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TURK MURPHY'S Jazz Band

JAZZ AL FRISCO

jack farrell

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

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

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

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

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

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

(Continued on Next Page)





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

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

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

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

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

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

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

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

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

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

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

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

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



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



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

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

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

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

by
robert l.
thompson

A BRITISH VIEW OF THE MUSIC

JAZZ

BY REX HARRIS

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

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

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

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

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

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

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

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

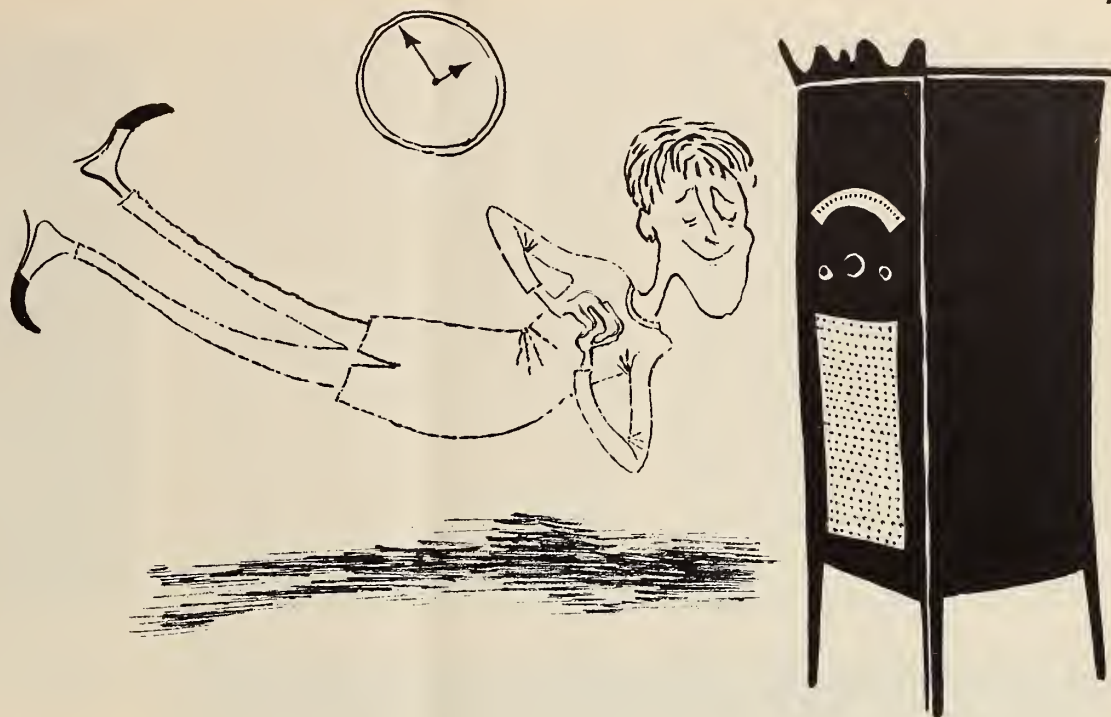
groups centering about George Webb, Humphrey Lyttleton, Graeme Bell, etc., is of considerable interest. It is regrettable that more attention could not have been given some of the other Australian bands such as Frank Johnson's Dixielander's and the Southern Jazz Group.

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

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

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

(Continued on Page 14)



benny sent me

BILL GRAUER

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

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

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

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

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

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

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

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

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

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

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

(Continued on Next Page)

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

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

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

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

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

(Frankly, it is impossible to review these

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

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

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

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





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

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

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

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

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

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

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



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

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

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



BEHIND

THE COBWEBS

carl kendziora

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

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

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

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

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

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

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

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

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



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

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

Announcement

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

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

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

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

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

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

Thank You

RIVERSIDE RECORDS

Box 373, Radio City Station

New York 19, N. Y.



records noted

GEORGE AVAKIAN

BUCKLIN MOON

ROBERT L. THOMPSON

Louis Armstrong plays the blues

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

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

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

it is his most creative and expressive role.

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

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

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

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

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

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

Johnny Dodds, volume I

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

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

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

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

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

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

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

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

exciting, and build a controlled but spontaneous climax.

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

bob scobey's frisco band

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

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

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

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

All eight sides easily rank among the best Dixieland of

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

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

bob scobey's frisco band

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

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

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

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

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

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

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

lu watters' yerba buena jazz band

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

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

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

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

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

turk murphy's jazz band

cakewalkin' babies, bay city

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

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

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

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

firehouse five plus two

running wild, lonesome railroad blues

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

NEWS FLASH.....

FLETCHER HENDERSON DIES

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

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

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

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

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

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

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

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

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

book review

(Continued from Page 6)

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

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

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

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

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

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

Rex Harris, *Jazz*, Penguin Books, 1952

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* Mezz Mezzrow and Max Kaminsky

BLUE NOTE LP 5010 NEW SOUNDS

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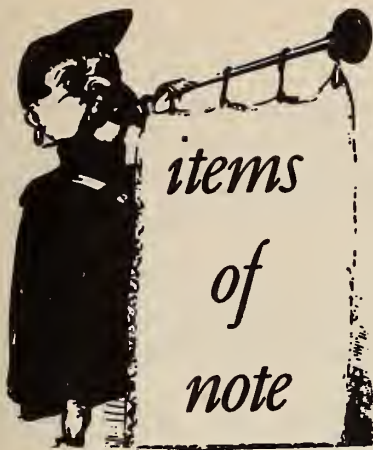
BLUE NOTE LP 5014 ERROL GARNER

OVERTURE TO DAWN, VOL. 3

BLUE NOTE RECORDS

767 Lexington Ave.

New York 21, N. Y.



BENNY FRENCHIE

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

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

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

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

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

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

By the time this reaches print, the new

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

records noted

(Continued from Page 12)

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

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

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

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

the banjo kings

pickin' the banjo, the burglar buck

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

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a
good time New Year
from . . .



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

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

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

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HOW THE RECORD CHANGER WORKS:

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

Col. 1, Record Label:

Aa	Aeolian	Ngl	Nargait
AJ	Ajax	NHV	Nis Master's Voice
Am	American Music	Now	Nit of the Week
Ap	Apex	NRS	Not Record Society
Ar	Artiphon	Id	Ideal
As	Asch	Ji	Jewell
At	Autograph	Jm	Jazz Information
Av	Aeolian	Jm	Jazz Man
Ba	Banner	Ka	Karnot
Bb	Blue Bird	Li	Lincoln
Be	Beacon	Lu	Lumen
Bl	Berliner	Me	Melotone
BM	Blue Note	Mi	Melbu
BP	Brunswick Polydor	Mo	Monarch
Br	Brunswick	Ms	Masterpiece
Bl	Bellona	Ms	Melior
BS	Black Swan	MV	Musique au Vatican
Bu	Buddy	MW	Montgomery Ward
Bw	Broadway	NMQ	New Music Quarterly
Ca	Cameo	Ns	Nardish
Ch	Champion	Od	Odson
Cl	Collectors Item	OL	Ocean Lyre
Cl	Clarion	Op	Olympia
Clg	Clanger	Or	Orion
Co	Choral	Pa	Parlophone
Co	Columbia	Pat	Pathe
Com	Commodore	Pd	Polydor
Co	Capitol	Pe	Perfect
Co	Conqueror	Pm	Paramount
Cr	Crown	Pr	Pro Musica
CNS	Collectors Rec. Shop	Pu	Puritan
Cs	Crescent	Ra	Radiodisc
Cx	Claxtonia	Ra	Regal
De	Decca	Ra	Romero
DF	Discophiles	Ry	Royale
Di	Diva	RZ	Regal-Zenophone
DI	Deimisch	SA	Solo Art
Do	Domino	Sal	Solaberi
DP	Decca Polydor	Sbl	Sonabot
Dis	Disc	Sg	Signatore
Dz	Deluxe	Sl	Silverstone
Ed	Edison	St	Storm
ED	Edison-Bell	Sw	Sunshine
El	Electrola	Sy	Syrinx
Em	Emerson	Tb	Technichord
Ex	Excelsior	Th	Telefunken
Fa	Fonotipia	TM	Treasury of Music
FO	Fonotipia-Odeon	Tr	Triangle
FRM	Friends of	UM	United Hot Clubs
Gr	Recorded Music	Ut	Ultraphone
GG	Gennett	Ve	Vetroland
GI	Grey Gull	Vi	Victor
Gr	General	ViE	Expert Victor
GI	Gramophone	Vo	Vocalion
Ha	Gamut	Vr	Variety
Hc	Harmony	Vs	Varsity
Hc	Hemochord	Vy	Victory
Hg	Harmograph		

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

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

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

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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.

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WEARY BLUES/BALTY DOG	.65
COUNT BASIE AND LESTER YOUNG	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POLNO CAKE/HEKE COMES CHARLIE	.49
SONNY BERMAN	
NIGHTMARE/CURSTONE SCUFFLE	.39
BUNNY BERICAN	
TROUBLE/HE REMINDS ME OF YOU	.65
FANNY BRICE	
MY MAN/BILL (HELEN MORGAN)	.55
JIMMY BLYTHES RY/LUFFINS (DODDS, KEPPARD)	
ADAME APPLE/MESSIN AROUND	.89
CHU BERRY	
MONDAY AT MINTONS/BLOWING UP BREEZE	.49
SITTIN IN/46 WEST 52	.49
BROWNLEES DRCH OF NEW ORLEANS (BONAND)	
ONE OF THE BEST WHITE N.O. GROUPS	
DIRTY RAG/PECULIAR	1.05
PETE BROWN	
BIG BOY BOOGIE/PETE BROWN BOOGIE	.39
DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DAN BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
DOON BYAS/TEO NASH	
THEY OTONT BEL EVE ME/WICKS KICKS	.39
BIG MACOE (FINE BLUES)	
CHICAGO BEAKDOWN/WINTERLINE BL	.39
TEDDY BUNN (FABULOUS GUITAR SOLDIST)	
KING PORTER ST/BACHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
MUTT CAREY	
CAKEWALKIN BABIES/SHIMMASHAWABBLE	.89
SLOW DRIVIN 1-2	.89
CENTRAL PARK OIIELANDERS (LYTTETLON FINE OIIE)	
PANAMA/CHATANOGA STOMP	.49
GEORGE BRUNIES JAZZ BAND	
JAMAICA SHOUT/STILL WANT U (W. ARODIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
OLIVER COBB (SENSATIONAL CORNET)	
CORNET PLEADING BL 1-2	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEAD/ROLL EM BAGS	.39
EARL COLEMAN BL	
STRANGER IN TOWN/YARDBIRD SUITE	.39
CENTURY STOMPERS (WELSTODD GROUP)	
JELLY BELLY WOBBLER/WILBERG/ROUND CITY (ST LOUIS)	.89
JUNIE COBB (DODDS)	
EAST COATS TROT/CHI BUZZ	.89
JUNIE COBB GRAINS OF CORN (BLYTHE)	
BOOT THAT THING/SMOKESHOP DRAG	.89
LEE COLLINS & LITTLE BROTHER MONTGOMERY	
EL RITMO/LONG TIME AGO	.65
LEE COLLINS/JAMES P JOHNSON	
OONT TEAR MY CLOTHES/WILD BOUT PATOOTIE	.65
EDDIES HOT SHOTS (WAXIE, MUGGSY, PEEWEE ETC)	
CARNEGIE LEAP/ROYAL GARDEN BL	.89
EDDIE CONDON	
STRUT MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WONGS/OWN BACK YARD	.49
FIDGETY FEET/DONT LEAVE ME HERE	.49
RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVDY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
DIXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY DODDS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IOLE HOUR SPECIAL	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOWN RAG/TIN ROOF (YOUNGS)	.65
TOO TIGHT/PAPA DIP	.69
MIXED SALAO/I CANT SAY	.89
LITTLE BITS/STRUGGLING	.49
HOT STUFF/HAVE MERCY	.49
GOOBER DANCE/TOO TIGHT	.49
WEARY WAY BL/THERELL COME A OAY	.65
BROWN BOTTOM BESS/LAOY LOVE	.65
BALLIN THE JACQ/GRANDMAS BALL	.65
MY GIRL/SWEEP EA CLEAN	.49
MAO OOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDOLE	.65

DEPARIS BROTHERS DRCH	
BLAXX & BLUE/FOUND NEW BABY	.49
SIDNEY DE PARIS & EDWARD HALL BAND	
(12" JAZZ ITEMS REG LIST PRICE IS \$ 1.57)	
ROYAL GARDEN B/NIGHT SHIFT BL	.65
EVERYBODY LOVES BABY/CALL OF BL	.65
ARNE DOWNERUS	
CARRIOER/OEFF PURPLE	.39
DUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIVE BAND	.39
A.M. BL/ROIGINAL OIIE ONE STEP	.39
COTTON TOP MOUNTAIN SANCTIFIED SINGERS	
CHRIST BORN ON XMAS MORN/TESTIFY	.65
LOUIS DUANE JAZZOLA EIGHT	
FRANKLIN ST/RED UNTAIN DRAG	.89
PRETTY AUDREY/TO WA BAC A WA	.89
ROY ELDRIDGE DRCH	
HECKLERS HOP/THAT THING	.49
DUKE ELLINGTON ORCH	
HONEYBUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
ALL GODS CHILLUN/LABAMY HOME	.49
ALL TOO SOON/NEVER FELT THIS WAY	.49
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILETTA/MOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PICKLE	.49
PYRAMIO/WHEN SUGAR WALKS DOWN ST	.49
RAINY NIGHTS/CHHOO CHOO	.65
RENT PARTY BL/JUNGLE BL	.65
STEVE GRE ST/BL FELLING	.49
HARLEM SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN #1/HOT BOTHERED #1	.49
DOUBLE CHECK #1/OWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/UCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
RUMPUS IN RICHMOND/IN A MELLOTONE	.65
HARLEM AIRSHAFT/SEPIA PANCRAMA	.65
BLUE MAUVE/TEARS	.65
EMPIRE STATE JAZZ BAND (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
WILL EZZEL (FINE BOOGIE AND RAGS PIANO)	
PITCHIN BOOGIE/CANT STAY HERE	.65
IRVING FAZOLAS OIIELANDERS	
JAZZ ME BL/SOKEADAY SWEETHEART	.39
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
SENSATION/MOURNIN BL	.65
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
BLIND MAMIE FOREHAND	
WOULONT MIND OYIN/HONEY IN ROCKS	.39
BUO FREEMAN DRCH (WILD BILL DAVISON)	
HONEYBUCKLE ROSE/SENTIMENTAL BABY	.39
BLIND LEROY GARNETT (FABULOUS PIANO)	
LOUISIANA GLIDE/CHAIN EM DOWN	.89
ERROLL GARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
DIZZY GILLESPIE DRCH	
DIGGIN DIZ/CONFIRMATION	.39
CLEC GIBSON HOT THREE	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
DEXTER GORDON	
BIKINI/BL IN TEDDY FLAT	.39
THE DUEL 1-2	.39
TALK OF TOWN/LULLABY IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GODDMAN	
BUGLE CALL RAG/WHOOPEE STOMP	.39
HANFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
GEORGIA JUBILEE/EMALINE (M. BAILEY)	.65
THATS A PLENTY/CLARINETTIS	.89
TEXAS TEA PARTY/OR HECKLE MR JIVE	.65
CARL HALEN WASHBOARD BAND	
HEEBIE JEEBIES/OR JAZZ (FABULOUS PAUL BACON VOCAL)	.39
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NECOLE POINTS	.39
MONK HAZEL WITH BONANO AND ARODIN	
HIGH SOCIETY/SITZ LINTHE BL	.39
GIT WIT IT/IOEAS	.39
JOHNNY HODGES DRCH	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
LIONEL HAMPTON	
SWEETHEARTS PARADE/SHUFFLIN HOLLYWOOD	.49
BILLY HOLIDAY	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SP ING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IM IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEP ME/ONE NEVER KNOWS	.65

THE CLEF MUSIC SHOP

33 COLUMBUS AVE., NEW YORK CITY

PLEASE LIST SOME ALTERNATES

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ART HODES JAZZ RECORD SIX		MEADE LUX LEWIS SOLOS		RED NORVO	
CHIMES BL/ORGAN GRINDER BL	.49	RISE TIDE BL/TELL VR STORY NUMBER 2 12"	.65	SLAM SLAM BL/HALLELUJAH 12"	.39
SOMEWAY SWEETHEART/WOLVERINE BL	.49	CHICAGO FLYER/BLUES WHISTLE 12"	.65	KING JOE OLIVER	
BASIN ST BL/SISTER KATE	.49	MEADE LUX LEWIS HARP/CHORD SOLOS		DIPPERMOUTH BL/WHERE U STAY LAST NIGHT	.89
BALLIN THE JACK/THATS A PLENTY	.49	SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12"	.65	KROOKED BK/ALLIGATOR HOP	.65
ART HODES CHICAGOANS		SCHOOL OF RHYTHM/FEELIN TOMORROW 12"	.65	SOUTHERN STOMPS/RED HOT KOTTENTOT (JOHNSON)	.89
"MAPLE LEAF RAG/YELLOW DOG BL	.49	CRIPPLE CLEARENCE LOFTON		NABELS DREAM/SWEET BABY DOLL	.49
SHES CRYIN FOR ME/SLOW EM DOWN BL	.49	U DONE TONE PLAYHOUSE DOWN/BROWNSKIN	.49	ZULLUS BALL/WORKINGMAN BL	.49
DR JAZZ/SHOE SHINERS DRAG	.49	MONKEY MAN BL/STRUT THAT THING	.89	N.O. STOMP/CHATANOOGA ST	.65
CHANGES MADE/CLARK RANDOLPH	.49	HUMPHREY LYTTLETON JAZZ BAND		FRISCO TRAIN/WORM OX BL	.65
ART HODES TRIO		GET OUT OF HERE/SUNDAY MORNING	.39	ROOM RENT BL/AINT GONNA TELL NOBODY	.49
BLUES AND BOOGE/ECCECTRIC	.49	PIGMEAT MARKHAM		JET BLACK BLUES/LUE BLOOD BL	.65
ART HODES-WAXIE KAMINSKY JAZZ BAND		SEE SEE RIDER/GOOD OLD WAGON	.49	TEARS/BUDDYS HABITS	.49
WOLVERINE BLUES/BOJIE	.49	HOW LONG BL/BL BEFORE SUNRISE 12"	.65	JAZZIN BABIES BL/TUXEDO RAG (ORIG TUX ORCH)	.65
MR JELLY LORD/I NEVER KNEW WHAT A LITTLE GAL	.49	WINGY MANONE		WORKING MAN BL/RIVERSIDE BL	.65
WILLIE THE WEEPER/CHICAGO GAL	.65	NICKLE IN SLOT/SWING BROTHEF SWING	.65	SOBBIN BL/SWEET LOVIN MAN	.65
SUGAR FOOT STOMP/SWEET GA BROWN 12"	.65	ZERO/ROYAL GARDEN BL	.89	LONDON CAFE/CAMP MEETIN BL	.65
SQUEEZE ME/BUGLE CALL RAG 12"	.65	SHER CRYIN FOR ME/LOVE ONE GIRL	.49	BOZO/BIMBO	.49
FUNNY FEATHERS/KIM DRAG 12"	.65	ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK)		SISTER KATE/BEAU KOO JACK	.49
EDMUND HALL GROUPS		DOOD MARIAROSA (FINE BOP SOLOS)		SPEAKESY BL/LONG DEEP AND WIDE	.49
ITS BEEN SO LONG/I CANT BELIEVE	.49	TRADE WINDS/BOPMATIC	.39	ORIGINAL DIXIELAND JAZZ BAND	
BOBBY HACKETT JAZZ BAND		LOVER/DARY DEPARTS	.39	ORIG DIXIELAND ONE STEP 1-2	.49
JAZZ BAND BALL/EMERACABLE YOU		DOODS BL/I SURRENDER DEAR	.49	LIVERY STABLE BL 1-2	.49
HALFTRAY HOUSE ORCH (LEON RAPPOLLO)		HOWARD MCHEE BAND		TIGER RAG 1-2	.49
PUSSY CAT RAG/BARATARIA	1.05	TRUMPET AT TEMPO/OIGGIN DIG	.39	SKELETON JANGLE 1-2	.49
HERBIE HAYNER (SHAVERS ETC)		NIGHT VIST/DOROTHY	.39	BLUIN THE BLUES 1-2	.49
LAGUNA LEAP/BLACK MARKET STUFF	.49	NOCTURNE/THERMODYNAMICS	.39	CLARINET MARMALADE 1-2	.49
FLETCHER HENDERSON		MOTHER MC CLEASIE AND SONS (SPIRITUAL)	.39	ROY PALMER	
BLUE LOU/CHRISTOPHER COLUMBUS	.65	PSALM FOR CONFUSION/PRAYER FOR CONFUSION	.39	NANCY JANE/DIRTY DOKENS COUSINS	.49
EARL HINES		SHERY MCCEE DIXIELAND BAND		JOCKEY ST/ENDURANCE ST	.49
THE FATHES GETAWAY/REMINISCIN AT BLUE NOTE 12"	.65	SHAKE IT BREAK IT/TIN ROOF	.49	GEORGIA SWING/STOMP THAT THING	.49
COLEMAN HAWKINS		SATANIC BLUES/LUIN THE BL	.49	HOT LIPS PAGE	
FLAME THROWER/NIGHT AND DAY	.39	MARLENA THE GREAT DIETRICH (OWILL)	.65	DOUBLE TROUBLE/GOT WHAT IT TAKES	.39
BIG HEAD/PLATINUM LOVE	.39	FALLING IN LOVE AGAIN/NAUGHTY LOLA		SANTO PECORA (FINE DIXIE)	
CHIPPY HILL (LOUIS ARMSTRONG ACC GREAT)		HELEN MORGAN	.65	LOUISIANA/MARCH O MAROI GRAS	.49
MESS KATIE/STREET WALKER BLUES	1.05	MEAN TO ME/WHO CARES	.65	ROSE RIO GRANDE/CANAL STREET ROUP	.49
DARNELL HOWARD (ROY PALMER)		GLENN MILLER ORCH		MAHOGANY HALL STOMP/LISTEN	.49
ENDURANCE STOMP/JOCKEY ST	.89	MOONLIGHT ON GANGES/BLUES SERANDE	.65	CHARLIE PARKER ALL STARS	
WILD MAN/SWEET FEET	.49	EVERY DAY A HOLIDAY/STREET STRANGER	.65	RELAXIN AT CAMARILLE/STUPENDOUS	.39
DISCUT ROLLER/COME ON IN BABY	.89	DONT WAKE MY HEART/WHY DUA MAKE ME	.65	BUO POWELL (GREATEST BOPPIST PIANO)	
ED HALL, TEDDY WILSON, RED NORVO ETC		DIPPERMOUTH BL/SOLO AMERICAN	.65	CELIA/ALL GOTS CHILLUN	.39
ROMPIN IN 44/SMOOTH SAILIN 12"	.65	JIMMY MC PARTLAND JAZZ BAND		RAGTIME PIANO ROLLS	
J.C. HIGGINBOTHAM AND FRANKIE NEWTON		COME BACK SWEET PAPA/MANHATTAN	.39	JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP (JACKSON)	.89
WEARYLAND BL/DAYBREAK BL 12"	.65	IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL)	.49	JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT (FATS)	.65
ROCKIN IN THE BL/MIGHTY BLUES 12"	.65	MELODY ECHOS (GOOD GOSPEL)		JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE	.89
PRESTON JACKSON		SAVIOR DONT PASS ME/ILL TO KNOW	.39	JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN)	.89
HARMONY BL (CLAY)/ITS TIGHT JIM	.89	MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL		IKE RODGERS	
TROBONE MAN/STEEPIN ON THE BL (LAONIER)	.89	MEZZ AND BUD FREEMAN (THIS IS REALLY A SENSATIONAL		BLUES STOMP/BLIND BOY BLUES	.89
JACK JENNEY ORCH		MEZZ AND BUD FREEMAN (THIS IS REALLY A SENSATIONAL		LUIS RUSSELL ORCH AND HOT SHOTS	
STARBUCK/CUBAN BOOGIE WOGGIE	.49	PANIC IS ON/MUTINY IN PARLOR	.39	PANAMA/DOLLY MINE	.49
JAZZ GILLUM (FINE BLUES)		JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)	.39	OR BLUES/FEELIN THE SPIRIT	.49
HAND REEFER BL/U SHOULD GIVE SOME	.39	DIPPERMOUTH/PANAMA	1.05	29TH DEARBORN/SWEET MUMTAZ	.65
FACT WOMAN BL/KEEP ON SAILIN	.39	PUNCH MILLER		ARTIE SHAW	
ROLL DEM BONES/BLUES WHAT AM	.39	SHINE/SMALL HOTEL	.89	SHOOT LIKKER TO ME JOHN/FREE WHEELING	.65
BUD JACOBSON CHICAGO RHYTHM KINGS		SOME THESE DAYS/EXACTLY LIKE U	.65	JACK SHEEDY JAZZ BAND	
CANT BELIEVE/OPUS I SAN MELODY	.49	ALICE MOORE & IKE RODGERS		ROYAL GARDEN BL/GOOD MAN HARO FINO	.39
CLARINET "MARMALADE/LAUGHING AT U	.49	PRISON BL/MY MAN BL	.89	MUSKRAT RAMBLE/BL IN NIGHT	.39
BLIND LEMON JEFFERSON		SAM MORGAN JAZZ BAND (JIM ROBINSON) (THESE ARE		HONKY TONK TOWN/MAN I LOVE	.39
BLACK SNAKE BL/MATCH BOX BL	.49	SOME OF THE GREATEST N.O. STYLE ITEMS WE HAVE		BESSIE SMITH	
EDITH JOHNSON AND ROOSEVELT SYKES (REAL GREAT)	.49	EVER HEARD)		FOOLISH MAN BL/OVIN BY HOUR	.65
HEARAGHIN BL/NO MORE TO BE SAID	.49	SING ON/OVER IN GLO YLAND	1.05	TROMBONE CHOLLY/YELLOW DOG BL	.65
BLINO WILLIE JOHNSON		SHORT DRESS GAL/BOGALOUSA STRUT	1.05	MOAN U MOANERS/REVIVAL OAY	.65
OARK WAS THE NIGHT/NOBODYS FAULT	.89	MOBILE STOMP/STEEPIN ON THE GAS	1.05	LONG OLD RO/SHIPWRECKED BL	.65
CITY OF REFUGE/JESUS WAS COMING	.89	MISSISSIPPI JOOK BAND (GREAT SKIFFLE)		GEN HOUSE BL/ME AND MY GIN	.65
GOOD MOVES ON WATER/TAKE BUREN TO LORO	.65	SKIPPY WIPPY/HITTIN THE BOTTLE	.65	BACKWATER BL/NOBODY LOVE U	.89
BUNK JOHNSON WITH LU WATERS YERBA BUENA		MEMPHIS JUG BAND (GREATEST SKIFFLE)		AFTER U GONE/GOOD MAN HARO FIND	.65
JAZZ BAND VOCALS BY CLANCY HAYES		JAZZBO STOMP/FRUCUS JUICE AND CHITTLIN	.65	CLARA SMITH (ACC LOUIS ARMSTRONG)	
ACE IN THE HOLE/GARELESS LOVE	.65	JELLY ROLL MORTON		SHIPWRECKED BL/MY JOHN BL	1.05
BUNK JOHNSON		LONDON BL/SOMEWAY SWEETHEART	.49	BESSIE SMITH	
SNAG IT/I CANT ESCAPE FROM YOU	.65	SHREVEPORT/STRATFORD HUNCH	.49	HUSTLIN DAN/BLACK MOUNTAIN BL	.65
EDITH JOHNSON AND IKE RODGERS		STRATFORD HUNCH/GRANDPAS SPELLS	.65	GOLDEN RULE BL/LONESOME DESERT	.65
NICKLES WORTH LIVER/HONEY CRIPPER	.49	KC STOMP/LOW GRAVY	.65	JAZZBO BROWN/SQUEEZE ME	.65
GOOD CHIB BL/JIM CROW BL (COW COW)	.89	N.O. BUMP/SHREVEPORT	.89	JABBO SMITH (MAN HE'S THE END)	
MARY JOHNSON AND IKE RODGERS		LITTLE DIXIE HOME/LIKE IT UGHTA BE	.89	READY HOKUM/GOT BUTTER ON IT	.49
KEY TO THE MOUNTAIN/BARRELHOUSE FLAT	.89	JERSEY JOE/SWEET PETER	.49	GOT THE STINGER/TANQUAY BL	.89
JAMES P JOHNSON (SENSATIONAL SOLOS)		LOAD OF COAL/MISSISSIPPI MILORED	.49	LITTLE WILLIE BL/SLEEPY TIME BL	1.05
GUT STOMP/JP BOOGIE 12"	.65	PEARLS/BEALE ST BL	.65	JOE AND TRIXIE SMITH	
BACKWATER BLUES/CAROLINA BALMORAL 12"	.65	EACH DAY/STROKIN A WAY	.89	DOIN THE CHARLESTON/LOVE ME LIKE U USED TO	.39
MULE WALK/ARKANSAS BL 12"	.65	STEAMBOAT ST/SMOKEHOUSE BL	.89	SOUTHERN JAZZ GROUP	
VICTORY STRIDE/DEPARIS/BLUE MIZZ 12"	.65	U NEED SOME LOVIN/HAM AND EGGS	.49	CANAL ST BL/TIGER RAG	.39
PETE JOHNSON (SOLOS AND BANDS)		GRANDPASSPELLS/K C STOMPS (SOLOS)	.49	MUGSY SPANIER	
BARRELHOUSE BREAKDOWN/KC FAREWELL 12"	.65	TOM CT/BUCKTOWN (SOLOS)	.49	AT SUNDOWN/BLUIN THE BL	.65
VINE ST BUSTLE/SOMEWAY BLUES 12"	.65	JELLY ROLL BL/BIG FAT HAM (SOLOS)	.49	SOMEWAYS SWEETHEART/MOBILE BL	.49
HOLLER STOMP/U DONT KNOW MY MIND 12"	.65	NEW ORLEANS JOYS/PERFECT RAG (SOLOS)	.49	MY GAL SAL/DIP BRUSH SUNSHINE	.39
JONES COLLINS ASTORIA HOT EIGHT		CANNON BALL BL/GRANDPAS SPELLS	.89	REX STEWART ORCH	
QUET ST/ASTORIA STRUT	.65	SHGE SHINERS DRAG/BOOGABOO	.89	BOY MEETS HORN/BUZZ BOMB (VERNON STORY)	.39
THE CHASE/NIGHT MUSIC	.39	WILD MAN BL/JUNGLE BL	.65	VICTORIA SPIVEY (LOUIS ARMSTRONG HOT FIVE)	
HANK JONES AND JEAN GERMAINE		OR JAZZ/ORIGINAL JELLY ROLL BL	.89	FUNNY FEATHERS/HOW DO THEY DO IT	.89
MAGGIE JONES (LOUIS ARMSTRONG ACC)		OIL WELL/IF SOMEONE ONLY LOVE ME	.65	STATE STREET R/WBLERS	
SCREAMIN THE BL/GOOD TIME FLAT BL	.89	MOURNFUL SERENADE/GEORGIA SWING	.49	KENTUCKY BLUES/BARRELHOUSE ST	.89
RICHARD W JONES JAZZ WIZARDS (CLAY)		CRAZY CHOROS/GAMBLING JACK	.49	SIC EN TIGE/SOUTH AFRICAN BL	.89
DOUSTY BOTTOM BL/SCAMORE GREENS	.89	BUFFALO BL/SGT DUNNS BUGLE CALL BL	.49	TAMPA REDS HOKUM JAZZ BAND	
WAXIE KAMINSKY		HIGH SOCIETY/BUDDY BOLEN BL	.89	THIS IS ONE OF THE DAMNED RECORDS WE HAVE	
BLACK AND BLUE/HAVIN A BALL	.49	DLAT HE RAMBLE/WINK BOY BL	.89	EVER HEARD. DEFINITELY NOT A RECORD FOR THE	
KANSAS CITY JIMMY (GOOD BLUES)		NEW ORLEANS RHYTHM KINGS		KIDDOES (LITTLE ONES), THE BIG ONES WILL EAT	
CHEATIN WOMAN BL/SATURDAY NIGHT	.39	ANGRY/SOBBIN BL	.89	THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE	
LEADBELLY (FABULOUS VOCALS)		WILDBERG JOYS/SHIMMESHAWABLE	.49	GREATEST FEMALE IMPERSONATORS) KEEPS A LATE	
LEAVING BLUES/GOOD MORNING BL	.89	TH TS A PLENTY/TIN ROOF BL	.65	EVENING DATE AND WHAT HAPPENS AT 4AM WILL	
ROBERTA/REO CROSS STORE	.89	MAO/LONDON BL	.65	KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES.	
MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)		GOLDEN LEAF STRUT/SHES CRYIN FOR ME	.65	BY DADDY ROCKS ME/BOOT IT BOY	.65
MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)		GERTRUDE NEISEN		TAMPA RED	
MELANCHOLY/SOLITUDE 12"	.65	TONYS WIFE/YOUR MINE	.65	OIG U LATER/GRIEVIN BLUES	.39
THE BLUE 1-2 12"	.65	SUPPER TIME/HARLE ON MY MIND	.65	GINGER ROGERS AND BIRD ASTAIRE	
THE BLUE 3-4 12"	.65	ALBERT NICHOLAS		THE PICCOLINO 1-2	.65
HONKY TONK TRAIN/TELL YOUR STORY 12"	.65	ALL NIGHT SHAGS/IN THE ALLEY BL 12"	.65	JASPER TAYLOR (DOODS)	
SIX WHEEL CHASER/BASS ON TOP 12"	.65	OLD STAG O LEE BL/BECHETS FANTASY 12"	.65	MUST BE THE BL/STOMP T ME BL	.65

CLEF MUSIC SHOP

33 COLUMBUS AVE., NEW YORK CITY

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

JACK TEACARDEN ORCH	
IM ONE OF GODS CHILLUN/THATS KINDA MAN	.39
JAM SESSION/SAY IT SIMPLE	.39
BESSIE TUCKER (A GREAT RECORD)	
PENITENTARY/BESSIES MOAN	.39
SOPHIE TUCKER	
LIFE UPON WICKED STAGE/BILL	.39
IM LIVING ALONE/NEVER LET SAME DOG BITE U	.39
TROMBONE RED AND HIS BLUE SIX	
GREASY PLATE ST/B FLAT BL	1.05
TUXEOD JAZZ ORCH (CELESTIN AND SHOTS MASON)	
BLACK RAG/ACRELESS LOVE	.89
SIPPIE WALLACE (ACC LOUIS ARMSTRONG)	
JACK O DIAMONDS/SPECIAL DELIVERY BL	.89
ETHEL WATERS (JAMES P JOHNSON ACC)	
MY HANDY MAN/DO WHAT UDID LAST NIGHT	.39
WASHBOARD PETE	
NEIGHBORHOOD BL/XMAS BL	.39
T BONE WALKER	
I WALKED AWAY/TOO LAZY	.39
T- BONE BLUES/JIMMYS BLUES	.49
FATS WALLER	
IM GONNA SIT RT DOWN/U BEEN	.65
LU WATERS YERBA BUENA JAZZ BAND	
SKID DAT DE OAT/EMPEROR NORTONS HUNCH	.65
SHAKE THAT THING/WEARY BL	.65
DICK WELLSTOOD/GEORGE ZACK	
RAGEOY ANN/BABY DUCK OUT	.65
NOLAN WELSH (ACC LOUIS ARMSTRONG)	
BRIDWELL BL/ST PETER BL	.89
CLARENCE WILLIAMS	
SWEET EMALINE/LOG CABIN BL	.65
CUSHION FOOT BL/TAKE BLACK BOTTOM OUTSIDE	.89
LITTLE BLACK/RO/MANOY	.89
KC MAN BLUES/WILDCAT BL (BECHET)	.89
COTTIE WILLIAMS	
DIVORCE ME C.O.D./SHOTGUN	.39
OLETA MOOD/BOYS FROM HARLEM	.49
SUNNY BOY WILLIAMSON	
ELEVATOR WOMAN/S B BL	.39
TEDDY WILSON	
JUST A MOOD 1-2	.49
AL JOLSON (THE RARE CUT OUT PURPLE ARCHIVES	
SERIES WHICH COLUMBIA HAD SOME YERS AGO.)	
THE CANTOR	.39

SUPER SPECIAL OFFER OF GREAT LP'S AT FANTASTIC AND LOW PRICES. THOSE LISTED IN THIS BOX ARE ONLY 99C EACH....99C EACH....99C EACH....99C.

BIX AND TRAM	
CLAR WARM/SINGIN THE BL/OSTRICH WALK/RIVERBOAT SHUFFLE/	
IM COMIN WA/WAY DOWN YONDER N.O./CRYIN ALL DAY/GOOD	
MAN HARO FINO (REG. \$ 3.85)	.99

PHIL NAPOLEON OXIFELAND BAND	
(EACH TUNE RUNS FOUR TO FIVE MINUTES)	
JAZZ BAND BALL/INDIANA/ROYAL GARDEN BL/	
MUSKRAT RAMBLE/TIN ROOF BL/THATS A PLENTY (REG. \$3.85)	.99

ROCKIN WITH COUNT BASIE (LESTER YOUNG)	
ROCKABYE BASIE/RIFF INTERLUDE/BABY DONT TELL ON ME/	
I LEFT MY BABY/WIGGLE WOOGIE/ROCKIN THE BL/BASIE BOOGIE	
I DO MEAN YOU (REG. \$ 3.00)	.99

LESTER LEAPS WITH BASIE	
LESTER LEAPS IN/LADY BE GOOD/DICKIES DREAM/LOUISIANA/	
SHOE SHINE SWING/MOTEN SWING/SONG OF ISLAND/NOBODY	
KNOWS/ (REG. \$ 3.00)	.99

NEW ORLEANS RHYTHM KINGS (BRUNIS)	
SWEET LOVIN MAN/DADA STRAIN/THATS A PLENTY/TIN ROOF BL/	
WOLVERINE BL/WEARY BL/MAPLE LEAF RAG/SHIMSHAWABBLE	
(REGULAR \$ 3.00)	.99

THE FOLLOWING ARE FOR SALE AT THE VERY LOW PRICE OF \$ 1.99 EACH.

KING OLIVERS CREOLE JAZZ BAND	
AIN'T GONNA TELL NOBODY/RIVERSIDE BL/MABELS DREAM/SNAKE	
RAG/SWEET LOVIN MAN/SOBBIN BL/WORKINGMAN BL/HIGH	
SOCIETY (REGULAR \$ 3.00)	1.99

EDDIE CONDON ORCH	
THE EEL/HOME COOKING/TENNESSEE TWILIGHT/MADAM OYAMITE/	
MAKIN FRIENDS/SORRY MADE YOU/THATS A SERIOUS THING/	
GONNA STOMP HENRY LEE (REGULAR \$ 3.00)	1.99

BRAGGIN IN BRASS...DUKE ELLINGTON	
BRAGGIN IN BRASS/RIOTIN ON BLUE NOTE/CARNIVAL IN CAROLINE	
LOST IN MEDITATION/GAL FROM JOES/BUFFET FLAT/LET SONG	
GO OUT HEART/ONAHMS IN JAM (REG. \$ 3.00)	1.99

REMINISCING IN TEMPO WITH DUKE ELLINGTON	
REMINISCING IN TEMPO PTS 1,2,3,4/OIMINUENO IN BLUE/	
CRESCENDO IN BL/PROLOGUE BLACK AND TAN/NEW BLACK AND	
TAN FANTASY (REG. \$ 3.00)	1.99

BENNY GOODMAN QUARTET	
TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING	
AVOLON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS	
(REG. \$ 3.00)	1.99

THE COUNT AND THE PRESIDENT (BASIE AND YOUNG)	
MISS THING 1-2/TAXI WAR DANCE/12 ST RAG/LADY BE GOOD/	
DICKIES DREAM/LESTER LEAPS IN/SHOE SHINE SWING	
(REG. \$ 3.00)	1.99

MEZZROW LADNIER QUINTET & ORCH VOL 1	
REVOLUTIONARY BL/COMIN ON WITH COME ON 1-2/JADA/	
REALLY THE BL/WHEN U AND I YOUNG MAGGIE/WEARY BL/	
ROYAL GARDEN BL (REG. \$ 3.85)	1.99

MEZZROW LADNIER VOL 2	
EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/	
GETTIN TOGETHER/FREE LOVE/DISONANCE/SWINGIN WITH MEZZ/	
LOVE NOT ONE FOR ME (REG. \$ 3.85)	1.99

EDDIE CONDON CHICAGO DOUBLES	
(TWO MASTERS OF EACH TUNE)	
GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/	
THE EEL 1-2/HOME COOKIN 1-2 (REG. \$ 3.00)	1.99

JOHNNY HODGES VOL 1	
R BBITS JUMP/TIRED SOCKS/SKUNK HOLLOW BL/SAVOY STRUT/	
DANCE OF GOON/GOOD GAL BL/HOMETOWN BL/KITCHEN MECHANIC/	
(REG. \$ 3.00)	1.99

JOHNNY H OGES VOL 2	
CHASIN CHIPPES/NIGHT SONG/BLACK BEAUTY/GIVE IT UP/	
HAVE A HEART/ECHOS HARLEM/SWINGIN IN DELL/DANCING ON	
THE STARS (REG. \$ 3.00)	1.99

CHICAGO JAZZ (BILLY BANKS FEAT. PEEWEE RUSSELL)	
BALD HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/ID	
OO ANYTHING FOR U/SOMEONE STOLF GABES HORN/YES SUH	
WHO STOLE THE LOCK/YELLOW DOG BL (REG. \$ 3.00)	1.99

CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)	
FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LADY IN	
RED/BASIN ST BL/CHASING SHADOWS/CHINATOWN (REG. \$3.00)	1.99

36 MINUTES WITH JELLY ROLL MORTON (PIANO SOLOS)	
GRANDPAS SPELLS/KC STOMPS/PERFECT RAG/N.O. JOYS/	
TIA JUANA/MAMAMITA/BUCKTOWN BL/TOMCAT BL/JELLY ROLL	
BL/BIG FOOT HAM/SHREVEPORT STOMPS/STRATFORD HUNCH	
(REGULAR \$ 4.85)	1.99

WE HAVE A SMALL STOCK OF THE GREATEST OF THE PRIVATE RETSSUE LABELS LP'S. WE OFFER THEM AT NO INCREASE IN COST ALTHOUGH THEY ARE NOW COLLECTORS ITEMS THEMSELVES.

KING LOUIS ARMSTRONG VOL 1	
SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN	
THAT/THATS WHEN ILL COME BACK TO YOU/WEARY BL/ALLIGATOR	
CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004)	3.00

KING LOUIS ARMSTRONG VOL 2	
FIREWORKS/TWO OUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/	
SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES	
INFIRMARY (JR 5005)	3.00

LOUIS ARMSTRONG VOL 3	
AFTER U GONE/WHEN UR SMILING/SOME THESE DAYS/	
SWEET SAVANNAH SUE/AINT GOT NOBODY/BESSIE SOULONT	
HEL 17/SONG OF ISLANDS/GALLAS BL (JR 5008)	3.00

LOUIS ARMSTRONG VOL 4	
SHINE/SWEETHEARTS ON PARADE/LUCKY TO ME/PEANUT	
VENDOR/DRIVING ME CRAZY/IF I COULD BE WITH U/	
BOOY AND SOUL/ONG OONG OADY (JR 5009)	3.00

SIDNEY BECHET VOL 1	
MAPLE LEAF RAG/SWEETIE DEAR/FOUND NEW BABY/SHAG/	
AIN'T MISBEHAVIN/BLUES FOR JOHNNY/SAVE IT MAMA/	
STOMPY JONES (JR 5027)	3.00

SIDNEY BECHET VOL 2	
OLD MAN BL/NOBODY KNOWS WAY I FEEL THIS MORNING/	
WILOMAN BL/SHAKE IT BREAK IT/IM COMIN VA/GA CABIN/	
TEXAS MOANER/LIMEHOUSE BL (JR 5028)	3.00

DOCTOR JELLY ROLL & RED HOT PEPPERS	
BLACK BOTTOM ST/STEAMBOAT ST/THE CHANT/SMOKEHOUSE/	
OR JAZZ/GRANDPAS SPELLS/ORIGINAL JELLY ROLL BL/	
CANNON BALL BL (JP 1818)	3.00

BENNY GOODMAN ORCH	
BUGLE CALL RAG/OWN HOME RAG/NITWIT SERENOE/MUSIC	
HALL RAG/GA JUBILEE/AS LONG AS LIVE/EMALINE/	
I AINT LAZY JUST DREAMIN (JP 1812)	3.00

SIDNEY BECHET VOL 1	
MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE DEAR	
I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/	
SHAG/MAKE ME PALET (JP 1801)	3.00

SIDNEY BECHET VOL 2	
EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND	
SLIDIN/BABY WONT U PLEASE COME/NONE MY JELLY	
ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/	
SWING PARADE (JP 1809)	3.00

NEW RELEASES NEW RELEASES NEW RELEASES

SIDNEY BECHET PARIS CONCERT (BLUE NOTE LP 7024)	
ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT	
SONG/STREETS OF ANTIBES/ROYAL GARDEN BL	3.85
MEZZ MEZZROW AND LEE COLLINS (BLUE NOTE LP7023)	
BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U/	
NOBODYS SWEETHEART/BL OF 20'S/STRUTTIN WITH SOME	
BARBECUE/BL JAM UP/GUT BUCKET BL	3.85
BUNK JOHNSON COLUMBIA LP	
12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO	
ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE	
ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN	
/HILARITY RAG/CHLOE/SOME DAY/YR DRIVING ME CRAZY/	
OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP	4.85
36 FABULOUS TUNES ON TWO GREAT LP'S (12")	
THIS IS THE GREATEST THING TO HIT SWING	10.50
CREAT NEW RIVERSIDE LP'S	
MUCSIS TESCH AND THE CHICAGOANS RLP 1004	
NOBODYS SWEETHEART/SISTER KATE/JAZZ ME BL/	
BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOPEE	
STOMP/CHINA BOY/FRIARS PT SHUFFLE	3.85
NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG,	
KING OLIVER, FREDDIE KEPPARD, CHARLES MATSON)	
RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/	
STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODYS BIZNESS/	
I JUST WANT A DADDY RLP 1005	3.85
MA RAINY VOL 1	
DA DY GOODBYE BL/BLACK EYE BL/DEEP MOANIN BL/	
RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/	
SLEEP TALKING BL/BLAME IT ON BL RLP 1003	3.85
BOB WILBERS WILDCATS (3 NEW NUMBERS)	
ONCE IN A WHILE/ CANT SAY/WEARY BL/CHINA BOY/	
WHEN U MORE TULIP/OLD FASHIONED LOVE/SALTY DOG/	
MIXED SALAD RLP 2501	3.85
LOUIS ARMSTRONG PLAYS THE BLUES	
MA RAINY, TRIXIE SMITH, GANT AND WILSON)	
WHEN YOUR MAN GONNA OUT U DOWN/GRASSY SPOON/COME ON	
COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/	
WORLOS JAZZ CRAZY/RR BLUES RLP 1001	3.85
JOHNNY DODDS VOL 1	
ORIENTAL MAN/DOCK THAT THING/WEARY WAY BL/THERELL	
COKE A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/	
HOT POTATOS/APE MAN/ RLP 1002	3.85
NEW AMERICAN MUSIC AND PARAMOUNT RELEASES	
BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643	3.85
BUNK JOHNSON 1945-46 (4 NUMBERS BY BANO)	644
GEORGE LEWIS & KID SHOTS (6 SELECTIONS)	645
BIG EMELOUIS NELSON DELISLE (8 FINE TUNES)	646
BUNK JOHNSON 1944 (VOCALS BY MERTLE JONES)	647
DOC EVANS DUBLIN OATE (NEW MASTERS)	106
RAY BURKES AND DO JOHNNY WIGGS N.O. BAND	107
THIRD SQUIRREL OATE	108
BUD FREEMAN PANORAMA	105
NEW ATLANTIC LP'S	
SEE BACK COVER OF DECEMBER CHANGER FOR	
ALLOTATIS OF THESE RELEASES	
SIDNEY BECHET SOLOS	118
JIMMY YANCEY PIANO SOLOS	134
JIMMY AND MAMA YANCEY	130
MEADE LUX LEWIS	133
WILBUR DE PARIS'S SENSATIONAL BAND	141
DON EWELL RABTIME PIANO SOLOS	
8 GREAT TUNES BY THIS GREAT PIANIST WINOIN BALL	3.85
BOB SCOBEE LP ON GTJ	
CONEY ISLAND WASHBOARD ETC ETC	3.85
NEW 78 RPM RELEASES	
FIREHOUSE FIVE PLUS TWO	
RUNNIN WILDO/LONESOME RR BLUES	.89
BOB SCOBEE JAZZ BAND (CLANCEY HAYES VOCALS)	
THESE ARE SO GREAT	
ALL W RONGS U OONE TO ME/PEORIA	.89
CHICAGO/CHESEPEAKE BAY	.89
BLUES NAUGHTY SWEETIE GAVE TO ME/GO U KNOW WHAT	.89
TURK MURPHY	
CAKE WALKIN BABIES/BAY CITY	.89
BANJO KINGS	
BURGLAR BUCK/PICKIN BANJO	.89
BANJO BOUNCE/STEPHEN FOSTER # 2	.89

MINIMUM BID 75c

HOWARD LANG

MINIMUM BID 75c

BOX 1 THE RECORD CHANGER 125 LA SALLE ST., NYC 27, NY

WE ARE VERY PROUD TO BE OFFERING THE LANG COLLECTION TO OUR READERS ON AUCTION. HERE IS ONE OF THE VERY FINEST COLLECTIONS EVER ASSEMBLED OF THE FINEST IN NEW ORLEANS AND BLUES RECORDINGS. WE HAVE HERE SOME OF THE RAHEST OF THE RARE IN MOSK CASES IN SUPERB CONDITION. MANY OF THESE ITEMS WE HAVE NEVER SEEN BEFORE AND SOME WE DID NOT KNOW EVEN EXISTED. THE AUCTION WILL BE COMPLETED IN TWO OR THREE SERIES OF ADS THE NEXT OF WHICH WILL APPEAR IN THE NEW CHANGER OUT NEXT MONTH. IN THE CASE OF THE MANY OBSCURE BLUES SINGERS WE WANT YOU TO KNOW THAT THEY ARE IN THE COLLECTION ONLY BECAUSE THEY ARE SENSATIONAL EXAMPLES OF GREAT SINGING OR ACCOMPANIMENTS. OF THE VOCALISTS WHICH ARE WELL KNOWN BLUES SINGERS BUT WHO HAVE TURNED OUT BOTH GOOD AND BAD BLUES RECORDS THE ONES WHICH ARE REPRESENTED HERE ARE CAREFULLY SELECTED AND ARE ONLY THE ONES WHICH ARE MUSICALLY THE GREATEST. PLEASE BID ON POSTCARDS IF POSSIBLE AND BID BY THE NUMBER TO THE LEFT OF EACH COLUMN THE CLOSING DATE FOR BIDDING IS FEBRUARY 16. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25% FOR PACKING CHARGES. RECORDS WILL BE SENT VIA RRX SHIPPING CHARGES COLLECT. IF YOU WILL NOT ACCEPT JUST ONE RECORD (IF THAT SHOULD BE ALL YOU WIN) WILL YOU PLEASE TELL US SO WHEN YOU ARE BIDDING. ALSO IF YOU HAVE A MONETARY LIMIT PLEASE BID ON MUCH MORE THAN YOU WANT (IF YOU LIKE MUCH MORE) AND TELL US WHAT YOUR LIMIT IS AND WE SHALL AWARD YOU UP TO THAT AMOUNT. IF YOU ARE BIDDING ON A GREAT MANY RECORDS AND YOU HAVE NEVER BID WITH US BEFORE PLEASE ACCOMPANY YOUR BIDS WITH A SMALL DEPOSIT. IT WILL BE RETURNED TO YOU IF YOU DO NOT WIN ANYTHING OR WILL BE CREDITED TO YOUR WINNING WHEN WE NOTIFY YOU. NO CURIOSITY BIDS PLEASE. PLEASE NO GROUP BIDS EITHER. ALSO WE WILL NOT ACCEPT ANY OFFERINGS WHICH ARE ON AN ALL OR NOTHING BASIS. THIS IS PROBABLY GOING TO RESULT IN THE GREATEST AUCTION IN THE HISTORY OF JAZZ COLLECTING. GOOD LUCK TO ALL.

HENRY ALLEN JR & HIS ORCH		
783. ROAMIN' PATROL WAGON BLUES	VI 23006 N/N-	
HENRY ALLEN ORCH		
784. MAKE COUNTRY BIRD FLY/PLEASING PAUL VI 38107 N-		
(ABOVE: RM CHP 1 GR)		
785. SUGAR HILL FUNC/ U MIGHT GET BETTER	VI 38140 N-	
786. HOUSE IN HARLEM 4 SALE/RUG CUTTER	ME 13145 N-	
ALBERT ARMSTRONG		
787. MILE DR NO BIRD/EARLY MORNING BL	OE 975 N	
788. BOOGIE WOODIE/MECCA FLAT BLS(PW LAM)SA 12001 N		
ALBERT, MEADE, PETE & THEIR 3 PIANOS		
789. CAFE SOCIETY RAG/LOVIN MAMA	VD 5186 N-	
LOUIS ARMSTRONG		
790. SWING U CATS/FKNOBALL	BB 10225 N	
791. WILD MAN BL/ GA. 6C BD	BRE 2065 N	
792. 12TH ST RAG/KNOCKIN A JUG	CO 35663 N-	
793. MAHOGANY HALL STP/RHY SAVED WORLO	OE 824 N	
794. LESSON TO U/STPUTIN W BARBECUE	DE 1661 E/N	
795. AS LONG AS U LIVE B DEAD/WHEN SAINTS DE	2230 N/E+	
796. IF IT'S GOOD/WEST END BL	OE 2480 N-	
797. SWING THAT MUSIC/WOLVERINE BL	OE 3105 E/E	
798. GOTTA RIGHT TO SING/MAHOGANY H STP	HMV 6368 N-	
799. CORNET CHOP SUEY/ONE & TWO BL	HRS JULY '37N	
(ABOVE: P.W. LAM)		
800. LAZY RIVER/ GA ON MIND	OOE 27977 N	
801. KING OF ZULUS/LONESOME BL	OK 41581 N	
802. GA GRIND/COME BACK SWT PAPA	OK 8318 N	
803. OONT FORGET MESS/GONNA GITCHA	OK 8343 N	
804. SWT LITTLE PAPA/FAT MA SKINNY PA	OK 8379 N-	
805. SUNSET CAFE STP/BIG BUTTER & EGG MANOK	8423 E+	
806. IRISH BLK BOTTOM/ U MADE M LOVE U	OK 8447 V	
807. WILD MAN BLS/ GULLY LOW BLS	OK 8474 V-	
808. WEARY BL/ THATS WHEN I'LL COME BK	OK 8519 N-	
809. I'M NOT ROUGH/ GOT NO BL	DK 8551 N	
810. SUGAR FOOT STRUT/MONDAY OATE	OK 8609 E+	
811. HEAR ME TALKIN/TIGHT LIKE THAT	OK 8649 E	
812. WHEN U SMILING/SCME THESE DAYS	OK 8729 N/E	
813. DALLAS BL/ BESS COULONT HELP IT	DK 8774 E+	
814. SKIP THE GUTTER/ KNEE DROPS	OK 81157 N	
815. BASIN ST BLS/ NO	OK 81241 V	
816. DEAR OLD SOUTHLAND/WEATHER BIRD	DK 81454 E-	
817. CHINATOWN/ I GOT RHY	OK 81534 N	
818. LAYD MADE NIGHT 2 LONG/KEEPIN OUT	OK 81560 V+	
819. SAVOY BLS/ SWTHEARTS ON PARADE	PAE 2127 E+	
820. MAHOGANY HALL STP/ALTA SOCIETY (HIGH SOCIETY)		
(ABOVE: VERY RARE ARGENTINE VICTOR)		
821. BASIN ST BLS/ ST LOUIS BL	VO 3008 E+	
822. I AINT GOT NOBODY/ SHINE	VD 3102 N-	
823. THAT RHY MAN/ NO	VD 3205 E/N	
824. TIGHT LIKE THAT/ HEAR ME TLAKIN	VO 3303 N	
825. SAVE IT PRETTYMA/WILLIE WEEPER	VO 3381 N/E+	
LOVIE AUSTIN'S BL SERENADERS		
826. CHARLETON MAD/ CHARLESTON S.C.	PM 12278 V	
827. MOJO BLS/ HEBBIE JEBBIES	PM 12263 V-	
828. FRDG TONGUE STP/JACKASS BL	CE 3007 E+	
829. CHI MESS AROUND/GALICIN STP	PM 14030 N-	
BALTIMORE BELL HOPS		
830. HOT & ANXIOUS/COMIN' & GOIN'	CO 2449 E+	
BILLY BANKS HARLEM HOT SHOTS		
831. HOW'S SORRY NOW/BLAD HEADED MAM	OR 2521 V+	
(ABOVE: RARE ON DR)		
BARBECUE JOE & HOT DOGS (MANNONE)		
832. WHEN SUN GOES OWN/DIRTY DOZEN	OE 2498 N	
TEST PRESSING		
833. MAMA STAYED OUT/ HOT LOVIN	PM 12651 E+	
COUNT BASIE		
834. WHEN SUN GOES OWN/DIRTY DOZEN	OE 2498 N	
835. HEY LAWOW MAM/ THE FIVES	OE 2722 N	

BEALE ST WASHBARD BAND (J. DODDS)		
836. PIGGLY WIGGLY/ FORTY & TIGHT	BR 80076 N-	
837. PIGGLY WIGGLY/ FORTY 7 TIGHT	VO 1403 V	
(ABOVE: EXTREMELY RARE)		
BECHETS N.D. FOOTWARMERS		
838. SWEETIE DEAR/ MAPLE LEAF RAG	BB 7614 N	
839. SIONEY'S BL/ PALLET ON FLOOR	BB 8509 N	
840. BLACKSTICK/WHEN SUN SETS IN SOUT	OE 2129 N	
841. FOUNO NEW BABY/ SHAG	VI 24150 N-	
842. NOBODY KNOWS WAY T'EL/OLD MAN BL	VI 26663 E	
843. JUNGLE DRUMS/HOLD TIGHT	VO 4537 N	
BIX BEIDERBECKE		
844. IN A MIST/WRINGIN AN TWISTIN'	OK 40916 E+	
845. WA DA DA/ MIFF MOLE-IMAGINATION	PAE 2286 N	
BUNNY BERIGAN		
846. UNLY ROLL BLS/ BLACK BOTTOM	VI 201502 E/V	
CHU BERRY & HIS STOMPY STEVEDORES		
847. ECK HOME AGAIN IN INDIANA/LIMHOUSE	VR 587 N/-	
JIMMY BERTRAND W & WIZ (VERY RARE MASTER -GREAT)		
848. 47ST STREET(MX 33)/IOLE HOUR	VO 1060 E+	
MINIMUM BID \$15.00		
JIMMY BERTRAND		
EXTREMELY RARE & GREAT PUNCH MILLER.		
849. ISABELLA/ I WONT GIVE	VO 1280 N-	
MINIMUM BID \$20.00		
BERTRAND WASHBARD WIZARDS		
850. BLS ETAMPEDE	TEST E	
BIG BILL		
851. GOIN BACK TO FLOW/HAVIN SUCH TROUBLE OK	6484 V-	
BIG MACED		
852. TEXAS BL/ WORRIED LIFE BL	BB 8827 E+	
BARNEY BIGARD		
853. STOMPY JONES/ CARAVAN	VAR 515 E+	
854. SOLACE/ FOUR & ONE-HALF ST	VR 564 N	
855. CARAVAN/STOMPY JONES	VO 3809 E+	
BLIND BLAKE & CHARLIE SPAND (GREAT RECORDS)		
856. HASTINGS ST/FIGHTIN THE JUG	PM 12863 N-	
857. HASTINGS ST/FIGHTIN THE JUG	PM 12863 E+	
BLTYHE'S BLUE BOYS		
858. PLEASURE MAD/ENDURANCE STOMP	CH 40025 E	
JIMMY BLYTHE		
FABULOUSLY RARE & GREAT PIAND SOLDS.		
859. JIMMIES BL/ FAT MEAT GREENS	PM 12304 N	
MINIMUM BID \$30.00		
860. MR FREODIE/MECCA FLAT	PM 12370 N-	
MINIMUM BID \$30.00		
JIMMY BLYTHE & HIS RAGMUFFINS		
ALSO ONE OF THE RAREST DODDS & KEPPARD ITEMS.		
861. HESSIN AROUND/ ADAMS APPLE	PM 12376 E-	
JIMMY BLYTHES OWLS		
862. HOT STUFF/ HAVE MERCY	VO 1136 E-	
(ABOVE: RIM CH NOT IN 3R)		
863. FAT MEAT & GREENS/JIMMIE BL	PM 12304 V	
PERRY BRADFORD JAZZ PHOOLS (LOUIS)		
THIS FABULOUSLY RARE ARMSTRONG RECORD IS MUSICALLY SUPERB. IT IS AUTOGRAPHED BY PERRY BRADFORD.		
864. LUCY LONG/AINT GONNA PLAY 2ND FID	VO 15165 N-	
MINIMUM BID \$25.00		
ARTHUR BRIGGS (VERY EARLY & VERY RARE GERMAN VOX TRIANGULAR LABEL)		
865. BUGLE CALL RAG/IT MAKES U HAPPY	VOX 8470 E+	

MART BRITT & HIS ORCH		
THIS IS AN UNKNOWN BAND BUT GOOSE CREEK IS SO MUCH LIKE JELLY ROLLS PEPPERS SIDE THAT ITS AMAZING. VERY RARE AND GREAT.		
866. GODSE CREEK/ONLY AN ANGEL	VI 21760 N/-	
BROADWAY BELL HOPS (BIX- RARE)		
867. AINT NO LNAID LIKE DIXIE/CRADLE IN	HA 504 E-	
HENRY BROWN		
868. DEEP MORGAN BLS/ EASTERN CHIMES BL CEN	3013 N-	
869. STOMP 'EM DOWN TO BRICKS/WALT CAN B BR	7086 E	
BUMBLE BEE SLIM		
870. IF BL WAS WHISKEY/ BRICKS IN MY P	VO 2995 E+/V	
871. POLICY DRM BL/ BIG 80 LL	VO 3090 N-/E	
872. SAIL ON LIL GAL # 3/COLD BLOOD/OO MURVO	3165 N/E	
873. NEW POLICY DREAM BL/ BACK JAIL AGAIN VO	3242 N	
874. WET CLOTHES BL/ BIG 80 BL	VO 3267 E+	
875. MY BIG MOMENTS/ BIG SIX	VO 3550 N/E+	
876. WOMAN FOR EVERY MAN/ 12 O'CLOCK T	VO 3582 N/E+	
877. I'M NEEDING SOMEONE/ ROUGH TREETMENT VO	3637 N/E+	
DAN BURLEY & HIS SKIFFLE BOYS		
878. SKIFFLE BLS/ CHICKEN SHACK SHUFFLE ARKAY1001 N-		
W.H. BURTON -MARCUS WOMAN (RARE FINE SKIFFLE)		
879. OO DO LADY/ ROLL THE JELLY	PM 12789 N-	
BUTTERBEANS & SUSUE (LOUISE HOT 5)		
880. HE LIKES IT SLOW. I CNT OD THAT	OK 8355 V+	
CARNIVAL THREE (SIGNED-POPS FOSTER-JAS. P.)		
881. HARLEM HOTCHA/LORENZO'S BL	OIS 6001 N	
882. RANDANNA DAYS/ CREOLE LULLABY	DIB 6002 N-	
LERDY CARR		
(HE IS ONE OF THE GREATEST BLS PIANIST & COMPOSERS)		
883. HOW LONG BL #2/PRISON BLUND BL	VO 1241 V/G	
LERDY CARR & SCRAPPER BLACKWELL		
884. MEAN MISTREATER MAMA/BL BEFORE SUNR	VO 2657 V+	
885. IT'S TOO SHORT/LOOKIN FOR MY SUGAR	VO 2875 E	
886. BLUE NITE BL/FLORIDA BOUND BL	VO 3233 E-/G	
FRANCIS J. CARTER (PIAND SDO)		
887. WONDER WHATS BECOME JOE/BIRTH OF B	OK 40693 E+	
THE CELLAR BOYS' (EXTREMELY RARE TESCH)		
888. WAILING BLS/ BARREL HOUSE STP	VO 1503 N	
(ABOVE: RM CHP NO GR)		
CHICAGO FOOTWARMERS		
889. CHICAGO STMP OWN/GOIN TO TOWN	CREOLE 1 E+	
890. ORIENTAL MAN/ MY BABY	OK 8548 V	
891. BROWN BOTTOM BESS/ LADY LOVE	OK 8613 V/E-	
892. SWEET EM CLEAN/ MY GIRL	OK 8792 E	
CHICAGO RHYTHM KINGS		
893. CHANGES MADE/ FOUNO NEW BABY	BRF 8111 N	
ANNA LEE CHISHOLM		
894. COOL KINDA DADDY/ GA SE BL	PM 12213 V+	
HE MAN CHITTISDN		
895. ST LOUIS BL. REO JILL RAG	BRF 500451 N	
CHOCOLATE OANDIES		
896. PADUCAH/ FOUR OR FIVE TIMES	OK 8627 N	
897. WHN I TAKE SUGAR 2 TEA/THAT'S STUFF VO	1617 E/V	
(ABOVE: THATS MY STUFF IS REALY A LLOYD SMITH SIDE WITH JABO. THE 'SUGAR' SIDE IS KING OLIVER. RARE.)		
AXEL CHRISTENSEN		
898. WALKING BL/SYNCOPHONIC	GWY 1161 E	
(ABOVE: IT HAS BEEN SUGGESTED THAT RAY BARROW IS ON 'WALKING'. WE FRANKLY DON'T KNOW.)		
JUNIE COBB		
899. BOOT THAT THING	TEST DE 2941 N-	
900. SHAKE THAT JELLY R/DONT CRY	VO 1263 E	
(ABOVE: RARE PUNCH)		
OLIVER COBB & HIS RHYTHM KINGS		
901. HOT STUFF/ OUCK YAS YAS	BR 7107 N-	
EDDIE CONDON ORCH		
902. HOME COOKING/ THE EEL	BR 6743 N-	
903. FRIARS POINT SHUFFLE/NOBODYS SWTHRT DE	18040 N-	

MINIMUM BID 75c

HOWARD LANG

MINIMUM BID 75c

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

CONNIES INN ORCH		
904. HOUSE OF DAVIO BL/RADIO RHYTHM	BR	1205 E+
905. MOAN U MOANERS/ROLL ON MISS.	VIA	22698 N
COOK & HIS DREAMLAND ORCH (RARE KEPPARD)		
906. SPANISH MAMA/ HOT TAMALE MAN	CO	727 E-
COTTON CLUB ORCH		
(THIS BAND BECAME THE MISSOURIANS)		
907. SNAG 'EM BL/ DOWN & OUT BL	CO	287 E-
(ABOVE: RM CHP NO GR)		
COTTON PICKERS		
908. RAMPART ST BL/ BACK O TOWN BL	BR	2486 N-
909. NO PARKING/ ST LOUIS GAL	BR	4440 N/E+
IDA COX ACC BY LOVIE AUSTIN & HER BLS SERENADERS		
(ON MOST OF THES LADNIER & JOE SMITH TAKE FINE CHORUSES)		
910. KENTUCKY MAN BLS/ DEATH LETTER BLS	PM	12220 E-
911. M188. RIVER BLS/ GRAVEYARD BOUND BLS	PM	12251 V
912. BL KENTUCKY BLS/ MISERY BL	PM	12258 N
(ABOVE: 3/4" HR CRK)		
913. MISTREATIN DADDY BLS/ SOUTHERN WOMAN	PM	12298 N
914. COFFIN BL/ RAMBLING BL (3/4" HR CRK)	PM	12318 V
915. HOW LONG DADY/ ONE TIME WOMAN BL	PM	12325 N
916. BOOZE CRAZY MAN BLS/ BROADCASTING B	PM	12677 E+
IDA COX (OLIVER?)		
917. FOGVISM. TREE TOP TALL PAPA	PM	12690 N-
918. WORN DWN DADDY BLS/ U STOLE MAN	PM	12704 N
JESSE CRAWFORD		
919. LOVE 2 CALL U SWHRT/ KENT LULL	VI	20257 N
920. 4 OLD TIMES SAK/ ROSETTE	VI	21503 N
921. MY ANGEL/ OUT OF DAWN	VI	21630 N
922. LOVED U THN AS I L U KNOW/ SONNY BOY	VI	21728 N-
923. HW ABT ME/ GET BY AS LONG AS I HVE	VI	21850 N
ROSETTA CRAWFORD W JAS. P. JOHNSON'S HEP CATS		
924. STEP IT JOE/ MAN JUMPED SALTY	DE	7567 E+
925. DOUBLE CROSSIN PAPA/ TIREO FATTENIN	DE	7584 V
CHARLES CREATH'S JAZZ O MANIACS		
(GREAT & RARE ST LOUIS BAND)		
926. CRAZY QUILT/ BUTTERFINGERS BL	OK	8477 N/N-
CLAY CUSTER/ HENRY LANGE PIANO SOLOS		
927. THE ROCKS/ CHOPINAO	OK	4809 N
JASPER DAVIS & ORCH - LIZZIE MILES VOC.		
(IS THIS AN OLIVER ITEM?)		
928. FEELS SO GOOD. GA GIGOLO	HA	944 E+
WALTER DAVIS (GREAT BLUES & PIANO)		
929. GREEN & LUCKY. LET ME I SAOOLE	BB	8282 E+
930. ROOM RENT/ MOONLITE IS MY SPREAD	DE	8490 N/E+
931. BE BACK AFTER AWHILE/ COME BACK BABY	BB	8833 N-
932. M & O. BL/ MR DAVIS BL	VI	38618 N-
COW COW DAVENPORT (VERY RARE BOOGIE)		
933. U GOT NOTHER THOUGHT/ SHE GIVES IT	CH	50034 E
934. AINT NO ICEMAN/ R.R. BL	DE	7462 N-
935. I AINT NO ICE MAN/ R.R. BL	DE	7462 N/E+

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

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

COW COW DAVENPORT		
MINIMUM BID ON THESE 3 VOCALANS IS \$15.00 EACH		
THEY ARE VERY RARE.		

938. ALABAMA. MISTREATER/ DIRTY GROUND HOG	VO	1227 V
939. BAMA IN ALLEY/ MOOTCH PIDDLE	VO	1282 N
940. CACKA DONT ALLOW/ SLUM GULLION STP	VO	1434 E-

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

DIXIELAND JUG BLOWERS		
FIRST TWO RECORDS ARE CLASSIC 0000S & THE		
THIRD HAS SENSATIONAL TROMBONE.		
MINIMUM BID \$20.00 EACH		

953. DONT GIVE ALL LARO/ HOUSE RENT RAG	VI	20420 N/N-
954. SKIP SKAT 0000E/ WHEN PARTY BLS	VI	20649 N
955. FLORIDA BLS/ LOUISVILLE STP	VI	20403 N

DIXIELAND THUMPERS (DODDS)		
956. ORIENTAL MAN/ SOOK THAT THING	CE	3002 E
VANCE DIXON AND HIS PECNILLS (VERY RARE)		
957. LAUGHING STOMP/ HOT PEANUTS	CO	14608 E/E+
JOHNNY DODDS		

958. HEAH ME TALKIN/ MY LITTLE ISABEL	BB	10241 N-
959. WILLO MAN BL/ MELANCHOLY	BR	3567 E+/E
960. NEW ORLEANS STP/ WEARY BLS	BR	80073 N
961. MY BABY/ ORIENTAL MAN	BRS	5 E+
962. STEAL AWAY BLS/ HOT POTATOES	CE	3010 E+
963. STACK O LEE BL/ MELANCHOLY	OE	1676 N-
964. 29TH & OEARBORN/ WILLO MAN BL	OE	2111 N
965. OH DADDY/ ST LOUIS BLS	SD	102 N-
966. INOIGO STP/ GOOBER OANCE	VI	23396 N-
967. MELANCHOLY/ BILL BROWN BL	VO	1128 V+
968. N.O. STP/ WEARY BLS	TEST	E+

BLIND WILLIE DUNN'S GIN BOTTLE FOUR		
970. JET BLACK BLS/ BL BLOOO BLS	OK	8689 N-/E
971. JET BLACK BL/ BLUE BLOOO BL	OK	8689 E+

JOHNNY DUNN & HIS JAZZ BAND		
972. JAZZIN BABIES BL/ PROMISED NOT HOLL	CO	13004 E-
WILLIE ECKSTEIN PIANO SOLOS		

973. DIZZY FINGERS/ FINE FEATHERS	OK	4007E E+
974. PUTTIN ON THE OOG/ OANSOPATION	OK	40121 E+
EDDIE EDINBOROUGH & HIS NEW ORLEANS WILDCATS		
A VERY RARE TEXAS BAND.		

975. SOME OF THESE DAYS/ WILDCATS BALL	CO	14613 E+
DUKE ELLINGTON		

976. SLOPPY JOE/ JAZZ LIPS	BB	6396 N/N-
977. FISHOMINGO BLS/ YELLOW DOG BLS	BR	3987 E+
978. ROSE ROOM/ DONT MEAN A THING	BR	6265 E+
979. MOON OVER DIXIE/ BABY WHEN U AINT	BR	6317 N-
980. BLK BEAUTY/ TAKE IT EASY	BR	6803 E-
981. SADDEST TALE/ SUMP'N BOUT RHY	BR	7310 N/E+
982. MARGIE/ COTTON	BR	7526 E+/V
983. LET SONG GO OUT HRT/ GAL FROM JOE	BR	8108 N
984. BLUE LIGHT/ SLAP HAPPY	BR	8297 N-

985. EAST ST LOUIS TOODLE/ BIRMINGHAM BRKBRF500247 N		
986. IN A SENTIMENTAL MOOD/ SHOW BOAT SH	BRF	9785 N/E
987. MARGIE COTTON	BRF	9844 N
988. REMINISCIN IN TEMPO PART 3 & 4	BRF	9846 N-
989. SADDEST TALE/ SUMP'N BOUT RHY	BRG	15911 N-
990. DELIRIUM/ DWN IN OUR ALLEY BLS (R BL)	CO	1076 N-
991. CHICAGO/ HARLEM SPEAKS	DEE	438 E+
992. LIMEHOUSE BL/ ECHOES OF JUNGLE ELECTROLA22743 E+		

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

DUKE ELLINGTON		
994. CREOL LOVE CALL/ TAILSPIN BL (MCBB)	HMV	6252 N/E
995. JAZZ LIPS/ HARLEMANIA	HMV	8505 E+
996. NEW BIRM BROWN/ SCATTIN KIT KAT	MA	123 N
997. SHOW BOAT SHUFFLE/ ECHOES HARLEM	ODF	279779 N
998. THE MOOCHE/ HOT & BOTHERED	OK	8623 E+/E
999. MISTY MORNIN/ BL W A FEELIN	OK	8662 N-/E
1000. BLK & TAN FANTASY/ WABASH BL	PAE	3211 N-
1001. BL HARLEM/ SLIPERY HORN	PAINOIA	92 E+

DUKE ELLINGTON (ARE POLY LAB 1)		
1002. CLAR LAMENT/ WERRY GO ROUND	POLYGR	58012 N

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

DUKE ELLINGTON CONT.		
DIFFERENI MA. FROM ALL REISSUES		
1014. EAST ST LOUIS TOODLE/ BIRM BROWN	VO	1064 E
1015. EXPOSITION SWING/ YEARNING FOR LOVE/ OE	50 N-/N	

ERWING BROS. ORCH		
(GOOD BIG BAND JAZZ-RARE)		

1016. ERWING BL/ RHYTHM	VO	3564 N-
SLEEPY JOHN ESTES		

1017. CLEAN UP AT HOME/ EASIN BACK TO TENN DE	7516 N-/E	
WILL EZELL (GREAT RAGS & BLUES)		

1018. BARREL HOUSE MAN/ WEST COAST RAG	PM	12549 E
1019. HEIFER OUST. BARREL HOUSE WOMAN	PM	12753 E+
1020. PLAYING THE OOOZ/ BUCKET OF BLOOD	PM	12773 N-

TROY FLOYD & HIS SHADOWLAND ORK		
THIS IS ONE OF THE GREATEST RECORDS EVER TO		
COME OUT OF THE SOUTHWEST. RARE AND IN FINE		
CONDITION.		

1021. DREAMLAND BLUES 1&2	OK	8719 E+
PIANIS SOCIETY ORCH		

1022. ECCENTRIC/ SAN	GE	1117E E/E+
REGINALD FORESTYRE PIANO SOLOS		

1023. ST LOUIS BL/ BECAUSE ITS LOVE	COE	1407 N
LEM FOWLER (GREAT PIANIST)		

1024. SATISFIED BL/ BL MIXTURE	CO	3959 N
BLIND LEROY GARNETT		
INCREDIBLY RARE PIANO SOLO. MARVELOUS.		

1025. LA GLIDE/ CHAIN EM DOWN	PM	13879 N-
MINIMUM BID \$ 20.00		

THE GEORGIA GRINDER (COW COW)		
1026. SOUTHERN JACK CHIMES/ BEALE ST D	VO	2792 E+/N
GEORGIA STRUTTERS (FINE JAZZ)		

1027. ROCK JENNY ROCK/ ITS RIGHT HERE 4 U HAR	468 N-	
LILLIAN GLINN		

1028. BLACK MAN BLS/ FRNT DOOR WOMAN	CO	14433 E-
GRANT & WILSON (GOOD BAND ACC. RECHET)		

1029. BL MONDAY ON SUGAR HILL/ UNCLE JOE	DE	7511 N
COOT GRANT		
ONE OF LOUIS ARMSTRONG'S FINEST ACCOMPANIMENTS		

1030. COME ON COOT DO THAT THING	PM	12317 N
MINIMUM BID \$20.00		

LEE GREEN		
1031. DONT CARE IF BOAT DONT/ WASH OAY NO	VO	1510 N-
1032. MALTESE CAT BLS/ PORK CHOP BLS	VO	1562 E-
1033. DEATH ALLEY BL/ TRAIN NO 44	VO	1566 E

JEAN GOLDKETT ORCH (BLX)		
1034. CLEMENTINE/ MY PRETTY GIRL	EL	3856 N-/E+
1035. HOSSIER SWHT/ (SHILKRET)	VI	20471 E

BENNY GOODMAN		
1036. BASIN ST BL/ BEALE ST B (P.W. L.A.M)	BR	7645 N
1037. ROOM 1411/ JUNGLE BL	BR	80029 N-
1038. DINAH/ MOON GLOW/ (QUARTET)	VI	25398 N-
1039. TIGER RAG/ WHISPERING	VI	25481 N-
1040. MAN I LOVE/ AVALON (QUARTET)	VI	25644 N-

GOTHAM STOMPERS		
1041. HONEYS LOVIN ARMS/ ALABAMMY HOME	VR	629 N-/E
HANDY'S ORCH		

1042. THAT JAZZ OANCE/ LIVERY STABLE BL	CO	2419 N-
1043. MOONLIGHT BL/ SOUTHERN NITES	COE	2914 N
HARLEY HAMFATS		

1044. RAMPART & GRAVIER BLS/ BROKEN H	OE	7395 E+/V
LIDNEL HAMPTON		

1045. PIANO STOMP/ I SURRENDER O	VI	25666 E+
1046. MUSKRAT RAMBLE/ RING DEM BELLS	VI	26017 N
HARLEM FOOTWARMERS (FINE DUKE)		

1047. LAZY DUKE/ SAVOY SHOUT (L. RUSSELL)	OK	8760 N-/E
1048. BIG HOUSE BL/ ROCKY MT BL	OK	8836 N
1049. SWT CHARLOT/ MOOD INOIGO	OK	8840 N-
COLEMAN HAWKINS & ORCH		

1050. MEDITATION. WHAT HARLEM IS TO ME	OE	742 N-
1051. HOW DEEP IS OCEAN/ STUMPY	SG	28102 E/E-
CLIFFORD HAYES LOUISVILLE JUG BAND		

1052. STRUTTIN THE BL/ WAKIN UP BL	OK	8238 V-
1053. BYE BYE BL/ BARE-FOOT STP	VI	21489 N/N-
1054. BL TROMBONE STP/ CLEF CLUB STP	VI	38011 N
FLETCHER HENDERSON & HIS ORCH		
WITH LOUIS ARMSTRONG		

<u>WITH LOUIS ARMSTRONG</u>		
1055. WHY COULDNT B POOR LITTLE ME	APEX	8316 E-
1056. PLAY ME SLOW/BYE & BYE	CO	292 N

AUCTION

HOWARD LANG 1

BOX 1 THE RECORD CHANGER 125 LARLE ST., NYC

AUCTION

FLETCHER HENDERSON CONT.

WITH LOUIS ARMSTRONG

1058. SUGAR FOOT STP/WHA-CHA-CALL-EM BL CO 395 N
 1059. 12TH ST BL/POPLAR ST BL PAT 36214 V+
 1060. PRINCE OF WAILES/MANDY MAKE UP MIND PM 20367 E
 1061. WHN U DO WHT U DO/MEMPHIS BOUND VO 15030 E-

FLETCHER HENDERSON & HIS ORCH

1062. GRAND TERRACE SWING/STEALIN APPLES BR 81066 N/E
 1063. SENSATION/ FIOGETY FEET BR 3521 N-
 1064. RUG CUTTER SWING. HOTTER THAN HELL BR 1974 N-
 1065. KING PORTER STP/ YEAH MAN BR 50037 N-
 1066. CLARINET MARMALADE/HOT MISTARO BR 3405 N-
 1067. NO DOODLE OOM/ OICTY BL CO 3995 N/N-
 1068. NEVER GET HEVAN/THAT GA CO 202 N
 1069. JACKASS BL/ STAMPEDE CO 654 N/N-
 1070. TOZC/ ROVKY MT BL CO 970 E
 1071. GLAZIN/WANB WNAG BL CO 1913 E+/E
 1072. TOZC/HENDERSON STOMP COE 4461 E/V
 1073. IM COMIN VA/WHITEMAN STOMP COE 4551 E/V
 1074. STARDUST/AFTER U GONE CR 3093 E
 1075. TROT ALONG/DOWN BY RIVERSIDE OLYMPIC 1442 E
 1076. U RASCAL U/TI GER RAG VS 6016 N-
 1077. BIG CHIEF OESOTA/STEALIN APPLES VO 3213 N
 1078. THEN ILL BE HAPPY BA 1654 V
 1079. AUNT HAGARS CHILDREN/SHAKE IT BREAKS 2034 E-
 ROSELAND DANCE ORCH (RARE HENDERSON)
 VERY RARE TRUMPET AND GREAT ON SORRY
 1080. SORRY APEX 8716 E

FLETCHER HENDERSON ORCH

THIS IS THE ONLY COPY WE HAVE EVER SEEN ON
 THE EXTREMELY RARE GERMAN KALLIOPE LABEL.
 I DOUBT IF ANOTHER WILL EVER SHOW UP.

1081. CANT GET WHAT I WANT KALLIOPE 9080E+/E+

HORACE HENDERSON ORCH

1082. RHYTHM CRAZY/KRAZY KAPERS(CH DAND) PAE 1743N-/E
 EDNA HICKS
 1083. JUST THINKIN/TAINT DOGGONE THING AJAXI 7006N
 1084. SAVE UR MAN SATISFY SOUL/NO NAME CO 14001 N-
 SI HIGGINS SODUBUSTERS (VERY RARE & INTERESTING)
 1085. FLESS U SISTER/PRUNE SONG HA 739N/N-
 ALEX HILL/EDDIE CONDON
 1086. SONG OF FLOW/YES SUH BR 2078 N

ALEX HILL (PIANO SOLOS)

THIS IS A REAL FIND IN ANY CONDITION. WE KNOW
 MANY PEOPLE WHO THINK THESE ARE THE BEST SOLOS
 EVER RECORDED BY ANY PIANIST. MIN. BID \$ 20

1087. STOMP IN EM DOWN/TACK HEAD BL VO 1270 N-

ALEX HILL & HIS HOLLYWOOD SEPIANS

1088. AINT IT NICE/FUNCTIONIZINA VO 2826 N-
 BERTHA CHIPPY HILL
 1089. GA MAN/ TROUBLE IN MIND ME 61270 N
 1090. PANAMA LIMITED/LEAVENWORTH BL OK 8367 N-
 (ABOVE: SMALL HR CRK)

CHIPPY HILL (LOUIS)

VERY RARE-MUSICALLY FINE AND IN SWELL SHAPE.
 ENVELOPE IS AUTOGRAPHED BY LOUIS

1091. LONESOME WEARY/LOVESICK BL OK 8453 E/N-
 MINIMUM BID \$25.00

HONEY HILL

1092. SET 'EM/ BOOGIE WOOGIE OE 7604 N
 EARL HINES-GEORGE MITCHELL ON TRUMPET
 1093. BEAU KOO JACK/EVERYBODY LOVES BB 7040 N
 EARL HINES
 1094. SENSATIONAL MOOD/I LOVE U BECAUSE BR 6379 N
 1095. 57 VARIETIES/MONDAY DYE CO 2800 N
 1096. OFF TIME BLS/ MONDAY DATE(PW LAM) HRS 19 N
 1097. CHIMES IN BL/BL IN THIRDS HRS 21 N
 1098. 57 VARIETIES/AINT GOT NOBODY OK 8653 N
 1099. PIANOLOGY/FLANY DOODLE SWING VO 3501 N-
 JOHNNY HODGES ORK
 1100. RENOVIOUS W RHY/ JEEPES BL VO 4115 E+
 1101. JITTERBUGS LULLABY/ BL SERE(PW LAM) VO 4309 N
 1102. DOOJI WOJI/MISS DREAMBOAT VO 4849 E+/N
 1103. SKUNK HOLLOW BL/TIRED BOCKS VO 5533 N
 1104. SAILBOAT IN MOONLITE/MANHATTAN JAM VR 586 N
 ART HODES
 1105. ST LOUIS BL/ARTS BOOGIE BW 2 E/V
 1106. LIVE GT 2 GIVE ME SWE/BOO ROCK BLS JR 1002 E+
 1107. NO PAY BLS/ THE MOOCHE JR 1005 N
 1108. NO PAY BLS/ MOOCHE JR 1005 E+
 1109. BOSS TAVNE/BOOGIE/50 SIDE SHUFFLE SA 2007 N-
 1110. ORGAN GRINDER BLS / SELECTION FROM SG 9001 N-

HOUND HEAD HENRY (COW COW)

1111. STEAMBOAT BL/ FREIGHT TRAIN SPEC. VO 1208 N
 1112. LOW DOWN HOUND BLS/MY SILVER \$ MA VO 1288 N

ROSETTA HOWARD & HARLEM HAMFATS

1113. STAY ON IT/ HOW LONG BABAY DE 7459 E+
 1114. HEADIN FOR THE RIVER/MOVING DAY DE 7801 N

SPIKE HUGHES ORCH

1115. FIREBIRD/ DONEGAL CRADEL SONG DEE 3717 N-
 HUNTERS SERENADERS DIR.VICTORIA SPIVEY-GOOD

1116. SENSATIONAL MOOD/DREAMIN BOUT MAN VO 1621 E+
 (ABOVE: RM CHP 3 GR.)

BESSIE JACKSON

- HERE IS A REAL BLUES SINGER WITH THE RACIEST
 LYRICS.

1117. ROLL & BATTLE/ GROCERIES ON SHELF ME 12845 N
 1118. BARBECUE BESS/ SHAVE EM DRY ME 13442 N

1119. TRAIN CALLED MAO/CHANGEO WAYS BLS ME 60264 E+
 1120. DOWN IN BOGGIE ALLEY/SWEET MAN PE 295 N

1121. MY MAN IS BOOGNAME/PIG IRON SALLY PE 317 N-
 1122. THATS WHAT BABY LIKES/MAN STEALER PE 350913 N-
 (ABOVE: RM CHP 2 GR.)

BUD JACKSON'S SWANEE SERENADERS (GOOD AND RARE)

1123. MESSIN AROUND/ HEEBIE JEEBIES BR 3351 N
 CLIFF JACKSON & HIS KRAZY KATS

1124. TORRIO RHYTHM RADIES 951 E+
 DEWEY JACKSON PEACOCK ORCH

1125. CAPITOL BLS/ SNAG IT BR 80039 N
 PRESTON JACKSON & HIS UPTOWN BAND

1126. ITS TIGHT JIM/HARMONY BL CE 3014 N
 MAHALIA JACKSON

1127. WHAT COULD I DO/EVAN ME AP 178 E+/E
 BLIND LEMON JEFFERSON

(THIS GUY IS GREATER THAN LEADBELLY. HE SHOULD
 BE BECAUSE HE TAUGHT HUDDIE EVERYTHING HE KNEW.
 REALLY TERRIFIC BLUES ON ALL.)

1128. JACK O'DIAMON BLS/ CHOCK HOUSE BL PM 12373 N-
 1129. BAD LUCK BLS. BROKE & HUNGRY PM 12443 N

1130. TEDDY BEAR BLS/RISIN HIGH WATER PM 12487 N-
 1131. BALKY MULE BLS/ MEAN JUMPER BLS PM 12631 N

1132. PENITENTIARY BLS/ LONG LASTIN LVE PM 12666 N
 1133. COMPETITION BEO BLS/SAD NEWS BLS PM 12728 N

1134. THE BLACK SNAKE MOAN #2/TIN CUP B PM 12756 E
 1135. BIG NIGHT BLS/ PEACH ORCHARO MAMA PM 12801 N

1136. CRAWLIN BABY BLS/PNEUMONIA BLS PM 12880 E+
 BIG BILL JOHNSON

1137. MY CONDUCTOR MAN/ BIG BILL BLS CH500EC N
 BUNK JOHNSON JAZZ BAND

1138. WHEN I LEAVE WRLD/THRILLER RAG JI 11 E+
 1139. BIG CHIEF BATTLEAXE/BL BELLS GOBY JI 13 N

1140. SOBBIN BL # 2/SOMETIMES MY BIRDEN JI 16 N
 CHARLIE JOHNSON PARADISE TEN(A SUPERB BAND)

1141. HOT TEMPEREO BL/ U AINT THE ONE VI 21247 N
 1142. HARLEM DRAG/HOT BONES & RICE VI 38059 N-

- EDITH JOHNSON (IKE RODGERS-TRAM)
 1143. HONEY DRIPPER BLS/NICKLES WORTH PM 12823 N-

- JAMES P JOHNSON
 1144. JINGLES U GOT TO BE MODERNISTIC BR 4762 N

1145. HARLEM STRUT/F. HENDERSON BS 2026 V
 1146. KEEP OFF GRASS/ CAROLINA SHOUT OK 4495 E-

1147. HES MINE ALL MINE/BACK WATER BL VO 4903 N
 1148. RIFFS, FEELIN BL OK 8770 N

1149. U CANT DO WHAT LAST DID/BLEEDING VI 19123 E-
 LONNIE JOHNSON

1150. PLAYING THE STRINGS/STP ALONG SLO OK 8558 E+/N

LOUISE JOHNSON(CRIPPLE CLARENCE LOFTON)

HERE IS ONE OF THE VERY RAREST LOFTON ITEMS.
 SUPERB PIANO.

1151. BY MOON & STARS/ON THE WALL PM 13008 N
 MINIMUM BID \$20.00

MARGARET JOHNSON (BUBBER & BECHET)

1152. WO'LL CHOP SUEY/DONT MAKE FOOL ME OK 8193 E+/V+
 MARY JOHNSON

1153. RATTLESNAKE BL/ MARY JOHNSON BL CH 50062 E+
 PETE JOHNSON

1154. KAYCEE ON MY MIND/BLS OWN BEAT DE 3384 N-
 1155. PETES MIXTURE/JUST FOR YOU DE 8582 N-

1156. HOW LONG HOW/CLIMBIN & SCREAMIN SA 12004 E+/E
 1157. BUSS ROBINSON BLS/B40 BLS(PW LAM) SA 12006 N/E+

1158. PETE BLS #2/SHUFFLE BOOGIE(PW LAM) SA 12010 N
 ROBERT JOHNSON

1159. KINO HEARTED WOMAN BL/TERRAPLANE BLVO 3416 N-/E
 JOHNSON & SMITH

1160. STOVEPIPE STP/BRWN SKIN SHUFFLE CH 40074 N-
 JOLLY JIVERS (GREAT SKIFFLE)

1161. HUNGRY MANS SKIFFLE/ PIANO STP VO 25015 E-/V
 CURTIS JONES

1162. LET ME B U PLAYMATE/HIGHWAY 51 BL VO 3990 V+

ELIJAH JONES

1163. ONLY BOY CHILD/BIG BOAT BB 7565 E+

MAUGIE JONES(RARE LOUIS ARMSTRONG)

1164. SCREAMIN THE BL/GOOD TIME FALT BL CO 14055 E
 1165. ANYBODY HERE TRY CABBAGE/U MAY GO CO 14063 V

MAGGIE JONES & HER JAZZ BAND

1166. DALLAS BL.SOUTH ST BL CO 14114 N

R.M. JONES JAZZ WIZARDS

1167. BRING HOME GRANOMA/BLUE REEFER BL DE 7051 N-
 1168. JAZZIN BABAIES BL/12TH ST RAG GE 5174 V

(ABOVE: RARE PIANO SOLOS)

1169. N.O. SHAGS.WONDERFUL DREAM OK 8290 V
 1170. DARK ALLEY/HOLLYWOOD SHUFFLE VI 20812 E+/N

1171. BOAR HOG BL/ JAZZBAY BL VI 21203 N
 JONES & COLLINS ASTORIA HOT B

1172. TIP EASY BL/ OAMP WEATHER BB 10952 N/N-
 JONES-SMITH INCORPORATED

1173. SHOE SHINE BOY/EVENON VO 3441 N-/E
 THE JUNGLE BAND

1174. TIGER RAG 1&2 BR 4238 N
 1175. RENT PARTY BL/DOIN THE VOOM VOOR BR 4345 N-

1176. JAZZ CONVULSIONS/JOLLY WOG BR 4705 N
 1177. ST LOUIS BL/OARN GOOD REASON BR 4936 N-

1178. DARKTOWN STRUTTERS/FIARS PT SHUFFUHCA 3 N-
 KANSAS CITY FRANK FOOTWARMERS(FINE MELROSE SOLO)

1179. JELLY ROLL STP/PASSIN THE JUG BR 7062 N
 KANSAS CITY 6(LESTER YOUNG) P.W. LAM

1180. WAY DOWN YONDER N.O./PAGIN THE DEVICHS 512 N
 KENTUCKY GRASSHOPPERS

1181. MAKIN FRIENDS/(FRED RICH ORK) BA 6360 E
 FREDDIE KEPPARDS JAZZ CARDS

1182. STOCK VO STRUT/SALTY OOG JI 4 E+
 ANDY KIRK & HIS 12 CLOUDS OF JOY

1183. BL CLARINET STP/MESS A STOMP BR 6494 E+/E
 1184. MARYS IDEA/ONCE OF TWICE BR 4863 N

1185. SWEET & HOT/SHAG IT BR 4878 N-
 1186. CLOUDY/ CORKY COE 5020 N

BLILLY KYLE-PIANO SOLOS

1187. BETWEEN SETS/FINISHING UP A DATE OE 2740 N
 GENE KRUPA & HIS CHICAGANS

1188. BLS OF ISRAEL/3 LITTLE WORDS PAE 2224 E+/N
 TOMMY LADNIRE ORCH

1189. WEARY BL/ JADA BB 10086 N
 LANG-VENUTI ALL STAR ORCH

1190. AFTER U GONE/ BEALE ST VO 15864 E
 ED LANG - GUITAR SOLOS

1191. MELODY MANS DREAM/PERFECT OK 40936 E
 1192. LITTLE LOVE LIT KISS/PRELUDE OOF165333 N-/E

1193. CHURCH ST SOBBIN/BE CHANGES MAOE PAE 1495 N
 BARON LEE & HIS BLUE RHY BAND

1194. WHITE LIGHTNING/WILO WAVES BR 1463 N-
 1195. THE GROWL/HEAT WAVES BR 1325 N-

1196. OLD YAZOO. RHY SPASM BR 1401 N/E
 LEVEE SYNCOPATORS/BAY STATE SYNCOS.

(RARE WHOODE MAKERS)

1197. THE RACKET/ ST JAMES INF GG 1843 N-/E+
 MEADE LUX LEWIS

1198. MR FREDDIE BL/ MOOD FOR LOVE BR 505053 N-
 1199. CELESTE BLS/MR FREDDIE BLS OE 3831 N

MEADE LUX LEWIS ACC. GEORGE HANNAH

HERE IS ONE OF THE FABULOUS MEADE LUX LEWIS
 ACCOMPS. MINIMUM BID \$25.00

1200. BOY IN BOAT/FREAKISH BL PM 13024 N

MEADE LUX LEWIS

1201. MESSIN AROUND/ST LOUIS BLS (PW LAM) SA 12002 N
 1202. FAR A GO BLS/ CLOSIN HOUR BLS SA 12004 N-

MEADE LUX LEWIS-PETE JOHNSON-ALBERT AUMONS

1203. BOOGIE WOOGIE PRAYER/1&2 VO 4606 N
 TED LEWIS

1204. TIGER RAG/MEMPHIS BLS CO 3813 N-
 1205. DALLAS BLS/ ROYAL GARDEN BL CO 2527N-

VIRGINIA LISTON ACC. BY BECHET

1206. JAIL HOUSE BL/SHREVEPORT BL(101) OK 8122 V-
 LITTLE CHOC.DANDIES

1207. FOR 7 TIMES/THATS HOW I FEEL OK 8728 N
 CRIPPLE CLARENCE LOFTON

1208. BRWN SKIN GIRLS/TORE PLAYHOUSE ME 61166 V+/E
 ABOVE RM CHP NO GR.

1209. PINE TOP BOOGIE WOOGIE/I DONT KNW SA 12009 N
 CRIPPLE CLARENCE LOFTON

ON THE "NEGATIVE" VOCALION LABEL WHICH LASTED

FOR ONLY ONE WEEK IN 1935 VERY RARE

1210. MONKEY MAN BL/ STRUT THAT THING VO 2951 E+/E
 LOUISIANA JOE & SLIM(GOOD SKIFFLE)

1211. MEMPHIS RHY/CROSSIN BEALE ST CH 50063 N-

MINIMUM BID 75c

HOWARD LANG

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

MINIMUM BID 75c

LA. RHYTHM KINGS/MIFF MOLE'S MOLERS

1212. BALLIN THE JACK/WINDY CITY STP HRS JAN'39 N/N-
LA SUGAR BABES (JABBO)
1213. WILLOW TREE/BSIPPI VI 21348 N
JIMMIE LUNCFORD ORCH
1214. CHILLEN GET UP/JAZZNOCRACY VI 24522 N/E+
HUMPHERY LITTLETON
1215. MEMPHIS BLS/ MAPLE E AF RAG PAE 3257 N
WINDY MANNONE
1216. UP THE COUNTRY BL/SHAKE THAT THING CH 40054 N-

FATE MARABLE JAZZ BAND

- THIS IS ONE OF THE REALLY FABULOUS & COLORFUL
ITEMS IN JAZZ COLLECTING. THE RIVERBOAT BAND ON
WAX. A SUPERB ITEM. MINT.
MINIMUM BID \$35.00
1217. FRANKIE & JOHNNY/PIANOFLAGE OK 40113 N

SARA MARTIN ACC. BY C. WMS. HARMONIZING 4

1218. GREEN GAL CANT CATCH/GRAVEYARD ORM OK 8099 V
SARA MARTIN'S JUG BAND
1219. JUG BANO BL/BLUE DEVIL BL OK 8188 V+
SARA MARTIN & CLARENCE WILLIAMS ACC BY BLUE 5
(JUNE CLARK)
1220. GONNA HOODOO U/U GOIN AINT GIVIN OK 8270 V
SARA MARTIN (OLIVER)
1221. MISTREATING MAN BLS/ DEATH STING PM 12841 N-
VICLA MCCOY
1222. SAVIN IT ALL 4U/PAPA IF U CANT OO RO 302 E-/V
FEV2 F.W. MCCOY
1223. SURE RTE EXCURSION TO HELL 1&2 VI 38621 N
MCKENZIE-CONDON CHICAGOANS (P.W. LAM)
1224. NOBODY'S SWTHEART/LITZ OHCA 11 N-
MCKINNEYS COTTON PICKERS
1225. SHIMME SHA WABBLE/MILBERG JOYS VI 21611 N
1226. BABY WONT U PLEASE/HULLABALOO VI 22511 N
1227. WILL U WONT U/ROCKY ROAD VI 22932 N-
1228. RAINBO RNO SHOULDER/RIGHT LIKE THAT VI 38033 N
1229. SELLIN THAT STUFF/BEODLE UM BUM VI 38052 N
1230. GEE SINT I GO 2 U/PLAIN OIRT VI 38097 E+
1231. ECCENTRIC/O.O. ONE STEP HRS 1004 N-
MEMPHIS HOT SHOTS (DUKE)
1232. SHOUT SIS SHOUT/BABY WONT U PL HAR 1368 V
MEMPHIS MINNIE
1233. HES IN THE RING/JOE LOUIS STRUT VO 3046 E-/G
MEMPHIS NIGHT HAWKS (PALMER)
1234. WILD MAN STP/SHANGHAI HONEYMOON VO 2593 E-
METRONOME ALL STARS
1235. THE BLUES/BLUE LOU VI 26144 E+
MEZZ MEZZROW ORCH
1236. COMIN ON W OOME ON 1&2 BB 10085 N-
1237. REVOLUTIONARY BL/GETTIN TOGETHER BB 10088 E+
1238. GETTIN TOGETHER/REVOLUTIONARY BLS SWF 78 N
1239. AFOLOGIES/ SENDIN THE VIPERS VI 25019 N-/E
EMMETT MILLER (LANG)
1240. OUSKY STEVEDORE/TAKE YR TOMORROW OK 41135 E+
PUNCH MILLER W FRISKY FT JACKSON
1241. GO TIME MAMA/MAXWELL ST STOMP CR 5 E+
SODARISA MILLER (VERY RARE)
1242. KEEPS MY KITCHEN CLEAN/LONESOME RM VI 20404 N
IRVING MILLS HOTSYS TOTSYS GAND (B.G.)
1243. STRUT MISS LIZZIE/OEEP HARLEM BR 2983 N-
MILLS TEN BLACKBERRIES (DUKE)
1244. E ST LOUIS TOODLE/ THE MOOCHE VE 7072 V+
1245. SWT MAMA/DOUBLE CHECK STP VE 7088 V
THE MISSOURIANS
1246. *400*HOP/SCOTTY BL VI 38084 N
1247. SWINGIN OEM CATS/2HUNOREO SQUABBLE VI 38145 E+
MIFF MOLE/LA RHYTHM KINGS
1248. WINDY CITY STP/BALLIN JACK (FW LAM) HRS JAN'39 N
LITTLE BROTHER MONTGOMERY
1249. CRESCENT CITY BL/SHREVEPORT FAREWEL BB 6733 N
1250. FARISH ST JIVE/GOTTA QUIT LOW OWN BB 6894 N
"E" MONTGOMERY
1251. LA BL/FRISCO HI BALL BL VO 2706 E-
ALICE MOORE
1252. RIVERSIDE BL/BLACK EVIL BL OE 7028 N-/E
1253. PRISON BLS/MY MAN BLS (IKE ROGERS) PM 12868 E+
MONETTE MOORE
1254. GET IT FIXED, TAKE EASY CO 14105 E
THOS MORRIS PAST JAZZ MASTERS
1255. E FLAT BL #2/ORIG CHARLESTON STRUT OK 8055 V+
THOS MORRIS & HIS 7 HOT BABIES
1256. CHARLESTON STAMPEDE/ GA GRINO VI 20180 N
1257. BL FROM THE EVERGLACES/P.O.G. BL VI 20330 N

JELLY ROLL MORTON

1258. WININ BOY/OIONT HE RAMBLE BB 10429 E+
1259. OEOA MAN BL (PIANO ROLL) CE 4000 N
1260. GOOO OLO NY/BIG LIPS (PRE WAR LAM) GL 1704 N
1261. NAKED DANCE/HIGH WATER BL (*) GL 4002 N
1262. MISTER JOE/WININ BOY (*) GL 4004 N
1263. BLACK BOTTOM STOMP GRF 5010 E+
1264. BLACK BOTTOM ST/ THE CHANT HMV 5164 E+
1265. OR JAZZ/ORIG JELLY ROLL BL HMV 8751 N
1266. EACH DAY/STROKIN AWAY HJCA 33N-/E
1267. HONKY TONK MUSIC/WININ BOY (D.L.) JM 11 N
1268. HIGH SOCIETY/FICHTAIL BL SE 2 N
1269. 35TH ST BL/MAMANITA SO 101 N

JELLY ROLL MORTON

- THE FOLLOWING RECORD IS EXTREMELY RARE. IT
HAS A TINY 1/2 INCH HAIR CRACK. MIN. BID \$15.00
1270. SWEETHEART O MINE/FAT MEAT GREENS VO 1019 E-

JELLY ROLL MORTON

- THERE IS A MINIMUM BID OF \$15.00 EACH FOR
ALL OF THE FOLLOWING ON VICTOR
1271. SIDEWALK BL/OEOA MAN BL VI 20252 N
1272. BILLY GOAT ST/HYENA ST VI 20772 N
1273. BLUE BLOOD BL/OLGA (OLIVER) VI 22681 E+/N
1274. RED HOT PEPPER/DEEP CREEK VI 38055 N
1275. TRY ME OUT/DOWN MY WAY VI 38113 E
1276. CANNON BALL BL/GRANDPAS SPELLS VI 20431 N
1277. TANK TOWN BUMP/BURNIN THE ICEBERG VI 38075 N-/N-
1278. SEATTLE HUNCH/FREAKISH VI 38527 N
1279. PEP/FRANCIS VI 38627 N

JELLY ROLL MORTON AND ORCH

- EXTREMELY RARE IN ANY CONDITION.
MINIMUM BID IS \$25.00
1280. BIG FAT HAM/MUDDY WATER PM 12050 E-

JELLY ROLL MORTONS INCOMPARABLES

- HERE IS A REALLY FABULOUS ITEM FOR JELLY
COLLECTORS. IN GORGEOUS SHAPE TOO.
MINIMUM BID IS \$35.00
1281. MR JELLY LORD GE 3259 N-

JELLY ROLL MORTON (SOLOS)

- MINIMUM BID IS \$35.00
1282. BUCKTOWN BLUES/TOM CAT BLUES GE 5515 E

JELLY ROLL MORTON SOLOS

- MINIMUM BID IS \$25.00
1283. STRATFORD HUNCH/SHREVEPORT STOMPS GE 5590 V

JELLY ROLL MORTON SOLOS

- MINIMUM BID IS \$15.00. RARE IN ANY SHAPE.
1284. KANSAS CITY ST/GRANDPAS SPELLS GE 5218 F

BENNY MOTENS KANSAS CITY ORCH

1285. TOBY/MOTEN SWING BB 6032 N-/E
1286. PRINCE OF WALLS/SWEETHEART OF YESTEROAY BB 6851 E+
1287. CRAWOAO BL/ELEPHANTS WOBBLE OK 8100 V
1288. SISTER HONKY TONK/KATER ST RAG OK 8277 E
1289. YAZOO BL/K C SHUFFLE VI 20485 N-
1290. MOTEN ST/BL GUITAR ST (HAYES) VI 20955 N
1291. KC BREAKDOWN/GET LOW DOWN BL VI 21693 N-
1292. BANO BOX SHUFFLE/NEW VINE ST BL VI 23007 N
1293. NEW MOTEN ST/BOUNCING ROUND VI 23030 E+
1294. RUMBANEGRA/CANDY MAN VI 23037 N-/N
1295. SOUTH/SHES NO TROUBLE VI 24893 N
1296. SB MAN BL/EVER FELT THAT WAY (HINES) VI 38048 N
1297. TERRIFIC STOMP/WHAT IM TALKIN ABOUT VI 38081 N-
1298. RITE TITE/CERTAIN MOTION VI 38104 N-
1299. IT WONT BE LONG/LOSSE LIKE GOOSE VI 38123 E+
1300. BL BL/ARKANSAS BL BR 2581 N-
1301. FIRE HOUSE BL/INDIANA CO 1946 E+
1302. CLAR MARM/TIGER RAG VI 20647 N-
1303. RED NELSON (A RARE CRIPPLE CLARENCE LOFTON)
SWEETEST THING BORN/WHEN SOLDIERS OE 7155 N
RMEON NELSON/MONTANA TAYLOR (PRE WAR LAM)
1304. HEAD RAP HOP/DETROIT ROCKS HRS 6/38 N
1305. RMEON NELSON (A GREAT BOOGIE MAN VERY RARE)
ROD NEDSON (A GREAT BOOGIE MAN VERY RARE)
1305. OYIN RIDER BL/11 29 BL VO 1494 V

NEW ORLEANS BODTBLACKS

- A FINE MINT COPY OF THIS FAB'LOUS ITEM
1306. FLAT FOOT/MAD OOG CO 14337 N

N.O. RHYTHM KINGS

1307. CSTRICH WALK/ ORIG OIXIE 1 STEP BR 9767 N/E+
1308. PANAMA/JAZZ ME BL OE 162 N-
1309. THATS A PLENTY/TIN ROOF BL GE 5105 V+
1310. NEVER KNEW WHAT GAL/(C. WMS' BL 5) HRS MAR'38 N-
- NEW ORLEANS WANDERERS
1311. PAPA OIP/TOO TIGHT CO 735 V+
- FRANKIE NEWTON ORCH
1312. PRSETTA/WORLOS WAITING FOR SUNRISE BB 10176 N-
1313. BL BABY GAVE ME/WHO BB 10216 N-
1314. BRITTWOOD STP/FOUND NEW BABY VR 517 N-
1315. TAB'S BL/ FRANKIE JUMP VO 4821 N-/N
1316. WHO'S SORRY NOW/ONYX HOP VR 647 N-
- RED NICHOLS & HIS FIVE PENNIES
1317. ALABAMA STP/HURRICANE BRE 1804 N-
- JIMMIE NOONE
1318. APEX BL/ PY OADGY ROCKS ME BRF500196 N
1319. KING JOE/ISNT THERE LVE (W MANNONE) HRS NOV'28 N
1320. BL JUMP-ED-A RABBIT/DIFFERENT TYPE FAE 2303 N
- NORFOLK JAZZ QUARTETTE
1321. QUEEN ST RAG/LA. BO BO PM 12453 E+
- SAM NOWLIN PIANO SOLOS
1322. SO WHAT/CHANGE CH 40012 E/E+

KING OLIVER

- VERY RARE IN BEAUTIFUL CONDITION
MINIMUM BID \$25.00
1323. RIVERSIDE/ MABLES DREAM PM 20292 N/E

KING OLIVER

1324. SOME OAY SWHT/WA WA WA BR 3373 N
1325. PAPA OE OACA/STOP CRYING BR 6053 N/E+
1326. EVERY TUB/SHOW BOAT SHUFFLE BRG 3998 N-
1327. KROOKED BLS/ ALLIGATOR HOP CE 3008 N
1328. NEW ORLEANS STP/CHATTANOOGA STP CO 13003 N
1329. CAMP MEETING BL/ LONDON CABE BL CO 14003 E-
1330. STRUGGLE BUGGY. DONT U THINK LOVE HMV 4930 N-
1331. TEARS/HIGH SOCIETY (P.W. LAM) HRS OCT'38 N
1332. CHIMES BL/ CANAL ST BL JI 1 N-
1333. SNAKE RAG/WEATHER BIRO RAG JI 5 N-
1334. SOBBIN BLS/ SWT LOVIN MAN OK 4906 V
1335. HIGH SOCIETY/ SNAKE RAH OK 4933 V/V+
1336. AINT GONNA TELL NOBODY/ROOM RET BL OK 8148 E-
- ABOVE: RM CHP 4 GR.
1337. WRKING MAN BLS/ RIVERSIDE BLS OK 40034 V-
1338. RIVERSIDE BL/ MABLES DREAM SG 905 N
1339. STINAGREE BL/ SHAKE IT & BRK IT VI 23009 E+
1340. LONESOME SWHTRT/CANT STOP LOVING U VI 23029 V+
1341. WEST END BLS/ THE MOOCHE VI 38034 N-
1342. FRANKIE & JOHNNIE/EVERYBODY ODES ITVI 38109 E+
1343. EONA/ RHY CLUB STP VI 38137 N-
1344. SOMEBODY SWHTRT/OEOA MAN BL VO 1059 N
1345. TIN ROOF/ WEST END VO 1189 N

O.D.J.B.

1346. SOME OF THESE DAYS/TOOOLIN BL OK 4738 V
1347. CLARINET MARMALACE/MOURIN BLS VI 18513 E
1348. ST LOUIS/JAZZ ME BL VI 18772 V

ORIGINAL DIXIELAND FIVE

1349. BARNYARD BLS/ ORIG OIXIELAND ONE S VI 25502 E+
- ORIGINAL BLACK BAND (F. HENDERSON)
1350. SAVANNAH/ NEW KING OF MAN G'ARDSMAN 7007 V+
- ORIGINAL WOLVERINES
1351. NEW TWISTER/SHIM ME SHA WABBLE BR 3707 E+
- KID ORY'S CREOLE JAZZ BAND
1352. SOUTH/CREOLE SONG CRESNET 1 N-
1353. CREOLE SONG/ CREOLE SONG CRESNET 5 E+
1354. PANAMA/UNDER THE BAMBOO TREE CRESNET 7 E+
- HOT LIPS PAGE TRIO
1355. THIRSTY MAMA BL/ LAST GO ROUND BB 8981 N-

PARAMOUNT PICKERS

- A FINE ODDS ITEM. VERY RARE
MINIMUM BID IS \$30.00
1356. SALTY DOG/SEAL WAY PM 12779 N-

TURNER PARRISH (RARE PIANO SOLO)

1357. FIVES/TRENCHES CH 50046 N
- TINY PARHAMS 4 ACES (DARNELL HOWARDS LAST RECORD)
1358. FROGTOWN BL/ SPO-DE-O-DEE DE 7780 E

TINY PARHAMS FORTY FIVE

- THIS IS A VERY RARE PARHAM.
MINIMUM BID IS \$20.00
1359. JIM JACKSON KC FIVE/LITTLE BIT PM 12586 E

MINIMUM BID 75c

HOWARD LANG

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

MINIMUM BID 75c

TINY PARHAM

1360. STEEL STRING BLS/ PIG'S FEET & SLAWVI 23410 N/E+
 1361. JUNGLE CRAWL/ LUCKY "3-6-9" VI 38082 N-E
PAUL'S NOVELTY ORCK/CHUCK NELSON & BOYS
 (FABULOUS ZACK WHYTE U.)
 1362. GOT RHY/ WEST ENO BLS CH40C16 N/E
PEE WEE ZUTTY & JAS P. TRIO
 1363. EVERYBODY LOVES BABAY/ FOUNO NEW BHRS 1002 N
CHARLES PIERCE & HIS ORCH
 1364. CHINA BOY. BULL FROG BL UHCA 1 N
PINEWAT TERRY
 1365. BLACK SHEEP BL/ MOANIN THE BL DE 7829 E+
PINE TOP
 1366. GOT BL ABOUT BABY/ HUSTLIN WOMAN BB 6202 N-
PINEWOOD TOM & HIS BLUE HOUNDS
 1367. ALRITE W ME/ MEAN MISTREATER MAMA ME 13115 V

OLLIE POWERS HARMONY SYNCOPATORS

- VERY RARE & GREAT LADNIE.
 MINIMUM BID IS \$20.00
 1368. PLAY THAT THING (MX4) PM 11263 E

MA RAINEY

THE GREATEST BLUES SINGER OF THEM ALL

1369. COUNTIN THE BLS/ JELLY BEAN BLS JI 8 N-
 1370. BAO LUCK BLS. THOSE ALL NITE L BLS PM 12081 V
 1371. SOUTHERN BLS/ MOONSHINE BLS PM 12083 V
 1372. MA RAINEY'S MYSTERY RECORD/ HAVE U PM 12200 N-
 1373. SOUTH BOUND BLS/ LAWO SENO ME MAN PM 12227 E
 1374. SEE SEE RIDER / JEALOUS PM 12252 E
 1375. LOUISIANANHHOO OOO BLS/ GOBYE OAOOY PM 12290 V
 1376. FOUR DAY HONORY SCAT/ NIT TIME PM 12303 V-
 1377. OH MY BABE BLS/ SLAVE TO THE BLS PM 12332 E
 1378. SEEKING BLS/ MT JACK BLS PM 12352 N
 1379. JEALOUSY BLS/ BRKN HEARTED BLS PM 12354 N-
 1380. ERKI SOUL BLS/ SISSY BLS PM 12384 N
 1381. LITTLE LOW MAMA BLS/ GREIVIN HRTEO PM 12419 N
 1382. MISEY BLS/ DEAD DRUNK BLS PM 12508 N
 1383. BIG BOY BLS/ DAMPER OWN BLS PM 12548 V-
 1384. M. RAINEY'S BLACK BOTTOM/ GA CAKE W PM 12590 N
 1385. BL THE WORLD FORGOT 1&2 PM 12647 N
 1386. BLK CAT HOOT OWL BLS/ VICTIM OF BLS PM 12687 N-
 1387. TOUGH LUCK BLS/ SCREACH OWL BLS PM 12735 E
 1388. LEAVING THE MORNIN/ RUNAWAY BLS PM 12902 E
 (ABOVE 1" HR CRK)
 1389. BL WORLD FORGOT 1&2 PM 1 N-
 1390. COUNTIN THE BLS/ JELLY BEAN BLS UHCA 84 N-
DON REOMAN & HIS ORCH
 1391. SONG OF WEOS/ SHAKIN AFRICAN BR 6211 E+
RUBEN "RIVER" REEVES & HIS RIVER BOYS
 1392. MOANIN BL/ LK 7 BLUE VO 1407 N
LEO REISMAN & HIS ORCH (BUBBER MILEY)
 1393. PUTTIN ON RITZ/ SIGIN VAGABOND SONG VI 22306 N-
 1394. WHEN THE MOON COMES OVER/ WITHOUT C VI 22746 E+
ELZADIE ROBINSON ACC BY WILL EZELL
 1395. TICK TOCK BLS/ HOUR BEHIND SUN PM 12544 N
 1396. HOUSTON BOUND/ HUMIN BLS PM 12420 N
 1397. SANTA CLAUSE CRAVE/ ST LOUIS CYSLONE PM 12573 N-
 1398. PLEADING MISERY BL/ MAO BL PM 12676 N-
 1399. GOLD MANSION BL/ ARKANSAS MILL BL PM 12701 N
JOSEPH ROBECHAUX & HIS N.O. RHYTHM BOYS
 1400. SHE NOT LOVE ME/ EVERY TUB VO 2827 E/E-
MAURICE ROCCO
 1401. TONKY BLS/ ROCCOS BOOGIE WOOGIE OE 8523 N-
IKE RODGERS
 1402. SCREENIN THE BL/ HURTS SO GOOD PM 12816 V
ADRIAN ROLLINI & HIS ORCH
 1403. SUGAR/ RIVERBOAT SHUFFLE OE 265 N-
LUIS RUSSELL & HIS ORCH
 1404. SARATOGA DRAG/ CAS ON DAWN BR 500323 N
 1405. ORK TOWN STRUTTERS/ OL' MAN RIVER ME 13146 N
 1406. DONT TURN ME OWN/ PLANTATION JOYS OK 8424 V+
 1407. JERSY LIGHTNING/ NEW CALL OF FREAKS OK 8734 E+
 1408. DOCTOR BLS/ FEELING THE SPIRIT OK 8766 V
 1409. ON REVIVAL OAY/ LA SWING OK 8811 N
 1410. HIGH TENSION/ PANAMA OK 8849 N-
 1411. NEW CALL OF FREAKS/ BUGLE CALL R PAE 1646 N-E
TAMPA RED
 1412. NUTTY & BUOY RIDE/ STORMY SEA B BR 6425 N/E+
HELEN SAVAGE W DIXIE SYNCOPATORS
 1413. FOR JUST LIT LOVE/ BAO 4 SOUL BR 4536 E-
SAVANNAH SYNCOPATORS (OLIVER)
 1414. HONEY THAT REMINS ME/ WHOS BL BR 6046 E
 1415. LOW DOWN BAYOU/ RAOIO RHY BR 6176 E+
SAVOY BEARCATS (GREAT HARLEM BAND)
 1416. NIGHTMARE/ SENEGAL "SE" STP VI 20162 N

ELMER SCHOEDEL F.S. ORCH

1417. BRIDGE WAILS/ COPENHAGEN BR 81000 N
CECIL SCOTT & HIS BRIGHT BOYS
 1418. LAWO LAWO/ IN A CORNER VI 38098 E+
CHARLIE SEGAR
 1419. BOOGIE WOOGIE/ TRECHES OE 3832 N
CHARLIE SEGAR
 1420. BOOGIE WOOGIE/ COW COW BLS OE 7075 N-
SEPIA SERENADERS (ALBERT NICHOLAS CLARINET)
 1421. RIDICULOUS BL/ NAMELESS BL BB 5770 N
NOBLE SISSLE ORCH (LADNIE & BECHET)
 1422. BASEMENT BL/ OALLAS BL (KIRK) BR 9149 N-
BESSIE SMITH
 1423. AGGRAVATIN PAPA/ BEALE ST MAMA CO 3877 V
 1424. TANT NOBOYS BIZ/ KEEPS ON RAININ CO 3898 E+
 1425. BLEEDING HEARTED BL/ MIDNIGHT BL CO 3936 N
 1426. JAILHOUSE BL/ GRAVEYARD ORN BL CO 4001 V
 1427. FAR AWAY BL/ GOING BACK TO USEO 2 B CO 13007 E
 1428. BOWEAVIL BL/ MOONSHINE BL CO 14018 N
 1429. FRANKIE BL/ HATEFUL BL CO 14023 N
 1430. MT TOP BLS/ LOU'SIANA LOW DOWN CO 14031 N
 1431. WEEPIN WILLOW BLS/ BYT BYE BLS CO 14042 V

BESSIE SMITH

AUTOGRAPHED BY LOUIS ARMSTRONG
 MINIMUM BID IS \$15.00

1432. RECKLESS BL/ SOBBIN BL CO 14056 N
 1433. ST LOUIS BL/ COLO IN HANO BL CO 14064 N
 1434. OIXIE FLYER/ BEEN GOOD OLE WAGON CO 14079 E+
 1435. J.C. HOLMES BLS/ AINT BOT NOBOOY CO 14095 N-
 1436. LONESOME DESERT BL/ GOLDEN RULE BLS CO 14123 N
 1437. SQUEEZE ME/ JAZZBO BROWN CO 14133 E
 1438. HARD DRIVING PAPA/ MONEY BLS CO 14137 N
 1439. THEM HAS BEEN BLS/ BABY OOLL CO 14147 N
 1440. ONE & TWO BL/ HONEY MAN BL CO 14172 V+
 1441. BACKWATER BL/ PREACHIN THE BL CO 14195 E+
 1442. HOT TIME OLD TOWN/ ALEX RAG BANO CO 14219 N
 1443. MEAN OLD BEBOUG/ GOOD MAN HARO FO CO 14250 N
 1444. USED BE SWT MAMA/ THINKING BLS CO 14292 N
 1445. COT OFF MIND/ WASHWOMANS BL CO 14375 N
 1446. WILD BOUT THAT THING/ GOTTA GIVE ME CO 14427 N
 1447. NOBOY KNOWS U OWN & TAKE RIGHT BACK CO 14451 N-
 1448. DIRTY NO GOODERS/ WASTED LIFE BL CO 14476 E+
 1449. ON REVIVAL OAY/ MOAN MOURNERS CO 14538 E+
 1450. IN THE HOUSE BL/ BLUE BLUE CO 14611 E+
 1451. LONG OLD ROAD/ SHIPWRECK BL CO 14663 E
 1452. CARELESS LOVE/ WEEPING WILLOW CO 3172 N-
 1453. CEMETRY BLS/ ANY WOMANS BLS OCF 3073 N
 1454. TAKE ME 4 BUGGY RIDE/ GIMME A PICFOOT OK 8949 N/E+
 1455. TAKE ME FOR RUGGY RIDE/ GIMMIE PIGFPAE 2146 N-
CLARA SMITH (WITH ARMSTRONG & JOE SMITH)
 1456. PRESCRIPTION 4 BL/ DEATH LETTER BL CO 14045 N
 1457. THE LA N BL/ COURT HOUSE BL CO 14073 N
 1458. 2 TIMING PAPA/ KITCHEN MECHANIC BL CO 14097 E-
 1459. JELLY BEAN BL/ RACE TRACK CO 14294 N/E
 1460. CT MINE ON THE THING/ GIN MILL BLS CO 14419 E+
IVA SMITH (COW COW & B.T. WINGFIELD)
 1461. S&O BL/ BLUE/ 3RD ALLEY BL PM 12447 E/N
JABBO SMITH & HIS RHY ACES
 1462. LITTLE WILLIE BL/ SLEEPYTIME BL BR 7058 E-
 1463. MICHICANDER BL/ TIGHT LIKE THIS BR 7069 N
 1464. LINA BLS/ CROONIN THE BLS BR 7087 E+
 1465. BANO BOX STOMP/ MANFUL BL BR 7111 N
L LLOYD SMITH & HIS CUT BUCKETEERS
 VERY RARE JABBO SMITH
 1466. RUB ME SOME MORE/ WAKE UP SINNERS VO 1560 E+
PINETOP SMITH
 1467. PINETOPS B.W. PINETOPS BL (P.W. LAM) UHCA 113 N-
TRIXIE SMITH
 1468. GIVE ME OLD SLOW DRAG/ MAN ROCKS BS 14127 V+
 1469. FREIGHT TRAIN BL/ MY INUSUAL MAN DE 7489 N
 1470. MY DADDY ROCKS ME #2/ NO GO MAN DE 7617 N
 1471. SHAKE IT NO MORE/ FREIGHT TRAIN PM 12211 V

TRIXIE SMITH

THE VERY RARE MX #1 WITH LOUIS

1472. R.R.B./ WORLDS JAZZ CRAZY PM 12262 V
TRIXIE SMITH ACC BY FLETCHER HENDERSON
 1473. HE LIKES IT SLOW/ BLK BOTTOM PM 12336 N
TUT SOPER
 1474. ORONICS/ STAROUST STP SO 5000 N-
 1475. ITS A RAMBLE/ THOUS SWELL SO 5001 N-
CHARLIE SPAND
 1476. MISS BLS/ GOT TO HAVE SWTBREAD PM 12917 N-E

CHARLIE SPAND

1477. BACK TO WOODS BLS/ GOOD GAL PM 12317 V
SPECKLED RED
 1478. DIRTY DOZ # 2/ RIGHT STRING WRONG Y BR 7151 N-
VICTORIA SPIVEY
 1479. DIRTY WOMASN BL/ LONG GONE BL OK 8351 V
 1480. HOODOO MAN BLS/ SPIOER WEB BK OK 8370 N
 1481. BLOOD HOUND BL/ DIRTY T.B.B. VI 38570 N-
JESS STACY
 1482. BARRELHOUSE/ IN THE ORK FLASHES OE 18119 N
STATE STREET RAMBLERS
 1483. GA GRINO/ RICHMOND STP CH 40009 N-E
 1484. CRELESS LOVE/ TIGER MOON CH 40086 N-
JOE STEELE & HIS ORCH. (GREAT WARD PINKARD)
 1485. COALVARO SHUFFLE/ TOP & BOTTOM VI 38066 N
PRISCILLA STEWART PIANO ACC. JAMES RUTHE
 1486. TREU BLS/ U AINT FOOLIN ME PM 12205 N
 1487. BISCUIT ROLLER/ JEFFERSON COUNTY PM 12402 N

RFX STEWART

1488. LAZY MASH SHUFFLE/ REXATIOUS VR 517 N
 1489. SUGAR HILL SHIM SHAM/ SWING BABY VR 664 N-
STOMP SIX (WIGGSY)
 1490. POOR LITTLE ME/ EVERYBODY LOVES B 9E 5 N-
JOE SULLIVAN/ BUCK OF BUCK & BUBBLES
 1491. ONYX BRINCOONW/ O.F. LOVE (ROYAL B) CO 2925 N
JOE SULLIVAN (P.W. LAM)
 1492. HONEYSUCKLE ROSE/ GIN MILL BLS UHCA 31 N
SWEET PEAS
 1493. GOT MAN IN "BAMA" MINES/ COLO IN H BB 7224 N-E
ROOSEVELT SYKES
 1494. HAVE U SEEN IOA B/ 44 BL OE 7586 N-
EVA TAYLOR W CLARENCE WILLIAMS BL 5
 1495. YES HVE NO BANANAS/ OAOOY BL OK 4927 E-
 1496. WHOOOP 7 HOLLER STP TEST N-
 1497. DETROIT ROCKS/ INDIANA AVE STP VO 1419 N
JACK TEAGARDEN & THE WHOOPE MAKERS
 1498. ITS SO GOOD/ DIRTY DOG (P.W. LAM) UHCA 39 N
SANDERS TERRY (SONNY TERRY)
 1499. NEW LOVE BL/ TRAIN WHISTLE CO 417 N-
SONNY TERRY & OH RED
 1500. HARM & WASHB. BL/ HARMONICA STP VO 5538 E+
TESCHEWACHER
 1501. JAZZ ME BL/ BARREL HOUSE STP (PW LAM) UHCA 61 N
HOOCEL THOMAS (LOUIS JAZZ)
 1502. GAMBLERS OREAM/ WASHWOMAN BL OK 8289 E
 1503. LONESOME HOURE/ DEEP WATER BL OK 8297 E-
THE THREE KEYS
 1504. BASIN ST BLS/ WAH HEE OAH BR 1381 N
FRANKIE TRUMBauer
 1505. THERELL COME TIME/ MISS MUO OOEONI 65330 N-E
 1506. SINGIN THE BL/ CLAR MARM PAE 3323 N
JOE TURNER
 1507. MIST HVE THAT MAN/ FREEZE & MELT CREOLE 3 N
 1508. CHEWED UP GRASS/ NOBODY IN MIND OE 7868 N-E
UNKNOWN JAZZ BAND (VERY RARE)
 1509. JIM TOWN BLS/ BATTLESHIP KATE CG 7037 E+
WABASH TRIO (OLIVER?) AND J.P. JOHNSON
 1510. C&O BLACK BL/ LONE WESTERN BL RAO 7039 N-
JIMMY WADE & HIS DIXIELANDERS W PUNCH MILLER
 1511. GATES BLS/ PARKWAY STP BR 80041 N-
FRANCES WALLACE (COW COW DAVENPORT)
 1512. TJO LATE BL/ LON DWN MAN BL BR 7076 E
SIPPIE WALLACE
 1513. WALKIN TALKIN/ DEVIL DANCE BL OK 8206 E/V
 1514. MAN I LOVE/ SORRY FOR IT NOW OK 8251 E

SIPPIE WALLACE

- VERY RARE LOUIS ACC.
 MINIMUM BID IS \$15.00
 1515. JACK OF DIAMONDS BLS/ SPEC DELIVERY OK 8320 V+

SIPPIE WALLACE/ LILLIAN MILLER

1515. MUST HAVE IT/ KITCHEN BL OK 8351 N

SIPPIE WALLACE

- VERY RARE LOUIS ACC.
 MINIMUM BID IS \$20.00
 1517. LAZY MAN BL/ THE FLOOD OK 8470 E-

WESLEY WALLACE

- AN EXTRAORDINARY ITEM. WITH ONLY A TINY IMPERFECTION.
 (1/8" HAIR CRK. I SIDE REPAIRED WITH OPE)
 MINIMUM BID IS \$25.00
 1518. 29/ FANNY LEE PM 12758 N

AUCTION

HOWARD LANG

BOX 1 THE RECORD CHANGER 125 LASALLE ST., NYC

AUCTION

WESLEY WALLACE/JABO WILLIAMS 1519. NO. 227 JAB BL JI 3 N FATS WALLER 1520. AINT GOT NOBODY/ROSETTA BLE 3397 N 1521. KEEPIN OUT MISCHIEF NOW/STAR DUST BB 10099 N- 1522. STARDUST/KEEPIN OUT MISCHIEF BB 10099 N 1523. THAT GETS IT MR JOE/CASH FOR TASH BB 11425 E/V 1524. VALENTINE STP/GLADYSE HMV 4 N 1525. MONT U GET OFF PLEASE/RIDIN BUT HMV 4971 N 1526. BIRMINGHAM BL/ MUSCLE SHOALS BL OK 4757 N 1527. SAVANNAH BL/ WONT TAKE ME HOME VI 20776 N 1528. GOT FEELING FALLING/LOVE ME LEAVE VI 22092 N 1529. SWEET SAVANNAH SUE/AINT MISBEHAVIN VI 22108 N 1530. AFTCR U GONE/ ST LOUIS BL VI 22371 N- 1531. AFRICAN RIPPLES/ALLIGATOR CRAWL VI 24830 N- 1532. CLOTHES LINE BALLET/ VIPERS ORAG VI 25015 N 1533. SHACHIN THIRDS/NUMS FUMBLIN VI 25338 N 1534. AINT GOT NOBODY/BASIN ST BLS VI 25631 N- 1535. CARILINA SHOUT/ RING DEM BELLS VI 27563 N 1536. THE MINDR DRAG/HARLEM FUSS VI 38050 E 1537. HANDFUL OF KEYS/NUMB FUMBLIN VI 38308 N WASHBOARD RHY KINGS/EARL HINES ORCH 1538. SOME OF THESE DAYS/HARLEM LAMENT BRE 2075 N WASHBOARD RHY KINGS 1539. PEPPER STEAK/O EDDIE (MOTEN) VI 22958 N- 1540. DEPRESSION STP/JONES LAW BL VI 23357 E- 1541. NICKLE FOR PICKLE FIRE VI 23375 E+/E 1542. TIGER RAG/HOT BISCUITS(A BARTHA ORK)VI 24059 E+ WASHBOARD SAM & HIS BANO 1543. GONNA HIT HIWAY/EVIL BL BB 8997 E+ WASHBOARD SERENADEORS 1544. KAZOO MOAN/TIGER RAG HMV 6289 N-/E 1545. WASHBOARDOS GET TOGETHER/KAZOO MDAN VI 38127 E+ 1546. TEDDOYS BL/ TAPPIN THE TIME AWAY VI 38610 N- (ABOVE: RM CHP B GR) 1547. SWEET MAMA/ BUGLE CALL RAG HA 577 E WASHINGTONIANS 1548. STACK O LEE BLS/ RED HEADS BL HA 601 N ETHEL WATERS 1549. KISS U PRETTY BABY/ OYIN W BL BS 2038 N- 1550. KISS U PRETTY BABY/JYING W BL BS 4038 V+ 1551. GA/ BL/ DA DA STRAIN BB 14120 N 1552. STORMY WEATHER/LOVE IS THING BR 6564 E 1553. SECOND HANDED MAN/TRUE BL LOU CO 1871 N- 1554. WEARY FEET/ TAKE BL BOTTOM OUT CO 14214 E 1555. WEEBIE JEEBIE/ ENHOOOY WEEBIE ROUNDERS BR 6920 N- 1556. MEASURE MAD/BACK BITIN MAMA VO 14860 N BARREL HOUSE WELCH (GOOD PIANO) 1557. LARCENY WOMAN BL/ DYIN PICKPOCKET PM 12759 N NOLAN WELSH ACC. BY ARMSTRONG 1558. BIRDWELL BL/ ST PETER BL HJCA 36 E			CLARENCE WILLIAMS BL 5 CONT w BECHET & LOUIS 1577. K.C. MAN BL/ WILD CAT BL OK 4925 V CLARENCE WILLIAMS BLUE FIVE THREE EXTREMELY RARE BECHET ITEMS. MINIMUM BID IS \$20.00 FOR EACH. 1578. ACHIN HEARTED BL/ TAINT NOBODYS BIZOK 4966 N- 1579. OLD FASHIONED LOVE/ OH OADY OK 4993 N 1580. BLIND MAN/ ATLANTA OK 8090 E+ CLARENCE WILLIAMS BLUE FIVE W LOUIS & BECHET 1581. HOUSE RENT BL/ TEXAS MOANER OK 8171 V 1582. EVYBODY LVS/ALL WRONGS U DONE OK 8181 V CLARENCE WILLIAMS BL FIVE(BECHET & MILEY) RARE- MINIMUM BID IS \$20.00 1583. WHOLL CHOP SUEY/ODNE MADE FOOL OK 8193 N/E+ CLARENCE WILLIAMS BL FIVE W LOUIS & BECHET 1585. WEEZEE ME/ BRNTA CLAUSE BL OK 8254 V 1586. GET IT FIXED/ SHAKE THAT THING OK 8267 E+/E 1587. LIVIN HIGH/WAIT'LL U SEE OK 8272 V+ CL WILLIAMS BL 5(LOUIS)/BUOY CHRISTIAN CREOLE 5 VERY RARE LOUIS MINIMUM BID IS \$15.00 1588. SANT SHUSH KATIE/SUGAR HOUSE ST OK 8342 E CL WILLIAMS WASHBOARD 4 1589. NOBODY BUT BABY/ CANOY LIPS OK 8440 N- CL WILLIAMS WASHBOARD 5 1590. CUSHION FT STP/TAKE BLK BOTTOM OK 8462 E+ 1591. BLK SNAKE BL/OLD FLKS SHUF(OLIVER) OK 8465 N CL WILLIAMS BL SEVEN 1592. BABY WONT U PLEASE/CLOSE FIT BL OK 8510 E- CL WILLIAMS 1593. SWEET EMALINE/LOG CABIN (WASH. 5) OK 8572 E+/N 1594. BED RIVER BL/SHAKE IT DWN(WASH. 5) OK 8584 N/E+ 1595. MT CITY BL/ LAZY MAMA OK 8592 E+/E 1596. WILDFLOWER RAG/ORGAN GRINDER(SOLOS)OK 8604 N 1597. WILDFLOWER/ORGAN GRINDER(PIANO SLS)OK 8604 E+ (ABOVE: RM CHP I GR) 1598. HAVE U EVER FELT WAY/YLK THAT BROADOK 8629 E+ 1599. FOUND NEW BABY/LEFT ALONE BLS OK 8763 E+ 1600. U RASCEL U/MISH WATER BLS OK 8806 E+ 1601. PAPA DEDA DA/LOVING OK 8842 N- 1602. WALKIN BABIES/BANJO RAG(C.G. LEEDK 40321 V- 1603. SHOUT SIS/HOT LOVIN OR 2164 V+ CLARENCE WILLIAMS & HIS WASHBOARD BAND THIS IS A REALLY RARE ITEM, ENGLISH ORIOLE WAS ISSUED CONCURRENTLY WITH O.L. & VERY FEW SOLD. MINIMUM BID IS \$10.00 1605. P.O. BLS/CUSHION FOOT STP ORC 1012 N CLARENCE WILLIAMS 1606. WHAT DO U KNOWABOUT/SHOUT UR MOUTH PM 12435 N CLARENCE WILLIAMS ORCH WE HAVE NEVER SEEN ONE OF THESE. A GREAT ITEM MINIMUM BID IS \$25.00 1607. SHAKE EM UP/ JINGLES PM 12537 N CL WILLIAMS 1608. WHIP ME W LOVE/ WORN OUT BL PAE 2203 E/N- 1609. MIDNIGHT STP/WILDFLOWER RAG VR 7033 E+/N 1610. BOLDY BIMBO VR 7034 E- 1611. LONGSHOREMANS BL/ I W THRU VR 7040 E+/N 1612. PANE IN GLASS/TOO LOW(PIANO SOLOS) VI 38524 N 1613. BEER GARDEN BL/REEZE VO 2541 N-/N 1614. HARLEM RHY DANCE/ FOR SALE VO 2602 V+ 1615. HOW CAN I GET IT/SUNNYSIDE ST VO 2630 E-/E 1616. PRETTY BABY YES/COME SAY HELLO VO 2718 E+ 1617. KASHAY O BO / BIG FAT MAMA VO 2838 E+ (ABOVE: LAMINATED GOLD LABEL) 1618. TAINT NOBODYS BIZ/ORGAN GRINDER VO 2871 N 1619. SAVIN UP FOR BABY/ JUNGLE CRAWL VO 2908 N- 1620. MILK COW BL/GONNA B DEVIL TO PAY VO 2927 N- 1621. LIKE GO BACK/HIGH SOCIETY(HR CRK) VO 25010 N-/E 1622. YAMA YAMA BL/LADY LUCK BLS VO 2931 N- COOTIE WILLIAMS ORCH 1623. MEN/NEST END BLS OK 6370 N 1624. BLK REVERIE/DNNTOWN UPROAR VR 3922 N-/N- 1625. JUBILESTA/PIGEONS & PEPPERS VO 3922 N 1626. ECHOE OF HARLEM/HAVE A HEART VO 3960 N			COTTIE WILLIAMS CONT 1627. CHASIN CHIPPES/SHING PAN ALLEY VO 4425 N 1628. BODYS FROM HARLEM/DELTA MOOD VO 4574 N/E+ FESS WILLIAMS ROYAL FLUSH ORCH 1629. HOT MAMA/BESSIE(BIX) VI 22864 N- GEORGE WILLIAMS & BESSIE BROWN 1630. DOUBLE CROSSIN DADY/SATISFIED BL CO 3974 N 1631. NO 2ND HND LOVIN/IF U HIT MY OOG CO 14033 E- JABBO WILLIAMS HERE IS ANOTHER FABULOUS BOOGIE ITEM, GRAB IT 'CAUSE YOU'LL NEVER SEE ANOTHER MINIMUM BID IS \$35.00 1632. FAT MAM/POLOLOCK BL PM 13130 N- JOHN WILLIAMS & HIS MEMPHIS STOMPERS 1633. SUMPIN SLOW & LOW/LOTTA SAX APPEAL VO 1453 N/N- LEROY WILLIAMS 1634. WELCOME STRANGER/LULLABY BABY CO 14500 E+ MARY LOU WILLIAMS 1635. DRAG EM/NIGHT LIFE BR 7178 N 1636. OVERHAND/MARYS SPECIAL DE 781 N- 1637. SWINGIN 4 JOY/ CLEAN PICKIN OE 1155 E+ 1638. THE PEARLS/THE ROCKS OE 2796 N 1639. MR FREDDIE BL.SWT PATUNIA OE 2797 N TE ROY WILLIAMS & HIS ORCH 1640. LINDBERH HOP/ OH MALINDA HA 439 N SONNY BOY WILLIAMSON 1641. UP THE COUNTRY BL/ COLLECTOR MAN BLBB 7423 E+ 1642. GOOD GRAYV/ T.B. BLS BB 8333 N/E+ 1643. W.R. TIMES BLS/ BEEN DEALING W DEVIL BS 8580 N- DUKE WILSON & HIS TEN BLACK BERRIES(ANDY KIRK) 1644. MARYS IDEA/ONCE OR TWICE PER 15397 E/V (ABOVE: RM CHP 2 GR) 1645. HOUSE DAVIO BL/ RED DEVIL PE 15753 E- EDITH WILSON & JOHNNY DUNN DRIG JAZZ HOUNDS 1646. LONESOME MAMA/ WHAT DO U CARE CO 3674 E GARLAND WILSON 1647. MEMORIES OF U/ROCKIN CHAIR OK 41556 N/E TEDDY WILSON 1648. BL IN CH MINOR/VARMIN UP BR 7684 N- 1649. JUST A MOOD PTS 1&2 BR 7973 N- 1650. MOUNT BLANE ME/DEVIL BL/ EY BL DE 3125 N- WOLVERINE ORCH (BIX) 1651. TIA JUANA/BIG BOY GE 5565 V+ 1652. CRAZY QUILT/U BURNIN ME UP BR 31256 N- SAM WOODING HERE ARE 5 OF THE RAREST RECORDS IN THE WORLD. THE INCREDIBLE WOODING HAVE SENSATIONAL LADNIER ET AL. WE HAVE NEVER SEEN THESE BEFORE. MINIMUM BID FOR EACH IS \$30.00 1653. BLK BOTTOM/BEHIND THE CLOUDS GR620680 N- 1654. TIGER RAG/CARRIE PAS 25420 E 1655. SWEET RACK/MY PAL CALLED SAL PAS 25421 E 1656. BULL FROG/INDIANA LOVE CALL PAS 25424 E 1657. DOWNCAST BL/WEARY RIVER PATF 8684 E/N- KYLE WOOTEN (HARMONICA) 1658. LOVIN HENRY/RED PIS OK 45539 E+ ALBERT WYNNIS CREOLE JAZZ BAND 1659. DOWN BY LEEVEE/SHE'S CRYING 4 ME BR 30042 N- WYNNIS CREOLE JAZZ BAND/LIJ HARDWAY BAND VERY RARE & GREAT PUNCH MILLER MINIMUM BID IS \$20.00 1660. SHE'S CRYING 4 ME/MILNBERG JOYS VO 1252 N- JIM YANCEY 1661. JIMMYS STUFF/THE FIVES (P.W.LAM) SA 12038 N 1662. RECEIVED LETTER/EAST ST LOUIS BLS VO 5464 N- 1663. OLD QUAKER BL. BEAR TRAP BL VO 5490 N- JELLY ROLL MORTON 1664. BLS FOOT HAM/ JELLY ROLL BL GE 5552 E+ VERY RARE GENNETT IN GORGEOUS SHAPE. 1/2" HR. CRK. MINIMUM BID IS \$20.00 JELLY ROLL MORTON VERY RARE ORIG. ENGLISH ISSUE. HR CRK 1/2". MINIMUM BID IS \$10.00 1665. KING PORTER STP/THE PEARLS ORC 1007 E+ CHICAGO LOOPERS 1666. 3 BLIND MICE MASTERS Nds. 1&2 HRSMY '37 E+		
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AUCTION

WILLIAM C. LOVE
407 EAST & WEST RO. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

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

HANDY ARCHIE (INST. ACC.)			MCKENZIES CANOY KIOS CONT.			ORIGINAL MEMPHIS FIVE CONT.		
660.	NO NO BLS/ MISS HANDY HANKS	VAR 5959 E	721.	MORNING AFTER BLS/HAPPY CHILDREN BLS	VO 15088 N	784.	SHUFFLIN MOSE/ BAD NEWS BLS	PER 14150 E
	LUCILE BOGAN		722.	HOT HONEY/IF U NEVER COME BACK (2) EQ. CRVO	15166 E	785.	AGGRAVATING PAPA/ FOUR O'CLOCK BLS	VO 14506 G
661.	COFFEE GRINDIN BLS/ POT HOUND BLS	BR 7033 V		MEMPHIS STOMPERS		786.	LOOSE FEET. GRT WHITE WAY BLS	VO 14527 E
	LITTLE BROTHER (PIANO SOLO)		723.	HOLD IT STILL/KANSAS CITY BLS	VI 21270 G	787.	MORE/ SHE WOULONT OO WHAT AKSED HER	CO 37 E
662.	FARISH ST. JIVE/ REV. MACK & MACK	BB 6894 N		BENNY MEROFF		789.	SIOUX CITY SUE/ GRASS IS ALWAYS G	CO 186 E
663.	WEST TEXAS BLS/ MISTREATIN WOMAN (VOC)	BB 7178 E	724.	TALK OF THE TOWN/ HAPPY DAYS ARE HERE	BR 4709 G	783.	IT AINT GONNA RAIN NO MORE/ REO H MA	CO 155 E
	WILTON CRAWLEY			MERRY COLLEGIANS		790.	ANYTIME/JAZZ ME BLS	CO 2588 E
664.	SHAKE HIP OANCE/SHE'S DRIVIN ME WILD	VI 38094 N	725.	STEP ON THE GAS/REV. CASINO JAZZERS	VO 7802 G		FRED OZARK'S JUG BLOWERS	
665.	FUTURISTIC BLS/ U OUGHTA C MY GAL	VI 38136 E		MEZZ MEZZROW		791.	SAVANNAH/ BRINGIN HOME BACON	PER 14282 V
	REV. J. M. GATES		726.	LOST MELODY FROM SKY	BB 6320 E		TINY PARHAM	
656.	BLIND MAN BY WAYSIDE/ GONNA DIE WITNESS OK	8429F	727.	BLUES IN DISGUISE/THAT IS HOW I FEEL VI	25636 E	792.	STUTTERING BLS/ JOGO RHY	BB 8130 N
667.	JONAH & WHALE/RICH MAN & NECOLE'S EYE	OK 8478 E		MIDNIGHT AIRDRALES			SWEET PEAS	
668.	STOP FOR RED LIGHT/ RATTLESNAKE COILS	OK 8622 E	728.	SWANEE SHUFFLE/ I GOTTA HAVE U	CO 1981 E	793.	COLO IN HAND/ GOT MAN IN BAMA MINE	BB 7224 E
	LIONEL HAMPTON			BUBBER MILEY			BARREL HOUSE PETE (PIANO SOLOS)	
669.	I SURRENDER OR/ PIANO STMP	VI 25666 N	729.	PENALTY OF LOVE/ LOVING YOU WAY I OO	VI 23010 N	794.	PUSSEY/ ROLLIN' STONE	CO 14308 G
670.	FT U'VE GNE/ BABY WONT U PLSE CME	HME VI25674E		EMMETT MILLER			BEN POLLOCK	
671.	YR MY IDEAL/ SUN WILL SHINE TONIGHT	VI 25771 E	730.	BROTHER BILL/THOUSAND FROGS ON LOG	OK 40976 N	795.	CRYIN FOR THE CARDLINES	HOTW 1027 G
672.	BIG WIG IN WIGWAM/ STANO BY	VI 26296 V	731.	ANYTIME/ST LOUIS BLS	OK 41095 V	796.	WAITIN FOR KATIE/ MEMPHIS BLS	VI 21184 N
673.	HOT MALLETS/ WHN LIGHTS ARE LOW	VI 26371 V		SODARISA MILLER		797.	SENTIMENTAL BABY/ THEN CAME THE OAVI	21827 E
674.	SINGIN THE BLS/ OINAH	VI 26557 N	733.	MIDNIGHT SPECIAL/RECKLESS OONT CARE MAPA	12306 G	798.	FUTURISTIC RHY/ LETS SIT & TALK	VI 21858 N
675.	" " " "	VI " " "		MILLS BLS RHY BAND		799.	MY KINOA LOVE/ ON WITH THE OANCE	VI 21944 N
676.	TILL TOM SPECIAL/ SHADES OF HADES	VI 26604 E/F	734.	SNAKE HIPS/ EV'RY TIME I LOOK AT U	BR 6199 E	800.	TRUE BLUE LOU/ REV. COON SAUNOERS	VI 22089 N
677.	IN THE BAG/ FLYING HOME	OE 18394 N	735.	BL RHY/ BLUE FLAME	BR 1177 N	801.	SONG OF THE BLS/ REV SMITH BALLEW	VI 22147 N
	GEORGE HANNAH		736.	JES NATCHULLY LAZY/EVERYTHING IS STILL CO	3134 N	802.	FROM NOW ON/ YOU'VE MADE ME HAPPY	VI 22158 N
678.	GUTTER MAN BLS/ WOBBLIN IN THE MUO	PM 12788 G	737.	SHOW-AT SHUFFLE/MOON IS GRINNING AT	CO 3157 N	803.	THE VOODOO/ REV. E MAOIGUERA	CO 2906 N
	LIL "DIAMONOS" HARDAWAY		738.	WEARY TRAVELLER/BROWN SUGAR MINE	PA 2366 N	804.	SLEEPY HEAD/ NIGHT ON THE DESERT	CO 2929 G/N
679.	FORE DAY IN MORNING/ WHT U GONNA OO	OE 7276 N		THE MISSOURIANS		805.	DEEP ELM/ MOON IS GRINNING AT ME	VAR 504 E/V
	PAUL HOWARD		739.	MISSOURI MOAN/MARKET ST STP	VI 38067 V	806.	PECKIN' IN A SENT IMENTAL MOOD	VAR 556 E
680.	CHARLIE'S IDEAN/ OVERNIGHT 'LS	VI 38070 N	740.	VINE ST DRAG/ I'VE GOT SOMEONE	VI 38103 V/E	807.	MAMA I WANNA MAKE RHY. HAVE U EVER	OE 1476 E
	ROSETTA HOWARD (W. HAR. BL. SER.)		741.	SWINGIN OCM CATS/2 HUNOREO SQUABBLE	VI 38145 G	808.	MOROCO/ NOBODY'S GONNA TAKE U FROM	OE 1851 E
681.	PLAIN LENOX AVE/ CME EASY GO EASY	OE 7627 N		ALICE MOORE		809.	AS LONG AS I LIVE/ SING A SONG	OE 2006 E
	ALBERTA HUNTER		742.	TELEPHONE BLS/ GRASS CUTTER BLS	OE 7190 E	810.	AFTER U GONE/ ROSE COLORED GLASSES	OE 2057 E
682.	DOWN HRTED BLS/ GONNA HVE U	PM 12005 G	743.	PUSH CART PUSHER/ UMLUCKY PLAY BLS	OE 7393 N		SAM PRICE	
	BESSIE JACKSON		744.	THE CHANT/BLK BOTTON STP	VI 20221 G	811.	DIRTY DOZENS/ OH LAWOY MAMA	OE 7811 E
683.	ROLL & RATTLE/ GROCERIES ON SHELF	MEL 12845 V		SHREVEPORT/ SHO SHINNERS ORG	BB 5707 N		JOE PULLEN (W.P., TR., GUL.)	
	JIM JACKSON		745.	RED HOT PEPPER/ MOURNFUL SERE	BB 6601 N	812.	BEOROOM BLS/ HATTIE GREEN	BB 6426 N
684.	JIM JACKSON'S KANSAS CITY BLS PARTS 3	4 VO 1155V	746.	GET THE BUCKET/ WHY	GE 1706 N		THE RAMBLERS	
685.	HEY MAMA ITS NICE LIKE THAT PTS 1	2 VO 1284 V	747.	THE CRAVE/BUDDY BOLOENS BLS	GE 4003 N	813.	TAINT WHAT U OO/ MONEY IS HONEY	OE 2470 N
	FRANKIE HALF PINT JAXON		749.	MISTER JOE/ WININ' BOY BLS	GE 4004 N		TAMPA RED	
686.	HOW CAN I GET IT/ FAN IT	VO 1257 G		BENNIE MOTEN (ACC. M. BRADFORD)		814.	BABY TAKE A CHANCE/ WHAT AM I GOING	BB 8575 V/E
687.	CANT U WAIT/ LETS KNOCK A JUG	VO 1285 V	750.	CHATTANOOGA BLS/ SELMA BAMA BLS	OK 8102 G		RIBEN 'RIVER' REEVES	
	LIL JOHNSON (INST. ACC.)		751.	WACO TEXAS BLS/ ILL NATURED BLS	OK 8123 V	815.	SCREWS NUTS & BOLTS/ YELLO FIVE	VO 2638 V
688.	MEAT BALLS/ REV. WILLIE MACKENZIE	VO 03562 V		MUSICAL TRIO			KEY ROBINSON	
	MAGGIE JONES (AND HER JAZZ BAND)		752.	JOHN HENRY BLS/ BEALE ST BLS	MAO 1920 G	816.	A MINOR STOMP/ SUNSHINE	CHAW 50073 E
689.	DALLAS BLS/ SOUTH ST. BLS	CO 14114 G		NAPOLEONS EMPORERS			LUIS RUSSELL	
	MUGGIN' BOYO KELLY		753.	GO JOE GO/ TAKE YOUR FINGER OUT	VI 20605 E	817.	FREAKISH BLS/ REV. SNOOKS & STOMPERS	VI 22815 N
690.	SME OF THESE DAYS/ WHN MY ORN BOAT	OE 7297 E	754.	MEAN TO ME/ MY KINOA LOE	VI 39057 V	818.	HOKUS POKUS/ GHOST OF THE FREAKS	MEL 12334 G/V
	GEORGE E. LEE			NEW ORLEANS FIVE		819.	PRIMITIVE/ MY BL HEAVEN	MEL 23366 E/G
691.	AT JAMES INFIRMARY/ RUFF SCUFFLIN	BR 4684 E	755.	SOME OF THESE DAYS/ MEMPHIS BLS	ROM 371 G		BOYO SENTER	
	LOUISIANA SUGAR BABES			NEW ORLEANS OWLS		820.	MOBILE BLS/ GERTIE	AUTOGRAPH F/G
692.	PERSIAN RUG/ THOU SWEET	VI 21346 N	756.	PICAOILLY/ MEAT ON THE TABLE	CO 1158 E		BLUE SCOTT & HIS BLUE BOYS	
693.	SIPPI/ WILLOW TREE	VI 21348 N		NEW ORLEANS WILD CATS		821.	AT THE BOTTOM/ U CANR LOSE	BB 6557 N
	LOUISVILLE RHYTHM KINGS		757.	HARLEM BABY/ WILD CATS ON PARADE	CO 14599 V		CECIL SCOTT	
694.	IN A GRT BIG WAY/ LET'S SIT & TALK	OK 41189 N		REO NICHOLS (1ST ITEM REO HEADS)		822.	IN A CORNER/ LAWO LAWO	BB 8276 N
	WINGY MAMMONE		758.	ALABAMA STP/ BROWN SUGAR	PER 14708 V		LLOYD SCOTT	
695.	WEARY BLS/ BIG BUTTER AND EGG MAN	CHAM 40055 N/E	759.	NOBODY'S SWEATART/ AVALON	BR 3854 V	823.	HAPPY HOUR BLS/ SYMPHONIC SCRONCH	VI 20495 E
696.	TIN ROOG BLS/ TAR PAPER STOMP	CHAM 40005 V	760.	EMBRACEABLE YOU/ I GOT RHY	BR 4957 N		JESSIE SHAW	
697.	WEARY BLS/ BIG BUTTER & EGG MAN	OE 7415 V	761.	YOURS AND MINE/ LINDA	BR 4982 E	824.	OONT TAKE THAT BLK BOTTOM/ I COULD ROM	303 G
698.	BLS HAS GT ME/ BRE ZE	MEL 13323 V/F	762.	BLUE AGAIN/ WHEN KENTUCKY BIOS THE WLD BR	6014 E		BLACK BOY SHINE	
699.	SHE'S CRYING FOR ME/ JST ONE GIRL	CO 35685 E	763.	SWT & HOT/ YOU SAID IT	BR 6029 E	825.	GREY W WORRY/ ICE PICK & PISTOL WOMAN VO	3613 E/V
700.	RHYTHM IS OUR BUSINESS/ LET'S SWNG IT	VO 2990 G	764.	MOAN YOU MOANERS/ HOW COME U OO ME	BR 6149 E		SLIM & HIS HOT BOYS	
701.	GOODY GOODY/ IS IT TRUE WHT THEY SAY	VO 3191 E/G	765.	OAVENPORT BLS/ DELIRIUM	VI 20778 E	826.	MISSISSIPPI STOMP/ THATS A PLENTY	VI 38044 N
702.	EVRY ONCE IN A WHILE/ ISN'T LOVE	MW 4991 V	766.	SUGAR/ MAKE MY COI WHERE	VI 21036 E		JACK SNEED & HIS SNEEZERS	
703.	HESTATION BLS/ SING ME A SWING SNG	BB 6394 V	767.	JUNGLE FEVER/ ROCKIN IN RHY	BB 5547 V	827.	BIG JOE LOUIS/ NUMBERS MAN	OE 7522 E
704.	PANAMA/ BASIN ST BLS	BB 6411 N	768.	SHINE/ RUNNIN WILD	RA 5553 V	828.	OLE CHRIS. PAUL REVERE	OE 7621 N
705.	FLOATIN OWN 2 COTTON TWN/ REV. C. BARNET	886605E		REV A.W. NIX AND CONGREGATION			SPARK BROTHERS	
706.	IN THE GROOVE/ REV. AMANDA RANDOLPH	BB 6616 E	769.	GOIN TO HELL/ WHO CARES/ HIOJEP BEHINO VO	1108 G	829.	OWN ON THE LEVEE/ 61/ HIGHWAY	BB 5193 G
707.	EASY LIKE/ LET ME CALL U SWTHRT (1/2) CHP	BB 6618 E	770.	WATCH YOUR CLOSE FRIENDS/ DEEP OWN HRT VO	1149 G/N		CHARLEY STRAIGHT	
708.	LIFE W O U/ IMAGE OF U	BB 7003 E	771.	THROWING STONES/ GENEROSITY	VO 1156 N	830.	DEEP HENDOE SON/ HOBOS PRAYER	BR 3224 E
709.	PRISONER'S SONG/ IT MUST BE RELIGION	BB 7014 G	772.	HANG OUT SING/ SLEEPING IN A	VO 1247 G		JOE SULLIVAN	
710.	" " " "	BB " " "	773.	BLACK DIAMOND EXPRESS TO HELL PTS 3&4	VO 1421 E	831.	ONYX BRINGDOWN/ REV. BUCK WASHINGTON	CO 2925 N
711.	FLAT FOOT FLOOGIE/ MARTHA	BB 7621 V		REO NORVO		832.	HONEYBUCKLE ROSE/ QIN MILL BLS	PA 1686 N
712.	MANNONE BLS/ LET'S BREAK GOOD NEWS	BB 7633 F	774.	PETER PIPER/ NOW THAT SUMMER IS GONE	BR 7767 E	833.	LITTLE ROCK GETAWAY/ ONYX BRINGDOWN	PA 2006 N
713.	STOP THE WAR/ MAMA'S GNE GOBYE	BB 11107 V	775.	OO U EVER THINK OF ME/ MORNING AFTER	BR 7932 N		FATS WALLER	
714.	CEMENT BLS/ CONFESSIN THY I LUV U	4S 1074 E	776.	JEANNINE/ TEA TIME	BR 8103 N	834.	HES GONE AWAY/ PLEASE TAKE ME OUT	VI 21202 N
715.	BLACK MARKET BLS/ SUGAR	4S 1125 E	777.	SUNNY SIDE OF THINGS/ PUT HRT IN A SONGER	BR 8182 V		STEVE WASHINGTON	
	MASON & OXON ORCH.		778.	JUMP JUMP HERE/ GARDEN OF THE MOON	BR 8202 N/G	835.	BL RIVER/ LOVE ME	VO 2609 E
716.	ALABAMMY SNOO/ WHAT A DAY	CO 1361 E	779.	OANCE OF THE OCTOPUS/ IN A MIST	BR 8236 N		CURLEY WEAVER	
	VIOLA MCCOY (FINE TRUMPET)			KING OLIVER & DAVE NELSON		836.	NO NO BLS/ SWT PETUNIA	CO 14386 E
717.	SLOW UP PAPA/ FORTUNE TELLER BLS	ROM 375 E	780.	I AINT GOT NOBODY/ WHEN DAY IS DONE	VI 22639 E		SYLVESTER WEAVER	
	REV. F.W. MCCOY			ORIGINAL MEMPHIS FIVE		837.	SMOKE TOWN STRUT/ I'M BUST	OK 8152 E
718.	TESTIFYIN MEETIN/ DEAD CAT ON THE LINE	VI 28579 E/F	781.	TEASIN SQUEEZIN MAN O MINE/ (BWM M MASH) RAO	1188 V	838.	ORNEY BLS/ LOVIN IS WHAT I CRAVE	OK 8513 N
	MCKENZIES CANOY KIOS		782.	FAREWELL BLS/ REV. NEW SYNCO JAZZ BAND	PAT 20920 G	839.	BUCK SPIOR BLS/ OFVIL BLS	OK 8534 E
719.	PANAMA/ WHEN SUGAR COME OWN STREET	VO 14977 E	783.	THAT ECCENTRIC RAG/ SWT LOVIN MAMA	PER 14105 N		CLARENCE WILLIAMS	
720.	STRETCH IT BOY/ BEST BLACK	VO 14978 N				840.	BAFEFOOT BLS/ OO IT LONG TIME PAPA	OK 8073 V

TED VAN DORN

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

WANTED

SALE

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

50¢ MIN. B10 ON FOLLOWING AUCTION ITEMS

MILDRED BAILEY
 ROCKIN CHAIR/ LITTLE JOE VOE 88 N
 FOR SENTIMENTAL REASONS/IT'S LOVE VO 3367 E+
 GEORGIA ON MIND/ROCKIN CHAIR BB 6945 E+
BENNY CARTER (MOST UNISSUED U.S.)
 SWINGIN AT MAIDA VALE/NIGHTFALL VOE 4 V+
 JUST A MOOD/WHN DAY IS DONE VOE 11 E+
 SCANDAL IN A FLAT/ACCNT ON SWING VOE 14 N
 ACCENT ON SWING/SCANDAL IN A FLAT VOE 14 E
 I GOTTA GO/ WHN LIGHTS R LOW VOE 16 N
 TIGER RAG/WALTZING THE BLUES VOE 19 E
 CARRY ME BACK 2 OLD VA/ JINGLE BELLS VOE 39 N
 ROYAL GARDEN BL/ THERE'LL B SMC CHANGES VOE 46 V+
 GIN & JIVE/ SMALL HOTEL VOE 57 V+
 CARRY ME BACK TO OLD VA/ RUSSELL IMG18019 E
 6 BELLS STAMPEDE/ SWING IT COE 628 V+
 BLUE LOU/ LONESOME NIGHTS COE 720 E+
 RHYTHM IS OUR BUS/ ALL OF ME COE 5017 E+
DOC COOK & 14 DOCTORS OF SYNCO.
 HUM & STRUM/ I GOT WORRY CO 1430 E-
BING CROSBY (* PICTURE LABEL)
 LITTLE HULA HVM/ SWEET LILIANI *BRE2443 E+
 NATURAL THNG 2 OO/ ALL U WNT 2 OO *BRE 2499 E+
 LOUISE/BLACKBIRDS & BLUE-R. BOYS COE 5457 V
 IF U SHLD EVER NEE/ OUT OF NOWHERE BR 6099 J+/-
 GAY LOVE/ CANT WE BE FRIENDS COE 2035 N
JOE DANIELS HOT SHOTS
 ST. LOUIS BLS/ SWT SUE PAE 211 E
 TIGER RAG/ ARKANSAS BL PAE 1148 V/V+
JOHNNY OODDS
 GATEMOUTH/ PERODO STREET BL SE 5008 N
DUKE ELLINGTON (* WARREN MILLS)
 BLACKBIRDS OF 1928/ ST. LOUIS BLS 12" *VI 35962 V+
 CREOLE RHAPSODY/ PART 2 12" HMV C4870 N
BENNY GOODMAN
 EMALINE/ GEORGIA JUBILEE COE 759 N
 NITWIT SERENADE/ BUGLE CALL RAG COE 1003 V+
 100¢ FOR U/ BOLT FROM BLUE COE 1023 N-
 AINT CHA GLAD/ GOTTA RIGHT TO SING BL COE 2822 E+
 BREAKFAST BALL/ SOMEDAY SWT-CH. CHASERS COE 5005 E
 MUSIC HALL RAG/ OWN HOME RAG COE 5011 V+
RED NICHOLS
 LIMEHOUSE BL/ OEAR OLD SOUTHLAND 12" BR20075 E
 CALIFORNIA/ PART 2 12" BRE 108 E
JELLY ROLL MORTON (* BECHET)
 THE PEARLS/ BEALE ST BL VI 20943 E/E+
 JUNGLE BL/ RICHARD M JONES JAZZ W. VI 21345 V+
 GA. SWING/ MOURNFUL SER. (1" INAUD. HR CR.) BB 8515 E/E+
 WININ BOY/ OH OI DNT HE RAMBLE *BB 10429 E
 HEARD BUOY BOLEEN/ HIGH SOCIETY *3B 10434 E
KING OLIVER
 SOBRIN BL/ FAREWELL BL BR 3741 E
 4 OR 5 TIMES/ GOT EVERYTHING BR 4028 E
 STRUGGLE BUGGY/DONT U THINK VI 23001 E-
ODJB (ALL 12" & UNISSUED IN U.S.)
 OSTRICH WALK/SENSATION RAG COE 736 V
 TIGER RAG/ LOOK AT EN DOING IT COE 748 V
 MAMMY O'VINE/ TELL ME COE 804 V+/-
 CAPTAIN WORKIN 4 ME/LST MY HRT COE 815 V
 SPHINK/ ALICE BLUE GOWN COE 824 V+
 SOUDAN/ LONDON DANCE O. COE 829 E
 SOUDAN/ LONDON DANCE O. COE 829 V
LEW STONE
 JUNK MAN/ MY WOMAN DEE 3313 E
 MILENBERG JOYS/ CALL OF FREAKS DEE 3953 E
 BLUE PRELUDE/ SNOWBALL OEE 3675 V+/-
JACK TEAGARDEN (* WALLER)
 U RASCAL U/ THAT'S WHAT (RIM CHIP) CO 2558 E
 I'VE GOT IT/ SOMEBODY STOLE GABRIELS COE 5035 V
 BLUE RIVER/ LOVE ME BR 6741 E-
FRANKIE TRUMBAUER (* BIX)
 CRYIN ALL DAY/ JAP. SANOMAN *PAE 2176 E
 BASS ORUM OAR/JUNK MAN- NICHOLS BR 1225 E
 I'M COMIN VA./WAY DWN YONDER IN N.O. *OK 40843 E/E+
 MISS MUO/ THERE'LL CME A TIME *OK 40979 E-/-
CHICK WEBB
 DARTOWN STRUTTERS/WHEN DREAMS COE 754 N
 PAUL WHITEMAN (BIX,HOADY)
 WASHBOAR BL/ AMONG MY SOUVENIRS 12" VI 35877 E-
C.WILLIAMS BLUE 5 (*STOMPERS)
 JACKASS BL/ WHAT'S MATTER NOW *OK 40598 E-
 WANT EVERY BIT/WHAT'S MATTER (RIM CHIP) OK 8336 E
 BLACK SNAKE BL/ OLO FOLKS SH. (RIM CHIPS) OK 8465 V-

V-DISCS

V-DISCS

V-DISCS

LOUIS ARMSTRONG
 CONFESSIN/ERSKINE HAWKINS 491 E
 BLACK & BLUE/ BILLIE HOLIDAY 771 E
CHARLIE BARNET (KAY STARR VOCALS)
 SHARE CROPPIN BL/ SUNSET STRIP-J.DORSEY 326 N
 NOBODY KNOWS TROUBLE/EDDY HOWARD 364 N
 I CANT-KEEP HOME FIRES/ GLENN MILLER 482 E+/-
LES BROWN/LUTCHER-KAY STARR
 BASIE BOOGIE-ANVIL CH/FINE BROWN-U GOTTA SEE 853 V
BING CROSBY (* W. AL JOLSON)
 GOOD DL SUMMER-WAIT TIL/LET ME CALL-4 ME & MY 423 E
 WAITER & PARTER-WAIT TIL SUN/JACK LEONARD 542 E
 DWN BY RIVER-ONLY FOREVER-EASY 2/ SY OLIVER 557 E
 PENNIES FRM HVN MEDLEY/ PART 2 598 E+
 SMALL HOTEL(BOB HOPE INTRO)/SINATRA 700 N
 FLEETS IN MEDLEY/CARMICHAEL 729 N
 *MAMMY-BING FLUFF/BROWN & HAGGERT 773 E-
 *ALL BY MYSELF-ALEX.RAG.-EASTER P/DAY-SHORE 814 V
 LET ME CALL-4 ME & MY/SWING ON STAR/ EL SING ALONG1257E

PERSONALITY

PERSONALITY

PERSONALITY

ABBOTT & COSTELLO
 WHO'S ON FIRST/ PART 2 - SPEC. BENEFIT ISSUE EN501N
FRED ASTAIRE
 LOUISIANA/ NOT ON MY GIRL COE 5355 E+/-
ANGELA BADOOLEY
 MOTORING WITHOUT TEARS/ PART 2 HMV 2913 E+
JOSEPHINE BAKER
 AFRAID 2 DREAM/ LOVELINESS OF U COE 1742 V+
FRANKLYN BAUER
 PDOR LITTLE MARIE/FLORIDA,MOON & U 12" BR 20048 E+
NORA BAYES & JACK MCDONNORTH
 TURN OFF THE LIGHT MR PART 2 12" VI 70038 E
CICELY COURTNEIDGE
 DOUBLE DAMASK/ I'LL GIVE HER RING HMV 4314 E+
GEORGE GERSHWIN
 MAYBE/SOMEONE 2 WATCH DVER ME COE 4539 V
JACK HULBERT
 WANT 2 RING/ HATS ON SIDE HEAD HMV 3062 V
AL JOLSON
 U FORGOT 2 REMEMBER/MIAMI BR 3013 E-
 SONNY BOY/ RAINBOW RND SHOER BR 4373 E
 SONNY BOY/ RAINBOW RND SHLDER BR 4033 V+
 I'M IN 7TH HVN/ LITTLE PAL BR 4400 E+/-
 PARIL SHOWERS/ ROCK-A-BYE UR BARY BR 6502 E+
H.M. KING GEORGE VI
 CORONATION CAVALCADE/ PART 2 REX 9023 E
H.M. KING GEORGE V & QUEEN MARY
 EMPIRE DAY MESSAGES/ GOLDSTREAM G. BAND HMV RE284 V
 MESSAGE 2 EMPIRE XMAS DAY 1935 12" HMV 2811 N
LAUREL & HARDY
 OANCE OF CUCKOOS 12" COE 370 N
GERTRUDE LAWRENCE (* W.NOEL COWARD)
 THE PHYSICIAN/ EXPERIMENT HMV 8029 V+
 SHADOW PLAY/ PART 2 12" *HMV 2816 E/-
MARY MARTIN
 MY HEART BELONGS 2 DADDY/ MOST GENT. BR 8282 E-
PRINCE OF WALES
 BRITISH LEGION APPEAL 8" FLEX-SINGLE SIDE E+
SOPHIE TUCKER
 CONVERSATIONAL MAN/ KNOW BABY CHEATIN COE 4995 E/V+
UKELELE IKE
 STACK O'LEE/ PART 2 CO 1820 E+
VOICE OF THE STARS
 23 FAMOUS STARS ON 1 RECORD VS 1 E
 SAME VS 2 V+
 SAME VS 4 V+
WENDELL HALL (RARE GE ISSUE)
 AINT GONNA RAIN/ RED HEADED MUSIC MAKER GE 5271 G+

SALE

SALE

SALE

SALE

SALE

LOUIS ARMSTRONG DECCAS: 622 (RIM CHIP)E, 623 E/V, 1822 E-, 1892 V, 2615 V+, 3105V/E, 3180 V+, 3151 (1" HR. CR.)E-, 3756 G/V, 3825 E-, 4327 V+, CALLOWAY: BR 6450 E-, VO 4511 E, VI 24451 V. ELLINGTON: VI 27326 E/G, CO 35427 V. BENNY GOODMAN: BR 7644 (1" HAIR CRACK) V. O'Y LOMBARD: ST. LOUIS BL. ME 13299 (1" INAUD HR. CR) E- MOTEN/HAYES: MOTEN STOMP VI 20955 V-G+.

50¢ EACH

LOUIS ARMSTRONG DECCAS: 579 E, 797 E, 1245 E+, 1347 E, 1353 E, 1560 N, 1653 E, 2085 N, 2405 E, 3283 E, 3700 E.
**M. BAILEY: RAOCK IT 4 ME/ 1 LET SONG PAE 2568 V+
 BUNNY BERIGAN VICTORS: 25609 E, 25613 E, 25688 E, 26001 N-, 26138 V+.
 CHICK BULLOCK (ALL STARS- BERIGAN)
 OH HW I HATE 2 GT UP/DOLORES OK 6123 N-
 MUSIC GOES RND / RND/ MOONBURN *ME 60210 E
 U LET ME/ IT'S BEEN SO LONG *ME 60302 E
 I'M GONNA SIT/ SING AN OLD *ME 60310 E+
 LET'S FACE MUSIC/ PUTTING ALL EGGS *ME 60401 E
 TAINT NO USE/ YOU *ME 60601 E
 MARTINS & COYS/ AND STILL NO *ME 60707 N-
 EMPTY SADDLES/ I'M OLD COMHAND *ME 60901 E
 U DROPPED ME/ UR NOT THE KIND *ME 61002 E
 LET'S CALL A HRT A HRT/ U DO *ME 61212 E
 WITH PLENTY MONEY/ WHR LAZY RIVER *ME 70201 E
 CALIFORNIA RAMBLERS: COPENHAGEN CO 2360 N-
BING CROSBY: BR 6414 V+/-, OE 543 V+, 547 V, 548 V, 806 V-, 1234 V+.
T. DORSEY: VI 25523 E, 25693 E, 26386 E.
**B. GOODMAN: SWINGTIME ROCKIES/ FNO NEW BABY HMV848IE
 VI 25521 E+, 25877 E+, 26000 N-.
 GOLDKETTIE (BIX): CLEMENTINE VI 20994 V+
 HAL KEMP: BR 6583 E-, VI 25718 E+
 WINGY MANNONE: BR 6359 E+, BB 7198 E.
 GLENN MILLER BB'S: 10352 E+
 10383 (KAY STARR) E+/-, 11353 V+/-, MANY OTHERS
 ORIG. MEMPHIS 5: ED 51204 E, VI 19052 N-,
 VI 19170 N-, VI 19480 N-, VI 19594 N-.
 TINY PARHAM MUSICIANS (* 4 ACES)
 BLUE MELODY BL/ THT KIND LOVE VI 38047 E
 SNAKE EYES/ CLARICE VI 21659 E
 SOO BUSTERS DREAM/ NOW THAT I'VE VI 22778 E
 MOVING AW/ HEADIN 4 RIVER *OE 7801 E
 RHYTHMIC 8: MARIE/ I'VE GOT ZONE 5498 E+
 ADRIAN ROLLINI: BR 6877 V, ME 12630 V, 12776 V.
 JOEL SHAW: GOOFUS/ EXTRA. GIRL CR 3302 E+
 ALEX. RAGTIME BAND/ SOME THESE DAYS CR 3285 E+
 JOE VENUTI: TAP ROOM BL OE 625 E****

75¢ EACH

**LOUIS ARMSTRONG: SOME THESE DAYS /WHN VR SMILIN VO3202V+
 THT'S MY HOME/ HOBO U CANT RIOE VI 24200 E
 SWEET SUE/ MISS. BASIN VI 24321 E-
 JOE DANIELS HOT SHOTS
 BARBARY COAST BL/ ANTIQUA PAE 1197 E
 SOUTHERN FRIED/ EP-IPE PAE 1807 V+
 JAMMIN SESSION/ PA 6-5000 PAE 1815 E+
 MAN AND HIS ORUM/ SMOKE RINGS PAE 1875 E+/-
 RED ROBIN RAG/ BOGIEMAN BL PAE 1882 N
 FATS IN FIRE/ DANCIN 4 OIME PAE 1991 N
 CORN ON COB/ MELANCHOLY BABY PAE 1945 E+
 SNUG AS BUG/ CANZONETTA PAE 1994 E+
 AT MILITARY BALL/ NATTERING AROUND PAE 2029 E
 ALIKE AS PEAS/ SHANDY PAE 2038 N-
 SHORNTEN BREAD MDE LONG/I'M FOREVER PAE 2147 E-
 SHREVEPAT SHUFFLE/ALEX RAG. BAND PAE 2157 E
 OIGA DIGA OOD/ BLUES FOR U PAE 2167 N-
 BARREL HSE BOOGIE/ BL SKIES PAE 2194 N
 OWN YNDER IN N.O./ LIT SPNSH PAE 2210 E
 SAVANNAH STMP/ BOOGIE BAND PAE 2233 E
 BLUE RIGGE STOMP/ BOOGIE BAND PAE 2233 E
 BIENVILLE ST. BL/ BAKEN HRTED BL PAE 2251 N
 DRUMMASTICKS/ PART 2 PAL 2258 N
 PARADE TIN SOLDIERS/ LILY OF LAGUNA PAE 2324 N
 JAZZ BAND PARADE/ COPENHAGEN PAE 2367 N
 JOHNNY DUNN: BUGLE BL CO 3541 N
 BILLIE HOLIDAY: VERY THOUGHT U/CNT GT STROO VO4457E/V
 RAY NOBLE(AL BOWLLY): LADY OF SPAIN VI 2274 N**

81.00 EACH

**ARMSTRONG HOT 5: ORIENTAL STRT/YR NEXT(RM CHIP)OK8299V+
 I'M NO ROUGH/ GT NO BLS OK 8551 E/V+
 BENNY CARTER: BL LOU/LONESOME NIGHTS COE 720 V+
 JUST A MOOD/MINOR MANIA-HOPKINS COE 5019 V
 B. GOODMAN: AINT CHA GLAD/ GOTTA RITE SING COE692 V
 SING SING SING/ PART 2 (ORIG. LABEL) 12" VI 36205E+
 W. HERMAN: BL UPSTAIRS/ BL DOWNSTAIRS OE 2508 E-
 BESSIE SMITH(LOUIS)ST LOUIS BL/RECKLESS BL SE5010N
 WHITEMAN: MISS. MUO/ FRM MON ON- R. BOYS VI 21274V
 SOLILOQUY/WHN DAY IS ODNE 12" VI 25828E+**

DISPOSITION

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM B10 IF FOR AUCTION.
- METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR B10S. SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.
- 4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.
- 3 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD.

1 2 3 4 5 6

ALL STAR TRIO (DE SYLVIA-KAHN-JOLSON-GUGLIE)

1.1 SAY SHE DOES/IT'S SOME DOLL VI 18527 C AUC SIEG

SPECIAL AUCTION - OF - RED VINYLITE PRESSINGS

33 - 1/3 LP - 12" MICROGROOVE

(1) TIGER RAG ARG

(2) JEEPERS CREEPERS ARG

(3) I GOT RHYTHM ARG

(4) SUNNY SIDE OF THE STREET ARG

(5) THE OLD TIME BLUES ARG

(6) HONEYUCKLE ROSE ARG

THE ABOVE IS A RARE BROADCAST

RECORDED MARCH 16, 1937 ARG

AUCTION -25 MIN B10

ARMSTRONG - BONANO- BELLHOPS E TA NELS

0006S- HIT OG WEEKS- NICHOLS E TA NELS

ORY - NOONE- MORTON - REISMAN E TA NELS

PERSONALITY- RELICS - ETC E TA NELS

SEND FOR COMPLETE LIST

GEORGIE AULO AND HIS ORCHESTRA

GUULO 128,135, MUSICRAFT 15 E SAL .45 MAGE

044,046,059, APOLLO 763 E SAL .45 MAGE

PEARL BAILEY & FRANK SINATRA

LEARNIN IS DANGEROUS THING CO 38362 N AUC OYIN

CHARLIE BARNET

MERRY CO ROUNO/TALK TOO MUCH BB 11153 N AUC STUR

HARLEM SPEAKS/SWINGIN ON NOTHIN BB 11281 N AUC STUR

BLUES IN THE NIGHT/ISLE OF PINESBB 11327 N AUC STUR

BIRMINGHAM BRDWN/CAPT & MEN BB 11081 N AUC STUR

BUNNY BERIGAN & HIS ORCH

HAVE MANY ON VICTOR, ELITE V/ETRA MAGE

TRADE FOR C. WILLIAMS ON VOC. V/ETRA MAGE

AL BERNARD

WENT IN LIKE LION & CAME OUT E050634R VPAUC SIEG

BLUE RIBBON SYNCOPATORS

WHOLE C/P/BLUE RIBBON BLUES CO 14235E/AUC ZEIG

LILA BOLOEN

SOUTH WOMAN BL/SEAWALL BLS OK 8139 V AUC PARR

JOHNNY BOWELL & HIS ORCH

SIG 15002,15012,15059 E SAL .40 MAGE

AL BOWLY

ISLE OF CAPRI/JUDY (VERY RARE) CH 40032E/N AUC STUR

BROADWAY BELL HOPS (BIX)

RAINBOW OF LOVE HA 508 E AUC PARR

BEN BERNIE ORCH

EARLY BRKS WRITE BR N-E S1 THOM

DON BYAS COMBINATIONS

JAM 912,903,905, HUNNY 524 E/V+SAL .45 MAGE

609, NAT 9012, SUP 01SC 1010

CALIFORNIA RAMBLERS

SHEIK ARABY/GEORGIA ROSE VO 14275 N AUC OYNN

WHO/ HONEYS LOVIN ARMS VO 14329 N AUC OYNN

CAB CALLOWAY/WHOOPEE MAKERS

HAPPY FEET/HUMPTY DUMPTY OR 2110 E AUC OYNN

CAN YOU PLAY 12" ? ? ? ?

LIST OF DRAMATIC ITEMS ON REQUEST MORS

ALICE LESLIE CARTER

OWN HOME BLS/AUNT HAGERS BLS CLEAR 103E+/EAUC ZEIG

CASA LOMA

SEVERAL ON BRUNS - LIST WANTS BR V/NS-A STUR

PUT GREY BONNET/ALEX RAG TIME VO 4258 N AUC PARR

MAURICE CHEVALIER (INT'L SERIES)

MA CHERIE/HELLO BEAUTIFUL V1250092 N AUC OYNN

LOUISE/ JUST A BUM VI 250093 N AUC OYNN

AXEL CHRISTENSON

CAULDRON RAC/OLD BLACK JOE PU 11329 E AUC ZEIG

CONNIES INN ORCH

HOUSE DAVIO BL/ YOU RASCAL YOU ME 12216 E AUC PARR

BING CROSBY

"WAIKIKI" "EODING" MEDLEY VO 525 E AUC ZEIG

SOLE OF DAYS/ LETS SPENO ME 13130 V+AUC PARR

DISPOSALS

BARGIN LIST FREE ON REQUEST E/N SAL LEUT

DISPOSITIONS

MANY; LIST WANTS ALL STUR

MY DISPOSITION LIST OF 1000 ON REQUEST MORS

VANCE OIXON

PETE, DEALER IN MEAT/STOLE LOCK CO 14673 N-AUC ZEIG

ORSEY BROS.

ST LOUIS BLS/MILBERG JOYS OE 119 N AUC STUR

JIMMY ORSEY ORCH

BLUE DECCAS DE E-VGST THOM

DUKE ELLINGTON

16 ITEMS-WRITE OFR LIST-VI, MUS, VINI STA MORS

STARS/ SWING LOW BRF 9331 N AUC ZEIG

PERFUME SUITE/ PART 2 VO 516E-/EAUC ZEIG

SEGER ELLIS

BLACK COLUMBIA & OREH N-ST THOM

TROY FERGUSON

BETTER KEEP IT/ GOTTA GET O 14644 N AUC ZEIG

FRIARS SOCIETY ORCH

DISCONTENED BLS/ BUCLE BLS GE 4967V/V-AUC ZEIG

THE "GEORGIANS"

EARLY COLUMBIAS CO E-ST ZEIG

DIZZY GILLESPIE & HIS ORCH

GU 1001, 1003, MUS 404, 444, E SAL .50 MAGE

LOU & HIS GINGER SNAPS

WAY HE LOVES IS JUST TOO BAD BA 6540 E AUC ZEIG

HEY DADDOY-O, ALL (AELS)-ALL ARTISTS

RACE-BLUES-BOOGIE-SHOUTERS N SALM

MODERN OR EARLY, FREE LIST WRITE N SALM

HEY "HIPSTER" - OIG MODERN?

HAVE- 017-YARDBIRO-MONK-ROACK-KENTON N SALM

MILT JACKSON-SHEARING- JACQUET ETC. SALEN SAL SALM

FLETCHER HENDERSON

WRAPPIN IT UP/LIMEHOUSE BL OE 157 N AUC STUR

DOWN SO CAMP MEETIN/ TIDAL WAVE OE 213 N AUC STUR

BILLIE HOLIDAY

LETS CALL/ THEY CANT TAKE VO E 95 N AUC 3.00 PARR

EARL JACKSON

MINNIE MOOCHEE/ REO DEVIL ME 12164 E AUC PARR

AL JOLSON

SONNY BOY/THERES RAINBOW SHOULD BR 4033 G AUC SIEG

ISHAM JONES ORCH

BY SILVERY NILE/ IN BB LAND BR2242A&B GAUC SIEG

SITTIN IN CORNER/ LOVE JUST A F BR2508A&B GAUC SIEG

TEO LEWIS JAZZ BAND

FAIR ONE/GYPSY MOON CO 2998 C AUC SIEG

JULES LEVY BRASS QUARTET

SWEET & LOW/IN GLAMING PAT 20957 E+AUC ZEIG

WINGY MANNONE

EARLY & LATE BLUEBIRDS BB N AUC STUR

JIMMY MCPARTLAND

ECCENTRIC / PANNAMA DE 3363 N S 1.15 STUR

BUBBER MILEY

BLACK MARIA/CHATTIN WITH MAY VI 38146E+/EAUC ZEIG

MILLS BLUE RHYTHM BAND

R.B. BOL & BRSK (7 DISCS) N-VG TRD THOM

MILLS BROTHERS

SEVERAL ON DECCA BRUNS

MISS. JOOK BANO

SKIPPY WHITTY/HITTIN THE BOTTLE ME 61165E+/EAUC ZEIG

MOUND CITY BLUE BLOWERS

SHOOTING HIGH/FINGERS CROSSED CH 40078E+ AUC PARR

NEW ORLEANS BLACK B10RS

RED HEAD/ PLAYING THE BLUES VI 38027E+/EAUC ZEIG

NEW ORLEANS RHYTHM KINGS

DA GA STRAIN/ SHIMME SHA WABBLE G. 5106E- AUC ZEIG

REO NICHOLS AND HIS FIVE PENNIES

BR 1032,1062,1087,1104 BRE E SAL .65 MAGE

JAY NOBLE

MANY CHOICE HMVS AND VS E/NSAL LEUT

NO MATTER WHAT ARTIST OR STYLE

BOP- DIXIE- SWING- HAVE 'EM ALL WRITE N SALM

OLD NEWS PAPERS

1916-19 GREAT THEATRE PAGES S-T .75 MORS

100'S OF STARS AND HIT SHOWS S-T .75 MORS

COLLIN O'MORE

I LOVE A LITTLE BOTTAGE/WHEN I VOX24029 G AUC SIEG

ORAN "HOT LIPS" PANGE AND HIS ORCH

COM 558, 571, CONT C-6003 E+/E+SAL .50 MAGE

TONY PARENTI

MANY ON CO,VI,BR,OK,CA,JC,OR,RO

PORTABLE PHONOGRAPH

CAPITOL-ORPUN-OPERATES ON AC-DC, BATTERY - GAL 15.00ZE13

AND SPRING WIND MOTOR-EXCELLENT CONO. - SAL ZE13

(REGULAT PRICE \$39.95)

TEODY POWELL

PINETOPS FOOTSTEPS/VICKY BB 11276 N AUC STUR

BLUEBIRDS BOOGIE/OLD GALS OF N 3B 11082 N AUC STUR

BOYO REABURN & HIS ORCH

GUILD 133, JEWEL O-1, SN 1000- MAGE

2, JRC 147, MUSICRAFT 489. V-V+SAL .35 MAGE

JOSEPH ROBECHAUX

SUN GOES DOWN/HY SHOULD I CRY VO 2610E+/EAUC ZE13

WALTER ROLAND

LAST YEAR BLS/ MAN MAN ME 13037 E AUC ZE13

NO GOOD BIDDIE/ REO CROSS BLS ME 13088 E AUC ZE13

CHARLIE SHAVERS QUINTET

KEYNOTE 619, VOQUE R754, R755 E SAL .50 MAGE

ARTIE SHAW & HIS ORCH

28 DIFF. VICTORS BEND WANTS VI E/V+SAL .50 MAGE

MUGOSY SPANIER

5 FOR TRADE BB E TRA THOM

WILBUR SWEETMANS JAZZ BAND

11'LL SAY SHE DOES/ LUCILLE CO A2752 G AUC SIEG

VERY IMPORTANT NOTICE

MUST REVISE HUGE MAILING LIST SALM

FREE SALES LIST IN THE FUTURE SALM

WILL BE SENT ONLY OF THOSE SALM

REQUESTING PRINTED QUESTIONNAIRE SALM

FREE LIST (40-50 ITEMS) IF U WRITE KNOW SALM

FATS WALLER

SUGAR/ I ANT GOT NOBODY (3 SOLOS) BB 5093 N AUC STUR

THE WASHINGTONIANS

SWT MAHA/ BUCLE CALL RAG PURITONE 1057 E AUC ZEIG

PAUL WHITEMAN

MY B/ HEAVEN/ALL BY MY OWNSOME V12082A&B G AUC SIEG

THE WHOOPEE MAKERS

FLAMING YOUTH/GOIN THE VOOM VOOMPAT 37059 N-AUC ZE13

SOME OG DAYS/ TIGER RAG PE 15194 E AUC PARR

CLAR. WILLIAMS BLUE FIVE

EVEYBODY LOVES/ALL THE WRONGS OK 8191 V AUC PARR

COTTIE WILLIAMS & HIS ORCH

OKEH 6336, MAJESTIC 1136, 1150 MAGE

1171, 7084, CAPITOL (215, V+/V+) E SAL .50 MAGE

TEODY WILSON QUINTET

MUS 316, 317, 318, 319, 336 E+/V+SAL .50 MAGE

YOU LIKE VOCALISTS? CLOUSE OUT SALE

Mr B/ MCRAE- SINATRA-NAT COLE-TORME ETON SAL .50 SALM

SACRIFICE SALE - MUST HAVE ROOM

CIGANTIC CLOSE OUT SALE - SUPER BARGINS N SAL SALM

EVERYTHING MUST GO REFARELESS OF VALUE N SAL SALM

YOUNGS CREOLE'S/MIDWAY GARDEN

TIN ROOF BL/ BLACK SHEEP (RARE) CX 40272 N AUC STUR

WANTED

AMBROSE

OE 551,560,1442,1526,2667,2743 J DE TERR

FOOLS RUSH IN - 10" -78 ANY OYNN

FLORIAN COLLINS ANY OYNN

MARY FAGIN ANY OYNN

THE MUSIC GOS ROUND E LARS

ANY GROUP W. MALE VOCAL

YOURS SINCERELY V TERR

LAOY B GOOD V TERR

SOMETHING TO REMEMBER U BY V TERR

IF I COULD BE WITH U V TERR

ANY RECORDING GROUP

1930-34 SWEET BANOS/ SEND FOR LIST 1.00 ORLA

LOUIS ARMSTRONG

TRUMPET LPAVERS LAMENT E OE 1653 OYNN

ARTIST & LABEL UNKNOWN

PAPA LOW

FRANKLIN BAUR

BR 3053-3221-3313-3319-3381 E+ BR MCAN

MILTON BERLE

MT. GREENERY V VI45-0013 TERR

DON RESTOR

TEACH ME TO SMILE (THEME) WHIT

BING BRKS'S

2268,6306,6320,6454,6549,6623,6351 EBR TRAE THOM

BRUNSWICK CLASSICS (GOLD LABEL)

BEETHOVEN; SYM # 1 E BR WHIT

BEETHOVEN; CONCERTO # 1 (PIANO) E BR WHIT

HAYDN; SYM #100 (MILITARY) E BR WHIT

SHUBERT; SYM #8 E BR WHIT

BACH/HARPSICHORD CONCERTO #2 E BR WHIT

BRUNSWICK CATALOUCS BR WHIT

CRAIG CAMPELL

W40 KNOWS PATHE 25121 WHIT

CHICAGO LOOPERS

IM MORE THAN SATISFIED E PE 14905 TRA THO4

COON-SANDERS

DARTOWN STRUTTERS V VI 22342 TERR

FRANK DAILEY

GYPSY VIOLINS (THEME) BB 5954 WHIT

ALEXANDER DEBRUILLE

VALSE BLUETTE PATHE 25100 WHIT

DIRTY RED

HOTEL BOOGIE/ OOWE ME W RONG G ALD 207 MORS

MOTHER FUYSER/ HOME LAST NIGHT G ALD 194 MORS

BICS-COUNTER MAGAZINES

I WANT TO BUY AT A REASONABLE PRICE KARO

A SET, OR MOST OF THE DISC-COUNTERS. KARO

FEMALE VOCALIST

TOOTHACHE BLUES V TERR

JAY C. FLIPPEN ORCH

BRSK 4000 SERIES E BR TRA THOM

FOREIGN LABELS

THE MUSIC GOES ROUNO E ANY 3.00 LARS

RUOOLPH GANZ

L'IBESFREUD PATHE 25080 WHIT

MARION HARRIS

BR 2310-2329-2395-2410- E+ BR MCAN

2522-2651-6016 E+ BR MCAN

JOE HAYMAN

CDHEN ON TELEPHONE V+ CO 1516 TERR

HILLYBILLY RECORD WANTED

CARTER FAMILY, BLUE SKY BOYS V NICJ

MONROE BROTHERS, J.E. MAINER V NICJ

MOUNTAINEERS, OTHERS HAVE JAZZ, SWEET- NICJ

SWING TO TRADE. NICJ

RICHARD HEMER

IT ISNT AFTR (THEME) VO 25008 WHIT

SKITCH HENDERSON

MUSIC GOES ROUNO E CAP 789 2.00 LARS

REO HOJSDN

MUSIC GOES ROUNO/HEARTSTOP E LON 561 2.00 LARS

BILLIE HOLIDAY

STRANGE, FRUIT E COM 526 OYNN

INFORMATION WANTED ABOUT RITA LABEL

ANY INFORMATION ABOUT RITA LABEL NICH

APPRECIATED - ADDRESS, TITLES ETC. NICH

INK SPOTS

ANY TRANSCRIPTION INCLUDING ADAM

ARMED FORCES RADIO SERV. RECORDINGS ADAM

& ETC. ALSO AIR SHOTS & TEST PRESSINGS ADAM

& ETC. TOP CASH PAID, MONEY NO OBJECT ADAM

LONNIE JOHNSON

IT FEELS SO GOOD E OK MORS

AL JOLSON

BR 2582-2567-3222-3133 E+ BR MCAN

ISHAM JONES

YOUR JUST A DREAM COME TRUE (THEME) BR 6015 WHIT

ART KASSELL

30MEBOY STOLE MY GAL BB 2.00 ADAM

SAMMY KAYE

THIS HEART OF MINE VI 26318 2.00 ADAM

BABY FACE VI203559 1.50 ADAM

THE OLD PIANO ROLL BLS VI203751 1.50 ADAM

ANY TRANSCRIPTIONS INCLUDING ADAM

NBC THEATERS, LANG WORTH, AFRS & ETC ADAM

ALSO KAYE'S SUNDAY SERENADE PROGRAMS ADAM

& AIRSHOTS PRIOR TO 1949, TOP ADAM

CASH PAID, MONEY IS NO OBJECT ADAM

DOOROTHY LAMOUR

TRANSCRIPTION, TRAILERS RICH

SOUND TRACKS, OODITIES RICH

V-01SCS, AIR SHOTS ETC. RICH

TEO LEWIS

DARTOWN STRUTTERS V CO 1084 TERR

TIGER RAG V CO 770 TERR

GUY LOMBARDO

F.W. ZIV TRANSCRIPTION ADAM

PEPITO LOPEZ

MUSIC GOES ROUNO E DE3 10093 2.50 LARS

JIMMY LUNCFORD

BLUE AFTER GLOW DAVI

LYRICS NEEDED

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

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

MOTHER GOOSE NURSERY RHYMES ————
 ANY PART OF 3 RECORD 88 SET # 80-33 BB SET 3.00 MOSS
 WITH JOSEPHINE THERESE E BBS SINGLE 1.00 MOSS
 ALSO 88-585,586,587 BB ———— MOSS
 FRANK MUNN ————
 SEVERAL ON BRUNSWICK E+ BR ———— MCAN
 REO NORVO ORCH ————
 WEEKEND OF A PRIVATE SECRETARY E BR 8088 ———— OYNN
 HAL O'HALLORAN ————
 MUSIC GOES ROUND E OEC 5175 2.50 LARS
 ORIGINAL MEMPHIS FIVE ————
 RUNNING WILD V RE 9407 ———— TERR
 ORIOLE MILITARY BAND ————
 INVINCIBLE EAGLE MARCH OR 339 ———— WHIT
 ANTHONY PARENTI'S FAMOUS MELODY BOYS ————
 THAT'S A PLENTY/ CABARET ECHOES E OK 40308 ———— MORS
 TONY PARENTI'S NEW ORLEANIANS ————
 GUMBO, U MADE ME LIKE IT BABY E BR 4184 ———— MORS
 TONY PARENTI CL., WITH VIC BRELOIS, PIANO ————
 OLD MAN RHYTHM E CA, JE, OR, OR ———— MORS
 PARENTI'S LIBERTY SYNCOPATORS ————
 CAFE CAPERS—ANY WAY, ANY CONDITION ———— MORS
 UP & AT 'EM —TEST, OUB, ANY WAY ———— MORS
 JOE REICHMAN ————
 JUST ON OF THOSE THINGS VI ———— WHIT
 I HEAR A RHAPSODY VI ———— WHIT
 ANY ON PERFECTOR BANNER PE, BA ———— WHIT
 A PRETTY GIRL IS LIKE A MELODY VI ———— WHIT
 RIESMAN'S ORCH ————
 YOURS SINCERELY V VI 21923 ———— TERR
 JACQUES RENARD ————
 CORNET (THEME) ———— WHIT
 BUDDY RICH ————
 ROUTE 66 V- MER ? JR 00000 ———— MORS
 VICTORIA SPIVEY ————
 HE WANTS TOO MUCH/NEB BLUES E VO 1600 1.25 MAGE
 T V OFF AIR SHOT ————
 KEN MURRAY SHOW WITH ED FARLEY DOING ———— LARS
 THE MUSIC GOES ROUND WITH MURRAY INTRODUCTION 4.00 LARS
 WANT LIST ————
 SEND ME YOUR WANT LISTS ———— OYNN
 THE WEAVERS ————
 THE HAMMER SONG ———— RITA NICH
 ANNA WHEATON ————
 ANY G ANY ———— OYNN
 LEE WILEY ————
 SCHIRMER, MANY OTHERS V ALL ———— NELS

ATTENTION ATTENTION ATTENTION ATTENTION

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

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

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

AUCTION

STEPHEN STORAN

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

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

ARTIE SHAW - 1937 - 12" LP

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

BUNNY BERIGAN - 1937 - 12" LP

- (1) DID I REMEMBER ?
- (2) SAN FRANCISCO
- (3) I CANT ESCAPE FROM YOU
- (4) PULL A RABBIT OUT OF MY HAT
- (5) BRAND NEW PICTURE
- (6) SMALL FRY
- (7) WILL YOU REMEMBER TONIGHT TOMORROW?
- (8) TAKE MY WORD
- (9) SING SING SING
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- (3) TOO MARVELOUS FOR WORDS
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VOL. 12, NO. 1

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the town is ended . . .

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



but the melody lingers on

DR. EDMOND SOUCHON, II

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

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

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

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

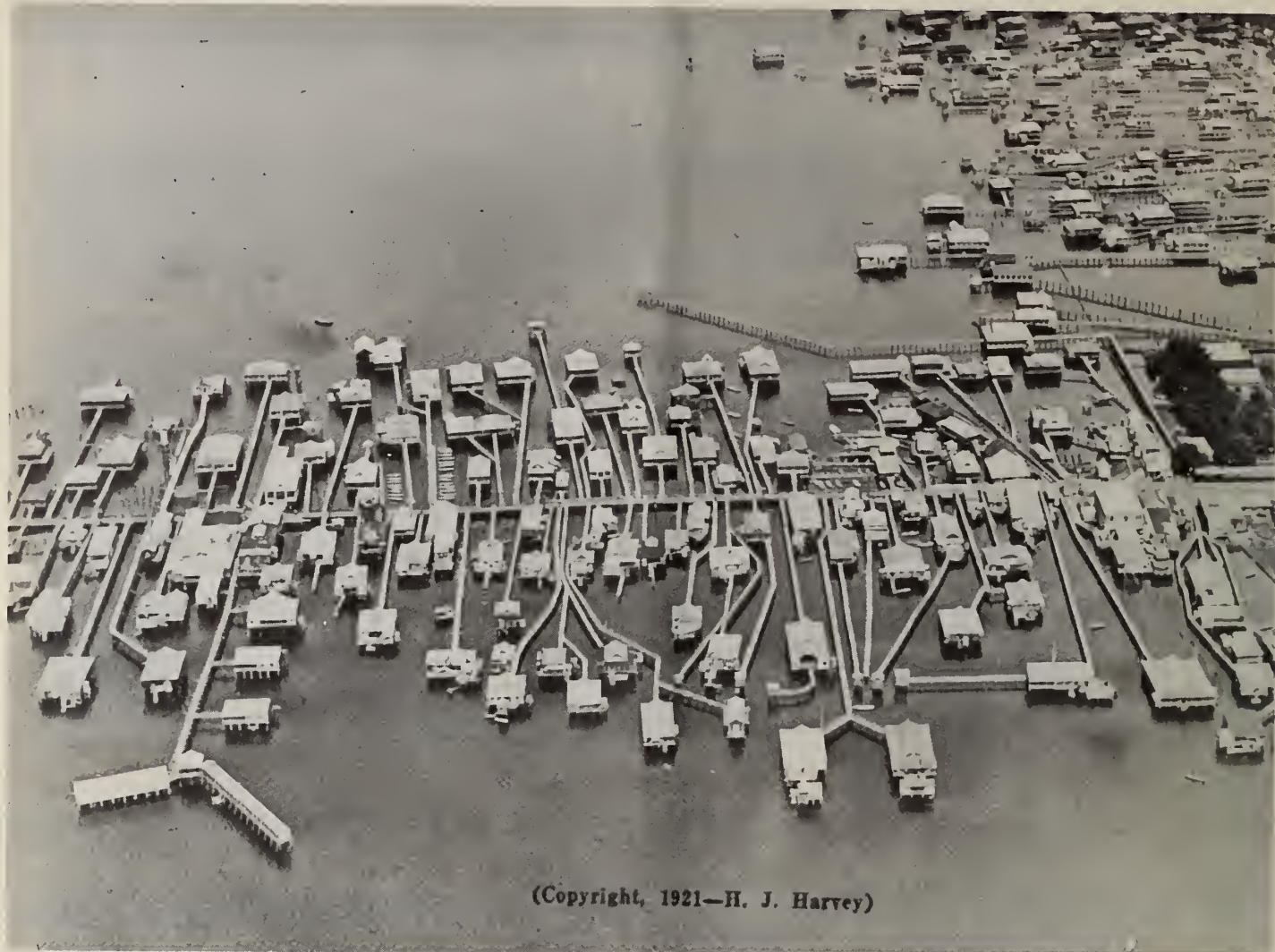
There just ain't no such animal anymore! You will find a brand new seawall extending for miles north and south of the spot to which you had been directed, with a new subdivision of New Orleans raising its head right along the banks of Lake Pontchartrain. About a mile inland from the seawall, if you look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

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

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

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

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



(Copyright, 1921—H. J. Harvey)

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

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

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

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

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

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

Because of the condition of the soft ground

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

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

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



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

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

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

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

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

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

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

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

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

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



DOCTOR BITES DOCTOR JAZZ

(AND APOLOGISES)

DR. EDMOND SOUCHON

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on Page 13)

ragtime man — cakewalk style

BILL MARTIN

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

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

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

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

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



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

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

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

He loves to reminisce about the old days:

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

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

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





BEHIND

THE COBWEBS

carl kendziora

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

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

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

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

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

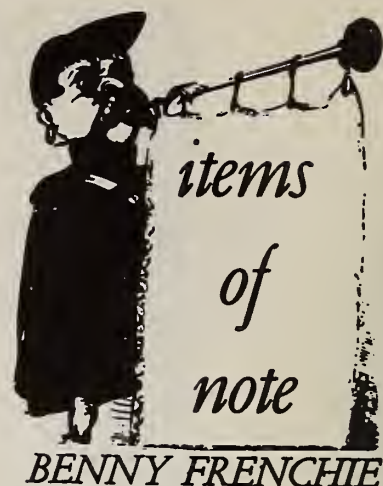
Label of the Month: This month's entry is an undistinguished appearing member of the *Grey Gull* family, *Nadsco*. It is a dark red label with all lettering and designs in gold. Side shown is *Lindey* (3648A2) as by the Original Dixie Rag Pickers on *Nadsco* 1286. The other side is *By The Light Of The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

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

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

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

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



BENNY FRENCHIE

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

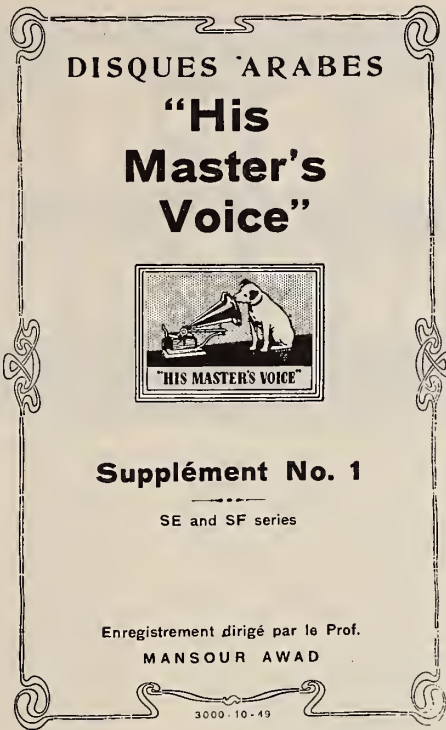
sity jazz club to continue to meet as long as its time is devoted to the "historical and social aspects of jazz," and dancing is not permitted. Go ahead and listen, boys. Just remember not to enjoy it.

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

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

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

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



RARE CATALOG REPRINT

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

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

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

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

The other data reproduced here speak for itself. Kismet.

- ٤ -

فاصل دقيقه والا اثنين . س. ف. ٦
نظم الأستاذ على البحري وتلحين الأستاذ ابراهيم شفيق

فاصل دقيقه والا اثنين	واشوف معايا حبيب العين
من يوم لقانا وفكرى معاه	والشوق اليه خلاى أقول
باهل ترا حايضوت والقاه	والا جيتى وبهده يطول
لكن أخاف واتحير ليه	مادام حلف لي بنى عينيه
ساعة ما قال لي حافلِكَ فين	فاصل دقيقه والا اثنين

...

الوقت ليه عمال يطول	والعمر عمال يحيرى معاه
وكل ده من غير ما أقول	ويحسد حبيب الروح بلقاء
والديننا تحلالى برؤاه	ويخنى قلبي بلحن هواه
ساعة ماتسبق العين في العين	فاصل دقيقه والا اثنين

...

عمال أغنى وقلبي سعيد	عشان حبيبي وعدنى وجاى
حاشوف بقره جمال العيد	وإزاي بقى ما افرحتى إزاي
حاشوف جماله وسحر عينيه	ويخنى لي واحسن اليه
حاجيب كلام أحكى له منين	فاصل دقيقه والا اثنين

- ٥ -

يا لى قلبك مش على . س. ف. ١٠
نظم الأستاذ كمال عطيه و تلحين الأستاذ مصلح الحريرى

يا لى قلبك مش على ليه يكون قلبي عليك
أنت أسي والآسيه غيرت ودى اليك
يا لى قلبك مش على

...

لما تهجر وتجافنى مين يقول إني أحبك
تبقى بالهجران كلوني وأمثل وأخضع لحبك
يا لى قلبك مش على

...

أفكر أيام بعاذك والموان الى ضائى
كنت بنفس فؤادك وإلا كان لك خل تانى
يا لى قلبك مش على

...

كل عاشق له حبيب يسعده ويصات منى
إلا أنا عايش غريب أبكى في الوحده وأغنى
يا لى قلبك مش على

- ١٠ -

في روض خيالي اشوف حنك	زهره الازهار
يسألني قلبي كثير عنك	يشكى ليل ونهار
اقول حبيبي باقلبي	هايم في دنيا خيالي
يقول لي إيه بس ذنبي	أعيش غريب عن جمالي
وكل ليل ما يطول على	أحب ليلي يطول
أحلام تبني حلوه هنه	تهنى روجي واقول
ياريت اشوفك قدامي	زى ما شوفتك في منامي
ولما نسمة الفجر تسرى	والنور يبين
والكون يبصر معاه بدرى	قيل الاوان
الفاك واصبح عليك	واحسكى منامى اليك

المطربة الشهيرة السيدة اجفان الامير
Mme. Agfan El-Amir
و جوق الأستاذ عبد الرحمن سامي

نمرة سلسلة

No. d'ordre

S. E. { Agmal Layali
4 { Gannetel Ahlam

س. اى { اجمل لىالى العمر
4 { جنة الاحلام



GEORGE AVAKIAN

BUCKLIN MOON

ROBERT L. THOMPSON

records noted

ma rainey, volume 1

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

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

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

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

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

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

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

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

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

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

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

bob wilber's wildcats

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

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

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

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

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

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

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

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

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

bunk johnson's band

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

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

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

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

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

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

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

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

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

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

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

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

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

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

sidney bechet solos

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

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

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

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

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

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

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

New RELEASES

BLUE NOTE LP 7024 SIDNEY BECHET

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Miles Davis, Poll Winner 1952, America's No. 1 modern trumpet player.

BLUE NOTE LP 5017 DIZZY GILLESPIE

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doctor bites doctor jazz

(Continued from Page 8)

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

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

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

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

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

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

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

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

STAR
STUDD
SHELLAC



john mc andrew

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

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

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

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

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

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

the record changer

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

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

Col. 1, Record Label:

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

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

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

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

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

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

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

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

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

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

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- LIL ARMSTRONG
36. U SHALL REAP WAT U SOW/HAPPY 2DAY SAODE 1722 E+

LOUIS ARMSTRONG

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38. SQUEEZE ME/S.O.L. BLS CO 35651 E+
39. 12TH RAG/KNOCK IN A JUG CO 35653 N-
40. YES IM IN BARREL/GUT BUCKET BL CO 36152 N
41. SKID DAT DE OAT/MUCKRAT RAMBLE CO 36153 N
42. CORNET CHOP SUEY/MY HEARY CO 36154 N
43. YOUR NEXT/ORIENTAL STRUT CO 36155 N
44. DEAR OLD SOUTHLAND/BODY & SOUL CO 36282 N-
45. MONDAY OAT/WEATHER BIRD CO 36375 N/N-
46. CHICAGO BRKDOWN/DONT JIVE ME CO 36376 E+
47. GOT NO BLS/NOT ROUGHT COE 343 N-
48. LAUGHIN' LOUIE/& I STILL DO HMV 4432 E+
49. SAVE ME PRETTY MAMA/(CHOCO, DANOIES) OD28607 N
50. INDIAN CROALE SONG/EXACTLY LIKE U DK 41423 V+

(ABOVE: RM CHP NO GR)

51. WEST ENO BL/HALL EDDIE ORCH) PAE 448 E/E+
52. MAHOGANY LANG ST/(ELLINGTON) PAE 571 N
53. AFTER U GONE/(WENUTI'S BL 4) PAE 607 N
54. CANT GIVE ANYTHING BUT/(SEGER ELLIS) PAE 753 N
55. CANT GIVE ANYTHING BUT/(SEGER ELLIS) PAE 753 E+
56. PEANUT VENDOR/U LUCKY 2 ME PAE 865 N
57. TIGER RAG/(HARLEM FOOTWARMERS) PAE 942 N
58. SAVOT BLS/SWHEART ON PARADE PAE 2127 E
59. WILLOW MAN BL/MELANCHOLY BL PAE 2162 N
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61. FIREWORKS/2 DUCES PAE 2282 N
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63. QOT NO BLS/ SUGAR FOOT STRUT PAE 2449 N
64. NOBODY BUT BAY/CANDY LIPS PAE 2531 E
65. HOTTER THAT THAT/THATS WHEN COME BK PAE 2704 N
66. SQUEEZE ME/S.O.L. BLS PAE 2774 N
67. STRUTTIN SOME BARB/LONESOME ROAD PAE 2829 N
68. WILLIE WEEPER/WEARY BLS PAE 2893 N

LOUIE ARMSTRONG CONT.

69. NO VARIETY BL/WHATTYA GONNA OO VI 201891 N-
70. SONG OF ISLANDS/LONESOME ROAD VO 3062 V
71. SWHEARTS ON PARADE/THEM THERE EYS VO 3337 E-
- DESI ARNAZ
72. AHI VIENE LA CONGA/VEREDA TROPICAL CO 35400 N-
73. VIRAY VIRAY/ UNION TRISTE CO 35401 E+
74. CONGA CONGA/ AFRICA CANTA CO 35402 N-
75. ECHA UN PIE/PERO AHORA COMPRENDO CO 35403 N-
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77. PNU VENDOR/TICO TICO VI 202281 E
78. WITHOUT YOU/CUBAN PETE VI 251085 N
- GUS ARNHEIM
79. HAPPY DARLIN W U/IMAGE OF U BR 7900 N/N-
80. SCHUBERTS SERE/EXACTLY LIKE U BR 7904 N
81. HIGH WIDE HANDSOME/FOLKS LIVE ON HILLBR 7922 N-
82. ALL U WANT TO DO DANCE/CABIN OF DRMS BR 7933 N-/E

AMDS & ANDY

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95. FINE ROMANCE/WALTZ IN SWING TIME BR 7716 E+
96. PICK USELF UP/WAY U LOOK 2NITE BR 7717 E+
97. BEGGINNERS LUCK/HEY CANT TAKE THAT BR 7855 E+
98. YAM STEP/THE YAM BR 8190 N-
99. LET YOURSELF GO/(CAB CALLOWAY) LUCKYJ 45 E
100. TOP HAT WHITE TIE/PICCOLINO LUCKYJ 5090 E-
101. LET USELF GO/LETS FACE MUSIC & LUCKYJ 60114 E+
102. WE SAW SEA/PUTTIN EGGS ONE BASKET LUCKYJ 60115 E-

(ABOVE: DING I2 SIDE)

- PAUL ASH & HIS ASH GRSNADA DRCH
103. PESTICATIN MAMA/OPEN HRT BR 2482 N-
104. RUSTLE OF SPRING/LAND OF SKY BL BR 2559 N
105. ROSES OF PICARDY/LA PALOMA BR 2732 N

ASTORITES

106. BLACK BOTTON/HU & KISSES HA 251 V
107. MAKE BELIEVE/MELANCHOLY BABY DIAMOND 2030 E-

JAN AUGUST W. VER MASSEY

108. LADY W PARASOL/ITS ALL OVER NOW DIAMOND 2039 E+
109. KEEP COMING LIKE SONG/LINGER ARE DIAMOND 2040 E+

G. AUD

110. JUKE BOX JUMP/THIS IS ROMANCE VS 8159 E+
- GENE AUSTIN
111. DR OLD SOUTHLAND/CHINA BOY OE 1656 E
112. 4GIVE ME/IF U COULD B WITH U OE 4175 N-

GENE AUSTRY

113. END OF ROUND UP DAYS/WANT PARDON VO 4146 N
114. STAR OF THE SKY/GOOD BY PINTO VO 4340 N-
115. THRES EMPTY BED BUNK HOUSE/LOUISIA VO 4375 N
116. LIT SIR ECHO/JUST WNT YOU VO 4809 E-
117. WH FIRST LAID EYES ON YOU/P IN MIGHT VO 4810 E-
118. CME ALONG WAY 2GETHER/WONDER IS U VO 4854 V/N-

MAX BACON

119. PANCHOS WOOD/EVAN CROONER MUST EAT PAE 1005 E+
120. BUT LIT PILLS/GET 4 WHOLESALE PAE 1080 N
121. WMT T-BELL/LI REO HOODING RICE PAE 1604 E+

BAILEYS LUCKY SEVEN

122. HORTENSE/MR GALLAGHER & MR SHEAN GE 4874 E-
123. GA ON MY MIND/AFRAID MYSELF DE 3691 E+

(ABOVE: 123 IS MILDRED BAILEY)

- MILDRED BAILEY
124. CRY CRY CRY/BLUE PRELUDE DE 27044 N-
125. ME & THE BL/ILL CLOSE EYES MAJ 1093 E+
126. SMALL FRAY/BRON 2 SWING VO 4224 E
127. WHAT HAVE U GOT/MY REVERIE VO 4406 E+/N
128. GONE OFF DEEP END/SHOULDO STODD BEO VO 5236 E+

DON BAKER ORGAN

129. DANCING TAMB/CONTINENTAL/ MY DARLIN CO 36624 N
130. YUBA PLAYS TUB/I ALONG/LOVER COME ETCO 36625 N-
- ELDON BAKER & BROWN COUNTY BEVELERS
131. LOST SOHN/ITS HARD VO 4217 E+

PHIL BAKER ACCORDION

132. BIG BUTTER & EGG MAN/ANN & HER LIT EO 51634 E+

BALLEW

133. NITE IS YOUNG/WHEN I GRWO OLD PE 16059 E-

BALLYHODLIGANS

134. TIGER RAG/BUGLE CALL RAG HMV 5013 N
135. GDBYE MEDLEY/ORIENTAL MEOLY HMV 5049 N
136. T FOR 2/AVALON HMV 5086 E-

BALTIMORE BELLHOPS

137. COMIN AN GOIN/HOT ANXIOUS CO 2449 E+
- BALTIMORE BLUES DRCH
138. LEARN TO SMILE/WHY DEAR BS 10035 V

BAND OF COLDSTREAM GUARDS

139. WASHINGTON POST/UNDER DOUBLE EAGLE HMV 1460 E-
140. LOROS OF AIR/TERRELL B & ENGLAND VI 26759 N/E

BILLY BANKS

141. BUGLE CALL RAG/SPIDER CRAWL (HR CRK) BA 32459 E-
142. THE SCOT SONG/MINNIE MOOCHERS WED VI 24027 V

FRANK BANTA

143. BINT SHE SWT. RUSSIAN LULL VI 20610 E+
144. NOLA/OPERATIC NITEMARE VI 20667 E+
145. WRLO WAITING 4 SUNRISE/DOROTHY- VI 21821 E
146. DING TOES/TYPHOON CO 2953 V+

CHARLIE BARNET

147. MAKE BELIEVE BALL RM/BY BY BABY BB 6504 E
148. YOUR OWN LIT WAY/LOOKIN 4 ROMANCE BB 6975 E+
149. MUST HV BEEN 2 PEOPLE/DANGER IN DARK BB 10336 E+
150. OGOUN BADAGRIS/RIGHT IDEA BB 10530 N-
151. SUNDAY AFTERNOON/FROM ANOTHER WLD BB 10637 E+
152. CASTLE OF DRMS/GT ME OUT LIMB BB 10644 N
153. U GOT ME VOODOO/LOVERS LULL BB 10662 E+/V
154. FABLE OF ROSE/ BREEZE & I BB 10696 E+
155. AFTERNOON OF A MOAX/WANDERIN BLS BB 10721 E
156. NO NAME JIVE I&2 BB 10737 N-
157. WRONG IDEA/FRIENDSHIP BB 10804 N
158. POMPTON TURNPIKE/ONT WANT CRY BB 10825 N-
159. THESE THINGS U LEFT ME/LATIN FROM BB 11004 E+
160. SWINGIN ON NOTHIN/HARLEM SPEAKS BB 11281 E+
161. WANT U I NEED U/ IM ND ANGEL DE 3661 E-
162. WHEN I LOVE SIMPLY WONT LOVE BACK DE TEST E
163. WHAT DO USAY/PASSIN TIME AWAY CO 1320 N

DICK BARRIE

164. MY MARGARITA/HI YO SILVER VO 4193 E+/V
165. MNLIGHT IN WAIKIKI/MY BEST WISHES VO 4209 N/E
166. LOVE WHR FIND IT/DONT CROSS FINGERS VO 4271 N/E+
167. TU LI TULIP TIME/U PASS IN LOVE VO 4285 N-
168. VERY LAST WORD/PRINCE FELL MEETS C VO 4334 E+/N

BLUE BARDN

169. MNLIGHT WAIKIKI /OAOYS BOY BB 7542 N
170. CWOBOY FR BKLYN/ILL DRM TONITE BB 7554 N
171. SWT GENEVIEVE/WHEN THEY PLAYED BB 7605 N
172. THE YAM/USED 2 COLOR BLIND BB 7736 E/N
173. ITS LO ELU TRAIL/ANGELES DIRTY FACES BB 7856 N

COUTN BASIE

174. JOHNS IDEA/10CLOCK JUMP DE 1363 E+
175. WHATS UR NO/DRAFTIN BL OK 5897 E+
176. KING JOE PTS I&2 (W ROBESON) OK 6475 E+
177. BABY DONT TELL ON ME/ROCK BY BASIE VO 4747 N
178. JUMP 4 ME/12TH ST RAG VO 4886 E+
179. HOW LONG BL/SUB DEB BL (RUSHING-HUM) OK 5013 V/E

CHARLES BAUM DRCH

180. RHUMBA JUMPS/OOW WAT U SAID RY 1802 E+
- HANS BARTH
181. POLISH DANCE/HUMORESKE VI 20203 V+
- BBC DANCE DRCH
182. BREATHE WINDOWS/MINES HOPLESS CASE CO 1528 E+
183. MUSIC HATH CHARMS/HONEY COLORED MN COE 1123 N-
184. EMPTY SADDLES/PRETTY GIRL LIKE MEL COE 1478 N-
185. HEAD SONG TAXI/SUPPOSING COE 1490 E+
186. TRAVELING SLESIMAN/FEATHER HER HAT COE 1546 E+

IRENE BEASLEY

187. MISSIN MY PAL/IF I CLD STP DREAMIN VI 21639 E
- GEORGE BEAVER/RALPH RAINES
188. WEDDING BELLS/ TWILIGHT KISSES BA 6308 V

SIDNEY BECHET

189. PREACHIN BL/INDIANA SUMMER BB 10623 E+/V
190. TEXAS MOANER/BABY KUM HOME PL HMV 3482 N
191. BABY PL/TEXAS MOANER HMV 3482 N-
192. BL 4 U JOHNNY/AINT MISBEHAVIN HMV 9136 N

NDAH BEERY

193. THE WHIP/ON LI DRINK (HR CRK) BR 4328 E-
- BEL CANTO QUARTET
194. UNTIL OWN/WINDING TRAIL BR 6115 E+

JOHN BENNETT

195. ST LOUIS BL. HALLELUJAH IM BUM MADISON 1642 V+
- GLADYS BENTLEY
196. HOW LONG BL/MOANFUL WAILIN BL (OIGS) DK 8612 G+

BINNY BERIGAN

197. STARTED/RHY SAVED WORLD BR 7942 E

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE RECORD CHANGER
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NYC 27 NY

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BUNNY BERIGAN			BOSTON POPS			LES BROWN ORCH		
198. U CANT RUN AWAY/BABY SAYS	VI	25562 N-E	259. TURKEY IN STRAW/MUSIC BOX	VI	4390 N	324. 00 U CARE/LAMENT TO LOVE	OK	6258 N
199. HAPPY DARLIN DANCING/ IMAGE OF U	VI	25587 E	260. HORA STACCATO/NONE BUT LONELY HRT	VI	4413 N-	325. AS IF I DONT KNOW/MEAT NO POTATOES	OK	6323 N-
200. FIRST TIME I SAW YOU/ROY FOX	VI	25593 E	261. DEEP RIVER/NOBODY KNOWS TROUBLE	VI	4428 N	326. AS IF I DONT KNOW/ALL MEAT NO POT	OK	6323 E+
201. ALL GOOS CHILLUN GOT/LADY FROM 5TH	VI	25599 E+	262. LA GOLONORINA/LA PALOMA	VI	4434 N	327. NOTHIN/GOT IT BAD	OK	6414 N
202. LEST HAVE ANOTHER CIG/ROSES IN DEC	VI	25613 N-E	263. SONG OF VOLGA BOATMAN/CHANSON TRISTE VI	4527 N-		328. SCLIO OLD AMN/TIS WUTU...	OK	6430 N
203. FRANKIE & JOHNNIE/MOTHER GOOSE	VI	25616 E	BOSWELL SISTERS			LES BROWN ORCH		
204. MAMA WANNA MAKE RHY/HVE U EVER B HN	VI	25677 E+	264. ST LOUIS BLS/TRAULIN ALL ALONE	BR	7467 E	329. SOLID CL MAN/ TIS AUTUMN	OK	6430 N-
205. STRANGE LONLINESS/ MILES APART	VI	25690 N/V+	265. WH TAKE MY SUGAR & T/WH TAKE SUGAR	BR	80011 E+	330. BABY MINE/ I-A IN AMRY	OK	6500 N
206. PRISONERS SONG/CANT GET STARTED	VI	25728 E+	266. ROLL ON MISS/SHOUT SISTER SHOUT	BR	1136 E+	331. HERE AFTER/AVYBOOY MAKIN MONEY	OK	6573 N-
207. PIANO TUNER MAN/HEIGH HO	VI	25776 N/E	267. SHOUT SISTER SHOUT/ROLL ON MISS	BR	9081 E+	PETE BROWNS JUMP BAND		
208. SERE TO STARS/OUTSIDE PARADISE	VI	25781 V+	AL BOWLLY			332. TAMPO OI JUMP/OCEAN MOTION	OE	18118 E+
209. OLD STRAW HAT/LU/LIGHT IN STARLIGHT	VI	25816 E-	268. EYVBOOYS HOLIDAY/OUTSIDE PARADISE	BB	7319 N-	SAM BROWNE & RHYTHM SISTERS		
210. DANCE ALONE/RINKA TINKA MA N	VI	25820 E+	ANITA BOYER			333. LETS FACE MUSIC & DANCE/ALONE	HMV	341 N-
211. GOT GUY/MOONSHINE OVER KY	VI	25833 E+	269. MAKE LOVE 2 ME/TIS AUTUMN	OK	6442 N-	JOHN BROWNLESS-VOCAL		
212. NEVER FELT BETTER HAD/ROUND OESERTED VI	25858 N-		LU BOYER			334. LONG LONG TRAIL/O SUSANNA	OE	3769 N-
213. SOMEWHERE W SOMEBOY/LIT THINGS	VI	25868 E+/V	270. TA MAIN/MON AMI LE VENT	CO	250 N	335. LONG LONG TRAIL/O SUSANNA	OE	3769 E+
(ABOVE HR CRK)			JOSEPHINE BRADLEY & ORCH			BRUCE CAROL		
214. AND SO FORTH/TONITE WE LIVE	VI	25877 N-	271. GIPSY IN SOUL/PLEASE B KING	DEE	6698 E+	336. NITINGALE SANG IN BERKELY SQ/WISH OE	3557 N	
215. EASY LESSONS/PIED PIPER	VI	25881 E+	WILL BRADLEY			337. WISH ME LUCK/BERKELY SQ	DE	3557 E+
216. WHY DONT SMBOY TELL/PRICE FELLER	VI	26055 E	272. GOTTA GET HOME/GET KICK OUTA CORN	CO	35399 E	338. FEEL THIS WAY 2MORROW/SHOULD HAVE OE	3566 N	
217. FATER DEAR/LET THIS B WARM TO U BAR	VI	26061 E	273. BEAT ME OAOOY PTS 1&2	CO	35530 N-	339. IF FEEL THIS WAY/SHOULD HAVE KNOW DE	3566 E+	
218. WONT TELL SOUL/SIMPLE & SWEET	VI	26086 N-	274. IN LITTLE SP TOWN/ AS LONG AS I LIVE CO	25566 E+		340. ADAMS/LAMP MEMORY	OE	18238 E
219. CRIED FOR U/SOBBIN BL	VI	26116 E	275. ORCHIDS 4 REMEMBRANCE/LOVE LIES	CO	25597 E+	341. LOVE COME BACK/GOTTA RITE SING BLSCH	510 E+	
220. PATTY CAKE/U HAO IT COMIN TO U	VI	26196 N-	276. OEOO I OO/ OONT LET IT GET U OWN	CO	35629 E	BRUNSWICK CONCERT		
AL BERNARD & ERNEST HARE/MAUREEN EHGLIN			277. ONCE IN LOVE TIME/I COULD BAKE U	CO	25645 E	342. PERFECT SONG/SYLVIA	BR	6432 E+
221. SAMUEL JOHNSON/PAPA DONT 2 TIME	PE	12125 N	278. CELLERY STALKS AT MIDNIGHT/OWN ROAD	CO	35707 E	343. NINLIGHT & ROSES/OUT THE DUCK	BR	3735 E+
BEN BERNIE			279. SCRAMBLE 2/ROCK A BY THE BOOGIE	CO	35732 E+	344. OWMILL STREAM/ALLY	CO	1047 E-
222. JIG WALK/MY BUNDLE OF LOVE	BR	3126 E	280. THERE I GO/SCRUB ME MAMA BOOGIE BET	CO	35743 E+	345. TREES/PALE MOON (HR CRK)	BR	8458 V
223. REACHING FOR MOON/CHERIE I LOVE U	BR	3170 N-	281. 5 O'CLOCK WHISTLE/DEAREST DEAREST I	CO	35793 E	WILLIAM JENNINGS BRANT		
224. AINT MARLOUS/OUKE ON BAT (ROYAL BL)	CO	2809 V	282. BL SEPT/OR HAVE I	CO	35800 E+	346. 23RD PSALM/LEAO KINOLY LIGHT	GE	7698 V
225. DRUMMERS DAY/SCOTLAND BURNING	VO	4943 E+	283. SHOULD HAVE KNOWN YEARS AGO/L RING	CO	35849 E-	347. THE LABOR QUESTION/	VI	5540 E
BERTRAND			284. TALKING 2 WIND/WHY O'YA HR FROM HRT	CO	36052 N-	348. AN IOEL REPUBLIC/IMMORLITY	VI	16168 E
226. LITTLE BITS	OE	TEST E+	285. PARIRIELANO LULL/ITS SQUARE BUT IT	CO	36014 E+	WILLIE BRYANT		
TOM BERWICK			286. LOVE ME LIT LIT/B.W. PIGGY	CO	36231 N	349. MOONRISE ON LOWLANDS/TRUE WHAT	BB	6362 E
227. TWO FOR TEA/MISTAKES	BB	5631 E	287. GET THEE BEHIND ME/ALL THAT MEET &	CO	36248 E+	350. CROSS PATCH/MARY BAO LITTLE LAMB	BB	6435 E
BOON BESTOR			288. IN NALL MT KING/LAND OF SKY BL - ATERCO	36286 N		351. U NEVER REMBER LIL FORGET/GONNA	OE	1881 E-
228. TRU CONFESSION /SAILING HOME	BB	7239 E+	289. OONT KET JULIA FOOL YA/JACK & JILL	CO	36372 E	TIM BRYMAN & BLACK DEVIL ORCH		
229. BEAUT GIRL/IM DANCIN ON RAINBOW	VI	24432 E+	290. STOP & ASK SOMEBOY/APRIL IN PARIS	CO	36401 N	352. SIREN SOUTHERN SEA/WANG WANG	OK	4310 E-
230. GOOD NITE/HOME ON RANGE	VI	24463 E+	291. SLEEPYTIME GAL/WH CAN I TURN TO	CO	36470 E	JACK BUCHANAN		
231. OONT LET IT HAPPEN AGAIN/LITTLE REO VI	24645 E+		292. MAKE WITH KISSES/FIT 2 B TIED	VO	5210 E	353. EVERYTHING HAP/LOOKING MELOOY	COE	2127 E+
BETOVE			293. MEAN 2 ME/FOREVERMORE	VO	5237 E/N	354. LIVE LOOK 4 TROUBLE/WHEN WE GOT	COE	4141 E+
232. VOYEZ TERRASSE/LE PETIT PIGEON	COF	2397 N	294. SWININ A DREAM/THIS CHANGING WRLO	VO	5262 N	355. ALONE WITH ORMS/U AGOT UR GLOVES	HMV	4005 E+
HENRY BIAGINI			295. BASIN ST BOOGIE/CALL IT ANYTHING	CO	36340 N-	356. GOONITE VIENNA/LIVIN CLOVER	HMV	4083 E-
233. GA ROCKIN CHAIR/REO SIAL IN SUNSET	BA	51112 V+	FLORENCE BRADY			357. CO LO LO/EO GREEN	HMV	8027 E+
GEORGE BIAS			296. HW COME U OO ME LIKE U/HARD HEARTED EO	51428 E		358. WEEP NO MOR- BABY/SUN ROUNO CONR HMV	8110 E+	
234. SUEWHERE SOMEONE CALLIN/SINCE U WENTCO	14379 N/E		JEAN BRADY			BUGLE CALL RAGGERS		
235. TELL THE SOUTH/SWTHRT IF U WERE MINECO	14430 N		297. KNOCKIN MYSELF OUT/ME MELLOW MAN	OK	6254 E+	359. NEW JIG RHY/ TEMPTATION RAG	OE	1018 E+
236. AINT MISBEHAVIN/SIXIES PROFIGAL SON CO	14470 N		NAT BRANDYWINE ORCH			CHICKA BULLOCK		
JOE BIVIANO QUINTETTE			298. T ON TERRACE/UNDER UR SPELL	BR	7774 E+	360. U RASCAL U/ CANT GET SIPPI OF MIN BA	32252 V	
237. BUGLE CALL RAG/STUMLIN	SON	3023 N-	299. PAREE/ITS NOT LIKE THAT	OE	3949 N-	361. TIME TO SING SWT ADOLINE/LIT 2NO	ME	12683 E/E+
BLACK ACE			300. ROR U/UNDER ROOF IN PAREE	OE	3950 N-	362. LIVE GOT FEELIN U FFOLIN/TAKE ME BKME	51208 E+	
238. TRIFLING WOMAN/BLACK ACE	OE	7281 N/V	301. VALENTINE/ITS UP TO U	OE	3951 N-	363. IM OLO COWHANO/EMPTY SADDLES	ME	60901 E+
239. WHISKEY & WOMEN/U GONNA NEED HELP	OE	7340 E	302. MISTY ISLANDS OF MILANOS/THAT NITE ME	60313 E+		364. FBB TIOE/ FIRST TIME I SAWU	ME	71121 N
BLACK BOY SHINE			303. THEY CANT TAKE THAT/THEY ALL LAUGH/OEPE	70516 E		365. BLOSSOMS ON BOWAY/CANT STOP ME	ME	71805 N-E
240. GREY W WORRY BLS/ICE PICKA & PISTOL	VO	3613 E	LOU BREESE ORCH			366. THANKS FOR MEMORY/SMOKE FROM CHIM PE	80304 E+	
JERRY BLAINE ORCH			304. HUMPTY DUMPTY HEART/HOW LONG OIO I	OE	4107 N-	367. NO WONDER/HOW CAN WE B WRONG	VO	4332 E+
241. SWT VARSITY SU/FAREWELL MY LOVE	BB	7227 E/E+	305. PLEASANT ORMS/CHQUITA	OE	4127 N	368. RUMPLE STILTS KIN/BUILDING SAILSET VO	4750 E+/E	
242. BEI MIR BIST OU SCHON/BIG OIPPER	BB	7344 E/E+	306. SWHT WAIT FOR ME/LORETTA	OE	4269 E+	369. NEVER KNEW HVN COULO SP/SMBOOY NO VO	4764 E+	
243. PROVE IT/IT PITIN	BB	7443 N	307. BL SKIES/ T FOR 2	MUSICA	9206 N-	RUDY BUNDY ORCH		
244. WHEN I WALK W U/2 BOUQUEST	BB	7445 E+	FANNY BRICE			370. PUBLIC MELODY 1/OLD NAN MOON	VR	615 V
JULES BLEOSOE			308. IF U WANT RAINBOW/RATHER B BLUE	VI	21815 N-	371. WEARY NITES/MR SIZZLING MAN	VR	637 V-
245. WAKE UP JACOB/POOR MONAH	RY	1701 E+	EDWARD BRIGHAM RECITATION			372. FRANK BURBECK		
ARCHIE BLEYER ORCH			309. BARBARA FRITCHEE	CO	3488 E-	373. HAMLEST SOLILQUY/FALL OF WOLEY	VI	16912 E-
246. ON SUN AFTERNOON/FEELIN U FOOLIN	ME351022 E		ACE BRIGODE ORCH			374. OLO SWHTRT MINE/KNIGHTS TOAST	VI	16913 V
RAY BLOCK			310. U KNOW U BELONG/WHY SHOULD I	VO	5446 N-	375. BARBARA FRITCHEE/THE WATER MILL	VI	17132 E+
247. LITTLE HULU HVN/BLUE HAWAII	VR	528 E	BROADWAY DANCE ORCH			MARIE BURKE		
248. OINAH. OARDENELLA	VR	607 E	311. SONJA/SOMEWHERE	EO	51098 E+	376. WHAT HAVE I DONE/BOOY & SOUL	COE	73 E+
BOB BLUE			312. TELL MY GYPSY/WHO SORRY NOW	EO	51173 N-	SONNY BURKE		
249. B BLUE THINKIN OF U/BABY JUST 4 ME	OK	41464 E-	313. WHO SORRY NOW/ TELL ME GYPSY	EO	5173 E+	377. SKIFFLE BL/ CHICKEN CHACK SHUFFLEARKAY/OOI N		
BLUE CHIPS			314. AINT WE GOT FUN/ALL BY MYSEPF	SYM	14258 V	REV. J.C. BURNETT & CONGREGATION		
250. WINTER SOON B OVER/STAY ON RITE SIOEME	60759 E+		315. LADY OF EVEING/CRINOLINE DAYS LA BELLE	14206 V		378. BALSCHAZZER/HEN EVE SUN GOES OWN	OE	7577 N-
251. OONT U PRAY 4 ME/GIVE THAT OL TIME	ME	60760 N-V	316. CLIMBING UP SCALES/WALTZ OF LONG RESONANCE	11306 E		ABE BURROWS		
252. MY SAL/NOBODY DARLIN BUT MINE	ME	20860 N-	QUINTER BROCKST (FINE GERMAN JIVE BAND)			379. TOKIO BUS/RON RON/STATIONERY/HCSOP	OE	40049 N-
BLUE GRASS BOYS			317. SWT LORRAINE/OPEN OOR RICNARO	BRG	82335 E+	HENRY BUSSE ORCH		
253. BOLSHEVIK/HOW I LOVE BULGARIANS	PER	14722 E+	318. EXACTLY LIKE U/SING ENG SING	BRG	82334 N-	380. HORN TOOTIN FOOL/ICA	OE	789 E+
BLUE RHYTHM BAND			AMANDA BROWN			381. SER ES ME RITE/NOTHIN BUT	OE	3407 E+
254. HARLEM AFTER MIDNITE/CHRIS COLUMBUSVOL	6 E+/N		319. OT WRLO IN JUG/OO RIGHT BLS	PatHEF	32035 V	382. ISHOMINGO BL/MAMAS GONE GOBY	OE	4325 E+
SHARKEY BONANO'S SHARKS OF RHY			BETTY BROWN/CLARK & REESE			BUSH BROTHERS		
255. HIGH SOCIETY/WHY CHA CALL EM BL	PAE	2825 N	320. WHAT WOULDN I OO 4 MAN/TORES/OORES	GG	2513 E	383. ME PAROONEE ME/SAVEO BY HI ST	CO	15203 N
256. HIGH SOCIETY/WHY CHA (HENDERSON)	PAE	2825 N-	CLEO BROWN			CARLO BUTI		
ISSY BONN			321. HEAVENLY THING/STUFF IS HERE	OE	410 E+	384. TI PORTERO CON ME/LETTERINE O'AF	CO	14886 E
257. BEST FRIEND/ISSY GOES TO LUNCH	HMV	498 E	322. LOCK & MEY/TREATED LIKE OOE	OE	7654 E+			
BORBEE'S JAZZ ORCH			323. MARCHER SLAV/MAOE U P MY MINO	OK	6199 N			
258. ITS LONG LONG TIME/JST KIND GIRL	CO	2233 E						

AUCTION MINIMUM BID 50c AUCTION

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ERKINE BUTTERFIELD

385.DONT LV ME NOW/PUSHIN CONVERSATION	DE	3357 N-
386.SLEEPY TWIN TRAIN/U MADE ME CARE	DE	4360 E
387.U MIGHT BELONGED ANDTHER/BEGSE OF U	DE	8551 E+
388.FOO-GEE/U OLD LIVE SO LONG	DE	8569 E/N
389.U DNE LST THNG NOW/CHEATIN OM ME	DE	8576 E
390.HONEY DEAR/WAS FOOL 2 LET U GO	DE	8588 V/E
391.MAMA LONG & TALL/MONEY GREW ON TREESDE	DE	8596 V/E
(RM CHP ND GR ABDE)		
392.DEVIL SAT DWN CRIED/BOOGIE CONCERTO	DE	8600 E
393.LOVIN MAN/CRAZY BLS	DE	8620 E
394.JUMPIN JULEP JOINT/BIRMGHAM SPECIAL	DEC	4400 E+
DON BYAS QUARTET		
395.STARGUST/DONT SHAKE LIKE THAT	AMER	1002 V
BOBBY BYRNE ORCH		
396.DUMMY ON U KNEE/SLOW FREIGHT	DE	3123 N-
397.CANT GET IND.OFF MIND/ORCHDS 4 REM	DE	3279 N
398.CNY 4EVER/THATS FOR ME	DE	3313 N
MARIE CAHILL		
399.WASHING BABAY/SHOPPING	VI	45265 N-
JOE CALICOTT		
400.TRAVELING MAMA BLS/FARE THEE WELL	BR	7166 E
CALIF. MELDIE SYNCD/EMERSON DANCE ORCH		
401.SOME DAY U MISS ME/MANDALAY	EM	10786 E+
CALIF. RAMBLERS		
402.THAT OLD GANAG MINE	CO	3970 N
403.IT HAD 2 B YOU/SHINE	CO	127 N-
404.CHARLESTON CABIN/PLEASE	CO	171 N
405.IWAS DANDY U WERE BELLE/WH DAFFODILACO	CO	218 N
406.COPENHAGEN/GOTTA GOTTA GIRL	CO	236 N
407.LADY BE GOOD/SWANEE BUTTERFLY	CO	293 N
408.20 SWEDES THRU WEEDS/PEANUT VENDOR	CO	2351 E
409.MAMMY KNOWS/EDDIE LEONARD BLS	VO	14300 E+
OSCAR CALLE		
410.ATI BABA/SHANGHAI	COE	1345 N-
BLANCHE CALLOWAY		
411.SUGAR BL/I NEED LOVIN	BB	5334 V+
412.NEED LOVIN/WHATS PODR GAL GONNA DD	ME	13191 E
413.CATCH CN/GROWLIN DAN 2" HR CRK	ME	13271 V
414.LST DOLLAR/CONCENTRATIN ON U	VI	22862 E
415.LINE A JIVE/U AINT LIVIN RIGHT	VO	3113 E
BIG BILL CAMPBELL BAND		
416.LIKE MT MUSI C/HORSEY HORSEY	COE	1784 E+
FLDOY CAMPBELL		
417.WT U WNT ME 2 DD/BLOW MY BLS AWAY	BB	10852 E
CAMPUS CUT UPS		
418.WABASH BLS/FAREWELL BLS(RM CHRHR CRKD	E	11043 E-
JUDY CANDVA		
419.SMARTY PANTS/DWN IN ALLEY DV FENCE	VR	8103 V+
EDDIE CANTOR		
420.MCKEY DOOOLE/OH PAPA	CO	140 N
CAPITAL JAZZ MEN		
421.SUGAR/AINT GOIN NO PLACE	CP	10011 E+
422.SMDAY SWTHT. THAT OLD FEELING	CP	10012 E+
FRANKIE CARLE		
423.WEDDING PINTED DOLL/DOLL DANCE	DE	1623 E
424.FLAPPERETTE/DANCING TAM	OE	1641 E+
425.KITTIN ON KEYS/HOLIDAY	DE	1740 N-
427.ITS SHCLE THING/CHICDS LOVE SONG	DE	5155 E+
426.KITTIN ON KEYS/HOLIDAY	DE	1740 E
428.NITE GLOW/BL FANTASY	VO	5241 E-
UNA MAE CARLISLE		
429.PAPA IN BED W BRITCHES/NOW LAYDWN	BB	10853 E
430.BRIZRIEG BABY/ITS SAD BUT TRUE	BB	11120 N-
431.OH IM EVIL/U MEN SO MUCH 2 ME	BB	11159 E
432.BCOGLIE WOODLIE PIG/SEE MILLION PED	BB	11181 E/N
433.COFFEE & CAKES/IM DNE WHO LOVE U	BB	11362 N
434.IM TRYIN/ DONT KETCH IT	BB	11491 N
BILL CARSEN		
435.WY MAN/ 'C'	VO	5506 E/N
CARNIVAL 3		
436.HARLEM HOTCHA/LORENZOS BL	DS	6001 E+
437.CREOLE LULL/BANDANNA DAYS	DS	6002 E-
(ABOVE) SIMEON,POPS FOSTER,J.P. JOHNSON)		
CAROLINA CLUB DRCH		
438.THATS U BRAY/WALKIN W SUSIE	OK	41237 V+
GLENN CARR ORCH		
439.DREAM TRAIN/DWN BY OHIO	DE	3238 N-
JANE CARR		
440.SUN BATHING/ENGING LESSON	PAE	715 N-
EDDIE CARROLL		
441.BL OANUBE SWING/NIGHT RIDE	OE	1852 E+
442.TANTALULA/ ESCAPADA	OE	2233 N-
443.ROMANTIC WALTZ MED/SWT MEMORIES	PAE	212 N
444.IN SHADE OLD APPLE TREE/6 SONGS ETC	PAE	1941 N
445.ROSE REEM/SHAWL	PAE	2344 E-

EDDIE CARROLL

446.LULLABY IN RHY/10CLOCK JUMP	PAE	2579 N-
447.IM SAVIN SAT NITE 4 U/SHANGHAI HNYM	GE	6094 E-
IVY CARROLL		
448.5 GUYS NAMED JOE/GO HOME LIT GAL	BB	11390 N-/E
JIMMY CARROLL		
449.OLD TIME WALTZ MED/ 1'2	VO	3321 N
450.SUNDAY/BACK BAY BOOGIE	BB	11341 E+
BENNY CARTER		
451.IM LOST/JST BABYS PRAYER	CP	156 E
BENNY CARTER		
452.NITE HOP/DK 4 BABY	DE	3294 E
KING CARTER & HIS ORCH		
453.BL MY HRT/SWEET HOT(HENDERSON)	PAE	1478 N-
CASA LOMA DRCH		
454.ALEX RAGTIME BAND/OLD GREY BONNETT	BR	6100 E
455.CANT U SEE/ BL KY MOON	BR	6187 E
456.KISS BY KISS/ONE OF US WAS WRONG	BR	6256 V+
457.STILL OF NITE/SMOKE RINGS	BR	6289 E
458.MIGHTY RIVER/WHY CANT I FIND	BR	6402 E-
459.BLUE PRELUDE/DANCE OF LAME DUCK	BR	6513 E-
460.BUJI/WILD GOOSE CHASE	BR	6588 E-
461.SAVAGE SERE/WEEP NO MORE BABY	BR	6647 V-
462.HEAT WAVE(M BAILEY VO)/RICE CHINA	BR	6679 V
463.OL' MAN RIVER/GOT RHY	BR	6800 E
464.RIDIN ROUND IN RAIN/MODN COUNTRY	BR	6870 V-
465.LIMEHOUSE BL/DALLAS BL	BR	6886 V+
466.SPELLBOUND/DONT LET IT HAPPEN	BR	6910 V
467.LONG WAY WE LOVE/BEVER HAD CHANCE	BR	6927 E
468.2 CIG IN DARK/HERE COME BRITISH	BR	6954 E-
469.HOW CAN U FACE ME/COULDN'T BE MEAN	BR	7983 E+
470.AVALON/CHINA GIRL	BR	7532 V
471.JUST BLUE EYED BLONDE/WANNA SING	BR	1174 N
472.MOON COUNTRY/HOUSE HAUNTED	BR	1773 E+
473.MILBERG JOYS/LINGER AWHILE	BR	1866 E/E-
474.YANKEE DOODLE NEVER WENT/LOVE FIND	DE	603 V+
475.MY HRT & I/MOON BURN	DE	688 E-
476.STOMPIN AROUND/NAGASAKI	DE	813 E+
477.ROSE RIO GRANDE/BUGLE CALL RAG	DE	869 E+/E
478.ROSE RIO GRANDE/BUGLE CALL RAG	DEC	869 N-
479.ROYAL GARDEN/SHADES OF HADES	DE	986 E
480.JUNGLE JITTERS/COPENHAGEN	DE	1048 E
481.U LAUGHIN AT ME/LOVE KEEP ME WARM	DE	1126 E
482.SWING HIGH LOW/KEEP ME IN DRMS	DE	1129 E/N
483.2 MARVELOUS 4 WRODS/SENTIMENTAL	DE	1158 N
484.STUDY IN BROWN/WHDA BABE	DE	1159 E-
485.1,2,3, LITTLE HOURS/LIKE BUY DREAM	DE	1246 E+
486.GORLIN BAND/ ZIG ZAG	DE	1312 E+
487.YOURS & MINE/FEELIN LIKE MILLION	DE	1368 E+/E
488.ALWAYS/SMOKE RINGS	DE	1473 N/E
489.ALWAYS/SMOKE RINGS	DE	1473 N
490.MISSION BY SEA/FAREWELL MY LOVE	DE	1519 E+/E
491.WALTZ LIVES DN/TOOK WRODS DUT MOUTH	OE	1540 E-
492.MAMA MOONS HERE/THANK 4 MEMORY	DE	1541 E
493.BIE MIR BIST SHON/MAKE IT LIFETIME	DE	1575 E+
494.SWT AS SONG/COULD USE DRM	DE	1597 E
495.OUR LOVE AFFAIR/WE THREE	DE	3416 E+
496.WHEN U AWAKE/MOON OVER BURMA	DE	3426 E+
497.1'D RATHER DREAM/BLW SMOKE AWAY	DE	3610 N-
498.1'D LOVE TO LIVE LOVELAND/WORLDS W	DE	3667 E
499.BODDIE WODDIE/AS IF U DIDNT KNOW	DE	3845 E/E+
500.ANGELES OF MERCY/PRES.BALL(J DORSEY)DE	DE	4170 N-
501.ANGELES OF MERCY/PRES BALL(J DORSEY)DE	DE	4170 N-
502.ANGELES OF MERCY/PRES BALL(" ")	DE	4170 E+
503.ANGELES OF MERCY/PRES.BALL(" ")	DE	4170 E+/E
504.BLACK JAZZ/BLUE PRELUDE	LUCKYJ60505 V	
505.SWEEPING CLOUDS/ANYTIME THE TIME	OK	41373 E
506.CHINA GIRL/SAN SUE STRUT	OK	41403 E-
507.CARONELLA/CASA LOME STP	VI	24256 E+
508.PUT ON OLD GREY BONNET/ALEX RAG BNO VO	VO	4258 E/V+
509.LOVE IS THING/RHY WAS BORN	VO	4822 E
BILL CASEY		
510.JUST BAD LUCK MAN/CASEY BL	BB	6519 N
511.WPA BL/SMEDDY CHANGED LOCK ON DODR VO	VO	3186 N-
512.NEW ROUNO & ROUNO/XMAS TIME BLS	VO	3860 N/V
MICHAEL CASEY		
513.CASEY AT DENTIST/ AS DOCTOR	CO	1886 E+
514.CASEY TAKIN THE CENSUS/OFFICRIP FIGHTCD	PAE	1908 E+
CASANI CLUB DRCH		
515.DID MOTHER COME IRELAND/GO EVENING REX	PAE	8916 E+
516.FELL 4 FELLER FROM/PIG GOT UP & STE	STE	1571 E
CASINO ROYAL DRCH		
517.DONT WAKE UP HRT/WHAT GOES HEREHRT	RE	23612 E
518.SAY W KISS/JEEPERS CREEPERS	RZ-AUS23644 E-	
CASPER & WEYMAN 5		
519.WHY DO I LOVE/BL MOON	VI	40038 E

WALTER CASSELL

520.STAR SP BANNER/GDD BLESS AMERICA	VS	8091 E+
CASTILLIANS		
521.QUEJA/PAMPERA/LA CUMPARSITA	CO	2928 V+
(ABOVE ROYAL BLUE)		
522.LA ROSITA/AMAPOLA	CO	2938 N-
523.AMOR ROJO/CIELITO LINDO	VO	14693 E+
524.DUST ON MOON/LA CUCARACHA	BR	6961 E+
CARMEN CASTILLO		
525.LAS MANANITAS/A GAY RANCHERO	DE	18234 E+
526.CUATRO MILPAS/TIME WAS	DE	18235 E
527.MY SHAWL/NOCHE DE RONDA	OE	18237 E+
GWEN CATLEY		
528.ESTRELLITA/CIRICIRIBIN	HMV	9413 N-
CARMEN CAVALLARO		
529.SMOKE GETS IF I HAD U	DE	3111 E
530.LOVER/DANCIN IN DARK	DE	3112 E+
531.U R 2 B'FUL/MST B'FUL GIRL IN WRLD	DE	3802 E+
532.ROMANTIC GUY I/TIL REVEILLE	DE	3899 E
CHARDICK BARLOW		
BY WTERS MINNETONKA	PA	2313 V
BETH CHALLIS		
534.HELLO SWANEE/IF U CANT LAND HER	HA	310 E
535.NO ONE NUT U KNOWS/YES FLO	HA	381 E
THE CHARITTEERS		
536.CALLING ROMANCE/DARLING JE VDUS AIMECO	N	35736 N
537.ROGUE RIVER VALLEY/BAGEL & LOX	CO	27195 E
538.ALONG TABACCO ROAD/RIDING IN RAIN	DE	420 E+
539.MY GAL SAL/FORGET IF U CAN	VO	5025 E
540.COWBOY SERE/YES INDEED	OK	6310 N
541.1 2 3 O'LAIRY/DONT WANT SET WRLD	OK	6332 N-
CHARLESTON CHASERS		
542.MCANIN LOW/AINT MISBEHAVIN	CO	1891 E-
CHECKER BOX BOYS/HARRY'S MELDLY MEN		
543.IT GOES LIKE THIS/TENNESSEE MAMMY	BMV	1209 E
CHEIKH SAYED EL SAFTI (RARE ARABIAN RELESEE)		
544.MALE SONG 1-2	GRG	13550 E
BDB CHESTER		
545.ALLA EN EL RANCHO GRANDE/JUDY	BB	10378 V/E
546.00 00 IM THRILLED/GDDY GOODBYE	BB	10414 E+
547.MY SILENT MODO/STARS OVER CAMPUS	BB	10474 E+
548.WONDERFUL ONE LTES DANCE/MET IN ORM	BB	10686 E+
549.SECRETS IN MNLIGHT/UGHT WRITE BOOK	BB	10699 E+
550.ILI BOY LOVE/NOW LAY OWN DREAM	BB	10821 E
551.DONT LET GET U DOWN/PREACT18F MAKES	BB	10838 N-/E
552.WHO 3 OFF THE RECORD	BB	10865 V+
553.WHD AM I WHEN I LEAVE WRLD BEHIND	BB	10941 N
554.COULD WRITE A BOOK/BEAU NITE IN H C BB	BB	11017 N-/E
555.THERE GOES THAT SONG/ITS PEACEFUL INBB	BB	11227 N
MAURICE CHEVALIER		
556.ITS BABIT OF MINE/WAIT TILL U SEE	HMV	3089 E+
557.NOBODY'S USING IT NOW/LOVE PARADE	VI	22285 E+
558.GOT THAT THING/PARIS STAY SAME	VI	22294 E+
GEOGE CHISHOLM		
559.ALL NOT GOLD THAT/LITTLE EARLE	OE	8507 E+
560.MAN I LOVE/FLAMING	BB	11333 N
(ABOVE) # 560. IS HERMAN CHITTERSON)		
CHITTISON TRIO		
561.MINUTE WALTZ/JUNE BARCAROLLE	MHR	101 E+
562.MENUT/TPISTESSE	MHR	104 N-
563.C SHARP WALTZ/ANITRAS DANCE	MHR	105 N-
564.HOW HIGH MOON/SONG IS ENDEO	MUS	315 E+
565.WHERE OR WHEN/TRISTE	MUS	330 E+
AUDREY CHRISTIE		
566.AT ROXY MUSIC HALL/HOW EIN FRIENOS LMS	DE	235 E
CARROLL CLARK -GOOD BANJO ACC.		
567.BABYS LULL/GENTLE ANNIE	STANDARD	1109 E
568.MASSA IN C GRNO/CARRY BACK TO UNITED	DE	852 E
HELEN CLARK		
569.ALICE BL GWN/IFENE	EO	50661 E+
HERBERT L CLARK		
570.THE PALMS/BERCEUSE FROM JOCELYN	CO	2199 V+
571.BRIO/ OF WAVES/NIGHTINGALE & FROG	VI	16194 E
572.GONDOOLIER & NITINGALE/SHOWERS OF	VI	17153 E
573.GONDOOLIE & NITINGALE/SHOWERS OF GOLOVI	VI	17153 E
PETER CLEIGHTON		
574.LOVE IS GONE/ 41 BLUES	OK	6375 N-/V
575.SLICK MAN BL/ CONFESSIN THE BL	OK	6398 E+
LARRY CLINTON		
576.SWING LITELY/ CASH CLO'ES	VI	25704 E+
JOLLY COBURN		
577.DONT KNOW DR DONT CARE/BLUEBONNET	BB	7038 E+
578.AN I OWING/HVE GT ANY CASTLES	BB	7081 E+/E
579.ORGAN GRINDERS SWING/OUT WH BL BEGI	VI	25396 V/E
COZY GOLF		
580.MEMORIES OF U/COMES THE DAWN	CONT	6004 E+

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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

AUCTION MINIMUM BID 50c AUCTION

RUTH COLEMAN		
581. WALKED RITE UP/M.T. POCKET (E. COVER) PAT 21061 V+		
CLONIAL CLUB DRCH		
582. WALKING WITH SUSIE (MR CRABER TEST PRESS 29810 E		
COMEDY HARMONISTS		
583. NITE & OAY/CREOLE LUV CALL HMV 8023 E+		
COMEDY HARMONISTS		
584. WHISPERING/TEA FOR 2 HMV 8274 N-		
585. VILLAGE BND/NOW WELL DRINK I MORE HMV 8779 N-		
586. FEINIES SING SONG/WOODCUTTERS SNG HMV 8814 N-		
EDDIE CONDON		
587. MAKIN FRIENDS/MINNIES WEDDING PAE 2031 N-		
CONNIES INN ORCH		
588. BLUE RHY/U RASCAL U CR 3180 E-		
589. LCV OWN ON BAYOU/SUGAR FT STP CR 3194 E-		
590. CASA LOMA STP/GOODBYE BL ME 12340 V+		
591. MILENBURG JOYS/12TH ST RAG VS 8042 N		
592. ROLL ON MISS/ MOAN U MOANERS VI 22698 E		
JEROME CONRAD		
593. MR HOOVER & MR SMITH/SKADATIS-DEE HA 659 E+		
CONN-SANDERS DRCH		
594. HARLEM MADNESS/NEVER B ANOTHER MARY VI 22300 E		
DIOSA COSTELLO		
595. PERBIDIA/LA CONGA SCH 509 E+		
FRANCIS CRAIG & AN ORCH		
596. MIGHTY LIME ROSE/46IVENESS CO 495 N		
597. TING A LING/MOOLE OF NIGHT CO 649 E-		
598. THAT FLORIDA LOW DOWN/MONLIGHT MAOLAYCO 1266 N		
CREOLE CRODNER		
599. MISSISSIPPI/CAROLINA MOON CO 14293 E		
CRISCO SERENADERS (V. YOUNG & BELLW)		
600. KNOW UR LYING BUT LOVE IT/ORM SWTHRTS 6293 E-		
CRITERION QUARTETTE		
601. FIRST NOEL/CAME MONITE CLEAR CO 3998 N-		
602. RADIO MAN IN EVENING GE 5385 E		
CRODNER		
603. MED OF SEA CHANTYS/THERES RELIGION INURS 1013 E		
BING CROSBY		
604. OUT NOWHERE/IF U SH'D EVER NEED BRE 1166 N		
605. AT COMMANO/MANY HAPPY RETURNS BRE 1182 N		
606. I APOLIGZE/SWT & LOVELY BRE 1219 N-		
607. LET ME CALL U SWHT/VERY OF U BRE 1925 N-		
608. LET ME CALL U SWHT/SOMEDAY SWHRT BRE 1992 N		
609. LET ME CALL U SWHT/SOMEDAY SWHT BRE 1992 E		
610. SOON/OWN BY THE RIVER BRE 1994 N		
611. TAKES 2 BARGAIN/WISHED MOON BRE 2070 N		
612. TAKES 2 MAKE BARG/WISHED ON MOON BRE 2070 N-		
613. TOP U HEAD/WISH WERE ALADOIN BRE 2082 N		
614. TOP OF HEAD/WISH WERE ALADOIN BRE 2082 N-		
615. 2 FOR TONITE/WITHOUT WORD WARNING BRE 2083 N		
616. TREASURE ISLAND/BOOTS & SADDLE BRE 2100 N		
617. RED SAILS IN SUNSET/STAROUST BRE 2101 N		
618. LOVELY LADY/TOUCH OF LIPS BRE 2179 N-		
619. ROUNDUP LULL/SHOE SHINE BOYS BRE 2272 N-		
620. NEVER REALIZED/FOR LOVE ALONE BRE 2281 N-		
621. SWT & LOVELY/GOONITE SWHRT BRE 2314 N		
622. WHERE BL OF NITE/ANGELING IN OARK BRE 2315 N		
623. 1, 2, BUTTON U SHOE/SO DO I BRE 2317 N		
624. ALOHA OE/SONG OF ISLANDS BRE 2320 N-		
625. OEAR OLD SOUTHLAND/JUST I WORO BRE 2341 N		
626. MONLITE & SHADOWS/WHATLL TELL MY HTBRE 2402 N		
627. HULA HEAVEN/SWEET LILANI BRE 2443 E+		
(ABOVE) RECORD HAS OFF. 'PICTURE' LABELS ON EACH SIDE DEPICTING BING IN FILM 'WAKIINKI WEDDING'		
628. SWT IS WORO FOR U/BLUE HWALL BRE 2444 N		
629. PLACE IN PARADISE/DANCIN UNOER STARBRE 2485 N-		
630. SMARTY/MOON GOT IN MY EYES BRE 3498 N		
631. MISSION BY SEA/STILL LOVE KISS BRE 2525 N		
632. LEST WALTZ/MOON OF MANAKOORA BRE 2577 N		
633. LITTLE LADY MAKE/OONT B THAT WAY BRE 2618 N		
634. U MUST BEEN BEAT/CLO FOLKS BRE 2694 N		
635. FUNNY OLD HILLS/ I HAVE EYES BRE 2713 N-		
636. STAROUST/ I CRIEO FOR U BRE 2805 N		
637. SURRENDER OEAR/TO U SWHT BRE 2808 N-		
638. FALLING IN LV/GYPSY L SNG (EANGFORD) BRE 2849 N		
639. IOA/START OAY RITE BRE 2890 N-		
640. MON & WILLOW TREE/TOO ROMANTIC BRE 2973 N		
641. ONLY 4 EVER/BOON OVER MAOISON SQ BRE 3087 N		
642. THATS 4 ME/RHY ON RIVER BRE 3092 N		
643. U ARE SUNSHINE/OAY DREAMING BRE 3300 N		
644. DONT WANT WALK WITH OUNLITE COC BRE 3321 N-		
645. LAMPLIGHTER SERE/VISITING FIREMAN BRE 3350 N		
646. HAPPY HOLICAY/B CAREFUL ITS MY HRT BRE 3381 N		
647. BLK MONLIGHT/THANKS COA 1089 N-		
648. SWT GA BROWN/SOME THESE DAYS COA 1431 E+		
649. OOT MY CRYIN AGAIN/GETTIN B HABIT COA 3178 N-		

BING CROSBY		
650. SOME THESE DAYS/SHINE COE 1845 N		
651. LAZY OAY/YOUNG & HEALTHY COE 2027 N		
652. GONITE L LADY/RIDIN IN RAIN COE 2043 N		
653. MAY I LOVE THY NEIGHBOR COE 2059 N-		
654. WELL MAKE HAY/WALTZING IN DRM COE 2074 N		
655. TUMBLING TUMBLEWEEDS/SINGING HILLS DE 3024 E		
656. ORM OF JEANIE/GIRL W PIGTAILS DE 3098 N		
657. SIERRA SUE/MARCHETA DE 3133 N		
658. HAVENT TIME MILLIONAIRE/APRIL DE 3161 N-		
659. HAVENT TIME BE MILLIONAIRE/APRIL DE 3161 E+		
660. PESSIMISTIC CHARACTER/MEET SUN HALF DE 3162 N		
661. PESSIMISTIC CHARACTER/MUN SWAY DE 3162 E+		
662. VISITING FIREMAN/MR MEADOLK (MERCER) DE 3182 E		
663. WAITING FOR SHIPS/CYNTHIA DE 3257 E+		
664. CNLV 4EVER/MOON OVER MAO SQ. DE 3300 N		
665. ONLY 4EVER/MOON OVER MAO SQ DE 3300 E+		
666. RHY ON RIVER/THATS 4 ME DE 3309 N		
667. THATS FOR ME/RHY ON RIVER DE 3309 E+		
668. CANT GET INDIANA OFF/MILLION \$ BAB DE 3321 N-		
669. WALTZ U SAVED 4 ME/BLUE OF NITE DE 3354 E+		
670. WALTZ U SAVED 4 ME/BLUE OF NITE DE 3354 E		
671. LEGEND OF OLD CALIF/PARIES LULLABY DE 3388 N		
672. LEGEND CALIF/PARIELANO LULLABY DE 3388 E+		
673. GONE NOT AGOTTEN/UFORGOT ABOUT ME DE 3417 N-		
674. DONT CALL ME BOY/U BOINO LOOK LIKE DE 3431 N		
675. PLEASE/U ARE THE ONE DE 3450 E+		
676. S'POSIN/BL SERE DE 3543 N		
677. ALONG ASNTA FE RAIL/KNOW U ANYWHERE DE 3565 N		
678. ALONG ASNTA FE TRAIL/KNOW U ANYWHERE DE 3565 E+		
679. ILL COME BACK/TAKE ME BACK AGAIN DE 3576 N		
680. NITINGALE SANG/LONE STAR TRAIL DE 3584 E		
681. MAKES OFF NOW/SAN ANTONIA ROSE DE 3590 E		
682. CAPEL IN VALLEY/WHEN DAY IS OONE DE 3614 E+		
683. DE CAMPTOWN RACES/BEAU DREAMER DEAU 5577 N		
684. TUMBLIN TUMBLEWEEDS/SINGIN G HILBS DEO 3024 N		
685. THANKS /HOME ON THE RANGE ME 13131 N-		
686. PEO SAILS IN SUNSET/STAROUST OARZ 84022 N		
687. OL MAN RIVER/LONE STAR TRAIL OARZ 286157N		
688. DONT FENCE ME IN/IDA OARZ 286292N		
689. MISSOURI WALTZ/EMPEROR WALTZ OARZ 286878 N		
690. BLUE PRELUDE/HOME ON RAGNE REXE 8957 E/V		
691. OODDY GODOY/WHATS NAME OD SONG DE 727 N-/V		
692. SO THIS IS HVN/DONT WNT MAKE HIST DE 728 V+		
693. MET MY WATERLOO/ON BEACH AT BALI DE 829 E		
694. MARY HAD LIT LAMB/GUESS WHO DE 836 E-/N-		
695. SPEAK 2 ME OF LOVE/BIG BASS VIOL DE 2206 E+		
696. SING SUN BEAMS/HANG HRT ON HICK DE 2416 N		
697. NOTHING TO LIVE 4 NOW/ILL KEEP THINKIN DE 3808 E		
698. U MY DARLING/HUNG HEAD & CRIED DE 4346 E+		
699. DONT CARE ANYMORE/END OF WRLO DE 4380 N		
700. U BROKE HRT LIT DARLING/TOLD U SO DE 4422 E +		
701. OIXELAND SHUFFLE/MUSKRAIT RMABLE DEAU 1201 N		
702. ALL BY MYSELF/SPAIN OEU 5698 E+		
703. WAS ONLY DREAM/BIG TOM OEU 6122 N-		
MILT CROSS (7th PAPER POEMS, MUSIC ETC.)		
704. BRITHOAY GREETINGS- TALKING BOOK #1 V+		
MR. CROSS & MRS HUGH		
705. DEAREST SWEET MOTHER/MOTHERS PLEA CD 15395 N-		
XAVIER CUAGT		
706. WALTZ OWN AISLE/BEGIN BEGUINE VI 25132 E+		
707. LA BOMBA/MI SOMBRERO VI 25285 E+		
708. HAVANAS CALLING ME/ AZYQUITA VI 25619 E+		
709. LA PALOMA/CIELITO LINOC VI 25826 N-		
710. HAVANA 4 NIGHT/THRILL OF NEW ROMANCEVI 26299 N		
711. NEGRO ARESA/AUTO CONGA VI 26427 E		
712. SIBONEY/WANT MY MAMA VI 26522 E+		
713. PHUMBA CARO/WHATEVER HAPPENED 2 U VI 26665 N		
714. ELUSE CHANGO/ZOMBIE VI 26735 E+		
BERNIE CUMMINS		
715. WHO WAS LAOY/WHO OO YOU OO THATS U BR 3625 E		
716. EVERYTHING U SAID CAME/TOLO SANTA C VO 3851 E+/E		
WALTER CUMMINS		
717. MEMORIES OF FRANCE/JUST ANOTHER NITEVI 1711 N		
BEN CUTLER (F.W. LAM.)		
718. LIKE NOSE ON FACE/OO MY EYES DECEIVELMS 229 E+		
DUSKY DAILEY		
719. WANT U NEEU U/DOULO OO ANYTHING VO 3918 E+		
720. LOST LOVIN BL/TAKE ME BACK BABY VO 5044 E		
EVELYN DALL		
721. MY WUBBA OOLLY. ME JONES OEE 7410 N-		
PUNEY DANDRIDGE		
722. NO OTHER ONE/LIT BIT INDEPENDENT VO 3122 N/V		
REBE DANIELS		
723. NIGHT WINOS/UNTILL LOVE COMES ALONG VI 22283 E+		
JOE DANIELS		
724. SWEET SUE/ST LOUIS BL PAE 211 E+		

JOE DANIELS HOTSHOTS		
725. LILY OF LAGUNA/PAROE OF TIN SOLD PAE 2324 N-		
EDGAR DAVENPORT		
726. JIM BLUOSOE/ IN BOHEMIA HWR 933 V+		
BERLY W. DAVIS, S GRAPPELLEY & SHEARING		
727. NO ONE ELSE WILL DO/DONT U KNOW I LON 101 N-		
EDDIE DAVIE DRCH		
728. SONG OF PERSIA/ROMANY LOVE PM 1067 V+		
EVA DAVIS		
729. WILLO BILL JONES/ BIG EYES RABBITT CO 129 N		
730. JOHN HAROY/CINOY IN MEADOWS CO 167 N		
731. DONT WANT U/RADIO BRWN BL OE 7756 E+		
RUFF DAVIS		
732. SADIE HAWKINS OAY/SAWING WOMAN IN Z DE 3128 N		
WALTER DAVIS		
733. ANGEL CHILO/ WEST COAST BLS BB 7064 V		
734. ANGEL CHILO/13 HIGHWAY BB 7683 V-		
735. LIKE WAY U SPREAD/CUTTIN ARMS BB 7978 E		
736. LOVE U MORE & MORE/BACHELOR BLS BB 8312 V		
(RM CHP NO GR) ABOVE		
737. SUNOOWN BLS/COTTON FARM BLS BB 8398 V/E+		
738. WESTERN LAND/CALL YR NAME BB 8470 E-/E		
739. CAME BAK BABY/NO PLACE 2 GO BB 8510 E/E		
740. MATE SAY GOBYE/soon 4GOTTEN BB 8694 E		
741. EVER SINCE BEEN GONE/ONLY WOMAN BB 8773 G/E		
742. WHY WAS I BORN/JUST GIGOLO CI 1032 V/E		
WILL BILL DAVIDSON		
743. ORIG DIXIELAND I STP/CLARINET MARM CMS 549 E		
744. BABY WONT U PLEASE COME HOME/JAZZ B CMS 575 E-		
DOLLY DAWN		
745. GOT RAIN IN EYES/MOOD IM IM BB 6861 E/E+		
746. SLOWPOKE/FANCY MEETIN U BB 11251 N-		
747. U SWHEART/LETS PITCH LIT WOO VO 3874 E		
748. BEI MIR BIST DU SCHOEN/2 ORMS GOT VO 3908 E+		
749. U WENT 2 MY HAO/00000 BOOM VO 3956 E+		
750. U BETTER CHANGE TUNE/U AN EDUCATION VO 4005 N-		
TEXAS BILL DAY		
751. DONT GET LOVE IN MIND/GOIN BK MY BACD 14494 N-		
DEAL FAMILY		
752. JCY AMONG ANGELES/TWILL ALL B GLORY CO 15248 N		
JAMES DE BERRY		
753. ZUGITY ZUGITY ZOMP/INSANE J BLS VO 5247 V+		
754. SINGLE MAN BLS/ SPIOR BITE BLS OK 5800 E-		
DEB DYERS BAND		
755. NICE GOINGS ON/WHA TEVER U DO COE 653 E+		
DECCA BAND		
756. DONT GIVE UP SHIP/ANCHORS AWEIGHT DE 1761 N-		
757. SILENT NITE/FIRST NOWELL OE 2783 N		
758. HARK HERALD ANGELS/COME ALL YE OE 2784 N		
759. MY OUN U.S./GOO BELLS AMERICA OE 3367 N		
760. U GRANO OLD FLAG/ALEX RAGTINE DE 4119 N-		
761. SILENT NIGHT/FIRST NOEL DE 2783 N		
DECCA SALON ORCH		
762. OWN GYPSY TRAIL/INTERMEZZO OE 3696 N-		
763. ALOHA OE/SONG ISLANDS OE 3787 N-		
D'EP RIVER BOYS		
764. BUFFROG & TOAD/WAS I FOOL LET U BB 10676 N-/V		
765. COUNTRY KNOW NOTHIN/BIRO IN HAND BB 10847 E+		
766. CHEROLEE/ MY HRT TRY SWT VOICE BB 11178 N		
DELTA RHYTHM BOYS		
767. MAO BOUT HER BL/KEEP SMILIN OE 4266 E		
768. BOTHIN TILL U HEAR FRM ME/TRAVLIN L OE 4440 N-		
769. CHILLY N COLO/GIMMIE SOME SKIN OE 8514 E/V		
770. WOULD BE ASKED 2 MUCH/STAR OUST OE 8530 N-		
771. PLYIN GAME/DWN DELTA SHORE OE 8584 E/E+		
JOHNNY DENIS		
772. RAGTIME COWBOY/OWN DREAMY VALLEY LON 117 E+		
773. AM I WASTING TIME/CHERIE LOVE BR 3354 E+		
EMERY DEUTSCH		
774. FIRST TIME SAW U/CANT RUN AWAY FRM BR 7894 E+		
DIAMOND RECORD (NO ARTIST LISTED) (BAR SOLO)		
775. COLUMBIA GEM OCEAN/VILLAGE BY SEA BT 330 E+		
776. WHO OO U LOVE/IV GOT TICKLIN SENA DI 407 E		
DICK HARRY		
777. CANT GO POORHOUSE/CRIME OIONT OO VS 5096 E		
BILL DILLARD		
778. HATE MYSELF IN MORN/OEVL SAT OWN MHR 128 E		
THE DIPLOMATS		
779. JUST LIT BL 4 U/BL GRASS CO 1495 N		
DIXIELAND FOUR		
780. MNLIGHT BAY/WH U WORE TULIP BR 3522 E		
DIXIE MARINBA PLAYERS		
781. WHITE DOVE/LAZY LOUISIANA MOON PL 15285 N-		
DIXIE STRING BAND		
782. LEATHER BRECHES/SOLOIERS JOY SL 3516 N-		
DIXIELAND SWINGSTERS		
783. TOUCHED IN HO/SWINGSTERS LULL BB 7109 E+		

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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

AUCTION MINIMUM BID 50c AUCTION

DIXIELAND SWINGSTERS

784. FIDLEOBIA/LVE ME OR LVE ME BB 7160 E
785. 5 MAN BL/NEW ORESS 4 IAO RDX BB 8054 N

DIXIEY TOPPERS

786. FLORIDA STP/GET IT FIXED HA 88 E-
787. JACKASS BL/TAMPECKOE HA 166 E
788. KI ODDLE ODDLE/SOS U OLD LAOY HA 179 E-
789. HARO TO GET GERTIE/STATIC STRUT HA 197 E-
790. VARIETY STP/ST LOUIS BL HA 451 E-
791. CROFEO/GOOSE PIMPLES HA 545 E-
792. BROTHERLY LOVE/OFF TO BUFFALO VE 1299 E-
793. SNAG IT/AIN'T SHE SWEET(RM CHP NO GR) VE 1353 E
794. ST LOUIS BL/VARIETY STP VE 1451 E

JOHNNY DDDDS

795. AFTER U GONE/COME ON ST BR 80074 N-
796. WHEN ERASTUS PLAYS KAZOO/JOE TURNER BR 80075 N-
797. 40 & TIGHT/PBGLY WIGGLY BR 80076 N-
798. 29TH & DEARBORN/WILD MAN BL OE 2111 V+
799. GRAVER ST BL/RED ONION BL OE 18094 E+

AL DONAHUE

800. MORNING AFTER/DANGEROUS 2 LOVE LIKE OE 608 E+
801. ALONE/WINTER WALTZ DE 64 E
802. TOOK MY BREATH AWAY/HOW DO I RATE OE 630 E
803. TOO MUCH IMAGINATION/PLEASE BELIEVE DE 665 E+
804. TO MARY W LOVE/ITS LOVE IM AFTER DE 981 E+
805. WANT WHOLE WRLO/ OECCA TEST E+
806. GONNA LOCK HRT/WHEN MOTHER N SING VO 4178 E/N
807. LAMBETH WLK./STP BEATIN ARND BUSH VO 4318 E/N
808. MUSIC MAESTRO PLEAS/ SRING HERE VO 4153 E+/N
809. PRETTY GIRL MILK COW/TISKET TASKET VO 4258 N/E+
810. AT LNG LST LOVE/4 NO RHY OR REASON VO 4349 E
811. HRT & SOUL/CLAP HANDS CLR HND VO 4398 E/N
812. WHEN PAW COURTIN MAW/BUTTON BUTTON VO 4476 E/N
813. DEEP PURPLE/WE SPEAK OF U OFTEN VO 5496 N/E
814. LITTLE SKIPPER. OUR LOVE VO 4736 E+
815. STARWAY STARS/CINDERALL STAY IN VO 4846 N-
816. IN THE MOOD/CAN I HELP IT VO 5238 N
817. IN THE MOOD/CAN I HELP IT VO 5238 E
818. GET MOON OUT EYES/IM HOME AGAIN OK 5633 N
819. RT 23/SOUTHERN FRIED OK 5660 N
820. DROP HER SHAWL/PRETTY PEASANT OK 5704 N-
821. AFRAID TO LOVE/ 5TH AVE OK 5749 N
822. HEAR RHAPSODY/FRENSI OK 5888 E
823. WISE OLD WLD/SH'D B SET TO MUSIC OK 6037 N
824. JUMPIN AT JUKEBOX/TABU OK 6136 N-
825. SHRINE ST CECILIA/UNDER FIESTA STAR OK 6413 N
826. BHINE ST CEL/UNDER FIESTA STARS OK 6413 N-
827. MODERN DESIGN/WISH I HAD SWTH OK 6489 N
828. HEARTS ON FIRE/CANOES IN WIND OK 6617 N
829. OHIO BRKWAY/ MAKE ME KNOW IT RZAU 24998 N-
(ABOVE RM CHP 5 GR 1ST SIOE)
SAM DONAHUE

830. AU REET/THEY STILL MAKE LOVE BB 11121 N
831. WHY OIO HAVE ENO SO SOON/1 NEVER NEWCP 405 E+
832. PENN POLKA/JUST AS THOU WERE HE E HIT 7015 E+

DORO DONIGAN

833. PIANO BOOGIE/EVERY DAY BL BB 8979 E+/E

DORSEY BROTHERS

834. SHIM SHAM SHIMMY/MOON HOLLYWOOD BRE 1505 E+
835. BY HECK/GETTIN SENT OVER U CO 36065 N-
836. MOON HOLLYWOOD/SHIM SHAM SHIMMY CO 36066 N-
837. LONG MAY WE LOVE/GETTIN SET OV U OE 115 N-
839. BASIN ST BL/ BY HECK OE 118 E
840. MILNBERG JOYS/ ST LOUIS BLS OE 119 E+
841. MILNBERG JOYS/ ST LOUIS BL OE 119 E
842. STOP LOOK LISTEN/HEAT WAVE OE 208 N-
843. HONEYSCLE ROSE PTS 1&2 OE 296 N
844. ALL THRU NITE/ANYTHING GOES OE 318 N-
845. OOSE ODM OOSE/WEARY BLS OE 469 E+/E
846. EVY LIT MOMENT/ILL NEW SAY NEVER OE 480 E
(ABOVE RM CHP 3 GR)

847. FIDLE & FANCYFREE/U'RE ALL NEE DE 482 E+
848. TOP HAT WHITE TIE/NO STRINGS OE 516 E+
849. SO OARN CHARMIN/USAVEO MY LIFE OE 520 E+
850. GENTLEMEN OBVI OSNT BELIEV/OIPPER M OE 561 N/E-
851. Y'RE OKAY/EXCENTRIC OE 1304 N-/E
852. ST LOUIS BL/CHINATOWN(CASA LOMA ORCH) DEC 3524 N
853. KINOLO LOVE(BING)/AM I BLUE PAE 2475 N
854. MY KINOLO L(BING)/AM I BLUE PAE 2475 E+

JIMMY DORSEY

855. WH LOVE COMS YR WAY/ME & MARIE OE 570 E+
856. WHY SHLONT IT/PICT OF ME W OUT U OE 571 E+
857. WASHINGTON GRAYS/TAP DANCERS NITE OE 655 E+
858. PARADE OF M.B. CAPS/OONT LOOK NOE OE 941 E+
859. SO SO I/LETS CALL HEART HEART OE 950 E+
860. WHATS THE REASON/WH HOO(SPECIAL OE 762 E
'KOMEYO KORN' VERSION OF 'REASON' GOOD FOR KICKS)

JIMMY DORSEY CONT.

861. WELCOME DORSEY/IS IT TRUE WHAT SAYDE 768 E+
862. ROBINS & ROSES/SING SING SING OE 776 E+
863. TAIN'T NO USE/ I LOVE 2 SING OE 808 E+/N
864. THERE NO SUBSTITUTE/AH WOO AH WOO 2 DE 873 V/E
865. AINT RIGHT/BOSTON TES PARTY DE 901 E+
866. DORSEY DERSVISH/ERE 2 NOBODY IN PRT DE 1040 E+
867. LOVE U IN TECHCLOR/ANY TIME AT ALL DE 1921 N
868. ARE U HAVIN FUN/MELANCHOLY LULL OE 2761 N-
869. ON TRAIL/YESTERTHOUGHTS OE 3395 N
870. THINGS I LOVE/ ONCE & FOR ALL OE 3737 N
871. ROSE & PRAYER/ BE FAIR DE 3812 N
872. JIM/NEW SHADE OF BLUE DE 3963 N-
873. JIM/NEW SHADE OF BLUE DE 3963 E+
874. ANY BONDS 20AY/ANY BONDS 2 DAY DE 4044 N
875. DAY DREAM/MAGIC OF MAGNOLIAS DE 4047 N
876. EVERYTHING I LOVE/TANGIERINE OE 4123 N-
877. NO LAUGHING MATTER/ I SAID NO DE 4102 N
878. OVEPTURE 2 LOVE/HEAVENLY HIGHWAY OE 4207 N-
879. ABSENTMINDED MOON/ME & MELINOA OE 4263 N
880. IF U BUT DREAM/ FULL MOON D 4312 N

TOMMY DORSEY

881. MARIE/ IVE GOT A NOTE HMV 8570 E+
882. MELODY IN F/LIEBESSTRAUM HMV 8578 N-
883. JAMBOREE/MAPLE LEAF RAG HMV 8643 N
884. WASHBOARD BL/WEARY BL HMV 8868 N
885. CAVENPORT BLS/ PECKIN W THE PENGINS HMV 8951 N
886. RHY IN NURSEY RHY/MUSIC GOES ROUND VI 25201 E
887. GETTIN SENT/GOT NOTE VI 25236 N
888. GETTIN SENT/ GOT NOTE VI 25236 E

(ABOVE RM CHP 8 GR 2ND SIOE)

889. JA OA/ROYAL GAROEN BL VI 25326 N
890. CLOSE 2 ME/HI HAT PICCOLA & CANE VI 25447 E-
891. THINGS I WANT/ALLEGHENY AL VI 25623 V+
892. MORNING AFTER/MAY B WRONG VI 25703 E/E+
893. HOW HATE GET MORNING/WHATLL I DO VI 25824 E
894. SAYB MY HRT/U LEA E ME BREATHELESS VI 25828 V+
895. MUSIC MAESTRO PL/ALLTHRU NITE VI 25866 E/N-
896. YA GOT ME/THERE NO PLACE LIKE UR VI 26030 E+
897. WEARY BLS/ BOOGIE WOOGIE VI 26054 N-
898. ONLY WHEN U IN MY ARMS/ OUR LOVE VI 26202 E
899. RUNNIN THR MIND/STOP ITS WONDERFUL VI 26325 E
900. THAT LUCKY FELLOWS/ALL THINGS U ARE VI 2640 N-/E
901. IM NOBODYS BABY/ BUOS WONT BUD VI 26609 E/N-
902. WRLO IS IN ARMS/CLO MAKE U CARE VI 26715 N
903. OUR LOVE AFFAIR/THATS FOR ME VI 26736 E+
904. WLDNT TAKE MILLION/LOOKING 4 YESTDAYVI 26738 N-
905. IO KNOW U ANYWHERE/GOT ME THIS WAY VO 26770 E
906. 2 ORMS MET/WH U WAKE VI 26761 E+
907. SWING TIME HARLEM/SWING HIGH VI 27249 E-
908. LETS GET AWAY FROM IT ALL VI 27377 N-/E
909. U BETCHA LIFE/ LOVE IT SO VI 27392 E+
910. YES INDEED /WILL U STILL B MINE VI 27421 N-
911. KISS BOYS GOBYE/NEVER LET DAY PASS VI 27461 N-
912. LOVE ME AS I AM/NINE OLD MEN VI 27483 N-
913. LOVE AS I AM/NINE OLD MEN VI 27483 E+
914. NEIANI/THIS LOVE OF MINE VI 27508 N-
915. THIS LOVE O MINE/NEIANI VI 27508 E+
916. THIS LOVE OF MINE/NEIANI VI 27508 E
917. LOOS LIO SPEC/HAVE 2 ORM REST VI 27526 N-
918. FREE 4 ALL/U & I VI 27532 N-
919. U & I/ FREE 4 ALL VI 27532 N-
920. FREE FOR ALL/ U & I VI 27532 E+
921. BACK STAGE AT BALLET/ BL SKIES VI 27566 N-
922. NONE BUT HE LONELY HRT/ ELI ELI VI 27597 E
923. EMBRACABLE U/SUNSHINE OF SMILE VI 27638 E+
924. THINK OF U/WHO CAN I TURN TO VI 27701 E+
925. POOR U/ LAST CALL FOR LOVE VI 27849 E+
926. MNLIGHT ON GANGES/SNOOTIE LIT CUTIE VI 27876 E
927. TAKE ME/B CARFUL ITS MY HRT VI 27923 E-
928. LIGHT A CANOLE IN CHAPEL/ HES MY GUYVI 27941 N/E+
929. BLUE EVENING/BOY IN KAHAKI VI 27947 N-
930. DAY BRK/THERE AR SUCH THINGS VI 27974 N-
931. BY SLEEPY LAGOON/ MELODY VI101045 V

FREDDY DASH

932. IMPRESSIONS OEE 6108 E

CLEMENT DOUCET

933. WAGNERSEKE/CHOPINATA CO 1657 E

MORTON DOWNEY

934. WH DAY IS OONE/PERFECT DAY EO 1738 V
935. LOVES OLD SWT SONG/HOME SWT HOME OE 1955 N
936. SOFT LIGHTS & SWT MUSIC/ORM SWTHRT HOW 1-2 V
937. THANKS MILLION/U R MY LUCKY STAR ME 51201 V-
938. HOW ABT ME/IM SORRY SALLY VI 21806 E
939. ROSEMARY/ LIT IRISH ROSE VI 21849 E
940. ALWAYS B IN LOVE W U/INSPIRATION VI 21860 E
941. THERLL B U & I/ALWAYS MOTHERS BOY VI 21940 E+
942. PLACE IN SUN/WRLO IS YRS & MINE VI 21958 N

MORTON DOWNEY CONT.

943. LOVE ISORMER/THEY SING WEARIN GREEN VI 22048 V+
COLLINS H. DRIGGA

944. PARADE WOODEN SOLDIERS/SONG ISLANOS VI 27305 N
945. LONDONDERRY AIR/CHINESE TEMPLE VI 27306 N
946. ESTUOANTINA/WHEN DAY OONE VI 27307 N
947. KINOUSTANX/AND BANO PLAYEO ON VI 27582 N
948. ALICF BL GWN/DEEP IN MY HRT VI 27649 N-
949. SWT MYSTERY OF LIFE. MAKE BELIEVE VI 27650 N

BETTY DRIVER

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

951. SWT BABY/ SINGIN IN THE RAIN BA 6439 E+
EDDY DUCHIN

952. OIO MEAN W SAID L NITE/TILL 2MORROW BR 6458 E+
953. HAPPY FRAME MIND/ISSY BR 8106 N-/E
954. MONSHINE O KENT./ISNT WN'OFUL,SWELL BR 8115 N-
955. TWEEN DEVIL & DEEP BL/ OL MAN MOSE BR 8155 N-
956. BETWEEN DEVIL & DEEP/ OL MAN MOSE BR 8155 E
957. HRT IN UNEMPLOYEO/HOW LONG CAN LVE BR 8219 E/N
958. MY REVERIE/HOW CAN WE BE WRONG BR 8224 E/N
959. MAN WHO CARES/ LETS HVE HARMONY BR 8237 E-
960. FRM NOW ON. GET OUT TWIN BR 8252 N-
961. NIGHT BEFORE XMAS/KISSED U IN ORM BR 8264 E/N
962. NORWEGIAN DANCE/LONDON BRIDGE FALL BR 8386 E+
963. WH WINTER CMES/SNG OF METRONOME BR 8391 E
964. BOY NAMED LEM/RUNNING THRU MIND BR 8432 E-
965. DAY WE MEET/ BABY ME
LA CUMPARSITA/ AFTER SUNDOWN (966.) VI 24461 E
967. ONE NIGHT LOVE/WHT ABOUT ME(HR CRK) VI 24709 V+
968. HERE IS HRT/ WATER UNDER BRIDGE VI 24800 E
969. AT LAST/ MONLITE & VIOLINS VI 25030 E
970. ROSE IN HER HAIR/OUTSIDE'OF U VI 25057 E+
971. HOW DO I RATE W U/TOOK BREATH AWAY VI 25178 N
972. ANYTHING CAN HAP/BUILDING UP LETOWN VI 25218 N
973. RENDEZVOUS W DRM/SUMMER HOLIDAY VI 25325 E+
974. TAKE MY HRT. GUESS WHO VI 25343 N-
975. DRM AWHILE/ STAR FELL OUT HVN VI 25361 N-/E+
976. FOLLOW UR HRT/LOVE WILL TELL VI 25364 N
977. SING U 1000 LOVE SONGS/SOUTH SEA IS VI 25393 N
978. ITS DELOVELY/ GOT SOMETHING VIC 25432 E
979. NO USE PRETENDING/U ALL I WANTED VI 25433 E+
980. SOMEONE CARE 4 ME/WHEN KISS NOT VI 25466 N-
981. LOVE & LEARN/ SEAL W KISS VI 25472 N-
982. MNLITE SHADOWS/LV GO 4 ANYTHING AILS VI 25514 E
983. 2 MARVELOUS 4 WRDS/JUST QUIET EVEING VI 25517 N-
984. SO WINDYMERRY GO ROUND BRK DWN VI 25585 E
985. IO O'CLOCK TOWN/ STAR BORN VI 25589 E/N
(ABOVE BUDDY CLARK VOC.)

986. OCOBER/ NOVEMBER OE 4379 V+

AL DUFFY

987. MARIE AH MARIE/ CIRIBIRBIN OE 1683 N-
988. COMIN THRU RYE/LA CINQUANTAINE LMS 290 N-
989. I LOVE COFFEE/ CAMINITO LMS 291 N-

HOWARD DULANY

990. UNTILL THE END/MEXICALI ROSE NN 10007 E +
CHARLES DULLIN (FLORILEGE LABEL)

991. READINGS FROM MOLIERE IN FRENCH FLOR 1207 N
DUNCAN SISTERS

992. MUSIC LESSON/BABY SISTER BLS VI 19050 E+
993. NEVER HAD MAMMY/ REMEMBERING VI 19206 E+
994. DAWNING/ BABY FEET GO PITTER PATTER VI 20963 E+
995. BLACK & BL BLS/LICKENS VI 21226 N

DUNHAM JAZZ SINGERS/JOE EVANE

996. HONEY TRN OAMPER OWN/LIT SON OF GUN GE 6259 E+
SONNY DUNHAM

997. MY FOOLISH HEART,NOTHIN BB 11305 V
MARGUERITE DURLAP

998. MIGHT LAKE ROSE/ OL FOLKS HOME VI 16940 E
999. MAH HONEY LOVE/LOVES FOND ORM VI 17059 E

1000. OONT TURN PIC/WHEN APPLE BLOSSOM T VI 17245 E
1001. IN GARDEN OF EDEM/MYSTERIOUS KISS VI 17391 E

BOB DUNN VAGABONDS

1002. WAS THAT ALL MEANT 2 U/SWT BUNCH OE 5746 N-
1003. MEET ME 2NITE ORMS/ILL TEEL WRLO OE 5789 E/N-
1004. ILL GET BY/WEARS YELLER RIBBON OE 5868 E

JOHNNY DUNN

1005. TAKE CAUCETS ALL URS/MAMMY THINKINGO 6334 N
1006. RULES & REGS.SIGNED RAZOR JIM/MAY BCO 3653 E
1007. EVIL BL/ PENSACOLA BL CO 3746 N-
1008. HE USED B MAN BUT, HE MY MAN/DIXIE BCO 3787 E

EDDIE UNSTEEDER

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

1010. IL BACLO/SOMEONE 2 CARE 4 ME OE 1097 E
1011. LA TRAVIA A/ITS RANIN SUNBEAMS OE 1471 E
1012. MY OWN /LES FILLES OE CAOIX OE 2274 E

1013. AVE MARIA/BECAUSE OE 2757 E

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC27 NY

AUCTION MINIMUM BID 50c AUCTION

<u>DEANNA DURBIN</u>	
1014. WHEN APRIL SINGS/WALTZIN IN CLOS	DE 3141 E-
<u>DAVE DURHAM</u>	
1015. BRING BACK BREENBACK/BLUE EYES	BB 7882 E+/V
<u>EDDIE DURHAM BAND</u>	
1016. MOTENS SWING/EANT LIT GIRL	DE 18126 E+
<u>M. DUTREUX</u>	
1017. DERNIER CARRE WATERLOO/LA CHANSON	VI 62998 V-
<u>WILLIAM DUTTON & ARTIE DUNN</u>	
1018. HELLO BABY/CRYIN 4 CATOLINES	OK 41387 E+
<u>EAST TEXAS SERENADERS</u>	
1019. SWEETEST FLOWER/COMBINATION RAG	CD 15229 N-
1020. EAST TEXAS DRAG/DEL RIO WALTZ	DE 5347 N-
<u>BILLIE ECKSTEIN</u>	
1021. KISS IN DARK/CHANSNETTE	OK 2905 E-
1022. WHERE NIAGARA FLOWS/BRKN HRTED MEL	OK 40041 E-
<u>NELSON EDDY</u>	
1023. WANTING U/STUDY HEARTED MEN	CO 4241 E+
1024. SILENT NITE HOLY/ADESTE DIOELES	CO 4269 N-
1025. NEATH SO MOON/AM SWT MYSTERY	VI 4281 E+
1026. SUF WIEDERSEHEN/LOVES O SWT SONG	VI 4284 N-
1027. U ARE FREE/WHEN GROW 2 OLD	VI 4285 N-
1028. MARRIED ANGEL/LITTLE WORK A DAY	CO 4294 E
1029. GOOD KING WENCESLE/FIRST NOELL	CO 4296 E+
1030. THE MONTIES/ROSE MARIE	VI 4305 N-
1031. D'ISTY ROAD/THRU YEARS	VI 4313 N-
1032. RIDE COSSACK RIDE/SONG VOLGA BTM	CO 17172 E+/N
<u>EDISONIANS</u>	
1033. RHAPSODY IN BL 1/2	EO 52045 E+
<u>CLIFF EDWARDS</u>	
1034. OLD FASHIONED/LOVERY COME BACK	PE 11175 E+
1035. ALL ALONE/ITS ALL THE SWE TO ME	PE 11559 E
1036. FASCINATING RHY/TAKE HER BK IF SHE	PE 11560 V
1037. OH LADY B GO/ONLY ONLY I 4 ME	PE 11564 E-
1038. MEANEST GAL IN TWN/RED HOT MAMA	PE 12119 E+
1039. IT HAD 2 BE U/CALIFORNIA	PE 12176 E
1040. CANT GET I WANT/U SO CUTE	PE 12134 E
1041. CHARLEY MY BOY/WHYDER WATS BCOME	PE 12158 E
<u>DAVE EDWARDS ALA BOYS</u>	
1042. U NO GO ANYMORE/ SIGH & CRY BLS	OE 5470 E+
1043. DONE SOLD MY SOUL DEVIL/HULU LOU	DE 5493 N/N-
<u>FRANK EDWARDS</u>	
1044. TERRRLANE BL/ WE GOT 2GETHER	OK 6363 N-
1045. LAMPLITE/SO E OF UR SWTNSS	OE 3590 E+
1046. HOW HIGH MOON/HOUSE W LIT RED BRN	LIS 292 N
<u>THORE EHRLING DRCH</u>	
1047. SUNNY STOE/STARDUST	SWI01SHMUSICA 1341 N-
<u>ROY ELDRIDGE</u>	
1048. FISH MARKET	DECCA TEST E+
1049. TWILIGHT TIME/FISH MARKET	DE 23383 V+
1050. GETTIN SENT/PLUCKIN BRASS	STERLING 105 N-
1051. LUCKY GUY/MY TURN NOW	VS 8054 N-
1052. WHO TOLD U/DDES HEART BEAT	VS 8144 E
1053. HIGH SOCIETY/MUSKAT RAMBLE	VS 8154 N-
1054. AFTER U GONE/ WHERE LAZY RIVER GOES	VO 3458 N-
<u>THE ELESTONES</u>	
1055. VALOUSIE/PERGIDIA	GDDDY 300C E+
<u>RED ELIZALDE</u>	
1056. LADY MARY/PTS 1/2	BRE 157 N-
1057. SMOBOY STOLE GIRL/DRKTWN STRUTTERS	BRE 177 V
1058. DANCE LIT LADY/ROOM W VIEW	BRE 178 V+
<u>EDDIE ELKINS</u>	
1059. 2 WLD ROSE/SGN OF INDIA	CO 3569 E
1060. CAROLINA IN MORN/SILVER SWANEE	CO 3737 E-
1061. BLUE/WHO CARES	CO 3751 E+
<u>DUKE ELLINGTON</u>	
1062. ANYTHING BT LOVE/MEMORIES OF U	BB 6280 E-
1063. KEEP SONG SOUL/OIGA OIGA OO	BB 6305 E-
1064. JUNGLE NITES IN HALEM/HOT FEET	BB 6335 E+
1065. ARRIAN LOVES/WAS WOBBLE	BB 6782 E+
1066. SHOUT EM BNT TILLIE/COTTON BLUB STPS	10242 N-
1067. PLEASE 4 GIVE ME/PROLOG TO BL & TANBR	8256 N
1068. JOLLY WOG/BIRMINGHAM BKON	BRE 2209 N
1069. BRIMGHAM BKROWN/EAST ST LOUIS T	BR 80000 N
1070. EAST ST LOUIS TODDLE/BIRMINGHAM BKOWN	BR 80000 E+
1071. ROCKIN IN RHY/12TH ST RAG	BR 80001 N-
1072. ROCKIN IN RHY/12TH ST RAG	BR 80001 E+
1073. BLK & TAN FANTASY/ THE MOOCHE	BR 80002 N-
1074. BLK & TAN FANTASY/ THE MOOCHE	BR 80002 E+
1075. THE MOOCHE/BK & TAN FANTASY	BR 80002 E
1076. WALL ST WAIL/ MOOD INDIGO	BR 80003 E+
1077. JOLLY WOG/ DOUBLE CHECK STP	BR 80035 N-
1078. DOUBLE CHECK STP/JOLLY WOG	BR 80035 E+
1079. TIOTAR RA PTS 1&2	BR 80049 N
1080. TIGER RAG 1&2	BR 8049 E+
1081. JAZZ CONVERSATION/ AWFUL SAD	BR 80050 E+

DUKE ELLINGTON CONT.

1082. LADY IN BL/LITTLE POSEY	CO 35291 N
1083. GRIEVIN/TDOTN THROUGH ROOF	CO 35310 N
1084. TOOTIN THRU ROOF/GRIEVIN	CO 35310 N-/E
1085. BL RAMBLE/LAZY RHAPSODY	CO 35834 N
1086. LET SONG DUT HRT/GAL FROM HDES	CO 36108 N
1087. SHOWBOAT SHUFFLE/IN SENT MOOD	CO 36112 E
1088. SENT MOOD/SHOWBOAT SHUFFLE	CO 36112 E+
1089. REMINISCING IN TEMPO 1/2	CO 36114 E
1090. REMINISCING IN TEMPO 3/4	CO 36115 N-
1091. MOOCHE/10CTY GLIDE	HMV 4920 N
1092. BL GDSSE/DUSK	HMV 9115 N
1093. GT NOTIN 8 BLS/GEBINNIN 2 C LIGHT	HMV 9427 N
1094. EVERYTHING BUT U/KISENG BUG	HMV 9465 N
1095. WONDER OF U/COME BABAY OO	HMV 9492 N
1096. HOT & BOTHERED/SWAMPY RIVER	PAE 582 E+/N
1097. HOP HEAD/EAST ST LOUIS TODDLE D	PAE 2202 E
1098. RIDING DR BL NOTE/NEW BLK & TAN	PAE 3062 N
1099. ECHOES OF JUNGLE/LIMEHOUSE BL	VI 22743 E
1100. MOOD INDIGO/ THE MOOCHE	VI 24486 E+
1101. MOOD INGO/ MOOCHE (RM CHP 5 GR)	VI 24486 E
1102. BLK & TAN FANTASY/CREOLE LOVE CALL	VI 24861 E
1103. ARE U STICKIN/DOOT KNDW WHAT KAD	VI 27804 E
1104. C JAM BLS/ MOON MIST	VI 27856 N-
1105. C JAM BLS/ MOON MIST	VI 27856 E
<u>BARON ELLIOTT</u>	
1106. VOS ZOKT EER/STARDUST	MUS 15010 N-/E
1107. STARDUST/VOS ZOKT EER	MUS 15010 E+
1108. STARDUST/VOS ZOKT EER	MUS 15010 V+/N
<u>SEGAR ELLIS</u>	
1109. GIRL OF DRMS/THINK OF U	CO 1239 E-
1110. WHERE IN WOLRD/BEAUTIFUL	CO 1250 N-
1111. LAST NITE ORN KISSED/WASIT ORN	CO 1433 N-
1112. 3 LITTLE WORDS/SHI STOMP	OE 1275 E
1113. MELLOW STUFF/JITTERBUGS	DK 6051 E+/V
1114. THERES LIT GIRL LOVES ME/THINKIN	DFOK 40900 N
1115. POPPIN EM OUT/AMOUNG SOUVENIRS	OK 40970 E+
1116. CUT OF DAWN/CH QUITA	OK 41103 E+
1117. SENTIMENTAL BABY/BEGGARS OF LIFE	OK 41119 N
1118. LOUISE/COQUETTE	OK 41221 V-
1119. BYE BYE BLS/ TOO LAZY 4 LOVE	VO 5534 E
<u>PERLIN ELLISON</u>	
1120. NEW AINT RIGHT/RAZORTOOTIN WAM	DE 7910 N-
<u>ELMERS ORCH</u>	
1121. OLD TIME MEDLEY 1&2	VS 9020 E
<u>GEORGE ELRICK</u>	
1122. WEDDING OF POCAHONTAS/MOTHER MOTHER CO	349 E
<u>MAURICE ELVIN SARITONE (RM CHP NO GR)</u>	
1123. GLOOMY SUNDAY/SOLITUDE	REX 8773 E
<u>EMERSON DANCE ORCH</u>	
1124. JUNE COMES ALONG W SONG/BRN IN SKLYNEM10653 N-	
<u>TOM EMERSON MOUNTAINEERS</u>	
1125. GOTTA TAKE OFF SHOES/HURRY JOHNNY	BB 8320 E+
1126. EVERYTHING BUT U/RHY IN HILLS	BB 8346 E+/N-
<u>CHICK ENDOR</u>	
1127. WHAT ADAY/BUILDING NEST 4 MARY	VI 21978 V
<u>PEGGY ENGLISH</u>	
1128. GOT SOMEBODY NOW/JUST LIT LONGER	VO 15479 E-
1129. 60 SECONDS MINUTE/JUST BUTTERFLY	VO 15568 E
<u>SKINNY ENNIS</u>	
1130. GARDEN OF MOON/GIRL FRIEND DERSVISH	VI 26047 E+
1131. GARDEN MOON/GIRL FRIEND DERSVISH	VI 26047 E
1132. GIRL F WHIRLING DERSVISH/GARDEN MN	VI 26047 E
<u>(ABOVE: RM CHP NO GR)</u>	
1133. STRANGE ENCHANTMENT/SENT SNOWICH	VI 26207 E-
<u>RUTH ETTING</u>	
1134. SWANEE SHORE/JUST ONCE AGAIN	CO 1075 E+
1135. DONT KIE IT/HOBOOYS BABY	CO 1104 N
1136. TOGETHER WE 2/SONG ENOEO	CO 1195 N
1137. LOVES JUT BIT HUN/BLUE RIVER	CO 1208 E+
1138. LUT I MY LIFE/SWELL O U	DE 1212 E
1139. VARSITY DRAG/GOOD NESW	CO 1237 E-
1140. BACK IN BYARD/WHEN U W SOMEBODY	CO 1288 E+
1141. SING ME SONG/MUST B DREAMING	CO 1393 E
1142. BRINGIN RED ROSE/LOVE ME OR LEAVE	CO 1680 E
1143. WALKIN ROUND IN ORN/ONE IN WRLD	CO 1830 N
1144. IF HE CARED/CRYIN FOR CROLINES	CO 2073 E+
1145. LEST ME SING/COTTAGE FOR SKE	CO 2172 E+
1146. LEST ME SING/COTTAGE FOR SKE	CO 2172 E
1147. NEVER DREAMT/DANCING W TEAR EYES	CO 2216 E+
1148. ILL B BLUE/JUST LIT CLOSER	CO 2307 E+
1149. REACHING 4 MOON/OVERNITE	CO 2377 E+
1150. WHERE U SINGERE/FALLIN LOVE AGAIN	CO 2445 E+
1151. MOONLITE SAVING TIME/FAITHFULLY VO	CO 2470 E
1152. SOMETHING IN AIRS/CAHAPEL MNLITE	OE 1084 E+

RUTH ETTING

1152. TAKE ME IN ARMS/10MEDAY MEET AGN	PE 12869 E
<u>BIEDERWOLF EVANGELIST</u>	
1153. THE ATONEMENT/RESURRESTIN OF JEUS RAIN	1030 V+
<u>EVANGEL TABERNACLE CHOIR</u>	
1154. ONWARD CHRISTIAN SOLDIERS/ALM KING LI	2650 V
<u>CHICK EVANS</u>	
1155. CHICK EVANS SERECT/USING DR IRON	BR 101 E
<u>FRANK EVANS</u>	
1156. MOTHERS GRAVE/DRM OF MINERS CHILO	OR 545 V+
<u>HARRY EVANS</u>	
<u>7th EMERSON 'S</u>	
1157. WHAT KNO ARER ARE U/MY DWN U.S.	EM 7214 E
1158. YANKEE DOODLE BOY/OVER THERE	EM 7228 E
<u>LEWIS RED EVANS & THE BOYS</u>	
1159. THANKS FOR MEMORY/PARTS 1&2	VI 25788 E+/E
1160. SHACK IN BAK HILLS/PROVE IT	VI 25797 E
1161. CARRY ME BAK LONE PARIE/ R R VALLEYVO	4920 N/E
1162. BAGGAGE COACH HEAD/HILENBERG JOYS	VO 5173 E
1163. SO SORRY/HOWLDNG THAT TRAIN BEEN	CD 2257 N
<u>WILL EZELL</u>	
1164. JUST CANT STAY HERE/PITCHIN BODGIE PM	12855 V-
<u>SAMMY FAIR</u>	
1165. LOVABLE & SWT/PANTIN CLO VOS SUNBNDIVA	3014 E-
1166. WEDDING BELLS/ LOVE ME OR LV ME	HA 843 E
1167. THINGS MADE 4 LOVE/WHAT OIOJA MAKE VEL	1904 V+
<u>FAIRCHILD & RAINGER PIANO D'ET</u>	
1168. TWINKLETOES/TO SPRING	BR 3976 E-
<u>EDGAR FAIRCHILD AT PIANO</u>	
1169. YOURS & MINE/TOMORROW AN DAY/KNDW NOW/SO RARE/	
<u>FIRST TIME I SAW U/</u>	
<u>EDGAR FAIRCHILD ALRALPH RAINGER PIANO D'ET</u>	
1170. QUEEN HIGH/ON KAY	VI 20435 V+
<u>KEITH FALKNER</u>	
1171. WITHOUT MOON/SAN OIEGO BETTY	HMV 8618 N-
<u>OWN FALLON</u>	
1172. WISHING SONG/PLAY FIDDLE PLAY	PER 15700 E-
<u>WILLIE FARMER</u>	
1173. WHISPERS IN DAK/STDP BRKN HRT	BB 7036 N
1174. HAVE U EVER DEEB HMM/MAMA WANNA	BB 7183 E
1175. BUBBLING OVER/ HIM WATZ	DE 1250 E+
<u>FRANK FARRELL & GREENWICH ORCH</u>	
1176. SOUTH WIND/RID RITA	HA 371 E
1177. ANOTHER DAY WASTED/GORGEDUS	HA 434 E+
1178. CHEERIE/AR U HRPY	HA 471 E+
<u>FRANCIS FAYE</u>	
1179. YRS NO KIND/ ND REGRETS	DE 916 N-
<u>F. FAZIO</u>	
1180. ROSE OI MAGGIO/MIA ADDRATA	CO 14362 E
<u>IRVING FAZOLA ORCH</u>	
1181. CLAR MARM/SWT LORRAINE	KY 642 E+/V
<u>ALICE FAYE</u>	
1182. THIS YEARS KISSES/SL' MIN PK AVE	BR 7825 E-
1183. LOVE RIDE HORSES/GOT FINGERS CROSSOPE	60309 E
<u>LEONARD FEATHER</u>	
1184. DRK 2 ME ONLY W EYES/EARLY ONE MORCEE	6810 V+
1185. JAMIN IN THE WLTZ/CLEMENTINE	VO 4062 E+
<u>FRED FEIBEL</u>	
1186. NIGHT & DAY/ROSE ROOM	CO 36439 N
1187. DAPPER DAN/BYE BYE BLS	DK 5052 E+
1188. AT LONG LAST LV/WACKY DUST	VO 4473 E+
1189. ALONELY TRAIL/MIS HALL BROWN	VO 4480 V-/E
1190. JEEPERS CREEPERS/ LIGHTLY & POLITELVO	4527 E+
1191. SAY IT W KISS/ I GO 4 THAT	VO 4540 E/V
1192. THIS CANT B LOVE/ YR EYES ARE BIG	VO 4553 E-
1193. SWINGIN AT SUGAR BOWL/SWING PATROL	VO 4563 E
1194. SHEIK OF ARABY/COULD BE	VO 4666 E
<u>FELIX & HIS KRAZY KATS</u>	
1195. ROSALIE/BEI MIR BIST DU SCHON	OE 17345 E
<u>HAPPY FELTON ORCH</u>	
1196. MRS WORTHINGTON/BIG RED APPLE	VS 8175 E+
<u>PAUL FENOLUET</u>	
1197. PLEASE BONT SAY NO./IM ALWAYS CH	HMV 5920 V+
<u>CARL FENTON</u>	
1198. MEMPHIS BL/FRANKIE & JOHNNIE	BR 2107 V
1199. PARADE WOODEN SOLDIERS/SONG OF	BR 2282 N-
1200. TODDLE OO/RAGEOY ANN	BR 2566 N-
1201. WANT 2 B HAPPY/ NO NO NANETTE MED	BE 2640 E+
1202. FARMER TOOK LQAD AWAY/KING ISNT K	BR 2965 E
1203. PLAY GYPSIES DANCE GYPSIES/2 LIT	BR 3281 N-
1204. MEMPHIS BL/HESITATION BL	BR 3553 N-
<u>JOHNNY FENTON & SWAMP STOMPERS</u>	
1205. ORN KISSES/2NITE U BELONG 2 ME	BB 10281 N
1206. SWTHRT ON PARADE/DONT LET LOVE GO	BB 10306 E+
<u>ANGELD FERDINANDO ORCH</u>	
1207. ORN OF MR DARLIN 2NITE/PLAY GYPSY	BB 5457 N

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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

AUCTION MINIMUM BID 50c AUCTION

ANGELO FERDINANDO CONT.

1208. IF U LOVE ME SAY SO/L NITE OF BB 5642 E
1209. GIRL W DREMY EYES/WHEVER I THINK BB 6047 N-
1210. GOT FEELIN U FOOLIN U MY LUCKY BB 6075 E/N-
1211. TOP HAT/ PICCOLINO BB 8044 V

FERRERA TRIO

1212. BUJO LALUNA DE TEXAS/ ELLO SUCEIO OK 16698 N

GRACIE FIELDS

1213. BECAUSE I LV U MY BL HVN HMV 2733 E
1214. WERE LIVING AT CLOISTERS/ SO TIRED HMV 2739 E
1215. OUR AVE/ UNDER MOON HMV 2758 E
1216. U HVE NO IDEA/ HOW ABOUT ME HMV 2795 E
1217. RED SAILS IN BNSSET/ SOUTH AM. JOE REXE 8585 E
1218. GOT JITTERS/ SWING WAY 2 HAPPINESS VI 26507 N-

SHEP FIELDS

1219. HEAD OVER HEELS/ MY I HVE NEXT ROM BB 6689 N-
1220. U TOOK WORDS OUT MOUTH/ RIPLE HAO BB 7304 E
1221. ANY LIT GIRL/ MERRY MONTH MAY BB 7606 E
1222. CECILIA. DR DRMS COME TRUE AT NITE BB 10670 E
1223. OWN AGENTINE WY/ MOON OVER BURMA BB 10886 N
1224. MUSH ON FATHERS VEST/ SURRENDER OR BB 10889 N
1225. LETS B BUDDIES/ STUFF DRMS MADE BB 10923 N
1226. FADED PHOTO/ MARRY SOLDIER BB 10965 N-
1227. FOUND MILLION \$ BABY/ MARCH SLAVE BB 11150 N
1228. YO TE WO O BABY/ WHISTLE'S MOTHER BB 11242 N
1229. CITY CALLED HVN/ ITS U AGAIN BB 11255 N
1230. CITY CALLED HVN/ ITS U AGAIN BB 11255 N
1231. MOTHER KNOW U SMOKE/ NOT SO LONG BB 11348 N-
1232. LOST CHORD/ SOMEONE R DRMS BOAT BB 11424 N
1233. CAISSONS GO ROLLING/ DER OLD PAL BB 11477 N-
1234. LONG MAY WE LOVE/ JERSEY BOJUNCE BB 11490 N
1235. THREW KISS OCEAN/ BREATHLESS BB 11497 N
1236. THREW KISS IN OCEAN/ BREATHLESS BB 11497 N-
1237. GETTIN MY LONESOME/ PETER & WOLF BB 11510 N
1238. WHISPER U LOVE ME/ NURSIE NURSIE BB 11532 N

ALLAN FIELDING

1239. BY CAMPFIRES GLOW/ WHYD YA MKE ME VO 4155 E+

TED FLORIO ORCH

1240. NITE IS YOUNG/ NEVER GONNA DANCE OE 894 E
1241. EGGA OAGGA/ REFLECTIONS OE 1591 E+
1242. DUNKY SERE/ CIELITO LINDO OE 1614 E
1243. NO NO NOR/ KING FOR A DR DE 3936 N
1244. NEVER KNEW/ CHARLEY MY BOY DE 4334 N-
1245. EAST OF SUN/ KILROY WAS HERE 4-S 1076 N

FREDDIE FISHER

1246. MY BABY SMILES ME/ NOBODY GOT BL DE 1501 V+/M
1247. LATIN QUARTER/ WANNA GO BACK TO B DE 1814 N
1248. OLD MEMORIES/ OUR KATY OE 2097 E

FREDDIE SCHNICKELFRITZ FISHER ORCH

1249. O OEM GOLDEN SLIPPERS/ OLD HANK OE 2571 E-
1250. EVERYTHING HOTSYS TOTSY/ SWINGAT H DE 2965 N
1251. EVERYTHING HOTSYS TOTSY/ SWINGIN AT DE 2965 E-
1252. MY LITTLE GIRL/ MY BLACK HEN OE 3295 N
1253. AINT NOBODY'S DRLIN/ NEWKIND G'RL DE 3493 N
1254. SUPERMAN/ NAPOCKY DE 4109 N
1255. BOYS LOVE MARY/ OCEAN ROLL DE 4245 N
1256. SN. MY HOME TWN ON HORSE TOWN OE 4384 N
1257. ABA DABA HONEYMOON/ WILD & WOOLY S DE 4399 N-
1258. PILOT PACKIN MAMA/ WILBERFORCE OE 4425 N-
1259. TRIPS FOR JRY/ MAIN ST DE 4450 E

ELL FITZGERALD

1260. IF U SHLD LEVE/ EVERYONE WRONG BUT DE 1302 N-
1261. ITS MY TURN/ BEI MIR BIST DU SHON DE 1596 E
1262. CANT GO ON THIS WAY/ SWING MYSELF DE 1846 E+
1263. IF U ONLY NEW/ WHAT DO U KNOW DE 1967 E
1264. DONT WORRY BOYT ME/ ONCE IS SNUFF DE 2451 N
1265. ANYTHING HAPPENED/ IF U CHANGE MIND DE 2481 N
1266. IF U EVER CHANGE/ IF ANYTHING HAPENED DE 2491 N-
1267. HAD 2 LIVE & LEARN/ WHT U THINKIN DE 2581 E
1268. WANT WAITER. THAT ALL BROTHER DE 2628 N
1269. PLFASE TELL TRUTH. LILLY DE 2769 N
1270. BILLY/ PLEASE TELL ME TRUTH DE 2769 E
1271. COOCHI COOCHI COO. MY TURN NOW OE 2803 N
1272. MY WUBBA OOLLY. U GONNA LOSE U GAL OE 2816 N
1273. MOON RAY/ BETCHA NICKEL DE 2904 N
1274. BETCHA NICKEL/ MOON RAY OE 2904 E
1275. STARLIT HOUR/ SOMEBODY ELSE OE 2988 N-
1276. WHATS MATTER W ME/ IM NOT COMPLAIN DE 3005 N
1277. WHAT MATTER W ME/ NOT COMPLAININ DE 3005 E
1278. BABY WONT U PLEASE COME/ HOPPERS D OE 3186 N
1279. BABY WONT U PL COME/ LIBBY HOPPERS OE 3195 N-
1280. TAKE IT FRM TOP/ JUBILEE SWING DE 3236 N/E+
1281. JEEDELE DE OIM/ GULF COAST BL DE 3324 N
1282. DEEDE DE OIM/ CUI - JAST BLS DE 3324 N/E
1283. 5 O'CLOCK WHISTLE/ SO LONG DE 3420 V/N-
1284. TEA DANCE/ LOUISVILLE KY DE 3441 N

ELLA FITZGERALD

1285. CABIN IN SKY/ TAKING CHANCE LOVE DE 3490 N
1286. TAKING CHANCE/ CABIN IN SKY OE 3490 E+
1287. HELLO MA DNE IT AGAIN/ WISHFUL THK DE 3612 N
1288. WISHFUL THINKING/ HELLO MA DONE DE 3612 N-
1289. LONESOMEST GAL INTWN/ MUFFINMAN DE 3666 N
1290. LONESOMEST GAL IN TWN/ MUFFINMAN OE 3665 E+
1291. KEEP COOL FOOL/ NO NOTHING DE 3754 N
1292. NO NOTHING/ KEEP COOL FOOL DE 3754 N/E
1293. MELINDA THE MOUSE/ GOT IT BAD OE 3986 E+
1294. MAKE LOVE 2 ME/ IM THRILLED OE 4073 E-
1295. DONT NO WHAT LOVE IS/ SMOODY NDDY DE 4082 E+
1296. WHEN I COME BK CRYIN/ GETTIN LSOME DE 4315 N/E

FIVE BREEZES

1297. WHATS MATTER W L/ SINGIN THE BLS BB 8679 E+
1298. NEVER KNEW/ I/OA SWT AS COE 1517 N-

FIVE JONES BOYS

1299. VP GHOST SHES TWN/ DOIN SUZI Q VR 522 N-

FIVE SPIRITS OF RHY

1300. I GOT RHY/ RHYTHM PAE 2662 N-

FLETCHER BRUZ

1301. SPRING MANHATTAN/ LET FRM HAWAII LMS 159 E+

1302. KEEP EYE ON BUZ/ HILLU BROWN LMS 160 E+

1303. GARDEN CITY BELLE/ HUMAN NEWS REELMS 180 N

1304. MY DOCTOR/ NYMPHO DIPSO EGO MANIAC LMS 181 N

CYRIL FLETCHER

1305. TAL OF HECTOR CRAMP/ ORANGE PEEL COE 2091 N-

1305. DREAMIN OF THEE/ THEOPHILUS & OPERADEE 7280 E

J.C. FLIPPEN

1307. OFTEN SOMETHING TELLS ME U ARE FAR CO 159 E+

FLORIDA KID

1308. I CAN DRIVE. LAZY MULE BL BB 8625 E-

1309. I'M GONN BACK ON FARM/ THATS ALL RITE BB 8743 E-

FLORIDIANS

1310. SILK STOCKING. DIM LIGHT BR 6584 E+

1311. WAS IT A ORN/ MOMENTS W YOU PAT 36780 E-

PAT FLOWERS

1312. AINT MISBEHAVIN/ ORIG BLS HIT 1010 E+

1313. CHOPIN E MINOR WALTZ/ BUT NOT 4 ME HIT 1011 E+

1314. BLUE OANUBE/ 8 MILE BOOGIE HIT 1013 E+

ELZIE FLOYD & LEO BOSWELL

1315. NELLIE DARE/ SHES ONLY BIRD GILDED CO 15130 E+

1316. LONESUM VALLEY/ THE 2 ORPHANS CO 15167 E

JIMMY FLYNN

1317. SLEEPY TIME GAL/ WISH THAT BEEN SATPAT 32151 E+

JOHN FOGARTY

1318. WHEN U & I YOUNG MAG/ ROSES OF PIC OE 434 N-

1319. FLOW GENTLY SWT AFTON/ MARY OF ARG DE 14000 E-

REO FOLEY

1320. ILL B BACK IN YEAR/ WH MNTNS MEET MNDE 5937 E+

1321. AINT LAZY. JST ORMIN/ ROSE 'A PRAYER OE 5962 N

1322. NOBODY/ RIDIN HOME DE 5981 N

1323. IS IT TRUE/ LOOKIN 4 SWHTRT OE 6048 N

1324. HANG HEAD IN SHAME/ NEVER LET WORRY O 6108 N/E+

BEA FOOTE

1325. SANTIAGO. COULO BE U DE 7457 E+

1326. TRY GET IT/ JIVE LOVER DE 7535 N-

1327. BABY AINT SATISFIED/ AINT LONG TIME DE 7554 N-

DICK FORAN & JULIE WARREN

1328. HRT STOOD STILL/ ALWAYS LOVE SAMEG DE 23313 N-

DICK FORAN

(UNIVERSAL MOVIES LABEL)

1329. GIVE ME MY SADDLE. I'LL REMEMBER UNIV UP 21 N-

FORO & GLENN

1330. WHAT DO WE CARE IF I/ SINCE U CALLED O 474 E

1331. TRULY I DO. WISH U WERE JEALOUS OF CO 608 N

1332. CALLING ME HOME/ VALENCIA CO 695 E-

1333. MAY LOU. LV 2 CALL MY SWHTRT CO 749 N

1334. WONT U COME OVE MY HUSE/ SCHOOL DAY CO 768 V-

1335. BABY YR MOTHER/ MY FID CO 1080 N

1336. HUM ALL YR TROLE AWAY/ WH I WAS MIX CO 1315 N

1337. ITS LULL TIME PRTS 1-2 CO 1445 N

1338. SWT 4GET ME NOT REME/ DONT MEAN THNGO 1028 E

OSCAR FORD

1339. SWTST GIRL IN TWN/ FARMERS ORN CO 18599 E+

AL FOSTER

1340. ARENT WE ALL/ END OF TRAIL BA 524 N-

BOB FOSTER

1341. SENT REASONS/ PLEASE KEEP ME IN DRMSME 61216 N

FOUR ACES

1342. RHY IS BIZ/ NEW JIG RHY CH 40028 N/E

1342. RHY IS OUR BUZ/ NEW JIG RHY CH 40028 E+

1344. WALKIN CHALK LINE/ GIRL W DRMY EYES CH 40029 N/E

1345. UNEXPLAINED BL/ LOVE LETTERS IN DE 5215 N-

1346. HONEY/ BL HAWAII OIVA 2897 V+

1347. SNG MONSIE/ ALWAYS B IN LOVE W DIVA 2969 V+

1348. HONEY/ BL HAWAII VELVET TONE 1397 E

1349. MICH WALTZ/ SINGIN IN BATHTUB VEL TONE 2060 V+

FOUR ARISTOCRATS

1350. DONT SING ALOHA WH GO/ SHES STILL VI 2014 E
1351. JOTTA GET MYSELF SMOODY/ SCHULTZ VI 20465 E+
1352. BLUER THAM BL/ HONEY CHILE DE 8637 E+
1353. JITTERBUG SADIO/ EASY DOES IT DE 8517 E

FOUR BREEZES

1354. RETURN GAL OF MINE/ MY BUDDY BB 8614 N/V+

FOUR BRIGHT SPARKS

1355. WHAT HAVE I DONE/ BODY & SOUL COE 26 E
1356. WH SOCIETY BL/ ELEANOR COA 139 E-

THE FOUR CLEFS

1357. U TORE UP MY HRT/ PUT ON OLO GREY B BB 8232 E
1358. SHANGHAI HONEYMOON/ SWANEE RIVER BB 8281 N
1359. OWN IN MY HRT/ SOO DE O DEE BB 8332 N
1360. BL LUD # 2/ NEW SHANGHAI HONEYM BB 8484 V/E+

1361. WATCHING SHIP GO/ GUESS ILL GE ON BB 8624 N/E-

1362. ITS HEAVENLY/ DIG THESE BLS BB 8655 N/E

1363. ALL ALWAYS DWELL IN HRT/ RETURNING BB 8690 N

1364. IM IN LOVE W U/ FAIR ENOUGH BB 8809 N-

1365. WHY PRETEND/ MY TINY BUNDLE OF LOVE BB 11541 E+

FOUR DUSTY TRAVELLERS

1366. ME AN HAM PARDNER/ PO MJOURNER CO 14477 E+

FOUR PICKLED PEPPERS

1367. DILL PICKLE RAG/ BABY CHILE BB 8518 N

1368. RAMBLIN JOHN/ SHES COUSIN OF MINE BB 8543 E+

1369. THIRTEEN STEPS/ 4 LEAF GLOVER BB 8642 E+

FOUR PROVINCES ORCH

137. FIRST OF MAY/ KATIE CONNOR VO 14931 E-

1371. LEATHER AWAY W WATTLE/ JONT WORK 4 VO 84028 E

1372. 3HT PATATO. SW/ NOBODY'S SWHTRT DE 1480 E

1373. WHAT THAT NIONITE. GHO CHO/ CHANGES OE 1529 E+

FO RSONE

1374. CHINATWN MY/ SWT GA BRN DE 1535 E

1375. MY HONEY LOVIN ARMS/ BLUE DE 1867 N-

1376. BIDIN MY TIME/ LADY B GOOD OE 2880 E+

1377. STREET URCHIN. FARMERS LIFE 4 ME VI 38540 N

COOY FOX AND YELLO JACKETS

1378. CHAPEL IN MNIGHT/ ECHO VALLEY VO 3427 N-

1379. ONLY WANT BUDDY NOT SWHTRT/ LOOKIN OV VO 3493 E+

1380. DID YOUR MOTHER/ SYMPATHY BB 10028 E/G

ROY FOX

1381. WHEN I C MY SUGAR/ OO LALALA BR 4505 E+

1382. ECHO OF A SONG/ OH MONAH BR 6457 E+

1383. OVER MY SHOULDER/ GT LIT SPRINGTME DE 275 E-

ROY FOX AND BAND

1384. CARRY ME BACK TO LONE PRAIRIE/ OLE OE 326 G+

1385. VILLA/ THE MERRY WIDOW OE 355 E+

1386. EVERYTHING STOPS 4 T/ NEVER B ANOTHER OE 786 E

1387. DONT HAVE U/ OH MONAH DEE 2763 E

1388. WHEEZY ANNA/ (TEST PRESSING) DEE TEST E-

1389. HE WAS GENTS GENT/ POOR LIT ANGELIN VI 25397 E

1390. PLAY ORCH PLAY/ AT CAFE CENTINENTAL VI 25438 E

FREDRIC FRADKIN

1391. BEREUSE/ NOLA BR 2409 N-

1392. CHANSONETTE/ SCENAROE BR 2496 N

1393. SERENADE/ MELODY BR 2728 N

1394. LONESOME THAT ALL/ WAITIN 4 SHIPS BR 2467 N

1395. NIGHTINGALE/ MEMORY LANE BR 2675 E

1396. JEWEL LUCERNE/ 3 O'CLK IN MORNING BR 3322 N

1397. PALE MOON. JST COTTAGE SMALL BR 3142 E+

1398. TO WLD ROSE/ FRM CANBRAKE BR 3193 E+

JACQUELINE FRANCIS

1399. PARIS LA NUIT/ LA SEINE PDF560094 N-

1400. CEST VOUS MON S AMOUR/ MAITRE PI PDF560126 N-

ERIK FRANK

1401. STAROUST/ OH LADY BE GOOD DEE 44083 N

RONALD FRANKAI

1402. NEVER HAPPEN AGAIN/ CAN STILL DO HMV 9056 N-

1403. FAIRY/ MONETARY LOSS CONTROLL HMV 9127 N-

1404. NEVER WENT P SCHOOL/ THERE WHEN U HMV 9150 N-

1405. BEVY BEAUTY 4 BEVIN/ TOO OLD 4 THAT HMV 9168 N

1406. NOTHING EVER HAPPENS/ CREPE SOLES PAE 1043 N

1407. KEEP PARTY CLFN/ GOOD MANS NO GO PAE 1315 N-

1408. QUEEN - PORTER/ SHE HIT HIM HARD PAE 1450 N

1409. LETS GO WLD/ PREP PUBLIC ' VARSITY PAE 1515 E+

1410. LONDON/ WHEN U'VE FELLOWS LIKE ME PAE 1547 N-

1411. DONT PRETEND BE INNOCENT/ PROTEST PAE 1613 E+

1412. JULIUS CAESAR/ IF THEY DUG UP PAE 1754 E+

1413. WHAT 2 DO W IT/ PROS & CONS PAE 1814 E+

1414. ITS PITTY/ DISARMAMENT PAE 1839 E+

1415. CHIN CHIN CHEERIO. EYVIGIRL OUGHT PAE 1878 E+

1416. SHOOTIN HUNTIN FISH/ WAY OUT BLUE PAE 1910 E+

1417. TERRIBLY TERRIBLY/ CHINESE NITES PAE 2063 E+

1418. NAVY ARMY L' LICE/ HAVE PITTY ON PAE 2106 E+

1419. I' ORATHER B SVAGE/ COULONT MAKE L PAE 2138 N-

1420. GETTIN HARCER/ DISCOVER/ SO 2 REO PAE 2199 E+

1421. FAUST DE BUNKE/ DONT TELL MOTHER PAE 2239 E+

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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

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RONALD FRANKAU		
1422.LECTURE FRM MORAL ADVISE/UNT DD	PAE	2284 E+
1423.MARRIAGE WONT TAKE/DONT LIKE	PAE	2307 N-
1424.& LET WHO 3 GOOD/COLONIES	PAE	2332 N-
1425.MY MOLE/LADY B BAD	PAE	2391 N-
1426.FREEDIES GOT LOT LEARN/OVERRATED	PAE	2451 E+
1427.LICK IT ABOUT/DOLARA DAUGHTER OF	PAE	2471 E+
1428.SONER B WOMAN THAN/CDLONELS D	PAC	2513 E+
1429.MAJ WIMPLE & LADY SNYRDS/LIVED	PAE	2527 N-
1430.SHAKE/PCARE WAS PLAYBOY/HES THIRP	PAE	2548 E+
1431.BREVITY IS SOUL/UPPERCLASS LOVE	PAE	2577 E+
1432.DARFACTS/BEST KID BAD GIRL	PAE	2620 N-
1433.NOTHING WRONG/1,2,3,4,5,6,7,	APC	2650 E+
1434.BUSH PARIRIE/HOW I'D WRITE	PAE	2677 N-
1435.ETON & WINCHESTER/DONT MEAN WHAT	PAE	2709 N-
1436.DONT MEAN U /ETON WINCHESTER RUGBY	PAE	2709 E+
1437.SHE SAID P/RAPS/DONT SING ABOUT	PAE	2722 N-
1438.DONT SING BOUT WAR/SHE SAID	PAE	2722 N-
1439.DONT BR CHILDEN/EVERY EVENING	PAE	2740 E+
DEN FRANKEL		
1440.DONKEY SEER/WILL U REMEMBER	BR	7466 E+
MARCIA FREER-LEWIS JAMES/FRANK CRUMIT		
1441.LINGER WHILE/MINDIN MY BUZ	VI	19259 E-
BILLY FREEMAN		
1442.MUSKRAT RAMBLE/47TH & TSTAE	CO	35855 E+
1443.AFTER WHILE/SHIM EM SHA WABBLE	CO	35855 E+
1444.U TOOK ADVANTAGE/THREE NO CRWD	CMS	501 N-
(P.W. LAM)		
1445.GOT RHY. SEAT TO BOCKS (P.W. LAM)	CMS	502 E+
1446.HONEY LOVIN ARMS/DONT BELIEVE IT	CMS	504 N-
1447.BLUE ROOM/EXACTLY LIKE U	CMS	513 N-
1448.CRAZEOLOGY/CANT HELP LOVING DAT	OK	41168 E+
1449.BUZZARD /TILLIES DOWNTOWN NOW	PAE	2210 N-
1450.HIF BUZZARD TEST PRESSING	60191A E	
1451.TILLIES DOWNTOWN NOW/TEST PRESSING	60192 E	
1452.GD NITE LURY DA/POOR ROB CRUSOE	VR	511 E
JERRY FREEMAN		
1453.ALA BABECUE/THATS WAT U MEAN	ME	61205 V+
1454.TIGER RAG/B W B DY	HR	133 N-
PORKY FREEMAN TRIO		
1455.TIGER RAG/ B W BOY	HR	133 E/V-
FRAN FREY ORCH (ROYAL BLUE)		
1456.CARFUL/GATHER LIP ROUGH WHILE	CO	2814 E
1457.JUST KISS THY HAND BARE/GOT EYES ON OE	3037 E+	
PAT FIRDAY		
1458.IAD 2 B U /DONT BLAME ME	ENTERPRISE/20 N-	
RUOOLF FRIML JR.		
1459.WHERE IS SUN/W EN LOVE IS YOUNG	MS	106 E
1460.DORRITY WALTZ/BEGIN BEGUINE	MS	107 E/N-
1461.WHERE ARE U/THAT FOOLISH FEELING	MS	115 V+
FRISCO SYNDICATORS/CLARION DANCE ORCH		
1462.EVERYBODY STEP/GALOWAY	CL	1117 V+
FRANK FROEBA ORCH		
1463.JOSEPHINE/ BIG APPLE	OE	1401 V
1464.NOTHIN CAN STP ME/DONT SVAE LOVE	OE	1418 E
JANE FROMAN		
1465.MELANCHOLY BABY/LOST IN FOG	OE	130 E+
1466.PLEASE BELIEVE ME/BUT WHERE ARE U	OE	710 E+
BLIND BOY FULLER		
1467.BIG LEG WOMAN GETS BA/ANAT SOME PIEOK	5030 V-	
1468.LOST LOVER BL/WHEN U ARE GONE	OK	5756 V+
EARL FULLERS ORCH		
1469.JUL TURKEY/ 12TH ST RAG	CO	2298 V
1470.IDA SWT AS APPLE/ MO E CANOY	CO	2403 E-
1471.YAH OE OAL/SLIPPERY HANK	VI	13321 V+
JOE FURST & ORCH		
1472.DID U MEAN WAT U SED.LAST NITE/BABYME	12590 E	
LITTLE BILL GAITHER		
1473.WANDERING ROSA LEE/LOVE TRIFLING	OK	5824 V/E+
1474.MOONSHINE BY KEY/ U DUNE RANKEO USELOK	6154 N	
1475.BRING THEM IN/ ALL OVER THIS WRLD CE	7861 N-	
EO GALLAGHER-AL SHEAN		
1476.GALLAGHER & SHEAN 1&2	VI	13941 E
1477. OLD BLK JOE/ MASSA IN COLD GRND	GE	4507 V+
GANUS BROTHERS		
1478.SOMETIME WELL SY GOVVE/WONDEROUS L	CO	15331 N
JOE GARDER ORCH		
1479.OL ROOM/MOONLITE & ROSES	BR	7870 N-
1480.TOUCH U LIPS/ LOST	OE	739 E
1481.MOONLULU STARS/MELODY FRM SKY	DE	761 E
1482.LOVE OR INFATUATION/WHEN IS KISS	DE	922 V
1483.TS B CONTINUED/ AUTUMN SHOWERS	OK	6076 E+
1484.BEDELIA/LINGER LIT LONGER	OK	6132 N/E
1485.BEDELIA/LINGER LIT LONGER	OK	6132 N-
1486.GLORY B TO LOVE/LIT SPARK LOVE	OK	6213 N-

JAN GARDER ORCH		
1487.GDVE 4 EVER/ROMANTIC GUY I	OK	6225 N
1488.GDGOVE 4EVER/ROMANTIC GUY I	OK	6225 N-
JUDY GARDLAND		
1489.THE JITTERBUG/OVER RAINBOW	DE	2672 E+
1490.FIGARO/OCEANS APRART	DE	2873 E+
1491.WEARING OF GREEN/FRIENDSHIP	DE	3155 E+
1492.WEARING OF GREEN/FRIENDSHIP	DE	3165 E
1493.BUDS WONT BUD/IM NOBODY BABW	OE	3174 N/E
1494.OUR LOVE AFFAIR/ALWAYS CHASING	DE	3593 E
1495.ALWAYS CHASIN RAINBOW/OUR L AFFAIRS	DE	3593 E/E-
1496.GREAT 4 IRISH/PRETTY GIRL MILKIN	DE	3604 E+
1497.HOW ABOUT U/FDR JONES	DE	4072 N-/E
1498.OL N NITE/END OF RAINBOW	DE	4081 E/N
REV.J.W. GATES		
1499.NEED OF PRAYER/DEATHS BLK TRAIN	CO	14145 N
MME.LYS GAITY		
1500.LE PIANO MECANIQUE/LES MARINS OE	COE	1153 E+
BETTY GARRETT		
1501.JOHNNY GET GIRL/HUMPHREY RHUMBA	MGM	10367 E+
BARNABAS VON GECZY		
1502.ES IST SO SCHON/DB WARST FUR OIE	PAG	48271 E
1503.HAPPY LIT CHAPPIE/STUONETS MARCHES VI	728 N	
THE GEORGIANS		
1504.OLD FASH LOVE/SHAKE U FEET	CO	30 E-
1505.LETS DO IT./GLORIANNA	HA	775 E
GERALDO & ORCH		
1506.TONITE/WHEN I HEAR U VOICE	COE	715 E+
1507.WHISPERING TREES/SDNG OF THE	HWV	1110 E
1508.HOW DO U MISTER RIGHT/FLEETS LIT	HWS	5359 E+
GEORGE GERSHWIN PIANI SOLOS		
1509.MY ONE & ONLY/SWONDERFUL/F FACE	COE	5109 E
GEORGIA GIBBS		
1510.PUT USELF IN MY PALEO/OL MAN MOSE	MAJ	12014 N-
1511.TROUBLE SONG/WISH U WERE WAITING	MM	103 E+
GENE GIFFORD ORCH		
1512.W.O. TWIST/NOTHIN BUT BL	BB	10704 E+
ART GILLHAM PIANO		
1513.JUST WAITING 4 U/CRYIN AGAIN	CO	771 N-
1514.JUST A LIT LONGER/ RAGS	CO	805 N
1515.DONT WANT 2 4GET/BKN HEARED SUE	CO	842 N
1516.IA DRIFTIN BK DRMLAND/ONLY ANOTHER	CO	955 N-
1517.TELL THERE HOPE 4 ME/ON ALAMO	CO	1344 N-
1518.PASSING TIME W ME/CHANGED NAME	CO	2331 E+
JAZZ GILLUM		
1519.OUTSKIRTS OF TWN/WOKE UP COLD	BB	9042 N
1520.COULDNT HEPL IT/DEEP WATER BL	BB	3407079 N
GENE GILMORE		
1521.CHARITY BL/BRWN SKIN WDMAN	DE	7671 E
PATRICIA GILMORE		
1522.GOT TO GET HOT/GIVE ME TIME	BB	11075 N-
1523.GOT TO GET HOT.GIVE ME TIME	BB	11075 E+
NATHAN GLANT		
1524.LOVE ME LIT BIT/HONEY	BA	6347 V+
1525.SONG OF INDIA/SWILIN	EM	10491 E
1526.SMILIN.OL DANUVE BLS	GE	4813 V-
1527.SY WHILE DANCING/NEATH SO SEA MON	GG	1119 V
1528.SOMWHERE IN NAPLES/BABY FACE	OK	4475 V+
GLEN EMERY		
1529.5TH ST BL. 2 WAYS 2 TEXAS	CO	14283 N
1530.OL BLAZES BL/BACK OODOR BL	CO	14472 N
HARRY GLENN ORCH		
1531.CANTE BOUNCE/COW COW BOOGIE	APC	26270 E+
TYREE GLENN ORCH		
1532.BILLIES BOUNCE/MAO MONK	BL ST	24 E+
1533.HOUR OF PARTING/SURRENDER DEAR	BL ST	25 E+
1534.PLEASE DONT TALK/CANT GET START/COBL ST	26 N-	
GLENN WILFRED/CAMPBELL & BURR		
1535.FORTUNE TELLER/EILEEN ALLANUA	CO	3598 N-
1536.RECESSIONAL /OLO RUGGED CROSS	PE	11192 V
1537.ASLEEP IN DEEP/ROCKED IN CROALE OF VI	20244 E+	
GLOBE TROTTERS		
1538.BUNNY PLOK FERRY BOAT SERE	CO	12196 E+
LUD GLUSKIN ORCH		
1539.JUST EMNTJN JOE/SWT MBSIC	CO	2987 E/E-
WALT GLYN'E		
1540.TRALEE/ I MIT 4 U	HMV	8227 N-
ARTHUR GODFREY		
1541.4 ME & MY GAL/100 FAT POLKA	CO	37921 E+
1542.DING DONG DADDY/PORTERS L SONG	CO	37986 N
1543.LOVE TO LIVE IN LLAND/BK HOME ON	DE	2958 E
1544.GIVE A HILL 2MORROW LAY MY HEAD	OE	25335 E+
SHORTY GOODWINK		
1545.JIMBO JAMBO LNO/TURNIP GREENS	CO	15411 N
1546.JIMBO JAMBO LNO/TURNIP GREENS	CO	15411 N-

AL COLLEGIAN'S GOETING		
1547.FOLDING U AROUND/ILL WAYS REMBER	VO	15142 V
HARRY GOLD		
1548.KY/O U BEATIFUL DOLL	PAE	2998 E+
LOU GOLD & HIS ORCH		
1549.IN OLD TIA JUANA/MY SIN	HA	891 E
1550.WHEN SUMMER IS GONE/SALLY OF DRMS	HA	768 E
1551.SOMEONE/LIKE TO BE GYPSY	HA	1042 E
1552.LOVE WHISPERS/2 HEARTS	VE	2347 E+
GOLDEN GATE JUBILEE QUARTET		
1553.MOTHERLESS CHILD/TRAVELIN SHOES	BB	7463 E+
1554.SWANEE RIVER/SWT ADELIN	BB	7576 N-
GOLDEN GATE QUARTET		
1555.STORMY WEATHER/WHOA BABE	BB	8579 V+/E
1556.STALEN WASNT STALLIN/DIP FINGERS	OK	6712 N-
GOLDEN GATE ORCH		
1557.DUSKY STEVE/BL GRASS (ASTORITES)	DI	2690 E
1558.OLD GIRLS NEW GIRL/DONT B LIKE THAT	HA	760 E
1559.WATCHIN CLOUDS ROLL/ILL GET BY	HA	775 E
1560.ME & MAN MORN/ CROSS ROADS	HA	778 E
1561.WISHIN & WAITING 4 LOVE/BROWAY	HA	937 E
1562.SWTEST GIRL SIDE HW/INTO HEART	HA	1176 E+
1563.BLONDY/END OF LONESOME TRAIL	VE	2041 E+
GOLDEN GATE QUARTET		
1564.DIP FINGERS WATER/STALIN WASNT STALL	OK	6712 N-
1565.GENERAL JUMPED DAWN/B HOME AGAIN	OK	6741 N
GOLDEN TERRACE DANCE ORCH		
1566.LOVE U SAME WAY/KISS 4GOTTEN	OK	41512 N
1567.LOVE IN SAME WAY/KISS U&I 4GOTTEN	OK	41512 E+/N
JEAN GLOKETTE		
1568.WANT 2 C MY TENN/REMEMBE	VI	19548 E+
1569.AFTER I SAY SORRY/DINAH	VI	19947 E-
1570.GIMME LIT KISS/ LONESOME & SORRY	VI	20031 E
1571.DONT ANGRY/TRYING 2 4GET(ORIOLE ORCH)	VI	20255 E
1572.100LIZING/HUSH A BYE	VI	20270 E
1573.9A HER B GIRL IN ARMS/SUNDAY	VI	20273 E
1574.LANE SPIN/IF STARS WERE BABIES	VI	20491 E+
1575.GONNA MEET SWEETIE/ME & MY SHADOW	VI	20675 E
1576.GONNA MEET MY SWEETIE/ME & MY SHADOW	VI	20675 E-
1577.BLUE RIVER/MORNING GLORIES(RENARD)	VI	20981 E+
1578.SO TIRED/ LIT KISS FRM LIT MISS	VI	21150 E
BENNY GOODMAN		
1579.SING ME SWING SONG/CANT WE BE FRDS	BB	10462 E+
1580.NOBODYS SWHTRT/MORE THAN U KNOW	B	10723 N-
1581.MARGIE/FREWELL BL	BB	10973 N
1582.MARGIE/FAREWELL BL	BB	10973 N-
1583.CHANGES./RUSSIAN LULLABY	BB	11226 E/N
1584.CRIED 4 YOU/WHERE OR WHEN	BB	11456 E+
1585.MARGIE/FAREWELL BL	BB	10973 N/N-
1586.TAKES TIME/MODN FACED STARRY EYED	CP	376 N
1587.OR HECKLE MR JIBE/TEXAS T PARTY	CO	2845 E-
1588.LETS DANCE/BOY MEETS HORN	CO	35301 N-
1589.ROYAL GARDEN/ WHOLLY CATS	CO	35810 E
1590.FOUND NEW BABY/BKFAST FEVO	CO	36039 N
1591.INTERMEZZO/AMAPOLA	CO	36050 E+
1592.DIXIELAND BANO/BUGLE CALL RAG	CO	36109 N
1593.POUND RIDGE/GOT IT BAO	CO	36421 E
1594.BKLE OWN WINSOCKI/SHADY LADY BIRD	CO	36429 E+
1595.BETTER MOUSETRAP/NOT MINE	CO	36580 E+
1596.10AHO/TAKE ME	CO	36613 E+
1597.HOW LONG BEEN G ON/CLARINET ALA KING/CO	566 N-	
1598.BE FOR/WE'LL MEET AGAIN	COE	639 N-
1599.HECKLE ME JIBE/TEXAS TEA PATY	COE	712 N-
1600.GA JUBILEE/ EMALINE	COE	759 E
1601.POOR BUTTEFLY/HORA STACCATO	COE	2326 E+
1602.LEST DO IT/ THE EARL	OK	6474 E+
1603.EVYTHING I LOVE/WINTER WEATHER	OK	6515 N/E
1604.LONG THIS GOIN ON/CLARINET A LA KING	OK	6544 N
1605.ROSES BLOOM AGAIN/LAMP MEMORY	OK	6580 N-
1606.STRING PEARL/JERSEY BOUNCE	OK	6590 N-
1607.MEMORIES OF U/ SOFT WINOS	PAE	2761 N
1608.NIGHT WID/STARSTUD(WILLIE LEWIS)	PAE	2895 N-
1609.MUSIC HALL RAG/ DOWN HOME RAG	PAE	2896 N
1610.SPRING SONG/HONEYSUCKLE ROBE	PAE	2921 N
1611.SPRING SONG/HONEYSUCKLE ROSE	PAE	2921 N-
1612.JUST U JUST ME MY GUYS COME BACK	PAE	3000 N
1613.SOMETIME I'M HAPPY/ KING PORTER	VI	25090 E+
1614.JINGLE BELLS/SANTA CLAUS COMIN	VI	25145 E+/N
1615.GOOD BYE/SNADAM	VI	25215 N/E
1616.GOODBYE/SNADAM	VI	25215 E
1617.ALEX RAGTIME BAND/RIFFIN AT RITZ	VI	25445 E/N-
1618.JAM SESS/SOMEBOY LOVE ME	VI	25497 E
1619.DONT B THAT WAY/ 10'CLOCK JUMP	VI	25792 E+
1620.SING SING SING PTS 1&2	VI	25796 E+
1621.LET SONG OUT HRT/FEELIN HI & HAPPY	VI	25840 E

AUCTION MINIMUM BID 50c AUCTION

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125 LA SALLE STREET
NYC 27 NY

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BEVY GOODMAN CONT.

1522. ORMER IN ME/WHY YA MAKE FALL VI 25846 E+
1623. SAVING MYSELF FOR U/DONT WAKE HRT VI 25867 E
1624. FLAT FOOT FLOGGIE/BIG JOHN SPECIAL VI 25871 E
1625. NEVER KNEW/ SWT SUE VI 26039 N-
1626. NEVER KNEW/ SWT SUE JUST U VI 26089 E+
1627. BACK GOES 2 TWN/WHISPERING VI 26130 E+
1628. & THE ANGELS SING/SENT 4 U YESTERDAVI 26170 V+/-N
1629. HOME IN CLOUDS/CUCKOO IN CLOUDS VI 26175 E
1630. MOON SLOW/DINAH VIC 25398 N-/-N
1631. MOON GLOW/DINAH VIC 25398 E+
1632. T 4 2/RUNNIN WILD VIC 25329 N
1633. NAKE BELIEVE/BL ROOM VIC 26088 N-
1634. WHERE DR WHEN/ DING DONG DADDY VIJ 1128 N

GDDDRICH SILVERTOWN QUARTET

1535. LIT GYPSY SWT-RT/CRADLE CAROLINE CO 1142 N
1636. BL SHADOWS/ PALS JUST PALS CO 26130 N-
1637. WEARY RIVER/ WEDDING BELLS CO 1743 N-

EARL GOODWIN

1638. THAT WEAKNES NO/ WOULDNT B BLUE BWY 1131 E
GOOSE CREEK GULLY JUMPERS
1639. LET ME CALL U SWHERT/MUSKAKATUCK SUP 2639 V+
GDRDON COUNTY QUARTET

1640. WLK IN KINGS HIGHWAY/BEYON BLOS CO 15713 N
GRAY GORDON DRCH

1541. LET MESLEEP 2NITE/ANNABELLE BB 10010 N-/-E
1642. ANNABELLE/LET ME SLP 2NIGHT BB 10010 E+
1643. SELL YR CARES 4 A SNG/BL ITALIAN W BB 10132 N
1644. AINT U ASHAMED/ I LOVE ME BB 10591 V+/-N
1645. I AN AMERICAN/ GENTLEMEN OF JURY BB 10783 N
1646. GENTLEMAN OF JURY/ I M AMERICAN BB 10783 E
1647. FERRY BOAT SERE/COULD MAKE U CARE BB 10819 N
1648. PRETTY LIT PEASANT/LOOKING 4YESTERDBB 10828 N
1649. HEAR MUSIC/DANCING DN DIME BB 10873 N-
1650. AUTUMN ON CAMPUS/CUTTIN CALSS BB 10897 N
1657. YANKEE DODDLE P/KERRY DANCE BB 10942 N
1652. ELOISE. SCRAF DANCE BB 10993 N-
1653. WHO DO I LOVE/MAKE BELIEVE BB 11138 N-
1654. CNT GT DUT MIND/Y'RE SD DESIRABLE VI 26200 E-
1655. ESPECIALLY 4 U/RUMPEL STILTS KIN VI 26295 E/+
1656. LINGRING ON YR DOORSTEP/FUNNY BT MEVI 26350 E
1657. WERE KNG OF FOREST/DING DONG WITCH VI 26357 N-
REX GDRDON ACES

1658. CRAZY RHY/DUSKY STEVEDORE CH 15533 E
GDRMAN'S SINDODGERS

1659. CANT BELIEVE IN LV/HOW U LIKE CHNG 744 E
RDSS 3DRMAN DRCH

1660. SLEEPYTIME GAL/NEVER KNEW CD 516 E-
1661. CHERIE LOVE U/ VALENCIA CD 613 E+

FRED & GERTRUDE GOSSETT
1662. GO TIMES PAST & GONE/ GO BURY ME CD 15596 N
GOTHAM COLLEGIANS

1663. MORE IM IN LOVE W U/STEIN SONG OK 41402 N
1664. MORE IM IN LOVE W U/STEIN SONG OK 21402 E+

GOTHAMS FAVORITES
1665. WANG WANG BL/FOUND ROSE DEVILS G RE 935 E
1666. SAY WITH MUSIC/SWEET LBY RE 9130 E+

GOTHAM TROUBADOURS
1667. LANE IN SPAIN/CORNADO NITES DK 40791 E+

1668. WHERE MY MEYER/WALKIN ON AIR DK 40927 N
1669. DREAM KIBBES/SHADY NOOK DK 40939 N
1670. SUNSHINE/ CHLOE DK 40992 N

TOM GOTT & BAND
1671. CANT WRITE WOROS/ I LIVE LOUISA CR 3156 V+

1672. APOLOGIZE/SHINE HARVEST MOON CR 3192 V
RONALD GOURLEY

1673. 1/2 DOZEN WHAT NOTS/TALE OF WOODS PANE 26009 N-
TEDDY GRACE

1674. 1/2 DISPOSESSES BY U/ IM SO LOVE OE 1419 E
1675. NEVER LET U CRY/ TAKEN A FANCY DE 1602 E/-N

1676. CRAZY BL/ LOVE ME OR LAVE OE 2050 E-
1677. MONDAY MORN/OWN HEARTED BL OE 2128 E

1678. ARKANSAS BL/ BETTY & OUPREE OE 2602 E
1679. MAMA DOO SHEE/DOWN HOME BL DE 2603 E+

1680. LET HER B LOVE/ LEFT ALL ALONE OE 3203 E
1681. LOVE U MUCH TOO MUCH/THUNDER IN HRTDE 3203 E

1682. LONESOME GAL TWN/BOYS BKROOM OE 3428 N-/-E
1683. HATE GO HOME ALONG/SING OE 4363 E

PERCY GRAINGER
1684. RAMBLE ON LOVE PHS 1&2 CO 1398 N

ALLEN GRANT
1685. SENSITIVITY/GRAMERCY SQ. OE 664 E+

BOBBY GRANT
1686. NAPPY HEAD BL/LONESOMEATLANTA BL PM 12595 N
CODY GRANT & SOX WILSON

1687. KEEP HANO OFF MOJO/ GO U OUTY VO 3121 E+

BOBBY GRAVELLE

1688. MEMORIES OF U/NEW STAR JVN RU 241 E+
CLIND ROSEVELT GRAVES & HIS ROOTERS

1689. NEW YORK BL/GUITAR B OGIE PM 12820 V
M. FERNAND GRAVEY

1690. FELIX THE CAT/SWEETIE ON RADIO COE 19139 E
KITTY GRAY & HER WAMPUS CATS

1691. SWINGOLOGY/POSIN VO 3859 N-
1692. MY BABYS WAYS/ GETTIN AWAY VO 4121 N-

1693. MY BABYS WAYS/ GETTIN WWAY VO 4121 E
LAWRENCE GRAY

1694. WHOLE DARNED THING/LEAVE IT THAT BR 4775 N
GREEN BROS. NOVELTY BAND/GLANTZ NATE

1695. T FOR 2/SOMEBODY LOVES ME ED 51418 E-
JOE GREEN

1696. WONDER WHY/ GET BLS WHEN RAIN CAMEO 3804 E
SONNY GREER

1697. SLEEPY BABOON/K.C. CABOOSE KP 354 E
1698. SAT NITE FUNCTION/ BEGGARE BL CO 2833 E-

1699. SATURDAYNITE FUNCTION/BEGGARDS CD 2833 G+
JOYCE GRENFELL

1700. 2 CHARACTER STUDIES/USEFUL & ACCEP HMV 8930 N-
BOBBY HACKETT

1701. SINGIN THE BL/ CLAR. MARN COA 2171 N-
1702. DRMS COME TRUE/J.A. BALL VO 4047 E/-

1703. LISTEN MOCKING BRD/TURKEY GO3BLER VI 40019 N-/-E
WALTER HALE

1704. BARNEY GOGGLE. I LOVE ME LABELLE 1518 E
HALFWAY HDISE DANCE DRCH

1705. N.O. SHUFFLE/SQUEEZE ME CO 541 V+
FRED HALLS ROSELAND DRCH

1706. FOREVER W. U/PUMP SONG/DAVID HARRIS RML 159 E
JAMES HALL

1707. COAL MAN BL/ MY JIVIN WOMAN VO 4231 N/+E
1708. COAL MAN BL/ MY JIVIN WOMAN VO 4231 E+

1709. INT GONNA RAIN NO MO'/MUSIC MAKER GE 5271 E
WENDELL HALL

1710. MY NEW YORK/THE BEGGAR CO 1287 E+
1711. SUNRISE/SPEEDY BOY/BEN SELVIN) CD 1341 N

1712. RIDIN HIGH/ BIG BOY BL DE 1163 E+
1713. ROCKIN CHAIR SWING/HUNDRESQUE DE 1190 V+/-N

1714. BABY SAY ITS SO/ I AME USED TO BE DE 1281 E
1715. LITTLE THINGS COUNT/ U & ME OE 1863N-

1716. LONESOME & SORRY/ WHAT GOOD GDDP PE 14616 E
1717. JINGLE JANGLE/ LETS GET LOTS PHIL 77 E

1718. GLORY OF LOVE/LETS SING AGAIN VO 3235 E
1719. BOSTON TEA PARTY/ SWEET MISERY OF VO 3278 E+

HAM GRAY
1720. JESSE JAMES BL /MAMA DONT ALLO VO 3375 E
GEORGE HAMILTON MUSIC BOX MUSIC

1721. SUN SHOWERS/FEELIN LIKE MILLION VI 25602 E
1722. LIKE BUY DREAM/ MILLERS DAUGHTER VI 25606 N-/-E

1723. PAINT IN SKY/ BORN TO LOVE VI 25611 N-
1724. GONE W DAWN/ OLD MAN MOON VI 25617 N-/-E

CHARLES W. HAMP
1725. DWN WHERE SUN GOES/ ROSETTE CD 1487 N

1726. MY SIN/ HI HO EVERYBODY HI HO CO 1792 N
1727. JR./U MOTHER & MINE CO 1392 N

1728. LAUGH CLDWN LAUGH/BK IN DWN VO DK 41046 N
1729. SO CONFY/PICKIN COTTON DK 41094 N-

1730. AVALON TOWN/ SITTING ON STARS OK 41176 N
1731. SPELL OF THE BL/ MY KINOLO LOVE OK 41213 N-

RICHARD HAMPTON DRCH
1732. HANGIN GARDEN GATE/SINGIN BATHTUB PAAM34021 N/-N-
LIONEL HAMPTON

1733. DINAH/SHADES OF JADE(RM CHP NORGHMV KU 3550 N-
1734. SUNNYSIDE OF ST/ MOOD THAT IM IN HMV 8639 N

1735. STOMPOLOGY/ MY LAST AFFAIR HMV 8651 N-
1736. 4 OR 5 TIMES/ FOUNO NEW BABY HMV 9130 N

1737. MARTIN EVERY BLOCK.CANT GET HMV 9152 N
1738. STP. JIVIN THE VIBRES VI 25535 N-

1739. BUZZIN W BEE/WHOA BABE VI 25575 E+
1740. RHY RHY/ CHINA STP VI 25586 E+

1741. SUNNYSIDE OF ST/ KNOW U KNOW VI 25592 E
1741A. STOMPOLOGY/SWG GUITARS(QT H.C.F.) VI 25601 N-

1742. STOMPOLOGY.SWING GUITARS (" " ") VI 25601 E
1743. DRUM STP/CONFESSIN VI 25658 N

1744. DRUM STP/CONFESSIN VI 25658 E+
1745. SURRENDER OEAR/PIANO STP VI 25666 E+

1746. AFTER U GONE/ BABY WANT U PLEASE VI 25774 E+
1747. EYBODY LOVE B/COULONT TAKE IT VI 25682 N-

1748. JUOY/OBJECT AFFECTION VI 25699 E
1749. SUN WILL SHINE/ U MY IBEAL VI 25771 N-

1750. SHOE SHINNERS ORAG.WOOD 4 SWING VI 26011 E+

LIONEL HAMPTON CONT

1751. RING DEM BELLS. MUSKRAT RAMBLE VI 26017 E/-V
1752. RING DEM BELLS. MUSKRAT RAMBLE VI 26017 E-

1753. HIGH SOCIETY/ WT-HITS ON PARADE VI 26209 V/-V+
1754. WIZZIN THE WIZZ/DENISON SWING VIC 26233 N-

1755. JUMPIN JIVE/MEMORIES OF U VI 26304 E+
1756. CAN GIVE U LOVE/JOHNNY GET HORN VI 26343 E+

1757. 12TH ST RAG/1NCH COMIN HOME VI 26362 E
1758. GIN FOR XMAS/HEEBIE JEEBIES ARE VI 26423 N

1759. 4 OR 5 TIMES. FOUNO NEW BABY VI 26447 N-
1760. HAVENT NAMED IT YET/DN MY WAY FROM VI 26476 E+

1761. SINGIN THE BL/ DINAH VI 26557 N/-V+
1762. SAVE IT PRETTY MAM/ FLYING HOME VI 26595 N

1763. CENTRAL AVE BOKN/JACK BELLBOY VI 26652 N
1764. MARTIN EVERY BLOCK/CHARLIE WAS S VI 26739 N-

1765. MARTIN EVERY BLOCK/CHARLIE WAS SAL VI 26739 E+
1766. ALTITUDE. NEARLY LOST MY MIND VI 27315 N-

1767. FIDDLE DEE DEE/BOUNDOING AT BEACON VI 27364 N
TOMMY HANDLEY

1768. TONSKY GRT SOUNTER SPY/THAT MAN CO 2303 N-/-E
1769. HAV U SEEN MY CHICK/ON SARAH DH COE 1519 N

HANDY'S DRCH OF MEMPHIS
1770. OLD TWN PUMP/SWT CHILD CO 2417 E

1771. BUNCH OF BL.MOONLIGHT BL CO 2418 E-
1772. LIVERY STABLE BL.THE 'JAZZ'DANCE CD 2419 E

1773. OLE MISS RAG/HOOKING CDW BL CO 2420 E
1774. SNACKY BL. FUZZY WUZZY RAG CO 2421 E+

HANDY'S MEMPHIS BLUES BAND
1775. MUSCLE SHOAL BL.LIT GREY SWTH DVA 5001 E

1776. MUSCLE SHOALS BL/SHES MEAN JOB PM 20112 V
W.C. HANDY'S DRCH

1777. ST LOUIS BL.HIGH SOCIETY PHIL 81 E
1778. WAY DWN SD WHERE BL BEGIN/LOVELESS VS 8152 E+

PHIL HANNA
1779. BESAME MUCHO/MY HEART TELLS ME DE 4432 N-

1780. WHEN THEY ASK BOUT U/RY RIVER ROSEGE DE 4435 N-
1781. U MAY NOT REMEMBER/FULL ON FURLOU DE 4445 N

1782. FLOW ON FURLOUGH/ U MAY NOT REMEM DE 4445 N
GEORGE HANNAH

1783. SETTING SUN BL. HURRY HOME BL VO 1047 N-
HANNAH'S HOT SHOTS

1784. MY HANDY MAN/WHY SHOULD I BB 6414 E-
HANNAH DANCE BAND

1785. WANT TO B HAPPY.TEA 4 TWO CO 3592 E-
LED HANNDON B B'WAY BELLHOPS

1786. UNDER HARLEM MOON.LETS PUT OUT CR 3387 E
1787. UNDER HAR LEMMN/ LETS PUT OUT CR 3387 V+

ANNETTE HANSHAW
1788. THAT U BABY/ BIG CITY BL CO 1812 E

1789. MEAN TO ME/PRECIOUS LIT THING DVA 2859 E-
1790. WITH U/JUST CANT BE BOTHERED DK 41397 N

HAPPINESS BOYS
1791. ETIQUETTE BL. WHERE DID Y GET VI 21797 E

THE HAPPY FOUR
1792. CLIMBING UP GOLDEN STAIRS/COME & CO 15225 N

1793. COME & DINE/CLIMBING UP STAIRS CO 15225 E+
THE HAPPY GANG

1794. CARRY ON/ALWAYS BE AN ENGLAND BB 10891 N
DIAMOND LIL HARDWAY

1795. BAKC IN COUNTRY/U KNOW I KNOW DE 7193 E
HAPPY HARRY HARDENS MUSETTE DRCH

1796. WOODPECKERS BBING/TAVERN WALTZ DE 3130 N
1797. WOODPECKERS SONG/TAVERN WALTZ OE 3130 N-

1798. KARLSTAO BALL/MATES WALTZ OE 3564 N
1799. THE ZOOPAH/BRING OUT BRONW JUG OE 3621 E

1800. ALL PALS TOGETHER/TITANS TAVERN OE 3650 N
1801. TITINS TAERN/ALL PALS TOGETHER OE 3650 N-

1802. KEEP HOPIN AURORA/ OE 3741 N/-V
1803. KEEP HOPIN/AURORA OE 3741 N

1804. AURORA/KEEP HOPING OE 3741 E+
1805. ONLY PLAY CONCERTINA/LOLLIPOP SONG OE 4110 N

(ABOVE RM CHP 6 GR)
1806. FLIGHT OF BEE/MUSIC BOX OE 4296 N/-E

1807. FLIGHT OF BEES/MUSIC BOX OE 4296 E+
1808. LETS PACK/ELBOW SONG OE 4322 N-

1809. LETS PACK/ELBOW SONG OE 4322 E+
1810. RATHER STAY HOME/LOVERS KNOT OE 4376 N-

LANE HARDEN
1811. HARD TIME BL.CLAIF OESTERT BL BB 6242 N-

GLENN HARDMAN
1812. TIGER RAG/OLD GREY BONNET CO 35221 E/-N

1813. PICAOL Y JIVE/ ST INBLING CO 36273 N/-E
MARLOW HARDYS ALABAMIANS

1814. SONG OF BAYOU/GA PINES CO 2034 N
DDIS HARE

1815. THRU GLASS CHAMP/OIONT REALLY COE 1896 N-

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE RECORD CHANGER
125 LA SALLE STREET
WV 27 NY

AUCTION MINIMUM BID 50c AUCTION

EDDIE HARKNESS ORCH		
1816. SMETHING BOOT ROSE/LAST NITE ORND	VI 21493 V-	
HARLEM FOOTWARMERS		
1817. OLD MAN BL. ROCKIN IN RHY	OK 8869 E+/G	
HARLEM HAMFATS		
1818. FEEL LIKE MILLIONAIRE/BAD LUCK MAN	DE 7245 E/N-	
1819. WHO DONE IT/SHES TRICKIN ME	DE 5274 N/E	
1820. DONT TEAR CLOTHES/U DRINK 2 MUCH	DE 7310 E/N-	
1821. DONT TEAR CLOTHES/U DRINK 2 MUCH	DE 7310 E+	
1822. TOOOLE OO BL/U GOT SATISFIED	DE 7406 E/N-	
1823. RATHER B W U/TIMES A WASTIN	DE 7454 E+	
1824. WHY DONT U DO/SALES TAX ON IT	DE 8650 E-	
HARLEM HANNAH & HER HOT BOYS		
1825. GUT WHAT TAKES TIME/EASY RIDER	BB 5059 E	
HARLEM HOT SHOTS		
1826. BREEZE/MARCH WINDS APRIL SHOWERS	IMP 17499 N	
HARLEM SERENADERS (KARDOOS)		
1827. DAY DRMS/LETS HAVE PARTY	VS 6004 N-	
HARLEM STOMPERS		
1828. MONKEY SWING/UNDERSTANDING MM	DE 7600 E	
1829. JAMMIN IN GA/SERENADE JITTERBUG	DE 7616 N-	
1830. MOUTHFUL O JMA/CALL FREAKS	VS 6012 N-	
HARLEM WILDCATS (KARDOOS)		
1831. SCOT SONG/BOOM M I DOIN	VS 6015 N-	
1832. CHOURS OF SONG/ SING	VS 6021 N-	
HARLEM HARLEY & BAND		
1833. BEST ENER DID/ HOLD IT MEAN BABY	DE 7492 E	
1834. LIFE GOES ON/MAMA COME HOME	DE 7505 V-	
1835. KITCHEN MECHANIC BL. ITS U TAUGHT	DE 7574 E+	
1836. ONLY PASSION/ THE BO DE OO DE DO	DE 7603 N	
1837. BO DO OO DE O/ MY ONLY PASSION	DE 7603 N-	
HARMONY DISC RECORD (NO ARTIST LISTED)		
1838. WHISTLER & HIS DOG/ANY RAGS	HA 64 V+	
1839. ITS BOT LI FAOED FL/LUV LAST BEST	HA 327 E+	
1840. AOLD LANG SY E/OLD DOG SPORT	HA 436 E+	
1841. DUBLIN RAG/L OVE IT	HA 940 E+	
1842. ITS NICE TO B NICE/ALEX RAG 3ND	HA 1032 V+	
RICHARD HAROLD		
1843. VARY DEAR/SWEET BIRD	CO 15426 N-	
1844. FISHERS MAID/BATTLESHIP MAIN	CO 15586 N	
HARPER BROTHERS		
1845. ORGAN PLAYED TWILITE/MOONLIGHT ON	BR 4874 E	
BILLY HARBUR		
1846. WHERE U WORKA JOHN/BABY COOKS	BR 3408 E	
HAM TREE HARRINGTON		
1847. TALKIN WRONG/CANT COME IN	VD 15015 N	
1848. TALKIN WRONG MAN/CANT COME IN	VD 15015 E	
1849. SWT GA BRWN/ROUND YOUNG LADIES	VD 15045 N-	
PAT HARRINGTON		
1850. JUST GIRL MEN 4GET/LOVE EVERYONE	DE 3779 N	
1851. JUST GIRL MEN FORGET/LOVE EVERYONE	DE 3779 E	
1852. MONTMARTRE ROSE/ WHEN I LOVE LOVES	DE 3828 N	
1853. MONTMARTRE ROSE/ WHEN ONE U LOVE	DE 3228 N-	
HARRIS BROTHERS TEXANS		
1854. LOUISIANA THATS HM/GUT BUCKET SK	BR 4644 E	
ACE HARRIS ORCH		
1855. HURLY BURLY/ WHO	VO 3864 E	
1856. RHY BOUT TOWN/ WRD LED TO ANOTHER	VD 3935 N	
DAVID HARRIS		
1857. RADIO MAN/ ORN DBOY	NML 1074 N	
1858. LONESOME CLOCK/ TRY MY WHISKEY	BB 8138 N-	
CLARENCE HARRIS		
1859. LONESOME CLCK/ TRY MY WHISKEY	BB 8138 N/E	
DAVID HARRIS		
1860. WHOSE IZZY IS HE/MAN EVRY TIME	NML 1075 N	
1861. PUT AWAY RAY/HARD HEARTED HANNAH	NML 1104 E+	
1862. DMS/OLD PAL (HUGH DONOVAN)	NML 1118 E+	
1863. MY KID WHEN WE SWTH(C. RICHARDS)	NML 1119 E+	
1864. SLEEPYTIME GAL/LOVE BABY(MELODYM)	NML 1143 E+/N	
FRANK HARRIS		
1865. HEAD NEATH ROSES/ORN BIG PARADE	CO 666 V+	
GEORGE E HARRIS		
1866. GWN SO USED TO U.BL HVN FOR ME	CO 15543 N	
HARRY HARRIS		
1867. AINT GONNA RAIN/LAZY OASIES	NVL 1091 E+	
JACK HARRIS ORCH		
1868. DESERT STAR/PLAIN JANE	HMV 5435 E	
MAMIE HARRIS		
1869. WHATS MATTER NOW/ U GET MAD	PE 101 E	
MARY HARRIS		
1870. HAPPY NEW YEAR/ NO XMAS BL	OE 7804 E+	
MARION HARRIS		
1871. CROSS EYES PA/LOVEY CAN BKK	BR 2494 E	
1872. HEY HEY HEE HEE/ JEALOUS	BR 2622 E	
1873. 2 FOR TWO/ BL HEE GOT ME	BR 2747 E+	
1874. OOPS MY SWEETIE DO. CANT REALIZE	BR 2807 E+	

MARION HARRIS CONT.

1875. WHEN U & I WERE 17/NO ONE	BR 2836 E	
1876. NEVER LET ON ONE/ JAZZ VAMPIRE	CO 3328 N	
1877. GONNA DO IT IF LIKE/SILVER LINING	CO 3367 E	
1878. NOBODY'S BABY/NOBODY WHERE	CO 3433 E	
1879. BEALE ST BL/MEMPHIS BL	CO 3474 N	
1880. HAUNTING BL/NOBODY LIEO	CO 3646 E	
1881. WHEN I HEAR THAT JAZZ BND PLAY	VI 18398 E	
1882. MAMM VS CHOC. SOLDIER/(STERLING T)	VI 18493 E+	
1883. MMAMYS CHOC SOLD/(STERLING TRIO)	VI 18493 E+	
1884. AFTER U GONE/GLAD I CAN MAKE CRY	VI 18509 E	
1885. DID U MEAN IT/ MAN I LOV	VI 21116 E	
DITIS HARRIS		
1886. U'LL LIKE LOVIN/WALKING BL	CO 1442R N	
PHIL HARRIS		
1887. RATHER LISTEN TO EYES/LV TAKE ORDER	BE 564 N-/E	
1888. RATHER LISTEN TO EYES/LOVE TAKE	DE 564 E	
1889. CONSTANTLY/WHAT LIKE BOUT SO	OK 3583 N/E-	
1890. WANNA BE BRAT/ RHUMBA JUMPS	VS 8204 N/E+	
1891. SMOKE SMOKE SMOKE/CRAWDAD SONG	VI 202370 N	
1892. CAN TELL SHES FRM DIX/LAZY RIVER	VO 3419 E+	
1893. JELLY BEAN/NOBODY	VO 3420 E+	
1894. JAMMIN/SOUTHERN HOSPITALITY	CO 3533 E+	
1894. DEVIL & DEEP BL SEA/DRKTRWN STRUT	VO 3565 E-	
SISTER HARRIS		
1895. DONT MESS W ME/CAN HAVE MY MAN	PE 12045 V+	
WYNONIE HARRIS		
1896. SMDA PLAYS #S/FEEL OLO A COMIN	KI 4276 E	
1897. 3000 MORNING MR BL/ GOOD ROCKIN	KI 4210 E+	
JOE HARRISON ORCH		
1898. IM WILD/ VALENCIA	MAD 1503 V+	
MARION HARRISON		
1899. CARIBBEAN MOON/ HONEY LOVE	BS 2055 V	
HARRYS MELODY MEN		
1900. SW CAORDION MAN/NEVER SEE MAGGIE	BYW 1051 V+	
1901. 2GETHER/RAMONA(SOUTHERN PLAYERS)	BYW 1159 E	
1902. WONDERFUL U/SONNY BOY(MIDNITE RAM)	BYW 1208 E	
1903. MAYBE WAS WDE/RAINBOW SOUND	BYW 1225 E	
1904. ARMS ARE OPEN/SHY VIOLETS(VARSITY)	BYW 1234 E-	
HARRYS TAVERN BAND		
1905. TAVERN WALTZ/BARTENDER POLKA	BB 10896 N-	
1906. FRENES/SAINE OLO SHILLEL	BB 10811 N-/E	
1907. WINDMILL TILLIE.AMERIC THE BEAUT	BB 10935 E/N	
1908. SAX A FUN/ OUCK SOUP	BB 11006 E	
1909. SAX A FUN/ OUCK SOUP	BB 11006 E+	
1910. BLANQUITA/ FLOWER OF MEZICO	BB 11038 N	
1911. 1912. HOLLA LAY/ HOT PRETZELS	VI 26239 E	
CLYO HARTS ALL STARS		
1913. THATS THE BL/ WHATS MATTER NOW	CMS 6013 E+	
CLYO HARTS HOT 7		
1914. DEE DEES ONCE/LITTLE BENNY	SV 598 E	
JIMMY HART & HIS MERRYMAKERS		
1915. TEENY WEENY/ AFTER THINKIN IT OV	BB 8793 N-	
1916. TEENY WEENY/ AFTER THINKING OVER	BB 8793 N/E	
HART SISTERS		
1917. HONEY LU/ WAKE UP LIT GIRL	CO 3606 N-	
FRED HARTLEY ORCH		
1918. MEDITERRANEAN CON/AUTUMN LEAVES	COE 2743 N-	
(ABOVE RM CHP NO GRV)		
GEORGE HARTMAN ORCH		
1919. JAZZ ME BL. TTN ROOF BL	KY 601 N-	
1920. MUSKRAT RAMBLE/DIGA DIGA DO	KY 602 N-	
AL AND BOB HARVEY		
1921. WE LIKE ELIZA/WHOOOPS WE GO AGAIN	COE 1888 N	
GEORGIA HARVEY		
1922. SWT SOMETHING/WHAT COULD B SWEET	BS 14135 E/N	
LILIAN HATCHER		
1923. SOUVIEN TOUJOURS/ JE SUIS COMME CA	OOF 166504 E+	
1924. CHRISTELS LIEO/ HEURIGEN LIEO	OOG 11524 E	
1925. MIR IS HEUT SO MILLIONAR ZU MUT	PAU47340 N-	
1926. FANTASY FRM BLK ROSES/2DAY IM HAPPY	PAE 2207 E/N	
1927. SERAIT CE UN REVE/VILLE O'AMOUR	PAF 85129 E	
1928. FAVORITE STROY 182	UNIV. 7505 E-	
WILLIE HATCHER		
1929. SO UNKIND/ THERE MEAN TO ME	BB 8003 N	
HAVANA NOVELTY ORCH		
1930. WANA INES/ LAOT PLAY MANDOLIN	VI 22597 E+/E	
HAWAIIAN CHITARRE O'ETTO		
1931. CLEO CELESTE/O SOLOE MID	CO 14707 N	
COLEMAN HAWKINS		
1932. FLYIN HAWK/DRIFTING ON REED	DAVIS 8250 E	
1933. JAMMERKLAHT/INOJAANSCH JACHTOUCH	DE 42164 E	
1934. CHICAO /MEDITATION	OUTCH DE 9017 V+	
1935. STRANGE FACT/SOMETHING GONNA GIVE DUDE	42127 E	
(ABOVE HR CRK)		
1936. FANTASIE/ EEN VREM FEIT	DUTCH DE 42127 E-	

COLEMAN HAWKINS CONT.

1937. STRANGE FACT/SMILES	OEE 6445 E+	
1938. WANNA GO BACK HARLEM/SOMETHING	DEE 6502 E+	
1939. SHEIK RABY/BLUE HEAVEN	HMV 2094 E+	
1940. AVOLDON/BLUE MOON	HMV 8388 N	
1941. STARDUST.SWINGIN EM DOWN	HMV 8420 E+	
1942. SWT GA BRWN/OUT NOWHERE	HAVE 8812 E	
1943. ONLY HAVE EYES FOR U/S'WONDERFUL	KY 609 E-	
1944. BEAN AT MET.MOOD FOR LOVE	KY 610 E	
1945. FLAME THROWER/NITE & DAY	KY 611 E	
1946. CATTIN AT MEYNOTE/IMAGINATION	KY 612 E	
1947. SHANTY IN SHANTYWN/BEYOND B HORZ	KY 622 E	
(ABOVE HR CRK)		
1948. PASSIN IT AROUND/ROCKY COMFORT	OK 6284 E	
1949. SERE TO SLEEPING/ BEAUTY/4GIVE A FL OK	6347 N-	
1950. DAY U CAME ALONG/ JAMICA SHOUT	PAC 1685 E+	
1951. HEARTER BL/ OL'MAN RIVER	PAE 1766 E+/E	
1952. SUNNYSIDE ST/AIN'T GOTNOBODY	PAE 1825 E	
1953. LADY B GOOOO/ LULLABY	PAE 2007 N-	
1954. LOST IN FOG/HONEYBUCKLE ROSE	PAE 2041 E+	
1955. RIDIN THE RIFF/ FLAT ROCK	SAV 583 E+	
1956. HOW DEEP OCEAN/STUMPY	SG 28102 E+	
1957. CRZY RHY. GET HAPPY	SG 28104 E	
1958. U GO TO HEAO/I MEAN U	SDN 3027 N	
1959. JAMICA SHOUT/ HRTBRK BL	UHCA 55 N	
1960. HONEYBUCKLE ROSE/CRAZY RHY	VIC 26219 E+	
ERSKINE HAWKINS ORCH		
1961. MADLY IN LOVE W U/MISS HALLELUJAH	BB 7810 E+/E	
1962. WEARY BL/ KING PORTER STP	BB 7839 E	
1963. SWINGIN ON LEONC AVE/NO SOAP	BB 10292 E+	
1964. GABRIEL MEET DUKE/WHISPERS GR	BB 10671 E+	
1965. MONITE STROLL/FINE & MELLOW	BB 10709 E	
1966. DOLIMITE/2 MNY DRMS	BB 10812 E+	
1967. 5 O'CLOCK WHISTLE/SWT GA BRWN	BB 10854 E+	
1968. AFTER HOURS/ SONG OF WONADEER	BB10879 E+	
1969. PUT SELF IN MY PLACE/ NORFOLK FERRY	BB 10932 E	
1970. NONA/ KNOW SECRET	BB 10979 N-	
1971. SPOIN/SOFT WINOS	BB 11001 E	
1972. KEEP COOL FOOL/ NO USE SQUAWKIN	BB 11049 E+	
1973. RIFFTIME/2NITE U BELONG TO ME	BB 11161 E	
1974. BLUE SEA.LOVE U TRULY	BB 11419 E	
1975. SO LONG SHORTY. WRAP U TROUBLES	BB 11485 E+	
1976. JUMPIN IN JULEP JOINT/ BICYCLE BOUN	BB 11547 N	
1977. KNOCK ME A KISS/TAINT NO GOOO	BB 11564 N-	
1978. KNOCK ME A KISS/ TAIN'T NO GOOO	BB 11564 N-	
1979. KNOCK ME A KISS/ TAIN'T NO GOOO	BB 11564 E	
1980. BEAR MASH BL/ DONT CRY BABAY	BB300813 N	
1981. CHERRY COUNTRY BOY	BB300819 N	
1982. CANT ESCRE FRM U/TILL REAL THING	VO 3280 V+	
1983. SHADOW OB DOUBT/SADNITE HARLEM	VO 3289 E+	
1984. DEAR OLD SOUTHLAND/WAY OWN SWNEE	VO 3567 N-	
1985. FOUND NEWBABY/ RED CAP	VO 3668 E	
1986. SEE U IN DRMS/ ILL GET AONG	VO 3689 E	
1987. LOST IN SHUFFLE/ LET ME DAY DRM	VO 4007 E-	
WALTER HAWKINS		
1988. RAB BL/ SNATCH IT & GRAB IT	PA 12814 N-	
CARL HAWORTH		
1989. GET BL WHEN RAINS/WILLOWS	CO 1502 N	
1990. BLUEBERRY LANE/FINDERS KEEPERS	CO 1589 N	
FAT HAYDEN		
1991. 000 000 BL/ BROWN SKIN GAL BEST	DE 7614 N-	
1992. VOO DOO BL/BROWN SKIN GAL IS BEST	DE 7614 N-/E	
1993. VOO DOO BL/BROWN SKIN GAL	DE 7614 E+	
CLIFFORD HAYES LOUISVILLE STOMPERS		
1994. CAREFOOT STP/BYE BYE BL	VI 21489 N	
1995. BLUE TROMBONE STP/CLER CLUB STP	VI 38011 E+	
EDGAR HAYES		
1996. KNOW NOW/ SO RARE	BR 2495 E+	
1997. QUEEN ISABELLA/ SHINDIG	BR 2540 E+	
1998. OLO KING COLE/ BARBARY OCAST BL	BR 2574 N-	
1999. SO RARE/ LOVE ME OR LEAVE ME	OE 1444 E	
2000. SWINGIN IN PROMISED LAND/ LEST LOVEDE	1665 E+/E	
2001. SWHEART/ BLUE SKIES	DE 1684 N/E	
2002. SOPHISTICATED SWING/FUGITIVE FR MADE	1748 E+/N	
2003. QUEEN ISABELLA/ OLO KING COLE	DEAU 1460 E+	
MILTON HAYES COMEDY MONOLOGUES		
2004. MEANDEERING OF MONTY # 16&17	COE 4509 N	
ROLAND HAYES		
2005. GO OWN MOSES/ BY NA BY	VO 21002 N-	
DICK HAYMES		
2006. PUT ARMS AROUND ME/4 FIRST TIME	DE 18565 E+	
JOE HAYMES ORCH		
2007. SISTER KATE/THATS PLENTY	VO 3307 E+	
2008. SHOULO 1 ST LOUIS BL	VOE 21 E+	
EDGAR HAYES ORCH		
2009. EOGAR STEPS OUT/ CARAVAN	OE 1338 E+	
210. NI WIDE HANOSME/SATAN TAKES HOL	DE 1382 E	

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BILLY HAYS DRCH			FLETCHER HENDERSON DRCH			WDDY HERMAN		
2011.SWTHRT LANE/MY ANGEL	OK	41074 N	2089.DRIFTWOOD/LUV HAS WAY	PE	14271 E	2165.DONT CRY CHERIE/LOVELINESS 7 LOVE	DE	3874 N
2012.SWTHRT LANE/MY ANGEL	OK	41074 N-	2090.DREMY WABASH FLWS/MAYTIME	RE	9684 V	2166.BL IN NITE/ DRMS ON ME	OE	4030 E+
2013.DOIN RACCOON/CANT GET ENUFF O U	OK	41137 N-	2091.SENSATION/ FIDGETY REET(PW LAM)	UHCA	21 N	2167.ROCKIN ORMBORT/ROSE O'OAY	OE	4113 E
2014.OOIN RACCOON/CANT GET ENUFF OF U	OK	41137 N-	2092.COME ON COOT/ PLAY THAT THING	UHCA	79 N-	2168.HAPPENED IN OXIELAND/	OE	TEST E+
2015.MY SUGAR & ME/ SWT VA ROSE	VI	40056 N-	2093.TIGER RAG/ U RASCEL U	VS	6016 N	HARRY HERSHFIELD		
2016.OO U BELIEVE/GOT HAVEMAMA NOW	VI	40113 E+	2094.BLUE RHY/ SUGAR FT STP	VS	8052 E	2169.ABE KABBIBBLE BALL GRE/KABBIBBLE	CO	2907 E
LENNIE MAYTON DRCH			2095.LOW DWN BAYOU/SOMBODY STOL GAL	VS	8053 E	MILT HERTH		
2017.TIL CLOUDS ROLL BL/ MAKE BELIEVE	MGM	30001E-	2096.MALINDAS WED DAY/ SWT MUSIC	VI	22775 E+	2170.GMADY LOVE/STAN TAKES HOLIDAY	OE	1445 E/V
MARY HEALY			2097.MONRISE ON LOWLND/FOOL 4 LOVING U	VI	25297 E	2171.THATS PLENTY/DIPSY DOODLE	OE	1553 E+/N
2018.HAPPEN B IN LOVE/GOT EYES ON U	CO	35365 E+	2098.ALWAYS B IN LOVE/ JUNGLED NERVES	VI	25317 E	2172.BIG DIPPER/BEI MIR BIST OU SHON	OE	1612 N/E+
2019.OWN ARGENTINA WAY/HEAR RHAPSODY	OK	5864 N-/E	2099.WHERE THERE U,ME/OO U LOVE ME	VI	25334 E	2173.JAZZ ME BL. SISSY	OE	1727 N-
2020.ILL SEE U AGAIN/WHAT THERE TO SAY	OK	6002 E+	2100.SING SING SING/ SHOE SHINE BOY	VI	25375 E-	2174.CAMPBELL ARE SWINGIN/POPCORN MAN	DE	1736 E+
2021.WOT CHER/ANY IRON	OE	8687 E	2101.JIM TOWN BL/CAN DEFEND ON ME	LI	25379 E-	2175.FLAT FOOT FLOOJIE/LONEY LIT TOONEYDE	DE	1800 E+
HEERMANN TRID			2102.CHARLESTON CRAZY/ U GOT TO GET HOT	VO	14726 E	2176.TON TRUMPET/3 BLIMO MICE	OE	1816 E+
2022.ARA BESQUE IN E MINOR/ARABE IN G	BR	4229 E+	2103.NEW KIND OF MAN/ MEANEST KIND BL	VO	14880 E	2177.EGYPTIAN ELLA/ SHOOT LIKKER TO ME	DE	1868 N-
HORACE HEIDT DRCH			2104.WORDS/ COPENHAGEN	VO	14926 E	2178.GOBBLIN IN TEEPLE/JUMP JUMPS HERE	DE	2227 E+/E
2023.MILLER DAUGHTER MARIE/GONE W WIND	BR	7913 E+	2105.QUEER NOTION/ CAN U TAKE IT	VO	2583 V	2179.WHISTLER & DOG/ ANNABELLE	OE	2336 E
2024.HOT LIPS BEELS OF ST MARVS	BR	7916 E	2106.CHRI COLUMBUS/ BLUE LOU	VO	3211 E	2180.EH. CENTURY ORW ROOM/SHOEMAKERS	OE	2572 E
2025.GUMBAW DRMS/O MARIE O MARIE	BR	7920 N/E	2107.GRANO TERRACE SW/STEALIN APPLES	VO	3213 E+	2181.EVYBODY LOVES BABY/SPOIER & FLY	OE	2632 N-/E
2026.NATURAN THING TO DO/ MOON GOT EYES	BR	7927 E-	2108.STELIN APPLES/ BIG CHEIF OE SOTA	VO	3213 E	2182.PEACH TREE ST/BOY SCOUT IN SWITZ.	OE	2907 N-
2027.LOVE U IN DRMS/BUGLE CALL RAG	BR	7981 E	2109.NAGASAKI SUGAR FOOT STP	VO	3322 E+	2183.DWN SOUTH(T.GRACE)/DAROANELLA	DE	3284 E
2028.SHENANIGANS/GOLO MIN IN SKY	BR	8021 E	2110.WHA CHA CALL EM/ BLAZIN	VO	3323 E+	2184.AKVL SHORUS/CORN SILK	DE	3704 N-
2029.SAIL ALONG SILVERY MON/ROSALIE	BR	8028 E+	2111.RHY OF TAMBOURIN/WEARIN ME DWN	VO	3497 E+	2185.TOV PIANO MINNET/PLAY PLAY TINA	DE	3740 E/N
2030.FALL IN LOVE W/HOWOJA LIKE LOVE	BR	8073 E+	2112.GRT CAESARS GHOST/ STAMPEDE	VO	3534 E	2186.JESSIE/FRIENDLY BLERN POLKA	OE	3757 N-/E
2031.HEIGH HO.TAKE U HOME KATHLEEN	BR	8074 E	2113.POSIN/ IF U EVER SHOULD LEAVE	VO	3627 V+	2187.NAOICKY/PRETTY LIT BUSYBOOY	DE	4180 N-
2032.GUESS RIGHT W H H I&Z	BR	8075 E+	2114.CHRIS & HIS GNG/ALL GDS CHILLUN	VO	3641 E	EDDIE HEYWOOD		
2033.TI PI TIN/SHACK IN BK HILLS	BR	8087 E	2115.LET ER GO/ WORRIED OVER U	VO	3713 E	2188.CONTINENTAL/ HEYWOODS BOOGIE	VI	202664 N/E
2034.GYPSY TOLD ME/ BEWILDERED	BR	8092 E+	2116.U IN LOVE W LOVE/IF ITS LAT THING	VO	3850 E	HIGH STEPPERS		
2035.SHADOWS ON MOON / WHO ARE W TO S	BR	8096 N-	2117.SING U SINNERS/LAUGHING BOY	VO	4125 E/N-	2189.CRAZY PEOPLE/ IS I IN LOVE	CR	3314 E-
2036.JOHN PEEL/DONKY SERE	BR	8107 E	2118.SAVING MYSELF FOR U/LITTLE THINGS	VO	4154 E+	HILDEGARDE		
2037.WHERE H WE MET 4FORE/LOVELIGHT	BR	8110 E/V+	2119.DONT LET RHY GO HEAD/MOTEN STP	VO	4180 E+	1290.LILI MARLENE/MY HRT SING	OE	23348 N-
2038.LET ME WHISPER/THIS TIME REAL	BR	8121 N	2120.SLUMIN ON PK AVE/	VO	TEST E+	2191.SIGH BY NITE/CAB SONG	OE	23473 E
2039.LIT LAOY MAKE BEL/WHO OO U THINK	BR	8125 E+	2121.WHATS STORY/ LET ER GO	VOE	129 E+	ALEX HILL		
2040.MY MARGARITA/OST(PICTURE LABEL)	BR	8129 E+	HORACE HENDERSON DRCH			2192.STOMPIN EM OKN/ TACK HEAD BL	BR	80034 E+
2041.RIOIN GLORY TRUMPET/SUGAR BL	BR	8162 E+	2122.DO RE MI/ FLINGIN WHING DING	PAU	7463 E+	2193.FUNCTIONIZIN/AINT IT NICE	VO	2826 E-
2042.FIGRO/BESIDE MONLIT STREAM	BR	8175 E+	2123.AINTCH GLAO/ONCE UPTON TIME	PAE	1717 E	2194.LETS HAVE JUBILEE/ ONG OG PLOW	VO	2848 E
2043.DARONELLA/ GD OLD SUMMERTIME	BR	8248 E+	2124.O BOY IM IN GROOVE/ KITTY ON TOAST	VO	5433 E+	(ABOVE: RM CHP 1/2 "IST SIDE)		
2044.CANT B LOVE/ SING FOR SUPPER	BR	8257 E+	2125.SHUFFLIN JOE/ GOT RHY	VO	5518 E	BERTHA CHIPPIE HILL (LOUIS)		
2045.BAO 2 B YOU/LOVELAND IN WINTER	BR	8273 N-	2126.CHLOE/CHLOE(GOHN KIRBY ORCH)	OK	5632 N/E +	2195.PRATT CITY BL/GO TIME FLAT-HRS OVIDEND RECORD N-		
2046.LETS STOP CLOCK/LITTLE SIR ECHO	BR	8309 N-	2127.DO RE MI/ GINGER BELLS	OK	5978 N	2186.GA MAN/ TROUBLE IN MIND	ME	61270 E
2047.OAWN OF NEW DAY/PENNY SERE	BR	8313 N/E-	ROSA HENDERSON ASS. BY FLETCHER H.			2197.GA MAN/ TROUBLE IN MIND	OK	8312 E-
2048.STRANGE ENCHMENT/SENT SNOWICH	BR	8343 E	2128.AFTERNOON BL/I NEED U	CO	3958 N	B CHIPPIE HILL W R.M. JONES WIZARDS		
2049.BEER BRREL POLKA/PIZZICALI POLKA	BR	8354 E	2129.WONT BE LONG NOW/EVERY WOMANS BL	VO	14682 E+	2198.SPORT MODEL MA/OO DIRTY BL	OK	8473 E-
2050.ILL GET BY/SPOSIN	BR	8368 E+	HENRY HENDERICKSON'S LOUISVILLE SERENADERS			(ABOVE: RM CHP 1/2 "IST SIDE)		
2051.SUNRISE SERE/HOW WARM IS WEATHER	BR	8372 E+	2130.BUFFALO RHY/ ON BEACH W U	VI	22749 E	JUD HILLS MOROCCO DRCH		
2052.BOOM/ WHISTLING IN WILD WOOD	BR	8379 N-	2131.WITHOUT THAT GAL/ NEVER	VI	22750 E/V	2199.U KNOW(LAUGH NOVELTY)/LONESOME	GE	3211 V-
2053.BACK TO BACK/POURED MY HRT IN SONGBR	BR	8393 E+/E	ME HENKE PIAND SOLDS			PEGGY HILL		
2054.LETS MKE MEMORIES/MOON LOVE	BR	8414 N/E	2132.LAY BE GOOD/ HENKE STP	CI	100 N-	2200.IDA/ DINAH	VI	4004E N
2055.ORTFIN DWN RIVER/18TH CENTURY ROOMBR	BR	8450 E+	RAY HERBECK			2201.OADBY B CARFUL/NOBODY CARES	VI	40134 N
2056.CAN I HELP IT/ LAST NITE	CO	35250 N-	2133.CALL CANYON/MOON OVE MADISON SQ	CO	64 N-	RUBY HILL		
2057.MO WALRZ/ NAUGHTY WATZ	CO	35425 N-	2134.SEPT SONG/ IT NEVER WAS U	VO	4551 N-	2202.LULLAY/LEAVIN TIME	CP	10052 E+
2058.WAY CABALLERO/FRIENDLY TAVERN POLKA	CO	36006 N-/E	2135.HOME IN CLOUDS/ ROSE WAH SQ	VO	4876 N	2203.ANY PLACE HANG HAT/COME RAIN SHINE	CP	10055 E+
2059.HUT SUT SONG/ WAY U LOOK AT ME	CO	31638 N	2136.HRT KEEPS CRYING/GD MORNIGN	VO	5115 N-	TEDDY HILL		
2059A.GOLDNE GATE/WONDERFUL WEDDING	VI	21310 N-	2137.ROMANCE/O DEAR WHAT MATTER BE	VO	5197 N-	2204.HARLEM TWISERT/BIG BOY BLUE	BB	6908 N/E
2060.D NT WANT SET WLO/MAMA	CO	36295 N	2138.LIL BOY LOVE/ ONE LOOK AT U	OK	5675 E	2205.CHINA BOY/ U& ME THAT USED OT B	BB	6941 E
FLETCHER HENDERSON			2139.SHADOWS ON SANO/ITS 8 O'CLOCK	OK	5818 E+	(ABOVE: RM CHP ND GR)		
2061.HOP OFF/MUST HVE MAN'S WAY BRCSTRS	BR	4119 E-	2140.SENT IMENTAL ME/MOON FEEL RIVER	OK	5840 E	IGNACE HILSBERG		
2062.OO DOODLE OOM/ DICTY BL	CO	3995 E	2141.TISS ME OR U OATTA OET OUT/ TIME	OK	6111 E+	2206.LCVES DELIGHT/ MUSIC BOX	BR	4098 N-
2063.SOMEBODY LOVES ME/CHINATOWN	CO	2329 E-	EVELYN HERBERT			RICHARD HIMBER		
2064.SWT & HOT/ FOUND WHAM WANTED IN	CO	2414 E	2142.MOTHER/SILVER MOON	VI	20995 E-	2207.WHOS THEME SONG I&Z	DE	3578 E+
2065.BL IN MYHRT/ SUGAR	CO	2559 E	2143.LOVER COME BACK TO ME/ ONE KISS	VI	2188 3 E-	2208.FCR WANT OF STAR/RELUCTNAT ORAGON	OE	3895 E
2066.BUZ IN F/CASA LOMA STP(CASALOMA)	CO	2615 G	AL HERMAN			2009.KNOG WHY. KISS POLKA	OE	3896 E
2067.TALK OF TWN/ NAGASAKI	CO	2025 V	2144.THUGHT TO OIE/ I&Z	CO	1230 N-	2210.WHOS THEME SONG I&Z	RY	1795 E+
2068.HOP OFF/ SNAG IT	CO	25673 E+	WDDY HERMAN			2211.HAPPEN BE IN LOVE/ BTWN U & M2	RY	1812 E+
2069.NEW KING PORTER/CAN U TKE IT	CO	35671 E+	2145.LOV FR 5TH AVE/STARDUST ON MOON	DE	1385 E	2212.ROLLIN HOME/ NITE ON DESERT	VI	24662 E
2070.HOT & ANZIOUS/COMIN AN GOIN	CO	35840 N	2146.DONT U KNOW AR CARE/DOUBLE ON N	DE	1397 N-/E	2213.TAKE WALK ROUND BLK/FUN B FOOLED	VI	24680 E
2071.AFTER U GONE/STAROUST	CR	3093 E-	2147.TWIN CITY BL/LAUGHING BOY BL	DE	1801 N-	2214.AVALON. T FOR 2	VI	24750 E
2072.WRAPPIN IT UP/LIMEHOUSE BL	DE	157 E	2148.GHOST TO TOWN/ GET OFF HIGH H	DE	2376 E+	2215.JUNE JAN/ EVRY BREATH I TAKE	VI	24811 E
2073.SHANGHAI SHUFFLE. MEMPHIS BL	DE	158 N/E	2149.BIG WIG WIGWAM/WOODCHPOERS BL	OE	2440 N/E-	2216.ZING WENT STRINGS/ LULL O B*WAY	VI	24868 E
2074.BIG UHNS SPEC/HAPPY AS DAY LONG	OE	214 N	2150.BLS UPSTAIRS/BL DWN STARS	DE	2508 E+	2217.KISS ME GDNITE/GRINGOLA	VI	25073 E
2075.TIDAL WAVE/DWN SO CAMPMEETING	DE	213 N	2151.CASBN BL/ FAREWELL BL	DE	2582 E	2218.WORD OF WARNING/ TOP YOUR HEAD	VI	25119 E
2076.WILD PARTY/RUG CUTTERS SWING	DE	342 N/V+	2152.DBLAS BL/ RIVER BED BL	DE	2629 E/N	2219.SOMETHING TO REMEMBER/MY FOOLISH H	VI	25128 E+
2077.HOTTER THAN ELL/LIZA	OE	555 E-	2153.LOVE W CAP U/ STILL BLBRIO SINGS	OE	2558 N	2220.FEEL LIKE FEATHER/ U HIT SPO	VI	25189 V
2078.THEN ILL B HAPPY(EDDIE PEABOY)	OE	3625 V+	(ABOVE RM CHP I GRV)			2221.RATHER LEAO BANO/BEHINO ME SATAN	VI	25243 E+
2079.NAGASAKI/OECCA TEST (REO VINYL) OF A COLUMBIA	N-		2154.BIG MORNIGN/ JUMPIN BLUE	OE	2664 N/E	2222.TORMENTO/EVERY ONCE WHILE	VI	25293 E
MASTER			2155.LOVE ME/ROSETTA	OE	2728 N/E-	2223.HEAVY OATE/ WOULO U	VI	25298 E+/V
2080.GRET CAESARS GHOST/	DEE	TEST E+	2156.FOR TONITE/DOWN IN WRITING	OE	2762 N	2224.ME & THE MO ON/MONITE BL	VI	25365 E
2081.ROSE ROOM/	OE	TEST E+	2157.IM COMIN VA/MIONITE ECHOES	OE	2817 E+	2225.WORLD IS MINE/ PICTURE ME W U	VI	25392 E+
2082.SWT TOOTH SAY WANNA/MALINDAS WEOO	HMV	4911 E+	2158.MY TURN NOW/CHANGING WORLD	OE	2914 E	2226.CHAPEL IN MNLIGHT/ U EVERYTHING SWTVI	25441 E+/E+	
2083.U CAN DEPENO ON ME/ JIMTOWN BL	HMV	8647 N-	2159.RHUMBA JUMPS/PEACE BROTHER	OE	2939 E	2227.THUR COURTESY OF LOVE/ WINTERTIME	VI	25443 E
2084.SING SING SING/GRANO TERRACE RHY	HMV	8649 N	2160.ITS BLUE WORLD/WOULO JA MIND	OE	2970 N	2228.TWINKLE LIT STAR/WHERE U BEEN	VI	25457 E
2085.OO U OONT U LOVE ME/WHERE THERES	HMV	8654 E+	2161.OO I LOVE U.THANK U STAS	OE	2971 N	2229.TILL CLOCK STPIKS 3/SO MANY MEMORIES	VI	25645 E
2086.LIVERY STABLE BL/HARLEM OANCE	PAE	2283 E+	2162.PICK A RIB/ SW SI SI	OE	2979 E+	2230.SAIL ALONG S MOON/GOLO MINE IS SKY	VI	25738 E
2087.OLO BLK JOES BL/31ST ST BL	PAT	36042 V	2163.ON ISLE OF MAY/EAST SIOE KICK	OE	2993 N	2231.PARAOE OF BANOS I &Z	VI	25754 E
2088.SWANNE RIVER BL/SHAKE U FEET	PE	14208 V	2164.UNTILL TOMORROE/GBYE NOW	OE	3745 N-			

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RICHARD HEMER

2231. PARADE OF BANDS 112 VI 25754 E
2232. STILL A LOVIN' MOTHER NATURE SINGS VI 25888 E
2233. PARADE OF BANDS 3A4 VI 26007 E+
2234. MINUET IN JAZZ/ WAR DANCE WOODEN VI 26011 E
2235. U CALL IT MADNESS/PYRAMIDING SWAN VI 26142 E
2236. SWI HIGH/JEANNIE SWING OUT VI 26146 E
2237. BLAME IT ON LAST AFFAIR/PROMISE U VI 26177 E+
2238. OUR BIG LOVE SCENE/AFTER SUNDOWN VO 25259 E

EARL HINES

2239. GRAN PIANO BL/ BLUE NITES BB 6744 N-
2240. BEAU KOO JACK/GO LIT BAD LIT U BB 7768 N-
2241. INDIANA/ G.T. STP BB 10391 E
2242. AFTER ALL BEEN 2 U/ME & COLUMBUS BB 10467 E
2243. RIFF MEDLEY/ X Y Z BB 10531 E
2244. ROSETTA/ GLAD RAG DOLL BB 10555 N
2245. CHIL CF DISORDERE BRAIN/ BODY & BB 10642 N
2246. NUMBER 19/B.W. ST LOUIS BL BB 10674 N/E

(ABOVE: RM CHP 3 GR)

2247. LITELY & POLITELY/ DEEP FOREST BB 10727 E
2248. HRT BEATS FOR U/ GATOR SWING BB 10763 E+
2249. CALL HAPPY/ BL BECAUSE OF U BB 10835 E/V
2250. JELLY JELLY/FALLING FOR U BB 11065 N
2251. JERSEY BOUNCE/ SALLY WONT COME BACK BB 11126 N-
2252. FATHER JUMPS/ JINNEY MAN BB 11535 E+
2253. 2ND BALCONY JUMP/STOMP Y MONDAY BL BB 11567 E+
2254. DOWN SHELTERING PALMS/LUV ME TONITE BR 6403 E-
2255. ROSETTA/ CAVEFISH BR 6541 E
2256. JULIA/ BLUE BR 6872 E
2257. BLUE JULIA/ BR 1796 E+
2258. MONDAY OATL/ 57 VARIETIES (RYL HL) CO 2800 E-
2259. LOVE ME 2NITE/SHELTERING PALMS CO 35877 N-
2260. ROSETTA/ ODEO I DO (SP DISK JOCKY) CO 39260 N
2261. RIDIN' & VIN. INDIANA HMV 9375 N-
2262. THATS FLENTY/SWI GA BRWON OE 182 E-
2263. FAT BABES/KAPLE LEAF RAG OE 218 E-
2264. JAF SANOMAN/ JULIA OE 654 E+/V
2265. BURLING OVER/ BLUE OE 714 E
2266. ROSETTA/ MOTEN SWING (ANDY KIRK) DE 3517 E
2267. OH HIGH LIFE/JUST TOO SOON HRS 11 N
2268. OFF TIME BL MONDAY DATE (PW LAM) HRS 19 N-
2269. STCWAYWY/PANTHER RAG (PW LAM) HRS 20 N-
2270. LL IN THIRDS/ CHIVES IN THIRDS HRS 21 N
2271. CANT BELIEV U IN LOVE/ RHY SUNDAY OK 6250 N
2272. CANT BELIEV U IN LOVE/ RHY SUNDAY OK T8T E
2273. MONDY DATE/CAUTION BL OK 8832 E
2274. FEELING IN FALLING/ SQUEEZE ME SG 28109 E
2275. MELANCHOLY BABY. SUNKY SIDE ST VI 27562 N
2276. MADHOUSE/DARKNESS VO 3379 E+
2277. INSPIRATION/ HONEYSUCKLE ROSE VO 3586 E/E-
2278. SWINGIN OWN/ ARE MY DREAMS VO 3392 E+
2279. PIANOLOGY/ FLANY OODLE SWING VO 3501 E
2280. CONITE SWT ORMS/PLEASE BE KINO VO 4008 E+/E

JOHNNY HODGES

2281. PASSION FLOWER/GOIN OUT BACK WAY BB 300817 N
2282. PASSION FLOWER/GOIN OUT BACK WAY BB 300817 N
(ABOVE: RM CHP 10 GR)
2283. GOIN OUT BACK WAY/PASSION FLOWER BB 300817 N-
2284. PASSION FLOWER/ GOIN OUT BACK WAY BB 300817 E
2285. JEEPS BL/RENOZOU W RHY CO 37837 N
2286. MOON ROMANCE/ LOVE HAS FADED OK 5940 N-
2287. SAILBOAT IN MLITE/MANHATTAN JAM VR 586 V
2288. IF U WEPE MY PLACE/ LET SONG OUT VO 4046 E+/V
2289. BOOJY WOOLY/SIPPI DREAMBOAT VOX 4849 N

BILLIE HOLIDAY

2290. LOWDOWN GROOVE/GLOOMY SUNDAY OK 6451 N/V
STANLEY HOLLOWAY
2291. NEGRO PREACHER/ JARSON OF PUOOLE CO 2093 N/E+
ERNIE HOLST

2292. ANSWER MY HRT/MKE HAY NILE SUN BB 5209 E+
2293. THERES NOTHING ELSE 2 OO/LOVE IN BB 5577 E+
HOOSIER HOT SHOTS

2294. BONT CHANGE HORSES/BROKE MY HEART OE 4442 E+
2295. HOOSIER STP/OKVILLE TWISTER ME 13325 E+
2296. LIKE BANANAS CUZ NO BNS/IOA ME 60456 E+
2297. OAKTOWN STRUTTERS, NORDYS CWHT ME 60753 V
2298. WHERE U GOIN HONEY/TRUE WHAT SAY ME 60951 N-
2299. TAKE BALL GAME/BYE BYE BL ME 61051 E/N-
2300. AINT SHE SWT,BIBO ON BAMBOO ISLE ME 70851 E

CLAUDE HOPKINS ORCH

2301. EVVBOY SHUFFLE/ MARGIE BR 6916 E+/E
2302. MANDY/MONKEY BUZ BR 1976 E+
2303. DO U THINK OF ME/ KING PORTER BR 2120 E+
2304. ANYTHING 4 U/ 2 SIDES (ROYAL BL) CO 2665 V
2305. SHADE OLO APPLE TREE/KING PORTER DE 184 V+
2306. WHO/ JST ME OE 185 E-

CLAUDE HOPKINS ORCH

2307. SWTH D MINE/ WALKIN THE DOG DE 270 E
2308. MONKEY BUZ/ ZOZIO DE 674 N-
2309. JUNE NIGHT/CHURCH ST SOBAIN BL DE 1286 E
2310. MY GAL GAL/ 3 LIT WOROS VO 3692 V

DOC HOPKINS

2311. FATE OF BATTLESHIP MAINE/GA ROSE DE 5945 E+
2312. FATE BATTLESHIP MAINE/ GA ROSE DE 5945 E

LIGHTNING HOPKINS

2313. SPINNING MOON/ IDA MAY GOLD STAR 613 E+

LENA HORNE

2314. SQUEEZE ME/ U GO TO HEAD BW 819 N
2315. BEALE ST/ JOE TURNER BL (NBC CHAMBER) VI 27543 E+
2316. AT HAGERS B/E ST LOUIS (I.B.C CHAMBER) VI 27544 E+
2317. WHERE OR WHEN/MAN I LOVE VI 27818 E
2318. ILL WIND/ STORMY WEATHER VI 27819 N/E
2319. MAD ABOUT BOY/WHAT THIS THING VI 27820 N

DAN HORNBSBY

2320. SHELBY CLEASTER. STORY OF C.G. CARNEDO 15321 N
2321. BABY PRAYER/ SORRY I MADE U CRY CO 15578 N

JOE HORSE & HIS MILKMEN

2322. RIVERBOAT SHUF/SHAKE IT & BRK VR 553 E
HOT CLUB OF BUENOS AIRES

2323. ANYTHING B LOVE/ STARDUST VIAR 1218 N

HOTEL PENN. MUSIC

2324. SHOULD I. SINGIN IN BATHTUP OD.AMER.36C24 N
2325. IF U NCT KISSIN ME/LIKE MAKE OD.AMER.36105 N
2326. SING SOMETHING SIMPLE/ BB WAS OD.AMER.36U34 N
2327. WITH GUITAR/ HAPPINESS OVER HILL - OK 41430 N
2328. AGAIN BEFORE PART/STEIN SONG VE 2120 E/E-

HOTSYS TOTSYS GANG

2329. DIGGA DIGGA DO/DOIN NEW LWOWN BR 4014 E-
2330. CADULONT IF I WANTED/ OLD GIRLS NEWBR 4112 E
2331. SINCE U WENT AWAY/THE MOOCHE BR 4122 E-
2332. OUT WHERE BL BEGIN/FUTBRISTIC RHY BR 4200 E

WILMOTH HOUDINI

2333. RESISTING TEMPTATION/ ETHIOPIAN WARPE 763 E
BOB HOWARD

2334. WHAT U MEAN TO ME/ COPPER COLOPEO DE 990 E
2335. U JST LIT OIFF/ SPRING CLEANING OE 1195 E+
2336. FAN MY BROW/UPRECIOUS TO ME DE 1293 E+/N
2337. TAKE KEY LOCK U UP/PENNYWISE LB OE 1372 E
2338. SOLTHERN CASEY JONES/ DAPPER DR DE 1958 N/E
2339. SWT EMALINA/ON REVIVAL OAY OE 2263 N
2340. TELL BY LOOKING EYES/BUNDLE OF L' DE 2356 E/V+
2341. KEEPIN OUT MISCHIEF/BETTER COME BACKE 2730 E

EDDY HOWARD

2342. SAY IT/ MONETS IN MIGHT CO 35471 E+
2343. WOULONT B LOVE/ORCHIDS 4 REMEMB CO 35558 E-
2344. JEALOUS/ HOW DEEP OCEAN CO 35747 E+
2345. MEAN TO ME/OR HWE I CO 35868 E+
2346. EXACTLY LIKE U/WRAP TROB ORMS CO 35915 E+/E
2347. DO I WORRY/MYSISTFR & I CO 36074 E+
2348. SOME MUST WIN/ ITRIO CO 36183 N-
2349. WNT OUT WAY/ YOURS CO 36393 F
2350. STILL W SHT/HARBOR OF DREAMS CO 36330 E+
2351. MISS YOU/ 2 IN LOVE CO 36432 E/N
2352. TO EACH HIS OWN/CARELESS MAJ 1070 E
2353. GETS LATE EARLY/SENT REASONS MAJ 1071 E
2354. LYNN/LAST GDBYE/ (REO VINYL) MAJ 1673 N
2355. MISSOURI WALTZ/MY BEST TO U (R V) MAJ 1074 N
2356. THERE IS NO BREEZE/BLESS U MAJ 1089 N-
2357. WANT THANK FOLKS/ TOO MANY TIMES MAJ 1105 N
2358. MIDNITE MASQUEREO/MY ADOPE HAC MAJ 1117 N
2359. DEAREST SANTA/XMAS SONG MAJ 1173 N/E
2360. BLUE HEAVEN/TUNE FOR HUMMING MAJ 1177 N/E-
2361. LOVE TALES/LASSUS TROMBONE MAJ 1178 N

FATSO HOWARD

2362. ALL OF ME/ U RASCAL U VE 2517 V

LESLIE HOWARD

2363. JST GILR MEN 4GET/MARY OF MINE HOM 606 E-
2364. WONDER WHOS KISS/HONE/MON/HELLO BABY/ GOOBYE MY LAZY LOVE VO 3357 E
JOE HOWARD
2365. NONEYMOON. BLOW SMOKE AWAY BR 4340 E
ROSETTA HOWARD W HARLEM HAMFATS

2366. ROSETTA BL. IF U A PIPER OE 7370 E
2367. IT U TURN/ LETS FALL IN LOVE DE 7410 E+

'USON DE LANGE ORCH

2368. NEVER KNEW. KNOW U KNOW BR 8090 N-
2369. ONE I LOVE BELONGS/ON ALAMO BR 8156 E
2370. MLOUES NITE OFF/ SOPHIS SWING MA 103 E
2371. STARDUST. BUGLE CALL RAG MA 125 E-
2372. MINT JULEP/ GHOST GOES TWON VO 525 E+

ARMOND HUG

2373. WILDOFLOWER,RAG/GRIL OF DRMS CP 987 N-

SPIKE HUGHES ORCH

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

LUKELELE HUGHES

2377. FARMER TOOK ANOTHER LOAD/ MISS MY VO 15073 N-
HELEN HUMES & ALL STARS

2378. BETTER GIVE THAN RECEIVE/ SEE SEE AL 126 N-
2379. WORRIED WOMAN BL/ BLK CAT BL OK 8467 N

HARRY E HUMPHREY

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

HUMPHRIES BROTHERS

2382. SWT BUCH DAISIES/WHAT MADE WILDCAT OK 45501 N
ALBERTA HUNTER

2383. BOOGIE WOOGIE SWING/ WONT LET DWN BB 8485 N
2384. PARTICULAR MAN/GIMME ALL LOVE U GOTCO 14470 F

2385. SHARPIN THE BL. ILL SEE U GO DE 6444 N/E-
2386. AGGRAVATIN PAPA/ COME ON HOME PM 12013 V+

2387. CHIRPIN TH BK/ SOMEONE ELSE TAKE PM 12017 V
2388. WEAR OFF MIND/ MISTREATED BL PM 12043 V

2389. EXPERIENCE BL/GAD N LONELY BL PM 12065 E-
2390. ILL FORGIVE U/LGSE MYSELF IN LA. VI 20497 E+

2391. DOWN RITE NOW/ BRAND NEW WAY LOVE VI20651 E+
HUNTER & JENKINS

2392. LOLLIPOP/ MEAT CUTTIN BL VO 2613 E/N
IVORY JOE HUNTERS BAND

2393. BAD LUCK BL/ TAVERN SWING PAS 609 E+
MISSISSIPPI JOHN HURT

2394. GOT BL CANT SATISF/LOUS COLLINS OK 8724 V+
INA RAY HUTTON ORCH

2395. GOTTA HAVE U LOVE/HANDFUL OF STARS CO 119 N-
2396. MAKE ME KNOW IT/ 5 O'CLOCK WHISTLE CO 132 N

2397. MADELAINE. SINNER KISSED AN ANGEL ELI 5007 E+
2398. EVERYTHING LOVE/MADE ME L U ELI 5008 N/V

2399. AT LAST/WHATS GOOD OFMIGHT OK 6335 E
PAT HYDE & HER SWING MUSIC

2400. WEATHE MAN/WHAT HARLEM IS TO ME PAE 294 E+
HYLTON

2401. YOURE BLASE/ HOLO MY HAND BR 6328 V+
2402. CANT WE MEET AGAIN/LIT MISS MUFF BR 6595 V+

2403. GLOW WORM/ DWON SOUTH BR 6926 E-
2404. OIKAH/ ELLINGTONIA OE 189 E

(ABOVE:IM PRESSIONS OF LOMABROAD, T.D. LOUIS, CROSSBY ETC)
2405. HYLTON STP/ ST LOUIS BL OE 190 E+

2406. RHAPSODY IN BL. 142 OE 442 N-
2407. SHADOW WALTZ/WALTZING IN ORM OE 481 E+

2408. BLK L RHY. TEMPLE BELLS OE 1324 E+
2409. HYLTON STP/ST LOUIS BL DE 3239 E+

2410. DARLING OF GUARDS/LEADER OF END HMV 5023 E-
(ABOVE: PM CHP 1 GR)

2411. DANCING ON CEILING. B SENTIMENTAL HMV 5923 E/E-
2412. LAUGHING MARINETTE/LIFT FINGER VI 22067 V

2413. ORGAN TWILIGHT/PAT ON BACK VI 22434 E+/V
2414. KINING HORSES/SLEEPY TOWN EX VI 22619 E+

2415. F U CANT SING SHISTLE/SITTIN ON GATEVI 22693 E+
2416. ALPHINE MIKIAN/SOLOIER ON SHELFI 22697 N-

2417. BELIEVE IN U/ TIME ALONE WILL VI 22926 V+
2418. LAUGHING MARIONETTE/LIFT FINGER VI 25010 E

2419. SHE SHALL HAVE MUSIC/RAIN COME OWN VI 25275 E
2420. MY IST THRILL/MOANII VINNIE VI 25294 V

2421. MAY U TROUBLE B LIT/ MAKE U WHIST VI 25330 E+
2422. BOLERO. VIENNA CITY DRMS VI 25533 N

H HYLTON SISTERS

2423. TILN ROOF BL/ THREE LIT MAOS VS 8071 E
BERTHA IUAHO

2424. GRAVEYARD LOVE/RITE EYE WRONG KHOLOC 14355 E
INDIANA HOTLE BROADCASTERS

2425. WH OAY DONE/LEANDER(LAKESHORE O) CH 15186 E-
ROBERT INGLEZ ORCH

2426. CHIQUITA BANANA/COCKATOO PAE 2183 E
ROBERTO INGLEZ ORCH

2427. VEM VEM/ CHI BABA CHI BABA PAE 2254 N-
2428. OUR LOVE STORY/SCOTTISH SAMBA PAE 3259 N

2429. WONFUL SMETHING/CHANT JUNGLE BR 4506 E
(ABOVE: FR CRK 1/2")

INK SPOTS

2430. TAINT ROOYS BUZ/FEETS 2 BIG OE 817 N/E
2431. OLO JOE HITTIN JUG/ CHRIS COLUMBUS DE 983 N-

2432. STIN AT SAVOY/KEEP AWAY FRM OORST DE 1036 E-
2433. WHEN SAM GOES TWN/WHIS U BEST EVY DE 1870 E+

2434. BROWN GAL/ PORK CHOPS & GRAVY OE 2044 N/E-
2435. KNOCK KNEFO SAL/ DIONT CARE- OE 2286 E+

2436. FUNNY EVERYONE BUT ME/JST 4 THRILL OE 2507 N-
2437. RING ME OWN/ADDRESS UNKNOWN OE 2707 E

2438. GIVE HER MY LOVE/ MT PRAYER DE 2790 E-
2439. DONT WANT B/M/LESS U DE 2841 E

30X 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

INK SPOTS CONT.

2440. WHAT CAN I DO/SWALLOWS 2 CAPSTRAND	DE	3195 E+
2441. MAYBE/WHISPERING GRASS	DE	3250 E
2442. OLD MAKE U CARE/NEVER SMILE AGAIN	DE	3346 E+
2443. WE THREE/GREATEST MISTAKE	DE	3379 E+
2444. JAVA JIVE/DO I WORRY	DE	3432 E+
2445. PUTTIN' & TAKIN'/IM ONL Y HUMAN	DE	3468 E+
2446. TAKE LETTER MISS BRAN/RING TELPH	DE	3226 E+
2447. WELL MEET AGAIN/U LK 4 ROMANCE	DE	3656 E
2448. WHAT GD WD IT DO/HEARTACHES BEGIN	DE	3720 E
2449. SO SORRY/STILL W/D SWHT	DE	3806 E+
2450. DONT WANT SET WLD/HEY DOC	DE	3987 E+
2451. IS IT SIN/SIN TELL LIE	DE	4112 E+
2452. FOO-GEE/ DONT LEAVE NOW	DE	4303 E
2453. ILL GET BY/SOMEDAY MEET U	DE	18579 E
2454. SWEETEST DREAM/	DE	TEST E
2455. ASK ANYONE WHO KNOWS	DE	TEST E
2456. WE THREE (2456.)	DE	TEST E
2457. NOT SAME OLD ME (2457.)	DE	TEST E
2458. INTO EACH LIFE RAIN MUST FALL	DE	TEST E
2459. UNTILL PEARL THING COMES ALONG	DE	TEST E
2460. COVER WATERFRONT/	DE	TEST E
2461. JUST FOR ME	DE	TEST E
2462. MAKING BELIEVE	DE	TEST E
2463. WASNT MEANT FOR LOVE	DE	TEST E
2464. FEETS TOO BIG	HMV	TEST E
2465. SWINGIN ON STRINGS	HMV	TEST E

INTERNATIONAL CONCERT ORCH

2466. SWEDISH WEDDING MARCH/NORW. BRIDAL	VI	19453 N-
2467. DO U LUV ME/ U R GOING 2 B MINE	VI	L6 E+
2468. PARÉE/HERE I COME	VI	20394 E+

INTEPNAT. GNAL RHYTHM BOYS

2469. LOVERS LAND/ARMY HOSTESS	DK	16006 N-
2470. RED HEAD/BEER MUG	OK	16008 N-
2471. PED HEAD/BEER MUG	OK	16008 E
2472. DAUGHTER DARLIN POLKA/7-11 POKA	OK	16017 E+
2473. DAUGHTER D POLKA/7 KUM 11 POLKA	OK	16017 E
2474. JOKER POLKA/OFF & ON POLKA	OK	16019 N-
2475. BAR & GRILL POLKA/TRIPLES POLKA	OK	16021 N-

SEX IRVING

2476. DANCE HENRY/THERE OFF	RY	1797 E+
2477. RHAPSODY IN BL, 1 & 2	HA	422 E+

ITALIAN NATIONAL BANO OF CHIETI

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

BURL IVES

2480. WEE COPPER/RIDDLE SNG/CCWBYS LMENT	CO	36733 E+
2481. HOW WHERE IM GOIN/NO MY LUV/PIERCED	CO	36734 E
2482. BETTY FROM PIKE/OL SMOKY/P GRAY	CO	36735 E

JACK & LESLIE

2483. THINK WOT U DUN/NOW U GONE	DE	5623 N-
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JACKSON'S SAXOPHONE DANCE ORCH

2484. I LUV ONLY U DEAR/BY BY BLKBD	RO	205 E-
2485. DELGRES JACKSON & CABIN BOYS	OK	7396 E

CLOUDY/CARELESSLY

2486. FOOIE JACKSON ORK	VO	2784 V+
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FRANZ JACKSON & HIS JACKSONIANS

2487. ELEPHANT SWING/U MAKER OF RAIN	OE	7779 E+
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JACK JACKSON

2488. JUST BLACK SHEEP/LITTLE HOME	CO	15497 N
2489. RED SAILS SUNSET/TURN U FACE	VI	25152 V+
2490. CRODY VIOLIN/WHERE MT MEETS SEA	VI	25366 E+

JIM JACKSON

2491. BOOTLEGGING BL/POLICY BL	VI	21268 N
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MAHALIA JACKSON

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

2493. KISSING MULE BL/ALA MAMMA	VI	20482 N-
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NEW ORLEANS WILLIE JACKSON

2494. RR MAN BL/TAINT WHAT U PAY	CO	14218 E
2495. CORN & BUNION BL/LONG TIME MEN	CO	14432 N-

PAPA CHARLIE JACKSON

2496. AFRY MAN BL/PAPA'S LAWDY LAWDY BL	PM	12219 E
2497. JACKSON'S BL/TIRED FOOLIN ROUND U	PM	12348 V-

SALIE JACKSON

2498. NOBODY WORRIES BOUT ME/BL BOTTOM	CO	14181 V+
2499. LAMBETH WALK/LUV ME LOVED ONE	COE	1945 E+

WALTER JACOBS & CARTER BROS.

2500. DEAR LITTLE GIRL/GHEIKS SPECIAL	OK	45468 N
2501. TILL I WAKE/KASHMIRI SONG	CO	591 E+
2502. SUNSET ON ST LAWRENCE/WANT CHANCE	CO	467 N

SASCHIA JACOBSEN

2503. MIDNITE BELLS/EVENING	CO	145-M N
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ILLINOIS JACQUET ALL STARS

2504. EDITIONS UP/GHOST OF A CHANCE	AP	756 N
2505. FLYING HOME 1 & 2	PHILC	101 M/E-

NAT JAFFE

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

2507. I LUV 2 WHISTLE/JOD JAH TREE	PAE	1097 E+
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JAM SESSION # 4 (HUBERT ROSTAING)

2508. BLUES/MINOR BL	SW	255 E+
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FRANK JAMES

2509. FORSAKEN BL/MISTREATED BL	VS	6062 E
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HARRY JAMES ORCHESTRA

2510. DREAMER IN ME/ 1 O'CLOCK JUMP	BR	8055 E+
2511. LULLABY IN RHYTHM/OUT OF NOWHERE	BR	9136 E-
2512. A LITTLE WHITE LIES/WRAP TROLO DRMS	BR	8178 E+
2513. FLAME IT ON LAST AFFAIR/NECESSARY	BR	8326 E+
2514. CIRIBIRIBIN/SWEET GA BRWN	BR	8327 E+
2515. TAINT WHAT U DO/2 O'CLOCK JMP	BR	8337 E/N
2516. JESSE/HOME JAMES	BR	8350 E+
2517. & ANGELS SING/GET NO TIME	BR	8355 V+
2518. INDIANA/ KING PORTER ST	BR	8366 E
2519. COMES LUV/CANT AFFORD DREAM	BR	8395 E
2520. FOUND NEW BABY/FANNIE-MAY	BR	8406 E
2521. VOL VISTU GAILY STAR/FUNNY 2 EVRY	CO	35209 E+
2522. ST. IN SINGAPORE/WHO TOL U I CAPE	CO	35261 E
2523. AVALON/CIRIBIRIBIN	CO	35316 E
2524. IM MARKET 4 U/CONCERTO 4 TRUMPET	CO	35340 E
2525. EACK BEAT BOOGIE/NITE SPECIAL	CO	35456 E+
2526. FLASH/ALL OR NOTHIN AT ALL	CO	35587 E+
2527. MONTEVIDEO/MUSIC MAKERS	CO	35932 N-
2528. ELI-ELI/LITTLE BIT HEAVEN	CO	35979 N-
2529. OL MAN RIVER/ANSWER MAN	CO	36023 E
2530. LAMENT 2 LUV/DOUGGER FAN DANCE	CO	36222 E
2531. SUMMER KISSED ANGEL/U MADE ME LUV	CO	36296 E+
2532. RECORD SESSION/NOTHIN	CO	36399 E
2533. PACHO PILLLOW/MAN W LOLLIPD SONG	CO	36430 E+
2534. MELANCHOLY BABY/MY SILENT LOVE	CO	36434 E
2535. U DONT NO WOT LUV IS/ALMAE LUV 2 ME	CO	36446 N-/E
2536. DONT CRY CHERIE/LA PALOMA	CO	340 E+
2537. SHARP AS TACK/JEFFRIES BL	CO	368 E
2538. MISIRLUD/WINKA	CO	466 E+
2539. 2 O'CLOCK JMP/TAINT WOT U DO	CO	6044 N-
2540. 4 OR 5 TIMES/HODGE PDGGE	ELITE	5028 E/N
2541. MAYBE/HEADIN 4 HALLELUJAH	ELITE	5034 N-
2542. INDIANA/AVALON	RZ AU	24156 N

ABOVE: RM CHP 2 GR

2543. TUXEDO JUNCTION/FALMS DF PARADISE	VS	8194 N-
2544. ALICE BL GOWN/HEADIN 4 HALLELUJAH	VS	8201 E+
2545. U GOT ME OUT ON LIMB/HOW HIGH MOON VS	VS	8221 N-/E
2546. HODGE PDGGE/CARNIVAL OF VENICE	VS	8231 E+
2547. LAST TIME I'LL FALL/ORCHIDS	VS	8349 E+
2548. I LOOK AT U/MAYBE	VS	8353 E+
2549. A GOOD WOT WOT WOT	BR	8318 E+

IOA JAMES

2549. SHAKE U CAN/THE CHAIR SONG	CO SPEC.	39248 E+
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LEWIS JAMES

2550. LADY U BEEN MOTHER/WHEN BABY SM	CO	2894 N
2551. SWEET PAL/WHO SORRY NOW	CO	3937 E
2552. WISH I HAD SOMEONE/U DINT CARE	CO	4 E+
2553. FACE 2 FACE/JESUS LOVER MY SOUL	CO	20 N
2554. MARCHETA/ I LUV U	CO	25 E
2555. WHEN CLOUDS VANISHED/REST OF WDFLO	CO	44 N
2556. CREAM DADDY/WHOS DANCIN(C. HART)	CO	72 E+
2557. DEEP IN MY HEART/OLD FAMILIAR FCE	CO	141 N
2558. MAYTIME/LAC MY SUNSET DRMS	CO	162 N
2559. DONT WASTE TEARS OVER ME/JEALOUS	CO	178 N
2560. PUT AWAY LITTLE RAY/ONLY A DRM	CO	214 E+
2561. AWAY FROM U/WILL U REMEMBER ME	CO	312 N
2562. MIDNITE WALTZ/PAL MY CRADLE DAYS	CO	375 E+
2563. A DREAM/DREAMS	CO	1477 E+
2564. GATES OF GLBNSS/SWHT MINE(BURR)	VI	18590 N-
2565. CHARMAINE/I FOUND U	VI	20590 N-

SALIE JAMES

2566. BOW-LEGGED WOMAN/FOLD U HANDS	VI	20575 N-
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SPRINGBACK JAMES

2567. IM ON MY WAY/SEE 4 USELF	BB	6777 N-
2568. WILL MY SMO LUCK CHANGE/NEW RC BL	BB	6824 N-

HARRY JAMES-HAPOLO WHALEN

2569. WELL WELL WELL/GOOD GUYS GONE WRONG	VI	21022 E+
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HAROLD JARVIS

2570. BEAUTIFUL ISLE/CHRIST AROSE	VI	16008 N
2571. MARY OF ARGYLE/BAY OF BISCAY	VI	16033 N

FRANKIE HALF PINT JAXON

2572. U LOOK GOOD 2 ME/SHE SENDS ME	DE	7345 E+
2573. CHOCOLATE 2 TEH ONE/ND NEED KNOCK	DE	7360 V-
2574. CHEE LUVS SO GOOD/RIFF IT	DE	7462 E
2575. PUT BIG BRITCHES ON/KNOCK ME CUT	DE	7523 N-
2576. CANT PUT MONKY ON BACK/CALLIN COR	DE	7619 N-
2577. FAN IT EW/DONT PAN ME	DE	7638 E
2578. U KNOWJAM DONT SHAKE/WASNT IT NICE	DE	7733 E
2579. WHEN THEY PLAY BL/SUMPN GOIN WRDNG	DE	7742 E/N
2580. WHEN THEY PLAY BL/SUMPN GOIN WRDNG	DE	7742 V/E
2581. LET ME RIDE U TRAIN/BE U NATRL SELFDE	DE	7786 E
2582. TAKE OFF THEM HIPS/GIMVE PIGFOOT	DE	7795 E+

JAZZ AT PHILHARMONIC

2583. BLUES, 1&2 (JACQUET)	DISC	6024 E
2584. LESTER LEAPS IN, PT 1/BL. PT E	DISC	6025 V
2585. LESTER LEAPS IN, PTS. 2 & 3	DISC	6026 V/E

JAZZAR/INBA ORCHESTRA

2586. LOULASH/JAZZIE ADDIE	CO	2576 E-
2587. RAG-A-MINOR/WATERMELON WHISPERS	ED	E

JAZZAZZA JAZZ BANO

2588. ALCOHOLIC BL/J B BALL	OPERAPHONE	31110 V
2589. LASEUS TROMBONE/MISSOURI BL OPERAPHONE	OPERAPHONE	31115 V

JAZZ CLUB AMERICAN HOT BANO

2590. PEO LIGHT/U DRIVIN ME CRAZY	JC	132 N
2591. S'WONDERFUL/STOMPIN AT SAVOY	JC	123 N-

JAZZ MASTERS

2592. SWEET LOVIN MAMA/BEEES KNEES	BS	2109 V-
2593. SNAKES HIPS/TWILITE ON NILE(STEVENS)	ED	51157 N-
2594. LONG LOST MAMA/BL HOSSIER BL(B'WY)	ED	51165 E+
2595. AINT NEVER HAD NOBODY/STELLA(ATLAN)	ED	51171 N-
2596. HENCKEPECK BL/PAPA BETTER WATCH(KAP)	ED	51172 N-
2597. SALT U SUGAR/DARKTOWN REVEILLE	ED	51247 N-
2598. IM GOIN SOUTH/ORANGE GROVE(B'WY)	ED	51302 N-

JAZZ SINFONICO CANNOBBIANA

2599. TORNA PICCINA/VIVERE	CO	2269 E
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GLORIA JEAN

2600. ANNIE LAURIE/FENGUIN SONG	DE	3116 E+
2601. LITTLE BIT O HEAVEN/AFFIR RNSTM	DE	3449 E

BLIND LEMON JEFFERSON

2602. GOT THE BL/LONG LONESOME BL	PM	12354 V-
2603. D B BL/MALTESSE CAT BL	PM	12712 E
2604. BLIND LEMON, BLIND BLAKE, WILL EZELL, CHAS SPANO, ETC	PM	12886 E+

GEORGE JEFFERSON

2605. HONEY BEE/BL 4 6 NITES	BB	7926 E+/E
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HERB JEFFRIES

2606. WONDER WOTS BECOM SAL/JUNGLE ROSE	EX	29 N-
2607. WONDER WOTS BECOM SAL/JUNGLE ROSE	EX	29 E
2608. BEYOND THE STARS/WOMANS WORRISOME	EX	44 E+
2609. WOTS SCORE/BOOY & SOUL	EX	217 N-

GEORGE CLARENCE JELL

2610. ROLLIN DOWN RIO/FRIARS OF ORDER GRACO	OK	628 E+
2611. GRUVER MEADOWS/HOPEFUL WALTER BOOTH	OK	45115 E-

HAZEKIAH JENKINS

2612. PANIC IS ON/SHOUT U CATS	CO	14585 E+
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JENKINS FAMILY

2613. IM ON SUNNY SIDE/LITTLE OLD HUT	OK	45563 E+
2614. WHEN I SEE BLOOD/GLORY LAND WAY	OK	40795 E-

JACK JENNEY ORCHESTRA

2615. WORLDS WAITIN SUNRISE/STARDUST	CQ	9493 V+
2616. GONE ROMANTIC ON U/SHADE NEW AP TREVO	VO	3972 V+
2617. SWINGIN APACH/NITE IS BL	VO	4130 V+
2618. GCT NO TIME/WHAT MORE CAN I GIV U	VO	4803 E+
2619. MOON RAY/HIGH SOCIETY	VO	5223 V+
2620. MOON RAY/HIGH SOCIETY	VO	5407 E
2621. AFTER SAY IM SORRY/ILL GET B'	VO	5494 V

HELEN JEPSON

2622. 8 SONGS-BED IN SUMMER, ETC.	VI	4288 E+
2623. 9 SONGS-GARDENS IN SEA, ETC.	VI	4289 E+
2624. 10 SONGS-XMAS, ETC.	VI	4290 E+
2625. SNOWFLAKES & OTHER SONGS	VI	4291 N
2626. 10 SONGS-GOD REST MERRY GENTS, ETC	VI	4292 E+

JEPSEN AND DONALSON

2627. LEAVE IT THERE/VACATION IN HEAVEN	CH	341 E-
2628. ARSENIC & OLD FACE/2 CLD 2 DRM	ASCH	501 E+
2629. GREAT DAY OF WRATH/HEM OF GARMENT	OK	8441 E+

GEORGE JESSEL

2630. HELLO MOMMA, PTS 1 & 2	OE	1484 N
2631. JINGA-BULA/ABCO BL (KAUFMAN)	EM	10264 V

AUCTION MINIMUM BID 50c AUCTION

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RED JESSUP			(CONTINUED) J. JOHNSON ORK			AL JOLSON (CONTINUED)		
2632. TROUBLE CONT LIKE MUSIC/MCONLITE	PE	70402 E/V	2695. THOU SWELL/MY YNE & ONLY	VI	21113 N-	2759. TELL ME/WOHERFUL PAL (MEADER)	CO	2821 E
2633. KEVER TELL U I LUV U U HERE-THERE	VO	3477 E	2696. SPECK BY BOY/GROSS GROWS GREENER	VI	21275 E	2760. I GAVE HER THAT (F. WHITEHOUSE)	CO	2835 N-
2634. TOODLE-DO/MOUNTAIN MUSIC	VO	3554 N	2697. ACROSS ST. FROM HEAV/HAPPY GO LICK	VI	21366 E	2761. AINT HEARD NOTHIN YET/C'ME ON (MU)	CO	2831 E
THE JESTERS			2698. SWEET LORRAINE/ANYTHING BUT LUV	VI	21514 V	2762. CHLOE/WAS THERE EVER A PAL LIKE U	CO	2861 E+
2635. SAME OL SKILLELAGH/MUSH MUSH	DE	3269 E	ABOVE: RM CHP I GROOVE			2763. SWANEE/ MY GAL (CRUMIT) (BURR)		
2636. CHARLIE WAS SAILOR/SHAME BOUT NAME	OE	3355 E+/E	JOHNSON'S JAZZERS			2764. IN SWEET SEPT/EARLY IN MORN (CRIM)	CO	2946 E+
2637. MUST BE EBY WAY/PADDY MCGINTY	DE	3569 E-	2699. SKIDDLE OE SCOW/CAN I GET IT NOW	CO	14247 N-	2765. AVALON/OLO PAL (H. BURR)	CO	2995 E+
2638. GALLAGHER & SHEAN/BAND PLAYED ON	DE	3676 E/V	KEN JOHNSON & WEST INDIAN ORCHESTRA			2766. APRIL SHOWERS/WEEP NO MO (DART)	CO	3500 E
2639. SHOW ME WAY GO HOME/GUY END OF BAR	DE	3706 N	2700. SHEIK/MY BUDDY	OE	6958 N	2767. YOO-HOO/GA. ROSE (B'WAY 4)	CO	3513 E+
2640. VAGUIRES MUSKETEERS/PEPASZ BAND	OE	3719 N-	2701. EXACTLY LIKE U	OE	TEST E+	2768. GIVE ME MY MAMMY/MAMMY KNO (HART)	CO	3540 E+
2641. HUT SUT SONG/SHE WEARS YELLOW RIB	OE	3778 E+	2702. LOVER & LASS/BLOW WINTER WIND	HMV	5592 V+	2769. ANGEL CHILD/ANGEL CHILD (COLUMBIAN)	CO	3568 E
2642. IF I MARRY SOLDIER/U IN ARMY NOW	OE	3814 E	KI KI JOHNSON AND ORCHESTRA			2770. WHO CARES/CORNER OF WORLD (L JAMES)	CO	3779 E+
2643. NO ONE 2 LUV/I MISS U APPLE PIE	OE	4022 N	2703. LOOK WHAT A HOLE IM IN/LONE GRAVE	QRS	7001 N	2771. COAL-BLK MAMMY/LINDY LADY (SHANNONS)	CO	3854 E+
2644. JUST SAILORS SWHT/STRIKE UP BANO	OE	4196 N-	LEM JOHNSON'S WASHBOARD BANO			2772. WAITIN 4 EVE MAIL/U WALKED OUT (CRU)	CO	3933 E
2645. DONT SIT UNDER APPLE TREE/SWHT OF	OE	4281 E+	2704. QUEEN ST. BL/LOUISE LOUISE	DE	7820 V+	2773. SIG BLONO MAMA/STIVGO (CRUMIT)	CO	3968 N
2646. IT AINT GOONA RAIN NO MO I-2	DE	4371 V/E	2705. GOING DOWN SLOW/CANDY BL	OE	7895 V-	2774. ARCADEY/ARCADEY (CAL RAMBLERS)	CO	43 E+
JETER-PILLARS CLUB PLANTATION ORCHESTRA			LEROY JOHNSON			2775. 12 O'CLOCK/MR RADIO MAN	CO	79 E+
2647. MAKE BELIEVE/ALWAYS BE IN LUV W. U	VO	3973 E	2706. WILD INDIAN/TIME RHYTHM	BB	8124 E+	2776. ROCK A BY BAB/APRIL SHOWERS	CO	1 N
JIM GANOIES			LIL JOHNSON			ABOVE: WITH LOMBARDO ROYAL CANADIANS		
2648. CHARLESTON GEECHIE DANCE/SHAKE THATA	55	E-	2707. IM BETTIN ON U/IF U CAN OISH IT	ME	60356 E+/V	2777. THE CANTOR/HEBREW CHANT (V. YOUNG)	CO	3 N
JO & ALMA			2708. PRESS MY BUTTON/GET EM FROMPNUT MN	VO	3199 E+/V	2778. RUM TUM TIDDLE/HAUNTING VELO	VI	17037 E
2649. WHEN BEES ARE IN HIVE/LOVE ANOT-HER	VO	4173 N-	2709. SAM HOT DOG MAN/PNUT MAN # 2	VO	3241 E	2779. ALSEEP IN DEEP/NONE CURE 4 ORNK (WILLS)	17915 E	
BIG JOE AND HIS RHYTHM			2710. TWO TIMIN MAN/WAS I	VO	3266 E+/E	ALLAN JONES		
2650. IM ALL RIGHT NOW/U MONEY CANT BY WEBB	340723 E		2711. JOE LOUIS FITE/BETTIN ON U	VO	3604 E	2780. DONKEY SERENADE/GIANHINA MIA	VI	4380 E/N-
2651. U CAN DEPEND/CONFESSIN	BB	6447 N	2712. WHEN I CAN GET IT/BROKEN HEARTED BLV	3710 E		2781. IM FALLIN IN LUV/THINE ALONE	VI	4446 E
JOE JOE			2713. SNAKE IN GRASS/NO LONG BABE IM GO	VO	4067 E+/E	2782. SOME DAY/SWEETHEARTS	VI	4447 E+
2652. MAMA BL/HUMMING BL	VS	6032 E	LONNIE JOHNSON			2783. SYLVIA/THE SLEIGH	VI	4539 N-
JOHNSON AND SMITH			2714. THATS LUV/CROWN ROOSTER	BB	8804 E	2784. SHO R WE 2 SAY/WHEN I GROW 2 OLO 2	VI	101126 N-
2653. STOVE PIPE ST/BROWN SKIN SHUFFLE	CH	40074 E+	2715. RAMBLERS BL/FLY RITE BABY	BB	34078 N-	2785. 1 DRM OF U, I'LL WALK ALONE	VI	101151 N-
JOHNSON BOYS			2716. NUTS OVER U/FLOOD WATER BL	OE	7397 E+/E+	JONES BROTHERS		
2654. VIOLIN BL/PRATER BL	OK	8708 N-	2717. WOT A WOMAN/TOMORROW NTE	KING	4201 N-	2786. HUNDRED YRS FROM 20AY/U SO ITS U MAJ	681 N	
ALEC JOHNSON			2718. I WANT MY BABY/IN LUV AGIN	KING	4225 E+	JUNGLE BANO		
2655. TOODLE OO/NEXT WEEK SOMETIME	CO	14416 N-	2719. ST LOU CYCLONE BL/SWEET WOMAN	OK	8512 F	2787. 3L W. A FEELIN/MISTY MORNIN	VO	3229 E-
2656. SUNDOWN BL/MISS MEAL CRAMP BL	CO	14446 N-	ABOVE: RM CHP NO GR			DICK JURGENS ORCHESTRA		
ARNOLD JOHNSON ORCHESTRA			LONNIE JOHNSON & PLINO WILLIE QUINN			2788. MY LST GOOBY/3UNRISE SERENADE	CONQ	9270 E-
2657. ON CREST OF WAVE/WHAT YA SAY	BR	3986 E	MERLINE JOHNSON			SAMMY KAYE		
2658. MA BELLE/MARCH OF MUSKETEERS	BR	3878 E-	2720. BULLFROG MOAN/HANOFL OF KEYS	OK	8695 G	2789. NIGHTGAL SANG BERK SQ/DRM VALLEY	VI	26795 N/E
2659. HOW I FEEL BOUT U/MEMORIES OF FR	BR	4084 E	PETE JOHNSON			2790. U STEPPED OUT OF OR/ANY SHIP	VI	27339 N-
2660. WAS IT LUV/U IN LUV & I IN LUV	BR	4084 E+	2721. ROARS LIKE LION/NEW MUDDY WATER BL	BB	6985 N	2791. MONTAGUE THE TERRIFIC/HORSE & SAOD	VI	27861 N-
2661. EVERYBODY LUVS U/ME & MAN IN MOON	BR	4125 E-	2722. BL ON DOWN BEAT/KAYCEE ON MY MIND	DE	3384 E	2792. FRIENDLY TAVERN POKA/HAWAIIAN	VI	27381 N/E+
2662. MY TONIA/MY INSPIRATION IS U	BR	4158 N-	2723. CHERRY RED/BABY LOOK AT U	VO	4937 E+	2793. OADVOY/2 HRTS PASS IN NITE	VI	27391 E/N-
2663. I'LL NEVER ASK 4 MORE/WORLD AT RES	BR	4203 E+	PETE JOHNSON & ALBERT AMMONS			2794. SANO IN MY SHOES/DONT CRY CHERIE	VI	27476 N-
2664. SIG CITY BL/BREAKAWAY	BR	4348 N-	2724. CUTTIN THE BOOGIE/BARRELHOUSE BOG	VI	27594 N-	2795. WASN'T IT U/MINKA	VI	27567 E
2665. ANTIRAS DANCE/2 HUNG. RHAP.	VR	619 E	2725. 6TH. AV. EXP/PINE CREEK	VI	27506 E	2796. MODERN DESIGN/WHEN WINTER COMES	VI	27610 E+/N
BIGBI JOHNSON & CARL HENRIK NORINS ORKESTER			SIGNIFYING MARY JOHNSON			2797. WHITE CLIFFS OOVER/MAOELINE	VI	27704 N
2666. STJARNESTOF(STROUST)/OVAN RNBOW	HMVSW	7544 N	2726. OELMAR AV./JUST CANT TAKE IT	OE	7305 N/E	2798. LST NITE SAIO PRAYER/WERE IN CASTLEVI	VI	27722 E
BUNK JOHNSON BANO			SLIM JOHNSON & SINGING COWBOYS			2799. SOMETIMES/BEGIN BEGUINE	VI	27725 N-
2667. SNAG IT/SAINTS	VI	430126 E/V	2727. COURTIN IN W. VA/BL SKIES ABUV	BB	8643 N	2800. REMEMBER PEARL HARBOR/OEAR MOM	VI	27738 E/N
2668. CLOSER WALK/HI SOCIETY	VI	430127 E/V	2728. HONEY SUCKLE BL/TELL ME W. BL EYES	BB	8658 N	2801. LETS HVE CUP COFFEE/U CALL IT MAONSVI	VI	27780 N
2669. OAKTOWN ST/SISTER KATE	VI	430128 E	STUMP JOHNSON			2802. SOUTH WIND/LEFT HART STAGE OR CANTVI	VI	27932 N/E
2670. FRANKLIN ST BL/1 SWEET LETTER	VI	430129 E-	2729. DONT GIV MY LARO WAY/STEADY GRINDIN	BB	5159 E-	2803. T R WILL NEVR BE NOTHER U/OLO GLORYVI	VI	27949 E
CECIL JOHNSON			JOLLY TWO			2804. IF I CAREO A BIT LEVS/TABOO	VI	27972 E+
2671. IN TOWN TONITE/PART 2	OE	6841 N-	2730. GUITAR ST/RAILROAD ST	VO	25318 V	2805. WHY OO U PASS ME BY/ALIBI BABY	VO	3556 N
CHARLIE JOHNSON ORCHESTRA			ABOVE: HR CRK			LARRY KENT ORCHESTRA		
2672. WALK THAT THING/BOY IN BOAT	BB	10248 E	AL JOLSON			2806. OL KING COLE/LITTLE FRAT PIN	ME	71008 N-
EMMA JOHNSON			2731. ONE I LUV BELONGS/STEPPIN OUT	BR	2567 V+	KERN, SLOOP, AREY TRIO		
2672A. COLD WEATHER PAPA/BLK STAR (HARE)	EO	51367 N	2732. IM GOIN SOUTH/CAL. HERE I COM	BR	2569 E	2807. 12TH. ST RAG/NOLA	TE	PO 978 E-/E
EARL JOHNSON & HIS OXIE ENTERTAINERS			2733. HOME IN PASADENA/MR RADIO MAN	BR	2582 E	HERB KERN		
2673. CLOSE U BRITE EYES/WAY DOWN GA.	OK	45559 E+	2734. FOLLOW SWALLOW/WHATS WHATS SALLY	BR	2671 E+/E+	2808. I FINE DAY/POOR BUTTERFLY	TE	PO 1032 E
FREDDIE JOHNSON & HIS HARLEMITES			2735. FOLLOW THE SWALLOW/WOTS BECOME SAL	BR	2671 V+	2809. MOONLITE ON GANGES/APPLE BLOSS	TE	PO 1040 E
2674. TIGER RAG/I GOT RHYTHM	DEE	5110 E	2736. HELLO TUCKY/TROUBLE A SUBLE	BR	2763 E-	WAYNE KING		
JAS. P. JOHNSON			2737. HERE I AM/RED RED ROBBIN	BR	3222 E	2810. WONDER WHOS KISSIN HER/SNOKE GETS	VI	26329 N-/E
2675. SNOWY MORN BL/I NEVER NU(PECK)	MSCH	350 E+	2738. BL RIVER/OTHER O' NINE	BR	3719 E	2811. SNIKE GETS EYES/WONDR WHO KISSIN	VI	26329 E
2676. HALEM STRUT/UNKNOWN BL (FLETCH)	BS	2026 E	2739. GOLDEN GATE/4 WALLS	BR	3775 E	KRAKAXAX		
2677. JINGLES/GOT 2 B MODERNISTIC	BR	80032 E+	2740. SONNY BOY/RAINBO ROUND SHOULDER	BR	4033 E	2812. SING SING SING/RHYTHM SAVED WORLD	PAE	489 E+
2678. WEEPIN BL/WORRIED & LONESUM BL	CO	3950 N	2741. SEVENTH HEAVEN/LITTLE PAL	BR	4400 E	HAROLD LANG		
2679. JUST CRAZY SONG/GO HARLEM	CO	4448 V	2742. WHY CANT U/USED 2 U	BR	4401 N-	2813. REMEMBER ME/RAINBO ROUND SHOULDER	CA	8359 V+
2680. CHI BL/MOURNIN THOUGHTS	CO	14334 E-	ABOVE: AUTOGRAPHED BY JOLSON			SAM LANIN'S TROUBADOURS		
2681. PUT U MIND ON IT/FARE THEE HONEY	CO	14417 E	2744. YAKKA HULA HICKY DULA/(CHANOLER)	CO	1956 E	2814. IN LITTLE GARDEN/MARY LOU	CO	738 E+
2682. CAROLINA SHOUT/KEEP OFF THE GRASS	OK	4495 V-	2745. ROBINSON CRUSOE/(ANNA CHANDLER)	CO	1976 N	2815. DEEP NITE/SOME SWEET DAY	CO	1747 E+
2683. SANDONA DAYS/DEAR OL SOUTHLAND	OK	4504 E	2746. WHERE SWANEE RIVER FLO/CALLED IT OICD	2007 E+		2816. LITTLE GLIMPSE PARADISE/N'THIN ELSE	CO	1881 E
2684. AFTER TONITE/HARLEM WOOGIE	PAE	2683 N-	2747. U DANGEROUS GIRL/OLD DOMINION (PEER)	CO	2041 E	2817. HANG ON 2 ME/JUST U JUST ME	CO	1920 E
2685. YAMEKRAW-SYMPHONIC JAZZ 1-2 JAP POL	VOOR	1384 E+	2748. SOMEONE ELSE/AINT PREPARED	CO	2124 E+	2818. 2 WONDER L 4 WORDS/STEPPIN ALONG	CO	1947 E+
2686. U CANT WOT LAST MAN DID/BLEEDIN HT	VI	19123 E	2749. A BROKEN DOLL/HAWAIIAN SUNSHINE	CO	2154 N	2819. STRONGEST WEAKNESS/SWEETER THAN SWT	CO	2006 E+
2687. AFTER TONITE/HARLEM WOOGIE	VO	4768 E	2750. MASON-OIX LINE/DRKTN ST (COLLINS)	CO	2478 N	2820. T 4 2/1 WANT 2 B HAPPY	CO	2078 N
2688. HE'S MINE ALL MINE/BACK WATER BL	VO	4903 E	2751. LUMP OF SUGAR IN DIXIE/(BURR)	CO	2491 E+	2821. DONT MIND WALKIN IN RAIN/BLUEBIRD	CO	2271 V
JOHNNY JOHNSON ORCHESTRA			2752. WEDDING BELLS/LITTLE COTTAGE (STERL)	CO	2512 E	2822. SANTIAGO/AGAMUFFIN RONEO	OO	AMER 36068 N
2689. YANKEE DOODLE/KICKIN CLOUDS WAY	ME	60104 E	2753. N'EVERTHING/WHEN U PLAY W. HEART	CO	2519 N-	NICK LAROCCHA'S OJDS		
2690. TRU WOT THEY SAY BOUT O/RHYTHM	ME	60604 N-	2754. HELLO CENTRAL/WE'LL DO OUR SHARE	CO	2542 E	2824. OLD JOE BLAEO/ANY TIME AT ALL (HAMP)	VI	26039 E
ABOVE: RM CHP 1/4 INCH			2755. ROCK A BY BARY/	CO	2560 E-	ZORA LAYMAN		
2691. COTTAGE BY MOON/GYPSY IN ME	ME	61114 E+	2756. WONDER WHY SHE KEPT SAYIN/O SUSIE	CO	2671 E	2825. ALL NIGHT LONG/HURRAY, IM SINGLE	DE	6087 E+
2692. PENNIES FROM HEAV/BO DO I	ME	61207 E	2757. ON ROAD TO CALAIS/NEVER 2 LATE	CO	2690 E	ARAH LEANDER		
2693. MILLERS DAUGHTER/IMAGE OF U	ME	70802 E-	2758. ON ROAD 2 CALAIS/NEVER 2 LATE	CO	2690 E-	2826. EINE FRAU VON HEUT/GEBUNDENE HANDE	PAE	2458 E+
2694. MAKE BELIEVE U HAPPY/LOVELY LADY	VI	21101 E+						

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<u>HARLAN LEDNARD AND ROCKETS</u>		
2827. A LA BRIDGES/5 O'CLOCK WHISTLE	HMV 9153 N	
<u>LEDDOLD LICHTENBERG/MATHAN GLANTZ</u>		
2828. VALSE BLUETTE/VALSE MY JOLIE	PM 33087 E	
<u>MEADE LUX LEWIS</u>		
2829. VANCEY SPECIAL/BOOGIE W (HONEY HILL) D	3387 N	
<u>LIPTON, SID ORCHESTRA</u>		
2830. UNTIL TOMORROW/ROUND & ROUN BANDSTODDE	6069 E+	
2831. JUST DANCE/ DANDELION DAISY & DAF.	DEE 6137 E+	
2832. SOUVENIR OF LUV/ TRUSTIN MY LUCK	DEE 6653 E+	
<u>LOFNER-HARRIS ST. FRANCIS HOTEL DRCH (PHIL H.)</u>		
2833. RIVER STAY WAY/WAS IT WRONG	VI 22831 E+	
2834. IM SORRY DEAR/I GOT THE RITZ	VI 22830 N	
<u>NORMAN LONG</u>		
2835. I'VE BROT U SUM NARCISSUS/WARRERS	COE 1511 N	
<u>MICHAEL LORING</u>		
2836. ABE LINCOLN/JOE HILL	TAC 1 E	
<u>BERT LOWN</u>		
2837. WE'LL HAV HONEYMOON/HAPPY AS DAY	BB 5088 E	
2838. LONESUM LUVER/LITT SP. DANCER	VI 22602 E	
<u>NICK LUCAS</u>		
2839. MY BEST GIRL/DREAMER OF DRMS	BR 2768 N	
<u>JIIMMY LUNCEFORD ORCHESTRA</u>		
2840. DOWN BY OL MILL STR/SWEET SUE	DE 1927 N	
2841. I HAD PREMONITION/24 ROBBERS	DE 3718 E+	
<u>ABE LYMAN</u>		
2842. DEBUTANTE WALTZ/THAT NAUGHTY WALTZ	BB 10544 E+	
<u>TED LYNCH</u>		
2843. MEDLEY FROM FOOLS RUSH IN	LMS 177 E+	
2844. WHAT U DONE 2 ME/HAND IN GLOVE	LMS 212 E+	
<u>ABOVE: P. W. LAM.</u>		
<u>VERA LYNN</u>		
2845. AT CANDLELITE CAFE/I'LL MAKE UP	LON 119 E+	
<u>MAJOR AND MINDR</u>		
2846. TRICKY LITTLE TUNE/MORE OR LESS	HMV 447 E/N	
<u>MATTIE MALNECK</u>		
2847. LOST RHAPSODY/BY WATERS OF MINNETONKA	DE 2616 N	
<u>MANHATTAN MUSICIANS</u>		
2848. ARABIAN NITES MEDLEY/TONITE MY NIT	NML 1157 N	
<u>PERDO MARCAND AND ORCHESTRA</u>		
2849. EMBUSTERA/QUINBAMBA	CO 5354 E+	
<u>ARTHUR MARSHALL</u>		
2850. SCHOOL GIRLS STORY/HEAD MISTRESS	COE 1646 N	
2851. HOSTESS/NATURE WALK	CO 1657 N	
2852. OUT W THE GUIDES/MISS PRICH TRIKE	CO 1817 N	
<u>MARSHARD, JACK AND ORCHESTRA</u>		
2853. IN MIDDLE OF DRM/OUT OF WORLD	BR 8402 E+	
<u>MARTIN, CARL</u>		
2854. LETS HAV NEW DEAL/JOE LOUB BL	DE 7114 E+	
<u>FREDDIE MARTIN</u>		
2855. AM I PROUD/WHAT LOVELY DREAM	BB 10562 E+	
<u>MASTER MFLDDY MAKERS</u>		
2856. FROM I TILL 2/LAND OF SUNSET DRMS	NML 1093 N	
<u>MCKENZIE-CONDON CHICAGDANS</u>		
2857. CHINA BOY/CHINA GIRL (CASA LOMA)	PAE 1033 N	
<u>MAY MEREDITH & LEWIS JAMES</u>		
2858. MEMORY LANE/WHERE RAINBO ENDS	CO 138 E+	
<u>BILLY MAYERL ORCHESTRA</u>		
2859. LUV WAS BORN/STRANGER IN CUP	HMV 5268 E+	
<u>DDN MAYFIELD ORCHESTRA</u>		
2860. HERE COME BRITISH/PARDON SOUTH ACC	BB 5581 E+	
<u>BROWNIE MCGHEE</u>		
2861. WORKINGMAN'S BL/STEP UP & GO #2	OK 6698 G/E	
<u>STERLING PELVIN</u>		
2862. SHOOTING DAN MCGREW/PARTS 1 & 2	BR 415 E	
<u>METRODNE ALL STARS</u>		
2863. KING PORTER ST/ALL STAR STRUT	CO 35389 E+	
2864. THE BLUES/BLUE LOU	VI 26144 E	
<u>METRODOLITAN LIFE INS. CO.</u>		
2865. MMS MESSAGE, PRES. H. FISKE	CO P-3 E	
<u>MICHELETTI</u>		
2866. COLOMBELLA/IL ES UN DOUX PAYS	PAE 2318 E+	
<u>DINAH MILLER</u>		
2867. IM PIXILATED OVER U/RIVER MAN	PAE 532 E	
<u>MUULAN WITH ANDY LONA ORCHESTRA</u>		
2868. MAUNA LOA/KINGS SERENADE	CO 35989 E+	
<u>MORAN, ALAN AND FELDKAMP</u>		
2869. PRETENDING/LONESOME	CO 519 E	
2870. CLASSICANNA/NOLA	CO 434 E-	
<u>VINE MORE AND NEVARD</u>		
2871. O WHAT A FAN WAS FANNY/GENTLE GENTS	CO 1930 N	
<u>WILLIAM MORRIS-JOSEPH ELLIDIT</u>		
2872. JUNE NITE/WHY LIV ALIE (DAVE HARRIS)	NML 1102 N	
<u>JELLY ROLL MORTONS RED HOT PEPPERS</u>		
2873. BLACK BOTTOM ST/THE CHANT	BB 10253 N	
<u>BENNIE MOTEN'S KANSAS CITY ORCHESTRA</u>		
2874. MOTEN STOMP/BL GUITAR ST	BB 6204 E-	
<u>MISCHA MOTTE</u>		
2875. A SUBURBAN PARTY, 1-2	HMV 8024 N-	
<u>RONNIE MURD ORCHESTRA</u>		
2876. ORN OF SAN MARINO/7TH. HEAVEN	VI 25540 E	
<u>ANDRE MUSETTE ORCHESTRA</u>		
2877. SHE KNOWS WATS WHAT/ROY CHAGES GRL	VI 803 E+	
<u>NEW FRIENDS OF RHYTHM</u>		
2878. DROSCHKY DRAG/WHEN JOHNNY MARCHS	HMV 26229 E+	
2879. HIGH VOLTAGE/FOSTER CHILE	VI 26503 E+	
2880. SWEET SUE/GOO DINNY GEE	VI 27412 E+	
<u>NEW ORLEANS 7 (HAWKINS, CARTER, SULLIVAN ETC.)</u>		
2881. EASY RIDER/HOW LONG BL	ELITE 5032 E	
<u>N. M. L. DANCE ORCHESTRA</u>		
2882. WHY DID I KISS THAT GIRL/MY PAPA	NML 1096 N-	
<u>NIGHT CLUB SERENADERS/BIG TOWN JAZZERS</u>		
2883. LIT BY LIT/YES INDEEDY	VAN DYKE 71782 E+	
<u>NORSEMAN</u>		
2884. SHENANIGNS/AINT CHA COMIN BACK	BB 7393 E+	
<u>D K RHYTHM KINGS (CASA LOMA DRK)</u>		
2885. CASA LOMA ST/DEE BL (CHOC. DANDIES)	PAU3226 E/N-	
<u>TESSIE O'SHEA</u>		
2886. IT ALL BELONGS 2 ME/THAT KRUSCHEN	FLDEE 6723 E+	
2887. U-RAL-LI-A-TEE-Y/DONT KISS HER DAY	DEE 6758 E+	
2888. HE SAID KISS ME/YUR AT BLACKPOOL	PAE 1130 E+	
<u>ORLANDO AND ORCHESTRA</u>		
2889. ALLAH'S HOLIDAY/ KISS IN DARK	DEE 6561 E+	
<u>JOHNNY PANYE</u>		
2890. LOVE FOR SALE	LMS 233 E+	
<u>EMILE PETTI</u>		
2891. I WANT ROMANCE/I HAVE A SONG	DE 23158 E+	
2892. WORLD IS IN MY ARMS/DONT LET GET U	DE 23159 E	
<u>CAESARE PEZZOLO</u>		
2893. SAVERIA/PASCA LA RONDA	CO 14639 E	
2894. VIVA LA GIGA/MARIANNA	OK 9433 V	
<u>JOS. PHILLIPS/SUSWARTH FRAZIER</u>		
2895. NOBODY KNOWS/TULIP TIME	PU 9038 V+	
<u>ABOVE: BEAUTIFUL & RARE BLK & GOLD PURITAN LABEL</u>		
<u>PIEO PIPERS</u>		
2896. CUDDLE UP LITTLE CLOSER/TROLLEY SNGCP	168 E+	
2897. SUGAR FT ST/POLLY WOLLY DOODLY	VI 26320 E	
<u>PLEHAL BROTHERS</u>		
2898. AT THE MILL MARCH/JOLLY CROWD POLKAOE	2485 N/E	
<u>HIS ROYAL HIGHNESS THE PRINCE OF WALES</u>		
2899. SPEECH ON ARMISTICE NITE 11/11/27	GRE 2628	
<u>ABOVE: RARE HISTORICAL ITEM</u>		
<u>QUINTER HOT CLUB OF FRANCE</u>		
2900. SMOKE RINGS/CONFESSIN	DAVIS 8005 E+	
2901. JAP SANDMAN/LOVE LETTERS	DE 23263 N	
2902. AFTER U GONE/ORIENTAL SHUFFLE	HMV 8479 N	
2903. SWING GUITARS/GA. ON MY MIND	HMV 8532 N	
2904. STILL OF NITE/SHINE	HMV 8534 N	
2905. AVALON/CLOUDS	DE 23002 E+	
2906. DJANGOLOGY/ULTRAFOX	DE 23003 E+	
2907. LILLY BELLE MAY JUNE/SUM OF TH DA	DE 23004 E+	
2908. FOUND NU BABY/LIMEHOUSE BL	DE 23021 E+	
2909. MOONGLOW/CHINA BOY	DE 23031 E+	
2910. SOUVENIRS/SWEET GA BROWN	DE 23065 E	
2911. HONEYUCKLY RSE/STOMPIN DECCA	DE 23066 E	
2912. AVALON/SWEET SUE	RY 1780 N-	
2913. AVALON/SWEET SUE	RY 1760 L+	
2914. ULTRAFOX/SWANEE RIVER	RY 1785 N-	
2915. CONFESSIN/SMOKE RINGS	RY 1788 N-	
2916. SHEIK OF ARABY/U SWEET SMILE	RY 1807 N-	
2917. LES YEUX NOIRS/NUAGES	SW 88 N	
2918. SWNEE RIVER/CRAZY RHYTHM	SV 8378 E-	
2919. LIMEHOUSE BL/AFTER U GONE	VI 35511 E	
2920. SHINE/NAGASAKI	VI 25358 E+/N	
2921. MINORS SWING/VIPER'S DREAM	VI 26218 E	
2922. GA. ON MIND/STILL OF NITE	VI 26578 E	
2923. PARAMOUNT ST/SWINGIN W. DJANGO	VI 27272 N	
2924. PARAMOUNT ST/SWINGIN W. DJANGO	VI 27272 E-	
<u>HENRY RADERMAN'S ORCHESTRA</u>		
2925. WHILE WE DANC TIL DAWN/WAITIN	EM 10861 V	
<u>RADIO CITY FOUR</u>		
2926. NOWHERE 2 GO BUT UP/HOW CAN U TELLMS	248 E+	
<u>ABOVE: P. W. LAM</u>		
<u>THE RADIO FRANKS</u>		
2927. SARY FACE/PETRUSHKA (BUDDY GRAVELLE) RO	282 E/N-	
<u>CARLOS RAMIREZ</u>		
2928. MALA NOCHE/DAME DE TUS ROSAS	CO101042 E	
2929. FRENESI/PERFIDIA	VI 4545 E-	
2930. PARA QUE RECORDAR/RICA PULPA	VI101050 E	
<u>ELSIE RANDOLPH</u>		
2931. MY RED LETTER DAY/U GOT WRONG	BR02349 E	
<u>RALPH READER</u>		
2932. GANG SHOW OF 1936, 1-2	COE 1512 N-	
<u>DJANGO REINHARDT</u>		
2933. CORNERA/IT HAD 2 B U	DL 25075 E	
2934. BL BARBIZON/SWING '49	DIAL 754 N	
<u>TEDDY RENO</u>		
2935. COMME ON EST BEIN DANS TES BRAS	PDF560212 N-	
<u>ETHEL REYNELL AND GRACIE WEST</u>		
2936. WE DO SEE LIFE/LOOKIN AFTER BABY	HMV 492 E+	
2937. HI DE HO/IN DAYS OF BUSTLE	HMV 521 N-	
2938. 2 LONDON COSTERS MAKIN WHOOPEE	HMV 569 N-	
<u>REX RHUMBA</u>		
2939. EL MANISERO/IRISH WASHER WOMAN	TEMPO 768 E-	
<u>MIKE RILEY</u>		
2940. OH BOOM/U GIVIN ME RUN AROUND	DE 1655 E+	
<u>JOE RINES ORCHESTRA</u>		
2941. LAMBETH WALK/JE NE SAIS PA PA	VI 26015 V+	
<u>STUART ROBERTSON</u>		
2942. FLYIN HIGH/WATCHING THE STAPS	HMS 8552 N-	
<u>ARTHUR ROSCOE</u>		
2943. FOLLOW WHITE LINE/GOODBYE SALLY	CO 2323 N-	
<u>IVY ST. HELIER</u>		
2944. VIRGINIA AND HER MOMMA, PT 1-2	CO 1301 N-	
<u>JOS. SAMUEL MUSIC MASTERS/ PHIL BAKERS DRCH</u>		
2945. BEELA BOOLA/RIO GRANDS	EM 10284 E	
<u>ALBERT SANDLER TRIO</u>		
2946. DUSTY VIOLIN/WITH U	COE 1920 E+	
<u>JOE SARGENT</u>		
2947. WHERE DO U WORK A JOHN/U CANT TEL MAD	1611 E	
<u>SAVANNAH SYNCOPATORS</u>		
2948. RADIO RHYTHM/LOW DOWN ON BAYOU	BR 6176 V+	
<u>SEIBERLING SINGERS</u>		
2949. AT DAWNING/A JAPANESE SUNSET	CO 1475 N-	
<u>ARTIE SHAW</u>		
2950. ADIOS MARQUITA/FRENESI	VI 26542 E+	
2951. DR. LIVINGSTON/WHEN QUAIL KUM BCK	VI 27265 V+	
<u>JACK SHEA/ODDLEY AND SHEA</u>		
2952. LOVESIC/BL/MR GALLAGHER & MR SHEANVO	14333	
<u>SHEFTERS RHYTHM DETER, BERT</u>		
2953. TAMIN THE DEVIL/AEROPLANE & BEE	BR 8072 E+	
2954. MONKEY ON SPRING/TRAMMIN AT FAIR	DE 2525 N-	
2955. CHOPINS GHOST/SOS	HMV 5273 N-	
<u>SILVERTONE RECORD (1 SIDE, NO ARTIST LISTED)</u>		
2956. ALEXANDERS RAGTIME BAND	SL 19706 V+	
2957. WHEN UR IN LOUISVILLE	SL 46315 E	
<u>MERCEDES TRID, SIMONE</u>		
2958. VILJA AMIGA/CARNIVAL DE VI BARRIO	PAE 2727 N-	
<u>SIX HITS AND A MISS</u>		
2959. WOULD U RATHER B COLONEL/U SO NICE CP	127 E	
<u>LLOYD SLOOP AND VOCACHORD</u>		
2960. ON THE TRAIL/DAYBREAK	TEMPO 938 E	
<u>RDY SWECK</u>		
2961. THIS CHANGING WORLD/FAITHFUL 4 EVERDE	2943 E+/V	
2962. CN ISLE MAY/WHEN U WISH STAR	DE 3035 E	
2963. SKY FELL DOWN/URS MY HRT ALONE	DE 3159 N-	
2964. YOURS/MARIA ELENA	DE 3790 E/N-	
2965. PIIFTING ALONG/WABASH BL	DE 3819 E+	
2966. LAMENT 2 LUV/COMBOY SERENADE	DE 4025 N/E	
<u>BEN SMITH</u>		
2967. DO DUC DO/CHRISTOFO COLUMBO	CO 318 N	
<u>BESSIE SMITH</u>		
2968. GIMME PIOT/TAKE ME BUGGY RIDE	PAE 2146 E+	
<u>KATE SMITH</u>		
2969. BEI MIR BIST DU/THERE GOLD MINE SKYVI	25752 E+	
<u>JACK SNEED</u>		
2970. GISSY IN THE BARN/JAMAICA MAMA	DE 2529 E	
<u>SOME OF THE BOYS</u>		
2971. GOIN UP THE LIME, PARTS 1 & 2	PAE 1565 N-	
<u>MISCHA SPOLIANSKY</u>		
2972. CONGO LULLABY/KILLING SONG	PAE 2065 N-	
<u>REX STEWART ORCHESTRA</u>		
2973. LINGER AWHILE/CHARLIE THE CHULE	HMV4U 3620 N	
2974. 3 HORN PARLAY/PAWNEE	PAE 31C8 N-	
<u>CHESTER STRATTON AND VERA ELLEN</u>		
2975. I FEEL AT HOME WITH U/THOU SWELL	DE 23314 N-	
<u>RALPH STUART</u>		
2976. COME OUT OF ORN/IM AFRAID OF DARK LMS	158 E+	
<u>TED STURGIS/DON BYAS/TYRE GLENN & ORCH.</u>		
2977. GLORIA/WORKING EYES	SWING 232 N	
<u>SULLIVAN AND KERN</u>		
2978. RIKE BUILT 4 2/AND BAND PLAYED ON TEM	760 E	

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

Box 5, THE RECORD CHANGER
125 LA SALLE STREET
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AUCTION MINIMUM BID 50c AUCTION

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

RANDOLPH SUTTON: COMEDIAN
2981. OH HENRY/RUSH & SCRIPPIN CRUSH DEE 3779 N-
TANGO ROMANTICO

2982. 'M HARLEQUIN/MICKY MOUSE BR 6668 N-
FRANK TANNER

2983. RAILOR MAN RHYTHM/BOSTON T PARTY BB 6190 N/E+

SUSETTE TARRI
2984. BOARDING HOUSE/MY ALF COE 2003 E+

THREE BITS OF RHYTHM
2985. THATS THE BOOGIE/I USED TO WK CHI MM 118 N-
MARTHA TILTON

2986. I'LL REMEMBER APR/ANGELS CRIED CP 105 E+

2987. COMIN THRU RYE/MOONDREAMS CP 138 E+

CHARLES TRENET
2988. I'AI TO MAIN/ Y A D'LA JOIE COE 2317 E
2989. I'AI CONNU DE VOUS/VOUS OUBLIEZ VO VOE 2428 E+

TOMMY TRINDER
2990. NICK DONT B REDIC/ANYTHING I GOT REE 2930 N
JACK TURNER'S FLY CATS

2991. PINEY BROWN BL/627 ST DE 18121 E+

UKULELE IKE (CLIFF EDWARDS)
2992. ANITA/JUST NITE 4 MEDITATION CO 1609 N-
2993. I CNT MKE HER HPPY/OLD GIRLS NEW CO 1639 E+

2994. REACHIN 4 SOMEONE/SOPH PROM CO 1960 N/E
UNITED RECORD (NO ARTIST LISTED)

2995. 2 DIRTY LITTLE HANDS/MY SOUTHERN RSE UR 803 E
UNIVERSITY QUARTET

2996. GANGS ALL HRE/ARRIVAL US TRPS FRANCEPAT(S) 20269 E

RUDY VALLEE
2997. DRUNKARD SONG/TATTCODED LADY HVAU 1438 N
VARSITY EIGHT

2998. DRIVIN ME CRAZY/BY & BY (JACOBY) PE 15386 E
VARSITY 7 (HAWK, CARTER, SULLIVAN, ETC.)

2999. SCRATCH MY BCK/SAVE IT PRETTY MA VS 8135 N-
3000. TITE LIKE THAT/EASY RIDER VS 8147 E+

3001. NOW LONG/PCM POM VS 8173 E
3002. SHAKE IT BREAK/PRETTY GAL LIKE MEL VS 8179 N
VELDZ AND YOLANDA DANCING MUSIC

3003. SAYING IT TO MOON/UNDER U SPELL VI 25449 E
3004. PUT HEADS TOGETHER/PLENTY OF MONEY VI 25458 E-
VICTOR STRING QUARTET/PRYOR & KEENE

3005. SPRING SNG/IL TROVATORE VI 16371 E
BARNABAS VON GECZY

3006. ES GIBT NOCH MARCHEN AUF DIESER WELT PAG E+

3007. WIE EIN MARCHEN TELEFUNKEN G 1333 E+

DDN VODRHEES
3008. OL MAN RIVER/CANT HELP LUVIN MAN CO 1284 N-
WAGNER AND ROSSINI

3009. PASTICHES MUSICAUX, 1-2 PAE 1947 E+

FATS WALLER
3010. AFRICAN RIPPLES/ALLIATOR CRAWLHM AU 1458 N
WALSH AND BARKER

3011. CATSY TESSIE & MABEL/ DING DDNG RZ 1493 N
CY WALTER

3012. FAR AWAY/U HAV CAST U SHADOW ON CLMS 246 E+

JACK WARNER
3013. BROTHOR UV LIFE GUARDS/UP & DOWN RR PAE 1577 N
3014. SOMEBODY'S ASKED ME/DICN'T ORTER ETPEA 1605 N-
ELSIE AND DORIS WATERS

3015. GERT & DAISY/HUNTIN CO 1595 N-
3016. CEPT & D & A PIANO/SIDES 1-2 PAE 310 N-
WATSON & HARRISON/CLARK & GILLETTE

3017. IN CAMLE LITE/REBECCA OF SB FRM CO 1483 E
MAGGIE WHITING

3018. CANT HELP LUVIN MAN/CUM RAIN OR SH CP 247 E
CDDT'E WILLIAMS

3019. WEST END BL/G MEN DK 6370 E
3020. BL IN MY CONDITION/MISBEHAVIN RZ 3596 N
DAVE WILLIS

3021. DON JUAN/THE A. R. P HMV 677 N-
EDITH WILSON W. J. DUNN

3022. NEPVDS BL/VAT PIN LIZA JANE CO 3479 N
3023. FRANKIE/OLD TIME BL CO 3506 V
3024. WEST TEXAS BL/I DONT WANT NDEDDY CO TEST E+

LENA WILSON
3025. AFTERNOON BL/MICH WATER BL VO 14651 E
JEAN WITKOWSKI AND JAN WANAT

3026. POLKAS VI 78142 E+

EUGEN WOLFF ORCHESTRA
3027. TRDIKA DRIVE/WARSAN NITE EXPRESS PAE 2520 E+

WDLVERINES
3028. JAZZ ME BL/BIG BOY BRE 2903 N-
YVETTE

3029. LONG LIV LUV/I LOOK AT U BB 10612 E+

3030. ITS ALWAYS U/TWILITE DANCE BB 11059 E+

3031. CHIAPANOCAS/MOMENTS LIKE THIS BB 11164 E+

THE FOLLOWING ARE 10" ALBUMS
GEORGE MITCHELL CHDIR
3032. ALL TIME FAVORITE SONGS LNDH 37 N-
HOW MISS U 2NITE/SHINE ON HARV MOON
SONG IS END/WHO SORRY NOW
WHISPERING/HOME ON RANGE

3033. CARMEN AMAYA DE 269 N-
FLAMENCO SONGS AND DANCES
LA TANA/TENDERO
FIESTA JEREZANA/CORAZON DE ACERO
VETE CON LOS TU-OU/JALEO PORB

3034. AMERICAN NEGRO SUITE DE 170 N-
REV JOHNSONS DREAM, 1-2
LITTLE ACE/IN HERE LAWS
WHERE IS DIS ROAD/BIG TIME COMIN

3035. MOREY AMSTERDAM CROWN 4 E+

BABY DWN DRNPIPE/HOW IT FEELS
IRISH BROQUE/M'LDORAMA
SALOON/TRUE MON TRUE

3036. CHITTISON TRIU MARY HOWARD 1 E
MINUTE WALTZ/JUNE BARC
ANITRAS DANCE/C SHARP
MINUET/TRISTESSE

3037. DISCA COSTELLO DE 147 E+

CACHITA/EL MANISERO
PARA VIGO ME VOY/PA RAN PAN
MAMA INEZ/EL MANQUERO

3038. KATHERINE DUNHAM DE 511 N-
AFRO-CARIBBEAN
BATUCADA/SOLEIL OH
CALIATE/CONGO MOUNDOING
CHOUOUNNE/TOITICA LA NEGRA
AFRICOMOH/NAGO

3039. FRANCES FAYE INTERNATIONAL N-
ALL THAT GLITTERS/CANT BELIEVE U IN LUV
IM DRUNK W LUV/PERSONALITY
WE ALL RIGHT/PURPLE WINE
B W WASHAWOHAN/RETURN TO SORRENTO

3040. KATHLEEN FERRIER-FOLK SONGS LONDON 15 N-
BLOW WIND SOUTHERLY/MA BOIRY LAD
HAVE U SEEN WH LILY GRO/WILLOW
LOVERS CURSE/DOWN BY SALLY GARDENS

3041. KING'S MEN-ROUNDS AND JINGLES DE 287 N-
WHERE IS JOHN-WHISTLE MARY WHISTLE
MAIDEN FAIR & SLENDER, ETC. ETC.

3042. LOTTE LENYA-6 SONGS BY KURT WEIL BOST 8 N-
LOST IN STARS/LOVER MAN
J'ATTENDS UN VANIE/CA PLAINTIE DE SEINE
SOERABAJA JOHN/WIE MAN SICH BETTET

3043. NELLIE LUTCHER CP 70 N-
CHI CHI CHICAGO/I I LOVE BELONGS
REACHIN 4 MOON/WULE IN YOUR STALL
SLEEPY LAGDON/LAKE CHARLES BOGGIE

3044. LAURITZ MELCHDIR-THRILL OF A ROMANCE VI 990E+

I LUV U/LONELY NITE
SERENADE/VIVE L'AMOUR
PLSE DONT SAY NO/I WANT WHAT I WANT

3045. LAURITZ MELCHDIR-TWO SISTERS FRM BOSTON
MY COUNTRY/SERENADE
MY COUNTRY/HOUSE I LIV IN
MARIE ANTOINETTE/MARIE A.

3046. JAMES MELTON VI 947 N-
MIRANDA/SRANDE
BALLYNORE BALLAD/LIT IRISH GIPL
KITTY/MAH LINDY LUV/WITNESS

3047. RADDY CITY MUSIC HALL GLEE CLUB VI 126 E+

OL MAN RIVER/SNG OF HAULERS
RUSSIAN SOLDIER SNG/ALL THINGS U R
PERDIDA/JOSHUA FIT BATTLE
WITH SONG IN MY HEART/SERENADE

3048. ELVIRA RIOS-TRIPIC NIGHTS DE 143 E+

U DONT UNDERSTAD/PERFICIA
FLORES NEGRAS/FARDILLO
NOCHE DE RONDA/MUPMULLO
VERDA TROPICAL/TE VI PASAR

3049. ROBERTA-KITTY CARLISLE & ALFRED DRAKE
FINALE/OVERTURE DE 374 N-
TOUCH YOUR HAND/HARD TO HANDLE
YESTERDAYS/LOVELY TLOOK
SMOKE GETS/SOMETHING HAPPEN
YOU'RE DEVASTATING/LETS BEGIN
FASHION SHOW/DONT ASK ME NOT SING

3050. ROSARIO & ANTONIO DE 271 N-
PITOS Y TACONEOS/CANASTE OS DE TRIANA
EL TRAN TRAN/ALEGRIAS
VAMO PA CAI/LA MINA DE PLATA

3051. SONGS BY NOBLE AND KING INTERNATIONAL E+

FALLING IN LOVE/YODEL WALTZ
MANY NEW DAY/OUT OF MY DREAMS
ISNT IT PITY/FLAMINGO

3052. PISE STEVENS-LOVE SONGS CO 595 N-
DEARLY BELOVED/LOVER COME BACK
MAN I LUV/LUV WALKED IN
FALLING IN LUV W LUV/I LUV U
FALLING IN LUV W SOMEONE/LOVER

3053. CONRAD THIBAUT-BAYOU RALLADS DE 583 N-
AH SUZETTE DEAR/SUZANNE PRETTY ONE
MARIANNE'S LOVES/FWD MARCH/PITY MAMZELLE ZIZI
COME DANCE CODAINE/BERCEUSE/WHEN YOUR
POTATOES DONE

HENRY REC ALLEN DRCH
3054. INDIANA/SERIDAN SQ OK 6357 E/E+

3055. CHCLE/ U NOT KIND VO 3262 N-+E+

ANDREWS SISTERS
2056. WHEN PRINE FELLA/LOVE WHERE U FIND DE 2016 N-
LOUIS ARMSTRONG

3057. HUSTLIN & BUSTLIN/SITTIN IN DRK BB 7506 N-
3058. MISSISSIPPI BASIN/ HOB0 CANT RIDE BB 6501 N-
3059. BLK & BLUE (BLIGHT LAM CRK) TEST CO402525 N-
3060. WHEN U SMILING/AFTER U GONE RLY BL CO 2727 E+

3061. ALEY RAG BAND/HEART FULL RHY DE 1400 E+E
3062. DOUBLE DARE U/ SATCHELMOUTH SWING DE 1636 N-
3063. GOIN HUNTIN/MY SUGAR PAPA HJCA 39 N
3064. BASIN ST BL/NO (1) LM CRK 'ND'SIDE' OK 6690 N
3065. BL TURNING GREY/SONG OF ISLANDS PK 41375 E
3066. SLEEPTIME DWN SO/U RASCAL U OK 41504 V
3067. BASIN ST BL/MIGHTY RIVER VI 24351 N-
3068. WEATHER BIRD/DR OLD SOLAND OK 41454 V/E+

3069. WEST END BL/ GOT NO BL VO 3204 E
BUSTER BAILEY'S 7 CHOC. DANDIES

3070. CHANGHAI SHUF/CALL DELTA VO 2887 N-
MILCREED BAILEY

3071. EVERYTHING DEPENDS ON U/ALL 2 TDDN DE 3888 N
3072. CWHARTED BL/ SQUEEZE MERED LABEL DE 18109 N-
3073. HONEYBUCKLE ROSE/WILLOW TPEE PAE 2201 N
3074. CWNHEARTED BL. SQUEEZE ME PAE 2257 N
CHARLIE BARNET GRCH

3075. IN A MIZZ/ NIGHT SONG BB 10191 N-
SIDNEY BECHET

3076. NDN MY JELLY ROLL/SLEEPYTIME DWN VI 27447 E+/N
3077. TEXAS MOANER/ LIEHOUSE BL VI 27600 V
BIX BEIDERBECKE

3078. JAZZ ME BL/ JAZZ BAND BALL DK 3042 N
GRAME BELLS DIXIELAND BAND

3079. CANAL ST BL/ AZTEC PRINCESS AMP 11 N
GRAME BELLS DIXIELAND BAND

3080. LIT BLACKBIPD/ALEX RAG BAND AMP 15 N-
3081. WAS LEICESTER SQ./FREE MANS BL HARMO 3004 N
3082. JACKASS BL. DH PETER HA RLF 3005 N
3083. JENNY'S BALL/ BIG BAD BANKSIA MAN HAM 10 N
BUNNY BERIGAN

3084. SHE REMINDS ME OF U/TROUBLED DTH 512 N
3085. IIS AUTUMN/MY LIT COUSIN PHIL 63 E/E-
BIG BILL & HIS MEMPHIS 5

3086. RIDER RIDER BL/TPUCKIN LIL WOMAN VO 4426 E/V
3087. PLEASE BE MY SOLO/PODDIE VO 4938 G+

JACK BLAND & HIS RHYTHMAKERS
3038. WHO STOLE DE LOCK/GABRIELS HORN PE 15694 N-
EDDIE BLAKE ORCH

3089. ND ACCOUNT/ DONT TALK ABOUT ME CR 3090 V+

BLUE RIBBON RO'S
3090. STAROUST/MINNIE TIE MORCHER PE 15468 N
JIMMY BLYTHES RAGAMUFFINS

3091. ADAMS APPLE/ MESSIN AROUND SG 906 N-
SHARKEY BDNANOS SHARKS OF R'YTHM

3092. HIGH SOCIETY/SATISFIED MY GAL CO 35678 E+

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

Box 5, THE RECORD CHANGER
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NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

BOOTS & HIS BUDDIES

3093. LIKE U BEST ALL. JEALOUS BEA BOOZE	BH	6862	V
3094. CATCHIN AS CATCH/ SEE SEE RICER BESSIE BROWN	OE	8633	E+
3095. HOW CAN I GET/HOOOON BL ERSKINE BUTTERFIELD & HIS BLUE BOYS	CO	1402	V
3096. MISSOURI WALTZ/STAYIN AT HOME CALIFORNIA RAMBLERS	OE	8524	E/N-
3097. SWANEE BLUEBIRD/ NO USE CRYIN	CO	3635	E
3098. MY SWEETIE WENT AWAY/LOVE ME	CO	3956	E
3099. SITTIN IN CORNER/TELL ALL FOLKS	CO	3994	E+
3100. ROOMIN TO WYOMING/KAINTUCKY	CO	39	N
3101. 2 BL EYES/ MDNVANNA	CO	103	N-
3102. CHARLESTON CABIN/ PLEASE	CO	171	N
3102. SOSQUEHANNA HOME/WANT B HAPPY	CD	199	E+
3104. GIRL FRIEND/NO FODLIN	CO	638	N
3105. SHE KNOWS HER DIONS/GONE AGAIN	CO	758	V
3106. MAKE COT WHERE COTTON GROWNS	CO	1227	N
3107. CHANGES /MINE ALL MINE	CO	1275	E
3108. SING LI SONG	TEST	PAT105544	N-
3109. OLD CLOCK ON MANTLE	TEST	PAT105544	N-
3110. HONEYS LOVIN ARMS/WHO BELIEVED IN CAB CALLOWAY ORCH	VO	14329	E
3111. DINAH/ NOW PREPARED 2 TELL WRLO	ME	12489	E
3112. SWT JENNIE LEE/ IM HAPPY	PE	15366	E/V
3113. STACK D LEE/ WITHOUT RHYTHM	PE	15572	N-
3114. HONEYS LOVIN ARMS/NIGHTMARE	PE	15494	N-
3115. NOBODY'S SWTH/HARLEM HOLIDAY CAROLINA CLUB ORCH	PE	15941	E+
3116. WALKIN W SUSIE. THATS U BABAT (ABOVE: LAM CRKS) CASA LOMA ORCH	OK	41237	V-
3117. OUT SPACE/WILFENBERG JOYS	BR	6922	E/V-
3118. JUST FRIENDS. IN THRU W LOVE	OE	18546	E+/V
3119. CAME HERE TALK 4 JO/ U IN LOVE	OE	18468	E+
3120. CHINA GIRL./SAN SUE STRUT CASTLE JAZZ BAND	OK	41403	E+
3121. TIGER RAG/NO BOH HOP SCOP BL	CAS	4	N
3122. K.C. TORCH/CWN IN JUNGLE TWN	CAS	7	N/E
3123. K.C. TORCH/OWN JUNGLETWN	CAS	7	N
(ABOVE: RM CHP 1 SIDE NO GR)			
3124. WHEN SAINTS COME I22(DIG ON PT 1) CAS		8	
CENTURY STOMPERS			
3125. MOUND CITY DRAG/JELLY B WOBBLER SERG CHALOFF & HERDSMEN	CEN	4012	N-
3126. CHICKY/BOBSCOTCH CHOCOLATE DANDIES	FUT	3003	N
3127. ONCE UPON TIME/BLUE INTE LUDE LILLIE DELK CHRISTIAN W LOUIS' HOT	DE	18255	N-
3128. U REAL SWTHEART/LAST NITE EDDIE CONDON ORCH	OK	8607	N
3129. THE EEL/HOME COOKING	BR	6743	N-
3130. GA GRINO/DANCING FOOL (PW LAM)	CMS	526	N/E+
3131. SINGIN THE BL/ PRAY FOR LITES OUT CMS		568	N
3132. SOMEDAY SWTH/CHANGES MADE REO LBL DE		18041	N-
CONNIES INN ORCH (F. HENDERSON)			
3133. HOUSE DAVID BL/ RASCAL U AL COOPERS SAVOY SULTANS	ME	12216	E+/N
3134. RATHER JUMP THAN/JUMPIN AT SAVDY	OE	2526	E+
3135. WHEN GRW 2 CLO/JUMPIN BL	OE	2930	E+/N
3136. NEVER MISS WATER. JEEPS BL	OE	7502	N
3137. BOATS/FISH FOR SUPPER	OE	8598	E
COTTON PICKERS			
3138. NEVER MISS SUNSHINE/SNAKES HIPS	BR	2418	V+
3139. FALLIN DWN/WHAT DIC I TELL YA BOB CROSBYS BOB CATS	BR	3001	V
3140. BIG BASS VIOL/ SPEAK TO ME OF LVE	DE	2206	N
3141. O MISTRESS MINE/ LOVER & LASS	DE	2662	N
3142. ILL B TRUE/WHEN U THINK OF LOVIN	DE	4357	E+
3143. TEARS ON PILLOW/ ULL B SORRY	DE	18373	E+
3144. DIXIELAND SHUFF/MUSKRAT RAMBLE BOB CROSBYS ORCH	DE	825	E
3145. SYMPATHY/FOOLS RUSH IN	DE	3154	E+
3146. DIXIELAND BANG/OEVL & DEEP SEA	OE	3335	N-
3147. MARINES HYMN/WHEN WE GO FRM H PETE DAILEYS CHICAGOANS	OE	4385	V/G
3148. BLUIN THE BL/ 5120 AM BL CARROLL DICKERSONS SAVOY ORCH	JU	14	N
3149. BLK MARIA/MISSOURI SQUABBLE DIXIE FIVE	BRF	81258	N
3150. HIGH SOCIETY/AMEN BL (REO VINYL) DIXIE DEMONS	UN	5840	N
3151. TOOTSIE GDBYE/MAN FRM TEXAS DIXIELAND RHYTHM KINGS	OE	5264	E+
3152. STEAMBOAT STP/TERRIBLE BL	JD	5	N-

DIXIE STOMPERS

3153. FLORIDA STP/GET IT FIXED (ABOVE RM CHP NO GR)	HA	88	V
3154. CHINESE BL/ PANAMA	HA	92	E+
3155. JACKASS BL. TAMPEEKOE	HA	166	V-
3156. HI 0100LE DIDDLE/(BRIG INO 5) JOHNNY DODDS	HA	179	N
3157. GRANDMAS BALL/ BALLIN JACK	OK	8533	E+
3158. BL WASHBARD STP/BUCKTWN STP	HJCA	58	N
3159. CANT SAY/ MIXED SALAD JIMMY DORSEY ORCH	HJCA	31	N
3160. PERFIOIA/CONTRASTS(THME) TOMMY DORSEY	OE	3198	E
3161. GETTIN SETIMENTAL/GOT NDE DUMAINE	VI	25236	E+
3162. PED ONION/FRANKLIN	HJCA	13	N-
3163. TO-WA-/AUOREY	HJCA	14	N-
BUTCH SWING COLLEGE BAND			
3164. 4 OR 5 TIMES/ SISTER KATE	RAM	12	N
3165. O.O. ONE STEP/ A.M. BL	RAM	16	N
3166. ABSENT MINDED BL/ D.D. ONE STEP EDDIE EDWARDS O.D.J.B.	TEE	21	N
3167. SKELTON JANGLE/ DSTRICH WALK EDDIE'S(CONDON) HOT SHOTS	CMS TEST	N	
3168. THATS SERIOUS THING/STP HENRY LEE DUKE ELLINGTON	BB	10168	N-
3169. LET SONG OUT HRT/GAL FRM JOES	CO	36108	N
3170. WANG WANG BL.HOME AGAIN BL	OTR	506	N
3171. MOONLITE FIESTA/JUBILESTA	SE	5007	N
3172. 3 LIT WROS/RING OEM BELLS (ABOVE 5 GR MR CHP 'BELLS' SIDE)	VI	25258	E-
3173. NODD INDIGO/ MOOCHE	VI	24486	N
3174. DAYBREAK EXPRESS/DEAR OLD SOUTHLAND	VI	24501	N
3175. BLUE GOOSE/DUSK	VI	26677	E
3176. MDON MIST/'CJAM BL	VI	27856	N
3177. OICTY GLIDE/ STEVEDORE STP	VI	38953	V
3178. JOHNNY COME LATELY/ M'IN STEM	VI	201556	E+
3179. SOMEDNE/LIT BRWN BOOK	VI	201584	N-
3180. WHAT AM I HERE 4/OONT MINO	VI	2191598	N-
3181. OIONT KNOW ABOUT U/NOTHIN BUT	VI	201623	E+
3182. E ST LOUIS TOODLE/BIRM BRKDOWN	VO	1064	V+
FIREHOUSE 5 PLUS 2			
3183. FIREHOUSE STP/BL NAUGHTY SWTIE 5 BIRMINGHAM BABES	GTJ	1	N
3184. FARS IM CONCERNED/KNOW WHAT MEANS BUD FREEMAN	PE	14477	N-
3185. FOUND NEW BABY/EASY TO GET	BB	10370	E+
3186. SATANIC BL/ SAIL FISH	OE	2781	E/E+
3187. SUNDAY/LONG AS I LIVE	DE	2849	N/N-
3188. LONG AS I LIVE.HAPPY AS DAY LONG	OE	2885	E+
3189. BUZZARD/TILLIES DOWNTOWN REO LABEL	DE	18112	E/N-
3190. KEEP SMILIN TROUBLE/ WHATS TO SAY EARL FULLER FAMOUS JAZZ BAND	PAE	2285	N
3191. SLIPPERY HANK/YAO DE DAH	VI	18321	E
3192. OLD GREY MARE/REAL ST BL	VI	18369	V
THE GEORGIAN			
3193. U TELL HER I STUTTER	TEST	CO	80848
3194. MAMA LOVES PAPA/LAND O COTTON BL	CO	3987	E
3195. SOMEBODYS WRONG/MAMA GOES WHERE	CO	3996	V
3196. LOVEY CAME BACK/DANCIN DAN	CO	62	V+
3197. FRISCO BAY/ BAYS BACK JEAN GOLDKETTE ORCH	CO	923	V+
3198. IN EVENING/WHEN LAZY DAISIES	VI	19308	V
3199. EILEEN/WAIT U SEE(BENSDON ORCH)	VI	19327	V+
3200. CRIFTIN APART/(DORNBEEGER ORCH)	VI	19975	V
3201. CALL U SWTH/KY LULLABY	VI	29257	V
3202. SO TIREO/ LIT KISS FROM MISS BENNY GOODMAN	VI	21150	V
3203. RU/ SHIRT TAIL STP	BR	3975	V-
3204. CANT WE B FRIENDS/SING ME SWING SONGS (ABOVE: DIG ON 1ST SIDE)	BR	10462	E+/N
3205. HONEYS LOVIN ARMS/HAD TO BE U	BB	11056	E+
3206. BOY MEETS HORN/LEST DANCE	CO	35301	N/V
3207. HONEYSUCKLE ROSE/ SPRING SONG	CO	35319	E
3208. AFTER U GONE/OARKTWN STP UTIERS	CO	36699	E+
3209. SING SING SING I22	VI	25796	V+
3210. SWEET SUE/I NEVER KNEW	VI	26089	E
3211. AFTER U GONE/ BOOY & SOUL	CO	36781	N
3212. WORLOS WAITING SUNRISE/SOLO FLIGHT	CO	36684	E+
3213. WORLOS WAITING SUNRISE/SOLO FLIGHT	CO	36684	V/E
3214. WORLOS WAITING SUNRISE/SOLO FLIGHT	CO	36684	V
3215. MELANCHOLY BAB/SWT SUE	VI	25473	N
3216. VIRAPHONE BL. STOMPIN AT SAVOY GOLDEN GATE ORCH	VI	25521	N
3217. HAD 2 B YOU/ LULLABY STRAIN	BELL	280	E/N-
3218. BUZZ MIRNAOV/ STRUTTIN ABL	FEO	5210	V

GOLDEN GATE ORCH

3219. ALONE AT LAST/SILVER HEAD	PE	14471	E
3220. SOMEWHERE IN ERIN/ODNT WANT	PE	14680	N
3221. WHA CHA MA CALL IT/(ROCKAWAY RAMBLEPE	RE	8377	E
3222. SOMEDAY SWTH/SOMEDDY ELSE ROSS GORMAN ORCH (ED LANG)	CA	1063	E
3223. TOOLIZING/(THE CAROLINERS)	CO	460	V
3224. HUGO I GO U GO/WANT LIT LOVE ROSS GORMANS VIRGINIANS (RED & MIFF)	HA	322	N
3225. SIDEWALK BL/ COME DAY GO DAY TEDDY GRACE ACC BY ALL STARS W TEA	DE	2128	E+/E
3226. MONDAY MORNIGN/DWN HEARTED BL FRANK GUARANTE & HIS ORCH	VEL	1787	V+
3227. SWTHS ON PARADE/ANNAPOLIS COLEMAN HAWKINS ORCH	BB	10477	N
3228. FUNNY THAT WAY/MEET OR FOO	BB	8300825	N
3229. BODY & SOUL/HAD TO BE U	PAE	1685	N
3230. CAY U CAME ALONG/JAMAICA SHOUT	SG	38104	E+
3231. CARXY RHY/ GET HAPPY JOE HAYMES ORCH	BB	5920	N-
3232. HONEYSUCKLE ROSE/ NOW IM LADY	ME	13190	N-
3233. GONNA B WOODIN.CROSSEYED KELLY	ME	60207	V+
3234. MUSIC GOES ROUND.NURSEY RHYMES FLETCHER HENDERSON ORCH	CO	395	N-
3235. SUGAR FT STP/WHY CHA CALL EM BL	CO	2586	N
3236. MY PRETTY GIRL/MY GAL SAL (RYL BL)	OE	158	E+
3237. SHANGHAI SBUT/MEMPHIS BL (ABOVE: RM CHP NO GR.)	JAZZ SOC	107	N
3238. FREEZE N MELT/SUGAR FOOT	VI	25297	E+
3239. MOONRISE ON LOWLANDS/FOOL 4 LOVIN	VO	14759	E
3240. COTTON PICKER BALL/LOTS D MAMA	VO	14800	E
3241. MOBIL BL/ TEA POT ODME WOODY HE'MAN ORCH	CO	38304	N-
3242. 4 BROS/NO TIME	OE	1288	N
3242. DUPREE BL/ HAPPENED IN OIXIE	DE	2933	E+/N
3244. BL ON PARADE/LOVE GOT ME DOWN EDDIE HEYWOOD ORCH	DE	2933	E+/N
3245. PLEASE BONT TALK ABOUT ME/BL LOU BERTHA 'CHIPPIE'HILL ACC BY ARMSTRONG	DE	23427	E+
3246. TROUBLE IN MIND/ GA. MAN	OK	8312	N
3247. SPORT MODEL MAMA/OO DIRTY BL	OK	8473	N
EARL HINES -PIANO SOLOS			
3248. MONDAY OATE/57 VARIETIES HODES CHICAGOANS	CO	2800	N
3249. CRYIN FOR ME/ SLOW EM ODWN BL	BN	506	N
3250. CHANGES MADE/CLARK & RANDOLPH ART HODES	BN	508	E+
3251. BL 7 BOOZE/ECCENTRIC	BN	512	E+
3252. GA CAKE WALK/LIBERTY INN DRAG	DE	18437	E+
BILLIE HOLIDAY			
3253. NEVER BE SAME/THEY SAY	OTR	507	N
3254. NO REGRETS /OID I REMEMBER	OTR	516	N
3255. NO ACCOUNT/U LUCKY GUY CLAUDE HOPKINS ORCH	VO	5302	E
3256. MY GAL SAL/ 3 LIT WORDS KEITH HOUNSLOWS JAZZ HOUNDS	BR	6864	N
3257. JAZZ IT UP/ HAO IT BL JIM-DANDIES	AMP	17	N
3258. CHARLESTON GEECHIE DANG/CHAKE THINGHA JUNBLE BAND (DUKE ELLINGTON)	55	V	
3259. HOME AGAIN BL/ WANG WANG BL ROGER WOLF KAHN ORCH	BR	6003	N-
3260. SAM BAMMY SHORE/LODK WHOS HERE	VI	19808	V
3261. NEVER KNEW/SITTIN DN TOP WRLO	VI	19845	V
3262. CLAP HANDS./DO OO(G. OLSEN)	VI	20327	V
3263. WUDLO U./TUCK IN KY	VI	20379	V
3264. CALLING/ WILO FLOWERS GROW ANDY KIRKS CLOUDS OF JOY	VI	20717	V
3265. MESS A STP/BLU CLARIENT SP GENE KRUPA'S CHICAGOANS	BR	4694	N-
3266. BL OF ISRAEL/ 3 LIT WRODS REO LABELOE	18114	E+	
SAM LANIN ORCH			
3267. BUNCH OF HAPPINESS/(CAROLINERS)	CA	1086	E
3268. DO U LOVE/MISS ANNABELLS(HARING)	CA	1215	E
3269. SAVE U SORROW/SOME DAY(E.GOLDEN)	OK	3539	E
3270. CECIL/MARGUERITE	OK	40451	N
3271. LET ME LINGER/ BIRM BOUND(E.GILL)	OK	40369	N
C. LAVERE			
3272. SUNDAY. IM COMIN VA BRIAN LAWRENCE & LANDSDOWNE HOUSE SEXTET	JU	2	N
3273. BRKEN DOLL/ IF U WERE ONLY	OE	1010	N
TED LEWIS BAND			
3274. WISTFULL & BL. IF U SEE SALLY	CO	844	E+
3275. WHEN MY BAB Y SMILES/ KEEP SUNSHINE	CO	922	N
3276. 10,000 YRS AGO/LIT ROCKET LITTLE RAMBLERS	CO	2807	N-
3277. DEEP BL SEA BL/ IM SATISFIED	CO	217	N

MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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

JOHNNY LONG ORCH		
3278. LOUISE/MOONLIGHT ON GANGES	DE	3239 N
3279. ROSE COLORED GLASSES/SUGAR TO TEA	DE	3341 E+
3280. SHANTY OLD SHANTY/SWING ME	DE	3409 N-
LOUISIANA RHY KINGS		
3281. THATS PLENTY/HE SHE ME	VO	15764 V/N-
CLAUDE LITER ORCH		
3282. SPORT MODEL MAMA/ TIGER RAG	RAM	5 N
HUMPHREY LYTTLETON ORCH		
3283. SUNDAY MORN/GET OUT HERE	RAM	11 N
3284. TILGATE/ JENNYS BALL	TEE	12 N
3285. SUNDAY MORN/GET OUT HERE	TET	19 N
EDDIE MACALEY PIANO SOLD		
3286. ILL ALWAYS B IN LOVE W YOU	TEST	DEE 34871 N-
SHERRY MAGEES DIXIELANDERS		
3287. TIN ROFF BL/SHAKE IT & BRK IT	DTP	511 N
3288. SATANIC BL/ BLUIN THE BLS	OTR	518 N
WINGY MANNONE ORCH		
3289. SEND ME/SOLITUDE(DUKE)	BR	2007 V/E
3290. JUST ONE GIRL/SHES CRYING FOR ME	DTR	509 N
3291. IENT THERE LIT LOVE/ THATS PLENTY	OTR	510 N
3292. TRYIN STP/CRYIN/WAILIN BL(P.W.LAM)	HRS	3 N
JOE NARSALA & HIS CHICAGOANS		
3294. JAZZ ME BL/ WOLVERINE BL(HR CRK)	VR	565 N
OLICK MCDOUCH & ALL STAR BAND		
3294. SENTIMENTAL MODO/ AINT RIGHT	VOE	3 E+
MCKINNEYS COTTON PICKERS		
3295. DO U BELIEVE LOVE SIGHT/WRAP	VI	22811 V
3296. WHOM MAY CONCERN/COME CLOSER	VI	23035 V
ZEP MEISSNER DIXIELAND BAND		
3297. BEALE ST AMM/AITN MISBEHAVIN	APE	3096 N-/N
GLENN MILLER		
3298. STRING OF PEARLS/DAY DREAMING	BR	11382 E+
MIFF MOLES MOLES		
3299. O.D. ONE STEP/HONDLULU BL	BR	8243 N
3300. I STEP HVN/SHIM ME SHA WABBLE	CO	35953 N
JELLY ROLL MORTON		
3301. N.O. JOYS/ PERFECT RAG	AFCDJ	9 N
MORTONS RED HOT PEPPERS		
3302. HED HOT PEPPER/MOONFUL SERE	BB	6601 E-
3303. DEAD MAN BL/HOCK SHOP BL	CEN	4000 N
3304. JERSEY JOE/SWT PETER	HJCA	34 N
3305. MISS. MILDRED/LDAD DF CDAL	HJCA	35 N
3306. GA/SWING/MOONFUL SERE	HJCA	44 N
3307. BEALE ST BL/THE PEARLS	HJCA	88 N
3308. MUDDY WATER BL/BIG FAT HAM(HR CRK)	PM	12050 V
3309. LONDON BL/(EZRAH SHELTON)	REINSE	3 N
PHIL NAPOLEON ORCH		
3310. THUNDER IN ORNS(Actually REISSUE	BB	7036 N-
OF 'AM' THING' BY NAPOLEONS EMPERORS FROM VI.)		
NEW ORLEANS OWLS		
3311. WEST EMO ROMP/TAMPEKOE (OIG)	CO	688 V-
N.O.R.K.		
3312. WOLVERINE /WEARY BL	GE	5102 V-
NEW SYNC'D JAZZ BAND		
3313. HOT LIPS/STATE ST BL	PE	14022 V+
3314. LANO O COTTON BL OO OOOOLE OOM	PE	14197 V
NICHOLS 5 PENNIES		
3315. 10A/ FEELIN NO PAIN	BR	3626 V
3316. C.D. ONE STEP/IMAGINATION(2" H CRK)	BR	3989 E+
3317. INDIANA/ OINAH	VO	4599 N-
KING CLIVER		
3318. SPEAKSAY BL/ AUNT HAGR BL	BR	80080E
3319. AINT GONNA TELL/ ROOM RNT TEST	HJCA	1,2 N
3320. LONDON CAFE BL/ CAMPMEETIN BL	HJCA	17 N
3321. MABELS ORN/RIVERSIDE BL	SG	905 N-
3322. C.D. ONE STEP/LIVERY STABLE BL	VI	18255 E+
ORIG INDIANA FIVE		
3323. MELANCHOLY BABAY/(HOLLYWOOD OA NCE)	OO	2995 V
3324. GONNA HANG ROUND SUGAR/STOMP	HA	47 V+
3325. ENSACOLA/RATHER BE ALONE	HA	101 V
3326. TIME/ ZULU WAIL(UNIV 6)	HA	510 E+
3327. MEAN MEAN MAMA/STAVIN CHANGE	PE	14173 V
3328. PATHER BE ALONE/BUGGY RIDE	PE	14558 V
3329. SITTING AROUND/ TOO BAD	PE	14601 N
3330. DEEP BENJERSON/SPANISH MAMA	VEL	1217 E
3331. ANYTHING/JAZZ ME BL	CO	36064 N-/N-
ORIG. IAL MEMPHIS 5(#2331. 16 MEMPHIS 5)		
3332. U CAN HAVE HIM/JUJI BOO	PAT	20642 V+
3333. A O'CLOCK BL. WHA TILLIE	PAT	20692 V+
3334. STOP KIDDING/ BRKING DOG	VO	14461 V+
3335. AGGRAVATIN PAPA/4 O'CLOCK BL	VO	14596 E
KID ORYS CREOLE JAZZ BAND		
3336. BL FOR JIMMY/ GET OUT HERE	CS	2 N-
CHARLIE PARKER SEPTET		
3337. NITE TUNISIA/ORNITHOLOGY	OIAL	1002 N-

MINIMUM BID 50c AUCTION

JACK PETTIS & HIS BAND

3338. ST LOUIS SHUFFLE/ 3/4" HR CRK)	DG	398 4 V+
3339. MUDDY WATER/CRAZY WORDS(BILL PERRY)RE	RE	8243 V
BEN POLLACK ORCH		
3340. EYEBODYS DOIN IT/ THIS LIFE/INT MADDE	1851 N	
3341. LONG AS I LIVE/SING SONG SIXPENCE	DE	2006 N
DANNY POLDS SWING STARS		
3342. BLUE MURDER/ MOPE THAN SWDMWHAT	OE	1718 N-
MA RAINEY		
3343. BL WORD FROOT 1&2	PM	1 E+
3344. NEW BO EWAVIL BL/ MOONSHINE BL	PM	2 N-
3345. SLO DRIVIN BL/ GONE DADDY	PM	3 E+
3346. BL D BL/ OH PAPA BL	PM	4 E+
THE RED HEADS		
3347. ICA /FEELIN NO PAIN	ME	12442 N
LUIS RUSSELL & HIS BURNING EIGHT		
3348. CALL FREAKS/ ITS TIGHT LIKE THAT	OK	8656 N/N-
3349. MY BL HEAVN/FRUITIVE	ME	13366 N-
EE WEE RUSSELLS RHYTHMAKERS		
3350. CHANGES MADE/ ZUTTYS HOOTSI BL	HRS	1001 E+
BDYO SENTER SENTERPEDES (CHI. HOT GROUP)		
3351. SOMEBODYS WARDING/ENIALE B(ED LANG)	OK	41059 N
ARTIE SHAW		
3352. NIGHTMARE/NON STOP FLIGHT	BB	7875 N-
3353. SWT LORRAINE/ JUST U JSUT ME	HA	1014 N
3354. THE BLUES A & B	HA	1057 N
3355. THE BLUES A & B	OK	4401 E
3356. THRU THE YRS/ NOCTURNE	VI	27793 N-
JOEL SHAW ORCH (KARODS)		
3357. HDWM I DOIN. SCAT SONG (CFK)	CR	3333 E+
3358. INDIANA/ DN MAN WOMAN	CR	3451 N
SIX MEN & A GRIL(MARY LOU WILLIAMS GROUP)		
3359. ZDNKY/ SCRATCHIN THE GRAVEL	VS	8190 E+
BESSIE SMITH		
3360. CAKEWALKIN BABIE/ YOUNG WOMAN BL	CO	35673 N
JOHN PHILIP SOUSA BAND 7th RECORDS		
3361. MARCH FRDM 'THE BRIDE ELEST'	VI	303V
3362. AT A GEORGIA CAMPMEETING	VI	315 V
3363. MOSQUITO PARADE	VI	337 V
MUGGYS SPANERS		
3364. SOMEDAY SWTH/ DAD OA STRAIN	BB	10384 N
3365. MARIE/ SEPT IN RAIN	OTR	517 N
3366. HESITANT BL/ LITTLE OAD	DE	4271 E+
JASPER TAYLORS STATE ST BOYS		
3367. MUST BE THE BL. STOMP TIME BL	CEN	3026 N
JACK TEAGARDEN ORCH		
3368. THE BLUES/LOOK AT U	EL	5042 N
TENNESSEE TOOTERS		
3369. K.C. STOMP/ JIMTOWN BL	VO	15022 V
UNIVERSITY SIX		
3370. GIVE ME UKE/THATS GOOD GIRL	HA	262 E+
VARSITY EIGHT		
3371. EASY MELODY/(A.LANGE)	CA	445 E
3372. OOOOLE OOO DOOL	CA	559 V+
3373. HES KIND OF MAN U LIKE	CA	711 E
3374. FALLIN DOWN/KNEE DEEP	CA	782 E
3375. AINT NEVER BEEN COLLEGE/(S.LANIN)	RO	897 E
JOE VENUTIS BLUE SIX		
3376. SWT LORRAINE/ UPTOWN LWOWN	COE	708 N
3377. OOHIN THINGS/ WILDO CAT	VI	21561 N
ETHEL WATERS		
3378. PICKANINNY BL/ LOUD SPEAKIN PAPA	CO	472 E
3379. NO MAN MAMA/ SHAKE THAT THING	CO	14116 E
3380. MY HANDY MAN/DO WHAT U OIO	SE	5014 N
CHICK WEBB ORCH		
3381. BL IN MY HEART/ HEEBIE JEEBIES	BR	6898 N
3382. SUNNYSIDE BT/BLUE MINOR	OE	172 E
PAUL WHITEMAN ORCH		
3383. LONELY MELODY/FRM MONDAY ON	BILT	1017 N-
3384. AINT MISBEHAVIN/NOBODYS SWHT	BB	10957 N-
3385. XMAS NITE HARLEM/FAREWELL HARLEM	BB	10969 N-/E+
3386. IF U OONT LOVE ME/IN EVENING	CO	1484 N
3387. MARIANNE/LOVER COME BACK	CO	1731 N
3388. RAIN/STORY BOOK BALL	OE	3137 N-
3389. SIDE BY SIDE/ MAGNOLIA	OTR	505 N
3390. ALWAYS REMEMBER/WHO OO U LOVE	VI	20784 N
3391. MANHATTAN MARY. BROWAY	VI	20874 V+
3392. LOUD CABIN ORNS/WHEN U IN LOVE	VI	21325 E-
JOHNNY WIGGS N.O. MUSIC		
3393. 2 WING TEMPLE IN SKY/ULTA CANAL	NO	751 N
BOB WILGERS WILCATS		
3394. TILLIE WEEPER/ MABELS DRN	CMS	TOST N
3395. WILDCAT BL/ BL FOR FOWLER	CMS	TEST N
3396. N.O. SHUFFLE/ I CANT SAY-	RAM	2 N
3397. CHIMES BL/ OLD FASH'D NEO LOVE	RAM	3 N
3398. WHEN U WORE TULIP/TROUBLE IN MIND	RAM	6 N

AUCTION

LEWIS SCOTT

246 E. ALEXANDERINE
DETROIT 1, MICH.

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

AUCTION

EDDIE CANTOR		
THATS KIND OF BABY/MOON MAIDENS PRAYER	VI	18342 E
COLLINS & HARLAN		
CASEY JONES/DGDLALLA (STANLEY BURR & CO	CD	907 E
ALEX R TIME BND/JONES-AM CHP THIS SIOE	CD	1032 V
OK THE OLD FALL RIVER LINE/ED MORTON	CO	1419 E
ALL ABOARD FOR CHINATOWN/CAM-BURR	CD	1954 V
PRETTY BABY/HONEST INJUN	CD	2069 V-
LILY OF THE VALLEY/JOLSON	CD	2236 F/G
CLARA JENKINS TEA/W. VAN BRUNT	VI	15376 G
BDIA-BOWBAY/BACK HOME IN TENNESSEE	VI	17841 E
WHEN UNCLE JOE STEPS INTO FRANCE	VI	19492 E-
ARTHUR COLLINS		
IF IM GOIN 2 DIE IM GOIN 2 HAV FUN	VI	5228 E-
ADA JONES		
MY CAROLINA LADY	VI	4430 G
ADA JONES & LEN SPENCER		
KATRINA'S VALENTINE	VI	4474 G
SWEET PEGGY MAGEE/BILLY MURRAY	VI	15765 E
ADA JONES AND BILLY BURRAY		
SMILE SMILE SMILE	VI	5397 E-
BILLY JONES & ERNEST HARE		
HARNEY GDDGLE/OLD KING TUT	CD	3876 E-
SHO ME WAY GO HOME/SMILE LITTLE BIT	CA	844 V-
MR GALLAGHER & SHEAN/SHES MINE ALL MINE	OK	4608 V-
AL JOLSON		
NOW HES GOT BEAUTY/GAM O'CONNOR	CD	2080 V
PRAY FOR SUNSHINE/SAM ASH	CD	2169 V/3
TILLIE TIT WILLOW/COLLINS & HARLAN	CD	2296 G
THERES LUMP OF SUGAR DOWN IN DIXIE	CD	2491 V-
ON ROAD TO CALAIS/STERLING TRIO	CD	2690 V
AYALON/OLD PAL (HENRY BURR)		
BERT WILLIAMS		
CONSTANTLY/I'LL LEND U ANYTHING	CD	915 F
PLAY THAT BARBER SHIP CHORD/SOMETHING	CD	929 E-
MY LANDLADY/NOBODY	CD	1289 E-
SDROW FROM ME/ON RIGHT ROAD	CD	1354 E
OAKTOWN POKER CLUB/YOU CANT GET	CD	1504 V
INDOOR SPORTS/IM NEUTRAL	CD	1917 E-
NEVER MO/PURPOSTJS	CD	1953 G
EVERYBODY/SAMUEL	CD	1903 V
ICE FAMILY/IM GONE BEFORE I GO	CD	2078 F
TWENTY YEARS/NO PLACE LIKE HOME	CD	2438 F
WHEN I RETURN/O DEATH WHERE IS THY STN3	CD	2652 F
OH LAWY/SRING BACK WONDERFUL DAYS	CD	2710 V
NOBODY'S BUSINESS/KEY TO MY CELLAR	CD	2750 E
SOMEBOY/MOON SHINES ON MOONSHINE	CD	2949 E
CHECKERS/ U CUO HAV IT IF I HAD IT	CD	2977 V
CHECKERS/ U CUO HAV IT IF I HAD IT	CD	2977 F
TEN LITTLE BOTTLES/JUNLUCKY BL	CD	2941 E-
GET UP/I WANT TO KNOW WHERE TOSTI WENT	CD	3305 E-
GET UP/I WANT TO KNOW WHERE TOSTI WENT	CD	3305 V
ABOVE: 1 INCH CRACK SECOND SIOE		
YOU'LL NEVER NEED DR. NO MORE/EVE	CD	3339 E
IM GONNA QUIT SAT./MY LAST DOLLAR	CD	3356 G
UNEXPECTEDLY/BROTHER LOW DOWN	CD	3508 E
ELDER EATMORE SERMONS-12 INCH	CD	6141 E-
RUDDLEPH VALENTINO		
KASHMIRI SONG/EL RELICADO	CD	SPEC. M
JOHN MCCUMACK		
COME WHERE MY LOVE LIES DREAMING	VI	64423 V
KEEP THE HOME FIRES BURNING	VI	64696 E
QUIETEST THINGS/HOUSE LOVE MADE	HMV	1333 E
CHAUNCEY CLCOTT		
MY LITTLE DUDEEN/PEGGY DARLING	CO	1411 N
MOTHER MACHREE/MY BEAUTIFUL IRISH MAIO	CO	33024 N
ABOVE: 2M CHP 2ND SIOE		
FRANKLYN BAUR		
BROWN EYES WHY BL/PAL CRADLE DAYS	VI	19306 E
LOVESOMEST 31R. IN TOWN/LEWIS JAMES	VI	19846 V
LOVE U THEN AS NOW/SALLY OF MY ORNS	VI	21734 V
JUST LIKE A BUTTERFLY/MARVIN & SMALLER	VI	20753 E-
BILLY MURRAY		
I'M AFRAID I'M BEGINNING 2 LUV U	VI	17517 E
ARE U FROM OXIE WITH KAUFMAN	VI	17942 E-
LITTLE BIT BAD IN GOOD LITTLE GIRL	VI	19143 E
HE MAY BE OLD BUT AS YOUNG IDEAS	VI	19153 E
ALCOHOLIC BL/JA DA BY ARTHUR FIELDS	VI	18522 N
HOW U GOIN 2 WET YOUR WHISTLE	VI	18537 E
CHAUTAUQUA PREACHERS QUARTER		
WHAT A FRIEND THOU ART/GLORIOUS THINGS	CO	1582 V
LETT LOWER LIGHTS/SOFTLY NOW LITE DAY	CO	1584 V
ROLL CALLEO UP YONDER/ASHER-ROOEHEAVER	CO	2667 E

SEND WANTS FOR ANYTHING OF THIS KIND

CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM DIXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA REX SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25c FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DONT FORGET TO LIST SOME ALTERNATE CHOICES. HAPPYLISTEN NG.

29c EACH 29c EACH 29c EACH 29c EACH

JOSEPHINE BAKER	
1 HAVE 2 LOVES/UNDER MY SKIN	.29
GRAEME BELL DIXIELAND BAND	
BANKSIA MAN/JENNYS BALL	
BARNEY BIGARO ELLINGTONIANS (A GREAT RECORD)	
LAMENT FOR JAVANETTE/READY EGGY	
DIXIELAND RHYTHM KINGS (THIS IS THE GREATEST WATERS STYLE BAND EVER TO RECORD SINCE LU)	
WOLVERINE BL/TH SAINTS	.29
FIGOETTY FEET/FOUND NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB 1-2	.29
MART GROSS CELLAR BOYS (A REINCARNATION OF CHICAGO STYLE 1927-1930 GREAT RECORDS)	
SHIMMESHAWABBLE/GO ANYTHING FOR YOU	.29
ORIG DIXIELAND ONE STEP/ON BABY	.29
GOLEMAN HAWKINS	
HOW DEEP IS OCEAN/TALK OF TOWN (CORKY CORCORAN)	.29
OUT OF NOWHERE/SWEET SA BROWN	.29
WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHELAND	.29
SWINGS IN GROOVE/I KNOW U KNOW	.29
BILLY HOLIOAY	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
CHUBBY JACKSON	
MEAN TO ME/CROSS COUNTRY	.29
GENE KRUPA (GREAT JAZZ)	
SWING IS HERE/HOPE GABLE LIKES MY MUSIC	.29
JIMMY MC PARTLAND DIXIELAND JAZZ BAND	
IN A MIST/ROYAL GARDEN BL	.29
DAVENPORT BLUES/USE MOUR IMAGINATION	.29
NASHVILLE JAZZERS/BLUE RHYTHM BAND	
ST LOUIS BL/HOLD ER OCEAN	.29
RED AND MIFFS SIX HOTTENTOTS	.29
MELANCHOLY CHOLITE/HURRICANE	.29
ART TATUM SOLOS	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME 12"	.29
MAN I LOVE/DARK EYES 12"	.29
I KNOW U KNOW/BOY AND SOUL 12"	.29
BOB WILBERS WILCATS	
OLD FASHIONED LOVE/CHIMES BL	.29
TROUBLE IN MIND/WHEN U WORE TULIP	.29
TEDDY WILSON	
HONEYBUCKLE ROSE/AINT MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JASS)	.29
LET ME SEE/EVENING	.29

LOUIS ARMSTRONG	
HOOB YOU CANT RIDE/NEVER BEEN BORN	.49
SHINE/JUST A GIGOLO	.49
EASY COME EASY GO/BLUES STAMPEDE (TERRIFIC)	.49
IM GOIN HUNTING/SUGAR PAPA (TERRIFIC)	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LIVIN HIGH/WAIT TIL U SEE MY BABY	.49
LAST NIGHT/YOUR REAL SWEETHEART (HOT 4 W. NOONE)	.65
LAZY RIVER/GEORGIA ON MY MIND	.65
BASIN ST/NO	.65
BLUE TRUNING GRAY/LITTLE JOE	.89
SHANGHAI SHUFFLE/COPNEHAGEN	.89
ST JAMES INF/MEMORIES OF U	.89
IRISH BLACK BOTTOM/U MADE ME LOVE U	.89
BIG FAT MA/SWEET LITTLE PAPA	.89
GONNA GITCHA/DONT FORGET TO MESS	.89
COAL CART/TEXAS MOANER	.89
WHOSIT/DRIPPIN SHUCKS	.89
COME BACK SWEET PAPA/GEORGIA GRIND	.89
CONFESSIN/ST LOUIS BL	.89
DALLAS BL/PEANUT VENDOR	.89
CHARLIE BARNETS ALL STARS	
NIGHT AND DAY/WILO MAB OF FISHPOND	.39
BARRELHOUSE FIVE	
SKUFFLIN BL/NOBODYS BIZNESS	.89
BIX BEIDERBECKE	
MY PRETTY GIRL/CLEMENTINE	.89
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/OH MISS HANNAH	.49
JAZZ ME BL/FIGOETTY FEET	.89
SAN/AINT NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME DOWN	.49
RIVERBOAT SHUFFLE/SUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRADLE IN CAROLINE/AINT NO LAND LIKE DIXELAND	.65
SIDNEY BECHET	
MAKE ME A PALLET/SIDNEYS BLUES	.49
BUDDY BOLDENS STORY/TH ONIONS	.49
SIDNEY BECHET & WILD BILL DAVISON	
FIGOETTY FEET/NOBODY KNOWS U	.49
COPENHAGEN/SPI. I. ESHAWABBLE	.49
CHINA BOY/SISTER KATE	.49
SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE	
QUINCY ST STOMP/WEARY WAY BLUES	.49

SIDNEY BECHET (BEAUTIFUL 12" LIST AT \$ 1.57)

DEAR OLD SOUTHLAND/LONESOME BLUES	.65
MUSKRAT RAMBLE/BLUE HORIZON	.65
WEARY BLUES/SALTY DOG	.65
COUNT BASIE AND LESTER YOUNG	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HEKE COMES CHARLIE	.49
SONNY BERMAN	
NOCTURNE/CURBSTONE SCUFFLE	.39
BUNNY BERGAN	
TROUBLE/HEE REMINDS ME OF YOU	.65
CHU BERRY	
MONDAY AT MINTONS/BLOWING UP BREEZE	.49
SITTIN IN/46 WEST 52	.49
BROWNLES ORCH OF NEW ORLEANS (BONANO)	
ONE OF THE BEST WHITE N.O. GROUPS	
DIRTY RAG/PECULIAR	1.05
PETE BROWN	
BIG BOY BOOGIE/PETE BROWN BOOGIE	.39
DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
DON BYAS/TEO NASH	
THEY DONT BELIEVE ME/TICKS KICKS	.39
BIG MACCO (FINE BLUES)	
CHICAGO BEAKDOWN/WINTERTIME BL	.39
TEDDY BUNN (FABULOUS GUITAR SOLOIST)	
KING PORTER ST/BATCHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
MUTT CAREY	
CAKEWALKIN BABIES/SHIMASHAWABBLE	.89
SLOW DRIVIN 1-2	.89
CENTRAL PARK DIXIELANDERS (LYTTLETON*FINE DIXIE)	
PANAMA/CHATANOOGA STOMP	.49
GEORGE BRUNIES JAZZ BAND	
JAMAICA SHOUT/I STILL WANT U (W. ARDWIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
OLIVER COBB (SENSATIONAL CORNET)	
CORNET PLEADING BL 1-2	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEAD/ROLL EM BAGS	.39
EARL COLEMAN BAND	
STRANGER IN TOWN/YARDBIRD SUITE	.39
CENTURY STOMPERS (WELLSTOOD GROUP)	
JELLY BELLY WOBBLE/STILL WANT U (ST LOUIS)	.89
JUNIE COBB (DOODS)	
EAST COASTS TROT/CHI BUZZ	.89
JUNIE COBB GRAINS OF CORN (BLYTHE)	
BOOT THAT THING/SMOKESHOP DRAG	.89
LEE COLLINS & LITTLE BROTHER MONTGOMERY	
EL RITMO/LONG TINA AGO	.65
LEE COLLINS/JAMES P JOHNSON	
DONT FEAR MY CLOTHES/WILD BOUT PATOOTIE	.65
FOOTIES HOT SHOTS (MAXIE, MUGGSY, PEWEE ETC)	
CARNegie LEAF/ROYAL GARDEN BL	.89
EDDIE CONDON	
TRUZZ MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WINGS/OWN BACK YARD	.49
FIGOETTY FEET/DONT LEAVE ME HERE	.49
RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVOY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
OIXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY DOODS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IOLE HOUR SPECIAL	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOND RAG/TIN ROOF (YOUNGS)	.65
TOO TIGHT/PAPA DIP	.89
MIXED SALAD/I CANT SAY	.89
HOT STUFF/HAVE MERCY	.49
GOCCER DANCE/TOO TIGHT	.49
WEARY WAY BL/TERRELL COME A DAY	.65
BROWN BOTTOM BESS/LADY LOVE	.65
BALLIN THE JACK/GRANDMAS BALL	.65
MY GIRL/SWEET EA CLEAN	.49
MAO DOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDDLE	.65

SIDNEY DE PARIS & EDWINO HALL BAND
(12" JAZZ ITEMS REG LIST PRICE IS \$ 1.57)

ROYAL GARDEN 8/NIGHT SHIFT BL	.65
EVERYBODY LOVES BABY/CALL OF BL	.65
ARNE DOMMERUS	
CARRIDER/OEFF PURPLE	.39
DUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIME BAND	.39
A.M. BL/ORIGINAL DIXIE ONE STEP	.39
COTTON TOP MOUNTAIN SANCTIFIED SINGERS	
CHRIST BORN ON XMAS MORN/TESTIFY	.65

LOUIS DUMAINE JAZZOLA EIGHT

FRANKLIN ST/RED ONION DRAG	.89
PRETTY AUOREY/TO WA BAC A WA	.89
ROY ELDRIDGE ORCH	
HECKLERE HOP/THAT THING	.49
DUKE ELLINGTON ORCH	
HONEYBUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
ALL TOO SOON/NEVER FELT THIS WAY	.49
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILETS/MOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PISKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVE/RE ST/BL FEELING	.49
HARLEN SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN # 1/HOT BOTHERED # 1	.49
DOUBLE CHECK # 1/DOWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/DOCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
RUMPUS IN RICHMOND/IN A MELLOTONE	.65
HARLEN AIRSHAF/SEPIA PANORAMA	.65
EMPIRE STATE JAZZ BAND (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
IRVING FAZOLAS DIXIELANDERS	
JAZZ ME BL/SOMEDAY SWEETHEART	.39
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
SENSATION/MOURNIN BL	.65
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
BUD FREEMAN ORCH (WILD BILLODAVISON)	
HONEYBUCKLE ROSE/SENTIMENTAL BABY	.39
BLIND LEROY GARNETT (FABULOUS PIANO)	.89
LOUISIANA GILTCE/CHAIN EM DOWN	
ERROLL GARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
OIZZY GILLESPIE ORCH	
DIGGIN GIZ/CONFIRMATION	.39
CLEC GIBSON HOT THREE	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
DEXTER GORDON	
BIKINI/BL IN TEDDY FLAT	.39
THE DUEL 1-2	.39
TALK OF TOWN/LULLABYE IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GOODMAN	
BUGLE CALL RAG/WHOCREE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
GEORGIA JUBILEE/EMALINE (M. BAILEY)	.65
THATS A PLENTY/CLARINETTIS	.89
CARL HALEN WASHBOARD BAND	
HEEBIE JEEBIES/OR JAZZ (FABULOUS PFUL BACON VOCAL)	.39
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEEDLE POINTS	.39
MONK HAZEL WITH BONANO AND ARDWIN	
HIGH SOCIETY/SIZZLIN THE BL	.39
GIT WIT IT/IDEAS	.39
JOHNNY HODGES ORCH	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
LIONEL HAMPTON	
SWEETHEARTS PARADE/SHUFFLIN HOLLYWOOD	.49
BILLY HOLIOAY	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SP ING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IM IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEF ME/ONE NEVER KNOWS	.65
ART HODES JAZZ RECORD SIX	
CHIMES BL/ORGAN GRINDER BL	.49
SOMEDAY SWEETHEART/WOLVERINE BL	.49
BASIN ST BL/SISTER KATE	.49
BALLIN THE JACK/THATS A PLENTY	
ART HODES CHICAGUANS	
MAPLE LEAF RAG/YELLOW DOG BL	.49
SHE'S CRYIN FOR ME/SLOW EM DOWN BL	.49
DR JAZZ/SHOE SHINERS DRAG	.49
CHANGES MADE/CLARK RANDOLPH	.49
ART HODES TRIO	
BLUES AND BOOZE/ECCENTRIC	.49
ART HODES-MAXIE KAMINSKY JAZZ BAND	
WOLVERINE BLUES/BUJIE	.49
MR JELLY LORD/I NEVER KNEW WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.65
SUGAR FOOT STOMP/SWEET GA BROWN 12"	.65
SQUEEZE ME/BUGLE CALL RAG 12"	.65
FUNNY FEATHERS/KMH DRAG 12"	.65
EDMUND HALL GROUPS	
ITS BEEN SO LONG/I CANT BELIEVE	.49
BOBBY HACKETT JAZZ BAND	
JAZZ BAND BALL/EMBRACABLE YOU	.49

CLEF MUSIC SHOP

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

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

JELLY ROLL MORTON
 NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
 CANNON BALL BL/GRANDPAS SPELLS .89
 SHOE SHIERS DRAG/BOGABOO .89
 WILD MAN BL/JUNGLE BL .65
 OIL WELL/IF SOMEONE ONLY LOVE ME .65
 MOURNFUL SERENADE/GEORGIA SWING .49
 CRAZY CHORDS/GAMBLING JACK .49
 BUFFALO BL/SGT DUNNS BUGLE CALL BL .89
 HIGH SOCIETY/BUDDY BOLLEN BL .69
 OICAT HE RAMBLE/WININ BOY BL .89
NEW ORLEANS RHYTHM KINGS
 ANGRY/SOSBIN BL .89
 MILENBERG JOYS/SHIMMESHAWABLE .49
 TH TS A PLENTY/TIN ROOF BL .65
 MAD/LONDON BL .65
 GOLDEN LEAF STRUT/SHES CRYIN FOR ME .65
GERTRUDE NEISEN
 TONY'S WIFE/YOUR MINE .65
 SUPPER TIME/HARLE ON MY MIND .65
ALBERT NICHOLAS
 OLD STAG O LEE BL/BECHETS FANTASY 12" .65
 RED NORVO .49
 SLAM SLAM BL/HALLELUJAH 12" .39
KING JOE OLIVER
 DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
 KROOKED BK/ALLIGATOR HOP .89
 SOUTHERN STOMPS/RED HOT KOTTENTOT (JOHNSON) .65
 MABELS DREAM/SWEET BABY DOLL .49
 ZULUS BALL/WOLKINGMAN BL .49
 N.O. STOMP/CHATOANO ST .65
 FRISCO TRAIN/WORM OX BL .65
 ROOM RENT BL/AINT GONNA TELL NOB DY .49
 TEARS/BUDDY'S HABITS .49
 JAZZIN BABIES BL/TUXEDO RAG (ORIG TUX ORCH) .65
 SOSBIN BL/SWEET LOVIN MAN .65
 LONDON CAFE/CAMP MEETIN BL .65
 9020/BIMBO .49
 SISTER KATE/BEAU KOO JACK .49
 SPEAKSAY BL/LONG DEEP AND WIDE .49
ORIGINAL DIXIELAND JAZZ BAND
 ORIG DIXIELAND ONE STEP 1-2 .49
 LIVERY STABLE BL 1-2 .49
 TIGER RAG 1-2 .49
 SKELETON JANGLE 1-2 .49
 BLUIN THE BLUES 1-2 .49
 CLARINET MARMALADE 1-2 .49
ROY PALMER
 NANCY JANE/DIRTY DOXENS COUSINS .49
 JOCKEY ST/ENDURANCE ST .49
 GEORGIA SWING/STOMP THAT THING .49
 HOT LIPS PAGE .49
 DOUBLE TROUBLE/GOT WHAT IT TAKES .39
 SANTO PECORA (FINE DIXIE) .49
 LOUISIANA/MARCH O MARDI GRAS .49
 ROSE RIO GRANDE/CANAL STREET ROMP .49
 MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS
 RELAXIN AT CAMARILLO/STUPENDOUS .39
 BUD POWELL (GREATEST BOPIST PAIND) .49
 CELIA/ALL GORS CHILLUN .39
RAGTIME PIANO ROLLS
 JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP (JACKSON) .89
 JAMES P JOHNSON-PALLET ON FLOOR/IB ST STRUT (FATS) .65
 JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
 JOS. LANG-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN) .89
LUIS RUSSELL ORCH
 PANAMA/GOLLY MINE .49
 DR BLUES/FEELIN THE SPIRIT .49
BESSIE SMITH
 FOOLISH MAN BL/DYIN BY HOUR .65
 TROMBONE CHOLLY/YELLOW OOG BL .65
 MOAN U MOANERS/REVIVAL DAY .65
 LONG OLD RO/SHIPWRECKED BL .65
 GIN HOUSE BL/ME AND MY GIN .65
 BACKWATER BL/NOBODY LOVE U .89
 AFFLU U GONE/GOOD MAN HARO FIND .65
 HUSTLIN OAN/HUCK MOUNTAIN BL .65
 GOLDEN RULE BL/LONESOME DESERT .65
 JAZZBO BROWN/SQUEEZE ME .65
JABBO SMITH (MAN HE'S THE END)
 READY HOKUM/GOT BUTTER ON IT .49
 GOT THE STINGER/TANGUAY BL .89
 LITTLE WILLIE BL/SLEEPY TIME BL .1.05
JOE AND TRIXIE SMITH
 DOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ GROUP
 CANAL ST BL/TIGER RAG .39
MUGGSY SPANIER
 AT SUNDOWN/BLUIN THE BL .65
 SOMEDAY S WEEHEART/MOBILE BL .49
 MY GAL S/DIP BRUSH SUNSHINE .39
REX STEWART ORCH
 BOY MEETS HORN/BUZZ BOMB (VERNON STORY) .39
VICTORIA SPIVEY (LOUIS ARMSTRONG HOT FIVE)
 FUNNY FEATHERS/HOW DOTHEY DO IT .89
STATE STREET RMBLERS
 KENTUCKY BLUES/BARRELHOUSE ST .89
 SIC EM TIGE/SOUTH AFRICAN BL .89

TAMPA REDS HOKUM JAZZ BAND
 THIS IS ONE OF THE DAMNDEST RECORDS WE HAVE .49
 EVER HEARD. DEFINITELY NOT A RECORD FOR THE .89
 KIDDIES (LITTLE ONES), THE BIG ONES WILL EAT .89
 THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE .89
 GREATEST FEMALE IMPERSONATORS) KEEPS A LATE .89
 EVENING DATE AND WHAT HAPPENS AT 4AM WILL .89
 KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES. .89
MY OADDY ROCKS ME/BOOT IT BOY .65
 CINGER ROGERS AND BIED ASTAIRE .65
THE PICCOLINO 1-2 .65
JACK TEACARDEN ORCH
 IM ONE OF GADS CHILLUN/THATS KINDA MAN .39
 JAM SESSICN/AY IT SIMPLE .39
BESSIE TUCKER (A GREAT RECORD) .39
 PENITENTARY/BESSIES MOAN .39
SOPHIE TUCKER
 LIFE UPON WICKED STAGE/BILL .39
 IM LIVING ALONE/NEVER LET SAME DOG BITE U .39
 TROMBONE RED AND HIS BLUE SIX .39
GREASY PLATE ST/B FLAT BL .1.05
TUXEDO JAZZ ORCH (CELESTIN AND SHOTS MAISON) .89
 BLACK RAG/ACRELESS LOVE .89
SIPPIE WALLACE (ACC LOUIS ARMSTRONG) .89
 JACK O DIAMONDS/SPECIAL DELIVERY BL .89
ETHEL WATERS (JAMES P JOHNSON ACC) .39
 MY HANDY MAN/DO WHAT UOID LAST NIGHT .39
WASHBOARD PETE .39
 NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER .39
 I WALKED AWAY/TOO LAZY .39
 T- BONE BLUES/JIMMYS BLUES .49
FATS WALLER .65
 IM GONNA SIT RT DOWN/U BEEN .65
LU WATERS YERBA BUENA JAZZ BAND .65
 SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65
 SHAKE THAT THING/WEARY BL .65
DICK WELLS/DOO/GEORGE ZACK .65
 RAGGEY ANN/BABY DOOK OUT .65
NOLAN WELSH (ACC LOUIS ARMSTRONG) .49
 BRIOWELL BL/ST PETER BL .89
CLARENCE WILLIAMS .65
 SWEET EMALINE/LOG CABIN BL .65
 CUSHION FOOT BL/TAKE BLACK BOTTOM OUTSIDE .89
 LITTLE BLACKBIRD/MANDY .89
 KC MAN BLUES/WILOCAT BL (BECHET) .89
COOTIE WILLIAMS .39
 DIVORCE ME C.O.O./SHOTGUN .49
 DELTA MOOD/BOYS FROM HARLEM .49
SUNNY BOY WILLIAMSON .39
 ELEVATOR WOMAN/S BL .39
TEDDY WILSON .49
 JUST A MOOD 1-2 .49
LESTER LEAPS WITH BASIE
 LESTER LEAPS IN/LAJO BE GOOD/OIKIES DREAM/LOUISIANA/ .95
 SHOE SHINE SWING/MOTEN SWING/SONG OF ISLAND/NOBODY .95
 KNOWS/ (REG. \$ 3.00) .95
NEW ORLEANS RHYTHM KINGS (BRUNIS)
 SWEET LOVIN MAN/GADA STRAIN/THATS A PLENTY/TIN ROOF BL/ .95
 WOLVERINE BL/WEARY BL/MAPLE LEAF RAG/SHIMMESHAWABLE .95
 (REGULAR \$ 3.00) .95
CHICAGO JAZZ (BILLY BANKS FEAT. PEEWEE RUSSELL)
 BALD HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/TO .99
 OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/YES SUH .99
 WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00) .99
CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)
 FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LAJO IN .99
 REG/BASIN ST BL/CHASING SHADOWS/CHINATOWN (REG \$3.00) .99
BENNY GOODMAN QUARTET
 TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING .99
 AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS .99
 (REG \$ 3.00) .99
MEZZROW/LADNIE VOL 2
 EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/ .99
 GETTIN TOGETHER/FREE LOVE/DISNANCE/SWINGIN WITH MEZZ/ .99
 LOVE NOT ONE FOR ME (REG \$ 3.85) .99
EDDIE CONDON CHICAGO DOUBLES
 (TWO MASTERS OF EACH TUNE)
 GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/ .99
 THE EEL 1-2/HOME COOKIN 1-2 (REG. \$ 3.00) .99
KING LOUIS ARMSTRONG VOL 1
 SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN .99
 THAT/THATS WHEN ILL COME BACK TO YOU/WEARY BL/ALLIGATOR .99
 CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00
KING LOUIS ARMSTRONG VOL 2
 FIREWORKS/TWO DEUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/ .99
 SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES .99
 INFIRMARY (JR 5005) 3.00

SIDNEY BECHET VOL 1
 MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE OEAR .99
 I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/ .99
 SHAG/MAKE ME PALLET (JP 1801) 3.00
SIDNEY BECHET VOL 2
 EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND .99
 SLIDIN/BASY WONT U PLEASE COME/NONE MY JELLY .99
 ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/ .99
 SWING PARADE (JP 1809) 3.00
NEW RELEASES NEW RELEASES NEW RELEASES
SIDNEY BECHET PARIS CONCERT (BLUE NOTE LP 7024)
 ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT .99
 SONG/STREETS OF ANTIBES/ROYAL GARDEN BL 3.85
MEZZ MEZZROW AND LEE COLLINS (BLUE NOTE LP7023)
 BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U .99
 NOBODY'S WEEHEART/BL OF 20'S/STRUTTIN WITH SOME .99
 BARBECUE/BL JAM UP/GUT BUCKET BL 3.85
BUNK JOHNSON COLUMBIA LP
 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO .99
 ISSUES OF THE CHANGER INCLUDIN KINKLETS RAG/MARIE .99
 ELENA/SOME OF THESE DAYS/ENTERTAINER/MINISTREL MAN .99
 /HILARITY RAG/CHLOE/SOMEDAY/YR DRIVING ME CRAZY/ .99
 OUT OF NOWHERE/TIL WE MEET AGAIN 12" LP 4.85
BENNY GOODMAN CONCERT #2 (1937-38)
 36 FABULOUS TUNES ON TWO GREAT LP'S (12") .99
 THIS IS THE GREATEST THING TO HIT SWING 10.90
GREAT NEW RIVERSIDE LP'S
MUGGSY TESH AND THE CHICAGOANS RLP 1004
 NOBODY'S SWEETHEART/SISTER KATE/JAZZ ME BL/ .99
 BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOOPEE .99
 120MP/CHINA BOY/FIARS PT SHUFFLE 3.85
NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG)
KING OLIVER, FREDDIE KEPPARD, CHARLES WATSON
 RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/ .99
 STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODY'S BUSINESS/ .99
 I JUST WANT A DADDY RLP 1005 3.85
MA RAINIE VOL 1
 DADJO GOOBYE BL/BLACK EYE BL/DEEP MOANIN BL/ .99
 RUNAWAY BL/LEAVIN THIS MORNING/TRAVELING BL/ .99
 SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85
BOB WILBERS WILDCATS (3 NEW NUMBERS)
 OICE IN WHIFLE/I CANT SAY/WEARY BL/CHINA BOY/ .99
 WHEN U WERE TULIP/OLO FASHIONED LOVE/SALTY DOG/ .99
 MIXED SALAD RLP 2501 3.85
LOUIS ARMSTRONG PLAYS THE BLUES
(MA RAINIE, TRIXIE SMITH, GANT AND WILSON)
 WHEN YOUR MAN GONNA OUT U DOWN/GREASY SPOON/COME ON .99
 COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/ .99
 WORLDS JAZZ CRAZY/R BLUES RLP 1001 3.85
JOHNNY DODDS VOL 1
 ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERELL .99
 COME A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/ .99
 HOT POTATOS/APE MAN/ RLP 1002 3.85
NEW AMERICAN MUSIC AND PARAMOUNT RELEASES
 BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85
 BUNK JOHNSON 1945-46 (4 NUMBERS BY BAND) 644 3.85
 GEORGE LEWIS & KID SHOTS (6 SELECTIONS) 645 3.85
 BIG EWELOUIS NELSON DELISIE (5 FINE TUNES) 646 3.85
 BUNK JOHNSON 1944 (VOCALS BY MERTLE JONES) 647 3.85
 OOC EVANS DUBLIN DATE (NEW MASTERS) 106 3.85
 RAY BURKES AND JOHNNY WIGGS N.O. BAND 107 3.85
 THIRD SQUIRREL DATE 108 3.85
 BUD FREEMAN PANORAMA 109 3.85
NEW ATLANTIC LP'S
 SEE BACK COVER OF DECEMBER CHANGER FOR .99
 ALL DETAILS OF THESE RELEASES .99
SIDNEY BECHET SOLOS 118 3.85
JIMMY YANCEY PIANO SOLOS 134 3.85
JIMMY AND MAMA YANCEY 130 3.85
MEADE LUX LEWIS 133 3.85
WILBUR DE PARIS'S SENSATIONAL BAND 141 3.85
DON EWELL RAGTIME PIANO SOLOS
 B GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85
BOB SCOBEE LP ON GTJ
 CONEY ISLAND WASHBOARD ETC ETC 3.85
NEW 78 RPM RELEASES
FIREHOUSE FIVE PLUS TWO
 RUNNIN WILD/LONESOME RR BLUES .89
BOB SCOBEE JAZZ BAND (CLANCEY HAYES VOCALS)
 THESE ARE SO GREAT .89
 ALL W RONGS U DONE TO ME/PEORIA .89
 CHICAGO/CHESEPEAKE BAY .89
 BLUES NAUGHTY SWEETIE GAVE TO ME/OG U KNOW WHAT .89
TURK MURPHY
 CAKE WALKIN BABIES/BAY CITY .89
BANJO KINGS
 BURGLAR BUCK/PICKIN BANJO .89
 BANJO BOUNCE/STEPHEN FOSTER #2 .89
RAGTIME PIANO ROLL
 RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE .99
 ARTISTS WHO CREATED THE STYLE RLP 1005 3.95
KING OLIVER PLAYS THE BLUES
 FEATURING IDA COX & SARA MARTIN RLP 1007 3.95

THE CLEF MUSIC SHOP

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

PLEASE LIST SOME ALTERNATES

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

AUCTION

STEPHEN STORAN

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

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

LORENZO TID HALF-HOUR PRACTICE SESSION -12"LP

- (1) FALLET ON THE FLOOR
- (2) FRANKLIN ST DRAG
- (3) BIENVILLE SHUFFLE
- (4) AINT GOT NOBOOYS BLUES BUT MT OWN
- (5) TELL ME YOUR DREAM
- (6) WHEN YOU WORE A TULIP
- (7) LOVELESS LOVE

WODDY HERMAN - 12"LP

- (1) 125TH ST PROPHET
- (2) REO TOP (5 MINS)
- (3) THEY WENT THAT A WAY
- (4) I COVER THE WATERFRONT
- (5) JUST FOR LAUGHS
- (6) BABY I NEED YOU
- (7) STAROUST

STAN KENTON -12"LP

- (1) HALF A HEART
- (2) PRELUDE TO NOTHING
- (3) STOP YOUR TEASING
- (4) IF I HAD LOVE
- (5) TAKE SIXTEEN
- (6) FLAMINGO
- (7) TAKE THE A TRAIN
- (8) BLUES IN F MINOR
- (9) TAKE IT FROM THE OVER

DUKE ELLINGTON -12"LP

- (1) CATHERING IN A CLEARING
- (2) ROCK-A-BYE RIVER
- (3) YOU DONT LOVE ME NO MORE
- (4) PRETTY WOMAN
- (5) PARK AT 106TH
- (6) ORCHIDS FOR MADAME
- (7) AZALEA
- (8) FRISKY
- (9) DOUBLE RUFF

PAPA CELESTIN - 12"LP

- (1) SAINTS GO MARCHIN IN
- (2) OAKTOWN STRUTTERS BALL
- (3) LIL LIZA JANE
- (4) O DONT HE RAMEL
- (5) NELLIE GRAY
- (6) CLO TIME RELIGION
- (7) WOOD CHOPPERS BALL
- (8) OLD MAN MOSE
- (9) IVE GOT RHYTHM

ART HOODES-MEZZ MEZZROW SESSIONS - 12"LP

- (1) APP. BLUES
- (2) BUGLE CALL RAG
- (3) 52ND ST GETAWAY
- (4) SISTER KATE
- (5) MY OADY ROCKS ME
- (6) PROFESSORS MINGO
- (7) REALLY THE BLUES
- (8) SHEIK OF ARABY
- (9) SWEET CUE
- (10) JUGLY CHILE

KID DRY -12"LP

- (1) SHINE
- (2) O DONT HE RAMBLE
- (3) INDIANA
- (4) SHEIK OF ARABY
- (5) ROYAL GARDEN BL
- (6) MEMPHIS BLUES
- (7) JORYS BOOGIE

COUNT BASIE (1925 BANO)- 12" LP

- (1) PREAO
- (2) NEW BASIE BLUES
- (3) LULLABY OF BIROLAHO
- (4) EVRY TUB (WITH LESTER YOUNG)
- (5) BASE'S LOADEO
- (6) OONT BLAME ME
- (7) FANCY MEETIN YOU

MILES DAVIE - 12"LP

- (1) CONCEPTION
- (2) MAX IS MAKING WAX
- (3) WOODY YOU
- (4) MOON DREAMS
- (5) HALLUCINATIONS

MILES DAVIE

(7) ILL VOUS PLAIT
MARLINE DIETRICH-TALLULAH BANKHEAD REPATTEE
JOSE FERRER & GLORIA SWANSON-"20TH CENTURY"
HARRY RICHMAN & HELEB KANE-TV
SOPHIE TUCKER ON TALLULAH BANKHEAD SHOW

AUCTION

AUCTION

KEN D. CRAWFORD

215 STEUDEN ST., PCH. 5, PENN.

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

JACK TEAGARDEN

STANDARD P-156 E 10 TUNES - OFF TO THE RACES/
RHY HYMN/CANT GET AWAY FROM BLS/TIME FOR T/OEEP
RIVER/HARLEM JUMP/WFL OF COURSE - ETC.
STANDARD P-177 E 10 TUNES-FORT KNOX JUMF/ANYBODY
SEEN JACKSON/JESSIES BLS/INPRESSIONS OF M.L. LEWIS/
BASHFUL BABY BLS/BARCAROLLE/PPELVOE G MINOR- ETC/
STANDARD P-188 E 10 TUNES - OFF ON FUGUE/FUNICUH
FUNGULA/SHEARMAN SHOUT/BARRACKS BLS /OIG THE GROOVE
STANDARD Z-195 N- 8 TUNES-DEALE ST BLS/LOVE ME/SWINGING
ON T GATE/SUNT HAGERS BLS/ROYAL GARDEN/CHINA BOY/
EAST OF SUN/SWING THE ELECTION

DUKE ELLINGTON (BLANTON & WEBSTER ON STD)

STANDARD P-193 H 10 TUNES-STOMP CAPRICE/BUGLE CALL/
RAINCHECK/PERIOD/OEASY ST/BLUE SERGE/HAVE U CHANGED ETC.
WORLD 6495 V+ 4 TUNES- 3 & STOMP/MAIN STEM ETC.

CHARLIE BARNET (LENA HORN)

LANGWORTH 619 E- 9 TUNES-BL JUICE/CHARLESTON ALLEY/
UPTOWN BLS/ILL I DESIRE/WINGS OVER MANHATTAN/FABTASIA/
THOUGHTLESS ETC.

FRANKIE TRAMBAUER

STANDARD Y-112 E 8 TUNES-DONT B THAT WAY/CRY BABY CRY ETC.
STANDARD X-43 E 4 TUNES-LOVE HERE WAY/DOING ALL RIGHT ETC.

RHYTHM MAKERS (ARTIE SHAW DRCH)

THE SAURUS 377 N 3 TUNES-MY BL HVN/AT SUNDOOWN/COPENHAGEN

TEDDY POWELL (CORKY CORNELIUS -12"LP)

LANGWORTH 606 E- 3 TUNES- 4115 JUMP/TAPESTRY ETC.
THE SAURUS 943 N- 5 TUNES-WHAT O'YA HEAR/IN THE HUSH ETC.

ALVINO REY

STANDARD Z-168 E 9 TUNES-FAREWELL BLS/LA POSITA/ OVER WAVES/
WANH WANG BL/POET & PEASANT/LONGCOME ROAD ETC.
STANDARD Z-170 V 8 TUNES-COPENHAGEN/THATS PLENTY/ST LO BLS/
12TH ST RAG/HINOUSTAN/VOLGA BOATMAN ETC.

SPIKE JONES

STANDARD R-136 E 10 TUNES-CAMPTOWN RACES/DONT GIVE CHAIR BUSTER/
BLACKSMITH SONG/46 REASONS WHY/FARMERS DAUGHTER ETC.
STANDARD R-150 E 10 TUNES-JUNGLE FROWN/BEAUTIFUL SEA/LIEBESSTRAUM/
DOWN BY OHIO/CASEY JONES/JAMBOREE JONES/CITY SLICKER POLKA ETC.

EDDIE FITZPATRICK

STANDARD X-4 E 4 TUNES-CARAVAN.TURN OFF MOON ETC.
STANDARD X-5E 8 TUNES-ALL GOOS CHILLUN/MAIOS NITE OFF/KITCHY MI
KOKO ISLE/NEVER GO HVN/GOOD MORNING ETC.

STANDARD X-6 E 8 TUNES-FEELING LIKE MILLION/LOVE MERRY GO ROUND/
IMAGE OF U/MESSAGE FROM MAN IN MOON ETC.

STANDARD X-5 E 8 TUNES-SARAN TAKES HOLIOAY/CANT HAVE EVYTHING/
LOVE ON AIR 2NITE/LOVELINESS OF YOU ETC.

STANDARD X-10 E 8 TUNES-REMEMBER ME/CAN I FORGET U/ROSE IN DEC/
SHAG/LOVE OF INFUATION/IF U SHOULD LEAVE ETC.

STANDARD X-11 E 4 TUNES-AFRIO TO DREAM/STARCUST ON MOON ETC.
STANDARD X-14 E 8 TUNES-BIG APPLE/RIGHT OR WRONG/U F I KNOW/
OVERNIGHT/WHY T ABOUT LOVE/SECRET LOVE AFFAIR ETC.

STANDARD X-15 E 7 TUNES-OLD FLAME NEV D.E.S/CANT STOP ME/FROM
CREAMING/BLOSSOMS ON BWAY/GOOBYE JONAH ETC

STEARLING YOUN DRCH

MAGREGOR 2023 N- 7 TUNES-PUT THAT OWN WRITING/OVER RAINBOW/WANT
A HAT CHERRIES/MOONLIGHT SERE/JUMPIN JIVE ETC.

MAGREGOR 2037 N- 7 TUNES-SCATTERBRAIN/WHATS NEW/CINDERELLA/
MELANCHOLY LULLABY/BLUE ORCHIDS ETC

MAGREGOR 2039 N- 7 TUNES- IF I KNEW THEN/OIONT KNOW WHAT TIME
HUNOREO TO ONE/VOL VISTU GAILU STAR ETC.

MAGREGOR 2067 N- 8 TUNES-PINCH ME/IT HAD BE U/50 OF BOROER/
CHEROKEE/FAITHFUL FOREVER ETC.

GUS ARNHEIM (ANDY RUSSELL-WOC)

STANDARD Y-161 N 10 TUNES-ONE LOOK AT U/NEVER SMILE AGAIN/
THATS 4 ME/BUSY AS BEE/BLUEBERRY HILL ETC.

JACK CONNER TRIO

STANDARD Q-152 E 10 TUNES-U CAN OEPENO ON ME/SOUTH/KERRY DNG/
JIVE 6000 FOR YOU/ BY HECK ETC.

FREDDY MARTIN

STANDARD P-138 E 9 TUNES/HEJRE KATI/PUPEE VALSANTE/INTERMEZZO/
CAMPTOWN RACES/COME BK TO SORRENTO/KARLSTAG BALL ETC.

WANTED E TO N

DUKE ELLINGTON-STANDARD P-132 P-169 CAPITOL 163-287
WILL BRADLEY-LANGWORTH - ALL
RHYTHMAKERS DRCH- THE SAURUS-123-124-125-126-127-153-165-553-
554-563-674- MANY MORE.

RAY NOBLE-STANDARD - MANY
BOB CROSBY-STANDARD-WORLD-MANY TO 1942 INC.

STAN KENTON-CAPITOL-MAGREGOR-MANY
BOYD RAEBURN-LANGWORTH-MANY

DICK JURGENS-STANDARD 4 TUNES/WISH I WAS WILLOW/HARRIED AN ANGEL/
MUSIC MASTRO PLEASE/WHEN MOTHER NATURE SINGS HER

LULLABY ETC.

AUCTION

MINIMUM BID \$1.00

SAM MELTZER

737 FOX STREET, BRONX 55, NEW YORK

AUCTION

MINIMUM BID \$1.00

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

ARMSTRONG, (ACCOMP)			JOHNNY HODGES CONT.			FATS WALLER		
1. THE FLOOD BLS/LAZY MAN(SIPPI)	OK	8470 N	74. PRELUDE TO A KISS/ THE JEEP	VO	4386 N	132. SWT SAVANNAH SUE/WAITIN END (SOLO)	BB	10264 N
2. THE BRIDWELL BLS(N. WELSH)	OK	8372 E	75. LOST IN MEDITATION/PYRAMID (LC)	VO	4242 N	133. MINDR DRAG/HARLANE FUSS	BB	10185 N
3. DEAD DRUNK BLS(SIPPIE WALLACE) (DIG)	OK	8499 VG	- HARRY JAMES			134. STARDUST/KEEPIN DUT MISCHIEF (SOLO)	BB	10099 N
4. LISTEN TO MA(H. THOMAS)	OK	8346 VG	76. WOO WOO/ BOO WOO	BR	8318 V+	135. VALENTINE STP/LOVE ME OR LEAVE ME	BB	U0263 N
5. CAST AWAY(EVA TAYLOR)	OK	40330 N	BLIND WILLI W JOHNSON			136. NUMB FUMBLIN/SMASHIN THIRDS(SOLO)	VI	25338 E
6. EARLY IN THE MORNING(V. LOSTON)	OK	8187 N	77. MOTHERS CHILDREN HWE HARD TIME	CO	14343 VG	137. TEA FOR TWO/I AINT GOT NOBODY (SOLO)	VI	27766 N
7. SCREAMIN' THE BLS(M. JONES)	CO	14055 N	78. GOD DONT EVER CHANGE(CHIP TO 3RD GRV)	CO	14490 VG	BARNEY BIGARD		
8. HE LIKES IT SLOW(BUTTERBEANS & SUSSIE) OK	OK	8355 N	JIMMIE LUNCEFORD			138. CARAVAN/STOMPY JONES	VO	3804 E
9. TEXAS MOANER(C. WILLIAMS BL 5)	OK	8171 VG	79. BLUE BLAZED/SADY PLEASE COME HOME	VO	4657 E	139. HONEY HUSH/JUST ANOTHER DREAM	OK	5663 N
ARMSTRONG (ORCH)			TIED LEWIS			140. FROLIS SAM/CLOUDS IN MY HEART	VA	525 V+
10. ST LOUIS BLS/ SWEET SUE	BB	5280 N	80. ROYAL GARDEN BLS/ DALLAS BLS	CO	35694 N	141. BROWN SUEDE/IC' ELUES	BB	11581 N
11. HONEY DO/DONT U LOVE ME	BB	7787 N	MIFF MOLES MOLERS			JOHNNY DODS (RARE)		
12. IVE GOT THE WORLD ON A STRING	BB	6810 N	81. IMAGINATION/FEELIN NO PAIN	CO	35687 N	142. COME ON & STOMP(37)/AFTER U GONE(41)	BR	3568 VG
13. SITTIN IN THE DARK/HUSTLIN	BB	7506 N	JELLY ROLL MORTON - MINIMUM BID \$20.00 EACH			143. JOE TURNER BSL(42)/WHEN ERASTUS(45)	BR	3997 N
14. MISSISSIPPI BASIN	VI	24321 E	82. KING PORTER STP/WOLVERINE BLS (SOLO)	GE	5289 VG	144. MIGHTY TIGHT WOMAN-SIPPI THOMAS	VI	38502 E
15. LAUGHIN LOUIE/TOMORROW NIGHT	BB	5363 N	83. THE PEARLS (SOLO)	GE	5323 VG	HENDERSON (DIXIE STOMPERS)		
16. BASIN STREET BL/ DUSKY STEVEDORE	BB	5408 N	JELLY ROLL MORTON			145. WANG WANG BLS/WABASH BLS-JOE SMITH	JS	520 N
17. FUNNY FEATHERS(V. SPIVEY)	OK	8713 N	84. SHREVEPORT (PEPPERS)	BB	7710 N	146. GDDSE PIMPLES/COANFEO(LAONIR-HAWKINS)	JS	526 N
18. HIGH SOCIETY/MAHOGANY HALL STP	VI	24232 E	85. STROKIN AWAY/EACH DAY (PEPPERS)	VI	23351 E	147. ST LOUIS L/ IM FEELING DEVELISH	JS	557 N
19. MIGHTY RIVER/SLEEPY TIME DOWW SOUTH	BB	10703 N	REO NORVO SWING OCTET			DON BYAS		
MILROED BALIEY			86. BLUES IN E FLAT/BUG HOUSE	PAE	2241 N	148. I KNOW THAT U KNOW/LIVE & LOVE	JS	570 N
20. BARREL-HOUSE MUSIC/U DONT KNOW	VO	4802 E	NEW ORLEANS RHYTHM KINGS			JIMMY NOONE		
BILLY BANKS RHYTHM MAKERS			87. MILENBERG JOYS/MARGUERITE	GE	5217 VG	149. READY FOR RIVER/FOREVER MORE	JS	527 N
21. YELLOW DOG BLS/YES SUH	UHCA	107 N	88. MAPLE LEAF RAG/SWEET LOVIN MAN	GE	5104 VG	150. ITS TIGHT LIKE THAT/WILD DAT	JS	522 N
22. BALO HEADED WOMAN/WHOS SORRY NOW	UHCA	112 N	89. DA DA STRAIN/SHIMMESHAWBBLE	GE	5106 VG	151. DELTA BOUND/ DIXIE LEE	JS	524 N
23. MEAN OLD BED BUG/ID DD ANYTHING	UHCA	105 N	90. THATS A LEPNTY/TIN ROOF BLS(SCUFF MKS)	BR	3308 E	BOBBY HACKETT		
BASIE(JONES-SMITH)			HOT LIPS PAGE			152. ROSE OF RID GRANDE/PENNIES FRM HWN MELR	1401 N	
24. LADY BE GOOD/BOOGIE WODDIE	VO	3459 E	91. MY FIGHTIN GAL/JUST ANOTHER WOMAN	BB	8660 N	LAZY ADES BACK ROOM JAZZ		
BIX BEIDERBECKE			RED NICHOLS			153. G 7TH STOMP/2 CLARINET BLS	AMP	14 N
25. JAZZ ME BLS/ OH BABY	HRS	25 N	92. NOBODY KNOWS/RAMPART ST BLS-COTTON P BRE	2505 N		154. THE TICKLE RAG/BLS FOR SHIRLEY	AMP	10 N
26. THREE BLIND MICE-MAST I'2(LLOPERS)	HRS	N	SONNY SCOTT (VOCAL WITH GUITAR)			BUNK JOHNSON		
27. MY PRETTY GIRL/(GOLDKETTE)	VI	25283 E	93. BLK HORSE BLS/TRY ME MAN BLS	VO	2586 V	155. BIG CHIEF BATTLE AX(A MST/FRANKLIN ST (38)TESTN		
28. RHYTHM KING/SOMEBODD STOLD ME DOWN	BR	8242 N	SPANIER-BUCKTOWN FIVE - MINIMUM BID \$20.00 EA.			MICHEL DE VILLERS (ALTO SAX)		
29. SINCE MY BEST GAL TURNED ME DOWN	VO	3149 E	94. HOT MITTENS	CLAX	40353 N	156. I SURRENDER DEAR/IM SORRY	SW	290 N
30. CLARINET MARMALADE(TRAUMBAUER)	VO	4412 E	95. STEADY ROLL BLS/REALLY A PAIN	GE	5419 VG+	ALEX COMBELLE (DJANGO)		
31. GOOD MAN HARD TO FIND(TRUMBAUER)	CO	35856 N	JABBO SMITH			157. JUMPIN AT WOODSIDE/ TEL QEL	SW	93 N
32. THE JAZZ ME BLS/JAZZ BANO BALL	VO	3042 E	96. BOSTON SKUFFLE(CHIP TO FIRST GROOVE)	BR	7101 V+	WIL0 BILL DAVIDSON		
33. IN A MIST/WRINGIN' & TWISTIN'	VO	3150 N	97. SWEET 'N LOW BLS/TAKE YOUR TIME	BR	7051 V+	158. ON BLUES KICK/SURRENDER DEAR	CI	102 N
JACK BLAND RHYTHMAKERS			98. I GOT THE STINGER	BR	7120 V+	FRANKIE SOCOLOW		
34. WHO STOLO THE LOCK/SOMEONE STOLD	UHCA	104 N	99. ACE OF RHYTHMS/TAKE ME RIVER(1/2)CHIP	BR	7071 V+	159. THE MAN I LOVE/REV. THE CHANGES	DUKE	112 N
BENNY CARTER			100. LINA BLS/CRODININ' THE BLS	BR	7087 VG	ART HODES		
35. I AINT GOT NOBODY/MIGHTY LIKE BLS	VOE	110 N	JACK TEAGARDEN (F. WALLER)			160. GET HAPPY/ INDIANA	BR	3452 N
36. MY BUDDY/LAZY AFTERNOON	VOE	118 E	101. U RASCAL U/THAT'S WHAT I LIKE	CO	2558 V+	HUMPHREY LYTTTELTON		
EODIE CONDON HOT SHOTS			TEDDY WILSON(BILLIE HOLIDAY)			161. MAPLE LEAF RAG/LEMPHIS BLS	PAE	3257 N
37. IM GONNA STP MR HENRY LEE/ SERIOUS	VI	38046 VG	102. THAT MOOD IM IN/SENT & MELANCHOLY	BR	7844 N	JACK HYLTON WITH COLEMAN HAWKINS		
DUKE ELLINGTON			103. I CANT GIVE U ANYTHING BUT/SAIL IN'	BR	7781 V+	THE RAREST HAWKINS RECORD IN EXISTANCE		
38. IN A MIZZ/GOTTON CLUB STP	BR	8405 E	104. MY FIRST IMPRESSION OF U/IF DRMS CMER	8053 V+		162. DARTOWN STRUTTERS BALL/ MELANCHOLY HMV	V+	
39. SLAP HAPPY/ BLIE LIGHT	BR	8297 N	105. DONT BE THAT WAY(INST)/ALL MY LIFE	BR	8116 N	COLEMAN HAWKINS		
40. OLO KING 000J/BOY MEETS HORN	BR	8306 E	106. EASY LIVING/FOOLIN MYSELF	BR	7911 N	163. WHEN BUODA SMILES/OEAR O SOUTHLAND VOE	210 E+	
41. IM SLAPPIN 7TH AVE/SWINGTIME	BR	8131 VG	107. ITS EASY TO BLAME WEATHER/WHAT SHALL BR	8314 E+		164. SWINGIN IN GROOVE/KNOW THAT U KNOW VOE	222 E	
42. BROWN BERRIES/ITS GLORY	VI	22791 VG	108. I WISHED ON THE MOON/WHAT A LITTLE	BR	8336 E+	165. OUT NOWHERE/SWT GA BROWN	HMV	8812 N
43. STOMP/ JONES/BLUE FEELING	VI	24521 E	IKE RODGERS			166. AVALON/STAROUST	HMV	4496 E
44. SLOPPY JOE/ JAZZ LIPS	BB	6396 E	109. BLACK & EVIL BLS(ALICE MOORE)	PAE	12819 E+	167. WHAT DIFFERENCE DAY MADE	HMV	8494 N
45. BANDANNA BABIES/MUST HAVE THAT MAN	BB	7182 E	110. BLS STOMP/BLIND BOY BLS(HENRY BROWN)	PAE	12934 N	168. AFTER U GONE/ SOME THESE DAYS	OE	5581 N
46. BLUE BUBBLES. JUBILEE STP	BB	6415 VG	111. BLUE BLACK & EVIL BLS (ALICE MOORE)	OE	7132 N	169. SUNNY SIDE ST/AINT GOT NOBODY	PAE	1825 N
47. HARLEMANIA/STEVEDORE STOMP	BB	6306 N	SIONEY BECHET			170. SHES FUNNY THAT WAY/MEET OR FOO	BB	10477 E
48. IVE GOT BE BUG CUTTER/NEW EAST	MA	101 E	112. OLD MAN BLS/NOBODY KNOWS WAY I FEEL	VI	26663 N	171. SERE TP SLEEPIN BEAUTY/FORGIVE	OK	6347 N
BENNY GOODMAN			113. WILD MAN BLS/SHAKE IT & BRK IT	VI	26640 N	172. MEDITATION/WHAT HARLEM IS TO ME(171A.)	OE	742 E
49. STOMPIN AT SAVOY/VIBRAPHONE BLS(QT)	VI	25521 E	114. SAVE IT PRETTY MAMA/STOMPY JONES	VI	27240 N	STATE STREET RAMBLERS		
50. WHOOPEE STP/(LUMBERJACKS)	CA	9030 VG	115. BLUES IN THIRDS/ONE OCKLOCK JUMP	VI	27204 E+	172. BARREL HOUSE STOMP/KENTUCKY BLS	CHAM	40007 V+
51. WHISPERING/BACH GOES TO TOWN	VI	26130 E	116. BLUES IN THE AIR/THIE MOOCH	VI	201510N	173. SOUTH AFRICAN BLS/SIG EM TIGE	CHAM	40070 E
52. ESTRELLITA/ILL ALWAYS BE IN LOVE	VI	26187 E	117. IM COMING VA/GEORGIA CRIN	VI	27904 N	WEZZ MEZZROW SWING BAND		
53. HMOFUL OF KEYS/VIENI VIENI (QT)	VI	25705 N	COW COW DAVENPORT			174. LOST/ A MELODY FROM THE SKY	BB	6320 E
54. TILL TOM SPECIAL/ONE WITH WHAT(SEXTE)DO	35404 E		118. CHIMIN THE BLS/ ALABAMA STRUT	VO	1253 V+	MEADE LUX LEWIS		
55. SIX APPEAL/THESE FOOLISH THINGS(" ")	CO	25553 E	THOMAS MORRIS & HIS 7 HOT RABIES			175. HONKY TONK TRAIN BLS/WHISTLIN BL	VI	25541 N
56. NOBODYS SWEETHEART/MORE THAN U KNOW	BB	10623 N	119. P.C.Q. BLS/ BLUES FROM EVERGLADES	VI	20330 V+	CLARENCE WILLIAMS ORCH		
57. AINT CHA GLAO/RIGHT TO SING BLS(TEA)	CO	3168 E	120. JACKASS BLS/HAM GRAVEY	VI	20179 F	176. ST LOUIS BL/ MR WILL U SERE	VO	2676 N
BILLIE HOLIDAY			121. THE MESS/ DONT SQUAWK-N.O. BLUE 5	VI	20364 V+	MA RAINY		
58. RO REGRETS/DIO I REMEMBER	VO	3276 VG	ARTIE SHAW			177. SOON THIS MORNIGN/ DONT FISH MY SEA PM	12438 N	
59. ALL OF ME/ROMANCE IN THE DARK	OK	6214 N	122. SUGAR FOOT STP/THOU SWELL	BR	7735 N	178. DOWN IN BASEMENT/TRUST NO MAN	PM	12395 N
60. JIM/ LOVE ME DR LEAVE ME	OK	6369 N	ROOSEVELT SYKES			179. BROKEN SOUL BLS/SISSY BLS	PM	12384 E
61. THE SAKLE OLD STORY/PRACTICE MAKES P	OK	5806 N	123. HENRY FORO BLS/IM TIRED MISTREATED	OK	8742 N	180. ARMY CAMP HARMONY BLS/ EXPLAINING PM	12284 VG	
62. IM PULLING THROUGH/TIME ON MY HMOS	OK	5991 E	124. HOME YOUR BLS/SWEET 'N GARRET	OK	8749 N	181. MA RAINYES MYSTER RECORO/HONEY WHERE PM	12200 N	
63. LAUGHING AT LIFE/TELL ME MORE	OK	5719 N	SNITCHER ROBERTS			ARIZONA DRAINES WITH REV. MCGHEE		
64. GEORGIA CN MY MIND/LETS OO IT	OK	6134 V	125. THE DUCKS YAS YAS/LOW MAONIN BLS	OK	8750 N	182. BYE & BYE/IM GLAD MY LOOR SAVED ME	OK	8439 E
65. SOME OTHER SPRING/THEM THERE EYES	OK	5021 E	CHARLIE SPAND			E.C. COBB & HIS CORN EATERS		
66. I HEAR MUSIC/IM ALL FOR U	OK	5831 VG	126. MOANIN THE BLS/AINT GONNA STAND FOR PM	12856 E		183. BARREL HOUSE STP/TRANSALANTIC STP	VI	38023 VG
67. IM IN A LOW GROOVE/ GLOOMY SUNDAY	OK	6451 N	127. SOON THIS MORNING/FETCH WATER	PK	12790 E	SAM MORGAN (FINEST N.O. BANO THERE IS)		
LIONEL HAMPTON			128. GRAVVARO BLS/MISS. RIVER BLS	PM	12251 E	184. MOBILE STP/STEEPIN ON THE GAS	CO	14258 E
68. DOWN HOME JUMP/ROCK HILL SPECIAL	VI	26114 E	129. WORRIED IN MIND BL/MY MEAN MAN BLS	PM	12237 N	185. ROYAL CUSA STRUT/ SHORT DRESS BAL	CO	14351 N
69. THE M'NISON STREET BRK WOND. BLUE	HMV	9137 N	BLINO LEMON JEFFERSON			BESSIE SMITH		
70. STOMPOLOGY	VI	25601 VG	130. BLACK SNAKE MOAN/MATCH BOX BLS	OK	8455 V+	186. HOUSE RENT BLS/ WORK HOUSE BLS	CO	14032 V+
JOHNNY HODGES			LEAD RELLY			187. SORROWFUL BLS/ ROCKIN CHAIR BLS	CO	14020 V+
71. PYRAMID/ EMPTY BALL ROOM BLS	PAE	3115 N	131. FOUR DAY WORRY BLS/NE BALCK SNAKE	RO	5439 V+	188. THE GIN HOUSE BL/ LOST YOUR HEAD	CO	14158 N
72. THE JEEP IS JUMPIN/HOOGE-POOGE	PAE	3225 N				189. CHICAGO BOUND BLS/ MISTREATIN OADDOY	CO	14000 N
73. DREAM BLS/ I KNOW WHAT U OO	VO	5353 E						

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

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

DAVID ALEXANDER			REV J.M. GATES (AND OTHERS)			MOUND CITY BLUE BLOWERS		
854. ORIS SWT PETUNIA/STANDING BT LAMP	DE	7211 E/F	912. HELL BOUND EXPRESS TRAIN/WHITE	DK	8532 V	968. GONNA SIT RIGHT DOWN/RHY IN MY RHY	CH	40082 V/E
HENRY ALLEN			913. 4&20 ELDERS/ U CAN TELL WORLD	VD	1053 F	969. MAM DONT ALLOW IT/HOPE GABRIEL LIKESCH		40091 E
855. MY GALVESTON GAL/GONNA LOSE YOUR	ME	12842 V/G	914. AFTER A WHILE/PRAYING 4 THE PASTOR	DDM	3853 F	970. HIGH SOCIETY BLS/GONNA CLAP HANDS	CH	40103 V
856. GALVESTON GAL/GONNA LOSE GAL	ME	12842 E	JEAN GOLKETTE			971. INDIANA/ U BEEN TAKIN LESSONS IN LV	VO	2973 E
857. SMOOTH SAILING/HOPE HONEY ARE YOU	ME	13322 N	915. LANE IN SPAIN/RE. A. F. GODDRICH ORCH	VI	20491 N	REV. A. W. NIX & CONGREGATION		
858. DONT U PRATICE/DONT LET U'R LOVE	PE	15933 E	916. SUNNY BISPOISH/REV. R. W. KAHN ORCH	VI	20493 N	972. BLK DIAMOND EXPRESS TO HELL PTS 1 2 VO		1098 V
859. EVERYBODY SHOUT/FUNNY FEATHERS	BB	6588 N	917. SLOW RIVER/REV. NAT SHILKRET ORCH	VI	20926 N	973. BLK DIAMOND EXPRESS HELL PTS 3&4	VD	1421 N
860. LOST/ILL BET U TELL	VO	3214 N	918. CLEMENTINE/REV. JACK CRAWFORD ORCH	VI	20994 E	KING OLIVER		
861. TAKE MY HEART/ON THE BEACH	VO	3261 N	TEDDY GRACE (W. TEAGARDEN & KYLE)			974. MANDY LEE BLS/GONING AWAY	GE	5134 N
862. TAKE MY HRT/ON THE BEACH	VO	3261 E	919. MONDAY MORNING/DOWN HEARTED BLS	DE	2128 E	975. SOUTHERN STP/(1/2) HR CR	PM	12088 N
863. YOU'RE NOT THE KIND/OHLODE	VO	3262 N	DIAMOND LIL HARDWAY			976. MABELS DREAM/SWT BABY DOLL	DK	8235 N
864. DARLING NOT WITHOUT U/ TROUBLE ENDS	VD	3305 V	920. BACK IN COUNTRY/ U KNOW I KNOW	DE	7193 E	977. TACK ANNIE/WANG WANG BLS	VO	1049 N
865. MIDNITE BLUE/WHATCHA GONNA DO	VO	3339 E	HAYS LOUISVILLE JUG BAND			ORIGINAL INDIANA FIVE		
866. DID U MEAN IT/ IN THE CHAPEL IN	VI	3377 E	921. WAKIN UP BLS/STUTTIN THE BLS	OK	8238 G	978. EVE YBODY STP/GONNA HANG ROUND	HAR	47 E
867. WHEN MY DREAM BOAT COME HOME/HERES LV		3389 N	MONK HAZELS BIENVILLE ORCH			979. RUNNIN AROUND V/DUSTIN DONKEY	HAR	134 N
868. DRUM BOAT COMES HOME/HERES LOVE	VO	3389 F/N	922. IDEAS/GIT WIT IT	BR	4182 N	980. SO IS OLD LADY/REV. DIXIE STOMPERS	HAR	179 G
LOUIS ARMSTRONG (ACC. V. LISTON)			EDDIE HEYWOOD & HIS JAZZ SIX			981. THE CHANT/STOCKHOLM STP	HAR	387 E
869. YOUVE GOT RIGHT KEY/(1 1/2) HR CR	DK	8173 E	923. TROMBONE MOANIN BLS/LETS START OVER	DK	8402 N	982. BIRMINGHAM BERTHA/ANYTHING HOLD BABBAR		930 N
SHELLEY ARMSTRONG (PAG ACC.)			HOKUM BOYS (INSTR. ACC.)			983. IM COMIN VA/ SOWEDAY SWTHEART	DIVA	2501 F
870. PRISON BOUND BLS/B & O BLUES	CH	50028 N	924. EAGLE RIDING PA/SOME BODYS BEEN USING ROM	5011 V		984. ANYTHING HOLD BABY/BIRMINGHAM B	DIVA	2930 F
BLIND ARTHUR (GUITAR SOLOS)			925. GOME DN MAMA/REV. GA. TOMA HANNAH	ROM	5033 E/G	JOE PULLUM & ORCH		
871. GUITAR CHIMES/ BLIND ARTHURS BRKOWN	PM	12892 E	926. U DO IT/THAT STUFF I GOT	ROM	5059 V	985. SWING THEM BLS/COME ON IF U COMIN	BB	6314 V
MILDRED BAILEY			BILLIE HOLIDAY			MA RAINY (VARIOUS ACC.)		
872. TOO LATE/ HOME	VI	22874 N	927. PLEASE KEEP ME DRMS/ IF MY HEART	VO	3440 N	986. LAST MINUTE BLS/ BO WEAVIL BLS	PM	12080 V/G
873. ROCKIN CHAIR/LOVE ME TONIGHT	VI	24117 E	928. WANTS LOVE/GETTIN SOME FUN	VO	3701 G/V	987. BAD LUCK BLS/ THOSE ALL NIGHT LONG	PM	12081 N
BLUE LU BARKER			929. SENTIMENTAL SIDE/NOW THEY CALL IT	VO	3947 E	988. BARREL HOUSE BLS/ WALKING BLS	PM	12082 N
874. MARKED WOMAN/ U AINT HAD BO BLUES	DE	7648 N	930. SENTIMENTAL SIDE/NOW THEY CALL IT	VO	3947 V	989. MOONSHINE BLS/SOUTHERN BLS	PM	12083 E+
BIG BILL & THOMPS			931. SOME OTHER SPRING/ THEM THERE EYES	VO	5021 N/E	990. DREAM BLS/LOST WANDERSIN BLS	PM	12098 V
875. BIG BLUE BLUES/ HOUSE RENT STOMP	PM	12656 F	932. YOU'RE JUST NO CAAOUNT/YOURE LUCKY G	VO	5302 E+	991. THOSE DOGS MINE/ LUCKY ROCK BLS	PM	12215 V
BLIND BLAKE (WITH J. DODDS)			933. HEAR MUSIC/IM ALL FOR U	OK	5831 N	992. CELL BOUND BLS/ YA DA DO	PM	12257 V
876. HOT POTATOES/DOGGIN ME (1/2) CHIP	PM	12673 E	934. THEM THERE EYES/BODY & SOUL	OK	37836 E	993. FAREWELL DADDY BLS/SAVE EM DRY BLS	PM	12222 E
BLYTHES RAGAMUFFINS (W DODDS & KEPPARD)			HOT AIR-MEN			994. SOUTH BOUND BLS/LAWD SED ME MAN BLS	PM	12227 N
877. MESSIN AROUND/ DADS APPLE	PM	12376 N	935. RED HOT CHICAGO/ CHINNIN & CHATTIN	CO	2175 E	995. ARMY CAMP HARMONY BLS/ EXPLAINING BL	PM	12284 G
BOBBYS REVELERS (PSEUD. L. AUSTIN)			BESSIE JACKSON			996. LOUISIANA HOO DOO/GOODBYE DADDY	PM	12290 E+
878. TOO SWEET 4 WORDS/REV. MAMIE JONES SILV		3537 V	936. SWEET MAN/DOWN IN BOOGIE ALLEY	PER	295 F/G	997. LEEVEE CAMP MOAN/STORMY SEA BLS	PM	12295 G
BOOTS (DOUGLAS) & HIS BUDDIES			JIM JACKSON			998. NIGHT TIME BLS/4 DAY HONORY SCAT	PM	12303 N
879. ANYTIME/ HOW LONG	BB	6132 V	937. JIM JACKSON KANSAS CITY BLS PT 1&2	VO	1144 F	999. ROUGH TUMBLE BLS/ MEMPHIS BOUND	PM	12311 E+
880. GEORGIA/ HOW LONG PT. 2	BB	6301 E/N	938. JIM JACKSONS KANSAS CITY BLS PT 3&4	VO	1155 F	1000. BRKN HEARTED BLS/ JEALOUSY BLS	PM	12395 N
881. TRUE BLUE/LOU/GONE	BB	7596 V/N	939. JIM JACKSONS JAMBOREE PTS 1&2	VO	1428 N	1001. DWN IN BASEMENT/ TRUST NO MAN	PM	12395 N
882. SWT GIRL/REV. LOUIS 'KING' GARCIA	BB	10043 V	940. MOBILE CENTRAL BLS/ MONDAY WOMAN BLS	VI	21236 N	1002. GRIEVIN HEARTED BL/ LITTLE LOW MAMA	PM	12419 E+
PERRY BRADFORD'S MEAN FOUR			941. BOOTLEGGING BLS/ POLICY BLS	VI	21268 N	1003. SOON THIS MORNIN/ DONT FISH IN SEA	PM	12438 N
ACC. TO ALBERTA HUNTER			942. OLD DOG BLS/ HEARD VOICE OF PORK CHOP VI	21387 N		RUBEN 'RIVER' REEVES		
883. YOUR JELLY ROLL GODO/ TAKE THAT THING OK		8268 E	ANDY KIRK			1004. BUGLE BLS/ PAPA'SKAG' STOMP	VO	1297 N
ACC. TO LOUISE VANT			943. FROGGY BOTTOM/ CROKY STP	BR	4893 G	RUSSEL ROBINSON (PIANO ACC. L. HEGAMIN)		
884. NEW CRAZY BLS/ PENSACOLA BLS	OK	8310 E	944. HONEY JUST 4 U/ TRAVELING ROCKY RD	BR	4991 V	1005. RECKLESS DADDY/ LWSBY B CAREFUL	CAM	450 G
LEE BROWN			ED LANG (GUITAR SOLOS)			WALTER ROLAND		
885. ASAKEN BLUES/ LEMON ROLLER	DE	7615 G	945. MELODY MANS DREAM/ PERFECT	OK	40936 N	1006. CLUB MEETING BLS/ U GONNA WANT ME	ME	60157 F
BIRFANS & SUSIE (ACC. E. HEYWOOD JAZZ TRIO)			946. PRELUDE/ LITTLE LOVE. LIT KISS	OK	40989 E+	HAZEL SMITH (TRUMPET ACC.)		
886. OH YEAH/ YOU'RE NO COUNT TRIFLIN MAN	OK	8502 V/G	ED LONG (ACC. VAUGHN DE LEATH)			1007. WEST END BLS/ GET UP OFF KNEES	OK	8620 V
BUDDY CHRISTIANS CREOLE FIVE			947. VO-DO-DO-DE-O BLS/ DEW-DEW-DEWEY. DAY	OK	40844 N	LAURA SMITH (TRUMPET ACC.)		
887. TEXAS MULE STP/ SUNSET BLUES	OK	8311 E	ED LANG (W BOYD SENTER)			1008. HATEFULL BLS/ MAN JUST WONT-DONT	PK	8445 E
DIXIE JUBILEE QUINTET			948. WABASH BLS/ REV. HARMONICA TIM	CLAR	5195 G	SOUTHERN QUARTETTE		
888. GOOD NEWS/ CLIMB UP MOUNTAIN	BR	3150 N	949. NEW ST LOUIS BLS/ BAD HABITS	OK	40755 F/G	1009. ILL B GOOD BUT/ HE TOOK IT	CO	3489 E
889. STAND STEADY/ SO I CAN WRITE NAME	BR	3209 N	ED LANG (W. JOE VENUTI)			TAMPA RED		
DIXIE JUBILEE SINGERS			950. SUNSHINE/ WILD CAT	OK	40762 E	1010. TURNENTINE BLS/ WESTERN BOUND BLS	VO	1700 E
900. GOLDEN SLIPPER/ LONDS GOING TO MOVE	BR	2645 E	951. WILD CAT/ DOING THINGS	VI	21561 N	THOMAS' DEVILS (ORCH W. VO.)		
901. WHITER THAN SNOW/ LET LIGHTS B BURNING	GO	537 N	SAMMIE LEWIS & THERELL SYNCOPATORS			1011. BOOT IT BOY. SHO IS HOT	BR	7064 N
JOHNNY DODDS			952. ARKANSAS SHOUT/ BARRELL COME TIME	VO	1030 V	PAUL WHITEMAN (BIX & BING ON SOME)		
902. NEW ST LOUIS BLS/ OH LIZZIE	BR	3585 E+	DONALD LINDLEY & HIS BOYS			1012. THATS WEAKNESS NOW/ TAINT SO HONEY	CO	1444 V
DODDS AND PARHAM			953. SLIDIN AROUND/ NOTHIN DOIN	CO	1443 E	1013. MAKIN WHOOPEE/ BRINGING RED RED R	CO	1683 E+
903. OH DADDY/ REV. DIXON & CHANNY	PM	12471 E+	MACK & MACK (CORNET ACC.)			1014. LETS DO IT/ JAP MAMU	CO	1701 E
904. 19TH ST BLS/ LOVELESS LOVE	PM	12483 E+	954. BLK BUT SWT OH GOD/ HERATERNKIN GAL	OK	8195 G-	1015. HOW ABOUT ME/ CRADLE OF LOVE	CO	1723 E
ERBY'S FIDGETY FIVE (ACC. V. SPIVEY)			SARA MARTIN			1016. IM DREAMER/ HAD TALKING PICTURE	CO	2010 E
905. BL VALLEY BLS/ HUMORED 7 PETTED BLS	OK	8389 E/V	955. LOOK OUT MR JAZZ/ GLASS BEER, HOT DOG	OK	8394 N	I HAVE SELECTED FOR IMMEDIATE DISPOSAL 1000 RECORDS FROM		
SLEEPY JOHN ESTES			REV. MCBRIDE & CONGREGATION			MY SURPLUS STOCK. INCLUDED ARE DISCS BY NOONE, RAINEY, SMITH,		
906. DIVIN DUK BLS/ GIRL I LOVE GOT HAIR	VI	38549 F	956. GREAT DAY HIS WRATH/ SHE TOUCHED HEM	OK	8441 N	ARMSTRONG, HENDERSON, HODGES, LINCEFORD, BASIE, WALLER, HAWKINS,		
907. FIRE DEPT. BLS/ EVERYBODY OUGHTA CHANGED	DE	7571 V	REV. F. W. MCREE & ORCH			DOJB, TRUMBauer, DORSEYS, WEBB, GOODMAN, HINES, KIRK, SHAW, KRUPA,		
ROY EVANS (CL. & P. ACC.)			957. SURE RT EXCURSION TO HELL PTS 1&2	VI	38621 E	ELLINGTON, LEWIS, CALLOWAY, BERIGAN, MOTEN, DANRIDGE, BAILEY AND		
908. SO SORRY/ HOW LONG THAT TRAIN BEEN	CO	2257 G	LIZZIE MILES (CORNET ACC.)			MANY OTHER ARTISTS. CONDITION RUNS FROM POOR TO NEW. THERE		
FISK UNIV. JUBILEE SINGERS			958. GRIEVIN MAMA BLS/ SLOW UP PAPA	OK	8456 G	ARE SOME RARE AND WONDERFUL ITEMS IN FAIR TO POOR CONDITION		
909. MOST DONE TRAVEL/ OH REIGN MASS JESUS	CO	2901 G	EMMETT MILLER & ORCH			(EXAMPLE: KEPPARD PARA. 12399), SOME MEDIOCRE ITEMS IN NEW		
900. MOST D TRAVELING/ REIGN MASSA JESUS	CO	2901 E	959. BIG BAD BILL/ LOVIN SAM	OK	41305 N	CONDITION, AND PLENTY OF JUST DARN GOOD RECORDS IN GOOD TO		
901. AINT GOIN TO STUDY/ HEAR THE LAMBS	CO	3596 N	PUNCH MILLER ORCH (W. H. P. JAXON)			NEW CONDITION. THIS IS A NICE GROUP OF RECORDS AND NTO A JUNK		
902. ONE WHAT U TOLD ME/ U MAY CARRY ME	CO	2 N	960. DWN HOME IN KY/ U GOT TO WET IT	VO	1472 E+	PILE. I AM OFFERING THEM AT 50¢ PER RECORD IN LOTS OF 100		
903. HOPE ILL JOIN/ BETTER GET SOMEBODY	CO	163 N	MITCHELLS CHRISTAIN SINGERS			OR MORE. OBVIOUSLY THE MORE YOU BUY, THE BETTER THE SELECTION.		
904. STEAL AWAY JESUS/ EVERY TIME FEEL	CO	562 N	961. JUDGEMENT COMING/ MOTHERS GONE 2 GLORY VO	4273 N		ACCOUNT OF LACK OF TIME, I CANNOT LIST THESE RECORDS OR		
905. SHOUT OVER GODS HWN/ KEEP INCHIN ALONG	GO	658 N	962. UP ON MOUNTAIN/ HEARD PREACHIN	VO	4593 N	FURNISH ANY DETAILED INFORMATION ABOUT THEM. THIS IS AN		
FISK UNIV. JUBILEE QUARTET			JULIA MOODY & DOWELLS CHL. WADDLERS			OPPORTUNITY, ESPECIALLY FO THE COLLECTOR WITH GENERAL TASTE		
906. SWING LOW SWT/ REV. BETHEL JUB QUART	VI	16453 E	963. MIDNIGHT DAN/ POLICE BLS	CO	14103 N	WHO DOES NOT HAVE A LARGE COLLECTION, TO ENLARGE A COLLECTION		
907. ROLL JORDAN ROLL/ REV. REV. MYERS	VI	16466 E	964. THAT CHICAGO WIGGLE/ HELL DO U WRONG	CO	14121 V/E	AND/OR ACQUIRE TRADING MATERIAL, SEND CHECK OR MONEY ORDER		
908. GOOD NEWS/ BRIGHT MANSIONS	VI	16856 E	JELLY ROLL MORTON			AND SPECIFY NUMBER OF RECORDS WANTED (100 OR MORE UP TO 1000).		
909. KNOW LORD/ DONE WHAT U TOLE ME	VI	16895 V	965. LONDON BLS/ SOWEDAY SWTHEART	OK	8105 N	SALES MADE ON FIRST COME, FIRST SERVE BASIS, RECORDS SHIPPED ANY		
910. SWING LOW ST CHARLOT/ SHOUT ALL OVER	CO	1883 E	MOUND CITY BLUE BLOWERS			WAY YOU SPECIFY, SHIPPING CHARGES COLLECT. I ASSUME NO		
911. STEAL AWAY JESUS/ LIT DAWD PLAY	CO	2803 N	966. ONE HOUR/ HELLO LOLA	VI	38100 N	RESONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA		
			967. BRKN RECORD/ MUSIC GOES ROUND &	CH	40081 E/V	RAILWAY EXPRESS.		

AUCTION

SALE

TED VAN DORN

SALE

AUCTION

639 N. SAWYER AVE., CHICAGO 24, ILLINOIS

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

50¢ MIN BID ON FOLLOWING AUCTION ITEMS

MILEROO BAILEY		
ROCKIN CHAIR/LITTLE JOE	VOE	88 N
FOR SENTIMENTAL REASONS. ITS LOVE	V	3367 E+
GEORGIA ON MIND/POCKIN CHAIR	BB	6945 E+
BENNY CARTER (MOST UNISSUED U.S.)		
SWINGIN AT KATDA VALE/NIGHTFALL	VOE	4 V+
JUST A MOOD/WHEN DAY IS DONE	VOE	11 E +
SCANDAL IN A FLAT/ACCENT ON SWING	VOE	14 N
ACCENT ON SWING/SCANDAL IN A FLAT	VOE	14 E
I GOTTA GO/WHEN LIGHTS ARE LOW	VOE	16 N
TIGER RAG/WALTZING THE BLUES	VOE	19 E
CARRY ME BACK TWO OLD VA/JINGLE BELLS	VOE	39 E
ROYAL GARDEN BL. THERELL B SOME CHANGES	VOE	46 V+
GIN & JIVE/SMALL HOTEL	VOE	57 V+
CARRY ME BACK 2 OLD VA/RUSSELL	WVG	18C19 E
6 BELLS STAMPEDE/SWING IT	COE	628 V+
BLUE LOU/LONESOME NIGHTS	COE	720 E+
RHYTHM IS OUR BUS./ALL OF ME	COE	5017 E+
DOC COOK & 14 DOCTORS OF SYNCO.		
HUM & STRUM. I GOT WORRY	CO	1430 E-
BING CROSBY (*PICTURE LABEL)		
LITTLE HULA HEAVN/SWEET LILIAN*	BRE	2443 E+
NATURAL THING 2 DO/ALL U WANT 2 DO	BRE	2499 E+
LOUISE, BLACKBIRDS & BLUE- R. BOYS	COE	5457 V
IF U SHOULD EVER NEED/OUT OF NOWHERE	BR	6090 V+/E
GAY LOVE/CAT WE BE FRIENDS	COE	2035 N
JOE DANIELS HOT SHOTS		
ST LOUIS BLS/ SWEET SUE	PAE	211 E
TIGER RAG/ARKANSAS BL	PAE	114E V+/V+
JOHNNY DODDS		
GATEMOUTH/PERDIDO STREET BL	SE	5008 N
DUKE ELLINGTON (*WARREN MILLS)		
BLACKBIRDS OD 1928/ST LOUIS BL 12*	VI	35962 V+
CREOLE RHAPSODY/ PART 2	12"	HMV 64870 N
BENNY GOODMAN		
EMALINE/GEORGE JUBILEE	COE	759 N
NITWIT SERENADE/BUGLE CALL RAG	COE	1003 V+
ICC % FOR ALL/BOLT FROM BLUE	COE	1023 N-
AIN'T CMA GLAD/GOTTA RIGHT 2 SING	COE	2822 E+
BREAKFAST BALL/SCMEDAY SW.-CH.CHASERS	COE	5005 E
MUSIC HALL RAG/DOWN HOME RAG	COE	5011 V+
RED NICHOLS		
LIMEHOUSE BL/DEAR OLD SOUTHLAND	12"	BRE 20075 E
CLAIRFARINA/ PART 2	12"	BR 108 E
JELLY ROLL MORTON (*BECHET)		
THE PEARLS/ BEALE STREET BL	VI	20948 E+/E+
JINGLE BL/RICHARD M JONES JAZZ W.	VI	21345 V+
GA. SWING/MOURNFUL SER. (1" INAUO. HR. CR.)	BB	8515 E+/E+
WININ BOY/ON OIANT HE RAVABLE	*B3	10429 E
HEARD BUDDY BORDEN/HIGH SOCIETY	*BB	10434 E
KING OLIVER		
SOBBIN BL./FAREWELL BL	BR	3741 E
4 OR 5 TIMES/GOT EVERYTHING	BR	4028 E
STRUGGLE BUGGY/DONT U THINK	VI	23001 E-
OOJB (ALL 12" & UNISSUED IN U.S.)		
OSTRICH WALK/SENSATION RAG	COE	736 V
TIGER RAG/LOOK AT EM DOING IT	COE	748 V
MAMMY O'MINE/TELL ME	COE	804 V+/E
CAPTAIN WORKING 4 ME/LOAT MY HEART	COE	815 V
SPHINX/PLICE BLUE DOWN	COE	824 V+
SOUOAN/LONDON DANCE ORCH	COE	829 E
SOUOAN/LONDON DANCE ORCH	COE	829 V
LEW STONE		
JUNK MAN, MY WOMAN	DEE	3313 E
MILENBERG JOYS/CALL OF FREAKS	DEE	3953 E
BLUE PRELUDE/SNOWBALL	DEE	3675 V+/E
JACK TEAGARDEN (* WALLER)		
U RASCAL U/THATS WHAT (RIM CHP)*	CO	2558 E
I'VE GOT IT/SOMEBOOY STOLE GABRIELS	COE	5035 V
BLUE RIVER/ LOVE ME	BR	6741 E-
FRANKIE TRUMBauer (* BIX)		
CRYIN ALL DAY/JAP SANDMAN	*PAE	2176 E
BASS CRUM DAN/JUNK MAN-NICHOLS	BR	1225 E
IM COMIN VA-WAY DOWN YONDER IN N.O. *	OK	40843 E+/E+
MISS. MUD/THERELL COMA A TIME	* OK	40979 E-/E-
CHICK WEBB		
DARKTOWN STRUTTERS/ WHEN DREAMS	COE	754 N
PAUL WHITEMAN (BIX, HOAGY)		
WASHBOARO BL/ AMONG MY SOUVENIRS	12"	VI 35877 E-
CLARENCE WILLIAMS BLUE FIVE (*STOMPERS)		
JACKASS BL. WHATS MATTER NOW	*OK	40508 E-
WANT EVERY BIT/WHATS MATTER (RIM CHP)	OK	8336 E
BLACK SNAKE BL. OLD FOLKS SH. (RIM CHP)	OK	8465 V-

V-DISCS

V-DISCS

V-DISCS

LOUIS ARMSTRONG		
CONFESSIN/EXSKINE HAWKINS		491 E
BLACK AND BLUE/BILLY HOLIDAY		771 E
CHARLIE BARNET (KAY STARR VOCALS)		
SHARE CROPPIN BL/SUNSET STRIP-J OORSEY		326 N
NOBODYS KNOWS TROUBLE/ EDDY HOWARD		364 N
I CANT-KEEP FIRES/GLENN MILLER		482 E+/E
LES BROWN/LUTCHER-KAY STARR		
BASIE ZOOGIE-ANVIL CH./FINE BROWN-U GOTTA SEE	853 V	
BING CROSBY (*W. AL JOLSON)		
GOOD OLD SUMMER-WAIT TIL/LET ME CALL-4ME & MY	423 E	
WAITER & PORTER-WAIT TIL SUN/JACK LEONARD	542 E	
DOWN BY RIVER-ONLY FOREVER-EASY 2/SY OLIVER	557 E	
PENNIES FROM HEAVEN MEDLEY/PART 2	598 E+	
SMALL HOTEL (BOB HOPE INTRO)/SINATRE	700 N	
FLEETS IN MEDLEY/CARMICHAEL	729 N-	
* MAMMY-BING FLUFF/BROWN & HAGGERT	773 E-	
* ALL BY MYSELF-ALEX RAG-EASTER P./DAY-SHORE	814 V	
LEST ME CALL-4 ME & MY/SWING ON STAR/EL SING	1257 E	
PERSONALITY	PERSONALITY	PERSONALITY
ABBOTT & COSTELLO		
WHOS ON FIRST/PART 2-SPECIAL BENEFIT-	EN	501 N
FREDO ASTAIRE		
LOUISIANA/NOT MY GIRL	COE	5355 E+/N
ANGELA BADDELEY		
MOTING WITHOUT TEARS/ PART 2	HMV	2813 E+
JOSEPHINE BAKER		
AFRAID 2 DREAM/LOVELINESS OF U	COE	1742 V+
FRANKLYN BAUER		
POOR LITTLE MIE/FLORIDA, MOON & U 12"	BR	20048 E+
NORA BAYES & JACK NORWORTH		
TURN OFF UR LIGHT MR MOON	12"	VI 70038 E
CICELY COURTNEIDGE		
DOUBLE DAMASK/ILL GIVE HER RING	HMV	4314 E+
GEORGE GERSHWIN		
MAYBE/SOMEONE 2 WATCH OVER ME	COE	4539 V
JACK HULBERT		
WANT 2 RING/HATS ON SIDE HEAD	HMV	8062 V
AL JOLSON		
U FORGOT 2 REMEMBER/MIAMI	BR	3013 E-
SONNY BOY/RAINBOW ROUND SHOULDER	BR	4033 E
SONNY BOY/RAINBOW ROUND SHOULDER	BR	4033 V+
IM IN 7TH HEAVEN/LITTLE PAL	BR	4400 E+/V+
APRIL SHOWERS/ROCK A BYE UR BABY	BR	6502 E+
H.M. KING GEORGE VI		
CORONATION CAVALCADE/PART 2	REX	9023 E
H.M. KING GEORGE V & QUEEN MARY		
EMPIRE DAY MESSAGE/COLDSTREAM G BAND	HMV	RE284 V
MESSAGE 2 EMPIRE XMAS DAY 1935 12"	HMV	2211 N
LAUREL & HARDY		
DANCE OF CUCKOOS 12"	COE	370 N
GERTRUDE LAWRENCE (* W. NOEL COWARD)		
THE PHYSICIAN/EXPERIMENT	HMV	8029 V+
SHADOW PLAY/ PART 2 12"	HMV	2815 E-/E-
MARY MARTIN		
MY HEART BELONGS 2 DADDY/MOST GENT.	BR	8282 E-
PRINCE OF WALES		
BRITISH LEGION APPEAL 8" FLEX-SINGLE SIDE	E+	
SOPHIE TUCKER		
CONVERSATIONAL MAN/ KNOW BABY CHEATIN	COE	4995 E+/V+
UKELELE IKE		
STACK O'LEE/ PART 2	CO	1720 E+
VOICE OF THE STARS		
23 FAMOUS STARS ON 1 RECORD	VS	1 E
SAME	VS	2 V+
SAME	VS	4 V+
WENDELL HALL (RARE GE ISSUE)		
AIN'T GONNA RAIN/RED HEADED MUSIC MAKERS GE	5271 G+	
SALE SALE SALE SALE SALE SALE SALE SALE		
TITLES OF ANY ITEMS GLADLY FURNISHED UPON REQUEST		
35¢ EACH		
LOUIS ARMSTRONG DECCAS: 622 (RIM CHP) E, 623 E/V,		
1822 E-, 1892 V, 2615 V+, 3105 V/E, 3180 V+,		
3151 (1" HR CR.) E, 3756 G/V, 3825 E-, 4327 V+,		
CALLOWAY: BR 6450 E-, VO 4511 E, VI 24451 V.		
ELLINGTON: VI 27326 E/G, CO 35427 V.		
BENNY GOODMAN: BR 7644 (1/2" HAIR CRK) V.		
GUY LOMBARDI: ST LOUIS BL ME 13299 (1/2" INAUO. HR CRK) E-		
MOTEN/HAYES/MOTEN STP VI 20955 V-/G+		

50¢ EACH

LOUIS ARMSTRONG: DECCAS: 579 E, 797 E, 1245 E+,		
1347 E, 1353E, 1560N, 1653 E, 2085 N, 2405 E, 3263 E, 3700E		
M. BAILEY: ROCK IT 4 ME/I LET SONG PAE 2568 V+		
BUNNY NERIGAN VICTORS: 25609 E, 25613 E, 25688 E,		
26001 N-, 26138 V+		
CHICK BULLOCK (ALL STARS-BERIGAN)		
OH HOW HAT 2 GET UP/ DOLORES	OK	6123 N-
MUSIC GOES ROUND A ROUND/NOONBURN	*ME	60210 E
U LET ME/ITS BEEN SO LONG	*ME	60302 E+
IM GONNA SIT/SING ON OLD	*ME	60310 E
LETS FACE MUSIC/PUTTING ALL EGGS	*ME	60401 E
TAINT NO USE/ YOU	*ME	60601 E
MARTINS ? COYS/ IM OLD COWHND	*ME	60707 E-
EMPTY SADDLES/ IM OLD COWHND	*ME	60901 E
U DROPPED ME/ UR NOT THE KIND	*ME	61002 E
LETS CALL HEART A HEART/ U DO	*ME	61212 E
WITH PLENTY MONEY/ WHERE LAZY RIVER	*ME	70201 E
CALIFORNIA RAMBLERS: COPENHAGEN	CO	2360 N-
BING CROSBY: BR 6414 V+/G, DE 543 V+, 547 V, 548 V,		
806 V-, 1234 V+		
T. OORSEY: VI 25523 E, 25693 E, 26386 E		
B. GOODMAN: SWINGTIME ROCKIES/FOUND NEW BABY/HMV 8481 E		
VI 25521 E+, 25827 E+, 26000 N-		
GOLDKETTE (BIX): CLEVENTINE	VI	20994 V+
HAL KEMP: BR 6563 E-, VI 25718 E+		
WINGY MANNONE: BB 6359 E+, BB 7198 E		
GLENN MILLER BB'S: 10352 E+, 10383 (KAY STARR) E+/V		
11353 V+/E, AND MANY OTHERS.		
ORIG. MEMPHIS 51024 E, VI 19052 N-, VI 19170 N-,		
VI 19460 N-, VI 19594 N-		
TINY PARHAM MUSICIANS (* 4 ACES)		
BLUE MELODY BL. THAT KIND LOVE	VI	38047 E
SNAKE EYES/ CLARICE	VI	21659 E
SOD BUSTERS DREAM/NOW THAT I'VE	VI	22778 E
MOVING DAY/HEADIN 4 RIVER	DE	7601 E
RHYTHMIS B: MARIE/I'VE GOT	ZONE	5498 E+
ADRIAN ROLLINI: BR 6877 V, ME 12630 V, 12776 V.		
JOEL SHAW: POFUS/EXTRA GIRL	CR	3302 E+
ALEX. RAGTIME BAND/SOME THESE DYS	CR	3285 E+
JOE VENUTI: STAP ROOM BLS	DE	625 E
75¢ EACH		
LOUIS ARMSTRONG: SOME THESE D/WHEN SMILING VO	3202 V+	
THATS MY HOME/HOBO U CANT RIDE	VI	24200 E
SWEET SUE/MISS BASIN	VI	24321 E-
JOE DANIELS HOT SHOTS		
BARBARY COAST BL/ ANTIGNA	PAE	1187 E
SOUTHERN FRIED/EEP-IPE	PAE	1807 V+
JAMMIN SESSION/PA 65000	PAE	1815 E+
MAN & HIS ORUM/SMOKE RINGS	PAE	1875 E+/N
RED ROBIN RAG/ BOGIE MAN BL	PAE	1882 N-
FATS IN FIRE/DANCIN 4 DIME	PAE	1691 N-
CORN ON COB/MELAI/CHOLU BABY	PAE	1545 E+
SNUG AS BUG/CANZONETTA	PAE	1594 E+
AT MILITARY BALL/NATTERING AROUND	PAE	2029 E
ALIKE AS 2 PEAS/SHANDY	PAE	2038 N-
SHORTIN BREAD MADE LONG/IM FOREVER	PAE	2147 E-
SHREVEPORT SHUFFLE/ALEX RAG BAND	PAE	2157 E
DIGA DIGA DOO/ BLUES 4 YOU	PAE	2167 N-
BARREL HOUSE BOOGIE/BLUE SKIES	PAE	2184 N
DOWN YONDER IN N.O./LITTLE SPANISH	PAE	2210 E
SAVANNAH STP/BOOGIE BAND	PAE	2233 E
BLUE RIDGE BOUNCE/AS U LIKE IT	PAE	2247 N-
BIENVILLE ST BL/BROKEN HEARTED BL	PAE	2251 N
DRUMNASTICKS/PART 2	PAE	2268 N
PARADE TIN SOLDIERS/LILY OF LAGUNA	PAE	2324 N
JAZZ BAND PARADE/COPENHAGEN	PAE	2367 N
JOHNNY OUNN: BUGLE BL	CO	3541 N
BILLIE HOLIDAY: EVERY THOUGHT OF U/GET ST VO	4457 E/V	
RAY NOBLE (AL BOWLY): LADY OF SPAIN	VI	22774 N
\$1.00 EACH		
ARMSTRONG HOT 51 ORIENTAL ST/UR NEXT (RUC) OK	8299 V+	
IM NOT ROUGH/GOT NO BLS	OK	8551 E+/V+
BENNY CARTER: BLUE LOU/LONESOME NIGHTS	COE	720 V+
JUST A MOOD/MINOR MANIA-HOPKINS	COE	5019 V
B. GOODMAN: AIN'T CHA GLAD/GOTTA RIGHT SING COE	692 V	
SING SING SING/PART 2 (ORIG. LABEL) 12	VI	36205 E-
W. HERMAN: BL UPSTARS/ BL DOWNSTARS	OE	2508 E-
BESSIE SMITH (LOUIS): ST LOUIS BL/RECKLESSSE	5010 N	
WHITEMAN: MISS MUD. FROM MONDAY ON-RH NOV 1	21274 V	
SOLILQUY/WHEN DAY IS DONE 12"	VI	35828 E+

AUCTION

STEPHEN STORAN

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

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

ARTIE SHAW - 1937 - 12" LP

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

BUNNY BERIGAN - 1937 - 12" LP

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

CLAUDE THORNHILL - 12" LP

- (1) ANTHROPOLOGY
- (2) COME RAIN COME SHINE
- (3) TOD MARVELOUS FOR WORDS
- (4) SEPT SONG
- (5) TEMPTATION
- (6) WHEN WE WERE STAY?
- (7) TOD MARVELOUS FOR WORDS
- (8) SODPHISTICATED LADY

PUNCH MILLER - G. BRUNIS - 8. CDDDS - 12" LP

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

ALPHONSE PICOU AND THE ORIGINAL TUXEDO ORCH - 12" LP

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

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

- (1) LIFE GOES TO A PARTY
- (2) SWEET SOMEDAY
- (3) IF DREAMS COME TRUE
- (4) CANT HELP LOVIN DAT MAN (TRIO)
- (5) GOODBYE
- (6) SWEET ALICE BLUE DOWN
- (7) JOSEPHINE
- (8) IT'S WONDERFUL
- (9) AVALON (QUARTET)
- (10) PICKIN THE TOWN

DUKE ELLINGTON - 12" LP

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

BILL HARRIS GROUP - 12" LP

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

WOODY HERMAN - 12" LP

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

LESTER YOUNG 12" LP

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

AUCTION S. D. COLEMAN

MILTON JUNCTION R#1, WISCONSIN

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

HENRY BIRN - TENDR SOLD

MONA CD 712 G
HIAWATHA CD 1406 G

COLLINS & HARLEN

WHDA BILL CD 790 G

COLUMBIA BAND

SEA SHELL WALTZ CD 1067 V
A BIT OF CLARNEY CD 1796 V
SELECTIONS (SULTAN OF SOLO) CD 1377 G
EL CAPITAN MARCH (SOUSA) CD 603 E
LIBERTY BELL MARCH ("") CD 619 F
STARS AND STRIPS FOREVER ("") CD 629 V
LIRIATION MARCH CD 275 G
WALTZ FROM MAID MARION CD 37 F
CREOLE BELLES CD 330 V

COLUMBIA QUARTET

TENTING TONIGHT ON OLD CAMP GROUND CD 514 G
HARLEN & STANLEY - PAR A TEN.

LARDARD WATCH CD 206 G

HOFFMAN - BANJO SOLD

TELL ME PRETTY MAIDNE CD 255 G

MINSTRELS

A HIGH OLD TIME CD 643 F

STANLEY

GO WAY BACK AND SIT DOWN CD 312 F

GEORGE ALEXANDER

THY BEAMING EYES MDN 2414 G

ARTHUR COLLINS

ANY RAGS MDN 2519 F

HAYDN QUARTET

THE HOLY CITY MDN 1262 G

I AM LONGIN FOR YOU SWEETHEART DAY BY MDN 2933 F

TRIP TO THE COUNTRY FAIR MDN 127 G

THE GOOD OLD SUMMER TIME MDN 1793 E

HEIDELBERG (FROM 'PRINCE OF PILSEN') MDN 2512 F

D.A. LYONS - PICCOLO SOLO

SYLVIA SCHERZO MDN 1441 E

BILLY MURRAY

MEET ME IN ST LOUIS, LOUIS MDN 2850 G-

MISS MORGAN & MR STANLEY

DEED I DO MDN 2555 G-

OSSMAN & HUNTER - BANJO DUET

WEDLEY - BY SYCAMORE TREE 7 OTHERS MDN 2784 E

ARTHUR PRYORS BAND

NATIONAL FENCIBLES MARCH MDN 2583 G

THE VICTOR MARCH MDN 2806 G

GRIDIRON MARCH MDN 2607 G

PRYORS ORCHESTRA

STEPHANIE GAVOTTE MDN 2591 G

ROYAL MARINE BAND OF ITALY

ATLANTIC CITY YACHT CLUB MARCH MDN 2402 F

SOUSAS BAND PRYDR SOLD

CUJUS ANIMAN (STABAT MATER) MDN 2472 G

SPENCER & HUNTER

REUBEN HASKINS TRIP ROUND THE WORLD MDN 2803 E

IN HIS AIR SHIP

SPENCER & DUDLEY

THE SCHDDL OF ACTING MDN 2497 G

CAL STEWARD 7th VICTOR

UNCLE JOSH WEATHERAYS TROUBLES IN A VI 1636 G

ARTHUR COLLINS

NAVAJO ZD C5835 G

ED M. FAVDR

THE MAN BEHIND ZD C5845 G-

GEORGE J. HASKIN - TENDR SOLD

MDREEN NAVOURNEEN ZD C5798 G

LEN SPENCER

PRIZE WALTZ CONTEST ZD C5781 F

EBONY EMPERDORS MELODY ZD C 5789 F+

FRANKLYN WALLACE

UP IN A COCONUT TREE ZD C5791 F+

WANTED

VICTOR D. FERGUSON

16 LEE STREET
READING MASS.

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

LOUIS ARMSTRONG

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

HENRY ALLEN

BIFFLY BLUES VI 38073
FEELING DROOPY VI 38080

BENNY CARTER

SOMEBODY LOVES ME DUTCH DE 42128
SWING IT FRENCH CO 1304

ANY V-DISCS

CASA LOMA

I'M CRAZY ABOUT MY BABY BR 6092
YOU CALL IT MADNESS BR 6184
BLUE KENTUCKY MDN BR 6187
TIME ON MY HANDS BR 6201
HAPPY GO LUCKY YOU BR 6318
TALK OF THE TOWN BR 6626
DIXIE LEE BR 6726
JUNGLE FEVER BR 6934
I STILL WANT YOU BR 7320
SAY BLUE STRUT BR 7427
GOIN GOIN GOIN VI 4254
CLARINET MARMALADE ME 12494
HIGH SOCIETY ME 12491
CASA LOMA STOMP ME 12632
CLARINET MARMALADE PE 15663
CLARINET MARMALADE RO 1927

CAB CALLOWAY

TALL TAN TERRIFIC VARIETY 643

BENNY GOODMAN

HES NOT WORTH YOUR TEARS ME 12028
100 YEARS FROM TO DAY CD 2853

COLEMAN HAWKINS

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

FLETCHER HENDERSON

MY DREAM MAN RE 9767
WHY COULDN'T IT BE RE 9770
EVE YBODY LOVES MY BABY RE 9774
MY DREAM MAN BA 1475
ALABAMA BOUND BA 1488
MR. NEENYAH PE 14394

ALBERTA HUNTER

WASNT IT NICE (HIGHEST PRICE PAID) OK 8393
CHARLIE JOHNSON

CHARLESTON IS THE BEST DANCE VI 12451

ART KAHN

I'M HAPPY WHEN YOU'RE HAPPY ME 12090
KING OLIVER

RIVERSIDE BLUES MASTER #1 PA 20292

HARRY ROSENTHAL

YOU'RE THE TOP CO 2986
HOCIEL THOMAS

SUNSHINE BABY (HIGHEST PRICE PAID) OK 8326
GAMBELERS DREAM OK 8289

LONESOME HOURS OK 8297
ADAM AND EVE OK 8258

AUCTION

JACOB SCHNEIDER
128 WEST 66TH STREET NYC 23 NY

AUCTION

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

- 434-MILROE BAILEY-SOMETIMES FEEL LIKE MOTHERLESS
FRANK SINATRA-LAMPLIGHTERS SERE/SUNSHINE OF SMILE V+
- 436-THREE SUNS-ITS DAWN AGAIN/WOODEN SHOES
FRANKIE CARLE-MAKE BELIEVE/WANT A GIRL JUST LIKE E
- 437-YANK LAWSON-Oh LADY BE GOOD
KING COLE TRIO-U CANT SMILE & SAY YE/PIKE O COLE E
- 438-HARRY JAMES-THE MORE I SEE YOU/DEVIL SIT DWN V+
- WOODY HERMAN-LAURA/I WONDER E-
- 441-BING CROSBY-WHITE CHRISTMAS/ILL BE HOME FOR XMAS
SILENT NIGHT/ADESTA FIDELIS/JINGLE BELLS V+
- 444-MILDRED BAILEY-WHICH GREAT 48/P.U. BARON JUST YOU
PERRY COMO-LIKE SOMEONE IN LOVE/LOVE IS SWTHAT E-
- 445-KAYE SAMMY-ILL SEE YOU IN DRMS/SMILE/AVALON/THERS A
LONG TRAIL A WINDING
GUY LOMBARDO-JUST PRAYER AWAY/IRSH WASHERWOMEN E-
- 450-PETTY HUTTON-STUFF LIKE THAT/ANDY RUSSEL NEGRA CONSENT
MARTHA TILTON-SHOULD CARE/STRANGER IN TOWN E
- 451-TOMMY DORSEY & JIMMY DORSEY-MORE THAN U KNOW/BROTHERLY E
- 452-MILLS BROTHERS-U TELL ME YOUR DREAM/CICILITO LINDO
ANDREWS SISTERS-3 CALEEROS/VICTORY POLKA V+
- 453-DUKE ELLINGTON-NEVER FELT THIS WAY/LIVE & LOVE TONIGHT
MONICA LEWIS W PAUL BARON-STORY 2 GIGS/CABERET V+/E
- 455-KING COLE TRIO-ANY OLD TIME/BRING ANOTHER ORINK
WILT HERTH TRIO-GLOWDRM/ANVIL CHORUS E
- 458-CHARLIE BARNET-BLUE SKIES/SKYLINER
WOODY HERMAN-GOLDEN WEDDING/CALDONIA E-
- 462-CHARLIE SPIVAK-U BELONG TO MY HEART
MONROE VAUGHN-THER IVE SAID IT AGAIN/I WALKED IN E
- 463-BING CROSBY-FRIEND OF YOURS/SLY OLD GENTLEMEN
OTINAH SHORE-FALL IN LOVE EASILY/CANT BELIEVE THAT YOUR
IN LOVE WITH ME
- 465-MILLS BROTHERS-TILL THEN/LAZY RIVER
GINNY SIMMS-WELL BE TOGETHER AGAIN/PLE, SE OONT SAY E-
- 466-GLENN MILLER-BYE BYE BLS/WANG WNAO BLS
HARRY JAMES-TOO MARVELOUS FOR WORDS V+/E-
- 467-JO STAFFORD-BABY WONT U PLEASE COME HOME
FRANK SINATRA-WHEN YOUR LOVER HAS GONE/FALLIN IN LOVE
WITH LOVE E-
- 470-GUY LOMBARDO-STAR IN EYES/EL RENCHO GRANDE
JIMMY DORSEY-JUMPIN JEHOSAPHAT E-
- 473-LES BROWN- WHATS THE USE GETTING SOBER/MOONGLOW
CARMEN CAVALERRO-CARLE BOOGIE/CAVALERRO BOOGIE E-
- 475-SPANIER MUGGSEY-SQUEEZE ME
BENNY GOODMAN- LETS FALL IN LOVE E
- 479-HELEN FORREST-STRANGE AS SEEMS/WISH I KNEW(HAYMES)
ANDREW SISTERS-TWILIGHT ON TRAIL/RED RIVER VALLEY E
- 482-GLENN MILLER-CANT GIVE U ANYTHING/LIT BROWN JUG
CHARLIE BARNET-CANT GET STARTED/KEEP HOME FIRES E-
- 484-BING CROSBY-MY HRT & I DECIDED/TO ROMANTIC/ALL U WANT
TO DO IS DANCE
PEGGY LEE-WHAT MORE CAN WOMAN DO/U WAS RIGHT BABY E-
- 485-CHARLIE SPIVAK-THERE MUST BE A WAY/SWTHRT OF ALL DRMS
BENNY GOODMAN-EVERYTIME/U BROUGHT NEW KIND LOVE V+
- 487-JO STAFFORD- AM I BLUE
MARTHA TILTON AND V DISC BOYS- YOU CAME ALONG E
- 494-FRANK SINATRA-NONE BUT LONELY HEART
BENNY GOODMAN-(W. MILDRED BAILEY)THERLL BE JUBILEE E-
- 495-LENA HORNE-HOW LONG HAS THIS BEEN GOING ON
MILLS BROTHERS-ILL B AROUND/U ALWAYS HURT ONE U LOVE E-
- 497-FREDDY MARTIN-THEME RACHMAN/NOFF
GINNY SIMMS-CUDDLE UP LIT CLOSER/BELL BOTTOM E
- 527-CARL BAILEY-TIROD/15 YEARS AND IM STILL SERVING
JACK LEONARD-SLEEPY TIME GAL E+
- 533-GLENN MILLER-SONGS MOTHER TAUGHT/PEGGY PIN UP GIRL
SAM DANAHUE-MELANCHOLY BABY E
- 534-DUKE ELLINGTON DIMINUENDO IN BL/CRESCONDOO IN BL
COUNT BASIE-SENT FOR U YESTERDAY/JIMMYS BOOGIE E
- 536-CAVALIERO-DANCING IN DARI/JUST I MORE CHANCE/PENHOUSE/
I CANT GET STARTED
HOAGY CARMICHAEL-STAROUST/NO MOOR TOUJOURS/BILL DICK
539-JESS STACY ORCH-DAYBREAK SERE/ITS ONLY PAPER MOON
WILL BRADLEY-GHOST CHANCE/BASIN ST BOOBIE E
- 540-LES PAUL TRIO-HOW HIGH MOON/BEGIN BEGUINE
SPIKE JONES-BLUE DANUBE/TOO TOOT TOOTSIE GOOBYE E-
- 542-JACK LEONARD-MONEY
BING CROSBY-WAITER PORTER UPSTAIRS MAID/(MARTY MARTIN
& JACK TEAGARDEN)WAIT TILL SUN SHINES NELLIE/(MARTY
MARTIN & JACK TEAGARDEN) E
- 543-GENE KRUPA ORCH-JOSE GONZALES/ OOH HOT DAWG
WOODY HERMAN-Oh YOUR FATHERS MUSTACHE V+
- 550-CARMICHAEL HOAGY-HEMPHIS JUNE/SLEEPY TIME GAL/
GINGER & SPIKE
JOHN WHITE-RIDDLE SONG/HOUSE I LIVE IN E
- 555-GENE KRUPA ORCH-OPUS I/LASTEST THING IN HOT JAZZ
CONNIE BOSWELL V DISC-MENWAY DOWN YONDER IN N.O.
- 556-MARTHA TILTON V DISC- IF I HAD U
BENNY GOODMAN-CHINE/TIGER RAG V+/E
- 557-BING CROSBY-DOWN RIVER/ONLY FOREVER/ITS EASY TO
REMEMBER
SY OLIVER AND V DISC-SEVENTH HEAVEN V+
- 569-ELLA FITZGERALD-(WITH SHAVERS)PEANUT HUCKO/BUDDY RICH
ILL ALWAYS BE IN LOVE WITH YOU
JOE STAFFORD AND V DISC BOYS- BLUE MOON E-
- 572-CAVALIERO-SMOKE GETS IN EYES/COCKTAILS FOR 2/ KISS
YOUR HAND/APRIL IN PARIS
LES PAUL TRIO-SURRENDER DEAR/MOONGLDWN/IF LOVE AGAIN/
COQUETTE E
- 581-BING CROSBY-SHES FROM MO/SWING LOW SET CHARLOT/
SUNDAY MONDAY OR ALWAYS/LAST ROSE SUMMER E
- 585-GENE KRUPA ORCH-LUST LIT FONO AFFECTION/CALLDWAY, HERE
I GO DREAMING
BENNY GOODMAN-GIVE ME SIMPLE LIFE/GUY COME BACK E
- 588-MUGGSEY SPANIER-TIN ROOF BLS/CHERRY
V DISC JUMPERS-(W LAWSON, JUCKO, FREEMAN, MCKINLEY)
LOVE IS JUST AROUND THE CORNER E-
- 594-PERRY COMO-LOVE LETTER/W AT DEAL(MARTHA TILTON)
FRANK SINATRA-ARNT U GLAD YOUR U/U BROUGHT NEW KIND V+
- 595-TEODY WILSON-SPT AT SAVOY/TROUBLE TROUBLE BY BETTY
ROCHE AND DAVE MATHEW OWLS E
- 596-RAY NOBLE-FULL MOON & EMPTY ARMS/DONT LET DREAM
STAN KENTON-NEVER THOUGHT I SING BLUES E-
- 597-YANK LAWSON & DIXIELAND BAND-WASHBOARD BLS
RED NORVO ORCH- BLUE SKIES E
- 601-BENNY GOODMAN SEXTET- GOT RHY
GLENN MILLER-SYMPHONY E-
- 602-MARIE GREENE- I KNEW THAT U KNOW/SOLITUDE
KAY STARR(W JOE VENUTI)-THERES A LULL IN MY LIFE/WHAT
GOES UP MUST COME DOWN E
- 603-BUDDY RICHARD V DISC DEMONS(W ELLA FITZGERALD)
THATS RICH
BILL STEMEYER AND HIS HOT EIGHT(W ROY ELORIGE/TRUMMY
YOUNG TEA FOR TOW E-
- 605-TOMMY DORSEY- OODOR WILL OPEN/THE MOMENT I MET U
ROY ELDRIDGE- OLD ROBBY V+
- 609-ANDRE KOSTELANETZ- ST LOUIS BLS/DNE SONG/WHISTLE WHILE
WORK/WHEN U WISH UPON STAR/HIGH HO E
- 611-WOODY HERMAN-PERSONALITY/HELEN OF TROY
SPANIER MUGGSEY-CHINA BOY V+
- 613-HELEN FORREST AND OICK HAYMES (W GORDEN JENKINS)
SEPT SONG/ MEAN TO ME
MARIE GREENE- MAN I LOVE E-
- 615-BENNY GOODMAN- WANT TO BE LOVED
PHIL HARRIS- OAKTOWN PEACOCK CLUB E-
- 616-LES PAUL TRIO-ALL OF ME/ OAK EYES
THREE SUNS-FLORER DANCE/UP JUMPED LOVE/CRAZY RHY
- 629-MARTHA TILTON & JACK LEONARD(W ELDRIDGE) TRUMMY YDUG/
THANKS FOR THE MEMORY
MARIE GREENE-IT HAD TO BE YOU E
- 643-JO INAH SHORE-REMEMBER DIXIELAND BAND
JOHNNY BOTHWELL-STRANGE FEELING/22 STEPS FROM CDR E
- 647-HOAGY CARMICHAEL-EXCERPT FROM CANYON PASSGAE/RIVER BOAT
SHUFFLE
BOYD RAYBURN-MARCH BOYOS/TWO SPOOS IN AN IGLOB E-
- 664-FRANK PROEBA-WONDER WHOSE KISSING NOW/DNE RDSE
LES PAUL TRIO-THIS CANT BE LOVE/UP AND AT EM E
- 681-COGAR HAYES-STAROUST(DIFFERENT VERSION THAN OCCCA)
ANDRE PREVIN-I COVER THE WATERFRONT E
- 683-JOHNNY BOTHWELL-MY OLD FLAME/FROM LAND SKY BL WATER
BENNY GOODMAN-RATTLE ADN ROLL/THORNHILL TWILIGHT SONG E
- 693-SAMMY KAYE-LAUGHING ON OUTSIDE/WHERE THERES ME THERES
HARRY JAMES-GUESS EXPECTED TOO MUCH/WHY DOES IT V+
- 700-BING CROSBY-THERES A SMALL HOTEL(W EDDIE BUCHIN)
FRANK SINATRA-COME RAIN OR SHINE/U GO TO MY HEAD V+
- 704-SLIM GAILLARD CHICKEN RYTH-(INTRODUCTION BY BOB HOPE)
COOTIE WILLIAMS- WEST END BLS
FLETCHER HENDERSON-PEANUTS FROM HEAVEN E
- 705-LEE WILEY-YOU DO SOMETHING TO ME/U BE SO EASY TO LOVE
RICH BUDDY-ROUTE 66/A LITTLE HANOICAP E
- 729-HOAGY CARMICHAEL-LO SPINNING WHEEL/HUGGON AND CHALKIN
BING CROSBY-TANGERINE/A MURRAY TAUGHT DANCING /
I REMEMBER YOU E-
- 739-BORRY SHEPWOOD-SHERWOODS FOREST/SQUEEZE ME(PAUL WESTON)
BILLY BUTTERFIELD-SOONER OR LATER/WLO WAITING
- 740-BUD FREEMAN-COQUETTE
DAVE MATHEWS ORCH-FIVE OCKLOCK ORAG/SNAREHEAD E
- 752-WOODY HERMAN-JOHN HARDYS WIFE
BUDDY WEED TRIO-READY GO STEADY/WHATS GO MUFF E-
- 761-WOODY HERMAN-JONES BEACHHEAD
CATALINA SEXTETTE-(MANNY STEVEN, MAHLON CLARK, SPINX
- 762-SAMMY DANAHUE-U WAS RIGHT BABY
CONNIE BOSWELL V DISC MEN-BELL BOTTOM
TROUSERS E
- 773-AL JOLSON MAMMY
BING CROSBY FLUFF WITH BING, DICK HAYMES, DENNIS
DAY, ANDY RUSSEL, OHIO HARRIS AND DRCH
BOB HAGGART(W BILL BROWN)/MANSELL E-
- 779-RICH BUDDY-WHAT IS THIS THING CALLED LOVE
BENNY GOODMAN- 10 DAYS WITH BABY E
- 801-BOBBY HACKETT-MAN I LOVE/RDSE ROOM
MILDRED BAILEY-LOVER COME BACK TO ME(W LARKIN
TRIO)BLUES IN A FLAT E-
- 805-BENNY GOODMAN-ITS TALK OF TOWN
TERRY CLARK AND HIS SECTION 8TS BILLY E
- 824-BUDDY CLARK AND ANITA GARDEN-ILL DANCE AT
YOUR WEDDING
ODRIS DAY-PAPA WONT U DANCE WITH ME
WOODY HERMAN- CANT PUT MY ARMS AROUND V+
- 839-FRANK SINATRA- STORMY WEATHER
FRANKIE LAINE- CONFESSIN
CHARLOTTERS- SAN FRANCISCO FAN; OOH LOOK
THERE AINT SHE PRETTY E
- 843-HARRY JAMES-TUXEDO JUNCTION
DUKE ELLINGTON-ANTI DIS ESTABLISHMENTARIANISM/ST
LES BROWN-BLUE DANUBE E-
- 849-BENNY GOODMAN-SCROW/HUNGARIAN MEDLY/BY HAL
OTIS TRIO
KAY KYSER-WOODY WOODPECKER SONG
JOHNNY MERCER - GOOFUS V+
- 851-TOMMY DORSEY-THAT OLD FEELING/SONG INOIA
JERRY WAYNE-WITH OEL TRIO-NEAPOLITAN NIGHTS
JOE STAFFORD-HAINTIE HEART E
- 853-COUNT BASIE-BABIE BOOGIE
LES BROWN-ANVIL CHORUS
NELLIE LUTCHER-FINE BROWN FRAME
KAY STARR-U GOTTA SEE MAMA EVRY NITE E-
- 854-STAN KENTON-MONOTONY/APRIL SHOWERS/(HAGERET
WHITING)
SAMMY KAYE-WE JUST COULNT SAY GOODBYE/ETUDE
(PAUL WESTON) E-
- 865-JOHNNY GUARNERI AND HIS PIAND IWOULD DO MOST
ANYTHING FOR U
PEARL BAILEY AND CHARITOEERS - WHO
SAMMY KAYE-IME LONESOME/BABY FACE(VOCAL OON
CORNELL) V+
- 878-KAYE SAMMY-CUDDLE UP LIT CLOSER/OON CORNELL
VAUGHN MONROE-MY GAL SAL
CARLE FRANKIE-MOON OVER MIAMI
HARRY JAMES-DORLORES, WITH OICK HAYMES VOCAL
- 38-SOUND OFF PROGRAMS WAR OEP 12"
BENNY GOODMAN-SENT FOR U YESTERDAY
NOBLE SISSLE-WHATS THE GODO WORD MR BLUEBIRD
FOUR VAGABONDS-ROSE ANN CHARING CROSS
HARRY JAMES- YOU MADE ME LOVE YOU
TOMMY DORSEY-IN THE BLUE OF EVENING
KAY KYSER-COMING IN ON WING AND PRAYER
MUG SY APANIER-OIPERMOUTH BLS
FREDDY MARTIN-OONT GET AROUND MUCH ANY MORE V+
- 39-TOMMY DORSEY-SONG OF INOIA
NOBLE SISSLE-JOHNNY ZERO
FREDDY SLACK-GET ON BOARD LITTL CHILLUN
KAY KYSER-BRAZIL
HARRY JAMES-ALL OR NOTHING AT ALL
MARTHA RAYE-ONCE IN A WHILE
WOODY HERMAN-OWEN UNDER
GLEN GRAY-AS TIME GOES BY V+
- 23-BING CROSBY(WITH CHARITOTTEERS)GREAT DAY
HARRY JAMES-HES MY GUY
GLEN GRAY-NO NAME JIVE
SLACK FREDDY-THAT OLD BLACK MAGIC
ABE LYMAN-FOR ME AND MY GAL
GLEN GRAY-AS TIME GOES BY
ARTIE SHAW-JUST KIDIOIN AROUND
PIED PIPERS- U CANT GET STUFF IN CUFF V+/V
- GLENN MILLER AND ARMY AIRSHOTS-EMBRACEABLE YOU;
SUMMERTIME ALL THE THINGS U ARE;IN MY ARMS;BLUE MOON
MUSIC STOPPED MAKE BELIEVE;DEEP PURPLE;BEGIN BEGUINE
MORE I SEE;SCHUBERTS SERE;CHATANOOGA CHOO CHOO.
GLENN MILLER AIR SHOTS;SYMPHONY;SPEAK LOW; OH WHAT
BEAUTIFUL MORNIN;ORANGES & LEMONS;STAROUST;
HOLIDAY FOR STRINGS;BEGIN BEGUINE;PEARLS ON VELVET;
PISTOL PACKIN MAMA

AUCTION

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

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

SPECIAL VINYLITE PRESSINGS

- 9 HINES EARL (WITH ECKSTEIN) STORMY MONDAY BLS E-
LIONEL HAMPTON-ON SUNNY SIDE OF STREET
- 21 BING CROSBY-AMOR/IT COULD HAPPEN TO YOU E-
FRANK SINATRA-SOME OTHER TIME/COME OUT WHEREVER U
(ABOVE 1/4 INCH CHIP)
- 39 COUNT BASIE-BAVER JUNCTION/KANSAS CITY STRIDE V
39 MILLER GLENN ORCH-MOONLIGHT SERE/MELENCOLY BABY V+
- 43 FREDDY MARTIN-PIANO CONCERTO IN B FLAT/
AVAILABLE JONES (COAST GUARD BAND) E-
48 BING CROSBY AND CHOURS-SILENT NITE/JOY WRLD/IT
CAME UPON A MIDNIGHT CLEAR E
- 49 JOHN MCCORMACK & CHORUS-ADESTE FIDELIS/O HOLY NITE/
THE FIRST NOEL E
- 49 BING CROSBY (WITH TOMMY DORSEY ORCH)-SMALL FRY/
GONG PERRY-FORGET ME NOTS IN YOUR EYES V+
- 51 THORNHILL CLAUDE ORCH-SNOWFALL/POP GDS THE WEASEL/
RUSTLE OF SPRING E
- 56 DICK HAYMES-DUR WALTZ/HOW MANY TIMES DO HAVE TO TELL
INA RAY HUTTON ORCH-DO NOT TEACH IT/WAS WORTH IT V+
- 57 GLEN GRAY ORCH-WHEN IRISH EYES ARE/WY WILD IRISH/
JAMES HARRY ORCH-IN MARKET 4 U/SHARP AS TACK V+
- 65 GLENN MILLER-ST LOUIS BLS MARCH/STARDUST V+
- 66 PAUL WHITEMAN (W BILLY HOLIDAY)-TRAVLIN LIGHT
KING COLE TRIO-ALL FOR U/CANT SEE 4 LOOKIN E
- 74 FATS WALLER-WALLER JIVE/HALLELUJAH/THIS IS NICE MUST
BE ILLEGAL/MARTINIQUE E-
- 83 OFI COURTNEY ORCH-JOURNEY TO STAR/MY IDEAL/BL RAIN E
88 BENNY GOODMAN-THREE LITTLE WORDS
KATE SMITH-IN FRIENDLY LIT HARBOR V+
- 90 FRANK SINATRA-MIGHTY LAK A ROSE
VAUGHN MONROE (W BEA WAIN)-MY REVERE/BLOW GAB E
- 94 VAUGHN MONROE-JEALOUSY OR FIRST TIME V+
- 110 RED NORVO (W HELEN WARD)-TOO MARVELOUS/SGEANT ON
A FURLOUGH E-
- 117 JIMMY DORSEY ORCH-JULIA/CONTRASTS/JOHN SILVER V+
- 124 FRANK SINATRA-ILL BE AROUND/U GOT HOLD ME/LOVELY
WAY TO SPEND EVENING/SHES FUNNY THAT WAY E-
- 134 TOMMY DORSEY ORCH-MOONLIGHT ON GANGES/APRIL PARIS E-
135 MILDRED BAILEY WITH TEDDY WILSON-SCRAP YOUR FAT
VAUGHN MONROE-SOMETHING SENTIMENTAL E
- 139 PAUL WHITEMAN W OSCAR LEVANT-RHAPSODY IN BL 1 & 2 E
150 TOMMY DORSEY ORCH-SONG OF INDIA/SWING LOW SWT V+
- 154 FRANK SINATRA-SPEAK LOW/CLOSE TO YOU V+/E-
RUDY VALLEY WITH US COAST GUARD-WHIFFENPOOF E-/V
- 155 AL GOODMAN ORCH-ROSES OF PICARDY/WHEN DAY IS DONE E
157 WOODY HERMAN-BY RIVER OF ROSES/WONDERFUL W FEELING E-
159 BENNY GOODMAN-HENDERSON STP/LIMEHOUSE BL (BENNY, KRUPA,
AND STACY)/DINAH (GOODMAN VOCAL) E
- 160 HARRY JAMES-SERRA/BETTER GIVE MELOVIN HONEY E-
163 JOSH WHITE-COTTONEYE JOE/ONE MEAT BALL
HOAGY CARMICHAEL-BALTIMORE ORIOLE/HONG KONG BLS E-
- 177 HARRY JAMES-BLOUE LOU/CHARMAINE/MEXICO CITY E
183 DUKE ELLINGTON-SOPHISTICATED LADY/AZURE
GLENN MILLER-EMBRACEABLE YOU/GI JIVE E-
- 189 RILL BRITO-HILLS OF O WYOMING/YOURS IS HRT ALONE
PERRY COMO-ITS TALK OF TWN V+
- 192 ARTIE SHAW-TEMPTATION
FREDDY MARTIN-ON BANKS OF WABASH/MY GAL SAL E-
193 HARRY JAMES-MUSIC MAKERS/CHERRY/U MADE ME V+
- 195 JIMMY DORSEY-THE CHAMP/DO ANYTHING FOR U/
TOMMY DORSEY-HAWAII IN WAR CHANT/MARCH OF TOYS V+
- 197 GENE KRUPA-LET ME OFF UPTOWN (ANITA ODAY AROY ELORIGE)
LES BROWN-MEXICAN HAT DANCE V+
- 199 GLEN GRAY-SMOKE RINGS/LOVERS LULLABY V+
- 205 BENNY GOODMAN-OWN BY MILL STREAM/JUMPIN AT WOODSIDE
INK SPOTS-WELL MEET AGAIN E+/V+
- 206 TOMMY DORSEY (W MORTON DOWNY)-SO LITTLE TIME/PRETTY
KITTY BLS EYES/PARAMOUNT ON PRADE V
- 210 FRANKIE CARLE-MOONLIGHT WHISPERS/LOVE NEST/MEAN TO ME
GIRL OF MY DREAMS/W HRT STOOD STILL E
- 211 MUGGSY SPANIER-LONESOME ROAD/DA DA STRIN
EODIE CONDON-TIN ROOF BLS/BALLIN THA JACK E
- 213 LES BROWN-BIZET HAS HIS DAY
HARRY JAMES-TRUMPET RHAPSODY/ELI ELI E-
- 217 JIMMY DORSEY-THE BREEZE AND I/YOU YOU DARLIN
HARRY JAMES-LEST GO HOME E+/V+
- 218 CHARLIE BARNET-GULG COAST BLS
DORTHY LAMOUR-W DICK MCINTIRE ORCH-MOON OF MAKOORA/
MY LITTLE GRASS SHAK IN KEALAKEUA HAWAII E
- 219 JIMMY LUNCEFORD-TAINT WHAT YOU DO
ZIGGY ELMAN-ILL NEVER BE THE SAME/ZAGGIN W ZIG E/E-
- 220 TOMMY DORSEY (W GENE KRUPA)-NOT SO QUITE PL/ MINOR
GOES A MUGGIN/LOSERS WEEPERS V+
- 223 GLENN MILLER-CVYBODY LOVE BABY/STP AT SNOW/
STEALIN APPLES E

- 224 SAMMY KAYE-TIME ON HANDS/WISH COULD HIDE INSIDE
LETTER/GOODNIGHT WHEREVER U ARE/AVALON E-
- 227 TOMMY DORSEY (W GEORGIA GIBBS)-TESSA TORCH SONG/
MILKMAN KEEP THOSE BOTTLES QUIET/IRRESISTABLE U/
I NEVER KNEW V+/E
- 229 LIONEL HAMPTON-MAJ & MINORS/I WONDER BOOGIE V+/E
- 231 EODIE HOWARD-SPRING B LIT LATE THIS YEAR/YOURE THE
DREAM IN THE DREAMER E
- 232 XAVIER CUGAT-BLEN BLEN BLEN/CUI E-
- 238 HARRY JAMES-MARY ELENA V
DICK HAYMES YOU SEND ME E-
- 246 RAY RABURN-WHO STARTED LOVE
HARRY JAMES-CRAZY RHYTHM E-
- 249 MUGGSY SPANIER-SOME DAY SWHEART/AT JAZZ BAND BALL/
PAT FLOWERS-YOURE SOME PRETTY DOLL/ ABDULL E
- 253 GENE KRUPA TRIO-1, 2, 3, 4/HOOGE PUDGE
BENNY GOODMAN-GOOD ENOUGH TO KEEP E+
- 254 CHARLIE SPIVAK-DO NOT TAKE LOVE FROM ME/MARIANNE/
BROTHER BILL V+
- 255 LES BRW-NAY AFTER FOREVER/SWT LORRAINE
GLEN GRAY? TUMBLING TUMBLEWEEDS E-
- 257 WOODY HERMAN- BL FLAME/FUR TRAPPERS BALL
ANDREW SISTERS-OWN IN VALLEY/STRAIGHTEN UP & V+
- 258 COUNT BASIE-KANSAS CITY STRIDE/BAVER JUNCTION E
259 JIMMY LUNCEFORD-ROCK IT FOR ME/WHAM/
CAB CALLOWAY-ST JAMES INFIRMARY/GEECHEE JOE E
- 266 LUNCEFORD JIMMY-IM ALONE W U/MARILYN COMES ON
CHARLIE BARNET-CHARLESTON ALLEY/PARAVEGA ME E+
- 268 SPIVAK CHARLIE-ILL REMEMBER APRIL
WOODY HERMAN-LAZY RIVER/THERELL B SOME CHANGES E
- 268 LT BOB CROSBY & V DISC STARS-WHEN I GRWO TOO OLD
TO DREAM
KING COLE TRIO-SATCHEL M BABY/SOLID POTATO SALAD E
- 269 PERRY COMO-FORGET ME NOT IN YOUR EYES
BING CROSBY TOMMY DORSEY-SMALL FRY E-
- 271 CLAUDE THORNHILL ORCH-RUSTLE OF SPRING/SNOWFALL/
POP GOES WEASEL E
- 273 JIMMY DORSEY-MARIE/TELEBERG JOYS V+
- 274 LEE CASTLE-GET THE BLS WHEN IT RAIN
BENNY GOODMAN TRIO-WORLO IS WAITING FOR SUNRISE/POOR
BUTTERFLY E-
- 275 BOYO RABURN-NIGHT IN TUNISA
TONY PASTOR-SCHICKLEGRUBER/TOGETHER V+
- 276 INA RAY HUTTON-DO NOT TEAH IT/WAS WORTH IT
DICK HAYMES-OUR WALTZ/HOW MANY TIMES DO I HAVE V+
- 277 HARRY JAMES-IM MARKET FOR U/SHARP AS TACK
GLEN GRAY-WHEN IRISH EYES SAILING/MY WILD I ROSE E-
- 279 LARRY CLINTON-GIELIO LINDO/SAMARA (W GENE KRUPA)
ORUM BOOGIE (W GENE KRUPA) E-
- 281 GLENN MILLER-CHATA VOOGA CHO CHO/SUN VALLEY JUMP V
ARTIE SHAW-IT HAD BE U/SPECIAL DELIVERY STP E
- 283 JIMMY DORSEY-THE GREAT LIE
LES BROWN-FLIP LID E
- 285 STAY KENTON-ARTISTRY IN RHY/FAGER BEAVER
HENRY BUSSE-OUT LIPS/WANG WANG BLS V
- 286 KING COLE TRIO-ALL FOR U/CANT SEE FOR LOOKIN
PAUL WHITEMAN (W BILLIE HOLIDAY) TRAVELIN LIGHT E
- 289 JIMMY LUNCEFORD-PRETTY EYES/LUNCEFORD SPECIAL
COUNT BASIE-CIRCUE IN RYTHM E
- 293 LEE CASTLE ORCH-UPTOWN EXPRESS
WOODY HERMAN-COME BACK SORRENTO/BISHOFF BLS E
- 294 CHARLIE BARNET-UPTOWN BLS/HAIN/FD TOWN
CLAUDE THORNHILL-TRAUMERIE/WHERE HAS LIT DOG E-
- 295 CHARLIE SPIVAK-WHATE CHRISTMAS WHEN LIPS MET MINE
GLEN GRAY-UNDER BLANKET OF BLUE E
- 301 BING CROSBY-LET ME CALL U SWHRT/GOING MY WAY/
TOO RA LOO/ SWINGIN ON A STAR V
- 309 RAYMOND SCOTT-IN A MAGIC GARDEN/TIU JUANA
STAN KENTON-AND HER TEARS FLOWED LIKE WINE E-
- 322 BENNY GOODMAN V DISC STARS-AFTER U GONE
TOMMY DORSEY-MELODY IN A (TRUMPET SOLO) CHICAGO E-
- 328 MILDRED BAILEY (W BARON ORCH) WEEP HANDS ON PLW
RAYMOND SCOTT-ALWAYS/JOE STAFFORD I REMEMBER U/
LOVE IS ROUND V
- 334 GLENN MILLER-MY BUDDY/FAREWELL BLS
DAVID ROSE-THEME/LOVER V+
- 335 DICK HAYMES-LET THE REST WORD GO BY/DEAR LITTLE BOY
OF MINE/LIT BIT OF HEAVEN
JUDY GARLAND (W TOMMY DORSEY) OVER RAINBOW/MAY BE
WRONG BUT THINK UR WONDERFUL E
- 340 BOB WILLS-HOME IN SAN ANTOINE/MISS NILLY
HARRY OWENS & HIS ROYAL HAWAIIANS-ALOHA NO WAU/
LAUGHING SONG E
- 341 BING CROSBY-LAST ROUND UP
ANDY RUSSELL-NOTICE ANYTHING NEW/ILL C U IN DRMS E-

AUCTION

- 342 CHARLIE BARNET-LIKE RIFF/SMILES
KRUPA & HIS NEW ORCH-FISH MARKET V
- 344 BENNY GOODMAN QUINTET-UNTITLED
MUGGSY SPANIER-PEEWEE SPEAKS V+
- 352 GUY LOMBARDO-MY HEART SINGS/SINGIN IN RAIN
GLEN MILLER-MISSOURI WALTZ/ALICE BLUE GOWN E
- 354 PEGGY LEE-THAT OLD FEELING/AINT GOIN NO PLACE/
JACK TEAGARDEN-CASANOVAS LAMENT/IM SORRY I MADE
- 355 DUKE ELLINGTON-HOP SKIP JUMP/MAIN STEM
JIMMY LUNCEFORD-4 DANCERS ONLY/ EHTE HEAT V+
- 356 THREE SUNE-DO NOT WANT TO LOVE U/SWAMP FIRE
MERRY MACS-LETS SING SONG ABOUT/UP UP UP E-
- 357 RAYMOND SCOTT ORCH-TIRED LIT TEDDY BEAR/SHAVETAIL
WOODY HERMAN ORCH-TIME WAITS FOR NO DME V+
- 358 EODIE CANTOR (W TOMMY DORSEY ORCH) HOW YA GANNA KEEP
EM DWN ON FARM/SAME ORCH W SOPHIE TUCKER-SOME OF
THESE DAYS
- 362 ANDREW SISTERS-LULLABY OF BWDY/IS U IS OR E-
362 TOMMY DORSEY-NOBODYS BABY/3 LIT WORDS
ARTIE SHAW-JUNGLE DRUMS V+
- 367 ANDRE KOSTELANETZ-IMPRESSIONS OF BASIE/MALAGUENA E-
271 LOMBARDO MELODY-WHISPERING/HAWAIIAN SUNSET/WHEN DAY
IS DONE/T FOR 2/EAS/ TO LOVE
VAUGHN MONROE-PAGLICI/VESTI LA GIUBBA E-
- 376 LOUIS JORDON-HOW HIGH AM I/HE NOW LETS JIVE
THREE SUNS-DO NOT FENCE ME IN/THE CONTINENTAL V+
- 381 DINAH SHORE-SLEIGH RIDE IN JULY/CANT TELL WHY E-
GLENN MILLER-IVE GOT HEART W LOVE E-
- 383 JOSH WHITE-ONE MEAT BALL/COTTONEVED JOE
HOAGY CARMICHAEL-BALTIMORE ORIOLE/HONG KONG BLS
- 384 LOUIS ARMSTRONG & TEAGARDEN V DISC-JACK ARMSTRONG
SHIVERS, BYAS, YOUNG JAM SESSION-ROSETTA E-
- 395 ANDY RUSSELL-AFTER AWHILE/3 IT DRMS SWHRTS
BING CROSBY-LETS TAKE LONG HOME/STRANGE MUSIC E
- 387 MILDRED BAILEY-LETS AS RAIN V+
- 399 HARRY JAMES-IM BEGINNING TO C EIGHT
LES BROWN-GOOD MAN HARD FIND/NICKEL SERE V+
- 391 TOMMY DORSEY-SOMEGETS IN EYES/SWHEART OF S C
JIMMY DORSEY-GRAND CENTRAK GETAWAY/ALL THINGS E-
- 393 JOE STAFFORD-DO NOT KNOW BOUT U/T TUMBLEWEEDS V+
- 394 FRANK SINATRA-IF U ARE BUT DREAM/SATURDAY NITE E-
394 MUGGSY SPANIER-PATS BLUES
BENNY GOODMAN QUINTET-ROSE ROOM V+
- 395 THREE SUNS-THINGS I LOVE/LOVE I LONG 4
FRANK FROEGA-LET ME CALL U SWHRT/OWH BY OLD MILL V+
- 399 ARTIE SHAW-ANY OLD TIME/ZIGUENER
LOUIS PRIMA-HEART OF MINE/HITSUM KITSUM BUMPITY V+
- 403 GUY LOMBARDO-MEET ME IN ST LOUIS V/E-
SAMMY KAYE-I WANNA GET MARRIED V+/E-
- 405 FRANK SINATRA-WHAT MAKES SUNSET/BEGGED HER
EVELYN KNIGHT-2 LITTLE FISHES/TOO RA LOO RA E
- 406 CHARLIE SPIVAK-ONLY ANOTHER BOY & GIRL/EVERYTIME
WE SAY GOODBYE
TOMMY DORSEY-MORE & MORE/U DRIVING ME CRAZY E
- 407 GEORGIA GIBBS-NITE & DAY/HOW DEEP IS OCEAN
MARIE GREENE-STARDUST V+
- 410 HORACE HENDERSON (WITH LENA HORNE) ONE FOR BABY
PERRY COMO-THATMOONS IN HERT/WOULDNT BE NICE/MY
DREAMS GETTING BETTER ALL THE TIME (W TED STEELE) E
- 411 DINAH SHORE-GUESS ILL HANG MY TEARS OUT DRY/CANDY
WOODY HERMAN-COMEBOY LOVES ME VP
- 412 ARTIE SHAW-ILL NEVER B SAME/WONDERFUL
LES BROWN-TAKE ME IN YOUR ARMS E+
- 414 BING CROSBY-OWON OLO OX ROAD/JOON
MILDRED BAILEY (W PAUL BARON) SUMMERTIME/FROM LAND
OF SKY BLUE WATER V+/E-
- 415 HAL MCINTIRE ORCH-COOL AS A FOOL IN POOL
DUKE ELLINGTON-CREOLE LOVE CALL V
- 418 HOT LIPS V DISC STARS (W TEAGARDEN) SHEIK OF ARABY
TEAGARDEN V DISC STARS-IF I COULD BE WITH U E-
- 423 BING CROSBY-WAIT TILL SUN SHINE NELLIE/IN GOOD
OLD SUMMERTIME/LET ME CALL US WHRT/FOR ME & MY E
- 427 JACK LEONARD- U MY THRILL/FOUND MILLION \$ BABY
JOE STAFFORD-ALONE TOGETHER/WHEN RED ROBBIN GOES E
- 428 LIONEL HAMPTON-SCREAMIN BOOGIE
HOT LIPS PAGE V DISCS (W TEAGARDEN) MISS MARTINGALE E
- 430 BURL IVES-BIG ROCK CANDY MT/BLUE TAIL FLY
SUSAN REED WITH IRIK HARP-KNOW MY LOVE/GREEN SLEEVES/
BLACK BLACK/KNOW WHERE IM GOING V+
- 431 PEARL BAILEY-HE DONT ASK ME/QUICKER I GETS GOIN
CHARLOTTEERS-CANCEL FLOWERS/TRAIN SONG E
- 433 SAMMY KAYE-MISS YOUR KISS/LITTLE LONELY SIDE
LOMBARDO MELODY-ONCE IN WHILE/LOVE U TRULY/COQ/ IN
A LITTLE DUTCH MILL/GOODNIGHT SWHEART

DISPOSITION

FIRST FOUR LETTERS OF COLLECTOR'S NAME

PRICE IF FOR SALE; VALUE IF FOR
TRACE; MINIMUM BID IF FOR AUCTIONMETHOD OF DISPOSITION: "SAL",
FOR SALE AT PRICE INDICATED;
"TRA", FOR TRADE; "AUC", AT
AUCTION, CLOSING DATE FOR BIDS,
SEE PAGE 6. "T-A" FOR TRADE
OR AUCTION; "T-S" FOR TRADE
OR SALE; "STA" FOR SALE, TRADE
OR AUCTION.CONDITION OF RECORD: N-NEW;
E-EXCELLENT; V-VERY GOOD;
G-GOOD; F-FAIR; P-POOR.

CATALOG NUMBER OF RECORD.

LABEL OF RECORD.

1 2 3 4 5 6

ALL STR ORCH
VICTOR 21667, 22197 VI — E/NAUC — PIPE
ARKANSAS TRAVELLERS
BONEYARD/WASHE ARO HA 332 E AUC 2.00 PARR
FRED ASTAIRE (CREAT EARL TAPS AND VOCALS)
MY ONE AND ONLY/HIGH HAT COE 5173 E-AUC — CARV
BILLY EANKS
BUGLE CALL/SPIDER CRAWL PAE 2853 N AUC — FIEL
COUNT BASIE
OK 5804, 6095, 6221, 6527 OK — E AUC — PIPE
RED WAGON/DUPREE BL DE 3071 E AUC — PARR
EUBIE BLAKE
ST LOUIS BL/NUDDYS SWEETHEART 3130 V+S-T — KURT
BOSWELL SISTERS
IT DONT FEAN A THING/MONTIE VO 4546 E AUC — PIPE
AL BO-LILLY
14 ITEMS CHEAP DE — N SAL — RILE
EDDIE CANTOR
MANY SEND FOR WANTS — — — — — MERK
MAURICE CHEVALIER
MY IDEAL/ITS A GREAT LIFE HMV83684 N-AUC — CARV
CHICAGO LOOPERS
THREE BLIND MICE — 14910 N AUC — COLT
CHICAGO STOMPERS
STOMP YR STUFF/WILD MAN STOMP CH 40013 E AUC 5.00 PARR
GEORGE M. COHAN
IM MIGHTY G;AO IN LEAVING VI 60044 N AUC 25.00 MERK
BING CROSBY
JUST A GIGOL/WRAP TROUBLES VI 22701 E AUC — CARV
SIOUX CITY SUE VD 685 E AUC — CARV
ONE MORE DREAM VD 673 E AUC — CARV
RARE SOUNDTRACKS-SENO FOR LIST
BLUE PRELUDE/HOME ON ANGE REX 8957 E AUC — CARV
CANT WE TALK IT OVER/DINAH BRG 9202 E AUC — CARV
YR BEAUTIFUL TONITE/GETTING TO BE HABIT BRE 1480 E+AUC — CARV
HIGH WATERS 12" (GREAT BING) HMV 1607 E+AUC — CARV
CHRISTMAS MELODIES 1-2 COE 9651 N AUC — CARV
MANY FREE LISTS — — — — — N/ESAL 1.50 BROCC
AUSTRALIAN DISCS — — — — — T-A MINT DOUG
BING PICTURE LABEL — — — — — T-A MINT DOUG
MANY-BOBPROOF PACKING ALL — N/ESAL 1.50 BROCC
DISCS. NO MAILING CHARGE ALL — N/ESAL 1.50 BROCC
WILD BILL DAVIDSON WITH PARENT J JA J-102 N SAL 3.95 BUCK
ARCHIE, HOOES, FOSTER VOL 2 JA J-102 N SAL 3.95 BUCK
OIXIE DEVILS (OLIVER)
IN HARLEMS ARABY VD 71804 E+AUC — MOLI
ABOVE YAS ORIGINAL SLEEVE — — — — — MOLI
TOMMY ORSEY
VICTOR ALL GREAT STOLS — — — — — SAL .75 SALM
SENTIMENTAL OVER U/I GOT NOTE — — — — — N 1.00 SALM
JAZZ AGE JOE COLLEGE CARTOONS & TEXT N — 2.00 SALM
OORSEY BROTHERS (MUGGSY)
HAVE A LITTLE SMITH IN ME MP 2279 E AUC — FIEL
BUO FREEMAN
MISC LABELS ALL GREAT — — — — — N .75 SALM
JOHNNY 0000S
WILD MAN/25TH DEARBORN OE 2111 E AUC — PARR
BLIND BOY FULLER
MAMIE/NEW OH RED DE 70556 G-S-T — KURT
LIONEL HAMPTON
ALL GREAT STOLS MINT — — — — — N 1.00SALM
HAMPS HAMPTONE RECORDS RARE — — — — — N 1.25 SALM
HAMPS DECCA STOLS MINT — — — — — N .75 SALM
FLETCHER HENDERSON
ACC CARROLL CLARK DEEP RIVER CO 128 E AUC — PIPE
DICTY BL/DU DOODLE COM CO 3995 E AUC — PIPE
NAUGHTY DAN/NEANST BL(LOUIS) CO 249 E AUC 5.00 PARR
WOODY HERMAN SPECIAL BARCAINS
MANY MINT BLUE DE AND CO — — — — — N SAL .85 SALM
AR IE SHAW SPECIAL BARCAINS
MANY MINT BB VI MUSICRAFT — — — — — N SAL 1.00 SALM
NIGHT AND DAY/SOMEAY SWEETHEART — — — — — N SAL 2.00 SALM
EARL HINES
BB 10377, 11237, 10835 BB — E AUC — PIPE
KITTY IRWIN
DADDY OOD/COPENHAGEN GE 5592 G AUC — FIEL
NEW ORLEANS WILLIE JACKSON
WHOLL CHOP SUEY/CHARLESTON HOUNDOCT 4165G+S-T — KURT
HARRY JAMES
ALL MINT RECORDS — — — — — N SAL .75 SALM
OTHERS NEW TO GOOD — — — — — N .50 SALM
BR 8067 VARS 8231 JO 13-4 — — — — — N AUC — SALM
BEST BUY OF 1953
HAMLEY SOLLITQUY...JOHN BARRYMORE — — — — — N SAL .50 SALM
BUNK JOHNSON-LU+ ATTIRS
CARELESS LOVE/ACE IN HOLE TEST E AUC — FIEL

AL JOLSON

BACK TO CAROLINES I LOVE LW 20 E — — — COLT
YELLOW JACKET GIRL/THE SPANIARD VI 17318 E+T-A — CARV
SEVENTH HEAVEN/LITTLE PAL BRG 8294 E+T-A — CARV
RUM TUM HAUNTING MELODY VI 17037E/NAUC — MERK
MANY SEND WANTS NEW — — — — — SAL — MERK
STAN KENTON 16" TRANS 33 1/3
KENTON TALKS AND PLAYS/RAY NOBLEVA 274 N AUC — CARV
GELIE KRUPA
ALL MINT CO AND OK — — — — — N SAL 1.00 SALM
RHYTHM JAM/PRETTY AS PIC BR 8198 N SAL 2.00 SALM
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the FOG in the FIG TREE

CHARLES EDWARD SMITH

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

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

Introduction to the Louisiana Purchase, Sesqui-Centennial Edition

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

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

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

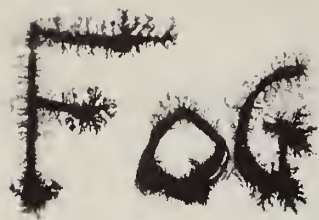
though certain notes "require humoring" (Hah!). That brings up back where we started from, with the tangent idling in the back yard and your correspondent for the *Bolden Blade* contemplating whether his comments, with some woodshedding, might help to corroborate previous findings by Merriam, Orrin Keepnews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

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

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

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

(Continued on Next Page)



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

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

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

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

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

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

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

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

The Fog on the Fig Tree

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

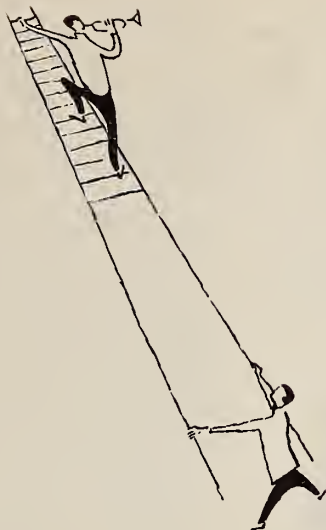
A History of Jazz in America compresses a 300-odd year development, from the first baptism of a Negro slave all the way to bop, into little more than that number of pages, leaving its author with sufficient space to include a few inconsequential items of his own, such as the heartbreaking absence of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

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

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

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





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

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

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

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

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

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

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

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

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

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

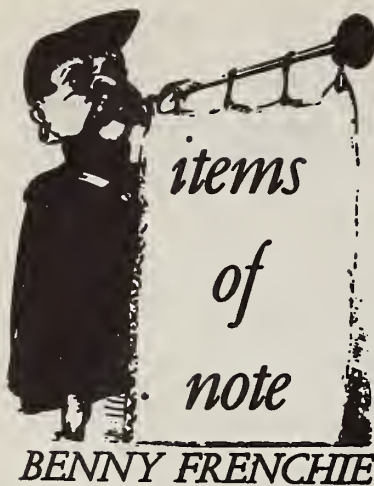
If Ulanov got his stuff straight from the horse's mouth, someone put in a ringer. For when he put the stop-watch on timeless art and clocked this mighty steed down the stretch he forgot that calendar chronology as we know it is a comparatively recent, man-made tool, completely useless in the field of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

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

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

(Continued on Page 8)

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



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

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

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

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

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

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

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

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

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

STAR

STUDD

SHELLAC



john mc andrew

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

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

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

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

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

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

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

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



peter drew

the red onion jazz band



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

red onion jazz band

(Continued from Page 7)

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

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

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

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

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

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

fig tree

(Continued from Page 5)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

fig tree (cont.)

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

The Fog on the Fig Tree
or
The Ulanov Paradox

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

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

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

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

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

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

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

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

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

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

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records noted

GEORGE AVAKIAN

MARTIN WILLIAMS

ROBERT L. THOMPSON

the chicagoans

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

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

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

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

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

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

On the whole, the music is
rough, intense and full of vital-
ity. Hardly anyone could then
be called polished and the indi-
vidual contributions are not
always synchronized. This is pos-
sibly part of the charm.

(*Riverside* RLP 1004)

(R. L. T.)

new orleans horns

king oliver's creole jazz
band: mabel's dream,
riverside blues, southern
stomps; bernie young's
creole jazz band: dear-
born st. blues; freddie
keppard's jazz cardinals:
stock yards strut, salty
dog; charles a. matson's
creole serenaders: i just
want a daddy, 'tain't no-
body's biz-ness if i do

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

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

bels. Each series, to begin with,
has a different sound, due in
chief to different studio acous-
tic and slight changes of personnel.
The *Paramounts* have slower
tempos, their own sound, and a
unique instrumentation. In his
notes, Orrin Keepnews speaks of
the remarkable interplay of the
horns of Oliver and Armstrong,
and certainly there is no greater
experience in all recorded jazz
than one's first or one's five-
hundredth listening to that
magnificent, easy counter-play.
But the principle has further ap-
plication. For this is a unique
band in another context: it is
the only great New Orleans
Negro band that played to-
gether as a group for years, out-
side of recording studios. Thus,
each member of this group
knew the styles, abilities, and
possibilities of each of the others
perfectly; the band as a whole
developed the interplay of its
parts to a perfection otherwise
impossible, and the group effort
could be extended similarly. The
complement of Louis to Joe is
perfection (listen to *Riverside
Blues* carefully), but so is the
complement of Dodds to both
of them, of Dutray to the three,
of Lil, of Johnson, of all. No-
body stars except everybody.

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

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

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

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

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

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

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

(*Riverside* RLP 1005)

(M. T. W.)



BEHIND

THE COBWEBS

carl kendziora

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

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

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

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

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

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

That used up all our space. Label of the month this time in brief is: *Marathon*, credited—

(Continued on Page 12)



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

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

records noted

(Continued from Page 10)

errol garner rhapsody

errol garner solos

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

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

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

the record changer

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No forms are required for the Display Ads. Type or print your ad just as it is to appear in print. Each recording group must occupy a separate line. Record lists less than one column must be submitted on our Classified Ad Forms and shown in the Wanted or For Disposition Section. The charge for ads submitted on such form is

15c per Line (on forms), 25c per Line (if no forms are used)

All such ads must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned.

Closing date for collectors' ads is the 10th of the month preceding date of publication.

HOW THE RECORD CHANGER WORKS:

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

Col. 1, Record Label:

Aa	Aeolian	Mgl	Margail
Aj	Ajax	NMV	Nis Master's Voice
AM	American Music	MoW	Hit of the Week
Ap	Apex	MRS	Hot Record Society
Ar	Artiphon	Id	Ideal
As	Asch	Je	Jewell
Av	Autograph	Ji	Jazz Information
Au	Aeolian Vocalion	JM	Jazz Man
Ba	Banner	Kn	Keynote
Bb	Blue Bird	Lu	Lincoln
Be	Beacon	Ly	Lumen
Bl	Berliner	Me	Melotone
BN	Blue Note	NI	Melba
BP	Brunswick Polydor	Mo	Monarch
Br	Brunswick	Mo	Masterpiece
Bt	Bellona	My	Master
BS	Black Swan	NV	Musique au Vatican
Bu	Buddy	NW	Montgomery Ward
Bwy	Broadway	NMQ	New Music Quarterly
Ca	Cameo	Ns	Nordisk
Ch	Champion	Od	Odeon
Cl	Collector Item	DL	Oiseau Lyre
Cl	Clarion	Op	Olympia
Clg	Clangor	Or	Oriole
Cn	Chantal	Pa	Parlophone
Co	Columbia	Pat	Pathe
Com	Commodore	Pd	Polydor
CP	Capitol	Pe	Perfect
Cq	Conqueror	Pm	Paramount
Cr	Crown	Pr	Pro Musica
CMS	Collectors Rec. Shop	Pu	Puritan
Cs	Cressent	Ra	Radiorisque
Cx	Claxtonola	Re	Regal
De	Decca	Ro	Romeo
DF	Discophiles Francaises	Ry	Royale
Di	Diva	RZ	Regal-Zonophone
DI	Dolmetsch	SA	Solo Art
Do	Domino	Sal	Salabert
DP	Decca Polydor	Sbi	Sonabel
Ds	Disc	Sg	Signature
Dx	Deluxe	Sl	Silvertone
Ed	Edison	St	Stereo
EB	Edison-Bell	Su	Sunshine
EI	Electrola	Sw	Swing
Em	Emerson	Sy	Syrena
Ex	Excelsior	Te	Technichord
Fo	Fonotipia	Tf	Telefunken
FD	Fonotipia-Odeon	Tk	Treasury of Music
FRM	Friends of the	Tr	Triangle
Ge	Recorded Music	UH	United Hot Clubs
GG	Gennett	UI	Ultraphone
GI	Grey Gull	Ve	Velvetone
Gr	General	Vi	Victor
Gt	Gramophone	ViE	Export Victor
Ha	Gamut	Vo	Vocalion
Hc	Harmony	Vr	Variety
Hd	Homochord	Vs	Varsity
Hg	Harmograph	Vy	Victory

ADAM; PAUL ADAMS 30 VIENNA AVE., NILES OHIO
ALDR; G.B. ALDRIDGE ROUTE 6 BOX 172 SPRINGFIELD, MO.
BARR; D.F. BARRY 1 EAST MILL DRIVE APT. 1D., GREAT NECK L.I. N.Y.
COLT; BOB COLTON 680 WILLOUGHBY AVE., BKLYN 6 N.Y.
DAVI; MERT DAVIS GIBSLAND LOUISIANA
DONA; ROBERT J. DONALD 6156 CHESTNUT STREET PHILA. 39, PENNA.
FAIR; S.M. FAIRCHILD 17 EAST 65TH STREET N.Y.C. 21, N.Y.
FEHR; A.H. FEHER 3418 WESTBURY ROAD SHAKER HTS., 20 OHIO
FRED; LOREN E. FRED 3055 WEST 17TH STREET WICHITA 12 KANS.
GREE; G. GREEN 852 CALIF. STREET SAN FRANCISCO CALIF.
GULI; WM. GULICK 422 SO. MAIN STREET PENNINGTON N.J.
HEGE; HARRY HEGELE JR., 2082 E. CLEMENTINE PHILA. 34 PENNA.
HUSS; H. HUSSEY 741 WEST WASH., MADISON WISC.
IMBR; B.V. IMBRIE 304 ROSS STREET PITTSBURGH 19, PENNA.
KENT; DONALD KENT 227 GERMAN HILL ROAD BALTO 22 MD.
KILR; N.L. KILROY 3505 MEISNER STREET LOS ANGELES 63 CALIF.
KINE; LARRY F. KINER P.O. BOX 13208 WEST LOS ANGELES 25 CALIF.
LAQU1; JACK LAQUATRA 2706 VETERANS STREET N.S. PITTSBURGH 14 PA.
LIQU; JOHN LIQUORI 4563 N. COLORADO PHILA. 40 PENNA.
MAGE; E. EVERETT MAGEE 2928 WOODSDALE BLVD. LINCOLN 2 NEBR.
MERK; EDWARD MERKLER 299 RIVERSIDE DRIVE N.Y.C. 25 N.Y. APT 1B
MORS; ROY MORSE 203 WEST 35TH STREET NORFOLK 4 VIRGINIA
NELS; JOHN R. NELSON 15 WEIR STREET SOUTH, HAMILTON, ONTARIO, CANADA
NICH; ROBERT V. NICHOLS JR., 1012 EAST 45TH WAY, LONG BEACH 7 CALIF.
PARI; JOHN A. PARISEAU ALLSTON ROAD, NO. READING MASS.
PARR; SID PARRY 574 WEST 176TH STREET NYC 33 NY
ROMA; MICHAEL P. ROMANO 35 LINDEN STREET NEW LONDON CONN.
STEA; F. STEARNS 307 N. ADAMS MASON CITY IOWA
STON; WILLIAM H. STONE 1108 FOOTHILL STREET SOUTH PASADENA CALIF.
ZEIG; LES ZEIGER 1056 SHERMAN AVE., NEW YORK CITY 56, NY

FROM BARRELHOUSE TO BOP THE HISTORY OF JAZZ PIANO PERSPECTIVE RECORDS

Narrated and played by John Mehegan, with Charles Mingus on the bass. This extraordinary 10" LP is available at your dealer or \$4.00 postpaid from: 550 FIFTH AVENUE, N. Y. 36, NEW YORK

PRIVATE COLLECTION

RARE ITEMS

LEWIS L. TREE

420 WEST 24 ST., NYC 11 N.Y.

WA 9-2692 EVENINGS

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

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

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

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

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

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

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

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

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

CLOSING DATE FOR BIDS - APRIL 15TH

Subscribe Today

The Record Changer

125 LA SALLE STREET, NEW YORK CITY 27, N. Y.

Please enter my subscription to your magazine for

☐ 1 year; ☐ 2 years; ☐ 3 years. My remittance is enclosed.

United States 1 year \$3.50; 2 years \$6.50; 3 years \$ 9.00

Canada and Foreign 1 year \$4.00; 2 years \$7.50; 3 years \$10.50

Name.....

Address.....

FOR DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION

3 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

1 2 3 4 5 6

ABBOTT & COSTELLO
LAUGH LAUGH/PART TWO VI 27737 N-AUC — ZEIG
LOUIS ARMSTRONG
ALL OF ME/WHO CO 2606 V AUC — GULI
EDDY ARNOLD - HILLBILLY
WILL THE CIRCLE/W AT MY DOOR VI20249I E SAL 1.00 FRED
ATTENTION NEW YORK COLLECTORS
NEW SUPPLY-EVERGREEN 7-2239 — — — — — COLT
ATTENTION OUT OF TOWN COLLECTORS
THIN'S FOR YOUR RESPONSE — — — — — COLT
KEPP ON SENDIN THOSE WATS — — — — — COLT
BILLY BANKS
DONT MEAN THING/SWEET THING VI 24149 E+AUC — ZEIG
COUNT BASIE & HIS ORCH
DE 1446, PAE 2784, 2855, 2862 — — — — — MAGE
2922, BRE 2379, 2466, 2644, — — — — — MAGE
2745, 2838 — — — — — E SAL .55 MAGE
BLACK LABEL COLUMBIA'S
HAVE 1200 AL NEW, SEND WANTS CO — N SAL 1.25 KENT
BOOGIE WOOGIE (COLUMBIA ALBUM C-44)
ALBUM E+ 4 RECORDS, LEWIS, — — — — — MAGE
AMMONS, JOHNSON, BASIE, JAMES CO — V+ SAL 2.00 MAGE
BROWN LESS ORCH OF N.O.
DIRTY RAG/PECULIAR OK 40337 V+AUC 10.00 PARR
JEAN CALLOWAY
SADIE SHAKER/DOUGHTA B LAW VI 22959E/E+AUC — ZEIG
GEORGE M. COHAN
MIGHTY GLAD LIVING/TAHNTS ALL VI 60044 N SAL 15.00 COLT
BING CROSBY
LOUISE/SOBLUE BIRDS CO 1819 N AUC — MERK
BRUNS - DE-MANY SEND WANTS — — — — — MERK
VI, BR, BRE, CO, — — — — — T/S LAQU
WRAP TROUBLES IN DRMS HMV 3936 E AUC — PARR
DALHART - ROBISON - HILLBILLY
HEAR DEM BELLS/SING BROTHER VI 21083 E SAL 1.00 FRED
DIXIE STOMPERS
ST LOUIS BL/VARIETY STOMP HA 451 E AUC — PARR
EDISON HOME PHONOGRAPH - CYLINDER
MECH. PERFECT. EXTRA ELECTRIC PICK UP, — — — — — RIPL
PO CD 2-MIN. POPULAR & SENT. BALLADS — — — — — RIPL
BY B MURRAY JONES ETC. LIST FURNISHED — — — — — RIPL
TRADE 4 ANY J R MORTON PRIOR TO 1939 — — — — — RIPL
ROY ELDRIDGE & ORCH
DE 23532, 23637, 23697, 23783 DE — E/V+ SAL .37 MAGE
DUKE ELLINGTON ALBUM
BLK, BR AND BEIGE 12" 2 REC. VI SP-S N AUC 5.00 KENT
FLAGSTAD-MECLHIOH - CLASSICAL
TRISTAN LOVE DUET VI M571 E SAL 2.00 FRED
FOR SALE
200 AMERICAN FOLK RECORDS, — — — — — FEHR
INCLUDING 65 CARTER FAMILY. — — — — — FEHR
SOME ON EARLY OKEN. — — — — — FEHR
MANY IN NEW CONDITION — — — — — FEHR
REGINALD FORESYTHE
LILLABY/DODGIN DIVORCEE CO 3012 E AUC — PARR
FREE LISTS
SEND NAME FOR FREE LIST — — — — — COLT
GEORGE GERSHWIN
DO DO DO/CLAP U'R HANDS CO 809 N AUC — MERK
COE- 4538 E+, COE- 4066 E+ — — — — — SAL MERK
IRENE GIBBONS
IM BUSY U CANT COME/JEANNE CO 14362 G TRA — ALDR
BENNY GOODMAN
MANY DIFFERENT LABELS — — — — — T/S LAQU
LITZ-BG QUARTETTE TEST CO 02609 N TRA — DONA
GOODMAN POSSIBILITIES (CLARINET ON ALL)
MAYFAIR 2007, BANNER 0537 — — — — — MAGE
IMPERIAL 2310, ROMEO 1006 — — — — — V+ V+ SAL .37 MAGE
LIONEL HAMPTON
HMV 8928, 9081, 9334, 9395, 9475, — — — — — MAGE
9499, VI 27364 (V+G+30") — — — — — E/V+ SAL .55 MAGE

FLETCHER HENDERSON

U KNOW ME ALABAM RE 9668 V TRA — ALOR
REAP WHAT U SOW PM 12091 G TS — ALDR
EARL HINES
CAVERNISM/ROSETTA BR 6541E/E+AUC — ZEIG
EUBBLING OVER/WANT LOT LOVE BR 6710 E- AUC — ZEIG
ILLINOIS JACQUET ALL STARS
AP 758, 760, 766, SA 593, ALA179 — — — — — E/V+ SAL .37 MAGE
BUSTER JOHNSON
NO MORE WORRY/SWT LIT MAMMY OK 40616 E AUC — GULI
CHARLIE JOHNSON
WALK THAT THING/BOY IN BOAT BB 12048 N-AUC — GULI
JOHNSON FAMILY - HILLBILLY
CABIN IN PINES/HARVEST IN HWN CO 37225 E AUC 2.00 FRED
AL JOLSON
RED RED ROBIN BR 3222 V ST — ALDR
SIMPLY GOT ME CUCKOO CO 3984 V TS — ALDR
AVALON BR 3702T E — ALDR
SNAP YOUR FINGERS VI 17075 V TS — ALDR
TONIGHTS MY NIGHT W BABY BR 3196 V TS — ALDR
FOLLOW THE SWALLOW BR 2671 E TS — ALDR
SAVING TO GET NEW ORLEANS CO 2064 E TS — ALDR
MANDALAY BR 2650 V TS — ALDR
MANY SEND WANTS BR CO VI — N TS — MERK
JUNGLE BAND (DUKE)
MISTY MORN/BLUES W FEELIN VO 3229 E TRA — ALDR
KAY KYSER ORCH
MANY ON BR & CO; SEND FOR LIST — — — — — GULI
DAVEY LEE (JOLSON'S SONNY BOY)
SONNY BOY'S BEAR STORY PT 2 BR 4491 E-AUC — ZEIG
LENNINS SO, SERENADERS
AUNT HAGERS BL/RED HEAD GAL PU 11222 V TRA — HUSS
TED LEWIS
MAYBE/WALKIN AROUND CO 1854 E-AUC — ZEIG
FAREWELL BLS/WABASH BLS CO 2029 V+AUC — ZEIG
HARMONICA HARRY/COT THAT THINGCO 2088E-V+AUC — ZEIG
AUNT HAGERS BLS 'AN CO 2113 E/V AUC — ZEIG
VAGAPOND SONG/SUNNY SIDE ST CO 2144 E/E-AUC — ZEIG
HO HU, ONE MORE TIME CO 2452 E AUC — ZEIG
LONESOME ROAD - DINAH (K. SMITH) CO 56000 E+AUC — ZEIG
JACK LINX
BEAL ST BLS/HES LAST WORD OK 40803 V AUC — GULI
IDA MAY MACK
GOODBYE RIDER/ELM ST BLS VI 39030 N- AUC — ZEIG
MASCO TAPE RECORDER
TAPE SPEED 3.75 INCHES & MIKE — — — — — E SAL \$50. DONA
AIMEE SIMPLE MCPHERSON
AINT GONNA GRIEVE/COME UNTO MECO 784E/E-AUC — ZEIG
MEMPHIS FIVE
LAST NITE ON PORCH/WALK JENY CO 7 V AUC — GULI
MEZZ MEZZROW
SWINGIN W MEZZ/NOT FOR ME BR 6778 E AUC — ZEIG
AL MILLER & HIS MARKET STREET BOYS
YOUR KEY HOLE/DONT B FOOL BR 7088 N AUC — COLT
USING THAT THING/WOULD IF I BR 7063 E-AUC — COLT
GLENN MILLER
50 NEW AND E+ CONDITION BB — — — — — SAL 1.50 DONA
LUELLA MILLER
DRMING BL/RATTLESNAKE GROAN VO 1081 E AUC — PARR
MILLS BLS RHY BAND
HEERIE JEDIES/MINNIE MOOCHER VI 22763E+/E+AUC — ZEIG
MISCELLANEOUS - CLASSICAL
SEND FOR FREE LIST — — — — — FRED
MISCELLANEOUS - HILLBILLY
SEND FOR FREE LIST — — — — — FRED
MISSISSIPPI SHEIKS
OK 8784, CO 14672-0 — — — — — E SAL .45 MAGE
KEN MOYER
MELLOPHONE STP/OKALHOMA BA 1891 E AUC — ZEIG
NEW ORLEANS OWLS
STOMP OFF/ON ME OH MY CO 489 E AUC — PARR
JACK NORWORTH
YOU'N ME/BROADWAY BLS ART 20473 V AUC — GULI
ORIGINAL SIX
WAY DOWN YONDER IN N.O./THIEF OK 4778 V AUC — GULI
PERSONALITIES
SEND WANT LIST MANY — — — — — N T-S — MERK
BEN POLLACK
IF I COULD BE/VAH WAH GAL PE 15325 V AUC — GULI
IF I COULD BE/VAH WAH GA PE 15325E+/AUC 2.50 PARR
RECORDS
MANY SWEET, JAZZ — — — — — T-S LAQU
DON REYMAN AND HIS ORCH
BRSWICK 01244, 01280 BRE — — — — — E/V+ SAL .50 MAGE
IKEY ROBINSON
SUNSHINE/A MINOR STP DE /650E/G+AUC — ZEIG
HOMER RODEHAVER
5 RECORDS-ALL PITCHALLY AUTOG. RAINBOW — — — — — AUC — PARR
LUIS RUSSELL
GOIN TO TOWN/SAY THE WORD VI 22789 N- AUC — ZEIG
ALBERT SCHWEITZER - ORGANIST
J.S. BACH MASTER WORKS-RECORDED — — — — — KENT
IN STRASSBOURG-14 PTS. 7 REC. 12" CO MM130 N-AUC — KENT
FRANK SINATRA
SONO IS YOU/LAMPLIGHTER SER BB 11515 E AUC — ZEIG
NIGHT & DAY/NIGHT WE CALLED BB 11463 N-AUC — ZEIG
BESSIE SMITH
KEEPS ON RAININ. NOBODYS BIZ CO 3898 E TRA — ALDR

SONS OF PIONEERS - HILLBILLY

COOL WATER/CAHNT OF WANDERER VI 202076 E SAL 1.00 FRED
STATE OPERA ORCH - BERLIN
D1. BY COMPOSER R. STRAUSS 12" — — — — — KENT
EIN HELDENLEBEN PTS 1 TO 10 BR25001234N-AUC — KENT
ST LOUIS BLUES
WALLER (ORGAN) VI 20357 E TRA — ALDR
THE TROUBADOURS LI 2357 V TRA — ALDR
AL BERNARD BR 2062 G TRA — ALDR
ROSWELL SISTERS VO 4495 G TRA — ALDR
WILLARD ROBISON (CRACKED) PE 12366 G TRA — ALDR
GENE AUSTIN VI 21714 V TRA — ALDR
DAISY DOUGLA CO 14175 G TRA — ALDR
TED LEWIS CO 3790 G TRA — ALDR
ART TATUM
ST LOUIS BLS/ INDIANA DE 8559 E AUC — ZEIG
ART TATUM TRIO
ASCH ALBUM W 2-12" RECORDS AS — — — — — E SAL 1.50 MAGE
TREASURY DEPT. TRANS. (16")
G. SIMMS, J. BROOKS, 10 SONGS — — — — — E SAL .75 MAGE
FRANKIE TRUAM SOUP
CHOO CBOC/ BYE BYE BLUES ODF2822BE-/E+AUC — ZEIG
CRAZY QUILT/MONTH OF MAYBE BR 6146 E AUC — ZEIG
SOPHIE TUCKER & MIFF MOLE MOLERS
ONE SWEET LTR/50 MILLION FRENCH 40813 V AUC — GULI
UNIVERSITY SIX
THEN ILL B HAPPY/SMILE A HAR 71 V AUC — GULI
CHARLIE VENTURAS COMBINATIONS
NA 7015, 9029, DISC 2500, 3W 38 — — — — — E/V+ SAL .37 MAGE
BW 1219, 1220 (BOTH 12 INCH) BW — — — — — E SAL .55 MAGE
WANTED DISPOSITION LISTS
HAVE MANY WANTS BU OR TRADE — — — — — MERK
AWSHBOARD RHYTHM KINGS
SCAT SONG/GABRIELS HORN VO 1725E/E-AUC — ZEIG
PAUL WHITEMAN
CREST OF WAVE/SITATA O'VA SA CO 1465E+/E+AUC — ZEIG
WHITEMAN STP/SEASATION STP VI 21119E+/E+AUC — ZEIG
COQUETTE/DOLLY DIMPLES VI 21301 N- AUC — ZEIG
MARCH OF MUSKETEERS/A BELLE VI 21315 E AUC — ZEIG
MY PET/AFRAID OF YOU VI 21389V+/E-AUC — ZEIG
PAUL WHITEMAN (BIX)
S'POSIN/LAUGHIN MAR COE 5520 E AUC — PARR
WANTED
GUS ARNHEIM ORCH
ANY ON OKEN LABELS OK — — — — — 3.00 LIQU
SIDNEY RECHET
ALL EXPECT BLUE NOTES E — — — — — PARI
BIX
WILL TRE OR SELL ANY OF THE RECORDS — — — — — ALDR
LISTED IN DIS. COLUMN FOR RECORDS — — — — — ALDR
WITH BIX . WILL BU ALSO. — — — — — ALDR
BOSWELL SISTERS
SEND LIST, BR, DE, ANY — — — — — ALDR
BOSTON POPS
PRAYER OF THANKS/ DRINK TO ME VI 4322 — — — — — IMBR
CAROLINA CLUB
HOW I MISS YOU OK 41337 — — — — — GREE
CARTER FAMILY
ONE OR A DOZ. ANY TITLE G/N ANY — — — — — DAVI
HARD CASH OR TRADES ANY — — — — — DAVI
ALSO WANT JIMMY RODGERS ANY — — — — — DAVI
DON CLARK BILTMORE ORCH
I'VE GOT THE GIRL CO 824 3.00 LIQU
TOM COAKLEY
ANY — — — — — GREE
COLUMBIA LP'S (ABOUT 1935)
1800 SERIES - QOTE ORICES E — — — — — ZEIG
JAROFF DON COSSACKS - CLASSICAL
MONOTHOUSLY PINGS LITTLE BELL E CO 7459M — — — — — FRED
COTTON PICKERS
PRUNS-SEND LIST ANY — — — — — MERK
BING CROSBY
WHAT PRICE LYRICS E- VI 24349 — — — — — GREE
LOVABLE E- HMV 5509 — — — — — GREE
STABAT MATER WHITE LABOE — — — — — GREE
ROB CROSBY
HINDUSTAN E DE — — — — — PARI
HARRY DIAL
PLEASE LIST PRICE & CONDITION — — — — — LAQU
DISCOGRAPHY DATA
ON PERSONALITIES — — — — — KINE
TOMMY DORSEY
VI 25158, 25363 ANY — — — — — MERK
DON EWELL
MAPLE LEAF RAG — — — — — HUSS
BENNY GOODMAN
CARNegie HALL JAZZ CONCERT N CO — — — — — DONA
DISK JOCKEY RECCDS, 4. 14 INCH — — — — — DONA
JAZZ CONCERT 1937 & 38. DISK N CO — — — — — DONA
JOCKEY RECORDS, 2. 10 INCH 1.LP — — — — — DONA
RESTLESS/HEAVILY THING V+ VI 25021 T-S — ROMA
EENIE MEENIN/SANTA CLAUS CAME V+ VI 25195 T-S — ROMA
POPCORN MAN V+ VI 25808 T-S — ROMA
V-DISC, TRANSCRIPTIONS, BROCASTS V+ MANY — — — — — T-S ROMA
POPCORN MAN E+ VI 25008 — — — — — STON
ANY ISSUES IN EUROPE ONLY N- CO — — — — — STON
RESTLESS/HEAVILY THING E+ VI 25021 — — — — — STON

BENNY GOODMAN CONT.

HOORAY FOR LOVE/ LIVIN' E+ VI 25011 STON
 ANY MELOTONES, VDISCS, TRANS E STON
 CO 2540, 2542, 2856, 2871, 2867 E CO STON
 CO 2892, 2907, 2947, 2986, 3003, E CO STON
 PICK A B18 E+ JUNLTD II STON

GLEN GRAY

WNTD - BR-OK-PE-RO-ME ANY MERK
 HA-CL-OI LP'S (ABOUT 1935)

11000 SERIES-QUOTE PRICES E ZEIG
 ANNETTE HANSHAW

GAY-ELLIS-PASTY YOUNG ANY PE, HA, CI- MERK
 ALEX HILL

PLEASE LIST PRICE & CONDITION LAQU
 RICHARD HUMBER

IT ISNT FAIR (THEME) VO 25008 GREE
 WILLIE HOWARD

FRENCH LESSONS (ALBUM ?) GALA ? ? ? MORS
 INDEX TO JAZZ

VOL II E PARI
 INK SPOTS

ANY TRANSCRIPTIONS INCLUDING A.F.R.S. ADAM
 TRES, DEPT, & ETC. ALSO AIR SHOTS, TEST ADAM
 PRESSINGS, & ETC. MONEY NO OBJECT. ADAM

JACK JACKSON ORCH
 ANY; SEND LIST & PRICES E VI NICH
 LEWIS JAMES

PALE MOON OK 4891 KILR
 ISHAM JONES

4,000 SERIES BRUNS HEGE
 L. KATZMAN ORCH

SOMETHING ABOUT SOLDIER/ TELL ME E DE 266 2.00 IMBR
 SAMMY KAYE

ANY TRANSCRIPTIONS INCLUDING THESAURUS ADAM
 LNE WORTH, A.F.R.S. ETC. ALSO KAYES ADAM
 SUNDAY SERENBE PROGRAM & AIR SHOTS ADAM

PRIOR TO 1949, MONEY NO OBJECT ADAM
 CHERRY BLOSSOM LANE/DREAMY EYES E VO 3531 2.00 BARR
 U ALWAYS HURT, THERE GOES SONG E VI 201606 1.50 BARR

VICTOR KING ORCH
 BROWAY MELODY/ U WERE MENT CQ 7351 IMBR
 OROVILLE KNAPP

ANY GREE
 GENE KRUPA

ROCKIN CHAIR E OK PARI
 LA. RHM KINGS

WANTED VOC- BR. SEND LIST MERK
 GUY LOMBARD

F.W. ZIV TRANSCRIPTIONS ADAM
 MAGAZINES WANTED

TALKING MACHINE KINE
 TALKING MACHINE JOURNA KINE
 TALKING MACHINE WEEKLY KINE

THE GRAMOPHONE KINE
 THE PHONOGRAM KINE
 DIAMON POINTS KINE

EDISON PHONOGRAPH KINE
 AMBEROLA MONTHLY KINE
 VOICE OF VICTOR ETC. KINE

FREDDY MARTIN ORCH
 MANY; SEND FOR LIST OR WHAT HAVE U E BR NICH
 MERRYMAKERS

HOW DY DO, MISS S. MAH LINDY LOU E BR 3154 3.00 IMBR
 GLENN MILLER

COE 1150, CO 35881, CO 3051, DE 1239, E PARI
 DE 1284, DE 1342, BR 7915, BR 7923, PARI
 BR B034, BR B041, BR B062, BR B152, PARI
 BR B173, BR B10201, BR B10657, PARI

LOVE WITH CAPITOL YOU E BB PARI
 JELLY ROLL MORTON

SIDEWALK BL/ DEADMA BL E/N VI 400118 RIPL
 MANOR GOT BABY, HOME IN SOUTH E/N GL RIPL
 GOOD OLD N.Y./ BIG LIP BL E/N GL RIPL

ANY N.O. JAZZ MAN (1939) E/N BB RIPL
 RED NICHOLS

WANTED BR OK BB ME ANY MERK
 JOHN NESBITT

(XMAS) JUGGLER OF OUR LBY DE 23274 IMBR
 RAY NOBLE ORCH

MANY SEND LIST E VI NICH
 BEN POLLACK

VI - PE- CO - VO SEND LIST ANY MERK
 MEL POWELL

CC, 87 (INCLUDED THESE RECORDS 10135, 10146, FAIR
 10137,) CC 106, CC 15056 FAIR

HOMAGE TO FATS/ H TO DEBUSSY ESQUIRE E10199 FAIR
 RECORDS

MANY DIFFERENT TYPES G LAQU
 RECORD CATALOGS

MOST ANY PRIOR TO 1940 KINE
 RED HEADS

PE - SEND LIST ANY MERK
 LEO REISMAN

GOT THE SOUTH IN MY SOUL V VI 24048 TRA NELS
 VIN RICHARDS ORCH

BROWAY MELODY/CANT KEEP U RO 3656 IMBR

SALE 12" LPS

PERDIO ST/ORY 12 TUNES N-E 1.50 STEA
 LINCOLN G/OLIVER 12 TUNES N-E 1.50 STEA
 4 CLASSICAL LPS EACH N 1.25 STEA
 10 " JELLY ROLL MORTON N VOL2 1.25 STEA

PHIL SPITALNY

JACKASS BLS/ UP & AT EM VI 20108 MORS
 JESS STACY

MAJESTICS WITH LEE WILEY V MAJ 725819 TRA NELS
 EDDIE & SUGAR LOU'S HOTEL CRCH

PLEASE LIST PRICE & CONDITION LAQU
 TRANSCRIPTIONS

MANY LIBRARY TRNS, WNTD NICH
 WORLD, ASSOCIATED, ETC, SWEET BANDS & OTHERS NICH
 SEND YOUR DISP LIST NICH

OR SEND FOR MY WANT LIST NICH
 FRANK TRUMBauer

BR - VI SEND LIST ANY MERK
 JACK TEAGARDEN

ALL EXCEPT COMMODORE E PARI
 FATS WALLER & HIS RHYTHM

HONEY HUSH/ U BEEN READING MY MAILROCK HMV274 FAIR
 ANSON WEEKS

ANY GREE
 WILLIE THE LION SMITH

REMINISCING PIANO GREAT VOGUE LP 008 FAIR
 VICTOR YOUN & ORCH

ANY W LEE WILEY V DE TRA NELS
 VICTOR 1933-34 LP'S

L-16000 SERIES-QUOTE PRICES E ZEIG

WANTED

WOULD ANYONE WHO HAS COLLECTED ANY MAKE OF CYLINDER
 (EDISON, COLUMBIA, ETC, ETC.) OR BERLINER OR ZONOPHONE
 PLATTERS PLEASE CONTACT GEORGE H. MOSS JR., ALSO ANY-
 ONE WHO IS A LABEL COLLECTOR. WE ARE TRYING TO CON-
 TACT ANYONE WHO HAS COLLECTED EARLY RECORDINGS
 (PRIOR TO 1925) OTHER THAN COLUMBIAS, VICTOR ETC.

GEORGE MOSS JR., - DIRECTOR OF RESEARCH
 % THE RECORD CHANGER
 125 LA SALLE STREET
 NEW YORK CITY 27, NEW YORK

WANTED

this sword means Cancer EDUCATION

Words of truth and hope
 from the American Cancer
 Society save many lives each
 year from cancer... could save
 thousands more.

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 sword you and your neighbors
 can learn vital facts... your
 physician can secure informa-
 tion on diagnosis and treatment.
 Cancer Strikes One in Five.
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AMERICAN CANCER SOCIETY

AUCTION

AUCTION

STEPHEN STORAN

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

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX
 RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE
 HALF-DOZ. BROADCAST ON 12" LP MICROGROOVE. ALL
 RECORDS ARE IN N CONDITION.

GEORGE LEWIS- JIM ROBINSON - 12" LP

- (1) ROYAL GARDEN BLUES
- (2) WILLIE THE WEEPER
- (3) RUNNIN' WILD
- (4) EUGLE BOY
- (5) SAVOY BLUES
- (6) BYE 'N BYE
- (7) CLIMAX RAG
- (8) SHEIK OF ARABY
- (9) MARYLAND

FLETCHER HENDERSON - 12" LP

- (1) ROYAL GARDEN BLUES
- (2) LITTLE SPANISH TOWN
- (3) DIN'T GO AWAY
- (4) ROSE ROOM
- (5) I'VE FOUND A NEW BABY
- (6) ANYTHING YOU WANT
- (7) CHARTREUSE
- (8) SOMETIMES I'M HAPPY

HARRY JAMES (NEAL HEFTI ARR) - 12" LP

- (1) KERINA
- (2) THINGS AINT WHAT - TO BE
- (3) COTICNTAIL (SEXTET)
- (4) EXCEPT FEB WHICH HAS 28
- (5) OF WORDS TO THAT EFFECT
- (6) THE ARRIVAL
- (7) RIGHT FRANK
- (8) SHINE
- (9) DEAR OLD SOUTHLAND
- (10) PROCLAMATION

KID ORY (1944) - 12" LP

- (1) C DIDN'T HE RAMBLE
- (2) SAVOY BLUES
- (4) TIGER RAG
- (5) MUSKRAIT RAMBLE (JIMMY NOONE)
- (6) OANAMA (NOONE)
- (7) SUGAR FOOT STOMP
- (8) THAT'S A PLENTY (NOONE)
- (9) BLUES IN E FLAT

OSCAR PETERSON TRIO - 12" LP

- (1) THE MAN I LOVE
- (2) BODY AND SOUL
- (3) EAST SIDE WEST SIDE
- (4) SUMMERTIME (WITH SHAVERS)
- (5) HEAT WAVE
- (6) YOU GO TO MY HEAD
- (7) SWINGIN TILL GIRLS COME HOME
- (8) EMBRACEABLE YOU (SHAVERS)

KRUPA-VENTURA-NAPOLEON TRIO - 12" LP

- (1) FINE'S IDEA
- (2) THE MAN I LOVE
- (3) PLEASE DONT TALK ABOUT ME WHEN I'M GONE
- (4) ST LOUIS BLUES
- (5) #10 RITCHIE DRIVE
- (6) HOW HIGH THE MOON?

HERBIE FIELDS - 12" LP

- (1) ONE O'CLOCK JUMP
- (2) BY THE RIVER ST. MARIE
- (3) EVERYTHING I HAVE IS YOURS
- (4) DARDANELLA
- (5) EVERYTHING BUT YOU
- (6) GOODY GOODY

DUKE ELLINGTON - 12" LP

- (1) SONO
- (2) BLUTOPIA
- (3) LET THE ZOOMERS DROOL
- (4) ULTRA BLUE
- (5) PRARIE FNTASY
- (6) DOWNBEAT SHUFFLE
- (7) HOLLYWOOD HANGOVER
- (8) TEAR DROPS IN THE RAIN

SAM DONAHUE - 12" LP

- (1) MOTEN SWING
- (2) PARADISE
- (3) DINAH
- (4) MEAN TO ME
- (5) JUST YOU JUST ME
- (6) HOMEWARD BOUND
- (7) SMOOTH BLEND
- (8) SEPTEMBER IN THE RAIN

FATS NAVARRO-TAUD CAMERON - 12" LP

- (1) ANTHROPOLOGY
- (2) LADY BE GOOD
- (3) THE SQUIRREL
- (4) GOOD BAIT
- (5) TADC WALK
- (6) SYNPHONETTE
- (7) OUR DELIGHT

CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM OXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RRX SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25¢ FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DON'T FORGET TO LIST SOME ALTERNATE CHOICES. HAPPYLISTEN NG.

29C EACH 29C EACH 29C EACH 29C EACH

JOSEPHINE BAKER	
I HAVE 2 LOVES/UNDER MY SKIN	.29
GRAEME BELL OXIELAND BAND	
BANKSIA MAN/JENNYS BALL	.29
BARNEY BIGARD ELLINGTONIANS (A GREAT RECORD)	.29
LAMENT FOR JAVANETTE/READY EDDY	.29
DIXIELAND RHYTHM KINGS (THIS IS THE GREATEST)	
WATERS STYLE BAND EVER TO RECORD SINCE LU	
WOLVERINE BL/THA SAINTS	.29
FIDGETY FEET/FOUNO NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB 1-2	.29
MART GROSS CELLAR BOYS (A REINCARNATION OF)	
CHICAGO STYLE 1927-1930 GREAT RECORDS	
SHIMMESHAWABLE/DO ANYTHING FOR YOU	.29
ORIS OXIELAND ONE STEP/ON BABY	.29
COLEMAN HAWKINS	
HOW DEEP IS OCEAN/TALK OF TOWN (CORKY CORCORAN)	.29
OUT OF NOWHERE/SWEET GA BROWN	.29
WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHLAND	.29
SWINGIN IN GROOVE/I KNOW U KNOW	.29
BILLY HOLIDAY	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
CHUBBY JACKSON	
MEAN TO ME/CROSS COUNTRY	.29
GENE KRUPA (GREAT JAZZ)	
SWING IS HERE/HOPE GABE LIKES MY MUSIC	.29
JIMMY MC PARTLAND OXIELAND JAZZ BAND	.29
IN A MIST/ROYAL GARDEN BL	.29
CAVENPORT BLUES/USE MOUR IMAGINATION	.29
NASHVILLE JAZZERS/BLUE RHYTHM BAND	.29
ST LOUIS BL/HOLD ER OCEAN	.29
RED AND MIFFS SIX HOTTESTOTS	.29
MELANCHOLY CHOLLIE/HURRICANE	.29
ART TATUM SOLOS	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME	.29
MAN I LOVE/DARK EYES 12"	.29
I KNOW U KNOW/BODY AND SOUL 12"	.29
BOB WILBERS WILCATS	.29
OLD FASHIONED LOVE/CHIMES BL	.29
TROUBLE IN MIND/WHEN U WORE TULIP	.29
TEEDY WILSON	.29
HONEYUCKLE ROSE/AIN'T MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JAZZ)	.29
LET ME SEE/EVENING	.29

LOUIS ARMSTRONG	
HORO YOU CANT RIDE/NEVER BEEN BORN	.49
SHINE/JUST A GIGLO	.49
EASY COME EASY GO/BLUES STAMPEDE (TERRIFIC)	.49
IM GOIN HUNTING/SUGAR PAPA (TERRIFIC)	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LIVIN HIGH/WAIT TIL U SEE MY BABY	.49
LAST NIGHT/YOUR REAL SWEETHEART (HOT 4 W. NOONE)	.65
LAZY RIVER/GEORGIA ON MY MIND	.65
BASIN ST/NO	.65
BLUE TRUNING GRAY/LITTLE JOE	.89
SHANGHAI SHUFFLE/COPNHEAGEN	.89
ST JAMES INF/MEMORIES OF U	.39
IRISH BLACK BOTTOM/U MADE ME LOVE U	.89
BIG FAT MA/SWEET LITTLE PAPA	.89
GONNA GITCHA/DONT FORGET TO MESS	.89
COAL CART/TEXAS MOANER	.89
WHOSIT/DRIPPIN SHUCKS	.89
COME BACK SWEET PAPA/GEORGIA GRINO	.89
CONFESSION/ST LOUIS BL	.89
DALLAS BL/PEANUT VENDOR	.89
CHARLIE BARNETS ALL STARS	
NIGHT AND DAY/WILD MAB OF FISHPOND	.39
BARRELHOUSE FIVE	
SKUFFLIN BL/NOBODYS BIZNESS	.89
BIX BEIDERBECKE	
MY PRETTY GIRL/CLEVENTINE	.89
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/ON MISS HANNAH	.49
JAZZ ME BL/FIDGETY FFET	.89
SAN/AINT NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME DOWN	.49
RIVERBOAT SHUFFLE/SUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRADLE IN CAROLINE/AINT NO LAND LIKE DIXELAND	.65
SIDNEY BECHET	
WAKE ME A PALLET/SIDNEYS BLUES	.49
BUDDY BOLDENS STORY/THA ONIONS	.49
SIDNEY BECHET & WILD BILL DAVISON	
FIDGETY FEET/NOBODY KNOWS U	.49
COPENHAGEN/SPIN A COINAWHILE	.49
CHINA BOY/SISTER KATE	.49
SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE	
QUINCY ST STOMP/WEARY WAY BLUES	.49

SIDNEY BECHET (BEAUTIFUL 12" LIST AT \$1.57)

DEAR OLD SOUTHLAND/LONESOME BLUES	.65
MUSKRAT RAMBLE/BLUE HORIZON	.65
WEARY BLUES/SALTY DOG	.65
CCOUNT BASIE AND LESTER YOUNG	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HERE COMES CHARLIE	.49
SONNY BERMAN	
NOCTURNE/CURBSTONE SCUFFLE	.39
BUNNY BERIGAN	
TROUBLE/SEE REMINDS ME OF YOU	.65
CHU BERRY	
MONDAY AT MINTONS/BLOWING UP BREEZE	.49
SITTIN IN/46 WEST 52	.49
BROWNLEES ORCH OF NEW ORLEANS (BONANO)	
ONE OF THE BEST WHITE N.O. GROUPS	
DITTY RAG/PECULIAR	1.05
PETE BROWN	
BIG BOY BOOGIE/PETE BROWN BOOGIE	.39
DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
DOON BYAS/TED NASH	
THEY DONT BEL EYE ME/WICKS KICKS	.39
BIG MACEO (FINE BLUES)	
CHICAGO BEAKOWN/WINTERME BL	.39
TEEDY BUNN (FABULOUS GUITAR SOLOIST)	
KING PORTER ST/BACHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
MUTT CAREY	
CAKEWALKIN BABIES/SHINYASHAWABBLE	.89
SLOW DRIVIN 1-2	.89
CENTRAL PARK DIXIELANDERS (LYTTTELTON+FINE OXIE)	
PANAMA/CHATANOOGA STOMP	.49
GEORGE BRUNIES JAZZ BAND	
JAMAICA SHOUT/I STILL WANT U (W. ARDWIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
OLIVER COBB (SENSATIONAL CORNET)	
CORNET PLEADING BL 1-2	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEAD/ROLL EN BASS	.39
EARL COLEMAN BAND	
STRANGER IN TOWN/YARBOIRI WELT	.39
CENTURY STOMPERS (SUITE STOOD GROUP)	
JELLY BULLY WOBLE (WILBERG)/MCUNO CITY (ST LOUIS)	.89
JUNIE COBB (DOODS)	
EAST COATS TROT/CHI EUZZ	.89
JUNIE COBB GRAINS OF CORN (BLYTHE)	
BOOT THAT THING/SMOKESOP DRAG	.89
LEE COLLINS & LITTLE BROTHER MONTGOMERY	
EL RITMO/LONG TIME AGO	.65
LEE COLLINS/JAMES P JOHNSON	
DONT TEAR MY CLOTHES/WILD BOUT PATOTIE	.65
EDDIES HOT SHOTS (MAXIE, MUGGSY, PEWEWE ETC)	
CARNETTE LCAE/ROYAL GARDEN BL	.89
EDDIE CONDON	
STRUT MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WINGS/OWN BACK YARD	.49
FIDGETY FEET/DONT LEAVE ME HERE	.49
RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVOY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
DIXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY DOODS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IOLE HOUR SPECIAL	.49
HOT POTATOES/STAL AWAY BL	.65
SOUTHBOUND RAG/TIN ROOF (YOUNGS)	.65
TOO TIGHT/PAPA CIP	.89
NIXET SALAO/I CANT SAY	.89
HOT STUFF/HAVE MERCY	.49
COOBER DANCE/TOO TIGHT	.49
WEARY WAY BL/THERELL COME A DAY	.65
BROWN BOTTOM BESS/LADY LOVE	.65
BALLIN THE JACK/GRANOMAS BALL	.65
MY GIRL/SWEEP EA CLEA	.49
MAD DOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.89
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDDLE	.65

SIDNEY DE PARIS & EDWARD HALL BAND

(12" JAZZ ITEMS REG LIST PRICE IS \$1.57)

ROYAL GARDEN B/NIGHT SHIFT BL	.65
EVERYBODY LOVES BABY/CALL OF BL	.65
ARNE DOWNERUS	
CARRIDER/DEFF PURPLE	.39
DUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIME BAND	.39
A.M. BL/ORIGINAL OXIE ONE STEP	.39
COTTON TOP MOUNTAIN SANCTIFIED SINGERS	
CHRIST BORN ON XMAS MORN/TESTIFY	.65

LOUIS DUMAINE JAZZOLA EIGHT

FRANKLIN ST/RED ONION DRAG	.89
PRETTY AUOREY/TO WA BAC A WA	.89
ROY FLORIOGE ORCH	
HECKLEK HOP/THAT THING	.49
DUKE ELLINGTON ORCH	
HONEYUCKLE ROSE/CHOPSTICKS	.39
RED HOT BANO/OKLAHOMA ST	.39
ALL TOO SOON/NEVER FELT THIS WAY	.49
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILEE/3/30NIGHT FIESTA	.39
TOP BOTTOM/TOASTED PISKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVE/RE E ST/BL FELLING	.49
HARLEM SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN #1/HOT BOTHERED #1	.49
DOUBLE CHECK #1/OWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/BUCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
RUMPS IN RICHMOND/IN A MELLOTONE	.65
HARLEM AIRSHAFT/SEPIA PANCRAMA	.65
EMPIRE STATE JAZZ BAND (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
IRVING FAZOLAS OXIELANDERS	
JAZZ ME BL/SONEDAY SWEETHEART	.39
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
SENSATION/MOURNIN BL	.65
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
BOB FREEMAN ORCH (WILD BILLOAVISON)	
HONEYUCKLE ROSE/SENTIMENTAL BABY	.39
BLINJ LEROY GARNETT (FABULOUS PIANO)	
LOUISIANA GILT/CHAIN EM DOWN	.89
ERROLL GARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
OZZY GILLESPIE ORCH	
OIGGIN OTZ/CONFIRMATION	.39
CLEC GIBSON HOT THREE	
GOT FORO MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
OEXTER GOROON	
BIKINI/BL IN TEEDY FLAT	.39
THE OUEL 1-2	.39
TALK OF TOWN/LULLABYE IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GOODMAN	
BUGLE CALL RAG/WHOCPEE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
GEORGIA JUBILLEE/EMALINE (M. BAILEY)	.65
THATS A PLENTY/CLARINETTIS	.89
CARL HALEN WASHBOARD BAND	
HEEBIE JEEBIES/DR JAZZ (FABULOUS PFUL BACON VOCAL)	.39
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEEDLE POINTS	.39
MONK HAZEL WITH BONANO AND ARDWIN	
HIGH SOCIETY/SIZ/LIT THE BL	.39
GIT WIT IT/IDEAS	.39
JOHNNY HODGES ORCH	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
LIONEL HAMPTON	
SWEETHEARTS PARADE/SHUFFLIN HOLLYWOOD	.49
BILLY HOLIDAY	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SP ING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IM IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEP ME/ONE NEVER KNOWS	.65
ART HODGES JAZZ RECORD SIX	
CHIMES BL/ORGAN GRINDER BL	.49
SOMEWAY SWEETHEART/WOLVERINE BL	.49
BASIN ST BL/SISTER KATE	.49
BALLIN THE JACK/THATS A PRENTY	.49
ART HODGES CHICAGOANS	
HAPLE LEAF RAG/YELLOW DOG BL	.49
SHES CRYIN FOR ME/SLOW EM DOWN BL	.49
DR JAZZ/SHOE SHINERS DRAG	.49
CHANGES MADE/CLARK RANDOLPH	.49
ART HODGES TRIO	
BLUES AND BOOZE/ECCENTRIC	.49
ART HODGES-MAXIE KAMINSKY JAZZ BAND	
WOLVERINE BLUES/BUJIE	.49
MR JILLY LORD/I NEVER KNEW WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.49
SUGAR FOOT STOMP/SWEET GA BROWN	.39
SQUEEZE ME/BUGLE CALL RAG	.65
FUNNY FEATHERS/KMH DRAG	.65
EDMUND HALL GROUPS	
ITS BEEN SO LONG/I CANT BELIEVE	.49
BOBBY HACKETT JAZZ BAND	
JAZZ BAND BALL/EMERACABLE YOU	.49

CLEF MUSIC SHOP

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

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

FLETCHER HENDERSON
BLUE LOU/CHRISTOPHER COLUMBUS .65
EARL HINES
THE FATHERS BETAWAY/REMINISCIN AT BLUE NOTE 12" .65
COLEMAN HAWKINS
FLAME THROWER/NIGHT AND DAY .39
BIG HEAD/PLATINUM LOVE .39
CHIPPY HILL (LOUIS ARMSTRONG ACC GREAT)
MESS KATIE/STREET WALKER BLUES 1.05
DARNELL HOWARD (ROY PALMER)
ENOURANGE STOMP/JOCKEY ST .49
BISCUIT ROLLER/COME ON IN BABY .89
ED HALL, TEDDY WILSON, RED NORVO ETC
ROMPIN IN 44/SMOOTHIE SAILIN 12" .65
J.C. HIGGINBOTHAM AND FRANKIE NEWTON
WEARYLAND BL/DAYBREAK BL 12" .65
ROCKIN IN THE BL/MIGHTY BLUES 12" .65
JAMES P JOHNSON (SENSATIONAL SOLOS)
GUT STOMP/JP BOOSTIE 12" .65
BACKWATER BLUES/CAROLINA BALUORAL 12" .65
MULE WALK/ARKANSAS BL 12" .65
VICTORY STRIDE/DEPARIS/BLUE MIZZ 12" .65
PETE JOHNSON (SOLOS AND BANOS)
BARRELHOUSE BREAKDOWN/KG FAREWELL 12" .65
VINE ST BUSTLE/SOMEDAY BLUES 12" .65
HOLLET STOMP/U DONT KNOW MY MIND 12" .65
JONES COLLINS ASTORIA HOT EIGHT
DUET ST/ASTORIA STRUT .65
TIPEASY/DAMP WEATHER .65
HANK JONES AND JEAN GERMAINE
THE GHASE/NIGHT MUSIC .39
MAGGIE JONES (LOUIS ARMSTRONG ACC)
SCREAMIN IN THE BL/GOOD TIME FLAT BL .89
AL JOHNSON (THE RARE CUT OUT PURPLE ARCHIVES)
THE GANTOR .39
MAXIE KAMINSKY
BLACK AND BLUE/HAVIN A BALL .49
KANSAS CITY JIMMY (GOOD BLUES)
CHEATIN WOMAN BL/SATURDAY NIGHT .39
LEAUBELY (FABULOUS VOCALS)
LEAVING BLUES/GOOD MORNING BL .89
ROBERTA/RED CROSS STORE .89
MADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)
MELANCHOLY/SOLITUDE 12" .65
THE BLUES 1-2 12" .65
THE BLUES 3-4 12" .65
HONEY TONK TRAIN/TELL YOUR STORY 12" .65
SIX WHEEL CHASER/BASS ON TOP 12" .65
PIGMEAT MARKHAM
SEE SEE RIDER/GOOD OLD WAGON .49
HOW LONG BL/BL BEFORE SUNRISE 12" .65
WINGY MANONE
NICKLE IN SLOT/SWING BROTHEF SWING .65
ZERO/ROYAL GARDEN BL .89
SHER GRYIN FOR ME/JUST ONE GIRL .49
IENI THERE LITTLE LOVE/THATS A PLENTY (LRK)
ODDO MARMAROSA (FINE BOP SOLOS)
TRADE WINDS/BOPATISM .39
LOVER/OARY DEPARTS .39
DOOLUS BL/I SHIRRENOER DEAR .49
JIMMY MC PARTLAND JAZZ BAND
COME BACK SWEET PAPA/MANHATTAN .39
IN A MIST/SISTER KATE (ORIGINAL UNION LABEL)
MELODY ECHOS (GOOD GOSPEL) .49
SAVIOR DONT PAS WE WILL TO KNOW .39
MEZZ WEZZROW BAND (THIS IS REALLY A SENSATIONAL
MEZZ AND BOB FREEMAN THING) (GRAB ONE)
PANIG IS ONLY MOTIVIN IN PARLOR .39
JOHNNY WILLERS NEW ORLEANS FROLICKERS (GREAT)
DIPPERMOUTH/PANAMA 1.05
PUNCH MILLER
SHINE/SMALL HOTEL .89
SOME THESE DAYS/EXACTLY LIKE U .65
ALICE MOORE & IKE RODGERS
PRISON BL/MY MAN BL .89
SAM MORGAN JAZZ BAND (JIM ROBINSON)(THESE ARE
SOME OF THE GREATEST N.O. STYLE ITEMS WE HAVE
EVER HEARD)
SING ON/OVER IN GLO/YLAND 1.05
SHORT DRESS GAL/BOGALOUSA STRUT 1.05
JELLY ROLL MORTON
LONDON BL/SOMEDAY SWEETHEART .49
SHREVEPORT/STRAFORD HUNGH .49
STRAFORD HUNGH/GRANDPAS SPELLS .65
KC STOMP/LOW GRAVY .65
N.O. BUMP/SHREVEPORT .89
LITTLE OXIE HOME/LIKE IT OUGHTA BE .89
JERSEY JOE/SWEET PETER .49
LOAD OF COAL/MISSISSIPPI MILDRED .49
PEARLS/BEAL ST BL .65
EACH OAY/STROKIN A WAY .89
STEAMBOAT ST/SMOKEHOUSE BL .89
U NEED SOME LOVIN/HAM AND EGGS .49
GRANDPASPELLS/K C STOMPS (SOLOS) .49
TOM CT/BUCKTOWN (SOLOS) .49
JELLY ROLL BL/BIG FAT HAM (SOLOS) .49

JELLY ROLL MORTON
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
GANNON BALL BL/GRANDPAS SPELLS .89
SHGE SHINERS DRAG/BOOGABOO .89
WILD MAN BL/JUNGLE BL .65
VIL WEL/IF SOMEONE ONLY LOVE ME .65
MOURNFUL SERENADE/GEORGIA SWING .49
CRAZY GHORDS/GAMBLING JACK .49
BUFFALO BL/SGT DUNNS BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLLEN BL .89
DIENT HE RAMBLE/WININ BOY BL .89
NEW ORLEANS RHYTHM KINGS
ANGRY/SOBBIN BL .89
MILEBERG JOYS/SHIMMESHAWBBLE .49
TH TS A PLENTY/TIN ROOF BL .65
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHES GRYIN FOR ME .65
GERTRUDE NEISEN
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLE. ON MY MIND .65
ALBERT NICHOLAS
OLD STAG/ O LEE BL/BECHETS FANTASY 12" .65
REO NORVO
SLAM SLAM BL/HALLELUJAH 12" .39
KING JOE OLIVER
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
KROOKED BK/ALLIGATOR HOP .65
SOUTHERN STOMPS/RED HOT TOTTENTOT (JOHNSON)
MABELS DREAM/SWEET BABY DOLL .49
ZULUS BALL/WOLKINGMAN BL .49
N.O. STOMP/CHATAHOOGA ST .65
FRISGO TRAIN/WORM OX BL .65
ROOM RENT BL/AINT GONNA TELL NOBODY .49
TEARS/BUDDYS HABITS .49
JAZZIN BABIES BL/TUXEDO RAG (ORIG TUX ORCH) .65
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .65
BOZO/BIMBO .49
SISTER KATE/BEAU KOO JACK .49
SPEAKEASY BL/LONG DEEP AND WIDE .49
ORIGINAL DIXIELAND JASS BAND
ORIG DIXIELAND ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN THE BLUES 1-2 .49
CLARINET MARMALADE 1-2 .49
ROY PALMER
NANCY JANE/DIRTY DOXENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE OXIE)
LOUISIANA/MARCH O MARDI GRAS .49
ROSE RIO GRANDE/CANAL STREET ROMP .49
MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS
RELAXIN AT GAMARILLO/STUPENOUS .39
BUO POWELL (GREATEST BOPPIST PAINO)
CELIA/ALL GOFs CHILLIN .39
RAGTIME PIANO ROLLS
JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP (JACKSON) .89
JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT (FATS) .65
JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN) .89
LUIS RUSSELL ORCH
PANAMA/GOLLY MINE .49
OR BLUES/FEELIN THE SPIRIT .49
BESSIE SMITH
FOOLISH MAN BL/OVIN BY HOUR .65
TROMBONE CHOLLY/YELLOW DOG BL .65
MOAN U MOANERS/REVIVAL OAY .65
LONG OLO RD/SHIPWRECKED BL .65
GON HOUSE BL/ME AND MY GIN .65
BACKWATER BL/NOBODY LOVE U .89
AFFICK U GONE/GOOD MAN HARO FINE .65
HUSTLIN OAN/BLACK MOUNTAIN BL .65
GOLDEN RULE BL/LONESOME DESERT .65
JAZZBO BROWN/SQUEEZE ME .65
JABBO SMITH (MAN HES THE END)
READY HORN/GOT BUTTER ON IT .49
GOT THE STINGER/TANGUAY BL .89
LITTLE WILLIE BL/SLEEPY TIME BL 1.05
JOE AND TRIXIE SMITH
GOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ GROUP
CANAL ST BL/TIGER RAG .39
MUSSY SPANIER
AT SUNDOWN/BLUIN THE BL .65
SOMEDAYS SWEETHEART/MOBBLE BL .49
MY GAL SAL/OIP BRUSH SUNSHINE .39
REX STEWART ORCH
BOY MEETS HORN/BUZZ BOMB (VERNON STORY) .35
VICTORIA SPIVEY (LOUIS ARMSTRONG HOT FIVE)
FUNNY FEATHERS/HOW DO THEY DO IT .89
STATE STREET RAMBLERS
KENTUCKY BLUES/BARRELHOUSE ST .89
SIC EM TIGE/SOUTH AFRICAN BL .89

TAMPA REDS HOKUM JAZZ BAND
THIS IS ONE OF THE DAMNED RECORDS WE HAVE
EVER HEARD. DEFINITELY NOT A RECORD FOR THE
KIDDEES (LITTLE ONES), THE BIG ONES WILL EAT
THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE
GREATEST FEMALE IMPERSONATORS) KEEPS A LATE
EVENING OATE AND WHAT HAPPENS AT 4AM WILL
KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.
MY DADDOY ROCKS ME/BOOT IT BOY .65
CINGER ROGERS AND B'ED ASTAIRE
THE PIGGOLINO 1-2 .65
JACK TEAGARDEN ORCH
IN ONE OF GOOD CHILLIN/THATS KINDA MAN .39
JAM SESSION/SAY IT SIMPLE .39
BESSIE TUCKER (A GREAT RECORD)
PENITENTARY/BESSIES MOAN .39
SOPHIE TUCKER
LIFE UPON WICKED STAGE/BILL .39
IM LIVING ALONE/NEVER LET SAME DOG BITE U .39
TROMBONE REO AND HIS BLUE SIX
GREASY PLATE ST/FLAT BL 1.05
TUXEDO JAZZ ORCH (CELEST IN AND SHOTS MAISON)
BLACK RAG/ACRELESS LOVE .89
SIPPIE WALLACE (ACC LOUIS ARMSTRONG)
JACK O DIAMONDS/SPERGL DELIVERY BL .89
ETHEL WATERS (JAMES P JOHNSON ACC)
MY HANDY MAN/DO WHAT UDDO LAST NIGHT .39
WASHBOARD PETE
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER
I WALKED AWAY/TOO LAZY .39
T BONE BLUES/JIMMYS BLUES .39
FATS WALLER
IM GONNA SIT IT DOWN/U BEEN .65
LU WATERS YERBA BUENA JAZZ BAND
SKID DAT DE DAT/EMPEROR NORTONS HUNGH .65
SHAKE THAT THING/WEARY BL .65
DICK WELSTOOD/GEORGE ZACK
RAGGEY ANN/BABY DOKK OUT .65
NOLAN WELSH (ACC LOUIS ARMSTRONG)
BRIOWELL BL/ST PETER BL .89
CLARENCE WILLIAMS
SWEET EMALINE/LOG CABIN BL .65
CUSHION FOOT BL/TAKE BLACK BOTTOM OUTSIDE .89
LITTLE BLACKBIRD/MANDY .89
KG MAN BLUES/WILOCAT BL (BEGHET) .89
COOTIE WILLIAMS
DIVORCE ME G.O.O./SHOTGUN .39
DELTA MOOD/BOYS FROM HARLEM .49
SUNNY BOY WILLIAMSON
ELEVATOR WOMAN/S B BL .39
TEDDY WILSON
JUST A MOOD 1-2 .49
LAST CALL FOR THESE BARGAINS IN LP'S - LAST CALL
LESLIE LEAPS WITH BASIE
LESTER LEAPS IN/LAOY BE GOOD/DICKIES DREIN/LOUISIANA/
SHGE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/
NOBODY KNOWS (REGULAR 3.00) .99
CHICAGO JAZZ (BILLY BANKS FERT. PEEWEE RUSSELL)
BALO HEADED MAMA/MEAN OLO BEBUG BL/WHOS SORRY NOW/IO
OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/YES SUH
WHO STOLE THE LOCK/YELLOW DOG BL (REG \$ 3.00) 1.99
CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)
FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LAOY IN
RED/BASIN ST BL/CHASING SHAOWS/CHINATOWN (REG \$3.00) 1.99
BENNY GOODMAN QUARTET
TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING
AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS
(REG \$ 3.00) 1.99
MEZZROW/LANIER VOL 2
EVERYBODY LOVES BABY/MORE MY JELLY ROLL/SEE ME COMIN/
GETTIN TOGETHER/FREE LOVE/OISONANCE/SWINGIN WITH MEZZ/
LOVE NOT ONE FOR ME (REG \$ 3.85) 1.99
EODIE CONDON CHICAGO DOUBLES
(TWO MASTERS OF EACH TUNE)
GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/
THE EEL 1-2/HOME GOOKIN 1-2 (REG, \$ 3.00) 1.99
KING LOUIS ARMSTRONG VOL 1
SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN
THAT/THATS WHEN ILL GOME BACK TO YOU/WEARY BL/ALLIGATOR
CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00
KING LOUIS ARMSTRONG VOL 2
FIREWORKS/TWO DEUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/
SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES
INFIRMARY (JR 5005) 3.00

THE CLEF MUSIC SHOP

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

PLEASE LIST SOME ALTERNATES

<p><u>PAUL BARBARIN N. O. BANO</u> PANAMA/JUST A LITTLE WHILE TO STAY HERE .49 CLARINET MARMALADE/FIJOGETY FEET .49 EY LA BAS/LILY OF THE VALLEY .49 WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49 <u>SASIN STREET SIX</u> MARGIE/FAREWELL BL .49 JAZZ ME BL/I AM GOIN HOME .49 THAT A PLENTY/LAZY RIVER .49 HIGH SOCIETY/S. RAMPART ST. PARADE .49 <u>GOWNO JANIS TAILGATE BAND</u> KANSAS CITY STOMPS/ORIENTAL MAN .49 BABY DODDS VOLVERINE BL/DRUM IMPROVISATION NO. 1 .49 <u>CHIPPY HILL</u> TROUBLE IN MIND/HOW LONG BL .49 CARLESS LOVE/CHARLESTON BL .49 BLACK MARKET BL/STEADY ROLL .45 <u>ORIGINAL ZENITH BRASS BAND</u> SALUTATION MARCH/IF I EVER CEASE TO LOVE .49 EJBLE CALL MARCH/TAINT NOBOOYS BIZNWSS .49 <u>MONTANA TAYLOR</u> INDIANA AVE. STOMP/IN THE BOTTOM .49 LON DOWN BUGLE/I CANT SLEEP .49 SWEET SUE/FOS DAY BL .49 <u>J. H. SHAYLIE</u> MR. FREDOY'S RAG/CHESNUT STREET BOOGIE .49 <u>ECLIPSE ALLEY FIVE</u> BILL EATLEY/FAR AWAY BL .49 <u>HOCIEL THOMAS</u> DO OON SUNSHINE/TEBOS TEXAS EOOGIE .49 <u>MONTANA TAYLOR</u> MONTANA'S BL/ROITEN BREAK BL .49 <u>BESSIE SMITH</u> ST LOUIS BL 1 & 2 .49 ST LOUIS BL 3 & 4 .49 <u>N. C. CREOLE STREET SONGS WITH</u> ALBERT NICHOLAS, DANNY BARKER, JAS. P. JOHNSON, POPS FOSTER MO PAS LEMME CA/SALIE DAME .49 LES CONONS/CREOLE BL .49 <u>ON BURLY RENT PARTY MUSIC</u> SOUTH SIDE SHAKE/CUSTY BOTTOM .49 BIG CAT LITTLE CAT/THREE FLIGHTS LP .49 SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49 <u>WILD BILL DAVISON BAND</u> ECCENTRIC RAG/TISHOMINGO BL .49 BIG BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49 SENSATION/HOTTER THAN THAT .49 <u>LUCKY ROBERTS RAGTIME KING</u> JUNK MAN RAG/RAILROAD BL .49 PORK & BEANS/MUSIC BOX RAG .49 SHY & SLY/RIPPLES OF THE NILE .49 <u>TONY PARENTI RAGTIME BAND(WILD BILL)</u> PEARLINE/PACE & BEAUTY .49 <u>KIO RENA'S DELTA BAND</u> CLARINET MARMALADE/WILNEBURG JOYS .89 GET IT RIGHT/WEARY BL .89 <u>WILD BILL DAVISON THIS IS JAZZ</u> SHIL ME SHA WABLE/SWINGING DOWN THE LAKE .49 CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49 <u>CLAUDE LUTER BAND</u> SPORT MODEL MAMA/TIGER RAG .65 <u>CLAUDE BOLLING BAND</u> U RASCAL U/WHOO KNOWS WAY I FEEL .49 DIPPER/CUTH/BLUES IN DISGUISE .49 <u>PETE JOHNSON</u> CLIMBIN' & SCREAMIN/HOW LONG BL .49 <u>CRIPPLE CLARENCE/AL AMMONS</u> HAO A DREAM/ST LOUIS BL .49 <u>JIMMY YANCEY/ART HOCES</u> THE FIVES/SCUTH SIDE SHUFFLE .49 <u>RALPH SUTTON</u> WHITELASH MAN/CAROLINA IN THE MORNING .49 OILL PICKLES/ST LOUIS BL .49 <u>TONY PARENTI'S RAGPICKERS</u> CATARACT RAG/ENTERTAINERS RAG .49 NONSENSE RAG/RED HEAD RAG/ .49 THE LILY/CRAWFISH CRAWL .49 <u>SIDNEY BECHET</u> WHO/SE/EVERY/SONG .49 SONG OF THE MEGINA/I GOT RHYTHM .49 <u>SIDNEY BECHET WITH WILBER'S WILCATS</u> IM THRU GOODEVE/WITHOUT A HOME .49 WASTE NO TEARS/LOVE ME WITH A FEELING .49 BROKEN WINDMILL/BOX CAR CHORTY .49 <u>BOB WILBER'S BAND</u> COAL BLACK SHINE/SWEET GEORGIA BROWN .49 LIMEHOUSE IL/ZIG ZAG .49 <u>ORIG. N. O. STRING BAND FROM STORYVILLE</u> TIGER RAG/CLARINET MARMALADE .49 HIGH SOCIETY/TICC TICO/OLD GANG OF MINE .49 <u>ECLIPSE ALLEY FIVE WITH SPIRITUALS</u> ROYAL TELEPHONE/GOD LEADS HIS OAR CHILDREN .49 <u>TENNESSEE GABRIEL</u> PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49 <u>CONRAD JANIS TAILGATE BAND</u> WILLIE THE WEEPER/CH LA BAS .49</p>	<p><u>FATS WALLER</u> NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49 <u>COLEMAN HAWKINS</u> TALK OF THE TOWN/KAN I LOVE .49 <u>SHARKEY'S KINGS OF DIXIE</u> WORLD WAITING SUNRISE/ALICE BLUE DOWN .49 <u>ORIGINAL ZENITH BRASS BAND</u> FIJOGETY FEET/SHAKE IT & BREAK IT .49 <u>CLAUDE LUTER BAND</u> PANAMA RAG/SOUTH AFRICAN BL .49 <u>HALFWAY HOUSE ORCH (LEON RAPPOLLO)</u> PUSSY CAT RAG/BARATARIA .1.05 <u>HERBIE HAYMER (SHAYERS ETC)</u> LAGUNA LEAP/BLACK MARKET STUFF .49 <u>JACK JENNEY ORCH</u> STAROUST/CUBAN BOOGIE WOGGIE .49 <u>JAZZ GILLUM (FINE BLUES)</u> HAND REEFER BL/U SHOULD GIVE SOME .39 FACT WOMAN BL/KEEP ON SAILIN .39 ROLL DEM BONES/BLUES WHAT AM .39 <u>BUD JACOBSON CHICAGO RHYTHM KINGS</u> CANT BELIEVE/OPUS I SAN MELODY .49 CLARINET MARMALADE/LAUGHING AT U .49 <u>EOTH JOHNSON AND ROOSEVELT SYKES (REAL GREAT)</u> HEARACHIN BL/NO MORE TO BE SAID .49 BLINO WILLIE JOHNSON OARK WAS THE NIGHT/NOBOOYS FAULT .89 CITY OF REFUGE/JESUS WAS COMING .89 GOD MOVES ON WATER/TAKE BURDEN TO LORD .65 <u>BUNK JOHNSON WITH LU WATTERS YERBA BUENA</u> JAZZ BAND VOCALS BY CLANCY HAYES ACE IN THE HOLE/CARELESS LOVE .65 <u>BUNK JOHNSON</u> SNAG IT/I CANT ESCAPE FROM YOU .65 <u>EOTH JOHNSON AND IKE ROOGERS</u> NICKELS WORTH LIVER/MONEY DRIPPER .49 GOOD CHIB BL/JIM CROW BL (GOW COW) .89 MARY JOHNSON AND IKE ROOGERS KEY TO THE MOUNTAIN/BARRELHOUSE FLAT .89 <u>CRIPPLE CLARENCE LOFTON</u> U OONE TOPP PLAYHOUSE DOWN/BROWNSKIN .49 <u>HUMPHREY LYTTELTON JAZZ BAND</u> GET OUT OF HERE/SUNDAY MORNING .39 <u>MEADE LUX LEWIS SOLOS</u> RISING TIDE BL/TELL YR STORY NUMBER 2 12" .65 CHICAGO FLYER/BLUES WHISTLE 12" .65 <u>MEADE LUX LEWIS HARPISCHORD SOLOS</u> SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65 SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65 <u>HOWARD MOORE BAND</u> TRUMPET AT TEMPC/DIGGIN DIG .39 NIGHT MIST/DOORTHY .39 NOCTURNE/THERMOYDYNAMICS .39 <u>MOTHER MC CLASE AND SONS (SPIRITUAL)</u> PSALM FOR CONFUSION/PRAYER FOR CONFUSION .39 <u>SHERY MOORE OXIELAND BAND</u> SHAKE IT BREAK IT/TIN ROOF .49 SATANIC BLUES/LUIN THE BL .49</p>	<p><u>SIDNEY BECHET VOL 1</u> MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE OEAR I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/ SHAG/MAKE ME PALLET (JP 1801) 3.00 <u>SIDNEY BECHET VOL 2</u> EGYPTIAN FANTASY/COAL BLACK SHINE/SLEPPIN AND SLOIN/BABY WONT U PLEASE COME/NONE MY JELLY ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/ SWING PARADE (JP 1809) 3.00 <u>NEW RELEASES NEW RELEASES NEW RELEASES</u> <u>SIDNEY BECHET PARIS CONCERT(BLUE NOTE LP 7024)</u> ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT SONG/STREETS OF ANTIBES/ROYAL GARDEN BL 3.85 <u>MEZZ MEZZROW AND LEE COLLINS(BLUE NOTE LP7023)</u> BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U NOBOOYS S WEEHEART/BL OF 20'S/STRUTTIN WITH SOME BARBECUE/BL JAM UP/GUT BUCKET BL 3.85 <u>BUNK JOHNSON COLUMBIA LP</u> 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE ELENA/SOME OF THESE DAYS/ENTERTAINER/MISTREL MAN /HILARITY RAG/CHLOE/SOMEODAY/YR ORIVING ME CRAZY/ OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85 <u>BENNY GOODMAN CONCERT # 2 (1937-38)</u> 36 FABULOUS TUNES ON TWO GREAT LP'S (12") THIS IS THE GREATEST THING TO HIT SWING <u>GREAT NEW RIVERSIDE LP'S</u> MUGGY TESH AND THE CHITCATS RLP 1004 NOBOOYS S WEEHEART/SISTER KATE/JAZZ ME BL/ BULL FIDDLE BL/OARKTOWN STRUTTERS BALL/WHOOPEE ELOMP/CHINA BOY/FRIARS PT SHUFFLE 3.85 <u>NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG)</u> KING OLIVER, FREDDIE KEPPARD, CHARLES WATSON RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY OOG/ STOCKYARD STRUT/TIN ROOF BL/TAINT NOBOOYS BIZNESS/ I JUST WANT A OOOY RLP 1005 3.85 <u>MA RAINY VOL 1</u> OAOY GOODEVE BL/BLACK EYE BL/DEEP MOANIN BL/ RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/ SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85 <u>BOB WILBER'S WILCATS (3 NEW NUMBERS)</u> ONCE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/ WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY OOG/ MIXEDSALAD RLF 2501 3.85 <u>LOUIS ARMSTRONG PLAYS THE BLUES</u> <u>MA RAINY, TRIXIE SMITH, GANT AND WILSON</u> WHEN YOUR MAN GONNA OUT U DOWN/GREASY SPOON/COME ON COOK/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/ WORLOS JAZZ CRAZY/RR BLUES RLP 1001 3.85 <u>JOHNNY DODDS VOL 1</u> ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERELL COLE A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/ HOT POTATOS/APE MAN/ RLP 1002 3.85 <u>NEW AMERICAN MUSIC AND PARAMOUNT RELEASES</u> BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85 BUNK JOHNSON 1945-46 (4 NUMBERS BY BAND) 644 3.85 GEORGE LEWIS & KIO SHOTS(6 SELECTIONS) 645 3.85 BIG EMELOUS NELSON DELISLE (8 FINE TUNES) 646 3.85 BUNK JOHNSON 1944(VOCALS BY MERTIE JONES) 647 3.85 OOC EVANS DUBLIN OATE (NEW MASTERS) 106 3.85 RAY BURKES AND JOHNNY WIGGS N.O. BAND 107 3.85 THIRO SQUIRREL OATE 108 3.85 BUD FREEMAN ATLANTA MA NEW ATLANTA LP'S SEE BACK COVER OF DECEMBER CHANGER FOR <u>DETAILS OF THESE RELEASES</u> SIDNEY BECHET SOLOS 118 3.85 JIMMY YANCEY PIANO SOLOS 134 3.85 JIMMY AND MAMA YANCEY 130 3.85 MEADE LUX LEWIS 133 3.85 WILBUR DE PARIS'S SENSATIONAL BAND 141 3.85 <u>CON EWEEL RAGTIME PIANO SOLOS</u> 8 GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85 <u>BOB SCOBEY LP ON GTJ</u> CONEY ISLAND WASHBOARD ETC ETC 3.85 <u>NEW 78 RPM RELEASES</u> <u>FIREHOUSE FIVE PLUS TWO</u> RUNNIN WILD/LONESOME RR BLUES .89 <u>BOB SCOBEY JAZZ BAND(CLANCY HAYES VOCALS)</u> THESE ARE SO GREAT ALL W RONGS U DONE TO ME/PEORIA .89 CHICAGO/CHESEPEAKE BAY .89 BLUES NAUGHTY SWEETIE GAVE TO ME/OG U KNOW WHAT .89 <u>TURK MURPHY</u> CAKE WALKIN BABIES/BAY CITY .89 BANJO KINGS BURGLAR BUCK/PICKIN BANJO .89 BANJO BOUNCE/STEPHEN FOSTER # 2 .89 <u>RITTIME PIANO ROLL</u> RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE ARTISTS WHO CREATED THE STYLE RLP 1006 3.95 <u>KING OLIVER PLAYS THE BLUES</u> *FEATURING LOA COX & SARA MARTIN RLP 1007 3.95</p>
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FLASH JUST RELEASED FLASH

JAZZ OF THE FOARING TWENTIES

FEATURING

TOMMY & JIMMY DORSEY, RED NICHOLS, MIFF MOLE.

AFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
MISS ANNABELLE LEE/THE FLAPPER WIFE/
CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
KEEP SMILING AT TROUBLE/SWLET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE

FEATURING

MEADE LUX LEWIS, COW COW OVENPORT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
SLCW ORAG/CHAIN FEM DOWN/LOUISIANA GLOIE/
MOANIN THE CLUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

AUCTION

AUCTION

WILLIAM C. LOVE
402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

CONDITION OF THESE RECORDS HAS BEEN CHECKED VISUALLY AND THE RECORDS ARE BELIEVED TO BE IN CONDITION STATED BUT EACH RECORD WILL BE CAREFULLY CHECKED VISUALLY AND, WHEN NECESSARY, AURALLY BEFORE SHIPMENT AND NO RECORD SOLD THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 35¢ PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED BY BUYER. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NO SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS. MAKE BIDS BY NUMBER IN LEFT HAND COLUMN, NAME OF ARTIST AND TITLES TO AVOID ERRORS. MINIMUM BID IS 50¢ PER RECORD. ALL RECORDS OF THE RIGHT TO FIRST REFUSAL. UNLESS OTHERWISE SPECIFIED.

ARCADIAN SERENADERS			GUYON'S PARADISE ORCH			JIMMIE LUNCEFORD CONT.		
1036.	JUST A LIT BID MAO/ THE COED	OK 40503 N	1094.	AIN GOT NOTHIN BL/ (BL DIAMOND O)	OK 4866 V	1159.	HELLS BELLS/ PUT ON OLD GREY BNT	OE 1506 E
AUSTIN'S SERENADERS			1095.	LAND COTTON BLS/ (FINZELS ARCAOIA O)	OK 4999 G	1160.	MARGIE, LIKE SHIP ATSEA	OE 1617 E/N
1037.	TOO SWEET 4 WORDS/ CRAVING BLS WATTI PM	12313 N	HALFWAY HOUSE ORCH			1161.	TEASIN TESSIE BRWN/ LOVE NEST	OE 1734 E
DE FORD BAILEY			1096.	MAPLE LEAF RAG/ LET ME CALL U SWTH	CO 476 N	1162.	EL BLAZES/ BABY WONT U PLEASE COME	VO 4667 N/E
1038.	JOHN HENRY/ REV. NGAH LEWIS	VI 23336 E	1097.	SQUEEZE ME/ N.O. SHUFFLE	CO 541 N	1163.	SHOEMAKERS HOLIDAY/ U SET ME ON	VO 4712 E
1039.	OXIE FL' ER BLS/ PAN AMERICAN BLS	BR 146 E	1098.	IM IN LOVE/ SINCE U GONE	CO 681 N	1164.	MANDY/ LONESOME ROAD	VO 4831 N
1040.	CAIUSON COUNTRY BLS/ ICE WATER BLS	BB 5147 N	1099.	SMOOKUM/ IT BELONGS TO U	CO 1041 N	1165.	MANDY/ LONESOME ROAD (1/2" CHIP)	VO 4831 E
FRANK BANTA (W. H. KOPP P & OR.)			1100.	WHEN IM BL/ WANT SOMEBODY 2 LOVE	CO 1263 N	1166.	WELL BL RIGHT/ TIMES A WASTIN	VO 4887 N
1041.	MONEY BLS/ CALICO RAG	CO 2241 E	1101.	LOVE DRMS/ TELL ME WHO	CO 1542 N	1167.	WANT THE WAITER/ U LET ME DWN	VO 5033 E
CHARLIE BARNET			1102.	LIST PRETENDING/ IF I DIDNT HAVE U	CO 1959 N	1168.	BELGIUM STP/ THINK OF ME LIT OADY	VO 5207 N
1042.	CROSS PATCH/ SWING WALTZ	MEL 60713 E	1103.	SARATRIA/ PUSY CAT RAG	OK 40318 N	1169.	BEATIN THE BOSS/ WHO DID U MEET LASTVO	5116 E
1043.	WHEN DID U LEAVE HVN/ STAR FELL OUT	BB 6488 V	COLEMAN HWAKINS			1170.	ITS TIME TO JUMP & SHOUT/ PRETTY EYEO	5430 N
1044.	WHEN DID U LEAVE/ STAR FELL OUT HVN	BB 6488 E	1104.	BL MOON/ WHAT DIFF A DAY MAOE	HMV 4497 N	1171.	ITS TIME 2 JUMP & PRETTY EYES	VO 5430 E
1045.	THE DUKES IOEA/ COUNTS IOEA	BB 10453 E	1105.	WHAT HARLEN IS TO ME/ NETCHAS DRMS	DEE 5775 N	1172.	U AINT NOWHERE/ RED WAGON	CO 35782 N/E
1046.	LUMBY/ PHYLLYSE	BB 11014 N	1106.	WANNA GO BACK HARLEN/ GOETHING GNM	DEE 6502 N	1173.	SHUT OUT/ THEM WHO HAS GETS	MAJ 1077 N
1047.	COMIN VA/ ILL REMEMBER ARIL	BB 11417 E	1107.	PASSIN GO BACK HA/ SOMETHING (1/2" CHP)	DEE 6502 N	SARA MARTIN (W. TROM & COR.)		
1048.	WASHINGTON WHIRLIGIG/ OH MISS JAX OE	18547 E/V	1108.	PASSIN AROUND/ ROCKY COMFORT	OK 6284 N	1174.	GEORGIA STOCKADE BLS/ MOURNFUL BL	OK 8427 N
VIOLA BARTLETT (W. BLYTHES SINFUL 3)			1109.	CRAZY RHY/ GET HAPPY	SIG 26104 N	MELODY SHIFTS		
1049.	ANNA MINA FORTY/ U NEVER CAN TELL	PM 12351 V	1110.	WCOOYN U/ RAINBOW MIST (1/2" CHIP)	AP 751 E	1175.	CHEATIN ON ME/ SOB SISTER SOBIE	OK 40326 F/G
TEDDY BUNN: SPENCER WILLIAMS			1111.	FEELING ZERO/ DISORDER AT BORDER	AP 753 N	BENNY MERDOFF (W. WILD BILL)		
1050.	CHICKEN & THE WORM/ TAMPA TWIRL	VI 23258 N	1112.	PORGY/ PICK UP BOYS	AP 754 E	1176.	TOO BUSY/ REV. SAM LANIN	OK 41079 V
1051.	PATTIN DAT CAT/ ITS SWEET LIKE SO	VI 38592 E	1113.	STUFFY/ TALK OF THE TOWN	CP 205 N	VIC MEYERS ORCH		
1052.	GOOSE & GANDER/ CLEAN IT OUT	VI 38602 E	EDNA HOCKS (W. HENDERSON TRIO)			1177.	WEARY BLS/ BEETS & TERNIPS	BR 2664 V
LEROY CARR			1114.	U ONT GIVE ME/ WHERE CANTHAT BE	PM 12050 F	JELLY ROLL MORTON		
1053.	HOW LONG BLS/ MY OWN LONESOME BLS	VO 1191 F	JUD HILL'S BLUE DEVILS			1178.	SPOE SHINNERS ORAG/ SHREVEPORT	VI 21658 V
CLARA CARY (INSTR. ACC.)			1115.	T.N.T./ MILITARY MIKE	GE 3200 V	BUDDY MOSS (W. GUITARS)		
1054.	PRK NO MORE MAMA/ GOIN AWAY BLS	VS 6067 N	ROSETTA HOWARD (W. ORCH)			1179.	COLO COUNTY BLS/ REV. McMULLES &	MEL 12622 E
CLOVERDALE COUNTRY CLUB ORCH			1116.	HEADIN FOR RIVER/ (TINY PHMS 4 ACE)	DE 7801 N	NEW ORLEANS RHYTHM KINGS		
1055.	FADED SUMMER LOVE/ HUNORED PRECENT	OK 41528 G	HUDSON- DELANGE ORCH			1180.	ECCENTRI/ REV HUSK O'HARE	GE 5009 G
COOKS DREAMLAND ORCH			1117.	URS & MINE/ FEELIN LIKE MILLION	MA 138 E	1181.	THATS A PLENTY/ TIN ROFF BLS	GE 5105 G
1056.	BYNISH MAMA/ HERE COMES THE HOT	CO 727 F	1118.	HOW WAS I TO KNOW/ AM I INTRUING	BR 7809 N	1182.	DA DA STRAIN/ SHIMMESHAWABLE	GE 5106 G
DOC COOK (ORCH)			1119.	HEAVIN ON EARTH/ ROCKIN THE TWN	BR 8023 N	KING OLIVER		
1057.	GOT WORRY. HUM & STRUM	CO 1430 E	1120.	STRICTLY FORMAL/ OUT THIS WRLO	BR 8049 N	1183.	MABEELS ORM/ RIVERSIDE BLS	CLAX 40292 N
IDA COX (W. AUSTINS SERENADERS)			1121.	GOIN REACINARY/ SUNDAY IN PARK	BR 8077 N	1184.	ROOM RENT BL/ AINT GONNA TELL	OK 8148 N
1058.	SO SOON MORNING/ CONFIDENTIAL BLS	PM 12086 N	WILL HUDSON & 7 SWINGSTERS			1185.	WILLIE WEEPER/ BLK SNAKE BLS	VO 1049 N
1059.	LAST TIME EL/ BLS AINT NOTHING ELSE	PM 12212 N	1122.	CORRIGAN HOP/ MIRACLE AT MIONITE	BR 8195 N	1186.	GOT EVERYTHIN/ 4 OR 5 TIMES	BR 4028 N
1060.	MISS RIVER BLS/ GRAVEYARD BOUNO	PM 12251 G	JELLY JAMES & HIS FEWICIANIS			DRYS SUNSHINE ORCH		
1061.	AINT GOT NOBODY/ HOW CAN I MISS	PM 12334 N	1123.	GARC BO/ MAKE ME KNOW IT	GE 6045 V	1187.	DRYS CREOLE TRAM/ SOCIETY BLS	SUN 3003 E
1062.	TRouble BLS/ IM LEAVING HERE BLS	PM 12344 N	JAMES (STUMP) JOHNSON & HIS PIANO			TONY PARENTI		
INDA COX (W. JESSE CRUMP PIANO)			1124.	SNITCHERS BLS/ DUCKS YAS YAS YAS	QRB 7049 F	1188.	OLD AMN RHY/ REV. EOOIE PEOOY	RO 1199 G
1063.	GYPSY GLASS BLS/ FORE OAY CREEP	PM 12488 N	JIMMY JOHNSON ORCH			PICKARDS CHINESE SYNCOPATORS		
1064.	PLEADING BLS/ LOST MAN BLS	PM 12513 N	1125.	HARLEM WOOGIE/ AFTER TONIGHT	VO 4768 V	1189.	CHINA LILY/ GYPSY ORMS	GE 3315 G
WILTON CRAWLEY (W. ORCH)			1126.	OK WATER BLS/ MINE ALL MINE	VO 4903 E	PORTERS BLUE DEVILS		
1065.	SHES DRIVING ME WILD/ SNAKE HIP ONC	VI 38094 V	ROY JOHNSON HAPPY PALS			1190.	STEAMBOAT BL/ REV. BAILEYS LUCKY 7	GE 5249 E
SCARCE CROW (W. ORCH)			1127.	SAVOY RHY/ HAPPY PAL STP	OK 8723 G	RUBY RANKIN (W. PIANO)		
1066.	EASY CREEPING MAMA/ SHAKE MY TREE	VS 6024 N	RICHARD W. JONES JAZZ WIZARDS			1191.	WRINGIN & TWIST/ GOT JELLY ON MNO	CHAM 15857 E
CHARLESTON CHASERS			1128.	KIN KANT BLS/ MUSH MOUTH BLS	OK 8349 E	1192.	GOIN THAT THING/ SMOOBY GOT KNOCK	CHAM 12902 G
1067.	SUGAR FOOT STRUT/ IMAGINATION	CO 126C N	GENE KRUPA			SEATTLE HARMONY KINGS		
COW COW DAVENPORT			1129.	PRELUDE TO STP/ AE THEE WELL	BR 8139 N/E	1193.	IF I HAO GIRL LIKE/ ORKTWN SHUFFLE	VI 19772 V
1068.	THAT GET IT/ IM GONNA TELLYOU	VO 1408 E	1130.	HEAR MUISE/ NIGHTINGALE SANG IN	OK 5802 E	CLARA SMITH (CORNET ACC.)		
MARY DIXON (W. CORNET ACC.)			1131.	CUNIN EYES/ THROWING PEBBLES	OK 6222 F/N	1194.	LOW LANO MOAN/ WOMAN TO BMAN	CO 14580 N
1069.	J CAN SLEEP MY BEO/ DADY U GOT	CO 14415 N	1132.	TUNIN UP/ ROCKIN CHAIR	OK 6352 E	PINE TOP SMITH		
1070.	BLK DOG BLS/ FIRE & THUNDER BLS	CO 14459 N	1133.	THANKS FOR BOOCIE/ KEEP EM FLYING	OK 6506 N/G	1195.	PINE TOP BLS/ P T BOOGIE WOOGIE	VO 1245 F
JOHNNY DODDS (J. PERTRANO)			1134.	3 LITTLE WORDS/ LUCKY GUY	CO 35336 N	1196.	BIG BOY CANT GO THAT/ NOBODY KNOWS	VO 1256 G
1071.	TOLE HOUR SPECIAL/ 47TH ST STOMP	VO 1060 N	1135.	BOOG IT/ LOVERS LULLABY	CO 3541 N	1197.	IM SOBER NOW/ GOT MORE SENSE THAN	VO 1266 V
JOHNNY DODDS (CHI. FOOTWARMERS)			1136.	MANHATTAN TRANSFER/ MOMENTS IN MOONL	CO 35444 E	CHARLIE SPAND		
1072.	BROWN BOTTOM BESS/ LADY LOVE	OK 8613 N	EDDIE LANG			1198.	ALABAMA BLS/ ROCK & RYE	OK 5699 N
1073.	MY GIRL/ SWEEP EM CLEN	OK 8792 N	1137.	GOIN PLACES/ GOIN THINGS	OK 40825 N	O'NEIL SPENCER TRIO		
DORSEY BROTHERS			1138.	MELODY WANS ORM/ PERFECT	OK 40936 N	1199.	BABY WONT U PLEASE COME/ LORNA O'CONNOR	1941 N
1074.	WAS IT A ORN PTS 1A2	OK 41083 N	1139.	PERLUOE/ LITTLE LOVE LIT KISS	OK 40989 N	FRANKIE TRUMBauer (W. SIX)		
1075.	WAS IT A OREAM PTS 1E2	OK 41083 E	1140.	JEANNINE/ DO LIT WIGGLE	OK 41134 N	1200.	BLUE RIVER/ CRAOLE IN CAROLINE	OK 40879 N
1076.	SALL OF MY ORMS/ CROSS RAOE	OK 41151 N	1141.	WALKIN THE OOG/ MARCH HOOLUMS	OK 41344 N	1201.	EUNGALOW OF ORMS/ LILA	OK 41019 N
1077.	SALLY OF MY DREAMS/ CROOBS RAOE	OK 41151 E	LANIA'S RED HEADS			1212.	TAKE TOMORROW/ LOVE AFFAIRS	OK 41145 N
1078.	FIN & OANDY/ CANT MAKE A MM	OK 41471 N	1142.	FIVE FOOT 2/ GANNA HANG ARONO SUGAR	CO 483 N	1213.	FUTURISTIC RHY. RASIN THE ROOF	OK 41209 E
1079.	CIN 10/ SWEET & HOT (TRAVELERS)	MEL 12113 F	THELMA LA VIZZO (W.N.O. CREOLES)			WESLEY WALLACE (W.B.M. SMITH)		
1080.	ANNIES COUSIN FANNY/ JUDY	BR 6938 E	1143.	NEW ORLEANS GOOFER OUST/ THE STPS	PM 12250 F	1214.	ST LOUIS OROY/ AFREWELL BABT BLS	PM 12922 F
1081.	SHES FUNNY THAT WAY/ CANT MKE (1/2" CHDR)	7542 N	CHESTER LIGHTTON			ETHEL WATERS (W. AUSTINS SERENADERS)		
1082.	OR HECKLE & MR JIBE/ ANNIES CUSIN	DE 117 N	1144.	WHEN TAKE SUGAR TEA/ ORM LIT ORM MEHAR	1307 V	1215.	BLK SPATCH/ BLS/ WANT SOMEBODY ALL	PM 12230 E
1083.	STP LOOK & LIST/ HEAT WAVE	OE 208 E	1145.	PEACH PAIR/ REV L. KEATING ILL B BLVEL	2233 F	FRANK WESTPHAL (PIANO SOLOS)		
1084.	TRILLS/ IN/ GOT FEELIN U FOOLIN	OE 560 E	TED LEWIS			1216.	DOUSTIN THE KEYS/ PIANOLA	CO 3930 V/E
JOHNNY DUNN'S JAZZ HOUNDS			1146.	TRULY/ AT LAST HAPPY	CO 2408 E	CLARENCE WILLIAMS ORCH (VARIOUS ACC.)		
1085.	HALL FLUJAH BLS/ SPANISH ORMS	CO 3839 G	1147.	ALL DRESSED UP BRK HRT/ VE U SAME	CO 2492 N	1217.	OO IT BABY/ IF U LIKE ME	QRS 7041 N
PEGGY ENGLISH (W. ORCH)			LITTLE RAMBLERS (W. WARD PINKETT)			1218.	SUO BUSTIN BLS/ WICKED MON MORNING	OK 8177 V
1086.	SWEET MAN/ GIVE ME JST LIT BIT	VO 15132 V	1148.	RED SAILS IN SUNS/ TENDER IS NIGHT	BB 6131 V	1219.	WHOLL CHOP/ OONE MADE FOOL	OK 8193 E
1087.	WATCHA GONNA DO/ NO O E BUT U	VO 15476 V	1149.	U HIT SPOT/ REV. CAL RAMBLERS	BB 6191 V	1220.	CUOLE UP/ FUNNY BOUT COOKIN	OK 8200 V/E
FOUR SPADES			1150.	SHOOTIN HIGH/ MUSIC GOES ROUNO &	BB 6220 E	1221.	CARELESS MAN BL/ BROTHERR BEN	OK 8325 N
1088.	EQUASLIN BLS/ MAKIN UP BLS	CO 14028 E	1151.	JOAY LET U GET/ RHY IN NURSURY RHYMS	BB 6237 V	1222.	GONNA HOODOO U/ U GOING AINT	OK 8270 N
GENES MERRYMAKERS			JIMMIE LUNCEFORD			1223.	CROY LIPS/ SCATTER SMILES (E TA LOR)	OK 40715 N
1089.	EUSINESS IN Q/ BUS IN F	PER 15601 G	1152.	MISS OTIS REGREST/ NAMA	OE 130 N	1224.	SLOW RIVER/ ZULU WAIL	BR 3510 N
1090.	SWOON ON CAR/ HEADIN 4 WEOOIN	PER 15767 V	1153.	STRATOSPHERE/ SOLITUDE	OE 299 E	1225.	4HIN HEARTD BLS/ TAIN NOROOS BUZ	OK 4966 E
1091.	HONEYMOON HOTEL/ SHANGHAI LIL	BA 32868 F	1154.	CALL IT ANYTHING/ RHY IN NURSURY	OE 572 E	1226.	OLD FOLKS SHUFFLE/ BLK SNAKE BLS	OK 8465 F
1092.	PINK ELEPHANTS. LISTEN THE GERMN	OR 2604 G	1155.	THUNDER. BABAS	OE 576 E	1227.	WYAMAMA BL/ CHURCH ST SOBBIN BLS	OK 8525 N
GRANT & WILSON (W. ORCH PROB. P. JOHNNI)			1156.	JEALOUS/ BEST THINGS IN LIFE	OE 788 N	1228.	ATER 2NIGHT/ OLD STREET SWEEPER	VO 2736 E /G
1093.	SCOOP IT/ STEVE COORE MAN	PM 12379 E	1157.	TAINT GOOD/ LIVING DAY 2 DAY	OE 960 E	GEORGE WILLIAMS (CON TROM & P)		
			1158.	MUOY WATER/ HONEST & TRULY	OE 1219 E	1229.	CAN OO WHAT U CAN OO/ WHEN U GO H	CO 14046 E

AUCTION

MINIMUM BID \$1.00

PLEASE BID BY NUMBER AT LEFT. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25¢ FOR PACKING MATERIAL. RECORDS WILL BE SHIPPED VIA AIR COLLECT, OR STATE HOW SHIPMENT SHOULD BE MADE. NO CURIOSITY BIDS.

LOUIS ARMSTRONG		
190. KEYHOLE BL/MELANCHOLY	OK	8456 V
191. ROCKIN CHAIR(N)/I AINT GOT NOBODY	OK	8756 E
192. ST. JAMES INFIRMARY/SAVE IT PRETTY	OK	8657 N
193. I CANT GIV U ANYTHING B LUV/NO ONE	OK	8669 N
194. EL TURBIN GRAY OVER U/LAUGHING REC	OK	4678 N
195. STARDUST/WRAP U TROUBLES IN DREAMS	OK	41530 N
196. BLUE AGAIN/WHEN U LOVER HAS GONE	OK	41498 N
197. BASIN ST/NO	OK	41241 N
198. EXACTLY LIKE U/INDIAN CRADLE SONG	OK	41423 V
199. LAZY RIVER/GEORGIA ON MY MIND	OK	41541 N
200. WHEN YOU'RE SMILING/SUM OF THESE DA	OK	41298 V
201. I'LL BE GLAD WHEN U DEAD/SLEEPY TME	OK	41504 E
202. I GOT RHYTHM/U CAN DEPEND ME (LARI CRK)	CO	2590 V
203. SWEETHEARTS ON PRBE/ROCKIN CHAIR	CO	2685 N
204. WEARY BL/YOURE DRIVIN ME CRAZY	VO	3216 E
205. CONFESIN/IF I CUD B WITH U	VO	3059 N
206. MUGGLES (N)/PEARUT VENDOR	VO	3194 E
207. LITTLE JOE/IN IN MARKET 4 U	VO	3301 E
208. WILD MAN BL/GULLY LOW BL (2ND. VAST)	VO	3193 E
209. IN DING DONG DADDY/INDIAN CRADLE	VO	3370 N
210. BESSIE COULDN'T HELP IT/DALLAS BL	VO	3025 V
211. MAHAGANY HALL ST/U CAN DEPEND ON ME	VO	3055 V
212. KEEPIN OUT OF MISCHIEF/LAND U MADE N	VO	3181 N
213. MEMORIES OF U/U LUCKY 2 ME	VO	3180 V
214. SUGAR FOOT STRUT/FIREWORKS	VO	3149 V
215. I CANT BELIEVE U IN LUV/MY SWEET	VO	3308 E
216. WEST END BL/GOT NO BL	VO	3204 N
217. ALL OF ME/HCKE	VO	3125 N
218. DROP THAT SACK/JAZZ ME (C. PIERCE)	BRE	02502 N
219. SUPER TIGER HQ/ST LOU BL (ORIGINAL)	BRE	000490V
220. SNOWBALL/SEWING U CATS	BB	10275 N
221. MISS. BASIN/HOOO U CANT RIDE	BB	6501 N
222. U WISH U NEVER BEEN BORN/I HATE	VI	24204 N
223. I CANT GIV U ANYTHING/AINT	DE	2042 N
224. SHOE SHINE BOY/I HOPE GARE LIVES M	DE	672 V
225. SINGING THAT MUSIC/THA'KFUL	DE	866 V
226. SOLITUDE/THANKS A MILLION	DE	666 N
227. SUNNY SIDE OF ST/OCE IN WHILE	DE	1560 V
228. NOBODY NO TROUBLE/GOIN 2 SHOUT	DE	2085 N
229. U RASCAL U/SLEEPY TIME DOWN SOUTH	DE	4140 N
230. BABY WONT U PLEASE/SHANTY BOAT	DE	2729 N
231. STRUTTIN W/ BAR B Q/LET THAT B	DE	1661 N
232. SKELETON IN CLOSET/HURDY GURDY MAN	DE	949 N
233. MAHOGANY HALL ST/RHYTHM SAVED WORLD	DE	824 N
234. ME & BROTHER BL/SAVOY BL	DE	2538 E
235. FEE NOSE/WHEN RUBEN SWINGS CUBAN	DE	1049 V
236. WHAT IS THING CALLED SWING/J CREEPERS	DE	2267 E
237. OL MAN NOSE/FALLIN IN LOVE	DE	622 E
CHIPPY HILL (LOUIE) VERY RARE		
238. J.ONESOME WEARY BL/LOVESICK BL	OK	8453 V
SIPPI WALLACE (LOUIE) RARE		
239. JACK O DIAMONDS/SPECIAL DELIVERY	OK	8328 E
240. A JEALOUS WOMAN LAK ME/MAN 4 EVRY DAK	OK	8301 V
GRANT & WILSON (LOUIE) VERY RARE		
241. FIND ME AT GREASY SPOON	PM	12337 N
ERSKINE TATE ORCHESTRA (LOUIE) VERY RARE		
242. STOMP OFF LETS GO/STATIC STRUT	VO	1027 V
HOGIEL THOMAS (LOUIE) VERY RARE		
243. LONESOME HOURS/DEEP WATER BL	OK	8297 V
CLARA SMITH (LOUIE) VERY RARE		
244. MY JOHN BL/SHIPCHECKED BL	CO	14077 MINT
SIDNEY BECHET		
245. MAPLE LEAF RAG/SWEETIE DEAR	BB	7614 N
246. LAY U RACKET/I WANT U 2NITE	BB	10472 N
247. ROSE ROOM/LADY B GOOD	VI	27707 N
248. BLUES 4 U JOHNNY/AINT MISBEHAVIN	VI	26746 V
249. LINEHOUSE BL/TEXAS MOANER	VI	27600 N
250. EGYPTIAN FANTASY/SLEPPIN & SLIDIN	VI	27337 N
251. COAL. BLACK SHINE/BABY WONT U	VI	27256 N
252. SWING PARADE/I NO THAT U NC	VI	27574 N
BENNY CARTER		
253. GIN & JIVE/THERES SMALL HOTEL	VOE	57 N
254. CARRY ME BACK 2 OL VIRG/JUNGLE BELLS	VOE	39 N
255. SWINGIN BL/I'VE GOT 2 LIPS	VO	3279 V
256. BLUE LOU/LOHESOME NIGHTS	OK	41567 N
JOHNNY DODDS		
257. PENCIL PAPA/SWEET LORRAINE	VI	38038 N
258. WILLO MAN BL (26) MELANCHOLY (27)	BR	3567 V
259. INDIGO STOMP/PL PIANO STOMP	BB	10238 N
260. 29TH & DEARBORN/WILO MAN BL	DE	2111 N
261. STACK O' LEE BL/MELANCHOLY	DE	1676 N
DUKE ELLINGTON		
262. STUCK CALL RAG/SWEET MAMA (WASHINGTONS) HA	577	MINT
263. STUCK O LEE BLUES (WASHINGTONS) HA	601	V

SAM MELTZER
737 FOX STREET, BRONX 55, NEW YORK

DUKE ELLINGTON (CONTINUED)		
264. FLAMING YOUTH/VOOM VOOM (WHEP MKRS)	PER	15240 V
265. RED HOT BAND/DOIN FROG	VO	1153 E
266. BLACK & TAN/SOLILQUY (WASHINGTONS)	BR	3526 V
267. MOOD INDIGO/HOT-GOTHERED/CREOLE LUV CVI	L6006	V
ABOVE 1ST. L P 33 1/3		
268. EAST ST LOU TOODLE/LOT O FNGS/BLK-TNVI	L16007N	
ABOVE 1ST. L P 33 1/3		
269. TAKE IT EASY/JUBILEE STOMP	BR	7670 V
270. REMINISCING IN TEMPO, 1-2	BR	7546 N
271. REMINISCING IN TEMPT, 3-4	BR	7547 N
272. KISSIN BABY GOODNITE/LOVE LIKE CIG	BR	7627 E
273. DINAH'S IN JAM/U GAVE ME GATE	BR	8169 E
274. THE GAL FROM JOE'S/LET SONG GO OUT	BR	8103 E
275. RIDIN ON BLU NOTE/LOST IN MEDITATION	BR	8083 N
276. BABY WHEN U AINT THERE/MOOCH	BR	8241 N
277. BRAGGIN IN GRASS/CARNIVAL IN CAR.	BR	8099 E
278. EXPOSITION SWING/WHEN CHANGED THNGR	BR	8213 N
279. PROLOGUE 2 BLK & TAN/PLEASE 4GV ME	BR	8256 N
280. DIMINISHIN IN BL/CRESCENDO IN BL	BR	8004 N
281. STA. NITE FUNCTION/BEGGARS BL	VO	3012 N
282. BL OF VAGABOND/SYNCOATED SHUFFLE	OK	8746 N
283. SWAMPY RIVER/BLK BEAUTY (SOLOS)	OK	8636 N
284. CAYBREAK EXPRESS/DEAR OLD COUNTRY	VI	24501 N
285. LINEHOUSE BL/CHOSES OF JUNGLE	VI	22743 N
286. EUGLE CALL RAG/DINAH	VI	22938 N
287. CREOLE LUV CALL/BLACK TAN FANTASY	VI	24861 N
288. TRUCKIN/MOON GLOW	CO	36317 N
289. BLACK BEAUTY/EAST ST LOU TOODLE O	BB	6430 N
290. GIGA DISA DOO/KEEP SONG IN SOUL	BB	6305 N
291. JUBILEE ST/GOOT EVERYTHING BUT U	BB	10244 N
292. HIGH LIFE/DICTY GLIDE	BB	6269 N
293. HOT FEET/JUNGLE NITE IN HARLEM	BB	6335 N
294. WASHINGTON WOBLE/ARABIAN NITES	BB	6782 N
295. COUPLE CHECK ST/OL MAN BL	BB	6450 N
296. SARATOGA SWING/MISTY MORN	BB	6565 N
297. BREAKFAST DANCE/FLAMING YOUTH	BB	10243 V
298. DUKE STEPS OUT/HAUNTED NITES	BB	6727 N
COLEMAN HAWKINS		
299. JAMAICA SHOUT/HEARTBREAK BL	UHCA	56 N
300. BODY & SOUL/FINE DINNER	BR	10523 E
301. CRAZY RHYTHM/HONEYBUCKLE	VI	26219 E
302. CHICAGO/NETCH'S DREAM	DE	661 N
303. HOW LONG BL/FOM POM (VARSITY 7)	VS	8173 N
304. SAVE IT PRETTY MAMA/SCRATCH MY BACK (VS)	VS	8135 N
305. ITS TITE LIKE THAT/EASY RIDER (V7)	VS	8147 N
306. BOUNCIN WITH PEAN/WHEN DA IS DONE	BB	10693 N
307. MY BL HEAVEN/SHIEK OF ARABY	BB	10770 N
308. SMILES/A STRANGE FACT	DEE	6445 N
JELLY ROLL MORTON		
309. KING PORTER ST/HE PEARLS (SOLO)	VO	1020 G
310. K. C. STOMP/GRANDPA'S SPELLS (SOLO)	GE	10218 G
311. BIG FAT HAM/WUCDY WATER BL (V. RARE)	GE	2050 N
312. BLUE BLOK BL/MUSHMOUTH SHUFFLE	BB	8201 N
313. LOW GRAYV/STROKIN AWAY	BB	8302 N
314. SHOE SHIKERS DRAG/BOOGABOO	BB	7725 N
315. GEORGIA SWING/MACRFUL SERENADE	BB	8515 N
316. K. C. ST/N. O. BUMP	BB	7757 N
317. CLIMAX RAG/WEST END BL	BR	10442 N
318. FALLIN JACK/DONT LEAVE ME HERE	BB	10450 N
319. WIMIN BOY BL/DIONT HE RAMPLE	BB	10429 N
320. PEP/FAIT FRANCES (SOLOS)	BB	10237 N
321. MY LITTLE DIXIE HOME/THAT'S LIKE IT	VI	38601 N
322. DEEP CREEK/RED HOT PEPPER	VI	38055 N
323. HAM & EGGS/U NEED SOME LOVIN (J. DUNN)	CO	14358 MINT
KING OLIVER		
324. DIPPERMOUTH BL/WHERE DID U STAY LST	OK	4912 E
325. 4 OR 5 TIMES/GOT EVERYTHING	BR	4028 V
326. ITS BAD 4 J SOUL/4 JUST A LITTLE	BR	4538 N
327. TIN ROOF BL/WEST END BL	VO	1189 E
328. WA WA WA/SOME DAY SWEETHEART	BR	3373 V
ALICE MOORE (IKE RODGERS)		
329. PRISON BL/MY MAN BL	PM	12686 N
IKE RODGERS		
330. IT HURTS SO GOOD/SCREENIN THE BL (SO)	PM	12816 N
JESS STACY ORCHESTRA		
331. CLARINET BL/CANT BL/EVE U IN LUV W MVS	8132	N
332. HARM PARTY/GOOD MAN HRO 2 FNO	VS	8140 N
333. HONI/JUST STAY	VS	8076 N
334. BREEZE BL/BREEZE ST	VS	8121 N
LOUIE AUSTIN (DODDS & DOMINIQUE) VERY RARE		
335. JACKAGS BL/FROG TONGUE ST	PM	12361 E
BLUE JAY BOYS (BLYTHE-DOMINIQUE)		
336. MY BABY/BROWN SKIN MAMA	DE	7240 V

JIMMY BERTRAND (DODDS)		
337. ISABELLA/I WONT GIV U NONE	VO	1280 V
BARRELL HOUSE FIVE (BLYTHE-DOMINIQUE)		
338. SCUFFLIN BL/ITS NOBODY E BUSINESS	PM	12942 E
ABOVE 1/2" HR CRK		
JUNIE C. COBB (VERY RARE)		
339. SMOKE SHIP DRAG/BOOT THAT THING	VO	1269 MINT
340. SHKE THAT JELLY ROLL/DONT CRY HONEY VO	1263	V
CHICAGO HOTTENTOTS (NICHOLAS) VERY RARE		
341. PUT ME IN ALLEY/ALL NITE SHAGS	VO	1008 E
DIXIE WASHBOARD BAND (DOMINIQUE)		
342. LIVIN HIGH/WAIT TILL U SEE	CO	14129 V
LOUIS DUMAINE (EXCELLEN N. O.)		
343. FRANKLIN ST BL/RED ONION DRAG	VI	20580 E
DIXIE FOUR (J. BLYTHE)		
344. KENTUCKY ST/ST. LOUIS MAN	PM	12661 N
FRANKIE FRANKO (PUNCH MILLER)		
345. GOLDEN LILY BL/SOMEBODY STOLE MY GELMELC12009V		
RICHARD M. JONES		
346. HOT & READY/ITS LOW DOWN THING	PM	12705 V
347. MUSH MOUTH BL/KIT TO KAT	OK	8349 V
348. SCAGMORE GREEN/DUSTY BOTTOM (CHP 1 GR) CK	8431	V
J. C. JOHNSON'S HOT SPARKS (VERY RARE)		
349. RED HOT HOTTENTOT/CRYIN 4 U	QRS	7064 V
JONES & COLLINS ASTORIA B		
350. ASTORIA STRUT/QUET ST	BB	8168 N
351. DAMP WEATHER/TIP EASY BL	BR	10972 N
KANSAS CITY TIN HOF STOMPERS (MELROSE)		
352. AUNT JEMINA ST/ST LOUIS BOUND	BR	7066 E
MOONLIGHT REVELERS (OLIVER 7 7)		
353. ALABAMA SHUFFLE	RADIEX	1775 E
MEMPHIS NIGHTHAWKS (D. HOWARD)		
354. JOCKEY ST/SWEET FEET	VO	1736 E
JIMMY NOONE		
355. MY DADDY ROCKS ME (3R48A)	TEST	E
NEW ORLEANS RHYTHM KINGS		
356. WEARY BL/WOLVERINE BL	GE	5102 E
357. PANAMA/TIGER RAG	GE	4966 V
358. ECCENTRIC/FAREWELL BL	BRE	02211 N
359. CLARINET MARMALADE/MAPLE LEAF RAG	BRE	02209 N
360. BUGLE CALL BL/SAN	BRE	02213 N
KID ORY'S FOOS OF PEPPER (VERY RARE)		
361. ORY'S CREOLE TRAM/SOCIETY BL	NORO	3009 V
ABOVE 1/4" HR CRK/DOES NOT AFFECT PLAYING		
ORIG. TUXEDO JAZZ ORCH. (ORIG. NO JAZZ)		
362. ORIG. TUXEDO RAG/PAPA OF DA DA	OK	8215 MINT
ABOVE: SIDE 2: CLARENCE WILLIAMS ORK		
TINY PARHAM & HIS "FORTY" FIVE—VERY RARE		
363. JIM JACKSONS K. C. BL/A LITTLE BIT CLPM	12586	E
IKEY ROBINSON (JABBO SMITH)		
364. GOT BUTTER ON IT/READY HOKUM	BR	7057 E
JABBO SMITH		
365. EASYR ST. TUTTI/111 TIMES GET B	BR	7078 E
366. SAU-SHA ST/LETS GET TOGETHER	BR	7065 E
367. BAND BOX ST/MOANFUL BL	BR	7111 E
WINDY RHYTHM KINGS (VERY RARE)		
368. YOUTH AFRIC BL/PIGGLY WIGGLY BL	PM	12770 N
YOUNG'S CREOLE JAZZ BAND (VERY RARE)		
369. EVERY SAT NITE/WHATS THE USE	PM	12060 V
TEDDY WILSON (INST)		
370. WIMIN UP/BL IN CHAIROR	BR	7684 N
CLARENCE WILLIAMS & N.O.R.K.		
371. COAL CART BL (LOUIE)/I NEVER KNEW	HRS	226 N
RED NORVU SWING OCTET		
372. BL IN FLAT/BUGHOUSE	BR	8208 N
BUMBLE BEE SLIM (J. BLYTHE)		
373. DEEP BASS HOOGIE/TIRED OF U LOW DWN DE	7162	N
WINGY MANHOLE ORCHESTRA		
374. NICHOL IN THE SLOT/SWING BOTHER SWNGVO	3171	E
EDDIE CONDON ORCHESTRA		
375. MADANE DYNAMITE/ENESSE TWILITE	COE	1574 N
CL. WILLIAMS BLUE 5 (LOUIE) VERY RARE		
376. EVERYBODY LOVES MY 82/3E ALL WRONGS	OK	8181 V
377. CAKE WALKIN BABIES (LOUIES HOTTEST)	OK	40321 V
COW COW DAVENPORT		
388. COW COW BL/ST. E ST JIVE	VO	1198 V
BENNY GOODMAN		
389. BUGLE CALL RAG/ NITWIT SERENADE	CO	2958 V
390. COKEY/ MUSIC HALL RAG	CO	3011 E
BLT FREEMAN SUMMA CUM LAUDE		
391. LIVE FOUND NEW BABY/EASY TO GET	BB	10370 V
392. CHINA BOY/ THE EEL	BB	10356 E
JOHNNY HODGES ORCH		
393. SAVVY STRUT/ GOOD GAL BLS	VO	5170 E
394. HOME TOWN RLS/DANCE OF THE GODS	VO	4941 E

AUCTION MINIMUM BID 50c AUCTION

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK
 BOX 5, THE RECORD CHANGER
 125 LA SALLE STREET
 NYC 27NY

MINIMUM BID IS 50¢ PER RECORD. PLEASE BID BY NUMBERS TO LEFT OF EACH COLUMN. CLOSING DATE FOR ALL BIDS IS APRIL 16. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25¢ PACKING CHARGE. RECORDS WILL BE SHIPPED RX SHIPPING CHARGES COLLECT. WE WILL SHIP PP PREPAID IF YOU PAY US THE POSTAGE IN ADVANCE AND YOU MUST ASSUME ALL RESPONSIBILITY FOR BREAKAGE. WE SUGGEST RX EVEN*THOUGH ITS A BIT MORE EXPENSIVE.

IRVING AARONSON	
1. EVENING STAR/JAPANSY	VI 2145 E
2. ALL BY MYSELF IN MOONLITE/IF I HAD U	VI 21967 E
ABOVE: RM CHP NO GR	
ADRIAN AND TAP ROOM GANG	
3. WEATHER MAN/BOUNCIN IN RHYTHM	HMV 8660 N-
ALL STAR TRIO	
4. SWEEN N PRETTY/OU DUI MARIE	VI 19520 V+
5. I WANT A DADDY/QUAKERS ARE SHAKERS	VI 13626 V+
6. OLD MAN JAZZ/DANCE O MANIA (SELVIN)	VI 18699 V
7. LISTENING/IT'S NOBODY'S BABY	VI 18773 E
8. VAMPIRO ROSE/J SWEETEST GIRL	VI 18787 E
HENRY "RED" ALLEN ORCHESTRA	
9. WISHED ON MOON/ROLL ALONG FARTHE MOON	VO 2997 V+
MACK ALLEN	
10. RAZORS IN DE AIR/SING FA DA RIDDLE	HA 935 E
11. TOWN WHERE I WAS BORN/HELLO BILL BRWN	HA 1004 E
12. BE CAREFUL WHAT U SAY/FATHER POWERS GRVHA	1058 E+
ALBERT AMMONS	
13. NAGASAKI/BOOGIE WOOGIE ST	BRE02137 N-
AMES BROTHERS	
14. BLUE PRELUDE/SENTIMENTAL ME	COR 60173 V
ANDREWS SISTERS	
15. CORNS 4 MY COUNTRY/IM IN A JAM	DE 18628 V-
16. RUM & COKE/I MEAT BALL	DE 13666 V+
HARRY ARCHER ORCHESTRA	
17. WHO/SUNNY	BR 2997 E-
18. GREAT BIG BEAR/LITTLE BUNGALOW	BR 3037 E-
19. TWINKLE TWINKLE/GET LOAD OF THIS	BR 3345 E-
ARKANSAS TRAVELLERS	
20. STOMPIN FOO/STRUTTIN JERRY (IND 5)	HA 459 E
LOUIS ARMSTRONG	
21. ONCE IN A WHILE/SUNNY SIDE OF ST.	DE 1560 V+
22. DOUBLE DARE U/SATCHEL MTH SWNG.	DE 1636 V+
23. U A LUCKY GUY/U JUST A NO ACCOUNT	OE 2934 V+
24. JODIE MAN/I WONDER	DE 18652 V
25. BASIN ST BL/MIGHTY RIVER	HMV 4979 E+
26. THATS MY HOME/HOBO CANT RIDE THS TRN	HMV 6315 N-
27. MISS BASIN/DUSKY STEVEDORE	HMV 6387 E+
28. WHO'SIT/DROPPIN SHUCKS	OK 8357 V-
29. ALLIGATOR CRAWL/WILLE THE WEEPER	OK 8432 V
30. BACK O TOWN BL/LINGER IN MY ARMS	VI201912 E-
31. W. P. A. MARIE	DE 3151 V
ABOVE: VERY RARE RECORD; CUT OUT ONE WEEK AFTER	
ISSUE. HAS BOTH MILLS BROS. & LOUIS.	
GUS ARNHEIM	
32. SINGIN IN RAIN/U MOTHER & MINE	VI 22012 V
33. SWEET & LOVELY/RED RED ROSES	VI 22770 E
PAUL ASH ORCHESTRA	
34. BAM BAM BAMMY SHORE/LOOK WHO'S HERE	BR 2964 E-
THE ASTORITES	
35. HUGS & KISSES/BLACK BOTTOM	HA 251 E
JAN AUGUST	
36. PRETTY GIRL LIKE MEL/T 4 2	OIAM 2010 V+
GEORGIE AULO ORCHESTRA	
37. COME TO BABY DO/JUST SITTING & ROCKIN	MU 15044 E-
GENE AUSTIN	
38. YES SIR THATS MY BABY/HOTSYS TOTSYS	VI 19656 E+
HERMAN AUTREY'S BAND	
39. DA DOD DA DO/JEALOUS WOMAN BL	SAP 703 E-
BAILEY'S LUCKY 7	
40. FOOLISH CHILD/NO NO NORA	GE 5232 V+
MILDRED BAILEY	
41. ROCKIN CHAIR/GA ON MY MIND	BB 6945 E
42. HONEYUCKLE ROSE/WILLOW TREE	PAE 2201 N-
43. ST LOUIS BL/ARKANSAS BL	PAE 2695 E+/N
BELLIE BAKER	
44. HARD HEARTED MANNAH/SWEET LITTLE U	VI 19463 V
ELSIE BAKER	
45. JUST BECAUSE ITS U/U & ONLY U	VI 17490 E-
46. BABY JIM/CHINESE LULLABY	VI 43157 E-
CLAUDE BAMPTON AND BANONITS	
47. RING DEM BELLS/I NEVER KNEW	OE 5515 N-
FRANK BANTA AND JACK AUSTIN	
48. KITTEN ON KEYS/BUNCH OF KEYS	CO 3687 V
49. CORN ON COB/UPRITE & GRND (WITH SELVIN)/O	14671 N
50. LONG TALL BROWNSKIN GAL/I STEP NO/W KOPPOD	2376 V
BAP IARBOR SOCIETY ORCHESTRA	
51. I WISH I HAD OLD GAL/CHERIE I LUV U	HA 144 E-
52. 3 O'CLOCK IN MORN/MOON RIVER	VO 14287 E
COUNT BASIE	
53. WASH BACK BL/FAREWELL BL	CO 36712 V-
54. NOW WILL U BE GOOD/EVERY TUB	DE 1728 E
55. TAKE ME BACK BABY/FIESTA IN BL	OK 6440 E
BASIN STREET BOYS	
56. ITS MY NITE 2 HOWL/ITS MY NITE 2 HOWL	CE 112 N-
NORA BAYES	
57. EVERYBODY CALL ME FONEY/FRECKLES	CO 2816 E
STONEY BECHET/BOBBY HACKETT	
58. AFTER U GONE/AFTER I SAY I SORRY	VO 50 V+
BIX BEIDERBECKE	
59. OL MAN RIVER/WA DA DA	UCHA 25 N-
ABOVE: P W LAM.	
BENSON ORCHESTRA	
60. MY LITTLE BUMB/CHILI BEAN	VI 18698 E
61. BIDDY/SOMEBODY	VI 18718 E+
62. MA JO/SIN	VI 18779 E+
63. WABASH BL/TUCK ME TO SLEEP IN OL HOME	VI 18820 V-
64. PINKIN BAY/CAN. CAPERS (WHITEMAN)	VI 18824 V
65. OOGIE WA/DEEDLE DUM	VI 18917 V+

BENSON ORK (CONTINUED)	
66. DO T/TOOT TOOT TOOTSIE	VI 18954 E-
67. SCOBIN BL/BIG BLOND MAMA (TENN. TEN)	VI 19130 V
68. MEAN MEAN MAMA/O SISTER (DORNBURGER)	VI 19138 V+
JACK BERGER'S ORCHESTRA	
69. FALLIN IN LUV/ACTIN/ALL ON ACCOUNT	OR 2221 E-
BUNNY BERGAN	
70. STARTED/PRISONERS	VI 36208 E
CLYDE BERNHARDT BLUE SIX	
71. BL IN RED/SCANDAL MONGER MAMA	MU 348 E-
BEN BERNIE	
72. SLEEPY TIME GAL/A LITTLE BIT BAD	BR 2992 V+
73. THIS IS THE MISSE/LIFE JUST BOWL	BRE 1223 E+
74. U CL IT MONESS/IM WITH U	BRE 1232 E+
CHU BERRY	
75. 46 WEST 52/SITTIN IN	CMS 516 E-
EMMETT BERRY FIVE	
76. WHITE ROSE KICK/SWEET & LOVELY	NAT'LNL 9001 A-
BIGGONES SYMPHONIC BAND	
77. ROSE MARIE/PART 1	BROADCAST E 5109 N-
78. THE LUV PARADE/PART I	BROADCAST E 5154 N-
BIG BILL	
79. ALL BY MYSELF/DOUBLE TROUBLE	CO 37242 E
80. ROCKIN CHR BL/GETTIN OLDER EVRY DAY	OK 06116 E
FRANK BLACK	
81. VARSITY DRAG/BEST THINGS IN LIFE	BR 3657 N-
EUBIE BLAKE	
82. BALT. BUZZ/BANDANA DAYS	VI 18791 E
THE BLUES WOMAN	
83. CRYIN BL/VOO IT	JB 502 V
BOOTS AND HIS BUDDIES	
84. SLEEPYTIME GAL/GOT TO LEARN (TAMPA RED)	BB 6968 E
JOHNNY BOWHELL	
85. I'LL REMEMBER APRIL/ILL WIND	SIG 15003 N-
BOBBY BREEN	
86. FLOWER SONG/RAINBO ON RIVER	OE 1053 V-
TERESA BREWER & DIXIE ALL STARS	
87. MUSIC MUSIC/COPENHAGEN (MAX, WETT, CUTTY)	LO 604 V-
BROADWAY BELLOPS	
88. IF U SEE SALLY/COLETTE	HA 338 E
BROADWAY BROACASTERS	
89. THAT CERTAIN PARTY/NO MANS MAMA	CA 836 E
BROADWAY DANCE BAND	
90. SINGAPORE/ME-CW	OPERAPHONE 31103 V
BROADWAY MUSIC MASTERS	
91. SOMEBODYS WRONG/I LUV U	GG 1187 V
J. T. BROWN & HIS BLU BLOWERS	
92. BLACK JACK BL/BROWN'S BOOGIE	APEX 1107 V-
LES BROWN ORCHESTRA	
93. PLUMBERS REVENGE/GOOD FOOT WADDLE	BB 10174 E
94. BIZET HAS HIS DAY/GUCK MAN	CO 36688 E/G
95. OUT OF NOWHERE/SUNDAY	CO 36724 E-
96. SLEIGH RIDE IN JULY/ROBIN HOOD	CO 36763 N-
97. WILL BE TOGETHER AGIN/RED KISS ON BL	CO 36896 N-
98. DAY BY DAY/DOC LAYNER INDIAN CHIEF	CO 36945 N-
99. FRIM FRAM SAUCE/IN THE MOON MIST	CO 36961 N-
100. IN LUV IN VAIN/THERE'S GOOD BL 2NITE	CO 36972 N-
101. I GT SUN IN MORN/CLONT B TRU	CO 36977 E
102. LOVERS LEGS/HI ON WINDY TRUMPT	CO 37061 N-
103. WHOLE WRLD SINGIN VY SNG/GUESS I'LL	CO 37066 N-
104. MY SERENADE/MY SERENADE	CO 37086 N-
105. SOONER OR LATER/YRS & YRS AGO	CO 37153 N-
106. MY NUMBER 1 DRM CAME TRU/U SHLD TOL	MECO 37208 N-
107. O MY ACHIN HEART/FINE THING	CO 37497 V+
GEORGE BRUNIS	
108. TTN ROOF/ROYAL GARDEN	COM 556 V
WILLIAM JENNINGS BRYAN	
109. AN IDEAL REPUBLIC/IMMORTALITY	VI 16168 V
JACK BUCHANAN	
110. ITS TIME 2 DANCE/LOOKIN 4 A MEL/EVERYMGCE	2127 N-
THE BUFFALO DIANS	
111. DEEP HENDERSON/HERE COMES EMALINE	CO 665 V
CHICK BULLOCK	
112. SLEEPY HEAD/ALL I DO IS DRM OF U	MEL 13075 E-
HENRY BURR	
113. U NO U BLONG SOMEDY ELSE/LEAVES	VI 19026 V+
114. TEASING	ZONOPHONE 24 G+
JOE BUSHKIN	
115. INDIAN SUMMER/MEAN 2 ME	JEWEL 5004 V-
BUSSE'S BUZZARDS	
116. MILENEERG JOYS/RED HOT HENRY BRWN	VI 10782 E-
117. IT SERVES ME RITE/NOTHIN BUT	OE 3407 V+
DON BYAS QUARTET	
118. SUPER SESSION/MELODY IN SWING	SUPR DISC 1010 E+
HAL BYERS & HIS ORCH	
119. SEA LEGS/CLAP HANDS/COMES CHARLEY	BR 3092 V+
CALHAROD, CARLOS	
120. VIRRO VIRCU/AT QUE OOR	VI834653 E-
CALIFORNIA RAMBLERS	
121. WHEN GIMBLE HITS CYMBLE/NITE 2 HOWL	BB 6083 E
122. U DARLIN U/MELANCHOLY	CO 9 D V
123. MY MAMMY KNOWS/EDDIE LEONARD BL	VO 14300 V+
CAB CALLOWAY	
124. MOMENT I LAID EYES ON U/LORDY	CO 36751 E
125. MOON AT SEA/HI DE HO ROMEO	VO 3789 V+
126. ILL B AROUND/VIRG. GA. & CAROLINE	OK 6717 E/N
JOE CANDULLO/MISSOURI JAZZ BAND	
127. HARD 2 GET/GERTIE/WHO WOULDN'T	BA 1780 E+
128. 18TH. ST RAG/HERE COMES ELMALINE	HA 208 V

EDDIE CANTOR	
129. U'D B SURPRISED/USED 2 CALL HER BABY	EM 10102 V-
130. LST ROSE SUMMER/U DONT NEED WINE	PATHE 22163 E
ABOVE: 1 02* RECORD SAPPHIRE	
FRANKIE CARLE	
131. ROSALIE/WHO KNOWS/STILL OF NITE, ETC.	DE 15036 E-
132. HAVE U MET JONES/SWT 65/TAKE/FOGGY, ETC	15037 E
133. A LITTLE MORE TIME/SPAGHETTI RAG	VI203719 E/V
UNA MAE CARLSIE	
134. CITY CALLED HWY/IT AINT LIKE THAT	BB 11271 E+/N
HOLAY CARMICHAEL	
135. HONG KONG BL/HW LITTLE WE KNOW	ARA 123 E/N
136. HOW LITTLE WE KNEW/HONG KONG BL	ARA 123 V-
ABOVE: GLASS STAIN, NO GROOVES	
137. OLE BUTTERMILK SKY/TALKING IS WOMAN	OE 23769 E+
138. THANKSGIVING/SING IT WAY DOWN LOW	HMV 8658 N-
CAROLINA CLUB ORK/JEROME CONRAD ORK	
139. DREAM TRAIN/WEDDING BELLS	VE 1844 V+
KING CARTER	
140. BLS IN MY HRT/SWT & HOT	PA 1478 N/N-
CASA LOMA ORCHESTRA	
141. PUT ON U OL GREY BONNET/WHITE JAZZ	BRE 1144 E
142. BLACK JAZZ/MANICAC BALL	BRE 1279 E+
143. PUT ON OL GREY BONNET/WHITE JAZZ	BRE 1144 N-
144. BIG BAD BILL/JIMTWN BLS	BRE03099 N-
CASINO JAZZERS	
145. SUNNY SIDE UP/MY MOTHERS LULLABY/VAN OYKE	71807 E-
BIG SIO CATLETT QUARTET	
146. MEMORIES OF U/JUST A RIFF	CMS 1515 E-
CHARLESTON CHASERS (REO NICHOLS)	
147. IMAGINATION/SUGAR FOOT STRUT	CO 1260 V-
CHARLESTON NOVELTY ORCHESTRA	
148. SMOOTHING/GEORGETTE	PE 14037 E-
MAURICE CHEVALIER	
149. ITS HABIT OF MINE/ON TOP WORLD ALONE	VI 22007 E
SAVANNAH CHURCHILL & ORCHESTRA	
150. DADDY DADDY/ALL ALONE	MANOR 1004 E
151. I WANT 2 CRY/SOMEDAY	MANOR 1129 E-
LILLIE OEL CHRISTIAN	
152. LONESOME & SORRY/BABY O MINE	OK 8356 V+/E
153. LONESOME & SORRY/BABY O MINE	OK 8356 V-
ABOVE: CONTRALTO ACC. BY J. ST. CYR & J. NOONE!	
THE CLEVELANDERS	
154. WITH U/SHE STOLE MY HEART	BA 623 V+
CLYDE OBER (CLUB ROYAL ORCHESTRA)	
155. DAPPER DAN/THE SHEIK	VI 18831 E-
156. DAPPER DAN/THE SHEIK	VI 18831 V
157. ROSY POSY/SOME SUNNY DAY (WHITEMAN)	VI 18891 E
COZY COLE	
158. BODY & SOUL/TALK 2 ME	SA 501 E
KING COLE TRIO	
159. ERING NOTHER DRNK/IF U CNT SMILE SA YSCF	192 E
160. MEET ME AT NO SPEC PLCE/U DONT LRN	CP 393 N-
161. COME IN OUT OF RAIN/CN U LK ME IN EYESCF	418 N
162. I KMW U NO/ I DONT NO WHY	CP 20062 E
163. IM LST/PITCHIN UP A BOOGIE	EX 104 V+
164. LETS SPRING 1/8FUL MOONS AGO	EX 106 E+
165. LETS SPRING 1/8FUL MOONS AGO	EX 106 N-
THE COLLEGIANES	
166. PED HEAD GAL/U TELL HER I STUTTER	VI 19049 E-
ARTHUR COLLINS	
167. MRS KELLEY I'LL MARRY HIM	IMP 45363 V
168. IF I WERE MAN IN MOON	OK 11452 G+
COLL NS & HARLIN	
169. ALEX RAGTIME BAND/OCEANA ROLL	VI 16908 E
COLUMBIANS	
170. BUY BUY 4 BABY/WALKIN BTWEEN RNDRPS	CO 1661 N-
EDDIE CONDON	
171. TORTILLA B FLT/MAMMY C MINE	CMS 1509 E
ABOVE: RM CHP B GR	
172. THE EEL/HOME COOKING	PA 2807 N-
ZEE CONFREY	
173. MY PET/KITTEN ON KEYS	BR 2082 V-
174. COAXING THE PIANO/GREENWICH WITCH	BR 2167 N
175. STRUTTIN AT STRUTTERS/FRENCH TRUT	VI 18932 V
176. WHEN ALL U CASTLES TUMBLE/LONELY NEST	VI 19008 E
177. FUZZY Z BIRD/SOME LITTLE SOMEONE	VI 19037 E
178. LIZA/DOWN MONG SLEEPY HILLS TENN	VI 19055 E
HORATIO CONNELL/GEORGE ALEXANDER	
179. O STAR OF EVE/LOCH LOMOND	HA 312 V+
OON-SANDERS ORCHESTRA	
180. STAY OUT OF SOUTH/WHO BL NOW (WARING)	VI 21258 V+
181. O U HVE NO IDEA/READY 4 RIVER	VI 21501 E
BILLY COSTELL	
182. TIGER RAG/NODDYS SWEETHEART	DEE 6148 N-
COTTON & MORPHEUS	
183. HELLO BABY/TAINT NO SIN	BR 4667 N
JESSIE CRAWFORD	
184. ROSES OF PICARDY/AT DAWNING	VI 20110 E-
WILTON CRAWLEY	
185. GEECHIE RIVER BL/SHE'S 40 WITH ME	OK 8492 G+
JOHNNY CRINER	
186. RAILROAD MAN/I GOT MY MONEY BL	C&G 1024 V+
BING CROSBY	
187. STAR DUST/DANCIN IN DARK	BR 80056 E+
188. MY REVERIE/OKD FOLKS	OE 2123 E
189. U MUST HVE BEEN BEAUT BABE/SUMMERTIME	OE 2147 V/E
190. DOLORES/DE CAMPTOWN RACES	DE 3644 E-/E
191. I AINT GOT NOBODY/WHISTLERS NO IN LAW	DE 3971 V+
192. HUMPTY DUMPTY HEART/DO U CARE	DE 4064 E-

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BING CROSBY (CONTINUED)

193. LETS MEET MY HOUSE/DEEP HEART TEXAS	OE	4162 E
194. LETS START NEW YR RITE/WHITE XMAS	OE	18429 E
195. EAGLE & ME/EVELINA	OE	18635 E
196. PERSONALITY WOULD U (E. CONDON ORK ACC)	JOE	18790 V/N
197. THINGS WE DID LAST SUMMER/SWT LORR (JO)	DE	23655 E
198. JUNGLE ENERO/DOO CIGARRILLOS	DOAR	228514 N
199. POLVO DE ESTRELLAS/PURPURA	DOAR	228516 N
200. ALGUIÑO DE ESTOS DIAS/EL ULTIMO	COAR	229189 N
201. ALGUIÑO DE ESTOS DIAS/EL ULTIMO	COAR	229189 N
202. WE GOT NOSTER BONO 2 BY//	RR	12450 E
203. BUY BONDS-W. H. JAMES/TREAS DEPT	B	42538 E
204. MISTER MEADOWLARK/BEHALF VISIT FIRE (JM)	JOE	3182 E
BOB CROSBY		
205. AND T EN SOME/EAST OF THE SUN	OE	502 V+
206. IT UR SERVICE/ON TREASURE ISLAND	OE	614 E+
207. NO OTHER I/	OE	629 E-
208. COODY GOODY/WHATS NAME THAT SONG	DE	727 E
209. GIN MILL BL/IF I HAD U	OE	1170 V+
210. WHISPERS IN ORK/STP UR BRKNG MY HRT	OE	1346 E
211. SILHOUETTED IN MOONLITE/HITCH WAGON	OE	1556 V+
212. B GO SPORT/SWT SOMEONE	DE	1576 E+
213. THRILL OF LIFE/EVERY DAY HOLIDAY	OE	1580 V
214. SHADE APPLE TREE/EASIE SAID THEN DONE	DE	1658 N-
215. PLEASE B KIND/I SIMPLY ADDRE U	DE	1693 V+
ABOVE: OIG		
216. U AN EDUCATION/JEZEBEL	OE	1713 E-
217. WHAT U GOT THAT GETS ME/U LOVELY	OE	2142 E+
218. 2 SLEEPY PEOPLE/WAIT TILL MY HEART	OE	2150 E+
219. HURRY HOME/DEEP IN DREAM	DE	2151 E-
220. IF I DONT CARE/LIT HOT OOG STAND	DE	2401 E
221. WHAT GOES UP MUST/NOT WOPRY ABT ME	OE	2402 N-
222. THAT SENT SANDWICH/STRANGE ENCHANT	OE	2415 E+
223. ONLY WHEN U IN MY ARMS/WHEN WE ALONE	OE	2452 N/E
224. I NEVER NEW HVN CLO SPK/ROSE W SQUARE	DE	2464 E+
225. IF I WERE SURE U/LADY'S IN LUV	OE	2465 N-
226. U CRAZY MOON/MELANCHOLY MOOD	DE	2652 E+
227. OVER RAINBOW/U & UR LOVE	DE	2657 E
228. LILACS IN RAIN/WHAT USED 2 USED 2 WAS	OE	2763 E/N-
229. THOUGHT ABOUT U/LAST NITE	OE	2812 V+
230. GOT MY EYES ON U/GOTTA GET HOME	DE	2891 E+
231. LITTLE RED FOX/PINCH ME	DE	2924 E-
232. WANNNA WRAP U UP/BETWN 18TH & 19TH ON	DE	2935 E-
233. U OARLIN/WITH WIND & RAIN IN U HAIR	DE	3018 E-
234. LEANIN ON TOP RAIL/SHAKE DWN STARS	DE	3027 E+/V
235. UP CHIMNEY GO ORMS/RUN RABBIT RUN	OE	3039 E+
236. ANGEL IN DISGUISE/MOMENTS IN MOONLITE	DE	3070 E+
237. THIS BEGIN OF ENO/BELEIVING	DE	3103 V/E
238. 2 DREAMS MET/OWN ARGENTINA WAY	DE	3404 E+/G
239. U GOT BOUT ME/GONE BT NOT 4 GOTTEN	OE	3417 E-
240. LIVE GT I TRACK MOON/IO NO U ANYWHERE	DE	3434 E+
241. ISNT THT JUST LIKE LUV/DO U NO WHY	DE	3445 N-
242. CHICK EE CHICK/BL ECHOES	OE	3605 V+
243. BIG NOISE WINNETKA/SUNSET AT SEA	DE	3611 N-
244. I YI YI/CHICA CHICA BOOM	DE	3623 E
245. SWT GENEVIEVE/UNTIL U FALL IN LUV	OE	3668 E
246. WELL WELL/MUCH MORE LOVELY	OE	3762 E+/N
247. SOMETHING I DRIED NO DOUBT/CALL IT	DE	3815 E
248. 2 IN LUV/SINNER KISSED ANGEL	DE	4009 N-
249. TRUSTIN IN U/FIRM I LUV 2 ANOTHER	OE	4027 N-
250. SOMETHING NEW/GAY RANCHERO	OE	4028 N-
251. MY IMAGINARY LUV/WEED END IN HAVANA	OE	4049 N-
252. KEEP LUVLITE BURNIN/ONT SIT UNDER	OE	4290 N-
253. SEMPER PARATUS/ARMY AIR CORPS	DE	4374 N/E
HANK O'AMICO SEXTET		
254. GONE AT OWN/1 WONDER	NATL	9003 E+
255. EAST OF SUN/BETWN DEVIL & OP BL	NATL	9005 E+
JOE DANIELS		
256. SUGARFOOT ST/DRUMMIN DAN	PAE	2397 N
MEYER OAVIS		
257. NOBODY LUVS U LIKE I/WASH & LEE SWNG	VI	19526 V-
WILLO BILL OAVISON		
258. JAZZ BND BALL/BABY WONT U PLEASE	COM	575 V
DOLLY OAWN PATROL		
259. I CANT BRK HABIT OF U/WOT I TELL HEART	BB	6796 E
DORRIS DAY & BUDDY CLARK		
260. CONFESS/LUV SOMEBODY	CD	38174 E-
EDDIE DELANGE ORK		
261. COFENHAGEN/UNT CANT KISS FRIGIDAIRE	BB	10027 V+
OXIE OASIES		
262. WHAT MORE DO U WANT/LOVIN SAM	CA	291 E/V
263. BEES KNEES/WAY DWN EAST IN MAINE	CA	312 V
DELUXE ALL STAR BND W. B. ECKSTEIN/4 BLUES		
264. I GOT DATE W RHYTHM/CLONT HEAR NOBODY	DEL	1003 E/N-
OXIE STOMPERS		
265. STATIC STRUT/HARD 2 GET GERTIE	HA	197 V
266. VARIETY ST/ST LOU BL	HA	451 V-
THE OIZZY TRIO (BORRAH MINNEVITCH)		
267. HAYSEED RAG/UNT GOODRA RAIN (NOVELTY)	DR/VII	421 E
DORSEY BROTHERS ORCHESTRA		
268. BY HECK/OL MAN HARL	BR	01575 N-
269. ET LOU BL/BASIN ST BL	BR	01892 N-
270. & IT STILL GOES/FIDDLE DEE DEE	CD	38523 E-
272. TABLE IN CORNER/IF I HAD U (JD)	DE	2814 E
TOMMY DORSEY		
273. WASHBOARD BL/WEARY BL	HMV	11699 N-
274. JA OAR/ROYAL GARDEN BL	VI	25326 E
275. DISPY DODDLE/WH	VI	25693 V-
276. ALL THRU NITE/MUSIC & ESTRO PL	VI	25866 E/V
277. COFENHAGEN/SWHT OF F GUA CHI	VI	26016 E
278. COCKTAILS 4 2	VI	26145 E
279. U TAUGHT ME 2 LOVE/HEAVEN CANN WAIT	VI	26154 E
280. ISNT THAT LIKE LUV/DO U NO WHY	VI	26798 V
281. THERE ARE SUCH THINGS/DAYBREAK	VI	27974 V
282. BOOGIE WOOGIE/THERE U GO	VI	282015 V+
283. UNTIL/TD STORY NARR. BY JOHN VICTOR	VI	203061 V
ABOVE: ISPEC. WHITE LABEL VICTOR		
284. BEALE ST BL/STDP LOOK LISTEN	VI	36207 E-
285. SWING LOW SWT CHARLOT/4 U	VI	36399 E
286. TWILITE IN TURKEY/MILKWEEN NATINEE ARG	VI	2020059 E-

MORTON DOWNEY

287. TWO LIVES	HOW	023 E
288. KISS ME GOODNITE	HOW	45 E
HONEY DUKE & HIS UKE		
289. WHITPOTWILL SNGS IN SYCAMO/REO LIPS	OIVA	2409 E
SONNY DUNHAM		
290. MEMOIRS OF U/AS WE WLK INTO SUNSET	BB	11289 E
291. YR BLASE/SWT TALK	BB	11514 V+
JIMMY DURANTE		
292. INKA OINKA OOM/UMBRAGO	OE	23351 V
MONTE EASTER		
293. MONIES BL/SHE KNWS WHD TO DO	STERLING	104 E
294. IF THATS WAY U FEEL/BLOWIN BL AWAYOE LUX	LUX	2001 E
295. I'LL WAIT AND PRAY/WNT 2 TALK BOUT U LUX	LUX	2003 E
CLIFF EDWARDS		
296. MEANEST GAL IN TWN/REO HOT MAMA	PAT	32040 V
297. SUNSHIN/MEADOW LARK	PE	11633 E-
ROY ELORIOSE		
298. IM GETTIN SENT OVER U/PLUCKIN BASS	STRL	105 E
ELITE OANCE ORK/EMPIRE DANCE ORK		
299. I CANT STOP BABYIN U/BL EYED SALLY	PATO	36199 E
300. OH I MISS U ZNITE/GAL OONT LUV ME	PE	14408 E
HOWE ELLINGTON		
301. 9 LIT MILES FROM 10 10 TENN/WHY GO M	IVI	22586 V+
302. OINAH/BUGLE CALL RAG	VI	22938 E
303. MEMORIES OF U/ U LUCKY 2 ME	VI	23017 E
304. C JAM BL/MOON MIST	VO	27856 V+
ABOVE: 1/4" RM CHP		
305. I MUST HVE TH MAN/BANDANNA BABIES	VI	38007 E
306. SLIP OF LIP/SENT. LADY	VI	210528 V+
307. MOOD 2 B WOODED/KISSIN BUG	VI	2101670 E+/N
308. FAST & FURIOUS/3 MOODS (TO)	BR	1367 E
309. SHOW BOAT SHUFFLE/IN SENT MOOD	BR	020238 E+
310. ACCENT ON YOUTH/MARGIE	BR	020296 N-
311. OL MAN BL/HITTIN THE BOTTLE	HMV	4888 N-
312. OKE STEPS OUT/HAUNTED NITES	HMV	4960 N-
313. SWT JAZZ OF NINE/STEEVEOREST	HMV	6106 N/E+
314. MARGIE/SUMPIN BOUT RHY	PAE	2884 N
315. IN A JAM/BLACK OUT	VOE	31 E+
316. SOLITUDE/SHOW BOAT SHUFFLE	VOE	40 N-
EMERSON MILITARY BANO		
317. CHINESE JAZZ/ROSE ROOM (9" RECORD)	EM	980 E
REO EVANS		
318. WILNEBERG JOYS/IN BAGGAGE COACH AHEAD	VO	5173 N
ROY EVANS		
319. GA. ON MY MIND/DUSKY STEVEORE	CO	1449 E+
320. CLARINET MARSH/CLARINET ORCHESTRA	PAT(S)	22167 E
EUROPEAN SOCIETY ORCHESTRA		
321. OOWN HOME RAG/TOO MUCH MUSTART	VI	35359 E
ALICE FAYE		
322. ACCORDIN 2 MOONLITE/OH I DIDNT NO	REX	8573 E
CARL FENTON		
323. WHAT DO Y GO SUNDAY/I LOVE U	BR	2487 V
324. NO NO NANETTE/WANT 2 BE HAPPY	BR	2640 V+
BOB FERGUSON		
325. GOLDEN WINGS/MISSOURI JOE	CO	15529 N
FERKO STRING BANO		
326. HELLO/GOLDEN SLIPPERS	PALDA	102 V
327. HEART OF MY HEART/4 LEAF CLOVER	PALOA	110 V
328. BABY FACE/TAKE ME OUT BALL GAME	PALOA	113 V
BENNY FIELDS		
329. WELCOME STRANGER/LOST	BR	2193 E
HERBIE FIELDS		
330. STARUST/O.K. SARGE	SAV	654 E
FREDDIE SCHNICKELFRITZ FISHER		
331. AINT NOBODYS OARLIN/NEW KING GIRL	OE	3493 E-
ELLA FITZGERALD & HER SAVOY B		
332. CANT GO NO THIS WAY/SAVING MYSELF	DE	1846 E-
ELLA FITZGERALD		
333. WOE IS ME/ STRICTLY FROM DIXIE	DE	2202 E
334. HES MY GUY/FOUR LEAF CLOVER	DE	16472 N-
335. STONE COLD DEAD MARCH/PETDODIE PIE	DE	23546 E+/N
336. SENT JOURNEY/ GUILTY	DE	23844 N-
337. OH LADY BE GOOD/ FLYING HOME	DE	23956 N-
338. OH LADY B GOOD/FLYING HOME	DE	23956 N-
FIVE LITTLE CHOCOLATE DANONES		
339. 4 OR 5 TIMES/PADUAKA	OK	8627 E-
FOUR BLACKMOORS		
340. U CANT HAVE FIFTY/ROMANCE IN DARK	DE	8512 V+
FOUR DEEP TONES		
341. SATIN GO MARCHING/NIGHT U SAID GDBYE	CORAL	65062 E+
342. NIGHT SAID GDBY/SAINT MARCH	CORAL	65062 V+
FOUR OUSTY TRAVELERS		
343. POT D'OURNOUR/ME AND MA PARDNER	CD	14477 N-
FOUR SERENADERS		
344. LONESOME & SAD/LAXY LOU'SIANA MOON	MAD	5157 V
FLANAGAN & ALLEN		
345. FLANAGAN & ALLEN MEMORIES PTS 1&2	CD	1558 N-
346. FLANAGAN & ALLEN SUCCESSES PTS 1&2	CD	2628 N-
347. DONT BELIEVE EYTHING U DRM/SHINE ON	OE	8487 N-
IRNE FRANKLIN		
348. DONT TRAVL MAN/JANITORS CHILD	CO	1105 E-
FRANTZENS SOCIETY ORCH		
349. SWT SIAMENSE/NO LOVIN 4 LONG TIME	VI	18546 E
BUD FREEMAN		
350. THE EEL/CHINA BOY	HMV	9007 N-
351. MUSKRAT RAMBLE/ PRINCE WAITS	PA	2809 N
FRISCO SYNCPATORS		
352. EYVODDY STEP/SAL-O-MAY	CLARION	1119 V+
353. B'FUL FACES/HULA BLS	PM	711 E
354. STEP IN OUT/ONCING DAN	TRI	11338 V-
FRANK FROEB		
355. AINT NOBOYS BUZ/FAN IT	COE	5010 E+
356. PUT OLD PAIR CHOES/ON SAN FRAN BOY	DE	24903 V
357. 12TH ST RAC/AFTER U GONE	HIT	8005 V
358. SWT LORRAINE/HINDUSTAN	HIT	8007 V
EARL FULLER ORCH		
359. SMILES/ MISSOURI WALTZ	CO	2578 E+

EARL FULLERS

360. SMILES/ MISSOURI WALTZ	CO	2578 E
361. RUSSIAN RAG/HOWDY	CO	2649 E-
362. SAND OUNES/ SPANIDLA	CO	2697 E
363. RUSPANA/ SWT SIAMENSE	CO	2712 E-
364. JUST BECAUSE/ AINT WE GOT FUN	OLYMPIC	15116 E-/V
365. JAZBO JAZZ/WANT LEARN OANCE 9"	SYMPHONDLA	446 V
366. OLD GREY MARE/BEALE ST BL	VI	18369 V-
367. LI LAZA JANE/ COO BANO CONTEST	VI	18394 V
SLIM GAILLARD TRIO		
368. SCOTHIN W BOOA/ CEMENT MIXER	CAOET	201 E+
369. MEAN PRETTY MAMA/EARLY MORN BOOGIE	MAJ	9003 E+
370. SANTA MONICA JUMP/ AINT RIGHT	MAJ	9004N-
371. SCHOOL KIOS HOP/ CHICKEN RHY	MAJ	9005 E+
372. CHICKEN RHY/ A WELL A TAKE EM A JOE	VO	5138 E
GARBER DAVIE ORCH		
373. FIRST LAST ALWAYS/GEE O GOSH GOLLY	VI	19164 V
374. U IN KY SURE BORN/ THAT NEW GAL MINE VI	19216 V+	
REV J.M. GATES ASSISTED BY DEACON OAVIS & SISTERS JORDON & NORMAN		
375. OEVIL FLYING MACH/GOOS WRATH IN CYCLONER	8515 E-	
GENES MERRYMAKERS		
376. HEADIN 4 WEDDIN/ SUNOAY DWN CAROLINE	ME	12688 E
GA COTTON PICKERS		
377. LOUISIANA BO BO/ SNAG IT	HA	1127 E-
GEORGIANS		
378. SISTER KATE/ CHICAGO	CO	3775 E-
379. SISTER KATE/CHICAGO	CO	3775 V
380. AGGRAVATIN PAPA/ LOOSE FEET	CO	3825 V+
381. MAMA LOVES PAPA/ LONO OF COTTON	CO	3987 V-
382. SWANEE RIVER/ OLD FASH LOVE	CO	300 E
383. SHAKE U FEET/ OLD FASHIONED LOVE	CO	30 V
384. LEARN OD STRUT/SITTIN PRETTY LIT CITY	CO	81272 E
ARTHUR GIBBS & HIS GANG		
385. BEALE ST MAMA/ LOUISVILLE LOU	VI	19070 E-
HARRY 'HIPSTER' GIBSON		
386. STP DANCIN UP THERE/ RIOT BOOGIE	MUSIC	291 E
JAZZ GILLUM		
387. COULDN'T HELP IT/ DEEP WATER BL	BB	340709 V
LOU GOLD ORCK W I KAUFMAN /6LEVELANDERS		
388. NOBODY CARES IF BL/ LONELY	PE	15331 E
ERNIE GOLEEN ORCH		
389. 5' 2 EYES BL/ JUST ROUND CORNER	BR	2995 E
GOLEEN & HUGHES/ MINSTRELS		
390. DARTKES SCHOOLCAYS/ MINSTREL 12"	CO	5251 E
GOLEEN GATES ORCH		
391. SAY IT WHILE DANCING/ PARADE WOODNE CAME	DE	226 E
392. MAYBE WHO KNOWS/ ILL DO ANYTHING	HA	955 E
393. WHY DID I KISS THAT GIRL	OR	181 V-
394. OESOMONA/BROWN EYES WHY ARE U BL	PE	14499 E
395. WHO/ QIN QIN GINNY SHORE	RE	9189 V+
JAN GOLKOTTE		
396. IN EVENING/LAZY OASIES GROW	VI	19308 E
397. COVER ME UP SUNSHINE/ ORN MOON	VI	19317 E
398. OINAH/ AFTER SAY SORRY	VI	19947 E
399. SUNNY DISPOSH/ LIT BIRDIE TOLD ME	VI	20493 E
400. SUNNY DISPOSH/ LIT BIRDIE TOLD ME	VI	20493 E-
GOLMAN BANO		
401. PERTAN MARCH/EGYPTIAN MARCH	VI	19271 E-
NAT GONELLA		
402. CANT SWIN ON LOVE SNG/MOANIN THE BLS	PAE	938 N
AL GOODMAN		
403. SPILLBOW/ CONCERTO	VI	280404 E
404. OUEL IN SUN PTS 1&2 12"	VI	280411 E
BENNY GOODMAN		
405. MUSKRAT RAMBLE/ AFTER AWHILE	BR	80028 E
406. LONELY MOMENTS/ WHITE BL	CP	374 V+
407. BROTHER BILL/ U ALWAYS THERE	CP	57788 V+
408. AL LONG AS I LIVE/ WANG WANG BL	CO	36723 V
409. FIESTA IN BL/ ANYTHING BUT LOVE	CO	36755 V
410. THIS DR THAT/ PARTS 1&2	CO	36813 V
411. DEVIL & DEEP BL SEA/ BALLAD IN BL	HMV	8389 E+
412. MOONS HERE AGAIN/ TROD WORDS OUT MOUTH	VI	25720 V
413. DRMS COME TRUE/LIFE GOES PARTY	VI	25726 V+
414. SING SING SING SING PARTS 1&2 12"	VI	36205 E
415. SING SING SING SING PARTS 1&2 12"	VI	36205 E-
COROOR SHILVERTOWN CORO. ORCH		
416. ERNY EYES WHY R U BL/ KISS IN MNLIGHT	VI	19753 E
GOODRICH SILVERTOWN ORCH		
417. WHERE IN WORLD/ TOMORROW	VI	21167 E-
JANE GRAY		
418. THERE AINT NO LADN LIKE DANNING	HA	485 E-
GREAT WHITE WAY ORCH		
419. ALL OVER NOTHING AT ALL/ HONESICH	VI	18963 E-
420. BL HOOSIER BL/ ANNABELLE	VI	19108 E
PHIL GREEN		
421. ROBERTA/ CASION DE PARIS	PAE	231 N
JANE GREEN		
422. MEET SWTIE NOW/ WENT AWY 2 FRSYED	HMV	2482 E
KEN GRIFFIN		
423. CANT B TRUE DEAR/DOODLE OHO DOO	RONDO	228 V
JONNNIE GUARNIERI		
424. ALL THINGS U ARE/CARTOIA	MAJ	1054 E+
THE GUITAR EVENGELIST (EO. W. CLAYBORN)		
425. DEATH ONLY DRY/THRELL B GLORY	VO	1096 V
GULF COAST SEVEN		
426. MEMPHIS TENN/PAPA GET YOUR STEP	C	3978 G+
LITTLE MARY HAGAN		
427. HUSH HERE CMES DRUM/IM FOREVER BLCWIN ED	27 N-	
BOB HAGGART		
428. BTE NOISE TRIP WINN/ HONKY TONK TRAINOE	25117 E+	
J. HAD SERENADERS		
429. PROMENADE WALK/ CECILIA	VI	19756 E-
JOHNNY HAMPS		
430. BLK BOTTON/ LUCKY DAY (GEORGE OLSEN)	VI	20101 V
431. O LOOK AT ME NOW/ WHAT DO U SAY	VI	21323 E-
432. BL GRASS/PICKIN COTTON	VI	21512 E-
433. IF HAD TAKLIN PICT OF U/ SUNNY SIDE UPVI	21214 E	
434. NOBODYS CARES IF BLUE/ KISS WALTZ	VI	22462 V+
LIONEL HAMPTON		
435. 4 DR 5 TIMES/ FOUND NEW BABY	VI	26447 V

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W.C. HANOYS ORCH			80B HOPE & SHIRLEY ROSS			TAFT JORDAN		
436.WOONLITE BL/ BUNCH OF BL	CO	2418 E-	511.2 SLEEPY PEOPLE/ WHEN WERE ALONE	OE	23545 E+	590.OEVL IN MOON/LOUISIANA FAIRY TALE	VOE	15 N-
437.SNAKY BL/ FUZZY WUZZY RAG	CO	2421 V	EOOY HOWARD			LEONAROS JOYS ORCH		
BOB HARING ORCH			512.BESTIE U/ WOULD U BELIEVE ME	MAJ	1123 V+	591.WHERE CAN U BE/ IM NEEDIN U	VI	22467 E-
438.REO HOT MAMA/G'WAN WITH IT	CA	562 E-	HELEN HUMES W LEONARD BEATHERS HIPET	SA	5514 E+	JUBALAIRES		
439.WHN WAS CANOY & U WERE/ THATS GA	CA	1118 E-	513.SUSPICIOUS BLS/ KP YR MIND ON ME			592.ST LOUIS LOU/ THIS DAY IS MINE	KING	4303 E+
HARLEM HOT CHOCOLATES (OUKE)			PEE WEE HINT			JUNCLE BANO		
440.SING U SINNERS	HOW	1045 V+	514.SOMEBODY ELSE NOT ME/12TH ST RAG	CA	15105 E/M-	593.CREOLE RHAPSODY/ PART 1 & 2	BR	9079 E+
TONI HARPER			515.DILL PICKLES/ TIGER RAG	CA	57773 V	594.CREOLE RHAPSODY/ PART 1 & 2	BRE	1145 N-
441.CANDY STORE/DOLLY LULLABY	CO	38229 E	JIMMY HUNTER & ORCH			QICK JURGENS ORCH		
BILL HARRIS			516.DARLIND NOT WITHOUT U/ HERE LOVE IN	DR	61109 E-	595.HIP HIP HODRAY/ WHY DONT U FALL	CO	36643 V
442.CROSS COUNTRY/MEAN 2 ME	KEY	618 N-	BETTY HUITION			ART KAHANS ORCH		
443.MEAN 2 ME/CROSS COUNTRY	KEY	618 E-	517.WHO KICKED LIGHT PUNG/HES DEMON DEVIL	VI	204000 E	596.SOBBIN BL/ BIT BY BIT BRK MY HEART	CO	16 V
MARION HARRIS			JUNE HUITION			ROGER WOLG KAHN		
444.EVERYBODY BUT ME/LEFT ALONE AGAIN	CO	2939 E	518.FELLOW WATTIN IN PUGH/ACCENT TO ATE P CP		180 E+/V	597.NEVER KNEW/ SITTING ON TOP WRLO	VI	19845 E
445.GD MAN HARD FIND/FOR JOHNNY & ME	VI	18535 V-	JACK HYLTON			598.FOLLOWING U AROUND/CANT BELIEVE	VI	20573 V
PHIL HARRIS			519.LEARN TO CRODN/ MDON STRUCK	OE	3633 N	KIRKBY WALLACE/ MIFF MOLE		
446.THATS WAT I LIKE ABOUT SO/DARK TWN	VI	202471 E-	520.WEDDING OF RDSE/ GRASSHOPPERS DANCE	DEE	3662 N	599.PAGAN LOVE SONG/ BIRMINGHAM BERTHA	PAE	432 N/E
447.ONE MORE TIME/OLD TIME RELIGION	VI	202614 E	REO INCLE NATURAL 7			KANSAS CITY 7		
MORTON HARVEY			521.TEMPTATION / LOVE U 4 SENT MENTAL R	CA	412 G+/V	600.6 CATS & PRINCE/DESTINATION KC	KET	1303 E
448.MEMPHISBL/ MISSISSIPPI BARBECUE	VI	17657 V+	522.PEARLY MAUDE/ CIGARETTES WHUSKEY ETC	CP	15045 V+	KAPLELE SANDOR JOZSI		
COLEMAN HAWKINS			INK SPOTS			601.IMMER/JALOUSIE TANGO	DDG	41479 V+
449.WOODYIN YOU / RAINBOW MIST	AP	751 E-	523.DONT WNT SET WORDL DN FIRE/HEY DDC	DE	3987 E	WHITEY KAUFMAN'S ORIC PA. SERENADERS		
450.STAR DUST/ AVALON	HMV	4496 N	524.IF DIONT CARE/ WHISPERING GRASS	DE	23632 E+	602.CHARLESTON CABIN/ FROM I TILL 2	VI	19304 E-
451.ORTFTN ON REO/ FLYIN HAWK	JO	8250 N	INSTRUMENTAL TRIO			603.HENPECKED BL/ LOUISVILLE(S LEVIATHAN)	VI	19127 E-
452.ON BEAN/RECOLLECTIONS	JO	8251 N	525.TRAUMERET/ AVE/ VRATA	OK	4205 V	DANNY KAYE		
453.RECOLLECTIONS/ ON THE BEAN	JO	8251 N/E	526.ABANDONDO/ ROSITA	VI	19218 V	604.OINAH. MOLLY WALONE	CO	36194 E
454.IM IN MOOD 4 LOVE/ BEAN AT THE MET	KEY	610 N	INTERNATIONAL NOVELTY ORCH			CHARLES KELLOGG THE NATURE SINGER		
455.BEAN AT THE MET/ IM IN MOOD 4 LOVE	KEY	610 E+	527.ME NEENYAM FLORIDA	VI	19632 E	605.SONG OF NATIVE BIRDS PT 1&2	VI	55049 E
456.SHANTY IN LOD SHANTY/ BEYOND BL HOR	KWY	622 N	528.ONE SMILE/ MY SWEETIE TORNED ME DWN	VI	19709 V	HAL KEMP		
457.HAWKINS BARREL HOUSE/ VOODTE	SIG	28101 E/N	529.EL CHDCLC/ Y COMO LE VA	VI	21393 V	606.RUMBER MY 4GOTTEN MAN/ GT 2 SING T SONGS	BR	6583 E
458.VOODTE/ HAWKINS BARREL HSE	SIG	28101 E	CHARLIE JACKSON			STAN KENTON		
459.HW DEEP IS OCEAN/ STUMPY	SIG	28102 N/E	530.SALTY DGS BLS/ SALT LAKE CITY BL	PM	1893 V+	607.JST SITTN & ROCKIN/ SRTRISTRY JUMPS	CP	229 E-
460.CRAY RHY/ GET HAPPY	SIG	28104 N	H. JAMES			608.THERMOPOLAE/ PEANUT VENDOR	CP	45052 E
461.MAN I LOVE/SO TON LORRAINE	SONDRA	3027 N	531.TRUMPET RHAPSODY/ PARTS 1&2	CO	36160 E	HEINRY KING ORCH		
462.MEAN U/ U GO 2 MY HEAD	SONDRA	3027 E	532. STRICTLY INSTRUMENTAL/WHEN U LONG	CO	36579 V	609.SALADAT IN MNLITE/ WHOLL B THE ONE	DE	1320 V
463.U GD MY HEAD/MEAN U	SONDRA	3027 E	533. I CRIED FOR U/ LET ME UP	CO	36623 V	ANNIE KLINE		
464.BLACKOUT/WHOS BEATIN MY TIME	BB	11192 N	534.PEOM SET TO MUSIC/ HAO CRAZIEST DREAM	CO	36659 E+	610.IM IN LOVE/ RINGSIDE TABLE 4 2	BR	7605 N-
HAYDEN & ORCH			535.WOONLITE BECOMES U. HEARD SONGS 8 4	CO	36668 V+	OLIVE KLINE-ELSIE BAKER		
465.SAILING	VICTOR TEST	V	536.JAMES SESSION/ HEARD U CRIED LAST	CO	36677 V-	611.ABTOE W ME/ WHISPERING HOPE	VI	17782 E-
HECTOR			537.LONG LONG TIME/ AUTUMN SERE	CO	36838 V-	JAMES KOK		
466.EL JAZZ ME ENTRIXTECE/COPACABANA	VIAR601951 N-		LEWIS JAMES/ HENRY BURR			612.JUNGLE JAZZ. TIGER RAG	DEE	5737 N-
LUCILLE HEGAMIN & HER BL FLAME SYNCOPATORS			538.TIRED OF ME/ ROSE WAHH SQ	CD	2928 V	DENNIE KRUGER ORCH		
467.ME MAY B UR MAN/IVE GOT WONDER WERE	BA 1048	E+	JAM SESSOPIN AT CMS #3			613.LOVIN SAM/ DWN IN MARYLAND	BR	2391 E
HEIDELBERG QUINTETTE			539.GOOD MAN HARD FIND PT 1&S	CMS	1504 E+/E	614.LINGER AWHLIE/ SITTN PRETTY	BR	2526 E+
468.WAITING 4 ROBERT E LEE/TAKE ME CABARET	VI 17141 E		540.GD MAN HARO FIND PT 3 & 4	CMS	1505 E+	615.PETER PAN/EVERYTHING U DO	BR	2816 E
FLETCHER HENDERSON			JAZZ AT THE PHILHARMONIC			616.DONT BRING LULU/ YEARNING	BR	2859 E+
469.GRT CAESARS GHOST/STAMPEDE	BR	81216 N-	541.BLUES PT 1&2	DISC	6024 E	617.WHAT COULD B SWEETER/DANCE FRM	BR	2967 E
470.HAPPY DAY IS LUG/WRAPPIN IT UP	BRE	9818 N	542.BLS PT 3/LESTER LEAPS IN PT 1	DISC	6025 E	CENE KRUPA		
471.DWN SO CAMP MEETING/SHANGHAI SHUFFLE	BRF	505017N-	FREDIE JENKINS			618.IF RAIN WND CARES/HONEY DN MN TONITE	BR	8161 E
472.DARNDEST THING/SINGIN THE BLS	COE	139 E+	543.SWINGIN EM DWN/ STAR DUST	HMV	8420 N-	619.MEET THE BEAT HRT/NAGASAKI	BR	8188 N-
473.MY GAL SAL/ MY PRETTY GIRL	COE	142 E+	AL JOCKERS WOODMANSTEN ORCH			620.MY DWN/ ANY TIME AT ALL	BR	8205 E/V
474.HONEYUCKLE ROSE/UNDERNEATH HARL WOODME	DE	564 N-	544. TRULY./DONT BRING ME POSTES	CA	260 E	621.LOVE DOSENT GRW TREES/TELL ME KISSES	BR	8246 E
475.RUG CUTTERS SWING/ WILD PARTY	DE	324 N/E	545. WHOLL TAKE MY PLACE/ BLUE	CA	261 E	622.JEEPERS CREEPERS/SAY IT W KISS	BR	8280 V/E
476.HOTTR THAN ELL/ LIZA	OE	555 E+	BROOKS JOHNS & HIS ORCH			623.U & YR LOVE/ MONIHLIT SERE	BR	8448 E
477.TIDAL WAVE/HARLEM MADNESS	HMV	4994 E+	546.NOBODY BUT U/ LOVE MY HRT CALLING	VI	19163 V+	624.GUESS GO BACK HOME/ WHISPER WHILE ONC	BR	8451 E+
478.OLD BLACK JES BLS/ 3LST ST BL	PAT	36042 V-	GEORGE W JOHNSON			625.VAGABOND DRMS/AFTER ALL	CD	35304 N-
479.WHEREFREAMY WABASH FLOWS/ MAYTIVE	RE	9684 E-	547.LAUGHING SONG	ZDNOPHONE	71 V-	626.HAPPENED IN KALOHA/ LOVE U MUCH	CD	35429 E+
ROSA HENDERSON			JAMES P JOHNSON			627.W'FUL ONE LEST DANCE/MAKE BELIEVE	CD	35474 E+
480.WANT SWT DADDY/ MAY BE YOUR DGG BUT	SL	3002 E	548.UVE GT BE MODERNISTIC/ JINGLES	BR	80032 N-	628.WHN SWALLONS COME BACK CAP/ALL THIN & CO	CD	35520 N-
VICTOR HEBBERTS ORCH			549.BLUEBERRY RHY/ BLS FOR FATS	SIG	28105 E+	629.LEAVE US LEAP/DARK EYES	CD	36802 E+
481.ANGELES SERE/LARGO	VI	55040 E	JOHNNY JOHNSON			630.SHDULO I CARE/ CRY 7 U CRY ALONE	CD	36784 E+
WOODY HERMAN			550.WE/ WAY BACK WHEN	VI	21058 E	631.WELL GATHER LILACS/GIMMIE LIT KISS	CD	36954 E-/V
482.SURRENDER/ THE GDDO EARTH	CO	36985 N-	551.SING BABY SING/ U TURNED DN ME	PE	61006 E-	632.MDON DMR BURNA/ I AM AMERICA	CDNQ	9543 E+
483.YR FATHERS MUSTACHE/ GO TO HOLO U	CO	36870 N	LONIE JOHNSON			633.GONNA CLAP HANDS/ HOPE GABBIEL LIKES HMV	HMV	8429 N-
484.WOODCHOPPERS BALL/ WITH SOMEONE NEW	CO	37238 N	552.WATCH SHORT/ SOME DAY BABY	BB	34732 V-	634.MAYBE/ LIL NEVER SMILE AGAIN	OK	5643 E
485.DOODH ODCH GDDN ATTACH/ 3 LIT SISTERS	OE	18364 E+/E	553.BABY WONT U PLEASE/ TREAT EM RITE	OK	8484 E	635.LDVE LIES/ ONLY FOREVER	OK	5686 E+
486.DOOD IT/ BE NOT OIBENDURAGED	DE	18506 V	554.TIN CAN ALLEY BL/ BITIN PLEASE BLOICS	OK	8524 G+	636.DRCHDS 4 REM/BLUEBERRY HILL	OK	5672 N/E
487.FOR DR 5 TIMES/ HOT CHECTNUS	DE	18526 V	AL JOLSON			637.LOOKIN 4 YESTEROY/ DRUMMERS BOY	OK	5747 N
488.OD NOTING TILL U HEAR/ BY THE RIVER	DE	18578 E+	555.IM GDIN SOUTH/CALIF HERE I COME	BR	2569 E	638.WRLO IS IN AMPS/WAITIN 4 SHIPS NEV	OK	5760 N
489.IRRESISTIBLE/ MILKMAN KEEP BOTTLES Q	OE	18603 E+	556.DONNY BDY/ RAINBOW RD SHOULDER	BR	4033 E+	639.DLD C-STLE IN SCOTLAND/RHUMBODGIE	OK	5788 N
490.WHD DAT OEP/ LET ME LOVE TONIGHT	DE	18619 E+/N	557.TROUBLES A BUBBLE/ HELLO TUCKY	BR	2763 E+	640.NEAR MUSIC/ NITEGAL SNG BERKLEY SQ	OK	5602 N
491.WOODCHOPPERS BALL/ INDIANA BODGIE WG	OE	25079 E+	558.SENT WIFE TO 1000 ISLES/ ITS 100 2 I	CO	2021 E-	641.BRKING MY HRT ALL DVER AGAIN/MN DV B	OK	5814 N-
HER MAJESTY THE QUEEN OF ENGLAND			559.PRAY FOR SUNSHINE/FOLLOW ME	CO	2169 E	642.2 DRMS MET/DWN ARGENTINA WAY	OK	5862 N
492.MESSAGE TO WOMEN OF EMPIRE 1&2	HMV	3138 N-	560.MASDN DIXON LINE/DRKTOWN STRUTTERS	CD	2478 E-	643.LIKE FELLA ONCE SAIO/O KNOW U ANYWHEREOK	OK	5836 N
H.M. KINC GEORGE VI			561.LUMP SUGAR OWN OIXIE/CN FINO LIT BIT	CD	2491 E-	644.DANCED W DYAMITE/SOMEWHERE	OK	5859 N
493.MESSAGGE EMPIRE/ CORONATION DAY 1&2	GRE	15 N	562.WOODING BELLS/ JST A LIT CITTAGE	CO	2512 E+	645.MAKIN ALL OVER ARMY/WHEN U AWAKE	OK	5672 N-
494.CHRISTMAS DAY MESSAGE 1942&PECAAL LB	HMV	3329 N	563.N EVERYTHING/U PLAY W HRT OF GIRL	CO	2519 E-	646.HI ON WINDY HILL/ ALL CMES BACK 2 ME	OK	5883 N
495.VICTORY MESSAGE AUG 15, 1945	HMV	3453 N	564.ROCKA BYE YR BABY/ALICE IN WNDERLAND	CO	2560 V	647.U ARE THE ONE/ ISNT THAT JST LIKE	OK	5935 E+
H.M. LIFE GUAROE BANO			565.PLAYED POKER W POCAHANTAS/ALEX BNO IS	CO	2787 V	648.U FORGOT ABT ME/DEEP IN THE BLS	OK	5961 N
496.POT & PEASANT OVERTURE 1&2	VO	35008 E+	566.GT MY CPT WORKIN 4 ME/WAIT TILL U GT	CO	2794 E-	649.THESE T INGS U LEFT ME/ THERELL B SOMEOK	OK	6021 E+
EDDIE HEYWOOD			567.TELL ME/ WONDERFUL PAL	CO	2821 E	650.THINGS I LOVE/ LIT MAN W CANDY CIGAR	OK	6143 E+
497.U DDE ME LOVE U/ HEYWOOD BLS	OE	23677 N/E+	568.U AINT HRO NOTHIN YET/CME ON PLAY W	CO	2836 E	651.MARIS ELENS/RENDREVOUS IN RANON	OK	6165 E/N
498.LOCH LOCHONO/ OONT KNOW WHY	OE	23590 E+/E	569.CHOLE/ WAS THERE EVER A PAL LIKE U	CO	2864 E	652.LOVE ME AS I AM/ AFRKAO 2 SAY HELLO	OK	6255 N
ART HICKMAN ORCH			570.SWANE/ MY GAL	CO	2884 E	653.COWBOY SERE/ IML REVIELLE	OK	6266 N/E
499.PEGGY/ TELL ME WHY	CO	2812 E	571.WONDERFU/ KID FRM MADRIO/ILL SEE U IN	CO	2898 E-	654.HAVE U CHANGED/ GT LETTER FRM KIO TOOK	OK	6306 N
500. WHISPERING/ IF WISH COULD MAKE SO	CO	3301 V	572.SWT SEPT/ERRIN IN MORN	CO	2946 E-	655.RANCHO PILLON/ WERE THERE	OK	6376 V/N
(ABOVE; RM CHP NO GR.)			573.AVALON/ PAL/WHY DONT U ANSWER ME	CO	2995 E-	656.WATCH THE BIRDIE/ AMOUR	OK	6400 N
FERDINAND HIMMELREICH			574.O-H-I-O/WNT GO LAND WHERE SWT OADIES	CO	3361 V+	657.ANNIVERSARY WALTZ/I THINK OF YOU	OK	6465 E
501.THE ROSARY. FLOWER SONG	VI	17055 E-	575.SCANONAVIA/(BLOSSOM SELEY)	CO	3352 V	658.KEEP EM FLYING/ THANKS FO BOOGIE	OK	6506 E/V
EARL HINES ORCH			576.TOOT TOOT TOSIE/TRU BL SAM (LAM CRN)	CO	3705 E-	659.TROPICAL MAGIC/ OAY OREAMING	OK	6517 E+
502.PIANC MAN/ FATHER STEPS IN	BB	10377 V+	577.IM 7TH HWY/LITTLE PAL	BR	4400 E-	660.M.RINES HYM/CROSSGONS GO ROLLING ALONG OK	OK	6582 N/E
JAMES E HINES			ISHAM JONES			661.BL RHY FANTASY/ PASRT I	PAE	2265 N
503.YES GDD IS REAL/ LK FOR ME IN HMV	OE	LUXE 3179 V	578.AVALON/ WISHING	BR	5027 E	RAY KYSER		
HOKUM BOYS			579.BABY BLUE EYES/OCEAST	BR	2388 V	662.CAME HERE TALK 4 JOE/ PASS AMMO	CO	36640 V+
504.CAUGHT US OOTING IT/ AINT GOTING THAT W VO	3156 E+		580.SWINGIN OWN LANE/WHOS SORRY NOW	BR	2438 E	FRANKIE LANE		
JOSEF HOFMAN			581.UNFORTUNATE BL/ NEVER AGAIN	BR	2577 E	663.THATS MY DESIRE/ BY RIVER ST MARIE	MER	50007 V-
505.TURKISH MARCH/ WALTZ IN C # MINOR	BR	10557 E	582.ALABAMY BOUNO/INOIANA LOVE CALL	BR	2789 E-	SLIM LAMAR		
506.00 U CATCH ON/ EVRY MAN 4 SELF	VO	3386 E	583.POPLAR ST BL/ PANGO PANGO MAIO	BR	2877 E	664.U NEVER OTO THAT BE4/ JUNE DAYS	VI	40130 N
BILLIE HOLIOAY			584.SWT GA BROWN/ COLLEGiate	BR	2913 V+	ART LANORY ORCH		
507.FINE 7 YELLOW/ STRANGE FRUIT	CMS	7513 N-	585.ORTFTN APART/ WANT SOMEBODY 2 CHEER	BR	2993 E-	665.LAZY BL/ IT'LL GET U	VI	19488 E
HONOLULU SERENADERS			586.SONG W OUT A NAME/ WHTS THE USE	BR	4810 E	666.LAZY BLES SHIMMY GX TROT/ITLL GET U	VI	19488 V+
509.HONOLULU STP/ TELE OF HAWAII	VI	21120 V	MAGGIE JONES			FRANCES LANGFORD		
WILLIAM F. HOLLY			587.JEALOUS MAMA BL/ 4-FLUCHIN PAPA	CO	14044 E-	667.KISS IN DARK/ BNEATH SOUTHERN MOON	BRE	2853 N-
509.WEARING OF GREY/ OFF TO PHILS	VI	17348 E	SPIKE JONES			SAM LAMIN		
HOOSIER HOT SHOTS			588.MAN FLYING TRAPEZE/WM TELL OVERTURE	VI	202861 E-	668.OEAREST/ GONE	BA	1167 V+
510.VIRGINIA BL/ AINT GOT NOBODY	VO	3949 E/V	589.KISS HANO MAOAM/GETTIN SENT OVER U	VI	202949 V	669.MOON BEAM KISS HER FOR ME/ CORONADO N CA	1104 E	

AUCTION MINIMUM BID 50c AUCTION

SAM LANIN	
670.04 BY JINGO/ ROSE OF CHILE	CO 2943 V
671. ROSE OF CHILE/ OH BY JINGO	CO 2943 V/G
672. THREE LITTLE WORDS/	HW 1112 E
673. HELLO BEAUTIFUL	HW 1135 E-
674. WANT SEE MY TECH/ ELIZA	PAT 35 49 E-
675. LOVE THE MOONLIGHT/WHY OO U WK JOHN	PE 14753 V+
676. WHAT DOES IT MATTER/ AINT SHE SWT	PE 14777 V+
677. NO HERE NOT THERE/ COVERED WAGON DAYS	PU 11816 E
678. 307 SOUTH IN MY SOUL/ ANYTHING	PAE 1297 N-
SIR HARRY LAUDER	
679. ROAMIN IN GLOAMIN/ WEE HOUSE HEATHER	VI 55129 E
680. THE PIGN/	VI 70300 E
681. BREAKFAST ON SUNDAY MORN	VI 70063 E
PAUL LAVAL/HENRY LEVINE	
682. SHOEMAKERS HOLIDAY/ BASIN ST	VI 27304 E
YANK LARSON	
683. TOO MANY TIMES/ ST JIMBLIN	SIR 28107 N
TED LEWIS	
684. BLUES MY NAUGHTY SWEETIE/ INOIA	CO 2798 V
685. 90 LA RO/ VENETIAN MOON	CO 2895 E
686. 90 LA RO/ VENETIAN MOON	CO 2935 V
687. ILL SEE U IN DUBA/ MOONSHINES ON	CO 2927 E-
688. SOMEHOW I KNOW WHY/ (MORRISON JAZZ, ORK)	CO 2945 V+
689. SOMEHOW I KNOW WHY	CO 2945 V
690. FAIR ONE/ GYPSY MOON	CO 2998 V
691. I LOVE U SUNDAY/ HULA BL	CO 3306 E
692. THAT RICA LIGA LEE/ TIRED OF ME	CO 3329 V
693. 2ND. HAND ROSE/ SALLY WONT U COME BK	CO 3453 V+
694. WANG WANG BL/ HOME AGAIN BL	CO 3464 E
695. WANG WANG BL/ HOME AGAIN BL	CO 3464 V-
696. MAY/ MINIMI BAY	CO 3473 V
697. DOWN OL CHURCH AISLE/ MARIE	CO 3538 V
ABOVE: RM CHP NO GR	
698. SEND BACK HONEYMAN/ GEORGETTE	CO 3662 E+/N
699. ST LOUIS BL/ RUNNING WILD	CO 3790 V+
700. LOUISVILLE LOU/ BEALE ST MAMA	CO 3892 V
701. MEDLEY OF POP FAVORITES	SPEC. SAMPLE CO 1-6 E
702. MR RADIO MAN/ DREAM ODDY	CO 92 E-
703. SAN/ SHE'S EVERYBODY'S SWHT	CO 122 V+
ABOVE: RM CHP 1 GR	
704. SHE LOVES ME/ TOO TIRED	CO 227 V+
705. O KATHARINA/ WILL U REMEMBER ME	CO 295 V
706. PLAM BAM BAMMY SHORE/ CAMEL WALK	CO 478 V+
707. BLUES MY NAUGHTY SWEETIE/ TIGER RAG	CO 770 V
708. HELLO MONTREAL/ LAUGH CLOWN LAUGH	CO 1346 E+
JOE LIGGINS	
709. HONEY DRIPPER/ PART I	EXCLUSIVE 207 N-
JIMMIE LIVINGSTON ORCHESTRA	
710. CLOVER BLOSSOMS/ JUST SIMPLE MELODY	BB 7431 E-
ELLA LOGAN & HOAGY CARMICHAEL	
711. 2 SLEEPY PEOPLE/ NEW ORLEANS	BR 8250 N-
GUY LOMBARD	
712. ILL SEE U IN DRMS/ GOOD NITE SWHRT	DE 3713 V
713. U BLONG 2 ME/ WHY DID U	CO 1527 E-
714. CANT U UNDERSTAND/ UNDER TEXAS MOON	CO 2089 E
715. SINGIN A SNG 2 STARS/ B CAREFUL W EYES	CO 2205 E-
VINCENT LOPEZ	
716. LITTLE WHITE LIES	HIT OF WEEK 1088 V+
ABOVE: RM CHP 4 GR	
LOUISIANA FIVE JAZZ ORCHESTRA	
717. YELPING HOUND BL/ JUST NORTHER GOOD MAN	CO 2742 V-
718. ALCOHOLIC BL/ C. BL (SWEATMAN)	CO 2768 V
719. I CANT GET LOVIN WHEN AINT NO/ WONDRI/ MOOD	2857 E-
720. GOLDEN ROD/ SUMMER DAYS	EM 1078 V
BERT LOVIN	
721. BY BY BL	HW 1090 E-
NICK LUCAS & TROUBADOURS	
722. ALL OF ME	HOW 481 E
JIMMIE LUNCEFORD	
723. FLIGHT OF JITTERBUG/ OK 4 BABY	CO 35967 E
724. STAR OUST/ RHYM IS OUR BUSINESS	DE 369 E
725. RUNNIN WILD/ 4 OR 5 TIMES	DE 303 E-
726. THUNDER/ BABS	DE 576 E
727. CHARM/ AINE/ OH BOY	DE 628 E
728. STOP IT OFF/ MY BL HVN	DE 712 E
729. BEST THINGS IN LIFE R FR/ JE/ LOUS	DE 788 E-
730. LIVIN FRM DAY 2 DA/ TAINT GOOD	DE 960 E+
731. I CANT ESCAPE FRM U/ HARL GOOD	DE 980 E-
732. RUNNIN TEMPERATURE/ MY LST AFFAIR	DE 1035 E-
733. HE AINT GT RHY/ SLUMMING ON PRK AV	DE 1128 N-/E
734. COUNT ME OUT/ LINGER AWILE	DE 1229 E
735. FIRST TIME I SAW U/ RAGGIN SCALE	DE 1364 V
736. HELLS BELLS/ PUT ON U OL GRY BONNET	DE 1506 E
737. FRISCO FOG/ ANNIE LAURIE	DE 1569 V
738. TEASIN TESSIE BROWN/ LUV NEST	DE 1734 E
739. TEASIN TESSIE BROWN/ LUV NEST	DE 1734 V+
740. SWT SUE/ OWN BY OLD MIL ST	DE 1927 V+
741. LIKE SHIP AT C/ MARGIE	DE 1617 E
742. EASY PARADE/ I ALONE WITH U	PAE 2754 N-
743. IM IN AWFUL MOOD/ BL IN GROOVE	PAE 2766 N/E
744. UPTOWN BL/ LIZA	PAE 2828 N/E
745. CHILLUN GET UP/ JAZZNOCRAZY	VI 24522 E+
746. REMEMBER WHEN/ SWINGIN UPTWN	VI 24669 E+
ABE LYMAN ORCHESTRA	
747. QUEEN OF EGYPT/ BUGLE CALL RAG	BR 2481 E-
748. WATERS MINNETONKA/ SHANCHAI LULLABY	BR 2575 E-
749. CUD U CARE FOR ME/ SOMETHING TELLS ME	BR 2796 V+
750. SHAKE THAT THING/ AFTER SAY I BORRY	BR 3069 V+
MAJESTIC DANCE ORCHESTRA	
751. NOBODY LIED/ GEORGETTE	IG 1115 V-
752. CHINESE ROSE/ LOVE LETTERS IN SAND	MAD 6033 V+
MANHATTAN SPECIALTY ORK/ LIBERTY DANCE ORK	
753. LEARN 2 SMILE/ A BABY IN LUV	REAL 9111 V+
SARA MARTIN	
754. ACHIN HEARTED BL/ SUGAR BL	OK 8041 E-
755. TAINT NOBODY BUSINESS/ U GOT EVERYTHNG	OK 8043 E-
ABOVE: FATS ACC.; 1/4" RM CHP	

EDWARD J. NOVAK

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

SARA MARTIN (CONTINUED)	
756. SYMPATHIZING BL/ SWEET MAN WAS CAUSE	OK 8098 V
757. JUG BAND BL/ DONT U QUIT ME BL	OK 8156 V
758. SOBBIN HEARTED BL/ CAGE OF APES	OK 8172 V
LIEUT. MATT'S ORCHESTRA	
759. SAY PERSIANNA SAY/ SWANEE RIVER MOON	GE 4046 E
760. MEDLEY OF HIGHLANDS/ MEDLEY POLKAS	VI 8539 V+
CLOYE MC COY	
761. SISTER KATE/ CNASTA SONG	MERCURY 5354 E+
OICK MC DONOUGH/ HENRY OANKERS ORCHESTRA	
762. MOOD THAT IM IN/ RAIN IN MY EYES	ME 70502 E-
REV. F. W. MC GEE	
763. BABYLON IS FALLIN DOWN/ CROOKED MADE STVI	21090 V+
STICK MC GEE	
764. BLUES MIXTURE/ DRINKIN WINE	AT 873 E/E-
ROSY MC HARGUE'S MEMPHIS FIVE	
765. D I STEP/ CALLED IT OXIELAND	JUMP 13 E-
MC KINNEY'S COTTON PICKERS	
766. NEV SWAT A FLY/ LAUGHIN AT LIFE	VI 23020 E
767. RAINBOW ROUND SHOULDR/ ITS TIGHT LIKE TH	VI 38013 V
ALMEE SEMPL MC PHERSON	
769. COME UNTO ME/ TAIT A GONNA GRIEVE	CO 784 V
JAY MC SHANNIS K. C. STOMPERS	
770. COME ON OVR 2 MY HSE/ TROUBLE IN MIND	CP 10030 V+
771. NE CONFESSIN THE BL/ RED RIVER BL	OE 8595 E-
JACK MC VEA	
772. OH WOP/ BARTENDER BOOGIE	BLK & WH 750 N-
MELBOY THREE	
773. PALS FOREVER/ SONG OF NILE	VI 22028 V+
FRANK MELROSE	
774. JELLY ROLL ST/ PASS THE JUG	BR 80031 N-
MEMPHIS JUG BAND	
775. STINGIN WOMAN/ SUN BRIMMERS	VI 20552 E-
JOHNNY MERGER	
776. G I JIVE/ WRITE SELF LETTER	CP 141 V+
777. DURATION BL/ SAMS GOT HIM	CP 164 N-
778. GONNA SEE BABY/ CANDY	CP 183 E
779. ATCHISON/ TOPEKA, SANTA FE	CP 195 E+
780. UGLY CHILE/ MY SUGAR SO REFINED	CP 268 E/N-
781. SAVE BONES FOR J JONES/ HARMONE (NAT)	CP 15000 V+
782. WHY SHLO I CRY/ SUGAR BL; W. P. PIPERS	CP 448 N-/E
783. LAZYBONES/ THERES CASIN IN PINES	VS 8031 N
MERRY MACS	
784. HELLO FRISCO/ CHINATOWN MY CH	DE 2471 E-
METRONOME ALL STARS & FRANKIE CHRISTIE & NAT	
785. SWT LORRAINE/ NAT MEETS JUNE	CO 37293 E+
786. LOOK OUT/ METRONOME ALL OUT	VI 404000 E+
MIAMI SOCIETY ORCHESTRA	
787. ELIZA/ WHEN U & I 17 (HALLEY ORK)	CLOVER 1520 E
LIZZIE MILES	
788. BLACK BOTTOM BL/ U CAN HV MY MAN	OK 8050 V
GLENN MILLER	
789. ANGELS CAME THRU/ U & I	BB 11215 E-
790. I NO WHY/ CHAT CHOO CHOO	BB 11230 N-/V
791. CHATTANOOGA CHOO/ I NO WHY	BB 11230 E+
792. CHATTANOOGA CHOO/ I NO WHY	BB 11230 E/V
793. PAVANNE/ LITTLE BRN JUG	BB 10286 E+
794. PAPA NICCOLINI/ DREAMVILLE, OHIO	BB 11342 V/N-
795. STRING PEARLS/ DAY DREAMING	BB 11392 V-
796. WANT 2 B BABY/ IN MOOD	BB 10416 E+
797. OH OL ASSEMBLY LINE/ WHN JOHNNY MARCH	BB 11480 N-
798. OH OL MAGIC/ IT BAD & THT ANT GO	VI 2101560 E
RAY MILLER ORCHESTRA	
799. NOBODY NOS NOT RED NO/ BY LAKE	BR 2778 E
800. JUST LITTLE DRINK/ MOONLITE ROSES	BR 2866 E
801. HOLD ME IN U ARMS/ PHOEBE SNOW	BR 2898 E
ABOVE: RM CRK	
802. SPANISH SHAWL/ LONESOME	BR 2989 E-
803. CASTLE IN AIR/ SWEET NOTHINGS	BR 3046 E
ABOVE: RM CHP NO GR	
804. SHEIK/ WEEP NO MORE	CO 3519 E
REED MILLER ORK/ HEARTY QUARTET	
805. IN GARDEN OF MY ORCH/ WILD IRISH ROSE	VI 16741 E
MILLS BROTHERS	
806. SINCE WE FELL OT UV LUV/ OL APPLE TREE	DE 1495 E-
807. DEDICATED 2 U/ BIG BOY BL- W. ELLA F	OE 1148 V
MISSOURI JAZZ BAND	
808. RUBET/ W/ FROLICS/ HP, SKP & JUMP IN ARMS	BA 1238 E-
809. IF I CAN BABY/ U MY WEAKNESS NOW	BA 7160 V+
810. UNDER SIPPY MOON/ NO NO RORA (RM CHP)	RE 9541 V-
MISSISSIPPI JAZZ HOUNDS	
811. YES WE HV NO BANANAS/ OH HAROLD	RE 9488 E-
MONARCH JAZZ QUARTET	
812. LEADIN BL/ JUST 2 LATE (ROUGH START)	OK 8931 N-
BARRY MORAL	
813. PASO DEL TIGRE/ GUIN GUIN GU	ARGOD 22035 N-
814. EL GUAYABITO/ EL RAG DE LA CALLE	ARGOD 55149 N-
JOHNNY MOORE'S THREE BLAZERS	
815. TRAVELIN BL/ ITS TALK OF TOWN	MODRN 131 E-/N
IVOR MORETON	
816. FOX TROT MEDLEY/ QUICKSTEP MEDLEY	PAE 410 N-
THOMAS MORRIS & 7 HOT BABIES	
817. THE MESS/ BABY DOESNT SQUAK (NO BL 5)	VI 20364 E
ELLA MAE MORSE	
818. SHOO SHOO BABY/ NO LUV NO NOTHIN	CP 143 V+
819. MILKMAN, KP BOTTLES/ QUIET/ TESS TORCH	CP 151 E
820. PATTY CAKE MAN/ INVITATION 2 THE BL	CP 163 E
821. BUZZ ME/ RIP VAN WINKLE	CP 226 E+
822. HEY MR POSTMAN/ BLUE OF BL LITES	CP 251 E-
LEE MORSE BLUE GRASS BOYS	
823. EVRYTHNG PEACHES/ LITTLE LONGER (ROBISN) PE	14727 E
BENNY MORTON	
824. FARE THEE WELL TO HARL/ GET GOIN	COE 746 N-
BOB MOSEY	
825. BEE BOOGIE BOO/ STORMY MOOD	BEL-TONE 752 E
JOSEPH MOSKOWITZ	
826. CHASEN SCHEM/ MEDLEY TURKISH MELODIES	VI 67988 E
BENNIE MOTEN K C ORCHESTRA	
827. THINGS SEEM SO BL 2 ME/ 18 ST STRUT	OK 8242 E+

AUCTION MINIMUM BID 50c AUCTION

BILLY MURRAY	
828. WHEN TONY GOES OVER TOP/GO MORNING	VI 18510 E
829. MARIMBA/DOWN BY OHIO	VI 18723 E
830. ROLL EM GALS/DOWN BY WINEGAR WORKS	VI 19838 V
831. 10 LITTLE FINGERS/WHEN FRANCES DANCES	VI 18830 E-
MURRAY'S MELODY MEN	
832. RISE OF WASH. SQ/TORREADOR	EM 10160 E
NATZYS HOTEL BILTMORE ORCHESTRA	
833. EVERY NITE/KEEP THOUGHT 4 ME	OK 4349 V
CHIC NELSON'S ORCHESTRA	
834. YA GOTTA KNOW HOW 2 LOVE/BLUE RIDGE	OO 3733 V
OZZIE NELSON ORCHESTRA	
835. EYES OF TEXAS/ALMA MATER-CORNELL	VI 27426 E
836. ON WISCONSIN/VICTORY MARCH	VI 27428 E-
VELMA NELSON	
837. ITTY BITTY GIRL/1 & 2	AL 139 V+
NEW ORLEANS LUCKY SEVEN (BIX & GANG)	
838. ROYAL GARDEN BL/GOOSE PIMPLES	OK 8544 E
NEW ORLEANS KINGS (RHYTHM)	
839. DUST OFF OLD PIANO/SINCE WE FELL OUT	BRE02008 N-
840. BABY BROWN/SNEBOY LUVS ME-GOLDEN ERA	BRE 3447 E+
NEW SYNDIC JAZZ BAND	
841. AGGRAVATIN PAPA/GOT 2 C MAMA EVRY NT	PE 14092 V+
THE NEW YORK TWELVE	
842. LETS GET FRIENDLY	HOW 1153 E-
REO NICHOLS	
843. OUR LOVE/U SO DESIRABLE	BB 10179 N-
844. CANT WE B FRIENDS/HAPPY ENOING	BR 4510 E
845. BACK BEATS/BUGLE CALL RAG	BRE01803 E+
846. SUGAR/MAKE MY COT WHERE COTTON GROWS	VI 21056 E
REV. A. W. NIX & CONGREGATION	
847. BLK DIAMOND EXPRESS 2 HELL /PART 2	VO 1098 E-
RAY NOBLE ORCHESTRA	
848. MOST UNUSUAL DAY/JUDALINE	CO 38296 V+
JIMMIE NOONE ORCHESTRA	
849. HERE COMES COOKIE/LULLABY BROWAY	VO 2908 E
ABOVE: RM CHP 1/4"	
REO NORVO	
850. REMEMBER/JIVING THE JEEP	BR 7896 E-
OHMAN & AROEN	
851. NO NO NORA/NASHVILLE NIGHTINGALE	BR 2512 E
OKER REDORO	
852. LAUGHING RECORD/BYSPY BARON CORNET SO	OK 4678 V
KING OLIVER	
853. SOMEDAY SWHT/DEAD MAN BL	VO 1059 V
GEORGE OLSON/WHITEMAN,ETC ON SIDE 2	
854. FOLLOW THE SWALLOW/WHERE DRY WABASH	VI 19248 E-
855. BEALE ST BL/BOLL WEEVIL BL (INT NOV)	VI 19457 E
856. LUCKY DAY/BLK BTM (JOHNNY HAMP)	VI 20101 E
ORCHESTER	
857. METN SCHATZ/AM SOONTAG GEHN WIR AUS POLY	15637 E-
ORIGINAL OXIELAND JAZZ BAND	
858. JAZZ BAND BAL/OSTRICH WALK	VI 18457 V+
859. TIGER RAG/SKELETON JANGLE	VI 18472 E+
860. TIGER RAG/SKELETON JANGLE	VI 18472 V+
861. SENSATION RAG/BLUIN THE BL	VI 18483 E-
862. LAZY DADDY/FIOGETY FEET	VI 18504 E-
863. MARSIE/PALESTEENA	VI 18717 E
864. MARSIE/PALESTEENA	VI 18717 E-
865. MARSIE/PALESTEENA	VI 18717 V+
866. MARSIE/PALESTEENA	VI 18717 V
867. HOME AGAIN BL/CRAZY BL	VI 18729 V+
868. BOW WOW BL/RAILROAD BL(BENSON ORK)	VI 18850 V
ORIGINAL INDIANA FIVE	
869. CLEMENTINE/ZULU WALT(UNIV. S)	HA 510 V
ORIGINAL MEMPHIS FIVE	
870. PICKLES/YES WE HAVE NO BAN(LANIN)	CO 3924 V+
ORIOLE TERRACE ORCHESTRA	
871. SERENADE BL/ORIOLE BL	BR 2300 V+
ORCHESTRA OO CASINO COPACABANA	
872. MURMURATIONS/PAPA/GATO DE BERLIN/CONTINENTAL	15115 E
KIO DRY'S CREOLE JAZZ BAND	
873. UNDER BAMBBOO TREE/PANAMA	JM 27 V
GLENN OSWALD'S SERENADERS	
874. FEELIN KINO O BL/SHOW ME WAY	VI 19809 E-
HOT LIPS PAGE	
875. BIG U BL/IT AINT LIKE THAT	CON 6003 V+
JOE PARADISE	
876. MEM OF U/SQUAREFACE	PAE 280 N
JACK PARNELL	
877. SWT LORRAINE/OLD MAN RE BOO	LNDN 139 E+
TONY PASTOR	
878. OINAL/ALL ALONE & LONELY	BB 11185 V-
MATT PATRICOLA (& THE VIRGINIANS)	
879. LOVIN SAM/AWAY DOWN EAST IN MAINE	VI 18976 E
880. RUNNIN WILD/GOT SEE MAMA EVRY NITE	VI 19027 E
881. STRUTTIN JIM/BILLY MURRAY	VI 19160 E+
PATTI (THE BANJO WIZARD)	
882. TIGER RAG/ST LOUIS BL	BR 9246 E+
ABOVE: RM CHP 6 GR	
JACK PAYNE	
883. BOW BELLS/PART 2	COE 735 E+
JOE PICA	
884. GO HME LIT GRL/MEMORIES	ANCHOR 309 E+
PLANTATION JAZZ ORCHESTRA	
885. O/SING OF OHAR	EM 10141 V
886. ROSE OF ORIENT/VENETIAN MOON	EM 10146 E
JOHN POLAK	
887. WINN FIRST MET MARY/THINKING U(OLSON)	VI 20394 E
888. LOUISE/WAIT'LL U SEE MA CHERIE	VI 21941 E
889. MY KINDA LOVE/ON W. THE DANCE	VI 21944 V
890. BASHFUL B.BY/OHMAN & AROEN	VI 22074 E-
ABOVE: RM CHP NO GR	
GEORGE PRICE	
891. BESIDE BABBLIN BROOK/MURRAY-SMALLE	VI 19065 E-
892. MY BEST GIRL/BRING BACK ROCKABY DAYS	VI 19465 E
LOUIS PRIMA	
893. CALDONIA/BL'L BOTTOM TROUBERS	MAJ 7134 V+

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE REDORO CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

PRINCES MILITARY BAND/XYLOPHONE SOLO		
894. SLOIN JIM (TROMBONE)/HAPPY DAYS DIXIE CO	189 V+	
895. OAD BLAME BL/BLACK BOY BL	QRS 7067 V	
896. MAKE THAT TROMBONE LAUGH/ALEXANDRIA	OK 4089 E	
897. SONG OF OMAR/ROSE WASH. SQ (REGA ORK)	OK 4092 V+	
898. WHEN U R MINE/TIE MOAN (ALL-AM 5)	OK 4198 V-	
899. HOW MANY TIMES/WALKING AROUND IN CIR	CO 676 E	
900. GT GRT BIG DATE/LETS GOOT N SAY ME	0108R 4568 N	
901. RIVER STAY WAY/SOME OF THESE DAYS	HOW 5A1 E+	
902. WONDER WHO BABYING U/ARE U LONELY	VI 19263 E	
903. IF U HAVEN'T GIRL/AT LAST IM HAPPY	VI 23033 E-	
904. TROUBLE WHY PICK ON ME	BR 1280 N-	
905. PAGAN PARADE/TWO TIME MAN	BR 9354 N-	
906. IF ITS TRUE/ T 4 2	BR 1389 N-	
907. HOT & ANXIOUS/I GOT RHYTHM	BRF500194 N-	
908. O/DARONELLA	OK 4057 V	
909. SUNSHINE/CHERIE	RE 994 E	
910. MUSIC GOES ROUND/LOOKIN' 4 LOVE	DE 578 V	
911. OLD MAN SUNSHINE/IT STILL BELONG 2 U	CO 1506 E	
912. BRIGHT EYES/LOVE BIRD	CO 3366 E-	
913. WHAT I CALL HEAVEN/MEAN TO ME (OIG)	VI 21921 E	
914. TAKE IT FRM ME/ITS THE GIRL (L.WILEY)	VI 22757 V+	
915. DONT B LIKE THAT/TROUBLES ARE OVER	CO 1696 V-	
916. WHEN I TAKE SUGAR 2 T	HOW 1147 E-	
917. YANKEE ROSE/GO BLUE	VI 20564 E	
918. BREEZIN' ALONG/MOONLIGHT ON GANGES	VI 20140 E	
919. SANTA CLAUS IS COMIN/JINGLE BELLS	BB 11353 N/V+	
920. ILL BE BL/ACHING HEART (ROBERTS)	BA 817 V	
921. HOME TOWNS I HORSE TWN/U OUGHT SEE GG	VI 18712 E+	
922. U GT ME IN PALM OF HND/SHE REALLY MENTVS	8117 N-	
923. HOME AGAIN BL/WAGTIE	BR 2060 V	
924. TWILITE/CANT STOP BABYING U	BR 2797 V+	
925. NEVER NO MO BL/BL YOUEL # E	VI 21531 E	
926. TRU CONFESSION/HITCHED WAGON STAR	OE 1654 E/E-	
927. LITTLE OIO I DRU/WAITIN AT GATE KATE	OE 5009 N-	
928. ROSS FLORIDA CRACKER/ROSS JU JU MAN	VI 19213 E	
929. BUGLE CALL RAG/WABASH BL	PAE 2364 N	
930. HOKUS FOKUS/GHOST OF THE FREAKS	VOE 2A E+	
931. PRIMITIVE/BL MAN RIVER	VOE 138 E+	
932. I WANNA GO WH U GO/THT CERTAIN PARTY	VI 19917 E-	
933. DEEDLE DEEDLE OUM/TOMORROW (MAJ ORK)	GG 1127 V	
934. CANADIAN CAPERS/WABASH BL	GG 1098 V	
935. MARRIAGE BL/HUMINA TIN (GREEN BROS)	OK 4122 V	
936. SLIM TROMBONE/DO ANOTHER BREAK (GREEN)	OK 4124 V	
937. CRAZY BL/HME AGAIN BL	OK 4228 V+	
938. SWANEY S MILES/AGAIN BL MUDDLE UP	RESONA 75231 E	
939. THE BOLL WEEVIL/NEGRO SPIRITUALS	VI 20135 E+	
940. SUGAR FOOT ST/ENAG IT	BR 3361 E-/V	
941. FASCINATING RHYTHM/MAN I LOVE	DE 23429 V-	
942. NICE DAY IN COUNTRY/PRETTY LIT PETTICTO	CO 35803 N	
943. COPYRIGHT 1950/EAGLE BREAK	CO 35911 N-	
944. EVENING STAR/BL MY GL FRMO TAUGHT ME	CO 35980 N-	
945. MINUET IN JAZZ/TWILITE IN TURKEY	CO 36107 N-	
946. ON JERSEY SIDE/KEY WEST	CO 36410 N-	
947. SECRET AGENT/PAN AMERICAN HOT SPOT	DE 18377 E-	
948. TOONERVILLE TROLLEY/ENCHANTED FOREST	SO 3003 E/N-	
949. MR BASIE GOES 2 WASH./MAGIC GARDEN	SO 3008 E+	
950. IF I HAD GIRL LIKE U/DARKTOWN SHUFLE	VI 19772 V	
951. CANADIAN CAPERS/SAL-O-MAY	BR 2164 V	
952. MY SONG OF NILE/AM I BL	CO 1900 E	
953. HOW AM I 2 NO/1 WAITED LIFETIME 4 U	CO 1937 N-	
954. DARONELLA/MY ISLE GOLDEN ORMS	VI 18633 V+	
955. LEAVE ME W. SMILE/REMEMBER ROSE	VO 14233 E+	
956. LEAVE ME W. SMILE/REMEMBER THE ROSE	VO 14233 E+	
957. CHARLESTON/STEPPIN IN SOCIETY	VO 15038 V	
958. SOPHISTICATED BL/BOOGIE # 1	JUKE BOX 100 E+	
959. DAY AFTER OA/DEEP IN ORM	BB 10046 V-	
960. SAY IT W. KISS/IT TOOK MILLION YRS	BB 10079 E+	
961. ROSALIE/LUVER COME BACK 2 ME	BB 10126 E	
962. WANT MY SHARE OF LUB/DELIGHTFUL OEL	BB 10134 N-	
963. I'LL REMEMBER/EASY 2 SAY	BB 10345 E+	
964. POUROED HRT IN2 SNG/WHEN WINTER KUMS	HMV 8958 E-	

ARTIE SHAW (CONTINUED)		
965. GUILTY/ANNIVERSARY SONG	MU 428 V	
966. LUV ME A LITTLE/DONT TAKE LUV FRM ME	VI 27509 E+	
967. ABSENT MINDED MOON/NOT MINE	VI 27779 N-/E	
968. TAKE LONG WAY HME/LAJOY OAY	VI 201520 E+	
969. CONCERTO 4 CLARINET, 1-2; 12"	VI 36393 E+	
970. SAME OL LINE/THOU SWELL	VO E 54 N-	
971. SOBBIN BL/CREAM PUFF	VO E 63 E/N-	
972. CREAM PUFF/SOBBIN BL	VO E 63 E	
973. SHOOT LIKKER 2 ME J BOY/LONG WAY TIP VO	E 120 E+	
974. OL MAN OF MOUNTAIN/WHITE ZOMBIE	CRWN 3413 N-	
975. PREC THING CALLED LUV/MIA ELLA ROSA	OK 41196 N-	
976. ORGAN GRINDER/WABASH BL	CMS 7500 N/E	
977. ARKANSAS/SWINGIN AT SEMLOH	CP 161 E+	
978. LEAST THAT MY OPINION/SHERWOOD FOREST	CP 286 E-	
979. BETTY LEE/NO WONDER (NOVELTY ORK)	VI 19590 E-	
980. U CAME ALONG/HUMPTY-DUMPTY	VI 21082 V+	
981. BARCELONA/ON THE RIVERA	VI 20113 E-	
982. FASCINATING VAMP/DANCIN SHAOWS	VI 21431 E	
983. SPOOKIE WOODIE/IT EASY 2 REMEMBER	LNON 193 N-	
984. JUMP 4 JOY/BL MOON	LNON 194 N-	
985. IM SO AFRAID OF U/DELAYED ACTION	LNON 195 N-	
986. CLOSE 2 U/NEV NO	CO 36678 E	
987. TENORLY/TALKIN TO MOON	BR 3202 E	
988. SUNNY/MUNOY/ALWAYS/IF U PLSE	CO 36679 E-	
989. OH WHT B'FUL MORN/PEOPLE WILL SAY WE LVCD	CO 36682 E	
990. CLONT SLP WINK LST NITE/LVLY WAY 2 SPNO	CO 36687 E+	
991. LITTLE ST SINGAPORE/EVERY OAY OF LIFE	CO 36700 E+	
992. WHITE CHRISTMAS/IF U R AT ORM	CO 36756 E+	
993. SAT. NITE/I ORM OF U	CO 36762 E/N	
994. I BEGGED HER/WHY MAKES THE UNSET	CO 36774 E+	
995. PUT U DRMS AWAY/IF U R BT ORM	CO 36814 E+	
996. HOMESICK, THATS ALL/A FRIEND OF YOURS	CO 36820 N	
997. DONT 4GET TONITE/LILY BELLE	CO 36854 E+	
998. CRADLE SONG/NANCY	CO 36868 N	
999. OAY BY OAY/WHAT IT SEEMED 2 B	CO 36905 N	
1000. U R 2 B'FUL/FULL MN & EMPTY ARMS	CO 36947 N	
1001. THEY SAY IT WONDERFUL/GIRL I MARRY	CO 36975 N	
1002. FROM THIS FORWARD/SOMETHING OL & NEW	CO 36987 N	
1003. HW CUTE CN U B/5 MIN MORE	CO 37048 E+	
1004. COFFEE SONG/THINGS WE OLD LST SUMMER	CO 37089 N	
1005. HUSH A BY ISLAND/THIS IS NITE	CO 37193 N	
1006. MAMSELLE/STELLA BY STARLITE	CO 37343 N	
1007. XMAS ORNING/STARS WILL REMEMBER	CO 37809 E+	
1008. SORRY WHY REMIND ME	CO 38662 V+	
1009. SIX BLUE CHIPS	CO 38662 V+	
1010. CHEATIN CHEECH/STELL ROOF	OE 7809 E+	
1011. DOWN HOME RG/DANCE OF BUGS (VAN EPS)	VI 17834 E-	
1012. LOOK A THERE/TUTTI FRUTTI	VO 4225 V+	
1013. LOOK A THERE/TUTTI FRUTTI	VO 4225 V-	
1014. HERE U R/COW COW BOOGIE	CP 102 E-	
1015. THRILL IS GONE/HR 5 X 5	CP 115 E-	
1016. RIFFETTE/THEY GONT BELIEVE ME	CP 129 V	
1017. GET ON BOARD CHILLUN/OL ROB ROY	CP 133 V+	
1018. FURLGLOW FLING/SILVER WINGS MOONLITE	CP 146 E-	
1019. SMALL BATCH O'NOO/CUBAN SUGAR WILL	CP 172 E-	
1020. 60W HEARTED BL/GULF COAST BL	CO 3844 E	
1021. NOBODY CAN BAKE JELLY/IF U GONT	CO 3844 V+	
1022. DOWNHEARTED BL/GULF COAST BL	CO 3844 G+	
1023. NOBODY CAN BAKE JELLY/IF U GONT	CO 3942 E	
1024. MY WOMAN'S BL/CELESTARY BL	CO 13001 V	
1025. CHICAGO SOUND BL/MISTREATIN DADDY	CO 14000 V	
1026. SORROWFUL BL/ROCKIN CHAIR BL	CO 14020 V	
1027. BY BL/KEEPIN WILLOW BL	CO 14042 V	
1028. FOLLOW OAL ON ODWN/SINFUL BL	CO 14052 V-	
1029. DO UR OUT/IN OWN IN OUMPS	CO 37575 N-	
1030. BABY HVE PITY ON ME/SEE IF ILL CARE	CO 37576 E+	
1031. NOBODY KNOWS WHN DWN & OUT/NO HOP BL	CO 37577 E+	
1032. AWFUL MOANIN BL/NEVER MISS SUNSHINE	CO 4000 G+	
1033. TICO TICO/LERO LERO RM CHP I GR	OE 23353 E-	
1034. WARY/ROCK A BY BABY	VI 18500 E-	
1035. HINDUSTAN/N EVERYTHING	VI 18507 E	
1036. KISSES/MICKY	VI 18532 V+	
1037. RAINY OAY BL/OUT OF EAST	VI 18561 E	
1038. YELLOW DOG BL/TULIP TIME	VI 18618 E-	
1039. YELLOW DOG BL/TULIP TIME	VI 18618 E	
1040. YELLOW DOG BL/TULIP TIME	VI 18618 V+	
1041. LEFT ALL ALONE AGAIN BL/WHOSE BABY	VI 18661 V	
1042. WE'RE ALL AMERICANS/THEY STD SMETHNG	CO 36498 E	
1043. ORMS OIME OOEEN/GRADUATION OAY	MGM 10024 E	
1044. OAOOY U MAMA LONESOME/SAX O PHONEY	BLOK 4416 V/E	
1045. IM GONNA GET U/U GOT SEE MAMA	OK 4781 V-	
1046. IM SOBER NOW/JUMP STEADY BL	BR 80009 N-	
1047. MUSKRAT RAMBLE/BUGLE CALL RAG	B&W 24 E	
1048. BEWITCHED/ORIFITTING S ANOS	TOWER 1056 E	

THE SOPHISTICATES		
1049. DARK EYES/SONG OF VOLGA BOATMEN	OE 1883 E-	
1050. HONOLULU MOON/GOONITE SWHT	PE 14799 E	
1051. AINT GIVIN NOTHIN WAY/SWEET MAMA	CO 3450 E-	
1052. RUNNIN WIL0/IVY	VO 14476 V+	
1053. WISH CUO SHIMMY/POWMTON TRNPK	VO 87 V	
1054. WHERE LAZY DASTIES GRO/IM GOIN SOUTH	CO 60 E-	
1055. SCATTIN THE BL/SHE AINT NO SAINT	B&W 23 V	
1056. GIVE USELF PAT ON BACK	HOW 1056 E-	
1057. BETTY CO-EO	HOW 1097 E-	
1058. WHEN SLEEPY TIME DOWN SOUTH	HOW 412 E	
1059. NO LAUGHING WATER/SEE ELEPHANT FLY	OK 6458 E-	
1060. WHITE EXMAS/EVERYDAY'S GAROENIA	CO 36649 E-	
1061. BREEZE, 1 & 2	VS 9121 E	
1062. JUST REMINISCING/ALWAYS TRUE 2 U	CP 15378 E-	
1063. ALL OVER NOTHIN/STANO NEATH WINDOW	VI 18943 E-	
1064. LOUISVILLE/HENPECKED BL	VI 19127 E	
1065. FRANTIC RHAPSODY/SENT JOURNEY	SIG 15014 N-	
1066. MOTH'RS LULLABY/BROADWAY ROSE	VI 18710 E	
1067. LET HIM LIVE/ISNT IT HEAVENLY	OE 3630 E+	
1068. MY BEST GIRL/THAT CERTAIN PARTY	TOWER 1271 E	
1069. FELLOW ON FURLGLOW/TIMEWAITS 4 NO 1 CON	1149 E-	
1070. REGRETFUL BL/EVERYBODY'S CRAZY B.UT BLCO	2548 V-	
1071. ANYDOBBY SEEN CORRIE/DALLAS BL	CO 2663 V-	
1072. BLUIN THE BL/RINGTAIL BL	CO 2682 V-	
1073. JA-OA/RAINY OAY BL	CO 2707 V	
1074. HELLO HELLO/NONE MY JELLY ROLL	CO 2818 E-	
1075. HELLO HELLO/NONE MY JELLY ROLL	CO 2818 V/E	
1076. THINK OF ME LITTLE OAOOY/BUT	CO 2994 V-	
1077. BACK VO ST/U OUGHTA SEE FANNIE OANCE	VO 4528 E-/V	
1078. BREEZE/TELL ME (J. KNECHT ORK)	CO 2783 E-	
1079. BREEZE/TELL ME	CO 2783 V+	
1080. NOBODY SEEMS 2 LOVE ME NOW	CONCERT 7653 V	
1081. U MORA RED AND CHICAGO FIVE	BB 7225 E	
1082. FINE & OANOY/IT HAD 2 B U	ASCH 356 V+	
1083. BL RIVER/ A RHYTHM HYMN	OE 4071 N-	
1084. PRELUOE 2 BL/BL HAVE GOT ME	OE 4409 V	
1085. MO-ART MATRICULATES/BRUNNHILDES CRY	VI 26492 E	
1086. SOUSA & STRAUSS IN REVERSE/BACH TOURS VI	26493 E	
1087. GOT 2 C MAMA EVRY NITE/NUTHIN BUT	VI 19075 N-	
1088. GULF COAST BL/DOWNHEARTED BL	VI 19094 V-	
1089. LONG LOST MAMA/PAPA WATCH STEP	VI 19105 E	
1090. THATS MY MAMMY/WHEN U SMILIN	VI 21462 E-	
1091. BL ON DELTA/BROKE BUT HAPPY	CELBRTY 8125 N-	
1092. SNOWFL/WHEN OR WHEN	CO 36268 N-	
1093. I'LL PRAY 4 U/URIGES PIANO CONCERTO	CO 36535 N-	
1094. SUNDAY KIND OF LUV/SONATA	CO 37219 N-	
1095. HINDUSTAN/HEART OF MY HEART	VI 202776 V/E	
1096. ALT WIEN/LOOK 4 SILVER LINING	VI 203433 E-	
16*TRANSCRIPTIONS 16*		
THE FOLLOWING ARE ALL 16* TRANSCRIPTIONS AT 33 1/3.		
SOME EXTREMELY RARE RECORDINGS BY BIG NAMES.		
1097. SIDE # 1-COUNT BASIE-LANG-WORTH RECORDS 49N-		
PLEASE OONT SAY NO/JUST OL MANUSCRIPT/HARVARD BL;		
IM FRY IT TOO		
SIDE # 2-SONNY DUNHAM AND HIS ORK/VOCALS BY		
MARIANNE AND SO: HENCE IT OONT MAKE SENSE/OISORER		
AT THE BORDER; OURATION BL/3 MEN ON RIFF (VTNY4108)		
1098. CHRISTMAS CAROL, PARTS 1&3	THE SAURUS, 598 N	
1099. CHRISTMAS CAROL, CO. LUDLAM (DICKENS) PART 1 E+		
SIDE # 2-THE CAROLERS SINGING AOGESTE, ETC.		
THE SAURUS, MS 98130		
1100. CHRISTMAS CAROL, PARTS 2&4 (SEE #1098) TH 599 N-		
1101. SIDE 1-BENNY GOODMAN. MARCH O OIMES	E+	
ART FORD INTRODUCES BB WHO PLAYS: STRING O PEARLS;		
I'LL SEE U IN MY DRMS; UNOCCURRENT BL/OONT WORRY		
BOUT ME (VTNY 10328)		
SIDE # 2-GUY LOMBARDO-POWDER U FACE W. SUNSHINE;		
MY OARLING/BLUEBIRD STINGIN IN MY HEART; IT HAD		
2 B U/IRISH WASH/WOMAN/IMY HAPPINESS		
1102. SAME AS 1101.		

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

30X 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

15" TRANSCRIPTIONS CONTINUED	
1103. SIDE #1 BENNY GOODMAN "M-LUDY MODERNE" CHICAGO R ALWAYS THERE; THERE'S SMALL HOTEL; BROTHER BILL (PROGRAM 499/FS-ABC/VA 397) SIDE #2 ARNOLD STANG IN "THEY WENT THAT WAY" COMEDY PLAYLET	E
1104. RICHARD LEIBERT EVERYTHING STOPS 4 T; I MADE ARRANGEMENTS WITH MOON; HAVANA HEAVEN A LITTLE RENDEZVOUS IN HONOLULU. SIDE #2—SOUND EFFECTS—APPLAUSE, SAME WITH CHEERING; WHISTLING; MIXED VOICES; NEW YEARS CROWD NOISES; LAUGHTER, MEN & WOMEN; LAUGHTER, INTERMITTENT; LAUGHTER, MEN'S LAUGHTER, WOMEN.	THESAURUS 235 E+
1105. RICHARD LEIBERT, SIDE 1 ALL IT DO IS DRIM OF U/DONT BELIEVE ME; TIME ON MY HANDS WITH MY EYES WIDE OPEN. SIDE #2—ROBERT HOOB BOWERS BANO—A FLAG OF VICTORY; HERE DE LA VICTORY; MARCH LOR' AINE OUR FAVORITE REGIMENT.	THESAURUS #343 N-
1106. NAB LONN—WORTH/PROGRAM #664 MASTER YOUNG 576 N-RAY NOBLE (SIDE 1) WITH SNODDY LANSOON; DODNNEE; TRIO—DINNER MUSIC NO. 1/GOOD-BYE NOW/EVERYTHING HAPPENS 2 ME/ALOUETTE SIDE #2—NOBLE—ISN'T IT WONDERFUL/SWING LOW SWEET CHARLOTTE WILL ALWAYS BE THE ONE/IM GONNA HAUNT U	N-RAY NOBLE (SIDE 1) WITH SNODDY LANSOON; DODNNEE; TRIO—DINNER MUSIC NO. 1/GOOD-BYE NOW/EVERYTHING HAPPENS 2 ME/ALOUETTE SIDE #2—NOBLE—ISN'T IT WONDERFUL/SWING LOW SWEET CHARLOTTE WILL ALWAYS BE THE ONE/IM GONNA HAUNT U
1107. ELECTRICAL TRANS; STANDARD RADIO X-200 YTH 1576 E BOYO REBURN—TOSNILECTOMY/FORGETFUL/RIP VAN WINK/ MEMPHIS IN JUNE/DONT CARE WHO KNOWS IT/YERXA/ IF I LOVED U/HOW DEEP OCEAN	1576 E
1108. THESAURUS #416 SIDE #1—RANCH BOYS—CALL OF ROCKIES/NEVADA MOON/ DOWN BY RUSTIC WALL/WHITE AZALEAS BLOOM. SIDE #2—RICHARD LEIBERT—PRELUDE IN D FLAT AT DAWNING/BERCEUSE/O DRY THOSE TEARS	N-
1109. THESAURUS #747 RHYTHM MAKERS (ARTIE SHAW)—CIRIBIRIBIN/IVE GOT EYES ON U/WHAM BRING ME DOWN/MY ROSARY BRKN DRMS. SIDE #2—RANCH BOYS—ALONG A TEXAS TRAIL/RAGTIME COWBOY JOE/EMPTY SADDLES/BOOTS & SADDLE/BLAZIN THE TRAIL.	E+
1110. THESAURUS #377 RHYTHM MAKERS (ARTIE SHAW)—CREAM PUFF/AT SUNDOWN/ COPENHAGEN/MY BLUE HEAVEN SIDE #2—NAT SHILKET—VOCALS BY FELIX KNIGHT & CENE AUSTIN—RED KILL MEDLEY/SPANISH SERENADE/ I'M A ROCKIN IN SADDLE/INDIAN SUMMER.	N
1111. THESAURUS #365 RHYTHM MAKERS/MARY LEWIS (A. SHAW) WHEN LOVER GONE/BOW COME DO ME/BL ALL DRESSED UP NO/ #2—MARY LEWIS—VILLAGER/DEEP RIVER, NIGHTCALES (ABOVE BARREL/AUDIBLE CACK)	E
1112. THESAURUS #568 RHYTHM MAKERS (BERRICAN) WHERE IN WLD/SMALL FRY/MEET BET OF HRT/HI YO SILVER SOMETHING ABOUT LOVER/DO HELP ME/BEST WISHES/ WILL YOU REMEMBER TONITE TOMORROW	E+
1113. THESAURUS #470 SPECIAL DRAMATIC SHOW TAMING OF THE SHREW PARTS 1&3	E+
1114. THESAURUS #471 SPECIAL DRAMATIC SHOW TAMING OF THE SHREW PARTS 2 & 4	E+
1115. ORTHACUSTIC # HD4-MM-7199 ART TATUM IF I COULD B W U/ T 4 TWO/SOMEBODY LOVES ME/WHY WAS 1 BORN/NEAN TO ME/ONLY PAPER MOON/JUST GIGOLO./ 3 LIT WORDS/GOTTA RIDE SI C/ SUNNY SIDE OF STREET	E+
1116. ORTHACUSTIC # HD4-MM-7197 ART TATUM CANT WE B FRIENDS/LIMHOUSE BL/AMONG SDOUVENIRS/CONNA SIT RIT OWN/STAY SWT U ARE/ TOOK ADVANTAGE/EDDY & SOUL GUESS HAV CHANGE PLANS/WHAT THING CALLED CRAZY RHY	E+
1117. ORTHACUSTIC #2 U.S. MARINE BANO TART & STRIPS/KING COTTON/BLK HORSE TROOP/PIPLE REG/THUNDER/ WASHINGTON GRAYS	N
10" RECORDS CONTINUED	
1118. THE TROUBADOURS WANT I LOVE/ LET SMILE B UMBRELLA FRANKIE TRUMBAUER	VI 21233 E
1119. HAPPY FEET. NAVY BLS THE TRUMPETEERS	PAE 701 N-E
1120. BEEN IN STORM LONG/GOPEL TRAIN SOPHIE TUCKER	SCORE 5009 V
1121. PAMA GOES WHER PAMASSING JEWISH) 1122. AINT TAKIN ODEO FRM NO ONE/ 1123. WADAN LON/SOME OF THESE DAYS TUXEDO ORCH	OK 14083 V+ PA 423 E VI 22049 V+
1124. TEA FOR 2/20 MIEL YR ONLY ONE TWILIGHT THREE(3 DESIRE)	PE 14347 E
1125. PALE MOON/ AS U SING ME UNCLE NOVELTY DANCE ORCH	MAJ 7221 E -
1126. JUST FOR 2 DAY/CARAVAN (BEFORO ORCH)	OP 31122 V

UNIVERSITY BOYS/ BILLY JAMES DANCE ORCH	
1127. MY SIX/WHY ARE DAYS SO LONG UNIVERSITY SIX	ORIOLE- 1570 V+
1128. YES SEM DO NOT SHE DONT/ SHES GOT IT OI 1129. I LOVE MY BABY/ IN GREEN CANT RUOY VALLEE	2425 E HA 73 E
1130. STRINGER IN PAREE/ LATIN QUARTER 1131. BY FIRESIDE/ LOVABLE 1132. WOODEN SOLD & CHIN DOLL 1133. HOME 1134. U TRY SOMEBODY ELSE 1135. LOVER COME BACK/(JACK MILLER) 1136. BETTY COMED/VIOLET/FRIENDS FRED VAN EPS	HMV 5420 E HOW 023 E HOW 034 E HOW 034 E HOW 4-5 E- VE 1881 E VI 22473 E
1137. DIXIE MEDLEY/MEDELY FO SO MELODIES 1138. SOUTHERN MEDLEY/BALM OF GILEAD 1139. DALYS REEL/ MEDELY OF SOUTHERN WELD 1140. OH SLIE BEHAVE/MONTE CRISTO JR. 1141. KAKUDA CHINESE ONE STEP/OLD FOLKS RAGVI VARSITY EIGHT	CA 466 E- CO 2179 E VI 18116 E VI 18556 E 35400 E
1142. MAMA LOVES PAPA/SOMETIME IN JUNETIME/CANED 1143. TAKE O TAKE LIPS AWAY 1144. CASHY MEDLODY/DIENT CARE WHEN U BROKE 1145. HARD HEARTED HANNAH/BL EYED SALLY 1146. TALKIN TO MYSELF/ELIZA (BOB MARINC) 1147. OH JOE/ SITTING IN CORNER SARA VAUGHAN	426 E- CANED 444 E CA 445 V CA 588 V CA 620 E- CA 627 V+
1148. RATHER HVE NEMRY THAN DRW/WHY MORE C CONT6008 N- 1149. KINOA HVE/OLD MAKE U LOVE ME 1150. GLAD THR IS U/NATURE BOY VELVETONE DANCE ORCH	MUSIC 398 E MUSIC 567 N-
1151. COAL BLK HANNAH/ I G VAE U UP CHARLIE VENTURA TRIO	CA 272 E
1152. STPIN AT SAVOY/BOOY & SOUL 1153. NOON NOCTURNE PART 2 JOE VENUTI	DISC 2500 E NATL 9029 N-
1154. LIT GIRL/CANT BELIEVE THAT YR IN VICTOR MILITARY BANO	PAE 1003 N
1155. TREADOR ONE STEP/ADMIRATION 1156. LONG WAY TO TIPPERRARY/PUT TOMMY A 1157. MILLICENT/ CECILE 1158. ON DLO FALL RIVER LINE/ U MY GIRL 12" 1159. MAURICE HESITATION WALTZ/ THE DEMO 12" 1160. LA BRULANTE/ SARI WALTZES 12" HR CRK 1161. OL BILL BAILEY PLAYS/STP CL LIS 12" VICTOR ORN FIFE & BUGL CORPS	VI 17524 E VI 17651 V+ VI 17682 E VI 35334 E VI 35355 E VI 35364 E VI 35321 E
1162. MY MARLYDAN/ ISE GWINE BACK VIRGINIANS	VI 16104 E-
1163. HONEY LOVIN ARMS/ CUDDLE UP BL 1164. LONESOME MAMA BLS/ MEMPHIS BLS 1165. MEMPHIS BLS/ LONESOME MAMA BL 1166. NOBODY LIED/ YANKEE DOOOLE 1167. WHY SHOULD I CRY OVER U/BLUE 1168. WHY SHOULD I CRY/BLUE 1169. EARLY IN MORN BLS/ CHICAGO 1170. SISTER CATE. GEE HAT GO HOME ALONE 1171. KISS MAMA KISS PA/CHOO CHOO BL 1172. WHERE BAMBO BABIES CROW/LOST (G W W) 1173. TEDDY BEAR/IL ALL ALONE (G W W) 1174. TEDDY BEAR/IL ALL ALONE (G W W) 1175. BEES KNEES/PEGGY DEAR (G W W) 1176. ROSE OF RIO GRANDE/WHO DID U FOOL 1177. AGGRAVATING PAPA/ AUNT BACERS BL 1178. FAREWELL BL/ APPLE SAUCE 1179. HONEY DAVID BL/WOLVERINE BL 1180. STAVIN CHANCE/STACK O LEE BLS 1181. HURDY GURDY BL/SHE WOULDT OD 1182. WINDIN MY BIZ/CROSS EYED PAPA 1183. AFTER LAUGHTER GAME TEARS/SYGANDRE TRVI	VI 18881 V VI 18895 E+ VI 18895 E VI 18913 E VI 18933 E VI 18933 E- VI 18946 E VI 18955 E- VI 18978 E VI 18986 E VI 18992 E VI 18992 E- VI 19000 V+ VI 19001 E VI 19021 E- VI 19032 V VI 19140 E+ VI 19189 E VI 19241 E+ VI 19269 V+ VI 21219 E
1184. NOTHING BUT LEAVES/NIETY AND NINE WABASH DANCE ORCH (NICHOLS)/MAJOR CLUB ORCH	GLIMAXI 34 E-
1185. WHR SKY LIT VIOLETS G/MY WEAKNESS/DUPHNE 4001 E 1186. BCSE BABA DONT MEAN/(WIZDIORIAN SYN) 000 1187. MY OHIO HOME/(PAUL SPEACHY) DUDPHONE 1188. SWT SWT JUST U/Y'RE REAL SWTHRT DUOPHONE WABASH TRIO	4003 E 4005 E 4009 E+
1189. HARD TIME BL/YELLOW OGS BL TED WALLACE	GG 7025 E
1190. MY KINOA LOVE/ SWT SEVENTEEN 1191. SWTHRTS HOLIOAY/HUGGABEL KISSABBE 1192. OH LIZZIE; THE GAT 1193. BLK MARIA/ BUFFALO RHY FATS WALLER	CO 1791 N CO 1938 N OK 40778 E PAE 3466 E
1194. SQUEEZE ME/ W AIT & SEE 1195. BY LITE OF SILVERY MOON/SWING OUT 1196. WE NEED LIT LOVE/ JITTERBUG 1197. SWING OUT VICTORY/LIGHT SILVERY 1198. GASH 4 YR TRASH/ THAT GETS IT WR 1199. WINTER WEATHER/ CLAR MARM 1200. CRAZY ABT MY BABY/DRAGGIN MY HRT ARNOCO 1201. AINT GT NOBOY/ WHATREBSON 1202. CRAZY ABT BABY/DRAGGIN HRT ARNO 1203. ST LOUIS BLS/ LENOX AVE ELS 1204. LOVE ME OR LIVE ME/FEELING IM FALLING 1205. AFT UVE GONE/ ST LOUIS BLS 1206. BEEN TAKING LESSONS/CONNA SET OWN & 1207. SUGAR BL/ SOMEBODY STOLE GAL 1208. WHY DO I LIE MYSELF/YR NOT THE KING 1209. WHY DO I LIE MYSELF/ BLK RASBERRY JAM 1210. COPPER COLORED GAL/IM AT MERCY 1211. NERD/ KEEP ME IN ORMS 1212. SWT HEATHEO/NEW LEASE ON LOVE 1213. AM I ANOTHER WOMAN/ 1ST IMPRESSION 1214. TURN ON HEAT/ FATE IS IN HANDS 1215. SMASHING THIRDS/MY FEELIN HURT WARRINGS PENNSYLVANIANS	BB 10405 E BB 11569 V/E BB 11518 E+ BB 11569 E+ BB 1425 E+ BB 1469 E+ HMV 32 N- PA 1197 E VI 20357 N VI 22092 E- VI 22371 E VI 25044 V VI 25194 E- VI 25353 E VI 25359 E VI 25409 V VI 25498 V VI 25580 E VI 25753 E VI 25868 E+ VI 38613 E
1216. SLEEPY (THESESONG)/WEST NEST & U 1217. MAYTIME/PLAIN JANE 1218. JUNE NITE/ONLY U (INT. NOVELTY ORCH)	VI 19172 V+ VI 19367 E- VI 19380 E-

WARRING PENNSYLVANIANS	
1219. LOOK AT THOSE EYES/ COLLEGIATE 1220. MIGHTY BLUE/ FRESHIE 1221. ANY ICE 20AY LADY/RUM/ SONG	VI 19648 V+ VI 19784 E VI 20083 E-
OINAH WASHINGTON	
1222. HCNWARD BOUND/ EVIL GAL BL WASHINGTON -BERTOLIN	KY 605 E
1223. NO ME APRETES BAILANDO/ EL RAG 1224. TE PARA DOS/ PASO DEL TIGRE	ARCODEON 45840 E+ ARCODEON 45898 E+
WASHINGTONIANS	
1225. JUBILEE STMP/ DONT MESS ARND W ME ETHEL WATERS	BRE 3878 E+
1226. OLD MAN HARLEM/ CA ON MY MIND 1227. NO MANS MAMA/SHAKE THAT THING 1228. TAKE WHAT U WANT/DONT NEED EASH DTHERO	BB 11028 E+/V CD 14116 V- 14162 E-
CHICK WEBB ORCH	
1229. ULL HAVE TO SWING IT/ BOTE DR RHY 1230. HOLIDAY IN HARLEM/ SIMPLE MELODY 1231. JUST JITTERBUG/ AZURE 1232. ELLA/FOUND YELLOW BASKET WEBER & FIELDS	DE 1032 V DE 1931 V DE 1899 V+ DE 2148 E
1233. BASEBALL GAME/MARRIAGE MARKET SCENE MARC WEBER & ORCH	CO 2092 E
1234. VIENESSE POTPOURRI PARTS 1&2 WEBFOOT JAZZ BANO/THOMPSONS THUMPERS	VI 259006 E
1235. WEBFOOT BL/FOUND NEW BABY TODD WEEMS	RC 102 E-
1236. STIMPLE & SWT/CUTE HAT CHECK GIRL 1237. EARTACHES/ OH MONAH 1238. MOONLIGHT/ NOLA 1239. COVERED WAGON DAYS/ SOMEBODY STOLE 1240. COVERED WAGON DAYS/ SOMEBODY STOLE 1241. COVERED WAGON DAYS/ SOMEBODY STOLE 1242. 9 O'CLOCK BALL/SMILE WILL GO LONG 1243. SMILE WILL GO ALONG/ NIE O'CLOCK SAL 1244. DONT AGET 2 REMEMBER/ BL ROSES 1245. ALL ERKEN UP OVER U/SOMEBODY NOBODYS 1246. CLIMBING UP LADDER OF LOVE/ 1247. WAS ONLY SUN SHOWER/HIGHWAYS ARE 1248. ORCORN RIVER/(TROUBADOURS) 1249. FLOWER OF LOVE/LONESOME IN MNLIGHT 1250. GAVE ME EVERYTHING BUT/LITTLE JOE TOMMY WEIR	DE 2019 E DE 25017 E DE 25105 E- VI 19212 E- VI 19212 E- VI 19212 E- VI 19258 E- VI 19258 E- VI 19274 E VI 19286 E- VI 20230 E VI 20910 E- VI 21339 E- VI 21643 V+ VI 22646 E
1251. ALONG CAME SWINNESS/GOOD BAD U FRANK WESTPHAL ORCH	HA 786 E
1252. SARK SPANGLED NITES/CARRY ME BACK 1253. DUCKS QUACK/CUT YERSELF PEECE CAKE EDNA WHITE TRUMPET QUARTETTE	CO 3755 E- CO 3944 E/E+
1254. EABAYS PRAYER AT TWILITE/FANCY U JOSE WHITE W ED ALHS ORCH	CO
1255. OTT U EVER LOVE WOMAN/GOOD DEAL WHITMAN	DE 23475 V
1256. CONSTANTINOPLE/GET OUT & GET UNDER 1257. AMERICAN TUNE/PICHIN COTTON 1258. ART DAY/WHITOUT SONG 1259. BROUGHT NEW KIND LOVE/LIVIN SUNLITE 1260. GAT SUE/CANT GIVE U ANYTHING BUT 12" 1261. RHAPSODY IN BL (BERSHWIN AT PIANO) 1&2 VI 1262. WA DA DA/THATS MY WEAKNESS NOW 1263. BT SAPPHIRE SEA/BYGONES 1264. JAP SANAMAN/WHISPERING 1265. WHISPERING JAPS/SDNADMAN 1266. JAP SANAMAN/WHISPERING 1267. ANYTIME ANYDAY/WANG WANG BL 1268. ANYTIME ANY DAY/WANG WANG BL 1269. ROSIE/HONDLILU EYES 1270. NEVER KNEW/DO U EVR THNK OF ME 1271. BRIGHT EYES/LOVE BIO 1272. MY MAMMY/HUMMING 1273. MAKE BELIEVE/SOME LITTLE BIRD 1274. MOONLITE/ TODOLE 1275. MY MAN/ GHERIE 1276. LEARN TO SMILE/ OH ME OH MY 1277. SAY IT WITH MUSIC. SWEET LADY 1278. HAVE U FORGOTTEN/ SECOND HAND ROSE 1279. APRIL SHOWERS/NEEP NO MORE MY MAMMY 1280. KA LA A BL OANUBE/EVERYBODYS STEP 1281. OR OLD SOUTHLAND/ THEY CALL IT OANGING 1282. MARIE/ OH GIN GIN CINNY SHORE 1283. CUTIE/LONESOME HOURS 1284. AFTER THE RAIN/ JIMMY 1285. GEORGIA/TUMBLING 1286. GEORGIA/TUMBLIN 1287. HOT LIPS/(VIRGINIANS) 1288. HOT LIPS/(VIRGINIANS) 1289. IN JUST WILD ABOUT HST/(BENSON ORCH) 1290. GOLD BLK MAMAY. TRICKS 1291. ORIENTAL FOX TROT/ 3 O'CLOCK IN MORN (ABOVE WHITMAN) HIMSELF PLAYS VIOLIN ON 3 O'CLOCK 1292. CHICAGO/EARLY IN MORN(VIRGINS) 1293. WHN HRTS ARE YNG/JOURNEYS END 1294. JOURNEYS END/HRTS ARE YOUNG 1295. DEAREST /WAY OWN YOUNGER IN N.O. 1296. DEAREST/WAY OWN YOUNGER IN N.O. 1297. BURNING SANOS/ FALLING 1298. NUTIN BUT/GOT 2 SEE MAMA EVERY NITE 1299. GANT GET SWEETIE WANT/LST NIGHT ON 1300. CUT SELF PEECE CAKE/ OH U LIT SUN 1301. LIT BUTTERFLY. SO THIS LOVE 1302. DANCIN HONEYMOON/ORANGE GROVE IN GAL 1303. RAGGEDY MAN/ LOVE W LOVE 1304. LIMEHOUSE BL/ IF YOU'LL GOME BACK 1305. CALIF HR I GOME/ WHY OIO I KISS THAT 1306. THE HOODOO MAN/ IT HAO 2 B U 1307. CANT GET ONE I WANT/SAN 1308. LIT DLO GLOCK ON MANTL/CHARLEY BOY 1309. TELL ME DREAMY EYES/THILITE ROSE 1310. ELIZA/ODO OACKA ODO 1311. INDIAN LOVE CALL/ TELL HER SPRINGTIN	CO 1402 V CO 1464 E CO 2023 E- CO 2171 E CO 50113 E 1&2 VI 55225 E+ COE 5006 E/V HMV 1362 E VI 18690 E VI 18690 E- VI 18690 V+ VI 18694 V+ VI 18694 V VI 18721 E VI 18734 E VI 18735 V- VI 18737 V+ VI 18742 E VI 18756 E VI 18758 V+ VI 18778 E- VI 18803 V+ VI 18818 E VI 18825 E VI 18826 E- VI 18856 E VI 18859 E VI 18859 E- VI 18872 V VI 18899 E VI 18899 E- VI 18920 E VI 18920 V- VI 18938 E VI 18939 V VI 18940 VI 18946 E VI 18985 E VI 18985 E- VI 19030 E VI 19030 E- VI 19033 E VI 19073 E- VI 19136 E VI 19155 E VI 19162 E- VI 19169 E VI 19187 E VI 19264 E- VI 19267 E- VI 19399 V VI 19381 V+ VI 19420 E VI 19456 V VI 19462 E

**MINIMUM BID 50¢ AUCTION
EDWARD J. NOVAK**

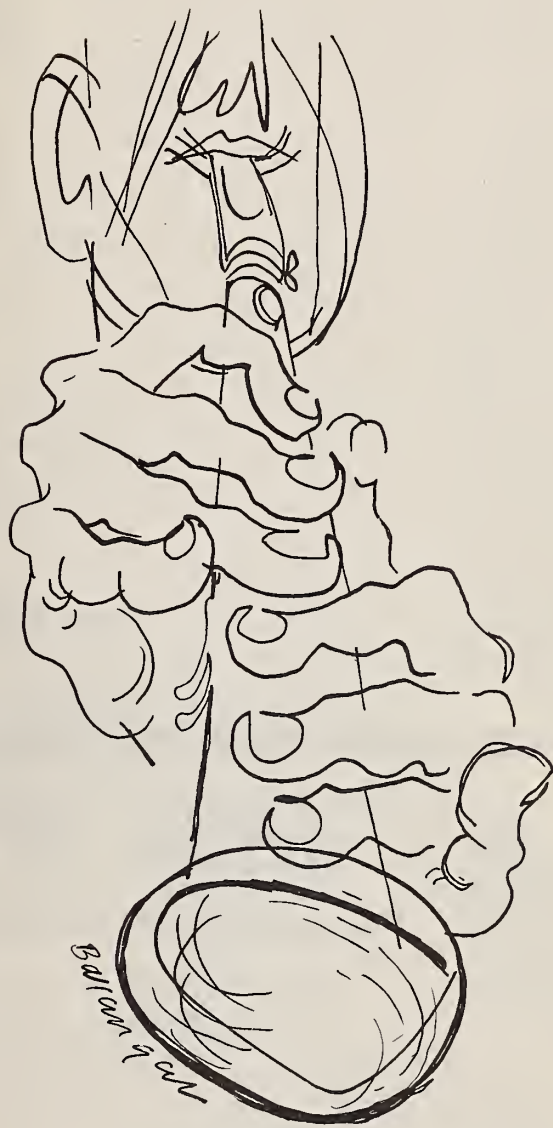
Box 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

PAUL WHITEMAN (CONTINUED)

1312.	CALL OF THE SOUTH/ALABAMA BOUND	VI	19557	E
1313.	AH HA/JST A LITTLE DRINK	VI	19666	E-
1314.	CHARLESTON/HONEY IM IN LUV W. U	VI	19671	E-
1315.	U FGOT 2 REMEMBER/WHY IS LOVE	VI	19726	E
1316.	VALENCIA/NO MORE WORRYIN	VI	20007	E
1317.	LULU BELLE/NO FOOLIN	VI	20019	E
1318.	SILVER MOON/YOUR LAND AND MY LAND	VI	20505	E
1319.	EVERYTHNGS MADE 4 LUV/4GIVE ME(NAT S)	VI	20514	E
1320.	SHANGHAI DRM MAN	VI	20683	N-
1321.	BROKEN HEARTED/COLETTE	VI	20757	N-
1322.	MY BL HVN/ALL BY MY OWNSOME	VI	20828	E
1323.	MY BLUE HEAVEN/ALL BY MY OWNSOME(RWK)	VI	20828V+	
1324.	DANCIN TAMBOURINE/SHADY TREE	VI	20972	V
1325.	LONELY MELODY/RAMONA	VI	21214	E
1326.	LITTLE LOG CABIN OF DRMS/WHEN U IN L	VI	21325	E-
1327.	DANCE OF LITTLE DUTCH DOLLS/TRY 4GET	VI	22870	E
1328.	ALL OF ME/BY SYCAMORE TREE	VI	22879	E
1329.	3 ON A MATCH/HERE'S HOPING;MCKENZIE	VI	24089	E
1330.	ILL FOLLOW U/HW DEEP IS OCEAN	VI	24141	E+
1331.	WAGON WHEELS/IF I LOVE AGAIN	VI	24517	E-
1332.	NITE IS YOUNG/2 OLD 2 DRM	VI	24844	E+
1333.	IF MOON TURNS GREEN/KEEPING KEEPSAKES	VI	24860	E+
1334.	DODGING DIVORCEE/AINT MISS(BIG T)	VI	25086	E
1335.	ZOOT SUIT(WINGY VOC.)/WELL DIGGER	VI	27801	E
1336.	BEST EVER MEDLEY/MEDLEY FOX TROT	VI	35701	E
1337.	MISS SUITE/PART 1 & 2	VI	35859	N
1338.	MY HEART STOOD STILL/TOGETHER	VI	35883	E-
1339.	CLOE/AH SWEET MYSTERY(WARING CONCERT)	VI	35921	E-
1340.	MISS.MUD;LEFT SUGAR IN RAIN;SWEET LIL; AIN'T SHE SWEET.ABOVE: RHYTHM BOYS MARGARET WHITING			
1341.	WHILE ANGELUS RINGING/MY DRMS IS YURSCP	15364	E	
1342.	SUN ALWAYS SHINING/SORRY	CP	57776	V+
1343.	HERB WIEGOFF'S ORCHESTRA SUGAR PLUM/PROMENDE WALK	BR	2976	E+
1344.	RUOY WIEGOFF'S CALIFORNIANS/LANIN WHEN BUDDHA SMILES/THE SHEIK	RE	9150	E
1345.	JAY WILBUR TOP OF WORLD; PARTS 1 & 2	IMPERIAL	2731	N-
1346.	LEE WILEY CARELESS LUV/MOTHERLESS CHILD	BR	01916	N-
1347.	BERT WILLIAMS I'M GONNA QUIT SAT./MY LAST DOLLAR	CO	3356	E
1348.	CLARENCE WILLIAMS CHURCH ST. BOBBIN BL/YAMAYAMA BL	OK	8525	V+
1349.	ORGAN GRINDER BL/WILDFLOWER RAG	OK	8604	E-
1350.	COOTIE WILLIAMS ECHOES OF HARLEM/WHEN MY BABY LEFT MECP		266	E-
1351.	THINGS ANT WHT THEY USED 2 B/CHERRY BMAJ		7084	E+
1352.	BLS IN MY CONDITION/AINT MISBEHAVIN	OK	6224	E+
1353.	LEONA WILLIAMS TEASIN SQUEEZN WAN O MINE;IF U MAN	CO	3835	N-
1354.	MARY LOU WILLIAMS L BRA/SCORPIO	ASCH	620	N-
1355.	ST LOUIS BL/LULLABY OF LEAVES	ASCH	1004	E
1356.	DR4G 3M/NIGHT LIFE	BR	80033	N-
1357.	RALPH WILLIAMS & HIS RAINBO ORK PRINCE OF WAITS/GET LUCKY	VI	19504	V+
1358.	SHERMAN WILLIAMS & HIS SHUFFLE RHYTHM DUSK TIDE/REMINISCING BL	FOTO	15	E-
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1363.	HUGO WINTERHALTER ORCHESTRA BLUE XMAS/U ALL I WANT 4 XMAS	CO	38635	E
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1370.	VICTOR YOUNG ORCHESTRA SOFT SHOE/TAP DANCE	DE	562	E-
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	BL SURE HAS GOT ME/BABY WONT U PLEASE			
	SHIM ME SAH WABBLE/CHERRY			
	NEVER SWAT A FLY/ROCKY ROAD			
	PLAIN DIRT/ZONKY			
1374.	THE MUSIC OF VICTOR HERBERT(KOSTELANETZ)	VI	415	
	INDIAN SUMMER/KISS IN DARK		N-	
	GYPSY LUV SNG/FALLIN LUV SOMEONE	12"		
	SUNSET/HABANERA FRM NATOMA			
	AH SWEET MYSTERY/THINE ALONE			
1375.	MUGGSY SPANIER FAVORITES 10"	VI	301	E+
	BIG BUTTER EGG/JAZZ BAND BALL			
	DIMPERMOUTH/OA DA STRAIN			
	ECCENTRIC/LIVERY STABLE BL			
	MANDY MAKE UP MIND/RELAXIN TROURO			
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LUX'S BOOGIE

on the recording career
of meade lux lewis

Martin T. Williams

"Boogie woogie" is a certain way of playing the blues on a piano (or another keyboard instrument).

That puts some very special limitations on it which are readily admitted. The question of what is done with it is a question of how much is achieved within those limitations of form and their implicit limitations of expressiveness. To alter that form and feeling in the interests of doing "something new" is not necessarily an achievement; it means only making something different which, of itself, may or may not be good.¹ Real achievement, it seems to me, lies in creating something fresh within the form and the feeling, or else in extending the form along its own logically implicit lines. Most boogie woogie pianists (all of them have had limited techniques as pianists) have only one piece—though they may have several good ways of playing it—and some have had more. One man has had much more and with it he has shown a superior imagination, a superior "swing," a superior sense of musical development. He is also a man who has succeeded in significantly enlarging the form within which he works.

¹ Ken Kersey, a swing pianist of superior technique (whatever we may think of his manner), composed a "boogie woogie" which was supposed to be an improvement. He created a musicless monstrosity which had only a superficial resemblance to the form and no resemblance to the feeling. Incidentally, he has recorded it at least four times: *Decca*, with Andy Kirk; *Columbia*, with "Red" Allen; *Mercury*; and *Circle*.

His name is Meade "Lux" Lewis. We shall make an effort to study him through some of his recordings.

Today "Lux" is an artist who has seen his medium change from an honest folk practice to become, in a highly debased form, a huge commercial success and then be maligned as a monotonous bore. And meanwhile, in the folk areas which created it and have kept informing it, it seems to be dying out. Like many jazz artists, he is somehow unable, as we shall see, to recreate in performance over the years his own past achievements with respect. For this additional reason, his records are invaluable to us.

Several of the most important things about his career were stated in his first recording dates for *Paramount* in 1929. We shall single out two of them. The *Honky Tonk Train* is a first-rate piece of music. It is a boogie woogie blues, but it is more than that; it has the status of a composition and deservedly so. (It has even found its way into the repertoire of several concert pianists.) Of all his recorded versions of the *Train* (and there are six to date), the *Paramount* is easily the best. The tempo best brings out the note values, the shadings and the complexity of polyrhythms and shifts in accent which are Lux's special power. Likewise, there is a feeling and a spontaneity in this version not found in the others. Among the other *Paramounts*, there is *Freakish Blues* in which he first stated what he had learned from Yancey and, I believe, made very much his own. And put beside the later versions (as *Yancey Special*), the quality of this version may seem less rigid, easier, and more inventive.

After the "rediscovery," in 1936, came what is probably the second best version of the *Train* (for *Victor*) and wonderful evidence of his swinging beat for two choruses in *Whistling Blues*, a performance in which his future path was implicit. In the same year, the *Decca* session produced an interesting loose version of the *Train* (no two of them have exactly the same choruses, number of choruses, or sequence of choruses), the *Yancey Special*, a very individual version of *Mr. Freddy's Blues*, a celeste solo almost entirely improvised from his stock of treble ideas of that date, and an effort to show he could play something else in *I'm in the Mood For Love*. And when the trio went to *Columbia*, Lewis recorded the *Bear Cat Crawl*, which might be called a four-to-the-bar boogie woogie. It was exciting, this discovery of his resources. What was next?

Something wonderful. By the time *Solo Art* and *Blue Note* began to record him, significant enlargements in his style had taken place, and the "Blue Note Period" represents the peak of his development to date. At this time, of course, "something new" called "boogie woogie" became, in endless bowdlerizations, a national craze, and Lewis, Ammons, and Johnson the center of a cult. It was also the period when the Basie riff was the thing in swing music.

The excellent analyses of several of Lewis' *Blue Note* records by William Russell² have become landmarks of jazz criticism and there is little that one can add to them. Recently a cross-section of these records has been re-issued (*Blue Note* LP 7018), and it provides a good way of examining some of his work at this period.³ Of course there had to be

new versions of *Honky Tonk* and *Yancey Special*. By this time, Lewis was dutifully fulfilling endless requests for them each night. With the *Train*, there seemed no way to go but faster still, and the additional choruses which the twelve inch recording allowed for are really rather banal swing riffs played over the bass. On the *Special*, however (unreleased until this LP appeared) he hardly seems able to wait until he has given the expected choruses a hearing—during which he even fumbles some treble—until he can get to the extra ones. And here he does not fall into banality, but relaxes and shows the new 1940 Lewis style, and some of the new things he had found to say. This is the style of most of the *Blue Notes*, and it is indeed an extension of the form of his music. It also showed that Lewis was absorbing much from the manner of Ammons and of Johnson.

It is the glory of the *Blue Note* series, this style, and *Tell Your Story* (this is the No. 2 version, by the way) and *Six Wheel Chaser* are excellent examples of it. It produced no compositions in the sense that the irreplaceable *Train* is one (though the wonderful *Bass on Top*, like the earlier *Bear Cat*, certainly approaches that status), but it could "play the boogie" in a way that was as highly developed and complex as any that that music has been given. At the same time, it is still close enough to the valid language of the folk idiom to know what the boogie blues had to say and how this was done.

Things to come might be detected in the fast and rather riffy *Chicago Flyer*, but when we compare it with its later version, called *Rondini's Boogie* (issued in the *Asch* album in the mid-40's) it is nice playing. The whole *Asch* album tells a story of a creative lapse and lack of feeling. Lewis, it seems, has to go somewhere, and when no place to go presents itself, he cannot repeat himself with any conviction. He goes faster, he pounds harder, he gets flashier. By the time he played "Boogie at the Philharmonic" (issued on *Disc*, now on a *Mercury* LP), the *Train* was so rushed he could only play a four-beat bass to it and it sounded like an avalanche of jerky noise. Similarly with the other numbers in that set.

The picture in 1952 can be seen in a recent *Atlantic* collection. Whenever we think the old life is back, he soon shows he is tired of it all, and his efforts to "keep up to date" (by playing delayed beats on some of the numbers) seem misguided. Despite the execution, and the pounding, and the lapse of feeling, the hint that the imagination is still there somewhere behind it can be heard in the new treble figures he uses in *Yancey Special*, and there is evidence of the old swing in his adaptation of Davenport's wonderful ambiguous tempos on *Cow Cow Blues*.⁴ Perhaps if he can find that new but legitimate place to go he will take it, and the conviction and invention will come back to him.

Meanwhile there are the past achievements, and as long as we have such records as the *Paramounts* and the *Blue Notes*, we should probably be quietly thankful. Where we should not be so quiet is in demonstrating to *Riverside* (for the ten *Paramounts*) and to *Blue Note* (for ten or more piano and harpsichord solos) that we would welcome as many reissues of the fine recordings in their files as they can provide; they have some of the very best.

⁴ Some of the titles chosen are puzzling. In what he here calls *Jumping For Pete* he uses many choruses out of what he has at times called, as I remember, *Yancey's Pride* (among other things).

² These articles originally appeared in the *HRS Rag* and were republished in *Frontiers of Jazz*, edited by Ralph de Toledano.

³ I should mention that I deal only in passing, here, with Lewis' "straight" blues.

STAR
STUDD
SHELLAC



John McAndrew

There are more piano solos on records than ever before, but unless I have lost my ear completely, almost all of those currently available are distressingly trite and painfully alike. Whether you like it sweet or hot, the standardization is equally innocuous. Also, years ago, a decent number of pop vocals had effective piano accompaniments—and nothing added. One of Sophie Tucker's most effective sides, I have always thought, is *There'll Be Some Changes Made*, on which her sole backing is Ted Shapiro doing some wonderful chord progressions (Okeh 40920).

Some fine, gutty piano, both sweet and hot, was provided many *Columbia* singers by composer-pianist Rube Bloom, and his refreshing, rag-like style behind Ruth Etting on such as *Falling in Love Again*, *Were You Sincere*, *Button Up Your Overcoat*, *Love Me or Leave Me*, *After You've Gone*, *Back In Your Own Back Yard*, and countless other *Columbia* sides provided the perfect complement to her rich tones. He made quite a few solos, too, for Okeh, *Harmony*, *Perfect* and *Victor*, including his own *Soliloquy*, *Sapphire*, *Silhouette*, as well as sparkling versions of current hits such as *I Can't Give You Anything But Love*, *Because My Baby Don't Mean Maybe*, *Rainbow-Round My Shoulder* (Pe).

Piano duos were in their hey-day in the twenties, and *Phil Ohman* and *Victor Arden* were ahead of their contemporaries for those who wanted their piano playing spirited without being too hot. As a duo, they made sides mostly for *Victor* and *Brunswick*, and their better sides included *Canadian Capers*, *Maple Leaf Rag*, *Rag Doll*, *Fashionette* (Vi.), *Nola*, *Glow Worm*, *No No Nora*, *Love In Bloom*, *I Only Have Eyes For You* (all Br.). They made countless cuts with their orchestra on these labels, too numerous to list here, and they also provided excellent accompaniments to vocalists such as Franklyn Baur, on *Sally of My Dreams*, *I Loved You Then As I Love You Now*, *Just Across the Street From Heaven*, *I'm Away From the World* (all Vi.), and Marion Harris on *When You and I Were Seventeen*, *No One, It Had to be You*, *How Come You Do Me Like You Do* (Br., Ohman only).

Frank Banta filled the same spot for *Victor* that Rube Bloom did for *Columbia*. He did many fine solos such as *I Wonder Where My Baby Is Tonight*, *Melody That Made You Mine*, *Ain't She Sweet*, *Nola*, *Russian Lullaby*, *When the Rob-Rob-Robin*, and was the framework for such artists as Aileen Stanley on *Mighty Blue*, *Flamin' Mamie*; Henry Burr on *Don't Wake Me Up*, *Don't Be Afraid to Come Home*, and many more.

(Continued on Page 8)

Brunswick

ENCORE

"Just a few short weeks ago, Milt Gabler, A & R chief of *Coral* Records, and Mike Ross, Vice-President, switched on the green light to reactivate the *Brunswick* label."

That's the opening paragraph of a news release received by us from Bob Thiele, one-time *Signature* executive and publisher of *Jazz* magazine, now working at *Decca* on their newly inaugurated *Brunswick* reissue program.

This could mean a lot to jazz fans, hungry for reissues of the really scarce and really important early material now owned by *Brunswick's* parent organization. At this early stage of the game, though, it's hard to tell just how deeply the program will dig into what lies in the dear, dim past. Plans now call for "emphasis on recording by new artists" as well as "continuation of our reissue program." The newly reactivated label will mix 78's and LP's, old and new, on its release schedule. It will run to twelve 78 rpm sides and four LP's a month (4 sides guaranteed jazz; reissues to be included among the LP's).

Among the first releases are two albums entitled "Battle of Jazz," Volume 1 and 2. These stay strictly within the limits of reissue from the old *Decca* blue label, which goes back far, but not too much so. These LP "battles" (a euphemism usually meaning "we don't have more than four sides by these two bands") feature Bud Freeman (fine sides like *The Sail Fish* and *Sunday*) vs. a Joe Marsala group, and Art Tatum (with some good rocking material like *Wee Baby Blues*, *Stompin' at the Savoy*) vs. a Zutty Singleton combo. Another LP is on a more modern kick, featuring Terry Gibbs and Mary Lou

Williams in something called "Jazz-Time, USA."

This is a mixed bag, all right, but Thiele gives definite assurance that there are first-class reissues of Johnny Dodds, Jimmy Noone, Bechet, Venuti, Adrian Rollini and "many others" coming up. He points out that this new *Brunswick* label is well aware that it has the rights to much of the fabulous early white label *Vocalion* material and, naturally enough, old *Brunswick* sides (which include much Ellington and Nichols).

Still another facet of the program will result in first-time issuance for 1943-44 transcriptions cut by Bobby Hackett, Miff Mole, Max Kaminsky, Pete Johnson, Joe Marsala, and the like.

It all sounds sufficiently like a step in the right direction, enough so to persuade us to reprint, verbatim, a commercial—but most sensible—comment by Thiele:

"This program will only be successful if we sell records. After all, it's the profit statement that we look at every month. That's how we stay in business. I sincerely hope jazz fans and collectors throughout the country will back up our plans by asking their local dealers to stock the *Brunswick* line."

The threat of the monthly balance sheet is hardly calculated to make the hardened jazz fan (who knows as well as the next guy the relatively limited quantities of his ranks) breathe easily. But the major companies have sat still for so long without even a contingent reissue program. That makes the *Brunswick* "green light," even if it turns out to be only a cautious dipping into their wonderful stockpile, a very promising prospect and potential trend.

the king's saxophone

by paul barnes

as written to



WALTER C. ALLEN

"From the age of six I began to play all popular songs on a fife (we called it a flute), even such hard tunes as *High Society*. At the age of 19 I bought an alto sax, and within 30 days I was able to accept a job for pay. I soon became so good and popular that I got a break to join Kid Rena's Band, the hottest jazz band in New Orleans at that time. I soon improved so much in Kid Rena's Band that I got a break with the Original Tuxedo Band. Papa Celestin later quit this band. Simon Marrero, John Marrero and myself quit also and joined him in forming Celestin's Original Tuxedo Orchestra. We became famous and were called on to record. I composed a number (*My Josephine*) which made a big hit. We recorded it on Columbia record. (Note: Col. 636-D.)

"You will notice I was one of the first saxophonists to finger fast work like that on a sax (1924) in the country. King Oliver was so impressed by this fast fingering that he found out about me through Manuel Perez. I was considered the best in New Orleans at that time. King Oliver sent for me, along with Red Allen, Willie Foster (banjoist: Pop Foster's brother) and Simon Marrero.

"Three of us left New Orleans, but not Simon Marrero. We met the King in St. Louis, played a date there, and then went to New York to play at the Savoy. That was in April 1927. This was the line-up: bass, Buford; drums, Paul Barbarin; banjo, Willie Foster; violin, Clarence Black; piano, Luis Russell; trombone, Kid Ory; first sax, Omer Simeon; tenor, Barney Bigard; third sax, Paul D. Barnes; trumpets, Grey, Red Allen, and King Oliver.

The King couldn't make agreement for his price with the Savoy managers. So we were just out of work. The band stayed in New York awhile, then began to disintegrate. Foster left New York for New Orleans. Buford went away, Luis Russell made a band of his own. Barbarin, Clarence Black, and Grey left. Red Allen stayed awhile then left for New Orleans. Simeon left for Milwaukee. Barney Bigard joined Duke Ellington's band. The Duke wanted me but could not locate me, so he got Johnny Hodges. There was no one left but the King and I.

"I stayed in New York from 1927 to '31, when I joined the King in his new band for the trip west. During my stay in New York, I played or gigged with many of the bands there, including Chick Webb, Edgar Dowell, Ginger Young, Jelly Roll Morton and many others I can't remember. I worked with Jelly at a place they called Rose Danceland on 125th and 7th Ave. Edgar Hayes tried to get me with him, but I was not playing clarinet at that time. I played soprano sax.

"I recorded with Oliver and with Jelly Roll between '27 and '29, but I did not take any solos. I played alto sax on those recordings. I can't remember the names of the numbers.

"I made a tour with Jelly Roll in 1929. After the tour I returned to New York and was working with Richard Chetham in 1931 when the King made his band up, for Fredric Brothers. Fred Moore was working with me and we left Chetham together to join the King. This is the line up from New York in May 1931. I was first sax; third sax, Walter Denis; second tenor, Alfred Pratt (I think deceased now); trumpets: Herman Elkin and King Oliver; trombone, Clyde Bernhart; drums, Fred Moore; piano, Hank Duncan; guitar and arranger, Ernest Meyers. I was playing first alto and clarinet at that time. The bass player's name is Nipton. I can't remember his first name.

"This is the band we left New York with. Later on, Oliver sent to New Orleans for Simon Marrero (now dead). He discharged Nipton because he wanted a string bass, which is much better for swing or jazz music. Nipton played sousaphone only. Marrero joined the band in Chanute, Kansas, in about September or October, 1931. I was 29 years old at that time.

"When the King's band broke up, I returned to New Orleans. I joined a band in Lake Charles, Louisiana, and made the number *Eh! La Bas* famous. Notice the wrong man got a copyright on this number."

Between 1932 and 1934, Barnes led bands in Mississippi and Louisiana. In August and September of 1932, he played around Gulfport and Biloxi, Mississippi, with a group that included Joe Eldridge on sax, Chester Zardis on bass, and Nellie Lutchter as vocalist. In 1933, he organized a new group that played various small Louisiana towns like New Iberia and Houma. On June 22, 1933, Richard M. Jones, who had joined the band on piano shortly before, took over leadership. Details are unclear, but there was apparently some hard feeling, and by July 19, Barnes and others left to join Vincent LoPresto.

After a month with LoPresto, Barnes again formed his own group on the rural Louisiana circuit, playing in Houma—where they were pretty much the regular band at American Legion dances—at Franklin, Berwick, and such other places as Shack Bay, Vacheree, Lafayette, Little Cayou, Morgan City, Thibodaux, Lee Cut-Off P. O., Paterson, New Iberia. Personnel included such men as Joseph Pierce, Ulysses Jean, trumpets; Barnes, sax; Adam Lambert, piano, succeeded by Lionel Reason; Cleo Young; Nolan Williams, drums; Walter Johnson, manager; Morris James, bass.

On Feb. 14, Barnes, Jean, and Reason left, and Walter Johnson took over the band. Paul says: "In 1934 the King sent for me again. I joined him in Paducah (Feb. 24, 1934)." He toured with King Oliver through the midwest and south for 16 discouraging, poorly-paid months; Paul left Oliver for the last time at the end of June, 1935. In mid-August, he left for New Orleans, and joined Chester Zardis' band at Mamie's Beer Garden there, at least until mid-October 1935. The regular personnel was: Elmer (?), trumpet; Barnes, alto; Johnny St. Cyr, guitar; Zardis, bass; George Williams, drums. Occasionally Eugene Benoit (guitar), Mike Delile (trumpet), or Albert Glenn (bass), substituted for the regular men. There were occasional gigs, too, at the New Orleans Country Club (a trio—Barnes or Earl Forshay, sax; Steve Louis, piano; St. Cyr, guitar) or with Kid Rena at the Tulane Club.

Since that time, Paul has remained in New Orleans, playing with local bands; at the time of his letters, he was again with Papa Celestin's Original Tuxedo Jazz Band.

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BEHIND

THE COBWEBS

carl kendziora

In February column we reported on an unlisted Clarence Williams side on *Silvertone* (*I Found A New Baby* as by the Southern Serenaders). Although unlisted in discographies, we find it is not a new discovery. John H. Baker, of Columbus, Ohio, writes that this item was found and identified several years ago by a Columbus collector, George Yingling, and is now in John's Clarence Williams library. The following is a quote from the letter:

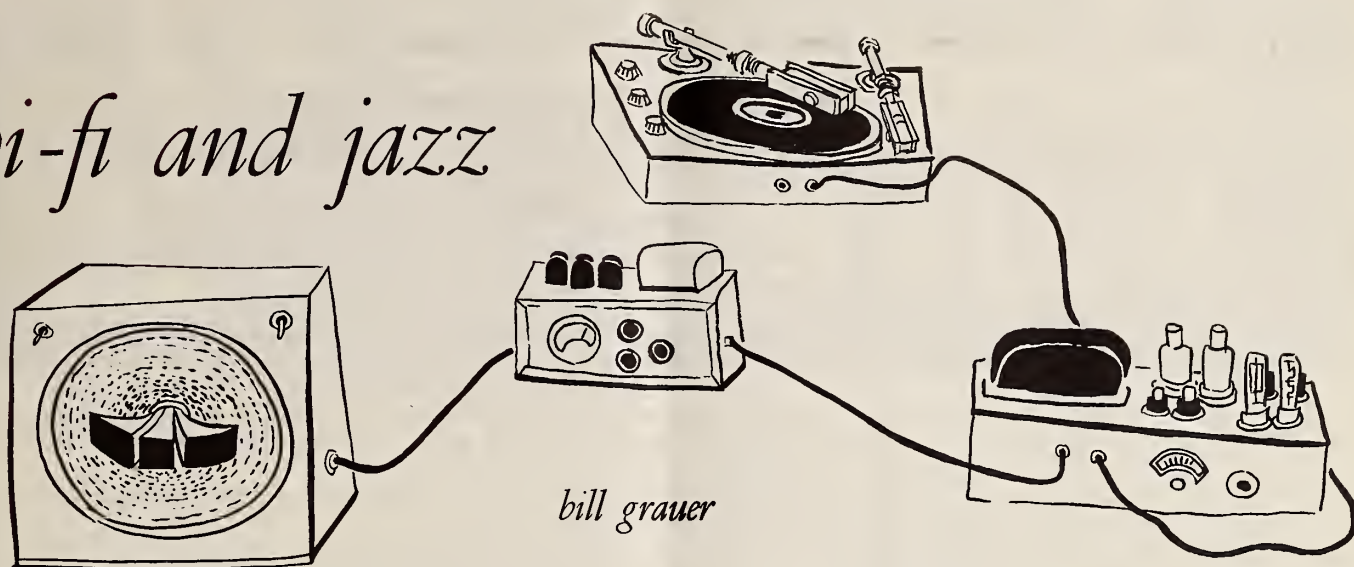
"... to report what details I can supply on this recording session which ostensibly includes another title, *Boodle Am*. Here are the three issues, to my knowledge, of *I've Found A New Baby*: (1) *Silvertone* 2770-B (master 6552-6) as by Southern Serenaders (vocal by 'Frank Howard'); (2) *Banner* 1781-A (master 6552-6) as by Dixie Washboard Band (vocal by 'Clarence Todd'); (3) *Oriole* 674 (b) (master 362-6) as by Louisville Washboard Band (vocal by 'Frank Green'). Here are the three issues, known to me, of *Boodle Am*: (1) *Oriole* 650 (b) (master 336) (no take no. appears) as by Louisville Washboard Band (vocal by 'Frank Green'); (2) *Oriole* 650 (b) (master 336-4) otherwise same as (1); *Banner* 1781-B (master 6551-7) as by Dixie Washboard Band (vocal by 'Clarence Todd'). It is interesting to speculate as to whether there is a *Silvertone* issue of *Boodle Am*. It is odd that all three of the above listed issues of *Baby* are the same take whereas, there were at least three takes issued of *Boodle*."

Mr. Baker continues, "I disagree with the 'panel of experts' that Socarras is present at this session, but I reserve my final opinion on this until I have more time to re-check." Anyone have any further comment?

Mr. Baker also has information for us on the Blue Rhythm Orchestra sides on *Pathe-Perfect* which we also discussed in the same column. He says that a partial line-up on this has been known since the late 30's. He has no listing of other titles than those we listed. (We feel at least one more should exist—either 106357 or 106359). John also says that it is apparently a Clarence Williams group with June Clark, Irvis, and Len Fields. He further states that the same group recorded on *Columbia* under the name of Gulf Coast Seven playing, he believes, *Hold Your Temper* and one other side. John further states that there are about three more Gulf Coast Sevens on *Columbia*, but two are Perry Bradford groups and the fourth coupling he thinks to be a Clarence Williams session, but hasn't the time at present to verify this nor to ascertain if any of the above named musicians appeared on that session. The coupling Mr. Baker apparently refers to as the same

(Continued on Page 8)

hi-fi and jazz



The greatest new words to hit the record buying market are high fidelity. Here for the first time since *Columbia* introduced the long playing record do we have the logical follow up: the desire to get rid of tinny sounds limited by capacities of cheap phonographs and noisy surfaces of cheaper pressings.

For several years now, we have watched with awe the development of that new breed of cat, the audiophile. A few years back there were just a few hardy souls: mostly radio and recording engineers who were striving to get a better sound onto the grooves of a record and out again through the cones of loudspeakers designed to give better performance than the usual commercial variety. But then along came the tape recording machine. Every man could now be his own recording engineer and the challenge to produce a better sound was enthusiastically met by hundreds of thousands of new fans all over the nation. In the short space of five years this mania for better sounds for better listening has mushroomed into a multi-million dollar business, with slick magazines jammed with enticing ads, offering the Hi-Fi addict all types of claims for the performance of this amplifier, and that speaker, this tape machine and that pick-up, this compensator and that pre-amplifier.

The impact of these audio fans has been fabulous. The quality of classical releases has improved tremendously. Recording studios have been compelled to invest in the finest of new equipment. Development labs have made great strides in expanding the frequency ranges which can be put on records and also reproduced from the records.

The biggest problem is still one of producing a phonograph cheap enough for the mass market and good enough to reproduce the sounds. CBS *Columbia* has just produced the first in what promises to be a many-entried race toward an almost-high fidelity commercial model home phonograph. Priced at \$140 or so, it bridges the gap between studio Hi-Fi

and the usual Lo-Fi which most of us are accustomed to in our homes. Whether this phono is going to be the answer as the family-priced quality sound box, time only will tell, but the important thing to learn from this development is that the time is rapidly approaching when really good sounds will be the usual and not the exception.

We have brought this subject up in the pages of the *Changer* for several reasons. First of all, there isn't a jazz company on the market producing a record which can be comfortably enjoyed on a good Hi-Fi system. Most of the current releases are poorly recorded (and that goes for most of the western jazz firms as well as their eastern cousins), in spite of the fact that they use so-called modern studios and modern techniques. The classical people are doing a far superior job. This, then, is a call to jazz producers to get on the ball and improve their recordings—and also their pressings which are most uniformly noisy.

Secondly, we want to call the attention of our readers to one man in our circle who is doing an outstanding job of hi-fidelity recording and pressing. He is E. D. Nunn, of Saukville, Wisconsin, who has started a little record company as a hobby and is turning out recordings which are without any question or doubt the finest being produced in America or the world. Without getting too technical, we'll tell you what he is doing. Nunn has recorded, among other groups of non jazz artists, several fine things by the Blons Jazz Band (popular in the mid-west) and has recently cut some sides by top jazzmen of the far west. He releases these records on 12" pure vinyl pressings which are microgroove cuttings, but which play at the 78 r.p.m. speed. These records are so superbly recorded and so sensitive, that they reproduce the greatest frequency range ever put on record, and if played on the proper kind of equipment, reproduce the greatest sound ever heard on any record ever made.

If that sounds like a rave, we mean it to be so. These are phenomenal sounds.

Nunn is experimenting with these records as a hobby, but reaction to these rather high-priced pressings (which are sold only through him, and not through commercial outlets) has been so great that he has had to repress several times to fill the orders he gets daily from engineers all over the world, from RCA Victor and Philco to the small audio studios which use his records to demonstrate their systems to potential customers.

We have had many conversations with Nunn both in New York and at his home and offices in Milwaukee. We have great admiration for the work he is doing and want to encourage him to continue his activities of sound development, especially within the jazz field. Because, if the jazz public were only made aware of the potentials of high fidelity, perhaps the jazz firms would have to put more effort into their recording techniques. We have tried to convince Nunn that he should release some of the better jazz he has in standard LP form. He feels that the limitations of the 33 speed are such as to preclude any real high fidelity performance, but it is our contention that, with his techniques used on the slower speed, he could turn out a pressing that, although inferior to his faster microgroove recordings would be so superior to the standard release that it would point the way.

Last, but not least, we have brought this hi-fidelity boom to your attention because we want to find out just how interested you are in the subject. There have been suggestions that we devote some space in each issue to matters electronical. Would you, our readers, want to have such material appear here every month? Discussions of pickups, needles, amplifiers, speakers and all the little things which make for good listening. Would you drop us a note, telling us what you think about Hi-Fi in relation to jazz? We will judge the response, and act accordingly.

behind the cobwebs

(Continued from Page 6)

group as on *Perfect is Keep Your Temp.* / *Santa Claus Blues*, recorded Nov. 5, 1925, and issued on Co 14107.

Regarding the Wabash Trio coupling of *Coal Black Blues/Lone Western Blues* on *Grey Gull* which we also mentioned in the same column, John says he believes we can discount Ed Allen and Clarence Williams definitely; but it does come close to King Oliver, James P. Johnson, and Lonnie Johnson. He personally says "neither Oliver nor James P. could be present, judged solely by my own listening, for what it's worth. It remains a mystery as far as I am concerned." Further comment invited—and what about the *St. Louis Blues* side we discussed in connection with the Wabash Trio sides?

Label of the Month: In February we used *Nadisco* as our subject and promised a tie-in for March. We didn't have room to run it however, so here it is this month. The label is *Amco*, another member of the *Grey Gull* gang. Our specimen is *Amco* 1279 and the side shown is *When Someone Steals Your Sweetie Away* (3623A) as by the Big City Six while the reverse is *Joanna* (3614A) as by the International Dance Orchestra. The label is brown with all lettering and lines in gold. But the reason for mentioning February's entry is the interesting speculation as to whether *Amco* was ever pressed as such! This one was obviously a pasted on label and so we peeled off one side to see what was underneath. And we found that the pressing, before *Amco* labels were pasted on, was none other than *Nadisco* 1279! All details (band name, cat. no., title, composer credits) were identical on both labels. The reason for the alteration job would be interesting to know and the question is were any *Amcos* ever pressed? And are they all pasted on *Nadisco*? So let's have reports on any *Amco* couplings you have or see.

Back to John H. Baker once more. Mr. Baker has started a piano roll collection and he is interested in knowing if a publication, such as the *Record Changer*, dealing with articles, information, and exchange ads on player piano rolls, exists. Does anyone know of such a publication?



Space is gone again. Benny Goodman collectors—Write us for important news! Send your data, queries, comments, information, etc., to us at 74 South Road, Harrison, New York, or c/o the *Record Changer*. See you next month.

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mcandrew

In the Torrid Thirties, along came Eddy Duchin and retarded the progress of the popular piano solo a few decades with his heavy, humorless mechanics, including the one-finger idea—which quickly began to rival the drop of water on the forehead for unrelieved torture. After Duchin had embalmed some of our most undeserving songs, to the unaccountable relish of millions, along came Carmen Cavallaro, Joe Reichman, Nat Brandwynne, Ted Straeter and many others, all hewing as closely as possible to the formula that has prevailed, practically without relief, for the last twenty years, so that a spinning of any one of the discs already mentioned now seems like a breath of fresh air. In the mid-thirties, they also began gilding the lily by adding bass and drums and accessories that only served to stifle any originality the pianist might have. This lamentable encumbrance was extended to the hot piano, where it did incalculably more damage, since all of the jazz pianists ceased their improvising of the whole and instead simply played pretty nothings around the beat note struck by the bassist. Occasionally, such a group will integrate well enough for the pianist to emerge as the soloist he was intended to be, such as on the Art Tatum Trio sides, originally on 12" *Comet* and now on LP *Dial*, and featuring *The Man I Love*, *Body and Soul*, *I Know That You Know*, *Flying Home*, and others.

This also applies to most of the Johnny Guarnieri solos, now available on *Royale* and *Varsity* EP and LP, some of which are true

solos, i.e., *Exactly Like You*, *Mean to Me*, *More Than You Know*, *Tiger Rag*. Otherwise, the only piano solos with the stamp of the individual are the very, very few that now are made by the pianist alone. You can get a representative James P. Johnson group on *Decca* LP 5190 on which he goes to town in eight of his most famous compositions including *Old Fashioned Love*, *If I Could Be With You*, *Porter's Love Song*; Art Tatum on *Capitol* H-269, on which he performs, of others, *Sweet Lorraine*, *Time On My Hands*, *Somebody Loves Me*, *Talk Of The Town*, although all are strangely lackadaisical and flowery; the Ralph Sutton Waller series on *Columbia*, although they are just what you'd expect imitation Waller to be; Rudolf Friml, doing eight of his rich operetta tapestries with fine flair; and on a standout *Blue Note* LP Errol Garner redeems himself on ten-minute improvisations of *Yesterdays* and *I Got Rhythm*, after too many "with accompaniment" pressings on probably more labels than any other pianist ever covered, and nearly all of them indistinguishable from each other. And *Columbia* has had the unexpectedly good taste to give Lee Wiley, Stan Freeman and Cy Walter instead of a topheavy Percy Faith or Paul Weston background, making her LP's of Vincent Youmans and Irving Berlin songs wholly delightful.





records noted

GEORGE AVAKIAN

MARTIN WILLIAMS

ROBERT L. THOMPSON

ragtime piano roll

james scott: grace and beauty, ragtime oriole; tom turpin: st. louis rag; joseph lamb: american beauty rag; scott joplin: new rag, original rags, fig leaf rag, the entertainer

A piece of ragtime is, in a very real sense, a composition. It is so conceived, must be so heard and judged. Certainly the various melodies that go to make it up must be good melodies, put to a good pianistic execution. (What is a *good* melody?) But there must also be some reason for their being where they are, some order, some development to their sequence, some pattern, some building of compliments, contrasts, climaxes. To take an example from a related area, Morton's *Frog—I—More* is a better jazz composition than its later version, *Sweetheart of Mine*, because the substitution of one inept theme changes the whole pattern of the latter for the worse.

With minor exceptions, there was only one type of syncopation available to ragtime. This is potentially monotonous, so the emphasis fell on melodies, modulations, bass figures, breaks, key changes—but mainly on melody and the building of melodic patterns. And the veritable flood of melody that is produced has sustained (with ever diminishing returns) American syncopated music to this day. Jazz added other kinds of syncopation and beats, added improvisation, but all this on the basis of melody—and melody firmly grounded in ragtime. Ragtime has even survived the stringent set-back which melody and melodic variation suffered at the hands of the graceless riff of the late '30's and bop's subsequent cover-up effort of reintroducing somewhat more complex chord changes into the riff. In every new Ellington piece, for example, there is a melody of ragtime

still operative. Hearing the music, its ability to provide this lasting melodic impetus for over fifty years seems quite logical.

There are about two basic patterns of thematic juxtaposition in the form of the music of this set. *Grace and Beauty* opens with a "song" form: Theme A, repeated, a contrastingly simpler theme B, repeated, a return to A. Then the trio theme C is played after a key modulation, then repeated, and then D, which is usually a riff-like outgrowth of C, rounds out the composition. The *St. Louis Rag* is built on three themes. Theme A is, as usual, complex, sparkling. It is played twice. Then B, briefer and more understated, is played twice. Up to this point all the melody has been carried by the treble, the bass simply beating out chords. Theme C changes this, it being played as a theme by both hands, and constituting a sort of a climatic contrast to the first two.

Joplin was the most talented member and the leader of the movement. That is easy to see. I hope to live to see the time when he gets recognition for being the composer that he was. For his rags, tangos, waltzes, songs, have a melodic invention and musicianship that only a few American composers, whatever their media, can approach. Within the form of the rag, to return to the records, he could produce something as gay as the *New Rag* (notice that it is in what is now called "samba tempo," by the way), as pensively lyric as *Fig Leaf*, and as robust as *The Entertainer*. Other composers might be able to use some of the mechanical devices, some of the moods, some of the patterns, some of the resources of ragtime with first-rate results, but Joplin could use them all, and make his use of them definitive. A rare talent belonged to him. The best way to say it is that whenever he wrote something in any form, he wrote something fresh, and whenever we hear a new Joplin, we do not feel that he has "held his own," but rather that he has created something

entirely new. You cannot improve on or surpass his kind of achievement. You can only, as jazz did, look for a new form.

It is possible that some listeners will offer the mild complaint that piano roll performances are merely robots, that they lack dynamics, shading, pedal work. But it must also be noted, in that case, that these rolls are easily more legitimate than 99% of the recreations that contemporary pianists make.

(Riverside RLP 1006)

(M. T. W.)

king oliver plays the blues

with clarence williams' orchestra and sara martin: death sting me blues, mistreatin' man blues, kitchen man, mean tight mama; with ida cox: fogyism, western union blues, bone orchard blues, tree top tall papa

With this release, *Riverside* has improved its reprocessing until the music sounds more "alive" than most of us would have thought possible. At the same time a release like this, of out of the way, commercially risky but splendid music, new to most of us, shows the company's intentions and will—if it continues to bring us such fine things—make this the most important jazz reissue series we have yet seen.

This is a rich and subtle collection of music and folk poetry; it is disheartening to think what has happened to the blues since it had people like Ida Cox and Sara Martin to sustain it. And if the Sara Martin records are an example, King Oliver shows that he is probably the greatest blues accompanist among the cornetist-trumpeters. I write this only after due hesitation and comparison. Unlike Louis, Oliver never overpowers the singer. His phrases have the kind of

restrained integration with the total picture that can deepen and broaden it without throwing any of its elements out of joint. Joe Smith had this quality, of course, but Oliver is better than Joe Smith because the melody flows from his horn continuously with no hesitations, superfluous notes, or repetitions of phrases, no lapses of song. (Hear *Mean Tight Mama*.) Presiding over the whole Sara Martin session was, of course, Clarence Williams, and we find the usual surface ease that characterizes his work. His careful working out of details and climaxes to give just the total form he wants can, by comparison, make some of the accompaniments by the Henderson Hot Six seem pretty jerry-built. Sara Martin has obviously heard her Bessie Smith and her Ma Rainey, but it would be unfair to call her an imitator. Her limitations are in her vocal range, but she seems to sense these limitations and is content to create beautifully within them, making no effort to cover them up with tricks. She is devoted to the blues she sings; it is a devotion that sometimes passes beyond even sincerity and conviction. Hear *Death Sting Me*.

Kitchen Man is a piece of cabaret smut and it makes a startling comparison to the pathos, the frank earthiness, and ironic acceptance of life shown in the humorous *Mean Tight Mama*. Conditions and taste no doubt decided the blues artist must take on the role of the buffoon and *Kitchen Man* is symptomatic. The dirty song (as opposed to the song about sex) may have its place, but once the folk singer commits herself to it, there is clearly no way out but one that leads through Tin Pan Alley.

The album notes call Ida Cox "rough" and that means that we disagree. I think that she shows some of Ethel Waters' influence and has a sophisticated sense of melody (note *Tree Top*) but her feeling for the blues idiom is, it seems to me, much more authentic than Waters ever was. (Incidentally, her

records noted

(Continued from Page 9)

pianist deserves mention for his fine, often 8-beat, attack.) Ida Cox also had the gift to turn experience into poetry, and in speaking of her I want to speak of the poetry of these records in general.

At their own "right" tempo, each of these singers found she could get in about four verses onto a ten-inch record. Many blues singers would respond to this by simply stringing together four verses on (more or less) the same subject. Others will give their verses some kind of a continuity. Both of these singers do far more, they give each song a really poetic development, which takes subtle advantage of the four-verse limitation and creates a real form within it. *Fogysm* will serve as an example. The first verse states the subject: superstition. There follow various examples of it, colorful and amusing enough, but still in the realm of superstition. The last line of verse three ("Your man is sure to leave you and never return no more,") makes a transition, and in verse four:

"When your man comes home evil, tells you you are getting old,

That's a true sign he's got someone else baking his jelly roll,"

we recognize that she is no longer in the realm of superstition but of "realistic" deduction, and that in this climax, there has been an almost sonnet-like twist which throws all that has preceded it into an ironic, humorous, relief. The poetic resources used in each of these blues are as delightful. The sometimes stock situation and attitude is so vividly dramatized and explored, that even the expected phrases and images are fresh and contribute.

It should be obvious that these records can considerably broaden one's concept of the blues and the expressiveness it once achieved. And when it had such artists as these to sustain and extend it, that achievement was a remarkably high one; apparently, none of those who followed could maintain their level, and not many could really sing and play the blues at all. (Riverside 1007) (M. T. W.)

mama yancey and don ewell

lonesome road/everybody loves my baby/nobody knows you when you're down and out/baby won't you please come home/sundown blues/mama's blues/weekly blues

Mama Yancey herein makes her first recorded appearance without the accompaniment of husband Jimmy and, what is more, her first recordings of tunes outside of the pure blues idiom. Don Ewell, one of the half-dozen or so active two-fisted piano players, provides accompaniments that nearly outbid Mama for the feature spot. It would be hard to find a singer-accompanist team in jazzdom that is any more mutually sympathetic.

Mama Yancey's singing might fairly be classified as archaic blues style, nasal and piercing, yet warm and tender. At one moment she moans, at another she chants. Now she may be whooping, and next she is a hymnodist. Her interpretations of the four standard jazz ballads are, by way of understatement, unique. Here there is little cause to appeal to the influences of the better known blues singers. Except for clipping some phrases in a manner that may remind

some of Chippie Hill, Mama sings like nobody else, and this is her greatness. She never departs from the blues idiom in these ballads. Whether she intended it so, or whether she is incapable of escaping the blues, we cannot say. It seems evident, however, that she is not too familiar with ballad structure and the added sophistication usually expected for such tunes is pleasingly absent.

Several grade-A piano choruses are to be found between vocals. *Lonesome Road* is probably the prizewinner of the batch, having the rare property of eliciting goose pimples from some of us softies. The Jelly Roll Morton influence in Ewell's playing is most evident in *Baby, Won't You Please* and *Nobody Knows You*. On the remaining sides his playing is more in a tradition whose boundaries we shall arbitrarily represent as the styles of Jimmy Yancey and James P. Johnson.

Mama seems to stumble a bit on *Nobody*. Possibly generalizing between the lines "If I ever get my hands on a dollar again" and "If I ever get on my feet again," she sings, "If I ever get my hands on my feet again . . ." One odd duck that I know claims the line to be: "If I ever get to stand on my feet again." Ducks, you know, have no imagination.

The last three tunes are typical blues patterns, with authorship ascribed to Yancey. *Weekly Blues* comments on her Monday man right on down to her Sunday man—with preference for the Saturday boy. The point is that "every solid good woman has a man for every day in the week." *Mama's Blues* is a drawn out lover's lament. Starting with "Lay your head in your window and listen to my four day song," she runs through a series of accusations and sorrows to the plea, ". . . Won't you run to me and put your brown hands in mine."

Except for an infrequent distortion, possibly due to tape editing, the recording quality is of a high order. This is certainly on the must list for those who like the blues and solid piano, and for all good folks who like wine and beer.

(Windin' Ball 102 LP)

(R. L. T.)

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Col. I, Record Label:

Ac	Aceion	Hg	Hargail
Aj	Ajax	HMV	His Master's Voice
AM	American Music	HoW	Hit of the Week
Ap	Apex	HRS	Hot Record Society
Ar	Artiphon	Id	Ideal
As	Asch	Je	Jewell
Av	Autograph	Ji	Jazz Information
Av	Aceion Vocation	JM	Jazz Man
Ba	Banner	Kn	Keynote
BB	Blue Bird	Li	Lincoln
Bb	Beacon	Lu	Lumen
Bl	Berliner	Ma	Masterton
BN	Blue Note	MI	Malib
BP	Brunswick Polydor	Mo	Monarch
Br	Brunswick	Ms	Masterpiece
BT	Bellini	MV	Matyer
BS	Black Swan	MW	Musique au Vatican
Bu	Buddy	NMQ	New Music Quarterly
Bwy	Broadway	Ns	Nordisk
Ca	Cameo	Od	Odeon
Cl	Collectors Item	OL	Discs Lyr
Cl	Claron	Op	Olympia
Cl	Clanger	Or	Oriele
Ca	Chantal	Pa	Parlophone
Co	Columbia	Pat	Pathe
Com	Commodore	Pd	Polydor
CP	Capitol	Pm	Perfect
CQ	Conqueror	Pn	Paramount
CR	Crown	Pr	Pro Musica
CRS	Collectors Rec. Shop	Pu	Puritan
Cs	Crescent	Ra	Radiodisque
Cx	Classionola	Re	Regal
De	Decca	Ry	Romeo
DF	Discophiles	Rz	Royale
Di	Diva	SA	Regal-Zonophone
DI	Deimetsch	SZ	Solo Art
Do	Domino	Sol	Solabel
DP	Decca Polydor	Sbl	Sonabel
Dis	Disc	Sg	Signature
Du	Daluz	Sl	Silvertone
Ed	Edison	Si	Sterno
ED	Edison-Bell	Su	Sunshine
El	Electrola	Sw	Swing
Em	Emerson	Sy	Syrena
Ex	Excelsior	Te	Technichord
Fo	Fonolipsia	Tik	Telefunken
FD	Fonolipsia-Odeon	TM	Treasury of Music
FRM	Recorded Music	Tr	Triangle
Ge	Gennell	UM	United Hot Clubs
GG	Grey Gull	Ul	Ultraphone
GI	General	Ve	Velvetone
Gr	Gramophone	Vi	Victor
Gr	Gramophone	VE	Expert Victor
Gt	Gamut	Vc	Vocalion
Ha	Harmony	Vr	Variety
Hc	Homestead	Vs	Varsity
Hg	Harmograph	Vy	Victory

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

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

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

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

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

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

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

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

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

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men over 45

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

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

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

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

American Cancer Society



CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JIM, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NY JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A CORGEUS STOCK OF BLUE NOTE 78 RPM DIXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WONT BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP IN MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RRX SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25c FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DONT FORGET TO LIST SOME ALTERNATE CHOICES. HAPPYLISTEN NC.

29c EACH 29c EACH 29c EACH 29c EACH

JOSEPHINE BAKER	
HAVE 2 LOVES/UNDER MY SKIN	.29
CRAEME BELL DIXIELAND BAND	
BANKSIA MAN/JENNYS BALL	.29
BARNEY BICARO ELLINGTONIANS (A GREAT RECORD)	
LAMENT FOR JAVANETTE/READY EDDY	.29
DIXIELAND RHYTHM KINGS (THIS IS THE GREATEST)	
WATERS STYLE BANO EVER TO RECORD SINCE LU	
WOLVERINE BL/THE SAINTS	.29
FIDGETY FEET/FOUND NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB I-2	.29
MART CROSS CELLAR BOYS (A REINCARNATION OF)	
CHICAGO STYLE 1927-1930 GREAT RECORDS	
SHIMMESHAWABLE/DO ANYTHING FOR YOU	.29
ORIS DIXIELAND ONE STEP/ON BABY	.29
COLEMAN HAWKINS	
OUT OF NOWHERE/SWEET GA BROWN	.29
WHEN BUODHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHELAND	.29
SWINGIN IN GROOVE/I KNOW U KNOW	.29
BILLY HOLIOAY	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
CHUBBY JACKSON	
MEAN TO ME/CROSS COUNTRY	.29
GENE KRUPA (GREAT JAZZ)	
SWING IS HERE/HOPE GABE LKES MY MUSIC	.29
JIMMY MC PARTLAND DIXIELAND JAZZ BANO	.29
IN A MIST/ROYAL GARDEN BL	.29
DAVENPORT BLUES/USE MOUR IMAGINATION	.29
NASHVILLE JAZZERS/BLUE RHYTHM BAND	.29
ST LOUIS BL/HOLD ER DEACON	.29
REO AND MIFFS SIX HOTTESTOTS	.29
MELANCHOLY CHOLIE/HURRICANE	.29
ART TATUM SOLOS	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME	.29
I KNOW U KNOW/BOOY AND SOUL 12"	.29
BOB WILBERS WILCATS	
OLD FASHIONED LOVE/CHIMES BL	.29
TRouble IN MIND/WHEN U WORE TULIP	.29
TEODY WILSON	
HONEYUCKLE RDSE/ATNT MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JASS)	.29
LET ME SEE/EVENING	.29
LOUIS ARMSTRONG	
IHOB0 YOU CANT RIDE/NEVER BEEN BORN	.49
SHINE/JUST A GIGOLO	.49
IM GOIN HUNTI/SUGAR PAPA (TERRIFIC)	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LIVIN HIGH/WAIT TIL U SEE MY BABY	.49
LAST NIGHT/YOUR REAL SWEETHEART (HOT 4 W.NOONE)	.65
LAZY RIVER/GEORGIA ON MY MIND	.65
BASIN STREET/NO	.65
BLUE TURNING GRAY/LITTLE JOE	.89
ISHANGHAI SHUFFLE/COPERNHAGEN	.89
BIG FAT MA/SWEET LITTLE PAPA	.89
COME BACK SWEET PAPA/GEORGIA GRIND	.89
CONFESSIN/ST LOUIS BL	.89
DALLAS BL/PEANUT VENDOR	.89
BURT BALES RACTIME PIANO	
CANADIAN CAPERS/O U BEAUTIFUL DOLL/	
OILL PICKLES/L2TH ST RAG (45 RPM EXTENDED-PLAY)	1.45
BANJO KINGS	
ALABAMA BOUND/FOSTER MEDLEY NO. 1/	
HELLO MY BABY/BANDJ RAG (45 RPM EXTENDED PLAY)	1.45
CHARLIE BARNETS ALL STARS	
NIGHT AND DAY/WILO MAB OF FISHPOUND	.39
BIX BEIDERBECKE	
MY PRETTY GIRL/CLEMENTINE	.89
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/ON MISS HANNAH	.89
JAZZ ME BL/FIDGETY FEET	.89
SAV/AINT NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME OOWN	.49
RIVERBOAT SHUFFLE/SUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRADLE IN CAROLINE/AINT NO LAND LIKE DIXELAND	.65
SIDNEY BECHET	
MAKE ME A PALLET/SIDNEYS BLUES	.49
BUDDY BOLDENS STORY/THE ONIONS	.49
SIDNEY BECHET & WILD BILL DAVISON	
FIDGETY FEET/NOBODY KNOWS U	.49
COPENHAGEN/SHIMMESHAWABLE	.49
CHINA BOY/SISTER KATE	.49
SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE	
QUINCY ST STOMP/WEARY WAY BLUES	.49

SIDNEY BECHET (BEAUTIFUL 12" List at \$ 1.57)

DEAR OLD SOUTHLAND/LONESOME BLUES	.65
WEARY BLUES/BALTY DOG	.65
COUNT BASIE AND LESTER YOUNG	.49
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HEKE COMES CHARLIE	.49
SONNY BERMAN	
NOCTURNE/CURSTONE SCUFFLE	.39
BUNNY BERLAN	
TROUBLE/HE REMINDS ME OF YOU	.65
CHU BERRY	
MONDAY AT MINTONS/BLOWING UP BREEZE	.49
SITTIN IN/46 WEST 52	.49
BROWNLES ORCH OF NEW ORLEANS (BONANO)	
ONE OF THE BEST WHITE N.O. GROUPS	
DIRTY RAG/PECULIAR	1.05
PETE BROWN	
BIG BOY BOOGIE/PETE BROWN BOOGIE	.39
DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
DON BYAS/TEO NASH	
THEY DIDNT BELIEVE ME/WICKS KICKS	.39
BIG MACED (FINE BLUES)	
CHICAGO BEAKDOWN/WINTER TIME BL	.39
TEODY BUNN (FABULOUS GUITAR SOLOIST)	
KING PORTER ST/BATCHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
PETE OALY'S RHYTHM KINGS	
CLAR. MARM./YELPING HOUNO BL/	
SOBBIN BL/JAZZ MAN STRUT (45 RPM EXTENDED-PLAY)	1.45
CENTRAL PARK DIXIELANDERS (LYTTLETON FINE DIXIE)	
PANAMA/CHATTANOOGA STOMP	.49
GEORGE BRUNIES JAZZ BANO	
JAMAICA SHOUT/STILL WANT U (W. ARDIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
OLIVER COBB (SENSATIONAL CORNET)	
CORNET PLEADING BL I-2	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEAD/ROLL EM BAGS	.39
EARL COLEMAN BANO	
STRANGER IN TOWN/YARDBIRD SUITE	.39
CENTURY STOMPERS (WELLSTOOD GROUP)	
JELLY BELLY WOBLE (WILENBERG/MOUND CITY/ST LOUIS)	.89
DOON EWELL'S PIANO JAZZ	
PARLOR SOCIAL/WILO MAN BL/	
MUSKRAT RAMBLE/RUMPUS RAG (45 RPM EXTENDED-PLAY)	1.45
LEE COLLINS & LITTLE BROTHER MONTCOMERY	
EL RITMO/LONG TIME AGO	.65
LEE COLLINS/JAMES P JOHNSON	
DONT TEAR MY CLOTHES/WILD BOUT PATOOTIE	.65
EDDIES HOT SHOTS (MAXIE, MUGGSY, PEEWEE ETC)	.89
CARNOTE LEAP/ROYAL GARDEN BL	
EDDIE CONDON	
STRUT MISS LIZZIE/RIGHT HERFOR U	.49
ALL WPCNGS/OWN BACK YARO	.49
RUSS CO LUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVOY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
OIXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY OOOOS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IDEAL HOUR SPECIAL	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOWN RAG/TIN ROOF(YOUNGS)	.65
TOO TIGHT/PAPA OIP	.89
MIXED SALAD/I CANT SAY	.89
HOT STUFF/HAVE MERCY	.49
GOCBER OANCE/TOO TIGHT	.49
WEARY WAY BL/THERELL COME A DAY	.65
BROWN BOTTOM BESS/LADY LOVE	.65
BALLIN THE JACK/GRANDMAS BALL	.65
MY GIRL/SWEEP EA CLEAN	.49
MAO DOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDOLE	.65
SIDNEY DE PARIS & EDWIND HALL BAND	
(12" JAZZ ITEMS REG LIST PRICE IS \$ 1.57)	
ROYAL GARDEN B/NIGHT SHIFT BL	.65
EVERYBODY LOVES BABY/CALL OF BL	.65
ARNE DOMNERUS	
CARRIDER/DEFF PURPLE	.39
OUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIME BAND	.39
A.M. BL/ROIGNAL DIXIE ONE STEP	.39
COTTON TOP MOUNTAIN SANCTIFIED SINCERS	
CHRIST BORN ON XMAS MORN/TESTIFY	.65

LOUIS OUMAINE JAZZOLA EIGHT

PRETTY AUDREY/TO WA BAC A WA	.89
ROY ELDRIDGE ORCH	
HECKLERS HOP/THAT THING	.49
DUKE ELLINGTON ORCH	
HONEYUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
ALL TOO SOON/NEVER FELT THIS WAY	.49
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILEST/NOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PISKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVELEGE ST/BL FELLING	.49
HARLEM SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN # 1/HOT BOTHERED # 1	.49
DOUBLE CHECK # 1/DOWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/BUCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
RUMPUS IN RICHMOND/IN A MELLOWTONE	.65
HARLEM AIRSHAF/SEPIA PANCRAMA	.65
EMPIRE STATE JAZZ BANO (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
IRVING FAZDAS DIXIELANDERS	
JAZZ ME BL/SOMEWAY SWEETHEART	.39
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
SENSATION/MOURNIN BL	.65
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
HUD FREEMAN ORCH (WILD BILLOAVISON)	
HONEYUCKLE ROSE/SENTIMENTAL BABY	.39
BLIND LEROY CARNETT (FABULOUS PIANO)	
LOUISIANA CLIDE/CHATHAN DOWN	.89
ERROLL CARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
DIZZY GILLESPIE ORCH	
DIGGIN DIZ/CONFIRMATION	.39
CLEG CIBSON HOT THREE	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
OEXTER CORDON	
BIKINI/BL IN TEDDY FLAT	.39
THE OUEL I-2	.39
TALK OF TOWN/LULLABYE IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GOODMAN	
BUGLE CALL RAG/WHOOPEE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
THATS A PLENTY/CLARINETTIS	.89
CARL HALEN WASHBOARD BAND	
HEEBIE JEEBIES/DR JAZZ (FABULOUS PAUL BACON VOCAL)	.39
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEELED POINTS	.39
MONK HAZEL WITH BONANO AND AROOIN	.39
HIGH SOCIETY/SIZZLIN THE BL	.39
GIT WIT IT/IDEAS	.39
JOHNNY HOODES ORCH	
TRULY WONDERFUL/HEART JUMPED DVER MOON	.49
LIONEL HAMPTON	
SWEETHEARTS PARADE/SHUFFLIN HOLLYWOOD	.49
BILLY HOLIOAY	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SP ING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IM IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEP ME/ONE NEVEF KNOWS	.65
ART HOODES JAZZ RECORD SIX	
CHIMES BL/ORGAN GRINOER NL	.49
BASIN ST BL/ SISTER KATE	.49
ART HOODES CHICAGOANS	
MAPLE LEAF RAG/YELLOW ODB BL	.49
SHES CRYIN FOR ME/SLOW EM OOWN BL	.49
DR JAZZ/SHOE SHINERS ORAG	.49
CHANGES MADE/CLARK RANOLPH	.49
ART HOODES TRIO	
BLUES AND BOOTE/ECENTRIC	.49
ART HOODES-MAXIE KAMINSKY JAZZ BANO	
WOLVERINE BLUES/BUJIE	.49
MR JELLY LORO/I NEVER KNEW WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.49
SQUEEZE ME/BUGLE CALL RAG	.65
FUNNY FEATHERS/KMH DRAG	.65
EDMUND HALL GROUPS	
ITS BEEN SO LONG/I CANT BELIEVE	.49
BOBBY HACKETT JAZZ BANO	
JAZZ BANO BALL/EMBRACABLE YOU	.49

CLEF MUSIC SHOP

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

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

<u>FLETCHER HENDERSON</u>		<u>JELLY ROLL MORTON</u>		<u>TAMPA REDS HOKUM JAZZ BAND</u>	
BLUE LEO/CHRISTOPHER COLUMBUS	.65	NEW ORLEANS JOYS/PERFECT RAG (SOLOS)	.49	THIS IS ONE OF THE OLDEST RECORDS WE HAVE	
EARL HINES		CANNON BALL BL/GRANDPAS SPELLS	.89	EVER HEARD. DEFINITELY NOT A RECORD FOR THE	
THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12"	.65	SHOE SHINERS DRAG/BOOGABOO	.89	KIDDIES (LITTLE ONES), THE BIG ONES WILL EAT	
COLEMAN HAWKINS				THIS UP. FRANKIE HALPINT JAXON (ONE OF THE	
FLAME THROWER/NIGHT AND DAY	.39	OIL WELL/IF SOMEONE ONLY LOVE ME	.65	GREATEST FEWALE IMPERSONATORS) KEEPS A LATE	
BIG HEAD/PLATINUM LOVE	.39	MOURNFUL SERENADE/GEORGIA SWING	.49	EVENING DATE AND WHAT HAPPENS AT 4AM WILL	
CHIPPY HILL (LOUIS ARMSTRONG ACC GREAT)		CRAZY CHORDS/GAMBLING JACK	.49	KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES.	
MESE KATIE/STREET WALKER BLUES	1.05	BUFFALO BL/SGT DUNNS BUGLE CALL BL	.89	MY DADDY ROCKS ME/BOOT IT BOY	.65
DARNELL HOWARD (ROY PALMER)		HIGH SOCIETY/BUDDY BOLEN BL	.89	GINGER ROGERS AND B'ED ASTAIRE	
ENDURANCE STOMP/JOCKEY ST	.49	DICKIE HE RAMBLE/WININ BOY BL	.89	THE PICCOLINO 1-2	.65
DISCANT ROLLER/COME ON IN BABY	.89	NEW ORLEANS RHYTHM KINGS		JACK TEAGARDEN ORCH	
FO HALL, TEDDY WILSON, RED NORVO ETC				IN ONE OF GOOD CHILLUN/THATS KINDA MAN	.39
ROUPIA IN 44/SMOOTHIE SAILIN 12"	.65	MILNBERG JOYS/SHIMMESHAWABBLE	.49	JAM SESSION/BAY IT SIMPLE	.39
J.C. HIGGINBOTHAM AND FRANKIE NEWTON		TH TS A PLENTY/TIN ROOF BL	.65	BESSIE TICKER (A GREAT RECORD)	
WEARYLAND BL/DAYBREAK BL 12"	.65	MAD/LONDON BL	.65	PENITENTARY/BESSIES MOAN	.39
ROCKIN IN THE BL/MIGHTY BLUES 12"	.65	GOLDEN LEAF STRUT/SHES CRYIN FOR ME	.65	SOPHIE TICKER	
JAMES P JOHNSON (SENSATIONAL SOLOS)		GERTRUDE NEISEN		LIFE UPON WICKED STAGE/BILL	.39
GUT STOMP/UP BOOGIE 12"	.65	TONYS WIFE/YOUR MINE	.65	IM LIVING ALONE/NEVER LET SAME DOG BITE U	.39
BACKWATER BLUES/CAROLINA BALMORAL 12"	.65	SUPPER TIME/HARLEM ON MY MIND	.65	TROBONE RED AND HIS BLUE SIX	
MULE WALK/ARKANSAS BL 12"	.65	ALBERT NICHOLAS		GREASY PLATE ST/B FLAT BL	1.05
VICTORY STRIDE/DEPARIS/BLUE MIZZ 12"	.65	OLD STAG O LEE BL/BECHETS FANTASY 12"	.65	BENNY SINKLER & YERBA BUENA J. B.	
PETE JOHNSON (SOLOS AND BANOS)		REO NORVO		FIDGWEY FEET/JAZZIN BABIES BL	
BARRELHOUSE BREAKDOWN/KC FAREWELL 12"	.65	SLAM SLAM BL/HALLELUJAH 12"	.39	DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45	
VINE ST BUSTLE/SOMEDAY BLUES 12"	.65	KING JOE OLIVER			
HOLFER, STOMP/DO NOT KNOW MY MIND 12"	.65	DIPPERMOUTH BL/WHERE U STAY LAST NIGHT	.89	ETHEL WATERS (JAMES P JOHNSON ACC)	
JONES COLLINS ASTORIA HOT EIGHT		KROOKED BL/ALLIGATOR HOP	.65	MY HANDY MAN/DO WHAT UDIO LAST NIGHT	.39
DUET ST/ASTORIA STRUT	.65	MABELS DREAM/SWEET BABAY DOLL	.49	WASHBOARD PETE	
TIP EASY/DAMP WEATHER	.65	ZULUS BALL/WORKINGMAN BLS	.49	NEIGHBORHOOD BL/XMAS BL	.39
HANK JONES AND JEAN GERMAINE		N.O. STOMP/CHATAHOOGA STP	.65	T BONE WALKER	
THE CHASE/NIGHT MUSIC	.35	FRISCO TRAIN/WORM OX BLS	.65	I WALKED AWAY/TOO LAZY	.39
FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)		TEARS/BUDDYS HABITS	.49	T- BONE BLUES/JIMMYS BLUES	.49
5 FT. 2/MISS. RAG/SHOW ME WAY,SAN ANTONIO ROSE	1.45	SOBBIN BL/SWEET LOVIN MAN	.65	FATS WALLER	
AL JOISON (THE RARE CUT OUT PURPLE ARCHIVES)		LONDON CAFE/CAMP MEETIN BL	.49	IM GONNA SIT RT DOWN/U BEEN	.65
THE CANTOR		BOZO/BIMBO	.49	LU WATERS YERBA BUENA JAZZ BANO	
MAXIE KAMINSKY	.39	SISTER KATE/BEAU KOD JACK	.49	SKID DAT DE DAT/EMPEROR NORONA HUNCH	.65
BLACK AND BLUE/HAVIN A BALL	.49	SPEAKEASY BL/LONG DEEP AND WIDE	.49	SHAKE THAT THING/WEARY BL	.65
KANSAS CITY JIMMY (GOOD BLUES)		KID ORY'S CREOLE JAZZ BANO		DICK WELLSTOOD/GEORGE ZACK	
CHEATIN WOMAN BL/SATURDAY NIGHT	.39	ST. LOUIS BL/ORY'S BOOGIE		RAGGEDY ANN/BABY DOOK OUT	.65
LEOBELLY (FABULOUS VOCALS)		BL FOR JIMMIE NOONE (LONG VERSION) (45 RPM E.P.)	1.45	NOLAN WELSH (ACC LOUIS ARMSTRONG)	
LEAVING BLUES/GOOD MORNING BL	.89	ORIGINAL DIXIELAND JASS BAND		BRIDWELL BL/ST PETER BL	.89
ROBERTA/RED CROSS STORE	.89	ORIG DIXIELAND ONE STEP 1-2	.49	CLARENCE WILLIAMS	
MADE LIX LEWIS (SOME OF HIS GREATEST SOLOS)		LIVERY STABLE BL 1-2	.49	LITTLE BLACKBIRD/WANDY	.89
MELANCHOLY/SOLITUDE 12"	.65	TIGER RAG 1-2	.49	KC MAN BLUES/WILDCAT (BECHET)	.89
THE BLUE 1-2	.65	SKELETON JANGLE 1-2	.49		
THE BLUES 3-4	.65	BLUIN THE BLUES 1-2	.49	COOTIE WILLIAMS	
HONKY TONK TRAIN/TELL YOUR STORY 12"	.65	CLARINET MARSLADE 1-2	.49		
SIX WHEEL CHASER/BASS ON TOP 12"	.65	ROY PALMER		DELTA MOOD/BOYS FROM HARLEM	.49
GEORGE LEWIS' N. O. MUSIC		NANCY JANE/DIRTY OXENS COUSINS	.49	SUNNY BOY WILLIAMSON	
YAAGA HULA HICKY OULA/MAMA DON'T ALLOW/		JOCKEY ST/ENDURANCE ST	.49	ELEVATOR WOMAN'S B BL	.39
BURGUNDY ST BL/WILLIE WEEPER (45 RPM E.P.)	1.45	GEORGIA SWING/STOMP THAT THING	.49	TEODY WILSON	.49
WINGY MANONE		HOT LIPS PAGE	.39	JUST A MOOD 1-2	
NIGGLE IN SLOT/SWING BROTHEF SWING	.65	DOUBLE TROUBLE/GOT WHAT IT TAKES	.39		
ROYAL GARDEN BL	.89	SANTO PECORA (FINE OIXIE)		FINALLY, AT LAST, ENFIN, NOUS FINALLY AVONS THESE LP'S	
SHER CRYIN FOR ME/JUST ONE GIRL	.49	LOUISIANA/MARCH O WARDI GRAS	.49	DON EWELL PINAO SOLOS	
ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK)	.49	ROSE RIO GRANDE/CANAL STREET ROMP	.49	WINDIN' BALL LP 1-10"	3.85
0000 MARIAROSA (FINE BOP SOLOS)		MAHOGANY HALL STOMP/LISTEN	.49	MAMA YANCEY & DON EWELL	
TRAVE WINDS/BOPATISM	.39	CHARLIE PARKER ALL STARS		EVERYBODY LOVES MY BABY/SUNDOWN BL/LONESOME BL/	
LOVER/DARY DEPARTS	.39	RELAXIN AT CAMARILLO/SUPERDUS	.39	WEEKLY BL/NOBODY KNOWS U/ MAMA BL/BABY WONT U ETC	3.85
DODS BL/I SURRENDER DEAR	.49	BUO POWELL (GREATEST BOPPIST PAINO)		LESIER LEAPS WITH BASIE	
JIMMY MC PARILAND JAZZ BANO		CELIA/ALL GOTS CHILLUN	.39	LESTER LEAPS IN/LADY BE GOOD/RICKIES DREAM/LOUISIANA/	
COME BACK SWEET PAPA/MANHATTAN	.39	RAGTIME PIANO ROLLS		SHOE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/	
IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL)	.39	JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP (JACKSON)	.89	NOBODY KNOWS (REGULAR 3.00)	.99
MELODY ECHOS (GOOD GOSPEL)	.49	JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT (FATS)	.65		
SAVIOR DONT PASS ME/ILL TO KNOW	.39	JAMES SCOTT-GRAPE BEAUTY/RAGTIME OROLE	.89	CHICAGO JAZZ (BILLY BANKS FERT. PEWEE RUSSELL)	
MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL		JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN)	.89	BALO HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/TO	
MEZZ AND BOO FREEMAN THING) (GRAB ONE)		LUIS RUSSELL URCH		OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/YES SUH	
PANIC IS ON/MUTINY IN PARLOR	.39	PANAMA/DOLLY NINE	.49	WHO STOLE THE LOCK/YELLOW DOG BL (REG \$ 3.00)	1.99
JOHNNY MILLERS NF" ORLEANS FROLICKERS (GREAT)		DR BLUES/FEELIN THE SPIRIT	.49		
DIPPERMOUTH/PANAMA	1.05	BESSIE SMITH		CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)	
PUNCH MILLER		FOOLISH MAN BL/DYIN BY HOUR	.65	FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LADY IN	
SHINE/SMALL HOTEL	.89	TROMBONE CHOLLY/YELLOW DOG BL	.65	REO/BASIN ST BL/CHASING SHADOWS/CHINATOWN (REG \$3.00)	1.99
SOME THESE DAYS/EXACTLY LIKE U	.65	MOAN U MOANERS/REVIVAL DAY	.65		
ALICE MOORE & IKE RODGERS		LONG OLD RD/SHIPWRECKED BL	.65	BENNY GOODMAN QUARTET	
PRISON BL/MY MAN BL	.89	GUN HOUSE BL/ME AND MY GIN	.65	TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING	
		BACKWATER BL/NOBODY LOVE U	.89	AVOLON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS	
<u>TURK MURPHY'S JAZZ BANO</u>				(REG \$ 3.00)	1.99
SHAKE THAT THING/BROTHER LOWDOWN/		HUSTLIN DAN/BLACK MOUNTAIN BL	.65	MEZZROW/LAONIER VOL 2	
YELLOW DOG BL/K. C. MAN BL (45 RPM EXTENDED-PLAY) 1.45		GOLDEN RULE BL/LONESOME DESERT	.65	EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/	
		JAZZBO BROWN/SQUEEZE ME	.65	GETTIN TOGETHER/FREE LOVE/DISONANCE/SWINGIN WITH MEZZ/	
<u>JELLY ROLL MORTON</u>		JABBO SMITH (MAN HE'S THE END)		LOVE NOT ONE FOR ME (REG \$ 3.65)	1.99
LONDON BL/SOMEDAY SWEETHEART	.45	READY HOKUM/GOT BUTTER ON IT	.49		
SHREVEPORT/STRAFORD HUNCH	.49	GOT THE STINGER/TANGUAY BL	.89	<u>EOOIE CONDON CHICAGO DOUBLES</u>	
STRAFORD HUNCH/GRANDPAS SPELLS	.65	LITTLE WILLIE BL/SLEEPY TIME BL	1.05	(TWO MASTERS OF EACH TUNE)	
KC STOMP/LOW GRAVY	.65	JOE AND TRIXIE SMITH		GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/	
N.O. BUMP/SHREVEPORT	.89	DOIN THE CHARLESTON/LOVE ME LIKE U USED TO	.39	THE EEL 1-2/HOME COOKIN 1-2 (REG, \$ 3.00)	1.99
LITTLE OIXIE HOME/LIKE IT UGHTA BE	.89	SOUTHERN JAZZ GROUP			
JERSEY JOE/SWEET PETER	.49	CANAL ST BL/TIGER RAG	.39	KING LOUIS ARMSTRONG VOL 1	
		MUGGSY SPANIER		SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN	
PEARLS/BEALE ST BL	.65	SOMEODAYS SWEETHEART/MOBILE BL	.49	THAT/THATS WHEE. ILL COME BACK TO YOU/WEARY BL/ALLIGATOR	
EACH DAY/STROKIN A WAY	.89	MY GAL GAL/DIP BRUSH SUNSHINE	.39	CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00	
STEAMBOAT ST/SMOKEHOUSE BL	.89	REX STEWART ORCH			
U NEED SOME LOVIN/HAM AND EGGS	.49	BOY MEETS HORN/BUZZ BOMB (VERNON STORY)	.39	KING LOUIS ARMSTRONG VOL 2	
GRANDPASPELLS/K.C. STOMPS (SOLOS)	.49	BOB SCODEY'S FRISCO BANO		FIREWORKS/TWO DEUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/	
TOM CT/BUCKTOWN (SOLOS)	.49	SOUTH/CHESAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP) 1.45		SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES	
JELLY ROLL BL/BIG FAT HAM (SOLOS)	.49	STATE STREET RMBLERS		INFIRMARY (JR 5005) 3.00	
		KENTUCKY BLUES/BARRELHOUSE ST	.89		

THE CLEF MUSIC SHOP

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

PLEASE LIST SOME ALTERNATES

PAUL BARBARIN N. O. BANO PANAMA/JUST A LITTLE WHILE TO STAY HERE .49 CLAFINET MARMALADE/FIDGETY .49 E4 LA BAS/LILY OF THE VALLEY .49 WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49 BASIN STREET SIX MARGIE/FAVELL BL .49 JAZZ ME BL/I AM GOIN HOME .49 THAT'S A PLENTY/LAZY RIVER .49 HIGH SOCIETY/S. R. PART ST. PARADE .49 CONRAD JANIS TAILGATE BAND KANSAS CITY STOMPS/ORIENTAL MAN .49 BABY DODDS WOLVERINE BL/DRUM IMPROVISATION NO. 1 .49 CHIPPY HILL TROUBLE IN MIND/HOW LONG BL .49 CARELESS LOVE/CHARLESTON BL .49 BLACK MARKET BL/STEADY ROLL .45 ORIGINAL ZENITH BRASS BAND SALUTATION MARCH/IF I EVER CEASE TO LOVE .49 BUJLE CALL MARCH/TAINT NOBODYS BIZNESS .49 MONTANA TAYLOR INDIANA AVE. STOMP/IN THE BOTTOM .49 LONW DOWN BUGLE/I CANT SLEEP .49 SWEET SUE/FOG DAY BL .49 J. H. SHAYNE MR. FREDDY'S RAG/CHESNUT STREET BOOGIE .49 ECLIPSE ALLEY FIVE BILL BAILEY/FAR AWAY BL .49 HOCIEL THOMAS DO DOVN SUNSHINE/TEBO'S TEXAS BOOGIE .49 MONTANA TAYLOR MONTANA'S BL/ROITEN BREAK BL .49 BESSIE SMITH ST LOUIS BL 1 & 2 .49 ST LOUIS BL 3 & 4 .49 N. C. CREOLE STREET SONGS WITH ALBERT NICHOLAS, DANNY BARKER, JAS. P. JOHNSON, POPS FOSTER MO PAS LEMME CA/SALEE DAME .49 LEG CGNONS/CREOLE BL .49 DAN BURLEY RENT PARTY MUSIC SOUTH SIDE SHAKE/CUSTY BOTTOM .49 BIG CAT LITTLE CAT/THREE FLIGHTS LP .49 SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49 WILD BILL DAVISON BANO ECCENTRIC RAG/TISHOMINGO BL .49 BIZ BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49 SENSATION/HOTTEL THAN TWT LUCKY ROBERTS RACTIME KING JUNK MAN RAG/RAILROAD BL .49 PORK & BEANS/MUSIC BOX RAG .49 SHY & SLY/RIPPLES OF THE NILE .49 TONY PARENTI RAGTIME BANO(WILD BILL) PRALINE/GRACE & BEAUTY .49 KIO RENAI'S DELTA BANO CLARINET MARMALADE/MILNEBURG JOYS .49 GET IT RIGHT/HEARY BL .49 WILD BILL DAVISON THIS IS JAZZ SHIM ME SHA WABBLE/SWING DOWN THE LANE .49 CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49 CLAUDE LUTER BANO SPORT MODEL MAMA/TIGER RAG .65 CLAUDE BOLLING BANO U RASCAL U/NOBODY KNOWS WAY I FEEL .49 DIPPERWORTH/BLUES IN DISGUISE .49 PETE JOHNSON CLIMBIN' & SCREAMIN/HOW LONG BL .49 CRIPPLE CLARENCE/AL AMMONS HAD A DREAM/ST LOUIS BL .49 JIMMY YANCEY/ART HOLES THE FIVES/SOUTH SIDE SHUFFLE .49 RALPH SUTTON WHITEFLASH MAN/CAROLINA IN THE MORNING .49 OILL PICKLES/ST LOUIS BL .49 TONY PARENTI'S RACPICKERS CATARACT RAG/ENTERTAINERS RAG .49 NONSENSE RAG/RED HEAD RAG/ .49 THE LILY/CRAWFISH CRAWL .49 SIDNEY BECHET WHO/SEP/EMERL FONG .49 SONG OF THE MEDINA/I GOT RHYTHM .49 SIDNEY BECHET WITH WILBER'S WILCATS IM THRU GOODBYE/WITHOUT A HOME .49 WASTE NO TEARS/LOVE ME WITH A FEELING .49 BROKEN WINDOW/BOX CAR CHORTY .49 BOB WILBER'S BANO COAL BLACK SHINE/SWEET GEORGIA BROWN .49 LIMEHOUSE IL/ZIG ZAG .49 ORIC. N. O. STRINC BANO FROM STORVILLF .49 TIGER RAG/CLARINET MARMALADE .49 HIGH SOCIETY/TICO TICO/DOLO GANG OF MINE .49 ECLIPSE ALLEY FIVE WITH SPIRITUALS ROYAL TELEPHONE/GOD LEADS HIS DEAR CHILDREN .49 TENNESSEE GABRIEL PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49 CONRAD JANIS TAILGATE BANO WILLIE THE WEEPER/CH LA BAS .49		FATS WALLER NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49 COLEMAN HAWKINS TALK OF THE TOWN/AM I LOVE .49 SHARKEY'S KINGS OF OXIE WORLD WAITING SUNRISE/ALICE BLUE GOWN .49 ORIGINAL ZENITH BRASS BAND FIDGETY FEET/SHAKE IT & BREAK IT .49 CLAUDE LUTER BANO PANAMA RAG/SOUTH AFRICAN BL .49 HALFWAY HOUSE ORCH (LEON RAPPOLLO) PUSSY CAT RAG/BARATARIA .1.05 HERBIE HAYMER (SHAVERS ETC) LAGUNA LEAP/SLACK MARKET STUFF .49 JACK JENNEY ORCH STARDUST/CUBAN BOOGIE WOOGIE .49 JAZZ CILLUM (FINE BLUES) HAND REEFER BL/U SHOULD GIVE SOME .39 FACT WOMAN BL/KEEP ON SAILIN .39 ROLL DEM BONES/BLUES WHAT AM .39 BUD JACOBSON CHICAGO RHYTHM KINGS CANT BELIEVE/OPUS I SAN MELODY .49 CLARINET MARMALADE/LAUGHING AT U .49 EDITH JOHNSON AND ROOSEVELT SYKES (REAL CREAT) HEARACHIN BL/NO MORE TO BE SAID .49 BLINO WILLIE JOHNSON DARK WAS THE NIGHT/NOBODYS FAULT .89 CITY OF REFUGE/JESUS WAS COMING .89 GOD MOVES ON WATER/TAKE BURDEN TO LORD .65 BUNK JOHNSON WITH LU WATTERS YERBA BUENA JAZZ BANO VOCALS BY CLANCY HAYES ACE IN THE HOLE/CARELESS LOVE .65 BUNK JOHNSON SNAG IT/I CANT ESCAPE FROM YOU .65 EDITH JOHNSON AND KE ROGERS NICKELS WORTH LIVER/HONEY CRIPPER .49 GOOD CHIB BL/JIM CROW BL (COW COW) .89 MARY JOHNSON AND IKE ROGERS KEY TO THE MOUNTAIN/BARHOUSE FLAT .89 CRIPPLE CLARENCE LOFTON U DONE TORE PLAYHOUSE DOWN/BROWNSKIN .49 HUMPHREY LYTTLETON JAZZ BANO GET OUT OF HERE/SUNDAY MORNING .39 MEADE LUX LEWIS SOLOS RISING TIDE BL/TELL YR STORY NUMBER 2 12" .65 CHICAGO FLYER/BLUES WHISTLE 12" .65 MEADE LUX LEWIS HARPSICHOLO SOLOS SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65 SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65 HOWARD MCGHEE BANO TRUMPET AT TEMPC/OIGGIN OIG .39 NIGHT MIST/OOROTHY .39 NOCTURNE/THERMOODYNAMICS .39 SHERRY MCCEE OXIELANO BANO SHAKE IT BREAK IT/TIN ROOF .49 SATANIC BLUES/BLUIN THE BL .49		SIDNEY BECHET VOL 1 MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE DEAR I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/ SHAG/MAKE ME PALLET (JP 1801) 3.00 SIDNEY BECHET VOL 2 EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND SLIDIN/BASY WONT U PLEASE COME/NONE MY JELLY ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/ SWING PARADE (JP 1809) 3.00 NEW RELEASES NEW RELEASES NEW RELEASES SIDNEY BECHET PARIS CONCERT(BLUE NOTE LP 7024) ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT SONG/STREETS OF ANTIBES/ROYAL GARDEN BL 3.85 MEZZ MEZZROW AND LEE COLLINS(BLUE NOTE LP7023) BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U NOBODYS SWEETHEART/BL OF 20'S/STRUTTIN WITH SOME BARBECUE/BL JAM UP/GUT BUCKET BL 3.85 BUNK JOHNSON COLUMBIA LP 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN /HILARITY RAG/CHLOE/SOMECAY/YR ORIVING ME CRAZY/ OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85 BENNY GOODMAN CONCERT # 2 (1937-38) 36 FABULOUS TUNES ON TWO GREAT LP'S (12") THIS IS THE GREATEST THING TO HIT SWING GREAT NEW RIVERSIDE LP'S MUGGSY TESCH AND THE CHICAGOANS RLP 1004 NOBODYS SWEETHEART/SISTER KATE/JAZZ ME BL/ BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOOPEE STOMP/CHINA BOY/FIARS PT SHUFFLE 3.85 NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG, KING OLIVER, FREDDIE KEPPARD, CHARLES MATSON) RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/ STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODYS BIZNESS/ I JUST WANT A DADDY RLP 1005 3.85 MA RAINY VOL 1 DAJOY GOODBYE BL/BLACK EYE BL/DEEP MOANIN BL/ RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/ SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85 BOB WILBERS WILCATS (3 NEW NUMBERS) OCE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/ WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY DOG/ MIXED SALAD RLP 2501 3.85 LOUIS ARMSTRONG PLAYS THE BLUES (MA RAINY, TRITIE SMITH, GANT AND WILSON) WHEN YOUR MAN GONNA OUT U DOWN/GREASY SPOON/COME ON COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/ WORLOS JAZZ CRAZY/RR BLUES RLP 1001 3.85 JOHNNY ODODS VOL 1 ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERE'LL COLE A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/ HOT POTATOS/APE MAN/ RLP 1002 3.85 NEW AMERICAN MUSIC AND PARANOUT RELEASES BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85 BUNK JOHNSON 1945-46 (4 NUMBERS BY BANO) 644 3.85 GEORGE LEWIS & KIO SHOTS(6 SELECTIONS) 645 3.85 BIC EMELOUIS NELSON OELISIE (8 FINE TUNES) 646 3.85 BUNK JOHNSON 1944(VOCALS BY MERTLE JONES) 647 3.85 OOC EVANS DUBLIN OATE (NEW MASTERS) 106 3.85 RAY BURKES A NO JOHNNY WIGGS N.O. BANO 107 3.85 THRO SQUIRREL OATE 108 3.85 BUD FREE MAN PANORAMA 105 3.85 NEW ATLANTIC LP'S SEE BACK COVER OF DECEMBER CHANGER FOR ALL DETAILS OF THESE RELEASES SIDNEY BECHET SOLOS 118 3.85 JIMMY YANCEY PIANO SOLOS 134 3.85 JIMMY AND MAMA YANCEY 130 3.85 MEADE LUX LEWIS 133 3.85 WILBUR DE PARIS'S SENSATIONAL BANO 141 3.85 DON EWELL RABTIME PIANO SOLOS B GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85 BOB SCOBEY LP ON GTJ CONEY ISLAND WASHBOARD ETC ETC 3.85 NEW 78 RPM RELEASES FIREHOUSE FIVE PLUS TWO RUNNIN WILD/LONESOME RR BLUES .89 BOB SCOBEY JAZZ BANO(CLANCY HAYES VOCALS) THESE ARE SO GREAT ALL W RONGS U DONE TO ME/PEORIA .89 CHICAGO/CHESEPEAKE BAY .89 BLUES NAUGHTY SWEETIE GAVE TO ME/DO U KNOW WHAT .89 TURK MURPHY CAKE WALKIN BABIES/BAY CITY .89 BANJO KINGS BURGLAR BUCK/PICKIN BANJO .89 BANJO BOUNCE/STEPHEN FOSTER # 2 .89 R3TIME PIANO ROLL RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE ARTISTS WHO CREATED THE STYLE RLP 1006 3.85 KING OLIVER PLAYS THE BLUES *FEATURING IOA COX & SARA MARTIN RLP 1007 3.85	
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FLASH JUST RELEASED FLASH

JAZZ OF THE FOARING TWENTIES

FEATURING

TOMMY & JIMMY OORSEY, REO NICHOLS, MIFF MOLE,
 ACIFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
 MISS ANNABELLE LEE/THE FLAPPER WIFE/
 CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
 KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
 NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
 TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
 GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE

FEATURING

MEADE LUX LEWIS, COW COW OAVENPURT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
 SLCW DRAG/CHAIN 'EM DOWN/LOUISIANA GLIOE/
 MOANIN' THE BLUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

AUCTION

HARRY BICKFORD

BOX 11 THE RECORD CHANGER 125 LASALLE ST., NYC 27, NY

MINIMUM B10 IS 75¢ PER RECORD. PLEASE B10 BY NUMBERS TO LEFT OF COLUMN. THERE ARE SOME GREAT RECORDS LISTED HERE. WE GUARANTEE THE CONDITION OF EVERY RECORD LISTED OR YOUR MONEY BACK WITHOUT QUESTION. CLOSING DATE IS MAY 19, 1953. WINNERS NOTIFIED TO SEND AMOUNT OF WINNING B10S PLUS 25¢ FOR PACKING CHARGES. UPON RECEIPT OF REMITTANCE RECORDS SHIPPED RRX SHIPPING CHARGES COLLECT. THIS MAY BE YOUR LAST CHANCE TO GET ANY OF THESE RECORDS SO GET ON THE BALL AND GRAB THEM UP. SOME MAY NEVER AGAIN BE OFFERED.

ALBERT AMMONS & HIS RHYTHM KINGS			JIMMY BERTRANDS WASHBOARD WIZARDS			AXEL CHRISTENSEN		
1. NAGASAKI/BOOGIE WOOGIE STOMP	DE	749 N-	GREAT - MINIMUM B10 \$15.00			IT HAS BEEN SUGGESTED THAT RAY BARROW IS ON		
2. MILE OR NO BIRD RAG/EARLY MORNING BL	OE	975 N	70. 47TH STREET (MX 33)/10LE HOUR			WALKING BL. WE FRANKLY DON'T KNOW		
3. BASS GOIN CRAZY/MONDAY STRUGGLE (P.W.L.M.) SA	12000 N		71. 47TH ST STP (MX 33)/10LE HOUR SPECIAL VO			JUNIE COBB (0000S)		
ALBERT, HEADE, PETE AND THEIR THREE PIANOS			JIMMY BERTRANDS WASHBOARD WIZARDS			112. WALKING BL/SYNCHRONIC		
4. CAFE SOCIETY RAG/LOVIN MAMA BLS	VO	5186 N-	MINT CONDITION-MINIMUM B10 \$25.00			JUNIE COBB (RARE P.MCH)		
LOIS ARMSTRONG			72. ORIENTAL MAN/ MY BABY			113. EAST COAST TROT/ CHICAGO BIZZ		
5. WILLOW MAN BL/GA BOBO	BRE	2065 N	JIMMY BERTRANDS			114. SHAKE THAT JELLY ROLL/ DON'T CRY		
6. 12TH STREET RAG/KNOCKIN A JUG	OE	25663 N-	GREAT PINCH MILLER-MINIMUM B10 \$15.00			115. ONCE OR TWICE/ OKLA. STOMP		
7. MAHOGANY HALL STP/RHY SAVED THE WLO	OE	824 N-	73. ISABELLA/ I WON'T GIVE			EODIE CHIDOH		
8. LEECON TO U/STRUTTING W BARBECUE	OE	1661 E/N-	BERTRANDS WASHBOARD WIZARDS			116. JAZZ/ LOVE JST AROUND CORNER (P.W.L.M.) CME		
9. AS LONG AS U LIVE B OEAQ/WHEN ST'S GO	OE	2230 N/E+	74. BLS STAMPEDE			117. FRIARS POINT SHUF/NOBOYS SWHT		
10. IF ITS GOOO/ WEST ENO BL	OE	2480 N-	75. IF YOU WANT TO BE MY SUGAR PAPA			118. MAKIN FRIENDS/SORRY MADE U CRY (P.W.L.) JHCA		
11. LAUGHIN LOUIE/ (INA RAY HUTTON)	HMV	4432 N-	BIG BILL			COUNTRIES INN ORCH (HENDONSON)		
12. GOTTA RIGHT SING BLS/MAHOGANY HALL	HMV	6368 N-	76. GOIN BACK TO PLOA/HAVIN SUCH TROUBLE			119. BLUE RHYTHM/ U RASCAL YOU		
13. TEXAS MOANER/COAL CART BLS	HJCA	18 E+	BARNEY BIGARD			120. ROLL ON MISS ROLL ON/ MOAN U MOANERSVI		
14. CORNET CHOP SUEY/ONE AND TWO BL (P.W.L.) HRSJ	LY37 N		77. CLOUDS IN MY HEART/FROLIC SAM			THE COTTON PICKERS		
15. SWEET LITTLE PAPA/BIG FAT MA SKINNY	00F279789 N		BLIND BLAKE-PIANO ACC.CHARLIE SPALD			121. SWEETIE WENT AWAY/ DUCK'S QUACK		
16. GA GRINO/COME BACK SWT PAPA	OK	6318 N	GREAT SKIFFLE RECORD			10A COX (LAONIER ACC ON MOST)		
17. CONT FORGET MESS / GANNA GITCHA	OK	8343 N	78. HASTINGS ST/FIGHTIN THE JUG			122. WEARY WAY BL/ GRAVEYARD DRM BLS		
18. SWEET LITTLE PAPA/ FAT MA SKINNY PA	OK	8379 N-	BLUE RIBBON SYCOPATORS			123. KENTUCKY MAN BLS/ DEATH LETTER BLS		
19. SUNSET CAFE STP/BIG BUTTER / EGG MAN	OK	8423 E+	THIS IS AN OBSCURE BANO THAT DID A FABULOUS			124. MISSISSIPPI RIVER BL/ GRAVEYARD BNO		
20. WILLOW MAN BLS/ GULLY LOW BLS	OK	8474 V+	SERIES OF RECORDS. MINT CONDITION.			125. BL KENTUCKY BLS/ MISERY BLS		
21. WEARY BL/THATS WHEN I'LL COME BACK	OK	8519 N-	79. BLUE RIBBON BL/ WHALE DIP			(ABOVE 3/4 " HR. CRK)		
22. SAVOY BLS/ HOTTER THN THAT	OK	8535 V	BLYTHE'S BLUE BOYS			126. GA.HO.NO BLS/ THOSE MARRIED MAN BLS		
23. I'M NOT ROUGH/GOT NL BL	OK	8551 N	80. FLEASORE MAO/ ENOURANCE STOMP			127. HOW LONG DAQOY/ONE TIME WOMAN BLS		
24. SUGAR FOOT STUT/MONDAY OATE	OK	8609 E+	JAMES BLYTHE (SOLO)			128. FOGYISM/ TREE TOP TALL (OLIVER7		
25. HEAH ME TALKIN/TIGHT LIKE THAT	OK	8649 E	81. FAT MEAT & GREENS/JIMMIE BL			129. WORN OWN DAQOY/ U STOLE MY MAN		
26. WHEN U SMILING/SOME THESE DAYS	OK	8729 N/E	JIMMIE BLYTHE & HIS RAGNFEELINGS			ROSETTA CRAWFORD W JAS. P. JOHNSON		
27. ROCKIN CHAIR/AINT GOT NOBODY	OK	8756 V-	82. MESSIN AROUND/ADAMS APPLE			130. STOP IT JOE/MAN JUMPED S ALTY		
28. DALLAS BL/ BESSIE COULONT HELP IT	OK	8774 E+	83. MESS AROUND/ ADAMS APPLE			131. DOUBLE CROSSIN PAPA/TIRED FATTENIN		
29. SKIP THE GUTTER/KNEE OROPS	OK	41157 N	BLYTHES OWLS			O SKEY OAILY		
30. SAVE IT PRETTY MAMA/ ST JAMES INF	OK	41180 E	84. WEARY WAY BL/FOUTIN PAPA			132. CAN CUTTER BLS/ PENSION BLS		
31. BASIN ST BL/NO	OK	41241 V	(ABOVE: RM CH NOT IN GROOVE)			COW COW DAVENPORT (THESE PIANO SOLOS ARE GREAT)		
32. AFTER U GONE/ST LOUIS BL	OK	41350 N/E	85. HOT STUFF/ HAVE MERCY (RM CH NOT IN GROOVE)			133. COWCOW BLS/ STATE ST JIVE		
33. DEAR OLD SOUTHLAND/WEATHER BIRD	OK	41454 E-	LUCILLE BOGAH			134. ATLANTA RAG/CHIMES BL		
34. CHINTATOWN/ I GOT RHY	OK	41534 N	86. DOGGONE WICKED BLS/ OKLAHOMA MAN			135. AINT NO ICE MAN/ R.R. BL		
35. LAWO MADE NIGHT LONG/KEEPIN OUT MISCHIEF	4156C V+		PERRY BRADFORD JAZZ PHOOLS			136. JIM CROW BL/ GOIN HOME BL		
36. KING OF ZULUS/LONESOME BL	OK	41581 N	THIS FABULOUSLY RARE ARMSTRONG RECORD IS			137. JIM CROW BLS/ GOIN HOME		
37. MY SWEET/DEAR OLD SOUTHLAND	PAE	718 N-	MUSICALLY SUPERB IT IS AUTOGRAPHED BY PERRY			138. ALABAMA MISTREATER/DIRTY GROUND HOG		
38. SAVOY BLS/SWTHEARTS ON PARADE	PAE	2127 E+	BRADFORD. MINIMUM B10 IS \$20.00			139. BACK ALLEY/ METCH PIDOLE		
39. POTATO HEAD BL/PUT EM DOWN BLS	UHCA	60 N-	87. LUCY LONG/AINT GONNA PLAY 2ND FIDDLE VO			140. WANA DONT ALLOW/ SLUM GULLION STP		
40. MAHOGANY HALL STP/ALTA SOCIOEAO	VIA	24232 N-	CLEO BROWN			WALTER OAVIS (GREAT BL ES & PIANO)		
(ABOVE:ARGENTINE VICTOR (HIGH SOCIETY)			88. BOOGIE WOOGIE/PELICAN STP			141. SWEET 16/LAY AROUND ON U OBA		
41. BASIN ST BL/ST LOUIS BL	VO	3008 E+	BIMBLE BEE SLIM			142. NIGHTMARE BL/ WHAT ELSE CAN I DO		
42. I AINT GOT NOBODY/SHINE	VO	3102 N-	89. XMAS & NO S'NTA CLAUS/BRING ME NEW			143. GREEN / LUCKY/ LET ME IN SADDLE		
43. THAT RHYTHM MAN/NO	VO	3205 E/N	90. BUGGIE BLO/HEAD WHIPPIN PARTY			144. ROOM RENT MOONLITE IS MY SPREAD		
44. I'M NOT ROUGH/HOTTER THAN THAT	VO	3237 N/N-	91. TRUE BLUE/NOW HOW LONG HOW LONG			145. BE BACK AFTER AWHILE/COME BACK		
45. TIGHT LIKE THIS/HEAH ME TALKIN	VO	3303 N	92. WET CLOTHES BL/ BIG 80 BLUES			146. U KEEP ON CRYIN/NEW SANTA CLAUS		
46. SAVE IT PRETTY MAM/WILLIE WEEPER	VO	3381 N/E+	93. ANY TIME A NITE/ BRICKS IN PILLOW			DIXIE JAZZ BANO (HENDERSON) (SL HR. CRK)		
LOVIE AUSTIN'S SERENADERS			94. FAST LIFE BL/ FEATHER BEO BL			147. SORRY. OIR BUNGALOW O F DREAMS		
47. FROG TONGUE STP/ JACKASS BL	OE	3007 E+	95. MY BIG MOMENTS/ BIG SIX			DIXIE RHYTHM KINGS (RARE OVER SIMEOE)		
48. TRAVELING BL/ CHARLESTON MAO	CE	3012 N	96. WOMAN FOR EVERY MAN/ 120'CLOCK TRAIN VO			148. EASY RICH/ STORY BOOK BALL		
49. CHARLESTON MAO/CHARLESTON S.C.	PM	12278 V	97. I'M NEEDING SOMEONE/ ROUGH TREATMENT VO			DIXIE WASHBOARD BAO		
50. CHARLESTON SOUTH CAROLINA/CHARLESTON	PM	12278 V	98. CO DO LADY/ ROLL THE JELLY			149. WAIT'LL U SEE MY BABY/ LIVIN HIGH		
(ABOVE: RM CHP NO GR.)			BITTERPEARS / SUSIE (LOUIS HOT 5)			150. ZULU BLS/ KING OF ZULU		
51. MOJO BLS/ HEEBIE JEEBIES	PM	12283 V-	99. HE LIKES IT SLOW/ CNT ON THAT			DIXIE LA'DO JIG BLOWERS - MINIMUM B10 \$15.00		
BARBECUE JOE & HOT DOGS (WANNHOE)			BLACKIE CLOWAY (LOUIS)			151. DONT GIVE ALL LARD AWAY/HOUSE RENT		
52. WEARY BLS/UP THE COUNTRY	CH TEST E+		100. LONESOME LOVESICK/LAZY WOMAN			DIXIE LA'DO JIG BLOWERS		
WALTER BARNES ROYAL CREOLIAN'S			CARNIVAL THREE (SIMEON - POPS FOSTER - JAS. P.)			152. SKIP SKAT ODDOLE O/ HEN PARTY		
BARNES WAS A SUPERB TENNESSEE NEGRO BAO'D. THEY ALL			101. HARLEN HOTCHA/LORENOS BL			DIXIE LA'DO JIG BLOWERS (ODDOS)		
WERE CREMATED IN A FIRE 10 MATCHES.			102. BANANNA DAYS/ CREOLE LULLABY			153. ORIENTAL MAN/SOCK THAT THING		
53. TIGHT LIKE THAT/ JAZZ BATTLE (JABBO)	BR	4244 N-	BO CARTER			JOHNNY OODOS HOT 6		
COUNT BASIE			103. ALL AROUND MAN/ CIGARETTE BLS			154. GOOSER DANCE/TCOTIGHT		
54. OUT LOVE WAS MEANT 2 BE/GO MORNING BLS	DE	1446 N-	FRANCIS J. CARTER (PIANO SOLO)			ODOS CHICAGO		
55. WHEN SUN GOES DOWN/ DIRTY ODOEN	OE	2498 N	104. WONDER WHATS BECOME JOE/ BIRTH OF			155. MY BABY/ORIENTAL MAN		
56. HEY LAWOY MAMA/ THE FIVES	OE	2722 N	KING CARTER & HIS ROYAL ORCH (BENNY CARTER)			156. WILLOW BL/ MELANCHOLY		
BAT THE HUMMING BIRD (COW COW DAVENPORT)			105. MOANIN/ BLUE RHYTHM			157. WILLOW MAN BL/ MELANCHOLY		
57. HUMMING BL. SLOW DRAG	VS	6068 N/N-	CHICAGO FOOTWARMERS			158. SAN/ CLARINET WOBBLE		
BEALE ST WASHBOARD BANO (J. OODOS)			106. BROWN BOTTOM BESS/ LAOY LOVE			159. JOE TURNER BLS/ WHI ERASTUS PLAYS		
58. PIGGLY WIGGLY/ FORTY & TIGH	VO	1403 V	107. GOIN TO TOWN/ CHICAGO STOMP DOWN			160. STEAL AWAY BLS/ HOT POTATOES		
SIO BECHET			CHICAGO HOTTEMTOTS (ALBERT MIC'OLAS)			161. MELANCHOLY/STACK O LEE BLS		
59. SWEETIE DEAR/MAPLE LEAF RAG	BB	7614 N-	108. PUT ME IN ALLEY/ ALL NIGHT SHAGS			162. BL WASHBOARD STP/BULL FIDDLE BLS		
60. FREACHIN BL/ INOIAN SUMMER	BB	10623 N/N-	CHICAGO LODGERS (mix)			163. N.O. STP/ WEARY BLS		
61. SHAKE IT / OK/WILLOW MAN BL	VI	26640 N/E+	109. 3 BLINO MICE MASTER P'S 1&2 (P.W.L.M.) HRSVY'37 E+			164. MELANCHOLY/ BIL BROWN BL		
62. KUSKRAT RAMBLE/NOOD INDIGO	VI	27302 E+/N	LILLIE OELK CHRISTIAN (LOIS HOT 4)			BL'IO WILLIE O'DIN'S CIN ROTILE FOUR		
BIX BEIDERBECKE			110. TOO BUSY/ WAS IT A DREAM			166. JET BLACK BLS/BLUE BLOOO BLUES		
63. TOODLIN BL/ OH BABY (WOLVERINES W BIX)	BRE	2501 N-	JUNIE COBB			JOHNNY O'DIN'S ORIG JAZZ HOTDODS		
64. RIVERBOAT SHUFFLE/LAZY DAQOY	HRSJULY38 N		111. BOUT THAT THING			167. DONT WANT NOBODY BL/ W TEXAS BL		
65. IN A MIST/ WRINGIN AN TWISTIN	OK	40916 E+	TEST			168. SPANISH ORNS/HALLELUAH BLS		
66. WA OA OA/MIFF MOLE-IMAGINATION	PAE	2286 N				WILLIE ECYSTEY PIANO SOLOS		
67. JAZZ BANO BALL/ JAZZ ME BLS	VO	3042 E+				169. OTZIEY FINGER/ FINE FEATHERS		
BIMMY BERIGAN								
68. JELLY ROLL BLS/ BLACK BOTTOM	VI201502 E/V							
69. ODEO 1 00/HO SOCIETY	VI201503 E/V							

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WILLIE ECKSTEIN PIANO SOLOS		LEE GREEN		JOHNNY HOOGES ORCH	
170. PUTTING ON THE DODGERS/DANSOPATION DUKE ELLINGTON	OK 40121 E+	241. MALTESE CAT BLS/PORK CHOP BLS	VO 1562 E-	303. RENDEZVOUS W RHY/ JEEPS BLS	VO 4115 E+
171. JAZZ LIPS/ SLOPPY JOE	BR 6265 E+	242. DEATH ALLEY BL/ TRAIN NO 44	VO 1566 E	304. SOMETHING ABOUT LOVE/KRUN ELBOW BL	VO 4351 N
172. ROSE ROOM/DONT MEAN A THING	BR 6317 N-	LIONEL HAMPTON		305. KNOW WHAT U DO. DREAM BL	VO 5353 N-/E
173. MOON OVER DIXIE/BABY WHEN U AINT THERE	BR 6404 N-	243. PIANO STP/ I SURRENDER OR	VI 25666 E+	BILLIE HOLIDAY	
174. L. GHTV/JAZZ COCKTAIL	BR 6803 E-	HARDYS ORCH		306. STRANGE FRUIT/FINE & MELLOW(PWLAM)	CMS 526 N/N-
175. BLACK BEAUTY/TAKE IT EASY	BR 6987 N	244. THE JAZZ DANCE/LIVERY STABLE BL	CO 2419 N-	CLAUDE HOPKINS ORCH	
176. SOLITUDE/MOONGLOW	BR 7310 N/E+	245. THE JAZZ DANCE/LIVERY STABLE BL	CO 2419 E+	307. ANYTHING FOR U/ MAD MOMENTS	CO 2665 N/E
177. SMOOEST TAL/ESUMPN BOUT RHY	BR 7461 N-/E	246. SNARY BL. FUZZY WUZZY RAG	CO 2421 E+	308. MAD MOMENTS/MUSHMOUTH	COG 2665 E
178. SHOWBOUT SHUFFLE/IN SENT MOOD	BR 8063 N	247. MOONLIGHT BL/ SOUTHERN NITES (PRINCE)	COE 2414 N	HOUD HEAD HENRY (COW COW)	
179. NEW BLACK & TAN F/SWING SOCIETY	BR 8256 N-	HARLEM FOOTWARMERS		309. STEAMBOAT BL/ FRIEGHT TRAIN SPEC	VO 1208 N
180. PROLOGUE TO BL & TAN/PLEASE AGIVE ME	BR 8297 N-	248. JUNGLE JAMBOREE/SNAKE HIP DANCE	OK 8720 E+	310. LOW OWN HOUND/SILVER DOLLOR MAMA	VO 1288 N
181. BLUE LIGHT/SLAP HAPPY	BR 7526 E+/V	249. BL OF VAGABOND/SYNCOPATED SHUFFLE	OK 8746 E+	PAUL HOWARD'S Q'ALITY SERENADERS	
182. MARGIE/COTTON	BR 7526 E+/V	250. LAZY DUKE/ SAVOY SHOUT (LUIS RUSSELL)	OK 8760 N-/E	311. HARLEM/ CALIF SWING	VI 23354 E+
183. THE MOOCHE/(CHICK WEBB)	BR 7526 E+/V	251. BIG HOUSE BL/ ROCKY MT	OK 8836 N	ROSETTA HOWARD & HARLEM HAWFATS	
184. IN SENTIMENTAL MOOD/ SHOW BOAT SHUF	BR 7526 E+/V	252. SWT CHARIOT/MOOD INDIGO	OK 8840 N-	312. IF U A VIPER/ ROSETTA BL	DE 7370 N
185. ADMIPATION/ MERRY GO ROUND	BR 7526 E+/V	HARLEM MAMFATS		313. WORRIED MIND BL/ LET LINEN HANG	OE 7392 N-
186. MARGIE/ COTTON	BR 7526 E+/V	253. LAKE PROVIDENCE BL/OH REO	OE 7182 E+/V	ALBERTA HUNTER(LADNIE)	
187. REMINISCING IN TEMPO PARTS 1&2	BR 7526 E+/V	254. RAMPART & GRAVIER BLS/ BRKEN HEARTEDDE	7395 E+/V	314. SMO N LONELY/EXPERIENCE	PM 12065 E+
188. REMINISCING IN TEMPO PARTS 3 & 4	BR 7526 E+/V	COLEMAN HAWKINS & ORCH		HUNTERS SERENADES DIR VICTORIA SPIVEY (GOND)	
189. E ST LOUIS TOOLEE OO/BIRMINGHAM BKDN	BR 7526 E+/V	255. MEDITATION/WHAT HARLEM IS TO ME	DE 742 N	315. SENSATIONAL MO/REAMIN BOUT MAN	VO 1621 E+
190. MOOD INBIGO/ BUNDLE OF BLS	BR 7526 E+/V	256. JAMAICA SHOUT/DAY U CAME ALONG	PAE 1685 N/E+	(ABOVE RM CHP 3 GR.)	
191. SMOOEST TALE/ SUMPIN BOUT RHY	BR 7526 E+/V	257. HOW DEEP IS DECAN /STUMPY	SG 28102 E/E-	BESSIE JACKSON HERE IS A REAL BLUES SINGER	
192. DOP ME OFF HARLEM/SLIPPERY HDN	BR 7526 E+/V	CLIFFORD HAYES LO ISVILLE STOMPERS		WITH THE RACEST LYRICS	
193. OELIRUM/DOWN OUR ALLEY BLS (ROYAL BL)	BR 7526 E+/V	258. BVE BYE BL/BAREFOOT STOMP	VI 21489 N/N-	316. ROLL & BUTTER/ GROCERIES ON SHELF	ME 12845 N
194. LIMEHOUSE BL.ECHOES OF JUNGLE	BR 7526 E+/V	259. BL TROMBONE STP/CLIF CLUB STP	VI 38011 N	317. BARBECUE BESS/ AHEV EM DRY	ME 13442 N
195. ANNUAL CRACKERS. L'IL FARINA	BR 7526 E+/V	FLETCHER HEMMONS (LOUIS)		318. TRAIN CALLED M&O/CHANGED WAYS BL	ME 30264 E+
196. OEAR O SOUTHLAND/DAYRKB EXPRESS	BR 7526 E+/V	260. HOW COME U DO ME/COPENHAGEN	BA 1445 V+	319. DWN BOOGIE ALLEY/ SWT MAN	PE 295 N-
197. CREOLE LOVE C/TAILSPIN BL	BR 7526 E+/V	(ABOVE: DIG ON COPENHAGEN SIDE)		320. MAN IS BOOGAN ME/ PIG IRON SALLEY	PE 317 N-
198. RUDE INTERLUDE/ OALLAS DOINGS	BR 7526 E+/V	261. EVERYBODY LOVES MY BABY	BA 1471 E+	321. STEW MEAT BL/ SKIN GAME BL	PE 329 N-
199. GOT B RUG CUTTER. N E ST LOUIS T	BR 7526 E+/V	262. THEN ILL B HAPPY(OON REOMAN VDC)	BA 1654 V	322. THATS WHAT BABY LIKES/ MAN STEALER	PE 350913 N-
200. NEW BIRM. BKDN/ SCATTIN AT KIT KAT	BR 7526 E+/V	263. ST LOUIS SHUFFLE/ VARIETY STP	BR 10246 N-	(ABOVE RM SHP 2 GR.)	
201. ALABAMY HOME/ ALL GOODS CHILLIN	BR 7526 E+/V	264. GRAND TERRACE SWING/STEALIN APPLES	BR 81066 N/E	323. U GOT TO DIE SOME DAY/LONEOSME MCINTOE	60463 N-
202. RINO DEM BELLS/ BLK & TAN FANT.	BR 7526 E+/V	265. SENSATION/ FIDGETY FEET	BR 3521 N	CLIFF JACKSON & HIS KRAZY KATS	
203. MOOCHE/HOT & BOTHERED	BR 7526 E+/V	266. CLARINET MARMALADE/HOT MUSTARD	BRG 3406 N-	324. TORRIO RHYTHM	RADIEK 951 E+
204. SWAMPY RIVER/BLK BEAUTY(PIANO SOLOS)	BR 7526 E+/V	267. TOZO/ROCKY MT NL	CO 970 E	DEWEY JACKSON PEACOCK ORCH	
205. MISTY M' IN/BL W A FEELIN	BR 7526 E+/V	268. STARDUST/AFTER U GONE	CR 3093 E	325. CAPITOL BLS. SNAG TI	BR 80039 N
206. BLK & TAN FANT/POOR FELLOW DO	BR 7526 E+/V	269. SHANGHAI SHUFF/TELL EM OREAMY EYES	PE 14338 E	PRESTON JACKSON & HIS UPTOWN BAND	
207. BLK & TAN FANTASY/ WABASH BLS	BR 7526 E+/V	270. SHANGHAI SHUF/NAUGHTY MAN	VO 14935 N-	326. ITS TIGHT UIN/HARMONY BL	CE 3014 N
208. BL HARLEM/ SLIPPERY HORN	BR 7526 E+/V	271. WHN U OO WHY U OO/ MEMPHIS BOUND	VO 15030 E	BLIND LEMON JEFFERSON	
209. CLAR LAMENT/MERRY GO ROUND	BR 7526 E+/V	272. WEARIN ME DWN/RHY OF TAMBOURINE	VO 3487 E+	327. BLACK SNAKE MOAN/ MATCH BLX BL	OK 8455 E
210. WHEN BLK MAN BL/MOOD INDIGO	BR 7526 E+/V	273. PRINCE OF WALES/ MANDY MAKE UP	PM 20367 E	328. JACK O DIAMND O BLS/ CHOCK HOUSE BL	PM 12373 N
(ABOVE: RM CHD NO GR.)		274. 12TH ST BL/POPLAR ST BL	PAT 36214 V+	329. RABBIT FOOT BLS/SHUCKIN SUGAR BLS	PM 12454 N-
211. EBONY RHAPSODY/ SAT NITE FUNCTION	BR 7526 E+/V	275. ANTOHA GLAO/ONCE UPON(CH OANDIES)	PAE 1717 N-	330. LONESOME HOUSE BL/ SUNSHINE SPECIAL	PM 12593 N
212. SALITUDE/ DELTA SRE	BR 7526 E+/V	276. RHY CRAZY/KRAZY KATERS	PAE 1743 N-/E	331. MOSQUITO MOAN/SOUTHERN WOMAN	PM 12999 N-
213. ROCKIN IN RHY/NO PAPA NO	BR 7526 E+/V	277. HAPPY FEET/ BL INTERLUDE(CHOOANOIES)	PAE 1792 E/E+	BIG BILL JOHNSON	
214. CHLOE-C/ACROSS THE TRACK	BR 7526 E+/V	ALEX HILL & HIS HOLLYWOOD SEPIANS		322. MY CONDUCTOR MAN/ BIG BILL BLS	CHAMPION 50060 N
215. MR. J.B. BLUES/BOOY & SOUL	BR 7526 E+/V	278. SONGS OF PLOW/YES SUH(EDDIE CONDON)	BR 2076 N	CHARLIE JOHNSON & HIS ORCH	
216. DWIN VOOM VOOM/FLAMING YOUTH	BR 7526 E+/V	ALEX HILL		333. HARLEM ORAG. HOT BONES & RICE	VI 38059 N-
217. HIGH LIFE/SAT NIGHT FUNCTION	BR 7526 E+/V	THIS IS A REAL FIND IN ANY CONDITION		EDITH JOHNSON(IKE RODGERS - TRAM)	
218. DICTY GLIDE/ STEVEDORE STP	BR 7526 E+/V	MINIMUM BID IS \$15.00		334. HONEY DRIPPER BL/ NICKLES WORTH LIVER	PM 12823 N-
219. SARATOGA SW/MISTY MORN	BR 7526 E+/V	279. STOMPIN EM DWN. TACK HEAD BL	VO 1270 N-	335. GOND CHIB BL/ CANT MAKE ANOTHER OAY	PM 12864 N-
220. SUKE STEPS OUT/ HAUNTED NIGHTS	BR 7526 E+/V			JAMES P JOHNSON	
221. MARCH OF HOODLUMS/BRKFST DANCE	BR 7526 E+/V	280. TUGALOO STRUT/ DYIN BL	VO 1493 N-	336. JINGLES/ UGOT TO BE MODERNISTIC	BR 4762 N
222. SERENATA DEL DELTA/SOLEDA	BR 7526 E+/V	281. AINT IT NICE/ FUNCTIONIZINA	VO 2826 N	337. KEEP OFF GRASS/CAROLINA SHOUT	OK 4495 E-
223. BLK BEAUTY/TAKE IT EASY(RM CHP NO GR)	BR 7526 E+/V	CHIPPY HILL		338. RIFFS/ FEELIN BL	OK 8770 N
SEGER ELLIS PIANO SOLOS		282. PRATT CITY BL/ 6000 TIME FLAT(PWL)	HRS 17'39 N	339. U CANT OO WHAT LAST MAN OID/BLEEDIN	VI 19123 E-
224. SENTIMENTAL BL/ PRAIRIE BL	BR 7526 E+/V	283. GA MAN. TROUBLE IN MIND	ME 61270 N	LOINIE JOHNSON - GUITAR SOLO	
WILL EXELL (GREAT RAGTIME & BL ES PIANO SOLOS)		284. KID MAN BL. LOW LAND BL	OK 6273 V-	340. PLAYING STRINGS/STPIN ALONG	OK 8558 E+/N
225. JST CANT STAY HERE/PITCHIN BOOGIE	BR 7526 E+/V	285. PANAMA LIMITED/LEAVENWORTH	OK 8367 N-	341. MOVE OVER/ HARLEM TWIST	OK 863 N
226. BARREL HOUSE MAN/WEST COAST RAG	BR 7526 E+/V	327.327. PLEADIN 4 THE BLS/ PRATTS CITY	OK 8420 V+		
227. HEIFER DUST/BARREL HOUSE WOMAN	BR 7526 E+/V	CHIPPY HILL (LOUIS) ENVELOPE IS AUTOGRAPEO		LOUISE JOHNSON (CRIPPLE CLARENCE LOFTON)	
228. PLAYING THE DOZ/BUCKET OF BLOOD	BR 7526 E+/V	BY LOUIS ARMSTRONG - MUSICALLY FINE AND RARE.		HERE IS ONE OF THE VERY RAREST LOFTON ITEMS.	
229. JST CANT STAY HERE/PITCHIN BOOGIE	BR 7526 E+/V	MINIMUM BID \$20.00		SUPERB PIANO/ MINIMUM BID \$15.00	
LEW FOWLER (GREAT PIANIST)		287. LONESOME WEARY/LOVSLICK BL	OK 8453 E/N-	342. BY MOON & STARS/ ON THE WALL	PM 13008 N
230. SATISFIED BL/ BL MIXTURE	BR 7526 E+/V			MARGARET JOHNSON (LOUIS ARMSTRONG)	
BJD FREEMAN HIS ORCH		CHIPPY HILL		343. CHANGEABLE DADDY/PAPA MAMAS ALL ALNEOK	8185 V
231. CANT HELP LOVIN/CRAZEOLGY	BR 7526 E+/V	288. AINT GONNA OO IT/ PRATT CITY BL	VO 1406 N-	PETE JOHNSON	
BLIND LEROY GARNET		EARL HINES		344. KAYCEE ON MIND/BLS ON DWN BEAT	OE 3384 N-
232. CHAIN EM DWN. LOUISIANA GLIDE	BR 7526 E+/V	289. SENSATIONAL MO/LOVE U BECAUSE LV U	BR 6379 N	345. BASEMENT BOOGIE/BEATH RAY BOOGIE	DE 3830 N-
233. LA GLIDE/ CHAIN EM DWN	BR 7526 E+/V	290. 57 VARIETIES/ MONDAY DATE	CO 2800 N	346. PETES MIXTURE/JUST FORDYU	DE 3582 N-
BENNY GODDMAN & BOYS		291. JULIA JAP SANDMAN	DE 654 E+	347. 627 STP/PINEY BRWN BLS	DE 18121 E+
234. ROOM 1411/JUNGLE BL	BR 7526 E+/V	292. 57 VARIETIES/ AINT GDT NOBOGY	OK 8653 N	348. HOW LONG/CLIMBIN & SCREAMIN(PWLAM)	SA 12004 E+/E
GOTHAM STOMPERS		293. CAUTION BL/ MONDAY DATE	OK 8832 N	349. BUSS ROBINSON BLS/8 O BLS(PWLAM)	SA 12006 N/E+
235. HONEYS LOVIN ARME/ ALABAMMY HOME	BR 7526 E+/V	294. PIANDLGY. FLANY DDOOLE SWING	VO 3501 N-	350. BUSS ROBINSON BLS/ 8 O BLS	SA 12006 N/E
TEODY GRACE		ART HODES		351. PETS BLS #2/SHUFFLE BOOGIE(PWLAM)	SA 12010 N
236. CRAZY BLS/ LUV ME OR LEAVE ME	BR 7526 E+/V	295. ROYAL GARD BLS/ 103RD ST BOOGIE	JR 1001 E+	PET JOHN & HIS BOOGIE WODGIE BOYS	
237. MONDAY MORO/OWN HRTD BLS	BR 7526 E+/V	296. JAZZ BAND BALL/ FAREWELL BLS	JR 1003 N-	352. CHERRY REO/BABY LOOK AT U	VO 4997 N
COOT GRANT - ONE OF LO'S ARMSTRONG'S FINEST		297. ECCENTRIC/ WASHBOARD BLS	JR 1004 N	JOLLY JIVERS (SKIFFLE)	
ACCOMPANIMENTS - MIN BID \$20.00		298. NO PAY BLS. THE MOOCHE	JR 1005 N	353. WATCHA GONNA OO/ JOOKIT JOOKIT	VO 2532 E+/E
238. COME ON COOT DO THAT THING	BR 7526 E+/V	299. NO PAY BLS/ MOOCHE	JR 1005 E+	354. HUNGRY MANS SCUFFLE/ PIANO STP	VO 25015 E-/V
LESS GREEN (GREAT PIANO ON ALL)		300. ROSS TAVERN BOOGIE/50 SIDE SHUFFLE	SA 2007 N-	CURTIS JONES	
239. R.R. BL/ NO 44 BL	BR 7526 E+/V	301. FEATHERS LAMENT/MEZZIN AROUND	SE 100C7 N-	355. LET ME B PLAYMATE/ HIGHWAY 58	VO 3990 V+
240. DONT CARE IF BOAT DONT LANO/WASH DAY	BR 7526 E+/V	302. ORGAN GRINOER BLS/ SELECTION FRM GUTS	9001 N-	356. LOVE IN W/C A SHELTER/OWN IN GUTTER	VD 4798 V+
				357. LOVE LANO BL/ TREAT ME LIKE I TREAT	OK 5947 E+/V

AUCTION

HARRY BICKFORD

358. ONLY BOY CHILD/BIG BOAT JOIES & COLLINS ASTORIA HOT 8	BB 7565 E+	SARA MARTIN ACC. BY C. WILLIAMS HARMONIZING 4	409. GREEN GAL CANT CATCH/GRAYEVARO	OK 8099 V	RDMEO NELSON/ MONTANA TAYLOR	471. HEAO RAB HOP/ DETROIT ROCKS (PWLAM)	HRSJUNE28 N
359. TIP EASY BL/ DAMP WEATHER	BB 10952 N/N-	410. MISTREATING MAN BLS/ DEATH STING	PM 12841 N-	VIOLA MCCOY (PUNCH MILLER?)	472. GETTIN DIRTY SHAKIN/ HEAR RAG HOP	VO 1447 N-	NEW ORLEANS BOOTBLACKS
360. ASTORIA STRUT/QUET STOMP MAGGIE JONES (LOUIS)	VI 36576 N/N-	411. SAVIN IT ALL FOR U/PAPA IF U CANT OORO	302 E-/V	MCKINNEYS COTTON PICKERS	473. CANT SAY/ MIXED SALAD ROYAL BLUE	CO 14465 N	N.O.R.K.
361. THUNDERSTORM BLS/ POOR HOUSE BLS	CO 14050 N	412. NOBODY'S SWHRT/LIZA (PW LAM)	UHCA 11 N-	REV. F.W. MCGEE	474. SAN ANTONI O SHOUT/TIN ROOF BL	OE 161 E+	
362. SCREAMIN THE BL/6000 TIME BL	CO 14055 E	413. SURE RT EXCURSION TO HELL 1A2	VI 38621 N	MCKINNEYS COTTON PICKERS	475. NEVER KNEW WHAT GAL/COA L CART (PWLAM)	HRSAMAR38 N-	NEW ORLEANS WANDERERS
363. N.O. SNAG/ WONDERFUL OREA	PM 8290 V	414. SHIM ME SHA WABBLE/ MILENBERG JOYS	VI 21611 N/N-	415. NOBODY'S SWHRT/CRYIN & SIGHIN	476. GATEMOUTH/PERIOO	CO 698 E+	
364. ITS A LOW DWN THING/HOT ' READY-	PM 12705 N/E+	416. RUKUS JUICE & CHITTLIN/ JAZZBO STP	OK 8955 N-/E	MEMPHIS JUG BAND	477. PAPA OIP/TOO TIGHT	CO 735 V+	RED NICHOLS & HIS 5 PENNIES
365. LA FAIRY BAKE/DEVIL IN THE MOON IMPERIAL	GB18008 E+	417. HES IN RING/JOE LOUIS STRUT	VO 3046 E-/G	MEMPHIS NIGHT HAWKS	478. ALABAMA STP/HURRICANE	BR 1804 N-	GEORGE NOBLE
366. PAUCAH/ HARLEM FLAT BL	BR 4309 N-	418. WILD MAN STP/ SHANGHAI HONEYMOON	VO 2593 E-	MEZZ MEZZROW	479. OOK NG BL/ NEW MILK COW BL	VO 205 E+/A	JIMMIE NOONE'S N.O. BANO
367. BLACK & BL/JUNKLE JAMBOREE	BR 4452 E+	419. REVOLUTIONARY BL/GETTIN 2GETHER	BB 10088 E+	420. GETTIN 2GETHER/ REVOLUTIONARY BLS	480. SWT GA BRWN/WAY OWN YONDER	PAE 2281 N	
368. CREOLE RHAPSODY PTS 172	BR 6093 N	421. APOLOGIES/SEON THE VIPERS	VI 25019 N-/E	EMMETT MILLER	481. BL JUMPEO RABBIT/DIF TYPE GUY	PAE 2303 N	RED NORVO & HIS SWING OCTET (B.G.)
JINGLE KINGS		422. OUSKY STEVEDORE/TAKE TOMORROW	OK 41135 E+	MILLS TEN BLACKBERRIES (LAM CRK- OIR)	482. BL IN E FLAT/ BUCHOUSE	CO 3079 N-	KING OLIVER ORCH
369. OAKTOWN STRUTTERS/FRIARS PT SHUFF	UHCA 3 N-	423. HOT & BOTHERED/BLK & TAN FANT	OIVA 6056 V	THE MISSOURIANS	483. FAREWELL BL/ SOBBIN BL	BR 3741 E	
370. KANSAS CITY FRANK FOOTWARRERS (MELROSE SOLO)	BR 7062 N	424. MISSOURI MAN/ MARKET ST STP	VI 38067 N-	425. "400" HOP/ SCOTTY BL	484. PAPA OE DA OA/ STOP CRYIN	BR 6053 N/E+	
371. WAY OWN N.O./PAGIN THE DEVIL (PWLAM)	CMS 512 N	426. SWINGIN OEN CATS/200 SQUABBLE	VI 38145 E+	E MONTGOMERY	485. ALLIGATOR HOP/ FROOKEO BL	CE 3008 N-	
KENTUCKY GRASSHOPPERS		427. LA. BL/ FRISCO HI BALL BL	VO 2706 E-	428. NO SPECIAL RIDER/ WICHITSA BL	486. CAMPMEETING BL/ LONON CAGE BL	CO 14003 E+	
372. MAKIN FRIENDS/FREO RICH ORCH	BA 6360 E	429. RIVERISIDE BL/BLK EVIL BL	OE 7028 N-/E	ALICE MOORE (I E)	487. CHATT STP/ N.O. STP	COF 3079 N	
FREDDIE KEPPARDS JAZZ CAROLINALS		430. BLK & EVIL BL/ BWAY ST WOMAN BL	PM 12819 N	THOMAS MORRIS PAST JAZZ MASTER	488. STRUGGLE BUGGY/ OONT U THINK I LOVEHMV	4930 N	
373. STOCK YAROS STRUT/SALTY DOG	UHCA 73 N-	431. E FLAT NO # 2/DRIG CHARLESTON STRUT	OK 8055 V+	JELLY ROLL MORTON	489. NABELS ORN / SWT BABY DOLL	HUCA 2 N-	
ANDY KIRK AND HIS TWELVE CLOUDS OF JOY		432. BUDDY BOLGEN/ HIGH SOCIETY	BB 10434 E+	433. DEAD MAN BL/HOCK SHOP BL (C. JACKSON)	490. TEARS/ HIGH SOCIETY	HRSOCT138 N	
374. BL CLARINET STP/ MESS A STP	BR 4694 E+/E	434. SWT SUBSTITUTE/ PANAMA (PW LAM)	GL 1703 N	435. WAMIES BL/ ORIGINAL RAGS (PW LAM)	491. DIPPERMOUTH/ SUGARFOOT (CONNIES) (PWLAM)	HRSNOV38N	
375. MARYS IDEA/ONCE DR TWICE	BR 4863 N	436. THE CRAVE/BUDDY BOLEONS BL (PWLAM)	GL 4003 N	437. KING PORTER STP/DONT U LEAVE ME (" ")	492. CHINE BL/ CANAL ST BL	JI 1 N-	
376. CLOUDY/ CORKY	OE 5026 N	438. BLACK BOTTOM STP	GRF 5010 E-	439. BLK BOTTOM STP/ THE CHANT	493. SNAKE RAG/ WEATHER BIRD RAG	JI 5 N-	
THURSTON KNUDSON AND AUGIE GOUPIL		440. LITTLE LAWRENCE/ PRETTY LIL	HNVF 53 N-	441. K.C. STP/ GA SWING	494. DIPPERMOUTH BL/ CAKEWALKING BABIES	JI 10 N-/E	
377. TE MOANA/CONGA KONGO	OE 18120 N	442. EACH OAY/STROCKIN AWAY	HJCA 33 N-/E	443. THE CMNN/BLK BOTTOM STP	495. SOBBIN BL. SWT LDVIN MAN-	DK 4906 V	
378. SAMBA TEMBO/RHUMBA UGANDA	OE 18132 N	444. HONKY TONK MUSIC/WININ BOY BL (O.L.)	JM 11 N	445. HIGH SOCIETY/FISHTAIL BL	496. WHERE DID U STAY NIT/DIPPERMOUTH	DK 4918 F	
GENE KRUPA & HIS CHICAGOANS		446. BLK BOTTOM STP/ THE CHANT	VI 20221 N	447. SIDEWALK BL/ DEAD MAN BL	497. HIGH SOCIETY/SNAKE RAG	OK 4933 V/V+	
379. BLUES OF ISRAEL/ 3 LITTLE WOROS	PAE 2224 E+/N	448. SOMEDAY SWHRT/ ORIG J.R. BL	VI 20252 N	449. BLUE BLOOY BL/OLGA (KINGOLIVER)	498. ANIT GONNA TELLNBOOY/ROOM RENT	OK 8148 E-	(ABOVE: RM CHP 4 GR)
BILLY KYLE PIANO SOLOS		450. LOOKIN FOR BLUEBIRD/MUSHMOUTH	VI 22681 E+/N	451. MOURNFUL SERE/GA SWING	499. WRKING MAN BL/ RIVERSIDE BLS	OK40034 V-	
380. BETWEEN SETS/FINISHING UP A DATE	OE 2740 N	452. SMILIN BL AWAY/ TURTLE TWIST	VI 38024 E+/E	453. SMILIN BL AWAY/ TURTLE TWIST	500. RIVERSIDE BL/ MABLES ORN	SG 905 N	
TOMMY LADONIER ORCH		454. TRYS LIKE OUGHT BE/LIT OIXIE HOME	VI 38601 N-	455. PEP/ FRANCES	501. SUGAR FOOT STP/ MONDAY DATE (PWLAM)	UHCA 41 N	
381. REALLY THE BL/ U & I WERE YOUNG	BB 10089 N-	456. PEP/ FRANCES	VI 38627 N-	457. SWHRT O MINE/FAT MEAT & GREENS	502. ST JAMES INFIRM/WHEN U SMILING	VI 22298 N-	
EO LANG GUITAR SOLO		458. TOBY/ MOTEN SWING	BB 6032 N-/E	459. PRINCE OF WALES/ SWHRT OF YESTEROAY	503. STINGAREE BL/ SHAKE IT & BRK IT	VI 23009 E+	
382. A LIT LOVE/PRELUDE	ODF 16333 E-/E	460. CRAEDAO BL/ ELE PHANT WOBBLE	OK 8100 V	461. 18TH ST STR T/THINGS SEEM SO BL	504. BOGGIE WOOGIE/ MULE FACE BL	VI 38134 N-/E	
383. MELODY MANS ORN/PERFECT	OK 40936 E	462. YAZOO BL/ K.C. SHUFFLE	VI 20485 N-	463. O EODIE (MOTEN)/PEPPER STEAK	505. EONA/ RHYTHM CLUB STOMP	VI 38137 N-	
384. CHURCH ST SOBBIN /B SOME CHANGES MADE	PAE 1495 N-	464. NEW MOTEN STP/ BOUNCHIN ROUNO	VI 23030 E+	465. RUMBA NEGRO/ CANDY MAN	506. SOMEDAY SWHRT/ OEO MAN BL	VO 1059 N	
LEAD BELLY		466. JONES LAW BL/	VI 23357 E-	467. SOUTH/SHE'S NO TROUBLE	507. ANNE HADRE/ BREAKFAST	VO 1275 N	
385. ALL OUT 7 OWN/ PACKIN TRUNK	ME 13326 E	468. FIRE HOUSE BLS/ INOIANA	CO 1946 E+	469. RED NELSON (CRIPPLE CLARENCE LUTON)	508. CRAZY BL/ HOME AGAIN BL	VI 18729 E+	
BARON LEE & HIS BLUE RHYTHM BAND		470. STREAMLINE TRAIN/CRYING MOTHER BLS	OE 7171 N	471. SWTEST THING BORN/SOLOERS GET SOLO	509. BARNYARD BLS/ ORIG DIXIELAND ONE STEP	VI 25502 E+	
386. GROWL/ HEAT WAVES	ORE 1325 N-						
387. OLO YAZOO/ RHYTHM SPASM	ORE 1401 N/E						
388. WHITE LIGHTNING/ WILD WAVES	ORE 1463 N-						
LEVEE SYNCOPATORS/MIKE MOSIELO'S STARS							
389. RACKET/ MEANEST KIND O'BL	VO 905 N-						
MEADE LUX LEWIS							
390. FREDDIE BL/ MODO 4 LOVE	BR 505053 N-						
(ABOVE: NEVER ISSUED IN USA)							
391. CELESTA BL/ YANCEY SPECIAL	OE 819 N						
392. CELESTE BLS/ FREDDIE BLS	OE 3831 N						
393. BOY IN BOAT/ FREAKISH BLS	PM 13024 N						
HERE IS ONE OF THE FABULOUS MEADE LUX LEWIS ACCOMPS.							
MINIMUM BID \$20.00							
394. MESSIN AROUND/ ST LOUIS BLS (PW LAM)	SA 12002 N						
395. FAR AGO BLS/ CLOSIN HOUR BLS (PWLAM)	SA 12004 N-						
396. WHISTLIN BLS/ HONKY TONK BLS	VI 2541 N						
MEADE LU LEWIS/CHARLIE SPANO PIANO, BLIND BLAKE							
GUITAR AND TALKING							
397. HONKY TONK TRAIN/ HASTINS STREET	SG 65101 E						
CRIPPLE CLARENCE LUTON							
398. BRWN SKIN GIRLS/TORE PLAYHOUSE	ME 6166 V+/E						
(ABOVE: RM CHP NO GR.)							
399. HAO DREAM/STREAMLINE TRAIN (PW LAM)	SA 12003 N-						
400. SOUTH ENDOOGIE/ FIVES	SE 10002 N-						
401. IN OE MORNIN/EARLY BL	SE 10006 N						
402. PIN TOPS BOOGIE WOOGIE/OONT KNOW (PWLAM)	SA 12009 N						
LOUISIANA JOE & SILM (GOOD SHUFFLE 2 PIANOS)							
403. MEMPHIS RHY/ CROSSIN BEAL ST	CH 50063 N-						
LARHYTHM KINGS/ BENNY GOODMAN'S BOY							
404. OA DA STRAIN/ WOLVERINE BL	HRSJAN138N						
405. BALLIN THE JACK/ WINDY CITY STP	HRSJAN139N-						
WINDY WAINMORE							
406. SEND ME/ WAKIN THE STREETS	BR 6940 N-/E						
407. TRYING STOP CRYING/WALINING	HRSSEPT137N						
FATE MARABLE JAZZ BANO							
THIS IS ONE OF THE REALLY FABULOUS & COLORFUL ITEM							
IN JAZZ COLLECTING THE RIVERBOAT BANO ON WAX. MINT.							
MINIMUM BID \$35.00							
408. FRANKIE & JOHNNY/PIANOFLAGE	OK 40113 N						

AUCTION

HARRY BICKFORD

MA RAINEY--THE GREATEST BLUES SINGER OF THEM ALL			BESSIE SMITH CONT.			JOE SULLIVAN		
525.COUNTIN BLS/JELLY BEAN BLS	JI	8 N-	595.TOCKET AGENT EASE WINDOW/PINCHBACKS	CO	14025 N	664.LIT ROCK GETAWAY/JOE SULLIVAN	OE	600 N
526.JEALOUS HEARTED/SEE SEE RIDER	JI	9 N-	596.MT TOP BLS/LOUISIANA LOW DWN BLS	CO	14031 N	665.GIN MILL BLS/HONEYSUCKLE ROSE	UHCA	32 N
527.BL WORLD FORGOT 1/2	PM	1 N-	597.WORK HOUSE BL /HOUSE RENT BL	CO	14032 N	SWEET PEAS		
528.NEW BO-WEAVIL BL/MOONSHINE BL	PM	2 N-	598.RECKLESS BL/ SOBBIN BL	CO	14056 N	666.GOT MAN IN BAMA MINES/COLD IN HND	BB	7224 N-E
529.LAST MINUTE BLS/BO WEAVIL BLS	PM	12080 V	599.ST LOUIS BL.COLD IN HAND BL	CO	14064 N	ROOSEVELT SYKES		
530.M RAINEYS MY RECORD/HONEY HVE U BEEN	PM	12200 N-	600.SOFT PEDAL BL/YELLOW DOG BLS	CO	14075 E+	667.HAVE U SEEN 10A/44 BLS	OE	7586 N-
531.THOSE DOGS OF MINE/LUCKY ROCK BLS	PM	12215 V	601.DIXIE FLYER/BEEN GOOD OLF WAGON	CO	14079 E+	MONATANA TAYL R & THE JAZZ BOYS		
532.SO BOUND BLS/LAWO SEND ME MAN BLS	PM	12227 E	602.NEW GULF COAST BL/FLORIDA BD BLS	CO	14109 N-	668.WHOOP & HOLLER STP/HAYRIOE STP	VO	11275 N
533.SEE SEE RIDER/JEALOUS	PM	12252 E	603.LONESOME DESERT BL/GOLDEN RULE BLS	CO	14123 N	669.OTROIT ROCKS/INDIANA AVE STP	VO	1419 N
534.CH MY BABE BLS/ SLAVE TO BLS	PM	12332 E	604.WHAT THE MATTER/WANT EVRY BUT	CO	14129 E	JACK TEAGARDE'S ORCH		
535.WRINGIN & TWISTIN/CHAN GANG BLS	PM	12338 N-	605.HARD DRIVING PAPA/ MONEY BLS	CO	14137 N	670.LOVELESS LOVE MXI/MASTER 2	HRSJAN'38 N-	
536.SEEKING BLS/ MT JACK BLS	PM	12352 N	606.'HAS BEEN BLS'/BABY DOLL	CO	14147 N	HERSAL THOMAS(SOLO)		
537.JEALOUSY BLS/ BKEN HEARTED BLS	PM	12364 N-	607.GIN HOUSE BL/LOST U HEAD BL	CO	14158 E	671.SUITCASE BL/ HERSAL BL	OK	6227 V
538.BRKN SOUL BLS/ SISS BLS	PM	12364 N	608.BACKWATER BL/PREACHIN THE BL	CO	14195 E+	HOCHEL THOMAS (LOUIS HOT 4 & DODGS)		
539.TROO NO MAN/DWN IN BASEMENT	PM	12395 N	609.MUDDY WATER/AFTER U GONE	CO	14197 E/N	672.ADM & EVE BLS/PUT IT WHERE GET IT	OK	8258 V+
540.LIT LOW MAMA/ GRIEMIN HRTED BLS	PM	12419 N	610.HOT TIME OLD TONE/ALX RAG BAND	CO	14219 N	673.LISTED TO MA/G'WAN I TOLD U	OK	8346 V-
541.MISERY BLS/DEAD DRUNK BLS	PM	12508 N	611.LACK & KEY/TROMBONE CHCLLY	CO	14232 N/E+	FRANKIE TRIMBAUER ORCH		
542.MA R'S BLAKC BOTTOM/GA CAKE WALK	PM	12590 N	612.OYING BY HOUR/FOOLISH MAN BL	CO	14273 E+	674.SINGIN BLS/ CLAR MARN	PAE	3323 N
543.BL THE WOOD FORGOT 1/2	PM	12647 N	613.USED BE SWT MAMA/THINKIN BLS	CO	14292 N	JOE TURNER & HIS MEMPHIS MEN		
544.PROVE IT ON ME/ HEAR ME TALKIN	PM	12668 N-	614.GET HIM OFF MIND/WASHWOMANS	CO	14375 N	675.MISS MOON/FREEZE & MELT	CO	1813 N-/E+
545.BLK CAT HOOT OWL BLS/ VICTIM OF THEB	PM	12687 N/N-	615.POOR MANS BLS/ U OUGHT ASHAMED	CO	14399 N	JOE T RIER		
546.DEEP MOANING BLS/TRAVELING BLS	PM	12706 N-/E	616.WILD ABOUT THING/GOTTA GIVE ME SOME	CO	14427 N	676.MST HAVE THAT MAN/FREEZE & MELT	CR	3 N
547.TOUGH LUCK BL/ SCREACH OWL BLS	PM	12735 E	617.KITCHEN MAN/GOT WHAT IT TAKES	CO	14435 N-	677.CHEWED UP GRASS/NOBODY IN MUNIC	OE	7868 E+
548.SLEEP TALKING BLS/ BLAMEON THE BLS	PM	12760 E+	618.NOBODY KNOWS U/TAKE IT RIGHT BACK	CO	14451 N-	678.GOIN AWAY BL/ ROLL EM PETE	VO	4607 N-/E+
549.LEAVING THE MORNING/RUNAWX BLS(1"HR C)	PM	12902 E	619.MAKES LVE COME DWN/ GOT ME GOIN	CO	14464 N-	JIMMY WADE & HIS DIXIELADDERS W PINCH MILLER		
550.BLK EYE BLS/ DADY GOODBYE	PM	12963 N/E+	620.DIRTY NOGOODERS/WASTED LIFE	CO	14476 E+	679.GATES BLS/PARKWAY STP	BR	80041 N-
551.COUNTIN THE BLS/ JELLY BEAN BL	UHCA	84 N-/N	621.NEW ORLEANS HOP SCOP/KEEP IT YOURS	CO	14516 E+/N	FRANCES W WALLACE (COW COW DAVENPORT)		
552.SEE SEE RIDER/ JEALOUS HEARTED BL	UHCA	85 E+	622.ON REVAL DAY/ MOAN MOUNNERS	CO	14538 E+	680.TOO LATE TOO LATE/LOW DWN MAN	ER	7076 E
DON REDMAN & HIS ORCH			623.LONG OLD ROAD/SHIPWRECK BL	CO	14663 E	SIPPIE WALLACE (OLIVER)		
553.SONG OF THE WEEDS/SHAKIN THE AFRICAN	BR	6211 E+/E	624.ST LOUIS BL. RECKLESS	CO	3171 N-	681.WALKIN TALKIN/CEVIL DANCE	OK	8206 E /V
ELZADIE ROBINSON			625.CARELESS LOVE/WEEPING WILLOW	CO	3172 N-	682.MAN I LOVE/ SORRY FOR IT NOW	OK	8251 E
554.HOUSTON BOUND/HUMIN BLS	PM	12420 N	626.MONEY BL. MUDDY WATER	CO	3174 N	683.JACK OF DIAMONDS/SPEC DELIVERY		
555.BALTIMORE BL/TROUBLED W THE BLS	PM	12469 N	627.CEMETRY BLS/ ANY WOMANS BLS	COF	3073 N	LOUIS ACC. - MINIMUM BID \$10.00		
556.TICK TOCK BL/HOUR BEHIND THE SUN	PM	12544 N	628.DWN IN OUMPS/ DO YOUR DUTY	OK	8945 N	684.FEEL GO/MAIL TRAIN BLS	OK	8345 V
557.SANTA CLAUS CRAVE/ST LOUIS CYCLONE	PM	12573 N	629.TAKE FOR BUGGY RIDE/GIMME PIGFOOT	PAE	2146 N	685.BEDROOM BL/IM MIGHTY TIGHT	OK	8439 N
558.SANTA CLAUS CRAVE/ST LOUIS CYCLONE	PM	12573 N-	CLARA SMITH (W ARMSTRONG & JOE SMITH)			686.LAZY MAN BL/ THE FLOOD		
559.ELZADIES PLOCY/PAY DAY DADDY	PM	12635 N-	630.PRESCRIPTION 4 BL/CEATH LETTER BL	CO	14045 N	LOUIS ACC. MINIMUM BID IS \$15.00		
560.PLEADING MISERY/MAD BL	PM	12676 N-	631.JELLY BEAN BL/ RACE TRACK	CO	14429 N/E	WESLEY WALLACE/JABO WILLIAMS		
561.TOO LATE NOW/WICKED DADDY	PM	12689 N	632.GT MENE ON THING/OIN MILL BLS	CO	14494 E+	687.NO 29/JAB BL	JI	3 N
562.GOLD MANSION BL/ARKANSAS MILL BL	PM	12701 N	IVA SMITH (COW COW DAVENPORT B.T.WINGFIELD)			688.#29 /FANNY LEE(1/3"HAIR CR.1 3IDE		
MAURICE ROCCO			633.SAD & BLUE/ 3RD ALLEY BL	PM	12447 E/N	REPAIRED WITH DOPE)		
563.TONKY BLS/ ROCCOS BOOGIE WOOGIE	DE	8523 N-	JABBO SMITH RHYTHM ACES			AN EXTRAORDINARY ITEM WITH ONLY A TINY IMPERFEC-		
IKE RODGERS			634.SAU SHA ST/ LETS GET TOGETHER	BR	7065 N-	TION,MINIMUM BID IS \$25.00		
564.IT HURST S.O GOOD/SCREENIN THE BLS	CENT	3003 E+	635.MICHIGANER BL.TIGHT LIKE THIS	BR	7069 N-	FATS WALLER-HEMNIE PAINE PIANO DUST		
565.SCREENIN THE BL. HURTS SO GOOD	PM	12816 V	PINETOP SMITH?/MONTANA TAYLOR			689.AFTER U GONE/ST LOUIS BL	VI	23371 N-
WALTER ROLAND			636.JUMP STEADY BL/INDIANA AVE STP(PWL)	UHCA	65 N	FATS WALLER		
566.TALKIN LOW BLS. MONEY TAKER WOMAN	MEL	350912 V	TRIXIE SMITH			690.AFRICAN RPPLES/ALLIGATOR CRAWL	VI	24830 N-
ADRAIN ROLLINI			637.GIVE ME OLD BLOW DRG/WAN ROCKS ME	BS	14127 V+	691.CLOTHES LINE BALLET/VIPERS DRAG	VI	25015 N
567.SUGAR/ RIVERBOAT SHUFFLE	DE	265 N-	638.FREIGHT TRAIN/ MY UNSUAL MAN	OE	7489 N	692.SMASHING THIRDS/NUMB FUMBLIN	VI	25333 N
ROSELAND DANCE ORCH (HENDERSON)/MARKELS SOCIETY			639.DADDY ROCKS ME #2/NO GOOD MAN	DE	7617 N	693.AINT GOT NOBODY/SASIN ST BLS	VI	25631 N
568.SORRY/LET A SMILE BE UMBRELLA	APEX	8716 E	640.WLOS JAZZ CRAZY/RAILROAD	JI	7 E+	694.MINOR DRAG/HARLEM FUSS	VI	38050 E
LUIS RUSSEL & HIS ORCH			641.SHAKE IT O MORE/FREIGHT TRAIN	PM	12211 V	ETHEL WATERS		
569.CASE ON DAWN/STRADOLE THE FENCE	BRE	2002 N	642.ADA JAMES BL/ PRAYING BLS	PM	12232 N	696.KISS PRETTY BABY/ DYIN W BL	BS	2038 N-
570.OLMAN RIVER/PRIMITIVE	IMP	16006 N/E+	643.LOVE ME LIKE USED DO/EBYBDS CHARLESTPM	PM	12230 N	697.JEEBIE JEEBIES/EVYBODY MESS SPANISH REGAL8928N-	NOLAN WELSH ACC. BY ARMSTRONG	
571.ORDKTN STRUTTERS/ OL MN RIVER	ME	3146 N	644.HE LIKES SLOW/BLK BOTTOM HOE	PM	12336 N	698.OTROWELL BL/ ST PETER BL	HJCA	36 E
572.572.HOKUS POKUS/GHOST OF FREAKS	ME	13334 N	645.WLOS JAZZ CRAZY/ R.R.BLS	UHCA	81 N	599.BIRDWELL BLUES/ST PETERS BLS		
573.POOR L'L ME/ MUGGING LIGHTLY	OK	8830 N	TUT SOPER			ACC. BY ARMSTRONG - MINIMUM BID IS \$10.00		
574.HIGH TENSION/ PANAMA	OK	8849 N-	646.ORNICS/ STARDUST STMP	SD	500C N-	BARREL HO SE WELCH(GOOD PIANO)		
575.NEW CALL FREAKS/CUGLE CALL RAG	PAE	1645 N-/E	647.ITS A RAMBLE/ THOUS SWELL	SD	5001 N-	700.LARCENY WOMAN BL/ DYIN PICKPOCKET	PM	12759 N
576.29TH & DEARBORN/SW MUMTAZ	VO	101C V	SOUTHERN SERENADERS (RARE LOUIS ARMSTRONG)			GEORGIA WHITE		
HELEN SAVAGEW DIXIE SYNCOPATERS			648.ALONE AT LAST/ ARE U SORRY	HA	5 V+	701.STUFF IS HERE/ROCK ME DADDY	DE	7436 N
577.4 JST LITTLE LOVE FRM U/ITS BAD4 SOUL	BR	4536 E-	VICTORIA SP VEV			JOSH WHITE		
SAVANNAH SY COPATERS (HENDERSON)			649.HOODOO MAN BLS/ SPIDER WEB BLS	OK	8370 N	702.SOUTHERN EXPOSURE/UNCLE SAM SAYS	KY	514 N/E+
578.JST BLS/ SUGAR FOOT STP	BRF	500153 N-	650.HOW DO U DO IT/FUNNY FEATHERS	PAE	2177 E+	CLARENCE WILLIAMS VOC ACC BY JAMES P JOHNSON		
579.LOW OWN IN BAYOU/ RADIO RHY	BRG	1676 E+	JESS STACY/WEADE LIX LEWIS			703.WOMAN DONE ME WRONG/FARM HAND PAPA	CO	14341 E+
580.JACKASS BL/ DEEP HENDERSON	BRG	TEST N	651.WLO IS WAITING FOR/HONKY TONK TRAIN DE	18110 N-		4 CLARENCE WILLIAMS BLK FIVE		
ELMER SCHOEDEL F.S. RCH			STATE STREET RAMBLERS(ROY PALMER)			704.LIT BLKBIRD LKING 4 BB/MANDY MAKE UP	CO	35957 N
581.PRINCE OF WAIFS/ COPENHAGEN	BRF	8100C N	652.GA GRIND/RICHMOND STP	CH	40009 N-/E	705.K.C. MAN BL/ WILD CAT BL	OK	4925 V
CECIL SCOTT & HIS BRIGHT BOYS			653.CARELESS LOVE/TIGER MOON	CH	40086 N-	THREE EXTREMELY RARE BECHET ITEMS WITH CLARENCE		
582.LAWD LAWD/IN A CORNER	VI	38098 E+	JOE STEELE & HIS ORCH (GREAT WARD PINKARD)			WILLIAMS BL 5 MINIMUM BID \$5 \$10.00 FOR EACH.		
CHARLIE SEGAR			654.COAL YARD SHUFFLE/ TOP & BCTOM	VI	38066 N	706.AIN HEARTED BL/TAINT NOBODYS DIZ	OK	4966 N-
583.BOOGIE WOOGIE/TRENCHES	DE	3832 N	OAN STEWART			OLD FASHIONED LOVE/OH DADY		
584.SOUTHERN HOSPITALITY. CUBAN WILLA BL	DE	7027 N	655.N.O. BL/FAT FANNY STP	VO	1536 E+	709.BLIND MAN/ ATLANTA		
585.BOOGIE WOOGIE/COW COW BL	DE	7075 N-	REX STEWART ORCH					
SEPIA SERENADERS(ALBERT NICH LAS)			656.TEA & TRUMPETS/BACK ROOM ROMP	VR	618 E+			
586.RIDICULOUS BL/ NAMELESS BL	BB	5770 N	PRISCILLA STEWART -PIANO ACC JAMES BLTYHE					
BESSIE SMITH			657.TREU BLS/ U AINT FOOLIN	PM	12205 N			
587.TAINT NOBODYS BIZ/KEEPS ON RAININ	CO	3898 E+	658.MR FREDDIE/MECCA FLAT BL	PM	12224 N-			
588.MAMA GOT BLS/ OUTSIDE OF THAT	CO	3900 N	659.MR FREDDIE BLS/ MECCA FLAT(OIF MASTER)	PM	12244 N-			
589.BLEEDIN HEARTED/ MIDNIGHT BL	CO	3936 N	660.BISCUIT ROLLER/JEF COUNTY	PM	12402 N			
590.YODELING BL LADY LUCK BL	CO	3939 N	STOMP SIX					
591.FAR AWAY BL/ GOING BACK OT USED OT BE	CO	13007 E	661.WHY CANT B POOR/EVERYBODY LVS BABY	SES	5 N			
592.BOWEAVIL BL/MOONSHINE BL	CO	14018 N	662.POOR LIT ME/EVERYBODY LOVES BABY	SES	5 N-			
593.SORROWFUL BL/ ROCKING CHAIR	CO	14020 N	JOE SULLIVAN/BUCK OF BUCK & BUBBLES					
594.FRANKIE BL/ HATEFUL BL	CO	14023 N	663.ONYX BRINGOWN/O.F. LOVE9ROYAL BLO	CO	2925 B			

AUCTION HARRY BICKFORD

CLARENCE WILLIAMS & HIS FIVE
709. HOUSE RENT BL/TEXAS MOANER OK 8171 V
710. EYEB DOVLOVES BABY/ALL WRONGS DONE OK 8181 V

711. WHO'LL CHOP SUEY/DOONE MADE FOOL OK 8193 N/E+
MINIMUM BID \$15.00

712. SANTA CLAUS BLS/ COAL CART BLS OK 8245 E
713. LIVIN HIGH/WAITILL U SEE BABAY OK 8272 V+

CLARENCE WASHBOARD FOUR
714. NOBODY BUT BABY/CANDY LIPS OK 8440 N-

CLARENCE WILLIAMS WASHBOARD FIVE
715. CUSHION FT STO/TAKE BLK BOTTOM OK 8462 E+

716. SWT EMMALINE/LOG CABIN BL OK 8572 E+/N

CLARENCE WILLIAMS ORCH
717. MY CITY BL/ LAZY MAMA OK 8592 E+/E

718. FOUND NEW BABAY/ LEFT ALL ALONE BL OK 8763 E+

719. U RASCEL U/ MICHIGAN WATER BLS OK 8806 E+

720. CAKEWALKIN BABATES/BANJO RAG (C.G. LEE) OK 40321 V-

721. SHAKE EM UP/ JINGLES PM 12587 N
A GREAT ITEM - MINIMUM BID IS \$20.00

722. MIDNIGHT STP/WILD FLOWER RAG QRS 7033 E+/N

723. BOZO/BIMBO QRS 7034 E-

724. HOW CAN I GET/SUNNYSIDE OF ST VO 2630 E-/E

725. SASHAY O BOY/BIG FAT MAMA VO 2938 E+

(ABOVE: LAMINATED GOLD LABEL)
726. SAVIN UP FOR BABAY/JUNGLE CRAWL VO 2909 N-

727. MILK COW BL/GANNA BE DEVIL PAY VO 2927 N-

728. YAMA YAMA BL/ LAZY LUCK VO 2991 N-

COOTIE WILLIAMS ORCH
729. COME/BEAT ENO BLS OK 6370 N

JARBO WILLIAMS
HERE IS ANOTHER FABULOUS BOOGIE ITEM, GRAB IT
CAUSE YOU'LL NEVER SEE ANOTHER.
MINIMUM BID \$20.00

730. FAT MAMA/ POLLACK BL PM 13130 N-

MARY LOU WILLIAMS
731. OYAS EM/ NIGHT LIFE BR 7179 N

732. OVERHAND/MARYS SPECIAL OE 781 N-

733. SWINGIN FOR JOY/CLEAN PICKIN OE 1155 E+

734. THE PEARLS/ THE ROCKS OE 2796 N

735. FREDDIE BL/ SWT PATUNIA OE 2797 N

ROY WILLIAMS & HIS ORCH
736. LINDBERGH HOP/ OH MALINDA HA 439 N

DUKE WILSON & HIS TEN BLACK BERRIES (ANDY KIRK)
737. MARYS IDEA/ONCE OR TWICE PER 15697 E/V

(ABOVE: RM CHP 2 GR)
738. HOUSE DAVID BL/ REO DEVL PE 15753 E-

EDITH WILSON & JOHNNY DUNN'S ORIG JAZZ HOINDS
739. LONESOME MAMA BLS/WHIT OOU CARE CO 3674 E

TEDDY WILSON
740. D. IN C# MINOR/ WARMIN UP BR 7694 N-

KYLE WOOTEN (HARMONICA - CRAZY)
742. LAWING HENRY/REO PIG OK 45539 E+

WYNNIS CREOLE JAZZ BAND/LIL HARDWAY BAND
744. SHES CRYIN FOR ME/MILBERG JOYS VO 1252 N-

GREAT PUNCH MILLER - MINIMUM BID \$20.00
ALBERT WYNNIS CREOLE JAZZ BAND

743. OWN BY LEVEE/SHES CRYIN FOR ME BR 80042 N-

JIM YANCEY
745. JIMMYS STUFF/ THE FIVES (P.W. LAM) SA 12008 N

746. RECEIVED LETTER/ EAST ST LOUIS BLS VO 5464 N-

SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE

ROD WHELAN

351 KNEOLER ROAD PITTSBURGH 27 PENNA.
BUSINESS CLOSURE. YOU GAIN QUANTITIES LIMITED. PLEASE
LIST ALTERNATES. SHIPPED RRX CHARGES COLLECT UNLESS
YOU SPECIFY OTHER. CASH WITH ORDER.

CIRCLE 78 RPM ALB MS AT HALF PRICE

SI-ZENITH BRASS BAND-SALUTATION MARCH/IF I EVER
CEASE TO LOVE-BUGLE BOY MARCH/TAIN'T NOBODY'S

BIZ-NESS-FIOGETY FEET/SHAKE IT AND BREAK IT 1.73

S7-ALL STAR STOMPERS & CHIPPY HILL-EGGENTRIC/
TISHOWINGO BL-BIG BUTTER & EGG MAN/BABY WON'T YOU

PLEASE COME HOME-SENSATION/HOTTER THAN THAT 1.73

S8-LOVEY PARENTY RAGTIMERS-HYSTERICS RAG/SUNFLOWER
SLOW ORAG-PRALIN/GRACE AND BEAUTY-HIAWATHA/

SWIPESY CAKE WALK 1.73

S9-WILD BILL DAVISON SHOWCASE-WHY WAS I BORN/
JUST A GIGOLIT-YESTERDAYS/GHOST OF A CHANCE-SHE'S

FUNNY THAT WAY/WHEN YOUR LOVER HAS GONE 1.73

S10-KID RENA'S DELTA JAZZ BAND- GETTYSBURG MARCH/
LO DOWN BL/ CLAR WARM/ MILBERG JOYS/FANAMA RAG/

HIGH SOCIETY- GET IT RIGHT/WEARY BLS 2.18

S12-LUCKY ROBERTS RAGTIME KING-JUNK MAN/RAILROAD
BLUES-PORK AND BEANS/MUSIC BOX RAG-SHY AND SLY/

RIPPLES OF THE NILE 1.73

S13-ALBERT NICHOLAS CREOLE SERE ADERS-MO PAS LEHME
CA/SALLE DAME-LES OGNONA/CREOLE BLUES 1.28

S14-CLAUDE LUTER-SWEET LOVIN MAN/WEARY WAY BL-
PANAMA RAG/S. AFRICAN BL-GATEMOUTH/SNAKE RAG 1.73

S15-ALL-STARSTOMPERS-JAMES P-SHIMI ME SHA WABBLE/
SWINGIN OONW THE LANEY ST LOUIS BL/AVALON-CANT

WE BE FRIENDS/I NEVER KNEW I CUO LOVE ANYBODY 1.73

S16-CLIMBIN AND SCREAMIN-CLIMBIN & SCREAMIN/HOE
LONG BL-HAO A DREAM/ST LOUIS NL-THE FIVES/SOUTH

SIDE SHUFFLE 1.73

S17-BABY OODDS SESSION-WOLVERINE BLUES/ ORUM
IMPROVISATION #1-ALBERTS BLUES/MANHATTAN STOMP-

BUOY BOLOENS BLS/ ORUM IMPROVISATION #S 1.73

S18-CLAUDE BOLLIG-YOU RASCAL YOU/NOBODY KNOWS
THE WAY I FEEL- GEORGIA OO DO/RIVERSIDE BLUES-

OIPERMOUTH/BLUES IN DISGUISE 1.73

S20-RALPH SUTTON-WHITEWASH MAN/CAROLINA IN THE
MORNING-DILL PICKLES/ ST LOUIS BLS 1.28

S24-BOB WILBUR-COAL BLACK SHINE/SWEET GEORGIA
BROWN-WHEN THE SAINTS GO MARCHING IN/THE MOOCHE-

LIMCHOUSE BLUES/ZIG ZAG 1.73

S25-SIDNEY BECHT-WHO/ SEPTEMBER SONG-SONG OF THE
MEDINA/I GOT RHYTHM 1.28

S26-GEORGE LEWIS-FAR AWAY BL/WONT YOU COME HOME
BILL BAILEY-GIRLAS ALL LOVE/BUCKET GOT A HOEL 1.28

S27-BECHT WITH ROB WILBUR-IM THROUGH, GOODEBYE/
WITHOUT A HOME/WASTE NO TEARS/LOVE ME WITH A FEEL

ONG-THE BROKEN WINDOWILL/BOX CAR SHORTY 1.73

ANY CIRCLE 78 RPM SINGLE .49

ANY CIRCLE, TEN INCH LP ALBUM 1.98

JELLY ROLL MORTON LIBRARY OF CONGRESS SERIES ON 12"
INCH CIRCLE LP 2.98

78 RPM RECORDS AT 45¢ EACH OR THREE FOR 1.25

MILEROE BAILEY-IN LOVE IN VAIN/ALL GLITERS MAJ

CHU BERRY-SITTING IN/46 WEST 52 COM

MONDAY AT MONTONS/BLOWING UP BREEZE COM

LEONARD FEATHER-ESQUIRE BOUNCE/ESQUIPE BLS COM

EDMOND BALL-COCOQUETTE/THE MAN I LOVE COM

FLETCHER HENDERSON-RAOIC RHYTHM/JUST BLS BRU

BILLIE HOLIDAY-I'LL GET BY/I'LL BE SEEING U COM

HOT FM I TO KNOW/SHES FUNNY THAT WAY COM

JONAH JONES-STOMPING AT SAVOY/ROSE RIO GRANGE COM

KANSAS CITY SIX-4 O'CLOCK ORAG/3 LIT WORDS COM

PAGIN THE DEVIL/WAY OWN YONDER IN N.C. COM

BILLY KYLE-CONTEMPORARY BLS/ HRS BOUNCE HRS

OATE FOR EIGHT/CH BABY YOU KNOCK ME OUT HRS

YANK LAWSON-WASHBOARD BL/(W BRADLEY-REABYRDE) SIG

CLAUDE LUTER-WOLVERINE BLS/OLD SCHOOL SUM

WILLIE THE WEEPER/CUSTOMS RACKET BLS SUM

CAMP MEETING BLS/BABPUCHE SUM

ORY'S CREOLE TROMBONE/WILO CAT CLUES SUM

HOT LIPS PAGE-SUNSET BLS/ THE LADY IN OEBT COM

MEL POWELL-BLUE SKIES/WHEN OIO U LEAVE HEAVN COM

WOOD AT TWILIGHT/WORLO IS WAITING FOR SUNRISE COM

ST'FF SMITH-MY BLUE HEAVEN/MY THOUGHTS 6CN

GEORGE WETTLIG-STRUTTIN WITH/BOW COME U OO ME COM

BOB WILBUR -WIL CAT BLS/BLUES FOR FOWLER COM

GEORGE ZACK-BOOGABOO/HOOO STOMP COM

KANSAS CITY STOMP/SUNSET CABE STOMP COM

FAREWELL BLS/SHIM ME SHA WABBLE COM

STEPHEN STORAN AUCTION

%ARG BOX 341, COOPER STATION NEW YORK, NY
WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING
STUDIOS. ALL RECORDS LISTED ARE UNBREAKABLE STUDIO ACETATE
RECORDINGS. COMPLETE HALF-HOUR BROADCASTS ON 12" LP-33-1/3
MICROGROOVE. ALL RECORDS ARE IN H. CONDITION.

WILD BILL DAVISON-HALL-DICKERSON -12"LP

(1) JAZZ ME BLS
(2) MEMPHIS BLUES

(3) OA OA STRAIN
(4) SAVE IT PRETTY MAMA

(5) COQUETTE
(6) SUNNY SIDE OF THE STREET

(7) SWEET LORRAINE
BENNY GOODMAN- 1937 (NONE RELEASED COMMERCIALY) 12"LP

(1) ALICE BLUE GOWN
(2) JOSEPHINE

(3) CANT HELP LOVIN' THAT MAN
(4) IN THE STILL OF THE NIGHT

(5) THAT NAUGHTY WALTZ
(6) CHERRY

(7) LADY IS A TRAMP
(8) BLOSSOMS ON BROADWAY

(9) BEAUTIFUL CHANGES
EARL HINES SEXTET- 12 "LP

(1) LOVE IS JUST AROUND THE CORNER
(2) I JAMES INFIRMARY

(3) ROYAL GARDEN BLUES
(4) THESE FOOLISH THINGS

(5) BUGLE CALL BLUES
(6) PERIODIO

HARRY JAMES AND BUDDY RICH 12"LP

(1) TW O'CLOCK JUMP
(2) TARRY WITH HARRY (7 MIN. \$LONG)

BUDDY RICH Q'ARTET
(3) FOUND A NEW BABY

(4) CRAZY RHYTHM
(5) NELLIES NIGHTMARE

(6) OLD MAN RIVER
(7) TATSE RICH

BILLIE HOLIDAY 12"LP
(1) LOVER COME BACK TO ME

(2) I COVER THE WATERFRONT
(3) MY MAN

(4) BILLIES NEW BLUES
(5) TENDERLU

(6) YOU'RE MY THRILL
(7) ALL OF ME

(8) FINE AND MELLOW
BEN WEBSTER 12"LP (JOHN LEWIS-CLARKE)

(1) COTTONTAIL (6 MINS LONG)
(2) BILLIES BOUNCE

(3) FOUTIN
(4) CONFIRMATION

(5) LADY BE GOOD
(6) DANNY BOY

KID HOWARD (NEW ORLEANS GROUP) 12"LP
(1) SAINTS GO MARCHIN IN

(2) SCOW OF THEZE OAYS
(3) SHAKE IT AND BREAK IT

ALBERT BURBANK AND PAUL BARBARIN
(4) BOURNON ST PARAOE

(5) OAKTOWN STRUTTERS BALL
(6) WEARY BLUES

DAVE BRUBECK 12"LP
(1) WAY YOU WOOK TONIGHT

(2) ALICE IN WONDERLAND
(3) LULUS BACK IN TOWN

(4) PERFUME COUNTER
(5) OAY IN OAY OUT

(6) STAROUST
(7) FERIDDO

JUNE CHRISTY 12"LP
(1) SWEET LORRAINE

(2) BONT WORRY BOUT ME
(3) BLUES

(4) STOMPING AT THE SAVOY
(5) ICST YOURE IN LOVE WITH ME

(6) HOW HIGH THE MOON ?
(7) MAKE LOVE TO ME

(8) CANT HELP LOVIN OAT MAN
(9) WRAP YOUR TROUBLES IN DREAMS

DUKE ELLINGTON 12"LP
(1) NEW ORLO A COMIN (12 MINS LONG)

(2) FARK AT 106TH
(3) FOUR PILGRIM OF SORROW

(4) CHANT FOR FDR
(5) SUGAR HILL PENTHOUSE

BIN CROSBY-LO ISE AURSTRONG 4/11/51- 12"LP

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

AUCTION MINIMUM BID 50c AUCTION

BOX 81 THE RECORD CHANGER 125 LA SALLE ST., NYC

PLEASE BID BY NUMBERS TO LEFT OF EACH COLUMN. IF POSSIBLE BID ON A POSTCARD AS IT MAKES IT MUCH EASIER FORUS.. CLOSING DATE FOR BIDS IS MAY 13. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25c FOR PACKING MATERIALS. RECORDS WILL THEN BE SHIPPED, UPON RECEIPT OF YOUR MONEY VIX REX SHIPPING CHARGES COLLECT.

A & P GYPSIES			GENE AUSTIN			SMITH BALLEW ORCH		
1001.ROSETTE/CHIQITA	BR	3982 E+	1062.FORGIVE ME/IF I CUO B W U	DE	4175 N	1136.LANGUAGE OF LOVE/FUNNY DEAR	OK	41365 N
IRVING AARNDSON			1063.JST LIKE MELDY OUT OF CANT DO WOUTHMV		2803 N	BALLHODGLINGS		
1002.FURTHERMORE/LETS MISBEHAVE	VI	2126J N-	1064.NOW THAT U GONE	HOW	3 N-	1137.NOBODYS SWHRT/WHISPERING	HMV	5041 E+
1003.LEST OOTIT/LANO OF GOING TO BE	VI	21745 N	1065.FOR MY SWHRT/ ME TOO	VI	20143 E	1138.AMERICAN TOUR/ CALIF/ SWANEE (6 TUNES)	HMV	5106 E+
1004.U SWT WATCHA CALL/ GO INOVANIAN GAL	VI	21778 E+	1066.SONG I LOVE/ WEARY RIVER	VI	21856 E+	1139.BL DANUBE SWING/BLACK EYES	HMV	5388 E+
ROY ACUFF			1067.SWHT OF SIGMA CHI/ ARE U HAPPY	VI	20977 N-	BAND OF H. M. GRENADEIER GUARDS		
1005.LIVING WOMAN BL/ STUCK BL	OK	6300 N/E	1068.TO MY LEY ME SING I'M HAPPY	VI	22341 E	1140.HERD/JOLLY FELLOWS	OE	436 E+
1006.SILVER TRUMPET/BL IN MY MIND	OK	6735 N	GENE AUTRY			BAND OF H. M. 1ST LIFE GUARDS		
1007.TOO LATE TO WORRY/WAIT FOR LITE	OK	6745 N	1069.WHEN IM GONE SOON 4GET/GOBYE LIT	OK	5463 N-	1141.BELL CHOURS/ MISERERE	VIE	9377 E-
VAN ALEXANDER & HIS SWINGING BAND			1070.BE HONEST W ME/WHAT HAPPEN TO ME	OK	5980 N	BILLY BANKS		
1008.VOCELIN JIVE/LITTLE RED FOX	VAR	8102 E	1071.U R SUNSHINE/ MAKES NO OIF	OK	6274 N	1142.MARGIE/ OH PETER	PAE	2929 N
ALL STAR ENTERTAINERS			1072.SOO MUST LOVE AMERICA/DONT BITE	OK	6359 N	FRANK BANTA		
1009.COME TO ME/ DRM OF HMN	BR	4087 E+	1073.YEAR AGO 2NITE/ILL NEVER LET U GO	OK	6360 N	1143.REO RED ROBIN/SYMPATHY WALTZ	VI	20085 E
1010.MELANCHOLY BABY/JST ROLL ALONG	VI	21212 E+	1074.ILL NEVER LET U GO. YEAR AGO 2 NITEOK		6360 N-	BARBQUE BOB		
ALL STAR ORCH			1075.AFTER TMORROW/DONT WANT SET WRL	OK	6434 N	1144.BRON SKIN GAL. EASY RIDER	CO	14257 N
1011.OH SABAY/ADO LITTLE WIGGLE	VI	21423 N-	1076.MARIA ELENA/ AMAPOLA	OK	6435 E	1145.BRON SKIN GAL/ EASY RIDER	CO	14257 N-
FRED ALLEN			1077.AMAPOLA/ MARIA ELENA	OK	6435 V/E	CHARLIE BARNET ORCH		
1012.SWHERRE VOICE CALLING/SUNCHINE OF SM	CO	2099 E	1078.COMIN HME DARLIN/WISH ALL CHIL WEREOK		6461 N	1146.BTWN 18TH & 19TH CHETNUT/CMBOODY TOLDBB	BB	10543 N-
HENRY ALLEN			1079.COMIN HOME DARLING/WISH C WERE BABY/OK		6461 E	1147.COMANCHE WAR DANCE/TAPPIN AT TABA	BB	10584 E
1013.DRINK HEARTY/THE CRAWL	VI	201913 E+	1080.THINKING TONITE OF BL EYES/I'LL BE OK		6463 N-	1149.GOT ME OUT LIMB/CASTLE OF DRMS	BB	10644 E+
PAULINE ALPERT			1081.IF U ONLY BELIEVED IN ME/PURPLE S OK		6725 N-	1148.GOT ME VOODOO/LOVERS LULLABY	BB	10662 N
1014.DANCING TAMB/DOLL DANCE	VI	21252 E	1082.PURPLE SAGE IN TWILIGHT/ IF U ONLY-OK		6725 E/N	1150.WHERE WAS I/ DEED I DO	BB	10669 E+
AMROSE			1083.ONLY BELIEVED IN ME/PURPLE SAGE IN OK		6725 E	1151.AFTERNOON FAUN/WANDERIN BL	BB	10721 E
1015.BECAUSE ITS LOVE/NO MORE HRTACHES	BR	6890 V	1084.ILL BE BACK/ AT MAIL CALL TODAY	OK	6737 E+	1152.DARK AVE/LEPIN AT LINCOLN	BB	10774 E+
1016.RIDIN HOME/NAME WAS ROSITA	OE	3226 N	AVON COMEDY BOUR			1153.WRONG IDEA/FRIENDSHIP (T. DORSEY)	BB	10804 N-/E
L.E. ANDERSON			1085.YAKKA HULA HICKY/MOTHERS ROSARY	VI	18081 E+	1154.WRONG IDEA/FRIENDSHIP (" N ")	BB	10804 E+
1017.PINE TREE ON HILL/ ANSWERE OT 99 YRS CH	45024 E+		1086.YAKKA HULA HICKY/MOTHERS ROSARY	VI	18081 E	1155.DONT WANT CRY/POMPTON TURNPIKE	BB	10825 N/E+
MARK ANDREWS			1087.WHEN BLK SHEEP COME/SONGS OF YESTY	VI	18126 E	1056.ISOLA BELLA/ WHATCHA KNOW JOE	BB	10919 N
1018.ANDONTI ON/ TRAUMEREI	VI	19472 E	1088.ON SUMMER NIGHT	VI	18129 E	1157.MOON IS CRYIN FOR ME/ HEAR RHAP	BB	10934 N/E+
1019.NEAREH MY GOD TO THEE/ABIDE WITH ME	VI	20129 E+	MITCHEL AYRES			1158.SO FRIED/ REOSKIN RHUMBA	BB	10944 E
ANDREWS SISTERS			1089.ANGEL/ OINGBAT THE ACROBAT	BB	10550 N	1159.CANT REMEMBER/ SCRUP ME W BOOGIE	BB	10975 N-
1020.JEI MIR BIST SCHON/NICE WORK IF GET	DE	1562 E	1090.ANGEL/ DINGBAT THE ACROBAT	BB	10550 E	1160.CAP & HIS MEN/ BIRMINGHAM BRKOWN	BB	11081 E
1021.LULL OF LI JITTERBUG/GOBYE GOBYE	OE	2032 E+/E	1091.LONG LIVE LOVE/ LITTLE GIRL	BB	10627 N	1161.HARMONY HMV/BLUE JUICE	BB	11111 E+
1022.BEGIN BEGUINE/LONG TIME AD SEE	DE	2290 E+	1092.POOR BALLERINA/MAKE BELIEVE ISLAND	BB	10687 N	1162.WASNT IT U/ BE FAIR	BB	11223 N
1023.DONT KNOW HOW MUCH/ROCK BYE BABY	DE	2414 E+	1093.JST WANNA PLAY W U/ AND TOMMY GOES	BB	10684 N-	1163.POW WOW/STROLLIN (RM CHP 6 GR)	BB	11257 N-
LOUIS ARMSTRONG			1094.GIV U MY WRO /THERE WAS LIT GIRL	BB	10895 N-	1164.LEAPIN AT LINCOLN/WANDERIN	HMV	9156 N
1024.MISS BASIN/HUO CANT RIDE TRAIN	BB	6501 N-/E	1095.HELLO MA DONE IT/WISHFUL THINKING	BB	11007 N	1165.BUFFY BOY/ BLUE JUICE	HMV	9394 N
1025.HUSTLIN & BUSTLIN BABY/SITTIN IN DARKBB		7506 E+	1096.SIDEWALK SERE/ROSE OF ROCKIES	BB	11030 N	1166.EBONY RHAPSODY/ FLYING HOME	HMV	9461 N-
1026.MONDAY DATE/WEATHER BIRD	CO	36375 N	1097.THIS IS NEW/ JENNY	BB	11035 N	1167.RING DEM BELLS/LIT JOHN ORDINARY	HMV	9469 N
1027.GOT FINGERS CROSSED/SHOOTING HIGH	DE	623 E+	1098.WE GO WELL TOGETHER/WHAT DO U HEAR	BB	11137 N	1168.SCOTCH & SOD/ECHOES OF HARLEM	VIJ	1093 N
1028.RHY SAVED WORLD/ MUSIC GOES ROUND	DE	685 E	1099.DAUGHTER OF JEANIE/ MEXICALI DOMP	BB	11205 N	HUGIE BARRETT		
1029.DOUBLE DARE U/ SATCHEL MOUTH SWING	DE	1636 N-/E	1100.WHEN R WE GOIN TO LAND/DONT SET FIREBB		11275 N	1169.WHAT DO U SAY/ PASSING TIME WAY	CO	1320 N
1030.DWN HONKY TONK TRAIN. COAL CRT BL	DE	18091 E	1101. EVERY TIME/ NADOCKY	BB	11323 N-	COUNT BASIE		
1031.I WONDER/ JODIE MAN	DE	18652 E+	1102.WANNA GO BACK 2 TEXAS/ MINKA	BB	11336 N	1170.RIFF INTERLUDE/ LEFT BABY	CO	35321 E-
1032.SWE THESE DAYS/WHEN U SMILING	OK	41298 E	1103.BARREL HOUSE BESSIE FRM/HOW I MISS	BB	11528 N	1171.JIMMIES BL/ TAP'S MILLER	CO	36831 E-
1033.DING DONG DADDY/ BY BY BLS	PAE	796 N	1104.HARRELHOUSE B FRM BASIN ST/MISS U	BB	11528 N	1172.MOONLITE SERE/GO OF BOARDER(HALL)	CQ	3295 V+
1034.TIGER RAP/DINA	VO	3009 V-	1105.WAS WORTH IT/WANNA WITH MOO LAH	BB	11558 N	1173.DO U WANNA JUMP/PANASSIC ST	DE	2224 N-
1035.MUGGLES/PEANUT VENDOR	VO	3194 E	1106.KILLE KILLE/ PART 2	BB	11580 N-	1174.SING 4 SUPPER/ MY HRT BELONGS DADDYDE	DE	2294 E
1036.I'M NOT ROUGH/ HENDER THAN THAT	VO	3237 V+	1107.CANT GET OUT MOOD/UNDER STRAWBERRY	BB	11588 N-	1175.BOOGIE WODGIE/ HOW LON BLS	DE	2355 E
1037.MY WALKING STICK/ SONG ENDED	DE	1892 E+	BUSTER BAILEY			1176.THE FIVES/ HEY LADY MAMA	DE	2722 E
FELIX ARNDT			1108.SHAUGHAI SHUFFLE/ CALL DELTA	PAE	2612 N	1177. O RED/ FARE THEE HONEY	DE	2780 N-
1038.JSITATION WALTZ/FRM SOUP TO NUTS	VI	17558 E	1109.AFTERNOON IN AFRICA/DIZZY DEB	PAE	2035 N	1178. RED WAGON/ DYPREE BLS	DE	3071 N-
GUS ARNHEIM			MILDRED BAILEY			1179.OIGGIN FOR/H3 J	OK	6355 N-/E
1039.JNT SAY GDNITE/GOIN TO HMV	BR	6751 E	1110.SA ON MY MIND/ ROCKIN CHAIR	BB	6945 N-	1180.KING JOE I&2	OK	6475 N
1040.I'LL GET BY/ AVALON TOWN	OK	41174 N	1111.STP SUN STP MOON/HOME	BB	7763 E	1181.STRUCK MATCH IN DARK/ PAITERBRAINS OK		6508 N
1041.FEATHERING NEST/ DOIN WHAT DOIN	VI	22016 E	1112.DHWRTED BLS/ SQUEEZE ME	DE	18109 N	1182.WORLD IS MAN PTS 1&2	PAE	2784 N
1042.GOTTA YEN FOR U/ MUST BE SPRING	VI	22470 E	1113.LOVER COME BACK/AT BUNDOWN	MAJ	1101 E+	1183.1183.WHATS NUMBER/DRAFTN BLS	PAE	2795 N
1043.DON THAT THING/GO HOME & TELL MOTHERVI		22505 E+	1114.MORE THAN U KNOW/ LONG ABOUT NIDNTEVO		3378 E+	1184.TAKE ME BACK BABY/ FIESTA IN BL	PAE	2831 N
1044.SWT & LOVELY/ RED RED ROSES	VI	22770 E	1115.USED TO B COLOR BLIND/LOVE WHERE U VO		4345 N/E	1185. MIS THING PARTS 1 2	PAE	2855 N
DON ARRES			1116.OLD FOLKS/HVE U 4GOTTEN SOON	VO	4432 N	1186.DICKIES DRM/ LESTER LEAPS IN	PAE	2915 N
1045.ONE AND 2 & 3/AGUA AGUA	DE	3369 E	1117.OLD FOLKS/ HVE U 4GOTTEN SOON	VO	4432 N-	1187.MOON FELL IN RIVER/ ALL OR NOTHING OK		5884 E+
ARROWHEAD INN ORCH			1118.GUESS ILL GO HOME/LIT MAN WASNT	VO	4966 E	1188.LESTER LEAPS/ DICKIES DRM	PAE	2915 N
1046.MOONLITE MADNESS/OKN BEARTED BABY	BR	4053 N	UKELEIE BAILEY			1189.RAMBO/ MAD BOOGIE	PAE	3012 N
1047.GO LITTLE BAD LIT/SLEEP BABY SLEEP	BR	4074 N	1119.CHEATIN ON ME/ UKELEIE LADY	CA	734 E	1190.WHAT DOES UP/DONT WORRY BOUT ME	VO	4734 E+
ASPARAGUS JOE			ARTIE BAKER & HIS SALON SWINGET			1191.DICKIES DRM/ LESTER LEAPS IN	VO	5118 E
1048.BOSTON BUROLAR/LETTER THAT NEVER	CH	15752 V	1120.PLATTER CHATTER JP/MICROPHONICS	PAE	3082 N-	1192.NOBODY KNOWS SONG OF ISLANDS	VO	5169 E+
FRED ASTAIRE W J. GREEN ORCH			BELLE BAKER			BAT HUNTING BIRD		
1049.BEGINNERS LUCK/THEY CANT TAKE THAT	BR	7855 E	1121.MY MAN. THATS HOW FEEL BOUT U	BR	4086 E-	1193.SLOW DRAG/HUMMIN BL	VS	6068 E+
1050.ALL LAUGHED/ SLAP THAT BASS	BR	7356 E	1122.SA LONG LOVE LIVES/SANTY OLD STWDEE		3191 V	NORA BAYES		
1051.CANT BE BOTHERED NOW/ FOGGY DA	BR	7982 E+	1123.ATLAS. MAD BOUT BOY	GALA	1006 N-	1194.YANKEE DODDLE SAILS/ GONNA KEEP EM CO		2687 E-
1052.WHO CARES/JST LIKE TAKIN CANTO FRM	CO	35517 E	1124.GOT YES NO BANANA BLS/JUBILEE BLS	VI	19125 E+	1195.EVBYD CALL HONEY/ FRECKELS	CO	3816 E-
1053.U DONT KNOW 1/2 IT BLS/LADY BE GOOD	COE	3969 E-	1125.JUBILEE BLS/ GOT YES NO BANASA	VI	19125 E	1196.SALLY GREEN/ARGENTINS,PORT,&GREEKS	CO	2980 E-
(ABOVE W ADELL ASTAIRE -GEORGE GERSHWIN AT PIANO)			1126.PERFECT DAY/OVER STAR THERE IS	VI	17387 N	1197.SINGIN THE BLS/ BROWAY BL	CO	3311 E-
1054.SO NEAR & YET FAR/SINCE KISSED BABY	DE	18187 E+	KENNY BAKER			1198.WHY WORRY/SNAP FINGERS AT CARE	CO	3360 N
BOB ATCHER & BONNIE BL EYES			1127.WANDERING MINSTREL/MOON & I	VI	26252 E+	1199.NOW LAY ME DWN/MAKE BELIEVE	CO	3392 E
1055.DONT SAY GBY/IM LENDIN U UNCLE SAM	OK	6041 N	1128.SD. OF BOARDER/STP KICKIN HRT	VI	26373 E+	1200.ALL OR NOTHING/KINDNESS	CO	3601 E-
1056.U'LL ALWAYS HV MY HRT/ANSWERE BUNSH	OK	6090 N	1129.34 LIT ST IN SINGAPORE/FAITHFUL FEWVI		26456 E+	1201.HOMESICK/TOMORROW	CO	3711 E+
1057.ANSWER 2 MY SUNSHINE/ALWAYS MY HRT	OK	6090 E/N	1130.U 1/2 U KISS/ THERE I GO	VI	27207 E	1202.WHI DID U FOOL A ALL/GOE HOME	CO	3771 E
1058.ANSWERE ARE MY SUNSHINE/U'LL HVE MY	OK	6090 E	SMITH BALLEW ORCH			1203.J.MCCORMACK SINGS SONG/ HICKI HOY	VI	45105 E+
FRANK AUBURN ORCH			1131.HAT MYSELF/CAN LIVE ON LOVE	CO	2406 E+	1204.WHEN J MCCORMACK SING/HICKI HOY	VI	45105 E
1059.SWINGIN IN HAMMOCK/ LO LO	HA	1182 E	1132.MAKIN FACES MNA IN MOON/UNDER WIND	CO	2478 E+	1205.CHEER UP EAT & GROW/RAGGIN SONGS	VI	45108 E
1060.JANCIN W TEAR IN /SUNNYSIDE ST	VE	2157 E-	1133.SLOWDY/JUST U JUST ME	OK	41282 N	1206.CANT GET AWAY FROM TT	VI	60114 E+
GENE A STIN ORCH			1134.HOW AM I KNOW/ MARIANE	OK	41302 N-	BEA BODZE		
1061.IF HAD /CRIED FOR YOU	DE	926 E	1135.SHEPARDS SERE/CHARMING	OK	41352 N-	1207.SEE SEE RIDER/CATCHIN CATCH CAN	DE	48055 E+

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

SIDNEY BECHET			CONNIE BOSWELL			ERSKINE BUTTERFIELD CO. INC.		
1208.WANT TONITE/LAY YOUR RACKET	BB	10472 N-	1270.ME MINUS U/ ILL NEVER ORN AGAIN	BR	1382 N-	1322.SALT BUTTER/TUXEDO JUNCTION	DE	3042 N-
1209.WILD MAN BLS/ SHAKE IT BRK IT	HMV	9086 N	1271.ALL I DO IS DRM/ LIT MAN U HAD	BR	1816 E	1323.BIRMINGHAM SPECIAL/JUMPIN AT JULEP	DE	4400 N
1210.LAY RACKET/ WANT TONIGHT	HMV	9011 N-	1272.HOME ON RANGE/MARTHA (C 808 CATS)	DE	1600 E+	1324.WAMA LONG & TALL/MONEY GREW TREES	DE	8596 E+
1211.STOMPY JONES/ SLEEPYTIME DWN SO	HMV	9329 N	1273.IF IT RAINS WHO CARES/LEAVE ME	OE	1897 E+	BOBBY BYRNE DRCH		
1212.STOMPY JONES/ SLEEPYTIME DWN SO	HMV	9329 E+	1274.SUNRISE SERE/ U GROW SWEETER	DE	2450 N	1325.THATS FOR ME/ONLY FOREVER	DE	3313 E+
1213.LAOY BE GOOOD/ ROSE ROOM	HMV	9349 N	1275.NOBODYS SWHT/JUNAH	DE	3425 E+	1326.LOOK AT U/MAYBE	DE	3392 N
1214.SLIPPIN AND SLIDIN/ NONE MY JELLY	HMV	9368 N	1276.KERRY DANCE/ HEAR RHAPSODY	DE	3615 N-	1327.RIGHT TIME/TAKE CARE	DE	2298 N
1215.COAL BLK SHINE/ EGYPTIAN FANTASY	HMV	9378 N	1277.CLOCK SONG/ GAY RANCHERO	OE	3858 E+	1328.RIGHT TIME/ TAKE CARE	DE	3398 E
1216.KNOW U KNOW/ BABY WONT U PLEASE C	HMV	9385 N	1278.U WERE MEANT FOR ME/ WENT OUT WAY	OE	3837 N-	1329.U WALK BY/ SHAPEL IN VALLEY	DE	3613 N
1217.SWING PARAOE/SAVE IT PRETTY MAMA	HMV	9402 N	1279.NIGHTY NITE/ SAND IN SHOES	DE	2893 N-	1330.2 HRT THAT PASS/ THESE THINGS U	DE	3774 N
1218.BABAY WONT U PLEASE COME/ COAL BLK	VI	27386 E+	CHRIS BUCHILLON			1331.IF ITS TRUE/MORE THAN ONCE	OE	3898 N
1219.RIP UP JOINT/LAUGHIN IN RHY	VI	27663 N-	1280.BULL FIGHT IN MEXICO/ BARBER SHOP	CO	15213 N	1332.GUESS HAVE DRM REST/WHANT WORO	OE	3905 N
BIX BEIDERBECKE			AL BOWLBY & HIS DRCH			1333.ITS U AGAIN/WENT OUT OF WAY	OE	3969 N-
1220.WA DA DA/ IMAGINATION	PAE	2286 N	1281.SWT AS SONG/ HALF MOON ON HUBSON	BB	7387 E+	1334.BLUE TAHITIAN MOON/ ANGELUS RINGS	DE	4302 N-
BENTLEY BOYS			1282.OUTSIDE PARADISE/ EVDAYS HOLIDAY	BB	7319 N-	1335.PRAY FOR U/NO W & FOREVER	OE	4306 N-
1221.HENHOUSE BLS/ DWN ON PENNYS FARM	CO	15565 N	ANITA BOYER			BODIE CADILLAC & CDELY JONES		
BUNNY BERIGAN			1283.TIS AUTUMN/MAKE LOVE TO ME	OK	6442 E+	1336.LISTEN EVERYBODY/ EASIN IN	CO	14505 N
1222.BLUES. IN COMIN VIRGINIA	DE	18116 N-	BRADLEY-MCKINLEY DRCH			1337.SAEIN IN/LISTEN EVERYBPDY	CO	14505 E
1223.HAVE U EVER BEEN IN HVN/ WANNA MAKE	VI	25677 E+	1284.ADDY B 2 BAR 9PART 1&2	CO	35530 E	BOB CALEN		
1224.HAVE U EVER BEEN IN/ MAMAM MAKE RHY	VI	25677 E	WILL BRADLEY & DRCH			1338.OWN ON BANKS OF YAZOO/ CAROLINA	OK	45372 N-
1225.WANT NEW ROMANCE/PLAY LVE SCENE	VI	25688 E	1285.STAROUST/CHICKEN GUMBOO	CO	35939 N	CALIFORNIA RAMBLERS		
1226.CANT GET STARTED/ RHY SAVED OAY	VO	3225 E-	1286.HALL MT KING/FRON LANO SKY BL WATERCO	CO	36286 E	1339.GA ROSE/ SHEIK	VO	14275 N
EDDIE BERNARD			1287.LAZY WEATHER/GLORY OF LOVE	BR	7660 E	1340.NOBODY LIED/ HOT LIPS	VO	14384 E
1227.VALENTINE STP/CAROLINA SHOUT	BS	56 N-	1288.JUST ON THOSE THINGS/CLING TO ME	ME	60213 V	BLANCHE CALDWAY		
MILE BERNARD			LOUI BREESE			1341.GETTING MYSELF READY/LOVELESS LOVE	VI	22659 E
1228.EVERYBOD / 2 STEP/BATTLE SAN JUAN H	CO	1266 E	1289.LORETTA. SWHRT WAIT FOR ME	DE	4269 E+/N	CAB CALLOWAY		
BEN BERNIE			FANNY BRICE			1342.NO DYS SWHRT/ST JAMES INFIRM	BR	6105 E
1229.I IN WITH U/ CALL IT MADNESS	BR	1232 N-	1290.MRS COHEN AT THE BEACH 1&2	VI	21211 N-	1343.AMALON/MOONLITE RHAPSODY	BR	7411 E+
1230.THATS UMBRELLA RAINS/PIERRE OS SASK.	OK	5889 N-	ACE BRIGGDS & HIS 14 VIRGINIANIANS			1344.CALLI G ALL BARS/PAPAS IN BED	OK	5731 N-
1231.LETS ALL SING LIKE/ LISTEN TO GERMAN VO	VO	3338 E	1291.TRIO OF EVYTHING BUT U/ALONE LAST CO	CO	426 E	1345.SILLY OLO MOON/ BOO WAH BOO WAH	OK	5774 E+
CHE BERRY & HIS STOMP STEVEDDRES			CARL BRISSON			1346.FEELIN TIP TOP/WORKERS TRAIN	OK	5874 N
1232.EBB TIDE/ LIMEHOUSE BLS	PAE	3039 N-	1292.LIVE & LOVE TONITE/COCKTAILS 4 2	BR	6887 E-	1347.NORTH OF MOHAWK TRAIL/ GOIN CONGA	OK	5911 N
EDJARD BIANCO & HIS DRCH			1293.LIVE & LOVE 2NITE/COCKTAIL FOR 2	BR	6887 E	1348.ARE U ALL REET/CUPIDS NITEMARE	OK	6035 N
1233.VENTIMIGLIA/TENTAOORA	BR	7506 N-	EDNA BROWN & JAMES F HARRISON			1349.HEP CATS SONG/EBONY SILHOUETTE	OK	6192 E+/N
GEORGE BIAS			1294.WE WERE HONEYMOON/ADELE	CO	1423 N-	1350.SAYS WHO/ BL IN NITE	OK	6422 N
1234.TELL SOUTH/ SWHRT IF U WERE MINE	CO	14430 N	H. BROWN PLAND; TRAM. LKEY ROBINSON			1351.MY COO COO BIRD/ MRS FINNIGAN	OK	6459 N
BIG BILL			1295.21ST ST ST/HENRY BROWN BL	SG	909 N-	1352.WHO CALLS/MERMAID SONG	OK	6501 N
1235.ALL MYSELF/OUBEL TROUBLE	OK	6472 E	LES BROWN			1353.WANT ROCK/TAINT NO GOOD	OK	6616 N/N-
1236.HRD HRTED WOMAN/ GONNA MOVE OUTSKTS	OK	6651 E	1296.MARCHE SLAV/MADE UP MIND	OK	6199 N-/N	1354.A SMOOTH ONE/ LETS GO JOE	OK	6720 N
1237.OH BABAY/ WHEN GET THINKIN	OK	6739 E+	MORRIS BROWN Q'ARTER			1355.GHOST OS CHANCE/ WILLOW WEEP	PAE	2941 N
1238.SWT HONEY BEE/LIT FLOWER	OK	6886 E+	1297.ROCK OF AGES/ U GOT WALK VALLEY	BB	8479 E	1256.HOTCHA RAZZ ME TAZZ/MOONGLOW	VI	24690 E
BIG FD R D'ARTETTE			JOHN BROWNLEE			CHUCK CAMPBELL & HIS DRCH		
1239.KENTUCKY BARE/LIT COTTON OOLLY	CAMEO	190 E-	1298.LONG WAY TIPPERARY/PACK UP TRBLES	OE	3770 N-/E	1357.JAP MANNY/ GRIEVING	HA	725 E
BARNEY BIGARD TRIO			THE BRYX SISTERS			JOE CANDULLO		
1240.TEA FOR TWO/MONNLIGHT	SIG	28116 E+	1299.HOW MANY TIMES/IYONE MY OWN IYONE	VI	20132 E	1358.BLOWN OFF STEM/BROWN SUGAR	HA	286 V
BUD BILLINGS			ALBERT BRINIES & HALF WAY HOISE DRCH			1259.OWN BY OLD SEA SHORE/BABY FACE	PERI	4667 E
1241.HELLO YOUNG LINDY/SAME WHOLE WRLD	VI	22463 N-	1300.LOVE DRMS/ TELL ME WHO	CO	1542 V+	CUARTETO CANEY		
1242.WHEN MOON COMES OVER/SLEEPY HOLLOW	VI	22771 E-	WILLIE BRYANT			1360.RUMBA RHAPSODY/ LOS HIJOS DE BUDA	DE	18155 N
LEWIS BLACK			1301.THROWIN STONES/CHIMS AT MEETIN	VI	24847 E+	EDDIE CANTOR		
1243.CORN LIQUOR NL/ GRAVEL CAMP	CO	14291 E	1302.LONG ONE/ VOICE OF OL MAN RIVER	VI	25129 E	1361.HUNGRY FOR B GIRLS/LOVE HER SHE	CO	3624 E
BERT BLOOM & HIS BELL MUSIC			1303.STEAK & POTATOES/ LIZA	VI	25160 E/E-	1362.SUSIE/OH IS SHE DUMB	CO	3682 E-
1244.LOVE TO WHISTLE/ LOST & FOUND	VO	4059 E+	CHICK BULLDOCK			1363.HE LOVE IT/SOPHIE	CO	3754 E
VIC BLE			1304.GOT 2 GET HI 2 SING/ OONT GET SENT ME	CO	60613 E+	1364.BH PAPA/ MONKEY OODLE	CO	140 E
1245.WISE GUY/MEMORIES FOR SALE	BB	11012 N	1305.A SAILBOAT IN MONNLIGHT/FOOLIN MYSELF	ME	70709 E/N-	1365.CHARLIE MY BOY/SKIN MA RINK A REE	CO	182 N
JOHN BOLES			1306.LOVLINESS OF U/AFRAID 2 DREAM	ME	71003 E-	1366.NO ONE KNOWS ALL ABOUT/OH MY YES	CO	196 N
1246.HAPPENED IN MONTERY/SONG OF OAWN	HMV	3456 E+	1307.RUMPEL STILTS KIN/BUILDING SILBOAT	VO	4750 E	1367.THOSE PANAMA MAMAS/ELIZA	CO	256 E
1247.WEST WIND/ ONE GIRL	VI	22229 N-	B MBL BEE SLIM			1368.GOO GOO GOODNITE/SOB SISTER SADIE	CO	277 E
1248.ROMANCE/AFETR MILLION DRMS	VI	22230 E	1308.GOT LIVE & LET/ ROCK HEARTED WM	VO	3929 N-	1369.MARGE/IF U KNEW SUSIE (ARCHIVE SER)	CO	2 N-
IRENE BORDON			FRANK BURBECK			1370.THEY GO WILD OVER ME/GEE,GOSH, O	DE	3873 E+
1249.MY LOVER/WONDER REALLY ON MIND	CO	1983 E+	1309.WATER MILL/BARBARA FRIETHIE	VI	17132 V+	1371.S'WONDERFUL	OE	TEST E+
1250.WONT SAY I WILL/SO THIS IS LOVE	VI	19199 E	CECLE BURKE DRCH			1372.NOAHS WILFE LIVED/ARGENTINES,GREEKSEM	10200 E+	
1251.MEANS NOTHING TO ME/ DO I LOVE U	VI	19966 E+	1310.TROGE WINOS/ TELL ME HAWAII HVN	OE	3314 N-	1373.NEVER KNEW/ MISSIN MAMAYS KISSIN	EM	10349 E
1252.OO I LOVE U /THAT MEANS NOTHING TO MEVI	VI	19966 E	1311.SOUTH OF PAGP GAGP/MOMENT SORRENTODE	3315 N		1374.ANNA IN INDIANA/NICE PEOPLE(B.JOVES)	EM	10397 E
1253.LAON OF GOIN TO BE/ OONT LOOK AT ME	VI	21742 N	SDNNY BURKE DRCH			1375.MAKIN BEST OF EACH DAY/	REX	8389 V+
1254.LAND OF GOIN TO BE/OONT LK AT ME	VI	21742 E	1312.WASNT 4 THE MOON/ EASY DOES IT	VO	5397 N-	1376.KIND BABY FOR ME/MOD MAIDENS PRY	VI	18342 E-
BOSTON CALEDONIA PIPE BAND			1313.MINOR DE LUXE/JUMPIN SALTY	OK	5989 E	1377.MAKIN WHOOPEE/ HUNBRY WOMEN	VI	21831 E+
BOSWELL SISTERS			MAURICE BURKHARDT			1378.AUTO HORN SONG/OWN GO BOOM	VI	21862 N
1256.ITS THE GIRL/ ITS U	BR	6151 V+	1314.SINCE MATHARET SUFFRAGETTE/WELCOME	VI	17145 E-	1379.FAY DWN GO BOOM/ ATO BORN SONG	VI	12862 E+
1257.JST COULNT SAY GOBYE/OLO YAZOO	BR	6360 V	BURNETT & RUTTLEDGE			1380.WIFE IS ON DIET/TIPS ON STOCK MKET	VI	22189 N
1258.EVERYBODY LOVES BABAY/ SHOUT SISTER	BR	6783 E+	1315.SLKERRY BLOSSOMS/ SLEEPIN LULU	CO	15567 N	1381.WIFE ON DIET/TIPS STOCK MARKET	VI	22189 N-
1259.ROCK & ROLL/ HAD MILLION DOLLARS	BR	7302 V	ABE B'RDOWS			THE CAPITOLIAN		
1260.TRAVLIN ALONE/ ST LOUIS BL	BR	7467 E+	1316.LOPIN ALONG/ SWT MEM'RIES	CO	38830 E	1382.NOBODY BUT YOU/MOTHER 7 MINE	MGM	1033 E
1261.SHINE ON HARVEST MOON/ HEEBIE JEEBIESBR	1218 N		EARL BURNETT & HIS LOS ANGELES DRCH			UNA MAE CARLISLE		
1262.STP SUN & MOON/ EVYBODY LOVES BABAY	BR	1295 E+	1317.SUNNYSIDE UP/ TALKING PICTURE	BR	4501 E	1383.U MADE ME LOVE U/IF HAD U	BB	10898 N/E
1263.IF AINT LOVE/GOT SOUTH SOUL(DORGEY)	BR	1330 E+	EDDIE B SKS BILTMORE TRIO			1384.TS SMO BUT TRUE,BLITZKRIEG BABY	BB	11120 N
1264.OLD YAZOO/SENT GENT FROM GA(")	BR	1379 N-	1318.LIT GRASS SHACK/SONG OF ISLANDS	VI	24602 E	1385.SWEET TALK/ SL LONG SHORTY	BB	11507 N
1265.MINNIE MOOCHER WED/IT DONT MEAN(*)	BR	1436 N-	HENRY BISSEE			HODAY CARMICHAEL		
1266.ST LOUIS/DONT MEAN THING	COE	1994 N-	1319.ON THE ALAMO/ WHEN OAY OONE	DE	774 E+	1386.LAZY RIVER/ JUST FORGET	VI	23034 E+
1267.ALL EGGS IN BASKET/LET SELF OO	DE	709 V	ELSIE BITLER			1387.MIGHTY RIVER/HOT JAZZ PIE	VI	24123 E+
1268.ROLL ON MISS/ SHOUT SISTER	BR	1136 E	1320.MY MAN/ WANNA BE LOVED BY YOU	DO	4280 E-	1388.JAMAICA RUMBLE/ SHAWDOW SANDS	HRS	1021 E
1269.DINA/ BLUE MOON	BR	1926 E	BILLY BUTTERFIELD DRCH			NITA CAROL & ALAN HOLT		
			1321.SONDER ON WATER/ STAROUST	CP	305 N	1389.BIG INION 4 2/SUNDAY IN PARK	BB	7417 E+
			ERSKINE BUTTERFIELD			1390.SING ME SONG W SIGNIF/CHAIN STORE	BB	7418 E+
			1322.SALT BUTTER. TUXEDO JUNCTION	DE	3042 N-	CAROLINA TWINS		
						1391.SOUTHERN JACK/ WHOS GOIN TO LOVE MEVI	40310 E	

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WINGY CARPENTER & HIS WINGIES/JAY MCSHANN ORCH		CHARLOTEERS		KING COLE TRIO	
1392. PREACHIN TRUMPET BLS/DEXTER BLS	BR 3401 N	1466. RIDIN ROUND IN RAIN/ALONG TOBACCO RDDE	420 E	1533. COME 2 BABY DO/FRIM FRM SAUCE	CAP 224 E
1393. THERE AINT ANY CHORUS/BARTENDER SONG	BB 11346 N	1467. SNOWBALL/LITTLE DAVID PLA U HARP	DE 421 E	1534. THIS WILL MKE U LAUGH/HIT RAMP	DE 8571 N
1394. BONNIE LIES OVER OCEAN/WERE IN IT	BB 11470 N	1468. ALL ALONE & LONELY/CARELESS LUV	OK 6220 N	1535. I GOT RHY/JAP SNOOM	HMV 8826 E
1395. LETS ALL SNORE/DEM GOLDEN SLIPPERS	BB 11505 N	1469. COWBOY SERENADE/YES INDEED	OK 6310 N	1536. MAMA LET ME LAY IT ON U/SMACK THT THING	DE 7157 V
1396. BABALU/THERE SAID IT AGAIN	BB 11090 E	1470. DONT WANT SET WORLD FIRE/123 OLARY	OK 6332 N	1537. BIRTHDA OF KING/4 UNZ US CH IS BRN	BR 3694 E
1397. WHEN OAY IS DUN/BIG BEN BL	BR 7786 E	1471. CALL IT ANYTHING/NOTHIN	OK 6424 N	1538. NAUGHTY EYES/LVE ME MELODY	BR 4256 N
1398. BABYS PRAYER AT TWILITE/IM LOST	CP 165 N	1472. TRAIN SNG/TICA TEE	OK 6589 N	1539. NAUGHTY EYES/LVE ME MELODY	BR 4256 E
1399. SAVOY STAMPEDE/SCANDAL IN A FLAT	CO 2312 E	1473. RAINBO ROUND SH/SONNY BOY	CO 1650 N	1540. U ONLY I 4 ME/HELLO SUNSHINE	BR 4281 N
1400. SYMPHONY IN RIFFS/DEVIL'S HOLIDAY	COE 698 E	1474. SASSIN ST BL/COMIN & GOIN	PAE 1356 E	1541. BELL BTM TROU/I CRIED 4 U	CP 204 N
1401. BACK BAY BOOGIE/SUNDAY	HMV 9449 N	1475. ALWAYS GOT BL/WAITIN 4 MOON	DANDY 5073 V	1542. BELL TM TROU/I CRIED 4 U	CP 204 E
1402. NIGHTFALL/SWINGIN AT MAIDA VALE	IMP 7039 E	1476. PUSHIN CONVERSATION ALONG/MAYBE	BB 10752 E	1543. JOSEPHINE NO LEAN BELL/CASEY	CP 249 E
1403. NITEFALL/SWINGIN AT MAIDA VALE	IMP 35013 E	1477. NOW I LAY ME DOWN/LIL BOY LUV	BB 10821 N	1544. COW PSTURE POLKA/SALOON	CP 420 E
1404. SCANDAL IN A FLAT/ACCENT ON SWNG	IMP 35015 N	1478. DONT LET IT GET U DWN/PRACTICE MAKES	BB 10838 N	1545. DONT SEND BOY 2 PRISON/CAME SA BY	CO 35293 N
1405. U UNDERSTAND/IF I C'D REAO U MIND	IMP 35016 N	1479. OFF THE RECORD/WE 3	BB 10865 N	1546. LALITA/REMEMBER DAD	CO 36092 E
1406. WALTZING THE BL/TIGER RAG	IMP 35017 N	1480. BUZZ ETC./I NEVR LUV AGAIN	BB 10904 N	1547. WOT IS LIFE WITHOUT LUV/2 B 4GOTTN CO	2030 E
1407. MINNIE MOOCH/BABY U SATISFIED(WELLS)	PAE 2345 N	1481. WHO AM I/WHEN I LV WORLD BHIND	BB 10941 N	1548. VILLAGE BLKSMITH, 1-2	COE 5680 V
1408. SWINGIN AT MAIDA LANE/NITEFALL	VOE 4 E	1482. BEAU NITE HOTCHKISS CNR/CUD RITE	BB 11017 E	1549. DARNED THINGS 4 U/LV IT THT WA	CO 2177 E
1409. BIG BEN BL/I GOT 2 LIPS	VOE 7 E	1483. O LOOK ME NOW/DOLORES	BB 11054 N	1550. LIVE & LUV 2DA/JUST LIT CLOSER	CO 2256 N
1410. JUST A MOOD/WHEN DAY IS DUN	VOE 11 E	1484. U LUCKY PEOPLE U/D DANGEROUS	BB 11060 N	1551. BL DANUBE/EMPEROR WALTZ	CO 35739 N
1411. WHEN LITES R LOW/I GOTTA GO	VOE 16 E	1485. THERE GO THAT SNG/50 PEACEFUL COUNTRY	BB 11227 N	1552. HUNGARIAN DNCE # 5/PERPETUUM MOBILE VI	140 E
1412. WALTZING THE BL/TIGER RAG	VOE 19 E	1486. IN WAIKIKI/U A NATURAL	BB 11244 E	1553. OH BABY/INDIANA	PAE 2932 N
1413. GOODYBY PLANS/HO ES CROSS BL RDGE MT	DEA 2194 N	1487. WAIT SUN SHINE NELL/CANT BLIEVE U	BB 11332 N	1554. SATANIC BL/MUSCLE SHOALS BL	CONNORIZED 3077 V
1414. SAILOR BOY/FADED COAT OF BL	RZ 22656 N	1488. MADELAINE/WISH HAD SWEETHEART	BB 11355 N	1555. WHERE WERE U/BILLIE HAR	HAR 747 V
1415. HAPPIEST DAYS OF ALL/2 SWEETHEARTS	RZ 23169 N	1489. HARLEM CONFUSION/CLOCK FAST	BB 11384 N	1556. YES SIR THAT MY BABE/SOMETIME	VI 19745 E
1416. SMOKE RINGS/IN STILL OF NITE	BR 1311 E	1490. MOMENT LAID EYES U/LIFE WUD B WLK	BB 11442 E	1557. DEEP HENDERSON/ACE IN HOLE	VI 20081 E
1417. DANCE OF LAME DUCK/BUJI	BR 01620 N	1491. WOT 2 DO/AS WE WALK IN2 SUNSET	BB 11489 N	1558. DWN WHER SUN GO DWN/2 BUSY	VI 21546 E
1418. I CRIED 4 U/TIME ON MY HANDS	BR 02649 E	1492. KEEP HOME FIRES BURNIN/STRICTLY INST	BB 11548 N	1559. JUMPIN AT SAVOY/WE RATHER JUMP SWNG	DE 2526 N
1419. JUDY/BUILDER UPPER	DE 193 E	1493. HE MY GUY/BY LITE SILVRY MOON	BB 11562 N	1560. SOPIST JMP/WISHIN & CRYN 4 U	DE 3274 N
1420. CHINATWN MY CH/WHEN WILL I KNO	DE 199 E	1494. U BROT NU KIND LUV/LIVIN IN SUNLITE	HMV 3517 E	1561. THE THING/GETTIN IN GROOVE	DE 7525 V
1421. NAGASAKI P.S. I LUV U	DE 200 E	1495. MY IDEAL/ITS GREAT LIFE	HMV 3684 E	1562. NOBODY ROCK ME LAK BAZE/HUGO BILL	CO 14248 N
1422. BL MOON/WHERE THERES SMOKE THERE FIR	DE 312 E	1496. MEDLEY OF CHEVALIERS SONGS	HMV 3686 E	1563. HOB0 BILL/NOBODY ROCK ME LAK BABY	CO 14248 N
1423. NITE IS YNG/WHEN I GRO 2 OL 2 DRM	DE 349 V	1497. U GOT THAT THNG/PARIS STA SAME	VI 22294 E	1564. LEST TALK BOUT SWEETIE/ALL WANT 2 DOV	119986 E
1424. FARE THEE WELL/BL PENSIVE MOOD	DE 352 E	1498. WALKIN BABY BCK HM/HELLO BEAUTIFUL VI	22634 E	1565. THAT WHY I LUV U/FOUND ROUND BOUT	WAV 120088 E
1425. HERE CUMS COOKIE/HRT OPEN BOOK	DE 386 E	1499. MOOD 4 TRUMPET/BROADHRST GRDN BL	DEE 8458 N	1566. GEORGIANNA/HERE I AM	VI 20107 E
1426. LUV PASSES BY/U WALKIN IN MY SLEEP	DE 405 E	1500. ALL NOT GOLD JITTERS/LITTLE EARLE	DEE 8507 N	1567. KISS BABY GOODNITE/MEADOWLARK	VI 20286 E
1427. COTTON/CHRYST OF JUNGLE	OE 463 E	1501. GOLDEN ROBIN POLKA	VI MONARCH 2609 E	1568. BABY DONT MEAN MABE/THAT MY WKNESS	BR 3969 E
1428. U HAV EYRTHNG/SEE U FACE B4 ME	DE 1608 E	1502. DADDY DADDY/ALL ALONE	MANOR 1004 N	1569. DWN BY RIVER/WHEN WILL SUN SHINE 4	MEBR 2436 E
1429. U GO 2 MY HD/DADDYS BOY	DE 1783 E	1503. BNDLE SOUTH SUNSHINE/FOUND GAL DRMS	OK 41283 E	1570. MY SWEETIE WEN WAD/UCK'S QUACK	BR 2461 E
1430. HVN CAN WAIT/SUNRISE SERENADE	DEC 2321 N	1504. U R 2 BEAUTIFUL/ROBERT THE ROUE	VS 8066 E	1571. DERE JAZZ IN DEM HORN/DOE IS ME	VO 3263 E
1431. U GRO SWEETER YRS/TEARS FRM INKWELL	DE 2388 E	1505. VAGABOND DRMS/LITTLE ST SINGAPORE	VS 8101 E	1572. SOMBDY TOL ME LUV ME/LAMP IS LOW	VOE 4864 E
1432. LITTLE OL LADY/WASHBOARD BL	DEC 2349 N	1506. NOTHIN BUT U/FRM NOTHER WRLD	VS 8230 E	1573. AT BALALAIKA/OUT LIT PRT OF TWN	VO 5306 N
1433. LITTLE OL LADY/WASHBOARD BL	OE 2349 E	1507. WALK W. MUSIC/THIS BEGIN END	VS 8233 E	1574. KEEP EYE ON GIRLIE/WOULD U B KINDLY	OK 5778 N
1434. LAZYBOES/ROCKIN CH	DEC 2395 N	1508. SO GLAD TBLE DON LST/DEEP RVER	CO 128 N	1575. STATELY HOMES OF ENG/WHERE R SNGS	HMV 8722 N
1435. I MORN IN MAYA/STRUST	OE 2396 E	1509. HOLD THOU 2 ME/SING ROUND THRONE	CO 15566 N	1576. LAST MILE BL/CANT QIT THT MAN	OK 6405 N
1436. LOVERS LULLABY/URS IS MY HRT ALONE	DE 3053 E	1510. LUV IS GONE/41 BL	OK 06375 N	1577. HARD TIME BL/TAKE HIM OFF MIND	PAE 2948 N
1437. NO NAME JIVE, 1-2	DE 3089 N	1511. FALSE LUV BL/STRLINE LUV	OK 06464 N	1578. 11:30 SAT NITE/SING U SINNERS	CH 15977 V
1438. ORM OF JEANIE BRN HR/BEAUT DRMR	DE 3201 E	1512. SWEET ELLA MAY/WHEN U SMILIN	BR 4025 N	1579. MY OKLA. HOME/TARIFF BILL SONG	CO 15561 N
1439. TOUCHED A STAR/TEMPTATION	DEC 3232 N	1513. SWEET ELLA MAY WHEN U SMILIN	BR 4025 E	1580. GET AS LNG AS I HAV U/HOW BOUT ME	HMV 499 N
1440. CORAL C/WHEN BUDDHA SMILES	DEC 3261 N	1514. WHY/I WONDER	BR 4068 N	1581. SP. TWN/BIRSEYE VIEW OL KY TWN	VI 20458 E
1441. STARDUST/I MORN IN MAY	DEC 2396 N	1515. GUESS WHO IN TWN/DUSKY STEVEDORE	BR 4109 N	1582. AT SUNDOWN/RUSSIAN LULLABY	VI 20791 E
1442. LAZY RIVER/MOON COUNTRY	DEC 2397 E	1516. THIRSTY 4 KISSES/LITTLE TWN HME	BR 4252 N	1583. SONG IS END/MY BL HVN	VI 21092 N
1443. RIVERSOAT SHUFFLE/IN STILL OF NITE	DEC 2398 E	1517. SHOUT HALLELUJAH/PLACE IN HME	BR 4255 N	1584. SING EM 4 MAMA/BLIND MAN BL	BS 2003 V
1444. GA ON MY MIND/BONE VD SHUFFLE	DEC 2399 E	1518. IF I DRMG/SUNNYSIDE UP	RE 8910 E	1585. OUGHT B LAW GAI ST T AT/LND WHIPWILLCA	8127 V
1445. WATCHIN CLOCK/WOULDST BUT KISS TY HND	DEC 3016 N	1519. MAY B WRONG/LUV LIES	BB 10801 N	1586. STARDUST/DANCIN IN DARK	BR 6169 V
1446. JIMTWN BL/BIG BAD BILL	DEC 3303 N	1520. BOO WA/WAY DOWN ST	BB 10820 N	1587. MANY HAPPY RETURNS/AT U COMMAND	BR 1182 E
1447. CASEY TAKIN CENSUS/CASEY'S FITE	CO 1908 N	1521. BRWN BIRD SINGIN/DANCE OF CADY FARY	BB 10850 N	1588. IM THRU W. LUV/FOUND 1,000,000 BABE	BR 1197 E
1448. I NO WOT MEANS 2 B LONSUM/Y DONT U	OE 5934 N	1522. MOONLITE & TEARS/4 GOTT BOUT ME	BB 10984 N		
1449. I NO WOT MEANS 2 B LONSUM/U KUM BK	DE 5934 N	1523. BLIND DATE/ISNT IT TIME 2 FALL LUV	BB 11076 N		
1450. CARIOCA/BESAME TANGO	OE 111 N	1524. TENEMENT SYMPHONY/COMIN THRU RY	BB 11224 E		
1451. WONDERFUL U/EVANGELINE	BR 4379 E	1525. U WORDS & MY MUSIC/U NVR NO	BB 11318 N		
1452. BL IN RM 920/BL SKIES	REGIS 5000 E	1526. DOUBLE DARE U/2 DRMS GET 2GTHR	VI 25740 N		
1453. BECAUSE OF ONCE UPON TIME/TINY FNGRPTSME	13288 E	1527. FERD THE BULL/IF RAINS WHO CARES	VI 25841 E		
1454. WHEN KISS NOT KISS/DIO U MEAN IT	MEL 61209 E	1528. H'ART AT THY VOICE/PRETTY GAL COW	VI 26024 N		
1455. PUDDIN HEAD JONES/MY OL MAN	OR 2798 E	1529. TEMPTATION/VARIETY IS SPICE OF L	VI 26112 E		
1456. COCKTAIL 4 2/VERY THOT OF U	OE 3110 V	1530. STUDY IN MODERNISM/MISS. SCRAMBLER VI	26582 E		
1457. IF I HAD U/SMOKE GETS EYES	DE 3111 E	1531. IRRESISTIBLE/CONTINENTAL	VI 24735 E		
1458. BODY & SOUL/U MINE U	OE 3113 N	1532. BEDITIME/STOMPIN AT PANAMA	DE 7215 E		
1459. BODY & SOUL/U MINE U	OE 3113 E				
1460. NITE & DA/ALONE TOGETHER	DE 3114 E				
1461. STORMY WEATHER/TIME ON MY HANDS	DE 3504 E				
1462. TEMPTATION/CANT GET STARTED	DE 3506 E				
1463. CANT WE B FRIENDS/IF I CUD B W U	DE 3507 E				
1464. CANT WE B FRIENDS/CANT GIV ANY B LUV	DE 3508 E				
1465. HAV BUT I HRT/AINT EVER COMIN BK?	DE 24154 E				

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

BING CROSSBY (CONTINUED)

1589. SWEET 'I LOVELY/I APOLOGIZE BRE 1219 N-
 1590. NOW THAT U GONE/SNUGGLED ON U SHOULD BRE 1285 N-
 1591. SNUGGLED ON U SHOULD/FR/NOW U GONE BRE 1285 E
 1592. U BEAUTIFUL 2NITE/GETTING 2 B HABIT BRE 1480 V-
 1593. 3LACK MOONLITE/THANKS BRE 1596 V-
 1594. SAILOR BEWARE/MY HEART 'I BRE 2143 N-
 1595. LOVELY LADY/TOUCH OF U LIPS BRE 02179 N-
 1596. EMPTY SADDLES/IN A COWHAND BRE 02270 N-
 1597. SHOE SHINE BOY/ROUND UP LULLABY BRE 02272 N-
 1598. SWT GA BRN/AFTR SUNOWN COE 1381 N-
 1599. WITH EVRY REMEM/I TAK/JUNE IN JAN BRE 01951 N-
 1600. IT EASY 2 REMEM/WANEE RIVER BRE 01993 N-
 1601. 2 4 TONNET/WITHOUT WORD WARN(JD&TD) BRE 02083 V-
 1602. WOULD U/ROBINS & ROSES BRE 02223 E
 1603. 4 LUV ALONE/I NEVER REALIZED BRE 02281 N-
 1604. DANCING IN DRK/WHEN BL OF NITE BRE 02315 E-
 1605. IN LIT HULA HVN/SWEET LEILANI(PIC-LAB) BRE 02443E-
 1606. CAN I 4GET U/FOLKS WHO LIV ON HILL BRE 02484 N-
 1607. NAT THNG 2 DO/ALL U WANT DO DANCE BRE 02499 V-
 ABOVE: PIC LABEL
 1608. LETS TIE OL 4 GET ME NT/TWEEN KISS SIBRE 02733 N-
 1609. LETS SPEND EVE HOME/HME ON RANGE COAU1087 N-
 1610. PARADISE/HONEY LOVIN ARMS(W.MILLS BR) COE 1971 N-
 1611. ONCE IN BL MN/GIV ME HEART 2 SNG 2 COE 2000 N-
 1612. ONCE IN BL MN/GIV ME HEART 2 SNG 2 COE 2000 E-
 1613. LAZY DA/YOUNG & HEALTHY (W. ISHAM) COE 2027 E-
 1614. LETS SPEND EVE HME/SUM DA WE MEET GINCOE 2153 E-
 1615. LUV JUST ROUN CRNR/JUNE IN JA. OE 310 N-
 1616. LUV JUST ROUN CRNR/JUNE IN JAN. DE 310 E-
 1617. EASY 2 REMEM/SWANEE RIV DE 391 E-
 1618. BOON/DOWN BY RVR OE 392 N-
 1619. 2 4 TONNET/I WISHED ON MOON DE 543 N-
 1620. FROM TOP HEAD/WISH WERE ALADON DE 547 N-
 1621. TAKES 2 MAKE BRGN/WITHOUT WRD OE 548 N-
 1622. ADESTE FIDELIS/SILENT NITE DE 621 E-
 1623. 1. WORD OF CONSOLATION/DR OL GIRL DE 1044 E-
 1624. HAV SO LIT 2 GIV/SWT IS WRD 4 U DE 1184 N-
 1625. 2 MARV. 4 WRDS/WOT WILL I TELL HEART DE 1185 N-
 1626. SENTIMENT 'I MENALCH/THE I ROSE DE 1201 E-
 1627. SMARTY/MOON GOT IN MY EYES DE 1375 E-
 1628. ALL U WANT DO DNCE/NAT THNG 2 DO DE 1376 E-
 1629. REMEMER ME/STILL LUV KISS U GONTE DEC 1451 N-
 1630. CAN I 4GET U/FOLKS WHO LIV ON HILL DE 1462 E-
 1631. WHEN U DRM BOUT HAWAII/SAIL LONG DE 1518 E-
 1632. MOON OF MANAKOORA/MY NITE 2 ORM DE 1649 E-
 1633. LITTLE LADY MAKE-BELIEVE/DONT B WAY OE 1794 E-
 1634. BANCIN UNDER STARS/PALACE IN PROISE DE 1616 N-
 1635. SWI G LOW SWEET CHARIOT/LET ME WSPR OE 1819 E-
 1636. LUV IN BLW/STRATE FRM SHOULDER BRE 1850 E-
 1637. HME ON RNGE/TRU CONFESS/LEX RG TIE BODE 1887 N-
 ABOVE: WITH CONNIE BOSWELL
 1638. NOW CAN B TOLD/DREAMER IN ME DE 1888 E-
 1639. A BL SERENADE/POCKETFUL O DRMS DE 1933 N-
 1640. A BL SERENADE/POCKETFUL O DRMS DE 1933 E-
 1641. EASY 2 REMEMBER/SWANEE RIVER BRE 1993 V-
 1642. DONT LET MOON GT WA/LAUGH CALL IT LUV OE 1934 E-
 1643. GALLAGHER-SHEAN TAKE-OFF/SMALL FRY DE 1960 E-
 ABOVE: JOHNNY MERCER
 1644. MEXICALI ROSE/SILVER ON SAGE DE 2001 N-
 1645. U MUST BEEN BEAUT BABY/SUMMERTIME OE 2147 N-
 1646. JUST KID NAME JOE/LONESOME PD DE 2257 E-
 1647. BTWN KISS & S/MELANCHOLY BABY DE 2289 N/E
 1648. E. SIDE OF HEAVEN/SING SONG SUNBEAMS DE 2359 E-
 1649. DEEP PURPLE/STARDUST DE 2374 E-
 1650. GOD BLESS AM/STAR SPANGLED BANNER OE 2400 E-
 1651. & ANGELS SING/S'POSIN' DE 2413 E-
 1652. BUILDIN SAILBOAT DRMS/OL MILL STRM DE 2447 E-
 1653. WHISTLIN IN WILDWOOD/IF I HAD MY WA OE 2448 E-
 1654. NEIGHBORS IN SKY/START O A RITE DE 2626 N-
 1655. NEIGHBORS IN SKY/START DAY RITE DE 2626 E-
 1656. STILL BLBIRD SNGS/APPLE 4 TCHR DE 2640 N-
 1657. DO FLY KITE/MAN & HIS DRM DE 2641 E-
 1658. GIRL OF MY DRMS/WOTS NEW DE 2671 E-
 1659. YODDLIN JIVE/CIRIBIRIBIN OE 2800 E-
 1660. MAYBE/SOMEBOODY LUVS ME DE 2874 E-
 1661. WRAP TROUBLES DRMS/TWEN 18 & 19 ST OE 2948 N-
 1662. IM 2 ROMANTIC/MOON & WILLOW TREE OE 2998 E-
 1663. JUST I MORE CHANCE/SWEET POTATO PIPER DE 2999 E-
 1664. IT ALWAYS U/U LUCKY PEOPLE U DE 3636 N-
 1665. U DANGEROUS/BIRDS OF FEATHER DE 3637 N-
 1666. U DANGEROUS/BIRDS OF FEATHER DE 3637 E-
 1667. DOLORES/CAMPTWN RCES (W. BOB CATS) OE 3644 N-
 ABOVE: SIOE 2, KINGS MEN
 1668. DOLORES/CAMPTWN RCES OE 3644 E-

BING CROSSBY (CONTINUED)

1669. BRAHMS LULLABY/ U & I DE 3840 E-
 1670. TIL REVEILLE/OL KY HME OE 3886 E-
 1671. WHO CALLS/PALE MOON DE 3887 E-
 1672. NO TE IMPORTE SABER/OL MOMENT LIFTE OE 3965 N-
 ABOVE: SUNG IN SPANISH
 1673. CLEMENTINE/DAY DRMG DE 4033 N/E
 1674. CLEMENTINE/DAY DRMG DE 4033 E-
 1675. HUMPTY DUMPTY HEART/DO U CARE OE 4064 E-
 1676. ANN. WALTZ/SHEPHERD SERENADE DE 4065 E-
 1677. BL IN NITE/MISS U DE 4183 E-
 1678. LAMPLIGHTERS SERENADE/MANDY IS TWO OE 4249 E/E-
 1679. SWANEE RIVER/ITS EASY 2 REMEMBER OEAU5007 E-
 1680. BL HAWAII/SWEET IS WORD 4 U DEAU5152 N-
 1681. TWEEN KISS & SIGH/MY MELANCHOLY BA DEAU5344 N-
 1682. FOUND MILLION \$ BABY/YODELLIN JVE DEAU 5521 N-
 1683. SOMEDA SWHT/LET ME CALL U SWHT DEC 101 N-
 1684. LOVELY LADY/WOULD U OEC 756 N-
 1685. IM OL COWHAND/CANT ESCAPE FRM U DE 871 N-
 1686. ALOHA OE/SNG OF ISLANDS OEC 880 N-
 1687. MY REVERIE/OL FOLKS OEC 2123 N-
 1688. U MUST HV BEEN BEAUT BABY/SMERTIME DEC 2147 N-
 1689. WHEN BLOOM IS ON SAGE/LONELY TRAIL OEC 2237 N-
 1690. IM 2 ROMANTIC/MOON & WILLOW TREE DEC 2998 N-
 1691. SUNNY SIDE ST (WITH HAMP) DE TEST E-
 1692. BASIN ST BL/BOB WH (W. CONNIE) OE 1483 E-
 1693. BASIN ST BL/BOB WH DE 1483 E-
 1694. YES INDEED (CON)/T 4 2 (B. CATS) DE 3689 N-
 1695. YES INDEED/T 4 2 DE 3689 N-
 1696. YES INDEED/T 4 2 DE 3689 E-
 1697. NEVER HAPPENED B4/LUV NOTHER CHNCE OE 1566 N-
 1698. JEZEBEL/U AN EDUCATION OE 1713 N-
 1699. PALESTENA/SLO MOOD OE 2011 E-
 1700. HO-KY TONK TRAIN/BIG NOISE WINNETKAOE 2208 E-
 * BDB CROSSBY (FRDM #1697 ABOVE TO 1715)
 1701. SWINGIN SUGAR BWL/PRAYIN HUMBLE DE 2210 E-
 1702. STRANGE ENCHANTMENT/SENTIMENTL SNOW OE 2415 N-
 1703. O U CRAZY MOON/MELANCHOLY MOOD DE 2652 N-
 1704. OVER RAINBO/ U & U LOVE DE 2657 N-
 1705. LILACS IN RAIN/WHAT USEO 2 WAS OE 2763 N-
 1706. WAY DOWN YONDER IN N. OL. DE TEST E-
 1707. SOMETHING I DRMD/CALL IT ANYTHING OE 3815 N-
 1708. DO U CARE/WILL U STILL B MINE DE 3860 N-
 1709. ELMER'S TUNE/ANGELS CAME THRU OE 3929 N-
 1710. SINNER KISSED ANGEL/2 IN LOVE DE 4009 N-
 1711. FROM I LUV 2 NOTHER/TRUSTIN IN U DE 4027 N-
 1712. GAY RANCHERO/SOMETHIN NEW OE 4028 N-
 1713. OEAR OL DONEGAL/U A DARLIN DEVIL DE 4305 E-
 1714. CAISSONS GO ROLLIN/ANCHOR AWEIGH OE 4395 N-
 1715. RUSSIAN SAILOR'S DNCE/VULTEE SP OE 4397 E-
 HUGH CROSS & RILEY PUCKETT
 1716. TUCK ME 2 SLEEP/GO FEATHER U NEST CO 15421 N-
 FRANK CRUMIT
 1717. SAY IT W. UKULELE/KO KO MO CO CO 26-0 N-
 1718. GAY CABALLERO/JACK IS EVRY INCH HMV 3054 N-
 1719. HOW COME U DOME LIKE DO/KNOCK DOOR VI 19437 E-
 1720. MOUNTAIN GREENERY/GIRL FRIEND VI 20124 E-
 1721. HIGH HIGH UP IN HILLS/CRAZY WORDS VI 20462 N-
 1722. MY LADY/SUNNY DISPOSH VI 20486 E-
 1723. I MISS U PRIZE/OL WOODEN ROCKER VI 21091 E-
 1724. SONG OF PRUNE/DOWN IN OE CANE-RKE VI 21430 E-
 1725. LEARNED BOUT WOMEN/GAY CAB VI 21735 E-
 1726. ROAD 2 VICKSBURG/KING OF BORNED VI 21899 N-
 1727. HIGH SILK HAT/MTS. AINT NO PLACE VI 22021 N-
 1728. TALE OF TICKER/RETURN GAY CAB VI 22154 E-
 1729. TALE OF TICKER/RETURN GAY CAB VI 22154 E-
 1730. I LITTLE RNOBR/WOULD U LIKE 2 WLK VI 22630 E-
 XAVIER CUGAT
 1731. TO TA NAMORA/ANNA BOROCO TINOE CO 36096 E-
 1732. INCERTIDUMBRO/ACERCATE MAS CO 36097 E-
 1733. ADIOS MUCHACHOS/LADY IN RED VI 25012 E-
 1734. LONG LIV LVE/AT TIME LIKE THIS VI 26544 E-
 1735. LOCAL ILUSION/PA RAN PAN PAN VI 26565 E-
 1736. ZOMBIE/ELUSE CHANGO VI 26735 E-
 1737. TIARA LA ROSITA VI 27329 N/E-
 BERNIE GUMMINS
 1738. I LUV LUV/ILL NEVER LVE U VI 22567 E-
 EDWIN OALE
 1739. TIME APT TIME/U CAN HAV EVRY LITE CO 3574 E-
 CASS OALEY
 1740. WERE WERE U LST NITE/ITS LST TIME OE 3051 N-
 VERNIN OALHART
 1741. HALLELUJAH/U AINT LIVIN RITE CO 15542 N-
 PUTNEY DA'ORIDGE ORK
 1742. THATS WOT U THNK/IM IN MOOD 4 LUV VO 3007 E-

BEBE DANIELS

1743. U ALWAYS IN MY ARMS/IF U IN LUV VI 22132 E-
 1744. UNTIL LUV COMES/NITE WINDS VI 22283 N-
 JOE DANIELS
 1745. OAKTWN STRUTTERS/ARKANSAS BL DE 4416 N-
 PHIL DANNEBERG ORK
 1746. I FOUND WOT WANTED IN U/PAC. MOON HA 1286 E
 DARDNELLE TRIO
 1747. WHEN WOMAN LUVS MAN/SEPT SONG VI 201993 N-
 JIMMIE DAVIS (EX-GOVERNOR OF LOUISIANA)
 1748. THERES GOLOMINE IN SKY/SAW U FACE DE 5473 N/E
 1749. SAW U FACE IN MOON/GOLD MINE SKY DE 5473 E-
 O. DAVIS (TENOR W. ORK)/HENDERSON & SMITH
 1750. WHA WHA/SWT HAWAIIAN GAL RICH-TONE 7006 E-
 STAN DAVIS
 1751. BODY IN BAG/BOY STUTTERED GAL L'OK OK 4501 N-
 EDDIE OLAN
 1752. BACK SADDLE AGAIN/SLEEPY TIME CAR. DE 6034 N-
 DECCA BAND
 1753. HME SWT HME/HAPPY BRTHDA/AULD LANGSOE 1751 E
 1754. MY OWN U. S./GOO BLESS AM. DE 3367 N-
 1755. ANY BONDS 2DA/ARMS 4 LUV AM. DE 3962 N-
 1756. BONDS/LUV AMERICA (DICK ROBERTSON) DE 3962 N-
 DECCA SALON ORCHESTRA
 1757. 4 GET ME NOT/TWILITE DE 3854 N-
 MAUD OE FORREST ACC. BY FLETCHER HENDERSON
 1758. DOO DEE BL/ROAMIN BL BS 14143 V-
 VAUGHN OE LEATH & FRANKLYN BAUR
 1759. WHEREVER U R/BLAYGRND IN SKY CO 1215 N-
 HUOSON-DE LANGE ORCHESTRA
 1760. HORO ON PRK AV/8 BARS INSEARCH MEL BR 7618 E-
 1761. U NOT KIND/ORGAN GRIDERS SWNG BR 7656 N/E-
 1762. MIONITE AT ONYX/IF WE NEVER MEET BR 7795 E-
 VAUGHN OE LEATH & FRANKLYN BAUR
 1763. UP IN CLOUDS. THINKIN OF U CO 1236 N-
 1764. BABY U MOTHER/R U LONESOME 2NITE VI 20873 N-
 1765. THERES RICKETY SHACK/4 MY BABY VI 21210 N-
 1766. TOYMAKERS DRM/OL FASH. LADY VI 21975 E-
 1767. TOYMAKERS DRM/OL FASH. LADY VI 21975 E-
 DELTA RHYTHM BOYS
 1768. WHEN IM GONE U SOON 4GET/WHEN U GONED 4128 N-
 1769. WHEN IM/WHEN U GONE I WONT 4GET DE 4128 E-
 1770. KEEP SMILIN/LAUGHIN/HAPPY/MAO BOUT DE 4266 N-
 1771. DRY BONES/PRAISE LORD PASSAMM DE 4406 N-
 1772. DRY BONES/PRAISE LORD PASS AMM DE 4406 N-
 JACK DENNEY ORCHESTRA
 1773. JUST FRIENDS/WHAT A THRILL VI 22907 N-
 1774. LAZY DA/SHARAT VI 24012 V-
 DENSON'S SACRED HARP SINGERS OF ARLEY, ALA.
 1775. PROTECTION/HAPPY SAILOR BR 302 N-
 FLORENCE O'SMOND
 1776. A BRITISH MOTHERS BIG FLIGHT/MAY HMV 257 N-
 EMERY DEUTSCH
 1777. TROIKA/NONE BUT LONELY HEART BB 10357 E-
 1778. U CANT TOP ME FRM DRMG/VIENI V BB 7972 E-
 HARRY OIAL AND HIS MUSICIANS
 1779. LIKE WOT I LIKE/WOOING DA BL QUEEN 4164 E-
 DIPLOMATS
 1780. OH U SWT WATCHA CALL/COJE ON MAKE CO 1641 N-
 MARLENE DIETRICH (GOLD LABEL BR)
 1781. BLONDED BABY/ ALLEN IN EINER STADT BR 85017 E+
 1782. WO 1ST DER MANN. JA SO BIN ICH BR 85018 E+
 1783. ASSEZ/MOI JE M'ENNUIE BR 85019 E+
 1784. ICH BIN KOPF FUSS/BLONDEN FRAUEN HMV 1770 E-
 1785. ICH MIR WENSCHEN/LEBEN KANNST NITEHMV 2265 N-
 1786. ICH MIR DURFTE/LEBEN LIEBE KANSTHMV 2265 E+
 JOHNNY DOODS
 1787. MELANCHOLY/ STACK O LEE BLS DE 1676 N-
 1788. MELANCHOLY/ FAREWELL BL (DELTA 4) OE 3864 N-
 1789. PEROIDO ST BL /GATE MOUTH SE 5008 N-
 1790. COME ON STP/AFTR U GONE VO 1003 E+
 AL OONAH'E ORCH
 1791. LOVE MAKE WRLO GO/ LOOK AT U BRE 2178 E-
 1792. UNDER FIESTA STARS/CHRINE ST CECILIA DK 6413 E+
 1793. LIT DUTCH KINOE GARDEN/GO LOVELY VO 4165 N-
 1794. KEARS & SOUL/ CLAP HANDS VO 4398 E-
 1795. HEART & REMEMBER/ DARN THAT ORM VO 5264 N-
 1796. LET THERE BE LOVE/ IMAGINATION VO 5454 N-
 1797. SEGINIM OF END/SECRETS MOONLITE VO 5479 N-
 SAM OONAHUE
 1798. DO U CARE/ 6 MILE STRETCH BB 11198 N-
 1799. WHY DID HAVE TO END/NEVER KNEW CP 405 E-
 DORSEY BROTHERS
 1800. OESE DEM OOSE/WEARY BL DE 469 E-

HUGH OVERTON

AUCTION MINIMUM BID 50c AUCTION

JIMMY DORSEY

1801.WHO DO U THINK SAW LAST/BECK & CALL	DE	1784 N
1802.JUMPIN JIVE/SHOOT MEAT BALLS 2 ME	DE	2612 N
1803.GO FLY KITE/ MAN & HIS DRM	DE	2650 N
1804.BREEZ IT/ LIT CURLY HAIR	DE	3150 E+
1805.LATIN KNOW HOW/ F OLS FALL IN LOVE	DE	3176 E
1806.TURN LEFT/ TURN RIGHT	DE	3647 N
1807.ROSE & A PRAYER/ BE FAIR	DE	3912 N
1808.NEW SHADE OF BL/ JIM	DE	3963 N
1809.MOONLITE MASQUARDE/WASNT IT U	DE	3991 N
1810.HAPPENED IN HAWAII/ TROPICAL MAGIC	DE	4034 N
1811.WHEN ROSE BLOOM AGAIN/DROP ME A LINE	DE	1465 N
1812.ABSENT MINDED MOON/ME MELINDA	DE	4263 N
1813.MAKES SAMMY RUN/MUORISTIC	DE	4356 N

TOMMY DORSEY

1814.EAST OF SUN/HEAD ON PILLOW	BB	10726 E+
1815.WHJSPERING/FUNNY LIT PEDRO	BB	10771 E+
1816.ALONE/2 HRTS CARVED ON LONSOME PINE	VI	25194 E
1817.CODFISH BALL/ RHYSAVED WORLD	VI	25314 N
1818.BL DANUBE/ BLAK EYES	VO	25556 E+
1819.U MY DESIRE/ MY MEDITATION	VI	25625 E+
1820.TEARS IN MY HRT/ LADY IS A TRAMP	VI	25673 N/E+
1821.SHINE ON HARVEST MOON/ O PROMISE ME	VI	25780 E+
1822.HOW HATE GET UP MORN/ WHATLL I DO	VI	25824 E+
1823.YA GOT ME/ THERES NO PLACE LIKE ARMS	VI	26030 E
1824.RAINBOW RND MOON/ STP AT SATDIUM	VI	26062 E+/E
1825.HAWAIIAN WAR CHANT/ MIDNITE ON TRAIL	VI	26126 E
1826.HOLD TIGHT/ SYMPHONY IN RIFFS	VI	26163 E
1827.CONCENTRATE ON U/ GOT EYES ON U	VI	26470 E+
1828.ILL BE SEEING U/ POLKA DOTS & MOON	VI	26539 E+
1829.ONLY FOREVER/TRADE WINDS	VI	26666 E
1830.COULD MAKE U CARE/ WRLD IN MY ARMS	VI	26717 E+
1831.LOVE LIES/ CALL OF CANYON	VI	26678 E
1832.NOT SO LONG/ U SAY SWTEST THINGS	VI	27219 E+
1833.NOT SO LONG AGO/ SAY SWTEST THINGS	VI	27219 E
1834.STARDUST/ SWANEE RIVER	VI	27233 E+
1835.O LOOK AT ME MOW/MIGHT HAVE BELONGED	VI	27274 E
1836.LOVE IT SO/ U BETCHA MY LIFE	VI	27392 E+
1837.BLUE SKIES/ BACKSTAGE AT BALLET	VI	27566 E+
1838.NOT SO QUIET PLEASE/ ILL TAKE TALLU	VI	27869 E
1839.BL BLAZES/ MANHATTAN SERE	VI	27962 N
1840.THER ARE SUCH THINGS/ DAYBRK	VI	27974 E+
1841.THERE ARE SUCH THINGS/DAYBRK	VI	27974 E
1842.DIG DWN DEEP/ TOOK MY LOVE	VI	201539 N

MORTON DOWNEY

1843.AUF WIDERSEHEN DEAR/SNUGGLED ON SHLDOOE	DE	7933 E
1844.LOVES OLD SWT SONG/ HOME SWEET HOME	DE	1955 E
1845.SOFT LITES 2 SWEET MUSIC	HOW	1-2 N
1846.HOW ABOUT ME/ IM SORRY SALLY	VI	21806 E
1847.ROSEMARY LITTLE IRISH ROSE	VI	21849 E
1848.THERLL BE U I/ ALWAYS BE MOTHERS	VI	21940 N

MERRILL DOYLE

1849.MY DESIRE/ CANT START ALL OVER AGAIN	OK	41311 N
1850.CANT WE START ALL OVER/ MY DESIRE	OK	41311 E+/N

JESSICA DRAGONETTE

1851.BELLS ACROSS MEADOWS/ FRST LOVE	BR	7433 E
1852.ESTRELLITA/ SIBONEY	VI	4463 E+

EDDIE DUCHIN

1853.NITE & DAY/ AFTER U	BR	6445 E+
1854.HRT IS UNEPLOYED/HOW LONG CAN LOVE	BR	8219 E+
1855.FROM NOW ON/GET OUT TWN	BR	8252 E+
1856.SHORTEST DAY OF YEAR/FALLIN IN LOVE	BR	8268 N
1857.LONDON BRIDGE FALLIN/NORWEGIAN DANCE	BR	8386 E
1858.WHEN WINTER COMES/ SONG METONOME	BR	8391 E+
1859.COMES LOVE/ DANGER IN DARK	BR	8434 E+
1860.WHAT THING CALLED LOVE / MUST HVE. M	CO	35204 E
1861.ALL THINGS U ARE/ALL IN FUN	CO	35302 N
1862.ON ALAMO/MOANIN LOW	CO	35491 E
1863.OUR LOVE AFFAIR/SAME OOL STORY	CO	35724 E+
1864.FELLOW & GIRL/ STARS REMAIN	CO	35801 N
1865.COUD WRITE BOOK/ 4GOT ABOUT ME	CO	35941 E+
1866.IN OLD BRAXIL/MALAGUENA	CO	36537 E+
1867.DUST ON MOON/NEVER HAD CHANCE	VI	24664 E
1868.FLIRTATION WALK/ WE TWO LOVERS	VI	24736 N
1869.WILL LOVE FIND WAY/DANGEROUS TO LVE	VI	25165 N
1870.PENNIES FROM HVN/DO I	VI	25431 E+
1871.MERRY FO ROUND BRK/SO WIND	VI	25585 E+

PHIL D'EY

1872.OCT/ NOV	DE	4379 N
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THE DUNCAN SISTERS

1873.BABY SISTER BLS/ MUSIC LESSON	VI	19050 E
1874.RIVER GOO/ DRUMS	COE	1778 E+
1875.SAR BABBLE/THROWIN PEBPLES IN MISTM	BB	11148 N
1876.SAND IN SHOES/ EASY ST	BB	11200 N
1876.WHEN GROW 2 OLD 2 ORM/WATCH BIRDIE	BB	11337 N
1877.HVNLY HIOWAY/DELIVER ME TO TENN	BB	11504 N

BOB D'NNS VAGABONDS

1878.GRAVEYARD BLS/WHOLE WLD LOVE U	DE	5707 E+/N
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JOHNNY DUNN

1879.SPANISH DRMS/HALLELUJAH BLS	CO	3839 E+
1880.VAMPIN SAL/ SWT LOVIN MAMA	CO	3893 E

CHAMPION JACK DUFRÉE

1881.FRD BLS/ GOD BLS OUR PRESIDENT	JO	5102 E+
1882.WEED HEAD WOMAN/BAD HEALTH BLS	OK	6197 N
1883.BAD HEALTH BLS/WEED HEAD WOMAN	OK	6197 E

WILLIAM DUTTON & ARTIE DUNN

1884.CRYIN 4 CAROLINES/HELLO BABY	OK	41387 N
1885.HELLO BABY/CRYIN 4 CAROLINES	OK	41387 E

GERTRUDE DWYER & ART FIELDS

1886.GCTTA GET SELF SOMEBOSY/CRAZY WDS	HA	344 V+
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NELSON EDDY

1887.SUN UP 2 SUN DW/WHO R WE TO SAY	VI	4388 N
1888.SENOPITA/SOLDIERS OF FORTUNE	VI	4389 N

UKULELE IKE EDWARDS

1889.CHIQUITA/ ALL OF THE TIME	CO	1515 E
1890.GOES LIKE THIS/2WAY 2 HVN	CO	1523 E+
1891.ANITA/JST NIGHT FOR MEDITATION	CO	1609 N

CLIFF EDWARDS

1892.FASCINATING RHY/ I'LL TAKE HER BACKPE	11560 E	
1893.ONLY I 4 ME/ OH LADY BE GOOD	PE	11564 E

LONESOME GIRL IN TWN/SHE LOVES ME

1894.LONESOME GIRL IN TWN/SHE LOVES ME	PE	11594 E
1895.INSUFFICIENT SWEETIE/JUNE NITE	PE	12153 E
1896.SOMEBODY LOVES ME/LIT SOMEBODY OF	PE	12152 E
1897.CALFI/ IT HAD TO BE U	PE	12126 E

GUS EDWARDS

1898.CRYIN FOR MOON/ ILL FLY HAWAII	VI	20167 E
1899.MONTE CARLO JOYS/ TURKISH TOWEL	VI	20207 E

MARTA EGGERTH

1900.LOVELY LIKE THE DWN OF HRT IS YOURSPAE	2349 E+	
1901.ALWAYS WHEN IM HAPPY/ MANOLA	PAE	2508 E+

EIGHT RADIO STARS

1902.FOUND HAPPINESS/ MY ANAPOLIS	BR	4272 N
1903.DRM GIRL OF PI KA./NIGHT IN MAY	BR	4310 E

DUKE ELLINGTON

1904.BLK & TAN FANTASY/WOOD INDIGO	BR	6682 E
1905.LET SONG OUT HRT/GAL FRM JOES	BR	8108 E

BABY WHEN U AINT/LIGHTIN

1906.BABY WHEN U AINT/LIGHTIN	CO	35835 N
1907.MERRY GO ROUND/DROP ME OFF	CO	35837 E+
1908.SENT MOOD/SHOWBOAT SHUFFLE	CO	36112 N
1909.BUBBLE OF BLS/ BEST WISHES	CO	38-5 N
1910.HAPPY GO LUCKY/ LOCAL PART 2	MUS	461 N
1911.DAYBRK EXPRESS/DEAR OLD SOUTHLND	VI	24501 N-/E
1912.LIVE LOVE ZNITE/COCKTAILS 4 2	VI	24617 N/E

GAY ELLIS (PSEUDONYM FOR AN'ETIE HANSHAW)

1913.BLKBIROS BLBIRDS/U WANT RAINBOW	DI	2766 E
1914.GOT FEELIN FALLING/ONE IN WLD	HA	915 V+

CHICK ENDOR/AILEEN STANLEY/JOHNNY MARVIN

1915.WORLD IS AT REST/EVERYBODY LOVES	VI	21848 N
1916.LOVE ME OR LVE/GO LIT BAD LIT	VI	21922 E

(ABOVE: RM CHP N GR)

KAT EWANS & HIS ORCH

1917.BLUE INTERLUDE/WHEN LIGHTS ARE LOW HMV	4699 E+	
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'FAMOUS FORTY' ELKS CHORUS

1918.FAUST.SONG OF THE ANVIL	BR	3972 N
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FARRELLS DANCE ORCH

1919.GYPSY BLS/WANG WANG BLS		
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FANTASIE CONCERT RECORDI45250 V/V

FRANKLYN FERRIS ORGAN SOLS		
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GRACIE FIELDS

1920.CARRY ME BK OLE VA/LITTLE PAL	HA	997 E+
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SHEP FIELDS

1921.EE BY GUM/ OH OHIE HOME	HMV	2880 E
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1922.ALWAYS IN MOOD FOR U/TALL TAN TER

1922.ALWAYS IN MOOD FOR U/TALL TAN TER	BB	7180 N/E+
1923.HOW MANY RHY/BETTER LOVE U WIHT	BB	7305 N
1924.MERRY MONTH OF MAY/ANY LIT GIRL	BB	7606 N

TED FIORITO

1925.ALABAMY BOUND/BABY WONT U PLEASE	BB	10753 E+/N
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ELLA FITZGERALD

1926.MAKE LOVE 2 ME/IM THRILLED	DE	4073 N
1927.IM THRILLED/ MAKE LOVE TO ME	DE	4073 E+
1928.DONT KNOW WHAT LOVE/SOMEBODY KNOWS	DE	4082 N
1929.WHEN COME BACK CRYIN/GETTIN LONESM	DE	4315 N
1930.THATS WAY IT IS/	DE	TEST E+

FIVE LITTLE CHOCOLATE CANDIES

1931.4 OR 5 TIMES/PADUCAH	OK	8627 V+
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FIVE ROCQUETTES

1932.SOMETIMES FEEL LIKE M CHILD/LORDS	DE	7842 E+
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FLANAGAN ALLEN

1933.OUTSIDE LOOKIN IN/RUN RABBIT RUN	DE	3184 N
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JAY C. FLIPPEN & HIS GANG

1934.BABY FACE/SAOIE GREEN	PE	12248 E
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PAT FLOWERS

1935.AFTER SUN DWN/BEG BORROWN STEAL	OE	8587 E+
1936.AINT JST LIKE WOMAN/HORIZONTAL	VI	20190 E

FORD & GLENN/ELLIOTT SHAW

1937.WATCHING WLD GO BY/ARE U THINKING	CO	1159 E
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GEORGE FORMBY

1938.NOT WELCOME SAY SO/WHAT DO I CAREZONPH	1594 V	
1939.WEPP SEAT PLEASE/CLEANING WINDOWSZONPH	2199 E+	
1940.ITS IN AIR/CANT FOOL ME ZONOPH	2891 E+	
1941.WONDER WHOS UNDER BALCONY/TAN TIVVYZON	2925 N	
1942.LIT WODDNE TOOL SHED/FRIEGIO AIR ZON	2969 E+	
1943.HUSBAND OF WIFE/BRAND HEALTY LIFE ZON	3081 E+	

TEDDY FOSTER

1944.TAINT NO USE/LADY MEETS GENT DWN SOHMY	5141 V-	
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FOUR ACES

1945.BL HAWAII/HONEY	HAR	897 E
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FOUR ARISTOCRATS

1946.GOTTA GET SELF/SCHULTA IS BACK	VI	20465 E
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FOUR BLACKBIRDS

1947.BASIN ET BL/ LOUISVILLE LADY	VO	2981 E+
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FOUR BLACKMOORS

1948.PORAFCE IN OARK/DARLING CANT HVE	DE	8512 E
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FOUR TONES & EDDIE BEAL TRIO

1949.GDNITE BABY GDNITE/SOMEONES ROCKIN	BB	11408 N
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FOUR CLEFS

1950.TINY BUNDLE OF LOVE/WHY PRETEND	BB	11541 N
1951.WHEN CLOUDS ROLL BY/4 CLEFS WOOGIE	BB	11587 N

FOUR OF THE BOB CATS

1952.HEAR U TALKIN/CALL ME A TAXIE	DE	2207 N
1953.KATIE CONNOR/FIRST OF MAY	VO	14931 V

FOUR WANDERERS

1954.FARMERS LIFE 4 ME/ST URCHIN(HRCKR)	VI	38540 E
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THE FOUR SOME

1955.CHINATOWN/ SWT GA BROWN	DE	1595 E+
1956.BLUE/MY HONEYS LOVIN	DE	1867 E+

ERIC FRANK (ACCORDIAN WITH RHY ACC)

1957.STARHUST/ OH LADY BE GOOD	DEE	16101 N
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HARRY FOX

1958.WAY DWN BARCELONA WAY/ALL BOYS	CO	2942 E+/E
1959.WY OWN BARCELONA WAY/ ALL BOYS LVE	CO	2942 E

ROY FOX AND HIS BAND

1960.ALCHA BELOVED/ALL 4GOTTEN NOW	OE	209 E+
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HARRY FRANKEL

1961.WEEPIN BLS/BLK CROWN HICKORY TREE	GE	5426 E
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IRENE FRANKLIN

1962.WANT BE JANITORS CHILD/BUT NEVER	CO	1105 V-
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(ABOVE: ROUGH START)

1963.RED HEAD/ALL WRONG-WAIL CHORUS LADYCO	1873 E	
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(AUTOGRAPHED IN WAX BY IRENE FRANKLIN & COMPOSER

BURTON GREEN)

BUD FREEMAN

1964.SENSATION/ OH BABY	DE	18065 N
1965.NEED SOME PETTIN/ TIA JUANA	DE	18066 N
1966.NEED SOME PETTIN/TIA JUANA	DE	18066 N
1967.SUSIE/ FIOGETY FEET	OE	18067 N
1968.THE EEL. CHINA BOY	HMV	9007 N

FRIARS SOCIETY ORCH

1969.FAREWELL BL/ ECCENTRIC	BR	2211 N
1970.TIGER RAG/ PANAMA	BR	2212 N
1971.BUGLE CALL BL/ SAN	BR	2213 N
1972.DISCONTENDED BLS/BUGLE CALL BL	GE	4967 V+

PAT FIRDAY

1973.U U DARLING/ GAUCHO SERE	DE	3036 N
1974.GOT EYES ON U/WOULDST COULD KISS	DE	3037 N

RUDY FRIML JR.

1975.WHEN LOVE IS YOUNG/ WHERE IS THE	MA	106 E+
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JANE FROMAN

1976.MELANBOLY BABY/LOST IN FOG	DE	180 E
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AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

<u>GEORGE GERSHWIN</u>			<u>JOE GREEN GONT.</u>			<u>WALTER GROSS ORGH (RED VINYL)</u>		
1987.00 DO DO CLAP YO HANDS	CO	809 E	2056.PATHER 4GET THAN/ORM RIVER	BR	3896 E	2124.TOUCH U HAND/SMOKE GETS IN EYES	MU	360 N-
TOM GERUNOVICH ORGH			2057.12 O'CLOCK WALTZ/ANITA	BR	4023 N-	ELMER GROSSO'S GREENWICH VILLAGE ORGH		
1988.AN I BLUE/LET ME HVE MY ORMS	BR	4429 E+	2058.WALTZ IN SWING TIME/FINE ROMANCE	BR	7716 E+	2125.THINKIN OF U/MOTHER OF VOLGA	GE	6022 V
CARROLL GIBSON'S HIS BOY FRIENDS			2059.VALLEY OF MOON/REMEMBER ME (RYL BL)	CD	2768 N	G. GRUNOW/ALFREO MATTIERS		
1989.OARLINC JEVOUS BEA/FOR ME 4 U	CO	258 E	JOSEPH GREEN-XYLOPHONE SOLO			2126.RATTENFINGER/DER TROMPETER IN WALDEVI	73561 V	
ART GILLHAMS SOUTHLAND SYNGOPATORS			2060.LADY OF SPAIN/XYLOPHONIA	DE	2026 E/N	GEORGE GIESHON/ROBERT HILL		
1990.FLUTTER BUTTERFLY/ID WALK MILES	CO	1116 N	2061.LADY OF SPAIN/XYLOPHONIA	DE	2026 E+	2127.GDBYE GO LUCK 2U/HOW I MISS U 2NITEBB	6706 N-/E	
1991.TWIDDLIN THUMBS/FAL U LEFT AT HOME	CO	1194 N	2062.LADY OF SPAIN/XYLOPHONIA	DE	2026 E	GREOLE GEORGE GUESMON		
1992.NOW WONT BE BLUE/WONDERFUL NITE	CO	1253 N	2063.GEN BLULANGER MARCH/I TERMEZZO R	DE	2061 N	2128.GDBYE GO LUCK/IBERVILLE	DE	7740 E/N-
1993.LONGING FOR OLD GAL/GEE IN BLUE	CO	1392 N	2064.TOREDOOR/LADY OF MADRID	DE	2171 N	EGGAR G EST -REGITATIONS		
1994.SOMEBODY ELSE/HRT CRIES OUT FOR U	CO	1572 N	JOE GREEN			2129.MA F AUTO/COUDNT B DONE/PA COMES HMEV/45258 E+		
1995.WHAT WOULDNT I DO/ SNEWHERE THERES	CO	1802 N-	2065.TIL END OF WALTZ/WHY CANT WE B SWHME	12269 E		2130.LOST POCKETBOOK/OLD WOODEN TUB	VI	45320 E+
1996.STILL CARING/MADE ORMS COME TRUE	CO	1873 N	2066.JST THAT WAY/ 2 GCS IN DARK	VO	2777 V	2131.HEAP D LIVIN/ BOY & FLAG/AT THE DORVI	45341 E	
1997.2 LIT ROOMS/TRUE BLUE	CO	1919 N	2067.WATER UNDER BRIDGE. RAIN	VO	2813 E/V	2132.10 LIT MICE/FATER SHAKES STOVE/SHE POWDERS HER		
1998.TELL ME THERS HOPE/ON ALAMO	CO	1944 N	2068.AH SWT MYSTERY LIFE/ KISS ME AGAIN	OK	4116 N	NOSE/THE GOOD LITTLE BOY	VI	45368 N
1999.HVE LIT FAITHIN ME/ABSENCE MAKES HRT	CO	2119 N	2069.RENOZVOUS W ORM/REST AT END OF	BR	7662 E/N-	2133.OUT FISHIN/JUNK BOX/BRD 3 GRAVEY/	VI	45419 N
2000.JUST FORGET/TONITE	CO	2245 N	2070.ALL THINGS U ARE/ HVN IN MY ARMS	RY	1775 E	ELDER C GIDDY PSIRT'ALS (OLIVER LAREL)		
2001.GAZING AT STARS/KHOL MAY CONCERN	CO	2349 N	2071.-BODY & SOUL OUT OF NOWHERE	RY	1836 E	2134.RECORD WILL B THERE/SHAKE MOTHERS	OL	18 E+
JEAN OLDKETTE			LIL GREEN			1235.KNOWS MUCH GAN BEAR/PRECIOUS MEM	OL	19 E
2002.DONT BE ANGRY/TRYING TO FORGET	VI	20256 N	0272.GIVE MAMA ONE SMILE/MELLOW MAN	BB	6640 N	2136.KATIE MAY AINT IT A SHAME	MEL	70674 V+
2003.LOVE CALL SWHT/KY LUBLABY	VI	20257 E	2073.LOVE ME/WHY DONT U DO RIGHT	BB	8714 N-	TITO G' IZAR		
2004.HOOSIER SWHT/WHAT DOES IT MATTER	VI	20471 E	2074.LOVE ME/WHY DONT U DO RIGHT	BB	8714 E+	2137.YOURS/SAN ANTONIO ROSE	VI	27410 N
2005.JUST IMAGINE/ MY AORLING(F.MASTERS)	VI	21565 V+	2075.CAUSE I LOVE DADDOY SO/FULL OF JIVE	BB	8826 N/E	2138.AURORA/ACERCATE MAS	VI	27462 E-
2006.THATS JUST WAY FORGETTING U	VI	21590 E-	2076.LETS B FRIENDS/GOIN TO STAR RACKET	BB	8895 E+	G'ILF GOAST QUARTET		
2007.IF LOST U/OLO SWT O MINE (BESTOR)	VI	21689 V+	2077.HAVE PLACE TO GO/IF IM A FOOL	BB	8985 N/E	1239.ALABAMA BL/ HAPPY BOY BL	CO	14012 E
2008.SHES FUNNY THATWAY/ORM TRAIN	VI	21853 E	2078.GOT ME THE PLACE/WASTING TIME	BB	9010 E+	GULF GOAST SEVEN		
BENNY GOODMAN			2079.IF U WANT SHARE LOVE.99 BL	BB	9030 N-	2140.FADE AWAY /DAYBRK BLS	GO	3916 V-
2009.POSETTA/ WANT TO BE HAPPY	BB	10760 N	2080.IF U WANT SHARE LOVE/99 BL	BB	9030 N/E	2141.MEMPHIS TENN/PAPA BETTER WATCH STP	CO	2978 E+
2010.FAREWELL BL. MARGIE	BB	10973 N-	2081.MELLOW MAN/ROMANCE IN DARK	VI	202161 N-	JOE GUMIN & HIS ORGH		
2011.CHANGES/RUSSIAN LULLABY	BB	11226 N	PHIL GREEN ORGH			2142.LONESOME LOVER/JUST GIGOLO	BWY	1429 E
2012.MEMORIES OF U/ SOFT WINOS	CO	35320 N	2082.TANGO MEOLY PTS W/2	PAE	232 N	2143.JINGLE BELLS/ I'LL THINK OF U	CO	2571 N
2013.2 COME 11/SHIVERS	CO	35349 N	2083. BYE BYE/ CALIF	PAE	456 N/N-	REV.A.A. GUNOY		
2014.JAGGIN W ZIG/BUZY AS A BEE	CO	35356 N	2084.JAP SANOMAN/ MISS ANNABELLE LEE	PAE	473 N	2144.LIFT HIM UP/ BLOODS FUNNIN WARM	CO	14498 N
2015.GPUS LOCAL 802/S.EALIN APPLES	CO	35362 N-	2085.CA CEST ARIS/ VALENCIA	PAE	1517 E	2145.LIFT HIM UP/ BLOOD RUNNIN WARM	IN	CO 14498 N
2016.NITE & DAY/BYOND MOON	CO	35410 N-	GREENSBORO BOYS QUARTET			JIMMIE GUNN & ORGH		
2017.SHEIK/ POOR BOFLY	CO	35466 N	2086.SING ME SONG SUNNY SO/ GIRL OF MINECO	15507 N		2146.STARDUST/ MY BL HVN	BB	6469 V/E
2018.WHOLLY CATS/RCVAL GARDEN NLS	CO	25810 N	SONNY GREE RETEXT			2147.FOUND NEW BABAY/ MY LEEVE HOME	BB	6500 E+
2019.NOBODY/HENDERSON ST	CO	35820 N	2087.K.C. CABOOSE/ SLEEPY BABOON	AP	354 E	2148.OPERATOR SPEC/THATS WAY I DO	BB	6578 E+/V
2020.BRKFAST FEUD/FOUND NEW BABAY(W BASIE)	CO	36039 N	HELENA'S ORM/RATION STP	AP	355 E+	MAURIGE GINSKY		
2021.6CA/ECROW/TIME ON MY HANDS	CO	36180 N	THE GRENADES			2149.OOLDRES. PARADISE	CO	1564 N-
2022.IM HERE/CAPRICE XXIV PAGANINI	CO	36411 N	2089.PERSIAN MARKET/HUNGARINA RHAP	RY	1741 E	2150.ONE SWT KISS/ALWAYS BE IN LOVE	CO	1852 E
2023.GOT IT BAD/POUND RIDGE	CO	36421 N	EARL GERSH ORGH			2151.IF U BELIEVED/ SING A LIT SONG	CO	1918 E+
2024.WANG WANG BLS/ WAY U LOOK2NITE	CO	36594 N	2090.FREEMIE/ HELP	CO	469 E	2152.WHY DO U ALWAYS REMEMBER/LAY MY HO	VI	20051 E+
2025.CENT U DO RITE/6 FLATS UNFIRNISHEO	CO	36652 E+	2091.ACE IN HOLE/PUMP SONG	CO	672 E+	2153.TAKE THIS ROSE/ CONCOLATION	CI	20236 E
2026.GOTTA RITE SING/AINTCHA GLAD	COE	692 E	2092.AH AH AW AW/WHERE O'YA WORKA JOHN	CO	841 E+	2154.MOST ALL WANT LOVE/HAUNTING WALTZ	VI	20301 E
2027.MOTHERS SON IN LAW/MOON GLOW	COE	786 E+	CDNEY ALLEN GRIER			2155.BRK NEWS MOTHER/JST AS SUN WENT	VI	20376 N
2028.BUGLE CALL RAG/NITWIT SERE	COE	1003 E+	2093.ALABAMA GAL/CORRINE GORRINE	DE	7296 N	2156.BELL BRANDON. W ALL HER FAULTS	VI	20779 N-
2029.HECKLE MR JIBE/TEKAS T(TEA.VOCAL)	COE	2823 E-	JIMMIE GRIER ORGH			GYPSY ENSEMBLE		
2030.MOON GLOW/MOTHERS SON IN LAW	COE	2826 E	2094.BUGLE CALL RAG/ OLD FASIONED LOVE	BR	7528 E	2157.THOSE DARK EYES/BLK EYES	CO	36242 E
2031.BEI MIR BIST DU SCHON I'2	HMV	2048 N	2095.PIVER MAN/ IN IVY COVERED ARBOR	BR	763 E	BOBBY HAGKETT		
2032.OEAR OLD SOUTHLAND/BL SKIES	HMV	8394 E+	2096.LDST IN DRMS/HOW'M I DOIN W U	BR	7733 E	2158.JAZZ BND BALL/ DRMS COME TRUE	VO	4047 V+
2033.CHRISTOPHER COLUMBUS/MABHOUSE	HMV	8431 E+	2097.LETS PUT HEADS 2GETHER/I ADORE U	BR	7790 E	(ABOVE RM GHP N' GR.)		
2034.BEI MIRT BIST DU SHOEN I'2	HMV	8725 E	2098.IN OWL LIT WAY/ LOOKIN 4 ROMACE	BR	7901 E	2159.U U ESPCC. U/DA O STRIN	VO	4142 E
2035.LETS DO IT/THE EARL	OK	6474 E+	2099.U OF SOUTHERN CALIF/ U OF CAL AT	DE	1459 E	2160. EL & DISILLUSIONED/ POOR BUTTERF	VO	4499 N-
2036.SOMEONES ROCKIN BRIBO T/DONT KNOW W	OK	6534 N	2100.OUT BLS/SOMETHING SING ABOUT	DE	1474 E+/N	2161.OOIN NEW LOW OWN/GHOST OF CHANCE	VO	4565 E
2037.SOMEBODY NBOY LVS/LETS GIV LOVE CHANCEOK	OK	6526 N	2101.SAYS MY HRT/U LEAVE ME BRTHLESS	DE	1797 E+/E+	2162.AINT MISBEHAVIN/EMBRACEABLE U	OK	4877 E+
2038.ROSES BLOOM AGAIN/LAPM OF MEMORY	OK	6580 N	2102.SAYS MY HRT/U LEAVE ME BRTHLESS	DE	1797 E/E-	2163.JA DA/ SURRENDER DEAR	VO	5198 E/E+
2039.LVE ME OR LEAVE/EXACTLY LIKE U	VI	25406 E	2103.OAYORMING/WANN GO BACK 2 BALL	DE	1813 N-	2164.BUGLE CALL RAG/ DAROANELLA	VO	5375 E/N-
2040.HITCHED WAGON STAR/LESCON TO U	VI	25708 N-	MR & MRS R.N. GRISHAM			2165.CLARINET MARMALEDE/SINGIN THE BLS	VO	5493 E
GRAY GORDON			2104.WE'LL B AT HOME/REACHIN TWO YOU	CO	15177 N	2166.OLD GANG OF MINE/ SAY I SORRY	VO	5620 E+
2041.DONCIN ON DIME/HEAR MUSIC	BB	10873 N-	2105.ANGELS TELL MOTHER/TIS WONDERFUL	GO	15255 N	2167.OLDG GANG OF MINE/AFTER SAY IM S	VO	5620 E
JIMMIE GORDON			DAN GRISSOM (RM CHP 2 GR)			2168.WORLD WAIT SUNRISE/ LOOK IN GARDEN	CO	1911 N
2042.ST PETER BLS/ DELHIA	DE	7592 N	2106.RECESS IN HVN/WHY MUST I ADORE U	CO	TEST V	HAGERS DANCE ORGH		
PERGY GRAINGER			MR & MRS R.N. GRISHAM & DAUGHTER			2169.RAGGIN SCALES/ BLAME IT ON BLS	REX	5248 E
2043.COUNTRY GAROENS/ SHEPAROS HEY(RY BL)	CO	2072 E	2107.JUST BEYOND GATES/ILL B FRIEDON	CO	15305 N	BINNIE HALE		
LOUIS GRAVEURE -TENOR			2108.WE'RE DRIFTIN ON HRT THATS WAS BKNO	15379 N		2170.LINGER LIT LONGER/LOVE ME TONITE	OCE	970 E+
2044.THOU WERT BLIND/ CORALS	CO	2240 N	FERDE GROFE & ORGH			FRED SUGAR HALL & HIS SUGAR BABIES		
FREDDIE GREEN & K.C. 7			2109.TEMPTATION/CINDERELLAS FELLA(RY BL)	CO	2851 E+	2171.NITE WE DID BOOM BOOM/ BUTTERNUT	OK	41112 N
2045.IM IN MOOD 4 LOVE/ SUGAR HIPS	DUKE	113 E	OSCAR GROCAN			2172.GOES LIKE THIS/EVERYTHING WE LIKE	OK	41123 N
GREEN BROTHERS MARIUBA ORGH			2110.WHO KNOWS/SOMEBODY LIED BOUT ME	CO	1286 N	2173.IN PERSON/GOT CODE IN DOZE	OK	41239 E
2046.UNDERNEATH MELLOW MOON.BETFUL OHIO	DE	1857 E+	2111.JUST ACROSS ST FRM HVN/SEND FOR ME	CO	1330 N	2174.THERES LEAF GLOVER IN POCKET/AINT	OK	41269 N
GREEN BROTHERS MARIUBA ORGH			2112.SENT BABY/WONDER IF U MISS ME	CO	1407 N	2175.WHEN LOOK 2 WEST/ BURY ME IN TENN	OK	41425 N
2047.SAY U B MINE/ OLD FASHIONED LOCKET	DE	2443 E+	2113.TORE UP PICTURE/CHURCH BELLS RING	CO	1469 N	GEORGE HALL ORGH		
EDDIE GREEN			2114.SINCE CAME IN LIFE/THO U THREW ME	CO	1608 N	2176.VIENNA DRMS/ 7TH HVN	BB	6874 E+
2048.SENDIN A WIRE I'2	OK	41288 E	2115.LIVE * LOVE/FOUND GOLD MINE FND U	CO	1695 N	2177.CABIN OF DRMS/ LOVELY ONE	VR	611 E/N
GEORGE HAMILTON GREEN-XYLOPHONE SOLO			2116.PAL SWHTRT DAYS/ WEB OF LOVE	CO	1995 N	2178.AM I IN LOVE/ REMEMBER ME	VR	623 N-/E
2049.4 LIT BLKBIRDS/IDA & DOT POLKA	CO	2806 E	2117.SING ALL LOVE SONG TO U/I CAME TO UCO	2019 N		2179.TI PI TIM/ GYPSY TOLD ME	VO	3991 N-/E
GEORGE H GREEN TRIO			2118.WHEN LOOKING AT U/WITH U	GO	2161 N	2180.OH MA MA / U REMEMBER 2NIGHT	VO	4095 E-
2050.SING ME BABAY SONG/NO WONDER I HAPPY	CO	1118 N	2119.STILL REMBER/IF HAD GIRL LIKE U	CO	2210 N	2181.ONNA SEE LOT ME/DO THE VOODOO	VO	4536 N
2051.DONT SEND BOY PRISON/COME LIT CLOSER	CO	2364 N	WILT GROSS/ALBERT A HOWSON			2182.HANG HRT HICKORY LIMB/SING SUNBEAMSV	4723 N/E	
2052.OLD MELODIES/MEDLEY FOSTER SONGS	BR	2677 E	2120.EXCERPTS -HIWATTA/ SAME	STERLING	4000 N-	2183.DING DONG WITCH/SOUTH BOARDER	VO	5019 N/E
JOE GREEN			2121.EXCERPTS-DE RAVEN/ SAME	STERLING	4001 N-	2184.WHAT U SAY TRUE/DONKEY SERE	VO	5142 E+
2053.BRKEN DRMS/ DOWN THE LANE	BR	3576 E+	2122.EXCERPTS-MILES STANDISH/ SAME	STERLING	4002 N-	GEORGE HAMILTON'S HIS MUSIC BOX MUSIC		
2054.MELODY OF LOVE. MOONLIGHT ON DANUEE	BR	3826 N-	WALTER GROSS PIANO SOLO			2185.GONE W DAWN/OLD MAN * DON	VI	25617 N-
2055.MOONLITE LANE/ SWHTRT LANE	BR	3894 E-	2123.CREEPY WEEPY/IMPROVISATION	BB	10937 E	FRED HALL COLLEGIANS		
			(ABOVE DIG 1ST SIDE)			1286.TRUE BLUE/ WHF DONT U LOVE ME	BR	4294 N-

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

CHARLES W. AHMP			WOODY HERMAN COM.			ART HODES		
1287.OWN WHERE SUN GOES DWN/ ROSETTE	CO	1487 N	2263.OYPRREE BL/ CALLIOPE BL	DEC	3500 N-	2335.SHOE SHINERS DRAG/ DR JAZZ	BN	507 N-
2188.BACK IN BCK YD/ LAUGH CLOWN LA	OK	41046 N	2264.LOVE OF MY LIFE/U'RE THE ONE	DE	3528 E+	2336.CLARK RANDALPH/ CHANGES MADE	BN	508 N-
2189.AVALON TWN/ SITTING ON STAIRS	OK	41176 N	2265.STARS REMAIN/ WOULD HVE KNOWN U	DE	3544 N-	2337.BLUES N BOOZE/ ECCENTRIC	BN	512 N-
2190.FELL BLG. KINOA LOVE	OK	41213 N	2266.SORRITO/LOOK AT ME NOW	DE	3630 E	2338.ROYAL BARDEN BL/ 103ST BOOGIE	JR	1001 N
MNETTE MANSHAW			2267.SLE FLAME/FUR TRAPPERS BALL	DE	3643 N-	2339.NEVER GO 2 HVN/FOOLIN MYSELF	VR	576 E-
2191.WITH U/ CANT BOTHERED WITH ME	OK	41379 N	2268.U'LL NEVER KNOW/LAZY RHAPSODY	DE	3813 N	JOHNNY HODGES/EDGAR HAYES ORCH		
2192.PRECIOUS LIT CALLED LVE/MEAN 2 ME	VE	1859 E	2269.LVE ME LIT LITTLE/PRISONER OF LVE	OE	3955 N	2340.SAILBOAT MOONLITE/MANHATTAN JAM	VO	3773 E/N
2193.GOT FEELIN FALLIN/ONE IN WORLO	VE	1915 E	2270.THINK OF Y/ ILL REMBER APRIL	DE	4135 N-	ALDOLPH HOFFER & HIS SAN ANTONIANS		
2194.OADY WONT U PLEASE COME/AM I BL	VE	1940 V+	2271.COUSIN TO CHRIS/FINE & DANDY	DEC	3140 N-	2341.WILL THINK O ME/ DONT LOVE ME	OK	6492 N/E+
2195.HAD TALKIE OF U/ IN A DRMER	VE	2066 E	2272.CHIPS BOOGIE WOOGIE/CHIPS BL	DEC	3577 E-	2342.SOUTH TEXAS SWING/JESSIE POLKA	OK	6350 N-E
2196.HAPPY DAYS HERE AGAIN/FOLLOWIN U	VE	2106 E	MLIT HERTH			2343.THERES STAR IN HVN/ALAMO RAG	OK	6139 E
2197.NOBODY CARES IF IM BL/ KIT WHITE LIESVE	6325 E		2273.STP AT SAVOY/ BASIN ST BL	BRE	2276 E+	2344.WAS HAPPY/ TILL WE MEET GIN	OK	6364 N-
HAPPINESS BOYS			2274.LOST IN SHUF/CAMPBELL ARE SWINGIN	BRE	2585 E	HOKIM BOYS		
2198.PARDON ME/PRETTY PUPPY	VI	19760 N	2275.EGYPTIAN BLLA/ SHOOT LIKKAT TO ME	BRE	2639 E+	2345.HAD GIVE UP GYM/CAN PAT IT	VI	21070 E
2199.RATHER B ALONE/MOTHER ME TENN	VI	19826 V	2276.2 BLIND MICE/ FLAI FOOT FLOOGEE	BRE	3613 E+	2346.AINT GOIN THAT WAY/CAUGHT US DOIN IT	VO	3156 E+
2200.ARENT YEX EATIN ORANGES/CERTAIN PARY	VI	19865 N-	2277.LAMBETH WALK/ROCKIN IN RHY	BRE	3672 E	2347.KEEP U MIND ON IT/GONNA GET IT	VO	3232 E+
2201.SINCE HENRY FORD APOL/PASTSFAZOOOLA	VI	20925 E	(ABOVE: RM CHP NO GR)			2348.CONNA TELL MY MAMA ON Y/NACY JANE	VO	3265 E/E+
2202.HENRY MADE LADY OUT/IN THE BAG	VI	21174 E+	EDDIE HEYWOOD ORCH			2349.EVERY MAN 4 SELF/OO U CATCH ON	VO	3386 N
2203.CANT SLEEP IN MOVIES/SGT FLAG SGT	VI	22150 N-	2278.SAVE U SORROW/TAINT ME	CMS	554 N	2350.SWING THAT THING/GA MULE	VO	3463 E-
HAPPY FATS			2279.CARRY ME BACK VIRG/BLUE LOU	CMS	570 E+	2351.WLDNT STOP DIN IT/HAVIN MY FUN	VELTONE	7073V-
2204.LAKE CHARLES SHUFFLE/ KNOW U FEEL	BB	8623 E+	2280.LOVE ME OR LEAVE ME/CANT BELIEVE	UCM5	577 N-	BILLIE HOLIDAY		
2205.IF EVER LEAVE SO/NOT SORRY NOW	BB	9828 N	2281.DEED I OO/ JST U JST ME	CMS	578 N-	2352.AM I BL/LONG GONE BL	CO	37586 N
MARION HARRIS			2282.INDIAN/ LOVER MAN	CMS	582 N	2353.STRANGE FRUIT/FINE MELLOW	CMS	526 E+
2206.HEY HEY & HEE HEE/TAINT NUTHIN ELSE	BRE	2622 E-	CURLY HICKS & HIS TAPROOM BOYS			2354.COVER WATERFRONT/LOVER COME BACK	CMS	559 E
CLOWAN HAWKINS ORCH			2283.HINOUSTAN/LIMHOSE BL	BB	10715 V	2355.OLE DEVIL CALLED LOVE/LOVER MAN	DE	23391 E
2207.RAINBOW MIST/WOODYNI	AP	751 N	2284.RUSSIAN RAG/SCOTCH TWIST	BB	10757 V	2356.NO MORE	DE	TEST E+
2208.WOODYNI / RAINBOW MIST	AP	751 E+	2295.ALLAHS HOLIDAY/THATS PLENTY	BB	10922 N	2357.BCK IN OWN BCK YD/WHEN WOAMN LVS	OK	4029 E
2209.YESTERDAYS/ BU DEE DAHT	AP	752 E-	RAMONA HICKS			2358.MOON LOOKS OWN/U GO 2 MY HEAD	OK	4126 N-
2210.FEELIN ZERO/ DISCOOER AT BORDER	AP	753 V+	2286.EVIL & BLUE/DONT BE LIKE ME	BB	8233 E	2359.SAME OLO STORY/PRACTICE MAKES PER	OK	5806 E-
2211.SHE FUNNY THAT W/ MEET DR FOO	BB	10477 N/E	HILDEGARDE			2360.IM ALL FOR U/HEAR MUSIC	OK	5831 N
2212.MEET OR FOO/SHE FUNNY THAT WAY	BB	10477 N	2287.4 SENTIMENTAL REASONS/PENNIES FRM	CO	269 E+	2361.GO ON MY MIND/ LEST DO IT	OK	6134 E-
2213.FINE DINNER/ BODY : SOUL	BB	10523 N-E	2288.GDNIGHT MY LOVE/WANNA GO ZOO	CO	270 N-	2362.ROMANCE IN DARK/ALL OF ME (OIGS)	OK	6214 E/G
2214.WHEN DA IS DUN/BOUNCIN W BEAN	BB	10693 E	2289.OARLIN JEVOUS BEACUP/4 ME 4 U	COE	1556 E+	2363.JIM/ LOVE ME OR LEAVE	OK	6369 N-
2215.SHEIK/ MY BL HVN	BB	10770 E	2290.ALL THING U ARE/DIDNT KNOW TIME W	DE	23115 E	2364.GOT DATE W DRM/GET STARTED	PAE	2609 N
2216.LAKE MUSIC/ RIVERS CARE OF ME	BRF	500371 N/E	2291.BL ROOM/ LOVER	DE	23134 N	2365.BACK IN OWN BK YARD/VRY THOT OF U	PAE	2621 N
2217.HOLLYWOOD STAMPEOE/ IM THRU WITH LOVE	CA	10036 N-	2292.CANT EGT STARTED/SUDDENLY	DE	23162 E+	2366.NIGHT & DAY/ MAN I LOVE	PAE	2747 N
2218.DEDITION/ SMACK	CMS	533 E	2293.WHY DO I LOVE U/LAST TIME SAW P	DE	23183 E	2367.GHOST YESTERDAY/ CHITLIN SWITCH	PAE	2771 N
2219.NETCHAS ORN/ CHICAGO	DE	661 E	2294.DARLING JE BEACUP/WORKSHIP YOU	OE	23218 N	2368.OID I REMEMBER/ NO REGRETS	VO	3276 E
2220.HARLEM IS TO ME/ MEDITATION	OE	742 E-	2295.LIT RUMBA NUMBA/IRRITATE ME SO	DE	23243 E+	2369.BILLIES BL/ SUMMERTIME	VO	3288 E+
2221.JAMCICA SHOUT/ HONEYSUCKLE ROSE	OE	3358 E	THE HI FLYERS			2370.GOT LOVE KEEP WARM/NEVER KNOWS DOESVO	3431 E/E+	
2222.STAROUST/WEEL ALL RITE	OE	18251 E	2296.ANSWER TO I MAKES OIFF/U CAN DEPENDOC	4703 N-		(RM CHPS I GR.ABOVE)		
2223.LOST IN FOG/ AINT GOT NOBODY	DE	18252 E+	2297.GET HOT GO HOME/SORRY NOW	OK	5723 N-	2371.WHEN WOMAN LOVES MAN/BACK I UN BACKVO	4029 N-	
2224.AINT GOT NOBODY	OE	TEST N	2298.DRK BEDROOM BLS/YOULL NEVER ADMIT	OK	5784 E+/N	2372.MOON LOOKS OWN LAYS/GO HEAD	VO	4126 E+
2225.NETCHAS DRM/HONEYSUCKLE ROSE	OE	3481 N-	2299.WISE OLD OWL/LOW BLS	OK	6137 N	2373.FORGET IF I CAN/ IF I WERE U	VO	4151 E-
2226.WISH I WERE TWONS/WABASH BL	OE	5457 E+	2300.ALAMO POLKA/BEER PARLOR JIVE	OK	6559 N-	2374.HAVIN MYSELF A TIME/SAYS HEART	VO	4208 N-V
2227.AFTER U GONE/SOME THESE DAYS	DEE	5591 E	HIGGINBOTHAM & HIS HICKS			2375.DATE DRM/U CANT BE MINE	VO	4396 N-V
2228.NETCHAS DRM/WHAT HARLME IS OT ME	DEE	5775 E	2301.HIGGINBOTHAM BLS/ GOLO DIGGERS SNG	CO	36011 E-	2376.VERY THOUGHT OF U/CANT GET STARTED	VO	4457 E+
2229.CONSLATION/O.O. ONE STEP	DEE	6407 E	2302.HIGGINBOTHAM BLS/GIVE TEL NUMBER	HRS	DEC 1938N-	2377.DRM OF LIFE/ ALL I ASK OF U	VO	4631 E/V
2230.SOMETHING IS GONNA GIVE ME/STRANGE	OE	42127 E	2303.GIVE ME TEL PHONE #/HIGINBOTHAM	HRS	DEC 1938 E+/E	2378.EVYTHING HAPPENS/UNDER MOON	VO	4786 E+
HORACE HEIDT			2304.GIVE ME PHONE #/ HIGG. BLS	HRS	14 N/E	2379.SOME OTHER SPRING/THEM THERE EYES	VO	5021 E
2231.LOOK AT U/WANNA WAKE HAPPY TIMES	CO	35598 E	2305.OUTH TREAT/ PENNY FOR YOUR BLS	HRS	1013 E+	TONY HOLLINS		
2232.DONT WNAT SET WLD.ON FIRE/ MAMA	CO	36295 E+	2306.SPRATY JOE/ J.C. JUMPS(HR CRK)	SE	10013 E+/E	2380.TEASE ME OVER BL/ TRAVELING MAN	OK	6523 V
2233.GOLDEN GATE/WHAT WONDERFUL WEDDING	VI	21310 N	TEDDY HILL ORCH			LIBBY HOLMAN		
BILL HELMS & HIS UPSON CO NTRY BAND			2307.LADY COULONT BE KISSED/KNOW NOW	BB	6054 E+	2381.WAY HE LOVES IS TOO BAD/NO SWT MAN BR	3798 E	
2234.GA BLS. THOMASTWN BKROWN	VI	21649 N	2308.KING PORTER STP/SAN ANTON	BB	6988 V+	2382.AM I BLE/MOANIN LOW	BR	4445 E
2235.MY JUNE LOVE/LOVE WILL FND WAY	BR	2023 V	2309.BL RHY FANTASY/HAPPY DARLIN	DD	6989 E	2383.CAT WE BE FRIENDS.MAY BE WRONG	BR	4506 E-
FLETCHER HENDERSON			2310.WHEN LOVE KNOCKS/ROBIN SINGS	ME	13364 E	2384.HERE AM I/ WAHY WAS I BORN	BR	4570 E
2236.VARIETY STP/ ST. LOUIS SHUFFLE	BB	10246 N-	2311.PAS/IONETTE/UPTOWN RHAPSCOY	VO	3294 E	2385.THATS THING CALLED LOVE/SHIP/C SAILBR	4700 N	
2237.WANT SEE MORE WHAT SAK/LET INTRODUCE	BR	3026 V+	TINY HILL ORCH			2386.BODY & SOUL/SOMETHING TO REMEMBER	BR	4910 E
2238.SENSATION/ FIOGETY FEET	BR	3521 V	2312.TWLITE TURKET/STUOY BROWN	BB	6943 E+	2387.SOMETHING REMEMBER U/MOANIN LOW	BRE	1050 E-
2239.LIMHOUSE BLS/ BIG JOHNS SPEC	BRE	1985 E+	2313.AULO LANG SYNE/ILL KEEP ON LOVIN	OK	5275 N	2388.SOMETHING REMEBER/BOOY & SOUL	MER	5071 E+
2240.TIOAL WAVE/MEPHIS BLS	BRE	2119 E+	2314.AULO LANG SYNE/KEEP ON LOVIN U	OK	5275 N/E	BILLY HICKS & HIS SIZZLING SIX		
2241.PAPA DOSETN 2 TIME NO TIME/SMBODY ST	CO	126 V+	2315.2 TON TESSIE.ALONE CAUSE I LV U	OK	5674 N	2389.VOE THE BOMBER/FAD OUT	VR	601 N-
2242.NEVER CARE BOUT ZMGROW/HOTTEST MAN	CO	209 N	2316.ALL WLD WILL BE JEALOU/GUY ENO BAR	OK	5924 E+	CURLY HICKS & HIS TAP ROOM BOYS		
2243.WHAT CHACALL EM BLS/ SUGAR FOOT	CO	395 V	2317.THATS WEAKNESS NOW/LAOY EVENING	OK	6073 E+	2390.QUARTER KEG POLKA/FRISKY FIDDLER	BB	8740 N-E
2244.CAROLINA STP/ T N T	CO	509 V-	2318.SPIN BOTTLE/MINO ON	OK	6160 N	HIGGINS SISTERS		
2245.STAMPEOE/JACKASS BLS	CO	654 V+	2319.MOONLITE MELODY HILL/ NOHAS WIFE	OK	6212 N-	2391.OLO FASHIONED CAIN/ DONT U LOVE	VI	22318 E+
2246.WANG WANG BLS/ BLA:IN	CO	1913 V+	2320.SWT HONEY/DANCE STAY YOUNG	OK	6269 N	LEN & JOE HIGGINS		
2247.NEW KING STP/GOT SING TORCH SONG	COE	701 V-	2321.HAPPENEO HVE HRT/FRADY CAT	OK	6423 N/E	2392.OLO WHITE MULE/SLIPPERY ELM TREE	CO	15354 N
2248.NITE LIFE/NAGASAKI	COE	727 E	2322.HEAR KNOCKIN/4 LEAF CLOVER	OK	6527 E	HIGH HATTERS		
UNTILL 20AY/KNOCK WHO THERE (2249.)	VI	25373 E+	2323.OOIN CHAMBERLAIN/AINTCHA COMIN	VO	4919 N	2393.SPELL OF THE BL/S WIPPIN THE PAN	VI	21835 E
WOODY HERMAN			2324.AULO LANG SYNE/ILL KEEP ON LOVIN	VO	5275 E-	BABY HINES		
2250.BL PRELUDE/ SKY FELL DOWN	OE	3017 N-	2325.SKIRTS/GET WHEN IT RAINS	VO	5340 E	2394.THIS IS ENO/LOST MY HEAD OVER U	OE	7591 N-
2251.COUSIN CHRIS/FINE & DANDY	OE	3140 N-	2326.BEST GIRL/GOT SEE MAMA NITE	VO	5387 E+	2395.TIPPIN AT TERRACE/ BOLIO MAMA	VO	4143 E
2252.GET BOOTS LACEO PAPA I/2	OE	3187 N-	2327.MICKEY/TALK BOUT ME WHEN IM COME	VO	5445 E-	ART HINETT THREESOME		
2253.MR MEADOWLARK/THINK EVYTHING	OE	3217 E+	2328.HRTACHES/OEW OEW DEWY OAY	VO	5530 E	2396.RUNNIN WILDO/ GA ON MY MIND	BB	10339 N
2254.JUKIN/HERMAN AT SHERMAN	OE	3272 E	2329.SHOW WAY GO HOME/SISTER KATE	OK	5875 N-E	HIPP CATS		
2255.DEEP NITE/WHISTLE STOP	DE	3332 N	EARL HINES ORCH			2397.CHIPPIN ROCK BL/MUST B JELLY	OE	7518 N-E
2256.BESSIES BL/ MUSIC BY THE MOON	DE	3380 N-	2330.DOMINICK SWING/ JEZEBEL	VO	4032 E+	HISTORICAL EVENTS DRAMATIZED W 'IN PERSON'REPORTING		
2257.MILLION DRMS AGO/ RHUMB'OGIE	OE	3396 N-V	ART HINETT THREESOME			2398.TROJAN HORSE/JOHNSTONW FLOOO RED VINYL	E+	
2258.LOOKING 4 YESTERDAY/WOULONT TAKE \$\$\$	OE	3397 E+	2331.MARCHE SLAVE/MY MAN	BB	10863 N-	MATIE HITE		
2259.SONG OLO HAWAII/ FRENESI	OE	3427 E	2332.ENTRY OF GLASIATORS/APCHE OANCE	BB	11174 N	2399.MASON OIXON BLS/GRAVEYARD ORN SBL PER	12093 V	
2260.GOLDEN WEDDING/ 5 O'CLOCK WHISTLE	DE	3436 E	ART HODES			2400.BOARD MEETING/WLD WAITIN 4 SUNRISE	BB	11109 N
2261.BEAT ME OAY/ THER I GO	OE	3454 E+	2333.MAPLE LEAF RAG/YELLOW OONG BLS	BN	505 N-	RICHARD HITTERS BLS KNIGHTS		
2262.WHAT EVER HAPPENED TO U/ ORM VALLEY	DE	3461 E+	2334.BLOW EM DOWN/ SHE CRYIN 4 ME	BN	506 N	2401.STP OFF LETS GO.HOT AIR	GE	2149 V

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

HOBBS BROTHERS (FIDDLE & GUITAR W DANCE CALLS)			RUSSELL HUNTING/JACK KAYMAN			HENRY JORDAN		
2402.HELL AMONG YEARLING/TURKEY STRAW	QRS	9003 E	2470.CASEY AT WAKE/JAKE PLUMBER	PE	11246 E	2535.GIVE LIGHT ME GIRL/LAND WHERE SONG VI 18410 N		
RALPH HODGES & HIS DIXIE VAGABONDS			JIMMY HSEY			JOE JORDANS TEN SHARPS		
2403.MOONLITE ON MT/OLD KY DEW	OE	5309 N	2471.PCSE STUDIO/SINCE H FORD APOLIZ	BR	3654 E/E-	2536.SENECASE STP/MOROCOCO BLS	CO	14144 E-
ANDREW HOGG			WALTER H STON			LOUIS JORDAN		
2404.FAMILY TROUBLE/ KING HRTD	DE	7303 E+/E	2472.LOST IN STARS	DE	TEST F+	2537.BOUNCE BALL/ DONT COME CRYIN	DE	3258 E
E. HOLLERHAGEN QUARTET			BETTY HUTTON			2538.WAITING FOR ROBERT LEE/BOY IN GROOVDE	3300 E/N-	
2405.BL HVN/ U TOOK ADVANTAGE FRM	ELITE	SPEC4216 E	2473.STUFF LIKE THAT THERE/BLUE SKIES	CA	198 E	2539.SWING CATS/ KEEP KNOCKIN	DE	7609 N/E
HOLLYWOOD HARMONY FOUR			2474.OR LAWYER INOIAN/ROCKIN HORSE RAN	CA	15230 E+	2540.SAM JONES SNAGGED BRITCHES/SWING CODE	7623 E+	
2406.SYNNYSIDE LANE/GET OUT GET	CHA	671 E	2474.WHAT DID PUT THAT KISS/WALKIN HRT	VI	201950 E+	2541.ILL BE BACK/HONEYSUCKLE ROSE	OE	7675 N/V+
DICK HOLMES			HOTSY HARVIS			2542.DO U CALL BUDDY/ POMPTON TURNPIKE	DE	8500 N-
2407.WISH I WAS SINGLE/HALLELUJAH IM BUN	OR	1823 V-	2476.SUNDAY TAKE LIT WALK	OR	807 E+	2543.CH CKN AINT NOTHIN/KNOW YOU	DE	8501 E+
HERBIE HOLMS ORCH			JIMMIE JOHNSON			2544.OUTSKIRTS TOWN/LOW DOWN DIRTY SHME	OE	8638 E+
2408.LOVE ME A LITTLE LITTLE/ IDA	OK	6133 N-	2477.JINGLES.U GOT 2 BE MODERNISTIC	BR	4762 E+	2545.WHATS USE GETTIN SOBER/CHICKS FICK	DE	8645 N-
2409.LOVE ME A LITTLE LITTLE/ IDA	OK	6133 E+	AL JOLSON			2546.MOP MOP/CANT BETT THERE NO MORE	OE	8668 N-
TAYLOR HOLMES			2478.CAL HERE I COME/GOIN SOUTH	BR	2569 E	2547.RECONVERSION BL	DE	TEST N
2410.CULONIT DIST WORDS/ IF I C'D BE BY	VI	45073 E-	2479.BRKN OOLL/ HAWAIIAN SUNSHINE	CO	2154 E+	JIMMY JOYE ORCH		
ERNOE HOLST ORCH			JONES CHICAGO COSMOPOLITANS			2548.CHILLY POM POM 2DAY IS 2DAY	BR	3860 V-
2411.NOTHIN ELSE TO DO/ LOVE IN BLOOM	BB	5577 E	2480.BABAY O MINE/JOE LOUS CHANT	DE	7115 N-	JIMMY JOY		
LOU WOLTZ			ADA JONES			2549.FRM MONDAY ON/ YALE BLS	BR	39C5 E-
2412.THAYS BY BABY/ OH SOLE OH ME	VI	19079 V+	2481.GOT FINEST MAN/ R/W ROW ROW	VI	17205 E	2550.APPLD BLOSSOMS & CHAPEL/ WASNT FOR VAR	6182 N	
2413.WHEN ITS NITE TIME IN ITALY/ LOVEY C	VI	19205 V+	2482.WHO TAKES CARE CARETAKERS/IF U KN	BR	2888 E-	LENDARD JOVY ALL STRING ORCH		
HONEY D'KE & HIS UKE			BILLY JONES & ERNIE HARE			2551.US & COMPANY/ILL STILL BELONG 2 U	VI	22569 E+
2414.CRAZY WORDS/ AINT SHE SWEET	BELL	491 V	2483.CUT SELF PIECE CAKE/HEY WANT CFISH	CO	3954 N-	2552.ON LIT BALCONY IN / YOURS & MINE	VI	22592 E
2415.PRETTY CINCORELLA/ MARY LOU	HA	259 E	2484.NO SPEAK GO ENGLISH/WHOSE IZZY IS	CO	69 E+	2553.WHERE CAN U BE/NEEDIN IN U	VI	24467 N
2416.RED LIPS KISS BL/JST THE SAME	HA	409 E	2485.SO THIS VESICE/ AINT GONNA RAIN	CO	87 N-	JUNALAIRES		
HONOLU HONEY			2486.OH MY YES/KNOWS WHAT ITS ALL ABOUT	CO	196 N-	2554.BEFORE THIS TIME/WHEN ALL OVER BUT DE	8666 N-	
2429.BLUE KY MOON/ KISS U FORGOTTEN	CO	2545 N	2487.SWT ONION TIME/ O KATHARINA	CO	332 E+	2555.BEFORE ANOTHER YR/ALL OVER BUT	DE	8666 E+
ADELYNE HOOD			2488.SINCE H FORD APOL/BUGGY RIDE	CO	1110 E	2556.STAR LIT RAINBOW HRT/SAN ANTONIO	BB	8874 N-/E
2427.HES ON CHAIN GANG/MADAM QUEENLAM CRK	CO	2158 E-	2489.OARNY GOOGLE/NO ONE LOVE U	OK	4828 V	2557.800GIE WGLE/JOHNSON/RITE STRING BUTBB	8972 E+	
HOOSIER HOT SHOTS			BUDDY JONES			DICK JURGENS ORCH		
2428.SINCE WE PUT RADIO/LIGHTING STRUCK	OK	6425 N-	2490.ALICE FRM OALLS/EB00GA BOO BABY	DE	5744 E+	2558.CROSSTOWN/GONITE MOTHER	OK	5730 E
2429.SISTER KATE/BREEZIN ALONG	VO	3644 E+	2491.CANT B BOTHERED/LIKE OOC	OE	5783 N-	2559.GDBYE LIT DARLIN/DANCING ON DIME	OK	5801 N
2430.RUNNIN WILD/ GOOFUS	VO	3683 E+	COLEY JONES			2560.ISOLA BELLA/ DO DO U	OK	5898 N-
2431.LIKE MT MUSIC/WANT GIRL	VO	3853 N-	2492.ORNKARDS SPECIAL/ELLERS HE MAN	CO	14489 N	2561.GARLAND OLD FASHIONED ROSES/SAN A	CK	5934 N/E
2432.AINT GOT NOBODY/ VARGINIA BL	VO	3949 E+	ISHAM JONES			2562.PARDON 4 FALLIN LOVE/SISTER & I	OK	6094 E
2433.ERIQUELLE BL/ FAREWELL BL	VO	4024 N-/E	2493.BL ROOM/ CHINA BOY	BB	6449 E+	2563.LIT OL CHURCH IN ENG/MAKE LOVE AG	OK	6108 N
2434.MEET ME TONITE IN COWSHD/OWN HME RAG	VO	4090 V+	2494.OO U EVER THINK ME/MAKE BELIEVE	BR	5049 E	2564.BL RAIN DRPS/CHICA BOOM CHICK	OK	6121 N
2435.AFTER U GONE/ SAIO WHEN U SAIO DIXIE	VO	4215 N-/E	2495.WABASH BL/ MA	BR	5065 E+/E	2565.LOAFIN LAZY DA NIGHT NITE	OK	6166 N
2436.REO HOT FANNIE/SWINGIN W OORA	VO	4289 N-	2496.WHY DEAR/ MY SUNNY TENN	OE	5066 E	2566.GOT BONE PICK W U/LONG AGO LAST	OK	6189 N
2437.MILENBERG JOYS/ HOW GONNA KEEP EM	VO	4352 E+	2497.MY MAMMY KNOWS/ JST LIT LOVE SONG	BR	5081 E-	2567.SUNSHINE O MY HRT/ELMERS TUNE	OK	6209 N-
2438.FLAT FOOT FLOOGIE/ HOT DOG BLANKET	VO	4426 E+	2498.DEAREST/ BABY BLUE EYES	BR	2388 E	2568.GOE SONG AGAIN/DONT NE LIT PAL	OK	6331 E
2439.SHEIK OF ARABY/ TIT WILLOW	VO	4481 V	2499.SWINGIN DWN LANE/ WHOS SORRY	BR	2438 E	2569.MNLIGHT MASQUERADE/ MA MAMARIA	OK	6401 N-
2440.WHEN PAW COURTIN MAW/PEROINANO	VO	4554 N	2500.MARCHETA/OTHER LIPS	BR	2439 E	2570.LIL NEVER 4GET/ HOW ABOUT U	OK	6535 E+
2441.AVALON/ 3 LIT FISHIES	VO	4823 N/E	2501.SWONE ELSE WALKED RIGHT/BL HOOSIER	BR	2456 E	2571.WHEREVER U ARE/ UNCLE SAM GETS RND	OK	6591 N
2442.BEER BARREL POLKA/ EVER SO QUIET	VO	4824 E-	2502.WHAT COULD B SWEETER/ ALL WRONG	BR	2471 N	2572.YANKEE OODLE AINT/HELL ALWAYS	OK	6611 N-
2443.SKEEDEE WA00LE/WHEN U SMILING	VO	4893 E	2503.EAY MELODY/ SMOODYS WRONG	BR	2500 E	2573.ALWAYS IN HRT/ DOZ ROSES	OK	6636 E
2444.MOVING DAY JUNGLETWN/INDIES TO ANDES	VO	4946 E-	2504.COG ON PIANO/ MAHSI	BR	2646 N	2574.RED SKIS IN NITE/ LIT SIR ECHOE	VO	4677 E
2445.LIMEHOUSE BLS.LOOK ON BRIGHT SIOF	VO	5013 E	2505.SOME OTHER DAY/GET LUCKY	BR	2678 E	2575.RAGTIME BOVVOY JOE/ALL I REMEMBER	VO	4701 E+
2446.SAM COLLEGE LEADER/RED FLANNELS	VO	5132 E/E-	2506.GOTTA GETTA GIRL/BEST GIRL	BR	2750 E	2576.HUNDRED TO ONE/WHEN I CLIMB DWN	VO	5062 E+
BOB HOPE & DOROTHY LAMO R			2507.RIVER BOAT SHUF/SWANEE BUTFLY	BR	2954 E	2577.LILACS IN RAIN/ KNEW THEN	VO	5073 N
2447.MY FAVORITE BRUNETT/BESIDE YOU	CP	381 E+/E	2508.STAROUST/ TREES	BR	4856 E	2578.BL BIRDS IN MNLIGHT/FAITHFUL 4 EVER	VO	5181 N-
BOB HOPE & SHIRLEY ROSS			2509.DONT TELL HER.BABY JST CARES 4 ME	BR	4907 V	2579.MISSOURI WALTZ/DAY DRMS COME TRUE	VO	5313 E
2448.2 SLEEPY PEOPLE/ NEW THANKS 4 MEMORY	OE	2219 N-	2510.CUT SPACE/F/R ALL KNOW	DE	1701 E	2580.ISE OF MAY/HAPPEN TO B IN LOVE	VO	5361 E+
OOC HOPKINS			2511.BE STILL HRT/ WHY AM I BL	OE	261 V	2581.GIVE LIT WHISTEL/FRIENDSHIP	VO	5383 E/N
2449.WRK BETWEEN NEW HOPE & GETJSEMANE/WRECKDE	6039 N/E		2512.FOUND NEW BABY/ TIGER RAG	OE	262 E+/E	2582.CECILIA/LOVE SONG REBALOO	VO	5404 E+
KENNETH HOUGHINS			2513.4 OR 5 TIMES/ JIMTOWN BL	OE	300 E-	2583.BETWEEN U & ME/CONCENTRATE ON U	VO	5442 E
2450.GD LUCK OLD PAL/JIMMIE ROGERS BOBY	CH	45062 N	2514.SWT SUE JST/CHINA BOY	OE	443 E	2584.WAKE BELIEVE ISLAND/KITTEN W GREEN	VO	5540 N
SHIRLEY HOWARD			2515.BLK MAGIC/ BLOOM	OE	483 N-/V	SAMMY KAYE		
2451.SLEEPY HEAD/ AJP SANOMAN	BB	10654 N	2516.MELANCHOLY BABY/STP AT SAVOY	OE	754 E	2585.CAROLINA MOON/ SAME	VI	26072 E+/E
2452.FOOLS RUSH IN/NEVER ENTERED MY MIND	BB	1716 E	2517.TORMENTED/ HAO BL SO LONG	OE	770 E	JOHN J KINNEL/CLARKE,KENEKE & PRYOR		
J.H. HOWELLS CAROLINA HILLBILLIES			2518.FAN IT/ NOLA	DE	834 N-	2586.HORNPIPE MEDLEY/3 SOLITAIRES	VI	16317 V+
2453.MOLLIE MARRIED TRAVLIN MAN/GIRL MIND	BB	8219 N-	2519.SENT GENT FRM GA/ONE LIT WOROL LED	VI	24099 V	RAY KINNEY		
JUSTIN HUBERS ORCH			2520.HAPPENED TO ME/MILLION ORMS	VI	24162 V	2587.HAWAII CALLS/DWN WHERE TRADE WIND DEE	6724 E+	
2454.VISIONS OF SALOME/ JAP LULLABY	GE	5129 E-	2521.BL PRELUDE/LADY OF SPAIN	VI	24499 N/E	NICOLAS KOVAC		
DEAN HUDSON ORCH			2522.EYES WIDE OPEN/DO I LOVE U	VI	24643 E	2588.COSSACK REVELS/ AUTUMN WIND/SAMARK DE	2373 N-	
2455.MIAMI DRMS/ ANNIE LAURIE	BB	7422 N/E+	2523.MAM MOONS HERE AGAIN/ U TOOK WORDSVO	3672 E		SIGMUND ROLL MORGOLD		
2356.WASH & LEE SWING/ ALAA WATER	BB	7458 E-	2524.MORE THAN EVER/DOUBLE DARE U	VO	3920 E+	2589.INDIAN LOVE CALL/ GYPSY LV CALL	OK	40904 E
H'DSON - DE LANCE			JIMMY JONES BIG 8			VERDI LEE		
2457.NEVER NU/WHEN SLEEPY TIME DWN S	BR	7708 E+	2525.JUICE ON LOOSE/MUDDY MISS	HRS	1014 E+	2590.SIGNIFYING AT YOU/GET IT IF U CAN DE	7142 E	
2458.MR GHOST GO 2 TWN/MINT JULEP	BR	7715 E+	2526.JONAH JONES ORCH			LANI MCINTIRE		
2459.GRAB PARTNER & SWING/CROSS COUNTY	BR	7743 E	2527.SOUTHERN YODEL BL/FARMER JOHNS YD	CO	15428 N	2591.MANUELA BOY IN ARMY/MAUI CHANT	OE	4361 N
2460.AW IN INTRUDIN/HOW WAS I TWO KNW	BR	7809 E	REV JONES & CONGRAGATION			2592.NAPUA/BO TEARS	OE	4362 N
2461.GOIN ANYWHERE/ POCORN MAN	BR	8007 E+	2528.WHITIE MUE OF SIN/HYNLY AIRPLANE	SUP	9518 G+	2593.POHAKALANI/ KUU LEI ALOHA	DE	4363 N
WILL HUDSON 7 SWINGSTERS			REV SAM HALL JONES			MCKENZIE -CONDON		
2462.LADY OF NITE/HANGOVER HONG KONG	BR	8177 E	2529.GOT REGLOIN YES/FUNERAL TRAIN	OR	793 E	2594.FRIARS POINT SHUFFLE/ DRKTNW STR UHCA	3 E+	
2463.NITE IS FILLED MUSIC/WAY HVE HRT BAK	BR	8191 E	2530.SCAMORE GREEN/DUSTY BOTTOM	OK	8431 V-	THOMAS MILLS - XYLOPHONE SOLO		
2464.BRK IT OWN/BREAK IT UP	BR	8222 E+/N	R.M. JONES JAZZ WIZRAOS			2595.LIT BLK BIRDS/IDA & DOT POLKA	CO	225 V
2465.BLK VELVET /EASY ROCKER	OE	3702 E+	2531.OARK ALLEY/HOLLYWOOD SHUFFLE	VI	20812 V+	JACK MILLER ORCH		
H'DSON SINGERS			2532.GOOD ST OFF/SMOKEO MEAT BL(HR CRK)	VI	20859 E+	2596.JST U JST ME/HANG ON TO ME	MGM	1078 E
2466.FEATHERING NEST/WHER BAB BROK	CO	1880 N	BILL JORDAN & GEORGE KENT			CORINNE MORGAN/ ARTHUR PROYER		
JIMMY H'NTER ORCH			2533.3 BLIND MICE STYLE BACH/CHOPIN ETG	OE	18166 N	2597.LOVES OLD SWT GONS/DRY THOSE TEARS	VI	16800 E
2467.ILL SING 1000 LOVE SONGS/CONEY ISLANDME	61108 E		CHARLEY JORDAN			JERRY LOLL MORTON		
2468.FAVORITE GIRL/ WASNT LYIN SAID LOVEU ME	61210 E		2534.CHRISTMAS BL/ CRHIS. TRESSBLS	DE	7130 N-/E	2598.OR JAZZ/ MEMPHIS SHAKE(DIX.JUG BLOWN	VI	20415 E
RUSSELL HUNTING						(ABOVE RM 'HP NO GR.)		
2469.THE BUREAU /CASEY TAKINO CENSUS	PE	11038 E+				MUSIC BY GARR		
						2599.U LIT HRT BRKER/SAILOR W NAVY	DE	3168 N

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

MUSIC BY GARR

2600. SAT CHILDREN/THAT RED HEAD GAL DE 3169 N
HARRY OWENS
HAPPENED ON ISLAND/UKULELE LADY (2601) DE 2314 E-
2602. HAWAIIAN BEACH BOY/SWT HAWAIIAN MOON DE 2504 N
2603. PRINCESS PO POO/NEW HAWAIIAN LOVE SNGDE 2931 N
PAGE & RAMSEYER/HERBERT L CLARKE
2604. TIPICA POLKA/LA VETA CAPRICE VI 16332 E
JULY PAKA
2605. HAWAIIAN MEDLEY/KAWAII HAU CO 1747 E+
TEDDY POWELL DRCH
2606. MAKE LOVE TO ME/WIND BLOWS FREE BB 11300 N
RED ARMY CHOIR OF USSR
2607. MONLIGHT MEADOWS/KALIANI KEY 207 N
2608. ALONG VALES & HILLS/MEADOWLAND KEY 208 E+
LED REISMAN & FRED ASTAIRE
2609. NO STRINGS/ CHECK 2 CHECK BR 7486 E+
2610. IV FOOT U ON MIND/NITE & DAY HMV 576 N
WILLIAM H REITZ
2611. 8000 LILLIES/LAWS GAMBLER VI 17457 E-
REIZEN W THE CHOIR & DRCH OF 30LSHDI THEATRE
2612. MY FATHERLAND/DEATH TO ENEMIES HMV 18 E
RENE OTIS
2613. SLEEPY TIME HAWAII/PICKIN A RIB DE 1439 E+
JIMMIE RODGERS
2614. IM LONESOME TOO. MISSISSIPPI MOON RZ AU 23189 N
2615. PLD PAL O MY HRT/COWHANDS LAST RZ AU 23191 N
2616. WHISPER U MOTHERS NAME/MOTHER WAS RZ AU 23193 N
2617. SLEEP BABY SLEEP/ SOLDIERS SWHT RZ AU 23197 N-
2618. NOBODY KNOW BUT ME/MYSTERY OF #5 RZ AU 23198 N
RODGERS & PROVER TROMBONE & CORNET DUET W ORCH
2619. MISERERE - ILL TROVATORE VI 4513 V
LUIS RUSSELL DRCH/CHOCOLATE DANDIES
2620. NEW GALL FREAKS/BUGLE CALL RAG OD 286079 N
ELLIOTT SHAW/ FORD & GLENN
2621. ARE U THINKING OF ME/WATCH ING WLD GOOC 1159 E
JANET SHAW (PSEUDONYM FOR ANNETTE HANSHAW)
2622. COOKIN BRKFAC1. WHAN WOMAN LOVES AMER. PA34037 N
ROY SNECK
2623. LIT RENDEZ VOUS IN HONOLULU/ALONE DE 719 N-
2624. HAVE U 4GOTTEN SO SOON. WONT TELL SL DE 2194 N
2625. PRAIRIE BOY/ MOON LOVE DE 2610 N
2626. TOLD U I CARED/ CHIMES NOTRE DAME DE 2795 N
2627. LIT ST SINGAPORE/ CARELESS DE 2929 N
2628. CHANGING WORLD/FAITHFUL 4EVER DE 2943 N
2629. SKY FELL DWN/YOURS IS HRT ALONE DE 3159 N-
2630. MARIA ELENK/YOURS DE 3790 N
2631. LAMENT TO LOVE/ COWBOY SERENADE DE 4025 N
SDUSAS CORNET * TRUMPET SECTION/ARTHUR PRYDR
2632. ARMY BUGEL CALLS #1/CALLS #2 VI 16056 V+
SDUSAS BAND
2633. LA SORELLA MARCH/ AMERICAN PATROL VI 16523 N
2634. LA PALOMA/ OVER THE WAVES VI 16529 E+
2635. FRM AN INDIAN LODGE/ ALOHA (H. CLARKE) VI 17035 E
DEL STAIGERS CORNET SOLD W GOLDMANS BAND
2636. NAPOLI/CARNIVAL OF VENICE VI 22191 E
THE STAR LIGHTERS
2637. 1948 SEASONS GREET FRM CAPITOL RECORDS 182
7 INCH RECORDS CP 3536 E
CAL STEWART
2638. UNCLE JOSH & PHOTOG/FRMYARD MEDLEY VI 16676 E+
LEDPOLD STOKOWSKI & DHILA DRCH
READING BY BENJAMIN DE LOACHE
2639. THE RAVEN 1/2 VICTOR PICTURE RECORD 2000 N-
2640. THE RAVEN 3/4 VICTOR PICTURE RECORD 2000 N-
TEXT OF THE RAVEN ON THE RECORDS
ROSELELT SYKES
2641. LIT & LOW/ NITE TIME IS RITE TIME DE 7324 N-E
2642. STOCKIN U R XMAS TREE/LOVE LEASE BL DE 7381 E-E-
2643. HOSPITAL HVN OR HELL/SAO YEAS YAS DE 7401 E
2644. DRUNKEN GAMBLER/HARD LEAD PENCIL DE 7432 N-
2645. NITE TIMES RITE TIME/MISTAKE IN LIFE DE 7438 E+E
2646. SHES LONG GONE/DCG IN MANGER DE 7458 E
2647. SYKES ADVICE/ TROUBLE & WHISKEY OE 7862 E+
2648. PRISON GATE BLS/K.M.A.A. BLS OE 7874 N-
MOSE TAPIERO
2649. FIRST KISS WALTZ/4 LIT BLKBIRDS VI 16488 E
LIZ TILTON (PARAMOUNT STUDIO RECORD)
2650. THAT LIT DRM GOT NWHERE/LOVE DARNESTPA I E+
THE TROBADDURS
2651. TIN PAN PARADE/CHLCE VI 21149 N-
WALTER VAN BRUNT
2652. CUEY WHO TIED YOUR TIE CO 957 E
FRED VAN EPS
2653. OIXIE MEDLEY/50 MELODIES MEDLEY CA 466 E
2654. TURKEY IN STRAW/AULO LANG SYNE VI 16390 E

VERSATILE LOU CAL - BANJD SOLD-PIANO ACC.

2655. ALL STAR BABIES/ NIGHT U BELONG CA 1091 V
VICTOR ARTISTS JOIN PARTY/VICTOR MUSIC FESTIVAL
2656. FRANK CRUMIT, THE REVELERS, VICTOR ARDEN & PHIL ARDEN,
NAT SHILKRET/MEISTER OVERTURE/SONGS MOTHER/FLIGHT
BUMBLE BEE/MARCHE SLAVE VI DL-5-B E+
33 1/3 L.P. RECORD PLUGS NEW VICTOR L.P. ABOUT 1931.
VICTOR BRASS QUARTET/MICHELE RINALDI
2657. FAREWELL TO FOREST/HRT AT THY VOICEVI 17216 V+
VICTOR STRING QUARTET/PYROR & KENEKE
2658. SPRING SONG/ ILL TROVATORE-MISERERE VI 16371 E+
VOCALION MILITARY BAND
SPECIAL 4TH OF JULY ISSUE IN LATE 'TEENS WITH EXTRA
FANCY LABEL DESIGN AND RED WHITE & BLUE WAX.
2659. AMERICA/S TAR SPANGLED/MEDLEY ADOVO 120CC E
FATS WALLER
2660. FATS WALLER ORIG E FLT BL/SWINGA D RZ 24504 N
LULU WHIDBY
2661. STRUT MISS LUZIE/HOME AGAIN BS 2005 V+
LEW WHITE & HIS ORGANSTRA
2662. WAS IT RAIN/ 7TH HEAVEN MA 110 E
PAUL WHITEMAN
CANT U SEE/SLEEPYTIME DWN SOUTH (2663.) VI 22828 E
C. WILLIAMS WASHBOARD BAND
2664. NOBODY BUT BABY/CANDY LIPS PAE 2531 E+
MARCEL WITTRISCH
2665. MADCHEN MEIN/SAH EIN KNAB EIN VI 24733 E+
VICTOR YD NG/FLORENCE GEDRGE
2666. WANT MARRY ME/ KISS ME AGIN DE 2682 N-
THE FOLLOWING ARE ALL 12" RECORDS
AFTAC SYMPHONETTE (LAM CRK)
2667. GOYSCAS/INTERMEZZO/ONCE COMEDIANS VD 45 V+
ACADEMY AWARD PRESENTATIONS
2668. INGRID BERGMAN FOR BELLS ST MARYS, RAY MILLANO
FOR THE LOST WEEKEND ACETATE E+
2669. MARCH 7TH 1946 #43 ACETATE E
2670. MARCH 7TH 1946 5&7 ACETATE E-
2671. MARCH 7TH 1946 9&11 ACETATE E
ALCOHOLICA ANONYMUS (RED VINYL)
2672. TALK BY "BILL" RECKHILL RECORDS APRIL 1947 E+
PATTI ANDREWS/ANDREW SISTERS/HELEN FOREST/O HAYMES
2673. TWILITE ON TRAIL/R OIVER V/STRANGE AS SEEMS/ WISH
I KNEW VD 479 E-
CHARLIE BARNET/ DOROTHY LAMDJR U LANI MCINTYRE
2674. GULF COAST BL/ MON MANAKOORE/GRASE SVD 218 V-
(DIG ON 2ND SIDE ABOVE)
WILLIAM STERLING BATTIS
2675. GUIDE IN GENOA/HOW TOM WHWSED FENCEVI 35563 E
EDDIE BRACKEN (RED VINYL)
2676. SANTA CLAUSE FOUNDATION -BASEBALL RR 14627 N-
LES BROWN/CARMEN CAVALLARO/FRANKIE CARLE
2677. GETTING SOBER/MOONGLOW/CARLE BOOGIE/
CAVALLARO BOOGIE VD 473 E/V
2678. JUSE GETTING SOBER/MOONGLOW/CARLE BOOGIE/
CAVALLARO BOOGIE VD 473 V
FRANKIE CARLE/ THE THREE SUNS
2679. MAKE BELIEVE/WANT GIRL/ITS DAWN AGAIN/
WOODEN SHOES VD 436 V-
HDAGY CARMICHAEL/CARMEN CAVALLARO
2680. STARDUST/NO MORE TOUJOURS/BILLY A DICK/BANCING
IN OAK/I MORE CHANCE/PETN SERE/ VD 536 V+
HDAGY CARMICHAEL/JOSH WHITE
2681. BALTI ORIOLE/HONG KONG/COTTENEYD JOE/
ONE MEAT BALL VD 383 V+
BENNY CARTER/CHARLIE SPIVAK DRCH
2682. SLOW FREIGHT/FISH FRY/SERENADE VD 449 V
JOSEPH CAWTHORN
2683. CANT PLAY EREY INSTRUMENT IN BAND VI 7009E E
CALVIN COLDIDGE
2684. WELCOMES LINDBERGH WAS DC JUNE 11'27VI 35835 E+
RICHARD CROOKS
2685. HILLS OF HOME/ OLD REFRAIN VD 225 E-
BING CROSBY
2686. WAIT TILL SUN SHINES/GD OLO SUMMERTIME/ 4 ME & GAL/
LET ME CALL U SWEART VD 423 V
BING CROSBY/ DINAH SHIRE
2687. FRIEND OF YOURS/SLY GENT/FALL IN LOVE TOO EASILY/
I CANT BELIEVE VD 463 V
BING CROSBY/PERRY COMD
2688. SMALL FRY/4GET ME NOTS IN EYES VD 269 V
BING CROSBY/MARY MARTIN/JACK TEAGARDEN./
JACK LEONARD & ALL STARS
2689. WAITER PORTER ETC/WAIT TILL SUN SHINES NELLIE
HONEY VD 542 V-

DE WOLFE HOPPER/ DIGBY BELL

2690. CASEY AT BAT/MAN FANNED CASEY VI 35290 E
SAM DONAHUE DRCH/ELLIOT LAWRENCE DRCH
2691. BUGEL CALL RAG/WILLIE VD 745 E-
TOMMY DORSEY DRCH/CHARLIE SPIVAK DRCH
2692. MORE & MORE/DRIVING ME CRAZY/ONLY ANOTHER
BOY & GIRL/EVERYTHIME SAY GDBYE VD 406 V+
DRAFTING THE CONSTITUTION
2693. WHYS I&2 RED VINYL STUDIOISE 159 V
DUKE ELLINGTON DRCH/ PAUL BARDON DRCH
2694. NEVER FELT WAY/LIVE & LOVE TO NITE/STORY OF
2 CIGARETTES/CABARET VD 453 V
LT BERNARD FISCHER
2695. JAP ORAL INTERVIEWS BY MAISUOTO ACETATE V+
FRANKIE FROEBA/ BACK ROOM PIANO/ THE 3 SUNS
2696. CALL U SWHT/DWN BY OLD MILL STREAM/THINGS I
LOVE/ LOVE I LOGG FOR VD 395 V
BENNY GOODMAN & HIS ORCH
2697. WHY DONT U DO RIGHT/PERFIDIA VD 233 V
BENNY GOODMAN SEXTET/GENE KRUPA TRID
2698. GD ENOUGH KEEP/HODGE PODGE VD 253 E
MORTON GOULD DRCH/AFTAC SYMPHONETTE
2699. OLD BLACK MAGIC/HUNGARIAN DC # 5 VD 466 E-
GLEN GRAY & CASA LOMA DRCH/HARRY JAMES DRCH
2700. IRISH EYES SMILING/WILD IRISH ROSE/IN MARKET
FOR YOU/SHARP AS A TACK VD 277 V-
LIONEL HAMPTON DRCH
2701. WONDER BOOGIE/MAJOR & MINOR VD 229 V
DICK HAMES/ ANDREW SISTERS
2702. INDIANA/ BY OLD CORRAL/DONT BLAME ME/CORNS
FOR MY COUNTRY VD 416 V
WODDY HERMAN DRCH/ LEE CASTLE DRCH
2703. SORRENTO/BISHOPS BL/ UPTOWN EXPRESSVO 293 V+
2704. SMOOY LOVE U/GUESS HANG TEARS OUT TO TRY/
CANOY (HERMAN & DINAH SHORE) VD 411 V-
RAYMOND HITCHCOCK
2705. BURGLAR STORY/COST LIV/CURTAIN SPV1 55046 E
HODSIEER HOT SHOTS/BAFFANS & HIS TEXANS
2706. SENT GENT/TRUE THEY SAY/BL BL/ VD 459 E
HUGH JAMES & SOUND EFFECT ANNOUNCEMENTS
2707. 1947 MARCH OF DIMES LP 331/3 CO 6822 N-
JACK JENNY & HIS ORCH/BILLY BITTERFIELD/
PAUL WESTON/ B. SHERWOOD.
2708. WLD WAITING SUNRISE/BOONER OR LATER/JUST
SQUEEZE ME/SHERWOODS FOREST VD 739 V
JOHN KIRBY GROUP/DOROTHY WARRENSHOLD & CHARLES
HARMON
2709. PAPER MOON/CANT WE FRIENDS/BESS UVO 883 E
KORN KOBBLERS/HARRY THE HIPSTER GIBSON
2710. SYLVI/POLY WOLLY /CAN SAY THAT AGVD 492 V
ANDRE KOSTELANETZ DRCH
2711. IMPRESSION OF BASIE/MALAGUENA VD 367 V
KOSTELANETZ/JASCHA HEIFETZ W DDN VDDRHEES
2712. THE SWAN/BY GONE MEM/JAMAICAN RHBAVO 422 V+
GENE KRUPA/WODDY HERMAN
2713. JOSE GONZALES/HOT DAWG/FATHERS M VD 543 G
COLONEL CHARLES A. LINDBERGH
2714. ADDRESS BE4 PRESS CLUB JUNE 11, 1927
VI 35834 E+
2715. REPLY TO COOLIDGE/RES COLLIDEG WELCOMES HIM.
VI 35836 N-
MANTOVANI & HIS CONCERT DRCH
2716. AN ITALIAN FEST 1/2 DEE 2170 N-
THE MILLS BROTHERS/TERRY FISCHER/GINNY SIMMS
2717. TILL THEN/LAZY RIVER/WELL BE TOGETHER AGAIN/
PLEASE DONT SAY NO VD 465 V-
PIERR MONTEIX & N.Y. PHILHARMONIC
2718. OLD CALIFORNIA 1/2 VD 386 E
MORTON GOULD DRCH/ANDRE KOSTELANETZ DRCH
2719. ADION MUCHACHOS/TAPATIO/FLAMINGO VD 565 V
ART R RODZINSKI & N.Y. PHILHARMONIC
2720. SERE FOR ORCH 1&3 (MOZART) VD 401 E
2721. SERE MOZART PT 2/(MORTON GOULD) VD 402 E
2722. SERE MOZART PT2/(MORTON GOULD) VD 402 E-
ARTIE SHAW/LES BROWN DRCH
2723. NEVER BE SAME/ISWONDERFUL/TAKE MEVD 412 V
ARTIE SHAW DRCH/LOUIS PRIMA DRCH
2724. ANY OLD TIME/ZIGUEUNES/THIS HEART OF MINE/
HITSUM-KITSUM VD 399 V-
BOBBY SHERWOOD DRCH/WILL BRADLEY DRCH
2725. HODGE PODEG/CARAVAN/BEAT ME DADY VO 489 V
JDE STAFFORD & V DISC ALL STARS/FRANK SINATRA
2726. BABY WONT PLEASE COME HOME/WHEN LOVER HAS GONE/
FALLING IN LOVE WITH LOVE VD 46 E-
2727. BABY WONT PLEASE COME HOME/WHEN LOVER HAS FALLING
IN LOVE WITH LOVE VD 567 E-

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

CONTOION OF THESE RECORDS HAS BEEN CAREFULLY CHECKED AND WILL BE CHECKED A TIME BEFORE SHIPMENT AND NO RECORD SOLD THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 35¢ PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED BY BUYER. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS/WAKE BIDS BY NUMBER IN LEFT HAND COLUMN AND RECORD NUMBER TO AVOID ERROR. MINIMUM BID IS 50¢ PER RECORD. I RESERVE THE RIGHT TO REJECT ALL UNSATISFACTORY BIDS.

CLARENCE WILLIAMS			SONNY CLAY'S PLANTATION ORCH			JINNIE NOONE		
841. LAZY MAMA/IN OUT COTTAGE OF LOVE	VI	38063 G	1269. PLANTATION BLS/ CHICAGO BROWN	VO	1000 G	1327. ON REVIVAL DAY/DRIFTIN BACK DRMLD	VO	1506 E
842. IF YOU LIKE ME/ HVE U EVER FELT THAT	CO	1735 E/V	1270. SLOW MOTION BLS/ CALIF STOMP	VO	1050 B	BEH NORSINGLE WITH ORCH (FINE)		
843. RIGHT KEY BUT WRONG/SHES JUST GOT	VO	2563 V/F	LOU COMMON ? COLLEGIANS			1328. BLACK CAT BLS/ MOTHERLESS (1" HR. CR)	DR	7043 E+
844. CHOCOLATE AVE/BISSPOSSION ME	VO	2584 N	1271. FOR FIVE TIMES/TIGHT LIKE THAT	OR	1483 G	TURNER PARRISH (PIANO SOLOS)		
845. HARLEM RHY DANCE /FOR SALE	VO	2602 N	ROSETTA CRAWFORD (W. CRCH)			1329. TRENCHES/FIVES	OHAM	50046 N
846. JIMMY HAD NICKEL/COLONEL FROM KY	VO	2629 V/E	1272. TWO FACED MAN/ MISERY	PAT	7505 V	JACK PETTIS & HIS PETS		
847. LADY LUCK BLS/ YAMMA YAMMA BLS	VO	2991 V/E	CHARLIE DAVIS & HIS ORCH			1330. HOT HEELS/ DRY MARTINI	VO	15702 E/N
848. NY SUNDAY OFF/ LET EVERY DAY BE	VO	3195 E	1273. WHEN/ THE DRAG	VO	15701 G	1331. CANDIED SWT/REV. MARKEL	RE	8463 G/F
849. NY SUNDAY OFF/ LEY EVERY DAY BE	VO	3195 V	1274. MELODY OUT OF THE SKY/ U REAL SWTH	VO	15702 V	1332. COIN NEW LOW DWN/SPANISH DRM	VI	21559 V/E
850. MISSISSIPPI BASIN/ALK THAT BROAD	VO	3350 V	OIXIE OASIES			PIRONS N.O. ORCH		
851. BLUER THAN BL/IM FALLING FOR YOU	VO	4157 E	1275. TOOK LOT OF BL/ REV. DETROITERS	CAM	9204 F	1333. NEW DREAMS WIGGLE/MAMAS GONE GOB	VI	19233 G
852. MAMA STAYED OUT/BLACK EYED SUSAN BRWN	VO	25009 E	DIXIE JAZZ BANO			MILLS MERRY MAKERS		
853. MAMA STAYED OUT/BLK EYED SUSAN BRWN	VO	25009 G	1276. MAKIN FRIENDS/ REV. JEWELL DANCE O	CHAL	995 F	1334. MOANIN LOW/ REV. CAROLINERS	CAM	9235 G
PAIL WHITEMAN (W BIX BING & MILORED)			1277. ITS SO GOOD/ REV. UNIV BDYS	DR	1668 G	1335. WHEN U SMILING/ REV. JULIE WINTZ	D.	3099 G
1017. UDDY WATER/REV. NAT SHILKRET	VI	2C508 N	EMERY GLENN (GUI. ACC.)			MILLS MICAL CLOWNS		
1018. CHANGES/HARY	VI	21103 N	1278. BACK DOOR BLS/ BLUE BLAZES BLS	CO	14472 E	1336. FUTURISTIC RHY/ DUT WHERE BL BEGINS	PAT	36944 N
1019. SMILE/REV. VIRGINIANS	VI	21226 N	MONK HAZEL / BELLEVILLE ORCH			VIOLA MCCOY (CORNET ACC.)		
1020. SUNSHINE/BACK IN OWN BACK YARD	VI	21240 E+	1279. HIGH SOCIETY/ SIZZLIN THE BLS	BR	4181 N	1337. WANT GOOD MAN/ IF U REALLY LOVE BA	CO	14395 N
1021. FRV MONDAY ON/MISSISSIPPI MUD	VI	21274 E/V	ALEX HILL & ORCH			OZIEMCPHERSON (ORCH ACC.)		
1022. COQUETTE/DOLLY DUMPLES	VI	21301 E	1280. ST JAMES INFIRMARY/ SOUTH BOUND	VO	1465 F	1338. IN SO BL/NOBODY ROLLS JELLY ROLL	PA	12355 E+
1023. IM WINGIN HOME/WHEN WITH SOMEBODY	VI	21365 N	CHIPPY HILL (W. JOES JAZZ WIZARDS)			KING OLIVER		
1024. LOU'SIANA/OIXIE DAWN	VI	21438 N	1281. SPORT MODEL MAMA/ DO DIRTY BLS	DK	8473 E+	1339. STRUGGLE BUGGY/CONT U THINK LV U	VI	23001 V
1025. WAS DAWN OF LOVE/REV. B.F. GODDRICH	O	VI 21453 N	CHIPPY HILL (W.P. GUI. & BS.)			ORIGINAL MEMPHIS MELODY BOYS		
1026. SUGAR/AINT NO SWT MAN	VI	21464 N	1282. PRATT CITY BLS/ AINT GONNA DI IT	VO	1406 N	1340. MADE MONKY OUT ME/REV. HAPPY LAWSON GEN	3C97 E	
1027. CANT U SEE/ SLEEPY TIME DWN SOUTH	VI	22828 E+	BESSIE JACKSON (WONDERFUL BLUES)			ORYS S NSHIE ORCH (ACC R. O'DOLEY)		
1028. MY GODBYE TO YOU/GETTIN SENTIMENTAL	VI	22876 E+	1283. SLOPPY DRUNK BLS/ ALLEY BOOGIE	PE	198 N	1341. KROOKED BLS/ WHEN U ALONE BLS	SUN	3001 V
1029. LEVEN LBS OF HVN/REV. WAYNE KING	VI	22883 N	1284. HOUSE TOP BLS/ T N & O BLS	PE	255 G	JA RAINEY		
1030. HOW DEEP IS OCEAN/ILL FOLLOW YDU	VI	24141 N	1285. ROLL & RATTLE/ GROCERIES ON SHELF	PE	262 E+	1342. LOUISIANA HOO ODO BLS/ GOBYE DADDY PA	12290 G	
1031. NOBODY'S SWHRT/STOP LOOK LISTEN	VI	25315 V/E	1286. MY BABY COME BACK/ SUPERSTITIOUS	PE	268 F	1343. NT JACK BLS/ SEEKING BLS (1 1/2" HR. CR)	PA	12352 V
1032. ANNOUNCERS BLS/TEA/REV JOE LOSS ORCHVI	25404 V/E		1287. WY BABY C ME/SUPERSTITIOUS BLS	PE	268 H/V	CASPER REARDON		
C. WILLIAMS BL E 5 (ACC SARA MARTIN)			1288. RED CRCSN MAN/NEW MUSCLE SHOALS B	PE	281 F	1344. WASHDARD BL/VHAT THING CALLED LV LIB	218 E	
1033. HOW COULD I BE BL/FRISCHERS BLS	OK	8442 N	1289. FALKIN BLS/ 42000 BLS	PE	289 F	RUBEN RIVER REEVES		
C. WILLIAMS BLUE 5 (ACC. EVA TAYLOR)			1290. FALKIN BLS/ 4200 BLUES	PE	289 P	1345. TEXAS SPECIAL BL/BLUE SWEETS	VO	1411 E
1034. RED HOT FLO. SMILE YOUR BLUESIES WAY DK	8463 N		1291. DWN IN BOOGIE ALLEY/ SWT MAN SWT	PE	295 N/E	KEY ROBINSON & WINDY CITY 5		
WOLVERINES			1292. DWN IN BOOGIE ALLEY/SWT MAN SWT M	PE	295 G	1346. SCRUNCH-LO/ EWING IT	CHAM	40011 E
1035. CH BABY/ COPENBAGEN	GE	5453 V	1293. MAN STEALER BLS/ THATS WHAT BABY L	PE	350913 N	GIL ROBIN & ORCH (TEAGARDEN)		
MILORED BAILEY			1294. TROUBLED MIND/SCABARD BLS (1" CR.)	MEL	12763 F	1347. HELLO BEAUTIFUL/REV. JACK ALBIN	CR	3046 F
1231. LIES/ CONCENTRATIN	VI	22880 N	1295. HOUSE TOP BLS/ T N & O BLS	MEL	12774 G	WALTER ROLAND (FINE BLUES)		
1232. DEAR OLD MOTHER DIXIE/REV. WAYNE KINGVI	24137 E		1296. RECKLESS WOMAN/TIRED AS I CAN B	MEL	13280 P	1348. T MODEL BLS/ OVERALL BLS	PE	265 G/V
1233. COIN THE UPTOWN LOWDWN/ IVE ME LIBE	BR	6690 N	1297. MY MAN IS BOOGAN/PIG IRON SALLY	MEL	13342 E	1349. LAST YEAR BL/VAN MAN MAN	PE	282 F
1234. SOWEDAY SWHRT/WHEN DAY IS DONE	VO	3057 V	1298. SKIN GAME BLS/ STEW MEAT BLS	MEL	12415 N	1350. RED CROSS BLS #2/NOGODD BITTIE	PE	291 F
1235. SOWEDAY SWHRT/WHEN DAY IS DONE	VO	3057 G	1299. SHAVE EM DRY/ BARBECUE BESS	MEL	13442 N	1351. COLLECTOR MAN BLS/ C.W.A. BLS (1" CR)	PE	293 G
1236. THEY SAY/ I GO FOR THAT	VO	4548 E+	1300. JUMP STEADY DADDY B.D. WOMANS BL	MEL	51258 N/E	1352. BIG MAMA/EVERY MORNING BLS	PE	304 F
1237. WHAT SHALL I SAY/BLAME IT ON LAST	VO	4632 E+	1301. HATE THAT TRAIN M/O/CHANGED WAYS	MEL	62264 N/E	1353. EARLY MORNING/HOUSE LADY BLS	MEL	12762 E
1238. JENNY/WHEN THAT MAN IS DEAD & GONE	DE	3661 E	1302. LONESOME MIGHT/ U GOT OIE SOME	MEL	60463 N	1254. SLAVIN BLS/BACK DOOR BLS	MEL	12823 V/E
KING BECKET TRIO			FRISKY FOOT JACKSON & HIS TH W.PERS			1355. SLAVIN BLS/ BACK DOOR BLS	MEL	12823 F
1239. DWN ON THE LEVEE/LONESOME WOMANS BLS	OK	8096 V/E	1303. MAXWELL ST STOMP/GOOD TIME MAMA	CHAM	40043 E+	1356. MAN MAN MAN/ LAST YEAR (2" HR. CR.)	MEL	12837 G
BIX BEIDERBECKE			LILLIAN JACKSON (W.P. CL. & TR.)			1357. GICES BLS/ EARLY IN MORNING #2	MEL	13310 V/N
1240. JAZZ ME BLS/ JAZZ BAND BALL	OK	40523 F	1304. ALL BROKE OUT WITH BL/WHAT TRY MY	SUP	9281 G	1358. COLD BLOODED MURDER/ SIAL ON LIT	MEL	13372 G
BLTYH'S BLUE BOYS			ZALDICE JACKSON			1259. SCREW WORM/SHCOOLBOY BLS	MEL	13384 N/V
1241. ENOURANCE STOMP/PLEASEURE MAD	CHAM	40025 V/E	1305. SOMETHINGS GONNAG HAP/TURNED BABY PE	112 G		1360. PENNILESS BLS/ WORN OUT MAN BL	MEL	13428 N
BROADWAY BELL HOPS (BIX)			HALF PINT JAXON (FINE CORNET ACC.)			1361. CLUB MEETIN BLS. U GONNA WANT ME	MEL	60157 E+
1242. AINT NO LAND LIKE DIXIE/CRALE IN C	HA	504 N	1306. HIT TA OITTY DWN/DWN AT JASPERS	VO	1226 G	SELVINS NOVELTY ORCH		
ALBERTA BROWN (WONDERFUL ACC.)			HALF PINT JAXON (W.P. SX. & B.)			1362. OARONELLA/ THAT NAUGHTY WATZ	PUR	11011 E
1243. LONELY ELS/ HOW LONG	CO	14321 N	1307. LETS KNOCK JUG/CANT U WAIT	VO	1265 N	CLAR S'ITH		
CLEO BROWN			JAMES P JOHNSON (1ST INST ORCH.)			1363. EASE IT/PERCOLATIN BL (EWELOWLES)	CO	14202 E
1244. YOU RE HEAVENLY THING/STUFF IS HERE	DE	410 E	1308. CAN I GET IT/SKIDDLE OE SCOW	CO	14247 V	1364. TIGHT LIKE THAT/DONT PUT (W.P. & TRM)	CO	14296 N
FREDDIE BROWN			1309. FRAM HAN PA/WOMAN DOWN WRONG (C WILCO)	14341 N		TRIXIE SMITH (W. F. HEYERSON ORCH)		
1245. RAISED IN ALLEY/ WHIP TO JELLY	PM	12910 E/V	1310. JAZBO DAN/SYNOPATED YOODELIN DAN	CO	14359 N	1365. HE LKES IT SLOW. BLACK BOTTOM HOP	PA	12336 E
CALIFORNIA RAMBLERS			1311. LONESOME SWALLOW/BABY SURE KNOWS HOWCO	14411 N		TAMPA RED'S HOK M JUG BANO		
1246. GATTA GO WORK/SING O FASHIONED SONG	BB	6254 E	LOUISE JOHNSON (W. COW COW)			1366. EOOT IT BOY/ MY DADDY ROCKS ME	VO	1274 E+
CAB CALLOWAY			1312. ALL NIGHT LOB BLS/ LONG WAYS FRM	PA	12992 N	SALLIE TAYLOR (W.P. & GUI.)		
1247. HOT TOODY/ CLE YAZOO	BR	6400 E	MAGGIE JONES (W.P. & TRV.)			1367. COTTON BELT BLS/ BEEF BLOOD BLS	SUP	9514 G
1248. SWT JENNIE LEE/ REV. CAROLINERS	RE	10152 G	1313. WESTERN UNION BL/BOX CAR BL	CO	14047 N	TEN BLACK BERRIES		
1249. SC SWT/ OIXIE VAGABOND	PE	15442 E	1314. UNDERTAKERS BL/NORTH BOUND BLS	CO	14096 N	1368. ST LOUIS BLS/ TIGER RAG	RO	1453 F
1250. STAROUST/CANT STOP ME LOVING YOU	PE	15531 E	1315. MAN I LOVE IS SO GO/ U AINT GONNA FOCO	14243 E		UNIVERSAL DANCE ORCH		
1251. THIS TIME ITS LOVE/OLD MAN OF MT	PE	15635 G	LLOYD KEATING & ORCH			1369. TEPPER BLS/ REV. HAR DANCE ORCH	MAO	1620 G
1252. BEALE ST MAMA/STRANGE AS IT SEEMS	PE	15704 E	1316. LOW DWN RHY. REV/ LOU GOLD ORCH	OI	3052 E/V	WASHINGTONIANS		
1253. HOT WATER/ EADIE WAS LADY	PE	15715 V/G	LADA'S LOUISIANA ORCH			1370. TIGHT LIKE THAT. MISSISSIPPI HERE	RO	868 E
1254. HARLEM HOLICAY/NOBODY'S SWHRT	PE	15941 G	1317. ALMOND EYES. REV. EMERSON DANCE ORCEM	10588 V		J. WINTZ & ZIMMERS COLLEGIANS		
1255. THIS TIME LOVE/OLD MAN OF MT	MEL	12487 V	HEARY LAMIE ORCH			1371. DEEP HENDERSON/ REV. 5 BIRM. BABIESPER	14632 E	
1256. SWANEE LULLABY/HOW COME U DO ME LIKE	MEL	12488 G	1318. SWEET WOOD INDIGO	CHAM	41004 N			
1257. DINAH/ PREPARED TO TELL WORLD ITS U	MEL	12489 V/E	SAM LAMIN'S ORCH & GROUPS					
1258. G OR 7 TIMES/BLACK RHYTHM	MEL	12685 E	1319. ROAMIN TOWYOMIN/LOVEY COME BACK	PE	14192 E			
1259. ANGELINE/COIN THE RUMBA	MEL	12653 N	1320. THATS WHY I LV U/REV. BIRINGHAM B	PE	14635 V			
1260. PEPPER MAN/MINNIE MOOCHER	MEL	12857 E+	1321. CH BY JINGO/ROSE OF CHILE	CO	3943 V			
1261. CAT SONG/CABIN IN COTTON	VI	24511 N/E	1322. CANT GIVE U ANYTHIGN BUT/ (CAROLINERS)	CHAM	8234 V			
1262. JITTER BUG/HARLEM HOSPITALITY	BB	5676 N	JACK LINX & BIRM. SOC. SEREMADERS					
1263. EWING SWING/WAN IS HERE AGAIN	VAR	501 N	1323. PARDON GLOVE/REV. TED WALLACE ORCH	OK	41014 G/F			
1264. COIN REACTIOMARY/ONE BIG UNION FOR 2	VO	3670 N	BERT LOWE & ORCH					
1265. AURE/PECK A DOODLE DO	VO	4100 N	1324. U R SIMPLY DELISH/LIPS MET MINE	VI	22592 E			
1266. SINCERE LOVE/ DO IT AGAIN	VO	5364 N	1325. MOONSTUCK/HEPE COME W LOVE	BB	5099 E			
1267. BYE BYE BLS/ RUN LITTLE RABBIT	DK	6084 E+	LIMBERJACKS					
1268. ECKY BLUQUETTE/HEP CATS LONE SONG	OK	6192 E+	1326. MAKIN WHOOPEE/REV. JCE GREEN ORCH	CMA	9063 G			

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD.

AIR SHOTS 1 2 3 4 5 6

T.V. RADIO ——— MAYE

PERSONALITIES ——— MAYE

ALBERT AMMONS RHYTHM KINGS

EARLY MORNING BLS/ MILE DE 975 E AUC ——— ATCH

LOUIS ARMSTRONG (REV. HENDERSON) ——— BROO

MELANCHOLY/ HOT MISTARD BRE 2001E/AUC ——— BROO

LOUIS ARMSTRONG VARIOUS COMBINATIONS

DEE 5915, 5951, 6145, PAL 992 ——— MAGE

2127, BRE 3594, (ALL ARE E/E) ——— SAL .60 MAGE

DE 622, 18652, HMV 8536, VI 20 ——— MAGE

2087, -2088, -2612, (ALL V OR V+) ——— SAL .40 MAGE

ATTENTION NEW YORK COLLECTORS

HAVE JAZZ PERSONALITIES, OPERA ——— COLT

FOLK. CALL EVERGREEN 7-2239 ——— COLT

BETWEEN 6-7 PM FOR APPOINTMENT ——— COLT

ATTENTION OUT OF TOWN COLLECTORS

YOUR WANTS RAPIDLY SUPPLIED ——— COLT

HAVE JAZZ SWEET OPERA, FOLK ——— COLT

PERSONALITIES 20,000 IN ALL ——— COLT

MILDRED BAILEY

ST. LOUIS BLS/ ARKANSAS BLS EPA R2685E/NAUC ——— BROO

BILLY BANKS BLUE RHYTHM BOYS

HEAT WAVE/ MINNIE THE MOOCHER PE T3505 V+ AUC ——— ATCH

MAO BEATTY (ACC. R. BLOOM)

AFRAID OF U/WHOS BLUE NOW OK 41034 N AUC 1.00 NIEL

SIDNEY BECHET

WILD MAN BLS/ SHAKE IT & BRK HMV 9086E/-E AUC ——— BROO

BIX BEIDERBECKE

ORG 1936 MEMORIAL ALBUM ——— WHIT

6 SCROLL LAB. VI'S RARE MASTERS ——— M AUC ——— WHIT

DAVENPORT BL/ TUDOLIN GE 5654 V+ AUC ——— WHIT

WALKIN IN RAIN/ W PLEASURE (MX3) VI 23008 N AUC ——— WHIT

BUNNY BERIGAN

BUT DEFINITELY WHEN IV WITH VO 3253 E AUC ——— ATCH

LIT THINGS THAT COUNT VI 25868 N AUC ——— ATCH

BUNNY BERIGAN (*ORIGINAL LABEL)

25613, -653, -833, -858, -872 ——— MAGE

26055, -86, ELITE 5006 E/E VI ——— V SAL .50 MAGE

BIG BILL

PREACHIN THE BLS/ TOO MANY VO 5096 E AUC ——— ATCH

BIG BILL & HIS JUG BUSTERS

RUKUS JUICE BL/ SHELBY COUNTY ME 12599 E+ AUC ——— ATCH

BIX, BING, TRAW

MISS MUD/ THERELL COME PAE 2097 M S.A 2.50 PARR

BLIND BLAKE

TOO TIGHT/ STONEWALL STREET PM 12431 E/VAUC ——— ATCH

RUBE BLOOM (PIANO)

FUTURISTIC RAG/ SERENATA OK 41073 E AUC ——— BROO

BOSWELL SISTERS

MINNIE THE MOOCHERS WOOLING VO 4546 N AUC ——— ATCH

JIMMY BRACKENS TOE TICKLERS

SHIRT TAIL ST/ TIGHT LIKE DO 4274 E AUC ——— ATCH

FAIRY BRICE

IM AN INSTANT/ HOW I HATE VI 45803 N AUC 1.00 NIEL

ALBERT BRIGGERS HALFMAU HOUSE ORCH

TELL ME YOU'RE OLD ANOUGH/ (KAUF) EM 1094 E AUC ——— COST

CELLAR BOYS

JAZZ ME BLS/ BARREL HOUSE STP UHCA 61-62E/VAUC ——— BROO

MAURICE CHEVALIER

MY LOVE PARADE/ NOBODY'S USING VI 22285N/ N AUC 1.00 NIEL

CHICAGO BLUES ORCH

BLUE GRASS/ HOUSE DAVIO CO 3923 E AUC 2.00 PARR

KING COLE TRIO

NEARLY COMPLETE COLLECTION TO 1947. 41 RECORDS. SELL SINGLY AT .40 EACH OR \$15 FOR ALL ——— MAGE

GAM COLLINS

YELLOW DOG BLS/ LOVING LADY ——— MAGE

BLACK PATTI 8026 N AUC ——— ATCH

ODON CORNELL

STAY WITH HAPPY PEOPLE VI TEST E+ TRA ——— DONA

BING CROSBY

AIR SHOTS SOUNO TRACK ——— SAL ——— MAYE

THANKS/ BLACK MOONLIGHT BR 6643 N AUC ——— ATCH

LITTLE THINGS IN LIFE/ WRAP BB 7132 E AUC ——— ATCH

SURRENDER DEAR VI 22618 E AUC ——— ATCH

BING CROSBY - OCECA BRUNSWICK ETC

AVAILABLE WRITE FOR LIST ——— SALM

BOB CROSBY

WORLD TRANS. 1935 V/B PROG. ——— E SAL 4.00 MAYE

BABE DANIELS

YOU'RE ALWAYS IN MY ARMS. VI 22132 N AUC ——— ATCH

DITZ CHEAP... ALMOST GIVE THEM AWAY

T.O.S., J.O.S. - BOB CROSBY, NOBLE ——— SALM

KRUMHOLZ BROWN-HAT COLEMAN JAMES ——— SALM

JULIA LEE- LITCHER- JEFFRIES- SINATRA ——— SALM

DIXIELAND- BLUES ACTION LIST

NOW AVAILABLE EARLY & CURRENT ——— AUC ——— SALM

DO YOU BUY RHYTHM & BLUES ?

LOTS OF THIS AVAILABLE SHEAP! ——— N ——— .50 SALM

EDISON CYLINDERS

75 DIFF. SEND FOR LIST ——— E/VSAL .30 COST

OUKE ELLINGTON (3 RHYTHM BOYS, VOCAL) ——— MAGE

HMV 4946E, 5945E/V+, 6165V/V+ ——— MAGE

BRE 1225E, MU 461V+, 483E, 57501 E+ ——— N SAL .50 MAGE

GAL 1005E/ 1 LET SONG BR 8108 E S.A 2.00 PARR

SEGER ELLIS

BEGGARS OF LIFE/ SENT BABY OK 41119 N/NAUC .50 NIEL

RUTH ETTING

MY MAN/ AFTER U GONE CO 995 N AUC 1.00 NIEL

WILL EZZELL (1/B "RIM FLAKE")

MIXED UP RAG/ OLD MILL BLS SG 911 V AUC ——— BROO

REGINALD FORESYTHE (B. GOODMAN)

COE FB 1031, 1233 COE ——— E/V+ SAL .70 MAGE

JANE FROMAN (HENRY THIES)

JUNE KISSES/ UNDER VESUVIAN VI 22460E- AUC 1.00 NIEL

GEORGIA STRUTTERS

EVBODY MESS AROUND/ GA BRND HA 231 E- AUC ——— COST

GOLDKETTIE/ SILV MASKED TENOR

A LANE IN SPAIN/ IF ALL STARS VI 20491V+/-E AUC 1.00 NIEL

BENNY GOODMAN ORCH AND WITH ORCH

COE 1003V+, E-871V+/V, VOG 3 V, ——— MAGE

HMV B542 V, REX 8335 G, ME 12495G- ——— SAL .45 MAGE

BENNY GOODMAN

IF YOU ARE A SERIOUS GOODMAN COLLECTOR ——— MORS

CONTACT ME - SPECIAL ——— MORS

BFNNY GOODMAN

FASC. RHYTHM/ TALK OF TOWN COE 2416 M S.A. 3.00 PARR

LUCKY / SWING ANGEL COE 2443 M S.A 3.00 PARR

VENI VENI/ HANDFUL VI 25705 N S.A 2.50 PARR

DONT WAKE/ SAVING MYSELF VI 25867 E S.A 2.00 PARR

GOODMAN COLLECTORS

CONTACT ME FOR SPECIAL OFFER ——— MORS

RARE GOODMAN

LIMITED EDITION - WRITE ——— MORS

HARLEM HAMFATS

MY DADDY WAS LOVING/ IF YOU WAN: DE 7251 E AUC ——— BROO

ANNETTE HANSHAW

BIG CITY BLS/ THTS YOU BBY CO 18120 N AUC 1.00 NIEL

ERSKINE HAWKINS

BOBBYS BOUNCE VI TEST E+ TRA ——— DONA

AUNT HAYS CHILDREN VI TEST E+ TRA ——— DONA

MONK HAZEL

GIT WIT IT/ IDEAS BR 4182 E AUC ——— BROO

ART MOORE (PIANO)

ORGAN GRINDERS BLS/ SEL FRM GUTTERCMS 545 E AUC ——— BROO

SIX HOT TOTS

IM IN LOVE AGAIN OO 3935 E AUC ——— PARR

JAMES P. JOHNSON

BANDANNA DAVIS/ OLD SOUTHLAND OK 4504 N T-A ——— WATE

JAMES P. JOHNSON (SOLO)

CRYING FOR CAROL/ W THING CALLES BR 4712 V AUC ——— BROO

LONNIE JOHNSON (SOLO)

BLS IN G/OWN IN ALLEY BLS OK 8575 E AUC ——— BROO

ISHAM JONES

STAROUST/ TREES BR 4856V/E+ ——— 1.00 ACIT

TEO LEWIS

DALLS BLS/ SHIM ME SHA WABBLE PE 16109V/E AUC ——— BROO

CLARENCE LOFTON

STREAMLINE TRAIN/ HAD A DRM SA 12003 V AUC ——— BROO

LOUISIANA RHYTHM KINGS

BAS IN ST BLS/ LAST CENT BRE 2506 E+ N/ AUC ——— BROO

JEANETTE MACDONALD

MARCH OF GRENADIER/ OR, LVR VI 22247 E/V AUC .50 NIEL

WINGY MANNOE

ROYAL GARDEN BLS/ ZERO OK 41570 E+ AUC ——— BROO

SLE OO CAPRI/ WALKIN STS VO 4454 E AUC ——— BROO

STP WAR/ MAMAS GONE BB 11107 E+ AUC ——— BROO

OCHI CHORNYA/ BOOGIE BEAT- BB 11298 E AUC ——— BROO

MCKENZIE- CONDON CHICAGOANS

CHINA BOY/ SUGAR CO 35851E/E+ AUC ——— BROO

NOBODY'S SWEART/ LIZA UN 11-12 E AUC ——— BROO

MCKINNEYS COTTON PICKERS

MISS HANAH/ WAVE FEEEL TODAY VI 38102E+ AUC ——— BROO

MILNBERGJOYS/ SHIM ME SHA WABBLEVI 21611 E AUC ——— BROO

LJUGHING AT LIFE/ NEVER SWAT FLY VI 23-2 E/VAUC ——— BROO

GLEN MILLER

IN SPANISH TW/ SLO HO HO CO 3058 M AUC 10.00 WHIT

MANY CDS, 36'S SEND 4 LIST ——— N SAL ——— WHIT

GLENN MILLER LIST READY SOON!

WRITE FOR YOUR FREE LIST NOW ——— N ——— SALM

RAY MILLER

RED HOT HENRY BRWN/ LET IT BR 2855 N AUC ——— COST

THE MODERNISTS (B. GOODMAN)

SOLITUDE/ SENTIMENTAL OVER U BA 33192 V AUC ——— MAGE

HEY MODERNISTS DIG THIS!

SWING-MOOD-BOOP LIST NEARLY ——— SALM

READY-FREE TO THOSE WHO RESERVE ONE NOW ——— SALM

HELEN MORGAN

DOONT EVER LEAVE ME/ WHY WAS I VI 22199 E-/V AUC .50 NIEL

KING OLIVER AND HIS OXIE SLYNCOPATORS

WATCH THE COLCK/ SLOW STEADY BR 4469 N AUC ——— COLT

OVER 500 MINT BR-V0-OK-DE-88 ——— SALM

RECENTLY PURCHASED (DEALER STOCK)

TO MANY TO LIST PLEASE SEND WANT LIST ——— SALM

EDDY PEABODY

ST LOUIS BLS/ PAINTING CLOS CA 9317 G AUC .25 NIEL

PHOTOS FAMOUS STARS

JOLSON, RUSS COLUMBO, OICK POWELL ——— E+ ——— .50 ACIT

VALENTINO, CLARA BOW ETC. 8 / 10 ——— .50 ACIT

REAL MAD SALE OF VOCALIST DISCS

3 MINT DISC \$1.25 OR .30 EACH ——— SALM

RECORDS

ALL KINDS 1930-35 ALL ——— SAL ——— MAYE

SEND YOUR WANT LIST ——— SAL ——— MAYE

REILEY - FARLEY

MUSIC GOES ROUND/ LOOKIN FOR LVEDE 578E+ ——— 1.00 ACIT

PAUL ROBESON - LAWRENCE BROWN

HEAR DE LAWE CRYING/ ZWIKEL VI 20604E- AUC 1.00 NIEL

VICENT ROSE ORCH (B. GOODMAN)

STARS FELL ALABAMA/ LEARNIN MET 3158V+/E AUC ——— MAGE

SALES LIST

SEND FOR LIST 1,900 ITEMS ——— SAL ——— WHIT

SHEET MUSIC FOTOS ——— SAL ——— WHIT

100-45 E. CANTOR OTHERS ——— E SAL .35 COST

SOUTHERN SERENADERS (LOUIS)

ALONE AT LAST/ (WAN DANCE) HA E V AUC ——— COST

SPECIAL OFFERS

LIMITED GOODMAN EDITION - WRITE ——— MORS

JOHN CHARLES THOMAS

LIT BROTHER OF MINE/ DADDY BR 10208 E AUC 1.00 NIEL

PINKY TOMLIN WITH JIMMIE GRIER

WHATS THE REASON/ DONT BE BR 7355 V AUC ——— COST

10 CENTS TO 50 CENT ITEMS

WRITE FOR FREE LIST NOW! ——— N STA ——— SALM

SOPHIE TUCKER

MY PET/ THE MAN I LOVE OK 41010 N AUC 1.00 NIEL

SARAH VAUGHN WITH ACCOMPANIMENTS

COMPLETE COLLECTION TO MU 539 ——— MAGE

(25) RECORDS, (15) ARE E A ——— MAGE

.50 EACH, (5) ARE V+ AT .45 (5) ARE ——— MAGE

V AT .35, ALL 25 FOR \$9.00 ——— SAL ——— MAGE

WANT LISTS

RECEIVE IMMEDIATE ATTENTION ——— ROSE

SAM KU WEST

ST LOUIS BLS DO 135 E AUC ——— PARR

WHITEMAN SOUVENIR ALBUM (81X)

5 DISCS FEA. BIX & BING VI 100 M AUC ——— WHIT

BERT WILLIAMS

EVE COST ADAM/ NEVER NEED CO 3339V+/VAUC .25 NIEL

T. WILSON WITH BILLIE HOLIDAY

HAVE MANY N TO E BR ——— \$20.250 PARR

WANTED

ANY RECORDING GROUP

1930-34 SWEET BANDS/ SEND FOR LIST ——— 3RLA

OSCAR CELESTINS TUXEDO ORCH

ANY RECORD, GIVE INFO. STATE NAME LABEL, ——— ELKI

NUMBER, CONDITION, PRICE ——— ELKI

BOB CHESTER

SUNBURST (THEME) E BB 11478 1.40 ROJN

OEL COURTNEY

THEME= THREE SHADES OF BLUE ANY ——— ANDE

INK SPOTS

ANY TRANSCRIPTIONS AIRCHOTS, & ETC ——— ADAM

MONEY NO OBJECT ——— ADAM

SAMMY KAYF

ANY TRANSCRIPTIONS INCLUDING ——— ADAM

THE SAURUS, LANG WORTH, A.F.R.S. & ETC ——— ADAM

ALSO KAYS SUNDAY SERENADE PROGRAMS ——— ADAM

& AIRSHOTS PRIOR TO 1949 ——— ADAM

OLD PIANOROLL BLUES VI 203751 2.00 ADAM

BAFFY FACE VI 203559 2.00 ADAM

THE SHAG/ OIMSY OODLE E VO 4305 2.50 WOOD

FOX TROT LESSON #2/ AVALON E VO 4307 2.50 WOOD

TRANSCRIPTIONS, V- DISCS E ——— WOOD

AIR SHOTS ——— WOOD

ORVILLE KNAPP

ANY ON OCECA OR BRUNSWICK E ——— ANOE

GUY LOMBARDO

ZIV TRANSCRIPTIONS ——— ADAM

LITTLE JACK LITTLE

ANY-BAND OR SOLO E ——— ANDE

DOROTHY LAMOUR

YOUR KISS BB 10630 ——— RICH

LITTLE LADY MAKE BELIEVE COE 1783 ——— RICH

GLENN MILLER

WE CAN LIVE ON LOVE/ RENDEZVOUS E BB 10309 1.70 ROUN

TONY PARENTI, CL., WITH VIC BREIDIS PIANO

OLD MAN RHYTHM E CA, JE, OR, ——— MORS

ANTHONY PARENTIES FAMOUS MELODY BOYS

THATS A PLENTY/ CABARET ECHOES E OK 40308 ——— MORS

PARENTIES LIBERTY SLYNCOPATORS

CAFE CAMERS-ANY WAY, ANY CONDITION ——— MORS

UP & AT 'EM-ANY WAY, ANY CONDITION ——— MORS

TONY PARENTIES NEW ORLANIANS

GUMBO/ U MADE ME LIKE IT BABY E BR 4134 ——— MORS

TONY PARENTIES RAGPICKERS

CATARACT RAG/ ENTERTAINERS RAG N ESQ 10048 1.50 MORS

ARY PEARL

ANY= VOCALION OR ? E ——— ANOE

PHIL SPITALNY

JACKASS BLS G VI 20108 ——— MORS

VICTOR LONG PLAYING (1931)

ANY DANCE MELEYS VI ——— ANOE

AFTS WALLER

MANY= WRITE FOR LIST N

MARK WEBER ORCH

VI 20680, 20750, 24354, 25186, 25228, 2577, ——— KRAL

36093, 68365, 79498 ——— KRAL

JACK WINN DALLAS OANDIES

L/JO ONE E VO- MEL ——— WATE

DISPOSITION

ENGLISH DANCE BANOS

VARIOUS ARTISTS ——— ELLE

WANTED

JELL/ ROLL MORTON

SIDEWALK BL/ OFADAM NL E/N VI 400118 ——— RIPL

MANC? GOT BLAY/ HOUE IN SOUTH E/N GL ——— RIPL

GOOD OLO N.Y./ BIG LIP BLS E/N GL ——— RIPL

ANY N.O. JAZZ MAN (1939) E/N SE ——— RIPL

FOR DISPOSITION

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playing "Stamp Off Let's Go." Knowing little about the record
and being unable to locate it in any of the standard reference
books you can go to your record dating chart and at-a-glance tell
that the record was made about June 1925 and released August
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how pure is pure?

JACK W. FARRELL

How pure is pure? That's a fine jumping off point for a verbal jazz battle most any time. Many skulls have been split over the exact limits that constitute New Orleans jazz. Many craniums have been cracked over the question of what "period" may have been the "golden age." Further dome denting has taken place over the determination of who or how many are the true disciples, what should be the accepted body of belief among their followers. And to what extent one may dare to recognize even partial worth beyond whatever is defined as the sacred area of the mouldy vegetation.

The real kicker on these great discussions, however, is the wide variety of opinion among "pure" musicians themselves. Even the same instrumentalists, at different times, may use styles so variant as almost to seem the work of more than one individual. How many times have you heard it said in some areas that J. Dodds, Esq., is the obvious definition of the "right" way to play clarinet? This belief has much foundation in fact, but how does one reconcile the clarinet of the Oliver band with the clarinet of the Black Bottom Stompers? Was he "right" on *Room Rent Blues* (man, that's a lovely, lovely thing), or was he "right" on *Come On and Stomp, Stomp, Stomp!* (that's one of those things where I play the reissue while salaaming to the original)? You can really stir up some juicy discussion on THAT one!

Loud roars from the cool quarter notwithstanding, the real stuff is a music of infinite variety. Within New Orleans style itself there are differences as wide as the separation of "Chicago" style from the parent body. This is one main reason why "all star band concerts" are almost inevitably productive of nothing. You can prove this point by attendance at some of the jazz concerts where groups of "all time greats" are assembled by ticket salesmen who figure they can do it if Condon can. You know something? Condon can't do it, either.

The variety of possibilities in the music are both help and hindrance to "revival" musicians. Many a young group has suffered trombone trouble because of differing opinion, not only over whose style tailgate to use, but which facets are applicable as well! Just as an example, take the inevitable Kid Ory into consideration. He is a pet with purists, but his approach is infinitely varied. He may roar through a Roy Palmerish ensemble, then shift to early-Pecora "bicycle-horn" phrasing, and end up with something that could easily be taken for Dutrey. Is it any wonder revival band efforts require work and concentration to achieve some sort of cohesive sound? Small wonder there are such wide variances in ideas and styles between various trombonists, all of whom claim Ory as a principal inspiration.

When it comes down to determining what is "right" or "wrong" in the matter of purity, the conventional tests by present day listeners are rarely applied to the old masters themselves. If they were, it would soon be found that with them as with the re-

vivalists, taste and emotion were the basis for selecting a mode of playing at any time. There are quite a few ways of playing the same thing and still having it come out the way it should. This is the heart of the difficulty that faces any "all star" group at the outset. Of course, the good-old-reliable, tried-true-and-driven-into-the-ground techniques of the Condon school have usually been the answer. This recipe needs no reiteration, as the dreary outline of it has been drubbed into most jazz fans often enough to be *too* well known. Resorting to this mad-dash to the showers technique and playing nothing less familiar than *Muskat*, any seven total strangers can strangle through the chords without creating a blessed thing for the necessary minutes of playing. Nobody can recognize who is doing what unless they manage to disport themselves with a little clarity in their solo efforts, but the ensembles are inevitably high-speed hodge-podge.

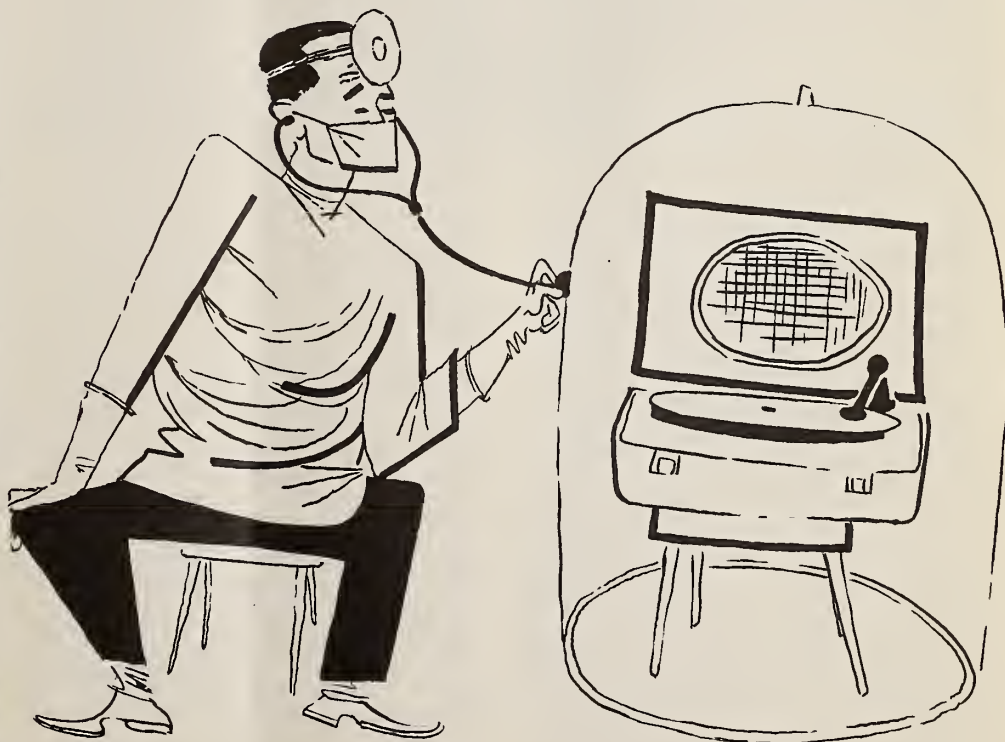
The funny thing about assembling groups, be they for sessions or as regular, working units, is the fact that effort in and of itself is not necessarily a potent factor in attaining success. Because of the importance of subjective factors, the safest approach seems to be that of at least allowing the musicians to have something to say about it themselves. Regularly working bands sound much better in some measure because, the personnel is gathered through common consent, and not

at the whim of an entrepreneur seeking vicious thrills in a medium he doesn't quite understand.

On the other hand, some funny things do happen in personnel-mixing situations, particularly when a sympathetic musician sits in with an organized group. Wild Bill Davison once sat in with Messers. Lewis, Robinson and their confreres in Bunk Johnson's band with results that were astounding to all, including hizzoner the Wild One. They say Brother D. never played with greater taste or inspiration, and for a man usually considered far-removed from that area of mould, he sounded like he really "belonged." Bill was reportedly astounded and delighted with this experience, while Jim Robinson, who was also impressed, told Bill "You clean up that tone and you'll be a great cornetist."

Hearing a band of relatively fixed personnel over a period of development can teach far more accurately the subtle limits imposed by the individual styles and personal attributes of musicians than can any one-night stand by a dozen total strangers. The career of the Red Onion Jazz Band this past winter was interesting in this respect. The band which left the Blue Note after nine weeks sounded radically different than at the beginning of the engagement. New ideas and an interesting approach were apparent at the outset, but it was also noticeable that at least musically some of these men were strangers to each other. As the days went by, cohesion grew in the front line, the rhythm became steadier and the dynamics more subtle and varied. The band's initial virtues of energy and determination were enhanced by a steady growth of competence and confidence among its members. By the advent of the New Year, the group had reached a point where it could stand on its own two feet and brawl with all comers. Robust vocals and a healthy, rocking beat were clear evidence

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the return of swing

by orrin keepnews

Benny Goodman came almost all the way back in one hectic night last month, and then suffered an unexpected physical setback that (at this writing) leaves the whole status of his widely-heralded "come-back" way up in the air.

On Friday night, April 17, the newly revived version of the Goodman band and the original Goodman brand of Swing filled New York's Carnegie Hall twice in one evening—with a Louis Armstrong group in a supporting role on the bill to add an apparently cautionary and apparently unnecessary bit of box office backbone to the proceedings. It was the first big-time in-person test for B. G. and a collection of his former stars and sidemen, the start of a six-week tour of concert-hall one-nighters scheduled to wind up in Hollywood Bowl and presumably intended to test whether the vibrant and energetic jazz of the '30s could fight its way back into its old position of public acclaim and big money.

The test was obviously stimulated by the phenomenal success of *Columbia's* 2-LP set of tunes recorded at Benny's Carnegie Hall debut, some fifteen years ago. Since its release in October, 1951, some 220,000 copies have been sold, a most amazing and apparently accurate figure. Last Fall, another double LP, this time of off-the-air shots dating back to 1936 and 1937, was issued and was heartily received. So Goodman brought together such colleagues of his youth as Gene Krupa, Ziggy Elman, Teddy Wilson, trombonist Vernon Brown and singer Helen Ward, added sax men Georgie Auld and Clint Neagley (from the 1940-41 band), and tossed in Charlie Shavers for good measure. They went through intensive rehearsals, from which filtered forth glowing reports and one 78 rpm record that indicated the presence of the good old flavor. After playing at a couple of dances in New England and doing a New Haven, Conn.,

concert by way of warm-up, the group moved in on Carnegie Hall.

Reports of and reactions to the Carnegie concerts were varied. The "square" newspapers ranged from ecstasy to comments that seem to be saying that we're none of us as young as we used to be. But insiders felt that the music was good, spirited, as infectious and rhythmic as ever, and certainly vastly preferable to any other commercial band sound to be heard hereabouts in several years. The audience was a varied one, too, about equally divided between a somewhat settled group (obviously returning to hear the music of the days when their wind was better and their dancing tempo faster) and a jivey younger crowd that seemed to think that any jazz concert at Carnegie should be handled as if it were a Norman Grantz function (they kept shouting "go, go, go" as if expecting Illinois Jacquet to turn up at any minute and take a dog-whistle solo).

What the New York concert did prove was that the magic of the Goodman name had not died, that he could still pull a crowd and still please a crowd. Whether this was a one-shot success, compounded of equal parts of nostalgia and curiosity, was anyone's guess. Even the cross-country tour couldn't really answer that question, since even a series of sold-out houses (although nice for the pocketbook and the ego) could mean nothing more than that there are lots of cities eager for a one-night look at the Return of the Swing Era. But at least the tour would be a starting point towards an eventual answer to a very interesting question as to whether this particular facet of jazz could have important appeal and validity for today's audiences.

Then, on Sunday, April 19, just before his scheduled appearance before two capacity houses in one evening at Boston's Symphony Hall, Goodman collapsed. Ex-

haustion seemed to be the cause; at this writing he is resting in Boston, the tour will continue with Krupa leading the band for a while, but by the time you read this Benny is scheduled to have returned to action.

The sudden collapse, which seems like a cruel and irrelevant gesture, is possibly a bit more than that. It is at least an indication that Mr. Goodman is a dozen years older than when he first went through the grueling grind of rehearsals and one-nighters. It is perhaps an overly-rough underlining of the fact that jazz—any kind of jazz—is a highly personal music, and that the musician's contribution of *himself* to the performance is far from the least important factor. The feverish, swinging, jitterbugging-in-the-aisles music that rocked the nation in the late '30s was the product of a young and excited group of musicians. Its impact was a total impact: the musicians, the music, the highly charged time (just barely post-depression, just barely pre-war), were all bound up together and it was as a unit that they were so impressive.

Jazz traditionalists feel that the music of New Orleans—although it, too, was most intimately connected with its time and place—has values that transcend Storyville and the first decade of the century. When Bunk was resurrected, he was a really old man, and his lip often couldn't make it. But there were many who felt that his music was not at all a museum piece, or a "revival," who felt that it had life and meaning that was undiminished. The real question that Benny Goodman and his band may have to answer is not whether they can still sell their music, but whether there is actually anything to sell. It is true that the music of the 1936-38 LPs offers a hell of a lot to anyone who ever liked it—every bit as much as when it was first played, it would seem. But that is a matter of literally turning back the clock: those performances *are* the '30s, not present-day recreations of the era. Whether Goodman and company, as they are and as they play in 1953, are capable of delivering the goods they delivered in their hey-day, or whether this was a one-shot music that could only be played by a younger Goodman in a younger America—that is the major query.

In all fairness, it might be noted that another aspect of the concert tour clearly indicates that it is not only Goodman and Swing that have questions to answer. A fellow named Armstrong, who is unquestionably—taking his career as a whole—the very greatest figure in the history of jazz, is on the bill, too, leading a fairly oddly-assorted little outfit that here amounts to the relief band. Louis has been playing with groups something like this for several years now, playing music that approximates traditional jazz (at least the tunes themselves usually answer that description) but really doesn't have much of any consequence to offer. Louis, these days, is busy being the showman. Being Louis, he does a pretty good job of it, come what may, but it is a far cry from what we purists look for from the great man. It's not that anyone has any right to expect Satchmo to be playing just the way he played when he broke in at Pete Lala's joint in Storyville (that's an artistic impossibility, and would undoubtedly bore the hell out of him after almost forty years). But the indications are that Louis (by choice or because he couldn't do any better) has found no new inspiration of any real importance or validity, and is now just noodling around. The main point in all cases, of course, may be the simple and somewhat depressing thought that even jazz is a business to those who work at it and

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AS VARIETY MIGHT PUT IT

BENNY'S BASH BOFFO!

RICHARD H. CONGDON

(On the opposite page, Editor Keepnews ponders some questions raised by the "Swing Revival." Here, a staff writer skips the weighty-type issues and gets right to the point: his personal reactions to the Carnegie Hall appearance of the new Benny Goodman band.)

Halting steps as you approach Carnegie Hall. Something like "going home" again after fifteen years away. Will it be the same? Have there been changes? Have the years made a difference? Then your foot is on the first step of the Hall and your mind is made up for you as you are swept along in a formless tide of faces all expressing the same look of joyous anticipation.

As you are seated, the curtains part. You catch the first note of *Let's Dance*, the theme you have waited some fifteen years to hear once again. Only you can't hear it, even after fifteen years, because of the roar of the audience. But this is as it should be. For there it is—the Goodman band. A few changes are noticed, but the key parts are there: Benny, smiling and playing clarinet at the same time—probably one of the few men who can do it; Gene Krupa, who wouldn't look quite right unless he was wearing a skirt of drums; Teddy Wilson, ever alert at the keyboard; Israel Crosby, bass, and Steve Jordan, guitar. Checking the brass we quickly spot Ziggy Elman (who looked so much at home that you are sure he hadn't even left the stand after the last set in 1938), Charlie Shavers, and Al Stewart, on trumpets. Trombones: the now-greying Vernon Brown and Ray Peet. Into the sax section to locate, on altos, Clint Neagley and Willie Smith; and on tenors, Georgie Auld and Sol Schlinger. And, if you think you can take it—in addition to the above, Louis Armstrong and His All Stars!

With the collective eyes of the S. R. O. house (for the second time this night for an 8:30 concert has preceded this midnight one) focused at the center of the curtains, Louis Armstrong calmly walked out from the wings followed by Barney Bigard, clarinet; Joe Bushkin, piano; Cozy Cole, drums; Arvell Shaw, bass; and Trummy Young, trombone. With few words—who could talk with that ovation!—the sextet warmed into *Sleepy Time Down South* and the house belonged to Louis. No small credit was due the King when one realizes that he was holding spellbound an audience that knew perfectly well that behind the closed curtain the Goodman band was taking its place on the stand.

His numbers were mostly feature ones for individual members of the band, with Trummy Young doing his great vocal and tram version of *Margie*, sticking as close to the Lunceford version as the limited number



of instruments would allow. Joe Bushkin, backed by the rhythm group, offered *Get Happy* and a swing into *California Here I Come* (man here played fine piano). With a full band background Bigard roused the house with extended choruses on *C Jam Blues*. A whole band blues on standard chords with Louis proving himself as inventive vocally as instrumentally preceded the arrival of vocalist Velma Middleton. What she may lack musically was certainly made up in energy and enthusiasm as she sang a blues tune (Your mama's come to stay, 'cause I ain't mad at you, etc.) followed by a duet with Louis on their popular recording of *That's My Desire*. Cozy Cole took an exhausting drum solo on the band's final number, *Bugle Blues*, which my notes (still decipherable) tell me points this out as one of Armstrong's better recent combos, and Louis himself as playing a rejuvenated horn.

The repeated calls of the crowd for more Louis were quelled when the curtain quivered slightly and something more than pandemonium broke loose as the first (and only heard) strains of the heretofore mentioned *Let's Dance* rang throughout the hallowed (and this concert certainly didn't make it any less hallowed) interior of Carnegie Hall.

Before composures could be restored—if such was intended to happen—the strains of the *Bugle Call* were heard once again and swing was once more to raise its head.

Benny quickly gave the downbeat for the famous Fletcher Henderson arrangement of *Always* and the somewhat slower pace gave the listeners an opportunity to hear, as in days of old, the fine precision and reed-brass contrasts to be found in these arrangements played by this band. Georgie Auld was featured in the traditional opening solo on *Always* and it was a fine opportunity to listen to this competent musician on an un-bop solo once again.

Most enthusiastically received, of course, was *Don't Be That Way* and now the band began to remove all traces of doubt concerning its identity as all the young men warned their young ladies not to applaud when they thought the song had ended.

Something not recognized as part of the Goodman repertoire was a vocal by Benny. An attentive ear to the words, however, announced that this was nothing but the 1953 method of introducing Miss Helen Ward who was, incidentally, very much a 1953 singer despite the absence of a staff

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benny's bash boffo

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of multiple voice engineers. *I Feel a Song Coming On*, coupled with *It's Been So Long*, seemed to have been as aptly titled a double feature beginning as could be wished for. Miss Ward offered as an encore *You Turned the Tables on Me*, and only succeeded in leaving the stage then because the band swung into Mary Lou Williams' *Roll 'Em*. During the course of this version Benny delivered one of his best solos of the night and was informed of same by a tremendous ovation from the house. It was a re-education into swing and the Goodman style to note the sparsity of solos, which were not a part of the regular arrangement (perhaps this is the result of lending an ear to Dixieland recently). To be certain the soloists were heard, found their opportunities ample, but this was as much a unit of musicians working as one as it was single stars. Undoubtedly it has been noticed that the name of Ziggy Elman has not been prominent as yet, and the only plausible answer could be that he must be having lip trouble. This was one of the regrettable parts of the evening. Although he was fully represented in brass ensemble, most of his "standard" solos were played by Shavers. These solos, while good and certainly well received, still serve to point up a trend that is becoming more prevalent in music today—one of occasional lapses into the "tricky" sort of solo which interjects comical passages from other songs; the building of a pitch in audience reaction by countless repetitions on one note; or just plain screeching on the high notes. All of these, and other such techniques, draw good audience reaction and this perhaps explains their popularity. The question remains, however, how long can this reaction be held when fad is allowed to replace artistry?

Intermission was followed by the trio. A tightness was noticeable in the opening *China Boy* but this soon disappeared in the following *Memories of You* and *Avalon*. In the latter song Krupa was responsible for Goodman's delivering long and deeply felt choruses by both his vocal and percussive persuasions. As at the conclusion of past parts of the concerts, the audience was insistent on encores but other happenings quickly diverted their attention.

The strains of the ever-present *Saints* were heard and this noted the reappearance of the Armstrong group with that evident crowd-pleaser. After their rendition, the Armstrong group marched off again but the *Saints* continued to be heard and from the wings this time came the entire Goodman organization in a march around the stage—a humorous take-off on the current vogue in jazz circles. Marching to their respective places on the stand the band leapt into *Sometimes I'm Happy* with a strong mute chorus by Shavers followed by Auld. By this time the band was more on fire than ever, and arrangements were handy to get them back on track again after repeated series of solos. No announcement was needed and indeed none could have been heard as the bass tones of the opening bars announced *Sing Sing Sing*. The wraps were finally off Krupa, much to the delight of the house, and this most unpredictable of all Goodman numbers was taken for a solid fling with more endings than even *Don't Be That Way*. As can be assumed, this was to be the finale, but as the notes of *Goodbye* sounded throughout the house a mass protest of great emotional proportions forced Benny to give the downbeat on a *One O'clock*

Jump that out-one-o'clocked them all. There was no ending to the concert and obviously couldn't be if the audience had its way and so at this exhaustive stage the players and Benny simply removed themselves from the stand and off-stage.

Regrettably, a final word in a different vein is in order as a conclusion. If jazz is to receive its proper standing in the music world as a mature, representative American music form it needs the support of the audience. (To be sure, the audience was there physically and then some in the presence of many standees at both performances.) However, recently (and the trend seems to be increasing), the audiences have reached a vociferous height that exceeds the bounds of good taste. Without a doubt most of the audience was prepared to offer its very necessary contribution of attentiveness to the artists. There remain those few, however, who seem to find it necessary to participate in the performance in varied ways: perhaps in assisting in the downbeat, or in shouting requests. This is not a tirade against enthusiasm. However, it was our feeling in this case that the audience was robbed of some extra solos and music by Mr. Goodman and members of the organization who were obviously fed up at such constant interruptions.

Solutions to this problem are not immediately at hand but perhaps steps can be taken which will help prevent what can only be the curtailment of good music. At least one solution is immediately obvious: the education of the management of concert halls as to the limitations to be placed on audiences. With jazz concerts being relatively new to them, they evidently seem to feel that this is how jazz audiences act. However, their trained professional ear must be able to differentiate enthusiastic approval from something bordering on hoodlumism. If they insist on packing their houses to the roof, then it behooves them to staff these houses with competent ushers and/or sufficient police. Certainly no such disturbances would be tolerated in another art form and jazz should be no exception.



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editorial

This magazine usually does not concern itself with the problems of the world outside our own special interest in jazz. Arguments over what cornetist actually appears on what rare record are our standard fare; the confusions of current affairs are left to others. But every once in a while the anxieties and stresses of that outside world strike close enough to us to demand comment.

Bucklin Moon has for several years been a contributor and reviewer for *The Record Changer*. Until last month, he worked as an associate editor in the fiction department at *Collier's* magazine. Then, in a shocking display of the sort of hysteria and fear that now seem to be gripping even the presumably sanest organization, Moon was abruptly fired, as a result of some incredibly flimsy charges.

The facts of the matter are these: *Collier's* had published an article, "I Was Called Subversive," telling of the attacks made on a Los Angeles housewife who had briefly testified at a local Board of Education hearing, arguing against a ban on study of UNESCO (the United Nations' Education, Scientific and Cultural Organization) in Los Angeles Schools. Moon had no connection with this article, but those Californians who apparently consider the U.N. to be subversive dragged his name into the matter. In angry letters to *Collier's* advertisers, protesting the article, attention was called to the presence on the staff of *Collier's* of Moon, described as a man with "a long record of active membership in Red-front organizations." The editor of *Collier's* then confronted Moon with some "evidence" apparently gleaned from Washington sources. It was charged that Moon had been listed as a sponsor of a "Peace Conference" held in New York in 1949, and that he had been a member of the "Writers' Board for Wallace" in the 1948 elections. It was further charged that his most recent novel, *Without Magnolias*, had been favorably reviewed in the Communist Party newspaper, *The Daily Worker*, and that another of his books had been included in an ad listing books for sale at a bookshop operated by the *Worker*.

According to Moon's immediate superior at *Collier's*, fiction editor McLennan Farrell (who bitterly opposed the firing), this report on Moon was "incomplete . . . fragmentary and misleading." Moon's own answer to the first of the charges was that the "Peace Conference," which presumably was of Red-front sponsorship, had used his name without either his knowledge or his consent. As for *Without Magnolias*, a calm and non-sensational book published by the very respectable firm of Doubleday and

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the jazz record census—

REPORT

NUMBER ONE



DICK HOLBROOK

Like most things in life, the pot of gold was not attained, but the rainbow sure was purty. I set out to compile a census. The effort netted a wealth of fascinating letters from old friends and new. And I again eat humble. I found how little I've learned about records in twenty-seven years of feeding my portable. However, there is a heap of useful data to report. First, though, there are several general observations that must be made.

This can only be called a sample, not a census. Seventy-two collectors contributed information on their rare jazz holdings (and thanks again, guys, for your help). Seventy-two is a good sample—quite possibly representative of the entire fraternity—and gives a picture of relative scarcity. The postmarks ran like this: New Orleans (1), Southwest (6), California (11), Northwest (4), North-central (6), Central (8), Eastcentral (12), East (14), South (5), Overseas and Canada (5).

Fifty collectors answered the first list published in the April, 1952, *Record Changer* (No. 1-90). Less than half that many replied to the second part of the list run in the December, 1952, issue (No. 91-144). So do not compare the number of mentions if they appeared in different halves of the list.

Also, please understand that these 144 records are not to be considered *the* rarest jazz. Some are not rare. Some are not even good jazz. They served as a starting point—a pilot run. You have suggested some more deserving candidates for some future blue-chip roster. I will call attention to many of these, but not attempt to guess their rarity in this report. My list could be shortened 15%—and then quadrupled. Maybe you've made your own string of pearls.

What is the measure of a rare jazz record? Here are three tests:

1. Everyone agrees it's fine jazz.
2. There are few originals, in good condition, for disposition.
3. Any collector would gladly pay plenty for a copy.

The critics have had their say on most of the rare items. Perhaps your own judgment is adequate for your own collection. On the 144 in the Census, comments on the music by qualified experts may prove helpful to you. In my own opinion, if the record doesn't rate as top-notch jazz, rule it out then and there.

What about supply? Absence makes the disc grow rarer. If a particular record doesn't show up in sale or auction lists—and you must have that wax—it's rare in your book! Walt Allen sent me a tally of the number of times the leading jazz items had been offered in the *Record Changer*. Discs frequently listed got most Census mentions. Those seldom or never listed usually got few if any Census reports.

Finally, there's that trouble-maker: demand. There are lots of obscure items on your shelves. Records you wouldn't dream of selling. But how can you decide they're rare until you find their appeal to others—for a price? Demand is a sometime thing. Prices are up and down. You sell for what you can get. You buy for as little as you have to pay. And when you bid, it's a desperate compromise between your penury and your rapacity.

And now—the golden nuggets of info. Let's start with King Oliver.

#92 Ge 5276 No claimants. Dick Rieber first spotted this in a list of current Gennett releases. Wonder if they

changed their minds? I've never heard of a copy turning up. Have you?

#91 Ge 5275 Monte Ballou of Portland, Oregon, has a beat copy. And it is said that Jake Schneider told Brian Rust he had a copy. Ballou's is in G condition.

#84 Ge 3076 This is the only Gennett that has Oliver, Armstrong, Dodds and Jelly Roll Morton. Playing together? No, the Morton is on the reverse side. Even though this is not the original issue of either piece, it's a mighty rare record. Henry Henriksen of Minneapolis has a cracked NEW copy. Bill Russell has it "V or better." And Carl Davis of Buffalo has it V—. Merrill Hammond of Philadelphia thinks it shouldn't be included in the top flight because it's a reissue. Well, it's the King of the Reissues!

#85 Ge 5132; #86 Ge 5133; #87 GE 5134; #88 Ge 5135 Bill Love of Lookout Mt., Tennessee, has all four, all NEW. Bill Russell has them home in Canton, Missouri. Remembers them as "V or better." Happy Ruggles of Los Angeles has the 88 new, the 87 E and the other two as well, but not sure of condition. Philip Elwood of Berkeley, California has them N, E, N, but lacks the last. Merrill Hammond has them N, V, N, G. No other new copies reported. Total count on the four: 11, 12, 8, 6. Note the relative scarcity. Walt Allen found this same trend in the number of times these four were offered in the *Changer*.

#89 Ge 5184 New copies: Bill Love and Merrill Hammond. Probably Bill Russell, too. Med Stoll, now in Plainview, Texas, sports an E copy. Three Vs and a G were also reported. I wonder if some square has saved this record because he likes the Art Landry side!

#82 Pm 12088 Love: New. Russell: V or better. Hammond: E. And Russell Hurst of Longview, Texas, also reports an E copy. But that's all. Incidentally, the Bernie Young side is pretty terrific, too. I have the first cousin to this record: Young's Pm 12060 with vocal by Anna Oliver. Any kin to the King?

#83 Pm 20292 Mabel's Dream comes in a 1 or a 2 take. And the sides were also issued on Claxtonola and Puritan. Any version is scarce. Bill Love's new Clax is on the block in the March, 1953, *Changer*. Bill Russell has it V or better. Carl Davis and Merrill Hammond have E copies. Merrill's is the 2 take. Another collector has the Pm in V condition and a V Puritan. If I had to settle for just one Oliver, this record would be my choice. Oh, play that thing!

There undoubtedly are several more first-class copies of these Olivers on Gennett in the collections of the old Chicago pioneers and others. Have you inspected your neighbor's attic recently? Believe it or not, I picked up an *Irish Black Bottom* that way recently. And a *Pickin' On Your Baby* from a used furniture store near the office one noon hour last year. Rare jazz—yes, even Oliver Gennetts and Okeh's are not yet discoverable only by the paleontologist. There's a law student in Philly who is making sensational finds nearly every week by simply ringing doorbells in the older middle-class Negro neighborhoods and asking if they have any old records they'd like to dispose of.

Moving on now to the Oliver OK's may I remind you again not to compare the number of reported copies for OK's with the Gennetts and Paramounts listed above.

(Continued on Page 10)

A Great NEW RELEASE

RLP 1010 FATS WALLER PIANO SOLOS

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Squeeze Me, Mama's Got the Blues, You Can't Do What My Last
Man Did, Papa Better Watch Your Step, 18th Street Strut

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benny frenchie

Secrets: Columbia is negotiating for the rights to the "secret" recordings of the Kid Ory band playing for dancing ("the Green Room records") made by Harold Drob and the late Gene Williams. Three and a half hours of music was captured: the band playing as it really does, not as a dixie jazz band or a group of sensationalists as it has on most record dates. The bonanza may just be beginning.

Influence: Lee Collins, recently in New York for a concert date, had some interesting comments to make on New Orleans music. He volunteered that he thought the greatest trumpeter he ever heard was Bunk Johnson, and added that in the old days Bunk had used a very different style than that heard during his "come back" period. It would be hard to describe that style, Collins said, but the closest thing to it is the way Bechet plays soprano sax today. "I think maybe Sidney based his style on the way Bunk used to play," Collins added.

Extended Play: A recent attraction at Paris' Palais de Chaillot Theatre was a full-length ballet, "The Women of the Night." The composer and soloist: Sidney Bechet. Length of one of the solos: one hour. Age of soloist: 60 years.

Second Generation: Did you know that Clarence Williams and Eva Taylor have a daughter, Irene Williams, who sings? Well, you know now, and a lot of people in the music business say there's going to be money in it.

Literary Note: By now, everyone should know that Louis Armstrong is at work on his autobiography (for Prentice-Hall). The latest report is that he has reached 1932.

Air Check: Most collectors do not seem to know that Bunk and Louis once did a broadcast which was "air checked" on many recording turntables. Bechet was there, too.

V-discs: An unreleased date by the Kid Ory band (with Mutt Carey and Albert Nicholas) made for V-disc is reputed to surpass any of its commercial releases.

More bonanza: Benny Frenchie would not be at all surprised if more releases by Bunk Johnson and the band on Columbia LP should appear in the future. Things get better all the time.

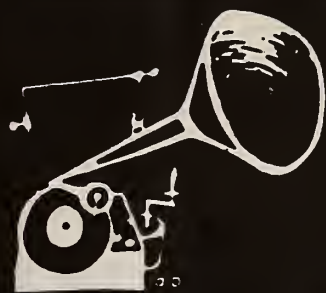
Copy: Musicians say that the stuff Louis plays on *Knee Drops* is straight note-for-note out of Joe Oliver.

British Jelly Roll: Many of the numbers included in the Jelly Roll Morton piano folios currently in print in England have never appeared over here and are unknown to most jazz fans. The same firm over there has also republished some of Jelly's orchestrations.

Found those Buddy Bolden records yet, anybody? We weren't kidding.

Help Wanted: Benny Frenchie is a man who gets around and keeps his ear to the ground, nose to the grindstone, etc. But we are only a man, and there must be a good many Items of Note that never come to our attention (particularly in areas far from our stamping grounds). So all good jazz fans, rumor-mongers included, are invited to send along any news, gossip, or comment that seems within the rather broad limits of this column. Just address Benny Frenchie, c/o The Record Changer, and receive our thanks.





records noted

GEORGE AVAKIAN
MARTIN WILLIAMS
ROBERT L. THOMPSON

pioneers of boogie woogie

meade "lux" lewis: honky tonk train; wesley wallace: number 29, fanny lee blues; "cow cow" davenport: slow drag; leroy garnett: chain 'em down, louisiana glide; charlie spand: moanin' the blues; henry brown: henry brown blues

This set, according to its billing, should present eight ways of playing a certain percussive kind of folk piano blues, at least one of which should be exceptional. Things do not turn out that way. Cow Cow's simple number is not played in boogie style but with an ordinary bass; the *Glide* is not a blues, less a boogie, but a "gin-mill tune" (I suppose one could call it that) with heavy bass figures.

I had something to say in these pages last month about this version of Lewis' *Train*. It is easily the best interpretation of that remarkable piece. The slower tempo and consequent beat make the whole picture here quite different. Choruses two (a train whistle chorus) and nine use motifs found in no other versions. The cross rhythms and double timings of choruses four, five, and seven are especially obvious in what they gain from this more just speed, and chorus six in this version is more melodic than its use in any of the faster versions where it was simplified to a riff.

Garnett's lively *Chain 'Em* shows us what this music is for; there are the encouraging shouts to the pianist that we have heard on other boogie records, and that lets us know that the music is to provide strikingly honest "atmosphere" and, perhaps, something to dance to in a bar or at a rent

party. On *Moanin'*, Spand adopts some of the figures of his more famous *Hastings St.* to a vocal blues performance and, again, there is the rhythmic interplay between his piano and Blind Blake's guitar phrases. Henry Brown is a surprise. I had thought him cruder as a pianist than he shows himself to be here. He has an outstanding beat, also; and notice how in some choruses he switches to the four-to-the-bar bass motif that Lewis made central in his *Bear Cat Crawl* years later. (Take some steps out of a "walking" bass, ergo: a crawl.)

Number 29 is, next to *Honky Tonk*, the outstanding number of the set. In it, Wallace achieves something of the extension of the form beyond the gin mill and rent party "atmosphere" piano, that Lewis did in some of his playing. He is, with words and music of simple dignity, telling us according to his means the story of his train ride. The words are more integrated into the performance (hence more entertaining) than those that are shouted at a pianist or those that he shouts to dancers. The rhythm of this thing is unusual: Wallace accents his bass figure in such a way as to suspend it somewhere between 3/4 and 4/4 time, but plays his treble in 4/4. It is very interesting to see, incidentally, in *Fanny Lee*, how different some of the same treble figures sound at the slower tempo and with a differently accented bass. Like "Cripple Clarence" Lofton, Wallace played blues spasm-style; that is, he did not always play to regular chorus lengths, but often played around with an idea until he was through with it and took up the next. But he is more polished than Clarence in some other respects. Notice the double-timing in the treble that he uses. This is the same double-timing Lewis uses for a moment in *Honky Tonk* (which, incidentally, is generally omitted by other pianists who play this piece).

A gin mill tune and seven ways of playing the blues. (*Riverside* RLP 10009) (M. T. W.)

this is bunk johnson talking

buddy bolden's style (with demonstrations), funeral parades, tony jackson at the big 25, pete lala's, dago tony's

Easily the most important and entertaining *AM* release yet is this collection of William Johnson talking, whistling, playing piano, and playing his horn in duets with piano. "Just to hear that man talk sends me," was Armstrong's word on him. In the light of that I shall try to resist a strong temptation to repeat what he says.

In the account of Bolden's style and his experiences with him, three infectious and varied demonstrations of that style are given by Bunk's trumpet in duets with Bertha Gonsoulin's piano, and there is an early illustration in which Bunk whistles Bolden's variations ("runs") on a tune and his own second cornet part as he played it with him. What kind of musician is therein pictured?

If anyone has the idea that Bolden, the man who "first played jazz" out of ragtime, marches, and blues tunes, was in any sense a crude or primitive musician, he is, to his own detriment, wrong, for the kind of cornet playing that emerges here (and the kind of group music it represents) is obviously yet unknown to a legion of spasm, dixie boys and noise makers (whatever their talents) who have been called "original" or "in the great tradition." If we stop and think about it, it takes a first-rate musician to play real ragtime—about which there is nothing crude—properly, and to play it

with jazz variations that are as expressive, easy, and logical as those shown here. . . .

The whistled demonstrations are among the loveliest things that Bunk recorded and they show not only the complexity and delight of a music, but the intrinsic "swing" of it as music. There is no accompaniment, not even a patted foot or a clapped hand, but it swings and moves beautifully entirely of itself.

Incidentally, Bertha Gonsoulin backs the trumpet richly in a way that few have done, and yet her solos show limitations. But they are *not* those of not knowing the function of her instrument in playing *with* the trumpet fully, rhythmically, carefully, precisely, spontaneously.

On the second side, Bunk (accompanied by some poor, dubbed-in music) talks entertainingly about parades and funerals. There follows a few bars of *Maple Leaf Rag* with some beautiful bass chords, not in the score, which the album notes tell us is by Bunk himself on piano. He describes ("dramatizes" would probably be a better word) how he learned a tune one day from Tony Jackson, a hitherto unknown tune which he then plays on piano. If he is reproducing Tony's style, is his own way, as well as his tune, it is easy to hear how much Morton learned from him.

Some more distasteful, dubbed-in background music introduces accounts of Pete Lala's (where Bechet and Bunk played) and of Dago Tony's ("the first job Louis had"). The picture of the musical atmosphere which nurtured these men is fascinatingly told. And listen to the version of the Oliver *Dippermouth* choruses that Bunk plays at one point.

Jazz was *born* mature, and it is not very interesting to watch even the nicest children try to imitate grown men once you begin to learn as we learn *here*, what men are like. (*American Music* 643.) (M. T. W.)

(Continued on Page 10)

rare record census

(Continued from Page 7)

These OKs were in Part II of the Census. Only half of many replies were received from this part as were sent in when Part I was published. The tally that follows is very skimpy. I have not heard from Bill Russell, Merrill Hammond, Happy Ruggles and numerous others. But here's all I know:

- #93 OK 4906 N (Love), V+, V, G and G. An E+ copy sold for \$25 in 1951.
- #94 OK 4918 E (Love), E/G, V, V, V, G.
- #95 OK 4933 N (Love), E, V and V. Yet Allen reports 19 offerings of this.
- #96 OK 4975 N (Love), G and G. Allen tally: 33 offerings. Brought \$25 V+.
- #97 OK 8148 Bill Love has a New copy. That's all we heard about. Walt found this offered only seven times. A sleeper?
- #98 OK 8235 Bill Love has it New. And there's a G— out in Springfield, Missouri (G. B. Aldridge). Walt found this up only three times.
- #99 OK 40000 Love: New. Elwood: E. Walt Allen: G. Apparently in scarce supply.
- #100 OK 40034 Love: New. Elwood: V. But Allen found this offered oftener than any of the last three.
- #108 Vo 1006 This is Teddy Peters, vocal. Is there any doubt that this is Oliver on the Georgia Man side? In any case, nobody claimed to have a copy. Walt Allen found it never for sale or auction. Let's have some comment on this item. Is it a flop musically?
- #131 OK 8205 This is Sippie Wallace, acc. by Oliver. Really beautiful horn. The six copies reported ranked only from F to V. There are certainly more and better copies. And it can't be especially rare. I won a V— at auction recently for less than \$2.25.
- #64 Au 617 I have saved the best till last. This is the Morton and Oliver duet of King Porter and Tom Cat. Only one copy reported. No copy ever offered for sale or auction in the Record Changer. Bill Russell has it. NEW. And it's not for sale. In my opinion, this is the rarest jazz record in the land. If you have a more eligible candidate it must be a duet by Buddy and Tony!

That's all for now. Next report: Armstrong. Then Hot Cornets, Jelly, other Hot Piano, Dodds, New Orleans, Chicago North and South Sides and Harlem.

how pure is pure?

(Continued from Page 3)

that the hopeful effort was growing into a healthy adolescence.

Comes a time for a "session" or a concert, a group like the Red Onions certainly makes far better sense than seven "all time greats" who are introduced to each other for the first time backstage and are then thrust into a blinding spotlight to give out on whatever tunes they all happen to know. The band that plays together from time to time or steadily usually is prepared for certain tempos in different instances, while the "all stars" frequently end up on tempos which half of the assemblage on stage may find totally strange to their conceptions of the tunes. I am told that it takes "great courage" to assemble bizarre groups of musicians for these all-star experiments. It certainly does—the courage of a total fool. If we must have impromptu groups in jazz, the

groups should be assembled by musicians, not ticket-sellers, and preferably by the musicians who are actually to do the playing. This applies on all levels of musical competence. From the rankest amateur to the lordliest professional, the performer certainly is the best judge of which musicians he can work the best with. That is why the various tidbits that ease out from Dr. Souchon and his confreres in the New Orleans Jazz Club have had a tendency to make so much more sense than almost any of the other present-day "informal" productions. Messrs. Souchon, Wiggs, Brown, and Company have gathered together by common consent and because of a true community of artistic interest, with results that have a considerably more potent effect than the usual "jam session" deal.

This "revival" business is something that has to be tackled by people who play instruments and are willing to work together on the thing. Organized jam sessions are all fine and dandy for the guy selling the tickets, but it does nothing for the development of new talent. The real answer must, of necessity, lie with sincere, dedicated individuals—such as the groups mentioned above, and those gentlemen of Murphyland jazz gathered around the Mighty Turk in the Bay City. They are doing a fine job, but there is a need for more of this kind of effort. That is the reason yours truly has been struggling with the cornet for lo, these many months, and is searching the New York area for like-minded souls who have the courage to begin at the beginning and see what they can do. Listening to records alone will never do the job. As a matter of fact, you find your records a greater source of enjoyment after you take up an instrument. No matter how badly you may play, the experience can do a great deal for your listening. How about it? It takes some time to get the ball rolling on these things, but you may be pleasantly surprised at the start that a few friends puttering around together can make at this sort of thing. In jazz, as in so many other places, we suffer from too many chiefs and not enough Indians. The jazz world is tiring rapidly of the "greats" who condescend on occasion to regurgitate a phrase or two at a jam-session for a fast buck. It is seeking and needs an increasing number of bands with no laurels to rest on—bands that are out to make a name rather than casual musicians who are willing to display themselves to you, the audience, as a special favor. It is up to you to encourage the "revivalists" even if you cannot participate more actively, because it is through them that we can best expect higher quality music in the New Orleans manner to be attained in the future, an expectation which I think we have every reason to believe is rational.

records noted

(Continued from Page 9)

bunk johnson 1945-46

with trio: you've got to see mama every night, jada, where the river shannon flows, in the gloaming, with band: all the whores like the way i ride, you always hurt the one you love, golden leaf strut, 827 blues

Bunk's trio of *Mama* was one of the first of his records which seemed to contain and

explain clearly what he was trying to do, what his timing and phrasing meant in his music, and what he meant by playing variations on a melody. Several of the other sides produced at the trio date (*Jada*, especially) complimented this picture and showed how he executed melody. On none of his work yet released except that in the *Columbia* set do we get at their fullest the beautiful tone and the subtle dynamics that are so integral to his playing, but, it must be granted that *Mama* is a good and important recording. He seems to me to be losing interest on *Shannon* and *Gloaming*.

The band is the Lewis-Robinson group, of course. It would be hard to imagine them contributing to *Mama*. They apparently know nothing of shading and dynamics, of harmonics. They play out-of-tune, they do not always really know the tunes, their playing is in parts not integrated, their techniques and imaginations (the same thing, in effect) are limited. To anyone who is engaged by their rhythm, their honest spirit, there must be a caution: be sure you know what the musical and expressive limitations of such a music must be. The best that jazz has achieved (how much is that?) has not had their limitations nor has it lacked any of the good things that they have. Bunk usually would not, could not, play his best with this primitiveness, and for his idea of how a band should sound as well as his own best playing, again we must turn to the *Columbias*. Sometimes he played some remarkable things (his greatness is always at least implicit) with them, however; he did on the *Jazzman* date, and he plays some good things here, especially on *Ride*.

With a knowledge of the possibilities of mature jazz music, the shortcomings of this band should be obvious. It is patently absurd to speak of Lewis and Robinson's music, as has so often been done, in the same breath with that of Morton, Oliver, Dodds, Noone. *Ice Cream* and George's blues, that is their music; and if you have heard that you have heard not only the best they can do, but the one level on which they do everything. They should be approached on that level—only.

Exercise: follow Robinson throughout one number carefully, say *Golden Leaf* (which is *Milenberg*), and compare what you hear with, say, Dutray on *Tell Nobody* or Ory on *Papa Dip*. Second Exercise: follow Lewis throughout one number and compare him with open ears to your favorite Dodds or Noone record. Third exercise: stop listening to details—like an expert—and naively compare—like a square—the overall picture and sound of a Morton, an Oliver, a Bunk *Columbia* with a Lewis record. Jazz, as Morton said, "is strictly music."

The time for a house-cleaning is obviously at hand for some of us. Some trash will have to be thrown out, and much of what we have will have to be reordered. Like all such house-cleanings, it will come a little late, but come it must. Some of us were beginning to live like the Collyer brothers. Enjoy it. (*American Music LP 644.*) (M. T. W.)

benny strickler and the yerba buena jazz band

fidgety feet; jazzin' babies blues; dippermouth blues; kansas city blues

To inaugurate its "Extended Play" series (45 rpm records containing twice the nor-

mal playing time, and enclosed in a decorated jacket), GTJ chooses this somewhat miraculous set of sides which Les Koenig restored from some dusty old acetates made by Hal McIntyre from broadcasts by the wartime Yerba Buena band. The band was a shadow of its old self; Strickler was about the fifth trumpet player to come into the band (Watters and Scobey having gone into service in 1942), Bill Barden had replaced Turk Murphy and Burt Bales was the pianist in place of Wally Rose (they, too, went into the Navy). Bob Helm, himself soon to be whisked into the Army, had come in as second clarinetist to Ellis Horne. Russ Bennett and Clancy Hayes were still in the rhythm section, but Hayes had to move to drums because Bill Dart was off shipbuilding.

Strickler was a legend who was every bit as good as people said he was after he died. His untimely passing (at 30, of tuberculosis) cost jazz one of its most promising as well as accomplished trumpet players. For good as Benny was, it seemed likely that he was only on the threshold of a more complete development.

The band is good enough on these sides, but Strickler is great, especially on a tremendous version of *Jazzin' Babies Blues*. Both the quality of the recording and the playing have an old-time sound that adds greatly to the sentimental appeal of these sides. You can't be without 'em. (*Good Time Jazz* EP-1001.) (G. A.)

kid ory's creole jazz band

ory's boogie; blues for jimmie no-one; st. louis blues

These sides, taken from a Dixieland Jam-boree concert, are something of a disappointment for those of us who yearn for the bygone days when Mutt Carey was blowing alongside Ory. The present band is capable of some very wonderful playing, but this set falls short of what the "new" Ory gang can do. *Boogie* and *St. Louis* are rather routine jazz concert performances, with Ory's own solos outstanding, but the full-length treatment of the well-known blues (in this version, respliced to play continuously as it was at the concert) is more like it. Even so, the familiar Ory flavor does not really come through until the band goes into the wonderful dreamy sound of its *Chimes Blues* interpolation.

For discophiles, let's explain quickly that this is the same tune which appeared first on *Jazz Man* as *Blues for Jimmie*, on *Columbia* as *Blues for Home*, and was called that again in the original two-part release of this version. It's a great number any way it's sliced. (*Good Time Jazz* EP-1002.) (G. A.)

turk murphy's jazz band

shake that thing; brother lowdown; yellow dog blues; kansas city man blues

These 1948 examples of the San Francisco Boating and Barbecue Association originally came out on the *Jazz Man* label, were re-mastered for GTJ, and are now

available on EP disk with a better sound than ever. My record filing system having fallen apart in the spring of 1941, I can't find the *Jazz Man* copies to verify whether my suspicion is correct that some bits from second masters were incorporated in the re-mastering.

Scobey, Murphy, and Helm form the front line, with Bales, Mordecai, and nobody else in the rhythm section. The Hot Five instrumentation is a rugged test for any crew, but this one passes comfortably. Standout is Turk's own tune, *Brother Lowdown*, a fine original which could have been from an old music publishing company's ragtime catalog. Burt Bales boils up a mess of fine piano throughout, with a two-fisted solo on *Shake That Thing* which is backed by some raspy dissonances from Harry Mordecai's banjo. (Turk swears it's right, and I'll take his word for it.) Bob Scobey's trumpet lead is tremendous on this session, and Bob Helm's clarinet is particularly fine on *Kansas City Ma Blues*. A set not to be missed. (*Good Time Jazz* EP-1003.) (G. A.)

don ewell's piano jazz

muskrat ramble; rumpus rag; parlor social; wild man blues

Four fine piano solos made by Don in 1947 while he was still in his home town of Baltimore. This is a complete reminder of Don as I remember him when I first met him through Bill Riddle and the Baltimore crowd and, as a matter of fact, very much like the Don Ewell of the period when he played with Bunk Johnson at the Stuyvesant Casino. But here Don gets more of a chance to show on his own, and the results are a delight.

This is the period in which Don shows most the influence of Jelly Roll Morton. In some ways, he was the closest thing to Jelly Roll that ever sat at a keyboard, but he seldom delivered a direct imitation of the master. Morton licks, riffs, and practices abound in these sides, though, and they are as much in place as though Jelly Roll did it himself.

The originals are rags which reflect a variety of origins other than Morton (particularly James P. Johnson); they are first-rate conceptions and beautifully played as well. The two standards are rare choices for solo piano, particularly *Wild Man Blues*, which is challenging enough for a band, much less one man. That Ewell does a superb job is a tribute to his masterful assimilation of the Morton style, for it is played with all the delicacy and lightness that Jelly Roll used to bring to such great medium-tempo blues compositions. This is a perfect interpretation of the Morton side of this Morton-Armstrong collaboration, and which Jelly Roll would have loved to hear—right down to the tango strain which is a great stroke of imagination on Don's part. (*Good Time Jazz* EP 1004.) (G. A.)



george lewis and his new orleans music

yaaka hula hickey dula; mama don't allow; willie the weeper; burgundy street blues

This is a pretty rough-and-tumble session by a group of rather familiar faces (except for trumpet player Elmer Talbert, who turns out to be a fine and versatile ensemble musician). Slickness, though, was never the forte of Lewis and the other rejected Bunk Johnsonites. The first three titles go like hell, with Talbert interspersing the customary vocal spots on the second tune. *Burgundy*, of course, is the clarinet solo classic which every man, woman, and child should have already gotten on the *American Music* label, but whether you have it or not this is still a fine rendition of the Lewis show-piece.

The rolling rock which the band gets going on the stomps is particularly helped by Talbert's ability to back up Lewis whenever the latter takes over the lead (which seems to be practically most of the time, though it's hard to tell). George likes it that way, and sounds more at home than he usually did playing alongside Bunk. (*Good Time Jazz* EP-1005.) (G. A.)

burt bales and his ragtime piano

canadian capers; oh, you beautiful doll; dill pickles; twelfth street rag

These are a pure delight; Bales has served well in many San Francisco rhythm sections, and here he gets a clean shot as a soloist, with Ram Hall on drums and Sheriff Garland on bass. The standout number is *Doll*, which is completely straightforward but develops charmingly into one of the best piano solo records in recent years. It's a great dance record, too.

Without trying to kid anybody or show off in any way, Bales treats each tune with respect and restraint, with accompaniments in equally fine taste. Minor's drums on *Canadian Capers* are a model of good judgment where it would have been awfully easy to slip into banality. (*Good Time Jazz* EP-1006.) (G. A.)

bob scobey's frisco band

south; sailin' down chesapeake bay; melancholy; chicago

Recorded in a barn-like room with a real dance-hall echo, these sides are packed with an exciting tenseness. Bob Scobey's trumpet and Clancy Hayes' vocalizing steal the show on this set, which finds them both in top form with material well worth their efforts, with Hayes and Wally Rose sparking the rhythm section.

South, a tune which got started on its 1941 revival when Hal McIntyre (then a San Francisco disc jockey, but since gone straight) set out to prove that any passable jazz record with a simple melody and solid beat could be plugged into public popular-

ity, has been a prime favorite in the Bay Area ever since. This rendition will probably be the definitive one, and one can only add that it deserves to enjoy the widespread sales of the Bennie Moten original.

Chesapeake (co-authored by ragtimer George Botsford) is a superb stomp, and *Melancholy*, of course, is the old Armstrong favorite. Oddly enough, just about the most jumping performance is on the weakest tune of the set, *Chicago*. Clancy was never better as he belts out the Broadway-show lyric (i.e., "on State Street, that great street . . ."), and a newcomer to the San Francisco crowd, clarinetist George Probert, doubles on soprano sax on this tune. (*Good Time Jazz* EP-1008.) (G. A.)

pete daily's rhythm kings

clarinet marmalade; yelping hound blues; sobbin' blues; jazz man strut

Four fine performances by the old Pete Daily band, starring Rosy McHargue on clarinet. Rosy has no peer at digging up and arranging fine old tuncs, with the accent on the ODJB and its spawn; he also writes originals in the same tradition, as *Jazz Man Strut* attests.

This is the third edition for these records, but if you don't have them, get them now. Daily and McHargue are first-class, and Skippy Anderson, faced with the problem of making his piano cover the absence of bass and guitar, does a heroically successful job of filling in every inch of the way on all the sides. (*Good Time Jazz* EP-1009.) (G. A.)

firehouse five plus two

five foot two; mississippi rag; show me the way to the fire; san antonio rose

The boys settle down to jazz on these sides, with the clowning held to a minimum. The ensemble vocal on the first tune finds the gal supplying her own counterpoint; an interpolation of *How Dry I Am* (in perfect taste) on *Show Me the Way* (actually, to go home) sum up the kidding around. The famous fire bell kicks off the latter, and pulls the boys into the coda, too.

Pianist Frank Thomas gets the spotlight on this session, and though he's not a Wally Rose or Burt Bales, he turns in a solid job, particularly on *Rag* and *Rose*. The band's punchy, clean ensembles were never better, either. (*Good Time Jazz* EP-1010.) (G. A.)

benny goodman

(Continued from Page 4)

that after a good many years a guy—any guy—gets tired.

All of this, however, should not blind anyone to the fact that there is likely to be a vast amount of kicks in these concerts, and that you ought to go listen if they play one anywhere near your town. The only question is: does it mean anything, either as a come-back or as a form of music? To which the answer might well be: who cares, as long as it swings?

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WRITE, WIRE, OR PHONE

BILL GRAUER, Jr.

125 LA SALLE STREET, NEW YORK 27, N. Y.

editorial

Company, it was reviewed favorably in a great many publications—including several Southern newspapers, *The New York Times*, and *The Record Changer*. Henry Wallace, whatever one may think of him, was a legal candidate for the presidency. And as for the final charge, surely any magazine should be aware that an author has no control over where his book is advertised.

But this was all the "evidence" against Moon—accounts of the firing that appeared in the *New York Times*, *New York Post*, and *Time* magazine disclosed nothing more damning or more substantial. But it was enough to cause *Collier's* to get rid of an editor. According to Moon, the magazine informed him that it would not matter if the charges could be disproved: "the mere fact of their having been made would be bad for the magazine."

That's the story. It is a story that shocks and distresses us immeasurably. We happen to be particularly sensitive to this occurrence because Bucklin Moon is known to us through his association with this magazine. But even more shocking is the total picture presented. Bucklin Moon has stated: "What has happened to me can happen to any man." The scantiness of the evidence that cost him his job would seem to bear out this statement. It is certainly enough to shock any jazz fan out of his secluded contemplation of rare old disks.

This magazine finds itself numbed and bewildered by all this. We recognize as sharply as anyone else the great menace of Communism. But panicky and arbitrary action like this, based on such very dim

grounds, scarcely seems to accomplish anything in the fight against Communism. Very much to the contrary, all that seems to be accomplished is a serious undermining of traditional American concepts of democracy and individual liberty—and it is these concepts that surely are this country's most important assets and strongest weapons in any battle.

Can we really be living in such times of timidity and terror as this story indicates? Does such a representative of our free press as *Collier's* now automatically turn and run when threatened by any sort of accusation? All we can think of to do at the moment is to offer a piece of advice to *Collier's* and to the self-appointed California vigilantes who felt that Moon did not conform to their personal definition of 100% Americanism. There's another book by Bucklin Moon they ought to read; or if they are too busy for reading, they might at least ponder the implications of the title. It's called *The High Cost of Prejudice*.

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BEHIND

THE COBWEBS

carl kendziora

First item on this month's agenda is the Original Memphis Five. This group made so many records that no listing or discography has anything near a complete listing of their sides, and none of these compilations agrees with any other. Therefore, every now and then, we are going to ask you readers to help us try to clarify the picture a bit. This time we are confining ourselves to the sides made for *Plaza*. It would seem that the OM5 made eleven dates for this company and at most sessions cut two or three titles (7 2-title dates & 2 3-title ones). But there are a pair of seemingly one-title dates and a few missing masters. We ask our readers to check their *Plaza* issues and files and see if they can identify any of these master numbers as OM5 sides or whatever they are if not OM5.

The seventh date is the first problem. This is master 5370 (*Lovey Came Back*) issued on *Banner* 1292 and *Regal* 9588. We want to know what masters 5368 and 5369 are as 5371 is out as it is a Billy West vocal title. On date eight we have three titles listed but masters are not consecutive. Masters 5377 (*Dancing Dan—Ba 1292 & Re 9583*), 5378 (*That Bran' New Gal o' Mine—Ba 1309 & Re 9601*), and 5381 (*Shake Your Feet—Ba 1309 & Re 9601*) are listed. But what are masters 5379 and 5380? On the ninth date we have but one master, 5432 (*Maybe She'll Phone Me—Ba ? & Re 9615*). 5433 & 5434 are already identified as non-OM5 sides, so 5430 & 5431 are the ones we wish to identify. The eleventh date seems to be a three-title one with masters 5516 (*Big Boy—Ba 1360 & Re 9656*), 5517 (*A Man Never Knows—Ba 1375 & Re 9670*), and 5518 (*Sioux City Sue—Ba 1373 & Re ?*) accounted for. We'd like to check the possibility of either or both 5515 and 5519 being OM5 items. That leaves it up to YOU.

In the February column we brought up the subject of the Blue Rhythm Orchestra on *Pathe-Perfect* and last month we relayed the first suggestions on personnel. Walter Allen, of Belleville, N. J., writes that a personnel was given in the final issue of *Jazz Information* for a date for *Pathe* in 1925. This was in an article on June Clark and the personnel is: June Clark (tp.), Jimmy Harrison (Tb.), Buster Bailey (cl.), Prince Robinson (sax.), Willie the Lion Smith (p.), Bud Christian (bj.), Bill Benford (tuba), and Jazz Carson (dr.). Walter notes that no tuba or drums can be heard on *Hold 'Er Deacon*, a point on which we concur. Any further comments?

Also in February we mentioned the Nashville Jazzers. Walter agrees with our opinion of the horn, piano, and guitar being the

same as the Wabash Trio on *Grey Gull* 7039. He is sure it is not Oliver and prefers Ed Anderson to our suggestion of Ed Allen, although he thinks it does sound like Allen in spots. He invites us to compare with Ed Anderson's work on Jelly Roll Morton's *Deep Creek*. Anyone have any ideas?

Label of the Month: Here's an obscure member of the *Cameo* family called *Variety*. Copyright date on label is 1926 which is the same as another *Cameo* label, *Romeo*. This leads us to believe that, like *Romeo*, all *Variety* issues are electrically recorded. Our subject is *Variety* 5081 which couples *Me and My Shadow* (2474 C2) as by The Senators with *Silver Moon* (239 A1) as by the Variety Dance Orchestra. The "master" number on the second side is obviously one of those false ones which often appeared on *Romeo* around this same time. We have established the following pairs, first—actual master and second—false one: 2261-110; 2262-111; 2364-199; 2365-200. For the details of these pairs and the issues and titles see our discussion of Viola McCoy in the May 1952 column. The label is black with all designs and writing in gold. We would appreciate details of issue of either or both sides on other labels and especially the actual *Cameo* master number of the false number, 239. It would appear that *Romeo* began at 200 and *Variety* at 5000, probably at about the same time. Although most *Cameo* couplings also seem to have been released on *Romeo* with the same pairings,



Variety would appear to have issued only a relatively few sides and apparently did not keep the same couplings. Can anyone furnish further information on any of this?

Barney Crosby, of San Francisco, informs us that a Bing Crosby collector wrote him that he has heard a Ben Bernie recording of *It All Depends On You* with a Bing vocal. He doesn't know the label or catalog number. Can anyone furnish same?

In January we had *Dandy* 5157 as label of the month. One side of this disc was *Spaghetti* (3822) as by Clif Hall and his Ridgewood Orchestra. Mrs. Leone Bach, of Denver, Col., reports that she has this title with the same master number as by the Original Dixie Rag Pickers on *Globe* 8024. This is, of course, the later *Globe* label which was a *Grey Gull* affiliate. Mrs. Bach says that the label says "as recorded by *Grey Gull*" and the band name is a common *Grey Gull* — *Radiex* — *Nadsco* — *Globe* — *Van Dyke*—etc. pseudonym. But is the Clif Hall one on *Dandy* just another and fancier alias? Much light needs to be shed on the connections between *Grey Gull* and Consolidated Recording Corp. which was the mentor of *Dandy*. Mrs. Bach would like to know the identity of the trumpet player on *Spaghetti* and we would like to know the

real name of the band!

Space is gone again. Please check the last two paragraphs of last month's column if you're not familiar with them and then send us whatever data you can. It seems the only way to ever straighten out such things as we've just gone over above—and there is only one Bob Colton in a million. Bob singlehandedly has amassed listings of issues on these labels which defy the imagination! But the rest of us have to do some of the work to give him a hand. So send in those data! To us at 74 South Road, Harrison, New York or c/o the Record Changer. Until next month.

STAR

STUDD

SHELLAC



john mc andrew

One of the most unappreciated of recording groups is the "house" band, the group of musicians who regularly turn out for the recording company they represent innumerable sides of the songs of the day that are not assigned to any of the company's regular bands. Today, the house band is sometimes an established orchestra, and sometimes it is given the name of the leader in an effort to build it into a saleable commodity. Currently, *Victor* has its Winterhalter, *Columbia* its Percy Faith, *Decca*, *Victor Young*, *Coral*, *Ray Bloch*. Nowadays, these bands do not often take the place of dance bands, sweet or hot; but in earlier days, notably the 'twenties, such orchestras had to be very versatile indeed, and more often than not they included top names, both vocal and instrumental, sweet and hot, in their recordings; and very often, the quality of their work would far surpass the version of the same song rendered by a name band on another and, occasionally, the same label.

In the early 'twenties, *Columbia* had The Columbians (Dance Orchestra De Luxe), and on *Victor* there were The Manhattan Merry-makers and The Troubadours, and other labels had their corresponding units. With the advent of electrical recording and a greater emphasis on special arrangements and jazz, band leaders with a knowledge of all manner of popular recordings replaced the more conventional straight "fox-trot" and "waltz" specialists of horn days. Of all these musical directors, none can compare with Nat Shilkret in the versatility of his various groups, the quality of recording, excellence of performance and his ability to characterize a song. He was the first to record popular songs of the day in concert versions. His *Victor Salon Orchestra* was the foundation on which the Faiths, Kostelanetz' and Mantovani's of today were created, and possessed a taste that some of the current crop sadly lack. Besides doing

mcandrew

unhackneyed arrangements of *Memory Lane*, *What'll I Do*, *Remember*, and other songs of the day. The Victor Salon Orchestra brought to light many a delightful song that long had languished for want of any sort of recording, not just a suitable one, such as Phil Spitalny's elf-like *Enchanted Forest* (Vi 19481—recorded in 1924 and never, to my knowledge, since then, at least domestically); Deppen's *Eleanor*, and *Out of the Dusk to You* (Vi 20176); *Japanese Sunset* and *Mystery of Night* (Vi 20998).

As Nat Shilkret and The Victor Orchestra, Shilkret turned out many fine dance arrangements: the eerie *Jimmy Valentine*, with a grand spooky vocal by the veteran Billy Murray and Chorus (Vi 21802); excellent hot solos (possibly Venuti and Lang) on *When Sweet Susie Goes Steppin' By* and *Dusky Stevedore*, the latter with vocal by Elliott Shaw and the noted basso, Wilfred Glenn (Vi 21515); a simply wonderful hot tuba solo on the zingy *Hittin' the Ceiling* (Vi 21969); a beautifully-backed-up vocal by the noted composer, Willard Robison, in *The Lonesome Road* (Vi 21996), as well as first-rate, interpretive accompaniments to Robison's straight vocals of *Deep River Blues* and *Taint So, Honey* (Vi 21651); *If I Had You* (Vi 21866) and others; rousing renditions of hill-billyish songs *Shine On Harvest Moon* and *On Mobile Bay*, with vocal duets by Vernon Dalhart and Carson Robison.

Shilkret widened his field and did heavier concert versions of modern mood music including *Jazz Nocturne* and *Buffoon* (Vi 24028); twelve-inch jazz-concert versions of *Jeannine* and *Sonny Boy* (Vi 35945) with some of the first of the choral groups to background a featured singer as they do today; *Just a Memory* and *My Blue Heaven* (Vi 35875).

The origin of the Three Suns type of trio, thought by many to be original, can be traced to Shilkret's then extraordinary grouping of pipe organ, piano, trombone and harp, utilized on four syncopated sides: *I Can't Give You Anything But Love, Baby* and *I'm Sorry, Sally* (Vi 21688), and *When You're With Somebody Else* and *Chloe* (Vi 21298). Probably the record public was as yet far from ready for this advanced styling, for all of these were lamentable flops, despite their undoubted excellence.

With The Victor Orchestra, Shilkret essayed several of the more gossamer-like compositions, and although the other majors tried them too, only Shilkret's interpretations escaped the heaviness of a big band tackling rippling piano cameos: *The Doll Dance* and *Flapperette* (Vi 20503); *Dainty Miss* (Vi 21037).

He was the first to present a fox-trot version of Ravel's *Bolero*, and a highly satisfying condensation, too (Vi 22571); likewise, other tango-type sides such as *Tango du Reve* and *Fate* (Vi 20454); and *El Choccolo* (Vi 21393), which has so recently and repulsively turned up as *Kiss of Fire*.

Shilkret also pioneered in the International-type concert waltz, and today, more than a quarter of a century later, his European-style, straightforward versions of *Danube Waves*, *Estudiantina*, *In a Persian Market*, *In a Chinese Temple Garden*, *Over the Waves*, *Gypsy Love* and other famous Continental-type fare, all on 12-inch *Vic-tors*, are far more authentic than several more recent and embellished versions.

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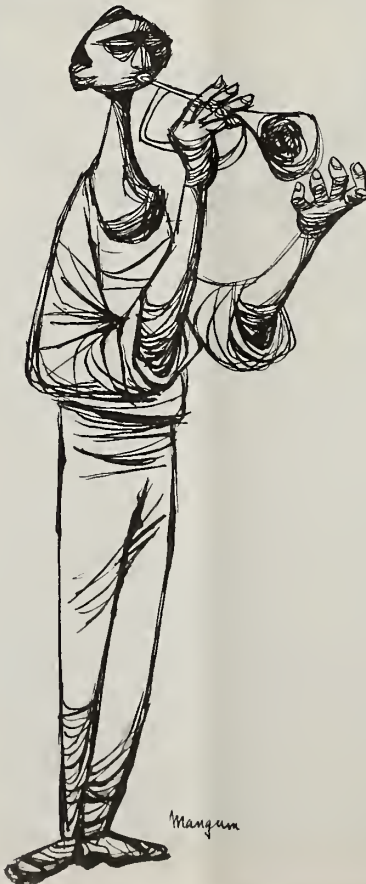
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HOW THE RECORD CHANGER WORKS:

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

Col. 1, Record Label:

Ae	Aeolian	Hgl	Hargail
Aj	Ajax	HMV	Mis Master's Voice
AM	American Music	HoW	Hit of the Week
Ap	Apex	HRS	Hot Record Society
Ar	Artiphon	Id	Ideal
As	Asch	Je	Jewell
Au	Autograph	Ji	Jazz Information
Av	Aeolian Vocalion	JM	Jazz Man
Ba	Banner	Kn	Keynote
BB	Blue Bird	Li	Lincoln
Be	Beacon	Lu	Lumen
Bl	Berliner	Me	Meleto
BN	Blue Note	MI	Meib
BP	Brunswick Polydor	Mo	Monarch
Br	Brunswick	MP	Masterpiece
Bl	Bellona	Ms	Master
BS	Black Swan	MV	Musique au Vatican
Bu	Buddy	MW	Montgomery Ward
Bwy	Broadway	NMQ	New Music Quarterly
Ca	Cameo	Ns	Nordstog
Ch	Champion	Od	Odeon
Cl	Collectors Item	OL	Oiseau Lyre
Cl	Clarion	Op	Olympia
Clg	Clangor	Dr	Driscoll
Cn	Chantal	Pa	Parlophone
Co	Columbia	Pat	Pathe
Com	Commodore	Pd	Polydor
Cp	Capitol	Pe	Perfect
CQ	Conqueror	Pm	Paramount
Cr	Crown	Pr	Pro Musica
CRS	Collectors Rec. Shop	Pu	Puritan
Cs	Crescent	Ra	Radiodisc
Cx	Claxtonia	Re	Regal
De	Decca	Ro	Romeo
DF	Discophiles Francaises	Ry	Royale
Di	Disco	SA	Regal-Zonophone
DI	Dolmetsch	Sal	Solo Art
Dp	Domino	Sbl	Salabert
DP	Decca Polydor	Sg	Sonabel
Ds	Disc	Sl	Signature
Dx	Deluxe	St	Silverstone
Ed	Edison	St	Stereo
EB	Edison Bell	Su	Sunshine
El	Electrola	Sw	Swing
Em	Emerson	Sy	Syrena
Ex	Excelsior	Tc	Technichord
Fo	Fonolipia	Tik	Telefunken
FO	Fonolipia-Odeon	TM	Treasury of Music
FRM	Friends of Music	Tr	Triangle
Ge	Gennett	UH	United Hot Clubs
GG	Grey Gull	Ul	Ultraphone
Gl	General	Ve	Velvetone
Gt	Gramophone	Vi	Victor
Ha	Gamut	ViE	Export Victor
Hc	Harmony	Vo	Vocalion
Hg	Harmograph	Vr	Variety
		Vs	Varsity
		Vy	Victory

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

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

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

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

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6. PLEASIN PAUL/MAKE COUNTRY BIRD FLY WLD	VI	33107 E	PINETOP BURKS			133. DIDDLE DOO/ANTRY	GTJ	35 N
7. DANCIN OAVE/EVERYBODY SHOUT	VI	38121 N	71. SHAKE THE SHACK/MOUNTAIN JACK BL	VO	03895 E+	CLIFFORD GIBSON		
ALBERT AMMONS/MADE LUX LEWIS			BUTTERBEANS & SUSIE			134. JIVE WE BLS/DOOT PUT THAT THNG ON ME	VI	38572 E+
8. SHOUT 4 JOY/BEAR CAT CRAWL	VO	4608 E	72. A TO Z BL/CONSTRUCTION GANG	OK	8153 G+	ABOVE: FINE BLUES		
LOUIS ARMSTRONG			ABOVE: ACC. BY OLIVER & C. WILLIAMS			BENNY GOODMAN		
9. U CAN DEPEND ON ME/I GOT RHYTHM	CO	2590 V+	CANNON'S JUG STOMPERS/WASHBOARD RHYTHM KINGS			135. BASIN ST/BEALE ST	BR	7645 E
10. HEAR ME TALKIN/TIGHT LIKE THIS	CO	36378 E+	73. BUGLE CALL RAG/SLOPPY DRUNK BL	BB	5399 N	136. RIFFIN THE RCTH/KEEP CY DO WOT U DO	CO	2867 N
11. GOTTA RIGHT 2 SING EL/MAHOGANY HL ST	HMV	6368 E+	74. MINGLEWOOD BLS/HADISON ST RAG	VI	21267 N-	137. WORLD WAIT SUNRISE/SOLJ FLIGHT	CO	36684 E+
12. CAKE WALKIN BABIES/JAZZ LIPS	HJCA	N-	HOAGY CARMICHAEL/HENRY RED ALLEN			138. AFTER U CONE/300Y & SOUL	CO	36791 V/E+
13. IM GONNA GITCHA/DONT GET 2 MESS ROUND	OK	8343 V-	75. LAZY RIVER/SWING OUT	HMV	6500 E+	139. AINTUHA GLAD/GOT RITE SING BL	BG	3168 N
14. PUT EM DOWN BL/POTATO HEAD BL	OK	8503 E-	ABOVE: BERRY CARTER			ABOVE: SPECIAL BG LABEL BY COLUMBIA		
15. SAVOY BL/HOTTER THAN THAT	OK	8535 E-	76. SYMPHONY IN RIFFS/DEVIL'S HOLIDAY	CO	2898 E	140. G300BYE/SANMAN (GOLD LABEL)	VI	25125 N-
16. MONDAY OATE/SUGAR FOOT STRUT	OK	8609 V-	ABOVE: ROYAL BLUE			141. OOWN SOUTH CAMP MEG/PCK SELF UP (GL)	VI	25327 N-
ABOVE: LAM CRK			77. SHOOT THE WORKS/DREAM LULLABY	VO	2898 E/N-	142. MY MELANCHOLY BABY/SWEET SUE (GL)	VI	25473 N-
17. TIGHT LIKE THIS/HEAR ME TALKIN 2 YA	OK	8649 V+	THE CELLAR BOYS			143. STOMPIN SAVOY/VIBE BL (OLD LABEL)	VI	25521 E+
18. MAHOGANY HALL STOMP/BOTH SIDES	OK	8680 V+	78. BARREL HOUSE STP/WALLING BL	VO	1503 N	144. SING SING SING	VI	25795 E
ABOVE: PROBABLY EARLY JUKE-BOX OPERATORS	SPECIAL		CHICAGO FOOTWARMERS (DUKE)			BUOY BOY HAWKINS		
19. I AINT GOT NOBODY/ROCKIN CHAIR	OK	8756 V	79. GOIN TO TOWN/CHICAGO STOMP DOWN	OK	8675 N-	145. JAILHSE FIRE BL/SHAGGY DG BL	PM	657 N-
20. AFTER U GONE/ST. LOUIS BL	OK	41350 E/+	CHOCOLATE OADIES			ABOVE: BW CHP 2 GR		
21. AFTER U GONE/ST LOUIS BL	OK	41350 V-	80. 4 OR 5 TIMES/PADUACH	OK	8627 V-	COLEMAN HAWKINS		
22. SONG OF THE ISLANDS/BL TURNIN GREY U	OK	41375 V	81. LOVELESS LUV/I WORE TIME	VO	1610 N	146. CRAZY RHYTHM/HONEYBUCKLE RSE	VI	26219 E
23. BODY & SOUL/RING OEM BELLS (DUKE)	OK	41468 E-	JUNIE C. COBB & HIS GRAINS OF CORN			EDMONIA HENDERSON ACC. LOVIE AUSTIN		
24. PUT VENDOR/BOTH SIDES; PROBABLY EARLY	OK	41468 E	82. YEARNING & BL/ENDURANCE ST	VO	1204 G+	147. BROWNSKIN MAN/TRAVELING BLS	PM	12095 N
25. JUST A GIGOLO/SHINE	OK	41466 E-V	83. ONCE OR TWICE/OKLA ST (6 JOLLY JESTERS)	VO	1449 E	FLETCHER HENDERSON		
ABOVE: DIG ON 2ND. SIDE			83. ONCE OR TWICE/OKLA ST (6 JOLLY JESTERS)	VO	1449 V/E	148. CLARINET MARLADE (MERMEIADA DE CLARINETE)		
26. THEM THERE EYES/LITTLE JOE	OK	41501 N-	EDDIE CONDON ORK			ABOVE: MUSTARD (MUSTAZA PICANTE)	BR	40886 N
27. PRINCE OF WALES COPENHAGEN	PM	14003 N	85. THE EEL/HOME COOKING	BR	6743 E+	HOT: SPECIAL SPANISH RELEASE FOR LATIN AMERICA		
28. I GOT RHYTHM/LAND U MADE NITE 2 LONG	PAE	1207 N-E+	86. IM RORY MADE U CRY/MAKING FRIENDS	OK	4142 E+	149. SHOE SHINE BOY/SING SING SING	VI	25375 E+
29. A MONDAY OATE/WRAP TRBLES IN DRMS	PAE	2135 N-	COOK AND HIS DREAMLAND ORCHESTRA			150. BLUE LOU/CHRISTOPHER COLUMBUS	VO	3211 E+
30. WILD MAN BL/MELANCHOLY BL	PAE	2162 N	87. SPANISH MAMA/HERE COMES HOT TAMALES	CO	727 E-	ALEX HILL AND HIS ORCHESTRA		
31. WILLIE THE WEEPER/WEARY BL	PAE	2393 N-	10A COX ACC. BY LOVIE AUSTIN			151. ST JAMES INFIRM/SOUTH BOUND	VO	1465 N-E+
32. KNEE DROPS/SKIP THE GUTTER	PAE	2438 N-	88. CONFIDENTIAL BL/DO SOON THIS MORN	PM	12086 V	ABOVE: RARE JABBO SMITH		
33. RECKLESS BL/ST LOUIS BL	PAE	2476 N	10A COX			CHIPPILL HILL W. RICH. M. JONES JAZZ WIZARDS		
34. LONESOME RD/STUTTIN WITH BAR B Q	PFE	2829 N-	89. 1 TIME WOMAN/HOW LONG DADDY HOW LONG	PM	12325 N-	152. SPORT MODEL/DO DIRTY BLS	DECATUR	502 N
35. MAHOGANY HALL/BL PORN IN N O	VI	202088 N-	90. HOUR BLS/GIV ME BRK BLS	PM	12582 N	CHIPPILL HILL		
36. BESSIE COULDN'T HELP U/DALLAS BL	VO	3025 V	91. FORTY-SEVEN/TREE TOP TALL	PM	12690 N	153. TROUBLE IN MIND/GA MAN	OK	8312 E+/N
37. NO I ELSE BUT U/BEAU COO JACK	VO	3085 V+	92. JAIL HOUSE BLS/IM SO GLAD. #17 OF SERIES SP	32 N		154. DO DIRTY BLS/SPORT MODEL MAMA	OK	8473 N-
38. GOT NC BL/WEST END BL	VO	3204 E+	ABOVE: RED VIN.			155. WEARY WOMAN BLS/CHRISTMAS MAN BLS	VO	1224 N-
39. HEAR ME TALKIN/TIGHT LIKE THIS	VO	33 03 E+/E	BOB CROSBY			156. SOME COLD RAINY DAY/HARD TIME BL	VO	1264 N-
LOVIE AUSTIN'S BLUES SERENADES			93. COMPLAININ/JA DA	OE	3233 E+	KING SOLOMON HILL		
40. PEEPIN BL/BREAKDOWN	RED VIN	18 N	94. MARCH OF BOB/CATS/FIVE POINT BLS	OE	52598 E+	157. TELL ME BABY/CONE DEAD TRAIN	PM	13129 N-
BARREL HOUSE FIVE			COW COW OVENPORT			EARL HINES		
41. SOME DO SOME DONT/BARREL HSE STP	REO VIN	41 N	95. GHIMES BLS/ATLANTA RAG	GH	50033 N-	158. CHICAGO HIGH LFE/JUST TOO SOON	HRS	11 N-
BEALE ST SHEIKS			96. JIM GROW BLS/GOIN HOME BLS	PM	12439 N	ABOVE: HR CRK		
42. SWEET 2 MAMA/GUP OF TEA	PM	12531 E	97. STEAL IN BLS/NEW GOW COW BLS	PM	12452 E+	159. CHICAGO RHYTHM/EVERYBODY LUVS BABY	VI	38042 E
43. CHICKEN U CAN ROOST/BEALE TWN BOUND	PM	12576 N	OIXIE JAZZ BANO/YANKEE TEN ORCHESTRA			HOKUM BOYS		
BEALE ST WASHBOARD BANO			98. WAY HE LUVS JUST 2 JAD/LOOK WOT U DUN	OR	1726 E+	160. BEED-EE UM BUM/SELLIN THAT STUFF	PM	12714 V-
44. 40 & TIGHT/PIGGLY WIGGLY	VO	1403 E+/N	OIXIE STOMPERS			BILLIE HOLIDAY		
45. PIGGLY WIGGLY/40 & TIGHT	VO	1403 V-	99. AINT SHE SWEET/SNAG IT	VE	1353 V-	161. HEAR MUSIC/ALL FOR U	OK	5831 N
SONEY BECHET			100. I NEVER DID WANT U/ONLY MOTHER CARES	VI	20854 N	162. SOLITUDE/GOD BLESS THE CHILD	OK	6270 N
46. WHEN SUN SETS/BLACKSTICK	DE	2129 N-	101. LUV BL/BANJORENO	VI	21473 E+	163. U GO 2 MY HEAD/MOON LOOKS DOWN & LAUGH	VO	4126 E
BIX BEIDERBECKE			JOHNNY ODDJ			PAUL HOWARD SERENADES		
47. I'LL B FRIEND WITH PLEASURE	VI	18905 E	102. JOE TURNER BL/WHEN ERASTUS PLAYS OL & BR	BR	3997 E+	164. NEW KINDA BL/LONG AS I LOVE U (MOTEN)	VI	22650 E
ABOVE: SPECIAL PRESSING			ABOVE: RM CHP NO CR			165. CHARLIES IDEA/OVERNITE BL	VI	38070 N-
JIMMY BERTRANOS WASHBOARD WIZARDS			MATTIE DORSEY			166. CHARLIES IDEA/OVERNITE BLS	VI	38070 E+
48. LITTLE BITS/STREGLINGS	VO	1035 V	103. OH WASNT IT NICE/MATTIE PL	PM	12521 N	167. CHARLIES IDEA/OVERNITE BLS	VI	38070 V
49. IDLE HOUR SPECIAL/47TH. ST STOMP	VO	1060 V+	ROBERTA DOWLEY			FRISKY FOOT JACKSON & HIS THUMPERS		
50. IDLE HOUR SPECIAL/47TH. ST STOMP	VO	1060 V	104. KRCKED BLS/WHEN U ALONE BLS	SUNSHINE	3001 N	168. MAY WEL ST STOMP/GOOD TIME MAMA	CH	40043 V/N
51. IDLE HOUR SPECIAL/47TH. ST STOMP	VO	1060 G+	ABOVE: RAREST KID ORY RECORD			JIM JACKSON		
ABOVE: OIGS			LOUIS OUMAINLS JAZZOLA B			169. SONNA MOVE LOUISIANA (1&2)	VI	21671 E
52. I WONT NONE/ISABEL	VO	1280 V	105. FRANKIN ST BL/RED ONION DRG	HJCA	13 N	170. BYE BYE POLICE/MAN/WHAT A TIME	VI	38505 E+/N
BIG BILL			106. TO WA BAC A WA/PRETTY AUDREY	VI	20723 E+	171. LONG GONE/TRAVELING MAN	VI	38517 E
53. GAL IS GONE/LONESOME ROAD BL	OK	6031 N-N	EDDIES HOT SHOTS			172. WILD ABOUT MY LOVIN/ROUND THE MT	VI	38525 E+
BIRMINGHAM BLUETTE			107. THATS SERIOUS THNG/GONNA ST H. LEE	HMV	4987 N-	173. JIM JACKSON'S K C BL/PART 2	VO	1144 E+
54. BACK HOME BLS/OLD MAN BLS	HERWIN	92019 V	108. THATS SERIOUS THNG/GONNA ST H. LEE	VI	38046 E	SKIP JAMES		
CLARENCE BLACK AND HIS SAVOY TRIO			DUKE ELLINGTON			174. 22-20 BL/IF U HAVENT ANY HAY GET ONOWN	PM	13066 V-
55. CAUSE I FEEL LOW DWN/BLESS U SISTER	PM	12683 E	109. HOP HEAD/E. ST. LOUIS T300LE-O	CO	953 E-	BLINO LEMON JEFFERSON		
BLIND BLAKE WITH HIS KAZOO BANO			ABOVE: RM CHP 5 GR			175. CORNNA BLS/BLK HORSE BLS	PM	12367 N-
56. BUCK TWN BLS/BLACK DOG BLS	PM	12464 N	110. 6 OR 7 TIMES/GOIN NUTS	CREOLE	455 E	176. RIGHT OF WAY BLS/BLK SNAKE DRM BLS	PM	12510 E+
57. WEST COAST BL/EARLY MORNING BL	PM	12387 G	111. HIGH LIFE/SAT NITE FUNCTION	HMV	4950 E+	BLINO WILLIE JOHNSON		
58. SEARCH WARRANT BL/SWEET PAPA LOWNDOWN	PM	12737 V	112. BANDANNA BABIES/MUST HAV THAT MAN	HMV	4957 N-	177. MOTHERS CHLDN HAV HRO TIME/IF I HAD MY WAY I'D	CO	14343 E/N
59. POLICE DOG BL/DIDDLE WA DIDDLE	PM	12988 V-	113. WASHINGTON WOBLE/SARATOGA SWINO	HMV	4929 N-	178. MOTHERS CHLDN HAV HRO TIME/IF I HAD MY WAY I'D	CO	14343 G
BLUE RHYTHM BOYS			114. THE RIVER & ME/BLACK BEAUTY	HMV	6166 E+/N	179. JESUS IS COMIN SOON/GIN OF REFUGE	CO	14391 E
60. BL RHYTHM/BLUE FLAME	BR	6143 E+	115. HOT & BOTHERED/THE MOOCH	OK	8623 E+/V	180. CANT KEEP FROM CRYIN/KEEP LAMP TRIMMED	CO	14425 V-
BLUE RHYTHM SYNCOPATORS			116. BLK & TAN FANTASY/WHAT CAN POJR FELLOKO	OK	40953 N	181. GOO OOT NEVER CHANGE/LET U LITE SHINEDO	CO	14490 E
61. BCRATCH/MEMPHIS SPRAWLER	GO	14215 N	117. TAKE IT EASY/JULIEE ST	PAE	144 E+	182. WHEN WAR WAS ON/PLEASE OOD IM SATISFO	CO	14545 V-
ABOVE: A FABULOUS BANO			118. WHEN A BLK MAN BL/MOOR INDIGO	VI	24755 V-	183. CHURCH I'M FULLY SAVED/SOUL OF MAN	CO	14532 G+
JIMMY BLYTHE			119. SOLITUDE/SELTA SERENADE	VI	24755 E	184. JARK WAS NITE/NOBODY FAULT BUT MY	VO	3095 E+
62. RUMP TILLIE/SHAKE THAT THING	PM	12346 N	120. BLK & TAN FANTASIE/CREOLE LUV CALL	VI	26577 N	CHARLES JOHNSONS PARADOSE ORK		
63. MR FREDDIE BL/LOVINS BEEN HERE & GONE	PM	12370 V-	121. KO KO/CONGA BRAVA	VI	27531 E/V	185. U AINT THE ONE/HOT TEMPERED BL	VI	21247 E
JIMMY BLYTHE JR. (SAMMY PRICE)			122. CHOCOLATE SHAKE/I GOT I BAO AINT GD	VI	27804 N	186. HARLEM DRAG/HOT BONES & RICE	VI	38059 N-
64. I FINALLY GOTCHA/BOGTIN W. MEZZ	KJ	145 E	123. DONT NO WOT BL I GOT/ARE U STICKIN	VI	27856 E+	EDDIE JOHNSON CRACKER JACKS		
LUCILLE BOGAN (GREAT BLUES)			124. 2 JAW BLS	VI	38036 V	187. DUCKS YAG YAG/GOOD OL BOBOM BRD	VI	23329 E+
65. SWT PATUNIA/LEVEE BLS	PM	12459 N-	125. HIGH LIFE/SAT NITE FUNCTION	VI	38033 F	ABOVE: A FABULOUS RT. LOUIS BAND/SUBERB TRUMPET		
MART BRITT AND HIS ORCHESTRA			126. SARATOGA SWINO/MISTY MORNING			EDITH JOHNSON (LIKE KODGERS)		
66. OODS CREEK/ONLY ANGEL	VI	21760 E/N	FIREHOUSE FIVE PLUS TWO			188. NICKLES WORTH LIVER/HONEY DRIPPER BLS	CEN	3013 N
ABOVE: THIS IS ONE OF THE RAREST AND GREATEST OF THE UNKNOWN BANDS. VERY MUCH LIKE JELLY ROLL'S			127. EVERYBODY LUVS BABY/BRASS BELL (RED VIN) GTJ	5 N		189. GOOD CHIP BLS/JIM CROW BLS	CEN	3021 N
RED HOT PEPPERS			128. RED HOT RIVER VAL/RIVERSOE BL (RO VIN) GTJ	6 N		ELIZABETH JOHNSON (FINE PARTY BLUES)		
HENRY BROWN (FINE PIANO & LIKE ROOGERS)			FIVE HARMONIACS			190. EMPTY BED BLS, PTS 1 & 2	OK	8593 V+
67. HENRY BROWN BL/TWENTY FIRST ST. ST.	PM	12825 V-	129. SADIE GREEN VAMP NO/CONEY IB WASHBO	VI	20293 V+			
ABOVE: RM CHP 1 GR								

AUCTION MINIMUM BID 50c AUCTION

SEBASTIAN MORAN

AUCTION MINIMUM BID 50c AUCTION

JAMES P. JOHNSON			THE MISSOURIANS (CONTINUED)			MA RAINEY ACC. BY LOVIE AUSTIN BL SERENADERS		
191. U DONT UNDERSTAND U GOT 2 B MODRSTC	VI	38095 E	262. OZARK MT BLS/CRY 4 ME ILL B GONE	VI	38071 N	343. SOUTHERN BL/MOONSHINE BL	PM	12083 V
LIL JOHNSON (FINE PARTY BLUES)			263. VINE ST DRAG/GOT SOMEONE	VI	38103 V	MA RAINEY		
192. PRESS MY BUTTON/GET EM FRM PRMT MAN	VC	3199 E/V	264. ORCHIBLATION BLS/STOPPIN TRAFFIC	VI	38120 N/E	344. COUNTIN THE BL/JELLY BEAN BL	PM	12238 G+
LONNIE JOHNSON & VICTORIA SPIVIL (FINE PARTY BL)			265. 200 SQUABBLE/SVINGIN DEN CATS	VI	38145 F	345. LEVEE CAMP MOAN/STORMY SEA BLS	PM	12295 E
193. TOOTHACHE BLS, PARTS 1 & 2	VO	3248 N	BABY MOORE			346. SEEKING BLS/MOUNTAIN JACK BLS	PM	12352 F
JONES-SMITH INCORP.			266. EVRYBOY HV BLS SOMETIME/DROP DOWN	VI	20553 N	347. BL THE WORLD FORGOT, PARTS 1 & 2	PM	12647 V
194. OLADY B GOOD/GOOGIE WOOGIE	VO	3450 N	MONETTE MOORE			348. SCREECH OWL BL/TOUGH LUCK BLS	PM	12735 E+
JONES & COLLINS ASTORIA HOT B			267. I WANNA JAZZ SUM MORE/TEXAS MAN BL	VO	14903 E+	349. TRAVELING BLS/BEEF MOANIN BLS	PM	14011 N
195. DAMP WEATHER/TIP EASY BL	BILT	1022 N	REV. E. S. (SHY) MOORE			350. BL THE WORLD FORGOT, 1-2	PM	1
MAGGIE JONES			268. CHRIST THE TEACHER/SOLENN WARNING	VI	21737 E	351. NEW BO-WEAVIL BL/MOONSHINE BL	PM	3 N
196. EARLY EVRY MORN/IF I LOSE LET ME LOST CO	14059 E+		THOMAS MORRIS & HIS 7 HOT BABIES			ROSS REYNOLDS OLD PALAIS GARDEN ORCHESTRA		
RICHARD M. JONES			269. GA GRIND/CHARLESTON S TA PEDE	VI	20180 E	352. CREOLE/FIPPIN	GE	5611 E
197. TROUBLE IN MIND/BLACK RIDER	BB	6569 N/E	270. WHO DIS STRANGER/KING ZULUS (NO BL 5)	VI	20316 N	ABOVE: THIS IS AN UNKNOWN JELLY ROLL MORTON ITEM,		
198. HOLLYWOOD SHUFFLE/DARK ALLEY	VI	20912 N	271. THE MESS/BABY DOESNT SQUAWK	VI	20364 N/N	VERY RARE. MONEY BACK IF YOU DONT AGREE ITS JELLY.		
199. DARK ALLEY/HOLLYWOOD SHUFFLE	VI	20812 E	JELLY ROLL MORTON			JOE ROODGERS		
JUNCLE BAND (DUKE)			272. MAMAMITA/TIA JUANA	BILT	1003 N	353. SCREEMIN THE BLS/IT HURTS SO GOOD	CEN	3003 V+
200. ROCKIN IN RHYTHM/L2TH. ST R/S	BR	6038 V/E	273. DEEP CREEK/BLK ISLAND BL (PARHAM)	BB	5333 V	354. WALT CAN BLE/SET EM DWN	CREOLE	12 N
BENNY MOTEN K C ORCHESTRA			274. RED HOT PEPPERS/MOURNFUL SERENADE	BB	6601 N	ROYAL GARDEN SEVEN		
201. K C BRKDOWN/GET LOW DWN BLS	VI	21693 N	275. SHOE SHINERS DRAG/BOOG 300	BB	7725 E+	355. ROYAL GARDEN BLS/1 & 2 (PURE RED VINOLD TIGER	8500 N	
CENE KARDOS			276. MUSHMOUTH SHUFFLE/BL BLOOD BL	BB	8201 E	LUIS RUSSELL		
202. BASIN ST BL	CROWN	TEST E-	277. SMILIN BL AWAY/TURTLE TWIST	BB	10194 N	356. ON REVIVAL DAY/LOUISIANA SWING	OK	8811 N
JACK KELLEY & SOUTH MEMPHIS JUC BAND			278. CHANT/BLK BOTTOM STMP	BB	10253 N	357. FREAKISH BL/JAP SANDMAN(SNOOKS)	VI	22815 N
203. MR. F. C. EL/PRESIDENT BL	ROMEO	5266 P	279. PEARLS/DREAM DADDY (SOL WAGNER)	GE	5323 V	CECIL SCOTT AND HIS BRIGHT BOYS		
ABOVE: CRK			280. MY LITTLE DIXIE HME/THAT LIKE OUGHT B	HJCA	15 N	358. LAWO LAWO/IN CORNER	VI	38098 E
LANCE-MCKAY DRK			281. CREEPY FELLING/FINGER BUSTER O.L.	JM	12 N	359. SPRINGFIELD STP/BRIGHT BOY BLS	VI	38117 E+
204. LEAKY ROOF BLS/CREOLE	GE	2046 E	282. MUDDY WATER BL/SWEETIE WENT WAY	NAT	12251 N	LLOYD SCOTTS (RARE JABBO)		
YANK LAWSON			ABOVE: CRKS			360. HARLEM SHUFFLE/CHARLESTON BEST DANCE	VI	21491 E+
205. SENSATION RAG/SUGAR	SIS	15004 E-E	283. BIG FAT HAM/MUDDY WATER BL	PM	12050 V/E	BOYD SENTER		
BOBBY LEECANS NEED MORE BAND (CREAT WALHBOARD)			ABOVE: HR CRK			361. ORIG. CHINESE BL/PRICKLY HEAT	OK	41163 E+/N
206. MIND TE SUSTE/WASH BOARD CUT OUT	VI	20660 N	284. THE CHANT/BLK BOTTOM ST	VI	20221 E	362. COPENHAGEN/BEALE ST (GREAT CHICAGOANS)	VI	22303 E+/N
BOBBY LECAN-ROBERT COOKSEY			285. DEAD MAN BLS/SEDEWALK BLS	VI	20252 V-	ARTHUR SIMS & CREOLE ROOF ORCH (FINE BAND)		
207. RC AL PALM BLS/AINT SHE SWT	VI	20958 E	ABOVE: RM CHP 4 CRK			363. HOW DO U LIKE IT BLS/SOAPSTICK BLS	OK	8373 E
LEROY DALLAS BAND			286. DR. JAZZ/MEMPHIS SHAKE (DIXIE JUG BL)	VI	20415 N	BESSIE SMITH		
208. GOING AWAY BLS/TAMPA SHOUT	CREOLE	22 N	287. GRANDPA'S SPEL/BL CANNON BALL BL	VI	20431 E	364. GRAVEYARD'S WORDS/LECTRIC CHAIR (W./BILT	1008 N	
LEWIS BRONZEVILLE FIVE			288. FIEKLE FAY CRAP/THAT'LL NEVER DO	VI	23119 N	365. AINT GOIN PLAY FIDDLE/NASHVILLE WOMAN (LOUIS)	BILT	1010 N
209. LAUGHING AT LIFE/COTTON BLOSSOM BLS	BB	8433 N	289. K C STOMPS/BOOJABOO (DIS)	VI	38010 G	366. DOWNHEARTED BL/GULF COAST BL	CO	3844 G+
CRIPPLE CLARENCE LFTON			290. BURNIN ICEBERG/TANK TWN BUMP (CRK)	VI	38075 V-	367. AGGRAVATIN PAPA/BEALE ST MAMA	CO	3877 V-
210. U DONE TORE U PLAYHSE DWN/BRWN SKIN GALME	61166 N/V		291. TURTLE TWIST/SMILIN BLS AWAY	VI	38108 N	368. KEEPS ON RAININ/TAINT NOBODY'S BIZNESS	CO	3898 V+/V
LOUISIANA RHYTHMAKERS			292. FREAKISH/SEATTLE HUNCH	VI	38527 V	369. OUTSIDE OF THAT/MAMA'S GOT THE BL	CO	3900 V
211. ROCKIN IN RHY/ROCKIN IN RHY	PER	15650 V+	293. LITTLE LAWRENCE/PONCHATRIN	VI	400131 N	370. BLEEDING HEARTED BL/MIDNITE BL	CO	3936 N
IDA MAY MACK			BENNY MOTEN K C ORCHESTRA			371. MIDNITE BL/BLEEDING HEARTED BL	CO	3936 N/E+
212. MR MOORE BL/WHEN U LOSE U DADDY	VI	21690 E	294. BL ROOM/MILENBERG JOYS	EE	5585 N	372. YOOLIN BL/LADY LUCI BL	CO	3939 V+
WINGY MANNONE			295. TERRIFIC STOMP/TIGHT I KE THAT (MCKINNEY)	BB	6304 E+	373. NOBODY IN TWN CAN BAKE J ROLL/U DONT I KNOW	CO	3942 N-
213. MY MARIUCCIA TAKE A STMBT/IN LAND YAMOB	BB	7395 E+	296. MARY LEE/TOUGH BRKS	EJ	6638 N	WHO WILL	CO	3942 N-
JOE MARSALA CHICAGOANS			297. SOMEBODY STOLE GAL NEW WOTENSTOMP	BB	6709 N	374. NOBODY CAN BAKE J R U DONT I KNOW WHO WILL CO	3942 E-	
214. JAZZ ME BL/WOLVERINE BL	VR	565 N	298. WONT U B MY BABY/NOW THAT I NEED U	BB	6711 N	375. JAIL HOUSE BL/GRAVEYARD BL	CO	4001 V
PAPA CHARLIE MCCOY			299. THE COUNT/DEATH IN FLAT	BB	6719 E+	376. ST LOUISGAL/SAM JONE'S BL	CO	13005 V-
215. TIMES AINT USED 2 B TOO LONG	VO	1712 V	300. NEW ORLEANS/LAFAYETTE	BB	19555 N	377. CHICAGO BOUND BL/MISTREATIN DADDY	CO	14000 G+
MCKENZIE & CONDON CHICAGOANS			301. SUGAR/DEAF HEART	VI	20855 V	378. EAVESDROPPER'S BL/HAUNTED HOUSE BL	CO	14010 V
216. NOBODY'S SWEETHEART/LIZA	OK	40971 N	302. L2TH. ST. RAG/BABY OFAR	VI	20946 N	379. ROCKING CHAIR BL/SORROWFUL BL	CO	14020 V
217. SUGAR/CHINA BOY	OK	41011 N	303. MOTEN ST/BL GUITAR ST	VI	20955 N	380. TICKET AGENT/PINCHBACKS	CO	14025 E-
MCKINNEY'S COTTON PICKERS			304. GET LOW DWN BL/K C BRKDOWN	VI	21693 E+	381. WORK HOUSE BL/HOUSE RENT BL	CO	14032 E+
218. PUT IT THERE/CHERRY	BB	5145 N	305. YI GOT LUV/WANNA B AROUND BABY	VI	22680 E-	382. WEEPING WILLOW BL/BYE BYE BL	CO	14042 E-
219. TRAVLIN ALL ALONE/WORDS CANT EXPRESS	BB	5647 E+	306. THAT TOO, DO U RASCAL U	VI	22793 N	383. RAINY WEATHER BLS/SALT WATER BLS	CO	14037 V+
220. WANT LITTLE GIRL/IF I C'D B W. U	BB	5905 E+	307. BAND BOX SHUFFLE/NEW VINE ST BL	VI	23007 N	384. DYING GAMBLERS BL/SING SING PRISON BL	CO	14051 V
221. WAY I FEEL 2DAY/MISS HANNAH	BB	10232 N	308. RUBBA NEGRO/CANDY MAN	VI	23037 E/V	385. RECKLESS BLS/SOBBIN HEARTED BLS	CO	14056 V-
222. 4-5 TIMES/BL HARMONY (C. HAYES)	VI	21583 E	309. MOTENS SWING/TOBY	VI	23384 E	386. WOMANS TROUBLE BL/LUV ME DADDY BLS	CO	14060 E-
223. WILNBERG JOYS/SHIM ME SHA WOBBLE	VI	21611 N	310. SOUTH/SHES NO TROUBLE	VI	24993 V+	387. ST LOUIS BLS/COLD IN HAND BLS	CO	14064 E-
224. SOME SWEET QAY/CHERRY	VI	21730 N	311. HOT WATER BLS/LOW MOTION	VI	38012 N	388. SOFT PEDAL BLS/YELLOW DOG BLS	CO	14075 V-
225. HULLABALOO/BABY WONT U PLEASE	VI	22511 E+/N	312. K C SQUABBLE/NOW GOFFY DUST	VI	38091 N	389. U BEEN GOOD OL WAGON/DIXIE FLYER BL	CO	14079 G+
226. SHE SECRET PASSION/LONESOME OL TOWN	VI	22628 E	313. SWMT OF YESTERDAY/MARY LEE	VI	33114 E+	390. HES GONE BLS/CARELESS LUV BLS	CO	14083 V-
227. TALK 2 ME/CASEY JONES BL (B. CALLOWAY)	VI	22640 E+	314. EVERYDAY BLS/BOOT IT	VI	38144 E+	ABOVE: RM CHP NO GR		
228. WHEREVER THERES WILL/MAKE ME KNO IT	VI	22736 N	MOUND CITY BLUES BLOWERS			391. J. C. HOKMES BLS/AINT GOT NOBODY	CO	14095 E-
229. DO U BELIEVE IN LUV/WRAP TRBLES DRMS	VI	22811 E+	315. TAILSPIN BL/NEVER HAD A REASON 2 BLIVE	VI	38087 N	392. NOBODY'S BLS PUT MINE/MY MAN BLS	CO	14098 V
230. DO U BELIEVE LUV/WRAP TRBLES DRMS	VI	22811 E+	NEW ORLEANS DOGBOOTS			393. WHATS THE MATTER NOW/WANT EVRY BIT OF IT	CO	14129 N
231. WILL U WONT U B MY BABY/ROCKY RD	VI	22932 E+	316. FLAT FOOT/MAD DOG	CO	14337 E+/E	394. FLORIDA BOUND BL/NEW GULF COAST BL	CO	14109 V-
ABOVE: HR CRK			NEW ORLEANS RHYTHM KINGS			395. RED MT. BL/BEEN MISTREATED	CO	14115 V+
232. WANT LITTLE GIRL/OK BABY	VI	23000 E+	317. OSTRICH WALK/O I STEP	BRE	1988 E+	396. LONESOME DESEFT BL/GOLDEN RULE BL	CO	14123 V
233. COTTON PICKERS SCAT/JUST SHADE CORN	VI	23012 V-	THE NITE OWLS			397. WHATS MATTER NOW/WANT EVRY BIT	CO	14129 V
234. NEVER SWAT FLY/LAUGHING AT LIFE	VI	23020 N	318. HERE COMES U PAPPY/8 BALL BL	VO	4233 E+	398. MONEY BL/HARD DRIVIN PAPA	CO	14137 V+
235. AFTER ALL U CLOSER/LITTLE MISS	VI	23024 N	REV. A. W. NIX AND HIS CONGREGATION			399. BABY DOLL/THEM HAS BEEN BL	CO	14147 N
236. COME LITTLE CLOSER/WHOM MAY CONCERN	VI	23035 N	319. BLACK DIAMOND EXPRESS TO HELL/PART 2	VO	1098 V-	400. LOST U HEAD BL/GIN HOUSE BL	CO	14158 E-
237. RAINBOW ROUND SHOULDER/TIGHT LIKE THAT VI	38013 N		JIMMIE NOONE			401. 1 & 2 BL/HONEY MAN BL	CO	14172 V+
238. NOBODY'S SWEETHT/CRYIN & SIGHIN	VI	38000 V+	320. EVERY EVENING/4 OR 5 TIMES	ME	12543 V+	402. HARD TIME BL/YOUNG WOMAN'S BL	CO	14179 N
239. STOP KIDDIN/OUT IT THERE	VI	38025 E	ABOVE: RARE			403. PREACHIN THE BL/BACKWATER BL	CO	14195 V
240. PRECIOUS LIT THNG/DO SOMETHNG	VI	38051 N	321. 4 OR 5 TIMES/ EVERY EVENING	VO	1185 E+/E	ABOVE: LAM CRK		
ABOVE: DIG ON SIDE 2			322. FOREVERMORE/READY FOR THE RIVER.	VO	1188 V+	404. AFTER U GONE/WHOOY WATER	CO	14197 V
241. SELLING THAT STUFF/BEEDELE UM BUM	VI	38052 V+	323. SWEET LORRAINE/APEX EL	VO	1207 E+	405. SEND ME TO LECTRIC CHAIR/GRAVEYARD WORDS	CO	14209 E-
242. GEE AINT I CJOO/PLAIN DIRT	VI	38097 E	JIMMIE OBRYANTS WASHBOARD BAND			406. HOT TIME OLD TOWN/ALEX RAG BAND	CO	14219 E
243. IF I CD B W. U/ZONKY	VI	38118 N	324. THE JOYS/SWITCH IT MISS MITCHELL	PM	12297 V-	407. SWEET MISTREATER/HOMELESS BL	CO	14260 V
244. PEGGY/DI LOVE IT	VI	38133 E	225. HOT HOT HOTTENTOT/ALABAMA BOUNO	PM	20400 E	408. USED BE SWT MAMA/THINKIN BL	CO	14292 N-
245. MAKE FUN 4 U/SOMEONE IN LUV	VI	38142 E-	KING OLIVER			409. THINKIN BL/I USED 2 B U SWEET MAMA	CO	14292 V-
246. SHIM ME SHA (JULY 12-28)	VI	TEST E+	326. IN HARLENS ARABY/WEST END BL(WHYTE) BILT	1024 N		410. PICKPOCKET BL/RATHER B DEAD IN MY GRAVE	CO	14304 E-
247. ZONKY	VI	TEST E+	327. KROOKED BLS/ALLIGATOR HOP	CEN	3008 N-	411. EMPTY BED BL, 1 & 2	CO	14312 N
FRANK MELROSE K C ORCHESTRA			328. SO. STOMPS/RED HOT HOTTENTOT (J C JOHNS) CE	3011 N-		412. WILD ABOUT THING/LOU GOT GIBE ME SOME	CO	14427 N-
248. AUNT WEMIA STP/ST LOUIS SWING CREOLE	9 N		329. WEST END BLS/TIN ROOF BLS	CREOLE	11 N	413. KITCHEN MAN/GOT WHAT TAKES	CO	14435 E
MEMPHIS JUC BAND			330. SWEET EXALINE/LOG CABIN BL (W.C. WILLMS) CRE	17 N-		414. NOBODY KNOWS U/TAKE IT BACK	CO	14451 G+
249. LINDBERG HOP/SUGAR PUDDING	VI	21740 E+	331. WHATS USE LIVIN W/OUT LUV/PASSIN TIME VI	23011 E		415. WASTED LIFE BLS/DIRTY NO GOODERS BLS	CO	14476 V-
250. WHATS MATTER/CANT STAND IT	VI	38551 N	332. TOO BAD/SNAG IT	VO	1007 V+	416. MOAN MOURNERS/ON REVIVAL DAYS (W. WESSEMER SNGRS)	CO	14538 G
251. TIRED U ORIVIN WE/CAN BEAT U PLENTY	VI	38586 N	ORIGINAL OXIELAND JAZZ BAND			417. OWN IN DUMPS/DO U DUTY	OK	8945 E+
AL MILLER & HIS SWING STOMPERS			333. MARGIE/PALESTEEHA	VI	18717 E-	418. GIMMIE A PIGFOOT/TAKE ME FOR BUGGY RIDE	PAE	2146 E+/N
252. JUICY MOUTH SHORTY/AINT THAT A MESS	CH	50072 N	KID ORY'S CREOLE JAZZ BAND			419. IN THE HOUSE BL/WIPE EM OFF	PAE	2329 E+
WILLS BL RHYTHM BAND			334. 1915/DOWN HOME RAG	CS	4 N-	420. MUDDY WATER/MONEY BL	PAE	2478 N
253. S/TFFRE/BACKSEATS	CO	3020 E	335. WEARY BL/MAPLE LEAF RAG	CS	8 E+	421. YELLOW DOG BL/TROMBONE CHOLLY	PAE	2490 N-
ABOVE: ROYAL BLUE			PACIFIC COAST PLAYERS W VOCAL CHORUS			422. 1 USED 2 B U SWEET MAMA/SOFT PEDAL BL	PAE	2482 N
254. AFRICAN LULLABY/SWINGIN IN E FLAT	CO	3038 E-	336. BUT I DO U KNOW I DO/MY OWN BLS	RADIEX	1332 V	423. GOIN BACK USED 2 B/FARWAY BL (W. CLARA S)	CO	13007 E
ABOVE: SLIGHT LAM CRK			TINY PARHAM			CLARA SMITH		
255. TRUCKIN/COTTON (ROYAL BL)	CO	3078 E/V	337. BL IS. BL/SAN ANTONIO TAMAL (BOOTS & BUDS) BB	7005 E+		424. PLAY IT ALL NITE BL	CO	3966 V
256. CONGO CARAVAN/RIDE RED PIDE	CO	3037 E	338. BL MELODY BL/THAT KIND OF LUV	VI	38047 E-	425. STEEL DRIVIN SAM/HES MINE ALL MINE	CO	14053 N
257. RED RHYTHM/ST LOUIS WIGGLE RHYTHM	CO	3135 N-	CHARLES PIERCES ORCHESTRA			IVA SMITH		
258. HEEBIE JEEBIES/MINUTE THE MOOCHER	VI	22763 E	(VERY RARE CHICAGOANS)			426. THIRD ALLEY BL/GAD & BL	PM	480 V-
MISSISSIPPI JUCK BAND			339. NOBODY'S SWEETHEART/STAYIN HOME NITES	BW	1061 E-/E	JABBO SMITH'S RHYTHM ACES		
259. JAMES-JUS WOMAN/BAR B Q BUST	CR	16 N	340. CHINA BOY/BULL FROG BL	PM	20400 E	427. JAZZ BATTLE/TITE LIKE THAT (W. BARNES)	BR	4244 E-
MISSOURIANS WASHBOARD RHYTHM KINGS			ABOVE: RM CHP NO CR; 1" HR CRK			428. SLEEPYTIME BL/LITTLE WILLIE BLS	BR	7058 V-
260. SCOTTY BLS/TIGER RAG	BB	6084 N/E	BOB POPE ORCHESTRA			429. LETS GET 2GETHER/SAU SHA STP	BR	7065 E+/E
THE MISSOURIANS			341. THATS ALL I ASK U OF/PREACHIN TRUMPET DE	8519 N-/E		430. DECATUR ST TUTTI/TILL TIMES GT BETTER	BR	7078 E
261. MFSOURT MOAN/MARKET ST STOMP	VI	39067 N	OLIE POWERS HARMONY SYNCOPATORS					
			342. PLAY THAT THING/COME ON GOOT & OO THNGHCA	80 N				

AUCTION MINIMUM BID 50c AUCTION

SEBASTIAN MORAN

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LLOYD SMITH & GUT BUCKETTERS (RARE JABBO)			ALL STAR SEXTET			RUSSELL BROWN AND HIS ORCHESTRA		
431. RUB ME SOME MORE/WAKE UP SINNERS	VO 1560 E+/N		485. FIRST GEAR/CONFIRMATION	NJ 801 N-/N		561. WASHIN BL FROM SOUL/SONG W/O NAME AM PARLO. 34088 N		
432. PINE TOP BL/PINE TOPS B W	VO 1245 V		486. BODY & SOUL/ARMSTRONG	CO 36282 E/E-		CALIFORNIA RAMBLERS		
433. WHISKEY & GIN BL/NEED MORE BL	VI 20402 N		487. SHOUT FOR JOY/BEAR CAT CRAWL (WEADE LUX)	CO 35961 E+		562. OL GANG O MINE/NO NO NORA	CO 3970 V	
434. ALONE AT LAST/R U SORRY	HAR 5 V		488. BOOGIE WOOGIE ST/P/PIRETOPS B.W.	DE 3386 E+		563. BIG BLOND MAMA/LOUISVILLE	CO 3979 N	
435. DIRTY DOZEN NO. 2/RIGHT STRING WRONG YO YORBR7151 E-			489. LADY BE GOOD/MY BELL BOOGIE	MERC 8115 N		CAB CALLOWAY ORCHESTRA		
436. NO MORE JELLY BEAN BL/BLK SNAKE BLS	OK 8338 N		490. RHY BOOGIE/U & I WERE YOUNG	MERC 8242 N		564. ST. JAMES INF/NOBODY'S SWEETHEART	BR 80018 E+	
437. NEW BLACK SNAKE BL 1 & 2 (FINE PARTY BL)	OK 8626 E+		ARMSTRONG			565. 1-2-3 BL/FOUND NEW BABY	SE 10009 N/N	
438. HOW DO U DO IT/FUNNY FEATHERS	OK 8713 E		491. STATIC SHOUT/STP OFF, LETS GO	BR 80061 N		CAPITOL JAZZMEN (TEA, MOONE, SULLIVAN, ETC.)		
439. FURNITURE MAN BL; PT. 2	VO 03260 E+		492. TERRIBLE BL/ SANTA CLAUSE BL	BR 80062 N		566. CLAMBAKE IN B FL/SORRY MADE U CRY	CP 10009 E/V	
440. HOLLYWOOD STP/DETROIT MOAN	VO 3405 N-E		493. HEAH ME TALKIN TO YA/TIGHT LIKE THIS	CO 36378 E+		567. IN MY SOLITUDE/CASANOVA'S LAMENT	CP 10010 V+	
441. IN DARK/FLASHES/BARRELHOUSE	OE 18119 N/E+		494. C'EST SI BON/LA VIE EN ROSE	DE 27113 N		568. AINT GOIN NO PLACE/SUGAR	CP 10011 V	
442. COAL YARD SHUFFLE/TOP & BOTTOM	VI 38066 N		495. KEYHOLE BL/J.C. HOLMES (BESSIE)	HJCA 67 N		CAROLINA CLUB DRUM (HAL KEMP'S ORIG. DRUM)		
443. TOP & BOTTOM/COAL-YARD SHUFFLE	VI 38066 E		496. HOCO CANT RIDE/NEVER BEEN BORN	HJCA 119 N		569. COQUETTE/RUSSIAN MOON	OK 41218 N	
444. MY BABY/PLEASURE MAD	GE 6454 E-		GUS ARNHEIM & COCOANUT GROVE ORCH			570. MY CASTLE IN SPAIN IS A SHACK	OK 41229 N	
445. DONT TEAR MY CLOTHES #2/U DRNK 2 MUCH VO 03462 N			497. ILL GET BY/AVALON TOWN	OK 41174 N		571. TEAM UP/RHYTHM OF DISHES & PANS	DE 7711 V	
446. JEFFERSON COUNTY/BISCUIT ROLLER	PM 12402 N		498. LOVES LIKE ROSE BUD/HONEY BABEE	CO 178-N		BENNY CARTER ORCHESTRA		
447. JAZZ IN BABUE BLS/FIDGETY FEET	GTJ 22 N		BURT BALES - RACTIME PIANO			572. POINCIANA/HURRY, HURRY	CP 144 E+	
448. SO THAT SWEET IN SUITE L6/JINTOWN BL AUTO	751 V-		499. 12TH ST RAG/BILL PICKLES	GTJ 9 N		573. I SURRENDER DEAR/MALIBU	CP 200 V+	
449. BOOT THAT THING/44 BLUES	OK 8702 N		500. MARIANNE/HOW AM I TO KNOW	OK 41302 N		574. VAGABOND DRMS/LOVES GOT ME DOWN (DIG)	VO 5224 V	
450. DETROIT ROCKS/INDIANA AV. STOMP	VO 1419 G+		501. MONA/WELL BUILD LIT LOR	OK 41385 N		CELESTIN TUXEDO JAZZ BAND		
451. EVERYBODY LOVES BABY/WABASH BL	VI 23277 N-		502. WHERE DAFODILS GROW/ALOWH W DRMS	OK 41394 N		575. SAINTS/HIGH SOCIETY	NOB 5 N	
452. SECTION GANG SONG/TRACK LININ	PM 12478 N		503. SO SWYMPATHETIC/I WAS MADE	OK 41395 N		BETH CHALLIS/SONIA MEROFF		
453. SOMEONE STOLE GABE'S HORN/I GOT IT	COE 5035 E		BANDJ KINGS			576. GORGEOUS/NO LAND LIKE DIXIE	OK 40899 N	
454. ST. JAMES INF./RENT PARTY BL	BA 594 V		504. ALABAMA BOUND/S. FOSTER MEDLEY	GTJ 43 N		CHICAGO FOOTWARMERS (DUKE)		
455. DOWN IN MOUTH BL/LENOX AV SHUFFLE	VO 14913 N-		505. LITTLE WHILE STAY HERE/PANAMA	CI 1065 N		577. GOIN 2 TOWN/CHI STOMP DOWN	CREOLE 1 N-	
456. LONESOME HOURS/DEEP WATER BL	OK 8297 V		506. FIDGETY FEET/ CLAR, MARM	CI 1066 N		578. SUNDAY/SAINTS	OLD TIGER 8501 N-	
457. IM COMIN VA/SINGIN THE BL	BR 7703 N		507. CLOSER WALK/WALK THRU ST OF CITY	CI 1078 N		COLUMBIA SYMPHONY ORCHESTRA		
458. HE TOOK IT WAY FRM ME/IF I WERE U DADDY/PERT	2034 V		508. FAREWELL BL/LAZY RIVER	MERS 5739 N		579. AL FRESCO/BADINAGE	CO 1297 N	
459. DEW DROP ALLEY ST/DAVIS ST BL	VI 21538 N		COUNT BASIE			COLUMBIA VOCAL ENSEMBLE (ORGAN ACC.)		
460. WALKIN TALKIN BLS/DEVIL DANCE BLS	OK 8206 E-		509. LESTER LEAPS IN/DICKIES ORM	BA 201 N		580. TELL ME OLD STORY/I SURRENDER ALL	CO 2464 N	
461. BABY I CANT USE U/TRBLE EVRYWHERE	OK 8212 V/+		510. SHOE SHINE SWING/LADY BE GOOD	BA 202 N		RUSS COLUMB		
462. SPEC. DELIV BL/JACK O DIAMOND (LOUIS)	OK 8328 V		511. TAXI WAR DANCE/12TH ST RAG	BA 210 N		581. 2 BEAUT 4 WORDS/I SEE 2 LOVERS	SE 5001 N	
463. MUSCLE SHOALS BL/BIRMINGHAM BL	OK 4757 V+		512. MYS THING I&2	BA 211 N		EDDIE CONDON ORK		
464. LOOKIN GOOD BUT FEELIN BO/I NEED SOMETH	VI 38086 N		513. WORLD IS MAD I&2	BA 246 N		582. SWEET CIDER TIME/YELLOW DOG BL	DE 27106 N	
465. PEPPER STEAK/ON EDDIE	VI 22958 N-		514. SONG OF ISLAND/NOBODY KNOWS	BA 252 N		583. RAGGING THE SNAKE/GRACE & BEAUTY	DE 27408 N	
466. RAINY NITES/THEN U RND THAT U IN LUV BWY	2006 E-E		515. SUGAR BL/BUGLE BL	CO 36709 V+		584. EVERYBODY LOVES MY BABY/100 YRS	OK 27409 N	
467. MOVE OVER/ME & MAN IN MOON (HARING) ROMEO	829 E		516. BLUE SKIES/THE KING	CO 37070 B		585. CLARINET MARMALADE/TIGER RAG	SAV 740 N	
468. RAINY NITES/THEN U KNO U LUV (MAJESTIC) TR	3496 G		517. JUMPIN AT WOODSIDE/EXACTLY LIKE U	CRL 60037 N		THE CORONETS		
469. CHICK WEBB			518. PANASSIE STP/U WANNA JUMP	OE 2224 V		586. SHE/MOON LITE FIESTA	MER 1967 N	
470. HEEBIE JEEBIE/SOFT & SWEET	VO 1607 E		519. OH RED/FARE THREE WELL	DE 2780 V/E		587. CARAVAN/INDIAN SUMMER	MER 1968 N	
471. BABY R U SATIS/CHIZZLIN SAM (ROYAL BL)	CO 2829 E+		520. POUND CAKE/CLAP HANDS	SEN 4004 N		CREOLE CROONER		
472. LAST WEEK BL/KEYHOLE BL	VO 02843 E/N-		521. BAYSIDE BL/CLAR MARM	RC 104 N		588. MISSISSIPPI/CAROLINA MOON	CO 1732 N	
473. EVIL WOMAN BL/KEEP KNOCKIN & U CANT GET/PT	2002 N-		BILLY BEARD & AL BERNARD (MINSTREL ROUTINE)	OK 41368 N		BING CROSBY		
474. JUST 2 B W. U ZNITE/EVERYTHNG O K W. ME	VI 23003 E		522. CINDY/HENRY JONES	OK 41368 N		589. MEXICALI ROSE/SILVER ON SAGE	DE 2001 V+	
475. SHE STILL DIZZY/ALL 4 GRITS & GRAY	VI 23025 E-		523. SAT NITE BL/BECHEST STEADY RIDER	BN 502 E		BOB CROSBY ORCHESTRA	DE 3404 E	
476. GOIN TO GET CHA/SLIDE ME JELLY SLIDE	VI 38106 N		524. TIN ROOF BL/J.B. BALL	BN 561 N		590. 2 DRMS WET/DOWN ARGENTINE WAY	DE 3404 E	
477. MANDY/IM LITTLE BLACKBIRD	CO AU 2727 N-		525. CAKE WALKING BABIES/TIGER RAO	BN 562 N		JOE CURRAN'S BAND		
478. K C MAN BL/SITTON TOP WORLD	CREOLE 6 N		526. BASIN ST BL/ SAINTS	BN 563 N		591. MISS WONDERFUL/MIGHTY LIKE U	AMER. PARL 41309 N	
479. N O HOP SCOP BL/JAZZIN BABIES (OLIVER)	OK 4975 G+/P		527. SOBBIN CRYIN/TEMPTATION RAG	BN 567 N		592. THIS IS HEAVEN/WHEN DRMS COME TRUAMER.	PARL 41257 N	
480. DONT BLAME ME/BETWEEN DEVIL & DEEP BL BR	8025 N-		528. RIVERBOAT SHUFFLE/SAMWILL BL	BN 568 N		593. COW COW BL/STATE ST JIVE	BR 80022 N	
481. MEMPHIS BL/FAREWELL BL	PM 12686 N-		529. NOBODY KNOWS U/FIDGETY FEET	BN 571 N		594. SLOW ORAG/CHIMES BL	CE 3019 N-	
482. BL FOOT STP/INDIANA LV	PA SPANTSH 76522 V+		530. COPENHAGEN/SHIM ME SHAWABBLE	BN 572 N		LEM DAVIS SEXTETTE		
483. CRYIN MY BL KAT/SHAKE U SHIMMY	VO 1218 V		531. MAPLE LEAF RAG/SWEETIE DEAR	BRS 999 N		595. MY BL HEAVEN/NOTHIN FROM NOTHIN	SU 7558 N-	
484. SUPER SPEC PIC OF YR/ME OWN SALON	CO 2887 N-		532. SONG OF MEDINA/I DO RHY	CI 1058 N		WILLO ELL DAVIDSON		
485. MUSKRAT/ANYTHING BUT LOVE	JU 27 N		533. WILD CAT BL/M.C. MAN BL	HJCA 87 N		596. CLARINET MARM/D O ONE STEP	CMS 549 N	
			534. MAPLE LEAF RAG/SWEETIE DEAR	HJCA 93 N		597. HIGH SOCIETY/WABASH BL	CMS 615 N	
			535. BL IN DISGUISE/OIPERMOUTH BL	JZLT 101 E+		598. SISTER KATE/MONDAY DATE	CMS 624 N	
			536. SHEIK OF ARABY/BL OF BECHET	MS 113 N		599. IM COMIN VA./WRAH U TROUBLES I VORMS	YJ3 628 N	
			537. BLK & BL/SOME OF THESE DAYS (LYTTLETN)	SAV 744 N		600. SODEMY SWHT./ON THE ALAMO	CJ3 630 N	
			DAJOS BELA AND HIS ORCHESTRA			601. HOST OF A CHANCE/LITTLE GIRL	CMS 635 N	
			538. RAPSDIA PORTUGUEZA, PTS. 3 & 4 AMER. OD	3528 N		602. BIG BUTTER & EGG MAN/HOTTER THN T-T GAZELL	1013 N	
			GRAEME BELL'S AUSTRALIAN JAZZ BAND			LOUIS DELISIE BAND		
			539. BIG CHIEF BATTLE AX/YAMA YAMA BL	JRC 2 N		603. OTNAP/BASIN ST BL	AM 533 N	
			540. FREEMAN'S BL/OH PETER	JU 22 N		604. CLAPNET MARMALADE/BLK CAT ON FENCE	AM 537 N	
			541. JACKASS BL/WAS LEICESTER SQ	JU 15 N		JACK DIEVAL		
			542. JAZZ ME BL/SOBBIN BL	SU 1008 N		605. GROOVIN HIGH/BL N' BOOGIE	WAX 109 N	
			543. DR BL/CLOSER WALK WITH THEE	SU 1010 N-		606. STOMP DE LOWDOWN/20 DIFFRENT BL	AM 515 N	
			BIX BEIDERBECKE			607. YEAH MAN/RAG BAG RAG	AM 523 N	
			544. LOVE NEST/SENTIMENTAL BABY	DTR 501 N		THE DIPLOMATS		
			545. RIVERBOAT SHUFFLE/SUSIE	TE 536 N		608. BL GRASS/LITTLE BL 4 U	CO 1495 N	
			546. COPENHAGEN/OH BABY	TE 554 N		DIXIE DASIES		
			547. CRYIN ALL DAY/GOOD MAN	HJCA 601 N		609. PAPA BL/RED HEAD GAL	CA 348 E-	
			IN A MIST/RHYTHM KING 12"			ABOVE: RM CHP 3 GR		
			BUNNY BERIGAN			DIXIE FIVE		
			548. SHE REMINDS ME OF U/TROUBLEO	DTR 512 N		610. MY PRETTY GL/THATS A PLENTY	UN 1000 N	
			549. TREES/RUSSIAN LULLABY	VI 201501 E+		611. HIGH SOCIETY/AMEN BL	UN 5940 N	
			BOB BLUE-GOOD HOT ACCOMPANIMENT			612. MILBERG/MR JELLY LORD	UN 4001 N	
			550. I'LL BE BL/BABY JUST CARES 4 ME	OK 41464 N		JOHNNY OODOS' HOT SIX		
			BUD BLUE AND HIS ORCHESTRA (GOOD HORN)			613. HEAH ME TALKIN 2 YA/MY LITTLE ISABEL	BRS 22 N	
			551. I'LL BE BL/SWEETER SONG TO MARY	OK 41466 N		614. WHEN ERASTUS PLAYS KAZOO/JOE TURNER BL	BR 80075 N	
			JIMMY BLYTHE, JR.			615. NEW THERE'LL CUM OAY/TIN ROOF (YOUNGS)	PM 14023 N	
			552. BOOBIN W. MEZZ/FINALLY GOTCHA	KJ 145 N		JIMMY DORSEY		
			CLAUDE BOLLING			616. DONT B THAT WA/DREAMER IN ME	OE 1733 E-	
			553. NOBODY KNOWS WAY I FEEL/U RASCAL U	CI 1046 N		617. HANDFUL OF STARS/FALLING LEAVES	DE 3446 E-	
			554. RIVERSIDE BL/GA. BO BO	CI 1047 N		TOMMY DORSEY		
			555. BL IN DISGUISE/OIPERMOUTH BL	CI 1048 N		618. BL CANUDE/DARK EYES	VI 25556 N	
			BONANO (SHARKEY) & HIS OXIELAND BAND			619. NITE & DA/SNOKE GETS IN EYES	VI 25667 N	
			556. BOUBRON ST BOUNCE/PITZZA PTE BOOGIE	CP 795 N-		620. MANDY/STARTED OVER AGAIN	VI 20152 N	
			557. MISSOURI WALTZ/INDIANA	CI 3011 N		621. YEARNING/OEDD I DO	VI 25815 V-	
			558. MILBERG JOYS/I LIKE BANANAS	MOO 218 N-		OUNHAM & KING (VOC. W. GUITAR ACC)		
			WILL BRADLEY ORCHESTRA			622. CRYIN FOR CAROLINES/HELLO BABY AMER. PARLO	34052 N	
			559. BLAT ME DADDY/SIDE 2	CO 35530 E-		623. PANAMA RAG/FIDGETY FEET	SUM 1002 N	
			PIERRE BRASLAVSKY			624. ABSENT MINDED/TIGER RAG	SUM 1003 N	
						625. VIPER/JAZZIN BABIES	SUM 1004 N	

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WILLIAM OULTON-VOCAL			FRED "SUGAR" HALL AND HIS SUGAR BABES			MOE KOFFMAN'S MAIN STEMMERS		
626. DREAM RIVER/ONE NITE OF LUV	OK	41029 N	701. WHEN I LOOK WEST/BURY ME IN MTS.	OK	41425 N	773. BOP LOP/ROCKIN IN THE BOP	MS	3002 N
627. SORRY FOR ME/LAST NITE	OK	41052 N	LIONEL HAMPTON			GENE KRUPA'S ORCHESTRA		
628. IF U DONT LUV ME/LILAC TIME	OK	41114 N	702. DOWN HOME JUMP/ROCK HILL SPEC.	BA	229 N	774. SWING IS HERE/HOPE GABRIEL	BRS	1016 N
ECLIPSE ALLEY FIVE			703. BL CAUSE OF U/MUNSON ST BKON	BA	233 N	775. SIDE BY SIDE/BOLERO AT SAVOY	CO	36726 N
629. FAR AWAY BL/BILL BAILEY	CI	1069 N	704. HOT MALLETS/WHEN LITES R LOW	BA	234 N	HOWARD LANIN AND HIS ORCHESTRA		
630. SKELETON JANGLE/MOURNIN BL	CMS	611 N	705. FLYIN HOME/IN THE BAG	DE	13394 E	776. LUCKY DAY/BLACK BOTTOM	CO	589 N
ROY ELORIOGE			706. HAMP'S WALKIN BOOGIE/RIDIN ON L&N	DE	23839 N	SAM LANIN AND HIS FAMOUS PLAYERS		
631. WABASH STOMP/FLORIDA STOMP	BA	222 N	707. SUNNYSIDE/I NO U NO	VI	25592 V-	777. PAREE/DANCIN TAMBOURINE	OK	40374 N
DUKE ELLINGTON			708. JIVIN VIBES/STOMP	VI	25535 N	778. SUMMERTIME SWHTS/SIREN DREAM	OK	40913 N
632. DOUBLE CHECK STOMP/SWEET MAMA	BRS	1005 N	709. STOMPOLGY/SWING GUITAR	VI	25601 N	779. COOKING BRKST 4 I I LUV/LOOKING AT U	OK	41383 N
633. BL & TAN FAN/HOT & BOTHERED	BRS	1006 N	710. ORN ST/CONFESSIN	VI	25658 N	780. I KNOW U KNOW/CLAP HANDS	PE	14751 E
634. WOOCHE/THEM THERE EYES	BRS	1007 N	CHARLES W. HAMP (THE CALIFORNIA BLUE BOY)			GEORGE LEWIS AND HIS NEW ORLEANS MUSIC		
635. WALL ST WAIL/WOOD INDIGO	BR	80003 N	711. SO COMFY/PICKIN COTTON	OK	41094 N	781. WILLIE THE WEEPER/MAMA DON'T ALLOW	GTJ	15 N
636. MONDAY EVRY DAY/AIR CONDITIONED JNGL	CO	38165 N	CONLY HAWORTH-BANJO ACC.			PAUL LITTLE		
637. WOOCHE/WOOD INDIGO	VI	24486 N	712. GET BL WHEN RAINS/WILLOWS	CO	1502 N	782. LAZY LOUISIANA MOON/COTTAGE 4 SALE AMER PAR	34077 N-	
638. DELTA SERENADE/SOLITUDE	VI	24755 N	713. FINDERS KEEPERS/BLUEBERRY LAND	CO	1598 N	ED LLOYD AND HIS ORCHESTRA		
639. JOHNNY COME LATELY/MAIN STEM	VI	201556 N	COLEMAN HAWKINS			783. APPLE BLOSSOM TIME/WALTZ U SAVED	OK	41487 N
640. SIDEWALKS OF N Y TAKE "A" TRAIN	VI	27380 E/V	714. FROD & SOUL/HAD 2 B U(HINES)	BB	300825 N	784. FREE & EASY/HUST 8 U	OK	41392 N
SEGER ELLIS			715. TALK OF TOWN/MAN I LUV	CI	3010 N	785. PAIR OF BL EYES/FEEL U NEAR	OK	41399 N
641. R U THINKIN OF ME/ONE LITTLE GIRL	OK	40900 N	716. HONEYBUCKLE ROSE/CRAZY BL	VI	26219 N	LIONS QUARTET-TERRIFIC BARBER SHOP QT		
BILLY EMERICK			ERKINE HAWKINS ORCHESTRA			786. SWEET GENEVIEVE/HOW CAN I LEAVE	CO	1597 N
642. MAKING BELIEVE/HALF SMILIN	CO	1517 N	717. SO LONG SHORTY/WRAP U TABLS DRMS	BB	11485 V+	LOS ANGELES BILLYMORE HOTEL TRIO		
RUTH EITING			BILLY HAYS ORK/OKELI MELODIANS			787. COLORETE/IT'S A CRADLE SONG	OK	41043 N
643. LOVE ME DR LV ME/RED RED ROSE	CO	1680 E	718. SWEETHEART LAND/MY ANGEL	OK	41074 N	LOUISIANA RHYTHM KINGS (NICHOLS)		
FAMOUS GOSPEL FOUR			FLETCHER HENDERSON ORK			788. DA SA STR/BALLIN JACK	HJCA	612 N
644. LORD IS MY SHEP/TREE OF LIFE	PRO	1002 N	719. HOP OFF/ENAG IT	PAE	2783 N/E	BASIN ST/LAST CENT	12"	
IRVING FAZOLA			ABOVE U DIO, SIDE 2			CLAUDE LUTER		
645. CLARINET MARMALADE/SWEET LORRAINE	KY	624 N	HORACE HENDERSON			789. SWEET LOVIN MAN/WEARY WAY BL	CI	1043 N-
FIREHOUSE FIVE PLUS TWO			720. U DONT MEAN ME NO GOOD/LJVE W. U	OK	5953 N-	ED LLOYD AND HIS ORCHESTRA		
646. SAN/FIREMAN'S LAMENT	GTJ	2 N	WOODY HERMAN			790. PANAMA R/3/S. AFRICAN BL	CI	1044 N
647. EVRYBODY LUVS BABY/BRASS BELL	GTJ	5 N	721. KEEPER OF FLAME/EARLY AUTUMN	CP	57616 N	791. SNAKE RAG/GATEMOUTH	CI	1045 N-
648. RED HOT RIVER VALLEY/RIVERSIDE BL	GTJ	6 N	722. BILLY RING ON MY FINGER	CO	35861 N	792. HOLVERINE BL/CUSTOMS RACKET BL	SEL	1005 N-
649. TIGER RAG/WORLD'S WAITIN SUNRISE	GTJ	13 N	723. GOOD EARTH/SURRENDER	CO	36985 N	793. WILLIE THE WEEPER/CUSTOMS RACKET BL	SU	1005 N-
650. YES SIR THAT'S BABY/PACAN LUV SNG	GTJ	14 N	724. BL ON PARADE/FAREWELL BL	CRL	60190 N	794. HOLVERINE BL/OLD SCHOOL	SU	1030 N
651. FRANKIE & JOHNNY/COPENHAGEN	GTJ	23 N	HILCOGARD			795. WILD CAT BL/ORY'S CREOLE TPIM	RAM	4 N
652. DOWN WHERE SUN GOES/ST LOUIS BL	GTJ	24 N	725. LAST TIME I SAW PARIS/WHO DO I LOVE	DE	23183 N-	796. SPORT MODEL MAMA/TIGER RAG	RAM	5 N
653. LETH. ST RAG/WABASH BL	GTJ	29 N	TEDDY HILL ORK			797. CAMP MEETING BL/BABOOCH	SUM	1007 N
654. JINGLE BELLS/TAVERN IN TOWN	GTJ	30 N	726. WHEN LUV KNOCKS/WHEN ROBIN SINGS	ME	13364 V	HUMPHREY LYTTLETON		
655. SWEET GA BRWN/LONESOME MAMA BL	GTJ	33 N	EARL HINES ORK			798. SAINTS/CAKE/FLIES LOVE	JU	19 N
656. SDBBIN BL/STOMP AT TWILITE	GTJ	41 N	727. CART BELIEVE/RHYTHM SUNDAY	VO	3467 V+	SANDY MAC FARLANE		
657. FIRE CHIEF RAG/WHO WALKS IN	GTJ	42 N	ANT HOODES			799. GRANNY'S HILAN HAME, 1,2	CO	2250 N
659. FIVE FT 2/MISS. RAG	GTJ	52 N	728. BACK ROOM BL/LOW DOWN BL	BN	526 V/E	MACY AND RYAN		
MARK FISHER-VOCAL			729. M. K. BL/JUG HEAD BOOGIE	BN	527 E	800. ARE U LONESOME ZNITE/CAROLINA MINE	OK	40866 N
659. SHADY TREE/EVERYWHERE U GO	OK	40951 N-	730. SAVE IT PRETTY MAMA/DRKTWN STRUT	BN	531 N	801. TOGETHER WE 2/NEATH VENETIAN SKIES	OK	40935 N
660. AY AY/U KNO I LUV U (& HIS CAL. ORK)	CO	1008 N	731. SHINE/MEMPHIS BL	BN	532 N	CHUCK MACKEY'S MICHIGAN BLVD. GANG		
ELLA FITZGERALD			732. WAY DOWN YONDER NO/ST JAMES INFIRM	BN	533 N	802. CHARLEY MY BOY/U TOOK VANTAGE ME	JU	10 N
661. OUT OF NOWHERE/STAIRWAY 2 STARS	DE	2598 V-	733. SELECTION FROM GUTTER/ORGAN GRINDER	CO	545 E+	803. AT BUNDOWN/HAPPY BL	JU	11 N
FLAMINGO MELODIANS			734. FEATHER'S LAMENT/MEZZINROUND	SE	10007N	JOHN MADDOX		
662. SONG OF DAWN/SANTIAGO	AMER. PARL.	34062 N	JOHNNY HODGES			804. HULA BL/GET BL WHEN RAINS	DDT	1012 E
663. SHOULD I/IM FOLLOWIN U	AMER. PARL.	34020 N	735. CASTLE ROCK/CRUEY'S BL	MERC	8944 N	805. PILL PICKLES/SWEET GA BRN	DDT	1057 N-
BLINO MAMIE FOREHAND			736. U DRIVIN ME CRZY/KEEPY LARGO	WAX	1114 N	806. SAN ANTONIO ROSE/BULLY OF TOWN	DDT	15001 N-
664. HONEY IN ROCK/WOULDN'T WIND DYIN ANCHOR		381 N	BILLIE HOLIDAY			807. STARDUST/PIANO POLKA	DDT	15006 N
FREENY'S BARN DANCE BANO			737. ALL OF ME/ROMANCE IN DARK	BA	205 N	808. NEAR U/J. M. BOOGIE	DDT	15008 N-
665. SULLIVAN'S HOLLOW/DONT U REMEMBER	OK	45468 N	738. NO REGRETS/DID I REMEMBER	BA	213 N	809. LITTLE GRASS SACK/COCANUT GROVE	DDT	15020 N-
SLIM GAILLARD & HIS MIDDLE EUROPEANS			739. PRACTICE MAKES PERFECT/JIM	BA	256 N	WINGY MANNONE/TEA, FATS		
666. YEP ROC HERESY/HIP COWBOY	MERC	8956 N	740. LOVER COME BACK/COVER A WATERFRNT	CMS	559 E	810. UP COUNTRY/RINGSDOT STOMP		
JACK GARNER (SOLID PIANO SOLOS)			ARMAND HUG-RAGTIME PIANO			U RASCAL U/THATS WOT I LIKE 12"	HJCA	611 N
667. DOLL RAG/BYE BYE PRETTY BABY	SD	508 N	741. K C STOMPS/GOOD GRAYV RAG	GTJ	19 N	MIKE MARCEL'S ORCHESTRA		
ERROL GARNER			742. FROG-I-MORE RAG/COSEY RAG	GTJ	20 N	811. DAWN/WE TWO	OK	40959 N
668. THIS CANT 3 LUV/WANT LITTLE GIRL	ACORN	305 N	743. BREEZIN ALONG/LITTLE ROCK GETWAY	NOB	7 N	812. ONCE IN LIFETIME/KNOJ U'S LOVE U	OK	41161 N
669. WRAP TABLS DRMS/SLAMBOREE/QUARTET	SU	103 E	PEE WEE HUNT JAZZ BANO			EARL MARLOW'S ORCHESTRA		
670. HUMORESQUE/SMOKE GETS (QUARTET)	SU	104 E	744. SUNNY SIDE/AFTER U GONE	REG	139 N	813. U BROT NEJ KIND LUV/MADE TO LOVE U AM. PARL	24059 N	
HENRI GENORONS ORCHESTRA			CHUBBY JACKSON ORK			ARTHUR MCCULLOUGH/IRA BALL		
671. MY CRADLE SWHT/HELP OF MOON	CO	2455 N	745. FATHER KNICKERBOCKER/GODCHILD	CO	38451 N	814. WHEN MOTHER SMILED/WRECK OF AIRLINER	OK	41490 N
672. SAN/SALLY LOU (BMY DANCE ORK)	ED	51412 N-	MAHALIA JACKSON			COLE MC ELROY'S BAND		
STAN GETZ			746. S'LENT NITE/TELL IT ON MT.	AP	235 N	NOCTURNE/LEAGUE OF NATIONS	CO	1600 N
673. CUDDELES/ELYSSES	NJ	803 N	WALTER JACOBS AND CARTER BROTHERS			WILLIAM MC EWAN		
674. MICHELLE, 1 & 2	NJ	804 N	747. DEAR LITTLE GIRL/SHEIKS SPECIAL	OK	45468 N	816. SWEETER AS YRS GO BY/REMAINEST	CO	2055 N
TERRY GIBBS AND HIS NEW JAZZ STARS			SASCHA JACOBSEN-VIOLIN SOLO			WALTON MCKINNEY		
675. TERRY'S TUNE/T & S	NJ	800 N	748. EVENING/MIDNITE BELLS	CO	145M N	817. 44 DARLINE/CORNER OF U SMILE	CO	1500 N
DIZZY GILLESPIE			ILLINOIS JACQUET ORK			JIMMY MCPARTLAND		
676. MANTECA/COOL BREEZE	VI	203023 N	749. MUTTON LEG/SYMPHONY IN SID	VI	203060 N	818. MANHATTAN/COVE BACK SWEET PAPA	PRES	303 N
677. ALGO BUENO/MINOR WALK	VI	203186 N	750. EMBRYO/JACK FOR JACK THE BELLBOY	VI	203278 N	FRANK MELROSE		
678. I SHOULD CARE/SWEDISH SUITE	VI	203457 N	HARRY JAMES			819. PASS THE JUG/JELLY ROLL STOMP	BR	80031 N
ART GILHAM, THE WHISPERING PIANIST			751. BOTTOM OF MY HEART/MELANCHOLY MOOD(FS)	BRS	995 N	820. AUNT JEMIMA ST/ST LOUIS BOUND	CREOLE	9 N
679. CHANGED NAME 2 NUMBER/PASSING TIME	CO	2331 N	752. TEXAS CHATTER/SONG OF WANDERER	BRS	1014 N	821. SHANGHAI HONEYMOON/GOOD FEELIN BL	CREOLE	10 N
680. DRI FTING 2 DRMLAND/ONLY ANOTHER 2 U	CO	955 N	JAZZ AT PHLHARMONIC (LESTER YOUNG)			METRONOME ALL STAR BANO		
681. SO TIRED/UD RATHER FORGET	CO	1282 N	753. BL FOR NORMAN, 1 & 2	ARCO	1216 N	822. BUGLE CALL RAG/T O'CLOCK JUMP	VI	27314 N
682. I FOUND U OUT/HOURS I SPENT W. U	CO	1353 N	754. CANT GET STARTED, 1 & 2	ARCO	1217 N	BOB MIELKES JAZZ BANO		
683. IF U HAVENT GIRL/REMINDS ME OF U	CO	2451 N	755. CRAZY RHYTHM, 1 & 2	ARCO	1218 N	823. RIVERBOAT SHUFFLE/CRAZY CHORDS	CC	1 N
GOLDEN GATE ORCHESTRA			756. SWEET GA. BRWN, 1 & 2	ARCO	1219 N	LIZZIE MILES		
684. O HOW I ADORE U/ONE I LUV(& GOLD)	VE	2100 V	SUNK JOHNSON JAZZ BANO			824. CARELESS LOVE/T CRIED 4 U	CI-SP	2 N
BENNY GOODMAN			757. YAAKA HULA HICKEY DULA/SHINE	JI	15 N	825. BASIN ST BL/ACE IN HOLE	CI-SP	3 N
685. JUNGLE BL/ROM T&I	BR	80029 N	OINK JOHNSON			EDDIE MILLER TRIO		
686. GRAND SLAM/1 SURRENDER DEAR	CO	35482 N	758. FRISCO DRMS/OINK'S BL	AM	526 N	826. AIN'T MISSHAVIN/PEG O MY HEART	JU	9 N
687. GAL IN KALAMAZOO/SERENADE IN BL	CO	36622 V+	JAMES P. JOHNSON/FLETCHER HENDERSON			827. EASY 2 REMEMBER/BACK HOME	JU	16 N
688. GAL IN CALICO/BENJIES BUBBLE	CO	37187 N	759. HARLEM ST/ UNKNOWN BL	PM	14009 N	828. STARS FELL ON ALA/MR HENRY LEE	JU	30 N
689. BEWITCHED/BL IN NITE	HA	1012 N	JOLLY JIVERS			GLEN MILLE: ORCHESTRA		
690. TEXAS TEA PARTY/HECKLE & JIBE	JAY	9 N	760. PIANO ST/HUNGRY MAN'S SCUFFLE	CREOLE	24 N	829. LITTLE BROWN JUG/PAVANNE	BB	10296 N-
691. SOMETIMES I HAPPY/KING PORTER	VI	25090 N	CLAIR DE LUNE/LOVER MAN	WAX	107 N	LUCKY MILLINER ORCHESTRA		
692. LUV ME OR LV ME/XACTLY LIKE U	VI	25406 N	762. SOMEDAY I'LL FIND U/ZIGUEUR	WAX	111 N	830. ROCK DANIEL/SLIDE WR TROMBONE	DE	3956 V-
693. SWEET SU/ I NEVER KNEW	VI	26089 N	763. BAKIFF/NYC BL	WAX	112 N	PUNCH MILLER		
694. AND ANGELS SING/SENT 4 U YESTERDAY	VI	26170 N	764. ON TOURQUOISE CLOUD/WHEN I WALK	WAX	113 N	831. GOLDEN LILY/SOMEBODY STOLE/		
EARL GORDON AND HIS MUSICAL CHAMPS (OUKE)			JUNGLE KINGS			ISARELLA WONT GIV U NONE. 12"	HC	603 N
695. IS THAT RELIGION/PNOT VENDOR	CREOLE	4 N	765. ORKTNW STRTTRS/FIARS PT SHUFFLE	PM	14021 N	MISSOURI JAZZ BANO		
GOTHAM TROUBADOURS			766. ORKTNW STRTTRS/FIARS PT SHUFFLE	UNCA	3 N	832. MEMORIES OF YOU/JUST A MEMORY	BA	6097 V+
696. CHLOE/SUNSHINE	OK	40992 N	MAX KAMINSKY JAZZ BANO			MONTERRAT IGLESIAS (RECORDED IN MANILA)		
LOUIS GRAVEURE-TENOR W. WALTER GOLDE AT PIANO			767. DIPPERMOUTH BL/OL FASH. LUV.	BR	80124 N	833. THE ROSARY/ICH LIEBE DICH	AMER.	0225007 N
697. PRELUDE DO NOT GO MY LOVE	CD	2059 N	768. SOMEDAY SWHT/SRAP TRBLE DRMS	BR	80137 N	BENNY MCINTON ORK		
698. IF THOU WERT BLIND/CORALS	CO	2240 N	KANSAS CITY FIVE			834. GOLD DIPPERS SONG/HIGG. BL (J. C. Higg)	CO	36011 N-E
CHARLES HACKETT			769. T NO U NO/LAUGHIN AT LIFE	CMS	510 V/E	JELLY ROLL MORTON		
699. WORLD WAITING FOR SUNRISE	CD	1911 N	REV. KELSEY			835. BLACK BOTTOM ST/THE CHANT	BB	10253 N-
ALL HALL AND BEN WEBSTER, ETC.			770. TELL ME HOW LONG/EVENING PRAYER	MGM	10303 N	836. CANNON BALL BL/GRANDPA'S SPELLS	BRS	9 N
700. ROSE RIO GRANDE/BL IN HEART	WAX	101 N	771. I AM A SOLDIER/AFTER A WHILE	MGM	10797 N	837. LOW GRAVY/PAT CITY BL(CHIPPY HILL)	BRS	10 N
			KNICKERBOCKERS			838. BIG FAT HAW/BUDDY WATER BL	CE	3004 N-
			772. WONDER/WHERE CAN U B	CO	2241 N	839. NAKED DANCE/MICHIGAN WATER BL	CMS	588 N
						840. DONT U LEAVE ME HERE/KING PORTER ST	CMS	591 N
						841. STRATFORD/GRANDPA (12", 5 MINUTES)	HJCA	607 N

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JELLY ROLL MORTON CONT.			PEE WEE RUSSELLS RHYMMAKERS			COTTIE WILLIAMS ORCH		
842. BUDDY BOOLEN'S BL/HIGH SOCIETY	MS	110 N	920. CHANCES MADE/ZUTTYS HOOTIE BL	HRS	1001 N	987. THINGS AINT WHAT/ REO BL	HIT	7084 E
843. STEACY ROLL/WR JELLY LORO	SO	109 N	FELIX SALMONO			IRENE WILLIAMS		
844. BURNIN THE ICEBERG/PRETTY LIL LILLIAN MORTON	VI400120 E		921. THE CROWN/ARONTE	CO	2249 N	988. U REAL S.W.T./DIFFERENT KIND MAN	OK	41104 N
845. WHEN I LOST IT/THAT'S MY MAMMY TURK MURPHY'S JAZZ BANO	OK	41053 N	922. MOON IS LOW/MONTANA CALL BEN SELVIN ORCH	OK	41391 N	989. PRAT CITY BL/ JAB BL	AM	8 N
846. TURK'S BL/PAPA DTP	3TJ	4 N	923. TONT SAY VES/TRY TO FORGET ARTIE SHAW	CO	2562 N	990. FAT MAMA BL/(SKIP JAMES) MARY LOU WILLIAMS	SO	110 N
847. GRANDPA'S SPELLS/ALL THE WRONGS	CTJ	8 N	924. LOVER COME BACK/ROSALIE	BB	10126 N	991. LITTLE JOE FRM CH/BOOGIE WOOGIE	CO	37334 N
848. 1919 RAC/CURSE OF ACHING HEART	CTJ	11 N	925. SHOT THE LIKKER/FREE WHEELING	BRS	1015 E	992. OBLADEE/KNOWLEDGE	KINC	115003 N
849. STRUTTING W. SOME BARBECUE/ROBT J LEE	CTJ	12 N	926. SWEET LORRAINE/JUST U JUST ME MILT SHAW OETROITERS	HA	1014 N	993. ILL NEVER BE SAME/FOUND NEW BABY DEL WOOD - RAGTIME PIANO	BA	243 N
850. IRISH BLACK BOTTOM/OKTWN STRITRS	CTJ	17 N	927. ON THE ALAMO/MY INSPIRATION IS U ED SWALLI & OICK ROBERTSON	OK	41172 N	994. RACTIME MELODY/RAINBO	TEN	800 N
851. RAGTIME DANCE/TRAM RAG	GTJ	18 N	928. NACASAKI/PARTYS A FIZZLE BESSIE SMITH	OK	41118 N	995. CRYIN MY BL AWAY/KING JOE (NGONE) YORKSHIRE J.B.	OTR	515 N
852. STORYVILLE BL/ORY'S CREOLE TRAM	CTJ	32 N	929. ST LOUIS BL TAZ	CI	1016 N	996. OR JAZZ/U & I YOUNG MAGGIE	JU	29 N
853. CLOVER WALK/AFTER U CONE	CTJ	39 N	930. ST LOUIS BL 364	CI	1017 N	997. JUST U JUST ME/I NEVER KNEW YUKES WASH 5	KY	603 E
854. JUST COUSIN C NILE/LITTLE JOHN'S RAC	CTJ	45 J	931. JAZZ BATTLE/BOSTON SKUFFLE TUI SOPER	UHCA	43 E	998. ROYAL GARDEN BL/ 2 QUART BL	JU	8 N
855. WINDSTELS OF ANNIE ST/HOT TIVE DL TWNGTJ	62 N		932. THOU SWELL/ ITS A RAMBLE SOUL STIRRS	SO	5001 N	THE FOLLOWING ARE ALL 45 RPM'S CASTLE JAZZ BANO		
856. BUGLE CALL RAG/SAXONIC BL	MS	109 N	933. PEACE IN VALLEY/JESUS CAVE WATER SOUTHERN JAZZ GROUP	SP	802 N	999. OLD GREEN RIVER/FAREWELL BL FIREHOUSE 5 PLUS 2	CAS	459 N
857. J. B. BALL/FIDGETY FEET	SW	7509 E	934. STOMP JUMP BLS/ SWT CA BROWN	SU	1011 N	1000. JINGLE BELLS/TAVERN IN TOWN ERROL CARNER QUARTET	GTJ	45030 N
858. THATS PLENTY/LIVERY STABLE BL	SW	7512 E	935. H1 SOCIETY/MAMMY O MINE SOUTHERN MELODY ARTISTS	BU	1012 N	1001. SLAMBOREE/WRAP TROUBLES IN DRMS JOHNNY WIGGS & HIS N.O. BANO	SU	45103 N
859. BUGLE CALL RAG/SATANIC BL OLIVER NAYLOR'S ORCHESTRA	SW	7513 E	936. HOURS I SPENT W U/GIRL MY DREAMS	OK	40950 N	1002. NONE MY JELLY ROLL/SISTER KATE	CMS	45643 N
860. EVANGELINE/VAGABOND LOVER N.O.B.K.	AMER.	OD 41247 N	937. WINDOW OF DRMS/FOREVER MOOGSY SPANIER RACTIMERS	OK	41129 N	1003. CARELESS LOVE/ZULUS PARAOE	CMS	45644 N
861. MILNEBERG JOYS/SHIM ME SHA WABBLE	BRS	1804 N	938. AT SUNDOWN/BLUNIN THE BLS	BRS	998 N	1004. THATS A PLENTY/BROWNSKIN DEL WOOD	TENN	80045 N
862. SAN ANTONIA SHOUT/TIN ROOF BLS	BR	80118 N	939. CHICAGO/CANT WE BE SPRINGFIELD	BR	80159 N	THE FOLLOWING ARE ALL 33 1/3 LP'S		
863. O.O. ONE STEI/CSTRICH WALK	BR	80119 N	940. DIXIE FLYER/LAZY PIANO MAN SW GA BROWN/FEATHERBRAIN (941.)	MER	5424 N	1006. SIX & WOLVERINES VOL 1	TRITON	101 N
864. SENSATION/BLUIN THE BL NEW YORK SYNCOPIATORS	BR	80120 N	942. HOWE/TUPPERARY PAUL SPECHTS ORCH/ FINE HOT HORN	CD	2264 N	1007. SIX & WOLVERINES VOL 2	TRITON	103 N
865. DAWNING/JUST A MEMORY	OK	40855 N	943. WHAT THE USE/ WONDER HOW SPECKLED RED	BR	80020 N	1008. SIO BECHET JAZZ CLASSICS VOL 1	BN	7002 N
866. ONE I LOVE LOVES ME/NOW IM IN LOVE	OK	41264 N	944. DIRTY DOZEN I&2 LEE STAFFORD - PIANO SOLOS	CASTLE	10 N	1009. SIO BECHETS JAZZ CLASSICS VOL 2	BN	7003 N
867. SEEMS TO BE SPRING/BWARE OF LOVE	OK	41434 N	945. WINTER GARDEN RAG/HELICTROPE BOUQUET	CASTLE	11 N	1010. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
868. ONE I LOVE LOVES ME/ACW IV IN LOVE	AM.	OD41264 N	946. CLAUDIUS RAG/TEDEY BEAR BL BOB STEPHENS & HIS ORCH	OK	40925 N	1011. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
869. REWIRE OF LOVE/SEEMS TO BE SPRING	AM.	OD41264 N	947. THEM THERE EYES/BOOGIE JOYS	CMS	636 N	1012. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
870. DAWNING/JUST A MEMORY	OK	40855 N	948. FLASHES/ IN THE DARK	CMS	639 N	1013. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
871. DAWNING/JUST A MEMORY	OK	40855 N	949. S.W.T. LORRAINE/3 LIT WORDS	CMS	640 N	1014. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
872. WARY/COSBLESTONES	OK	40905 N	950. SQUEEZE ME/WHEN U SMILING	CMS	641 N	1015. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
873. OPINION OF DAY/SWEET DRMS	OK	41162 N	951. CLIMAX RAG/ CHRONIC RAC	OH	8 N	1016. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
874. IDA/FEELIN NO PAIN	BR	80069 N	952. CRACE & BEAUTY/ THE OSCAROS	OH	10 N	1017. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
875. LAZY DADDY/ U LOST U DOG	CP	964 N	953. SYMPHONY ORCH OIR-PIERRE CHACON	CO	1930 N	1018. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
876. THATS PLENTY/DALLAS JIMMY NOONE ORCH	JU	20 N	954. SCENES ALSACIENNES-SUNDAY MORN I&2 NOEL TAYLOR	CO	2239 V	1019. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
877. APEX BL/MY DADDY ROCKS ME	BRS	1008 N	955. I NEVER DREAMED/MY AEROPLANE MAN	OK	40907 N	1020. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
878. BL JUMPO RABBIT/DIFFERENT TYPE CUY	DE	18439 E	956. WAS IT A DREAM/FEUR DE LIS THE THREE JACKS	OK	41040 N	1021. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
879. PEER ENO PVT SEC/PLEASE BE KIND OKEH MELODICUS	BR	80088 V	957. SPANISH SHAWL/CHILE BL JOE THOMAS BIG SIX	OK	41102 N	1022. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
880. SHADY TREE/MORNING CLORTIES	OK	40906 N	958. NO BETTER FOR YA/HES GOT SO MUCH JOE THOMAS ORCH	KY	642 N	1023. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
881. WAS IT DRMS/ SO DEAR KING OLIVER	OK	41045 N	959. BLACK BUTTERFLY/ U CAN DEPEND ON ME CHARLIE THOMPSON	AM	527 N	1024. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
882. SOMEDAY SWITH/TOO BAD	BR	80062 N	960. LILY RAG/ DEREY STOMP (960.)	AM	528 N	1025. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
883. SO. STOMP/GEARDOWN ST BLS	PM	14015 N	961. DELMAR RAG/LINGERING BL LELE TRISTANO SEXTETTE	CP57	60003N	1026. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
884. JUST ONE RAG OFF/JACKASS/SCOBIN/I&2	HUC	4610 N	962. POW/CROSSCURRENT JOE TURNER & HIS MEMPHIS MEN(DUKE)	3 E+/-		1027. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
885. IF I EVER CEASE LOVE/SALVATION MARCH	CI	1005 N	963. FREEZE & MELT/ I MUST HAVE THAT VAN CRECLE	OK	1549 V	1028. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
886. BUGLE BOY MARCH/TAINT NOBOOYS BIZ	CI	1006 N	964. HONEY/WHY TONT U TELL ME SARA VAUGHAN	CO	38461 N	1029. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
887. SHE'S FUNNY THAT WAY/SONG I LOVE	OK	41217 N	965. BEAUCO/TOD DARN HOT CHARLIE VENTURA SEXTETTE	SU	10054 E	1030. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
888. BARCAROLLE/LAND SKY BL WATER KIO ORY	OK	41156 N	966. C.V. JUMP/SURRENDER OEAR WESLEY WALLACE/JABO WILLIAMS	JI	3 N	1031. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
889. UNDER BAMBOO TREE/PANAMA	CS	7 E+	967. NO. 29/JAB BLS	BILT	1033 N	1032. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
890. GA CAMPMEETING/BL FOR JIMMY	CO	38957 N	968. OONE CAUGHT U BL/SANTA CLAUD DINAH WASHINGTON	MER	8249 N	1033. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
891. EH LA BAS/TIGER RAC	DJ	212 N	969. SAT NITE/BE FAIR TO ME ETHEL WATERS	BR80	146 N	1034. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
892. 12TH ST RAC/ SAVOY BL	OJ	213 N	970. U SWIT/ LILLET ALONG SOMEHOW LU WATERS V.B.J.B.	JM	14 N	1035. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
893. OOO WHAT CRY SAY/CARELESS LOVE	JM	25 N	971. SUNSET CAFE ST/LONDON BL BEN WEBSTER QUARTET	SE	10016 N	1036. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
894. UNDER BAMBOO TREE/PANAMA	JM	27 N	972. PERDIDO/ I SURRENDER OEAR ANTON WEEKS ORCH	CO	2552 N	1037. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
895. ORY'S CREOLE TRAM/50C BL PARENT'S HANGPICKERS	PK	3 N	973. WAS IT WRONG/IM SORRY OEAR OICKY WELLS BIG 7	HRS	1018 N	1038. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
896. OFFPISH CRANK/LILY RAC SANTA PECORS	CI	1056 N	974. OFFER IN BLUE/GRAC NASTY PAUL WHITEMAN	DE	2222 V	1039. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
897. ROSE OF RIO CRABBE/CANAL ST STP	MER	8514 N	975. JEEPER CREEPERS/MUTINY IN NURSERY JOHNNY WIGGS	N.O.	751 N	1040. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
898. MARCH OF WANDI CRAS/MY LOUISIANA FLIP PHILLIPS FLIPET	MER	8928 N	976. 2 WING TEMPLE/ULTRA CANAL	N.O.	752 N	1041. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
899. PAPILLONA/SKY SCRAPER CHARLES PIERCE/NDRC	SG	28106 E	977. CONCO EQ/BOURBON ST BOUNCE BOB WILBER & HIS J.B.	CI	1062 N	1042. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
900. NOBOOYS SWTHRT/LIVERY STABLE CHARLES PIERCE	PM	4228 N	978. SWT GA BROWN/COAL BLACK SHINE	CI	1063 N	1043. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
901. BULL FROG/CHINA BOY	UHCA	1-2 N	979. SAINTS/FIRE MOOGIE	CI	1064 N	1044. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
902. PAINY OARS/STILL HAVE U IN DRMS	OK	41111 N	980. 216 ZAC/LIVEHOUSE BL	CAZELL	1017 N	1045. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
903. NOTRIN TU DO/WONDERING WHAT U'LL DO BOB POPE ORCH	OK	41120 N	981. SAINTS/LIVEHOUSE BL	RAM	6 N	1046. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
904. ALL I ASK OF YOU/PREACHIN TRUMPET BL TEDDY POWELL	DE	8519 E+	982. WHEN U MORE TULIP/TROUBLE IN MIND EDDIE WHITSTEIN'S ORCH	CO	2375 N	1047. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
905. TEDDY BEAR BOOGIE/JAMICA JAM LOUIS PRIMA	BR	80123 N	983. WILL U WAIT A YEAR/WHITE DRMS JOHNNY WITTEW & PIANO SOLO	JM	19 N	1048. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
906. CONFESSIN/LETS HAVE FUN	BR	7709 V	984. ACE IN HOLE/2 KINDS OF PEOPLE	JM	20 N	1049. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
907. QUINITY OF HOT CLUB OF FRANCE	DE	23004 N	985. BILL BAILEY/RAGTIME NIGHTINGALE CLARENCE WILLIAMS BLUE FIVE	BRB	1003 N	1050. SIO BECHET JAZZ CLASSICS VOL 2	BN	7003 N
908. FINE THESE DAYS/LILY BELLE WAY JUNE	DE	23021 N	986. LITTLE BLKIDR/MANOV					
909. FOUND NEW BABY/LIVHOUSE BL	DE	23021 N						
910. OAPHNE/WONDER WHERE BABAY IS 2NITE	DE	23152 N						
911. RADIOLITES	CO	903 N						
912. CLAR MARM/MILNEBERG JOYS RILEY FARLEY & ORCH	CI	1036 N						
913. JINGLE BELLS/ SANTA CLAUSE COMIN TWN	DE	1031 N						
914. LIVING WATERS /BELIEVE CN ME	BP	801 N						
915. ROCCERS& HIS BIDDLE ST BOYS	DE	12 N						
916. MALT CAN BL/STOMP EN DOWN(H.ERDWN) CREOLE	DE	1654 V						
917. ARIAN ROLLINI QUINTET	DE	1654 V						
918. TRUE CONFESSTION/TITCHED WAGON TO STAR	OE	1654 V						
919. THE RONDOILERS	DE	1654 V						
920. SHOULD I LAZY LOUISIANA MOON	CO	1245 N						
921. WALLY ROSE-RAGTIME PIANO	GTJ	25 N						
922. FROG LEDE RAC/CLAOICLUSRAG ROYAL JUBILEE SINERS	PROG	1001 N						
923. KING JESUS/ON BATTLEFIELD RUSHTON CALIF. RABBLERS	JU	23 N						
924. AFTER U GONE/BIHL FROENO								

AUCTION

SEBASTIAN MORAN

AUCTION

1021. BILLIE HOLIDAY - VOL. 1	JR 5050 N
010 I REMEMBER/GA ON MY MIND/ROMANCE IN DARK/	
NITE & DAY/NEVER BE SAME/NO REGRETS/	
LOW DOWN GROOVE/ THEY SAY	
1022. BILLIE HOLIDAY - VOL. 2	JR 5021 N
WHO WANTS LOVE/OWN BACKYARD/VERY THOUGHT OF U/	
OREAM OF LIFE/FUNE OUT OF LIFE/ U GO TO MY HEAD/	
DATE W DREAM/ ALL I ASK OF YOU	
1023. BILLIE HOLIDAY - VOL. 3	JR 5022 N
U LUCKY GUY/GHOST OF YESTEROAY/LOVE ME OR LEAVE/	
SOLITUDE/ U JUST NO ACCOUNT/PULLIN THRU/	
JIM/ GOO BLESS THE CHILD	
1024. HOOK & LADDER 4 PLUE 1 1/2	RAINBOW 709 N
ALEX RAG BAND/WHEN MY SUGAR/SOUTH/WHOS SORRY NOW/	
ORKTOWN STRUTTERS BALL/MUSKRAT RAMBLE/	
1025. JAZZ AT STORYVILLE-EO HALL-J. WINDHURSTPX 6003 N	
STRUTTING W BARBECUE/STISER KATE/SWT & LOVELY/	
S' WONDERFUL/AD LIB BLUES	
1026. CHARLEY LA VERNE'S CHIL. LOOPERS	JUMP JL-1 N
SUNDAY/BABY WONT U PLEASE COME/SUBDIVIOED IN F/	
IN COMIN VA/LAZY RIVER/IF I HAD U/	
EXACTLY LIKE YOU/VERY 8 'N' BOOGIE	
1027. GEORGE LEWIS & N.O. ALL STARS	CI L-421 N
BIG BUTTER & EGGS WALT/TIN ROOF BL/BILL BAILEY/	
BOURBON ST PARADE/WEARY BL/DIPPERMOUTH BL/	
ST JAMES INF/BUGLE CALL RAG	
1028. JELLY ROLL MORTON W SIO BECHET	JR 5035 N
HIGH SOCIETY/BUDDY BOLDENS BL/WININ BOY/	
OINT HE RAMBLE/BALLIN THE JACK/WEST ENO BL/	
OONT U LEAVE ME HERE/CLIMAX RAG	
1029. N.O. R.K.	BR BL58011 N
SAN ANTONIO SHOUT/TIN ROOF BL/OSTRICH WALK/	
O.O. ONE STEP/BLUIN THE BL/SENSATION/	
PANAMA/JAZZ IT BLS	
1030. NEW ORLEANS STYLE-O & NEW	CMS 20020 N
STONEY BECHET N.O. FOOTWARMERS	
NAT. EMBLEW MARCH/J.R. BL	
HINOUSTAN/GA CAMPMEETING	
BOB WILBERS WILDCATS	
WILLIE THE WEEPER/MABELS ORN	
WILLO CAT BL /BL FOR FOWLER	
1031. BOB NICHOLS CLASSICS VOL 1	BR BL58008 N
CHINA BOY/PEG O MY HRT/CHIEF OF ARABY/	
SHIM ME SHA WABBLE/INDIANA/OINAH/	
TEA FOR TWO/WANT TO BE HAPPY	
1032. BEN POLLACKS PICK A RIB BOYS	MOD 2009 N
J.B. BALL/ SENTIMENTAL JOURNEY/O.O. ONE STEP/	
OIXELAND BOOGIE/3RD MAN THEME/ROYAL GARDEN BL/	
ECHO IN CAVERN/ SONO OF INDIA	
1033. BESSIE SMITH VOL. 1	JR 5002 N
CARELESS LOVE/THINKING BLS	
MUOY WATER/SOFT PEDAL BL/USEO BE U SWEET MAMA/	
MONEY BL/BACKWATER BL/ AT XMAS BALL	
1034. BESSIE SMITH VOL 2	JR 5003 N
J.C. HOLMES BL/NASHVILLE WOMANS BL/LECTRIC CHAIR/	
WEAVING WILLOW BL/SOBBIN HEARTED/SECON FIOOLE/	
GRAVEYARD WORO/PREACHIN THE BLS	
1035. MUGGYS SPANIER RAGTIMERS VOL 2	CMS 20012 N
MEMPHIS BL/WEARY BL/SUGAR/SUBSTN BL/ALICE B GOWN/	
ORKTOWN STRUTTER/SWEET SUE/LADY BE GOOD/	
1036. RALPH SUTTON PLAYS WALTER TUNES	CD 5180 N
KEEPIN OUT MISCHEFF/AINTECHA GLAD/SHELTERED BY STARS/	
VIPERS ORAC/BL TURNERY RAG/ALLIGATOR CRAWL/	
TAKE IT FROM ME/CLOTHESLINE BALLET	
1037. FRANK TESCHEWACHER	BR 58017 N
CHANGES MADE/FOUND NEW BABY/BABY WONT U PLEASE/	
TRYIN STP CRYIN/OPENHAGEN/PRINCE DF WAILS/	
WAILIN BL/BARRELHOUSE STOMP	
1038. LU WATERS Y.B.J.B. VOL 1	GTJ 8 N
MAPLE LEAF RAG/BLK & WHITE RAG/ORIG J.R. BL/	
GA CAMPMEETING/IRISH BLK BDTOM/MUSKRAT RAMBLE/	
MEMPHIS BL/ SMOKEY MOKES	
1039. GEORGE WETTLINGS JAZZ BAND	CD CL 6189 N
RDSR ROOM/ATER U GONE/CULTERS CLAMBAKE/MEMPHIS BL/	
INDIANA/AS LONG AS I LIVE/GDD MAN HARD FIND/	
1040. GEORGE ZACK-PARTY PIAND	CMS 20001 N
ACE IN HOLE/BLUE/NEVER DREAMT/ANGRY/MNDAY DATE	
EVERYBODY LOVES BABY/MELANCHOLY BABAY/COULD BE W YOU	
THE FOLLOWING ARE REGULAR 78 RPM RECORDS	
RED ALLEN URGH	
1041. CANAL ST BL/ DWN JUNGLETOWN (D.L.)	DE 18C92 E+
FLETCHER ALLEN & ORCH	
1042. FLETCHERS STOMP/ SWINGIN IN PARIS	SW 29 N
HENRY ALLEN	
1043. DOWN IN JUNGLE TOWN	DE TEST E+
1044. ROSSETTA/ DINAH LOU	PAE 2686 N
1045. TAKE MY HEART/ BEACH BALI BALI	VD 3261 N/E+
1046. GOODNITE LUCKY DAY/KITCHEN IN HEAVEN	VD 3490 E+
1047. STICK & STONES/LEVE SONG LONG AGO	VD 3564 E+
PAULINE ALBERT (PIANO SOLO)	
1048. HALLERUAH/ MAGNOLIA	VI 20786 N
ALBERT AMMONS RHYTHM KINGS	
1049. BOBBY WOODIE STP/NAGASAKI	DE 749 N
AL AMMONS RHYTHM KINGS/BECHET SWINGSTERS	
1050. EARLY MORNING BL/VIPER WAO	DEU 3521 N
ALBERT AMMONS/WEADE LU LEWIS	
1051. SHOUT 4 JOY/ BEAR CAT CRAWL	VD 4608 N
1052. SHOUT 4 JOY/ BEAR CAT CRAWL	CD 35961 E
AMOS & ANOY	
1053. THE DIARY/ AT BULL FIGHT	VI 22234 E+
MARION ANDERSON	
1054. DEEP RIVER/ HEAVIN HEAVIN	VI 22015 E+
HARRY ARCHER ORCH	
1055. HEART 6T00D STILL/FEEL AT HOME	BR 3720 E
ARDEN -OHMAN ORCH	
1056. 12 O'CLOCK WALTZ/CHIKUITA	VI 21513 N

ARDEN-OHMAN ORCH CONT.	
1057. JUPE A OASIS/ WILL U REMEMBR	VI 21774 N
1058. GOT RAINBOW/FEELING IM FALLIN	VI 21795 E
1059. FASOIDELETTE/ SWT NOTHING	VI 21902 N
1060. OR WHAT HAVE U IVE MADE A HABIT OF U	VO 22017 N
1061. HOW AM I KNOW/AFT CLOUDS ROLL	VI 22111 E
1062. MY FIRST LOVE LAST ONE/NINA ROSA	VI 22275 N
1063. RO FOLLIN ALONG/KISS ME WOTH EYES	VI 22417 E+/N
VICTOR ARDEN	
1064. DDT THE N.Y./HERE WE ARE IN LDVE	VI 22726 E
1065. OUT OF BREATH/AM ONLY HUMAN AFTER ALL	VI 22481 E
1066. WHY/ ITS U I LOVE	VI 22205 E
1067. ITS U I LOVE/ WHY	VI 22205 E+
LIL ARMSTRONG	
1068. BORN THAN BLS/ BORN 2 SWING	BR 2465 N
1069. LETS CALL IT LOVE/U MEAN SO MUCH	OE 1502 N
1070. ORNTAL SK/GET HAP TOGETHER	OE 1904 E+
1071. HARLEM ON SATURDAY NIGHT/LOCKED UP	DE 2234 N
LOUIS ARMSTRONG	
1072. MUGGLES/PEANUT BENDOR	OK 3194 N
1073. TIGER RAG/OLD MAN BLS	PAE 942 N
1074. WEATHER BIRD/ROCKIN CHAIR	PAE 1194 N
1075. CHINATOWN MY CHINATOWN/OINAH	00628058 N
1076. LONESOME BLS/KING ZULUS	TR N
1077. LAZY RIVER/ GA ON MY MIND	JC 518 N
1078. DROPPIN SHUCKS/GONNA GITCHA	VJR 13 N
1079. SUGAR/ BLS IN THE SOUTH	SWF 251 N
1080. SWING U CATS/ SNOWBALL	BB 10225 N/E
1081. OONT JIVE ME/CHICAGO BRKDOWN	CD 35376 N
1082. SQUEEZE ME. S.O.L. BLG	CD 35661 N
1083. GOT RHYTHM/LAWO MADE NIGHT TOO LONG	PAE 1207 N
1084. BL TURNING GREY OV U/ THAT RHY MAN	PAE 1494 E
1085. SKIO OUT OE OAT/MUSKRAT RAG	CD 36153 E
1086. MY HEART/ CORNET CHOP SUEY	CD 36154 N
1087. YORE NEXT/ ORIENTAL STRUT	CD 36155 N
1088. YORE NEXT/ ORIENTAL STRUT	CD 36155 E+
1089. DEAR OLD SOUTHLAND/BOOY & SOUL	CD 36282 E+
1090. MONDAY OATE/WEATHER BIRD (HINES- LCLUIS)	CD 36275 E+
1091. CHICAGO BRKDOWN/OONT JIVE ME	CD 36376 N
1092. HEAH ME TALKIN TO YA/TIGHT LIKE THIS	CD 36378 N
1093. STAR DUST/WRAP TROUBLES IN ORMS	CD 37808 N
1094. WRAP TROUBLES IN/ STAR DUST	CD 37808 N
1095. HEAH ME TALKIN/SAVE IT PRETTY MAMA	OE 2405 N
1096. BLK & BL/ CANT GIVE U ANYTHING BUT	CD 38052 N
1097. CUT OFF MY LEGS/SWHTS ON PARADE	OE 3235 E+
1098. COAL CART BLS/ HWKY TONK TOWN	OEC 18091 E
1099. JOOIE MAN/ I WONDER	DE 18652 N
1100. WEATHER BIRD/ DEAR OLD SOUTHLAND	HRS 18 E+
1101. WEST END BL/FREEZE & MELT (LANG)	OE 286000 E
1102. SAVE IT PRETTY MAMA/ STAR DUST (CHOC.O.)	006286007E+
1103. ROCKIN CHAIR/ COLLEGIATE LOVE (CORNELL)	006286023 E
1104. MUGGLES/ WHAT KINO O MAN IS U (LANG)	OE 286027 E+
1105. KNOCKIN A JUG/HIGH TENSION	OE 286050 N
1106. WEATHER BIRD/ROCKIN CHAIR (G. WILSON)	OE 286060 E
1107. LAMD MADE NIGHT TOO/GOT RHYTHM	OE 286062 E+
1108. STP SAVANNAH SUE/ BLK & BLUE	OE 286076 E
1109. TIGHT LIKE THIS/STAR DUST	OE 286077 E+
1110. DEAF. OLD SOUTHLAND/ MY SWEET	OE 286081 E
1111. HEBBIE JEE/IES/MUSKRAT RAMBLE	UN 9300 V
1112. 2 DEUCES/ SQUEEZE ME	OK 8641 E
1113. NO ONE ELSE BUT U/ CANT GIVE ANYTHING	OK 1204N/E
1114. THEN THERE EYES/LITTLE JOE	OK 41501 N
1115. GA ON MY MIND/LAZY RIVER (RM CHP NO GR)	OK 41541 E
1116. LDVE U FUNNY THING/NEW TIGER RAG	OK 41557 E
1117. LAMD MADE NIGHT LONG/KEEP OUT MISCHIEF	OK 41560 V+
1118. SAVE IT MAMA/ STAR DUST (CHOC.O. DANDIES)	PAE 558 E+
1119. MARKET FOR U/RAGGIN SCALE (JOE VENUTI)	PAE 778 E+
1120. RDCM/IN CHAIR/	PAE 785 N
1121. OALLAS BLS/ PUT & TAKE	PAE 573 E+
1122. U RASCAL U/ PUOR RICHARD (PURVIS)	PAE 992 N
1123. KNOCKIN A JUG/HIGH TENSION (L. RUSSELL)	PAE 1064 N
1124. SAVE IT PRETTY MAMA/ NO ONE ELSE BUT U	CD 35662 N
1125. SAVE IT/ DN ONE ELSE	CD 35662 N
1126. DRYS CREDLE TROMBONE/LAST TIE	CD 35838 N
1127. LAST TIME/ORY CREDLE TROMBONE	CD 35838 E+
1128. YES IN BARREL/GUT BUCKET BLS	CD 36152 N
1129. CORNET CHOP SUEY/ MY HRT	OK 8320 V+
1130. STATIC STRUT/STP OFF LETS GO	BR 2594 E
1131. BODY & SOUL/ DEPEND ON ME	PAE 1355 N
1132. AINT MISBEHAVIN/EXACTLY LIKE U	VD 3040 E+
1133. STP SAVANNAH SUE/BLK & BLUE	PAE 1573 E+
1134. MY SWEET/ DEAR OLD BOUTHLAND	PAE 1718 N
1135. NEW TIGER RAG/ ALL OF ME	PAE 1894 E+
1136. SWTHEARTS PARADE/SAVOY BLS	PAE 2127 E+
1137. WRAP TROUBLES IN DRMS/MONDAY DATE	PAE 2135 E+
1138. SQUEEZE ME/ DNCE IN WHILE	PAE 2242 N
1139. SUGAR FDDT STRUT/GO NOT BL	PAE 2449 E/E+
1140. HDTTER THAN THAT/WHEN ILL COME	PAE 2704 N
1141. S.O.L. BLS/SQUEEZE ME	PAE 2774 N
1142. DRYS CREDLE TROMBONE/LAST TIE	PAE 2792 N
1143. BLS 4 YESTERDAY/WANT LITTLE GIRL	SW 223 N
1144. BL FOR YESTERDAY/WANT LITTLE GIRL	SW 223 N
1145. PUT EM DWN BLS/POTATO HEAD BLS (PWLAM)	UHCA 59 N
1146. PUT EM DWN BLS/POTATO HEAD BLS (")	UHCA 59 E+
1147. OINAH/ TIGER RAG	VD 3000 N/E
1148. PEANUT BENDOR/ MUGGLES	VO 3194 E
1149. ND/ THAT RHYTHM MAN	VD 3205 N/V
1150. HEAH ME TALKIN TO YA/ TIGHT LIKE THIS	VD 3303 N
ZINN ARTHUR ORCH	
1151. LOVE GOOD 4 ANYTHING/ WAS IT RAIN	VR 512 N/E
FREDO ASTAIRE	
1152. RATHER LEAO A BAND/BUILDING LETOWN	BR 7610 E
1153. OLD FASHIONED WOODING IN SPRING	BR 3428 E
MILROSE BAILEY	
1154. DWNHRTED BL/SQUEEZE ME	PAE 2257 N
PHIL BAKER	
1155. ST SWIRLIN BL/ JUST FOR TODAY	EMERSON 1068 E-

PAUL BARBARIN	
1156. CLOSER WALK/WALK THROUGH STREETS	CI TEST N
1157. LILY DF VALLEY	CI TEST N
CHARLIE BARNET	
1158. NO NAME JIVE/PART 1&2	BB 10737 V+
COUNT BASIE	
1159. DIRTY DOZENS/SUN GOES OOWN	OE 2498 N
1160. FARE THEE HONEY/ OH RED	OE 2780 N
1161. THE FIVES/HEH LAWOY	OE 2722 N
1162. JOHNS IDEA/ONE O'CLOCK JUMP	OE 1363 N
1163. OUT THE WINDOW/I KEEP	OE 1581 N
1164. JIVE AT FIVE/ EVIL BLS	OE 2922 N
1165. 12TH ST RAG/JUMP	OE 4886 N
1166. SING FOR BUPEK/ HEART BELONGS OADY	OE 2249 N
1167. OUPREE BLS/ RED WAGON	OE 3071 N
1168. HOW LONG HOWLONG/BOOGIE WOOGIE	OE 2355 N
1169. CANT BELIEVE/MOONLIGHT SERE	VO 5036 N
1170. GOOD MORNIN BLS/OUR LOVE MEANT TO BE	DE 1446 N
1171. KEEP REMEMBERING/OUT WINDOE	OE 1581 E+/E
1172. HOW LONG /GOOGIE WOOGIE	OE 2355 N
1173. BOOGIE WOOGIE/HOW LONG BLS	OE 2355 E
1174. DIRTY DOZENS/WH SUN GOES OWN	OE 2498 N
1175. OH RED/FARE THEE HONEY	OE 2780 N
1176. U CAN DEPEND ON ME/BL & SENTIMENTAL	OE 3882 E
1177. MEAN U/FEEED/ THE BEAN	OK 6180 N
1178. 12TH ST RAG/JUMP FOR ME	VO 4886 N/E+
BAT THE HUMMING BIRD	
1179. SLOW ORAG/HUMMING BORO FLS	VAR 6068 E+
BEALE STREET 5	
1180. JOSAPHINE/ MY PAPA	CAM 553 V+
STONEY BECHET	
1181. PIP UP THE JOINT/ LAUGHIN IN RHY	VI 27653 E+
1182. SLEEPY TIME OWN SOUTH/STOMPY JONES	HMV 9329 N
1183. OLO MAN BLS/ NOBODY KNOWS	HMV 2746 N
1184. THE MOOCHE/ BLS IN THE AIR	VI 201510 E+
1185. THE MOOCHE/ BLS IN THE AIR	VI 201510 E+
1186. TEXAS WADNER/BABY PLEASE COME	HMV 3482 N
1187. SWEETIE DEAR/ MAPLE LEAF RAG	BR 999 N
1188. COAL BLK SHINE/ EGYPTIAN FANTASY	HMV 9278 N
1189. AINT MISBEHAVIN/ BLUE FOR U JOHNNY	VI 26746 N
BIX BEIDERBECKE	
1190. TDDJIT/ DAVENPORT BLS	SE 6 N
1191. CLO MAN RIVER/ WA OA OA	CO 35666 N
1192. IM GLAO/ FLOCK OF BLS	RE 7 N
1193. WA OA OA/OL MAN RIVER	UN 25-26 E
1194. SENSATION/ LAZY OADY	VJR 8 N
1195. GOOD MAN HARO TO FINO/CRYIN	OK 40966 V+
1196. CLEMENTINE/BRETTY GAL	JC 531 N
1197. TIGER RAG/ROYAL GARDEN	TE 524 N
1198. CHANGES/NIGHT TOO LONG	BI 1032 N
1199. MARGIE/LOUISIANA	PAE 2833 N
1200. SINCE MY BEST GAL/SORRY	MILT 1097 N
1201. LOVENEST/SENTIMENTAL BABY	OE 501 N
1202. ROYAL GARDEN BLS/GOOSE PIMPLE	CO 35665 E+
1203. SINCE BEST GAL TURNED/SORRY	VO 3149 E
GRAMME BELL	
1204. ORKOTOWN STRUTTERS BALL/OEEP PACIFIC	PACF10594 N
1205. KACKASS BLS/WAS LEICESTER CUP	JUMP 15A N
1206. CANAL STREET BL/GOT WHAT TAKES	PACF 2138 N
1207. ORKOTOWN STRUTTERS BALL/ OEEP PACIFIC	PACF 10594 N
1208. BABY WONT U PLEASE COME/BIRM BERTHA	PACF90000 N
BUNNY BERIGAN ORCH	
1209. WHY TALK APT LOVE/SWEET VARSITY SUE	VI 25667 N/E
1210. STUDY IN BROWN/CARAVAN	VI 25653 N
1211. TODD ADVANTAGE DF ME/CHICKEN & WAFFLES/DEE	IS117 N
CHU BERRY	
1212. SITTING IN /46 WEST 52 (PW LAM)	CMS 516 E+
1213. STARDUST/BOOY & SOUL	CMS 1502 E+
1214. FORTY SIX WEST 52/SITTING IN	CMS 516 E
BERTRANO WASHBOARD WIZZARDS	
1215. GONG HUNTING/SUGAR PAPA (LOUIS)	HUCA N
1216. BLS STAMPEDE/EASY COME (LOUIS)	HUCA N
BLINO ANOY	
1217. FLOYD CDLL'S GAVE/COUNTRY CH YARD	OK 40393 G-
1218. TRAGEDY DN LOVE/BEACH/STONE MT EXP	OK 45343 G-
BLUE RHY BOYS	
1219. EVERY TIME LOOK AT U/ ANKE HIPS	BR 1206 E+
JIMMIE BLYTHE	
1220. MR FREDDIE BLS/	TEST N
1221. ADAMS APPLE/ MESSIN ROUND	SI 906 E+
CLAUOE BOLLING	
1222. BLS IN DISGUISE/NOBODY KNOWS WAY I FEEL	3E+ 2326 N
LUCIENNE BOYER	
1223. THRILL ALL OVER/FOUND BIT PARIS	CD 3123 N
1224. KISS DF ROMANCE/ W MY DARLING	CD 3124 N
BAGGYS RHYTHM FIVE	
1225. ETHIPIAN STP/PLEADING	VO 3060 E
CARL BRISSON	
1226. DAYS GONE BY/ WAS IT THE MOON	DEE 2733 N
1227. OINNER AT B/ GNITE LITTLE GIRL	DEE 3701 N
BUMBLE BEE SLIM	
1228. HARB ROCKS IN BED	VO 3328 E+
1229. DUMB TRICK/WH I GET MONEY	VO 3221 E+
1230. SAD GAL/ BURNED DWN WILL	VO 2885 N
1231. HARB ROCKS IN BED/ MORE BISCUIT	VO 3328 E+
1232. RISING RIVER/ 12 O'CLOCK MIGHT	VO 3473 N
1233. BACK IN JAIL AGAIN/ NEW POLICY ORN BLS	VO 3242 E+
RAY BURKE	
1234. LITL LIZA JANE/SAVOY BL	PARADOX 5 N
1235. PUT DN OLD GRAY BONNET/MAIRA ELENA	PARADOX 6 N
JOE BUSHKIN	
1236. IN LIT SPAN TWY BL CHIPS	CMS 534 N
BUTTERBEANS & SUSIE	
1237. CHANGES/ WATCH YOUR STEP	OK 8598 E
1238. JELLY ROLL QUEEN/ DEAL ANOTHER HAND	OK 8520 V
1239. CONSTRUCTION GAN/A TO Z BLS	OK 8163 E-
TEDDY BUNN-SPEANCER WILLIAMS	
1240. NEW GOOSE & GANDER/BLOW IT UP	VI 38617 E-

AUCTION MINIMUM BID 50c AUCTION

MUTT CAREY			
241. SENSATION/ENTERTAINERS	CEN	4007 N	
242. FIOGETY FEET/ CHRYSANTHUM	CEN	4008 N	
CASA LOMA			
243. ROCHIN CHAIR/LAZYBONES	DE	2395 N	
244. SHUT EYE/LAST NIGHT MIRACLE HAPPENED	BRG	82079 N	
245. SHADES OF HADES/COPENHAGEN	BRG	2386 N	
246. LAST NIGHT MIRACLE/HOBOKEN BUCKET	OE	2281 N	
247. WILD GOOSE/BUJI	BR	6588 E+	
248. HEWEN CAN WAIT/SUNRISE SERE	OE	2321 E+	
MAURICE CHEVALIER			
249. MR LOVE PARADE/NBODY'S USING IT NOW	VI	22285 E	
CHICAGO RHYTHM KINGS			
250. SOMEONE STOLE GARY HORN/WHO STOLE LOCKPAC	2812 N		
251. SOMEONE STOLE GARY HORN/WHO STOLE LOCKPAC	500317 N		
CHOCOLATE DANONES			
252. OEE OL/BUGLE CALL	CO	36008 N	
JUNIE COBB			
253. SOUTH AFRICAN BLS/PIGGY WIGGLY	CEN	3009 N	
GEORGE M. COHAN			
254. LIFE FUNNY PROPOSITION AFTER ALL	VI	60042 E	
ALIX COMELLE & JAM SESSION #1 (JERRY MENDO)			
255. TAKE LAST NOTE/BL LOOK OUT	SW	227 E+	
CONNIES INN ORCH			
256. ROLL ON MISS ROLL ON/WHO U MOANERS	VI	22698 E	
COON QUET			
257. BAKE DAT CHICKEN PIE/	EO	50082 V	
CORRELL AND GOSDEN			
258. ELSIE SHULTZ EN HEIM/JUST WANNA BE K	VI	20255 E+	
259. MEADOWLARK/ KISS BABY GONIGHT	VI	20286 E+	
260. MEADOWLARK/KISS LIT BABY GONIGHT	VI	20286 E	
IOA COX			
261. CANT QUIT THAT MAN/LAST MILE BLS	OK	6405 N	
262. LAST MILE BLS/ CANT QUIT THAT MAN	OK	6405 E+	
263. WEARY WAY BLS/ GRAVEYARD DREAM	SG	907 E+	
CHARLIE CREATH (1264.)			
MARKET STREET BLS/ PLEASURE MAN	OK	8201 G	
JESSE CRAWFORD			
265. SO BLUE/ RESTING TIME	VI	20595 N	
BOB CROSBY			
266. BLUE SURREAL/ BLACK ZEPHR	DE	4415 N/E	
267. SWING SUGAR BOWL/PRAYING HUMBLE	DE	2210 E	
268. DINT CARE/HOT DOG STAND	DE	2401 N	
269. ONLY WHEN IN MY ARMS/WHEN WERE ALONE	DE	2452 N	
270. CAN I HELP IT/ LITTLE MAN WASNT THERE	OE	2776 N	
271. EMBRACEABLE YOU/SHORTENIN BREAD	DE	3271 E	
272. FORGOT APT ME/GONE NOT FORGOTTEN	DE	3417 N	
273. KNOW YOU ANYWHERE. ONE TRACK MIND	DE	3434 N	
274. MARK HOP/BURNIN CANDLE	DE	3694 N	
275. ZOOT SUIT/BARREHOUSE BESSIE	DE	4169 N	
276. BRASS BOOGIE/ (12)	DE	18359 N	
277. TAKE IT EASY/MARK HOP	OE+	2086 N	
278. BRASS BOOGIE/ PASRT 1&2	DE	18359 N	
279. COW COW BLS/ DRY BONES	DE	3488 E/E+	
280. RIB BASE VIO/ SPEAK TO ME	DE	2206 N	
CHARLIE DAVENPORT			
281. CHIMES BLS/ ATLANTA MAG	CH	50033 N	
WILLO BILL DAVISON			
282. BUTTER & EGG MAN/CONFESSIN	CMS	563 E+	
DELTA FLOW			
283. SWING ON FAMOUS DOOR/ALICE BL GWN	DE	3526 E	
UNIVERSITY BOYS/OXIE JAZZ BANO			
284. LOVABLE & SW/ITS SO GOOD/WHOPEE WAKES	OR	1668 E	
DIXIE DANONES			
285. AT JAZZ BANO BALL/ ROYAL GARDEN BLS	JAM	2450 N	
JOHNNY DODOS			
286. HEAH ME TALKIN/LITTLE ISABEL	BB	10241 E+	
287. MIXED SALAD/CANT SAY	HJCA	31 N	
288. 47TH STREET STP/IDLE HOURS(PUNCH?)	HJCA	41 N	
289. PAPA DIP/ TOO TIGHT/	VJR	40 N	
290. PERIDIO/GATEMOUTH	CO	698 V+	
291. BUCKTOWN STP/BLUE WASHBOARD STP	BB	8549 N	
292. BROWN BOTTOM BESS/LADY LOVE	UJCA	24 N	
293. MY LITTLE ISABEL/HEAH ME TALKIN	HMV	N	
294. WEARY BLS/ BOLL FIDDLE BLS	HMV	10239 N	
295. GOBER DANCE/TOO TIGHT	BB	10240 N	
296. SWEET EM CLEAN/ MY GAL	UJCA	19 N	
297. GATE MOUTH/ PERIDIO STREET BL	SE	5008 N	
298. WEARY WAY BLS/ CO'E A TIME	CEN	3001 E+	
299. IN THE ALLEY/ MERRY MAKERS	AM	958 N	
300. BROWN BESS/ LADY LOVE	VJR	9 N	
301. MY BABY/ORIENTAL MAN	BRS	5 N	
302. MY BABY/ORIENTAL MAN	BRS	5 N	
303. PAPA DIP/ TOO TIGHT	HJCA	40 N	
DORSEY BROTHERS			
304. TAILSPIN/ROMANCE	OE	4202 E+	
305. MISSOURI MISERY/SANDMAN	DE	297 E+	
306. SHIM SHAM SHIMMY/WOOD HOLLYWOOD	CO	36066 N	
307. COPENHAGEN/SWTHEART OF SIGMA CHI	CO	26016 E	
JOHNNY JONN			
308. NERVOUS BLS/ LIZA JANE	CO	3479 V	
309. TAKE IT/MAMMY(EDITH WILSON)	CO	3634 V	
310. BIRNINGHAM BLS/ MERRY BLS(E. WILSON)	CO	3558 V	
311. WEST TEXAS BLS/ N-BODIES BLS	CO	3537 V	
312. OXIE BLS/ USED TO BE	CO	3787 V	
WALLY EDWARDS			
313. JENNY LEE/ SENTIMENTAL BABAY	CL	5107 V	
DUKE ELLINGTON			
314. ARABIAN LOVER/WASHINGTON WOBBLE	BB	6782 N	
315. HARLEM BREAKS/CHICAGO	OE	800 E+	
316. CONCERTO FOR COOTIE/ME AND YOU	VI	26598 E+	
317. MORNING GLORY/JACK THE BEAR	VI	26536 N	
318. THE MOOCHE/SWT CHARIOT	OOO	286078 E	
319. BLK & TAN FANTASY/WABASH BLS	PAE	2211 N	
320. JUNGLE BLS/RENT PARTY (10BLK BERRIES)	BD	5002 N	
321. STEPPING INTO BING SOCIETY/NEW BLK &	BR	8063 N	
322. PORTRAIT OF LION/SMETHING 2 LIVE 4	BR	8365 N	
323. JUNGLE BLS/ RENT PARTY BLS	VOE	0006 N	

SEBASTIAN MORAN

DUKE ELLINGTON ORCH			
1324. LA DE DOODY DOO/ STEVEDORES SERE	BR	8174 E+	
ZIGGY ELMAN			
1325. ZAGGIN WITH ZIG/YOURE MINE YOU	BB	10316 E	
ENSEMBLE SWING OU HOT CLUB COLONIAL			
1326. GEORGIANA/J'ADORE LA MUSIQUE	PD	590145 N	
THE FRISCO JAZZ BANO			
1327. JELLY ROLL/MAMIES BLUES	PAC	639 N	
BERT FIRMAN			
1328. BLUE STRINGS/KEEP GOIN	ODG	286070 N	
BUO FREEMAN FIVE			
1329. TILLIE DOWNTOWN NOW/BUZZARD	PAE	2210 E+	
1330. DA DA STRAIN/JACK HITS ROAD	PAE	2820 N	
BLIND LEROY GARNET			
1331. LOUSTIANA CLTDE/CHATT ME DOWN	PA	12 N	
GENE GIFFORD			
1332. N-O. TWIST/NOTHIN BUT THE BLS	BB	10704 N	
LILIAN CLINN			
1333. OGGIN ME BLS/ BROWN SKIN GAL	CO	14275 G	
JEAN COLOKETTE			
1334. LONESOME & SORRY/ GIMMIE A LITTLE KISS VI	20031 E		
1335. KNETUBKY LULLABY/ I'DLOVE CALL U MY SWTHVI	20257 E		
1336. SWTHRT ON PARADE/THATS WHAT PUTS SWT INVI	21800 E		
1337. SHES FUNNY THAT WAY/DRM TRAIN	VI	21853 E	
1338. PAINTIN CLOUDS/TIP TOE THRU TULIPS	VI	22027 E	
BENNY GOODMAN			
1339. DR HECKLE MR JIBE/TEXAS TEA PARTY	BC	3167 E	
(ABOVE SPEC. B.G. LABEL ISSUED BY COL. P.W.LAM)			
1340. HOUSE HOP/BUGLE CALL RAG	HMV	8569 N	
1341. TIGER RAG/SWEET SUE	HMV	8531 E+	
1342. MELANCHOLY BABY/ WHISPERING	HMV	8533 N	
1343. U DONT KNOW WHAT LOVE IS/SOMEONE'S R	OK	6534 N	
1344. FIESTA IN BLUE/CANT GIVE U ANYTHING	CO	36755 N	
1345. SING BING SING/ PART 1&2	VI	39205 E+	
1346. RIFFIN AT RITZ/ALEX RAGTIME BAND	VI	25445 N	
1347. BACH GOES TOWN/WHISPERING	VI	26130 E	
1348. SENT FOR U YESTERDAY/ANGELS SING	VI	26170 N/E	
1349. ALEX RAGTIME BAND/RIFFIN AT RITZ	VI	25445 E	
1350. SWT SUE JST U/MEL BABY	VI	25473 N	
1351. SWEET SUE/MELANCHOLY BABY	VI	25473 E+	
1352. JAM SESSION/SOMEBODY LOVES ME	VI	25497 N	
1353. STOMPIN AT SAVOY/VIBRAPHONE BL	VI	25521 N	
1354. ROLL EM/AFRAID TO DREAM	VI	25627 E	
1355. LET THAT BE LESSON/HITCHED WAGON TO	VI	25708 E	
1356. ONE CLOCK JUMP/DONT BE THAT WAY	VI	25792 E	
1357. TI PI T/PLEASE BE KIND	VI	25814 E	
1358. SWEET SUE/ I NEVER KNEW	VI	26089 N	
1359. I NEVER KNEW/ SWEET SUE	VI	26089 E/N	
1360. SWEET SUE/ I NEVER KNEW	VI	26089 E	
GLEN GRAY			
1361. STAR DUST/ ONE MORNING IN MAY	DE	2396 E+	
CARL HALEN WASHBOARD BAND			
1362. CAKE WALKIN BABIES/ WILLIE THE WEEPER	KN	4 N	
1363. HEEBIE JEEBIES/ DR JAZZ	KN	3 N	
ELCLOAE HALL			
1364. STRANGE AS IT SEEMS/ I'L NEV BE THE	BR	1348 N	
JUANITA HALL & 4 TUNES			
1365. OLD BOJANGLES TS GONE/IN WOOD 4 LOVE	VI	DJ837 N	
MAL HALLETT			
1366. YA GONNA BE HOME TONITE/ WEEPING WILLOW	VI	996 E	
HANOYS ORCH OF MEMPHIS			
1367. HOOKING COW BLS/ OLE MISS RAG	CO	2420 E	
1368. LIVERY STABLE LL/ THAT JAZZ DANCE	CO	2419 N	
GLENN HARGANSON HAMMOND FIVE W LESTER YOUNG			
1369. UPRIGHT ORGAN BLS/ JAZZ ME BLS	CO	35263 E+	
LINEL HAMPTON			
1370. FOUND NEW BABY/ 4 OR 5 TIMES	VI	26447 N	
1371. FLYING HOME/SAVE IT PRETTY MAMA	VI	26595 N	
1372. CENTRAL AVE BRKDOWN/JACK THE BELLBOY	VI	26652 N	
1373. 4 OR 5 TIMES/ FOUND NEW BABY	VI	26647 N	
1374. ROCKIN IN RHY/FOUND NEW BABY	OO	286036 N	
1375. LITTLE GIRL/WEED SMOKERS DREAM	DE	7234 E	
1376. JAM JAMBOREE/IT WAS REO	DE	7312 N	
HARLEM WILCATS (KAROOS)			
1377. SCAT SONG/ HOWM I DOIN	VS	6015 E	
HAM TREE HARRINGTON			
1378. YOURE TALKING TO WR NG MAN/CANT COME INVO	15015 E		
GEORGE HARTMAN ORCH			
1379. DARTTOWN STRUTTERS/ALWAYS	KEY	613 N/E+	
1380. DIGA DIGA DOO/MUSKRAT RAMBLE	KEY	602 N	
COLEMAN HAWKINS			
1381. BODY & SOUL/HAD TO BE U	BB	300825 N	
1382. HOW DEEP THE OCEAN/STUMPY	SG	28102 E	
1383. CRAZY RHY/ HONEYEYUCKLE ROSE	VI	26219 E	
1384. FUNNY THAT WAY/ MEET MR FOO	BB	10477 N	
1385. NETCHA'S DREAM/ CHICAGO	DE	661 N	
CLIFF HAYES LOUISVILLE STOMPERS/BENNY MOTEN			
1386. BLUE GUITAR STP/MOTEN ST	VI	20935 E-	
FLETCHER HENDERSON ORCH			
1387. RIFFIN/GRAND TERRACE RHY	VI	25339 E	
1388. VARIETY STOMP/ST LOUIS SHUFFLE	BB	10246 E+	
1389. POSIN/IF U EVER SHOULD LEAVE	VO	3627 E+	
1390. BLAZIN/ WHAT CHA CALLEM	VO	3323 E+	
1391. HOP OF/SNAG IT	CO	35670 N	
1392. GOT SING TORCH SONG/NITE LIFE	DE	18254 V+	
1393. SUGAR FOOT STOMP/WHAT CHA CALL BL	CO	35568 N	
1394. MUSCLE SHOALS BL/ HOUSTON BL	CO	164 V	
1395. SUGAR FOOT STP/RESTLESS(RAY NICHOLS)	BB	5904 V	
1396. MOVIE BLUES/ STAMPEDE	CO	35669 N	
1397. RHY OF TAMBOURINE/ ITS WEARING ME OWN	VO	3487 N	
1398. CRASS ALWAYS GREENER/JUNE N(CHICLET O.)	RE	9683 E	
1399. CHARLEY MY BOY/DOODLE OOD(MO. JAZZ BND)	RE	9680 E	
1400. GRND TERRACE RHY. RIFFIN	VI	25339 E+	
1401. BRKN BUSTED BLS/OO THAT THING	VO	14883 V+	
1402. VARIETY STOMP/ ST LOUIS SHUFFLE	BB	10246 N	
1403. SNAG IT/HOP OFF	CO	35670 N	

AUCTION MINIMUM BID 50c AUCTION

FLETCHER HENDERSON CONT.			
1404. WORDS/COPENHAGEN	VO	14526 E	
MILT HEARTH TRIO			
1405. MONKY TONK TRAIN/GIRL W LIMGT BL HAIR	DE	3158 E+	
CURLY HICKS			
1406. TAPROOM STP/TWILIGHT MELDLY	BB	8964 N	
CHIPPIE HILL			
1407. ROUND THE CLOCK/BLK MARKET BLS	CI	1013 N	
1408. CHARLESTON BLS/CARELESS LOVE	CI	1004 E	
EARL HINES (SOLO)			
1409. AINT GOT NOBODY/57 VARIETIES	CO	35875 N	
1410. MONDAY DATE/CAUTION BL	CO	35876 N	
1411. JST TOO SOON/JST TOO SOON(SHOULD BE CHI HIGH LIFE)	HRS	11 N	
1412. MY FATE YOUR HANDS/H NEYSUCKLE ROSE	SG	28110 E	
1413. ROSETTA/COPENHAGEN	DE	337 E+	
1414. ROSETTA/CAVERNISM	BR	6451 E+	
1415. CHICAGO HIGH LIFE/JUST TOO SOON	HRS	11 N	
ART HOODES			
1416. LIBERTY INN DRAG/GA CAKE WALK	DE	18437 E	
1417. FEATHERS LAMENT/MEZZIN AROUND	SE	10007 E	
BILLIE HOLIOAY			
1418. LOVER/ I COVER WATERFRONT	CMS	559 E+	
HONEY ORIPPER			
1419. COLO IN HAND/DRITY MOTHER FUEHER YOU	DE	7160 V	
HUOSON OELANGE			
1420. STARUST/BUGLE CALL RAG	MA	125 N	
INK SPOTS			
1421. YOUR FEETS 2 BIG/SWINGIN AN STRINGS	VI	24951 E	
BESSIE JACKSON			
1422. SKIN GAME BLS/ STEW MEET BLS	PE	320 G	
JIM JACKSON			
1423. JIM JACKSON KANSAS CITY BLS 1&2	VO	1144 V-	
PAPA CHARLIE JACKSON			
1424. SHAKE THAT THING/FAKIN BLS(RM CHP 3 GR)	PA	12281 V	
1425. YANCEYS BLS/THAT FEELIN	VI	202164 N	
BIO JACOBSON JUNGLE KINGS			
1426. OPUS 1/1 CANT BELIEVE	CNE	4019 N	
NAT JAFFEE PIANO SOLO			
1427. HOW CAN U FACE ME/ KEEP II. OUT	SG	28112 N	
1428. ZONKY/ BLACK & BL	SG	1-3 N	
HARRY JAMES WITH TEOOY WILSON			
1429. JUST A MODO/SAME PART 2	JC	530 N	
BLINO LEWON JEFFERSON			
1430. BLACK SNAKE MOAN/MATCH BLX BLS	JC	511 N	
BLINO WILLIE JOHNSON			
1432. CANT KEEP FRM CRYING/KEEP LAMPS	CO	14425 V	
1433. RAIN DONT FALL ON ME/TROUBLE SPON	BRS	511 N	
1431. MOTHERLESS CHILE/HAD MY WAY	AM	380 N	
BUNK JOHNSON			
1434. YES YES/LOWDOWN	AM	253 N	
1435. ACE IN HOLE/CARELESS LOVE	JAY	5 N	
1436. WEARY BLS/FRANKLIN ST BL	J1	12 E	
1437. CHIEF BATTLE AXE/BLUE BELLS GDBYE	J1	13 E+	
1438. OD RIGHT BABY/MARGIE	AM	511 E	
1439. WEARY BLS/ FRANKLIN ST BLS	J1	12 E+	
1440. SOMETIMES BURDEN IS HARD 2 BEAR/SOBBIN	J1	16 E	
1441. PANAMA/WHEN U WORE TULIP	AM	255 E+	
MARY JOHSON			
1442. BARREL HOUSE BL/KEY TO MT/ BLS	CEN	3016 N	
JAMES P JOHNSON			
1443. OTINA/BABY(BAND)	HRS	1000 N	
1444. FOUND NEW BABY/EVERYBODY(BAND)	HRS	3950 N	
1445. CHANGES MADE/ZUTTY'S (BAND)	HRS	1001 N	
PETE JOHNSON			
1446. CHERRY RED/BABY	DE	4997 V	
LONNIE JOHNSON			
1447. WIPE IT OFF/MONKEY & BABOON	OK	8726 V	
1448. FEELS SO GOOD/ SAME PART 2	OK	8697 V	
1449. BEST JOCKEY IN TOWN/NOT THE CHUMP	OK	9816 V	
1450. MEAN OLE BEDBUG BLS/RAMBLIN BLS	OK	8497 V	
1451. BEDBUG BLS/ SAME PART 2	OK	8586 E-	
1452. WANT LITTLE BIT/DEATH ON YOUR TRACK	OK	8691 E	
1453. LOVE STORY BL/VERY LONESOME BL	OK	8282 E	
1454. BABY LONESOME ROAD	BB	714 N-	
1455. OD OLD WAGON/WOMAN(JAMES P'ALLEY FIDLE)	OK	8358 V	
1456. MR JONSONS BLS/ AINT GONNA	DE	7509 E+	
1457. WRONG WOMAN BLS/ BRKEN HEARTED BLS	OK	8601 V	
1458. STOMPIN SLOW/PLAYIN ON STRINGS/	DE	8558 V	
1459. SOUTHBURD/FALLIN RAIN BLS	DE	7461 E	
JONES & JONES			
1460. CICERO & C&SAR/ SAME PART 2	VI	21208 E	
JONES - SMITH INC.			
1461. LADY BE GOOD/BOOGIE WOOGIE	VO	3459 E	
ALBINIA JONES			
1462. SALTY PAPA/ BLS/ALBINAS BLS	NA	9013 E+	
MAGGIE JONES			
1463. BACK BITIN MAMA/ NRE DRIVE A BEGGER	OK	14127 N	
1464. OD TIME FLAT BLS/GREAMIN THE BSL	OK	14055 V	
RICHARD M. JONES			
1465. WONDERFUL DRMS/N.O. SHAGS	OK	8260 V	
1466. SPANISH SHAWL/29TH & DEARBORN	OK	8260 V	
JOHN KIRBY			
1467. KEEP SWILIN/COMIN BACK	VI	27890 E+	
1468. KEEP SWILIN/COMIN BACK	VI	278890 N-	
1469. DOUBLE TALK/SUGAR PLUM FAIRY	CO	35998 N-	
1470. LIT BROWN JUX/IMPROMPTU	VOC	5570 E+	
ANORE KOSTELANEZT ORCH			
1471. BEGIN THE BEGUNE/SMOKE IN EYES	CO	4265 N-	
1472. TEA FOR TWO/FALLIN IN LOVE	CO	4266 N-	
1473. SEE U FACE BEFORE/PRETTY GIRL LIKE M	CO	4267 N-	
1474. OTG RHYTHM/ALL THINGS YOU ARE	CO	4268 N-	
1475. COT RHYTHM/ALL THINGS YOU ARE	CO	4268 N-	
1476. TIME ON MY HANDS/NICHT & OAY	CO	4290 E+	
1477. EASTER PARADE/SONG IN HEART	CO	4292 N-	

AUCTION

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GENE KRUPA			CLYDE MCCOY			RHYTHMAKERS		
1478.WHAT GOES ON HERE/MEET BEAT HEART	COE	2027 E+	1562.SUGAR BLS/ READIN	CO	2389 V+	1637.ON PETER/ WHO STOLE THE LOCK	CO	35841 N
1479.3 LIT WORDS/BLUES OF ISRAEL	PAE	2224 N-	REV.F.W. MCCHEE			ADRIAN ROLLIN ORCH		
1480.BLUE RHYTHM FANTASY 1&2	OK	5627 E	1563.JONAH IN BELLY OF WHALE/W HIS STRIPES	VI	20773 V	1638.TAP ROOM SWING/ SWING LOW	COE	5006 N
1481.AFT U GONE/DARK EYES	COE	BF134 N	SHERRY MCCHEE			TIMMIE ROSENKRANTZ		
1482.3 LITTLE WORDS/TAKE IT EASY(DUKE)	ODG	286089 E	1564.SATANIC BLS/ BLUEIN BLS	OE	518 N	1639.WEE BIT OF SWING/ 16 THIS TO BE	VI	25876 N-
1483.TUXEDO JUNCTION/DRUMIN MAN	PAE	2750 N	1565.SHAKE IT & BRK IT/ TIN ROOF BLS	OE	5281 E	HARRY ROY		
1484.DARK EYES/ AFTER U'VE GONE	COE	2454 N-	MCKENSIE-CONDON CHICAGOANS/CASA LOMA ORCH			1640.CANADIAN CAPERS/ TIGER RAG	PAE	1505 E
1485.LETS GET AWAY FROM ALL/JUST LITTLE	OK	6130 N	1566.CHINA BOY/CHINA GIRL	ODG	286046E+	LUIS RUSSELL		
1486.SLOW DOWN/FOOL AM I	OK	6154 N-	RED MCKENZIE			1641.ON REVIVAL DAY/LA. SWING	OK	8811 N-
1487.PASS THE BOUNCE/ME & MY MELINDA	OK	6619 N	1567.HAD MY LIFE/HEARTHACHES	NAT	9026 E+	1642.SWEET MUNTZ/29TH & DEARBORN	BI	1027 N
1488. JAZZ ME BLS/ LST ROUND UP	DE	18115N-	RAY MCKINLEY BAND/ZUTTY SINGLETON BAND			ARTIE SHAW		
1489. BLS IF ISRAEL/3 LIT WORDS	DE	18114 N-	1568.NO PARADE/ BUGLE CALL	DE	3685 N/E+	1643.BLS/ PART 1&2	VI	27411 E+
1490.MURDER HE SAYS/MASSACHUETTS	OK	6695 E	MCKINNEYS COTTON PICKERS			BESSIE SMITH		
1491.BLUES ISRAEL/3 LITTLE WORDS	OE	18114 E	1569.HULLABALOO/ BABY WONT YOU	VI	22511 N-	POOR MAN BLS	CO	14399 N-
1492.TELL ME W KISSES/ LOVE DOESNT GROW	COE	2141 E	FRANK MELROSE(SOLO)			1645.HONEY MAN BLS/ ONE & TWO BLS	CO	14172 V
BILLY KYLE			1570.PASS THE JUS/JELLY ROLL STP	BR	80031 N	1646.KITCHEN MAN/GOT WHAT IT TAKES	CO	14435 N-
1493.COT RT SING BLS/DONT BLAME ME(CARNER)DISC	233 N		METRO ALL STAR			1647.YES INDEED HE DO/ DEVIL GONNA GITCHA	CO	14354 N-
TOMMY LADNIER			1571.KING PORTER/ALL STAR STRUT	CO	35389 N	1648.GOT TO CIBE ME SOME/WILD ABOUT	CO	14427 V
1494.LAZY DADVO/ JELLY ROLL BLS	PA	14002 N	1572.GOT RHY/ ROYAL FLUSH	CO	36499 E	1649.ME & MY GIN/SLOW & EASY	CO	14364 V+
1495.BLUES FOR RAMPART ST/ PLAY THAT THING AM	7 N		1573.BUGLE CALL RAG/ ONE OCKLOK JUMP	VI	27314 E	1650.JAZZ BO BORN/ SQUEEZE ME	CO	14133 V
1496.REALLY THE BLS/ JADA	HMV	9236 N	1574.SWT LORRAINE/NAT MEETS JUNE	CO	37293 N-	1651.RED MOUNTAIN BLS/ BEEN MISTREATED	CO	14155 V+
LANNINS RED HEADS			MEZZ MEZZROW			1652.WASHWOMAN BLS/ PLEASE HELP ME	CO	14375 N
1497.JIMTOWN BLS/ KING PORTER STP	CO	327 E+	1575.BLS IN DISGUISE/THATS HOW I FEEL	HMV	8658 N	1653.PICKPOCKET BLS/ RATHER BE DEAD	CO	14304 E-
1498.CANT GET ONE WANT/OPERATIC MEDLEY	PE	14283 E	1576.HOT CLUB STP/SWING SESSIONS CALLED	VI	25612 E	1654.DIRTY NO COODER/ WASTED LIFE BLS	CO	14476 N
1499.MAYTIME/YOUR CHARM	PE	14286 E	GLENN MILLER			1655.WASTED LIFE BLS/ DIRTY NO COODER BLS	CO	14476 E+
SAM LANINS ARKANSAS TRAVELERS			1577.TUXEDO JUNCTION/ DANNY BOY	BB	10612 N-	1656.RECKLESS BLS/ ST LOUIS BLS	PAE	2476 N
1500.BABY OH WHERE CAN U BE/ AM I BLUE	PAE	426 N-	1578.THATS SABOTAGE/ SERE IN BLUE	VI	27935 E+	1657.NOBODY KNOWS YOU/BACKWATERS BLS	PAE	2481 N
LA VERE'S CHICAGO LOOPERS			1579.SWEETER THAN SWEETEST/ DONT CRY CHERIEHMV	93 E		1658.THINKIN BLS/ PREACHING THE BLS	PAE	2483 N
1501.UP LAZY RIVER/ VERY 8'N BOOGIE	JU	38 E/N-	1580.ALT LAST/ KALAMAZOO	VI	27934 E+/N	1659.DWN IN THE DUMPS/DO DUTY	PAE	2329 N
1502.BLUE LOU/CANT WE TALK OVER	JU	5 E+	1581.THATS SABOTAGE/ SERE IN BLUE	VI	27935 E+	1660.ANY WOMAN BLS/ CEMETERY BLS	COF	8053 N
YANK LAWSON			1582.DEARLY BELOVED/ OLD FASHIONED	VI	27953 E	JABBO SMITH		
1503.SUGAR/SENSATION RAG	SG	15004 N-	1583.ALONG SANTA FE/ RHAPSODY IN BL	VI	201529 N	JAZZ BATTLE/BOSTON SKIFFLE (1661.)	UHCA	44 N
1504.TOO MANY TIMES/ STUMBLING	SC	28107 E+	1584.MA MA MARIA/WHEN SWALLOW COME BACK	HMV	99 E	TRIXIE SMITH		
LEAD BELLY			1585.BLS SERENADE/MOONLIGHT ON GANGES	BI	1022 N	1662.FREIGHT TRAIN BLS/ UNUSUAL MAN	DE	7489 N
1505.PKIN TRIN/KING ALL OUT & DOWN	PER	314 E-	PUNCH MILLER			MUGGSY SPANIER		
ELIZA CHRISTMAS LEE & JAZZ BOYS			1586.GOLDEN LITLY BLS	BI	N	1663.ECCENTRIC SISTER KATE	HMV	9047 N
1506.ARK BLS/ AINT GIV(CRKEKED BL PLAYS)	GE	V	1587.EXACTLY LIKE YOU /SOME OF THESE DAYS	CEN	4006 N	1664.AT SUNDOWN/BLN THE BLS	HMV	9092 N
GEORGE LE MAIRE			PAUL MILLS & MERRY MAKERS/BROADWAY BROADCASTERS			1665.ECC./BIG BUTTER & EGG MAN	BI	8036 N
1507.THE BLACK JACKS/PART 2	VI	21054 E+	1588.MY DEAR LIT HOME/ BLKBIRDS R BLBIRDS	RO	772 E	1666.JAZZ BANO BALL/LIV. STABLE BLS	HMV	9042 N
MEADE LUX LEWIS			MISSISSIPPI SHIKES			1667.CHICAGO/ CANT WE BE FRIENOS	OE	4168 E
1508.GLENDALE CLIDE/DENAPAS PARADE	ASCH	352 N-	1589.SITTIN ON TOP/LOVELY ONE THIS TOWN	OK	8784 G	VICTORIA SPIVEY		
1509.BW PRAYER / PARTS 1&2	CO	35960 N	MICHEL CHRISTIAN SINGERS			1668.MOANING THE BLS/ BLOODHOUNDS BLS	BB	8619 N
1510.BEAR CAT CRAWL/SHOUT FOR JOY	CO	35961 N-	1590.TAKE MY HAND/DONT U WANT THAT STONE	OK	6081 V	1669.BB PAPA NO/MOQ. FLY & FLEE	OK	8634 N
1511.BEAR CAT CRAWL /SHOUT FOR JOY	VO	4608 N-	1591.GOT MY TICKET/OUT ON THE OCEAN	ME	70362 U+	JAMES SPRINGBACK		
TED LEWIS			1592.JEAUS GOIN TO/ SAINTS	VO	4357 E	1670.HELLISH WAYS/HARD DRIVIN MAMA	VO	3625 E
1512.ROSE MARIE/MADE LINE	CO	255 E	MOANIN BERNICE			MR & MRS CAL STEWART		
1513.O(OH)/BARKIN DOG(GORMAN NOVELTY SYNCO)	CO	2844 E	1593.HIGH POWERED MAMA BLS/ HARD HUSTLIN BLSPM	12766 E		1671. WEDDING OF UNCLE JOSH& AUNT NACY SMITHO.	3058 E+	
CRIPPLED CLARENCE LOFTON			BILL MONROE & BLUE GRASS BOYS			JOE SULLIVAN		
1514.DONT TORE PLAYHOUSE DWN/BROWN GAL	JC	526 N	1594.MANSTONS FOR YOU/MOTHERS ONLY SLEEPING	CO	37294 N	1672.HONEYBUCKLE ROSE/ GIN MILL BLS	PAE	1686 N
LOUISIANA RHY KINGS			ALICE MOORE			SWEET PEA(ADDIE SPIVEY)		
1515.BASIN ST BLS/ LAST CENT	BR	2508 N	1595.TOMORROW BLS/ BLACK & EVIL BLS	OE	7132 N	1673.LEAVING YOU BABY/DAYBREAK BLS	VI	23361 V
BERT LOWN			SAM MORGAN			JACK TEAGARDEN		
3378.HEARTACHES/SAY HELLO 2 FOLKS BACK HME	VI	22612 E	1596.STUDY WAR NO MORE/ SAMMY	TEM	535 N	1674.BASIN ST BLS/ MAGNESS(PICTURE LABEL)	RB	11224 N
JIMMIE LUNCFORD			1597.SKIRTS TOO SHORT/ BOGALOSA STRUT	VJR	N-	TRAM		
1517.MER Y GO ROUND/SEE U IN DRMS	OE	1318 E	1598.MOBILE STOMP/ STEPPIN ON THE CAS	JC	521 N	1675.RIVERBOAT SHUF/OSTRICH WALK	PAE	2492 N
1518.GOT IT/ WHAT YOU STORY MC	CO	35510 E	TOMMY MORRIS 7 HOT BABIES			TENN. GABRIEL		
1519.CHOPIN PRELUDE/BUGS PARADE	CO	35574 E	1599.E FLAT BLS/ORIGINAL CHARLESTON STRUT	OK	8055 V+	1676.PRECIOUS LORO/IF I COULD	CI	3002 N
1520.WATCHA KNOW JOE/PLEASE SAY WORD	CO	35625 E	JELLY ROLL MORTON			BESSIE TUCKER		
1521.PAVANE/MINNIE MOOCHER IS DEAD	CO	35700 E-	1600.WOLVERINE BLS/ MR JELLY LORD	TRJ	594 N	1677.BESSIES MOAN/PENETINARY BLS	JC	514 N
1522.U AINT NOWHERE/RED WAGON	CO	35782 E+/E	1601.STROKIN AWAY. EACH DAY	HJCA	33 N	SKETS TOLBERT		
1523.IMPROMTU/GONE	DE	4083 E	1602.HYENA STP/ BILLY GOAT ST.	HJCA	11 N	1678.GET UP/ SKIN EM BACK	DE	7570 V+/E+
1524.ROSE ROOM/WOOD INDIGO	DE	131 E-	1603.OIL WELL/ IF SOMEONE WOULD CARE	TE	525 N	JOHN D. TWITTY		
1525.KNOCK ME KISS/STRICTLY INSTRUMENTAL	DE	18463 E-	1604.SWEET PETER/JERSEY JPE	HJCA	34 N	1679.GAN TROUBLE/WALKING BLS	VO	3518 E
(ABOVE RIM CHP 3 GROOVES)			1605.CANNON BALL BLS/ GRANDPS SPELLS	BRS	9 N	VARSITY SEVEN		
1526.MIXUP/ BLUE AFTERGLOW	CO	35919 E+	1606.LONDON BLS/ SOMEDAY SWEET	HJCA	4 N	1680.TIGHT LIKE THAT/EASY RIDER	VS	8147 E+
1527.SWANEE RIVER/ AVALON	DE	668 E	1607.JELLY ROLL BLS/ BIG FAT HAM	HJCA	57 N	JOE VENUTI BL 4		
1528.BACK DOOR STUFF 1&2	DE	18584 E+	1608.GRANDPAS SPELLS	BRS	1035 N	1681.HONEYS LOVIN ARMS/GOIN HOME	OK	4251 N
1529.SHOEMAKERS HOLIDAY/ U SET ME ON FIRE	PA	2684 E+/N	1609.BIG FAT HAM/ MUDDY WATER BLS	CEN	3004 N	FATS WALLER PIANO		
1530.BAREFOOT BLUES/ROCK IT FOR ME	PA	2788 N	1610.BOOCABOO/ KANSAS CITY STOMPS	VI	38810 V-	1682.BASIN ST/ AINT GOT NOBODY	HMV	8636 E
1531.PRETTY EYES/ ITS TIME TO JUMP & SHOUT	VO	5430 E	1611.GA SWING/ MOURNFUL SERENADE	VI	38024 C+	1683.WONT BELIEV IT/ IMAGINE MY SURPRISE	BB	10062 E+
1532.WHT STORY MORNING GLORY/GOT IT	CO	35510 E	1612.SHOE SHINERS DRAG/SHREVEPORT	VI	21658 V-	1684.TAINT WHAT U DO/ SOME RAINY DAY	BB	10192 N-
1533.PLEASE SAY THE WORD/WHATCHA KNOW	CO	35625 N	1613.MILIN BL AWAY/ TURTLE TWIST	BB	10194 N	1685.BASIN ST BL/ AINT GOT NOBODY	HMV	8636 E
1534.SHUT OUT/THEM WORD HAS GETS	MAY	1077 N-	MOUND CITY BLUE BLOWERS			1686.E FLAT BLS/ EEP IPE PIE	HMV	905 N
1535.AINT SHE SWEET/ I LOVE YOU	CO	38097 N	1614.HIGH SOCIETY/ MUSKAT RAMBLE	OE	1274 N	1687.STAR DUST/KEEP IN OUT MISCHIEF NOW	BB	10099 N
CLAUDE LUTER			RAY NOBLE			ETHA WATERS		
1536.GRYS CREOLE TRMBONE/ WILDO CAT BLS	RAM	4 N-	1615.TIGER RAG/JAPANESE SANDMAN	VI	24577 E	1688.BACK WHERE U STAYED LAST NITE/DWN HM	CO	14093 E+
1537.OLD SCHOOL/ BABAUCHE	SEL	2970 E	JIMMY MOONE			LU WATERS		
1538.JST GONE/GRAVEYARD DRM BLS	SWF	268 N	DIXIE LEE/ DELTA BOUND	VO	2620 E	1689.MILNBERG/DADDY DO	JM	13 N-
1539.MUSKRAT RAMBLE/SHREPT BLS	SWF	272 N	RED NICHOLS STOMPERS			CHICK WEBB		
1540.WEARY BLS/ TROUBLE IN MIND	PACF	10706 N	1617.SUGAR/ WH COT COT COTTON CROWS	VI	21056 E+	1690.SUNNY SIDE ST/ BL MINOR	DE	172E+
1541.OH DONT HE RAIBLE/CANAL ST BLS	PACF	10614 N	KING OIL/ERS JAZZ BND			DICKY WELLS		
1542.OLD SCHOLL/WOLVERINE BLS	SU	1006 N	1618.CHATTANOOGA STP/ NEW ORLEANS STP	COF	225 N	1691.NOBODYS BL BUT OWN/DINAH	SWING	39 N-
1543.BABOUCHE/CAMP METIN BLS	SU	1007 N	1619.DIPPERMOUTH BLS/ WHERE DID YOU STAY	BRS	2 N	GEORGIA WHITE		
1544.CUSTOM RACKET BLS/ WILLIE THE WEEPER	SU	1008 N	1620.CAMP MEETING BLS/ LONDON BLS	HJCA	17 N	1692.STUFF IS HERE/ROCK ME OADY	DE	7436 E-
JEANETTE MACDONALD			1621.SNAKE LOCIN MAN/SOBBIN BLS	HJCA	8 N	PAUL WHITEMAN		
1545.ITALIAN ST SONG/SWT MYSTERY OF LIFE	VI	24886 N-	1622.SNAKE RAG/HIGH SOCIETY	VJR	N-	1693.FRM MONDAY ON/LOVELY MEL(BIX&OR BING)	BI	1017 N
WINGY MANNONE			1623.OIPPERMOUTH/CAK WALK(RED ONION J BABS)	UHCA	77 N	1694.LOUISIANA/DIXIE OAWN (BIX & OR/BIGN)VI	21438 V	
1546.JAZZ ME BLS/ BARREL HOUSE STP(W TESCH)	UHCA	61 N	1624.BUDDY'S HABIT/TEAR	HJCA	37 N	1695.TAINT SO. THATS WEAKNESS(PIC LABEL)"	CO	1444 V
1547.NEVER HAD NO LVOIN/IM ALONE W YOU	SE	5011 N	KID ORY BND			1696.TAINT SO HONEY/THATS WEAKNESS NOW(")	CO	1444 E-/E
1548.BIG BUTTER & EGG MAN/ WEARY BLS	CH	40055 V+	1625.CET OUT OF HERE/ BL FOR JIMMY	CRES	2 E	1697.LAWO MADE NITE/TRY LIT TENOERNESS	BI	1013 N
1549.AINT GOT NOBODY/ JAZZ ME BLS	BB	7198 N	OK RHYTHM KINGS (CASA LOMA)/JACK PURVIS(HIGGY)			1698.JST LIKE MEL/BECAUSE BABY(PIC LABEL)"	CO	1441 E-
JOE MARSALA ORCH			1626.BASA LOMA STP/WHEN U FEELING BL	ODG	286034 E	1699.ORANGE BLOSSOM TIME/YR MOTHER & MINE	CO	1845 V
1550.BULLS EYE/ SLOW DOWN	OE	3715 E	PIRONS N.O. ORCH			1700.IN EVENING/ DONT LOVE ME	CO	1484 N-
1551.SALTY MAMA/ WANDERINC MAM	OK	1717 N-	1627.WEST INDIES BLS/ SOC BUSTIN BLS	CO	14007 N-	1701.SMILE/SO IN HYN(THE VIRGINIANS)	VI	21228 N
1552.ROMANCE/ ZERO HOUR	BW	1201 N-	QUINTETTE OF HOT CLUB OF FRANCE			1702.EVENING STAR/LAST NIGHT ORMB	CO	1401 N
1553.LOWER REGISTER/KNOW THAT U KNOW	OE	3764 N-	1628.ORTIENTAL SHUFFLE/ AFT U GONE	HMV	8479 N	1703.ROSES OF YESTERDAY/BLUE NIGHT	CO	1553 N
1554.LOWER REGISTER/KNOW U KNOW	BR	3245 N	1629.RUNNIN WILDO/ MISS ANNABELLE LEE	HMV	8614 N	1704.MELODY OUT SKY/BABY OONE MEAN MAYBE	CO	1441 N-
1555.SALTY MAMA BLS/WANDERINC MAN BLS	OK	1717 N-	1630.WH OAY IS ONE/ AINT MISBEHAVEN	VI	400123 N-	1705.LOVE NEST/WONDERFUL ONE	VI	24105 N
1556.12 BAR STAMPEDE/FEATHER BEO LAMENT	OE	18111 N-	1631.CRAZY RHY/ SWANEE RIVER	VR	8378 N-	1706.RAMONA/LONLEY MELODY	VI	2124 E
1557.LAZY DAODY/ WALKIN THE DOC	ODAG	286186 N-	1632.ULTRAFOX/ OH LADY BE GOOD	VAR	8376 N-	CLARENCE WILLIAMS		
SERA MARTIN			MA RAINY			1707.CLOSEFIT BLS/BABY WONT YOU	OK	4925 E+
1558.BLUE DEVIL BLS/ JUC BANO BLS	OK	8188 C	1633.TRAVELING BLS/ DEEP MOANIN BLS	PM	14011 N	1708.GOT WHAT TAKES.GOTTA GIVE ME SOME	CC	14134 V
1559.COOBBIE BLS/ LONCING FOR BLS	OK	8177 G	RED & MIFF STOMPERS			1709.IV NOT WORRYING/WHOOH IT UP	CO	14447 V+
1560.GRAVEYARD OREAM BLS/ GREEN GAL BSL	OK	8099 G	1634.HURRICAN/BLK BOTTOM ST	SD	105 N	GEORGE WILLIAMS		
CHARLES MATSON CREOLE SERE/BWAY DANCE ORCH.			THE RED HEADS			1710.WOMAN GETS TIRIED I MAN/GAL AINT BORN	CO	14048 E-
1561.NOBODYS BIX IF I DO/ I LOVE ME	ED	51222 E+	1635.TAINT GOLO/ HANOVER	PE	14600 N-	JABBO WILLIAMS (GREAT BOOGIE)		
			JOHN REIDMAN			1711.JAB BLS/ PRATT CITY BLS	AM	8 N
			1636./BUGLE CALL RAG/ TOO BAD	VO	3354 E/N-	TEDDY WILSON		
						1712.BEEN DEVIL & DEEP BL SEA/DONT BLAME BR	8025 N	

CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM DIXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RRX SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25¢ FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DON'T FORGET TO LIST SOME ALTERNATE CHOICES. HAPPY LISTENING.

29¢ EACH 29¢ EACH 29¢ EACH 29¢ EACH

JOSEPHINE BAKER	
HAVE 2 LOVES/UNDER MY SKIN	.29
GRAEME BELL DIXIELAND BAND	
BANKSIA MAN/JENNYS BALL	.29
BARNEY BIGARD ELLINGTONIANS (A GREAT RECORD)	
LAMENT FOR JAVANETTE/READY EDDY	.29
DIXIELAND RHYTHM KINGS (THIS IS THE GREATEST)	
WATERS STYLE BAND EVER TO RECORD SINCE LU	
WOLVERINE BL/TH SAINTS	.29
FIDGETY FEET/FOUND NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB 1-2	.29
MART GROSS CELLAR BOYS (A REINCARNATION OF)	
CHICAGO STYLE 1927-1930 (GREAT RECORDS)	
SHIMMESHAWABLE/DO ANYTHING FOR YOU	.29
ORIS DIXIELAND ONE STEP/ON BABY	.29
COLEMAN HAWKINS	
OUT OF NOWHERE/SWEET GA BROWN	.29
WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHLAND	.29
SWINGIN IN GROOVE/I KNOW U KNOW	.29
BILLY HOLIDAY	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
CHUBBY JACKSON	
MEAN TO ME/CROSS COUNTRY	.29
GENE KRUPA (GREAT JAZZ)	
SWING IS HERE/HOPE GABE L'KES MY MUSIC	.29
JIMMY MC PARTLAND DIXIELAND JAZZ BAND	
IN A MIST/ROYAL GARDEN BL	.29
DAVENPORT BLUES/USE YOUR IMAGINATION	.29
NASHVILLE JAZZERS/BLUE RHYTHM BAND	.29
ST LOUIS BL/HOLD ER DEACON	.29
REO AND MIFFS SIX HOTTESTOTS	.29
MELANCHOLY CHOLIE/HURRICANE	.29
ART TATUM SOLDS	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME	.29
JAN 12"	
I KNOW U KNOW/BODY AND SOUL 12"	.29
BOB WILBERS WILCATS	
OLD FASHIONED LOVE/CHIMES BL	.29
TROUBLE IN MIND/WHEN U WORE TULIP	.29
TEDDY WILSON	
HONEYSUCKLE ROSE/AIN'T MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JAZZ)	
LET ME SEE/EVENING	.29

LOUIS ARMSTRONG	
HOB0 YOU CANT RIDE/NEVER BEEN BORN	.49
SHINE/GOIN A GIGOLO	.49
IM GOIN HUNTING/SUGAR PAPA (TERRIFIC)	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LIVIN HIGH/WAIT TIL U SEE MY BABY	.49
LAST NIGHT/YOUR REAL SWEETHEART (HOT 4 W.NOONE)	.65
LAZY RIVER/GEORGIA ON MY MIND	.65
BASIN STREET/NO	.65
BLUE TURNING GRAY/LITTLE JOE	.65
SHANGHAI SHUFFLE/COPENHAGEN	.89
BIG FAT MA/SWEET LITTLE PAPA	.89
COME BACK SWEET PAPA/GEORGIA GRIND	.89
CONFESSIN/ST LOUIS BL	.89
OALLAS BL/PEANUT VENDOR	.89
BURT BALES RAGTIME PIANO	
CANADIAN CAPERS/O U BEAUTIFUL DOLL/	
DILL PICKLES/L2TH ST RAG (45 RPM EXTENDED-PLAY)	1.45
BANJO KINGS	
ALABAMY BOUND/FOSTER MEDLEY NO. 1/	
HELLO MY BABY/BANJO RAG (45 RPM EXTENDED-PLAY)	1.45
CHARLIE BARNETS ALL STARS	
NIGHT AND DAY/WILO MAB OF FISHPOND	.39

BIX BEIDERBECKE	
MY PRETTY GIRL/CLEMENTINE	.85
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/OM MISS HANNAH	.49
JAZZ ME BL/FIDGETY FEET	.89
SAN/AINT NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME DOWN	.49
RIVERBOAT SHUFFLE/BUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRAOLE IN CAROLINE/AINT NO LAND LIKE OIILAND	.65
SIDNEY BECHET	
MAKE ME A PALLET/SIDNEYS BLUES	.49
BUDDY BOLDENS STORY/THE ONIONS	.49
SIDNEY BECHET & WILD BILL DAVISON	
FIOLTRY FLET/NOBODY KNOWS U	.49
COPENHAGEN/SHIMMESHAWABLE	.49
CHINA BOY/SISTER KATE	.49
SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE	
QUINCY ST STOMP/WEARY WAY BLUES	.49

SIDNEY BECHET (BEAUTIFUL 12" LIST AT \$1.57)

DEAR OLD SOUTHLAND/LONESOME BLUES	.65
WEARY BLUES/BALTY DOG	.65
CCUNT BASIE AND LESTER YOUNG	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HEKE COMES CHARLIE	.49
SONNY BERMAN	
NOCTURNE/CURSTONE SCUFFLE	.39
BUNNY BERGAN	
TROUBLE/HE REMINDS ME OF YOU	.65
CHU BERRY	
MONDAY AT MINTONS/BLOWING UP BREEZE	.49
SITTIN IN/46 WEST 52	.49
BROWNIES ORCH OF NEW ORLEANS (BONAND)	
ONE OF THE BEST WHITE N.O. GROUPS	
DIRTY RAG/PECULIAR	1.05
PETE BROWN	
BIG BOY BOOGIE/PETE BROWN BOOGIE	.39
DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
DON BYAS/TEO NASH	
THEY DONT BELIEVE WE WICKS KICKS	.39
BIG MACOE (FINE BLUES)	
CHICAGO BEAKDOWN/WINTERTIME BL	.39
TEDDY BUNN (FABULOUS GUITAR SOLOIST)	
KING PORTER ST/BATCHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
PETE DAILYS RHYTHM KINGS	
CLAR. MARY/YELPING HOUND BL/	
SOBBIN BL/JAZZ MAN STRUT (45 RPM EXTENDED-PLAY)	1.45
CENTRAL PARK DIXIELANDERS (LYTTELTON/FINE OIXIE)	
PANAMA/CHATAHOOGA STOMP	.49
GEORGE BRUNIES JAZZ BAND	
JAMAICA SHOUT/I STILL WANT U (W. ARODIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
OLIVER COBB (SENSATIONAL CORNET)	.49
CORNET PLEADING BL 1-2	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEART/ROLL EM BAGS	.39
EARL COLEMAN BAND	
STRANGER IN TOWN/YARDSTAD SUITE	.39
CENTURY STOMPERS (WELLSWOOD GROUP)	
JELLY BELLY WOBLE/WILBERG/MOUND CITY(ST LOUIS)	.89
DON EWELLS PIANO JAZZ	
PARLOR SOCIAL/WILO MAN BL/	
MUSKRAT RAMBLE/RUMPS RAG (45 RPM EXTENDED-PLAY)	1.45
LEE COLLINS & LITTLE BROTHER MONTGOMERY	
EL RITMO/LONG TINA AGO	.65
LEE COLLINS/JAMES P JOHNSON	
DONT FEAR MY CLOTHES/WILD BOUT PATOOTIE	.65
EDDIES HOT SHOTS (WAXIE, MUGGSY, PEWEE ETC)	
CARNEGIE LEAF/ROYAL GARDEN BL	.89
EDDIE CONDON	
STRUT MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WINGS/OWN BACK YARD	.49
RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVOY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
OIXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY DODDS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IDE HOUR SPECIAL	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOWN RAG/TIN ROOF (YOUNGS)	.65
TOO TIGHT/PAPA DIP	.69
MIXED SALAD/I CANT SAY	.89
HOT STUFF/HAVE MERCY	.49
GOOBER DANCE/TOO TIGHT	.49
WEARY WAY BL/THERELL COME A DAY	.65
BROWN BOTTOM BESS/LAOLY LOVE	.65
BALLIN THE JACK/GRANOMAS BALL	.65
MY GIRL/SWEET EX CLEAN	.49
MAO OOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDDLE	.65
SIDNEY DE PARIS & EDWIN HALL BAND	
(12" JAZZ ITEMS REG LIST PRICE IS \$1.57)	
ROYAL GARDEN B/NIGHT SHIFT BL	.65
EVERYBODY LOVES BABY/CALL OF BL	
ARNE DOWNERUS	
CARRIER/DEFF PURPLE	.39
OUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIME BANO	.39
A.M. BL/ROIGNAL OIXIE ONE STEP	.39
CDITON TOP MOUNTAINS/ANCTIFIED SINGERS	
CHRIST BORN ON XMAS MORN/TESTIFY	.65

LOUIS DUMAINE JAZZOLA EIGHT

PRETTY AUOREY/TO WA BAC A WA	.85
ROY ELDRIDGE ORCH	.89
HECKLERS HOP/THAT THING	.49
DUKE ELLINGTON ORCH	
HONEYSUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
ALL TOO SOON/NEVER FELT THIS WAY	.49
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILECTA/MOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PISKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVE GORE ST/BL FELLING	.49
HARLEN SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/LIVE ST	.49
BLACK TAN #1/HOT BOTHERED #1	.49
DOUBLE CHECK #1/DOWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/UCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
RUMPS IN RICHMOND/IN A MELLOWTONE	.65
HARLEN AIRSHAFT/SEPIA PANORAMA	.65
EMPIRE STATE JAZZ BAND (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
IRVING FAZDAS DIXIELANDERS	
JAZZ ME BL/SOMEDAY SWEETHEART	.39
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
SENSATION/MOURNIN BL	.65
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
BUO FREEMAN ORCH (#WILD BILLOAVISON)	
HONEYSUCKLE ROSE/SENTIMENTAL BABY	.39
BLIND LEROY GARNETT (FABULOUS PIANO)	
LOUISIANA GLIDE/CHAIN EM DOWN	.89
ERROLL GARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
OIZZY GILLESPIE ORCH	
OIGGIN DIZ/CONFIRMATION	.39
CLEC GIBSON HOT THREE	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT' BL	.89
DEXTER GORDON	
BIKINI/BL IN TEDDY FLAT	.39
THE DUEL 1-2	.39
TALK OF TOWN/LULLABYE IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GOODMAN	
BUGLE CALL RAG/WHOOPEE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OLD PAPPY (HAWK)	.49
THATS A PLENTY/CLARINETTIS	.89
CARL HALEN WASHBARD BAND	
HEEBIE JEEBIES/DR JAZZ (FABULOUS PUL BACON VOCAL)	.35
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEECOLE POINTS	.39
MONK HAZEL WITH BONAND AND ARODIN	
HIGH SOCIETY/SIZ/LIN THE BL	.39
GIT WIT IT/IDEAS	.39
JOHNNY HODGES ORCH	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
LIONEL HAMPTON	
SWEETHEARTS PARADE/SHUFFLIN HOLLYWOOD	.49
BILLY HOLIDAY	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.45
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SPING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
WOOD IM IN/SENTIMENTAL MELANCHOLY	.65
EDT MY LOVE TO KEEP ME/ONE NEVER KNOWS	.65
ART HODES JAZZ RECORD SIX	
CHIMES BL/ORGAN GRINDER NL	.49
BASIN ST BL/ SISTER KATE	.49
ART HODES CHICAGOANS	
HAPLE LEAF RAG/YELLOW OOG BL	.49
SHE'S CRYIN FOR ME/SLOW EM DOWN BL	.49
OR JAZZ/SHOE SHINERS ORAG	.49
CHANGES MAOE/CLARK RANDOLPH	.49
ART HODES TRIO	
BLUES AND BOOZE/ECCENTRIC	.49
ART HODES-MAXIE KAMINSKY JAZZ BAND	
WOLVERINE BLUES/BUJIE	.49
MR JELLY LORO/I NEVER KNEE WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.49
SQUEEZE ME/BUGLE CALL HAG	.65
FUNNY FEATHERS/KIM ORAG	.65
EDMUND HALL GROUPS	
ITS BEEN SO LONG/I CANT BELIEVE	.49
BOBBY HACKETT JAZZ BANO	
JAZZ BANO BALL/ENGRACABLE YOU	.49

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<u>FLETCHER HENDERSON</u>		<u>JELLY ROLL MORTON</u>		<u>TAMPA REDS HOKUM JAZZ BAND</u>	
BLUE LOU/CHRISTOPHER COLUMBUS	.65	NEW ORLEANS JOYS/PERFECT RAG (SOLOS)	.49	THIS IS ONE OF THE OLDEST RECORDS WE HAVE	
EARL HINES		CANNON BALL BL/GRANDPAS SPELLS	.89	EVER HEARD. DEFINITELY NOT A RECORD FOR THE	
THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12"	.65	SHEE SHAIERS DRAG/BOOGABOO	.89	KIDDOES (LITTLE ONES), THE BIG ONES WILL EAT	
COLEMAN HAWKINS				THIS UP FRANKIE HALFPOINT JAXON (ONE OF THE	
FLAME THROWER/NIGHT AND DAY	.39	OIL WELL/IF SOMEONE ONLY LOVE ME	.65	GREATEST FEMALE IMPERSONATORS) KEEPS A LATE	
BIG HEAD/PLATINUM LOVE	.39	MOURNFUL SERENADE/GEORGIA SWING	.49	EVENING DATE AND WHAT HAPPENS AT 4AM WILL	
CHIPPY HILL (LOUIS ARMSTRONG ACC CREAT)		CRAZY CHORDS/GAMBLING JACK	.49	KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.	
MESS KATIE/STREET WALKER BLUES	1.05	BUFFALO BL/SGT DUNNS BUGLE CALL BL	.89	MY OAOOY ROCKS ME/BOOT IT BOY	.65
DARNELL HOWARD (ROY PALMER)		HIGH SOCIETY/BUDDY BOLEN BL	.89	CINGER RUCERS AND BIED ASTAIRE	
ENDURANCE STOMP/JOCKEY ST	.49	DICAT HE RAMBLE/WININ BOY BL	.89	THE PICCOLINO 1-2	.65
BISCUIT ROLLER/COME ON IN BABY	.89	NEW ORLEANS RHYTHM KINGS		JACK TEAGARDEN ORCH	
FO HALL, TEOOY WILSON, REO NORVO ETC				IM ONE OF GODS CHILLUN/THATS KINDA MAN	.39
ROMPIN IN 44/SMOOTH SAILIN 12"	.65	MILENBERG JOYS/SHIMMESHAWABBLE	.49	JAM SESSIGN/SAY IT SIMPLE	.39
J.C. HIGGINBOTHAM AND FRANKIE NEWTON		THITS A PLENTY/TIN ROOF BL	.49	BESSIE TUCKER (A GREAT RECORD)	
WEARYLAND BL/DAYBREAK BL 12"	.65	MAO/LONDON BL	.65	PENITENTARY/BESSIES MOAN	.39
ROCKIN IN THE BL/MIGHTY BLUES 12"	.65	GOLDEN LEAF STRUT/SHES CRYIN FOR ME	.65	SOPHIE TUCKER	
JAMES P JOHNSON (SENSATIONAL SOLOS)		GERTRUDE NEISEN	.65	LIFE UPON WICKED STAGE/BILL	.39
GUT STOMP/JP BOOGIE 12"	.65	TONYS WIFE/OUR MINE	.65	IM LIVING ALONE/NEVER LET SAME DOG BITE U	.39
BACKWATER BLUES/CAROLINA BALMORAL 12"	.65	SUPPER TIME/HARLEM ON MY MIND	.65	TROMBONE REO AND HIS BLUE SIX	
MULE WALK/ARKANSAS BL 12"	.65	ALBERT NICHOLAS		GREASY PLATF ST/B FLAT BL	1.05
VICTORY STRIDE/DEPARIS)/BLUE MIZZ 12"	.65	OLD STACL O LEE BL/BECHETS FANTASY 12"	.65	BENNY STRICKLER & YERBA BUENA J. B.	
PETE JOHNSON (SOLOS AND BANOS)		REO NORVO		FIERY FEET/JAZZIN BABIES BL/	
BARRELHOUSE BREAKDOWN/KC FAREWELL 12"	.65	SLAM SLAM BL/HALLELUJAH 12"	.39	DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY)	1.45
VINE ST BUSTLE/SOMEWAY BLUES 12"	.65	KING JOE OLIVER		ETHEL WATERS (JAMES P JOHNSON ACC)	
HOLLER STOMP/U DONT KNOW MY MIND 12"	.65	DIPPERMOUTH BL/WHERE U STAY LAST NIGHT	.89	MY HANDY MAN/DO WHAT U DID LAST NIGHT	.39
JONES COLLINS ASTORIA HOT EIGHT		KROOKED BL/ALLIGATOR HOP	.65	WASHBOAR PETE	
DUET ST/ASTORIA STRUT	.65	MABELS DREAM/SWEET BABAY DOLL	.49	NEIGHBORHOOD BL/XMAS BL	.39
TIP EASY/DAMP WEATHER	.65	ZULUS BALL/WORKINGMAN BLS	.49	T BONE WALKER	
HANK JONES AND JEAN CERMAINE		N.O. STOMP/CHATANOOGA STP	.65	I WALKED AWAY/TOO LAZY	.39
THE CHASE/NIGHT MUSIC	.39	FRISCO TRAIN/WORM OX BLS	.65	T- BONE BLUES/JIMMYS BLUES	.49
FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)		TEARS/BUDDYS HABITS	.49	FATS WALLER	
5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE	1.45	SOBBIN BL/SWEET LOVIN MAN	.65	IM GONNA SIT RT DOWN/U BEER	.65
AL JOLSON (THE RARE CUT OUT PURPLE ARCHIVES)		LONDON CAFE/CAMP MEETIN BL	.65	LU WATERS YERBA BUENA JAZZ BANO	
THE GANTOR	.39	BOZO/BIMBO	.49	SKID DAT OE DAT/EMPEROR NORTONS HUNCH	.65
MAXIE KAWINSKY		SISTER KATE/BEAU KOO JACK	.49	SHAKE THAT THING/WEARY	.65
BLACK AND BLUE/HAVIN A BALL	.49	SPEAKEASY BL/LONG DEEP AND WIDE	.49	QUICK WELSTOOD/GEORGE ZACK	
KANSAS CITY JIMMY (GOOD BLUES)		KID DRYLS CREOLE JAZZ BANO		RAGGEDY ANN/BABY BOCK OUT	.65
CHEATIN WOMAN BL/SATURDAY NIGHT	.39	ST. LOUIS BL/ORYS BOOGIE/		NOLAN WELSH (ACC LOUIS ARMSTRONG)	.89
LEADBELLY (FABULOUS VOCALS)		BL FOR JIMMIE NOONE (LONG VERSION) (45 RPM E.P.)	1.45	BRIDWELL BL/ST PETER BL	
LEAVING BLUES/GOOD MORNING BL	.89	ORIGINAL DIXIELAND JASS BANO		CLARENCE WILLIAMS	
ROBERTA/RED CROSS STORE	.89	ORIG DIXIELAND ONE STEP 1-2	.49	LITTLE BLACKBIRD/HANDY	.89
MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)		LIVERY STABLE BL 1-2	.49	KC MAN BLUES/WILDCAT (BECHET)	.89
MELANCHOLY/SOLITUDE 12"	.65	TIGER RAG 1-2	.49	COOTIE WILLIAMS	
THE BLUES 1-2 12"	.65	SKELETON JANGLE 1-2	.49	DELTA MOOD/BOYS FROM HARLEM	.49
THE BLUES 3-4 12"	.65	BLUIN THE BLUES 1-2	.49	SUNNY BOY WILLIAMSON	
HONKY TONK TRAIN/TELL YOUR STORY 12"	.65	CLARINET MARMALADE 1-2	.49	ELEVATOR WOMAN/S B BL	.39
SIX WHEEL CHASER/BASS ON TOP 12"	.65	ROY PALMER		TEOY WILSON	.49
GEORGE LEWIS' N. O. MUSIC		NANCY JANE/DIRTY DOXENS COUSINS	.49	JUST A MOOD 1-2	
YAKKA HULA HIOKEY DULA/MAMA DON'T ALLOW/		JOCKEY ST/ENDURANCE ST	.49	FINALLY, AT LAST, ENFIN, NOUS FINALLY AVONS THESE LP'S!	
BURGUNDY ST BL/WILLIE WEEPER (45 RPM E.P.)	1.45	GEORGIA SWING/STOMP THAT THING	.49	DON EWELL PINAO SOLOS	
WINCY MANONE		HOT LIPS PAGE	.49	WINDIN' BALL LP L 10"	3.85
NICKLE IN SLOT/SWING BROTFER SWING	.65	DOUBLE TROUBLE/GOT WHAT IT TAKES	.39	MAMA YANCEY & DON EWELL	
ZERO/ROYAL GARDEN BL	.89	SANTO PECORA (FINE OIXIE)		EVERYBODY LOVES MY BABY/SUNDOWN BL/LONESOME BL/	
SHES CRYIN FOR ME/JUST ONE GIRL	.49	LOUISIANA/MARCH O MARDI GRAS	.49	WEEKLY BL/NOBODY KNOWS U/ MAMA BL/BABY WONT U ETC	3.85
ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK)	.49	ROSE RIO GRANDE/CANAL STREET ROMP	.49	LESTER LEAPS WITH BASIE	
DOOD WARMWOSA (FINE BOP SOLOS)		MAHOGANY HALL STOMP/LISTEN	.49	LESTER LEAPS IN/LADY BE GOOD/PICKIES OREIN/LOUISIANA/	
TRADE WINDS/BOPNATISM	.39	CHARLIE PARKER ALL STARS	.49	SHOE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/	
LOVER/DARY DEPARTS	.49	RELAXIN AT CAMARILLO/STUPENDOUS	.39	NOBODY KNOWS (REGULAR 3.00)	.90
DODUS BL/I SURRENDER DEAR	.49	BLU POWELL (GREATEST BOPPIST PAINO)		CHICAGO JAZZ (BILLY BANKS FEAT. PEEWEE RUSSELL)	
JIMMY MC PARTLAND JAZZ BANO		CELIA/ALL GFS CHILLUN	.39	BALO HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/ID	
COME BACK SWEET PAPA/MAHATTAN	.39	RAGTIME PIANO ROLLS	.39	OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/VES SUH	
IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL)	.49	JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP(JACKSON)	.65	WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00)	1.99
MELODY ECHOS (GOOD BOPPEL)		JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT(FATS)	.89	CHICAGO JAZZ (BRUNIS,FREEMAN,RUSSELL)	
SAVIOR DONT PASS ME/ILL TO KNOW	.39	JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE	.89	FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LADY IN	
MEZZ MEZZROW BANO (THIS IS REALLY A SENSATIONAL		JOS. LAUE-AMERICAN BAITY RAG/ST LOUIS RAG(TURPIN)	.89	REG/BASIN ST BL/CHASING SHADOWS/GHINATOWN(REG \$3.00)	1.99
MEZZ AND BUD FREEMAN THING) (GRAB ONE)		LUIS RUSSELL ORCH		BENNY GOODMAN QUARTET	
PANIC IS ON/MUTINY IN PARLOR	.39	PANAMA/BOLLY WINE	.49	TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING	
JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)		OR BLUES/FEELIN THE SPIRIT	.49	AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS	
DIPPERMOUTH/PANAMA	1.05	BESSIE SMITH		(REG \$ 3.00)	1.95
PUNCH MILLER		FOOLISH MAN BL/OVIN BY HOUR	.65	MEZZROW/LAONIER VOL 2	
SHINE/SMALL HOTEL	.89	TROMBONE HOLLY/YELLOW OOG BL	.65	EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/	
SOME THESE DAYS/EXAGTLY LIKE U	.65	MOAN U MOANERS/REVIVAL DAY	.65	GETTIN TOGETHER/FREE LOVE/DISONANGE/SWINGIN WITH MEZZ/	
ALICE MOORE & IKE RODGERS		LONG OLD RD/SHIPWRECKED BL	.65	LOVE NOT ONE FOR ME (REG \$ 3.85)	1.99
PRISON BL/MY MAN BL	.89	GON HOUSE BL/ME AND MY GIN	.65	EDDIE CONDON CHICAGO DOUBLES	
TURK MURPHY'S JAZZ BANO		BACKWATER BL/NOBODY LOVE U	.89	(TWO MASTERS OF EACH TUNE)	
SHAKE THAT THING/BROTHER LOWDOWN/		HUSTLIN DAN/BLACK MOUNTAIN BL	.65	GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/	
YELLOW DOG BL/K. C. MAN BL (45 RPM EXTENDED-PLAY)	1.45	GOLDEN RULE BL/LONESOME DESERT	.65	THE EEL 1-2/HOME GOOKIN 1-2 (REG, \$ 3.00)	1.99
JELLY ROLL MORTON		JAZZBO BROWN/SQUEEZE ME	.65	KINO LOUIS ARMSTRONG VOL 1	
LONDON BL/SDMEDAY SWEETHEART	.49	JABBO SMITH (MAN HE'S THE ENO)	.49	SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN	
SHREVEPORT/STRAFORD HUNCH	.49	READY HOKUM/GOT BUTTER ON IT	.49	THAT/THATS WHEN ILL COME BACK TO YOU/WEARY BL/ALLIGATOR	
STRAFORD HUNCH/GRANDPAS SPELLS	.65	GOT THE STINGER/TANGUAY BL	.89	CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004)	3.00
KC STOMP/LOW GRAVY	.65	LITTLE WILLIE BL/SLEEPY TIME BL	1.05	KING LOUIS ARMSTRONG VOL 2	
N.O. BUMP/SHREVEPORT	.89	JOE AND TRIXIE SMITH		FIREWORKS/TWO OUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/	
LITTLE OIXIE HOME/LIKE IT OUGHTA BE	.89	OOIN THE CHARLESTON/LOVE ME LIKE U USED TO	.39	SUGAR FT STRUT/SKIP THE GUTTER/KNEE CROPS/ST JAMES	
JERSEY JOE/SWEET PETER	.49	SOUTHERN JAZZ GROUP		INFIRMARY (JR 5005)	3.00
PEARLS/BEALE ST BL	.65	GANAL ST BL/TIGER RAG	.39		
EACH OAY/STROKIN A WAY	.89	MUGOSY SPANIER			
STEAMBOAT ST/SMOKEHOUSE BL	.89	V/ 'IE BL			
U NEED SOME LOVIN/HAM AND EGGS	.89	SOMEWAYS WETHEART/MOBILE BL	.45		
GRANDPASSPELLS/K G STOMPS (SOLOS)	.49	MY GAL SAL/DIP BRUSH SUNSHINE	.39		
TOM GT/BUGTOWN (SOLOS)	.49	REX STEWART ORCH			
JELLY ROLL BL/BIG FAT HAM (SOLOS)	.49	BOY MEETS HORN/BUZZ BOMB(VERNON STORY)	.39		
		BUB SCOBYS FRISCO BANO			
		SOUTH/CHESAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP)	1.45		
		STATE STREET RAMBLERS			
		KENTUCKY BLUES/BARRELHOUSE ST	.89		

THE CLEF MUSIC SHOP

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

PLEASE LIST SOME ALTERNATES

PAUL BARBARIN N. O. BANO
PANAMA/JUST A LITTLE WHILE TO STAY HERE .49
CLARINET MARMALADE/FIDGETY FEET .49
EN LA BAS/LILY OF THE VALLEY .49
WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49
BASIL STREET SIX
VARGIE/FAREWELL BL .49
JAZZ ME BL/I AM GOIN HOME .49
THAT'S A PLENTY/LAZY RIVER .49
HIGH SOCIETY/S. R. PART ST. PARADE .49
CONRAD JAVIS TAILGATE BAND
KANSAS CITY STOMPS/ORIENTAL MAN .49
BABY DODDS
XOLVERINE BL/DRUM INVESTIGATION NO. 1 .49
CHIFFIE HILL
TROUBLE IN KING/HOW LONG BL .49
CARELESS LOVE/CHARLESTON BL .49
BLACK MARKET BL/STEADY ROLL .49
CRICKET ZENITH BRASS BAND
SALUTATION MARCH/IF I EVER CEASE TO LOVE .49
EJULI CALL MARCH/TAINT NOBODYS BIZNESS .49
MONTANA TAYLOR
INDIANA AVE. STOMP/IN THE BOTTOM .49
LOA DOW. BUGLE/I CANT SLEEP .49
SWEET SUE/FOG DAY BL .49
J. H. SHAYLE
MR. FREDDY'S RAG/CHESTNUT STREET BOOGIE .49
ECLIPSE ALLEY FIVE
BILL BAILEY/FAR AWAY BL .49
IGGIEL THOMAS
DO DOVN SUNDINE/TEBOS TEXAS BOOGIE .49
MONTANA TAYLOR
MONTANA'S BL/ROTTEN BREAK BL .49
BESSIE SMITH
ST LOUIS BL 1 & 2 .49
ST LOUIS BL 3 & 4 .49
N. C. CREOLE STREET SONGS WITH
ALBERT NICHOLAS, DANNY BARKER,
JAS. P. JOHNSON, PUPS FOSTER
MO PAS LEMME CA/SALIE DAME .49
LES CONGONS/CREOLE BL .49
DAN BURLEY RENT PARTY MUSIC
SOUTH SIDE SHAKE/CUSTY BOTTOM .49
BIG CAT LITTLE CAT/THREE FLIGHTS UP .49
SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49
KID BILL DAVIDSON BANO
ECCENTRIC RAG/TISHOMINGO BL .49
BIS BUTTER & EGG MAN/BARY WONT U PLEASE COME HOME .49
SENSATION/LOTTER THAN THAT .49
LUCKY ROBERTS RAGTIME KING
JUNK MAN RAG/RATROAD BL .49
PORK & BEANS/MUSIC BOX RAG .49
SHY & SLY/RIPPLES OF THE NILE .49
TONY PARENTI RAGTIME BANO(WILD BILL)
PRALINE/SPACE & BEAUTY
KID RENAY'S DELTA BANO .49
CLARINET MARMALADE/MILNEBURG JOYS .49
BIT IT RIGHT/HEAVY BL .49
KID BILL DAVIDSON THIS IS JAZZ
SH-12 ME SHA WABLE/SWIMIN DOWN THE LANE .49
CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49
CLAUDE LUTER BANO
SPORT MODEL MAN/TIGER RAG .49
CLAUDE BOLLING BANO
U RASCAL U/SHUDY KNOWS WAY I FEEL .49
DIPPER/CUTH/BLUES IN DISGUISE .49
PETE JOHNSON
CLIMBIN' & SCREAMIN/HOW LONG BL .49
CRIPPLE CLARENCE/AL AMMONS
HAD A DREAM/ST LOUIS BL .49
JIMMY YANCEY/ART HOGES
THE FIVES/SCUTH SIDE SHUFFLE .49
RALPH SUTTON
WHITZASH MAN/CAROLINA IN THE MORNING .49
OILL PICKLES/ST LOUIS BL .49
TONY PARENTI'S RAGPICKERS
CATARACT RAG/ENTERTAINERS RAG .49
NONSENSE RAG/RED HEAD RAG .49
THE LILY/CRAWFISH CRAWL .49
SIDNEY BECHET
WHO/SEP/EMELI. EONG .49
SONG OF THE MEDINA/I GOT RHYTHM .49
SIDNEY BECHET WITH WILBER'S WILCATS
IM THRU GOODEYE/WITHOUT A POME .49
WASTE NO TEARS/LOVE ME WITH A FEELING .49
CRUEN KINOWILI/BOX CAR CHORTY .49
BOB WILBER'S BANO
COAL BLACK SHINE/SWEET GEORGIA BROWN .49
LIMEHOUSE IL/ZIG ZAG .49
ORIG. N. O. STRING BANO FROM STORVILLF .49
TIGER RAG/CLARINET MARMALADE .49
HIGH SOCIETY/TICC TICO/OLD GANG OF MINE .49
ECLIPSE ALLEY FIVE WITH SPIRITUALS
ROYAL TELEPHONE/GO LEADS HIS DEAR CHILDREN .49
TENNESSEE GABRIEL
PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49
CONRAD JAVIS TAILGATE BANO
WILLIE THE WEEPER/EN LA BAS .49

FATS WALLER
NCT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49
COLEMAN HAWKINS
TALK OF THE TOWN/KAN I LOVE .49
SHARKEY'S KINGS OF OXIE
WORLD WAITING S'NRISE/ALICE GLE GOWN .49
ORIGINAL ZENITH BRASS BAND
FIDGETY FEET/SHAKE IT & BREAK IT .49
CLAUDE LUTER BANO
PANAMA RAG/SCUTH AFR CAN BL .49
HALFWAY HOUSE ORCH (LELV RAPPOLLO)
PUSSY CAT RAG/BARATARIA .1.05
HERBIE HAYMER (SHAVERS ETC)
LAGUNA LEAP/BLACK MARKET STUFF .49
JACK JENNEY ORCH
STARDUST/CUBAN BOOGIE WOOGIE .49
JAZZ GILLUM (FINE BLUES)
HAND REEFER BL/U SHOULD GIVE SOME .39
FACT WOMAN BL/KEEP ON SAILIN .39
ROLL ODM BONES/BLUES WHAT AM .39
BUO JACOBSON CHICAGO RHYTHM KINGS
CANT BELIEVE/OPUS I SAN MELODY .49
CLARINET MARMALADE/LAUGHING AT U .49
EDITH JOHNSON AND ROOSEVELT SYKES (REAL GREAT)
HEARACHIN BL/NO MORE TO BE SAID .49
BLIND WILLIE JOHNSON
DARK WAS THE NIGHT/NOBODYS FAULT .89
CITY OF REFUGE/JESUS WAS COMING .89
GOD MOVES ON WATER/TAKE BURDEN TO LORD .65
BUNK JOHNSON WITH LU WATTERS VERBA BUENA
JAZZ BANO VOCALS BY CLANCY HAYES
ACE IN THE HOLE/CARELESS LOVE .65
BUNK JOHNSON
SNAG IT/T CANT ESCAPE FROM YOU .65
EDITH JOHNSON AND IKE ROGERS
NICKELS WORTH LIVER/HONEY ORIPPER .49
GOOD CHIB BL/HW CROW BL (COW COW) .89
MARY JOHNSON AND IKE ROGERS
KEY TO THE MOUNTAIN/BARRELHOUSE FLAT .89
CRIPPLE CLARENCE LOFTON
U DONE TORE PLAYHOUSE DOWN/BROWNSKIN .49
HUMPHREY LYTTLETON JAZZ BANO
GET OUT OF HERE/SUNDAY MORNING .39
MEADE LUX LEWIS SOLOS
RISING TIDE BL/TELL YR STORY NUMBER 2 12" .65
CHICAGO FLYER/BLUES WHISTLE 12" .65
MEADE LUX LEWIS HARPSICHOARD SOLOS
SELF PORTRAIT/15 WAYS OF PLAYING CHORUS 12" .65
SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65
HOWARD MCGEE BANO
TRUMPET AT TEMPO/DIGGIN DIG .39
NIGHT MIST/DOROTHY .39
NOCTURNE/THERMODYNAMICS .39
SHERRY MCGEE OXIELANO BANO
SHAKE IT BREAK IT/TIN ROOF .49
SATANIC BLUES/LUIN THE BL .49

FLASH JUST RELEASED FLASH

JAZZ OF THE ROARING TWENTIES

FEATURING

TOMMY & JIMMY DORSEY, RED NICHOLS, MIFF MOLE, ALFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
MISS ANNABELLE LEE/THE FLAPPER WIFE/
CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
GREAT JAZZ BY ALL THE STARS.

RLP 1008

10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE

FEATURING

MEADE LUX LEWIS, COW COW OAVENPURT, ETC.
HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
SLCW DRAG/CHAIN 'EM DOWN/LOUISIANA GLIDE/
'LOWANIN' THE ELUES/HENRY BROWN BLUES.

RLP 1009

10" LP \$ 3.85

SIDNEY BECHET VOL 1

MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE DEAR
I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/
SHAG/MAKE ME PALLET (JP 1801)

3.00

SIDNEY BECHET VOL 2

EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND
SLIDIN/BABY WONT U PLEASE COME/NONE MY JELLY
ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/
SWING PARADE (JP 1809)

3.00

NEW RELEASES NEW RELEASES

SIDNEY BECHET PARIS CONCERT (BLUE NOTE LP 7024)

ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT
SONG/STREETS OF ANTIBES/ROYAL GARDEN BL
MEZZ MEZZORON AND LEE COLLINS (BLUE NOTE LP7023)

3.85

BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U/
NOBODYS SWEETHEART/BL OF 20'S/STRUTTIN WITH SOME
BARBECUE/BL JAM UP/GUT BUCKET BL

3.85

BUNK JOHNSON COLUMBIA LP

12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO
ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE
ELENA/SOME OF THESE DAYS/ENTERTAINER/MISTREL MAN
/HILARITY RAG/CHLOE/SOME DAY/YR ORIVING ME CRAZY/
OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP

4.85

BENNY GOODMAN CONCERT # 2 (1937-38)

36 FABULOUS TUNES ON TWO GREAT LP'S (12")
THIS IS THE GREATEST THING TO HIT SWING

10.50

GREAT NEW RIVERSIDE LP'S

MUGGSY TESCH AND THE CHICAGOANS RLP 1004
NOBODYS SWEETHEART/SISTER KATE/JAZZ ME BL/
BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOOPEE

3.85

ETOPN/CHINA BOY/FRIARS PT SHUFFLE
NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG,
KING OLIVER, FREDDIE KEPPARD, CHARLES MATSON)

3.85

MA RAINY VOL 1

DAJY GOODBYE BL/BLACK EYE BL/DEEP MOANIN BL/
RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/
SLEEP TALKING BL/BLAVE IT ON BL RLP 1003

3.85

BOB WILBERS WILCATS (3 NEW NUMBERS)

OPCE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/
WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY DOG/
MIXEC SALAD RLP 2501

3.85

LOUIS ARMSTRONG PLAYS THE BLUES

MA RAINY/PRIXIE SMITH, GANT AND WILSON)
WHEA YOUR MAN GONA OUT U DOWN/GREASY SPOON/COME ON
COOT/SEE SEC RIDER/JELLY BEAN BL/COUNTIN THE BL/
WORLOS JAZZ CRAZY/RR BLUES RLP 1001

3.85

JOHNNY DODDS VOL 1

ORIENTAL MAN/ROCK THAT THING/WEARY WAY BL/THERELL
COKE A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/
HOT POTATOS/APE MAN/ RLP 1002

3.85

NEW AMERICAN MUSIC AND PARAMOUNT RELEASES

BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643
BUNK JOHNSON 1945-46 (4 NUMBERS BY BANO) 644
GEORGE LEWIS & KID SHOTS (6 SELECTIONS) 645

3.85

BIG EMELOUIS NELSON OELISLE (8 FINE TUNES) 646
BUNK JOHNSON 1944 (VOCALS BY MERTLE JONES) 647

3.85

DOC EVANS DUBLIN DATE (NEW MASTERS) 106
RAY BURKES A ND JOHNNY WIGGS N.O. BANO 107

3.85

THIRD SQUIRREL DATE 108
BUO FREEMAN PANORAMA 105

3.85

NEW ATLANTIC LP'S

SEE BACK COVER OF DECEMBER CHANGER FOR
ALL DETAILS OF THESE RELEASES

SIDNEY BECHET SOLOS

JIMMY YANCEY PIANO SOLOS 118
JIMMY AND MAMA YANCEY 134

3.85

MEADE LUX LEWIS 130
WILBUR DE PARIS'S SENSATIONAL BANO 141

3.85

DON EWELL RABTIME PIANO SOLOS

8 GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL
BOB SCOBEEY LP ON GTJ

3.85

CONEY ISLAND WASHBOARD ETC ETC
NEW 78 RPM RELEASES

3.85

FIREHOUSE FIVE PLUS TWO

RUNNIN WTD/LONESOME RR BLUES
BOB SCOBEEY JAZZ BANO (CLANCY HAYES VOCALS)

.89

THESE ARE SO GREAT
ALL W ROKS U DONE TO ME/PEORIA .89
CHICAGO/CHESPEAKE BAY .89

BLUES NAUGHTY SWEETIE GAVE TO ME/OG U KNOW WHAT .89
TURK MURPHY .89

CAKE WALKIN BABIES/BAY CITY .89
BANJO KINGS .89

BURGULAR BUCK/PICKIN BANJO .89
BANJO BOUNCE/STEPHEN FOSTER # 2 .89

R31TIME PIANO ROLL

RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE
ARTISTS WHO CREATED THE STYLE

3.95

KING OLIVER PLAYS THE BLUES

*FEATURING IDA COX & SARA MARTIN RLP 1007

3.95

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

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

SHELLY ALLEY & ALLEY CATS			
1372. STILL IN LOVE W/ YOU/LET ME BRING IT	VO	3975 V	
1373. LETS GO 'T HONE I GOT BLS #2	VO	5053 V/N	
ASHLEY & FOSTER			
1374. RAY RUM BLS/SIDELINE BLS	VO	2611 E/V	
BLACK CATS & KITTEN			
1375. STEP IT UP/BOOGIE WOOGIE DADDY	OK	5882 N/V	
RUBE BLOOM (PIANO SOLOS)			
1376. SPRING FEVER/SOLOQUY	HAR	164 V	
1377. DANCING TAMBOURINE/SILHOUETTE	OK	40901 B	
RUBE BLOOM & HIS BAYOU BOYS			
1378. CN REVIVAL CAY/NAH WAH GAL	CO	2218 E	
BABY BONNIE (FATS BOGOME PIANO) (1 1/2 HR CRK)			
1379. LONGING BLS/HOME SWT HOME BLS	GE	3041 F/G	
BILL CARLISLE			
1380. HOUSE CAT MANA/JUMFIN & KERKIN BLS	ME	7024 V/E	
CASA LOMA ORCH			
1381. DUST/REV. SPARTANS	PAR	340/2 N	
1382. BLACK EYED SUSAN. BRWN/GOIN GOING	VI	24254 V	
1383. BUCKLE UP/WILD GOSSE CHASE	BR	658 V	
1384. BLACK JAZZ/WHITE JAZZ	BR	6611 V	
1385. CAROLINA/100 YRS (VOC. BOSWELL-WILEY)	BR	6775 N	
1386. WHEN WILL I KNOW/CHINATOWN	DE	199 E+	
HERMAN CHITTISON (PIANO SOLOS)			
1387. MAN I LOVE/FLAMINGO	BB	11333 N	
BILLY CLYDE ORCH			
1388. AFTER U GONE/SOME OF THESE DAYS	CH	40108 N	
BING CROSBY			
1389. BABY/KISS YOUR HANDS MADAME	CO	1851 E	
FRANK DAILEY ORCH			
1390. SCATTIN AT KIT K/SOLAND SERENADE	VAR	573 N	
1391. PURPLE MOOD/REV. FRANK MARKS ORCH	VAR	658 N	
PUTNEY DAMBRIDGE (CONDON, MARSALA ETC.)			
1392. MR BLUEBIRD/U HEVNLV THING	VO	2935 V/N	
1393. EENY MEENY MINEY /SANTA CLAUSE CAMEO	3083 N		
1394. ALL MY LIFE/SIN TELL LIE	VO	3252 E	
1395. THESE FOOLISH THINGS/CROSS PATCH	VO	3277 N	
1396. HERE COMES PARAY/WE NEVER MEET AGN	VO	3291 V	
1397. SING BABY SING/U TURNED TOWN ON	VO	3304 V/E	
1398. GYPLY IN ME/LADY MEETS GENT DWN	VO	3315 E	
1399. EASY TO LOVE/U DO DARNEST THINGS	VO	3351 E+	
COW COW DAVENPORT			
1400. U MIGHT PIZEN (ODRA CARR)/(CARR/WLMSOK	8130 F		
1401. COIN HOME BLS/JIM CROW BLS	PM	12439 N	
1402. S&L & BLUE/3RD ALLEY BLS (ICA SMITH)	PM	12447 E	
1403. COW COW BLS/STATE ST JIVE	VO	1198 E/N	
1404. THAT'LL GET IT/IM GONNA TELL U	VO	1408 V	
DE DROIT'S NEW ORLEANS ORCH			
1405. NOBODY KNOWS BLS/NUMBER 2 BLS	OK	40150 F	
1406. LUCKY KNETUCKY/WHEN SUGAR WALKS DWNOK	40265 G		
CARROLL DICKERSON'S SAVOY ORCH			
1407. MISSOURI SQUABBLE/BLK MARIA	BR	3990 N	
(ABOVE: MISLABELED)			
DIXIE DAISIES			
1408. BROTHERLY LOVE/REV. BOB HARING	RO	651 G	
JOHNNY DODDS (W SIPPIS THOMAS)			
1409. MIGHTY TIGHT WOMAN/U GONNA NEED	VI	38502 N	
JIMMY DORSEY (SX. 2 CL. SOLOS)			
1410. BEEBE/PRAYIN THE BLS	OK	41245 E+	
TOMMY DORSEY			
1411. MILBERG JOYS PTS 1&2	VI	VRS-2 E	
1412. SANTA CLAUSE IS COMIN/(BENNY GOODMAN)	VI	25145 N	
1413. MAPLE LEAF RAG/JAMBOREE	VI	25496 E/N	
1414. GOIN HOME/HUMORESCUE	VI	25600 E	
1415. NO PLACE LIKE ARMS/YA GOT ME	VI	26030 E	
1416. STOMPIN AT STADIUM/RAINBOW R MOON	VI	26062 E	
1417. BLUE MOON/PANAMA	VI	26185 V/E	
1418. HYM TO THE SUN/LAMP IS LOW	VI	26259 E	
1419. VAN & ORM/BO FLY KITE	VI	26313 V	
1420. EASY DOES IT/AM I PROUD	VI	26429 F	
GEORGIA COTTON PICKERS			
1421. SNAG IT/LOUISIANA BO BO	HAR	1127 E+	
VERA GILAROFF (PIANO SOLOS)			
1422. MAPLE LEAF RAG/CALICO RAG	PAT	21178 E	
TRILBY HARGENS			
1423. GOOPER OUST ELS/STOMPIN AROUND HERWIN	92012 N		
MARY HARRIS			
1424. NO CHRISTMAS BLS/HAPPY NEW YEAR	DE	7804 E	
HARRY'S HAPPY FOUR			
1425. SWINGIN THE SWING/ST LOUIS CHANT	OK	8229 G	
CLIF HAYES LOUISVILLE BAND			
1426. AUTOMOBILE BLS/SHADY LANE BLS (HINES)	VI	23407 N	
1427. MANY MINE BLS/LOUISVILLE BLUEZES	OK	8248 V	
ROSA HENDERSON (W.P. TR. COR BJ.)			
1428. GET IT FIXED/POPLAR BLUFF BLS	VO	1177 N	
TEDDY HILL ORCH			
1429. HERE COMES COOKIE/GOT ME GOIN	MEL	13351 V	
1430. WHEN LOVE KNOCKS/WHEN ROBIN SINGS	MEL	13364 G	

TEDDY HILL ORCH			
1431. ELS RHY FANTASY/RUG CUTTERS BALL	VO	3247 N	
1432. MY MARIE/WHERE IS THE SUN	BB	6898 E	
1433. HARLEM TWISTER/BIG BOY BBS	BB	6908 E	
1434. CHINA BOY/U & ME THAT USED TO B	BB	6941 E	
1435. CHINA BOY/ YOU & ME USED TO BE	BB	6941 N	
1436. STUDY IN BROWN/ TWILIGHT IN TURKEY	BB	6943 E	
1437. KNOW NOW/LADY COULDN'T B KISSED	BB	6943 E	
1438. BL RHY FANTASU/IN HAPPY DARLIN	BB	6989 N	
1439. YOURS & MINE/FEELIN LIKE MILLION	BB	7012 E	
BOB HOWARD & ORCH (ALL STARS)			
1440. U FIT INTO PICTURE/THROWIN STONES	DE	343 E+	
1441. GHOST OF DINAH/PARDON MY LOVE	DE	40C E+	
1442. U HIT SPOT/WHOSE BIG BABY ARE U	DE	689 E	
1443. LEST NOT FALL IN LOVE/ BEST THINGS	DE	839 E/V	
1444. BABY & IT MUST BE/AINT GONNA BE	DE	1721 E/G	
MONKEY JOE & HIS MUSIC GRINDERS			
1445. WE CANT GET ALONG/BAD LUCK MAN BLS	OK	5685 N	
BLANCHE JOHNSON			
1446. 216 BLS/GALVESTON BLS	HERWIN	92016 N	
STIMP JOHNSON & PIANO			
1447. BOUND TO BE MONKEY/MY BABE BLS	QRS	705C F	
MARY JOHNSON (LIKE RODGERS TROMBONE) (1 1/2 HR. CRK)			
1448. WESTERN UNION BLS/ BLK MEN BLS	BR	7081 N	
CURTIS JONES			
1449. TOO MANY BLS/ ITS SOLID SENDER	OK	6186 E/N	
RICHARD JONES & JAZZ WIZARDS			
1450. NOVELTY BLS/TICKLE BRITCHES BLS	VI	38040 E+	
ANDY KIRK & HIS CLOUDS OF JOY			
1451. SWING OF SWINGS/GIVE HER PINT	DE	853 N	
1452. MOTEN SWING/GIVE HER A PINT	DE	853 E+	
1453. FIFTY SECONO ST/ DEDICATED TO U	DE	1146 E	
1454. BED NIGHT HOP/WORRIED OVER U	OE	1303 E	
1455. SKIES ARE BLS/ILL GET ALONG SHHOW	DE	1349 G	
1456. DOWNSTRAIM/IM GLAD FOR SAKE	DE	1531 N	
1457. BEAR DWN/BIG DIPPER	DE	1606 E/V	
1458. TOADIE TODDLE/WONT TELL SOUL	OE	2127 V	
1459. JUMP JACK JUMP/GHOST OF LOVE	DE	2226 N	
1460. MARYS IDEA/HONEY	DE	2326 E	
1461. LITTLE MISS/WHEN I SAW YOU	OE	3491 E+	
EDDIE LANG			
1462. HOT HEELS/FREEZE & MELT	OK	8696 N	
1463. FEELIN MY WAY/CHICKIN MY WAY	BR	6254 N	
BLIND WILLIE MCCELL			
1464. MAMA TAINT LOBB GO DAY/WRITING PAF	VI	21474 N	
1465. STATEBORO BLS/ 3 WOMEN BLS	VI	38001 E	
1466. LOVE CHANGE NG BLS/ DRIVE AWAY BLS	VI	38580 N	
WILLS BROTHERS			
1467. SWING IT SISTER/MONEY IN MY POCKET	BR	6894 N	
1468. ST LOUIS BLS/ CONEY ISLAND WASHBROD	MEL	13178 V/E	
MIFF MOLE			
1469. FEELIN NO PAIN/IMAGINATION	OK	40890 N	
1470. NEW TWISTER/HONOLULU BLS	OK	40984 N	
1471. CRAZY RHY/U TOOK ADVANTAGE OF ME	OK	41098 G	
1472. LOVE & LEARN/COAT BRK THE HABIT	VO	3468 E	
1473. ORIG DIXIELAND ONE STP/TEAGARDEN	CO	36010 N	
ALICE MOORE			
1474. BAND IN HAND WOMEN/DOGGIN MAN BLS	DE	7380 V	
CLAR MORRIS			
1475. PCKER PLAYING DADDY/CRY DADDY	BB	8767 E/F	
THOMAS MORRIS JAZZ MASTERS			
1476. WHEN JAZZ BAND STARTS/LONESOME JRY	OK	4867 G	
NEW ORLEANS BLACK PIEDS			
1477. RED HEAD/PLAYING BLS (1 1/2 HR. CRK)	VI	38027 E	
KING OLIVER (ACC.S. WALLACE)			
1478. DEVIL DANCE BLS/WALLACE & WILLIAMS	OK	8206 N	
TINY PARHAM & ORCH			
1479. MY DRMS/AFTER ALL IVE DONE 4 YOU	VI	23432 N	
LLOYD PHILLIPS JUMPING JACKS			
1480. BOGGY BOTTOM BLS/SALLY LONG	DE	7860 E+	
DICK PORTER (CONDON MARSALA ETC.)			
1481. SWEET THING/SWINGING TO A SWING T	VO	---- E	
RUBEN "RIVER" REEVES ORCH			
1482. BLACK & BLUE/MOONIN LOW	VO	1407	
DON REDMAN ORCH			
1483. UNDERNEATH HARLEM MN/AINT LUCKY ONE	BR	6401 N	
1484. HOW YA FEELING/DONT WANT GO BED	BR	6523 N	
1485. WONT TELL/ITS ALL FAULT	BR	6585 E	
1486. WNOT TELL/ITS ALL YOUR FAULT	BR	6585 N	
1487. GOT JITTER/WANN BE LOVED	BR	6745 G/V	
1488. LONELY CABIN/U TOLD ME BUT 1/2 STORY	BR	6935 N	
1489. LAZY WEATHER/MOONRISE LOWLANDS	MEL	60709 E	
1490. GOTCHA/LITTLE BIT LATTER ON	MEL	60802 E	
1491. CHANT OF WEEDS/(CLAUDE HOPKINS)	PAR	82134N	
1492. WE DONT KNOW FROM/WHO WANTS SING	VO	3359 G	
1493. OWN HOME RAG/MARGIE	BB	10061 E	
WILLIE (BOODLE) TRIGHT			
1494. LITTLE BEE/SUNNY LAND BLS	OK	6006 G/E	

ADRIAN ROLLINI ORCH			
1495. & SO GOBYE/U GOT EVERYTHING	PER	15931 G/F	
1496. LITTLE DIT I DRM/VAITIN AT GATE	VO	2673 E	
1497. SITTING ON LOG/RAISED MY HAT	MEL	12855 E	
LUIS RUSSELL ORCH			
1498. CALL OF FREAKS/TIGHT LIKE THATS	OK	8656 F	
1499. GOIN TO TWN/SAY THE WORD	VI	22789 N	
1500. OLD MAN RIVER/DRKTOWN STRUTTERS	BALMEL	13146 G	
1501. JERSEY LIGHTNING/CALL OF FREAKS	CO	35690 G	
DERYCK SAMPSON (PIANO SOLOS)			
1502. CANAL ST BOOGIE W/HOMELESS ON RANGE	BEA	7004 N	
1503. CHINESE BOOGIE W/KC BOOGIE WOOGIE	BEA	7005 N	
1504. MONDAY WASH/BLACKBERRY JAM	BEA	7006 N	
1505. BOOGIE EXPRESS/ERIN GO BOOGIE	BEA	7015 N	
MILT SHAW (MOLE)			
1506. CN THE ALAMO/(RAYMOND DANCE ORCH)	OK	41172 V	
1507. MIA BELLA ROSA/PRECIOUS LIT THING	OK	41196 E+	
BESSIE SMITH			
1508. DWHEARDED BLS/GULF COAST BLS	CO	3944 V	
1509. MY SWEETIE WENT AWAY/WHOA TILLIE	CO	13000 G	
1510. POCKING CHAIR BLS/SCROWFUL BLS	CO	14020 G	
1511. WORK HOUSE BLS/HOUSE RENT BLS	CO	14032 F	
1512. SALT WATER BLS/ RAINY WEATHER BLS	CO	14037 G	
1513. MY MAN BLS/NOBODYS BLS BUT MINE	CO	14098 G/V	
1514. GOLDEN RULE BLS/LONESOME DESERT	CO	14123 F	
1515. GOLDEN RULE BLS/LONESOME DESERT	CO	14123 F	
1516. WHATS THE MATTER NOW/WANT EVERY BIT	CO	14129 F/P	
RUBY SMITH			
1517. BLACK GL/FRUIT CAKIN MANA	DE	7869 V/E	
JOE STEELE ORCH			
1518. TOP & BOTTOM/COAL YARG SHUFFLE	VI	38066 N	
FRANKIE TRUMBA ER (W. SIX)			
1519. TRUMBOLGY/FOR NO REASON AT ALL	OK	40871 E+	
1520. 3 BLIND MICE/KRAZY KAT	OK	40903 E	
1521. BALTIMORE/HUMPTY DUMPTY	OK	40926 N	
SUGAR UNDERWOOD (PIANO SOLOS)			
1522. DAVIS ST BLS/ DEW DROP ALLEY STP	VI	31538 E+	
VARSITY SEVEN			
1523. POM POM/HOW LONG HOW LONG	VAR	8173 N	
1524. SHAKE IT & BRK IT/ PRETTY GIRL LIKE	VAR	6179 E	
JOE VENUTI			
1525. CHANT OF JUNGLE/THAT WONDERFUL SOMET	OK	41320 V/G	
1526. MY MAN FRM CARLINE/LIKE LIT GIRL	VI	23015 E+	
1527. WILD DOG/REALY BLUE	VI	23021 N	
1528. SWT LORAIN/GOIN UPDOWN LOWDOWN	COE	68708 N	
1529. MELLOW AS CELLO/NOTHING BUT NOTES	DE	624 N	
1530. NOTHING/SOMETHING	DE	2312 N	
THOMAS FATS WALLER (ORGAN SOLOS)			
1531. LOVELESS LOVE/ THATS ALL	VI	23260 N	
GEORGIA WHITE			
1532. HOLDING MY OWN/TROUBLE IN MIND SWING	DE	7521 E+	
DOUGLAS WILLIAMS ORCH (GOOD)			
1533. SEALE ST. SHEIK/DARKTOWN JUBILEE	VI	23264 E+	

I HAVE A LIMITED NUMBER OF 16" TRANSCRIPTIONS ON MACGREGOR, THE SAURS, MUZAK, AFRS, ASSOCIATED AND RCA, ALSO SOME V-DISCS. INCLUDED ARE CLASSICAL, SEMICLASSICAL, POPULAR AND JAZZ SELECTIONS. THESE ARE FOR TRADE ONLY FOR 16" TRANSCRIPTIONS OR V-DISCS. I AM INTERESTED IN OBTAINING CASA LOMA TRANSCRIPTIONS UNDER THE NAME GEORGE GREGORY AND OTHER PSEUDONYMS, BENNY GOODMAN UNDER THE NAME BILL DODGE AND OTHER PSEUDONYMS, FATS WALLER AND OTHER EARLY TRANSCRIPTIONS ESPECIALLY ON THE WOLRD LABEL.

IF YOU ARE INTERESTED AND HAVE THIS TYPE OF MATERIAL TO TRADE, WRITE ME.

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

% ARG BOX 341 COOPER STATION
 N.Y.C. N.Y.

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

CHARLIE BARNET - 12" LP

- (1) C JAM BLUES
- (2) CYPHONY
- (3) TAKE A TRAIN
- (4) THE ONE YOU LOVE
- (5) SOME MORE JIVE
- (6) EVERYTHING BUT YOU
- (7) CHONGO
- (8) TELL IT TO A STAR
- (9) NEVER TOO LATE TO PRAY

MILDRED BAILEY-SAL FRANZELLA-W. BRAOLEY- 12" LP

- (1) I NEVER KNEW
- (2) WHAT IS THIS THING CALLED LOVE?
- (3) WISH YOU WERE WAITING FOR ME
- (4) HOW HI THE MOON? (T. WILSON SEXTET)
- (5) TOGETHER
- (6) AM I BLUE?
- (7) LADY BE GOOD (L. PAOLEY)
- (8) EVALINA
- (9) THEME

WOODY HERMAN- 12" LP

- (1) HALF-PAST LUMPING TIME
- (2) I GOT IT BAD
- (3) MY PAL GONZALES
- (4) STARDUST
- (5) KEELED IN ERL
- (6) TROUBLE IS A MAN
- (7) MY FAIR LADY
- (8) FAN IT

SANTA PECORA AND TONY ALMERICO ORCH - 12" LP

- (1) I GOT RHYTHM
- (2) THAT CA DA STRAIN
- (3) WHEN YOU'RE SMILING
- (4) SHINE
- (5) BLUE SKIES
- (6) CONFESSION

PAPA CELESTIN - 12" LP

- (1) LIL LIZA JANE
- (2) DARTOWN STRUTTERS BALL
- (3) SAINTS GO MARCHING IN
KID ORY
- (4) MISSISSIPPI MUD
- (5) JOSHUA
- (6) JAZZ ME BLUES
- (7) SAVOY BLUES

JOE SULLIVAN PIANO SOLOS- 12" LP

- (1) SUMMERTIME
- (2) 52ND STREET STOMP
- (3) TIME ON MY HANDS
- (4) FAREWELL TO RIVERSIDE
- (5) ENBRACEABLE YOU
- (6) CRUSH ON YOU
- (7) SOMEONE TO WATCH OVER ME
- (8) HONEYSUCKLE ROSE
- (9) THE BASS COMPS AWAY
- (10) CONFESSION
- (11) BLACK AND BLUE
- (12) MY SILENT LOVE

CHARLIE BARNET- 12" LP

- (1) PRELUDE TO A KISS
- (2) LET A SONG GO OUT OF MY HEART
- (3) HARMONY IN HARLEM
- (4) IN A JAM
- (5) THE DEVILS HOLIDAY
- (6) CHATTERBOX
- (7) DANGER IN THE DARK
- (8) DO YOU WANNA JUMP CHILDREN?
- (9) LULLABY IN RHYTHM
- (10) I CRIED FOR YOU

BENNY GOODMAN - 12" LP (1936)

- (1) ANYTHING GOES
 - (2) LITTLE WORDS
 - (3) SHE'S A LATIN FROM MANHATTAN
 - (4) I GET A KICK OUT OF YOU
 - (5) DIGGA DIGGA OUG
 - (6) DANIELA
 - (7) I WAS LUCKY
 - (8) ROBE ROOM
 - (9) MOOD INDIOS
 - (10) SOPHISTICATED LADY
- BUDDY RICH - 12" LP**
- (1) DICKIE'S DREAM
 - (2) AIR MAIL SPECIAL
 - (3) BANDO BLUES
 - (4) SEVEN COME ELEVEN (W. JAMES) (8 MINS LONG)

SALE **O. F. ADAMS** **SALE**

374 EL CAJON BLVD
 SAN DIEGO CALIF.

CONDITION GUARANTEED AS NOTED.

25% PACKING CHARGE.

SALE PRICE \$504

ARMSTRONG-035660, 1, 3-36152, 3, 4, 5-36375, 6, 7, 8, -ALL N
 BARNET-08 10131, 10172, 10288, 10530, 10584, 10721 E-N
 BECHET-0N 517, 532, 561, 562, 563, 568, 573 - ALL N
 J. DODDS-ERS 5, 7, 13, 20, 21, 22, KC 12, 19, 23, 24, 39, 41,
 42, 43, CEN-3001, 3002, 3006, 301C - ALL N
 ELLINGTON-00 35310N, 36108 E+, 36276 N, 08 6565 E
 CLANCY HAYES-DOWN HOME 11 N, 12 N, 13 N, 14 N,
 BUNNY BERIGAN-VI 25559 N, VOE 26 V
 MANONE-08 7198 E, 7622 V, 10844 V, 11107 E, BR 80064 N
 TURK MURPHY-GTJ 4, 7, 8, 11 JM 31 ALL N
 KING OLIVER-HC 1, 2, 6, BILT 1052, 1056 ALL N
 PEE WEE RUSSELL-HRB-1000 N, 1001 E, 1002 E CMS 596 N-
 LUIS RUSSELL-HC 103 N, 11 N, BILT 1027 N, PAE 834 V
 LEE STAFFORD-CASILE 10 N, 11 N
 JESS STACY-VARS 8076 E, 8140 N-
 SPANIER-CMS 586 N, 6616 N, 625 N OTR 504 N
 CLAR. WILLIAMS-HC 5, 18, 28, 32, BRS 1003 BILT 1096 ALL N
 BOB WILBER-CMS 583 N, 584 N, RAMP 2 N
 AL WYNN-0R 80041 N, 80042 N
 TEDDY WILSON-0R 7867 V, CO 35926 N-, 36206 N-, 35862 N-

SALE PRICE 754

ARMSTRONG-PAE 2185 N, 2282 N, 2393 N, 2438 N-, 2449 N,
 2704 N, KC 3, 5, 9, 10, 16, 20, 21, BRS 1, 6, ALL N
 OE 579 E, 622 E, 623 E/V, 797 E, 1049 E, 1245 E+, 1347 E,
 1353 E, 1560 N, 1636 E+, 1653 E, 1822 E-, 1892 V, 2405 E, 2615 V+
 BECHET-HMV 9061 N, 9061 N, 9086 N, 9131 N, 9136 N, 9329 N,
 9368 N, 9378 N, 9402 N, 9408 N- VOG 5089 N, 5091 N-, VI 1510 N
 CONDON-00 35950 N, 35680 N, HMV 4987 N, CMS 500 N
 TOMMY DORSEY-ALL GOOD CLAMBAKE SEVENS- E TO N
 B. GOODMAN-00 3168-0 N, 08 1093 E
 J.C. HIGBY (RUSSELL)-PAE 2799 N
 YANK LAWSON-SIG 28108 N
 TOMMY LADNTER-HMV 9236 N, 9411 N, 9447 N
 RAY MCKINLEY JAZZ BAND-0E 1019 E+, 1020 E+
 J.R. MORTON-HMV 9216 N, 9221 N, 9218 N, 9220 N-
 MILLS BLUE RHYTHM BAND-00 3083 E/E+
 JIMMY NOONE-0RF 500196 N
 BENN POLLACK-0E 1851 E+, 1458 N-
 DICK ROBERTSON-ALMOST ALL WITH ALL STARS E TO N
 RHYTHMAKERS-0RE 01561, 01590, PAE 2812 N, CO 35841 N
 VARIETY BOYS-0E 8549 N-
 FATS WALLER-08 11469 E+, VI 20-1583 N
 JOHNNY WILLIAMS-VO 5213 N
 DICKY WELLS- SW 3 N, 10 N

SALE PRICE \$1,000

LOVIE AUSTIN-AM 4 N-
 BUNNY BERIGAN-VO 3179 E+, 3254 N, CO 36158 N
 BERIGAN (W/BULLOCK)-ME 60210 E, 60302 E+, 60310 E, 60401 E
 60601 E, 60707 N-, 60901 E, 61002 E, 70201 E
 BERIGAN (W/FROEDA)-CO 3131 E+, COE 5022 E+
 SIDNEY BECHET-JAZZ LTD 201 N, VI 27600 N-
 JOHNNY DODDS-CREOLE 1 N-, OE 7413 N-
 COLEMAN HAWKINS-08 10693 N, 10770 E+
 MEZZ MEZZROW-VO 3140 N-, 08 6319 N-, 6320 N-
 J.R. MORTON-0810253 N-, HMV 4836 V+
 BECHET-KING JAZZ 140, 141, 142, 143, 146 ALL N
 M.C. E.B. (TEAGARDEN)-08 10209 N (1.25)
 BENNETT MOTEN-VI 20955 V-, ELECT 1284 E+
 SANTO PECORA-00 36159 N-
 MUGGSY SPANIER-DISC 5053 N, 5054 N, HMV 9008 N, 9033 N,
 9042 N, 9067 N, 9047 N-, 9092 N-, 9145 N
 FRANK TESCHEWAKER-UHCA 61-62 N
 SIDNEY BECHET-00 38319 N, OE 7429 E+
 WASHBOARD SERENADERS-VI 38610 N-

SALE PRICE \$1.25

FREDDIE JENKINS-08 6129 N
 JIMMIE NOONE-VO 1272 V
 KING OLIVER-08 6778 N
 LUIS RUSSELL-VO 3480 E+
 ..
 HENRY ALLEN-08 6588 N-, 10235 N, 10702 N- 1.50 EA.
 SIDNEY BECHET-(T. SMITH)-0E 7469 N, 7528 N 1.50 EA.
 TEDDY WILSON-0R 7954 E+, 8015 N 1.50 EA.
 WASHBOARD RHYTHM KINGS-VI 23375 E 2.00
 V. SPIVEY (HENRY ALLEN, J.C. HIGBY)-08 8619 N-1.50
 SAME ARTIST VI 38570 N- 3.00
 EOMONIA HENDERSON (PLENTY OF 0000S BOTH SIDES)
 VOG 1015 V+ 8.00

AUCTION **RAY AVERY RARE RECORDS** **AUCTION**

6631 HOLLYWOOD BLVD, HOLLYWOOD CALIF

LISTED BELOW ARE SOME RECORDS THAT ARE FAIRLY HARD
 TO GET, HOWEVER I HAVE A SURPLUS, SO THEY ARE BEING
 OFFERED RATHER REASONABLY.

CHARLIE SHAVERS QUINTET (PICTURE)

IF I HAD MUSICOMANIA VOO 756 N 1.25
 BROADJUMP/SEPE TO PAIR NYLONS VOG 755 N 1.25
 SONNY DUNHAM
 DESERT FANTASY/SAVE ME A DREAM VOG 774 N 1.10
 KID ORY
 BLUES FO JIMMIE/GET OUT OF HERE JM 22 N .75
 1919/OCWN HOME RAG JM 24 N .75
 ORY'S CREOLE TROMBONE/SCCIETY NORD 5001 N 1.05
 JELLY ROLL MORTON
 FINGER BUSTER/CREEP FEELING JM 12 N .75
 BUNK JOHNSON/WALLY ROSE
 YES LORD I CRIPPLES/HOT HOUSE RAG JM 17 N .75
 JOHNNY WITTNER
 RAGGED BUT RIGHT/HUNT HAGERS BLS JM 18 N .75
 ACE IN THE HOLE/TWO KINGS PEOPLE JM 19 N .75
 BILL BAILEY/RAGTIME NIGHTINGALE JM 20 N .75
 PEE WEE HUNT
 YES WE HAVE NO BANANAS/4 THE MAN RAGCAP N .75
 LEE STAFFORD
 HELICTROPE BOQUET/WINTER GARDEN RAG CAG 10 N .75
 TEOBY BEAR BLUES/GLAIDOLUS RAG CAG 11 N .75
 BASIN ST. SIX
 THOSE SAME SWEET WORDS/EVERYBODY LV MER 6307 N .75
 MARGIE/BASIN ST STOMP MER 5809 N .75
 FRIARS SOC. ORCH/HUSK O'HARA
 BUGLE CALL BLS/ SAN BRE 2213 N .95
 BECHET-SPANIER
 4 OR 5 TIMES/CHINA BOY HRS 2001 N 1.05
 SWEET SUE/SQUEEZE ME HRS 2003 N 1.05
 ART TATUM TRIO
 BBOY & SOUL/I KNOW THAT U KNOW COMET 2 N .95
 SUNNY SIDE OF ST/FLYING HOME COMET 3 N .95
 WINGY MANNONE
 RIDER IN THE SKY/ROUND SQUARE OANCE KEM 2700 N .75
 PETE OAILY
 GRAMOPHONE RAG/ASKEEP IN THE DEEP CAP 2302 N .75
 BOO WACKA BOO/ OOK MCGLOOK CAP 942 N .75
 DUKE ELLINGTON
 MOONLIGHT FIESTA/JUBILESTA SE 5007 N .75
 EVA TANG'AY
 I OONT CARE NORD 3200 N 1.05
 ABBOTT AND COSTELLO
 WHOS ON FIRST PTS 1&2 ENT 501 N 1.00
 RONNIE KEMPER
 CHANTICLEER/YA-HOO KEM 2706 N .80
 JIMMIE ROGERS
 BLUE YOOEL/AWAY OUT ON MT REZO 5158 N 1.20
 MY OLD PAL/DADDY & HOME REZO 5356 N 1.20

WE HAVE OVER 100,000 RECORDS IN STOCK

AT ALL TIMES. SEND IN YOUR "WANT LIST".

WE CAN ALSO SUPPLY 16" TRANSCRIPTIONS

OF YOUR FAVORITE ARTIST.

IT IS RATHER COSTLY TO SHIP LESS THAN

THREE RECORDS, SO PLEASE COOPERATE.

WE HAVE A LARGE LIBRARY OF RARE RECORDS,

IF WE CAN'T SELL THE ORIGINAL WE WILL

DUB THE RECORD FOR YOU ON AN UNBREAKABLE

DISC.

-FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION

METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS. SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; C-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD.

1 2 3 4 5 6

LOUIS ARMSTRONG
MUSKRAT RAMBLE/HEEBIE JEEBIES OK 8300N/E-AUC BARN
MONDAY OATE/SUGAR FOOT OK 8609 N-AUC BARN
HEFH ME/TIGHT LIKE THIS OK 8649 E-AUC BARN
BASIN STREET BL/NO OK 8690C/G-AUC BARN
MEDLEY OF ARMSTRONG HITS 12" HMV 2564E+ AUC BARN
ATTENTION EUROPEAN COLLECTORS
WILL TRADE JAZZ OR BLS FOR WHIS
OLD OPERA VOCALS. STATE WANTS WHIS
ATTENTION LONG ISLAND COLLECTORS
HAVE JAZZ, BLUES, PERSONALITIES WHIS
OPERATIONS. ALL LINDENHURST 5-2351W WHIS
BETWEEN 6 AND 7 FOR APPOINTMENT WHIS
COUNT BASIE
COLLECTORS. INQUIRE ABOUT SMIT
QUALITY DUBS OF AIRSHOTS SMIT
BUNNY BERICAN
CANT GET STARTED/NEARLY LET VOE 26 N-AUC BARN
ALBERT BRUNIES (HALFWAY HOUSE ORCH)
JUST PRETENDING/IF I DONT COA 1959 E AUC BARN
BIC CITY SIX
WITH YOU/UNIVERSITY ORCH) NADSCO 1260 V AUC ARGO
BIX (WHITEMAN)
SUNSHINE/BACK IN BACK YARD VI 21240 E AUC ALLE
SCRAPPER BLACKWELL
RAMBLING BL/SEAKING BL VS 6028 E+AUC ARGO
BROADWAY BROADCASTERS
SOMEBODY SAID/(VOORHEES) CA 1134 V AUC ARGO
BREEZIN' ALONG/(WAR B) CA 1548 E-AUC ARGO
BROADWAY SYNCOPATORS
BIT BY BIT/IN A CORNER AV 14675 N-AUC ARGO
BOSTONIAN SYNCOPATORS
STOP UR KIDNIN/(MAJESTIC ORCH) GG 1137 E AUC ARGO
LONESOME & SORRY/(NET. ORCH) GLOBE 1366 V AUC ARGO
SHE DONT WANNA/(SANNELLA) GG 1459 V AUC ARGO
LIZA BROWN ANN JOHNSON
LETS GET IT STRAIGHT/GET ON OUT GO 14466 N AUC ARGO
THE BUSINESS GOOD WILL BUILD!!!
THIS IS MY 10TH ANNIVERSARY SALM
AS A DEALER OF COLLECTORS ITEMS. SALM
I WISH TO THANK MY MANY PATRONS SALM
& FRIENDS FOR THE PRIVILEGE OF SALM
SERVING THEM/SPECIAL THANKS TO SALM
BILL GRAVERS FINE MAGAZINE SALM
CALIFORNIA RAMBLERS
MY SWEETIE WENT AWAY-LOVE ME CO A2956E/E+AUC ROSE
GEORGIA ROSE-SHIEK OF ARABY VO 14275 E+AUC ROSE
CATOLOGS
HAVE CATALOGS TO EXCHANGE WITH MORA
COLLECTORS WHO ALSO HAVE RECORD MORA
BOOKS, OPERABOOKS ETC FOR EXCHANGE MORA
KAISER CLIFTON
FT WORTH & DENVER BL/MONEY BL VI 23278 N AUC ARGO
COLLECTION FOR SALE
325 RECORDS/EVERY ITEM GUARANTEED- MAGE
65% E OR BETTER/SELL ONLY AS MAGE
COMPLETE UNIT/SEND FOR LIST. MAGE
I WILL PAY SHIP. CHARGES. SAL 60.50 MAGE
COLLECTORS ITEMS
TRANSFERRED TO DISC OR TAPE SMIT
QUALITY WORK - INQUIRE SMIT
MAURICE CHEVALIER
LIVIN IN SUNLIGHT/BOUGH HMV 3517 N-AUC BARN
ROEL COWARD
HALF CASTE/ANY FISH VI 22819 E AUC PARR
BING CROSBY
BLUE PRELUDE/SOME OF THESE DAYS/CO J M100E+ AUC BARN
CANT WE TALK/DINAH BRC 9202E+ AUC BARN
SHINE/DINAH BRC 9263N- AUC BARN
MANY BR.V TO NEW. MERK
MANY V.B.A.W.E. SEND WANTS MERK
OCEGA MANY .50 TO \$1.00 MERK
DINAH/CANT WE TALK BRE 1271 M S.A. 5.00 PARR
LETS GO IT/(OORSEYE) PAE R331 N T.A. STEW
SUZIANNA (LAIN) PAE R339V+ T.A. STEW
QUALITY DUBS OF AIRSHOTS WITH SMIT
ELLA FITZGERALD - INQUIRE SMIT
MANY-ALL LABELS-SEND WANTS S.T. WATE
MARLENE DITRICH
ICH BIN VON KOPF/ANIM DICH HMV 1770E/N-AUC BARN
WALTER DAVIS
STRANGE LAND BL/ENGINEER BL VI 23315 N AUC ARGO
DISPOSITIONS
MANY-ITENIZE WANTS - STA
DIXIE JAZZ BAND(BC, TEA, MCP) STUR
ITS GOOD/LOVEABLE & SWEET OR 1668 E T.A. WATE
DIXIE STOMPERS
STATIC STRUT/HARD TO GET HA 197 E AUC ARGO

DIXIE STOMPERS
BLACK HORSE STP/NERVOUS HA 153-H E AUC ATCH
SNAG IT/ AINT SHE SWEET HA 353-H E AUC ATCH
DIZZY TRIO
HAYSEED RAG/(NOVELTY ORCH) VI 19421E/VAUC ARGO
DOWN SOUTH BOYS
RED HORSE GAMBLIN MAN VS 6011 E AUC ARGO
EARLY N.O.-DIXIE-BLUES
LIST AVAILABLE - WRITE SALM
TROY FERGUSON
GET IT FIXED/BETTER KEEP CO 14644 N AUC 3.00 PARR
THE FIVE JINKS
CUSHION FOOT/ZAZU SWING BB 6905 E AUC ARGO
FRED CARDNER'S TEXAS UNIV. TROUB.
DANIELS BL/ NO TRUMPS OK 41458N-/E+AUC BARN
LOVELESS LOVE/PAPAS GONE OK 41440N- AUC BARN
FRISCO PLAYERS
HAPPY DAYS AGAIN/(CARLTON) MAC 50025 E AUC ARGO
BLIND BOY FULLER
BEEN YOUR OOG/UNTRUE BL ME 71656 E AUC ARGO
NEVER CAN TELL/ BULLDOG BL DE 7878V/E AUC ARGO
CEORCIANS
SHIMMY LIKE SISTER KATE CO 3775 E AUC ATCH
DIZZY CILLESPIE
QUALITY DUBS OF BIROLAND SMIT
AIRSHOTS - INQUIRE SMIT
CLIFFORD CIBSON
BAO LUCK DICE/WITHOUT A DIME VI 38590 N-AUC ARGO
COLDENS MICHIGAN WOLVERINES
WANT TO BE BAO/BUTTON UP UR DE 2855 V AUC ARGO
BENNY COODMAN
SHIRT TAIL STP/BLUE BRC 7815 E+AUC BARN
WHY COULDNT IT BE/ LOVE ME COE 5016 N AUC BARN
AFTER WHILE/MUSCAT RAMBLE BRF 500318 N-S-T 1.25 ALLE
NITWIT SERE/BUGLE CALL RAG CO 29580N/N-S-T2.00 ALLE
OWN HOME RAG/DIXIELAND BANQ CO 30330 N S-T 2.00 ALLE
GET HAPPY/CHRISTOPHER COLUMBUS VI 25279 N S-T 1.25 ALLE
STAROUTS/ T.D. VI 25320 N S-T 1.00 ALLE
SING ME SWING SONG/CANT WE BE F BB 1-462 N S-T 1.00 ALLE
BUGLE CALL RAG/T.D. VI 25476/N-S-T 1.00 ALLE
MINNIE MOOCHER WED DAY/BOB WHITE VI 25683 N S-T 1.00 ALLE
BIG JOHN SPECIAL/FLAT FOOT FL VI 25871 N S-T 1.25 ALLE
LOUISE/ IT HAD TO BE YOU VI 26125 E S-T 1.00 ALLE
PEACE BRO/PEACE/DARN THAT DRM CO 35331 N S-T .90 ALLE
ZAGGIN W ZIG/BUSY AS A BEE CO 35356 G SAL .60 ALLE
TUESDAY AT TEN/AIR MAIL SPECIAL CO 36354V/GSAL .60 ALLE
WHO/SOMEDAY SWEARTHEAT- TRIO VI 25181 N S-T 1.50 ALLE
CHINA BOY/ OH LADY BE GOOD-TRIO VI 25333 N S-T 1.50 ALLE
WHISPERING/TIGER RAG-QUARTET VI 25481 N S-T 1.50 ALLE
PICK A RIB PART 1&2-QUINTET VI 25166 N S-T 1.50 ALLE
BR 4013V, 4968 V*, 7644V, MAGE
80027 V/V*, 80029 V*, 80030 E, MAGE
CO 2835 E*, 2845 E*, 2958 G. MAGE
SPECIAL LIMITED EDITION- WRITE MORS
PICK A RIB PT 1&2-QUINTET VI 1103 M S.A. 3.00 PARR
JOHNNY GREEN (B.C.)
COCKTAILS FOR 2-LIVE & LOVE BR 6797 E AUC ROSE
HARLEM HOT SHOTS
HOUSE RENT PARTY/DUST OF THAT PE 16095 E AUC ARGO
HARLEM NIGHT (PART 1-2-12")
ARMSTRONG, DUKE/FATS, CL W. PAE 11311 E AUC BARN
CATHERINE HENDERSON/MARGARET WEBSTER
KEEP IT TO YOURSELF/HOW CAN I DI 6040 E- AUC ARGO
FLETCHER HENDERSON
JEALOUS/WATTL U SEE MY GAL RE 9673 V-AUC ARGO
TAKE ME AWAY/MALINDA BB 35186/E AUC ARGO
CARL HINES (PIANO SOLOS)
A MONDAY OATE/CAUTION BLUES OK 8832 N-AUC-BA RN
HOKUM BOYS
WATCH ON/EVERY MAN 4 HIMSELF VO 03386 V-AUC ARGO
CAUTION STOP DOIN IT/HAVIN FUN VO 7073 V-AUC ARGO
IRISH PRESSINGS
SEND \$1 FOR BRUNSWICK, DECCA, REX, HMV, COLL
COLUMBIA, PARLOPHONE, REGAL ZONOPHONE COLL
CATALOGS. ALL 100 RECORDS \$1 EA., 12"-\$1.50 COLL
GEORGE JESSEL
WHEN THE CURTAIN COMES DOWN VI 21852 N AUC ATCH
JIMMY JOHNSON (PIANO SOLOS)
JIVGLES/YOUVE GOT TO BE BRG 8718 E AUC BARN
MARGARET JOHNSON
FOLKS IN MY/DONE ME DIRTY VI 20178 N AUC ARGO
STUMP JOHNSON
BARREL OF WHISKEY/SAIL ON VI 23327 N AUC ARGO
AL JOHNSON
MANY-VTO NEW .50 TO \$2.00 CO. MERK
JOYCE'S PENN STAGE RECORDERS
COLLEGIATE SAM/GOTTA FEELIN 4 U DI 3009 V AUC ARGO
LLOYD KEATING
LOW DOWN RHYTHM/(LOU GDL) DI 3052 E-AUC ARGO
KENNEDY'S RHYTHM ORCHESTRA
CHINATOWN/RHYTHM IS OUR BIZ BB 6233 V/N-AUC ARGO
STAN KENTON
COLLECTORS, INQUIRE BOUT QUALITY SMIT
DUBS OF AIRSHOTS SMIT
LANIN'S SOUTHERN SERENADERS
ARKANSAS BL/LONESOME LOVESICK BL RE 9164 E-AUC ARGO
LIST
SEND FOR LIST OF BERLINER AUC RADE MOSS
AND RARE EARLY VIC. COL. MOSS
PRE-LABEL ZONOPHONES MIN BID .50 MOSS
ALL 7 INCH CIRCA 1898-1903 MOSS
EMERSONS AND LITTLE WONDERS MOSS
ROBERT LOCKWOOD
BLACK SPIDER/TRAIN MY BABY BB 8877 E-/E AUC ARGO
LOUISIANA SUGAR BABES
WILLOW TREE/STIPPI VI 21348 N AUC WHIS
LP VINYLITE PRESSINGS
BENNY GOODMAN ON VINYLITE-WRITE MORS
MANNONE, WINCY
MARTHA/FLAT FOOT FLOOGIE BB 7621 N/E AUC PARR
WINCY MANNONE
ROYAL GARDEN BL/ZERO OK 41570 N AUC WHIS
SARA MARTIN W. CLARENCE WILLIAMS BLUE FIVE
FABLE ROCK ME PAPA/THINGS DONE GOT OK 8203 E+ AUC WHIS
MELODY HOUNDS
BLUE OAYS WAITIN 4 U/(CARLTON) MAD 50026 E AUC ARGO
MIDNITE AIRDALES
SWANEE SHUFFLE/GOTTA HAV U CO 1981 E AUC ARGO

LIZZIE WILES
MEAN OLD BEDBUG BA 6117 E AUC ATCH
EODIE MILLER'S DANCE ORCHESTRA
ONLY U & LONELY ME/(MCALPIN ORK)RO 262 V AUC ARGO
EMMETT MILLER
GOO'S RIVER/SUNNY SOUTH OK 41438 E AUC ARGO
CLENN MILLER
SPEAKING HEAVEN/BLESS YOU BB 10455 E T-A PARR
SAM MORCAN JAZZ BAND
OVER IN GLORY LND/DWN BY RIVRSID CO 14267 E/E- AUC WHIS
JELLY-ROLL MORTON
HIGH SOCIETY/FISHTAIL BL AU 606 E/E- AUC WHIS
BUDDY MOSS
SOMEDAY BABY/SHAKE IT ALL NITE ME 13443 E/N- AUC ARGO
SITTIN HERE/NEED A WOMAN OK 06515 N- AUC ARGO
BENNY MOTEN'S KANSAS CITY ORCHESTRA
NEW ORLEANS/LAFAYETTE BB 6218 E AUC ARGO
MOTEN STOMP VI 20955 E AUC ATCH
TOUGH BREAKS/IT'S HARD VI 38037 E AUC ATCH
MUSICAL STEVEDORES
HONEYCOMB HARMONY/HAPPY RHYTHM CO 14406 N AUC ARGO
NEW ORLEANS BLUE NINE
STALE BREAD BLUES/LIMEHOUSE GG 1214 E-/V AUC ARGO
RED NICHOLS 12"
POOR BUTTERFLY/CAROLINE BR 20062 E-/E AUC ARGO
LIMEHOUSE BL/SOUTHLAND BRE 20075 N- AUC ARGO
RAY NOBLE
SEND WANTS-PRICES HMV
MANY: SEND WANTS HMV N- T-S STEW
JIMMY NOONE
INKA OINKA OOD/LIKE ME VOA 2619 E AUC BARN
ORIGINAL INDIANA FIVE
LEEP HENDERSON/SPANISH MAMA HA 217 E AUC ARGO
PACIFIC COAST PLAYERS
DRIFTWOOD/(CONCERT BAND) OR 218 V/N- AUC ARGO
PERSONALITIES (ENGLISH & FOREIGN)
MANY: NO MAILING CHARGE ALL N- T-S STEW
MANY RARE: SEND WANTS ALL N- T-S STEW
PINETOP AND LINDBERG
E. CHICAGO BL/4-11-44 VI 23330 N AUC ARGO
PINWOOD TOM
D.B.A. BL/MILK COW BL MC 13427 E/N- AUC ARGO
BEN POLLACK (TEA & MCP)
IF I CUD B WITH U ONE HOUR ZNITEBA 0747 V- AUC ALLE
DJANGO REINHARDT (GUITAR SOLOS)
IMPROVISATION NO. 3, PART 1-2 SW 225 E+ AUC BARN
BILL ROBINSON-DON REGMAN
DOIN THE NEW LOW DOWN/MILLS BR BR 6520 E- AUC ALLE
SALLY SAO
GYPSY WOMAN/GOOD HEARTED WOMAN VS 6066 E AUC ARGO
DON'T SAY G'BY/GADDY WHAT U VS 6033 E AUC ARGO
GIN HOUSE BL/SHADOW BL VS 6040 E AUC ARGO
SALUTE TO RUSS COLUMBO
LIFE STORY, 9 OF HIS N SAL \$4.25 LIQU
RARE DISCS, INCLUDING A N SAL 4.25 LIQU
BEAUTIFUL PHOTO ON JACKET N SAL 4.25 LIQU
ALL ON 1 LP 33 1/3 RPM N SAL 4.25 LIQU
SAVOY DANCE ORCHESTRA
VAGABOND SONG/(WELDOST 4) VO 8184 V AUC ARGO
SCARE CROW
WANT UR ASHES HAULED/ORNERY VS 6041 F AUC ARGO
IRENE SCRUGGS
MY BACK TO WALL/U GOT IT VS 6050 E AUC ARGO
CHARLES SECAR
KEY TO HIGHWAY/FIX IT MAMA VO 05441 E AUC ARGO
ART SHAW AND HIS NEW MUSIC
GOOD NITE ANGEL/MOON MOON BR 8054 E AUC ATCH
GEORGE SHEARING
COLLECTORS, INQUIRE ABOUT SMIT
QUALITY DUBS OF AIRSHOTS SMIT
BESSIE SMITH
MAHAGOT THE BL/OUTSIDE COA 3900 E AUC ATCH
MIDNITE BL/BLEEDIN HEARTED COA 3936 E AUC ATCH
"FUNNY PAPER" SMITH
HOWLING WOLF BLUES, PTS. 1 & 2 VO 1558 E AUC ATCH
IVY SMITH
JELLY ON MY MIND/WRINGIN & THIS VS 6027 E AUC ARGO
SPECIAL BUYS - CHEAP!
HARRY JAMES-BOB CROSBY-LES BROWN SALM
WILFORD BAILEY-PUL WHITEMAN-JOLSON SALM
TED LEWIS-HERB JEFFRIES-SINATRA SALM
RHYTHM-BLUES-LUTCHER-J.LEE-WRITEL SALM
VICTORIA SPIVEY
MOANIN THE BL/PHONIN THE BL VI 38546 N AUC ARGO
GEORGIA STRUTTERS
BLACK BOTTOM DANCE/WASN'T HA 311-H E AUC ATCH
SWING-MODERN-BOP
LIST NOW AVAILABLE-WRITE NOW! SALM
ROOSEVELT SYKES
MISTER SYKES BL/HWAY 66 CH 50012 N AUC ATCH
TAPES
YOUR TAPES TRANSFERRED TO SMIT
QUALITY DISCS - INQUIRE SMIT
JACK TEAGARDEN
PLANTATION MOODS/I'VE GOT IT COA 2913 E- AUC BARN
JESSE "BABYFACE" THOMAS
BL GOOSE BL/NO GOOD WOMAN VI 38555 N AUC ARGO
FRANK TRUMBAUER
EMALINE/LONG ABOUT MIDNITE BRE 01767 E AUC BARN
FATS WALLER
TAKE IT EASY/DEVIL TO PAY VI 25078 E AUC PARR
THOMAS WALLER/WALLER W. MORRIS' 7 BABIES
BEALE ST BL(SOLO)/FATS WALLER ST VI 20890 N AUC WHIS
WASHBARD RHYTHM BOYS/SERENADERS
TIGER RAG/KAZOO MOAN HMV 6289 E/N AUC BARN
WASHINGTONIANS
HOTTENTOT CA 9036 E AUC \$5 PARR
PAUL WHITEMAN (12")
A NIGHT W. P. W. AT BILTMORE HMV 2569 N AUC BARN
ROBERT WILKINS
JAILHOUSE BL/T DO BL VI 23379 N AUC ARGO
CLARENCE WILLIAMS
EVERYBODY LOVES/ALL THE WRONGS OK 8181 E AUC BARN
WHAT MAKES ME/I'VE GOT PAE 2147 E AUC BARN
CUSHION FOOT STOMP/DUKE PAE 2305 N AUC BARN
CLARENCE WILLIAMS W. K. HENDERSON
ST. LOUIS BL/WEST END BL QRS 7024 E AUC WHIS

LE JOY WILLIAMS
OH MALINDA/LINDBERG HOP HA 439-H E AUC — ATCH
16" TRANSCRIPTIONS
"PROUDLY WE HAIL" DRAMATIC \$2.00 ADAM
PROGRAMS WITH MANY MOVIE STARS. 2.00 ADAM
"UNITED NATIONS STORY" HISTORICAL 2.00 ADAM
AND DOCUMENTARY. 2.00 ADAM

WANTED

THE ALMANAC SINGERS
GENERAL ALBUM G 20 E ——— J.50 STAM
ANY RECORDING GROUP ——— 2.00 ORLA
1930-34 SWEET BANDS SEND FOR LIST
GUS ARNHEIM ORCHESTRA
IT MUST BE TRUE N VI 22561 3.00 WATE
BOSWELL SISTERS
BR. OR BRE. V/N ——— MERK
CONNIE BOSWELL
BR. AND BRE. V/N ——— MERK
CONNIE BOSWELL-BEN POLLACK
THAT OLD FEELING/WHISPERS IN THE DARK+OE 1420 — THOM
CAB CALLOWAY
MINNIE THE MOOCHEER/DOIN RUMBA E+ BR 6074 — THOM
(JUST ONE, NOT ALL) E+ BR 6511 — THOM
E+ BR 80015 — THOM
E+ VO 4753 — THOM

LEROEY CARR
ANY-SEND PRICE LIST V/N ——— BARN
CHARLESTON CHASERS
CO. 911; 1539; 2219 V/N ——— MERK
DON CLARK BANO
I'VE GOT THE GIRL CO ——— DOUG
BING CROSBY
OLD BLACK MAGIC SOUND TRACK DOUBS ——— DOUG
FROM HERE COMES THE WAVES, ETC. DOUBS ——— DOUG
PICTURE LABELS-PENNIES FR. HVN ETC BRE ——— DOUG
IOWA-U. S. & ENG. BRE ——— DOUG
WANTED-EX TO NEWS; ANY BRUNS. AMER. ——— MERK
XAVIER CUGAT
EN EL RANCHO GRANDE-GYPSY AIRS E VI 24673 1.00 BARR
OOC DASHER
EVOLUTION MAMA/PALM BEACH BLUES V CO 14106 5.00 ALOR
DISPOSITION LISTS WANTED
MANY WANTS; SEND LISTS ——— MERK
TOMMY DORSEY
NOLA/SATAN TAKES HOLTOAY E+ VI 25570 — THOM
CANT I/THE ONE I LOVE E+ VI 25741 — THOM
LITTLE WHITE LIES/JUST SIMPLE MELE+ VI 25750 — THOM
LONESOME ROAD/PART II E+ VI 26508 — THOM
AFTER ALL/BLUE RAIN E+ VI 26419 — THOM

EARLY NEW ORLEANS OIXIE BLUES
WILL BUY FOR CASH-TRADE-CONSIGNMENT E ——— SALM
FOLK MUSIC
MANY WANTS, BALLETERS E ——— STAM
TOM GLAZER
TWELVE DAYS TO CHRISTMAS E KN 131 1425 STAM
GOODMAN COLLECTORS
SPECIAL EDITION-WRITE
BENNY GOODMAN
RESTLESS/HEAVENLY THING V+ VI 25021 T-6 ROMA
EENIE MEENIE/SANTA CLAUS CAME V+ VI 25195 T-6 ROMA
POPCORN MAN V+ VI 25908 T-6 ROMA
U-DISCS, BROCASTS, TRANSCRIPTIONS V+ MANY T-6 ROMA
ANY WITH STUDIO BANOS (1927-1935) E ——— STON
ANY AIR SHOTS, SOVNOTRACK TAKES ——— STON
POPCORN MAN E+ VI 25908 15.00 STON
UNISSUED MASTERS VI & CO ——— STON
YOU'RE LOVELY MADAME (MASTER # 4) E+ VI 26053 5.00 STON
I HAD TO DO IT (MASTER # 4) E+ VI 26082 5.00 STON
FEELIN HIGH & HAPPY (MASTER # 4) E+ VI 25340 5.00 STON
DON'T WAKE UP MY HEART (MASTER #2) E+ VI 25867 2.50 STON
SOME PRE-1935 MELOTONES & COLUMBIAS E ——— 3,UP STON
GLEN GRAY

BR.*OK-PE-RO-ME V/N ——— MERK
WOODIE GUTHRIE
PRETTY BOY FLOYD E DISC 360 1.25 STAM
CREOLE GEORGE GUESNON
ANY-SEND PRICED LIST- E/N ——— BARN
A/.HANSHAW
ANY ON PE-ANY LABEL V/N ——— MERK
INK SPOTS
RECORDINGS & TRANSCRIPTIONS ——— ADAM
OF ALL KINDS. MONEY NO OBJECT ——— ADAM
AL JOLSON
JOIN THE AL JOLSON MEMORIAL CLUB 1.25 JOLS
SAMMY KAYE
RECORDINGS & TRANSCRIPTIONS ——— ADAM
OF ALL KINDS, ALSO KAYE SUNDAY ——— ADAM
SERENADE & AIRSHOTS PRIOR 1949 ——— ADAM
DREAMY EYES/CHERRY BLO/SOM LAND E VO 3531 1.50 BARR
LOUISIANA RHYTHM KINGS
MANY IN 15000 SERIES AND BR. ——— MERK
LIST OF OLD OPERA RECORDS
WITH PRICES. PLEASE DO NOT SEND ANY
AUCTION LISTS ——— MORA
GUY LOMBARDO ——— MORA
F. W. ZIV TRANSCRIPTIONS ——— ADAM
LOS ANGELES BILTMORE ORCHESTRA
I'VE GOT THE GIRL CO ——— DOUG
GLENN MILLER

BB 10344-DE-BR V ——— TRADE PARR
HUMORESCUE/DOIN THE JIVE E+ BR 8062 — THOM
REO NICHOLS
BR. VO B.B. BR.E V/N ——— MERK
NICHOLS GROUPS, ANY V/N ——— MERK
BY OLIVER
FOUR TO GO N JCM 10335 — STUR
WALKIN' THE DOG N MGM 11092 — STUR
TONY PARENFI
ON OK, VI, CO, RO, CA, JE, ETC. ANY ——— MORS
CHARLIE PARKER
CHEERS/CARVIN THE BIRD N DIAL 1013 — STUR
PARTY RECORDS
CREPITATION CONTEST (4 PARTS) ——— MORS
BEN POLLACK
MANY-PE 15000'S; VO, CO., OR BRE. V/N ——— MERK

BR.*OK-PE-RO-ME V/N ——— MERK
WOODIE GUTHRIE

PRETTY BOY FLOYD E DISC 360 1.25 STAM
CREOLE GEORGE GUESNON

ANY-SEND PRICED LIST- E/N ——— BARN
A/.HANSHAW

ANY ON PE-ANY LABEL V/N ——— MERK
INK SPOTS

RECORDINGS & TRANSCRIPTIONS ——— ADAM
OF ALL KINDS. MONEY NO OBJECT ——— ADAM
AL JOLSON

JOIN THE AL JOLSON MEMORIAL CLUB 1.25 JOLS
SAMMY KAYE

RECORDINGS & TRANSCRIPTIONS ——— ADAM
OF ALL KINDS, ALSO KAYE SUNDAY ——— ADAM
SERENADE & AIRSHOTS PRIOR 1949 ——— ADAM
DREAMY EYES/CHERRY BLO/SOM LAND E VO 3531 1.50 BARR

LOUISIANA RHYTHM KINGS
MANY IN 15000 SERIES AND BR. ——— MERK
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REO NICHOLS
BR. VO B.B. BR.E V/N ——— MERK
NICHOLS GROUPS, ANY V/N ——— MERK

BY OLIVER
FOUR TO GO N JCM 10335 — STUR
WALKIN' THE DOG N MGM 11092 — STUR

TONY PARENFI
ON OK, VI, CO, RO, CA, JE, ETC. ANY ——— MORS
CHARLIE PARKER

CHEERS/CARVIN THE BIRD N DIAL 1013 — STUR
PARTY RECORDS

CREPITATION CONTEST (4 PARTS) ——— MORS
BEN POLLACK
MANY-PE 15000'S; VO, CO., OR BRE. V/N ——— MERK

SUDDY RICH
ROUTE 66
EARL ROBINSON
GENERAL ALBUM G-930 E ——— 3.50 STAM
SWEET BETSY FROM PIKE E KN 132 1.25 STAM
JIMMIE RODGERS
WILL PAY CASH OR TRADE FOR
THE FOLLOWING: HAVE OTHER ——— BEAR
JAZZ; SOME JAZZ TO OFFER. ——— BEAR
HOME CALL/SHE WAS HAPPY G/N VI 23681 — BEAR
BLUE YOUEL #10/MISS MOON G/N VI 23696 — BEAR
DOWN OLD ROAD/HOBW WEO G/N VI 23711 — BEAR
WHIPPIN OLD TB/NO HARD TIMESG/NVI23751 — BEAR
GAM BAR-M BL/LONG TALL MAMA G/NVI23756 — BEAR
BL YOD #11/SW MAMA HUR HOME G/NVI23796 — BEAR
MISS DELTA BL/O PAL OF HT G/N VI 23816 — BEAR
YOUELING RANGER/IN FREE G/N VI 23830 — BEAR
OLD LUV LET/SWH BLW DIX LINEG/NVI2394E — BEAR
BL YOD #12/COWHAN L RIDE G/N VI 24456 — BEAR
NO FOREIGN LABELS WANTED ——— BEAR
EXCEPT CANADIAN VICTORS ——— BEAR
RUSSIAN METROPOLITAN CHOIR-PARIS
CREOD V/G VI 36040 3.50 ICKS

SEGER & BAILEY
PAT ON THE RAILWAY E DISC 604 1.25 STAM
ALL THE PRETTY LIL HORSES E DISC 601 1.25 STAM
ARTIE SHAW
SUGAR FOOT ST/THOU SWELL E+ BR 7735 — THOM
SKELETON IN CLOSET/FROST MOONE+BR 7771 — THOM
LUV IS GO 4 ANYTHING/WAS IT RNE+BR 7841 — THOM
OR(NOT BOTH-EITHER) VOE 548 — THOM
NITE & DA/SOMEDEA SWEETHEART E+BR 7914 — THOM
NON-ST FLITE/WHISTLE U WORK E+VOE 5147 — THOM
THIS IS ROMANCE/PYRAMID E+ VI 27343 — THOM
I ASK THE STARS/TAKE U SHOES OFVI 27719 — THOM
SOON/I WAS DOIN ALL RITE E+ VI201742 — THOM
CANT TAK THT WA/LUV HERE 2 STAVI201743 — THOM
SOMEONE WATCH ME/THINGS LOOK UPVI201744 — THOM
LUV WALKED IN/? E+ VI201745 — THOM
T 4 2/? E+(E+ ON ALL THESE) VI ——— THOM
DANCIN ON CEILIN/? E+ VI ——— THOM
WILLIE "THE LION" SMITH
REMINISCING, PIANO GREATS (LP)NEW VOGUE-008-STUR
SWEET BANOS WANTED
MANY HUNDREDS NEEDED ——— MERK
CO-VO-ME-GR-BR E/N ——— MERK
TRANSCRIPTIONS
ANY SWING (1934-1947) ——— STON
RHYTHMAKERS ORCH (B. GOODMAN)E THES295 10.00STON
TRUMBAUERS, FRANK
MANY ON BR. OR BRE ——— MERK
MAREK WEBER ORCHESTRA
VI 20680;20750;24354;25186;25228; ——— KRAL
25777;36093;68865;79498 ——— KRAL
PAUL WHITEMAN
LOVE NEST N VI 24105 3.00 WATE
FROM MONDAY ON N VI 24349 3.00 WATE
HIGH WATER VI ——— DOUG
WHOOPEE MAKER GROUPS(BG,TEA, ETC.)
MANY TITLES-ANY LABELS E BUY TRADE ——— WATE
12" VINYLITE
"LUX" LEWIS, BASIE, ARMSTRONG,ETC N VO ——— STUR

REMINISCING, PIANO GREATS (LP)NEW VOGUE-008-STUR
SWEET BANOS WANTED

MANY HUNDREDS NEEDED ——— MERK
CO-VO-ME-GR-BR E/N ——— MERK
TRANSCRIPTIONS

ANY SWING (1934-1947) ——— STON
RHYTHMAKERS ORCH (B. GOODMAN)E THES295 10.00STON
TRUMBAUERS, FRANK

MANY ON BR. OR BRE ——— MERK
MAREK WEBER ORCHESTRA
VI 20680;20750;24354;25186;25228; ——— KRAL
25777;36093;68865;79498 ——— KRAL

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"LUX" LEWIS, BASIE, ARMSTRONG,ETC N VO ——— STUR

TOO LATE TO CLASSIFY
FOR DISPOSITION

RADIO TRANSCRIPTIONS
HAVE MANY HERE'S TO VETS, GUEST STAR, ——— ALLI
RED CROSS, LET'S GO TO TOWN, ETC. ——— ALLI
ALSO, EISENHOWER & STEVENSON SPEACHES ——— ALLI
SWND WANTS (AUCTION) ——— ALLI

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Let us suppose you pick up a copy of Richard Mitter's Blue Knights on the Gennett Label, Record Number 3149, Master Number 9725, playing "Stomp Off Let's Go." Knowing little about the record and being unable to locate it in any of the standard reference books you can go to your record dating chart and at-a-glance tell that the record was made about June 1925 and released August 1925.

just a few of the labels

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GENNETT RECORDS

1922
Catalog



*"The Difference Is In
The Tone"*

those fabulous GENNETTS!

the life story of a remarkable label

BY GEORGE W. KAY

Jazz enthusiasts and collectors are becoming increasingly aware of the important role the "antique" jazz record plays in documenting the origins and early events of this great American music. To that interested few, the word "Gennett" has a special, pleasant ring, for the name epitomizes rarest of rare—the genuine article.

This story is dedicated not only to the famous record itself, but also to the men who were responsible for its existence, the Gennett family and the Starr Piano Company of Richmond, Indiana. A great deal of important and interesting material must be excluded from this narrative, as space will not permit the unfolding of the entire story. It is hoped, however, that this comparatively quick scanning of the pages of Gennett lore may ignite a spark of interest in others to delve further into this fascinating subject.

Our heartfelt appreciation is extended to Fred, Harry, Jr., and the late Clarence Gennett for their sympathetic understanding and indulgence in providing historical facts, recording data and technical information included in this story. Also, our sincere thanks is expressed to Record Changer for providing generous space so that this narrative might be published in its entirety.

G. W. K.

In 1872, James Starr founded the Starr Piano Company in Richmond, Indiana. It is reported to have been the first piano company west of the Alleghenies. The company expanded steadily and, in 1893, British-born John Lunden and Henry Gennett, Lunden's son-in-law, joined the organization. During the ensuing years, Henry Gennett's three sons became active in the company: Harry, as vice president and general manager; Fred, as secretary; and Clarence, as treasurer.

Starr decided to enter the recording field in 1915. He began with conservative steps in approaching this new venture, acquiring obsolete recording equipment and old masters from a bankrupt concern in Boston.

The early records, made from 1915 to 1918, were issued under the green-and-white Starr label. However, the company experienced opposition from independent dealers who refused to take on the records because of the association of the name "Starr" with pianos and phonographs. Thus, in 1918, at the suggestion of Fred Gennett, the name of the record label was changed to Gennett.

Gennett records were being made by the lateral cut process when Victor brought suit against Starr in 1918 for patent infringement in the use of the record cutting stylus. Expert legal counsel was provided the Starr organization by Drury W. Cooper, brilliant patent attorney of the famous New York Law firm of Cooper, Kerr and Dunham. Motion pictures were presented to the court for the purpose of explaining visually the process involved in making lateral cut records. (The maneuver marked the first time moving pictures were accepted in a court as evidence.) After six successive

trials, the Supreme Court handed down a decision in favor of Starr, in 1921. The victory made the stylus public domain, much to the jubilation of Starr Company and its supporters in the patent fight: namely, *Okeh*, *Vocalion*, and *Compos* (H. S. Berliner, of Montreal, Canada). The close alliance of the four smaller recording companies in their struggle for survival against the more powerful competitors, *Victor* and *Columbia*, led to leasing arrangements between Starr and its allies, which eventually involved hundreds of Gennett masters.

Following the breaking of the Victor patent on the stylus, all companies guarded their recording methods with utmost secrecy. Starr was no exception, and for years only the most trusted employees were allowed in the studio monitor room. Photos of the early recording sessions, however, now provide a vivid account of those old days. Horns of various sizes and shapes, designed to meet the requirements of particular instruments or voices, were fitted into a three-pronged pipe. The sound vibrations were transmitted through this labyrinth of plumbing, to the cutting stylus, and onto the grooves of the master.

Gennett engineers relied on powdered graphite brushed into the grooves to facilitate the cutting line of the stylus. This crude method often caused rough spots in the copper plating and for this reason many masters had to be thrown into the scrap heap. Removing the imperfections, pits, and irregularities at the bottom of the grooves was accomplished with the aid of engraver's tools or dentist's chisels. This work entailed the patience and skill of a craftsman. It was a standing joke around the Gennett studio that some of the men became so adept that a voice passage could be changed from "yes" to "no" by a well-timed flick of the chisel blade.

The stylus was a constant source of concern, and for years Gennett technicians experimented with various products, in an effort to come up with the ideal instrument. Glass, mica, tin, diamonds, sapphires and





An early, unidentified band at work in the Gennett studio — notable for the tight grouping of musicians around the acoustical horns. Below: A page from one of Gennett's fabulous master ledgers: from William Jennings Byran to the NORK, via Jelly Roll, in two weeks!

other materials were employed from time to time. Dimensions of the point and angle of the stylus were changed constantly. The experiments finally wound up with an 87 degree angle, .0025 to .003 radius on point, sapphire cutting stylus. This particular model was adopted by Western Electric as standard in 1926.

The machinery activating the turntable was a throw-back to the dark ages. A heavy weight was raised in a shaft by a cable and pulley arrangement, similar to the grandfather-clock principle. The cable was wound around the center pin of the turntable and, as the weight lowered itself, the turntable spun. The Gennett studios, poorly ventilated at best, were often left unheated overnight, causing the gear grease in the turntable mechanism to become stiff and heavy. It was not unusual for recording sessions to be delayed several hours while the engineers applied heat to the grease. Temperature changes could very definitely affect the speed of rotation of the turntable, which often varied between 75 and 85 rpm. But in those days of acoustical recordings and spring driven phonographs, no one really cared. This antique equipment remained in use, though, for many years after Gennett adopted electrical recording methods.

The year 1919 was the most profitable in the history of the Starr Piano Company. As a matter of fact, the sale of phonographs in the United States reached an all-time high that year: an astronomical figure of \$158,548,000. The Jesse French Piano and Organ Company, one of the largest music retail outlets in the South, took on exclusive distributorship in that part of the country for the complete Starr line. By the early 1920s, the Starr Piano Company's annual production had soared to 15,000 pianos, 35,000 spring-driven phonographs, and more than 3,000,000 records.

During the prosperous year of 1919, the Gennett catalogue was expanded considerably in both the classical and popular music fields. Fred Gennett lost no time in sign-

11527	The Lord's Prayer	William Jennings Byran	7-3-23
11527A	The Lord's Prayer	William Jennings Byran	7-3-23
11527B	The Lord's Prayer	William Jennings Byran	7-3-23
11528	Andante Cantabile	Hotel Gibson Orch.	7-3-23
11529	The Ideal Republic	(String Quartette)	
11529A	The Ideal Republic	William Jennings Byran	7-3-23
11530	The Virgin Birth	William Jennings Byran	7-3-23
11530A	The Virgin Birth	William Jennings Byran	7-3-23
11531	Test	William Jennings Byran	7-3-23
11532	Poppies	Art Landry & his Orch.	7-17-23
11532A	Poppies	Art Landry & his Orch.	7-17-23
11533	In a Covered Wagon	Art Landry & his Orch.	7-17-23
11533A	In a Covered Wagon	Art Landry & his Orch.	7-17-23
11534	In a Tent	Art Landry & his Orch.	7-17-23
11534A	In a Tent	Art Landry & his Orch.	7-17-23
11535	Sobbin' Blues	New Orleans Rythm Kings	7-17-23
11535A	Sobbin' Blues	New Orleans Rythm Kings	7-17-23
11536	Marguerite	New Orleans Rythm Kings	7-17-23
11536A	Marguerite	New Orleans Rythm Kings	7-17-23
11537	King Porter (A Stomp)	Ford (Jelly Roll) Morton	7-17-23
11538	New Orleans (Blues)	Ford (Jelly Roll) Morton	7-17-23
11538A	New Orleans (Blues)	Ford (Jelly Roll) Morton	7-17-23
11539	Angry	New Orleans Rythm Kings	7-17-23
11539A	Angry	New Orleans Rythm Kings	7-17-23
11540	Clarinete Marmelade	New Orleans Rythm Kings	7-17-23
11540A	Clarinete Marmelade	New Orleans Rythm Kings	7-17-23
11541	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11541A	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11541B	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11542	Bucktown Blues	M. Abraham & L. Rappolo	7-17-23
11543	Angry	M. Abraham & L. Rappolo	7-17-23
11544	Grandpa Spelle (A Stomp)	Ford (Jelly Roll) Morton	7-17-23
11545	Kansas City Stomp	Ford (Jelly Roll) Morton	7-17-23
11546	Wolourine Blues (Joys)	Ford (Jelly Roll) Morton	7-17-23
11547	The Pearls (A Stomp)	Ford (Jelly Roll) Morton	7-17-23
11548	I Forget You	K. K. Pierce	7-18-23
11549	St. Louis Blues	K. K. Pierce	7-18-23
11550	London Blues	New Orleans Rythm Kings	7-18-23
11550A	London Blues	New Orleans Rythm Kings	7-18-23
11551	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551A	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551B	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551C	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11552	Mad (Conce you Treat me this Way)	New Orleans Rythm Kings	7-18-23
11552A	Mad (Conce you Treat me this Way)	New Orleans Rythm Kings	7-18-23

Recording Information of Wax No. 11390 11390A 11390B

Date Recorded	4-6-23	By	E C A Wickemeyer	Richmond, Ind.
Subject	"FOGGY MOON"			
By	King Oliver's Creole Jazz Band	Accompanied by		
Composed by		Music by	Spike Bros and Morton	
Words by	Spike Bros and Morton	Published by		
Copyright	19	Royalties		
Recording Expense				
Wax Shipped		Trunk No.	Via	
Suggest Using in				Supplement
Remarks				

O-259

ing concert artists, and also speakers and popular figures of the day, to recording contracts. It took only one letter to induce William Jennings Bryan to come to Richmond to record some of his speeches. Bryan did not even ask for a contract or a royalty agreement. Other items of interest included in the Gennett repertoire were the music of the Cincinnati Symphony Orchestra and U. S. Marine Band, sacred songs of Homer Rodeheaver and Gipsy Smith, physical culture exercises, and even the hysterical blasphemy of the Ku Klux Klan.

By 1921, Gennett was busy turning out recordings in studios located in Richmond and New York City. Ezra Wickameyer was recording director at the Hoosier plant and Ray Mayer operated the studio located at 9-11 East 37th Street in Manhattan. Later, Gennett moved the New York works to Woodside, Long Island, where George Keates was sound engineer. Pressings were done at the Starr plant in Richmond and by H. S. Berliner, in Montreal.

It is common knowledge among record collectors that Gennett probably was the pioneer and leader in supplying the needs of the chain stores and mail order houses. Identical or alternate Gennett masters were released under several labels, including *Champion*, *Buddy*, *Bell*, *Black Patti*, *Herwin*, *QRS*, *Challenge*, *Conqueror*, *Superior*, *Supertone*, and *Silvertone*. As a result of Harry Gennett's business trip to England in 1916, Gennett items appeared in that country on *Winner*, *Guardman*, *Coliseum*, *Vocalion*, and many others. In addition, Gennett masters were leased or sold outright to *Paramount*, *Vocalion*, and *OKeh*.

Birth of the Jazz Record

The entry of the Gennett record into the jazz field was due largely to the efforts of

a manager of the Starr Music Store in Chicago. A native of Richmond, young Fred Wiggins was promoted to be head of the sales and artists division of Gennett Records in 1923, a position similar to what is known in the trade today as the "A and R man." A brilliant, resourceful individual with the flair for detail so necessary in the recording business, he continually kept a searching eye and attentive ear open for new talent at a price. The story goes that Wiggins heard Gene Autrey singing on a remote radio station in Oklahoma, over his home-made crystal set, and immediately wrote him. A single letter brought Autrey to Richmond for his first record dates. During the early days of Wiggins' career, he scouted for artists but the final decision for closing recording deals was left to Fred Gennett. Later, as his ability became more recognized by the Starr officials, young Wiggins' judgment in signing talent and releasing records was accepted as final. Jazz enthusiasts today would howl with despair at some of his decisions to destroy cherished jazz masters as "not suitable for release."

During the summer of 1922, Wiggins phoned Gred Gennett that he had heard a jazz band at Friars Inn, a cellar restaurant just around the corner from the Chicago store. The band was making quite a sensation and might be a good bet for Gennett records. Gennett took a train to Chicago and joined Wiggins that night at Friars Inn. Neither quite knew how to take that motley crew of wild musicians from New Orleans, but the crowds seemed to confirm that there were commercial possibilities in recording the band, the now celebrated Friars Society Orchestra.

With a little prodding from Wiggins, a contract was drawn up by Fred Gennett for the band to record at the Gennett Studio in Richmond. (Actually, Husk

Above: Typical master file card of an early Oliver recording, showing an interesting bit of confusion as to the exact title of a tune. (In this and later recordings, the decision went to *Froggie Moore*.) *Below:* Recording pioneer Harry Gennett, long-time vice-president and general manager of the company, in a picture taken a few years before his death in 1952.



O'Hare's Super Orchestra, of Chicago, a forerunner of the Friars, had journeyed to Richmond to record several sides for *Gennett* in the spring of that same year, but, aside from *San* and *Tiger Rag*, their efforts were a far cry from jazz.)

The first trip of the Friars to the Richmond studio in August 29-30, 1922, is still remembered by the old-timers of the Starr organization. Eight dirty, perspiring, hungry musicians squeezed in a big, asthmatic touring car, with battered instrument cases tied on the back and fenders, was a novel and spectacular sight for the leisurely, conservative citizens of that easy-going, predominantly Quaker community of 25,000. But during the years to come such a spectacle was to become commonplace. Great numbers of jazz musicians, soloists, and blues singers, as well as hill-billy groups and classical artists were to stream into Richmond by trolley, train, automobile, and on foot to gain recognition, if not fortune, through the medium of *Gennett* records.

As for the memorable Friars dates: the seven tunes cut in the dreary, depressing frame studio building, located at the far end of the main assembly building of the Starr Piano Company, were for the most

Hall, "The Redheaded Music Maker." Gennett's immediate inclination was to refuse, but the shabby, forlorn appearance of Hall prompted an invitation to the troubador to join the group at lunch.

About an hour later, one of the salesmen came to Fred Gennett's office and enthusiastically related how a hill billy singer was keeping the salesmen amused and entertained with his repertoire of songs. It seemed that Hall, after filling himself with food, had pulled out his ukulele and started to sing his composition, *It Ain't Gonna Rain No Mo'*. A contingent of Hall's newly found admirers then approached Gennett, asking him to let Hall make a few records—just for kicks. For the rest of the afternoon, Hall recorded a continuous stream of songs that culminated in his signing a royalty contract. Before he left town that evening he asked Gennett for a test pressing of *It Ain't Gonna Rain No Mo'*. Within a matter of days, Wendell Hall took the test to Camden, New Jersey, where, on the strength of the one song, he secured a \$10,000 contract with *Victor*. Gennett did not complain. His own company made a small fortune on Hall's records, all of

knuckle down to the business of making records. It is reasonable to assume that Jelly sat in with the white musicians on some of the first-day sessions, as claimed by discographers. Jelly made his piano solos: *Grandpa's Spells*, *Kansas City Stomps*, *Wolverine Blues*, and *The Pearls*, on July 18th. The New Orleans Rhythm Kings finished the second day with four tunes. But the real heartbreaker for the jazz follower is the information showing two masters, *Bucktown Blues* (11524), and *Angry* (11525), by M. Abraham and Leon Rappolo, destroyed by a Wiggins edict. Think of those clarinet solos by the famous Rappolo relegated to the scrap pile!

On October 5, 1923, King Oliver and the Creole Jazz Band terminated relations with *Gennett* by making eight numbers which had exceedingly limited releases. The rarity of *Zulus Ball* and *Workingman's Blues* can be substantiated by even the casual collector. One master, *Someday Sweetheart* (11637) was destroyed, and no copy or test pressing has turned up. Those sessions must have netted Oliver very little, and it is not unreasonable to surmise he was convinced, upon glancing at his check, that it was high time to negotiate with



part very good jazz. Two commercial tunes, *Oriental* and *Discontented Blues*, were no credit to anyone. The others, *Farewell Blues*, *Bugle Call Blues*, *Tiger Rag*, *Panama*, and *Eccentric*, are significant examples—first recorded jazz efforts of this pioneer band.

Departing for a brief moment from the jazz scene, it would be appropriate to cast a hurried glance at another important development in the history of *Gennett* records—the start of the hill-billy catalogue. The money-making possibilities of this type of entertainment was discovered quite by accident by Fred Gennett before Wiggins had come to Richmond.

In August, 1922, a Pittsburgh jobber brought a delegation of music dealers by chartered Pullman to tour the Starr plant in Richmond, a noteworthy innovation in sales technique for that day. In addition to tours through the piano and recording plants, a buffet luncheon was laid out for the guests in the salon of the administration building. As Fred Gennett was preparing to meet the group in the salon, a bedraggled, emaciated character with red hair, dressed in the garb of a Kentucky briar-hopper, strolled into his office and inquired about chances to make a few records. He presented himself as Wendell

which were made that single afternoon.

The Chicago Jazz Parade

The spring and summer of 1923 really ushered in the beginning of the jazz era for *Gennett*. On March 12, 1923, the Friars, now under the name of New Orleans Rhythm Kings, returned to make eight more sides. On March 31st, the nucleus of the band (Mares and Rappolo) cut four tunes, identified as the Original Memphis Melody Boys. The *Gennett* studio must have been rocking that day, for King Oliver and his Creole Band also reported to record *Just Gone*, *Canal Street Blues*, *Mandy Lee Blues*, *I'm Going to Wear You Off My Mind* and *Chimes Blues*. On April 7th, Oliver and his band were back again to turn out *Weatherbird Rag*, *Dipper Mouth Blues*, *Froggie Moore* (originally titled *Foggy Moon*), and *Snake Rag*. (Fred Gennett recalls meeting Oliver in Chicago, through Wiggins, and securing a signed contract on the spot. His only recollection of the King was that Oliver had "the biggest lips I ever saw on a human being.")

July 17th and 18th, 1923, can be entered in jazz annals as historic dates, for on these days the incomparable Jelly Roll Morton and the NORK appeared jointly to

other recording concerns.

Although most of the early great jazz pioneers left the *Gennett* roster at the close of 1923, the traditions and high standards set by them were carried on by a younger crop of aspiring musicians. On February 6th, 1924, Bix and the Wolverines paid a visit to the *Gennett* studios during a series of dance engagements at Indiana University and one night stands through the midwest. Four sides resulted from this first visit: *Fidgety Feet*, *Lazy Daddy*, *Sensation Rag*, and *Jazz Me Blues*. *Lazy Daddy* (11752) and *Sensation Rag* (11753) were rejected at this time, but both tunes were recorded in New York on September 16, 1924. Following close on the heels of the Wolverines came the Happy Harmonists to record four sides on February 23rd. Then the Bucktown Five, with Spanier and De Vaut, finished up an auspicious month by making seven sides on February 25th.

After a few quiet months, jazz sessions at *Gennett* picked up in the spring when the Wolverines made a second sojourn to Richmond to cut four more tunes on May 6th, 1924. Then the great Jelly Roll gave the *Gennett* technicians a very busy day on June 9th. The master pounded out eleven piano solos, all classics in ragtime, blues and stomps. The Wolverines then

Fast #

MASTER		FROM N. Y.	MADE FOR	TITLE	DESCRIPTION	MASTER-TEST				SHELLS ORDERED	CATALOG NUMBER
OUR O. K.	CUST. O. K.	TO N. Y.	FROM CUST.								
1	CE14068	1/11		Wood House Blues	Vocal						1740 6551A
2	CE14069	1/11		Marie Grimes							
	CE14069A			Acc. State Street Ramblers							
10	CE14069			St. Louis Man	Vocal						107 6738A
11	CE14069A			Marie Grimes							
	CE14069A			Acc. State Street Ramblers							
12	CE14070	7/11		West Virginia	Blues						
13	CE14071	7/11		Marie Grimes							
	CE14071A			Acc. State Street Ramblers							
14	CE14071	7/11		No Night Blues	Vocal						1741 6551B
15	CE14072	7/11		Marie Grimes							
	CE14072A			Acc. State Street Ramblers							
16	CE14072	7/11		St. Louis Nightmore	Inst						23 6692B
17	CE14072A			State Street Ramblers							
18	CE14073	7/11		Yeann. And Blue	Inst						19 664B
19	CE14073A			State Street Ramblers							
20	CE14074	7/11		Tell Me Cutie	Inst						
21	CE14074A			State Street Ramblers							22 6589A
22	CE14075			Some Day You'll Know	Inst						19 6641A
23	CE14075A			State Street Ramblers							
24	CE14076	7/11		Five O'clock Story	Inst						

1939

MASTER		FROM N. Y.	MADE FOR	TITLE	DESCRIPTION	MASTER-TEST				SHELLS ORDERED	CATALOG NUMBER
OUR O. K.	CUST. O. K.	TO N. Y.	FROM CUST.								
✓	1	CE15558	9/11	NICKEL'S WORTH OF LIVER BLUES	VOCAL						
✓	2	CE15558A		By Edith Johnson							
		CE15558A		Acc. Piano-Trombone (Cornet)							
✓	3	CE15559	9/11	GOOD CHIB BLUES							
		CE15559A		By Edith Johnson							
		CE15559A		Acc. Piano-Trombone							
✓	4	CE15560	9/11	CANT MAKE ANOTHER DAY							
		CE15560A		By Edith Johnson							
		CE15560A		Acc. Piano (Cornet)							
✓	5	CE15561	9/11	HONEY DRIPPER BLUES							
		CE15561A		By Edith Johnson							
		CE15561A		Acc. Piano							
✓	6	CE15562	9/11	LITTLE SOW BLUES							
		CE15562A		By Dobby Brogg							
		CE15562A		Acc. Piano							
✓	7	CE15563	9/11	SINGLE TREL BLUES							
		CE15563A		By Dobby Brogg							
		CE15563A		Acc. Piano							
✓	8	CE15564	9/11	LOSE YOUR MIND							
		CE15564A		By Roosevelt Darby							
		CE15564A		Acc. Piano							
✓	9	CE15565	9/11	MY LONA BLUES							
		CE15565A		By Roosevelt Darby							
		CE15565A		Acc. Piano (Cornet)							
✓	10	CE15566	9/11	DOUBLE M BLUES							
		CE15566A		By Teddy Darby							
		CE15566A		Acc. Piano							

Two pages from another Gennett ledger. Above is proof of the recording and issuance of a State Street Ramblers date that few collectors have even heard of, much less heard. Below is an example of a little-known aspect of the Richmond operation: a page listing a day's worth of blues recordings made by Gennett for a customer named Paramount.

scheduled themselves for a return engagement on June 20th to cut three tunes. Generally speaking, the Wolverines, Happy Harmonists, and Bucktown Five furnished the bulk of the jazz material for Gennett's Richmond studio in 1924.

The dance music of greatest appeal to the mid-western college students and ball room patrons in the mid-20s was jazz in the Wolverines-Happy Harmonists tradition, possessing the distinctive nostalgic flavor of that carefree era. A band from Evansville that played in the Wolverine style, with Curt Hitch's name now prefixing its former title of the "Happy Harmonists," recorded *Cataract Rag Blues* and *Nightingale Rag Blues* for Gennett on January 19, 1925. On the 26th, Bix and his Rhythm Jugglers, with Tommy Dorsey backing him on trombone, drove to Richmond with Hoagy Carmichael to cut four records in "slow drag" style. Only two of the tunes survived the Wiggins' censorship—*Toddlin' Blues* and *Davenport Blues*. The remaining masters, *Magic Blues* and *No One Knows What It's All About*, were rejected.

On February 12, the fabulous Johnny Bayersdorffer and his Orchestra honored the Gennett studio and made three sides, *Leaving Town on Skates*, *Washington and Lee Swing*, and *The Bucket*. But, presumably, all of these masters were destroyed, as the only sample of this band's great capabilities is on a single *Okeh* record.

Hoagy Carmichael got his chance to make his first record with Curt Hitch and his Happy Harmonists on May 19, 1925. The tunes were two of Hoagy's compositions, *Boneyard Shuffle*—one of the best efforts the band ever placed on wax, and *Washboard Blues*, a tune with some rather unusual modulations, but in which Hoagy's piano solo is the only bright spot in an otherwise muddled performance. (The Hitch group, seldom mentioned in jazz circles, deserves recognition as a worthy contemporary of the Wolverine school.) These last two sessions for Gennett in May, 1925, wound up the early "Bix influence" on records among college bands in Indiana.

The New York Studio

Although a copious amount of recordings stemmed from the Gennett studio in Manhattan from 1923 to 1925, only a very small number of real jazz items emerged from the morass of the total output. Sam Lanin, an important person in New York dance band business in the 1920s, supplied recording groups identified under his name or by pseudonym. Bailey's Luckey Seven was a Lanin outfit. The Original Memphis Five, a group that recorded for countless labels, made several sides for Gennett as Ladd's Black Aces.

Things picked up a little when the Wolverines blew into New York for their short engagement at the Cinderella Ballroom on Broadway. On September 16, 1924, the group cut (or recut) *Sensation* and *Lazy Daddy*, two of their best Gennett sides. Then came *Tia Juana* and *Big Boy*, recorded October 7th. A few days later, on the 10th, Bix and the Sioux City Six made *Flock O' Blues* and *I'm Glad*.

Only a few first-class Negro bands came to the Gennett New York studio during 1924-25. Wilbur Sweatman and his Acme Syncopators made *Battleship Kate* and *She Loves Me* on September 24, 1924. But the greatest session of them all occurred on November 26th when Louis Armstrong and the Red Onion Jazz Babies recorded

Terrible Blues and Santa Claus Blues.

The blues singers, predominantly female, were good, bad and indifferent. Starting in April, 1923, with numbers by Viola McCoy and Mandy Lee, the Gennett blues discs included songs by Edna Hicks, Julia Jones, Josie Miles, Edna Johnson, and Josephine Beatty (Alberta Hunter). The Beatty sides, backed by the Red Onion Jazz Babies, are definitely noteworthy. There is evidence that Andy Razaf made some records for Gennett, including *He Rambled* and *Don't Forget You'll Regret Day By Day*, very rare stuff indeed.

It is readily apparent that the masters shipped from the Gennett studio in New York to Starr pressing plant in Richmond contained a minimum of jazz during the early 1920s. Certainly they did not compare either in quantity or quality with the Hoosier studio's varied array of jazz gems.

First Indian Records

Gennett was possibly the first commercial recording concern to enter the ethnic field. In May, 1926, Fred Gennett arranged with Fred Harvey, of the famous resort chain, to sell to the tourist trade Gennett records of the music of the Hopi Indians of Arizona. Dr. J. Walter Fewkes, Chief of the Bureau of Ethnology, Smithsonian Institute, who undertook the recording project, had been the first to use the phonograph to record the songs of a primitive people. In 1889, he had captured on cylinders the tribal music and dances of the Passamaquaddy Indians at Point Pleasant on the Bay of Fundy. The first portable recording equipment, developed by Starr, accompanied Dr. Fewkes to the Grand Canyon to record the music of the Hopi. Dr. Fewkes and his staff set up headquarters at the El Tovar Hotel at the canyon, and the elders of the Hopi tribes were invited to come there for recording sessions of their traditional songs.

Although the expedition was not a success from the standpoint of Gennett record sales, Dr. Fewkes' work did result in twelve sides of exceedingly rare music. These records, which appeared on the Gennett red label, are the last known pre-electrics made by the company, and are numbered from 5758 to 5761.

The Electrobeam Series

The phonograph and record business enjoyed an upsurge in 1926. Concerned over the loss of sales volume to the radio industry the previous year, Victor, Columbia, Brunswick, and Starr introduced a line of "new and improved" phonographs. Actually, these so-called revolutionary, advanced changes involved modifications only in the design of speakers, which were twisted and enlarged somewhat to fit into floor model cabinets. Electric motors did replace the spring-driven models, but that was the sum total of "outstanding innovations." No new developments were forthcoming in the improvement of the acoustical-type head and

tone arm. But the promotional ideas and exploitation of these machines brought results and record sales boomed accordingly.

Accompanying the spurt of sales in records came genuine, positive strides in the development of superior recording methods. RCA Photophone System jumped into the breach and patented the electrical process of transcription. Even though the use of this new method necessitated the paying of royalties to RCA, all major companies fell in line. Studios were stripped of the odd shaped horns protruding from the walls, and the microphones invented by Emile Berliner were installed as standard equipment.

The first electrically processed record by Gennett was released in the early part of 1926, in the latter 3000 series, on red label. One very rare jazz item in this category is Gennett 3408 (matrix GEX-333), *I'll Fly to Hawaii*, by Gowan's Rhapsody Makers. It was not until several months later that the handsome gold-and-black lettered Electrobeam label was introduced. The first recording date under the famous Electrobeam 6000 series was Gennett 6001 (matrix GEX-357), *Mother Dear*, by Elmer Grosse's Greenwich Village Orchestra, made at the New York studio on November 26, 1926.

Although Gennett released a rather extensive and representative array of all types of music on *Electrobeam*, *Champion*, *Superior*, *Silvertone* and many other labels, the volume of sales was just not there. Occasionally, a hill billy or old-time singing number will appear in a junk shop, but the hot jazz and blues items are the rarest of rare. For years Starr operated the Gennett Records Division at a loss. As a matter of fact the entire record outlay of the Starr Piano Company dipped steadily after 1926. The fortune of over \$7,000,000 amassed by Henry Gennett back in 1919 gradually frittered away. It is a source of wonderment why Starr lasted so long in the record business. One reason can be traced to the avoidance of paying large amounts of money on performers' fees. Low artist fees (or none at all) actually served to open the doors of the Gennett studios



This unprepossessing shack was Gennett's Richmond studio. Trains using the railroad tracks just outside often provided unscheduled breaks in recording sessions.



Gennett jazz headliners: The New Orleans Rhythm Kings in a photographer's studio (left); Bix's Wolverines in the recording studio (facing page). Below is the cover of a 1922 catalogue, showing drummer Ray Miller.

to less prominent jazz bands, obscure blues singers, and Negro spiritual groups.

The Richmond studio outstripped New York by a wide margin in securing worthwhile jazz talent for Gennett discs when the Electrobeams were issued in January, 1927. The Gennett "Race Series" drew hundreds of Negro blues singers and pickup outfits from the Chicago area. Jelly Roll Anderson, Big Boy Cleveland, Sam Collins, Katherine Baker, Lizzie Washington and Trixie Williams were only a few of the performers who went into the Gennett studios in 1927. Later came the great Thomas A. Dorsey (Georgia Tom), Teddy Moss, Charlie Davenport, Walter Cole, Scrapper Blackwell, Marie Glover, Alura Mack, Alberta Jones, Irene Scruggs, Clara Burston, and scores of others. The band and skiffle music was supplied principally by the State Street Ramblers (through special arrangement with Lester Melrose of the State Street Music Publishing Company). Small instrumental groups such as Alabama Jim and George (William Burton, piano, and M. Moman, drums), frequently dropped in to earn a few dollars on a record.

During 1928, Hoagy Carmichael, the perennial college boy (he was a law student at Indiana University off and on for over 10 years), brought his Collegians to Richmond on several occasions. Hoagy had trouble convincing Fred Wiggins that his band dispensed music that could be commercially satisfying. However, Hoagy and his group managed to salvage a few sides for posterity. On May 5, 1928, Carmichael's Collegians made *March of the Hoodlums* and *Walkin' the Dog*, two fast stomps that really move, with scat vocals by Hoagy. Previously, on October 31, 1927, Hoagy had made his famous *Stardust*, (backed by *One Night in Havana*), with a small contingent from Emil Scidel's band. Possibly the only reason *Stardust* reached the public was due to the prestige of Scidel, who was a leading figure in music circles in Indianapolis.

On May 7, 1928, Hoagy and his Collegians returned to record *Stardust* and *One Night in Havana* a second time. Wiggins would have none of either tune. In the recording ledger is scrawled the sentence of doom in Wiggins' handwriting: "Reject. Already on Gennett. Poor Seller!"

A list of rejected masters portraying the unappreciated efforts of Hoagy Carmichael and his band also includes *Waltz Supreme* (13184), *Smile* (13723), *Shimmy Shambobble* (13724).

Gennett's New York studio turned out a very few good jazz sides on *Electrobeam*. One of the first on the new label was *Sunny Hawaii/Four Leaf Clover*, by Gowan's Rhapsody Makers, on Gennett 6039, issued February, 1927. Both sides are spirited performances in modified Dixieland featuring Brad Gowan on clarinet, with excellent support from Eddie Edwards and Jim Moynahan. As far as Negro artists were concerned, Gennett signed very few of them in New York after 1926. It is believed that the spirituals with sermons by Reverend Gates and his congregation emanated from Brooklyn. Otherwise, the society dance bands and pseudo-hot groups of the Bailey's Lucky Seven and Ladd's Black Aces variety completed the mediocre grade of jazz from Gennett's New York repertoire.

Recording Locations

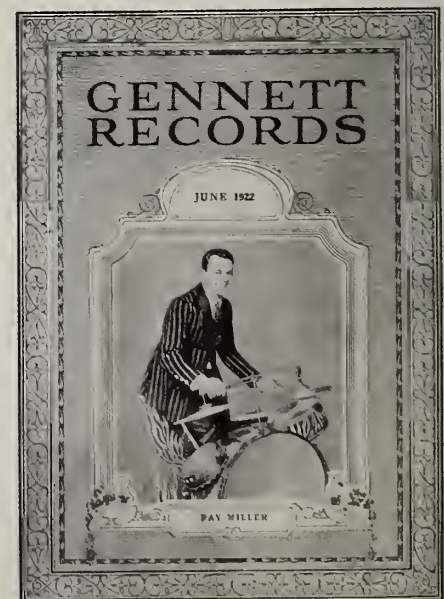
Discographers may be surprised to learn that Electrobeam Gennetts were recorded in cities other than Richmond and New York, namely, Chicago, Birmingham and St. Paul.

A temporary studio was rigged up at the Starr Music Store in Birmingham in August, 1927, to record several obscure blues singers and bands roaming the deep South. Sessions were conducted for only 45 days, but the list of artists who placed their contributions on Gennett discs during that short time include Jay Bird Coleman, Bertha Ross, Dunk Rendelman and his Alabamians, and Frank Bunch and his Fuzzie Wuzzies.

Gennett's next on-the-spot experiment with portable sound equipment was conducted at St. Paul, in the Hotel Lowry. The operation extended from September 23, 1927, until November 21, 1927, but was primarily devoted to Swedish, German and Polish folk music. Aside from a few vocals by Les Backer and some numbers by Walt Anderson and his Golden Pheasant Hoodlums (who dreamed up all these names for Gennett, anyway?), there was very little to interest the jazz enthusiast.

Two attempts to record on temporary location were made in Chicago from November 6, 1927, to December 26, 1927, and from February 17, 1928, to April 1, 1928. Not much of jazz significance was recorded, which is paradoxical, when one realizes how dependent Gennett was on the Chicago source of jazz supply. May Mathews, Tillie Johnson, Buddy Burton, Jimmy Blythe, and the State Street Ramblers cut a very few sides in Chicago, and that was all.

All this has always been a source of exasperation to any discographer who has ever tried to make sense of the method of assigning matrix numbers used by Gennett. Actually, there was no system followed in placing identification of originals or pseudonym labels after 1926. Occasionally, a matrix number is discernible; but for the most part the Starr officials, Wiggins in particular, felt it was a waste of effort.



For many years record sleuths thought the prefix GEX indicated that the masters were made in New York and the letters GE referred to those of Richmond origin, but this is only very partially correct. The table you'll find on this page may help clear up the mystery.

Gennett masters, this label sustained itself with no difficulty by merely disguising the names of the performers. The public apparently voiced no protest at paying twice as much for the identical item on Gennett and seemed to care less.

But by July, 1932, things were really

came to the end of its road, at least as far as Starr ownership is concerned. The last record was *Champion* 16832 (*The Moon Was Yellow*, by Jack Walkup and his Orchestra). After a few months, Starr sold the *Champion* trademark to Decca, on June 28, 1935, thus terminating activity in the studio recording field.

Decca received from Starr the right to press certain masters, which were issued on the *Champion* 40,000 series in 1935. In addition, Decca dubbed several Gennett copies of Olivers, NORKs, Wolverines and others onto masters for foreign consumption. These were shipped to England, and the pressings appeared in the *Brunswick* "Classic Swing Album" in March, 1936. The original copies from which the tunes were transferred onto the masters were badly worn, scratched and even cracked. The superior shellac and the meticulous care provided by the British recording technicians were not enough to overcome the deficiencies in the original copies. But a poor dub was better than nothing at all, so the collectors snapped them up. As for

Matrix	Recording Location	Dates
XI to GEX 759	New York City	3/ 1/26 to 8/ 1/27
GEX 760 to GEX 868	Birmingham, Alabama	8/ 1/27 to 9/14/27
GEX 869 to GEX 927	New York City	9/15/27 to 11/10/27
GEX 928 to GEX 1033	Richmond, Indiana	11/11/27 to 12/31/27
GEX 1037 to GEX 2953	New York City	6/ 1/28 to 6/30/32
GE 12000 to GE 13097	Richmond, Indiana	9/15/24 to 9/21/27
GE 13097 to GE 13155	St. Paul, Minn.	9/23/27 to 11/ 1/27
GE 13156 to GE 13218	Richmond, Indiana	11/ 2/27 to 11/ 5/27
GE 13219 to GE 13323	Chicago, Illinois	11/ 6/27 to 12/26/27
GE 13324 to GE 13442	Richmond, Indiana	12/27/27 to 2/14/28
GE 13443 to GE 13632	Chicago, Illinois	2/17/28 to 4/ 1/28
GE 13633 to GE 16933	Richmond, Indiana	4/ 2/28 to 8/19/30



The End of Gennett Records

The depression dealt a staggering blow to the record industry and Gennett was not long in terminating the *Electrobeam* series. On October 24, 1930, the last of the *Electrobeams*, a set of four records (Gennett 7321-7323) made by Reverend Boone and Miss Olive Boone were released in limited quantity for the personal use of the performers. The last known *Electrobeam* of jazz interest was Gennett 7320, *Up the Country/Weary Blues*, by Barbecue Joe (Wingy Mannone) and his Hot Dogs, issued December, 1930.

Although Starr withdrew the *Electrobeam* label in December, 1930, the company continued the *Champion* and *Superior* names to supply records selling for three-for-a-dollar in chain stores, limited though the market may have been. The *Champion* line had held its own very well through the years. Starting in September, 1925 with *Champion* 15001 and drawing freely from

grim. Starr dropped the *Superior* label and concentrated solely on *Champion* to eke out an existence in the rapidly shrinking record market. Hill billy music, old-time singing, and tin pan alley hits comprised the bulk of the catalogue. Jazz items were limited to soloists and blues singers who were paid paltry sums. There were unbelievably small shipments of *Champions* for the final year 1934. To select a few non-untypical examples: a total of 20 copies were shipped out of a Frank James record of *Forsaken Blues/Mistreated Blues* (*Champion* 16798), a truly mistreated and forgotten disc issued in October, 1934; a Georgia Tom (Thomas Dorsey) coupling—*Levee Bound Blues/Gee But It's Hard* (*Champion* 16682)—issued in January managed to reach 160 copies shipped. A "high point" of 263 copies was hit by the May release of James "Bat" Johnson's *Humming Blues* and Willie Dukes' *Sweet Poplar Bluff Blues* (*Champion* 16745).

In December, 1934, the *Champion* label

the jazz items pressed by Decca in this country on *Champion* 40,000 series, very few are floating around, as the record auction lists will indicate.

Although Starr left the recording field in 1934, the company was by no means out of the record making business. Through the later 1940s, the organization pressed about 3,600,000 records annually for other concerns. In 1944, Joe Davis attempted to revive the Gennett label, but the poor quality of jazz released during the few short months of the experiment resulted in failure.

Starr had entered the sound effects field in 1928, supplying Hollywood's needs in the early stages of non-synchronous talking pictures. When sound was placed on film, most of the leading recording companies retired from the scene, but Starr continued to fill the demands of radio.

The Gennetts associated themselves with the sound effects business quite extensively during the 1930s. Fred and Harry Gennett,



Husk O'Hare's "Super-Orchestra" of Chicago.

Jr. kept in close contact with radio outlets and represented the Gennett interests with large radio stations throughout the country. During those days radio technicians took off-the-air transcriptions and tapes for their own mutual amusement, and it was this that led Fred Gennett to strike upon an idea that indirectly affected the entire radio and recording industry.

When President Franklin D. Roosevelt was running for a second term in 1936, his political speeches were being transcribed by scores of amateur and professional radio enthusiasts. Fred Gennett gathered together recorded bits of FDR's radio addresses and played them back as a gag for several of his staunch Republican friends in Indiana. The records made such a hit that the Republican National Committee asked Gennett to accumulate and edit Roosevelt's speeches. They were to be featured over the public address system at the GOP National Convention in Chicago, where the plan called for a convention speaker to present the views of the opposition to FDR's policies as expressed in the President's recorded addresses.

In Chicago, just as the recording of Roosevelt's voice began to be aired over the P.A. system, the Columbia Broadcasting System cut the entire presentation off the air. The CBS explanation pointed out that no records were permitted to be broadcast over a national network. Sen. Arthur Vandenburg then went before Congress to cite this policy as being in restraint of trade. As a result, the national radio networks allowed records and transcriptions to be re-aired over the air. Thus Fred Gennett believes that he may have contributed in a small way in the breaking of the shackles which were imposed on the re-

cording industry by the national radio chains before 1936.

The year 1952 brought to an end the association of the Gennett family with the Starr Piano Company. In February of that year Starr's equipment was sold to *Decca*. Much of the old *Gennett* equipment, including 20 hydraulic and 30 toggle record presses, is still in operation today. Outwardly, the casual observer would see little change in the appearance of the old factory buildings. High on the walls of the drab, red brick structures appear the letters "Starr Piano Company—Makers of Grand Upright, and Player Pianos." Only a few small signs reading "Brunswick Radio Corporation," or "Decca Records Division," announce the change that has taken place within the prison-like edifices. The dreary, unattractive, frame recording studio where Oliver, Bix and hundreds of *Gennett* stars congregated, still stands beside the railroad siding. With its sagging doors barred with crude boards, the forlorn little shack represents a sad, heart-rending spectacle of a vanishing era of the greatest in recorded jazz history.

During the past few months, sorrow has touched the Gennett family. In November, 1952, Harry Gennett, Sr., long-time president and general manager of the Starr organization, died after a long illness. Within a matter of months, Clarence, the treasurer, passed away suddenly. Fred and Harry Gennett, Jr., the remaining members of the famous piano and record-making family, still live in Richmond, where the name Gennett is well-known and respected among the citizens of that community.

Harry Gennett, Jr. conducts a mail order business from his home in sound effect records identified on the market as Gennett,

Speedy Q and Syncro. His business has been a relatively steady supplier of radio stations, educational institutions and individuals. His position in the sound effects field is uniquely favorable—it would be prohibitive for competition to attempt to duplicate the old *Gennett* masters at today's prices.

When Harry Gennett, Jr. left the Starr organization in 1952, he discovered approximately 2,000 rare *Gennett* masters hidden away in one of the warehouses. They had been overlooked when the company sold thousands of discarded masters during the depression for the copper they contained. Believing that some of the remaining masters, mothers, and stampers might have an intrinsic value, he stashed them away in his garage for safe keeping. Recently, he discovered several masters of Wolverines, King Oliver, NORK, Carmichael's Collegians, Charlie Davenport piano solos, and scores of fabulous blues items. Undoubtedly, other choice morsels—perhaps even a few unissued masters—will show up when a complete inventory is accomplished.

The announcement of this "discovery" of rare *Gennett* masters, limited in number though they be in comparison with the total made through the years, will come as welcome news to jazz enthusiasts. Perhaps Harry Gennett, Jr. will arrange to issue some of these rare records. It would be a treat to the discerning jazz fan to hear clear-toned jazz classics pressed from original masters instead of the thin, fuzzy dubs he has been forced to accept as a substitute for the real thing. It would surely be a fitting present-day climax to the long and exciting story of the fabulous *Gennett* label!



An acoustical session in Gennett's New York studio on East 37th Street: Bailey's Lucky Seven; February 10, 1923. Two of the musicians bear strong back-of-the-head resemblance to Miff Mole, Benny Goodman.





GEORGE AVAKIAN
MARTIN WILLIAMS
ROBERT L. THOMPSON

records noted

the roaring 20's

charleston; five foot two;
miss annabelle lee; clap
hands, here comes
charley; manhattan; the
flapper wife; keep smil-
ing at trouble; sweet man

Clap hands, here comes nostalgia by the red hot California Ramblers. Copies of the Volstead Act lying about the bandstand and all that. The Ramblers were a dance band containing such hot bloods as Red Nichols, Tommy and Jimmy Dorsey, and Adrian Rollini, as would wantonly jazz-up those quick-steps in spite of the arranger. All the tunes are set up for Charleston dancing, and if they don't get you snapping your fingers you'd better send off for some of them there hormones or get down off that cool pedestal. This is good-time music right out of the Fitzgerald-styled Jazz Age, but perhaps not all of us would agree that it is jazz. Define it as you like, at the very least it's hot dance music with abounding solos by the notables mentioned above.

The tunes are all standards with plenty of vitality. Here and there an exuberant if not mincing vocal appears, but the bizarre banality of *The Flapper Wife* is unmatched. The name of the composition suggests an occasion for generalities concerning the properties of this now extinct species. The lyrics eulogize a girl name of Gloria, heavy with virtue, a flapper wife, joy of the life of an emasculated version of a Jerry Colonna-type voice.

Some of the jazzier moments occur on *Manhattan*, *Keep Smiling*, and *Sweet Man*. Now and then we get a bit of banjo solo, ukulele style, to cheer things along. If you have the least trace of nostalgia for this high stepping age of emancipated

women and Stutz Bearcats, you can't be without this collection of background music. Ideal for parties. Maybe if you buy a dozen albums the manufacturer will toss in an eight-foot string of beads and an old bandeau. (*Riverside* RLP 1008) (R. L. T.)

fats waller

squeeze me; your time
now, mama's got the
blues; you can't do what
my last man did; 'taint
nobody's biz-ness if i do;
pap better watch your
step; 18th street strut;
snake hips

A wonderful new addition to the repertoires of both Fats Waller and jazz piano in general, these transcribed piano rolls from 1923 and 1926 have been among the rarest of jazz items. Here is "pure" piano playing, with no opportunity for Fats to inject his personable vocalizing or commentary. The album notes tell the story as succinctly as possible. All the qualities that were to make Fats one of the major figures of jazz are here: "the vibrant power, the exuberance, the intricate imagination, the sudden dazzling runs. Fats was never to become much better than this . . . that was hardly possible; he was just to become very much more appreciated."

A number of these old time tunes have been lying around in junkpiles because of insipid and pallid interpretations, but Fats manages to extract every ounce of jazz available, and this turns out to be pounds of same.

It is impossible to name any one selection as outstanding, for they are all unsurpassed. I'd buy two copies and store one in my bomb-proof shelter,

for these are too fine to ever risk losing. (*Riverside* RLP 1010) (R. L. T.)

jimmy yancey

yancey's bugle call; how
long blues; yancey's
special; mournful blues;
35th and dearborn; salute
to pinetop; shave 'em
dry; blues for albert

Recorded in July, 1951, these sides constitute Yancey's final musical statement. Perhaps the greatest blues and boogie woogie pianist of them all, his simple, moving and unique style are the basis for his immortality. That we never tire of his music is perhaps the greatest tribute we can pay to him. Israel Crosby's sensitive string bass accompaniment helps make these stand out among Yancey's greatest recordings. (*Atlantic* LP 134) (R. L. T.).

wilbur de paris and his rampart street ramblers

tres moutarde; the pearls;
hindustan; prelude in c
sharp minor; the martin-
ique; when the saints
go marching in

The Rampart Street Ramblers are one of the greatest bands of recent times if not of all time, and what is even greater, they are alive and playing today. A really cohesive Negro jazz band, complete with banjo, hasn't been around since the days of Benny Moten and Charlie Johnson. Hasn't been around until the De Paris band, that is. Whatever is behind this miracle, let us be thankful and show it in our patronage.

Personnel consists of Wilbur and Sidney De Paris on trombone and cornet respectively; Omer Simeon, clarinet; Don Kirkpatrick, piano; Eddie Gibbs, banjo; and Fred Moore, drums. Hearing this band in person has been one of the most exciting experiences in my conscious life. Every member of the band possesses the utmost in musical accomplishment and almost always employs it in the best of taste. Simeon is every bit as great as in the days of Morton's Red Hot Peppers. The De Paris brothers have never before been heard to such advantage. The rhythm section is the champion of its kind. Gibbs can play rings around the banjo. Kirkpatrick is a master craftsman and great artist. Moore's drums are solid, conservative and sparkling.

The Ramblers' style is an almost perfect synthesis of New Orleans and Harlem jazz. There is nothing that can be labeled "primitive" about their music. The influences of Duke Ellington, Jelly Roll Morton, and all the great swing bands are evident along with the great wealth of De Paris originality. This is the answer to all who claim the New Orleans tradition has become sterile. Here is the proof that great musicians can continuously create within any given idiom.

As excellent as these records are, they do not capture all of the tremendous energy of the De Paris band. Only an in-person performance can do that.

About the tunes: *Tres Moutarde* (Too Much Mustard) is a rollicking stomp. *Pearls* is given all the respect that Jelly Roll would have desired. *Prelude* features Simeon and Rachmaninoff chords reaching new heights. *Martinique* is a De Paris original with a Spanish flavor. *Hindustan* is a happy stomp and the *Saints*, for the sake of vulgar commercial interests, is given a furious flag-waver treatment. (*Atlantic* ALS 141) (R. L. T.).

dixieland at jazz ltd.— vol. 1

jazz me blues; the
charleston; tin roof blues;
high society

This unpretentious little tid-bit shows the more-or-less house band at Chicago's Jazz Ltd. in action. Housed in the house band are Doc Evans, cornet; Miff Mole, trombone; Bill Reinhardt, clarinet; Ralph Blank, piano; Sy Nelson, bass; and Doc Cenardo, drums. It is somewhat unusual to have only four tunes on a ten inch LP, but in a time sense, it is somewhat more realistic. For this, whether we like it or not, is the way the band plays on the job.

With the possible exception of *Charleston*, the selection of tunes is undistinguished. For my money, the outstanding individual on this date is drummer Doc Cenardo. Although never featured, his sparkling, imaginative and solid beat saves the proceedings from becoming too routine. *High Society* and *Charleston* are worth particular attention in this respect. The album notes describe Evans' solo on *Tin Roof* as "Bubber Miley, circa 1926 style." Seems like an excellent imitation of Muggsy Spanier, circa today style to me. In short, nice but not immortal Dixieland. (Atlantic ALS 139) (R. L. T.).

dixieland at jazz ltd.— vol. 2

washington and lee swing;
careless love; wolverine
blues; egyptian fantasy;
maryland, my maryland;
good man is hard to find;
maple leaf rag; long way
to tipperary

This is a collection of sides formerly issued on the *Jazz Ltd* label under the names of Muggsy Spanier, Sidney Bechet, Doc Evans and Don Ewell. All of the sides, except *Maple Leaf*, have the following personnel in common: Munn Ware, trombone; Bill Reinhardt, clarinet; Sid Thall, bass, Wally Gordon, drums; and Don Ewell, piano. Lead horn is played by Spanier on *Washington and Lee* and *Good Man*, Evans on *Wolverine* and *Tipperary*, and Bechet on the remainder. Ewell, with a light bass and drum background, has *Maple Leaf* all to himself and handles it in his stellar way. As I have often noted in these columns, he is no doubt one of the greatest.

All of these sides are superior to those in Vol. 1. Everybody concerned does a superior job, particularly on *Maryland* where the tune gets perhaps its best recorded treatment. Clarinetist Reinhardt is noteworthy throughout. The low points come on *Careless Love* and *Egyptian*, wherein Bechet comes off with some clichés among clichés. *Maryland* makes up for it, however. In summary, an album of superior Dixieland worthy of ownership. (Atlantic ALS 140) (R. L. T.)

african coast rhythms

These high fidelity recordings of tribal and folk music of West Africa provide a fascinating sample of some of the musical forms from which jazz has grown. Recorded in 1949 by Arthur and Lois Alberts, they provide documentation of musical proceedings in French Guinea, Gold Coast, Ivory Coast, Upper Volta, and Liberia, areas giving rise to many of the ancestors of the American Negro.

Detailed album notes describe each selection. An abundance of drumming is represented, including a bit on "talking" drums. Celebration songs, battle songs, children's songs, love songs, harp songs, work songs, fish songs, and songs to Allah are included, not to mention various dances. Moslem and Soudanese selections are also present. One of the latter, with singing against a guitar and native harp background bears occasional resemblance to some of the works of Blind Willie Johnson. A Moslem Gold Coast chant is noted as almost identical with a Texas Negro work song, *Long John*. The last word in folk poetry is in the title of an Ashanti song. *Congratulations to a Spider on Having Done a Wonderful Thing*.

This material is said to illustrate the four distinctive features of African music: dominance of percussion, multiple metre, off-beat phrasing of melodic accents, and overlapping call-and-response patterns.

Portions of this LP are from the 78 rpm, 3 album set, "Tribal, Folk and Café Music of West Africa." (Riverside RLP 4001) (R. L. T.)

this is jazz — muggsy spanier

eccentric; good man is
hard to find; muskrat

ramble; lonesome road;
bugle call rag; tin roof
blues; jada; panama

Originally from the 1947 "This Is Jazz" Radio series, these sides are too new to be nostalgic and too confusing to be a good example of anything but a jam session among big names who haven't the time or interest to rehearse together. Still, this sort of thing goes on weekly at the Central Plaza and Stuyvesant Casino in New York and it seems to drive the kids wild. Participating in this neolithic grab for attention are Muggsy Spanier, George Brunis, Albert Nicholas, Danny Barker, Joe Sullivan, Lucky Roberts, Pops Foster, Baby Dodds, Charlie Queener, and Cy St. Clair. Every one of these musicians is of top quality, yet the "system," with its components in a web of personalities and economic absurdities, cannot provide circumstances under which their music can reach its fundamental cohesiveness.

In spite of this, the presence of genius is evident on every side. *Panama* comes closest to a harmonious and homogeneous presentation. Albert Nicholas excels on this, and on every other piece as well. He seems to be the least compromising of any of those involved and manages to play more or less meaningfully in spite of obstacles like fantastic tempos, uncertain chords, trite clowning, and overworked standards. As long as the public is impressed by music that charges and careens instead of swinging, there will be little improvement in the situation. (Circle L-423) (R. L. T.)

earl hines

chicago high life; just too
soon; monday date; off
time blues; panther rag;
chimes in blues; stow-
away; blues in thirds

Collectors will be indebted to Atlantic Records for their reissue of the famous collection of solo interpretations of original compositions by Earl Hines. Released by QRS in 1928 and again by HRS in 1938, but always in limited quantities, these piano solos have been unusually scarce and coveted items. As George Hoefer's album notes indicate, "... they display Hines' phenomenal rhythmic sense coupled with his fine melodic ideas in both fast and slow tempo. The music is subtle and highly imaginative." (Atlantic LP 120) (R. L. T.)

doc evans' jazz band

spodin'; parker house roll;
walkin' my baby back
home; hindustan; doc's
ology; lulu's back in
town; one sweet letter;
i can't believe

This is a reissue of Doc's 1947 sides for *Dublin* records. Personnel includes Doc on cornet; Don Thompson, trombone; Dick Pendleton, clarinet; Mel Grant, piano; Jack Goss, guitar; Earl Murphy, bass; and Ed Tolk, drums.

'Tis a pleasant Dixieland sound on eight pleasant tuncs. The stars on all the performances are Doc and Mel Grant. The Evans cornet style shows diverse influences, but the emphasis seems to be from Beiderbecke and maybe Nick LaRocca. Grant's piano might be loosely categorized in the George Zuck school. If there is no such thing as the Zuck "school," we shall not worry too much.

Doc's Ology might be thought of as the Evans bid in the pseudo-impressionism-in-blue-mood field, something that Beiderbecke was good at, too. *Parker House* is a minorish-vampish stomp in more or less traditional style. *Sweet Letter* suggests that Doc was impressed by the Bunk Johnson recording of same. Who knows? *Sposin'* is not ordinarily heard in Dixie circles. It's a harmless ditty. Everything else comes under the heading of lively and solid.

Paramount might do justice to the musicians and composers involved by putting their names on the label. (Paramount 106) (R. L. T.)

dukes of dixieland

hindustan; the duke's
stomp; after you've gone;
wailin' blues; jazz me
blues; swanee river ses-
sion; samson's delight; st.
james infirmary

The Dukes are a young New Orleans Dixieland band with plenty of zest and commercial appeal. Vocals by Betty Owens on *Jazz Me* and *After You've Gone* are a special asset. The Owens' voice has that blast-'em-out-of-the-front-row quality that put Kay Starr on the road to fame. Leader Frank Asunto's trumpet playing is the spark of the band. Other personnel, all doing a more than competent job, include Fred Asunto, trombone; Bill Shea,

(Continued on Page 19)

benny frenchie

Quote: Pearl Bailey, speaking on a Buddy Rich-Flip Phillips record: "I like fast music, but this sounds more than fast to me; it sounds rushed. Not fast like *Tiger Rag* is fast; this sounds like they're in a hurry to go home." And how many others, Pearl, how many others! Of all schools. . . .

Lesson: Decca has issued a Fletcher Henderson Memorial Album, a collection of 1934-35 recordings by Fletcher's Band (Red Allen, Coleman Hawkins, Ben Webster, etc.). Many of the arrangements (*Wrappin' It Up*, *Big John Special*, etc.) are the ones B. Goodman became famous playing a few years later. Guess who plays them better? Give a listen.

Personal Appearance: Dick Wellstood, a piano player of the old school but not nearly that many years, a product of the Scarsdale-Bob Wilber environment, now playing at Lou Terasi's bar on 47th Street, N. Y. C. The band is rather weird assortment (Roy Eldridge, Slam Stewart) and nothing much really happens, but Dick is his usual sensationally tasteful self.

ATTENTION BAD SAM

I WOULD BE DELIGHTED TO
HAVE YOU BE MY GUEST IN
THE SEPTEMBER ISSUE. NO
SPACE AVAILABLE UNTIL
THAT ISSUE. DEADLINE IS
AUGUST 10.

BENNIE

Texas Note: Thanks to William Hennig of Chicago for passing on a Dallas newspaper account telling of the existence of a New Orleans-style group known as the "Cell Block Seven," a collection of SMU collegians who apparently are having a ball down that way, despite their emphatic show of independence—they won't accept any bookings unless allowed to bring along their dates!

Fubar: One of our buddies recently had the privilege of hearing the Kid Ory "Green Room" records and found them magnificent and—for a change—just about the way the band sounded on those many evenings he heard them in Los Angeles in 1944-45. With reprocessing of tapes, this music could make an outstanding release. Rumor has it that one (rich) major and one minor label have had the blindness to let them get away within the past month. Ain't nobody got ears for good music no more? Ear drums been broken? If so, we're not surprised; Jelly predicted it.

That knock was opportunity again: A few months back, guitarist Danny Barker had a fine little band at Jimmy Ryan's. A tape recorder was set up in the place on several evenings with reportedly good results. Anybody want to make something of this? Incidentally, Benny Frenchie nominates Mr. Barker as the man who could (and wants to) write a history of New Orleans music that would—for a change—show a little real understanding of the subject.

Re-recap: If you have any Rev. F. W. Bates records that feature trumpet choruses, check them once again. Who is that guy?

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ethnic music



and jazz roots

BY ROBERT L. THOMPSON

The record market has taken on a new department in recent years—that of *ethnic* records. The present note is intended to comment briefly on what and how this has to do with jazz—reasonably assumed to be a primary interest of readers of this magazine—and to indicate a few outstanding recent releases in the ethnic record field.

What is designated by “ethnic”? The term means pertaining to peoples or races. It often has the connotation of heathen, pagan, or primitive, but such connotation is irrelevant to the general meaning.

As in most cases of areas open to human attention, interest in ethnic recordings ranges between extremes of the ridiculous and sublime. The former may be said to be characteristic of the faddist or dabbler. Since Ruth Benedict’s “Patterns of Culture” paved the way for popularized anthropology, the literate public has been consuming such subsequent material as might be represented by Margaret Mead and Karen Horney. Delighted with a possible psycho-biological rationale for the brotherhood of man and the nastiness of fascism, eager for intellectually sanctioned revelations of the sex life of the Samoans and the couple next door, the nouveau-enlightened move a mite closer to acceptance of the pelvis as a natural enough part of mammals and acquire a wealth of tea-time chatter that might be put down as low-order sublimation (“Arthur Murray might learn a trick from those darling graceful Balinese”).

The other extreme concerns the interests of the dedicated scholar whose values are based upon careful analysis of the structure of musical sounds and the mechanical and human sources of these sounds. (Now there is beginning a *sound qua sound* cult within which achievement is recognized as the production of new but orderly noises.) By acquiring the scholar’s formidable vocabulary while ignoring his conservative disposition toward the announcing of “facts,” an intermediate class of pseudo-sophists has arisen to run amok in the vehicles of the printed word, belaboring us with cryptograms and jabberwocky, yielding an abysmal absence of orderly data to account for man making music.

Ethnic recordings purport to represent the musical behavior of various geographical or cultural distributions of people. To the extent that they represent an unbiased and exhaustive sampling of the music of a given group, they provide primary auditory data by which a specified segment of musical behavior may be described. Such bias as

does exist in those recordings intended for the general public probably arises through commercial interest in what the public is thought to “want,” or through mere ignorance of adequate sampling procedures. That a record album entitled “The Music of Greenland” truly represents this area is a question requiring prolonged study for an answer. Most of us are in no position to engage in such study or have little interest in doing so. But let us not be too naive in readily accepting this album’s content as musical Greenlandia. It is not likely that the record manufacturer’s behavior is determined solely by the intellectual welfare of the public.

A serious interest in ethnic recordings may be expected of those concerned with the origin and development of jazz. The music of other cultural groups is at least superficially different enough from jazz and other familiar music to allow for somewhat more convenient description of form and content. To the extent that one can discriminate unique elements in a given music, comparisons of many samples may be made in order to identify those elements which are common to many or all musics and those which are peculiar to but a few. Supplementing this information with data concerning the geographical movements of various cultural groups, we have a process that may be thought of as a kind of map-making which will permit us to identify the distribution of musical elements. Where samples from different periods are available, we may add a temporal dimension to our maps. This is what most “histories of jazz” are concerned with. However, in finding out where a certain music or music element came from and by what routes it spread to other areas, we have learned nothing about how this or that aspect of music originated and why it remained. To appeal to socio-economic pressures as an “explanation” for changing patterns in individual or group musical behavior is again adding little information. This does not tell us why the alleged pressures are effective in varying degree, why they originate or persist, and what occasions applications of such pressure. To then appeal to “anxiety” about conforming or economic survival is to rename the same question. The problems of how playing music comes about, why it persists and why it changes have hardly been entertained, no less studied. A common view of “explanation” consists of referring observations of individual behavior to the almost

capricious acts of internal agencies like the soul, instincts, creative-spirit, ego, id, and super-ego, and external agencies such as society, religion, law, etc. This view often fails to recognize its unfruitful displacing of the problem of accounting for individual behavior to the problem of accounting for the behavior of agencies more difficult to observe and manipulate.

When ethnic records have provided evidence that jazz elements have many relations, derivatives, and parallels throughout the world, we have only museumized what was reasonable to believe in the first place. After all, does anyone believe that our music literally sprung from the local soil?

Although this writer is in no position to evaluate the representative properties of those ethnic recordings now available, it is possible to list a number of interesting items that obviously or by some stretch of the imagination bear on jazz. Let the listener stand cautioned against too-ready generalizations while hearing what goes on among the other folk on the planet. The recordings to be cited are all LPs on the *Folkways* label, issued by Folkways Records and Service Corp., 117 West 46 St., New York, New York. Following each citation is the album number. An illustrated booklet of notes accompanies each record and provides a wealth of miscellaneous information concerning local customs, and data of the type that contributes to analysis of musical elements and map-making as noted above.

Haitian Piano with Fabre Duroseau (FP 837) contains eight selections of supposedly traditional dances called “meringues.” They range from compositions in salon style to those bordering on ragtime. This set is unusually delightful and requires absolutely no anthropological predisposition for enjoyable listening.

Songs and Dances of Haiti (P 432) provides ten samples of the local doings ranging from voodoo proceedings to carnival dances and café orchestras, the latter playing in a style at times reminiscent of Louis Dumaine’s *Jazzola Eight*. This should be a priority item among your future purchases. Here, as in most of the following records, an assortment of fascinating, unfamiliar, and quaint instruments are employed along with the more familiar.

Caribbean Dances (FP 840) features music from Martinique, the Virgin Islands, Guadeloupe, Trinidad, Antigua, and Cu-

ethnic

racao. The West Indians are a polygot people with European, Asian and African strains. Their music runs the gamut from violent and complicated rhythms to romantic glides. Of exceptional interest is Mebobo's Quintet from the Virgin Islands playing a "seven step" that, perhaps boorishly, might be likened to a Latin wash-board band with a flute as compelling as Johnny Dodds' clarinet. A mazurka from Martinique is interpreted by a local rhythm band with a trombonist playing with all the abandon of a Turk Murphy or Kid Ory. Some carnival music from Martinique provides a better incentive than any travel agency could hope to communicate. The Brute Force Steel Band of Antigua, as colorful a name as any you'll encounter, percusses its way through a mambo that would rock the foundations of the Palladium. Some strictly native calypso from Trinidad and an assortment of other colorful items round out this desirable package.

The Black Caribs of Honduras (P 435) calls our attention to a hybrid people whose music is strongly derivative of West Africa, with contributions mainly from the Central American Indians and to a lesser extent from other general aspects of the West Indies. The selections concern local celebrations and troubles akin to those suffered by all peoples.

Folk Music of the Western Congo (P 427) illustrates a number of regional activities in which rhythmic effects predominate. That these rhythms are superbly exciting, mysterious and complex need hardly be stated. Certain song structures show plausible relation to American Negro spiritual and blues forms. Unusually fascinating is some Bambala litigation which amounts to a sophisticated oratory contest with drums and excited whooping. The album notes provide good background to all the events. Also represented are "talking" drums, dances, hunting horns and calls, xylophone playing, and children's songs. One of the latter contains a line typical of the timeless and keen questioning of childhood: "You (the hawk) are from the sky above, what are you coming to do here on the earth below?"

Songs of the Watutsi (P 428) deals with a stately, near-giant people of Ruanda. The film, "King Solomon's Mines," and the royal drumming featured on the Denis-Roosevelt Belgian Congo records (*Commodore* DL 30,005) called the attention of many to these magnificent people. The present collection is confined to Watutsi singing. These people have a repertoire of legends, ballads, love songs, genealogies, hunting songs, war songs, and epics, constituting an important part of their musical culture and history.

Religious Music of India (P 431) brings us a wealth of entrancing sounds. Represented are songs of devotion, ritual chanting, hymns, epics, prayers, and ceremonial music. The latter is performed on flutes and string instruments, sometimes with the accompaniment of drums and cymbals. The album notes provide translations of all text and musical scoring. The text, some of it from the Upanishads, provides some of the greatest wisdom and poetry of the East.

Songs and Pipes of the Hebrides (P 430), the bleak Gaelic islands off the coast of Scotland, illustrates some of the unfamiliar areas of European music. Some notes by Henry Cowell point out sections of this music that are surprisingly like West Cen-

tral African songs in structure and mode. Forms stemming from ancient or medieval times are also indicated. Working and dancing songs, legends and lullabies, and some rousing bagpiping are offered.

let that foul air out

About Moon

Would like to congratulate you on your editorial on Bucklin Moon. . . . It's too easy for us to sit by and nod disapproval as Americans lose faith in each other and ourselves, without taking the effort to question in what direction our democracy is headed. The article was in good taste for the *Changer*; and more awakening is needed to reach the people who don't bother to concern themselves. . . .

Sincerely,
Robert W. Erdos
New Haven, Conn.

Boogie Woogie

The article by Martin T. Williams on Meade Lux Lewis was read with avid interest. Being a die-hard and a practitioner of the seemingly lost art of boogie woogie piano, I extend my congratulations to Mr. Williams on his article in general, and for his correct analysis of the abilities of Meade Lux in particular.

Although my personal favorite is Albert Ammons, (followed closely by Pete Johnson and Lux), I certainly do agree with the majority of viewpoints and arguments contained in Mr. Williams' article.

Should Mr. Williams care to discuss the "good old days" of boogie woogie any further, he will find me a most willing audience. Good boogie men are also hard to find—particularly nowadays!

Very truly yours,
Thomas N. Harris
Chicago, Ill.

Hi-Fi: Pro and Con

It was indeed a pleasant surprise to read in your current issue that an attempt is being made to arouse interest on the part of the collectors in high quality reproduction of music.

This writer has been interested in and beating the drum for so-called "high fidelity" since the late 1930's. At that time my connection was with the engineering end of a radio station and working with wide range equipment soon made me dissatisfied with the relatively poor quality of phonograph records.

In those days, the only sources of good quality recorded music were the vertically recorded program libraries (Associated Program Service and World Broadcasting System) leased by radio stations. These libraries were pressed on vinyl with a range to about 10,000 cycles which in those days was considered very good. What was more important was the fact that *live* studios were used to increase the "life" of the recordings.

So I was able to equip myself with reproducing equipment for vertical transcriptions and began a collection of vertical discs. Today my collection includes a few hundred of these discs and even after hearing some of the good quality records that are being put out today, these transcriptions still sound amazingly good. And there was a lot of jazz recorded on those libraries too. I gave concerts in my home occasion-

ally and those who heard this new "high fidelity" really liked it.

My own goal is to issue a paper one of these days on the transcriptions—perhaps even reproducing portions of the catalogs from some of the libraries which I have been able to build. I am also getting ready to supply dubs of the disc to many who have requested them. The dubs, naturally, will be as high quality as the originals will permit.

Again, congratulations on your effort to get the hi-fi thing going among collectors. Any help that a collector and electronic engineer can supply is hereby offered.

Sincerely,
Bob Nichols
Long Beach, Cal.

Regarding articles on amplifiers, pickups, and similar subjects: I for one would be very much in favor.

Very truly yours,
Henry F. Ivey
Bloomfield, N. J.

Since you ask for readers' reactions to the idea of some articles on hi-fi in the *Changer*, here are mine:

I hope you don't clutter up the magazine with this sort of stuff. There's little enough editorial matter as it is, and what space you have I would prefer to see devoted to discussions of jazz records and jazz men.

There are hi-fi magazines which specialize in this stuff and know more about it than we do. . . . Those jazz collectors who are audio bugs have plenty of other sources of info on that specialty.

Hi-fi is sort of a joke to us moldy boys anyhow. I had a hi-fi FM and 78-speed phono made some years ago, and proudly played all my beat-up old acoustic records on it; it reproduces the sound of all the cracks and digs beautifully.

However, I am all for your idea of encouraging better recording of jazz and publicizing the work of Nunn, and any others who may be working in this field. News of any such jazz records that become available would certainly fall within the *Changer's* province as I see it.

But please, no technical articles on equalizers, woofers and tweeters, power output, frequency responses, etc.

Sincerely,
Paul B. Sheatsly
New York, N. Y.

I have been collecting records since about 1925, have been an audiophile since 1945, and have just about the ultimate in a sound system. But the records are far from what they could be. As a result I haven't bought but one jazz record in two years. Prior to that time I bought just about every worthwhile jazz record that came along, but until something is done no more jazz for me. . . . I wonder if there are not many more who feel the same way.

I sincerely hope that some of the record companies will soon wake up.

I think it would be a fine thing to write an article each month with regard to hi-fi. Let's see how soon you can get this thing going.

Very truly yours,
Willis M. Morrisette
Enfield, North Carolina



records noted

(Continued from Page 15)

clarinet; "Little Chink" Martin, bass; Stanley Mendelson, piano; and Buck Rogers and Roger Johnston, alternating on drums. Working together as a *band* has resulted in a mutually complementary ensemble style that should make many of those perennial jam session bands stand up and take notice.

The tunes are essentially of uniform quality throughout. The originals, *Dukes Stomp* and *Wailin' Blues*, are not too original, nevertheless they are pleasant. There is a little gimmick or two on every selection to help prevent stereotyped conceptions of what a given standard calls for. Good Dixieland for all comers. (*New Orleans Bandwagon* NOL-2) (R. L. T.)

bud freeman and the chicagoans

blue lou, 1 and 2; ontario barrelhouse; blop boose; ribald rhythm; man i love; you took advantage of me; taking a chance on love

This LP features Bud Freeman and his saxophone gymnastics. Bill Dohler, another saxophonist, is a very able companion in numerous duets. A rhythm section of piano, bass and drums is also present. A pool of seven musicians including pianist Tut Soper take turns in the rhythm section. Saxophone fans will find this a peaceful and entertaining production. Nothing extraordinary happens although one team hits some swinging high-points in *You Took Advantage*.

(Paramount LP 105) (R. L. T.)

little joe

let us pray; will you be glad to see your son come home?

"Gospel singing" is currently a big business and it continues as it has in the past to produce some good performers. The current fashion supports at least one artist, Mahalia Jackson, who may be the greatest singer that Negro-American music has seen. But most of its singers, shouters, and preachers, quite naturally, perform far better to congregations than to recording mikes. Again, many of them really sing and shout about something that they wish they felt rather than about something that they *do* feel.

Little Joe, who is 13 years old, according to the label, has a vocal trick, a "growl," that is not really new. His secular counterpart, to judge from this release, is probably the honking tenor-man with a jump band, although Joe may be somewhat better at this than some honking tenor-men. (*Brunswick* 84005) (M. T. W.)

the gospel pilgrimettes of atlanta

this heart of mine; my lord won't deny me

This is contemporary eongregation shouting, with a drum as accompaniment; it is not for the most part congregation *singing*, certainly. The pervading influence one can hear is that of the riff-jump band—things turn back on themselves. *Heart*, however, lacks even the jumping excitement that it seeks; things get a little brighter toward the end of *Deny*, but only jump-rhythm-wise. Granted the crudeness that is often part of the picture, we may look for conviction and joy in such performances, but seldom has that been captured on records—and sometimes nowadays we even get complacency in its place. (*Brunswick* 84006) (M. T. W.)

hugh porter

briney tears

hugh porter and ernest cook

i promised the lord

On *Promised*, Porter and Cook assay the kind of shouting, singing counterpoint that Rosetta Tharpe and Marie Knight have done so well on occasion. Neither it nor Porter's solo is successful. Perhaps it was the microphone, perhaps the lack of a proper audience, perhaps another cause, but both of the singers are self-conscious and inhibited and the performance still-born. (*Circle* R-3014) (M. T. W.)

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John McAndrew

Although the Old Groaner bids fair ultimately to cop the all-time award as the Host with the Most (in number of sides etched, at least), he is, as yet, still out-distanced by two names that in American recording circles have hardly caused a ripple of enthusiasm. To the rest of the world, Richard Tauber was, as he often was called, the Second Caruso, and Gracie Fields has probably made more records than anyone can count. Since the advent in this country of London Records, Gracie has perhaps been noticed, but prior to this recent addition to domestic dishing she was practically as unknown here as she is renowned elsewhere.

Gracie has a trick voice, but it is also a very good one of astonishing range and sweetness. She is best known for her comic and novelty songs, and record shelves everywhere else but in the U. S. are the richer for being stocked with her delightful, robust humor. She usually backed each of these pieces with a straight, tasteful rendition of a popular or standard song in which she often trilled effortlessly higher than singers of more serious mien. In Gracie's fabulous disc repertoire you will find *Body and Soul* paired with *You Can't Kill Flies by Scratching 'Em* (HMV 3383); *Roll Along Prairie Moon* and *Winter Draws On* (Rex 8633); *Walter, Lead Me to the Altar/The Trek Song* (Rex 9307); *Toselli's Serenade/Unlucky No. 13* (HMV 3104); *When I Grow Too Old to Dream/Turn 'Erbert's Face to the Wall, Mother* (Rex 8557); *The Biggest Aspidochelone in the World/He's Dead But He Won't Lie Down* (De 18183).

Occasionally Gracie would satirize a particularly maudlin pop hit of the day, as in *There's a Cabin in the Pines/Will You Love Me When I'm Mutton* (RZ-2156); *Because I Love You/My Blue Heaven* (HMV 2733); and in devout strain she capably renders *The Lord's Prayer/Bless This House* (Lon 115); and *The Holy City/Land of Hope and Glory* (RZ-2892). She performed the operetta vignettes, which invariably clude the Crosbys and the Shores, like a Romberg and Friml veteran. Gracie's interpretations of *Will You Remember* (Rex 9117), *Gems from "Show Boat"* (Rex 8967), *The Desert Song/Ah! Sweet Mystery* (Rex 9115), *Rose Marie/Indian Love Call* (Rex 8893), and numberless concert songs such as *Smilin' Thru/Trees* (Rex 8636), *A Little Love, a Little Kiss* (RZ-2068) and *Danny Boy* (Vi 26377) have not often been excelled. Perhaps no one has even approached Gracie Fields, not alone in the quantity and quality of her output, but in her astonishing versatility.

Richard Tauber, while equally prolific, was, of course, always Tauber and he gravitated between opera, operetta and the concert song only; yet he was alone in his combination of tone purity, shading, feeling for even the slightest of his songs and never, never sang down to the more stereotyped compositions, as most concert and opera tenors do. Occasionally, he failed to completely capture the lilt some songs require, which I think mars his *One Alone/Only a Rose* (PaE 20488), but now that he has gone, I cannot imagine anyone who will equal or surpass his matchless delineation of the standard concert song as so richly and lovingly delivered in the *Songs of All Time* that, together with him, can never be replaced: *Ganne's Ecstasy* (Col 4096, Royal Bl.); *Simple Confession/Maria Mari* (Col 4088, Royal Bl.); *Student Prince Serenade/Roses of Picardy* (De 23024); *Because/Bird Songs at Eventide* (PaE 20200); *Countess Maritza/Play Gypsies* (De 20217); *Kashmiri Song/Till I Wake* (De 23044); *Berceuse de Jocelyn/Un Peu D'Amour* (PaE 20238); *One Day When We Were Young/I'm In Love With Vienna* (PaE 20431); the song most closely associated with him, *You Are My Heart's Delight*, coupled with *Vienna City of My Dreams* (PaE 20467); *Plaisir D'Amour/Toselli's Serenade* (PaE 20532); *For You Alone* (PaE 20453); *Without a Song/Don't Ask Me Why* (PaE 20526); *Little Grey Home in the West* (PaE 20491); *If You Could Care/Besame Mucho* (PaE 20528); *Giannina Mia* (PaE 20381); *I'll See You Again* (PaE 20533); *Until/I Hear You Calling Me* (PaE 20308); *Love, Here Is My Heart* (PaE 20535); and so many, many more, most of which, inexplicably, are not on domestic labels, evidently because not enough people are interested to make it practical.

Fortunately, many of these are available on English *Parlophone*, and there are stores in most big cities that stock some of them. They may be ordered straight from England, too. *Decca* is to be commended, on the one hand, for putting out a few Tauber LP's, some of concert songs, some of German Folk Lieder; and rebuked on the other, in that they have habitually made it difficult to secure single Tauber records in their attempt to force you to buy a whole set, several of which you conceivably might not want.



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HOW THE RECORD CHANGER WORKS:

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

Col. I, Record Label:

Ae	Aeolian	Hgl	Hargail
Aj	Ajax	HMV	His Master's Voice
AM	American Music	HoW	Hit of the Week
Ap	Apex	HRS	Hot Record Society
Ar	Artiphon	Id	Ideal
As	Asch	Je	Jewell
Au	Autograph	Jt	Jazz Information
Av	Aeolian Vocalion	JM	Jazz Man
Ba	Banner	Kn	Keynote
Bb	Blue Bird	Li	Lincoln
Be	Beacon	Lu	Lumen
Bl	Berliner	Me	Melotone
BN	Blue Note	MI	Melba
BP	Brunswick Polydor	Mo	Monarch
Br	Brunswick	Mp	Masterpiece
Bt	Bellona	Ms	Maestro
BS	Black Swan	MV	Music au Vatican
Bu	Buddy	MW	Montgomery Ward
Bwy	Broadway	NMQ	New Music Quarterly
Ca	Cameo	Ns	Nordisk
Ch	Champion	Od	Odeon
Cl	Collectors Item	OL	Oiseau Lyre
Cl	Clarion	Op	Olympia
Clg	Clangor	Or	Orion
Cn	Chantal	Pa	Parlophone
Co	Columbia	Pat	Pathe
Cam	Commodore	Pd	Polydor
Cp	Capitol	Pe	Perfect
Cq	Conqueror	Pm	Paramount
Cr	Crown	Pr	Pro Musica
CRS	Collectors Rec. Shop	Pu	Puritan
Cs	Crescent	Ra	Radiophone
Cx	Claxtonella	Re	Regal
Oe	Decca	Ro	Romeo
OF	Discophiles Francophiles	Ry	Royale
Oi	Diva	RZ	Regal-Zonophone
DI	Dolmetsch	SA	Solo Art
Do	Domino	Sal	Salabert
OP	Decca Polydor	Sbl	Sonabel
Os	Disc	Sg	Signature
Dx	Deluxe	Sl	Silverstone
Ed	Edison	St	Stereo
EB	Edison-Bell	Su	Sunshine
El	Electrola	Sw	Swing
Em	Emerson	Sy	Syrena
Ex	Excelsior	Te	Technichord
Fo	Fonotipia	Tlk	Telefunken
FO	Fonolipia-Odeon	TM	Treasury of Music
FRM	Friends of	Tr	Triangle
Ge	Recorded Music	UH	United Hot Clubs
GG	Gennett	Ul	Ultraphone
GI	Grey Gull	Ve	Velvetone
Gr	General	Vi	Victor
Gt	Gramophone	ViE	Export Victor
Ha	Gamut	Vo	Vocalion
Hc	Harmony	Vr	Variety
Hd	Homochord	Vs	Varsity
Hg	Harmograph	Vy	Victory

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

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

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

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

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

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

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3. WALTZING BLS/ HONEYMOON CHIMES	VI	19017 N	79. OH HOW HATE 2 GET UP IN MORN/ WHATLL I DO	VI	25824 V+	152. SOME OF THESE DAYS/ EXCTLY LIKE U	CE	4005 N-
4. SAVE IT PRETTY MA/ NO ONE ELSE BUT U	CO	35662 E+	80. DAYBREAK/ THERE ARE SUCH THINGS	VI	25794 N	PUNCH MILLER W. TINY PARHAM	CR	14 E
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16. SUNSET CAFE ST/ BIG BUTTER & EGG MAN	HJCA	10 E	92. RIFFIN AT RITZ/ ALEXANDERS RAGTIME BAND	VI	25445 N-	162. STEAMBOAT STP/ SMOKE HOUSE BLS	HJCA	4 E
17. MANDY MAKE UP YOUR MIND/ LITTLE BLK BIRD	JC	502 E	93. BLUE ROOM/ MAKE BELIEVE	VI	26088 V+	163. THE FEELS/ BEALE ST BLS	HVU	3419 E
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24. CHICAGO MESS ARDOUN/ GALION STOMP	AM	4 E-	100. U TOOK ADVANTAGE OF ME/ WOKE UP 2 SOON	OE	334 E	170. WININ BOY BLS/ BICENT HE RABLE	CMS	599 V+
25. MERRY MAKERS TWINE/ IN THE ALLEY BLS	OK	5963 E	101. HERE COMES BRITISH/ 2 CIGS IN DARK	BR	6954 E-	171. BUDDY BOLDERS BLS/ CRAVE	CMS	591 E-
26. COUNT BASIE	CE	4012 E	(ABOVE) RM CHP NO GR.)			172. KING PORTER STP/ OONT U LEAVE ME HERE	CMS	597 V+
27. ITS SAME OLD SOUTH/ LOVE JUMPED OUT	CE	4012 E	102. VILLENERS JOYS. OUT OF SPACE	BR	6922 E	173. MAMIES BLS/ ORIGINAL RAGS	HVU	3419 E
28. CALL IT ANYTHING ITS LOVE/ BASIN ST	CO	36340 E	FLETCHER HENDERSON ORCH	CO	35668 E+	174. GEORGIA SWING/ BLUE BLOOD BLS	BS	10253 E-
29. TIN ROOF/ ROYAL CAGDEN BLS	CMS	556 N-	103. WHATCHA CHAM/ ELS BL/ SUGAR FOOT STP	CO	35668 E+	175. DEEP CREEK BLS/ SHREVEPORT ST	CDSDM	475 E
30. DA OA STRAIN/ UGLY CHILO	CMS	546 E-	WOOOY HERMAN			176. THE CHANT/ BULK BOTTOM STP	GTJ	40 E-
31. SLOW BLS/ MARDI GRAS BLS	CR	1 E	104. HOT CHESTNUTS/ 4 OR 5 TIMES	OE	15266 E/E-	HAL MCINTYRE ORCH	GTJ	3 E-
32. SAVOY BLS/ LIL JAZZ BLS (H.R. CRK)	PX	5 E-	105. WOODSHEDDIN W WOOOY/ BISHOPS BLS	DE	3972 E	177. THE GYPSY/ CEMENT MIXER	GTJ	40 E-
33. PUT ON U OL GREY BONNET/ MARIA ELEA	PX	6 E	106. WOODCHOPPERS BALL BIG WIG IN WIGWAM	DE	2440 E	TURK MURPHY'S JAZZ BAND	GTJ	62 E-
34. TRYLON SWING/ THE JUMPIN JIVE	V6	5005 E	EAL HINES	BR	6960 E	178. DOWN BY RIVERSIDE/ CANAL ST BLS	JM	31 E-
35. MOUND CITY DRAG/ JELLY BILLY WOBBLE	CE	4012 E	107. JUST TO BE IN CAROLINE/ WE FOUND ROMANCE	BR	6960 E	179. MINSTREL OF ANNIE ST/ HOT TIME OLD T	JM	31 E-
36. GOT ANOTHER SWEETIE NOW/ TENNESSEE	CE	36009 E+	108. DIPPERMOUTH BLS/ SOME OF THESE DAYS	JM	33 E	180. SHAKE THAT THING/ K.C. MAN BLS	GTJ	3 E-
37. DUSTY BROOD BL/ SCAGMORE GREENS	JC	541 N-	109. PRETTY BABY/ ST LOUIS BLS	JM	34 V+	181. GRANDPAS SPELLS/ ALL WRONGS U DONE 2 ME	GTJ	3 E-
38. PARADE OF WOODEN SOLDIERS/ LIT MAN WHO	VI	26308 E-	H.M. IRISH GUARDS BAND			182. CHIMES BLS/ WHEN SUGAR WALKS DWN	GTJ	3 E-
39. EAST COAST TROT/ CHICAGO BUZZ	CE	3006 E+	110. OLD COMRADES/ LIGHT OF FOOT	GERMAN	151PHONE2273 E+	NEW ORLEANS STOMPERS	PX	4 E+
40. JA DA LOVE JST ROUNO CORNER	CMS	500 E+	HUSON-DE LANGE	BR	8007 E+	183. ALABAMA SHUFFLE/ GEORGIA BO BO	PE	14178 V+
41. JAZZ ME BLS/ MAPLE LEAF RAG	OE	27035 V+	111. POPCORN MAN/ GOIN HAYWIRE	BR	8007 E+	NEW SINGO JAZZ BAND	BR	80023 N-
42. LET ME CALL EWEHEART/ SOMEDAY WITH BWHT	OE	101 E	PRESTON JACKSON & UPTOWN BAND			184. SOMEBOODS WRONG/ HOUSE OF OAVIO BLS	BR	80023 N-
43. REMINISCING TIME/ TIT WILLOW	DE	3054 E-	112. ITS TIGHT JIM/ HARMONY BLS	CE	3014 E+	JIMMIE NOONE	BR	80023 N-
44. LADYS IN LOVE WITH U/ WERE SURE OF YOU	DE	2465 E	H. JAMES			KING OLIVER	BR	80079 E+
45. LITTLE RED FOX/ PINCH ME	OE	2924 E-	113. WIT TILL SUN SHINES NELLIE/ OEVIL SAT	CO	36466 E+	186. BLACK SNAKE BLS/ WILLIE THE KEEPER	VUR	6 E+
46. IM FREE/ SUMMERTIME	OE	2205 E	114. WILLOW WEEP 4 ME/ MY BUDDY	CO	35242 E	187. HIGH SOCIETY BLS/ SNAKE RAG (CHERRY RED)	COF	3079 E
47. JA OA/ COMPLAININ	DE	3233 E-	CONRAD JANIS	CI	3005 N-	188. CHATTANOOGA ST/ NEW ORLEANS ST	BR	80081 E+
48. WHERE DO WE GO FRM/ MARINES HYMN	DE	3233 E	115. WILCIE WELPER/ EH LA BAS	CI	3005 N-	189. CHATTAHOOGA STP/ SNAG IT #2	BR	80080 N-
49. WAY DWN YONDER N.O./ BIG TOM (H.R. CRK)	OE	4403 V+/E	116. WHEN U & I WERE YOUNG MAG/ DWN BY RIVER	CI	3007 N-	190. SPEAKEASY BLS/ AUNT WAGERS BLS	UR	12 N-
50. WHATS NEW/ SUMMERTIME	DE	2205 E	BINK JOHNSON	GTJ	34 E	191. JUST GONE/ GOIN 2 WEAR U OFF MIND (CH. PEO)	UHCA	65 E
51. AIR MAIL STP/ OOH WHAT U SAID	DE	2992 E-	117. 2:19 BLS/ AVEE IN HOLE	GTJ	34 E	192. CHIMES BLS/ CANAL ST BLS	BS	10253 E-
52. 2 SLEEPY PEEPLE/ WAIT TILL HEART FINOS	DE	2150 E	118. U ALWAYS HURT ONE U LOVE/ TISHOWING	DE	25131 E	193. IN HARLEMS ARABY/ ZACH WHYTE	BS	10253 E-
53. OIONT CARE/ LITTLE HOT OOG STAND	DE	2401 E	119. WHEN I MOVE TO SKY/ NOBOODS FAULT BUT	GTJ	37 E+	194. WORKING MAN BLS/ ZULUS BALL	BS	10253 E-
54. MARK WOP/ BURNING CANOLE AT BOTH ENDS	DE	3694 E	120. CARELESS LOVE/ ACE IN HOLE (W U WATTERS)	JAY	58 E	ORIGINAL ZENITH BRASS BAND	CI	1005 E
55. SUGAR FOOT STP/ KING PORTER ST	DE	4390 E	121. WHEN LEAVE WLD BEHIND/ THRILLER RAG	JM	11 E	195. TALNT NOBOODS BIZ/ BUGLE BOY MARCH	CI	1007 E+
56. DRUMMER BOY/ AINT GOIN NOWHERE	DE	3451 E	122. PANAMA/ OWN BY RIVER	JM	8 E	(ABOVE: HR CRK)	CI	1007 E+
57. OVER THE WAVES/ FROM MOTHER WORLD	OE	3091 V+	123. PALLET ON FLOOR/ BALLIN THE JACK	JM	16 E+	KIO ORY	CI	1007 E+
58. FOR ME & MY GAL/ SWING SWIN	OE	2088 E	124. KENTUCKY HOWE/ LISTEN TO ME (BABY DOODS VOAM	VI	514 E	198. FAREWELL STORYVILLE/ WLDZ JAZZ CRAZY	CO	3727 E+
59. BASIN ST BLS/ DINAH	AM	533 E	125. DIONT HE RABLE/ TELL ME YOUR DRMS	AM	103 E	199. SOCIETY BLS/ ORYS CREOLE TRAM	CO	3727 E+
60. VOLVERINE BLS/ WHEN SAINTS GO MARCHING	JO	1 A E	126. WEARY BLS/ MOOSE MARCH	JM	9 E+/V	200. HIGH SOCIETY/ MUTTS BLS (W. U. NOONE)	CO	3727 E+
61. RUOTIVENTS/ MARYLAND MY MARYLAND	OISC	170 E	127. SHINE/ YAKA HULA HICKEY DULA	JM	15 E+	201. CREOLE BO BO/ BILL BAILEY WONT U PL	CO	37376 E-/E
62. SPOCKY DRUMS/ TOM TOM WORKOUT	OISC	165 E	128. BEAUTIFUL OOLL/ EVERY NIGHT	AM	519 E	202. UOWN BAMBOO TREE/ PANAMA	JM	27 V+
JOHNNY OOOOS ORCH			129. PUNNIN WILD/ SWANEE RIVER	AM	512 E	203. DAWN HOME RAG/ 1919	JM	24 V+
63. RED ONION BLS/ GRAVIER ST BLS	OE	3168 E+/N	130. PLOO BUTTERFLY/ JA OA	AM	518 E	TINY PARHAM & HIS MUSICIANS/ PUNCH MILLER W. PARHAM	JAY	11 E+
64. APE KAN/ YOUR FOLKS	PM	14029 E	131. BLUE LAMENT/ DALLAS BLS	OE	569 E	JACKIE PARIS	BR	80217
65. SHAKE L CAN/ BLUES GALORE	DE	7413 E	132. THE EL ROOM/ GA JUBILEE	VI	24701 E+	205. ONLY YESTERDAY/ IF LV GOOD 2 ME	BR	80217
66. MY BABY/ ORIENTAL MAN	BR	5 E	133. BE STILL MY HERT/ WHY AM I BL	OE	261 E	(ABOVE: IS WHITE LABEL-SAMPLE COPY)		
67. GET EM AGAIN BLS/ BRUSH STOMP	BR	7 E+	JUNGLE KINGS			LENA PHILLIPS & HIS CONGREGATION/		
68. BROWN BEGS/ MY LADY LOVE	VJR	9 E-	134. FRIARS POINT SHUFFLE/ DRKTOWN STRUTTER UHCA	3 N-		REV. KELSEY & HIS CONGREGATION		
69. BLUE WASHBOARD STP/ BUCKTOWN STP	HJCA	58 E	GENE KRUPA			206. LORD SEND THE RAIN/ LITTLE BOY	WM	10250 E/V
OORSEY BROTHERS			135. ALL DRESSED UP SPIC SPANISH/ RECONGNIZE	CO	35237 E	BEN POLLACK/ GEORGE OLSEN	VI	20394 E
70. HEAT WAVE/ STOP LOCK & LISTEN	OE	208 E	136. SIERRA SUE/ TIGER RAG	CO	35454 E	207. WHEN I FIRST MET MARY/ THINKING OF U	VI	20394 E
71. G STRING/ TOP HAT WHITE TIE TAILS	OE	516 E	TOMMY LAONIER ORCH			208. JIMTOWN BLS/ SONG ISLANDS	CO	36325 E+
72. ST LOUIS BLS/ WILKENDRE JOYS	OE	119 E-	137. WHEN U & I WERE Y/ REALLY THE BLS	SW	64 E	209. AFTER U GONE/ ROSE COLDRED GLASSES	OE	2057 E
73. ALL THRU NITE/ ANYTHING GOES	OE	318 E	138. JELLY ROLL BLS/ LAZY OAOOY BLS	SW	14002 E+	LOUIS PRINA	VR	8165 E+
JIMMY OORSEY			139. JAOA/ WEARY BLS	SW	50 E+	QUINTET OF HOT CLUB OF FRANCE	OE	41010 N
74. LOVE WHERE L FNO IT/ GARDEN OF MOON	DE	1970 E+	HUDDIE LEADBELL			211. BELLEVILLE/ LIZA	VI	21921 E-
75. CHANCE PARTNERS/ THE YAM	OE	2002 E	140. GODO MORNING BLS/ LEAVIN BL	HJCA	98 E	LEO REISMAN ORCH	DE	1622 E
LOU B.D.			141. HOW LONG/ GODO MORNING BLS	ASCH	343 E+	121. THATS NOT I CALL HVN/ MEAN TO ME (DIO)	VI	21921 E-
76. STARDUST/ SRATDUST	VI	25320 E-	142. GODO MORNING BLS/ GOONITE IRENE	AT	917 E	213. OH DEAR WDT CAN MATTER BE/ CACHITA	OE	3185 E
			JOHNNY LONG			ARTIE SHAW		
			143. SWING ME BACH/ SHANTY OLD SHANTY TWN	OE	3409 E	216. JAP BANDMAN/ PRETTY GIRL LIKE MELOOY	VO	4465 E+
			WINOIE MANONE			217. IT AINT RITE/ SOUTH SEA ISLAND	BR	7721 E+
			144. MAMAS GONE GOODBYE/ STOP THE WAR	BB	11107 E	218. JAP BANDMAN/ PRETTY GIRL LIKE MELOOY	BR	7688 E-
			MEZ MEZZROW			GEORGE SHEARING QUINTET		
			145. COMIN ON WITH COME ON/ FART 2	BB	10085 E-/E	219. THE CONTINENTAL/ NOTHING BUT BEST	WM	10596 E-
			MEZZROW-LAONIER			MOUSY SPANIER		
			146. EVERYBODY LOVED BABY/ AINT GOIN GIV	HVU	9447 E-	220. MORE THAN U NO/ AMERICAN PATROL	OE	4328 E
			147. GETTIN TOGETHER/ REVOLUTIONARY BLS	HVU	9470 E	221. 2 O'CLOCK JUMPS/ WRECK OF OLD 97	OE	4336 E
			MEZZROW-RECHET QUINTET					
			148. BOWIN THE BLS/ OLD SCHOLL	KJ	141 E+			
			GLENN MILLER					
			149. IN WOOD/ WANT 2 BE HAPPY	BB	10416 E-			
			150. PAVANNE/ LITTLE BROWN JUG	BB	10286 E-			

AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

% BOX 8, THE RECORD CHANGER
125 LA SALLE STREET, N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 30.

AUCTION MINIMUM BID 50c AUCTION

222. TELL YOU WHAT IM GONNA DO/PART 2 STUYVESANT STOMPERS	ABBEY	54 E
223. SHINE/BLUE TAIL FLY JASPER TAYLORS STATE ST. BOYS	PX	1 N-
224. STOMP TIME BLS/MUST BE THE BLUES THREE OLO SALTS	CE	3026 N-
225. PORT HOLE BLS/SHORE LEAVE SEA WAIN & ORCH	CO	2242 V
226. HELLO MY LOVER GOBYE/BL RAIN WASHBOARD WONDERS	BB300816	N/E
227. DONT FORGET MESS ROUNO/BORDELLO OAYS ETHEL WATERS W.J.C. HEARD ORCH	PX	2 E
228. AM I BLUE/U TOOK MY MAN LU WATTERS	CON	10008 E
229. OOWN HOME RAG/PEORIA	JB	4 E=
230. IRISH BLACK BOTTOM/MEMPHIS BLS CHICK WEBB	JM	2 E
231. FOUNO MY YELLO BASKET/ELLA	OE	2148 E
232. TISKET A TASKET/LIZA	OE	1840 E
233. ITS SLLMBERTIME LONG SWANEE/CHEW CHEW OICK WELTSTOODS CENTURY STOMPERS	OE	2389 E
234. SALTY OOG/FORTY & TIGHT CNETURY TEST NEVER ISSUED E BOB WILBERS WILD CATS	CMS	583 E-
235. WILLIE THE WEEPER/MABELS DREAM	CMS	584 E
236. WILD CAT BLS/BLUES FOR FOWLER CLARENCE WILLIAMS BLUE FIVE	HRS	31 E+
237. TERRIBLE BLS/OF ALL WRONGS U DONE CLARENCE WILLIAMS ORCH	PM	14008 E+
238. NEW DOWN HOME RAG/SQUEEZE ME KAI WINDIGS NEW JAZZ GROUP	SAV	590 E
239. ALWAYS/RAG U AXE MAKE ALBERT WYNNIS CREOLE JAZZ BAND	BR	80042 V+
240. SHES SRYING FOR ME/OWN BY THE LEVEE (ABOVE HR. CRK)	BR	80041 E+
241. PARKWAY STOMP/GATES BLUES LESTER YOUNG QUARTET	KN	117 V
242. I NEVER KNEW /JUST YOU JUST ME	KN	117 V
THE FOLLOWING ARE ALBUMS		
243. LOUIS ARMSTRONG-MOLEY OF ARMSTRONG HITS VI 36084 E+		
SLEEPY TIME OWN SOUTH/NOBODYS SWEART U RASCAL YOU/WHEN U SMILIN ST JAMES INFIRM/ OINAH	12"	
244. CHICAGO JAZZ (REO LABEL)	DE	121 E
BUGLE CALL RAG/SISTER KATE WOLD WAITING FOR SUNRISE/SUGAR CHINA BOY/JAZZ ME BLS FOUND NEW BABY/DARKTOWN STRUTTERS BALL SOMEWAY SWEETHEART/THERELL BE SOME CAHNGER MADE NOBODYS SWEART/ FRIARS POINT SHUFFLE	BR	1020 E+
245. JOHNNY 0000S	BR	1020 E+
WEARY BLS/N/O/ STOMP AFTER YOU GONE/COME ON & ST ST ST WHEN ERASTUS PLAYS OLO KAZOO.JOE TURNER BLS PIGGLY WIGGLY/ FORTY & TIGHT		
246. SESSION WITH BABY 0000S - OON EWELL,NICHOLAS C1-17 E+		
MANHATTAN STP/ALBERT BL WOLVERINE BLS/DRUM IMPROVISATION #1 ORUM IMPROVISATION #2/BUOY BOLDENS BLS	VI	138 N-
247. A OAKE ELLINGTON PANORAMA	VI	138 N-
QUEST ST LOUIS TOODLE OO/THE MOOCHE RING OEN BELLS/ MOOD INOIGO STOMPY JONES/DELTA SERENADE WARM VALLEY/ DUSK	CO	43 N-
248. FRANK TESCHEMACHER	CO	43 N-
LITZ/NOBODYS SWEART CHINA/BOY/SUGAR SISTER KATE/NOBODYS SWEART ONE STEP 2 HEAVEN/SHIM ME SHA WABBLE	BR	1017 E+
249. TESCH. CHICAGO STYLE CLARINETIST	BR	1017 E+
THERELL BE SOME CHANGES MADE/FOUND NEW BABY PRINCE OF WALLS/COPENHAGEN BABY WONT U PLEASE COME HOME/TRYING 2 STOP MY CRYING WAILIN BLS/ BARREL HOUSE ST		
250. ERNESTINE WASHINGTON SINGS W BUNK JOHNSON. DISC 712 E-		
LORD WILL MAKE A WAY SOMEHOW/DOES JESUS CARE. GOOS AMAZING GRACE/WHERE COULD I GO BUT TO THE LORD		
THE FOLLOWING ARE 78 RPM RECORD		
IRVING ARONSON		
251. LETS MISREHAYE/AN FURTHERMORE	VI	21260 E-
252. LETS DO IT/ LAND OF GOING TO BE	VI	21745 E+
ALL STAR ORCH VOC. FRANKLYN SAUR		
253. CHLOE/ TIN PAN PARADE	VI	21149 E-
ALL STAR TRIO		
254. WANT DADDY WHO WILL ROCK/QUAKERS SHAKE	VI	18626 E-
255. POOR LIT BUTTERFLY GAL/FLUFFY RUFFLES	VI	18641 E
ALL STAR TRIO/CONCERT JAZZ ORCH		
256. BEALE ST BLS/YO BE SURPRISED(DIG)	CONCERT	1006 V
HENRY ALLEN		
257. PARODY MY SOUTHERN ACCENT/HOW APT NITE	PE	15970 V-
(ABOVE RM CHP 2 GR)		
258. NEVER SLEPT WINK L NITE/WISH WERE TWINS ME	13045 V-	
AMROSE & ORCH		
259. COPENHAGEN/BW NAGA	DE	41003 V+/E
ALBERT AMMONS		
260. BOOGIE WOOGIE BLS/BW STOMP	12"	BN 2 N-
LOUIS ARMSTRONG		
261. S.O.L. BLS/ SQUEEZE ME	CO	35661 N
262. SAVE IT PRETTY MAMA/NO ONE ELSE BUT U	CO	35662 N
263. BUT BUCKET BLS/YES IN BAREL	CO	36152 N
264. MUSKAT RAMBLE/ SKID DAT DE DAT	CO	36153 N

265. WEATHER BIRD/MONDAY OATE	CO	36375 N
266. GT NO BLS/ IM NOT ROUGH	CO	37536 N
267. PUT EM OWN BLS/ SAVOY BLS	CO	37537 N
268. HOPE CALLED LIKES MUSIC/SHOE SHINE BOY	OE	672 V+
LIL ARMSTRONG		
269. ITS MURDER/ JST 4 A THRILL	OE	1182 E-
LOUIS ARMSTRONG		
270. SUGAR FT STUT/SDT NO BLS	OOEON	2449 E+
271. O O U KNOW WHT MEAN MISS N.O./ENDIE	VI	202087 V+/E
272. U OONT LEARN THAT IN SCHOOL/I BELIEVE	VI	202240 E
273. JACK ARMSTRONG BLS/ ROCKIN CHAIR	VI	202348 E+
274. INT MISBEHAVIN/ TIGER RAG	PA	462 E
275. POTATO HEAD BLS/ ALLIGATOR BLS	PA	2185 E/N
276. WEARY BLS/ THAT WH I'LL COME BACK 2 U	OK	8519 V-
277. CORNET CHOP SUEY/ MY HEART	CO	36154 N
278. SOME DAY/ 50 50 BLUES	VI	202530 N
279. WHT THING CALLED SWING/ JEEPERS CREEPERSOE	2267 E-/V+	
280. SHOE SHINE BOY/ HOP GABRIEL LIKE MUSIC	DE	672 E
281. GT WOLD ON STRING/CABIN IN PINES	BB	6910 E
GENE AUSTIN		
282. PLS DONT TALK ABY ME/WH LOVER HAS GONE	VI	22635 E
LOVIE AUSTINS SERENADERS		
283. JACKASS BLS/ FROG TONGUE STOMP	CEN	3007 E+
PHIL BAKERS BAD BOYS (284.)		
PRETTY LITTLE BABY/ HW CAN U LOOK SO GOOD	EO	51645 V-
PHIL BAKER		
285. AT THE THEATRE PARTS 1&2	VI	20970 E+
BLUE LU BARKER		
286. LEAVE MY MAN ALONE/HERES LITTLE GIRL	CAP	15347 N-
CHARLIE BARNET ORCH		
287. SWING WALTZ/CROSS PATCH	BA	60713 V+
288. SWING ST STRUT/JUMP SESSION	BB	10172 N
289. STROLLIN/SITTIN HOME WAITIN FOR YOU	OE	18585 E+
290. TELL IT TO A STAR	OE	TEST N-
291. XANGO	OE	TEST E+
292. SWINGIN ON NOETHIN/ HAR. SPEAKS	BB	11281 E
VERA BARTON		
293. JUST MOON AGO/ MEAN TO ME	VI	27889 N/E
COUNT BASIE		
294. EVERY TUB/OUT THE WINDOW	BR	80115 E+
295. BOOGIE WOOGIE/ROLL ME PETE	CO	35959 E+
296. ALL OF ME/ RUSTY DUSTY BL	CO	36675 E
297. LONGBON BROS FALLING/STOP BEATING BUSH	OE	2204 E/V+
298. THE FIVES/ HEY LANDY MAMA	OE	2722 E+
299. LET ME SEC/ BASIE BOOGIE	OK	6330 N
300. JIVIN JOE JACKSON/ QUEER ST	CO	36889 V/E-
301. JIVE AT FIVE/ EVIL BLS	OE	2922 E
302. SINT LOUIS CALIST NIGHT BACK PORCH L LINCOLN	2093 E-	
SIOENEY BECHET		
303. MUSKAT RAMBLE/ BLUE HORIZON	12"	BN 43 E+
304. JAZZ ME BLUES/ ST LOUIS BLS	12"	BN 44 E+
BIX		
305. GOOSE PIMPLES/ROYAL GARDEN BLS	CO	35664 E/N-
GRAMME BELLS BAND		
306. IM LITTLE BLKBIRO/AZTEC PREINCESS	RAM	9 N
307. JENNYS BALL/ BIG BAD BANKSIA MAN	RAM	10 N
BENSON ORCH OF CHICAGO		
308. LOVE SUNDAY/ON GEE OH GOSH	VI	18701 E
309. CROONING/ ILL KEEP ON LOVIN U	VI	18765 E
310. HEART BROKEN STRAIN/ONE SOLIN KISS	VI	19568 E
BIX & RHY JUGGLERS/HITCHS HAPPY HARMONISTS		
311. DAVENPORT BLS/ WASHBOARD BLS	BR	2206 E
SUNNY BERIGAN ORCH		
312. WHITE CLIFFS OOVER/ TOW IN LOVE	PHILH	62 N/V
313. CANT GET STARTED/LIT SPANISH TONE	SE	5004 N
314. CARAVAN/STUDY IN BROWN	VI	25653 E
315. HIGH SOCIETY/ DEED I DO	VI	201503 E+
CLYDE BERNHART/ & BUODIES		
316. CHATTANOOGA/ DONT TELL IT	BN	1203 E+
CONNIE BOSWELL		
317. LEAST U COULD SAY HELLO/ U CRAZY MOON	DE	2613 E+
WILL BRADLEY/SPANIER		
318. SCRUB ME MAMA WITH/ RELAXIN ST/DIPPER M VO	VO	173 V+
WILL BRADLEY		
319. LIGHTNING BOOGIE/SUGAR HILL BOOGIE W	JD	7014 N-
320. CLERY STALKS AT MID/DOWN ROAD PIECE	CO	35707 E+
BROADWAY BROADCASTERS/ VARSITY EIGHT		
321. ANY WAY WIND BLOWS/NO ONE KNOWS WHT	CA	1168 E
BROADWAY BROADCASTERS/SAM LANIN & TROUBADOURS		
322. MY SIGHING SIAMESE/DANCING TAMBOURINE	LIN	2693 E+
BROADWAY BROADCASTERS/ VARSITY EIGHT		
323. SOBBIN BLS/ MEAN BLS	CA	498 E
CLEO BROWN		
324. PINETOP'S B.W./B.W. STOMP	OE	3386 V+
GEORGE GRUNIS		
325. UGLEY CHILE/THAT OA DA STRAIN	CMS	546 V
JOE BUSKIN		
326. I CANT GET STARTED/ SR IN THIRDS	CMS	532 N
CLIF. RAMBLERS		
327. PLEASE/ CHARLESTON CABIN	CO	171 N-
328. ROSE MARIE/ SWEET LIT U(CHICLET ORCH)	RE	9709 V+
CAB CALLAWAY		
329. IF SEE WILDON PEOPLE/ WE GO WELL 20THEROK	6341 E	
FRANKIE CARLE		
330. SUNRISE BOOGIE/MOONDUST RHAPSODY	CO	36175 E
SIO CATLET QUARTET		
331. JUST A RIFF/ MEMORIES OF YOU	12"	CMS 1515 N-
THE CATS & THE FIDDLE		
332. PUBLIC JITTERBUG NO 1/ I MISS YOU SO	BB	8429 V+
CHARLESTON CHASERS		
333. DELIRIUM/DWN IN OUR ALLEY BLS	CO	1076 E
(ABOVE: 12" HAIR CRACK)		
CHOCOLATE OANIONS		
334. BUGLE CALL RAG/ OEE BLS	CO	36008 V/E+
335. BUGLE CALL RAG/ DEE BLS	CO	36008 E-

336. SURRENDER OEAR/CONT BELIEVE YOURE LOVE	CMS	1506 E+
337. BUGLE CALL RAG/ DEE BLS	CO	36008 E
338. SMACK/ OEDICATION(HANK) P.W. LAM	CMS	533 E+
339. BLUE INTERLUDE/ONCE UPON A TIME	OE	18255 E+
340. BLUE INTERLUDE/ONCE UPON A TIME	OE	18255 E+
CARROLL CLARK ACC. BY F. HENGERSON		
341. IM SO GLAD TROUBLE DONT LAST/DEEP RIVER	CO	128 E
HERBERT L. CLARKE		
342. THE PALMS/BENEDICTE FROM JOCELYN	CO	2199 E-
LARRY CLINTON		
343. SHADES OF HADES/MILITARY MADCAPS	VI	25755 E
344. LOVE IS HERE TO STAY/ I WAS OONG ALL	VI	25761 E
345. ALWAYS AN ALWAYS/DR RHYTHM	VI	25768 E+
346. HOW'DA LIKE TO LOVE ME/FALL IN LOVE	VI	25775 E
347. MY BEST WISHES/ WILL U REMEMBER	VI	25875 E
348. SUNNY SIDE OF THINGS/PUT HEART IN A SONGVI	25892 E	
349. MY REVERIE/BOOGIE WOOGIE BLS	VI	26006 E
350. CHANGE PARTNERS/THE YEA	VI	26010 E+
351. AT LONG LAST LOVE/ U NEVER KNOW	VI	26014 E
352. MY HEART AT THY SWEET VOICE/PRETTY GIRL	VI	26024 E
353. WHO BLEW OUT THE FLAME/IT TOOK A MILLIONVI	26073 E	
354. MY HEART BELONGS TO DADVO/MOST GENTS LVEVI	26100 E+	
355. JEEPERS CREEPERS/DEVIL WITH THE DEVIL	VI	26108 E+
356. JEEPERS CREEPERS/DEVIL WITH THE DEVIL	VI	26108 E
357. TEMPTATION/ VARIETY IS SPICE OF LIFE	VI	26112 E
358. I GO FOR THAT/ ITS A LONELY TRAIL	VI	26131 N-
359. MASQUARDE IS OVER/GET ALONG WITHOUT U	VI	26151 E+
360. COMES LOVE/BOY NAMED LEM	VI	26277 N-/N
361. COMES LOVE/BOY NAMED LEM	VI	26277 N-
362. LET ME OFF UPTOWN/JAZZ ME BLS	BB	11240 V
CLOVERDALE CLUB ORCH		
363. ALL OF ME/ I FOUNO YOU	OK	41542 V
CLUB ROYAL ORCH		
364. CAN U FORGET/ 2 LITTLE WOODEN SHOES	VI	18936 E
365. LOVABLE EYES/ I LOVE HER(ZEZ CONFREY)	VI	18902 E
ARNET COBB		
366. WALKIN W SIO/TOP FLIGHT	AP	770 E
COZY COLES ALL STARS		
367. LOOK HERE/ DONT STAND GHOST CHANCE	CONT	6800 E+/N
368. BODY & SOUL/ TALK 2 M2	SAV	501 E+
369. WILLOW WEEP FOR ME/ TAKE IT ON BACK	CONT	6001 E+/N
KING COLE TRIO		
370. SHY GUY/THOT U AUGHT 2 KNOW	CP	208 E+
371. IF U CANT SMILE/BRING ANOTHER ORINK	CP	192 N-
372. SWT GA BROWN/ BETTER 2 BE BY YRSELF	CP	239 N-
373. EMBRACABLE YOU/ SWT LORRAINE	CP	20009 N-
374. WHT THING CALLED LOVE/ PRELUOE C SHARP MCP	20011 N	
375. F.S.T./ MY LIPS REMEMBER	PREMIER	100 N-
376. SLOW DOWN/ SCOTCHIN THE SODA	OE	8556 E+
JERRY COLONNA		
377. REMEMBER OAD/LALITA	CO	36092 E+
378. WHEN U WERE SWEET 16/TALLY HO	VO	4872 E/N-
EODIE CONDON		
379. MAYAY O MINE/TORTILLA B FLAT	12"	CMS 1509 E-
380. FAREWELL BLS/ STARS FELL ON ALABAMA	DE	23719 E+
381. TENN TWILIGHT/ GT ANOTHER SWITE NOW	CO	36009 N-/E
382. WHEN LOVER HAS GONE/WHEREVER THERS LV	OE	23393 N-
383. IMPROV.FOR MARCH OF TIME/FUNNY THAT WAY	DE	23600 N-
384. ILL BUILD STAIRWAY PARADISE/SWANEE	OE	23433 N
385. OH LAOY BE GOOD/ MY ONE & ONLY	DE	23431 E+
AL CLOPER		
386. LITTLE SALLY WATER/ LOVE GAVE ME YOU	OE	2819 E
FRANCIS CRAIG		
387. MARBLE HALLS/ STEADTROLL BLS	CO	567 E-
BING CROSBY		
388. DOWN BY RIVER/ SOON	BR	1994 E+
389. GOLD MINE IN SKY/ REMEMBER ME	BR	2534 N
390. I HAVE EYES/ FUNNY DLO HILLS	BR	2713 E+
391. ITS A LONELY TRAIL/ JST KID NAMED JOE	BR	2718 N
392. EMPTY GADOLDS/ WHISTLIN IN WILD WOOD	BR	2924 N-
393. ITS LONLY TRAIL/ ROUNDOUP LULLABY	BR	2928 N-
394. ITS ALWAYS YOU/ U LUCKY PEOPLE	BR	3184 N
395. OOLORS/CWPTOWN RACES(W BOB CATS)	BR	3190 E+
396. ANNY. WALTZ/ WHISTLES NO IN LAW	BR	3289 E
397. MOONLIGHT COCKTAILS/WANT WALK OUT U	BR	3321 E+
398. SKYLARK/ HUMPTY DUMPTY HEART	BR	3326 N
BING CROSBY		
399. I'LL BE SEEING U/ AMOR	BR	3533 E+
400. SOME OF THESE DAYS/ SHINE	CoE	1845 N-
401. MAGNOLIA/ SIDE BY SIDE	DECATUR	505 N-
402. SILENT NIGHT/ ADESTE FIDELIS	OE	621 N-
403. SILENT NIGHT/ ADESTE FIDELIS	OE	621 E
404. LET ME WHISPER/ SWING LOW SET CHARLOT	DE	1819 N
405. STILL BLIND SING/ APPLE FOR TEACHER	OE	2640 N/E
407. WELL REST END OF TRAIL/OLO MINE IN SKY	DE	2678 V+
408. CIRIBIRIBI/ YODELIN JIVE	DE	2800 E
409. TRADE WINDS/SONGS ABOUT HAWAII	OE	3299 E
410. SWING LOW SW.CHARLOT/DARLING NELLIE G	OE	3540 E+
411. YES INDEED/ TEA FOR 2	OE	3689 N-
412. YES INDEED/ T FOR 2	OE	3689 E
414. TEA FOR 2/YES INDEED	OE	3689 V+
415. PARADISE ISLE/ ALOHA	OE	3797 E
416. RIDIN OWN CANYON/ U ARE MY SUNSHINE	OE	3952 V+
417. POINCIANA/SAN FRANAOD VALLEY	OE	18586 E-
418. GOIN MY WAY/ SWINGIN ON A STAR	OE	18597 E+
419. PERSONALITY/WOULD U	DE	18790 E
420. JINGLE BELLS/ SANT COMIN TO TOWN	OE	23281 E+
421. BELONG TO MY HEART/ BAIA	DE	23413 E
422. U AND I /BRAHMS LULLABY	DEO	3840 N
B-B CROSBY ORCH		
423. CHICK EE CHICK/ BLUE ECHOES	DE	3605 E+
424. FLAMINGO/ FAR AWAY MUSIC	DE	3752 N
425. MUSH LOVELY/ WELL WELL	DE	3762 N-
426. KEEP THINKING OF U/ NOTHING TO LOVE FOR	OE	3808 E-
427. ANGELES CAME THRU/ ELMERS TUNE	OE	3929 N-
428. SINNER KISSED ANGEL/ TWO IN LOVE	DE	4009 N-

AUCTION MINIMUM BID 50c AUCTION

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KEN BUTLER

Box 8, THE RECORD CHANGER
125 LA SALLE STREET.
N.Y.C. 27 N.Y.

CLOSING DATE FOR BIDS 13 JULY 30.

429. TRUSTING IN YOU/ ONE LOVE ANOTHER	DE 4027 N/-	516. REMINISCIN IN TEMPO/ PARTS 3 & 4	CO 36005 N	607. HONEYSUCKLE ROSE/ SPRING SONG	CO 35319 N-
430. IMAGINARY LOVE/ WEEK END IN HAVANA	DE 4049 N-	517. ECHOES OF HARLOWE/ WHY WAS I BORN	CO 36283 N-	608. BUSY BEE/ ZAGGIN W ZIG	CO 35356 N-
431. DEAR OLD DONGAL/ U DARLING DEVIL	DE 4305 E-	518. PUT YOURSELF IN MY PLACE/ WILCEST GAL	CO 37957 N	609. HONEY & OAY/ BEYOND THE MOON	CO 35410 E-
432. DND DONGAL/ DARLIN DEVIL	DE 4305 E	519. M'NITE FIESTA/ JUBILESTA	SE 5007 N	610. TAKING CHANCE ON LOVE/ CABIN IN SKY	CO 35859 N-
433. BRASS BOOGIE (1 & 2)	DE 18359 N/E-	520. BLACK & TANY CREOLE LOVE CALL	VI 21137 V+	611. AL SLONG AS I LIVE/ BENNY'S BUGLE	CO 35901 E+
434. BURNIN THE CANOEOL BOTH ENOS/ MARK HOP	DE 3694 E+	521. THE MOOCHE/ MOOD INDIGO	24435 N-	612. CORN SILK/ MEMORY OF ROSE	CO 35992 E+
435. BANE OLD U/ SHIMMY LIKE SISTER KATE	ARA 151 E+	522. SOLITUDE/ DELTA SERENADE	VI 24755 N-	613. BODY & SOUL/ AFTER U GONE	VI 25115 E
PETE DAILEYS CHICAGOANS		523. BLACK & TAN FANTASY/ CREOLE LOVE CALL	VI 24861 E+/E	614. AFTER U GONE/ BODY & SOUL	CO 36781 E-
436. SHE LIKE HELEN BROWN/ SOUTH	CP5760008 N-	524. SOLITUDE/ DELTA SERE	VI 24755 E+	615. SEE MILLION PEOPLE/ THE COUNT	CO 36379 N-
DOLLY DAWN		525. ACROSS TRACK BLS/ CHLOE	VI 27325 N-	616. CAPRICE XXIV PAGANINI/ I'M HERE	CO 3641 N-
437. GOODY GOBYE/ SHINE	VO 5160 E-	526. THE GIRL IN MY DREAMS/ FLAMINGO	VI 27326 N-	617. WAY U LOOK/ WANG WANG BLS	CO 36594 E+
DIXIE DAISIES		527. TAKE A TRAIN/ SIDEWALKS OF NY	VI 27380 E+	618. MISSION TO M SCOW/ ITS LAWAYS YOU	CO 36680 N-
438. MAMA GOES WH PAPA GOES/ SIS AINT THAT	CA 418 E-	528. CHOCOLATE CHAKE/ I GOT IT BAD	VI 27531 N/E+	619. WORLD WAITING FOR SUNRISE/ SOLO FLIGHT	CO 36684 N-
439. SWT BUTTER/ HOUSE OF DAVID BLS	CA 428 E	529. SOLITUDE/ DEAR OLD SOUTHLAND	VI 27564 E+	620. AIR MAIL SPEC / ROSE ROOM	CO 36720 N-
CHARLES BORNBERGER & HIS ORCH		530. BLI-BLIP/ ROCKS IN MY BEG	VI 27639 N	621. FLYING HOME/ FOUND NEW BABY	CO 36721 N-
440. CASTLE IN SPAIN/ DRIFTING APART	VI 19975 E	531. CLEMENTINE/ 5 O'CLICK DRAG	VI 27700 E	622. AS LONG AS I LIVE/ WAN WAN BLS	CO 36723 N-
DORSEY BROTHERS		532. ARE U STICKING/ OONT KNOW WHAT KIND BLS	VI 27804 N/E	623. FIESTA IN BLUE/ CANT GIVE U ANYTHING	CO 36755 E
441. HONEYSUCKLE ROSE/ PTS 1&2	OE 296 E	533. OONT KNOW WHT KIND/ ARE U STICKIN	VI 27804 E+	624. GOTTA BE THIS OR THAT/ PART 1&2	CO 36813 N-
442. CANT DANCE/ AINT GONNA SIN NO MORE	DE 115 E-	534. MOON MIST/ THE C JAM BLS	VI 27856 N/E	625. TIGER RAG/ AINT MISBEHAVING	CO 36922 N-
443. HONEYSUCKLE ROSE PTS 1&2	OE 296 E-	535. SLIP OF LIP/ SENTIMENTAL LADY	VI 20152 N	626. GOT RHYTHM/ SHES FUNNY THAT WAY	CO 36923 E+
444. BY HECK/ BASIN ST BLS	DE 118 E+	536. MOOCHE/ EAST ST LOUIS TOODLE	VI 20153 N/E	627. JSY ONE THOSE THINGS/ CHINA BOY	CO 36924 E
JIMMY DORSEY WITH BING CROSBY		537. EAST ST LOUIS TOODLE OO/ MOOCHE	VI 20153 E	628. OONT KNOW ENOUGH ABOUT U/ BL SKIES	CO 37053 N-
445. SWT LORRAINE/ THINGS DID SUMMER	OE 23655 E-	538. NOTHIN TILL HEAR FROM ME/ CHLOE	VI 201547 N	629. WAN HERE PLAYS FINE PIANO/ HORA STACATO	CO 37091 N-
JIMMY DORSEY		539. NO NOTHING TILL U HEAR/ CHLOE	VI 201547 E+	630. GAL IN CALICO/ RATTLE & ROLL	CO 37207 N-
446. PARADE OF BOTTLE CAPS/ DONT LOOK NOW	OE 941 E	540. WHAT HERE FOR/ OONT MIND	VI 20158 N	631. THAT OIO IT MARIE/ SOMEBOOY ELSE	OK 6497 E
447. JOHNSON RAG/ CHARLEY MY BOY	CO 38649 E-	541. SLIP OF LIP/ SENTIMENTAL LADY	VI 20158 E+	632. THAT OIO IT MARIE/ SOMEBOOY ELSE	OK 6500 E+
448. CONTRASTS/ PERFDIA	OE 3198 E+	542. WHAT AM I HERE FOR/ OONT MIND	VI 20159 E+	633. JERSEY BOUNCE/ STRING OF PEARLS	SE 5009 N
TOMMY DORSEY & ORCH/ BENNY GOODMAN		543. DONT U KNOW/ BEGINNING SEE LIGHT	VI 201618 N	634. RHYTHM SCOTCH/ MOTHERS SON IN LAW	SE 5090 N
449. SANTA CL COMIN 2 TOWN/ JINGLE BELLS	VI 25145 E+	544. DIONT KNOW ABT U/ AINTGNOTHING BUT BLS	VI 201623 N-	635. SOMETIMES HAPPY/ KIN PORTER	VI 25090 N
TOMMY DORSEY		545. MOOD TO BE WOODED/ KISSING BUG	VI 201670 E	636. MOON GLOW/ D'NASH	VI 25393 N-
450. GETTIN SENT. OVER U/ GOT DATE	VI 25236 E	546. EVERYTHING BUT U/ TO MAKE THAT RIFF	VI 201697 N-	637. LOVE ME OR LEAVE ME/ EXACTLY LIKE U	VI 25406 N
451. ROYAL GARDEN/ JADA	VI 25326 N	547. EVERY HOUR ON T/ TIMES WASTIN	VI 201718 N	638. LOVE ME OR LEAVE ME/ EXACTLY LIKE U	VI 25406 N
452. AFTER U GONE/ BUGLE CALL RAG	VI 25467 N-	548. TELL YA WHAT GONNA DO/ COME TO BABY	VI 201748 N/-	640. BUGLE CALL/ AFTER U GONE	VI 25467 E-
453. AFTER U GONE/ BUGLE CALL RAG	VI 25467 E	549. JUST LUCKY SO & FO/ WONDER OF U	VI 201799 N	TEDDY CRATE WITH BUD FREEMAN	
454. SONG OF INDIA/ MARIE	VI 25523 N	550. MINOR GOS MUGGIN/ TONITE SHALL SLEEP	VI 450002 N-	641. SING/ HATE 2 GO HOME ALONE	DE 3463 E+/N
455. SONG OF INDIA/ MARIE	VI 25523 E	551. JAZZ CONVOULSION/ AWF L SAO	BR 80050 N	642. SING/ GEE BUT HATE GO HOME ALONE	DE 3463 V+
456. BLUE OANUE. OARK EYES	VI 25556 N	552. EAST ST LOUIS TOODLE/ BIRMINGHAM BERTHA	BRF 500247 E+	643. CRAZY BL/ LOVE ME OR LEAVE ME	DE 2050 E
457. SMOKE GETS IN YOUR EYES/ NIGHT & OAY	VI 25657 N	553. HOT & BOTHERED/ SWAMPY RIVER	PAE 582 E	CLEAN GRAY	
458. WHO/ OISPY OODLE	VI 25693 E/N	554. MOOD INDIGO/ MOOCHE	VI 24486 N	644. AINT BEEN LIVING RIGHT/ NEVER HAD CHANCE/ BRC	9635 N-
459. LITTLE WHITE LIGHTHOUSE/ IM ONE LOVES U	VI 25743 N-	555. KISSING BUG/ MOOD TO BE WOODED	VI 201670 N	645. NAGASAKI/ P.S. I LOVE YOU	OE 200 E
460. YA GOT ME/ THERES NO PLACE LIKE ARMS	VI 26030 E	556. BLK & TAN FANTASY/ MOOCHE	BR 80002 N	646. GIRL MY DREAMS/ DID AN ANGEL KISS U	DE 1634 E+
461. WEAPEY BL/ BOOGIE WOOGIE	VI 26054 N	MERCER ELLINGTON QUARTET THE CABINEERS		647. MUTTY NURSEY RHYMES/ MEMORIES OF YOU	DE 1672 E
462. HAWAIIAN WAR CHANT/ MIDNITE ON TRAIL	VI 26126 N	357. MY MY MY/ BABY WHERE'D YOU GO	PRESTIGE 902 E	648. HOBOKEN BUCKETS/ LAST NITE MIRACLE HAPP	DE 2281 E
463. OAY IN OAY OUT/ BLE ORCHIDS	VI 26339 V/E	ZICCY ELMAN & ORCH		649. I PROMISE/ SHUT EYE	OE 2307 E
464. ILL NEVER SMILE AGAIN/ MARCHETA	VI 26628 E	558. SAMBA WITH ZIG/ WEDDIN SAMBA	MGM 10622 N	650. TEARS FROM MY INKWELL/ GROW SWEETER	OE 2388 E
465. COULD MAKE CARE/ WLO IS IN ARMS	VI 26717 E	SKINNY ENNIS		651. MOON COUNTRY/ LAZY RIVER	OE 2397 E
466. TWO DRMS MET/ WHEN U AWAKE	VI 26764 E+	559. GIRL FRIEND OF WHIRLING O/ GARDEN OF THE	VI 26047 E+	652. SHADOWS/ B'FUL LOVE	OE 2748 E
467. SWING HIGH/ SWING TIME IN HARLEM	VI 27249 N	560. GARGENAS/ DEEP IN A DREAM	VI 26094 E	653. U GOT ME OUT LING/ CASTLE OF DRMS	OE 3082 E
468. LETS GET AWAY 1&2	VI 27377 N-	561. MOORAY 4 SPINACH/ WISHING	VI 26212 E	654. MOON OVER BURMA/ WHEN U AWAKE	DE 3426 E
469. NINE OLD MEN/ LOVE ME AS I AM	VI 27483 E	562. RARE FROM TOP/ JUBILE SWING	DE 3236 N/E	655. MAGIC MOUNTAIN/ NOT SO LONG AGO	OE 3573 E
470. THIS LOVE OF NINE/ NEIRNI	VI 27508 N	563. HELLO MA/ WISHFUL THINKING	OE 3612 E	656. FOUND U IN RAIN/ CITY CALLED HVN	OE 4048 E
471. ROYAL GARD BLS/ GETTIN STN OVE U	VI 27518 N/E	564. FLYING HOME/ LADY BE GOOD	DE 32956 E/V+	657. AUTUMN NOCTURNE/ M' LITE COCKTAIL	DE 4114 N/-E
472. ROYAL GARD BL/ GETTIN STN OV U	VI 27518 N	BUD FREEMAN		CREAT WHITE WAY ORCH/ ZEZ CONFREY	
473. LITT WHITE LIES/ ILL NEVER SMILE AGAIN	VI 27521 E+	565. JAZZ BAND BALL/ PRINCE OF WAITS	CO 35953 E+	658. BABY BLUE EYS/ DUMBELL	VI 19009 E
474. SOLIO OLD MAN/ 50 MILLION SWHTS	VI 27617 N	566. SHIMESHAWABLE/ AFTER AHWHILE	CO 35856 N-	JIMMIE GRIER	
475. SKUNK SONG/ PARTS 1&2	VI 27621 E	567. SHIM ME SHA WABBLE/ AFTER AHWHILE	CO 35856 N-	659. WHITS THE REASON/ OONT BE AFRAID TELL MO	BR 7355 E
476. WHO CAN I TURN 2/ THINK YOU	VI 27701 E	568. AFTER AHWHILE/ SHINE ME SHA WABBLE	CO 35856 N-	JOHNNIE CUARNERI	
477. IANT DREAM ANY MORE/ HOW DO U DR	VI 27713 E+	569. LIFE SPEARS JITTERBUG/ WHATS THE USE	CMS 507 E+	660. ALL THE THINGS U ARE/ CARIOCA	MAJ 1054 E+
478. JUST AS TOLUG U WERE HERE/ ST OF DRMS	VI 27903 N	570. SUNDAY/ AS LONG AS I LIVE	OE 2849 E	661. BELIEVE IT BELOVED/ FLYING HOME	MAJ 1095 N
479. BECAUSE OF ITS HEART/ TAKE ME	VI 27923 N	571. BIG BOY/ COPENHAGEN	OE 18064 E	662. MEAN 2 ME/ SWING 4 YRSELF JOHN	MAJ 1146 N
ROY ELORIOCE		572. NEED SOME PETTIN. TIA JUANA	DE 18066 N	663. FOOLISH THINGS REMINO ME/ SALUTE TO FATESAV	511 E
480. FLORIDA STMP/ WABASH STMP	VO 3479 N-	573. SUSIE/ FIGHTY FEET	OE 18067 E	EODAR A. GUEST	
DUKE ELLINGTON		574. BUZZARD/ TILLIES JOWNTOWN	OE 18112 E+	664. COULONT NE OONE WAIT PA COMES/ MA & AUTO VI	45258 E
481. 3 LITTLE WOOGS/ RING OEM BELLS	VI 22528 V	575. KEEP SMILING AT TROUBLE/ WAHT IS THERE	DE 18113 N	CASS HANAN ORCH	
482. BEST WISHES/ BUNOLE F BLUES	CO 35836 N	576. I GOT RHY/ WHERE HAVE U	MAJ 1018 E	665. SOMETIMES HAPPY/ HALLELUJAH	CO 966 V+
483. OO KNOW WHT KIND OF BLS/ ARE U STICKING	VI 27804 V+	577. U TAKE ADV OF ME/ THREES NO CROWO	CMS 501 E-/N	JOHNNY HAMP ORCH	
484. REMINISCIN IN TEMPO PART 3&4	5R 7547 E	578. MEMORIES OF YOU/ TAPPIN COMMODORE TILL	CMS 508 E+	666. BLACK BOTTOM/ LUCKY DAY/ GEO BLOWN	VI 20101 E+
485. JOHNNY CME LATELY/ MAIN STEM	VI 2010155 E+	FRIARS SOCIETY ORCH		667. HUNNY IN YOURSELF/ WHISTEL & OLSEN YR BL	VI 24000 V+
486. EAST ST LOUIS TOODLE OO/ BIRMINGHAM BROWN	BR 80000 N	579. FAREWELL BLS/ ECCENTRIC	BRE 2211 N	668. WHT'LL U GO/ AMONG MY SOUVENIRS	VI 21084 E
487. THERE ARE SUCH THINGS/ DAY BREAK	VI 27974 N	EARL FULLER		LIONEL HAMPTON	
488. BI OF EVENING/ ALWAYS YOU	VI 201530 N	580. YAH DE OAH/ SLIPPERY HANK	VI 18321 E	669. BOOTE WOOGIE, SANTA CLAUSE/ MERRY XMAS	OE 27325 N-
TOMMY DORSEY		581. MO. WALTZ/ UNDER DOUBLE EAGLE	CO 3R24027 N-	670. MILLION SMILE/ BEULAHS BOOGIE	OE 18719 E
489. TOOK LOVE/ OIG DOWN DEEP	VI 201539 N	GOLDEN GATE ORCH		671. HEEBIE JEEBIES ROCKIN TWN/ GIN FOR XMAS	VI 25423 N-
490. BE SEEING YOU/ JUST PRETEND	VI 201574 N	582. OESDEMONA/ BROWN EYES U ARE BL	PE 14499 E	672. FOUND NEW BABY/ 4 GR 5 TIMES	VI 26447 E
491. ILL YO' FILL B MINE/ NONE BUT LONELY	VI 201576 N	583. WHERE 4 LEAF CLOVERS GROW LADY	PE 14388 E+	LIONEL HAMPTON CONT.	
492. THERE IS NO YOU/ FRIEND OF YOURS	VI 201657 N	584. CHARLEY MY BOY/ HARO HEARTED HANNAH	PAT 36130 E	673. HAMP'S B.W./ TEMPO BOOGIE	OE 23836 E+
493. THATS IT/ NEVADA	VI 201710 N-	585. MISS MY SWISS/ 2 SAY CAN I SEE U TONITE	BELL 354 E	674. RING OEM BELLS/ RHY RHY	VI 400111 E
494. BOOGIE WOOGIE/ THERE YOU GO	VI 201715 E+	586. WHERE U GET THOSE EYES/ LONGING	PE 14644 N-	675. KNOW THAT U KJOW/ SUNNY SIDE OF STREET	VI 25592 N
495. DOOR WILL OPEN/ ARENT YOU GLAD	VI 201728 E+	JEAN COLOKETTE		676. PUNCH & JUDY/ FLYING HOME #2	DE 23639 E+
496. LIEBSTRUM/ MENDELSONS SPRING SONG	VI 25539 E	587. SUNDAY/ IO RATHER BE THE GIRL IN ARMS	VI 20273 E+	677. CHINA ST / RHYTHM RHYTHM	VI 25586 E+
497. NIGHT & OAY/ SMOKE GETS IN YOUR EYES	VI 25657 E+	588. MY WAY FATHERING U	VI 20273 V	678. LAMPLIGHTER/ TEMPOS BOOGIE	DE 18910 N
498. STAIN OUST/ SONG OF INDIA	VI 27520 E-	589. GIMMIE LIT KISS/ LONESOME & SORRY	VI 20031 E	679. HEY BA BA RE BOP/ SLIDE HAMP SLIDE	OE 18754 E/N
499. WHEEL GET IT/ SOMEWHERE VOICE IS CALLING	VI 27887 E	590. HOOSIER SWHEART/ WHAT DOES IT MATTER	VI 20471 E	680. GIN FOR XMAS/ HEEBIE JEEBIES ROCKIN	VI 26423 N
ROY ELORIOCE ORCH		591. GONNA MEET MY SWTIE/ ME & MY SHADOW	VI 20675 E-	681. SURRENDER DEAR/ ZIANO STP	VI 25666 E+
500. REMEMBER HARLEM/ BASIN STREET	MER 8962 E	BENNY GOODMAN		682. CHORD A RE BOP/ HAMP'S SALTY BL	OE 18830 E+
DUKE ELLINGTON		592. ONE O'CLOCK JUMP/ OONT BE THAT WAY	VI 25792 N	683. PIANO STP / I SURRENDER DEAR	VI 25666 N
501. BIRMINGHAM BROWN/ EAST ST LOUIS TOODLE	BR 80000 N-	(ABOVE 1 st HAIR CRACK)		684. HEEBIE JEEBIES/ GIN 4 XMAS	VI 26423 N
502. IZTH STREET RAG/ ROCKIN IN RHY	BR 80001 E	593. KING PORTER/ SOMETIMES IM HAPPY	VI 25090 N	THE HAPPY SIX	
503. THE MOOCHE/ BLK & TAN FANTASY	BR 80002 N	594. BLS IN MIGHT/ WH OR WHEN	OK 6553 E-	685. PEGGY DEAR/ LITTLE ROVER	CO 3831 E
504. BLK & TAN FANTASY/ THE MOOCHE	BR 80002 N	595. GOTTA B THIS OR THAT PARTS 1&2	CO 36813 E	BOB HARRING/ VARSITY EIGHT	
505. MOOD INDIGO/ WALL ST WAIL	BR 80003 N	596. TAINT NO USE/ GOONIGHT M LOVE	VI 25461 N/E	686. NO WONDER/ YES THE KIND OF MAN U LIKE	CA 711 E
506. JOLLY WOG/ DOUBLE CHECK STP	BR 80035 E+	597. ORKONTOWN STRUTT BALL/ AFT U' VE GONE	CO 36699 E-	687. SING/ THIS IS THE CHORUS	VS 6021 V
507. TISHOMINGO BLS/ YELLOW DOGS BLS	BR 80049 N	598. RUSSIAN LULLABY/ CHNAGES	BB 11226 E	GEORGE HARTMAN	
508. ANFUL SAD/ JAZZ CONVULSIONS	BR 80050 N	599. JAZZ HOLIOAY/ WOLVERINE	BR 80027 E+	688. OIGA DTGA OOD/ MUSKRAT RAMBLE	KY 602 E
509. SOLITUDE/ MOOD INDIGO	CO 35427 N-	600. AFTER AHWHILE/ MUSKRAT RAMBLE	BR 80028 E+	689. TIN ROP BLS/ JAZZ MF BLS	KY 601 E
510. LADY RHAPSODY/ BLUE RAMBLE	CO 35834 N	601. JUNGLE BLUES/ ROP 1711	BR 80030 E	COLEMAN HAWKINS	
511. BABAY WH U AINT THERE/ LIGHTNIN	OC 35835 N	602. SHIRT TAIL STP/ BLUE	CP 462 N-	690. BODY & SOUL/ IT HAD 2 BE YOU	BB 300825 E+
512. LIGHTNIN/ BABAY WHEN AINT THERE	OC 35835 E+	603. HI VO SOPHIA/ BABY HAVE U GOT LITTLE	CP 462 N-	691. HOW DEEP IS OCEAN/ STUMPY	SI 28102 E
513. BUNDEL OF BLUES/ BEST WISHES	OC 35836 N	604. BLUES JUMPED UP & GOT ME/ HAVE U EVER	CP 5111 N	692. HONEYSUCKLE ROSE/ NETCHAS DREAM	OE 2881 E+
514. DROP ME OFF/ MERRY GO ROUND	CO 35837 N	605. FLYING HOME/ ROSE ROOM	CO 35254 N-	693. CRAZY RHY/ HONEYSUCKLE ROSE	VI 26219 E+
515. REMINISCIN IN TEMPO/ PARTS 1&2	CO 36115 E	606. BOY MEETS HORN/ LETS DANCE	CO 35301 N	694. CRAZY RHY/ HONEYSUCKLE ROSE	VI 26219 N

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% BOX 8, THE RECORD CHANGER
125 LA SALLE STREET
N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 3RD.

AUCTION MINIMUM BID 50c AUCTION

695. HOW DEEP IS OCEAN/STUMPY 696. STUFFY / TALK OF THE TOWN 697. MY IDEAL/NO P MOP 698. DAY U CAME ALONG/JAMAICA SHOUT 699. MAN I LOVE / SWEET LORRAINE 12" 700. BOUNCING WITH BEAN WHEN DAY IS DONE HAWKINS, MOGHEE	SIG 28102 E+ CP 205 N CMS 548 N- PAC 1685 N- SIG 90001 E+ BB 10692 E	701. BEAN STALKING / LVE MY HRT ALONE HAWKINS, MOGHEE, BEST, ROBINSON, THOMPSON 702. LAOIES LULLABY/NIGHT RAMBLE ERSKIN HAWKINS 703. A STUDY IN BL EASY RIDER EDGAR HAYES 704. STAR DUST IN THE MOOD F. HENDERSON 705. MEMPHIS BL/ SHANGHAI SHUFFLE SAM HERMAN 706. MIGHTY LIKE A ROSE/ AL FRESCO EODIE HEYWOOD 707. T'AIN'T ME/ SAVE YR SORROW 708. BEGIN THE BEGUINE/WHICH SWICH/BASS ON BAVO J.G. HIGGINBOTHAM QUINTET 709. BASIN ST BLUES/ BLUES FOR TOMMY EARL HINES 710. B.W. ON ST LOUIS BLS/ NUMBER 19 711. THATS A PLENTY/ SWT GA BROWN 712. SWINGIN ON C/I NEVER DREAMT 713. STORMY MONDAY BLS/ SUNNY SIDE ST 12" ART HOODES 714. SHOE SHINES DRAG/ DOCTOR JAZZ 715. CHANGES MADE/ CLARK & RONDOLPH 716. LIBERTY INN DRAG/ GA. CAKEWALK HOLLYWOOD DANCE ORGH/SAM LANIN 717. SWHART/ WHIPPOORWILL HONEY CRIPPER/ROSSEVELT SYKES 718. LITTLE & LOW/ NIGHT TIME IS RIGHT INTERNATIONAL NOVELTY ORCH 719. DREAM TANGO/ TANGO AFTE 720. ZARAS PRINCESS WALTZ AND I STEP 721. FLAPPER WIFE/ WHO TAKE CARE OF DAUGHTER 722. MY BUDDY/ WHEN WINTER COMES CLIFF JACKSON VILLAGE CATS 723. JEEPERS CREEPERS/ CLIFFS BOOGIE 12" 724. YOUVE GOT ME WALKIN & TALKIN/QUIET PL12" ILLINOIS JACQUET 725. FLYING HOME PARTS 1&S HARRY JAMES 726. AVALON/ CIRIBIRBIN AJZZ AT PHILHARMONIG 727. T FOR 2/ I&E JERRY JEROME 728. GIRL OF MY DREAMS/RAINBOW BLS 729. JAMMIN W JERRY/ WALKIN W JERRY JAMES P JOHNSON 730. BOOGIE WOOGIE/IMPRESSIONS 12" LONNIE JOHNSON 731. RAMBLERS BLS/ FLY RIGHT BABY PETE JOHNSON 732. VINE AT BUSTLE/SOMEDAY BLE 12" 733. BARRELHOUSE BROKWN/KANSAS CITY FAREWELL 734. U DONT KNOW MY MIND/HOLLER STP 12" 735. JUST FOR U/PETES MIXTURE 736. S.K. BLS/ PARTS 1&2 AL JOISON 737. SONNY BOY/RAINBOW ROAD SHOULDER ISHAM JONES 738. WABASH BLS/ 739. RIVER BOAT SHUFFLE/SWANEE BUTTERFLY 740. SWEETIE SWEET THAT THA/COTTON PICKERS 741. SWT ONE THAT RED HEAD GAL 742. GET LUCKY/SOMEDAY SWEOTHER GIRL JOHN JONES 743. JUST LIKE BUTTERFLY/LUST FOR LICKS LOUIS JORDAN 744. LET GOOD TIMES ROLL/NOBODY/ HERE 745. AINT THAT JUST LIKE/ITS LOVE U WANT 746. OURS THE JITTER BUG/FLATFACE KANSAS CITY SEVEN 747. DESTINATION W/SCATS & PRINCE STAN KENTON 748. ARTISTRY IN RHY/ART JUMPS JOHN KIRBY 749. UNDECEDED/ FROM A FLAT TO C ANDY KIRK 750. STEPPIN PRETTY/GIT GENE KRUPA 751. NEVER TOLD LESSON IN/TONIGHT NAPPY LAMARES LOUISIANA LEEVEE LOUNGERS 752. AT JAZZ BND BAL/MI SOCIETY ART LANDRY AND HIS ORCHESTRA 753. LAZY BL/ I'LL GET U 754. MEMORY IN F/BARCAROLLE SAM LANIN/GOLDEN GATE ORK 755. U NEED SOMEONE 2 LUV/IT'S LUV SAM LANIN 756. WHO LOVED U BEST/ONE SMILE 757. IF I HAD GIRL LIKE U/SUMMER NITES PAUL LAVAL 758. RUNNIN WILDO/INAHNS BL (SLIGHT DIG) LEAOBELLY 759. HOW LONG/GOOD MORNING BL MEADE LU LEWIS 760. BOOGIE WOOGIE PRAYER/PARTS 1 & 2 761. SOLITUDE BL/MELANCHOLY 12" 762. TWOS & FEW/CHICAGO IN MIND(& AMMONS)12" 763. BOOGIE W PRAY, PTS 1-2(W. JOHNSON&M)	ASCH 3551 N ASCH 3552 N BB 10029 E+ DE 1882 E DE 150 E VI 20558 E+ CMS 554 E- 324 N BN 7 E+ BB 10674 E- DE 182 E BB 11465 V/E VD 9 V BN 507 N- BN 508 N DE 19437 E+ BAN 632 E/E- DE 7324 N-V VI 20454 E VI 77772 E VI 19638 E+ VI 18995 E BW 1205 N BW 1205 N PHILO 101 E- CO 25316 N CLEF 7 N ASCH 500 N- ASCH 503 N ASCH 1001 E BB 340708 E BN 11 N BN 10 N- BN 12 N- DE 8582 E+ NAT 9010 E BR 4033 E+ BR 5065 E BR 2854 E BR 2543 E BR 2678 E KN 614 E+ DE 23741 E+ OE 23669 E DE 7590 E- KEY 1303 E- CP 1636 E/E- DE 2216 E+ DE 931 E- OK 5715 V/E- CP 10025 V VI 19488 E- GE 5170 V PE 14534 E- CO 396 E CO 414 E+ VI 27303 E ASCH 343 E+ CO 35960 E- BN 1 N- BN 4 N- VO 4606 N-	764. STEPPIN OUT/UNFORTUNATE BL 765. MEDLEY FAVORITES/COL. SYM ORK SCHU SER 766. BEALE ST MAMA/LOUISVILLE LOU 767. I'LL C U IN CUBA/MOONSHINES 768. O KATHARINA/WILL U REMEMBER ME JOE LIGGINS HONEY CRIPPERS 769. SOME THESE DAYS/WALKIN THE LITTLE RAMBLERS 770. THEM RAMBLIN BL/ARKANSAS BL LOUISIANA FIVE 771. ANOTHER GOODMAN/YELPIN HOUND BL JIMMIE LUNEFORD 772. PUT IT AWAY/IPTW BL 773. STOMP IT OFF/MY BL HVN 774. COQUETTE/FOR DANCERS ONLY 775. DRM OF U/HITTIN THE BOTTLE CLAUDE LUTER 776. WHERE DID U STAY LAST NITE/ROYAL GARDEN ABE LYMAN 777. OUT OF A MILLION U ONLY 1/ALL ALONE WINGY MANNONE 778. PAPER DOLL/BESAME MUCHO CHARLIE MARIANO 779. THE WIZARD/AUTUMN IN NY JIMMY MC HUGH'S BOSTONIANS 780. WHEN LUV COMES STEALING/GAL MY DRMS MC KINNEYS GOTTON PICKERS 781. SHIM-ME-SHA-WABBLE/CHERRY 782. BABY WONT U/BL SURE HAV GOT ME 783. SHIM ME SHA WABBLE/MILLENBERG JOYS CONNIE MCLEAN'S RHYTHM BOYS 784. U DONT LOVE U THING NOW/BREATH BIDS BY JAY MCGLASHIN 785. GARFIELD AV BL/HOOTIE BOOGIE METRONOME ALL STAR BND 786. ROYAL FLUSH/I GOT RHYTHM ETHEL MERRMAN 787. MOVE IT OVER/MARCHING THRU BERLIN METRONOME ALL STAR BND 788. LEAP HERE/METRONOME RIFF 789. ONE O'CLOCK BND/BUGLE CALL RAG GLENN MILLER 790. RAINBOW RHAPS/MUST B JELLY 791. TUXEDO JUNCTION/DANNY BOY 792. RAINBOW RHAPS/BUST B JELLY 793. LONG TIME NO C/HERE WE GO AGAIN RAY MILLER 794. WEEP NO MORE/THE SHEIK 795. IF YOU'LL COME BACK/MINDIN MY BIZ 796. DONT CARE TILL I LIST U/ME & BOY FRND 797. LOTS O MAMA/FRM I TIL 2 LUCKY MILLENDER 798. TALL SKINNY PAPA/SHOUT SISTER MILLS BROTHERS 799. TIGER RAG/ROCKIN CHAIR MISSOURI JAZZ BND/ROSELAND DANCE ORK 800. I'M SNEEBOY NOBODY LUVS/LINGER AWHILE MUFF MOLE 801. ONE STEP HEAVEN/SHIMMESHAWABBLE JOHNNY MOORE'S 3 BLAZERS 802. JOHNNY'S BOOGIE/END OF WAR BLS 803. BABY DONT U CRY/BLAZER'S BOOGIE PHIL MOORE 4 804. U TALK HOLDS IN MY CLOTHES/BON'T LIKE 805. GONNA SEE BABY/TOGETHER WILLO BILL MOORE 806. BLVD BOOGIE/HOME COMIN BL MORAN AND MARG 807. 2 BLK CROWS/PART 2 808. 2 BLK CROWS/PARTS 3 & 4 809. 2 BLK CROWS/PARTS 5 & 6 810. 2 BLK CROWS/PARTS 7 & 8 811. 2 BLK CROWS/PARTS 1 & 2 IVOR MORETON AND OAVE KAYE (PIANO DUETS) 813. TIN PAN ALLEY MEDLEY, 1-2 HELEN MORGAN 814. CANT HELP LOVIN/BILL HELEN MORGAN/THE REVELERS 815. CANT HELP LOVIN/OL MAN RIV SAM MORGAN J. B. 816. SING ON/OVER IN GLORYLAND 817. MOBILE STOMP/STEPPIN ON GAS-CHERRY VINYL-VJR MISS LEE MORSE & HER BLUE GRASS BOYS 818. I LOVE U SO/WH BOY WOT A GIRL JELLY ROLL MORTON 819. BL BL000 BL/WUSHMOUTH SHUFFLE 820. HIGH SOCIETY/BUDDY BOLDEN SAY 821. SWEETHEART O MINE/FAT MEAT & GREENS 822. WINNIN BOY BL/MISTER JOE 823. PANAMA/SWEET SUBSTITUTE GEN. TAVERN TUNES ABOVE RARE BLUE-P. W. LAM 825. GOOD OLD N Y/BIG LIP BL 826. PANAMA/SWEET SUBSTITUTE 827. ORIGINAL RAGS/MAMIE'S BL 828. KING PORTER ST/ONT LEAVE ME 829. HI SOCIETY/BUDDY BOLDEN 830. WEST END BL/CLIMAX RAG 831. SHREVEPORT/DEEP CREEK BL 832. CANNON BALL BL/STEAMBOAT ST BENNIE MOTEN ORK 833. SOUTH/SHES NO TROUBLE 834. SOUTH/SOUTH-VI SPECIAL	CO 48-9 E+/N- CO 1S N-/E+ CO 3892 E/V+ CO 2927 E CO 295 E+ EXCLUSIVE 242 E+ CO 175 E+ CO 2742 V- OK 5362 E DE 712 V+ DE 1340 E+ DE 765 E+ PAC 2139 N BR 2742 E CA 347 N- NEW JAZZ 842 E DIVA 2743 E VI 140-0114N/E+ VI 140-0116 N- VI 21611 E- DE 7189 E- MERC 8002 E- CO 36499 E VI 201521 E+/N CAP 15039 E+ VI 27314 G VI 201546 E BB 10612 E- VI 201546 N VI 201563 N- CO 3519 E+ BR 2564 E/V+ BR 2753 E+ BR 2613 E+ DE 18386 E DE 167 E CO 35953 E EXCLUSIVE 1008 N PHILO 111 N- B&W 327 N- VI 201613 E+ AP 789 E CO 935 E CO 1094 E CO 1198 E+ CO 1350 V CO 935 E+ PAC 2185 N- VI 25248 E HMV 2735 N- VJR 1 N S 5 N PE 1592 E BB 8201 V+ BR 10434 N- BR 80068 N- CMS 590 N TAVERN TUNES 1703 N GENERAL 1704 E+ GENERAL 1703 N/V GENERAL 4001 E+ GL 4005 E+ HMV 89216 N HMV 89219 N HMV 89220 N HMV 89279 N- VI 24893 E+ VI 440004 E+	835. TAILSPIN BL/ONE HOUR 836. ARKANSAS BL/BL BLUES 837. SAN/RED HOT FRANK MUNN 838. MAVIS/SOMEWHERE VOICE CALLING NEW FRIENOS OF RHYTHM 839. WHEN JOHN CMES MRCHN HME/BROSCHKY DRAG 840. COO DINNY COO/SWEET SUE ROY NEWMAN AND HIS BOYS 841. HOW MANY TIMES/SADIE GREEN NEW MAYFAIR ORCHESTRA 842. RATHER BE BEGGAR/ROLL ON MISS. NEW ORLEANS RHYTHM KINGS 843. MAPLE LEAF RAG/CLARINET MARM NEW ORLEANS WANDERERS 844. PERDIDO ST BL/GATE MOUTH-P W LAM FRANK NEWTON 845. OAYBREAK BL/WEARY WAY BL (J C HIG) 846. FRANKIES JUMP/TAGS BLS 847. DAYBREAK BLS/WEARY WAY BLS RAY NICHOLS 848. SHIEK/SHIM ME SHA WABBLE 849. T 4 2/WANT 2 B HAPPY 850. IDA/FEELIN NO PAIN 851. NOBODY'S SWEETHEART/AVALON 852. TATS NO BARGAIN/WASHBOARD BL 853. AFTER U GONE/SHIEK 854. ROYAL GARDEN/IM IN MOOD 4 LUV 855. JAP SANDMAN'S 5 PENNIES 856. CHINA BOY/PEG O MY HEART RAY NOBLE 857. SOMEBODY OUGHT 2 B TOLD/BUILD FRM I DAY 858. GOT U UNDER SKIN/EASY TO LOVE 859. 2 LUV U & 2 LOSE U/LONG U GOT U HEALTH 860. I GOT MY LUV KEEP ME WRM/SLUMMIN PK AV JIMMY NOONE ORK 861. BL JUMPED A RABBIT/DIFF TYPE GUY PARL E 2303 N- 862. KEYSTONE BL/N O HOP SCOP BL RED NORVO 863. BL IN E FLAT/BUCHOWSE (LAM ORK) CHICO O'FARRILL ORK 864. FLAMINGO/CARIOCA OKEH SYNGOPATORS 865. BLK SHEEP BL/SUN UV ER GUN KING OLIVER 866. CROOKED BL/ALLIGATOR HOP 867. SOBBIN BL/SWEET LOVIN MAN 868. SNAKE RAG/HIGH SOCIETY 869. RIVERSIDE BL/MABELS DREAM 870. SUG FT ST/MNDY DATE (NOONE) P W LAM 871. DIPPERMOUTH BL/CAKEWALKIN BABIES GEORGE OLSEN 872. JUST A LITTLE DANCE/ROSES REMIND (J. HAMP) 873. KING 4 A DAY/OL MAN SUNSHINE 874. WHO/SUNNY 875. SALLY LOU/TWO BL EYES 876. KING 4 A DAY/OL MAN SUNSHINE 877. DRIFTWOOD/KO LITTLE MILES FRM TWN 878. SONNY BOY/BEGGARS OF LIFE (TROUBADOURS) 879. OOHIN TH RACON/I GOES LIKE THS (J JOHNSON) 880. MAKIN WHOOPEE/UNTIL U GET SMOY 881. O W HOONWONS B BRN/MOONLITE MRCH 882. HME IS HVN/I DONT NEED ATMOSPHERE 883. JUST LIK STORY BK/IN MARKET 4 U GOLIN O'MOORE 884. WH I AWAKE/I LUV LIT COTTAGE ONKY GLUB BOYS 885. AFTER U GONE/U VIER ORIGINAL OXIELAND JAZZ BND 886. SENSATION RAG/BLVIN BL 887. MARGIE/PALESTEENA 888. BWAY ROSE/SWEET MAMA 889. DANGEROUS BL/ROYAL GARDEN BL 890. BOW WOW BL/RAILRD BL (BENSON ORK) 891. CLARINET MARM/HOURNIN BL 892. HOME AGAIN BL/CRAZY BL 893. TODDLIN BL/OSTRICH WALK ORIGINAL MEMPHIS FIVE 894. PICKLES/YES HAV NO BAN/LANIN ORK) 895. OH BABY/NEVER CARE BOUT 2M'ROW 896. WHO SORRY NOW/SNAKES HIPS ORIGINAL MEMPHIS FIVE (CONTINUEO) 897. THAT BARKIN DOG/STOP U KIDDIN 898. MEMPHIS GLIDE/YES HAV NO BAN/GOLD GATE) 899. LAST NITE BACK PORCH/WALK JEN WALK NICHOLAS ORLANDO 900. IF U IN LUV U WALTZ/PAL O MY HRT ORIGINAL ZENITH BRASS BND 901. SALUTATION MARCH/EVER CEASE 2 LUV VESS OSSMAN 902. KEEP OFF GRASS/A GAY GOSSOON 903. GAY GOSSOON/ST LOUIS TICKLE TRIO MIGHEL PAGOUT (LUTER) 904. IZZ BL/DOMINIO ST HOT LIPS PADE 905. JUST NOTHER WOMAN/FITIN GAL 906. U B FRANTIC TWO/ROCKIN AT RYANS 907. IT AINT LIKE THAT/BIG D BL 908. G BABY AINT I GB 2 U/LAY IN REO 909. U NEED COACHIN/FISH 4 SUPPER 910. AINT LIKE THAT/BIG D BL 911. LAY IN OEB/SUNSET BL 912. PAGIN PAGE/UNCLE SAM BL MILT PAGE TRIO 913. ONLY PAPER MOON/SOOP POP	BB 6456 E+ BR 2581 V+ BR 2602 E ED 52418 E VI 26229 E+ VI 27412 N VO 3151 E HMV 6040 E+ BRE 2209 N- UHCA 15 E+ BN 501 N- VO 4821 N/E BN 501 N BR 80005 N BR 80007 E BR 80069 N- BR 80070 E BR 80072 N BRE 1104 N- CP 10029 E+ BR 3855 V/E BR 80004 E+ VI 25200 E VI 25422 E VI 25504 E VI 25507 E PARL E 2303 N- DEN 18092 N- CO 36158 N- MER 8966 E+ OK 4978 E- CE 3008 N- OK 4906 V- SE 5016 N SIG 905 E+ UH 41-42 N- UHCA 77 E+ VI 20099 N VI 21566 N VI 19840 E+ VI 19374 E+ VI 21566 E VI 21589 E VI 21683 E+/E VI 21701 E+ VI 21816 E+ VI 22063 N- VI 22381 E VI 22391 N-N VO 24029 N VO 3201 N- VI 18483 E+ VI 18717 E VI 18722 E VI 18798 V+ VI 18850 E VI 18513 E VI 18729 E+ VI 25460 E CO 3924 V PATHE 36096 V VI 19052 E VO 14461 E PAT 20981 G CO 70 E- PE 14792 E CI 1005 E+ ED 50377 V VI 16092 E- JAZZ REC. SOCF 001 N BB 8660 N CMS 571 N CONT 6003 N CONT 6002 N CMS 558 N CONT 6003 N- CONT 6015 N- SAVOY 520 E+ MA 1000 N
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AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

Box 8
THE RECORD CHANGER, 125 LA SALLE STREET,
N.Y.C. 27, N.Y.
CLOSING DATE FOR BIDS IS JULY 3RD.

AUCTION MINIMUM BID 50c AUCTION

SONNY PARKER ALL STARS		
916.1 WANT LITTLE GIRL/BAD FEELINGS	ALADIN	3052 E+
HARRY PARRY SECTET		
917. DR HECKLE & MR JIBE/POLLY PUT KETTLE	PA	2878 N
918. BOOGIE BOUNCE/ROCKY MTN BL	PA	2945 N
TONY PASTOR		
919. COPLEY SQ/BRAGGIN	BB	11119 N-
920. CONFESSION/BLUES	VI	210164 N-
921.5 SALTED PEANUTS/BELL BOT TROUSERS	VI	2101661 E+
ISABELLE PATRICOLA		
922. STINGO STUNGO/STRICATA INT THAT HOT	VO	14622 E
JACK PETTIS		
923. OUTIN THE NEW LOW DOWN/SPANISH DM	VI	21559 E
FLIP PHILLIPS FLIPET		
924. SKYSCRAPER/PAPPILLONA	SIG	28106 E+
STEW PLETCHER ORK		
925. NEVER LOOKED SO YOU	BB	6343 N-E
BEN POLLACK ORK		
926. MEET BEAT D MY HRT/WHIT R U ODIN 2NITE	DE	2005 N
927. ALICE BL 3 DOWN/SWINGIN ON FANDUS DR	DE	3526 E-
928. SING I SWEET SHD GAL/BUY 4 BABY	VI	21743 N
929. SENTIMENTAL BABY/THEN CAME DAWN	VI	21827 N
930. LOUISE/MAIT TIL U SEE	VI	21941 E
931. SWITH WE NEED ECH OTHER/U ALWAYS IN AR	SVI	22101 V-
932. WH SWT 4GET ME NOTS REMEW/U DLE ME LUV	VI	22106 E
933. HES LAST WORD/SAM ACCORD MAN(G.DLSON)	VI	20425 E-
ETHEL & DOROTHEA PONCE		
934. HAPPY GO LUCKY LNAE/SHH BY BABY	CO	1347 V+E
PORT OF HARLEM JAZZ MEN		
935. ROCKIN THE BL/WHIT BL	12*	BN 3 E+
TED ROWELL ORK		
936. RENDEZVOUS IN RIO/BL DANUBE	BB	11132 N
937. AM I BL/RIDIN SUBWAYS	DE	3094 N-
JESSE PRICE		
938. MISTREATED/WOTS HAPPENED	CAPI	5245 N
939. WHIRLIGIG/JUST NOTHER DAY WASTE WAY	CAP	15370 N
940. BL BK BOOGIE/THATS WAY SHE FEELS	CP	40014 E+
941. JUMP IT W A SHUFFLE/NAGASAKI	CP	40047 N-
942. C MAMA/U SATISFY	CP	295 N
LOUIS PRIMA		
943. SUNDAY KIND OF LUV/5 CENTS 4 MEMORY MAJEST	VI	1113 E+
944. SING A SPELL/GLEE BY RHYTHM BORN	VS	8165 N
945.2 U SWEETHEART/SAY SISI	VS	8170 N
946.2 U SWIT ALONG/SAY SISI	VS	8170 E
PRINCESS WATAHAW		
947. BY WATERS MINNETONKA/A SIOUX SERENADE	VI	18431 N-
THE RADIO FRANKS		
948. WONDER WHERE BABY IS 2NITE/I NEVER KNEW	CO	5000 N
BOYO RABURN		
949. DUCK WADDLE/PRELUDE TO DAWN	JEWEL	232 N-
MA RAINEY		
950. MOONSHINE BL/NEW BO-WEVIL BL	PM	2 E
RAMBLERS DANCE BANO		
951. DECCA ST/VLADIVOSTOCK	DE	3588 E+
REO ARMY CHOR OF U S S R		
952. WHITE WHIRLWIND/SNG OF PLAINS	CD	36265 N
DON REOMAN		
953. IF ITS TRU/HOT & ANXIOUS	BR	6368 E
954. CHANT WED / TWO TIME MAN	CO	35689 N-
955. I GOTCHA/LITTLE BIT LATER ON	ME	60802 N
956. JUMP SESS/CLASS WILL TELL	VI	26206 N
957. GREAT DA IN MORN/5 GUYS MOE/JUMPIN 12*	VO	195 E+
CHAMT OF WED/SHAKIN AFRICAN		
JOE REICHMAN		
959. WISE OL OW/TWO PIANO MINEUT	VI	27360 E+
960. IF THIS B LUV/DANCE OF BAYOU	VI	27408 N
961. KISS U HAND/JOSEPHITA	VI	21920 E+
962. MEAN IN LOW/AINT MISBEHAVIN	VI	22047 E
963. LIZA/DO WHIT U DO	VI	22069 E+
964. AT CLSE OF DAY/ICH LIEBE DICH	VI	22100 E
965. GAY LOVE/LUV (ARDEN-OMMAN ORK)	VI	22114 E
966. HERE I AM/WHY WAS I BORN	VI	22137 E
967. THRU/WHY DO U SUPPOSE (SHILKRET)	VI	22204 E
968. ROLLIN DOWN RIVER/MIA CARA	VI	22433 E
969. NOTE: FROM # 961 TO END OF THIS GROUP IS LEO REISMEN	VI	22512 E+
970. SAY OUI CHERIE/LUV IS LIKE SNG	VI	22531 E+
971. BODY & SOUL/SOMETHING 2 REMEMBER U BY	VI	22537 E+
972. LONE STAR TRAIL/DONT ASK ME WHY	VI	22788 E+
THE REVELERS		
973. COLLEGIATE/GONNA CHARLESTON BACK 2 CHAS	VI	19778 E+
974. CC'IN HOME/EVENIN	VI	18107 E
975. LADY PLAY U MANOLIN/BL AGAIN	VI	22622 N
976. DIANAH/OH MISS HANNAH	VI	19796 N-
RHYTHMIC EIGHT		
977. JAP SUNSHADE/LOVE IS LIKE SONG	ZOE	5838 N-
978. YOU OD BABY/SINGIN BATH TUB	ZOE	5629 N-
979. WHAT PERFECT NITE LUV/NOT USE LIVIN	ZOE	5785 N
980. IM LONGIN SOMEONE/FACES AT WINDOW	ZOE	5147 N
981. WORLDS GREATEST SWIT/EVERY DAY	ZOE	5500 N
982. SPRING SUMMER FALL U PAIN IN HEART	ZOE	5435 N
MIKE RILEY ORK		
983. JAMMIN/THAT SOUTHERN HOSPITALITY	DE	1271 E
BUDDY RICH		
984. QUIET RIOT/BABY ALL TIME	POP-LAR	3017 E+
FRED RICH AND ORK		
985. GT BL WHEN RAINS/SME SWT DAY	RE	8761 E
986. WHIT IS THNG CALLED LUV/WHIT WLD I CARE	CO	2099 E/E+
987. TOGETHER WE TWO/WILL U B TRU	BANNER	6096 E+
988. WLDN'T IT B WONDERFUL/IF I ONLY LUV U	BAN	6512 E
989. WHEN DRMS CUM TRU/WE CNT LIV ON LUV	CA	9166 N-
RILEY-FARLEY		
990. JINGLE BELLS/SANTA CLAUS IS COMIN	DE	1031 N
TOMMY RIGGS (VOC)		
991. MY PRAYER/DIDNT KNDW NOT TIME WAS	VS	8086 N-

OICK ROBERTSON		
992. WHEN MY DRM BT CUMS/GOODNITE MY LUV	DE	1131 E
993. LITTLE DRW RANCH/RAIN IN CHERRY BL LNE	DE	1283 N/E
994. GOOD NITE ANGEL/LETS SAIL 2 DRMLND	DE	1707 E
995. TUTTUT FRUIT/ONLY STAR	DE	2059 E
996. KERMIT THE HERMIT/MELANCHOLY BABY	DE	2276 N-
997.1 PROMISE U/PENNY SERENADE	DE	2354 N
998. COMES LOVE/R U HAVIN ANY FUN	DE	2827 N
999. SDOEDDY TOLD ME THAY LVD ME/HELLO MR	DE	2828 F+
1000. GO HOME LIT GAL/SD U THE ONE	DE	3607 N
1001. SIDEWALK SERE/WISE DLD DWL	DE	3659 N/E
1002. GOOD BY DR BACK YR/B HONEST W ME	DE	3791 N-
1003. GOODBYE MAMA/I MAY STAY WAY LIT LMR	DE	4116 N
1004. EV DNE5 FITIN SNG/WE DID IT BE4	DE	4117 N
1005. HATS OFF TO MC /THIS TIME	DE	4318 N
1006. CHING/ISABELLA KISSED A FELLA	DE	4365 N
PAUL ROBESON & COUNT BASIE ORK		
1007. KING JOE (T & T)	OK	6475 N
CARSON ROBINSON		
1008. SO I JOINED NAVY/DONT WANNA B RICH	BRE	1065 N-
WILLARD ROBINSON		
1009. DANCE EVE B FRATS/RELIGION IN RHYTHM	VI	22446 E+
MAURICE ROCCO		
1010. MY TZATZKELA/AT SUNDOWN	MUSI	443 N
IKE ROGERS		
1011. SCREENIN THE BL/TI HURTS SO GOOD	CE	3003 N-
GIL ROOIN		
1012. WHTS THE REASON/RESTLESS (RM CHPN) BANNER3	34108 V+	
AORIAN ROLLINI/SUC FREEMAN		
1013. SNEEDY LUVS ME/SATANIC BL	DE	3525 E
LANNY ROSS		
1014. LST TIME SAW PARIS/HI WINDY HILL	VI	27254 E+
LOUIS RUSSELL		
1015. REMAININ SOUVENIRS/WALKING SLO	APOLLO	1079 N
1016. LUKE THE SPOOK/GONE	AP	1086 N
1017. RAINY SUNDAY/FOR U	AP	1139 N-
THE ST GEORGE SINGERS		
1018. COL. HIST. OF MUSIC, PTS. 10 & 16	CO	5717 N-
SALT AND PEPPER		
1019. DODDLE DOD DOD/HOLDIN THE SACK	CA	609 V+
1020. WAY OUT WEST IN KAN./ELIZA	CA	1254 V+
EGGAR SAMPSON		
1021. DONT TRY U LIVE ON ME/PICK U OWN LICK	VO	4942 E
ALBERT SANDLER		
1022. SING SMTHIN IN MORN/PLAY IT AGAIN	COE	1630 N-
1023. WILL U REMEMBER/MOONLITE ON ALSTER	COE	1688 N
1024. MERRY WIDOW WLTZ/VILIA	CO	1484 N-
JAN SAVITT ORCHESTRA		
1025. ASK U HEART/MAKE BELIVE ISLAND	DE	3188 N
1026. SUGAR FT STRUT/50 PEACEFUL IN COUNTRY	VI	27464 E
1027. TICA TI TICA TA/I REMEMBER U	VI	27775 N-
1028. JAM & CRACKERS/SROS CAN NOT EXPRESS SAVOY	101 E+	
ELMER SCOEHEL (TESCH)		
1029. PRINCE OF WALLS/COPENHAGEN	BR	3309 N
GENE SCHROEDER (SOLO)		
1030. T 4 2/SWEET GA BRN	BW	5 E
HAZEL SCOTT		
1031. 2 PART INVENTION/RITUAL FIRE DANCE	DE	18127 E+
1032. PRELUDE IN C SHARP MINOR/COUNTRY GAR	DE	18128 N
1033. VALSE IN D FL MAJ/HUNGARIAN RAP 2	DE	18129 E+
1034. BL IN B FL/HAZELS B W	DE	18340 E+
1035. HALLELUJAH/DK EYES	DE	18342 N
RAYMOND SCOTT		
1036. POWERHOUSE/TOY TRUMPET	CO	36311 N-
1037. GRL LITE BL HR/NEW YR EVE HAUNT HSE	CO	35247 V+
1038. DR WESS MENT'S BOUNCE/PNUT VEKOR(SPEC	CO)	35364 E+
1039. COPYRIGHTED 1950/EAGLE BEAK	CO	35911 N
1040. BL MY GL FRND TALK/EVERING STAR	CO	35980 N
1041. GET WAY FRM BAR PLAYED ON	CO	36090 N
1042. HAPPY FARMER/EGYPTIAN BARN ONCE	CO	36277 N
SCOTTALE STRING BANO		
1043. CHINESE BREAKDOWN/IN SHADE PARASOL	OK	45103 V+
SEATTLE HARMONY KINGS/ART LANCORYS ORK		
1044. BREZIN ALONG/TELL ME U LUV ME	VI	20142 V+
BEN SELVIN		
1045. SUNNY SIDE UP/LUV	OO	1994 E
1046. DANCIN TEARS EYES/SPRINGTIME ROCKIES	CO	2206 E+
ARTIE SHAW		
1047. HAD 2 B U/DONT TAKE U LUV FRM ME	VI	201593 N-
1048. GRABTOWN GRAPPLE/SAD SACK	VI	201647 N-
1049. CARLOCA/BILL	BB	10124 E
1050. ZIGUEUNIER/SUPPER TIME	BB	10127 E+
1051. KEEPIN SELF 4 U/SPL DELIVAST (O L)	VI	26762 E+
1052. MY BL HVN/MOONGLOW	VI	27405 E/V
1053. MOON FACE/LUV & LEARN	BR	7787 N
1054. DONT TAKE U LUV/LUV ME LITTLE (L.HORN VOCHW)9322 N		
1055. WOT IS THNG CALLED LUV/GLIDER	MGM	10612 N
1056. SPEC DELIV ST/KEEPIN MYSELF 4 U	VI	26762 N
1057. 48 DELIV ST/KEEPIN SELF U	VI	26762 N
1058. CROSS U HEAT/SUMMITRIDGE DRIVE	VI	26763 N
1059. TEMPTATION/STAR DUST	VI	27230 N
1060. DANCIN IN DRK/SMOKE GETS	VI	27335 N
1061. COVER WATERFRONT/MARIELA	VI	27362 N
1062. PRELUDE IN C MAJ/WOT THERE TO SAY	VI	27432 N
1063. TRAFFIC JAM/DANCIN IN DARK	VI	27543 N
1064. SERENADE TO SAVAGE/MOONGLOW	VI	27549 N
1065. TUPU THE YRS/DOCTURE	VI	27703 E+
1066. ST JAMES INFIRM, PTS 1 & 2	VI	27895 E+
1067. 2 IN BL/AS TIME GOES BY	VI	201526 N-
1068. NOW WE KNOW/ALL OR NOTHING	VI	201537 N-
1069. 8 WONDERFUL/NEVER B SAME	VI	201638 N-
1070. SAD SACK/GRABTOWN GRAPPLE	VI	201647 N
1071. TABU/BEDFORD FRIVE	VI	201656 N-
1072. THATS 4 ME/VCLANDA	VI	201716 N

ARTIE SHAW (CONTINUED)		
1073. VCLANDA/THATS FOR U	VI	B201716 N-
1074. TRAFFIC JAM/SERENADE TO SAVAGE	BB	10385 E
1075. SPEC DELIV ST/KEEPIN SELF 4 U	VI	26762 E+/N
1076. SUMMIT RIDGE DR/CROSS U HRT	VI	26763 V+/E-
1077. STAR DUST/TEMPTATION	VI	27230 E+
1078. BACK BAY SHUFFLE/ANY OLD TIME	BB	7759 V+
SHEBOLOU TRIO		
1079. WOT THIS THNG CALLED LUV/THSE FL T'NG CHRD6404 N-		
BERT SHEFFER		
1080. TRAMMIN AT THE FAIR/MONKEY CN STRNG	DE	2525 E+
ANNE SHELTON		
1081. PAELC THE DREAMER/LET'E KEEP IT THAT WADEE41007 N/E+		
SHORTY SHEROCK CRK		
1082. SNAFU/THE WILLIES	SG	28118 N-
SHIFTY HENRY AND HIS FLASHES		
1083. WHY DID THIS HAP 2 ME/UR MINE	ENT	107-8 N-
NAT SHILKRET/TROUBADOURS		
1084. RELLS CF ST MARYS/SWEET MYSTERY LIFE	VI	21371 E+
1085. SOFTLY AS IN MORN SUNRSE/I KISS	VI	21775 E+
NAT SHILKRET ORK		
1086. NOSODY BUT U/DANCE BLOSSOM TIME	VI	21997 E/N-
1087. WISH U WERE JEALOUS OF ME/STARS ARE WINVI	VI	20145 V+
1088. IF U NOT KISSING ME/	VI	22450 E+
1089. MY KAN ON THE HAKE/CAN OD WONDERS	VI	22185 N-
1090. TO MY MAMM/COLLEGIATE LUV	VI	22406 N-
1091. WHEN SUMMER GOME/CAROLINA MOON	VI	21847 N-
1092. U WOULDNT FOOL ME/WANT BE BAD	VI	21659 E
1093. GET THE BL RAINS/THINGS MADE 4 LUV	VI	21943 E+
1094. DARK NITE/INTO MY HRT	VI	22420 N-
1095. WHY DO U SUPPOSE/THRU (REISHMAN)	VI	22204 E
1096. GA PINES/TURN ON HEAT (HEIDT)	VI	22195 E+
1097. DONT EVER LV ME/TWAS NCT SO LNG AGO	VI	22188 E/E+
1098. MOONLITE CN COL/DONT TELL HER	VI	22526 E+
1099. WOTS KEEPIN MY PRINCE CHARMIN/CANT STP	VI	22710 E
1100. BCLERU/LA EDUCATION	VI	22571 N-
1101. BABY'S BIRTHDAY PARTY/WEDDING OF BIRDS	VI	22581 E+
1102. AM I BL/LET ME HAV DRMS	VI	22004 E
1103. SPEC PERMISSION I LUV U/I OF GODS CH	VI	22632 V+
1104. MY INSPIRATION U/EVERYBODY LUV U/REHARD	VI	21811 E-
JIMMY SHIRLEY/T-BONE WALKER W. LES HITE ORK		
1105. JIMMY'S BL/T-BONE'S BL	BN	530 E+
ERIC SIDAY AND ORK		
1106. BODY & SOUL/CHICKEN REEL	VI	202322 N
LEE SINS		
1107. SCNG OF WANDERER/FALLIN IN LUV W. U	BR	3551 V+
NOBLE SINS		
1108. LOVELESS LUV/THE OLD ARK IS MCVERIN	DE	154 E-
1109. ROYAL GARDEN OF MY MAMMY'S TEARS	EM	10367 E-
FREDIE SLACK		
1110. KITTEN ON KEYS/TH PLCE DWN RD APIECE	DE	4043 E
ROY SWECKS TRIO		
1111. DL NEW ENG MOON/W MY GUITAR & U	PE	1302 E+/N-
BESSIE SMITH		
1112. LADY LUCK BL/YDLIN BL	CO	3939 E
1113. IM DOWN IN DUMPS/DO U DUTY	PAE	1793 N
1114. TAKE ME BUGGY RIDE/GIMME PIGFOOT	PAE	2146 N
1115. MONEY BL/MUDDY WATER	PAE	2473 N
1116. HT TIME OL TOWN/ALEX RAG TIME BND	PAE	2477 N
1117. TROMBONE CHOLLY/YELLOW BG BL	PAE	2480 N-
1118. NOBODY KNOW U/BACK WATER BL	PAE	2481 N-
1119. SOFT PEDAL BL/USED 2 B U SWT MAMA	PAE	2482 N-
1120. PREACHIN THE BL/THINKING BL	PAE	2483 N
1121. YOUNG WOMEN BL/CAKE WALKIN BASIES	CO	35673 N-/N
1122. FANGY DOLL/LOST U HEAD BL	CO	35674 N
1123. GIMME PIGFOOT/TAKE ME BUGGY RIDE	CO	35754 N
1124. BABY DOLL/LOST U HEAD BL	CO	35674 N
1125. NOBODY KNOWS U/BACK WATER BL	CO	3176 N-
1126. YOUNG WOMAN BL/CAKE WALKIN BL	CO	35678 N
1127. SHIPWRECK BL/LONG OLD RD	HC	62 E+
1128. ANY WOMANS BL/CEMETERY BL	CO	13001 N-
1129. LADY LUCK BL/YODELIN BL	CO	3939 N-
FATS SMITH & RHYTHM KINGS		
1130. MUSIC TO MY EARS/FEEL THAT WAY/IF HAD U	VO	3528 E-
GEEHIE SMITH ORK		
1131. BIG TIME GAL/LET PRIDE BE GUIDE	LEAP	365 N
JACK SMITH		
1132. SNT 40ET ME NOT/GLAD RAG DOLL	VI	21892 E+
KATE SMITH		
1133. STAR SPANGLED BANNER/GOD BLESS AM	VI	26189 N-
MAMIE SMITH		
1134. CRAZY BL/ITS RT HERE 4 U	OK	4169 V-/G+
PINETOP SMITH		
1135. JUMP STEADY BL/INDIANA AV ST(MONTANA T)UHCA	66	N
1136. JUMP STDY BL/IM SOBER NOW	BR	80009 N
STUFF SMITH		
1138. TWILITE IN TURKEY/ONYX CLUB SPREE	DE	1279 E
WILLIE THE LION SMITH		
1139. HOPE THAN THAT/ALL OUT BREATH	BR	02463 E+
1140. SEE YOU ALL OVER PLACE	DE	TEST 61937 E
SNOOKS MEMPHIS STOMPERS & RAMBLERS		
1141. IM HAPPY WH U HAPPY/LUV LIKE THAT	VI	22629 E+
1142. BUILDIN HOME 4 U/UDONT HIED GLASSES	VI	22704 E
1143. IM HAP WL U HAPPY/LUV LIKE THAT	VI	22629 E
SOUTHERN SEREN-DEERS		
1144. RUNNIN WILD/GCTTA C MAMA EVRY NITE	CA	310 E+
MUGGSY & SPRINGER		
1145. FLK & BL/DOINAR	BB	10582 E
1146. ECCENTRIC/BIG BUTTER & EGG	BB	10417 E
1147. SOMEMAY SWHT/DA DA STRAIN	BB	10384 N
1148. FLK & BL/LIVERY STABLE JL	HUVAL	2887 E
1149. SISTER KATE/BIPPER MOUNT BL	BB	10506 E
1150. RELAXIN AT TROURO/RIVERBOAT SHUFF	BB	10532 N
1150A. LADY'S IN LUV/WHISTLIN THE EL	COM	576 E
1151. SISTER KATE/RELAXIN AT TROURO	VI	1400139 E+
1152. SISTER KATE/DIPPERMOUTH	BB	10506 N

AUCTION MINIMUM BID 50c AUCTION

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KEN BUTLER

Box 8, THE RECORD CHANCER
125 LA SALLE STREET, N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 30.

PAUL SPEIGHT			TROBADOIRS/NAT SHULKRET VIGTOR ORCH		
1153. STARLITE BAY/DEAREST	CO	3830 V+	1222. CAROLINA MOON/WHEN SUMMER IS GONE	VI	21847 E
1154. SPANISH MOON/LA MOME TANGO	CO	3863 E-	FRANKIE TRIMBAUER		
SPIRITS OF RHYTHM			1223. RIVE BOAST SHUFFLE/OSTRICH WALK (PWLAM) HCA	VS	29 N
1155. SUSPICIOUS BL/COQUETTE	EW	21 N/E	1224. WEARING OF GREEN/NO RETARD	VS	8215 N-
CHARLIE SPIVAK			1225. SINCIN OF THE BLS/IM COMIN VA	BR	7703 N-
1156. AUTUMN NOCTURNE/CLOCK SONG	OK	6476 N-	1227. WAY DOWN YONDER IN/CLARINET MARM	VO	3010 E+
1157. AINT NECESSARILY BESS U IS WOMAN	VI	201653 E	1228. CLARINET MARMALADE/WAY DWN YONDER	VO	4412 N
1158. CANT U READ LINES/SANTA LUCIA	VI	201675 N-	1229. WAY OWN YONDER IN N.O./WRINGIN & TWIST	CO	37806 N
JESS STAGY			UKULELE IKE		
1159. AINT GOIN NOWHERE/CANDELITES(SOLO)	CMS	517 E+	1230. MELODY OUT OF SKY/ANYTHING YOU SAY	CO	1427 E
1160. NONI/JESS STAY (JESS ALL STARS)	VS	8076 N-	UNIVERSITY SEXTET/GAROLINERS		
1161. ECSTASY/SELL CUT 12"	CMS	1503 N-	1231. STATIC STRUT/BIRTH OF THE BLS	LINCOLN	2047 E+
JESSE STAFFORD			JOE USIFER		
1162. PREP STEP/MYSSTER THAN SWT	BR	4629 E+	1232. JACKQU ON CAROUSEL/IN HALL OF MT KING	BR	8020 N-
GRANT STEPHENS			RUDY VALLEE		
1163. SPRINGTIME/W/ COMIN OF TOMORROW	CO	3362 N-	1233. GOOD EVENIN/ JUST A LIT CLOSER	VI	22489 E+
MARTHA STEWART			1234. STOLEN MOMENTS/SWEATHEAT OF MY STUDENT	VI	22560 E
1164. SHE'S FUNNY THT WA/THERES NO U	VI	201671 E+	1235. WEARY RIVER/DEEP NCHT	VI	21868 E+
REX STEWART			1236. SWT SUZANNE/ HONEY	VI	21869 E+
1165. FINESSE/ROMPIN (F. NEWTON)	HMV	9154 E+	1237. S' POSIN/ONE IN WORLD	VI	21998 E
1166. B. O. BL/THATS RHY	MERCURY	8003 N	1238. MISS YOU/ HEIGH HO	VI	22029 E
1167. SOLID ROCK/NITE WIND	HRS	1004 E+	WALTER VAN BRUNT		
ROONEY STURGIS(RARE LOUIS JORDAN BAND ITEM)			1239. TAKE I HOME KATH/BANKS OF BRADY WINE	EO	60160 V-
1168. AWAY FRM U/50 GOOD	DE	7579 E+	FRED VAN EPS BANJO SOLO		
JOE SULLIVAN			1240. FROLIC OF COONS/LONESOME MAMA BLS	ED	51089 N
1169. DEL AMR RAG/FOREVERMORE	COM	538 N	1241. CHIESE PICNIC/COCOANUT DNGE	EO	51112 N
MAXINE SULLIVAN			VARSITY EIGHT/HENRY SANTREY & GAMED REO ORCH		
1170. IM COMIN VA/LOCH LOMONO	VO	3654 E+	1242. DIDDLE DOO/TELL ME U'LL FORGIVE ME	CA	559 V+
STUYVESANT STOMPERS			CHARLIE VENTURA BIG 4		
1171. SHINE/BLUETAIL FLY	PARADOX	1 E+	1243. O.P. BLS/LEVE IS JUST AROUND CORNER	MER	8965 E+
SIG STONE (FABULOUS PITCHMAN)			JOE VENUTI		
1172. TELL U WHAT I'M CONNA DO/I & 2	ABBEY	54 N-	1244. FLIP/ FLOP	DE	2313 E
JOE SULLIVAN			1245. VIBAPHONIA #2/SEND ME	BRE	2053 N-
1173. NITE & DAY/HEAVY LADEN	SUNSET	10050 E+	1246. TAP ROOM BLS/NOTHIN BUT NOTES	BRE	2304 N
1174. BRUSHIN OFF THE BOOGIE/HIGH DUDGEON	SS	10052 E	1247. NOTHIN BUT NOTES/MELLOW CELLO	DE	624 E
1175. FEL WAR RAG/FOREVERMORE	CMS	538 E	VIRGINIANS		
MAXINE SULLIVAN			1248. KISS MAMA PAPA/CHOO CHOO BLS	VI	18978 E+
1176. DARK EYES/SONG VOLGA BOATMAN	VO	4015 E-	1249. AGGRAVATION PAPA/AUNT HAGERS BLS	VI	19021 E-
1177. HOW DO I KNO IT REAL/BESIDE R. CLOYE	DE	4307 N	DON VOORHEES		
1178. MOMENTS LIKE THIS/PLEASE B KIND	VI	25802 E+	1250. MY BL HEAVEN/ SOLOLOQUY	CO	1129 E
1179. RAPBARA ALLEN/MOLLY MALONE	CO	35710 E+	SEA WAIN		
1180. KINDA LONESOME/SAY IT W A KISS	VI	26124 N	1251. EVERY TIME/HOW I LOVE THE BLS	VI	27776 N-
1181. I AINT NECESSARILY SO/NITE & DAY	VI	26132 E+	NANCY WALKER		
1182. CORN PICKIN/I'M HAPPY APT WHOLE THNG	VI	26237 E+	1252. I CAN COOK TOO/ YA GOT ME	DE	23396 E
1183. JACKIE BOY/SINC SOMETHING SIMPLE	VI	26372 N	TED WALLACE		
RALPH SUTTON			1253. SWEETHS HOLIDAY/HUGGABLE KISSABLE U	CO	1938 E
1184. CATARACT RAG/THE VILLIAN	DWN HME	7 N-	FATS WALLER		
REINHOLD SVENSSON QUINTET			1254. FEETS TOO BIG/ HONEYSUCKLE ROSE	VI	201580N-
1185. ORLY BLVD/THT CL FEELING	NEW JAZZ	840 N-	1255. JOUNT IS JUMPIN/CANT CIVE ANYTHING BUT	VI	201582E+
WILBUR SWEATMAN			1256. SONEBOODY STOLE GAL/SUCAR BLUES	VI	25194 E+
1186. THINK OF ME LITTLE DADDY/GUT	VO	2994 E	1257. FEETS TOO BIG/HONEYSUCKLE ROSE	VI	201580N-
1187. HELLO HELLO/I'NT GOIN GIVE NONE J R	CO	2818 E+	1258. JOINIA BE SORRY/SWINCIN THEM BELLS	VI	201602 N
1188. HAS NOBODY SEEN CLORINNE/DALLAS RG	CO	2663 E+	1259. KEPPIN MISCHIEF NOW/BASIN STREET BLS	VI	27767 E+
1189. EVERYBOYS CRZY BOUT DOGONE BL/REGRET	CO	2548 G	1260. HOLID TIGHT/AINT MISBEHAVIN	VI	201581E+
SYNCO JAZZ BAND			1261. HONEY SUCKLE ROSE/FEETS TOO BIG	VI	201580 E+
1190. CLOVER BLOSSOM BL/CHICAGO	PATHE020812 E		1262. CANT GIVE ANYTHING BUT LOVE/DRKTNW ST	BB	10573 E
1191. FSE OF DAVID BL/SOMEBOYS WRNC	PATHE021075 V+		1263. JEALOUS OF ME/JOINT IS JUMPIN	HMV	10179 N-
ABOVE: RM CHP 4 GR			1264. AINT MISBEHAVIN/DONT TRY JIVE	HMV	5415 N
1192. STATE ST BL/HOT LIPS	PATHE020770 V+		1265. AINT GOT NOBODY/BASIN ST BLS	HMV	8636 E
TAMPA BL JAZZ BAND/MARKELS ORK			1266. ALLIGATOR CRAWL/VIPEERS DRAC	HMV	8784 E1
1193. HAUNTING B./CHICAGO	OK	4671 E-	1267. PUMP STEAK SER/FEETS TOO BIG	HMV	9582 N
ART TATUM			EODIE WALTERS		
1194. WHERE OR WHEN/JA OA	ASCH	356 N-	1268. THEYRE ALL PLAYIN MIN GOLF/CO HOME &	CO	2290 E+
1195. ELEECIE/LMORRESQUE	DE	18049 N-	WARINGS PENNSYLVANIANS		
1196. PINE & DANDY/HAD 2 B U	ASCH	356 N-	1269. LAUGH CLOW/DANCE OF BL DANUBE	VI	21308 N-
1197. DANNY BOT/SWT & LOVELY	ASCH	356 E+	1270. CANT DO WITHOUT U/MOMENTS WITH U	VI	21327 E+
1198. GET HAPPY/5W LORLAINE	DE	18050 N	1271. WINDOW OF DRMS/ROSES OF YESTERDAY	VI	21676 E
1199. EMALNE/COCKTAILS 4 2	DE	25202 E	1272. LITTLE WHITE LIES/CEE BUT LIKE MAKE U	VI	22492 E+
1200. SWEET LORRAINE/GET HAPPY	DE	18050 E	1273. VALE BLUES/ COLLEGIANA	VI	21307 E
1201. SWEET LORRAINE/GET HAPPY	DE	25200 E	1274. WARE ON OUR WAY/ ARMY HYMN	DE	23345 V+
RICK ARU TAUBER			EARL WARREN ORCH		
1202. NIGHT KLAGEN/ZU JEDER ZEIT	DE	20274 N-	1275. EMPTY HEARTED/ TUSH	SAV	507 E+
BILLY TAYLOR'S BIG 8			BUG WASHINGTON / HENDERSON		
1203. NIGHT WIND/CARNEY-VAL IN RHYTHM	KY	615 E+	1276. OLD FASHIONED LOVE/ QUEER NOTIONS	OE	18169 N-
MONTANA TAYLOR			QINAK WASHINGTON		
1204. INDIANA AV ST/DETROIT RACKS	BR	80099 N-	1277. SLICK CHICK/FASTMAN BLS	MER	8024 N-
JACK TEAGARDEN			1278. THATS WHY WOMAN LOVES/EMBRACEABLE U	MER	8030 N
1205. BL RIVER/A RHYTHM HYMN	DE	4071 E	1279. U CAN DEPEND ON ME/ SINCE I FEEL 4 U	MER	8057 N-
1206. BLK & BL/ST JAMES INFOIMARY	DE	3844 E	1280. STAIRWAY TO STARS/WANT BE LOVED	MER	8035 N-
1207. DIANE/MEET ME TONITE ORMLAND (CONODN 7)	CMS	505 E	1281. DONT COME KNOCKIN AT DOOR/LOVE U YES	MER	8065 E+
1208. BKK & BL/ST. JAMES INF.	BRE	03264 N	1282. WOMAN LOVES/OD-WEE WALKIE TALKIE	MER	8010 E
1209. SAY IT SIMPLE/JAM SESS AT VI	VI	400138 E	1283. MELLOW MAMA BLS/ MY LOVIN PAPA	AP	371 E+
1210. MAKIN FRIENDS/C O I STEP(WIFF)	CO	36010 E-	ETHEL WATERS		
TENNESSEE GABRIEL			1284. MY HADZY MAN/OD WHAT U OIO	SE	5014 N
1211. IF I CO HR MOTHER PRAY ACAIN/PRECIOUS	CI	3002 N-	1285. SHAKE THAT THING/ NO MANS MAMA	CO	14116 V
TENNESSEE TEN			1286. IVE FOUND NEW BABY/TELL ME AST ME	CO	501 V
1212. WAITIN 4 EVER MAIL/NOBODY'S BUS IF	VI	19109 E-	LEO WATSON ORCH		
SONNY TERRY			1287. MAN WITH MANDOLIN/ UTT DA ZAY	OE	2750 N
1213. HARMONICA RAG/EARLY MORN BL	CA	15237 N-	1288. JINGLE BELLS/ SNAKE BIT	SIC	1004 E
1214. SCREAMIN & CRYIN BL/RIF & HARMONICA JP	CA	40061 N	LU WATERS		
FRANK TESSHEMAGHER			1289. OON THE HAMSCNE/OM BY JINGO	OH	1 N-
1215. SHIM ME SHA WABBLE/ STEP 2 HVN	CO	35953 N-	1290. WORKIN MAN BLS/ BIG BEAR STP	WG	104 N-
TEXAS TESSIE			CHICK WEBB ORCH/LOUIS ARMSTRONG ORCH		
1216. WRECKED HAPPY HOME/GOT RIGHT KEY	BB	6429 N-	1291. GO DUCKY/RED NOSE	BRE	2514 E+
GLAUCO THORNHILL			1292. SUNNYSIDE OF ST/ BLUE MINOR	OE	172 E+
1217. STING A LOVE SONG/THRILLED	CO	36287 N-	1293. CRYIN MOOD/ RUSY HINGE	OE	1273 N
THE THREE EUGES			1294. WHAT A SHUFFLE/SPRING FEVER BL	DE	1087 E
1218. STAY TWE T SAW CHICAGO/ DEACES WILD	CMS	537 E	1295. CRYIN MOOD/ RUSTY HINGE	DE	1273 N-
SKEETS TOLBERT			1296. DEVOTING MY TIME TO U/ GOA HARLEM	DE	995 E
1219. PAPAS BED IN BRITCHES ON/GIMME LIKE THAT	DE	1751 E+	1297. RUSTY HINGE/ CRYIN MOOD	DE	1273 N
1220. LAZY CAL BLS/GET IT	DE	8589 N-	1298. SLUMBERTIME ALONG SWANEE/ CHEW CHEW	DE	2389 E
1221. RHUMBA BLS/JUMPIN IN NUMBERS	OE	8565 N-	1299. MACHERSON IS REHEARSIN/LET TEAR FALL		
			1300. LOVE & KISSES/ARE U HERE TO STAY	OE	494 E
			1301. LCKESOME MOMENTS/ TRUE (SCUFF)	VO	3101 E+
			TED WEEEMS		
			1302. U'RE CREAM IN COFFEE/ ANYTHING YR HRT	VI	21767 V
			1303. TALL DRK & HANDSOME/NOTHIN ON MY MIND	VI	21364 E
			1304. FLOWER OF LOVE/LONESOME IN MNLCHT	VI	21643 E
			1305. FOUND U OUT WHEN I FOUND U/TAKE ZMORROW	VI	21773 N-
			1306. IF I ONLY HAD U/HOW MANY TIMES	VI	20133 E
			1307. COBBLE STONES/ DID YOU MEAN IT	VI	21105 E
			1308. WASHING DISHES W MY SWEETIE/ I REMBER	VI	22426 E
			1309. LONESOME/ DREAMING OF TOMORROW	VI	19804 N
			1310. LOVE RIDE CHOO CHOO/ YNG MARTINS & COYSOE	2366 E	
			OIGKY WELLS		
			1311. GOT RHY/ IM FER IT TOO 12"	SIG	90002 E+
			SAM KU WEST		
			1312. AT LOUIS BLS/ THE MEMPHIS BLS	BA	2168 V
			GEORGE WETTING		
			1313. STRUTTIN W BARBECUE/HOW COME U DO ME	CMS	651 V+
			1314. SOME OF THESE DAYS/EVBOY LCVES BABY	BR	7 E+
			1315. EVERYBODY LOVES BABY/SOME THESE DAYS	EW	7 E+
			WHEELER & LAMB		
			1316. PREACHER MADE US ONE/BLOT OUT PAST	VI	40248 N-
			JOSH WHITE		
			1317. RELOVED COMRADE/JOHNNYS COME FOR SOLO	OE	23416 N
			LEW WHITE		
			1318. JOY TO WORLD/CAME UPON MIONTE CLEAR	VI	26050 E
			1319. CYPSE LOVE SONG/KISS IN DARK	VI	26249 N-
			1320. UNCLE NEO/DRM OF JEANW LIT BRWN HAR	VI	27299 N
			PAUL WHITMAN ORCH		
			1321. IM IN ARMS/I ALWAYS KNEW	VI	20501 N
			1322. EVYTHING MADE FOR LOVE/FORGIVE ME	VI	20514 N
			1323. UNDERNEATH MELLOW MOON/WONDERFUL ONE	VI	19019 E
			1324. THERES BOATMAN VOCA/LIT SPANISH TOWN	VI	20266 E
			1325. PRECIOUS/MOONLIGHT ON CANCES	VI	20139 E
			1326. JAP SANDMAN/WHISPERING	VI	18660 E+
			1327. BRIGHT EYES/LOVE BIRD	VI	18735 E+
			1328. DR OLD SOUTHLAND/THEY CALL DANCING	VI	18856 N-
			1329. GEORGIA/STUMBL'NG	VI	18899 E
			1330. CRINOLINE DAYS/PACK UP SINS	VI	18903 E
			1331. UNDERNEATH YELLOW MOON/WONDERFUL WLTZ	VI	19079 E+
			1332. IST NIGHT ON BACK PORCH/CNT GET SWTIE	VI	19139 E
			1333. LINGER AMHILE/HOLLYWOOD	VI	19211 V+
			1334. PALE MOON/FOX TROT	VI	19345 E+
			1335. WH DREAMY WASH FLOWS/FOLLOW THE S	VI	19428 E-
			1336. ALWAYS KNEW/WHEN IM IN YOUR ARMS	VI	20501 E+
			1337. TO YOU/MOON LOVE	OE	2578 E+/N-
			1338. WHO DO U LOVE/ ITS ALWAYS REMEMBER U	VI	20784 E
			1339. ORIENTAL FOX TROT/3 IN MORNING	VI	18940 E
			1340. AFRIL SHOWERS/WEEP NO MORE MAMMY	VI	18825 E
			1341. RHAPSODY IN BL 1&2	HMV	1395 E
			1342. MNLCHT ON CANCES/PRECIOUS	VI	20139 N-
			1343. PEPPERS CREEPERS/MUTINY IN NURSERY	DE	2222 E
			1344. MARY/ CHANCES	HMV	5461 C
			1345. LOUISIANA/CHANGES	HMV	8913 V+
			1346. REMEMBER U/WHO DO U LOVE	VI	20784 E
			1347. I CO FOR THAT/ NEVER FELT BETTER	DE	2283 N
			1348. SO THIS IS VENICE/LEAR 2 DO STRUT	VI	19252 E
			WHITTEMORE & LOWE(PIANO DUET)		
			1349. THEY DIDNT BELIEVE ME/OLD BLACK MAGIC	VI	201824 N-
			1350. FALLING IN LOVE/ BRAZIL	VI	201823 N
			1351. SELOMO THE SUN/ NIGHT & DAY	VI	201572 N-
			BOB WILBER		
			1352. WILD CAT BLS/ BLS 4 FOWLER	CMS	584 N-
			GERT WILLIAMS		
			1353. SONEBOODY/TIME MOON SHINES ON MOONSHINE	CO	2849 V+
			1354. IM GONE BEFORE I CO/ THE LEE FAMILY	CO	2078 E+
			1355. CANT COST ME/IM/ NEVER NEED A DOCT	CO	3339 E
			1356. CONSTANTLY/ ILL LEAD YOU ANYTHING	CO	915 N
			1357. UNLUCKY BLS/ 10 LITTLE BOTTLES	CO	2941 V
			1359. DEATH WHERE IS STING/ WHEN I RETURN	CO	2652 V+
			COTTIE WILLIAMS		
			1360. THINGS AINT HT THEY USED/RED BLS	MAJ	7084 E/E+
			MARY LOU WILLIAMS		
			1361. ORAC EM/ NIGHT LIFE	BR	80033 N-
			1362. HARMONY BLS/ BABY DEAR	DE	18122 E
			1363. PERSIAN RUG/ NIGHT & DAY	ASCH	3512 E
			1364. WALTZ BOOGIE/ HUMORESCUE	VI	202025 N-
			1365. OO-BLA-OEE/KNOWLEDGE	KJ	15033 N
			1366. SATCHELMOUTH BABY/ MISTY BLS	ASCH	502 E
			1367. THESE FOOLISH THINGS/LOVELY MOMENTS	OISC	240 N
			1368. CANCER/GEMINI	ASCH	620 N
			1369. SIGN DC THE 2001C LEO/VIRCO	ASCH	628 N
			1370. TAURUS/ ARIES	ASCH	620 N
			1371. BABY DEAR/ HARMONY BLS	DE	18122 N-
			1372. WALTZ BOOGIE/ HUMORESCUE	VI	202025 N-
			1373. ORAC EM/NIGHT LIFE	BR	80033 E
			1374. THIS & THAT/SONC IN MY SOUL	ASCH	1000 N-
			1375. MAN O MINE/CIN MILL JAM SESSION	AS	1006 N-
			SANDY WILLIAMS BIG 8		
			1376. TEA FOR ME/ SANDYS BLS	HRS	1022 E
			1377. SUMPIN JUMPIN AROUND HERE/AFT HRS ORN	HRS	1008 N-
			1378. CHILLI CON CAREY/MOUNTAIN AIR	HRS	1007 N-
			SONNY BOY WILLIAMSON		
			1379. ELEGATOR WOMAN/ SONNY BOYS JUMP	BB	340744 E
			WILLY-STEINER ORCH		
			1330. ZWEI GUITARREN/ HUSSISCH	POLYDOR	047078 N
			EDITH WILSON & JOHNNY DUNN		
			1381. EVIL BL/ RENASCALA BLS	CO	3746 E+
			EDITH WILSON & THE ORIG. JAZZ HOUNOS		
			1382. WICKED BLS/ BIRMINGHAM BLS	CO	3558 E/V
			EDITH WILSON & JOHNNY DUNNS ORCH		
			1383. COWBOY/OLD TIME GUES	CO	3506 E

CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF OUT OF JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM DIXIELAND CLASSICS WHICH ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RR SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25c FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DON'T FORGET TO LIST SOME ALTERNATE CHOICES. HAPPY LISTEN NG.

29C EACH 29C EACH 29C EACH 29C EACH

<u>JOSEPHINE BAKER</u>	
I HAVE 2 LOVES/UNDER MY SKIN	.29
<u>GRAEME BELL DIXIELAND BAND</u>	
BANKSIA MAN/JENNYS BALL	.29
BARNY BIGARD ELLINGTONIANS (A GREAT RECORD)	
LAMENT FOR JAVANETTE/READY EDDY	.29
<u>DIXIELAND RHYTHM KINGS (THIS IS THE GREATEST WATERS STYLE BAND EVER TO RECORD SINCE LU)</u>	
WOLVERINE BL/THE SAINTS	.29
FIDGETY FEET/FOOTY NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB 1-2	.29
<u>MART GROSS CELLAR BOYS (A REINCARNATION OF CHICAGO STYLE 1927-1930 GREAT RECORDS)</u>	
SHIMMESHAWABLE/DO ANYTHING FOR YOU	.29
ORIS DIXIELAND ONE STEP/ON BABY	.29
<u>COLEMAN HAWKINS</u>	
OUT OF NOWHERE/SWEET GA BROWN	.29
WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHLAND	.29
SWINGIN IN GROOVE/I KNOW U KNOW	.29
<u>BILLY HOLIDAY</u>	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
<u>GENE KRUPA (GREAT JAZZ)</u>	
SWING IS HERE/HOPE GABE LIKES MY MUSIC	.29
<u>JIMMY MC PARTLAND DIXIELAND JAZZ BAND</u>	
IN A MIST/ROYAL GARDEN BL	.29
DAVENPORT BLUES/USE YOUR IMAGINATION	.29
<u>NASHVILLE JAZZERS/BLUE RHYTHM BAND</u>	
ST LOUIS BL/HOLD ON DEACON	.29
RED AND MIFFS SIX HOTTESTOTS	.29
MELANCHOLY CHOLIE/HURRICANE	.29
<u>ART TATUM SOLOS</u>	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME 12"	.29
I KNOW U KNOW/BODY AND SOUL 12"	.29
<u>BOB WILBERS WILCATS</u>	
OLD FASHIONED LOVE/CHIMES BL	.29
TROUBLE IN MIND/WHEN U WORE TULIP	.29
<u>TEDDY WILSON</u>	
HONEYSUCKLE ROSE/ATNT MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JAZZ)	.29
LET ME SEE/EVENING	.29

<u>LOUIS ARMSTRONG</u>	
HOB0 U CANT RIDE/NEVER BEEN BORN	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LAST NITE/YOURE REAL SWHT (HOT 4 W. NOONE)	.65
LAZY RIVER/GA. ON MY MIND	.65
BASIN ST BL/NO	.65
DALLAS BL/PEANUT VENDOR	.89
<u>GEORGE BARNES SEKTET</u>	
LAUGHING AT LIFE/BARNES AT DUBLIN'S	.49
<u>SHARKEY DONAND'S KINGS OF DIXIELAND</u>	
SWEET GEORGIA BROWN/I LIKE BANANAS	
SPECIAL RELEASE FOR STANDARD FRUIT COMPANY—NEVER RELEASED FOR COMMERCIAL SALE. PRESSED FOR THE FRUIT COMPANY AND RELEASED ON SPECIAL YELLOW CIRCLE LABEL	
<u>W H I L E T H E Y L A S T</u>	\$ 1.05
<u>BURT BALES RAGTIME PIANO</u>	
CANADIAN CAPERS/O U BEAUTIFUL DOLL/	
DILL PICKLES/L2TH ST RAG (45 RPM EXTENDED-PLAY)	1.45
<u>BANJO KINGS</u>	
ALABAMA BOUND/FOSTER MEDLEY NO. 1/	
HELLO MY BABY/BANJO RAG (45 RPM EXTENDED PLAY)	1.45
<u>CHARLIE BARNES ALL STARS</u>	
NIGHT AND DAY/WILD MAB OF FISHPOND	.39
<u>BANJO KINGS</u>	
CHICKEN PICKIN' REEL/GOLDEN SLIPPERS	GTJ 80 .89
<u>BIX BEIDERBECKE</u>	
MY PRETTY GIRL/CLEMENTINE	.89
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/ON MISS HANNAH	.49
JAZZ ME BL/FIDGETY FEET	.89
SAN/AIN'T NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME DOWN	.49
RIVERBOAT SHUFFLE/SUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRADLE IN CAROLINE/AINT NO LAND LIKE DIXIELAND	.65
<u>SIDNEY BECHET</u>	
MAKE ME A PALLET/SIDNEYS BLUES	.49
BUDDY BOLDENS STORY/THE ONIONS	.49
<u>SIDNEY BECHET & WILD BILL DAVISON</u>	
FIDGLTY FLT/NOBODY KNOWS U	.49
COPEHAGEN/SHIMMESHAWABLE	.49
CHINA BOY/SISTER KATE	.49
<u>SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE</u>	
QUINCY ST STOMP/WEARY WAY BLUES	.49

SIDNEY BECHET (30 MINUTIFUL 12" L-IST AT \$ 1.57)

DEAR OLD SOUTHLAND/LOMESOME BLUES	.65
WEARY BLUES/BALTY DOG	.65
<u>COUNT BASIE AND LESTER YOUNG</u>	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HERE COMES CHARLIE	.49
<u>SONNY BERMAN</u>	
NOCTURNE/CORSTONE SCUFFLE	.39
<u>BURNY BERICAN</u>	
TROUBLE/SHE REMINDS ME OF YOU	.65

WILL BRADLEY-YANK LAWSON
J A Z Z B A T T L E !
10" BRUNSWICK L 58050 \$ 3.00

DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE .65

<u>BIG MACED (FINE BLUES)</u>	
CHICAGO BEAKDOWN/WINTERTIME BL	.39
<u>TEDDY BUNN (FABULOUS GUITAR SOLOIST)</u>	
KING PORTER ST/BACHELOR BLUES	.49
GUITAR IN HIGH-BL WITHOUT WORDS	.49
<u>PETE DAILY'S RHYTHM KINGS</u>	
CLAR. MARM./YELPING HOUND BL/	
SORBIN BL/JAZZ MAN STRUT (45 RPM EXTENDED-PLAY)	1.45
<u>CENTRAL PARK DIXIELANDERS (LYTTLETON FINE DIXIE)</u>	
PANAMA/CHATANOOGA STOMP	.49
<u>GEORGE BRUNIES JAZZ BAND</u>	
JAMAICA SHOUT/I STILL WANT U (W. ARDIN)	.49
<u>BING CROSBY</u>	
SIDE BY SIDE/MAGNOLIA	.49

<u>KENNY CLARKE CLIQUE (FINE MODERN)</u>	
U G O TO MY HEAD/ROLL EM BASS	.39
<u>EARL COLEMAN BAND</u>	
STRANGER IN TOWN/YARDBIRD SUITE	.39
<u>CENTURY STOMPERS (WELLSTOOD GROUP)</u>	
JELLY BELLY WOBBLE (WILBERG)/MOUND CITY (ST LOUIS)	.89
<u>DDN EWELL'S PIANO JAZZ</u>	
PARLOR SOCIAL/WILD MAN BL/	
MUSKRAK RAMBLE/RUMPUS RAG (45 RPM EXTENDED-PLAY)	1.45
<u>LEE COLLINS & LITTLE BROTHER MONTGOMERY</u>	
EL RITMO/LONG TIME AGO	.65
<u>LEE COLLINS/JAMES P JOHNSON</u>	
DONT TEAR MY CLOTHES/WILD BOUT PATOTIE	.65

<u>EDDIE CONDON</u>	
STRUT MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WINGS/OWN BACK YARD	.49
<u>RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)</u>	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
<u>ALL COPPER (SAVOY SULTAN CAT)</u>	
GET IT SAVOY/NEW JUMP	.39
<u>DIXIE FOUR (BLYTHE)</u>	
ST LOUIS MAN/KENTUCKY STOMP	.65
<u>JOHNNY DODDS</u>	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IDLE HOUR SPECIAL	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOUND RAG/TIN ROYAL VOL	.89
TOO TIGHT/PAPA CIP	.89
MIXER SALAD/I CANT. A.	.49
HOT STUFF/HAVE MINE	.49
GOSPER DANCE/TIGHT	.49
WEARY WAY BL/LOVE COME FLY	.65
BROWN BOTTOM BL/LADY L	.65
BALLIN THE JACK/GRANDIOS BALL	.65
MY GIRL/SWEEP EA CLEVA	.49
MAD DOG/FLAT FLO	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDDLE	.65

SIDNEY DE PARIS & EDWARD HALL BAND
(12" JAZZ ITEMS REG LIST PRICE IS \$ 1.57)

EVERYBODY LOVES BABY/CALL OF BL	.65
<u>ARNE DOMMERUS</u>	
CARRIDER/DETF PURPLE	.39
<u>DUTCH SWING COLLEGE BAND</u>	
SISTER KATE/45 TIMES	.39
BIRTHDAY BL/ALEXANDERS RAGTIME BAND	.39
A.M. BL/ORIGINAL DIXIE ONE STEP	.39
<u>JAZZ GILLUM</u>	
FAST WOMAN BL/KEEP ON SAILING	.49

LOUIS DUMAINE JAZZOLA EIGHT

PRE'TY AUOREY/TO WA BAC A WA	.85
<u>ROY ELDRIDGE ORCH</u>	.89
HECKLERE HOP/THAT THING	.49
<u>DUKE ELLINGTON ORCH</u>	
HONEYSUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILECTA/MOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PISKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVE/RE ST/BL FEELING	.49
HARLEM SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN # 1/HOT BOTHERED # 1	.49
DOUBLE CHECK # 1/DOWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/DUCKY WUCKY	.45
KOKO/CONGA BRAVA	.65
HARLEM AIRSHAF/SEPIA PANCRAMA	.65
<u>EMPIRE STATE JAZZ BAND (GREAT)</u>	
MINSTREL WALK/ONCE IN A WHILE	.39
<u>IRVING FADLAS DIXIELANDERS</u>	
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
<u>BLD FREEMAN ORCH</u>	
TOWN HALL BL/INSIDE ON THE OUTSIDE	.49
<u>BLIND LEROY GARNETT (FABULOUS PIANO)</u>	
LOUISIANA CLITTE/CHAIN EN DOWN	.89
<u>ERROLL GARNER SOLOS</u>	
LOVE FOR SALE/SLOW GTN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
<u>DIZZY GILLESPIE ORCH</u>	
DIGGIN DIZ/CONFIRMATION	.39
<u>CLEC GIBSON HOT THREE</u>	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
<u>DEXTER GORDON</u>	
BIKINI/BL IN TEDDY FLAT	.39
THE DUEL 1-2	.39
TALK OF TOWN/LULLABE IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
<u>BENNY GOODMAN</u>	
BUGLE CALL RAG/WHOOPEE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
THATS A PLENTY/CLARINETTIE	.89
<u>CARL HALEN WASHBOARD BAND</u>	
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
<u>ERSKINE HAWKINS</u>	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEEDLE POINTS	.39
<u>MONK HAZEL WITH BONAND AND ARDIN</u>	
HIGH SOCIETY/SIZ/LINT HE BL	.39
GIT WIT IT/IDEAS	.39
<u>JOHNNY HODGES ORCH</u>	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
<u>COLEMAN HAWKINS QUINTET</u>	
"BEAT" AT THE MET/11.300 FOR LOVE	.49
<u>BILLY HOLIDAY</u>	
THEY SAY/ILL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SPING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IM IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEP ME/ONE NEVER KNOWS	.65
<u>JOHN LEE HODGER</u>	
NEVER SATISFIED/NOTBIETY WOMAN	.49
<u>ART HODGES JAZZ RECORD SIX</u>	
CHIMES BL/ORGAN GRINDER NL	.49
<u>BASIN ST BL/ SISTER KATE</u>	.49
<u>ART HODGES CHICAGOANS</u>	
"MAPLE LEAF RAG/YELLOW DOG BL	.49
SHES CRYIN FOR ME/SLOW EM DOWN BL	.49
DR JAZZ/SHOE SHINERS DRAG	.49
CHANGES MADE/CLARK RANDOLPH	.49
<u>ART HODGES TRIO</u>	
BLUES AND BOOZE/ECCENTRIC	.49
<u>ART HODGES-MAXIE KAMINSKY JAZZ BAND</u>	
WOLVERINE BLUES/BOJIE	.49
MR JELLY LORD/1 NEVER KNEW WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.49
SQUEEZ ME/BUGLE CALL RAG 12"	.65
FUNNY FEATHERS/WHM DRAG 12"	.65
<u>EDWARD HALL GROUPS</u>	
ITS BEEN SO LONG/I CANT BELIEVE	.49
<u>BOBBY HACKETT JAZZ BAND</u>	
JAZZ BAND BALL/EMERACABLE YOU	.49

CLEF MUSIC SHOP

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

PLEASE LIST ALTERNATES

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FLETCHER HENDERSON
BLUE LOU/CHRISTOPHER COLUMBUS .65
EARL HINES
THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12" .65
COLEMAN HAWKINS
BIG HEAD/PLATINUM LOVE .39
FIREHOUSE FIVE PLUS TWO
FLOATIN DOWN OLD GREEN T. VER/SOUTH CTJ 79 .89
DARNELL HOWARD (ROY PALMER)
ENDURANCE STOMP/JOCKEY ST .49
BISCUIT ROLLER/COME ON IN BABY .89
ED HALL, TEDDY WILSON, REO NORVO ETC
ROMPIN IN 44/SMOOTHIE SAILIN 12" .65
J.C. HIGGINBOTHAM AND FRANKIE NEWTON
WEARYLAND BL/DAYBREAK BL 12" .65
ROCKIN IN THE BL/MIGHTY BLUES 12" .65
JAMES P JOHNSON (SENSATIONAL SOLOS)
GUT STOMP/UP BOOGIE 12" .65
BACKWATER BLUES/CAROLINA BALMORAL 12" .65
MULE WALK/ARKANSAS BL 12" .65
VICTORY STRIDE/DEPARIS//BLUE WIZZ 12" .65
PETE JOHNSON (SOLOS AND BANOS)
BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65
VINE ST BUSTLE/SOMEDAY BLUES 12" .65
HOLLEF. STOMP/U DONT KNOW MY MIND 12" .65
JONES COLLINS ASTORIA HOT EIGHT
DUET ST/ASTORIA STRUT .65
HANK JONES AND JEAN GERMAINE
THE CHASE/NIGHT MUSIC .39
FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)
5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE 1.45
AL JOHSON (THE RARE CUT OUT PURPLE ARCHIVES)
THE CANTOR
MAXIE KAMINSKY .39
BLACK AND BLUE/HAVIN A BALL
KANSAS CITY JIMMY (GOOD BLUES)
CHEATIN WOMAN BL/SATURDAY NIGHT .39
LEAABELLY (FABULOUS VOCALS)
LEAVING BLUES/GOOD MORNING BL .89
MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)
MELANCHOLY/SOLITUDE 12" .65
THE BLUES 1-2 12" .65
THE BLUES 3-4 12" .65
HONKY TONK TRAIN/TELL YOUR STORY 12" .65
SIX WHEEL CHASER/BASS ON TOP 12" .65
GEORGE LEWIS' N. O. MUSIC
YAAGA HULA HIOKEY OULA/MAMA DON'T ALLOW/
BURGUNING ST BL/WILLIE WEEPER (45 RPM E.P.) 1.45
WINCY MANONE
NICKLE IN SLOT/SWING BROTHEF SWING .65
ZERO/ROYAL GARDEN BL .89
SHES CRYIN FOR ME/JUST ONE GIRL .49
ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK) .49
DOOO MAMAROSA (FINE BOP SOLOS)
TRADE WINDS/BOPMATISM .39
LOVER/DARY DEPARTS .39
DODOS BL/I SURRENDER DEAR .49
JIMMY MC PARTLAND JAZZ BAND
IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
MELODY ECHOS (GOOD GOSPEL)
SAVIOR DONT PASS ME/WILL TO KNOW .39
MEZZ MEZZROW BANO (THIS IS REALLY A SENSATIONAL
MEZZ AND BUD FREEMAN THING) (GRAB ONE)
PANIC IS ON/MUTINY IN PARLOR .39
JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)
DIPPERMOUTH/PANAMA 1.05
PUNCH MILLER
SHINE/SMALL HOTEL .89
SOME THESE DAYS/EXACTLY LIKE U .89
ALICE MOORE & IKE ROOGERS
PRISON BL/MY MAN BL .89
TURK MURPHY'S JAZZ BAND
SHAKE THAT THING/BROTHER LOWDOWN/
YELLOW DOG BL/K. C. MAN BL (45 RPM EXTENDED-PLAY) 1.45
JELLY ROLL MORTON
SHREVEPORT/STRATFORD : JNZH .49
GRANDPA'S SPELLS/STRATFORD HUNCH .65
K. C. STOMP/LIN GRAYV .65
THE PEARLS/BEALE ST BL .65
STEAMBOAT STOMP/SNOKHOUSE BL .89
U NEED SOME LOVIN'/HAM & EGGS .49
GRANDPA'S SPELLS/K. C. STOMPS (SOLOS) .49
TIN CITY/DOUBTIN (SOLOS) .49
JELLY ROLL BL/BIG FAY HAM (SOLOS) .49
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
CANNON BALL BL/GRANDPA'S SPELLS .89
SHOE SHINER'S DRAG/BOGABOO .89
OIL WELL/IF SOMEONE WOULD ONLY LOVE ME .49
MOURNFUL SERENADE/GEORGIE SWING .65
CRAZY CHORDS/SAJILING JACK .49
BUFFALO BL/SGT DUNN'S BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLLEN BL .89
DIDN'T HE RAMBLE/WININ' BOY BL .89

DOC EVANS DIXIELAND BANO
BLUES IN DIXIELAND 10" LP JOCC VOL. 4 \$ 3.85
DOC EVANS DIXIELAND BANO
COMMAND PERFORMANCE 10" LP JOCC VOL. 5 \$ 3.85
MIFF MOLE - ED HALL JAZZ BATTLE
10" BRUNSWICK LP No. 58042 \$ 3.00
NEW ORLEANS RHYTHM KINGS
MILENBERG JOYS/SHIMMESHAWBBLE .89
TH TS A PLENTY/TIN ROOF BL .49
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHES CRYIN FOR ME .65
GERTRUDE NEISEN
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLE ON MY MIND .65
ALBERT NICHOLAS
OLD STACL O LEE BL/BECHETS FANTASY 12" .65
REO NORVO
SLAM SLAM BL/HALLELUJAH 12" .39
KING JOE OLIVER
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
KROOKED BL/ALLIGATOR HOP .65
MABELS DREAM/SWEET BABAY DOLL .49
ZULUS BALL/WORKINGMAN BLS .49
N.O. STOMP/CHATANOGA STP .65
FRISCO TRAIN/WORM OX BLS .65
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .65
BOZO/BIMBO .49
SISTER KATE/BEAU KOO JACK .49
SPEAKEASY BL/LONG DEEP AND WIDE .49
KID ORY'S CREOLE JAZZ BANO
ST. LOUIS BL/ORY'S BOOGIE/
BL FOR JIMMIE NOONE (LONG VERSION) (45 RPM E.P.) 1.45
ORIGINAL DIXIELAND JASS BANO
ORIG DIXIELAND ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN THE BLUES 1-2 .49
CLARINET MARMADE 1-2 .49
ROY PALMER
NANCY JANE/DIRTY DOXENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE .39
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE OIXIE)
LOUISIANA/MARCH O MARDI GRAS .49
ROSE RIO GRANDE/CANAL STREET ROMP .49
MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS .39
RELAXIN AT CAMARILLO/STUPENDOUS
ROLLIN-LANG-VEVUTI WITH BG & TEA .39
10" BRUNSWICK LP No. 58039 \$ 3.00
RAGTIME PIANO ROLLS
JAMES P JOHNSON-PALLET ON FLOOR/IB ST STRUT (FATS) .65
JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN) .89
LUIS RUSSELL ORCH
PANAMA/BOLLY WINE .49
BESSIE SMITH
FOOLISH MAN BL/DYIN BY HOUR .65
TROMBONE CHOLLY/YELLOW DOG BL .65
MOAN U MOANERS/REVIVAL DAY .65
LONG OLD RD/SHIPWRECKED BL .65
GON HOUSE BL/ME AND MY GIN .65
HUSTLIN DAN/BLACK MOUNTAIN BL .65
GOLDEV RULE BL/LUNESOME DESERT BL .65
JAZZBO BROWN/SQUEEZE ME .65
BOB SCOBEE'S JAZZ BANO
ACE IN THE HOLE/SILVER DOLLAR GTJ 78 .89
JABBO SMITH (MAN HE'S THE ENO)
READY HOKUM/GOT BUTTER ON IT .49
GOT THE STINGER/TANGUAY BL .89
LITTLE WILLIE BL/SLEEPY TIME BL 1.05
JOE AND TRIXIE SMITH
DOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ CROUP
CANAL ST BL/TIGER RAG .39
MUGGY SPANIER
ALABAMA JUBILEE/CAUTION BL .49
SOMEDAYS WEEHEART/MOBILE BL .49
MY GAL SAL/DIP BRUSH SUNSHINE .39
REX STEWART ORCH
BOY MEETS HORN/BUZZ BOMB (VERNON STORY) .39
BOB SCOBEE'S FRISCO BANO
SOUTH/CHESAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP) 1.45
STATE STREET RAMBLERS
KENTUCKY BLUES/BARRELHOUSE ST .89

TAMPA REDS HOKUM JAZZ BAND
THIS IS ONE OF THE DAMNEST RECORDS WE HAVE
EVER HEARD. DEFINITELY NOT A RECORD FOR THE
KIDNIES (LITTLE ONES), THE BIG ONES WILL EAT
THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE
GREATEST FEMALE IMPERSONATORS) KEEPS A LATE
EVENING DATE AND WHAT HAPPENS AT 4AM WILL
KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES.
MY DADDY ROCKS ME/BOOT IT BOY .65
KID ORY'S CREOLE JAZZ BANO
CARELESS LOVE/WHAT ORY SAY GTJ BL .85
JACK TEACARDEN ORCH
IM ONE OF GODS CHILLEN/THATS KINDA MAN .39
BESSIE TUCKER (A GREAT RECORD)
PENITENTARY/BESSIES MOAN .39
LENNIE TRISTANO TRIO
I SURRENDER DEAR/BLUE BOY .49
TROMBONE REO AND HIS BLUE SIX 1.05
GREASY PLATE ST/B FLAT BL
BENNY STRICKLER & YERBA BUENA J. B.
FIDGERY FEET/JAZZIN BABIES BL/
DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45
ETHEL WATERS (JAMES P JOHNSON ACC)
MY HANDY MAN/DO WHAT UOID LAST NIGHT .39
WASHBOARO PETE
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER
I WALKED AWAY/TOO LAZY .39
T- BONE BLUES/JIMMYS BLUES .49
FATS WALLER
IM GONNA SIT AT DOWN/U BEEA .65
LU WATERS YERBA BUENA JAZZ BAND
SKID DAT DE DATE/EMPEROR NORTONS HUNCH .65
SHAKE THAT THING/ ROYAL GARDEN BL .65
DICK WELLS/DOO/GEORGE ZACK
RAGGEDY ANN/BABY DUCK OUT .65
WEST AFRICAN COAST RHYTHMS
TRIBAL AND FOLK-MUSIC OF WEST AFRICA
12" RIVERSIDE 4001 LP \$ 5.95
JOSH WHITE
STRANGE FRUIT/JOHN HENRY .49
EVIL HEARTED WOMAN/HOUSE OF RISING RUN .49
RIDDLE SONG/WHATXA GOIN' TO DO .49
SUNNY BOY WILLIAMSON
ELEVATOR WOMAN/S B BL .39
TEDDY WILSON
JUST A MOOD 1-2 .49

LATEST RIVERSIDE RELEASES

REOISCOVERED FATS WALLER SOLOS RLP 1010 \$ 3.85
B SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
SQUEEZE ME/18TH ST. STRUT/YOUR TIME NOW/
U CANT DO WHAT MY LAST WAT DIB/SNAKE HIPS/
TAINT NOBODY'S BIZNESS IF I DO/PAPA BETTER
WATCH YOUR STEP/MAMA'S GOT THE BLUES.

JAMES P. JOHNSON : EARLY HARLEM PIANO \$ 3.85
B SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
CHARLESTON/I'VE GOT MY HABITS ON/HARLEM
STRUT/VAMPIN' LIZA JANE/HARLEM CHOC'LATE
BABIES ON PARADE/MAKE ME A PALLET ON THE
FLOOR/LOVELESS LOVE/TAKES LOVE TO CURE HEART

ART HOODES' CHICAGO RHYTHM KINGS RLP 1012 \$3.85
FEATURING ROD CLESS AND WARTY MARSALA
FOUND A NEW BABY/4 OR 5 TIMES/DISA DISA DO/
TIN ROOF BL/SONG OF WANDERER/CHANGES MADE/
SUGAR/RANDOLPH STREET RAG.

FABULOUS TROMBONE OF IKE ROOGERS RLP 1013 \$3.85
SCREENIN' THE BL/IT HURTS SO GOOD/GOOD CHIS/
NICKEL'S WORTH OF LIVER/KEY TO MOUNTAIN BL/
BARRELHOUSE FLAT BL/MY MAN BL/PRISON BL

RED UNION JAZZ BANO RLP 2503 \$ 3.85
FEATURING GREAT TROMBONE BY CHAS. SONNANSTINE
LONDON BL/AUNTIE SKINNER'S CHICKEN DINNERS/
MISERY BL/SALTY DOG/MY MAMMA ROCKS ME/CREOLE
BELLES/11M A LITTLE BLACKBIRD/SNAKE RAG

THE CLEF MUSIC SHOP

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

PLEASE LIST SOME ALTERNATES

PAUL BARBARIN N. O. BAND
PANAMA/JUST A LITTLE WHILE TO STAY HERE .49
CLAFINET MARSHADE/FIOGETY FEET .49
EY LA BAS/LILY OF THE VALLEY .49
WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49
BASSIN STREET SIX
MARGIE/FAVELL BL .49
JAZZ ME BL/I AM GOIN HOME .49
THAT'S A PLENTY/LAZY RIVER .49
HIGH SOCIETY/S. RUMFART ST. PARADE .49
CONRAO JANIS TAILGATE BAND
KANSAS CITY STOMPS/ORIENTAL MAN .49
BABY DODDS
ZOLVERINE BL/DRUM IMPASSIONATION NO. 1 .49
CHIPPY HILL
TROUBLE IN MIND/HOW LONG BL .49
CARELESS LOVE/CHARLESTON BL .49
BLACK MARKET BL/STEADY ROLL .49
ORIGINAL ZENITH BRASS BAND
SALUTATION MARCH/TI EVER CEASE TO LOVE .49
BUJLE CALL MARCH/TAINT NOBODYS BIZNWSS .49
MONTANA TAYLOR
INDIANA A/C. STOMP/IN THE BOTTOM .49
LOW DOWN BUGLE/I CAN'T SLEEP .49
SWEET SUE/FOG DAY BL .49
J. H. SHAYNE
MR. FREDDY'S RAG/CHESIAUT STREET BOOGIE .49
HOCIEL THOMAS
DO DOWN SUNSHINE/TEXAS BOOGIE .49
MONTANA TAYLOR
MONTANA'S BL/ROTTEN BREAK BL .49
BESSIE SMITH
ST LOUIS BL 1 & 2 .49
ST LOUIS BL 3 & 4 .49
N. C. CREOLE STREET SONGS WITH
ALBERT NICHOLAS, DANNY BARKER,
JAS. P. JOHNSON, POPS FOSTER
NO PAS LEMME CA/SALEE DAME .49
LES CGNONS/CREOLE BL .49
DAN BURLEY RENT PARTY MUSIC
SOUTH SIDE SHAKE/CUSTY BOTTOM .49
BIG CAT LITTLE CAT/THREE FLIGHTS LP .49
SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49
WILD BILL DAVISON BAND
ECCENTRIC RAG/TISHOMINGO BL .49
BIZ BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49
SENSATION/HOTTER THAN TART .49
LUCKY ROBERTS RAGTIME KING .49
JUNK MAN RAG/RAILROAD BL .49
PORK & BEANS/MUSIC BOX RAG .49
SHY & SLY/RIPPLES OF THE NILE .49
TONY PARENTI RAGTIME BAND(WILD BILL) .49
PRALINE/SPACE & BEAUTY .49
KID RENAI'S DELTA BAND
CLARINET MARSHADE/MILNEBURG JOYS .89
SET IT RIGHT/BEARY BL .89
WILD BILL DAVISON THIS IS JAZZ .49
SHAW ME SHA WABBLE/SWING DOWN THE LAKE .49
CAN WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49
CLAUDE LUTER BAND
SPORT MODEL MANA/TIGER RAG .65
CLAUDE BULLING BAND
U RASCAL U/NOBODY KNOWS WAY I FEEL .49
OIPPER/CUTH/BLUES IN DISGUISE .49
PETE JOHNSON
CLIMBIN' & SCREAMIN/HOW LONG BL .49
CRIPPLE CLARENCE/AL AMMONS
HAD A DREAM/ST LOUIS BL .49
JIMMY YANCEY/ART HOCES
THE FIVES/SCUTH SIDE SHUFFLE .49
RALPH SUTTON
WHITEWASH MAN/CAROLINA IN THE MORNING .49
OILL PICKLES/ST LOUIS BL .49
TONY PARENTI'S RAGPICKERS
CATARACT RAG/ENTERTAINERS RAG .49
NONSENSE RAG/RED HEAD RAG/ .49
THE LILY/CRAWFISH CRAWL .49
SIDNEY BECHET
WHO/SEP/EMUEL LONG .49
SONG OF THE MEDINA/I GOT RHYTHM .49
SIDNEY BECHET WITH WILBER'S WILLOCATS .49
IM THRU GOODBYE/WITHOUT A POME .49
WASTE NO TEARS/LOVE ME WITH A FEELING .49
BROKEN WINDMILL/BOX CAR CHORTY .49
BOB WILBER'S BAND
COAL BLACK SHINE/SWEET GEORGIA BROWN .49
LIMEHOUSE IL/ZIG ZAG .49
ORIG. N. O. STRING BAND FROM STURVILLE
TIGER RAG/CLARINET MARSHADE .49
HIGH SOCIETY/TICO TICO/OLD GANG OF MINE .49
ECLIPSE ALLEY FIVE WITH SPIRITUALS
ROYAL TELEPHONE/GO LEADS HIS DEAR CHILDREN .49
TENNESSEE GABRIEL
PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49
CONRAO JANIS TAILGATE BAND
WILLIE THE WEEPER/EP LA BAS .49

FATS WALLER
NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49
COLEMAN HAWKINS
TALK OF THE TOWN/MAN I LOVE .49
SHARKEY'S KINGS OF DIXIE
WORLD WAITING SUNRISE/ALICE BLUE GOWN .49
ORIGINAL ZENITH BRASS BAND
FIOGETY FEET/SHAKE IT & BREAK IT .49
CLAUDE LUTER BAND
PANAMA RAG/SOUTH AFRICAN BL .49

ONE OF THE BETTER JAZZ ITEMS ON THE LONG-DEFUNCT
SUNSET LABEL. GET 'EM WHILE THEY LAST AT THIS PRICE.
HERBIE HAYMER (SHAYERS ETC)
LAGUNA LEAF/BLACK MARKET STUFF .49

JACK JENNEY ORCH
STARDUST/CUBAN BOOGIE WOOGIE .49
JAZZ GILLUM (FINE BLUES)
HAND REEFER BL/U SHOULD GIVE SOME .39
FACT WOMAN BL/KEEP ON SAILIN .39
ROLL ODM BONES/BLUES WHAT AM .39
BUD JACOBSON CHICAGO RHYTHM KINGS
CANT BELIEVE/OPUS 1 SAN MELODY .49
CLARINET MARSHADE/LAUGHING AT U .49

EDITH JOHNSON AND ROOSEVELT SYKES (REAL GREAT)
HEARACHIN BL/NO MORE TO BE SAID .49
BLIND WILLIE JOHNSON .49

DARK WAS THE NIGHT/NOBODYS FAULT .89
CITY OF REFUSE/JESUS WAS COMING .89
GOO MOVES ON WATER/TAKE BURDEN TO LORO .65
BUNK JOHNSON WITH LU WATTERS YERBA BUENA
JAZZ BAND VOCALS BY CLANCY HAYES .65

ACE IN THE HOLE/CARELESS LOVE .65
BUNK JOHNSON

SNAG IT/T CAN'T ESCAPE FROM YOU .65
EDITH JOHNSON AND IKE RODGERS
NICKELS WORTH LIVER/HONEY D RIPPER .49
GOOD CHIB BL/JIM CROW BL (COW COW) .89

CRIPPLE CLARENCE LOFTON
U DONE TORE PLAYHOUSE DOWN/BROWNSKIN .49

HUMPHREY LYTTLETON JAZZ BAND
GET OUT OF HERE/SUNDAY MORNING .39

MEADE LUX LEWIS SOLOS
RISING TIDE BL/TELL VR STORY NUMBER 2 12" .65
CHICAGO FLYER/BLUES WHISTLE 12" .65

MEADE LUX LEWIS HARPSICHOLO SOLOS
SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65
SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65

HOWARD MCGHEE BAND
TRUMPET AT TEMPO/DIGGIN DIG .39
NIGHT MIST/DOROTHY .39
NOCTURNE/THERMODYNAMICS .39

SHERRY MCGEE OXIELAND BAND
SHAKE IT BREAK IT/TIN ROOF .49
SATANIC BLUES/LUIN THE BL .49

FLASH JUST RELEASED FLASH

JAZZ OF THE ROARING TWENTIES

FEATURING

TOMMY & JIMMY DORSEY, RED NICHOLS, MIFF MOLE,
AFRIAN ROLLIN, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
MISS ANNABELLE LEE/THE FLAPPER WIFE/
CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE

FEATURING

MEADE LUX LEWIS, COW COW OAVENPURT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
SLW DRAG/CHAIN 'EM DOWN/LOUISIANA GLIDE/
MOANIN' THE BLUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

FINALLY, AT LAST, ENFIN, NOUS FINALLY AVONS THESE LP'S

DOON EWELL PINAO SOLOS

WINDMILL BALL LP 10" 3.85

MAMA YANCEY & DOON EWELL

EVERYBODY LOVES MY BABY/SUNDOON BL/LONESOME BL/

WEEKLY BL/NOBODY KNOWS U/ MAMA BL/BABY WONT U ETC 3.85

EDDIE HEYWOOD & ALL-STARS

HOW HIGH THE MOON/THIEF THERE EYES

PENTHOUSE SERENADE/TIME ON MY HANDS

JUNNY SIDE OF ST./NIGHT AND DAY

10" LP BRJ/NSWICK NO. 58036 \$ 3.00

NEW RELEASES NEW RELEASES NEW RELEASES

SIDNEY BECHET PARIS CONCERT (BLUE NOTE LP 7024)

ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT

SONG/STREETS OF ANTIBES/ROYAL GARDEN BL

NEZZ MEZZROW AND LEE COLLINS (BLUE NOTE LP7023) 3.85

BL MOONE OUS/MEZZAROLA BL/IF I COULD BE WITH U

NOBODYS SWEETHEART/BL OF 20'S/STUTTIN WITH SOME

BARBECUE/BL JAM UP/GUT BUCKET BL 3.85

BUNK JOHNSON COLUMBIA LP

12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO

ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE

ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN

/HILARITY RAG/CHLOE/SOME DAY/YR ORIVING ME CRAZY/

OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85

BENNY GOODMAN CONCERT # 2 (1937-38)

36 FABULOUS TUNES ON TWO GREAT LP'S (12")

THIS IS THE GREATEST THING TO HIT SWING 10.50

GREAT NEW RIVERSIDE LP'S

MUGGSY TESCH AND THE CHICAGOANS RLP 1004

NOBODYS SWEETHEART/SISTER KATE/JAZZ ME BL/

BULL FIDDLE BL/DARKTOWN STRUTTERS RAG/WHOOPEE

ELMOP/CHINA BOY/FIARS PT SHUFFLE 3.85

NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG,

KING OLIVER, FREDDIE KEPKARD, CHARLES MATSON)

RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/

STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODYS BIZNESS/

I JUST WANT A GADY RLP 1005 3.85

MA RAINY VOL 1

DAJOY GOODBYE BL/BLACK EYE BL/DEEP MOANIN BL/

RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/

SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85

BOB WILBERS WILLOCATS (3 NEW NUMBERS)

DICE IN WHITEL/ CANT SAY/WEARY BL/CHINA BOY/

WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY DOG/

MIXED SALAD RLP 2501 3.85

LOUIS ARMSTRONG PLAYS THE BLUES

(MA RAINY, TRIXIE SMITH, GANT AND WILSON)

WHEN YOUR MAN GONNA OUT U DONT/GREASY SPOON/COME ON

COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/

WORLDS JAZZ CRAZY/RR BLUES, RLP 1001 3.85

JOHNNY OODS VOL 1

ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERELL

COKE A DAY/HERRY MAKERS TWINE/IN THE ALLEY BL/

HOT POTATOS/APE MAN/ RLP 1002 3.85

NEW AMERICAN MUSIC AND PARAMOUNT RELEASES

BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85

BUNK JOHNSON 1945-46 (4 NUMBERS BY BAND) 644 3.85

GEORGE LEWIS & KID SHOTS (6 SELECTIONS) 645 3.85

BIG EMELOUIS NELSON DELISLE (5 FINE TUNES) 646 3.85

BUNK JOHNSON 1944 (VOCALS BY MERTLE JONES) 647 3.85

DOC EVANS DUBLIN OATE (NEW MASTERS) 106 3.85

RAY BURNS & NO JOHNNY WIGGS N.O. BAND 107 3.85

THIRO SQUIRREL OATE 108 3.85

BUD FREEMAN PANORAMA 105 3.85

NEW ATLANTIC LP'S

SEE BACK COVER OF DECEMBER CHANGER FOR

ALL DETAILS OF THESE RELEASES

SIDNEY BECHET SOLOS 118 3.85

JIMMY YANCEY PIANO SOLOS 134 3.85

JIMMY AND MAMA YANCEY 130 3.85

MEADE LUX LEWIS 133 3.85

WILBUR DE PARI'S SENSATIONAL BAND 141 3.85

DOON EWELL RAGTIME PIANO SOLOS

8 GREAT TUNES BY THIS GREAT PIANIST WINDMILL BALL 3.85

BOB SOBBEY LP ON GTJ

CONEY ISLAND WASHBOARD ETC ETC 3.85

NEW 78 RPM RELEASES

FIREHOUSE FIVE PLUS TWO

RUNNIN' W/LOU LONESOME RR BLUES .89

BOB SOBBEY JAZZ BAND (CLANCY HAYES VOCALS)

THESE ARE SO GREAT

ALL W RONGS U DONE TO ME/PEORIA .89

CHICAGO/CHESPEAKE BAY .89

BLUES NAUGHTY SWEETIE GAVE TO ME/OG U KNOW WHAT .89

TURK MURPHY

CAKE WALKIN BABIES/BAY CITY .89

BANJO KINGS

BURGLAR BUCK/PICKIN BANJO .89

BANJO BOUNCE/STEPHEN FOSTER # 2 .89

RITIME PIANO ROLL

RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE

ARTISTS WHO CREATED THE STYLE RLP 1006 3.95

KING OLIVER PLAYS THE BLUES

FEATURING LOA COX & SARA MARTIN RLP 1007 3.95

FATS WALLER AUCTION

MRS. M. W. STOLL

P.O. BOX 250, PLAINVIEW TEXAS

FATS WALLER AUCTION

LISTED BELOW IS A COLLECTION OF FATS WALLER RECORDS. THERE ARE MANY RARE WALLER RECORDS IN NEW OR MINT CONDITION. I RESERVE THE RIGHT TO REJECT ALL UNSATISFACTORY BIDS SO NO CURIOSITY BIDS PLEASE. WINNERS WILL BE NOTIFIED AFTER CLOSING DATE TO REMIT AMOUNT OF WINNING BIDS. PLUS 25¢ FOR PACKING. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT. IF YOU WANT US TO SHIP PP WE SHALL DO SO BUT WE ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RRX. MINT RECORDS ARE MARKED M. MINIMUM BID 75¢ PER RECORD.

PIANO SOLOS.

1. ALLIGATOR CRAWL/CLOTHESLINE BALLET BB 10098 E+
2. AFRICAN RIPPLES/ALLIGATOR CRAWL VI 24830 E+
- (ABOVE: MINOR RIM CHIP ONE SIDE)
3. VALENTINE STOMP/GLAOYSE VI 38554 M
4. PICCADILLY/CHELSEA HMV 10059 M
5. I'VE GOT A FEELING FALLING/LVE ME OR VI 22092 M
6. BIRMINGHAM BLUES/MUSCLE SHOALS (RARE) OK 4757 M
7. I AINT GOT NOBODY/TEA FOR TWO VI 27766 N
8. HANFUL OF KEYS/VIPERS DRAG HMV 27768 N
9. MY FATE IN YOUR HANDS/TURN ON HEAT VI 38568 M
10. SWEET SAVANNAH SUE/WAITIN AT END RD BB 10264 M
11. KEEPIN OUT MISCHIEF/BASIN ST BLUES HMV 27767 N
12. LAST MAN BLUES/ (FROM PIANO ROLL) CE 4025 N
13. SOHO, BONO STREE HMV 10063 N

ACCOMPANIMENTS

14. ALBERTA HUNTER-PEALE ST BL/SUGAR VI 20771 N
15. MARTIN WILLIAMS-SQUABBLING BL/GONNA BOK 8108 V
16. MARTIN & WILLIAMS-MONKEY MAN BLUES OK 8067 E
17. SARA MARTIN-NOBODYS BUZ/GOT EVERYTHG OK 8043 E
18. ALBERTA HUNTER-GONNA SEE MY MAW VI 21539 M
19. CAROLINE JOHNSON-MAMAS LOSIN GOOD CHANCE/NOBODY TO GRIND COFFEE GE 3307 M
20. ALTA BROWNE & BERTHA POWELL-NOBODY KNOWS DE TROUBLE I SEE GE 3318 N
21. MAUDE MILLS-JOGIE BLS/BLK SNAKE BLS BA 6043 V

OTHER GROUPS

22. GEORGIA GRIND/DANCING FOOL CMS 536 N
23. PRETTY OOL/SISTER AINT THAT HOT CMS 535 N

FIRST NIGHTER ORCH (WITH WALLER)

24. WHAT WELL DRESSED MAN WILL WEAR VI 27956 E

JACK TEAGARDEN (WITH WALLER) VERY RARE

25. YOU RASCAL U/THATS WHAT LIKE ABOUT U CO 2558 N

LETCHER HENDERSON (WITH WALLER)

26. WHITEMAN STP/TOWING VIRGINIA CO 1059 N
27. HENDERSON STP/THE CHANT CO 817 V

FATS WALLER & BENNIE PAINE

28. ST LOUIS BLUES/AFTER YOUNG GONE VI 22371 E+

FATS WALLER & HIS BUDDIES

29. LOOKIN GOOD/NEED SOMEONE LIKE YOU VI 28086 N

LOUISIANA SUGAR BABES

30. THOU SWELL/PERSIAN RUG VI 21346 M

31. WILLOW TREE/PIPI VI 21348 M

PIANO & VOCAL

32. CRAZY BOUT MY BABY/DAGGIN HRT OOEON 31817 M

ORGAN SOLOS

33. THE RUSTY PAIL/SLOPPY WATER VI 20492 N

34. HOG MAW STP/SUGAR VI 21523 M

35. MESSIN AROUND/STOMPIN THE BUG VI 20655 M

36. THATS ALL/ LOVELESS LOVE VI 23260 N

37. GEECHIE/DIGAH'S STOMP VI 20655 V

WALLER DUBS - ALL NEW

38. SWEET SUE/MAGASAKI

39. THATS AINT RIGHT/THERES A GAL IN MY LIFE

40. WALLER JIVE/SLIGHTLY LESS THAN WONDERFUL

41. WHITTECHAPL/SOHO

42. SWING LOW SEET CHARLOT/GO DOWN MOSES (WITH VOCAL)

43. FRANKIE & JOHNNIE/COMIN AROUND THE MOUNTAIN

44. OLD OAKEN BUCKET/DEM GOLDEN SLIPPERS

45. LOCH LOMOND/OH SUZANNA

46. DEEP RIVER/LORO DELIVERED DANIEL (WITH VOCAL)

47. CAVALLERIA RUSTICANA/YOU & I WERE YOUNG MAGGIE

48. I AM A BUM/HAND ME DWON WALKIN CAME

V-DISC

49. THIS IS SO NICE/ MARTINIQUE VO 145 N-

WALLER & HIS RHYTHM

50. SPRING CLEANING/READING MY MAIL VI 25554 N

51. DEVIL TO PAY/TAKE IT EASY VI 25078 N

52. LOST LOVE/ DONT YOU KNOW VI 25604 E

53. IM ON A SEESAW/ SO DARN CHARMING VI 25120 E

54. TALL TAN & TERRIFIC/ALWAYS IN MOOD VI 25671 M

55. OLD PLANTATION/WHERE IS THE SUN VI 25550 E

56. CUTEST ONE/HATE TO TALK ABOUT MYSELF VI 25039 E+

57. NERO/KEEP ME IN YOUR DREAMS VI 25498 E+

58. VISH I WERE TWINS/ARMFUL OF SWEETMESSVI 24641 E+

59. BABY BROWN/100% FOR YOU VI 24863 E+

60. DREAM MAN/GROWING FINDER OF YOU VI 24901 M

61. LOAFIN TIME/WOE IS ME- VI 25140 E

62. HOW YA BABY/WHAT WILL I DO VI 25712 N

63. SOMEBODY ST LL GAL/SIT RIGHT DWN & HMV 25194 N

64. LOVE WAS MEANT TO BE/RATHER CALL U & VI 25681 N

65. LONG AS WLO GOES ROUND/ON SEESAW HMV 291 N

66. THEN I'LL BE TIRED OF U/HAVE LIT ORM VI 24708 M

67. CINDERS/LOUISIANA FAIRY TALE VI 24898 M

WALLER & HIS RHYTHM CONT.

68. HOW CAN I/JEALOUSY OF ME VI 25864 M
69. STAYED AWAY TOO LONG/SOMEONE THINKS VI 25222 M
70. OLD FASHIONED SONGS/WEST WIND VI 25253 N
71. HOW CAN YOU FACE ME/SWEETIE PIE VI 24737 M
72. SHEIK OF ARABY/ IN THE GLOAMING VI 25847 N
73. VERY GOOD FRIEND/YOURE THE PICTURE VI 25075 N
74. DINAH/LATCH ON VI 25471 N
75. ALL MY LIFE/IT'S NO FUN- VI 25296 E
76. SWEET SUE/TWELFTH ST RAG VI 25087 E
77. ONE IN MILLION/ WHOS AFRAID OF LOVE VI 25499 E
78. CHRISTOPHER COLUMBUS/US ON A BUS VI 25295 M
79. PARDON MY LOVE/WHATS THE REASON VI 24889 E+
80. YURE MY OISH/ MORE POWER TO YOU VI 25479 E+
81. YOU WNT TO MY HEAD/LOST & FOUND VI 25812 N
82. TWENTY FOUR ROBBERS/ PAN PAN HMV 1011 M
83. SAN ANTON/ YOU SHOWED ME THE WAY VI 25579 N
84. BIG CHIEF DESOTO/SIN TO TELL LIE VI 25342 N
85. CRAZY BOUT MY BABY/REAL THING COMES VI 25374 N
86. BOO HOO/LOVE BUG VI 25563 V+
87. SWEET HEATACHE/NEW LEASE ON LOVE VI 25571 V/E+
88. CROSS PATCH/CABIN IN SKY VI 25315 V/E+
89. COPPOR COLORED GAL/AT MERCY OF LOVE- VI 25409 N
90. GARBO GREEN/ MOON ROSE VI 25281 E+
91. THIEF IN NIGHT/GOT BRAN NEW SUIT VI 25123 E+
92. LITTLE BIT INDEPENDENT/SWEET THING VI 25196 E+
93. I LOVE TO WHISTLE/FLORIDA FLO VI 25806 M
94. SWINGIN JINGLE BELLS/THOUSAND DRMS VI 25483 M
95. LAUGHING AT ME/CANT BREAK HABIT OF U VI 25530 E+
96. LOVE IS YOUNG/ANYONE EVER TELL YOU VI 25537 N
97. SERENADE WEALTHY WIDOW/LETS PRETEND VI 24742 N
98. HAVIN A BALL/SORRY MADE YOU CRY VI 25515 E
99. RATHER CALL U BABY/LOVE MEANT TO BE VI 25681 N
100. WHY DO HAWAIIANS SING/WINDOW FACES VI 25762 N
101. PASWONKY/BLK RASPBERRY JAM VI 25359 N
102. HALLELUJAH/TAINT GOOD VI 25478 N-
103. LA DE LA DE LA/LOUNGIN AT WOLDORF VI 25420 N
104. PORTERS LOVE SONG/DO ME A FAVOR VI 24649 E+
105. GEORGIA ROCKIN CHAIR/SEEK & FIND VI 25175 E
106. SIMPLY ADORE YOU/BRK GOOD NEWS VI 25830 N
107. ROMANCE A LA MODE/UP JUMPED YOU (RARE) HMV 5399 N
108. MEANEST THING/USED TO LOVE YOU VI 201582 N
109. NOTH THE ONLY OYSTER/ODDH LOOKA THEF VI 202218 N
110. COME & GET IT/LIGHT OF SILVER MOON VI 202448 N
111. FEETS TOO BIG/HONEY/SUCKLE ROSE VI 210580 N
112. SOME CHANGES MADE/STAYED AWAY LONG VI 202216 N
113. SQUEEZE ME/EVERYBODY LOVES BABY VI 2102217 N
114. BUCKIN THE DICE/REAL THING COMES VI 2102640 N
115. CHEATIN ON ME/OH FRENCHY BB 10685 N
116. KISS ME WITH EYES/LAST NITE MIRACLE BB 10136 N
117. BASIN ST BLUES/AFRICAN RIPPLES BB 10115 N
118. NOT ONLY OYSTER/DREAM MA BB 10261 N
119. YACHT CLUB SWING BB 10035 E+
120. E FLAT BLUES/SWING AOILLA ST. BB 10858 E+
121. SWEETIE PIE/WEALTHY WIDOW BB 10262 N/E+
122. NEED LITTLE LOVE/JITTERBUG WALTZ BB 11518 E+
123. DO YOU HAVE TO GO/TWENTY FOUR ROBBERS BB 11222 E
124. PATTY CAKE/ARMFUL OF SWEETNESS BB 10149 E/N
125. SHAME SHAME/TELL ME WITH KISSES BB 7885 E+
126. MUST BE LOSIN MINO/DONT GIVE JIVE BB 11539 E+
127. ANITA/USED TO LOVE YOU BB 10369 N
128. YOU ASKED FOR IT.GOT NO TIME- BB 10170 E+
129. I REPENT/HEADLINES ON NEWS BB 11188 E+
130. SWING OUT/SILVER MOON BB 11569 N
131. SQUEEZE ME/WAIT & SEE BB 10405 E+
132. SPOVIN/ROSETTA BB 10156 E/N
133. U LOOK GOOD TO ME/PUT U IN YOUR PLE BB 10008 E+
134. IMAGINE MY SURPRISE/WONT BELIEVE IT BB 10362 N
135. YOU RUN YOUR MOUTH/TOO TIRED BB 10779 E+
136. HEY MISTER/STOP PRETENDING BB 08829 N/E
137. OKTOWN STRUTTERS/CANT GIVE U ANYTH BB 10573 E+
138. WHOLL TAKE MY PLACE/ABDULLAH BB 10419 E
139. SPIDER & THE FLY/REMEMBER WHO BB 10205 N
140. WHAT A PRETTY MISS/BONO STREE BB 10437 N
141. O GIVE MY LIFE/DANCE AT WEDDING BB 10070 E/N
142. SALT AWAY SOME SUGAR,BLUE EYES BB 10943 E+
143. GEORGIA MY WISH I HAD YOU BB 10078 N/V+
144. OLD GRANOAD/LITTLE CURLY HAIR BB 10698 N
145. LIVER LIP JONES/COME DOWN TO EARTH BB 11010 N
146. LETTIN GRASS GROW/YOU WHO TAUGHT IT BB 10527 N
147. SUITCASE SUSIE/FEETS TOO BIG BB 10500 E+
148. AINT MISBEHAVIN/GEORGIA ROCKIN CHAIRS BB 10288 N
149. HOLO TIGHT/OUTSMARTED & OURSELF BB 10116 N
150. BLESS YOU/TUNE THAT COUNTS BB 10373 V
151. SQUARE FROM OELAWARE/SENO ME JACKSON BB 10703 N
152. ABERCROMBIE/NOBODYS BIZNESS BB 10967 E

FATS WALLER & RHYTHM CONT.

153. EYVBOODY LOVES BABY/SCRAM BB 10967 E
154. MIGHTY FINE/EEP IPE BB 10389 N
155. NEVER FORGIVE MYSELF/2 SLEEPY POPLE BB 10003 N-
156. BLACK MARIA/MOON IS LOW BB 10624 N-
157. SOME CHANGES MADE/BLBE BECAUSE OF U BB 10322 N
158. PAN PAN/ OH BABY BB 11383 N

ORGAN SOLOS

159. ST LOUIS BLUES/LENOX AVE BL VI 20357 M
160. AINT GOT NOBODY/SUGAR BB 5093 M
161. LOVELESS LOVE/SOOTHIN SYRUP VI 20470 M
162. GO DOWN MOSES/SWING LOW VI 27459 N
163. DEEP RIVER/LONESOME ROAD VI 27459 N
164. WATER BOY/ALL GDS CHILLEN VI 27460 N

FATS WALLER & RHYTHM

165. PANIC IS ON/ SUGAR ROSE VI 25266 E+
166. ONE IN A MILLION/WHOS AFRAID VI 25499 M
167. BYE BYE BABY/THERE GOES ATTRACTION VI 25388 E
168. CURSE ACHING HEART/JUST MADE UP- VI 25394 N
169. NEGLECTED/ EVERY DAY HOLIDAY VI 25749 N
170. BOO HOO/ LOVE BUG VI 25563 V
171. LOST LOVE/DONT YOU KNOW VI 25604 E+
172. AT TWILIGHT/FAT & GREASY BB 10803 N/E
173. WINTER WEATHER/CLARINET MARMALADE BB 11469 N
174. GOOD MAN IS HARD TO FIND/HOW CAN YOU BB 10143 E+
175. FAIR & SQUARE/HONEY ON MOON VI 25891 V+
176. SOMEBODY STOLE GAL/SUGAR BLUES VI 25194 N
177. NEVER SMILE AGAIN/STAYIN AT HOME BB 10841 N
179. YOU'RE NOT THE KIND/WHY DO I LIE VI 25353 N
178. MOMTIE SENT ME/DRY BONES BB 10892 N
180. NEGLECTED/EVERY DAY HOLIDAY VI 25749 N
181. YOU FIT INTO PICTURE/100% FOR YOU VI 24863 N

WALLER DUBS

182. CHELSEA/ PICADILLY
183. TWO SLEEPY PEOPLE(A GEM)/AINT MISBEHAVIN
184. FUNCTIONIZIN/I GOT RHYTHM
185. ANNIE LAURIE
186. MY HEART AT THY SWEET VOICE/LUCIA DI LAMMAMOR
187. FAT & GREASY/ COTTAGE IN THE RAIN
188. GOIN ABOUT/BABY WHERE CAN YOU BE
189. THEN YOULL REMEMBER ME/ AH SO PURE
190. ANYTHING FOR YOU(MASTERS 182)
191. TISKET A TASKET/MUSIC MAESTRO PLEASE(A REAL CLASO)

PIANO SOLOS

192. ALLIGATOR CRAWL/ VIPERS DRAG HMV 8784 N
193. AINT MISBEHAVIN/SWEET SAVANNAH SUE VI 22108 N

ACCOMPANIMENTS

SARA MARTIN

194. NOBODYS BIZNESS/GOT EVERYTHING OK 8043 V
195. LAST GO ROUND/MAMAS GOT BLUES OK 8045 V+

GENE AUSTIN

196. MY FATE IN YOUR HANDS VI 22223 N

BERT HOWELL/JUANITA CHAPPELLE

197. BYE BYE FLORENCE/FLORENCE VI 21062M

ADELAIDE HALL

198. THAT OLD FEELING/CANT GIVE ANYTHING HMV 8849 N

WITH OTHER GROUPS

TED LEWIS

199. DALLAS BLUES MELOTONE 13379 N
200. CRAZY BOUT MY BABY (SMALL OIG ONE SIDE) CO 2428 E+

RHYTHM MAKERS

201. YES SUH/YELLOW DOG BLUES PAE 2810 N

FATS WALLER & RHYTHM

202. LETS GO AWAY/WARNA HEAR SWING SONG BB 11115 N
203. NIGHT WIND/BELEIVE IN MIRACLES VI 24953 N
204. ALL MY LIFE/ITS NO FUN VI 25296 E
205. LOVE IS YOUNG/ANYONE EVER TELL U VI 25527 E
206. OOH LOOKA THERE/NEVER FORGOTTEN VI 25255 N
207. GA. MAY/DONT LET IT BOTHER YOU VI 24714 E
208. BABY BROWN/ONCE UPON A TIME VI 24846 N
209. PORTERS LOVE SONG/JINGLE BELLS BB 10016 N
210. NEVER SMILE AGAIN/STAYIN HOME BB 10841 N
211. LOAFIN TIMES/WOE IS ME VI 25140 V+
212. MORE POWER TO YOU/YOURE MY OISH VI 25679 N
213. WHY DO I LIE/NOE TH KIN VI 25353 N
214. BELIEVE IT BELOVED/ IF IT ISNT LOVE VI 24808 M
215. LETS SING AGAIN/MORE I KNOW YOU VI 25384 E
216. FIRST IMPRESSION/IN ANOTHER WORLO VI 25753 M
217. PUT YOU IN YOUR PLACE/SMARTY VI 25608 E
218. HOPELESS LOVE AFFAIR/JOINT JUMPIN VI 24869 N
219. GIRL LEFT BEHIND/TRUCKIN VI 25116 V
220. SPOVIN/FLOATIN DWN COTTON TOWN VI 25415 E
221. SWEET HEARTACHE/NEW LEASE ON LOVE VI 25717 N
222. RHYTHM & ROMANCE/SWEET BEGINNING VI 25131 E
223. WHOS HONEY ARE YOU/ROSETTA VI 24892 E+
224. GOT FINGERS CROSSED/SPREADIN RHY VI 25211 E

AUCTION

AUCTION

B Crosby

55 RICE STREET DALY CITY 25, CALIF.

GUARANTEED CONDITION ON ALL RECORDS. A 25¢ PACKING CHARGES COLLECT, UNLESS OTHERWISE STATED. ALL RECORDS WILL BE HELD UNTILL REMITTANCE IS FORWARDED. RESERVE RIGHT TO REJECT ALL UNSATISFACTORY BIDS.

BING CROSBY

SUSANNA/IM CRAZY OVER YOU	OK 41228 E
IOWA/EAFLY AMERICAN	DE 18912 N
MISSISSIPPI MUD/THERE'LL COME A TIME	OK 40979 N
WHERE BLUE OF NIGHT/HOME ON RANGE (R.C.)	DE SOUVENIR N
SPELL OF THE BLS/LETS DO IT	OK 41181 E
DINAH/SHINE	BRE 1424 E
MY KINDA LOVE/IF I HAD YOU	OK 41188 E
WHY DO I LOVE YOU (ST. JOHNS HOSPITAL ISSUE DECCA N	
DEAR FRIEND (NOT ISSUED U.S.A.)	BRE 4736 N
PAUL WHITEMAN SOUVENIR ALBUM (5 RECORDS) VI	100 N
MY LOVE/WOULD IF I COULD BUT I CANT	BRE 1649 N
THANK/ELK MOONLIGHT	BR 6643 V
DAY U CAME ALONG/I GUESS IT HAD TO BE	BR 6644 E
THE LST PUND UP/HOME ON THE RANGE	BR 6663 N
BEAUTIFUL GIRL/AFTER SUNDOWN	BR 6694 N
TEMPTATION/WELL MAKE HAY WHILE SUN SHNS	BR 6695 E
OUR BIG LOVE SCENE/WE'RE COUPLE OF OLD	BR 6696 E
SHADOWS OF LO E/LITTLE DUTCH WILL	BR 6794 E
LETS SPEND A EVENING AT HOME/	BR 6724 E
LOVE THY NEIGHBOR/RIDIN AROUND IN RAIN	BR 6852 E
MAY I/SHE REMINDS ME OF YOU	BR 6853 N
ONCE IN A BLUE MOON/GDNIGHT LOVELY LADY	BR 6854 N
LOVE IN BLOOM/STRAIGHT FROM SHOULDER	BR 1850 E
IM HUMMIN, WHISTLIN/GIVE ME HEART TO SG	BR 6953 E
ITS WITHIN YOUR POWER/STREET OF DRMS	BR 1466 N
IVE GOT TO PASS YOUR HOUSE/THERES CABIN	BR 6610 V
YOURE GETTING TO BE HABIT/YOUNG HLTHY	BR 6472 E
YOURE BEAUTIFUL 2NIGHT/GUY LOMBARD	BR 6477 E
IM PLAYING WITH FIRE/TRY LITTLE TENDRNS	BR 6480 V
IVE GOT WLD CN STRING/LINGER LIT LONGER	BR 6491 E
WHAT DO I CARE/ YOUE GOT ME CRYING AGN	BR 6515 E
SOME OF THESE DAYS/IM HONEYE LOVIN ARMS	BR 1469 N
STAY ON RIGHT SIDE ROAD/SOMEONE STOLE	BR 6533 E
LEARN TO CROON/MOONSTRUCK	BR 1562 N
IVE GOT SING TORCH SING/SHADOW WALTZ	BR 6599 N
BLUE PRELUDE/OWN THE OLD OX ROAD	BR 6601 N
LOVE U FUNNY THING/MY WOMAN	BR 6268 E
SHINE /SHADOWS ON THE WINDOW	BR 6276 E
PARADISE/YOURE STILL IN MY HEART	BR 6285 V
HAPPY GO LUCKY YOU/LAZY DAY	BR 6306 N
SWEET GA. BROWN/LETS TRY AGAIN	BR 6320 E
WITH SUMMER COMING ON/ CABIN IN THE	BR 6329 E
SOME OF THESE DAYS/LOVE ME 2NIGHT	BR 6394 E
PLEASE/ WALTZING IN A DRMS	BR 6394 N
HOW DEEP IS OCEAN/HERE LIES LOVE	BR 6406 E
BROTHER CAN U SPARE A DIME/LETS PUT THE	BR 6414 N
I'LL FOLLOW U/ SOMEDAY WELL MEET AGAIN	BR 6427 E
A GHOST OF CHANCE/ JUST ECHO IN VALLEY	BR 6454 N
OUT OF NOWHERE/ IF U SHOULD EVER NEED	BR 6090 E
JUST ONE MORE CHANCE/WERE YOU SINCERE	BR 6120 E
IM THRU WITH LOVE/FOUND MILLION \$ BABY	BR 6140 N
AT YOUR COMMAND/MANNY HAPPY RETURNS OF	BR 1182 N
STAR DUST/DANCING IN DARK	BR 6169 N
I APOLOGIZE/SWEET & LOVELY	BR 6179 E
NOW THAT YOU'RE GONE/A FADEO SUMMER LVE	BR 6200 E
TOO LATE/GDNIGHT SWEHEART	BR 6203 E
IM SORRY DEAR/WHERE BLUE OF NIGHT	BR 6226 E
CANT WE TALK IT OVER/ DINAH	BR 6240 E
SNUGGLEO ON YOUR SHOULDER/ I FOUND U	BR 6248 E
STAF/LIGHT/ HOW LONG WILL IT LAST	BR 6259 E
TEMPTATION (B MAGIER)/SHADOW WALTZ	MLT 13136 E
DONT BREAK THE SPELL/KELL I	DEAU 5835 N
ANGELES OF MERCY/NEVER ISSUED HERE/MISS DEAU 5771 N	
BUT NOT FOR ME/NEVER ISSUED HERE/HELLO COIN 30175 N	
BY LIGHT OF SILVERY MOON/NEVR ISSUED HERE/	
CONCHITA	CO INOLA 30158 N
ON SWEET LETTER FRM U/POINCIANA	DEAU 5889 N
OL MAN RIVER (V. YOUNG ORCH)/LONDON BERRY	DEAU 5838 N
GENS OF GE. WHITE SCANDALS (12 INCH)	BR 20182 E
ST LOUIS BLUES/COKE ELLINGTON (SIL LABEL) BR	20105 N
PENNIES FROM HEAVEN/PENNIES FRM HVN MEO	DE 15027 N
LAWD U MADE NIGHT LONG/ 12 -	BR 107 N
ST LOUIS BLUES B MASTER 12"	COE 898 N
HIGH WATER/ PAUL WHITEMAN WASHBOARD BLS VI	36186 N
PENNIES FRM HEAVEN/PENNIES FRM HVN MEO	DE 29226 N
LA GOLONORINA/LA PALOMA 12"	CO 50070 N
CHRISTMAS MED/SILENT NIGHT 12"	CO 50095 E
METROPLIS PART 3 12"	VI 35934 N
GEORGE WHITE SCANDALS (2 TEST PRESSINGS 12")	N

THIS IS A COMPLETE BING COLLECTIONS-AM ACCEPTING BIDS ALSO ON ALL VICTOR-COLUMBIA-DECCA'S MOST ARE IN N OR E CONDITION VERY FEW IN VG. SEND YOUR LIST OF WANTS ON THESE WITH OFFERS OF WHAT THE RECORDS ARE WORTH TO YOU. HAVE ALL BING CROSBY ALBUMS MAKE OFFERS ON THEM AS COMPLETE ALBUM. DICK POWELL - ALL BRUNSWICKS IN "E" SEVO LIST AND OFFER. FEW DECCA'S ALSO.

AUCTION

AUCTION

STEPHEN STORAN

%ARG

BOX 341- COOPER STATION NYC NY

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

HARRY JAMES - 12"LP

- (1) RAFFLES
- (2) SELLS
- (3) THERE THEY GO
- (4) BLOCK PARTY
- (5) FORGOTTEN
- (6) BLUEBEARD'S BLUES
- (7) PERDIDO
- (8) LAMOND AND MDN
- (9) MOONLIGHT BABY

COUNT BASIE-LESTERYOUNG-HIRSCHDEL EVANS-1937-12"LP

- (1) MOTEN SWING
- (2) SHOUT AND FELL IT
- (3) BUGLE BLUES
- (4) I'LL ALWAYS BE IN LOVE WITH YOU
- (5) WHEN MY DREAM BOAT COMES HOME
- (6) SWING BROTHER SWING
- (8) THE COUNT STEPS IN

CONDON (1944) BIX MEMORIAL CONCERT- 12"LP

- (1) FIDGETY FEET
- (2) DAVENPORT BLUES
- (4) CLIMB THE HIGHEST MOUNTAIN
- (5) IN A MIST
- (6) CANDELIGHTS
- (7) JAZZ ME BLUES

JIMMY MCPARTLAND-BUD FREEMAN-PEE WEE RUSSELL - 12"LP

- (1) MUSKRAT RAMBLE
- (2) JA DA
- (3) WAY DOWN YONDER IN NEW ORLEANS
- (4) SQUEEZE ME
- (5) THATS A PLENTY
- (6) BASIN ST BLUES

FATS WALLER - 12"LP

- (1) WALLER JIVE
- (2) HALLLUJAH
- (3) BOUNCIN'
- (4) AINT MISBEHAVIN' (SPECIAL INTRO)
- (5) SWEET SUE
- (6) MAGASAKI
- (7) LONGSOME ME
- (8) BROTHER'S LAMENT
- (9) REEFER SONG
- (10) THAT AINT RIGHT

COUNT BASIE- BEN WEBSTER - 12"LP

- (1) FANCY MEETING YOU
- (2) SMOOTH SAILING
- (3) THATS MY GUY
- (4) PARADISE SQUAT
- (5) PERDIDO
- (6) PEACE PIPE
- (7) BREAD
- (8) WHAT DOES IT TAKE

DUKE ELLINGTON - 12"LP (1945)

- (1) COME SUNDAY
- (2) LIGHT
- (3) HOLLYWOOD HANGOVER
- (4) WORK SONG
- (5) WEST INDIAN ANCE (2ND MOVEMENT)
- (6) SUGAR HILL PENTHOUSE (3RD MOVEMENT)

BOBBY HERMAN- HARRIS- FLIP (1946) 12"LP

- (1) ROSE ROOM
- (2) LET IT SNOW
- (3) I SURRENDER DEAR
- (4) OH WHAT IS SEEMED TO BE
- (5) BLACK ORCHID
- (6) GET HAPPY
- (7) I'M ALWAYS CHASING RAINBOWS
- (8) RED TOP
- (9) I GOT RHYTHM

ILLINOIS JACQUET - 12"LP

- (1) JET PROPULSION
- (2) BLACK VELVET
- (4) SECOND BALCONY JUMP
- (5) GHOST OF A CHANCE
- (6) FLYING HOME

ARTIE SHAW - 12"LP

- (1) A STRANGE LONELINESS
- (2) WHEN YOUR LOVER HAS GONE
- (3) SHOW ME THE WAY TO GO HOME
- (4) TOY TRUMPET
- (5) BOB WHITE
- (6) BOBIN'
- (7) COPENHAGEN
- (9) THAT'S A PLENTY

TRADE

TRADE

WALLACE B. HEIDER

P.O. BOX 8061

PORTLAND 7 OREGON

TRANSCRIPTIONS FOR TRADE

HAVE MANY LANGWORTH, MACGREGOR, CAPITOL, AFRS, THESAURUS AND KEYSTONE 16" VINYLITE TRANSCRIPTIONS BY RAEBURN, KENTON, BARNET, HERMAN, KRUPA, ELLINGTON, BROWN, WALLER, TOMMY DORSEY, MCKINLEY, MUSSO, BASIE, BROOKS, ANTHONY, TRAMBUER, BENEKE, AND BRADLEY IN E TO N CONDITION WHICH I WILL TRADE FOR TRANSCRIPTIONS (OR BROADCASTS, CONCERTS, PRIVATE RECORDING SESSION COPIES, ETC.) BY: SHEP FIELDS ALL REED ORCHESTRA (MAINLY ON AFRS, THESAURUS AND ASSOCIATED), GLENN MILLER (ANY OR ALL OF THE 52 GLENN MILLER SHOW TRANSCRIPTIONS NOW BEING SHIPPED TO STATIONS), HARRY JAMES (ANY 1949 AIRSHOTS OR MISC. BOP INSTRUMENTALS), WOODY HERMAN (ABC WILDROOT SHOWS), BOYD RAEBURN (BROADCASTS ONLY WANTED-ANY PERIOD OF THE RAEBURN BAND), STAN KENTON (BOTH INNOVATIONS I & II & ANY KIND OF A COPY OF ARTISTRY IN GILLESPIE TEX BENEKE WITH STRINGS (AFRS), TOMMY DORSEY (STANDARD X-334), JERRY FIELDING (STANDARD X-331 AND X-336), HALL MCINTYRE (AFRS), RAY MCKINLEY (AFRS), CHARLIE BARNET (ANYTHING BY THIS 1949 BOP BAND, PARTICULARLY ANY VERSION OF RHAPSODY IN BLUE), AND SAM DONAHUE (AFRS TRANSCRIPTIONS AND ANYTHING WITH PARADISE ON IT.)

AM ALSO INTERESTED IN ANY UNUSUAL OR EXCEPTIONALLY GOOD BIG-BAND JAZZ, EITHER DOMESTIC OR FOREIGN. LET ME KNOW YOUR WANTS AND WHAT YOU HAVE TO OFFER. IF YOU HAVE ANY OF MY WANTS AND DON'T WISH TO TRADE, I WILL PAY CASH FOR ANY OF THEM YOU HAVE.

WANT TO ESTABLISH CONTACT WITH PARTY HOW HAS ACCESS TO TAPING JAZZ AIRCHECKS FROM AN NBC LINE: WILL REIMBURSE IN ANY OF A VARIETY OF WAYS, INCLUDING CASH.

DISPOSITION

1 2 3 4 5 6

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION

4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS. SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD.

AMERICAN FOLK RECORDS .25 TO
HAVE ABOUT 3000-SEND WANTS --- SAL 1.00 KITC

LOUIS ARMSTRONG
MUSKRAT RAMBLE/HEBBIE JEBBIES OK 8300N/E-AUC --- BARN
MONDAY DATE/SUGAR FOOT OK 8609 N-AUC --- BARN
HEAR ME/TIGHT LIKE THIS OK 8649 E-AUC --- BARN
BASIN ST/NO OK 8690E/G-AUC --- BARN
MEDLEY OF ARMSTRONG HITS 12" HMV 2564 E-AUC --- BARN

FRED ASTAIRE (W/LEO REISMAN ORCH)
CHEEK TO CHEEK/NO STRINGS BR 7486E/E-AUC --- WOOD
AUTOMATIC PHONO-RADIO COMBINATION

ZENITH MODEL H65.1. PLAYS 16,33, 45 AND 78 RPM RECORDS ALL SIZES. --- MAGE
6 TUBE RADIO AND 6" SPEAKER, BASS --- MAGE
TREBLE CONTROL. SIZE 18 1/2, 16 1/2, 14 1/2, 12 1/2, 10 1/2, 8 1/2, 6 1/2, 4 1/2, 3 1/2, 2 1/2, 1 1/2, 1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128, 1/256, 1/512, 1/1024, 1/2048, 1/4096, 1/8192, 1/16384, 1/32768, 1/65536, 1/131072, 1/262144, 1/524288, 1/1048576, 1/2097152, 1/4194304, 1/8388608, 1/16777216, 1/33554432, 1/67108864, 1/134217728, 1/268435456, 1/536870912, 1/1073741824, 1/2147483648, 1/4294967296, 1/8589934592, 1/17179869184, 1/34359738368, 1/68719476736, 1/137438953472, 1/274877906944, 1/549755813888, 1/1099511627776, 1/2199023255552, 1/4398046511104, 1/8796093022208, 1/17592186044416, 1/35184372088832, 1/70368744177664, 1/140737488355328, 1/281474976710656, 1/562949953421312, 1/1125899906842624, 1/2251799813685248, 1/4503599627370496, 1/9007199254740992, 1/18014398509481984, 1/36028797018963968, 1/72057594037927936, 1/144115188075855872, 1/288230376151711744, 1/576460752303423488, 1/1152921504606846976, 1/2305843009213693952, 1/4611686018427387904, 1/9223372036854775808, 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GUY LOMBARDO
 21V TRANSCRIPTIONS
 BLUE LABEL DECCA E
 COLUMBIA LABEL E
 VICTOR LABEL E
 BRUNSWICK LABEL E
 PERFECT LABEL E
 MELTONE LABEL E
 BLUEBIRD LABEL E
 RCMO LABEL E
 GENNETT ? LABEL E
 ENRIC MADRIGUARA
 LETS HAVE ANOTHER CUP OF COFFEE CO 2651 2.00 ORLA
 WINGY MANONE & ORCH
 WHEN THE SAINTS GO MARCHING IN E BB 10560 2.00 SOND
 REV. F.W. MCGEE
 50 MILES OF ELBOW ROOM E VI 23401 5.00 SOND
 SAM MORGAN
 EVERYBODY'S TALKING BOUT SAMMY E CO 14213 5.00 SOND
 MOBILE STOMP V CO 14258 10.00 SOND
 NEW ORLEANS BLUES OR DIXIELAND
 DISPOSITION LISTS-COLLECTIONS 4 SALE E/N U SET PRICERICH
 OLD AMERICAN FOLK
 WILL TRADE POPS JAZZ ETC. OR WILL
 BUT IN LOTS OF 100
 PARTY RECORDS
 SNOED LISTS N ONLY U SET PRICEKICH
 REV. RICE & CONGREGATION
 IM ON THE BATTLEFIELD G VO 1262 10.00 SOND
 BEN SELVIN
 LULLABY OF THE LEAVES CO 2654 2.00 ORLA
 BOB SNOYER
 MAY I LOVE THY NEIGHBOR VOC 2707 2.00 ORLA
 SWEET BANDS OF 30'S EX TO NEW
 BR 6000-7000-8
 ME 12040 TO 13422
 VO 2525 TO 4918
 CO 2301 TO 3108
 VI 22703 TO 25245
 CH 16264 TO 16831
 OK 40724 TO 40547
 HA 1149 TO 1412 SUB. ON VE. CL. OIVE
 SEND DISPOSITION LISTS
 TRADES
 TRADES WITH FOREIGN COLLECTORS
 WORLD BROADCASTS
 ANT 1930-1934 TITLES
 DAME MAY WHITTY
 *RAPUNZEL (2 RECORD CHILDS ALBUM) NEW RCA VI EA. 1.00 MACM

TOO LATE TO CLASSIFY IN DISPOSITION LIST

NAT SHILKRET
 SCHILL DAY SWEETHEARTS VI 20464A N AUC GLOV
 JESSE CRAWFORD
 FALLING IN LOVE W U/BL SKIES VI 204598 N AUC GLOV
 COLLINS & HARLIN
 MEET ME DOWN AT LUNA LENS ZO 194 N AUC GLOV
 ARTHUR MOSS-ED. FRYE (RARE VAUDEVILLIANS)
 HOW HIGH IS UP PART 1 & 2 VI 19081 N AUC GLOV
 PAUL WHITEMAN
 DANCING HONEYMOON/ORANGE GV CLAF. VI 19169 N AUC GLOV
 BLOWING BUBBLE DAY LONG/JST LONGVI 18960 N AUC GLOV
 LOVE BIRD/BRIGHT EYES VI 18735 N AUC GLOV
 LEARN SMILE/ON ME OH MY VI 18778 N AUC GLOV
 IN LOVE W LOVE/RAGGEDY ANN VI 19187 N AUC GLOV
 ROGER WOLFE KAHN AND ORCH.
 OELILAH VI 20464 N AUC GLOV
 GERMAN BANDS OF 20S
 HOMOKORD, BEKA, FOLK MUSIC
 BENNY GOODMAN
 1938 BAND ACTION PHOTOS
 HILLYBILLY, WESTERN
 TRAOE FOR JAZZ, BLUES
 JAZZ PHOTOS
 FREE LIST-ACTION PHOTOS
 GEORGE LEWIS STOMPERS
 1953 ACTION PHOTOS
 GLENN MILLER
 MANY FOR SALE, TRADE BB V/ES-T SCHI
 JELLY ROLL MORTON
 12 VOL SET JELLY ROLL MORTON LIBRARY AUC ROBB
 OF CONGRESSLPS, MOST DISCS PLAYED ONLY TWICE AUC ROBB
 MUGGSY SPANIER
 PHOTOS LATEST BANO 1952 SAL .50 SCHI

TOO LATE TO CLASSIFY IN WANTED LIST

FATS WALLER
 MANY WANTS, SEND LISTS V+ ANY SCHI
 TRAOE WALLER AIRSHOTS FOR OUB OF FATS, E SCHI
 LOUIS, TEA AIRSHOTS.

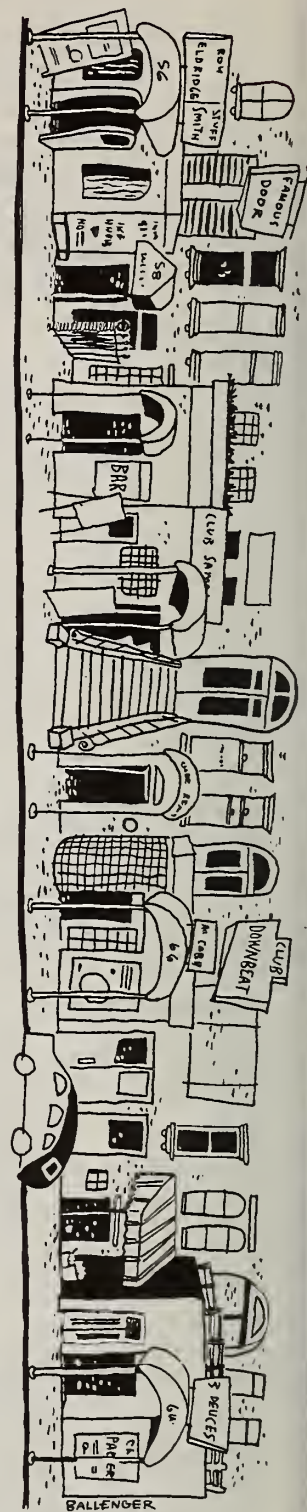
PIANO ROLL AUCTION

PIANO ROLL AUCTION

RAY AVERY RARE RECORDS

6631 HOLLYWOOD BLVD.,
 HOLLYWOOD 28 CALIF.

TITLE	COMPOSER	PLAYED BY
MEMPHIS BLS		NORTON
LEARN OO THE STRUT	BERLIN	VINCENT LOPEZ
DECATUR ST BLS		J.R. ROBINSON
YAKA HULA HICKEYOULA GOETZ		
SHES FORTY WITH ME (BLUES)		
HEEBIE JEEBIES		J.L. COOK
PAPA BETTER WATCH YOUR STEP WILLS COOPER		FATS WALLER
FOUR O'CLOCK BLS	P. BRADFORD	
WILD CHERRIES (RAG)	T. SNYDER	
VIRGINIA BLUES	ERDMAN-MINKEN	
SCHOOL-HOUSE BLUES	BERLIN	PETE WENDLING
COON BAND CONTEST	PRYOR	
GEORGIA GRIND	DABNEY	
BLUE CLOVER MAN	RUSSELL KORTLAND	J.R. ROBINSON
LOADING UP THE MANY LEE (STEP) HENRY MARSHALL	WILLIAM BERGE	
RUSSIAN RAG	COBB	
JUKE BOX SATURDAY NIGHT		FATS WALLER
YOUR A GREAT BIG LONESOME BABY WHITING		GEORGE GERSHWIN
GYPSY BLUES	NOBLE SISSLE, E. BLAKE	JAMES P. JOHNSON
SEARCH LIGHT RAG	SCOTT JOPLIN	
BALLIN THE JACK	CHRIS SMITH	PETE WENDLING
ST LOUIS RAG	TURPIN	
COONTOWN PATROL (MARCH & TWO STEP) HARRY C. BEACH		
THAT INTERNATIONAL RAG	BERLIN	
I AINT GONNA BE NOBODY'S FOOL DAVIS, BENNETT		
YOUR SOME PRETTY OIL CLARENCE WILLIAMS		J.R. ROBINSON
MOUNTAIN GREENERY (THE GARRICK GAITIES OF 1926) RICHARD RODGERS		
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GOT TO COOL MY OOGIES NOW SCHAFFER, THOMPSON, WILLIAMS	THOMAS WALLER	
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foreword

This issue of the Record Changer—the fourth in an annual series of special Summer issues—is perhaps the most important we have ever published. It celebrates the launching of a project that can be of major significance, and that is surely the most worthy and ambitious forward step ever taken in the study of the music that means so much to us all.

The focal point of this issue is a group of seminars and commentaries designed to point out the new directions in jazz study that the Institute will be concerned with. Leaders in many academic fields have joined with jazz authorities for these discussions—marking the first time that a group of jazz experts and non-jazz scholars have ever gotten together to share ideas and formulate joint plans.

Another feature of the issue is a photographic essay by Fred Ramsey, long a leading figure in jazz criticism, and a member of the Institute. It is intended as a specific example of the work that the organization can accomplish in previously neglected areas of study and investigation.

An article by Marshall Stearns, who is literally the “father” of the Institute, tells how it has come into being.

The Record Changer is proud to play this role in bringing to the attention of its readers the beginnings of the Institute of Jazz Studies, an organization in whose value and importance we firmly believe, to which we intend to give our fullest support, and for which we urge your cooperation. (These views are set forth in more detail in the Editorial on page 6.)

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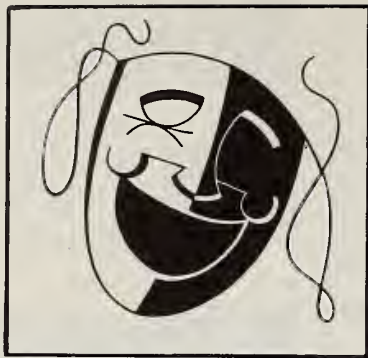
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editorial: a new era

With this issue of the Record Changer, jazz research enters an entirely new era. Since the days of the first jazz fans and critics, in the mid-twenties, the study of jazz has been almost entirely limited to historical documentation. This level of research was—and still is—a highly important one. It has provided the raw materials so necessary to any scholarly evaluation of the many factors that went into making up the music as we now know it.

But merely dipping into the history of jazz is not enough, as many students and enthusiasts have increasingly come to realize in the past few years. The whys and wherefores of jazz, the relationship of jazz to other musics and to the whole of American society—such subjects as these demand to be explored.

During the past two decades there have been a few attempts at this sort of approach to jazz and its backgrounds. But these have been, at best, amateurish efforts, and severely handicapped by the fact that those people sufficiently interested in such work, although knowledgeable about jazz, have not had more than superficial knowledge in the fields from whose viewpoint any wider study of jazz must be approached—musicology, anthropology, psychology, sociology, and the like.

For most of these last two decades, there have been flurries of talk about organizing jazz students and enthusiasts in a manner that could make this dream of a fuller, wider, deeper study of jazz come true. But, in addition to the lack of the necessary specific academic training and disciplines, lack of time and money have helped frustrate these ambitions. It is true that there have been several commendable efforts in various local areas. Some turned out to be little more than glorified fan clubs. Others did bring together groups of sincere (if academically untrained) jazz record collectors, who usually published their own little magazines or news-sheets and sometimes did important work in the field of historical documentation. But there was no central organization; there was actually no awareness of a central goal, and the average group of this sort was extremely short-lived. Enthusiasm waned; or a limited research project was completed; and the club drifted out of existence.

But, about a half dozen years ago, a man had an idea. Like most important ideas, it now seems so obvious—in retrospect—that *someone* should have thought of it long before, but no one did, until Marshall Stearns. Professor Stearns, who had been one of the pioneer jazz critics, was teaching at Cornell when he came up with his all-important concept, the first idea to make any real sense in the field of jazz study. Briefly, Stearns envisioned a Jazz Institute, a completely non-profit organization to be made up of jazz fans, critics, musicians, *plus* leaders in all those social sciences that have any bearing on the development of jazz. The aim of the Institute would be the establishment of a continuing series of long-term research projects designed to answer the hundreds of previously unanswered or vaguely guessed-at questions that have important bearing on the background, the function, the impact, the meanings of jazz in our society.

It's one thing for a man to have a good idea, and another thing entirely to be able to implement it. It would not have been surprising if Marshall Stearns had, on any one of many occasions, given the whole thing up in disgust and frustration. No money was forthcoming; few people would help, although there were some who did lend moral support. Virtually alone, he kept plugging for years to convince jazz critics of the importance of his idea. Even more importantly, he combed the ranks of university professors and highly trained specialists, interesting them in the merits of the project. By means of conferences, meetings, correspondence and other assorted explanation and persuasion, he finally gathered about him a superb group of trained men who at least began to share his enthusiasm for

the Institute idea. What he has accomplished in the past four years of pre-Institute work and discussion is told elsewhere in the book by Professor Stearns himself, and it has been a considerable accomplishment. But, knowing of his efforts, it had become our feeling that the Institute idea had been trapped—just short of actually coming concretely into being—in something of a vicious circle.

The trap was a simple one. There was the purpose, the idea, and finally there were people ready to carry it out. But there was still no money and no real organizational set-up. With no money, the institute could not even begin the most basic sort of correspondence or printing, could not publicize itself or inform even the jazz public of its intentions and existence. Once in operation, the Institute could proceed with a program and an outlining of projected activities designed to lead to the acquiring of a grant from one of the major foundations that now exist for the purpose of supplying the money needed to enable qualified groups to carry on research in specialized fields. (For the Institute to do the job at hand—to get to work on the many needed projects in the fields of anthropology, musicology, sociology, history, folklore, psychology and a half-dozen other allied areas—it has been estimated that an endowment of anywhere from a quarter million to a million dollars would be required. The interest accruing from so large a grant would be required to underwrite the hoped-for operations of the Institute.)

But it is necessary for an organization to be properly operating, to have its soundness and intentions fully demonstrated, before any such grant can be forthcoming. This is particularly true in the field of jazz, since it must be taken into consideration that jazz still retains unsavory and unrespectable connotations in many academic circles.

Finally, it became clear that the only way out of this "trap" was through bold, immediate action. Stearns had enlisted the support of enough scholars of unquestioned competence and stature to demonstrate the soundness of his belief that the field of jazz is worthy of serious study. A Board of Directors was formed; the Institute is now being formally launched; and is beginning by turning for help to those who should be most interested in giving help—jazz enthusiasts, *you*, our readers.

This is where the Record Changer comes into the picture. We have had many meetings with Marshall Stearns and his associates. We know his aims and the aims of the Institute. We know that all concerned have a deep, sincere, intelligent interest in jazz music and in the advancement of knowledge about it. All are willing to give their time to the furthering of these aims with no thought of remuneration. All are willing to work together towards the ultimate goals.

Because we of the Record Changer share the belief in this music and its importance that is felt by Marshall Stearns and the founding members of the Institute, we have made the following suggestions and proposals, which have been accepted by the Institute's Board of Directors.

(1) Our first suggestion was that the pages of the Record Changer could provide the Institute with a means of communication with the jazz world. It is our belief that the Institute must have its own journal, in which can be published news of the activities of scholars and critics who are at work on projects, reports of their findings, and the like. Until such time as funds are available for such a journal, we have offered to set aside a section of this magazine at intervals during the year, to serve as the *temporary* journal of the Institute.

(2) The next suggestion is one that resulted in the major portion of this special issue. We have felt very strongly that preliminary dis-

(Continued on Page 51)

the institute of jazz studies

MARSHALL W STEARNS

The general aim of the Institute of Jazz Studies is to foster an understanding and appreciation of the nature and significance of jazz in our society.

More specifically, the Institute proposes to work toward this goal by pooling the knowledge and skills of authors and musicians, who have pioneered in the field of jazz, with those of social scientists and other experts whose techniques and studies may be brought to bear on the subject. In this manner, jazz and related subjects will be given the range and depth of scholarly study which they so richly deserve, and a vital but neglected area in American civilization will be illuminated.

Origins

The basic concept of an Institute of Jazz Studies has been evolving for a decade. One of the earliest problems was to pull together widely-scattered experts with varying points of view in different fields. Accordingly, a great number of consultations and conferences were held with musicologists, anthropologists, folklorists, psychologists, semanticists, sociologists, psychiatrists, and with various authors, painters, art-historians, sculptors, critics, teachers, poets, dancers, composers, and musicians. Aspects of jazz impinge at some point on the work of all these specialists, and the object of the meetings was to discover individuals who appreciate the importance of jazz in American culture and are willing and able to contribute to the study of jazz.

Organization

By 1952, a truly outstanding group of experts from many disciplines had been brought together by their mutual interest in the study of jazz. Officers were elected: I will serve as President and Executive Director; Jörn Hammond, Vice-President; Rudi Blesh, Secretary; and Eugene M. Kline, Treasurer. A nine-man Board of Directors, representing diverse points of view, was established: Blesh, Sterling Brown, Henry Cowell, Thomas Shaw Hale, S. I. Hayakawa, Hammond, Tremaine McDowell, Richard A. Waterman, and myself. And a Planning Committee of jazz-oriented individuals was set up: George Avakian, Wilder Hobson, Frederick Ramsey, Jr., Ross Russell, and Charles Edward Smith.

To this nucleus, a Board of Advisors—as yet incomplete—was added: Louis Armstrong, B. A. Botkin, Philip W. Barber, Dave Brubeck, Dan Burley, Al Collins, Harold Courlander, Stuart Davis, Roger Pryor Dodge, Duke Ellington, Ralph Ellison, Nesuhi Ertugun, Leonard Feather, Norman Granz, Bill Grauer, Maurice R. Green, M. D., W. C. Handy, Melville J. Herskovits, Langston Hughes, Willis L. James, Stan Kenton, Lester Koenig, M. Kolinski, George Herzog, Jacob Lawrence, Paul A. McGhee, Alan Morrison, Edward Abbe Niles, Pearl Primus, David Riesman, Curt Sachs, Charles Seeger, Artie Shaw, Edmond Souchon, M.D., Lorenzo Turner, Clarence Williams, Bernard Wolfe, and John W. Work. Robert George Reisner was appointed Curator.

Accomplishments

To date, Curator Reisner has completed the first extensive bibliography of jazz literature, sponsored by the Institute. It is appearing in the New York Public Library *Bulletin* and will soon be published in book form. In addition to a large library of recordings, loaned to the Institute by the Executive Director, a comprehensive library of jazz literature—fully indexed—and an archive of documentary interviews with pioneering jazzmen has been assembled. The availability of such material to any qualified student is a prerequisite to the fruitful study of jazz.

In line with its avowed aim of pooling the knowledge and skills of experts from all fields in a study of jazz, the Institute has participated in four Roundtables at Music Inn, Lenox, Massachusetts. At the first Roundtable, held in September, 1950, I presented a lecture

survey of jazz with lectures documented by performances of Asadata Dafora, Macbeth the Great, Dan Burley, and the Mura Dehn jazz dancers. The second Roundtable, held in July, 1951, was devoted to ragtime. Rudi Blesh joined me as a lecturer, and documentation was by Eubie Blake, Edith Wilson, John Mehegan, Lillyn Brown, and the Minns-James dancers.

The aims of the Institute, which had been gradually crystallizing, were fully adopted at the third Roundtable in September, 1951. The subject was "Toward a Definition of Jazz," and regular panel discussions on the previous evening's lectures and performances were held. Professors Waterman and James joined with other participants to arrive at a tentative definition. They were aided by the views and performances of gospel singer Mahalia Jackson, guitarist John Lee Hooker, members of the Tony Scott Trio, and jazz dancers Minns and James. A detailed account of this meeting appeared in the *Record Changer* (October, 1951).

The fourth roundtable, on the subject "Jazz and American Popular Culture," was held in September, 1952. It was attended by an impressive group of experts: Rudi Blesh, Sterling Brown, Dr. Maurice Green, Robert Thompson, Willis L. James, Irene Pierce, Dr. Edmond Souchon. I served as moderator. A survey of jazz, from the present to the beginnings, was documented by the Billy Taylor Trio, an Afro-Cuban drum choir (with Africian singer and dancer, Olatungi), Rex Stewart's orchestra, a Dixieland Band, a jug band featuring Brownie McGhee and Blind Sonny Terry, and Emily Brams and her gospel singers. A description of this meeting, with an analysis of its significance, appeared in the *New York Times* (August 24, 1952).

(Continued on Page 22)

At a Jazz Roundtable at Music Inn: (left to right) gospel singer Mahalia Jackson, drummer Denny Strong, pianist John Mehegan, Professors Richard Waterman and Marshall Stearns, John Hammond, Professor Willis James.



*new
directions
in jazz
research*

Even the most ambitious of programs should have a practical beginning. All concerned have recognized that one of the most important initial steps to be taken as the Institute of Jazz Studies gets under way is to bring together representatives of jazz scholarship and leaders in the several fields of study that can contribute greatly to a deeper understanding of jazz.

Such meetings can serve more than one valuable purpose. Most importantly, of course, it is necessary to formulate goals, to reach some agreement as to techniques. The approach to the study of jazz that the Institute aims at is, quite literally, revolutionary. It will not only bring to bear on jazz, for the first time, the special knowledge of the anthropologist, the sociologist, the musicologist, and many other such scholars—both individually and in collaboration. It will also attempt to make use of the techniques—the academic disciplines—with which such scholars are familiar, and to allow these techniques to replace the former well-intentioned but (for the most part) amateur and hit-or-miss approach of jazz enthusiasts.

One or two seminars, or group discussions, cannot hope to accomplish all the necessary groundwork, but they can begin the job. Secondly, they can serve to introduce the “outside” scholars, and their concepts about jazz, to jazz authorities—and vice versa. In addition, the thoughts expressed at such gatherings can be expected to lead the participants, and also others who are informed of them, to come up with other ideas, projects, opinions.

With these several thoughts in mind, the Institute and the editors of the *Record Changer* arranged to hold such a seminar. It quickly became apparent that not all those who wished to attend—and whose attendance was very much wanted—could be assembled on any one evening, or even in any one city. So it was planned first to have an initial gathering in New York, and faithfully tape-record the proceedings. This was done on the evening of May 26th, at the home of Marshall Stearns, and the discussion is reproduced as Part I of this exploration of “New Directions in Jazz Research.”

Copies of this seminar were then transcribed and sent to Chicago, to serve as a starting point for a meeting of scholars there. Their treatment of the theme forms Part II.

Finally, copies of the first seminar were given to several others who had been unable to be at either meeting, and they were asked to add their own comments on some aspect of the overall theme. Their responses make up the third portion here.

The final result is a varied, far-ranging survey that indicates the vast areas awaiting exploration in the field of jazz study and research. Only time can tell whether many or all of the plans and concepts touched on here will become concrete projects. But, at the very least, these first discussions seem to show the exciting and valuable potentialities that the Institute of Jazz Studies can hope to realize.

ORRIN KEEPNEWS

I
the
new york
seminar

PARTICIPANTS IN THIS SEMINAR WERE:

Rudi Blesh

Leading jazz authority; author of *Shining Trumpets*, co-author of *They All Played Ragtime*.

B. A. Botkin

Folklorist; editor of numerous anthologies, including *Treasury of American Folklore*; former professor of English, University of Oklahoma; Guggenheim fellow; editor of *Folksay*; contributing editor to *The New York Folklore Quarterly*.

Stanley Diamond

Anthropologist; fellow of the Social Science Research Council; former faculty member and Werner Gren fellow in the Department of Anthropology, Columbia University; author.

M. Kolinski

Prominent European musicologist; Carnegie fellow; formerly at Berlin University; composer; musician; annotator and analyser of the field recordings made in Surinam by Melville J. Herskovits.

Robert L. Thompson

Psychologist; faculty member, Department of Psychology, Columbia University; jazz critic and writer; musician.

Marshall W. Stearns

who served as the moderator of the discussion, is founder and president of the Institute of Jazz Studies; professor of English Literature at Hunter College, New York; Guggenheim fellow; outstanding jazz authority and writer.

STEARNS: Good evening, gentlemen. This seminar has been called together by the directors of the Institute of Jazz Studies for an exploratory discussion of possible new avenues of research in your several individual fields of scholarship, as they may apply to jazz and jazz backgrounds. The Record Changer has kindly offered to devote its entire Summer issue to the Institute, its past accomplishments and future plans, and it is our feeling that such future activities will be to a great extent determined by the outcome of—the recommendations stemming from—this seminar and similar future discussions.

For the moment, gentlemen, let us try to limit ourselves to overall concepts. We don't want to go too deeply into the specific details of any single academic project that may be suggested here, but rather to give each other a general idea of the various areas in which research in different academic fields may prove fruitful. In effect, the very fact that trained social scientists have gathered here tonight, together with trained jazz authorities represents the first step towards a new approach to the study of jazz.

Would you care to add anything, Rudi?

BLESH: What it really amounts to, is that this "new approach" is that of an entire group of serious people who have not been interested in jazz at all up to the present. Isn't that right?

STEARNS: In other words, to involve people in other disciplines—trained minds—in jazz. Of course, it's always better to get people who know something of jazz, who are interested to begin with, who are congenial. But this is an effort—perhaps the first such effort—to learn new approaches.

Does this make sense to you, Dr. Kolinski?

KOLINSKI: Yes. And I'm reminded of a Record Changer article that tried to find a definition of jazz.

STEARNS: This was the article, a couple of years ago, about the attempt at Music Inn to arrive at a definition.

KOLINSKI: It had some value and reason, but would it not be wiser *not* to start from a definition but to delay it, and then as a result of all our research to say: "Now you know what is jazz."

STEARNS: In other words, to begin with various elements. . . .

DIAMOND: No, not technical elements. We should begin to study jazz as an element of culture, as a manifestation of American culture. You study it with the same methodology as you would any other similar problem. I'd say that it's much more interesting than most other problems, because it touches upon almost every aspect of American life and American history in one way or another. And then, when we've finished—if we ever do—we'll know what jazz is.

BLESH: Or you make up working theories as you go along and they serve as a working hypothesis.

STEARNS: Ben Botkin, does this fit into the folklore approach?

BOTKIN: It fits into what I consider a cultural approach, a study of the cultural elements in jazz, and jazz as an element in American culture. And the cultural elements are not necessarily technical elements, but content elements. Is that right?

DIAMOND: Yes, but technical elements would come in also.

BOTKIN: Surely. Whatever they might be in terms of folklore. It might be language, it might be symbolism. . . .

DIAMOND: Symbolism meaning what role did it play in the culture, and how was that role evolved, and so on.

BOTKIN: Legend and myth, too.

DIAMOND: Bodily movement, gesture, the dance, would have to come in on that.

KOLINSKI: But what would you call technical elements?

BOTKIN: Well, I was thinking specifically of the musicological elements.

KOLINSKI: I thought that was what you meant. But I think that the problem has to be approached by different branches of science. I think that the musicologist could independently make technical analyses, while you treat the other elements of the social and cultural aspects. And then one can see what will come out of this.

BOTKIN: As I see it, then, your point, Dr. Kolinski, and yours, Dr. Diamond, is that, instead of starting with a definition of jazz, we

first define our individual approaches to the subject. Then, by comparing our approaches we might then work out a methodology. The first thing is to work out a methodology, isn't it?

DIAMOND: Yes, but I'm not sure that our approaches are different. In studying any cultural element, you're studying also the technical details of the situation. Let's suppose you're studying basketry—that's a cultural element, a cultural complex, and you're studying not only the function of a basket in domestic life, and so on: its colors, its relation to art; but you're also studying how the woman makes it, the technique of production. So that all of these things seem to me to be part of one central subject, which in our case is jazz as an element in American culture.

BLESH: What you mean, I think, is that there is room for a great deal of specialization in this sort of thing before you begin to evaluate the data that you've gotten. And there are other elements, too, such as the historical, which are important. I think the case histories, that is the biographical material on the individual musicians, would help the sociologist very strongly, because it gives a motivation—what caused them to play jazz rather than to lay bricks, or one thing or another.

DIAMOND: What caused them *as individuals* to play jazz. That would be interesting anecdotal material.

BLESH: If you get enough of it though, you can get trends, can't you? I mean extensive cross sections

STEARNS: How can we break this down, then? We started with technical details, and then with what Ben Botkin called "content"; which we defined as symbol, the artifact. . . .

KOLINSKI: Content can also be a musical content.

DIAMOND: And then what kind of gestures, and what kind of situation was this music played in. For example, was it music that was played in brothels in New Orleans. . . .

BLESH: —and why—

DIAMOND: . . . or in night clubs in Chicago, and so on—the cultural environment, the situation, in which the music functioned.

BOTKIN: What about the audience?

DIAMOND: The audience would be part of that.

BOTKIN: I think that the first, perhaps the fundamental point you want to arrive at is a comparative study of jazz, which is interdisciplinary. And since we're all representatives of different disciplines, perhaps we could begin by stating the reference that this subject has to our particular discipline or what that discipline can contribute to the study.

STEARNS: Well, now, here's a question that could be posed at this point: unless we all have a rough idea of what jazz is, to start with, how will we know that we're all working on some part of the same subject?

BLESH: Yes. Someone approaching jazz for the first time might not be aware of this as a pitfall, but it has been quite possible in the past to consider the music of Paul Whiteman as jazz. Somebody might conceivably stumble into the field and begin studying Lombardo, who knows? In other words, jazz is a certain thing and it is *not* something else. It is itself and not an imitation of it. And then, once you settle on what is jazz in particular, you have the different kinds of jazz. This actually can be done without making a definition, by a consensus—merely by an appeal to common sense, to what has been observed over a period of years. You decide what your field is going to be, and then you get to work on that.

DIAMOND: Would you rule out the music of Whiteman, of Gershwin, even something of Guy Lombardo? It seems to me that jazz has evolved and changed; you may not agree with or appreciate this or that aspect of it, but certainly it's all part of the basic theme in American music.

STEARNS: This is a crucial problem. This is probably the principal stumbling block and the reason that jazz experts have not

gotten together with social scientists before this. Because I've been asked time after time: "Why do I want to listen to so-and-so talk about jazz; he can't tell Coleman Hawkins from Chu Berry on a record." To the jazz afficionado, this is likely to be the test of whether a person can contribute anything to the subject: "He cannot tell George Mitchell from Louis Armstrong when he hears them." Well, now, if we're going to study jazz in our society, we've got to take jazz not as the cultist takes it, but jazz as a broad cultural area of which even Guy Lombardo is a part.

BLESH: Agreed, but still you can be aware of certain facts. For example, you couldn't say that you were studying Scotch music if you studied just the Scotch pieces of Beethoven. But a thorough-going study of Scotch music would include the fact that it had influenced certain composers. In other words, there is jazz in itself, and there is also its effect upon other things. Surely Whiteman is music strongly influenced by jazz, and should be studied, but only from that point of view, I think.

DIAMOND: That would be part of the process of commercialization, which is something we should deal with very intensively.

STEARNS: You get a double boomerang there. Whiteman, in 1924, has his concert in Aeolian Hall, publicizes it from coast to coast for the first time. This makes it much easier for what we call the righteous jazz to sell itself from then on. It makes it semi-respectable. This is a part of the whole phenomenon.

BLESH: Oh, yes. I didn't mean to read out the study of Whiteman, but just—without making a definition—to set up certain rather



Record Changer editors Orrin Keepnews (left) and Bill Grauer (4th from left) flank seminar panelists B. A. Botkin (2nd from left) and Robert L. Thompson. At the head of the table: Rudi Blesh. Far right: M. Kolinski. In the rear: the tape-recording equipment.

simple rule-of-thumb guides as to the various forms of the music. From its beginning on quite a low folk level, and then its gradual sophistication and then—as you so very well put it—its commercialization. Which is a part of the social picture of it.

DIAMOND: Yes, but we can't do that beforehand, except in a very restricted way, Mr. Blesh. You find, for example—well here's a musicologist who is likely to find elements of what everybody would agree was jazz in the most outlandish aspects of American music.

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KOLINSKI: We cannot start with presumptions. But we have to include everything which has anything to do with jazz. All these controversial creations have to be included. This is always very important. Then, after analyses and studies, we can say: "Now we see that the pattern and design becomes clear; now we know that *this* really is jazz."

BLESH: I would like to point out that you are starting the study of jazz at a fairly late period. Now, if you take as an example the study of European music, there are in existence scores that indicate what 14th and 15th century music was. But the jazz that was played in the 1890's, that was never scored, that never got onto phonograph records—unless you have some knowledge of its beginnings, which are now lost, you are taking the thing only at its present completely confused stage. You have to work backwards somewhere, and that you can do historically.

KOLINSKI: I think the historical approach is very important. Not only concerning the individuals who created it, but you can also reconstruct jazz as it was in the beginning and see the historical development and how it gradually has been changed. This must be a continuing part of the study.

BLESH: Then you'd have to do that partly second-hand. When you want to know what the music was like, say, in 1890, your only source of that will be to take various people who were alive at that time, particularly musicians, have to say about it and compare with present day forms so that you can judge what it was.

KOLINSKI: It is unfortunate that you have to do that.

STEARNS: Then your point is that we should take up jazz, including all of its forms, and the assumption is that we will then find out if it is less or more diluted from the original impulse. We will be able, after our study is completed, to come to some conclusions and say: "Surely *this* is not as complex or as intense as *that*, and so on." And in this way come to qualitative judgments.

DIAMOND: There is one point that seems extremely interesting to me, this point about commercialization. That's where we can really bring to bear all these other disciplines. The musicologist can draw a line for us after he has distilled something pure out of the jazz beat, and so on, and say: "Well, here seems to be a borderline, something is happening to this whole musical expression." Well, it's not *only* happening to the musical expression. Particularly if we use an expression like commercialization (which we'll have to throw about a good deal before we'll all agree to it) there's a cultural thing happening—a total thing, an urban thing—and we've got to understand that in its relationship to the technical aspects of the music. That's why I wouldn't begin by trying to set limitations on this study merely from the technical point of view. Because I was under the impression that we were going to approach this thing from the massive cultural standpoint.

STEARNS: I think that you're quite right about this being a "total thing." But right now I'd like to turn to what is really the main purpose of this seminar, and try to get some idea of the specific contributions that can possibly be made to the study of jazz by each of your individual fields of scholarship. Dr. Kolinski, in what specific ways would you think of starting, of making a beginning from the point of view of musicology?

KOLINSKI: I think it would be very useful for the musicologist to try to transcribe the early recordings in order to compare them with the scores, if any exist, to see what the improvisation is—first as to what the variations are and second to be able to analyze them.

BLESH: You can do this, also. You can take one certain tune—we'll say *Tiger Rag*, or *St. Louis Blues*, or anything like that, and study all available records of it by different players at different periods—starting with the sheet music, you understand. I think then all these records could give you quite an insight into what is happening in various ways at different times. Because then you'd have something tangible, like the specific compositions, to work with.

STEARNS: To continue with specific approaches—Ben?

BOTKIN: This suggests an approach to me in regard to taking stock or making an accounting of what has already been done in the way of archives, collections, source material and published writing. For example, as a folklorist, I'd like to find out what's been done with the folklore approach to jazz. Perhaps I can turn up some stuff that you don't know about.



A thoughtful pause: anthropologist Stanley Diamond (left) and musicologist M. Kolinski.

STEARNS: Offhand, do you know of anything outside of Sterling Brown and Langston Hughes? I can't think of an awful lot of folklore. Allan and John Lomax did some.

BOTKIN: Well, I can't think of any early stuff but there might be something in the literary journals that might have escaped the attention of the jazz students.

STEARNS: I know Harpers and the Century Magazine in the 1870's, '80's and '90's were full of articles on the "music of the Negroes"—the spirituals, voodoo, Congo Square.

DIAMOND: Undoubtedly it's all linked with the process of the creation of folk heroes, both major and minor—right down to Johnny Ray. . . .

STEARNS: You mean John Henry, things like that?

BLESH: And then going into New Orleans, where the best players were called "king" or "kid": King Oliver, Kid Ory.

DIAMOND: I'd be very much interested in knowing what some of the other qualities of the early legendary figures in jazz were—besides musical—I mean were they distinguished by great physical stamina and so on. There might be some relationship there with the John Henry and Paul Bunyan legends.

BLESH: They very frequently were distinguished either as heavy drinkers or as heavy eaters, and often for great sexual prowess. There's the one trumpet player who reputedly had a hot water bottle strapped under his coat which was full of whiskey, and drank it through a straw, and it held you can imagine how much. And Joc Oliver, who would eat three or four pies, and fifteen hamburgers, and quarts of milk, at one sitting.

STEARNS: Tremendous appetites of all sorts.

BOTKIN: What about minstrelsy? If we go back far enough maybe we can find parallels there.

STEARNS: Perhaps we should start with what we can find that might have originally been influenced by African cultures.

DIAMOND: From the standpoint of diffusion, you go back to Chicago, down the Mississippi to New Orleans, through the West Indies and over to West Africa.

STEARNS: Here's where Dr. Kolinski's had a lot of experience, in African music. How does that strike you?

KOLINSKI: It is important to analyse, on the one hand, African music, from which this Negro jazz is supposed to have derived. But, on the other hand, there is also the European music of the time of the earliest jazz—because they had been in contact. And then you have to see the blending of these two. For example, the Negroes who came from Haiti, where they were exposed to a Spanish and, primarily, French culture.

BLESH: However, that, you see, brings up a very interesting and important point that would have to be investigated. Why do you have apparently almost the same complex of cultural influences in Haiti that you did in New Orleans, namely strong French and Spanish influence, yet in Haiti you never got jazz?

DIAMOND: Because Haiti wasn't America. You must look into such questions as: what is the position of the Negro in America, and what kind of wages were they getting, what kind of work were they doing, and what kind of songs were they singing. . . .

BLESH: —and what were they playing the music for.

BOTKIN: We have another vast area in religious music, the kind of thing that Jackson studied, the relation between white and Negro religious music: camp meetings, Scotch and Irish strains, shouts and so on.

BLESH: You find a lot of that going into ragtime, incidentally. The earliest ragtime, that started in Missouri, is full of English and Scotch folk-song echoes, sometimes definite themes, although these would of course be syncopated. It's pretty easy to find it back at that time, much easier than now really.

STEARNS: You asked the question Rudi, about Haiti. It had an overall situation much like New Orleans, and yet no jazz developed there. On the other hand, in Haiti they still have drums made in the African fashion, so that there's no question about there being direct African influence. One of the theories for this change is that in the United States, because of social pressures, the African influence was forced out, forced underground. In the Bahamas, they have the British influence, which is much closer, you see, to what happened in the United States—the Baptist and Methodist religions superimposed on these Negroes from Africa. But in the Bahamas they still have their drums. In the United States we have no drums. Here's another problem (it gets fairly specialized at this point): why did drums survive in the Bahamas, where they were under British colonial rule? They had Protestant religions there, which is comparable to Virginia, Charleston, Mobile, and other towns in the United States.

DIAMOND: Because it was colonial.

BLESH: It's easier to say why the drums *didn't* survive in this country. Because it's well known that the slave owners were afraid of them and didn't want them.

STEARNS: They were afraid of them in the Bahamas, and in Haiti. Drums were banned over and over again in Cuba.

DIAMOND: These were colonies and the United States was not a colony. It was not *only* the presence or absence of external restrictions—which has of course something to do with it. It was also the internal motivations, such as the various groups involved in the South. Sometimes we forget that these Negroes were Americans and wanted to be from the beginning, and this was one of the ways in



Folklorist B. A. Botkin (left) and Marshall Stearns. Behind them is a portion of the Institute of Jazz Studies' substantial record archives.

which they became Americans. These were the symptoms: the abandonment of some of the exterior characteristics which they had brought to this country. They contributed to something here; they didn't invent jazz, but they contributed to something which finally resulted in jazz. That's why this thing seems to me to be a really American cultural phenomenon of a very deep type.

BLESH: I think a good evidence of this is that in other countries the Negroes would take an existing religion like Catholicism and fuse it with their African religion, so that the hierarchy of the Catholic religion was made to represent various tribal gods. It didn't happen, apparently, in this country.

STEARNS: Why didn't it happen in New Orleans, which was Catholic?

DIAMOND: I don't like to use the term melting-pot, because it's overworked. But this is a fabric, to which various people contributed culturally, although socially their actual positions were often very much—and still are—restricted. But culturally that was never so. What is American culture today? It's a tremendous patchwork from all kinds of people and all parts of the world. That's our living popular culture. That could not happen in a colonial area. It could not happen in an area that remained primarily agricultural, where you had an overlay of very strict Church coming in and these people just accepted this thing and kept their basic folkways and merely gave them a slight Catholic sheen, as with some of the Indians in Central America. But this is the distinguishing quality of the American experience in the New World. It's not Latin America.

STEARNS: Well, spell that out. You are distinguishing between the African in the United States and the African elsewhere in the New World and you see a distinct quality in the United States not found elsewhere. Is this solely because it is not a colony?

DIAMOND: Well, that's what you would begin with. That is, there is, there was no force coming from the outside as such, imposing a strict external set of rules, freezing a whole segment of the population—I'm not talking about social restrictions, which are a somewhat different phenomenon—coming in with a massive Church, which was allied with the State, and so on. You just didn't have

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that kind of a picture. And then, depending for example on raw materials and exporting them to their home country. America wasn't like that. America was developing from a plantation to an industrial economy, and the whole development of jazz is involved in that transition, as is the whole development of America. That's a pretty wide vista, but I think somebody has got to get into it in order to distinguish precisely between the position of Negroes in America and the position of Negroes elsewhere, to explain why jazz did not arise in these other areas.

STEARNS: Then there is the perhaps closely allied question of why jazz arose in the specific area, or areas, of the United States, in which it did. Rudi, I believe you've told me that there were certainly other original focal points of jazz besides New Orleans.

BLESH: You have several different kinds of jazz. You've got New Orleans, which would embrace Dixieland and all that. You have an Eastern Seaboard style, that didn't just start with Ellington and Henderson, but that came from something else. And you have bop, which didn't just happen, but which begins with the honky-tonk pianos of the turpentine camps of Mississippi and Eastern Texas. It went first, as boogie-woogie, up to Kansas City, then went into the blues-playing bands, like Basie and McShann, and into bop.

STEARNS: Now, aren't you accenting the Negro-African aspect of it?

BLESH: No, I was only trying to deal with the assumption that jazz began only in New Orleans. I used to think so; I once wrote along those lines. I don't think so any longer. I think there are at least these three main strands.

KOLINSKI: Another thing to investigate, I think, is why jazz was accepted by the whole world.

BLESH: Well, one of the holds that jazz does have on the people who like it, is that there is something about it that seems to them to be psychologically freeing.

DIAMOND: I'm sure that's true, but the question is whether a single element can be psychologically freeing. It's an attempt at psychological freedom, but the point is that it's also locked in the same cultural orbit.

BLESH: Let's examine the question of why jazz was not only accepted in America. Why did it appeal to people in Holland and in Italy and other countries?

DIAMOND: Let me try to answer that in this way. For example, you take a man who had this hobby or that hobby, this refuge or that refuge. We cannot begin to evaluate the ultimate good of his refuge. We merely try to see it in relation to this man's needs. Now you can say that jazz in some way satisfies a generalized desire that is stimulated or bound by certain restrictions in his own cultural situation. To the extent that this situation is duplicated in various parts of the world, this same kind of generalized desire will make itself manifest. That doesn't mean that these people in other countries will "invent" jazz, but if the instrument has already been invented through a historical process, they will adopt it. Of course, the desires are generalized; they are not specific one-to-one in each situation.

KOLINSKI: I would eventually like to get further into the question of what is universal in jazz. To investigate what is universal in any music is very important. For example, we find something in African music and we find some trait in jazz—so we say, "Oh, *this* comes from *that*." But it can be, and sometimes is, something universal. So it is very important to know what is universal in this music.

STEARNS: Since this is primarily intended as a survey discussion, let's move on now and try to point out other possible areas for investigation. Dr. Diamond, what are some that you would like to see us look into, in your particular field of anthropology?

DIAMOND: I know we can't go into all of these things, but let's consider some of them. What, for example, were the minority groups which were involved in this thing and how many of the virtuosos and composers and people who interpreted and criticized and so on—how many of these people are also members of minority groups in America.

STEARNS: There has been a Ph.D. thesis written on this at Columbia, in the sociology department, pointing out that the majority of jazz musicians generally agreed to be of high caliber are Negroes, that the next largest group are Jewish, and that the third largest group are Italians.

DIAMOND: Another project that might be very worth while might be to make a thorough investigation of the work song, beginning in West Africa, coming through the West Indies, and directly into the plantations of America, to see whether there are very strong connected elements in work songs. Remember that jazz is a kind of communal music, in its more original and so-called purer forms it's not an audience-instrumentalist type of music, and in that sense it's directly a type of folk-music, a communal music. And one of the major types of communal music in West Africa were work songs. People actually chanted as they worked, in various rhythms, with various kinds of instrumental accompaniment. And then to see how this thing has developed or changed or retained its original form in the plantations of America or in the West Indies. Then, perhaps to see to what degree did this whole communal base function in the new American situation with the introduction of new elements and the final evolving into what we know as jazz. Now, probably there are many other streams that contributed to it; there are religious



Jazz authority Rudi Blesh (left) and Stanley Diamond listen intently while, out of camera range, Marshall Stearns introduces a new topic.

songs and so forth, but I'd be particularly interested in the work songs.

STEARNS: In other words, you're suggesting that if we do analyze and notate musics of various sorts, the work songs would be a

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WATERMAN: The purpose of this particular gathering is to find out what some of the major questions are. There are obviously sociological and anthropological elements involved, as well as the purely technical musicological ones, and there are linguistic problems involved, I'm sure. And one of the basic troubles that we might have—and this is right down your alley, Don Hayakawa—is in deciding what we're all talking about. Even in terms of the purely musicological elements in jazz, is the Institute to concentrate its research on jazz as a process, as almost a verb form, or is it to concentrate on jazz as something that is or was played by certain musical groups at certain specific times. In other words, are we going to do research in the jazz events that have happened, are we going to confine our research just to very specific things that might be called jazz or are we going to take a wider look, are we going to look into the influence that jazz has had on such things as Johnny Ray (I should say such *persons* as Johnny Ray), and Homer and Jethro, and the like.

TURNER: Then there's the additional question of the influence of jazz upon literature. There's a master's thesis over here that I have that treats at length of the way in which jazz has captured the imagination of a lot of American novelists in the last twenty years or so.

HAYAKAWA: And that reminds me of what is to me a very interesting question. Among the things that we ought to investigate is the meaning of jazz to the white public—predominantly white. For example, in Mezzrow's book, *Really the Blues*, there's a terrific passage in which he gets all enthusiastic about jazz and about the *American Mercury*, at the same time. He seems to feel that just as the *American Mercury* was blasting nonsense and exposing sham—in that particular time when H. L. Mencken ran the *Mercury*—jazz did the same thing musically. Now, that is a meaning which middle-class white kids could get out of it, coming out of perhaps stuffy bourgeois homes, but it certainly did not have that meaning to the Negro people who played it—it didn't have that meaning to Louis Armstrong; it was something else there. That is to say there are ambiguities of meaning in jazz, depending on who is listening to it. This is a part of the whole question of why jazz is popular in many, many different parts of the world. When you get a Swedish Hot Club, or one in Tokyo, what is it in their cultural situation that makes this peculiar kind of American folk-expression hit so deeply and get young people—or rebellious people, frequently—so worked up about it.

MERRIAM: This is a problem, in other words, of the social impact of jazz, and it seems to me that this emphasizes that there are two

PARTICIPANTS IN THIS SEMINAR WERE:

S. I. Hayakawa

Semanticist; editor of *Etc*, the journal of the Institute of General Semantics; professor at Armour Institute of Technology, Chicago; author.

Lorenzo Turner

Professor of English at Roosevelt College, Chicago; linguist, authority on African languages; author of *Africanisms in the Gullah Dialect*.

Richard A. Waterman

Director of the Laboratory of Comparative Musicology at Northwestern University; professor of Anthropology; musician.

Alan P. Merriam

who served as moderator of the discussion, is compiler of a comprehensive bibliography of jazz material (to be published this Fall); with the Department of Anthropology, Northwestern University; musician.

approaches here: you actually have the problem of the music itself and also that of the music in its social context, its social impact.

TURNER: Of course, you have also the question of the extent to which this has influenced, or is influencing, other types of music.

MERRIAM: Certainly it seems a valid problem to me. I might point out that you've got a considerable literature on that problem, coming mostly in the mid-twenties when you had a great deal of attention being paid to the possible use of jazz in, for example, opera. There were jazz operas, of which *Johnny Spielt Auf* was one.

WATERMAN: Well, we certainly have a widespread American influence. You have the influence of jazz on the academic music, as opposed to the art music that you've been talking about. Also there is this influence of jazz ideas—rhythmic and melodic and harmonic—on things like hill-billy tunes and things like just ordinary pop tunes.

MERRIAM: Well, if I may pull this back to my last point, we've divided the problem—and this is a simplification of course—into the study of the music itself and the study of its social impact. If, for example, you're going to study the music itself, you must have, to start out with, people who know jazz and people who know their own discipline, as well. Now this is cross-disciplinary. It becomes a question, then, of what other disciplines can contribute. And if other disciplines are to contribute then, you've got to have people who know their way around in both disciplines. And at some time or another, it seems to me, you're going to have to concentrate on a factual, basic, musicological definition of jazz. Somewhere we've got to know *what* jazz is.

WATERMAN: I don't think we need to be in too much of a hurry. If we're going to take the wide approach, it's better, at the present nebulous period, to wander around. We might come up with a definition quite different from the one we would have gone in with.

TURNER: To quote Louis Armstrong's famous statement: "Man, if you've got to ask what it is, you'll never get to know."

MERRIAM: That's not fair; it's not right. It's a lovely statement, but I can't go with it.

TURNER: Well, you *can* indicate the various changes it takes on from time to time.

MERRIAM: Certainly, that's a part of it, but you have two things there. You have historical background, which of course has to be brought up, and you've got actual musical change, which is historico-musical background.

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WATERMAN: I think we've reached the point in considering this background where the African elements have at least started to be documented, but the European element has not. And a good deal of research could be done in that. What aspects of the European musical tradition came into the early formation of jazz, which ones are operating now, how much are the bop musicians influenced by modern composers. Or by Cuba. There's still a lot of work to be done on the African and Caribbean, too, of course.

MERRIAM: It seems to me that that is the biggest problem we've got, actually: where did it come from and what was the mixture that went into making jazz.

WATERMAN: There are also a lot of problems about what is it and what's it doing.

TURNER: Well, it's certainly an excellent entertainment medium isn't it? I mean so far as the masses of the people are concerned, I should think they would enjoy that type of thing more than the intellectuals, at least at first.

WATERMAN: There are lots of different values about jazz, the different levels of listeners who enjoy different things in jazz, who have different ideas about its particular place in their own worlds. Some of the jazz musicians are fairly verbal about what they think about jazz. I should think a good bit of research could be done just finding out the whole complex of jazz values.

HAYAKAWA: Well it includes ourselves, too. That is, twenty years ago it would be inconceivable that a group of PhD's would be solemnly sitting around recording their comments on jazz, for the purpose of encouraging serious, scientific, and dignified research into the matter. The fact that we've all made our own responses to it; the fact that a man like Marshall Stearns, with his literary education, is so deeply interested—these are part of this whole problem of the meanings of jazz within our culture.

WATERMAN: The meaning has changed and the fact that it has a meaning has also become recognized.

TURNER: I know the lyrics make a very strong appeal to many people among the Negroes. Plus the music that's there; they enjoy that, too; but they also enjoy the words they hear.

MERRIAM: Has there been much study of that, Lorenzo?

TURNER: I don't know of any study. It seems to me that that's something that *could* be studied.

WATERMAN: Russell Ames did something on the "revolt" content of the blues, some of the blues songs in Louisiana.

HAYAKAWA: Aren't the folklorists pretty much involved in a study of the content of blues songs?

MERRIAM: Actually, if we dug back we'd find quite a few things that had to do with that content, but nothing which I would regard as final on the problem. It certainly seems that there is a big field for research there.

HAYAKAWA: There is a place, talking about your interdisciplinary approach, where a number of people trained specifically in literature and literary criticism ought to be called into this. It's interesting to me that so many people who are professors and instructors of English are among those interested in jazz. Now, I have a theory about that. The prevailing literary styles are at the present time under the influence of Eliot and Allan Tate and other such people who all go in for an extreme degree of tightness of discipline and compression of statement. Well, the prevailing literary climate is such as to discourage any kind of expansiveness, any kind of openness and warmth. And in a sense, if you are expansive like Carl Sandburg, you just don't rate with the prevailing literary opinions. There is, nevertheless, a certain expansive and Dionysiac element necessary in any kind of art. If the literary people can't express it in poetry and in their criticism, then maybe jazz finds an audience among literary people because it gives expression to some of the elements that contemporary literary fashions don't leave room for.

MERRIAM: You do find, again mostly in the twenties, a good deal of jazz poetry, and later on a good deal of jazz fiction—but they're not from a traditional literary stream. They're mostly from "outsiders."

HAYAKAWA: If Vachel Lindsay were writing today, everybody would jump down his throat in the prominent literary journals. I mean he'd never get a break in all those literary quarterlies, because he simply bubbles over too much, and the prevailing literary fashion is for tightness, form, constriction, discipline; it's like binding Chinese women's feet.

WATERMAN: Or in this case, binding heads.

TURNER: To go back to the question of lyrics, the refreshing quality of the blues is their very great realism, in their description of actual encounters with life, as opposed to the droopy sentimentality of the Tin Pan Alley sort of thing.



MERRIAM: It just occurs to me in that respect: where does scat singing fit in?

WATERMAN: Now there's a linguistic phenomenon!

MERRIAM: A very interesting one. Is it an imitation of instruments, actually, or has it linguistic or semantic implications?

WATERMAN: Dizzy is always talking about how bop melody line imitated people talking.

TURNER: Well, I know many people identify themselves with the singer, largely through the words.

MERRIAM: But what if you have no words, what if you're scat-singing. Then what?

HAYAKAWA: It seems to me that there's something there to be looked into. It seems to me that at the heart of scat singing there's an element of satire involved, making fun of the prevailing values, about which most people are serious minded, just kidding everything. Of course it comes out very, very sharply in Louis Armstrong, very explicitly satirical in him, but some sort of sardonic or satirical element seems to be present in most scat singing that I can think of.

MERRIAM: Well, what about some of the old Jelly Roll things. There it seemed to be more of a rhythmic device than anything else. Remember some of the things in the Library of Congress series, really delightful things to which there are no words at all at any time, just scat singing, which just bounced along with the syllables sounding right. Just as a small problem, it might be very interesting and very revealing to study the sounds of the syllables used in scat

singing to see if there is a relationship musically—whether certain sounds came on the downbeats, and so forth.

WATERMAN: It could also be documented I think, that there has been a change in the kind of vowels and consonants used, in the change from traditional scat singing to bop scat-singing.

TURNER: We were talking about the satirical element. Now, how are we to know whom or what a singer is satirizing.

HAYAKAWA: Well, Mezzrow has a point on that, that in the scat singing and in the burlesque forms of singing particular sentimental songs, the Negro world was satirizing the falsity of sentiment prevailing in the white world. And in support of this he cites at very amusing length the reactions of Negro audiences to an awfully droopy movie love story and how unreal it all is to people who have a much more realistic approach to life.

MERRIAM: What about changing off-course again. What do you gentlemen feel about what is, conventionally speaking, the "main stream" theory that runs New Orleans-Memphis-Chicago-New York. Do you feel that this "main stream" idea is already sufficiently mapped out to be adequate as a historical framework? Don, what do you think?

HAYAKAWA: I haven't felt any great temptation to argue with it, but you know that Willis James of Atlanta University argues with it to some degree. He says that Pensacola and Atlanta and all sorts of Southern towns that I haven't even heard of are just as important.

WATERMAN: Not only that, but he points out that some of the people who are pegged as New Orleans players actually came from other places, where they had previously developed their styles.

MERRIAM: One big example in support of that Eastern Seaboard theory is Duke Ellington, who of course came up from Washington.

HAYAKAWA: Well, there is another theory that is sort of related to this. Since we're questioning the traditional history of the matter, have you ever heard the theory that the blues came up into the Central United States and spread out to the rest of the world from Chicago, but that the blues never did have that much influence on the Eastern Seaboard and going out from New York. The church music was more influential there. Now, I don't know how true that is. But the general idea seems to be that there were two parallel northward migrations of Negroes and that the migration up from New Orleans and Memphis, north to Chicago, brought the blues and the other migration brought largely spirituals—that there is a definable difference in what was brought north.

TURNER: Well, I've heard the blues tunes since I was a small child, in North Carolina, in the churches. Now, where they went from there and how they went, I don't know.

MERRIAM: Have you any suggestions, Lorenzo, that might possibly bear on how historical fact might be better documented? If we're not too sure about this main stream, what could be done to revise this concept?

TURNER: Well, we might go to various places in the South and interview old people and find out what tunes they have. Go to the churches and hear them sing. I grew up in that area on the Coast, in North Carolina; then later I worked in South Carolina and Georgia. And the old people there have all of these old blues tunes just as well as the younger.

MERRIAM: What about the Negro press? There seems to be a tremendous literature of Negro newspapers through the South going back quite a ways. It would seem that perhaps a thorough-going analysis of that press might help us out, too.

TURNER: Of course there were papers quite early, you know, before the Civil War, and they're available in certain places.

MERRIAM: That might be a very fruitful line of research. Dick, can you think of anything else that might help along this line?



WATERMAN: Well, it seems to me that there is still research to be done in terms of the antecedents of jazz, both on the African and the European side, and also in terms of the specific European types of music that were imported. I suspect that the quadrilles and the reels of New Orleans had a lot to do with the specifically New Orleans music. And I don't think you had the same kind of development—where you had Negro musicians hired to play reels and quadrilles—on the Eastern Seaboard.

HAYAKAWA: You mean, that is, that in New Orleans the Negroes had a bigger place, even as domestic servants, in the social life of the community, in the musical life particularly.

WATERMAN: The acceptance of the idea that Negroes are natural-born musicians and should play for the white folks and so on—I think that perhaps that started in New Orleans and got institutionalized there.

TURNER: That might have occurred elsewhere, too. Because the Negroes, during the period of slavery, were noted for their music.

WATERMAN: But were they taught to play instruments, or allowed to learn to play instruments? I know I've read accounts of Negro slave boys being called in to dance and sing and that sort of thing in South Carolina, but that's not the same as playing.

TURNER: I'm sure they played music; they had string instruments. In some places during the period of slavery, of course, they weren't permitted to use drums because it was felt they'd send messages on the drums. . . . For instance, in coastal Georgia today, they use their heels for their dancing instead of the drums. I asked why they used their heels and they said they weren't permitted during slavery to use drums. Those were people eighty, ninety years old, twenty years ago.

MERRIAM: This is a good line of investigation, at least. It seems to me quite possible that for Eastern Seaboard states one might find

a George W. Cable description looking back through the literature. He, after all, is the person that made Congo Square famous in New Orleans and perhaps distorted perspective.

I'd like to get back to the general question of linguistics now. Lorenzo, I wonder if you would have anything to start us off on this point.

TURNER: Yes, there is one very important point I'd like to make in that area. During the period of slavery, field hands and their families had very little contact with the owners of the slaves. The house servants, of course, learned to speak much as their owners spoke, and I have discovered, through teaching descendants of both groups, a very noticeable difference in their speech. Children and grandchildren of field hands would speak less like the whites than the children and grandchildren of house servants during the period of slavery.

WATERMAN: Now the early, almost pre-jazz musicians, at least in New Orleans, would be the house servant type, perhaps; the preferred ones. You'd expect their music to be more like the reels and quadrilles.

TURNER: That would be true, at least until the end of the Civil War. After the Civil War, I could see how many of the descendants of the field hands might take on some of that work. I wouldn't discard that possibility, of there being influence by the field hands since the Civil War. But not before the Civil War.

WATERMAN: The people who were in the early Baptist and Methodist and other church groups in the south, the Negro churches, were they particularly field hands, or descendants of the field hands, or on the other side? Is there any way you can generalize on that? Would you find the music of the churches, the kind of music that developed in the churches on the Eastern Seaboard, stemming from the field hands' group?

TURNER: The field hand group had their own churches, and the others had their churches that were a little more sophisticated in their services.

WATERMAN: What a difference that might have made in the music! I wonder if a good man with a good recorder could find out anything of that difference by going down there now?

HAYAKAWA: Isn't that one of the fundamental theories about the origins of jazz? That is, that with the rise of the lower white class, educated Negroes, who were descended from the domestic Negroes, were forced to play in Storyville along with the descendants of the field hands who had come into New Orleans as unskilled laborers. Therefore you had in New Orleans jazz the first combination of the uptown and the downtown Negroes, playing together in the same band, thereby producing this fusion.

TURNER: Then you also have the free Negro group who tended to associate with the servants rather than with the field hands. In some parts of the south they remained fairly isolated. Some of them even held slaves themselves, before the Civil War.

MERRIAM: Do you find it still easy to differentiate linguistically between the two groups?

TURNER: As late as ten years ago I made recordings, in my class in "The English Language in America," of students from those two groups. They transcribed very differently.

HAYAKAWA: This certainly throws light on the whole sociology, and the music, too.

MERRIAM: It seems logical that, if you find linguistic differences, you might find musical differences, too.

TURNER: And to this day we have, in some of the northern industrial centers, the "primitive" Negro churches—you hear them on the radio frequently. Their service is quite different from that of the sophisticated Negro church, which is an imitation of the white service. There's more African in it.



additional commentary

Morroe Berger

Sociologist; writer on jazz subjects; now with the Department of Economics and Social Institutions at Princeton University.

The sociologist can look at jazz in several ways:

(1) He can study the "jazz community," that is: the musicians; the fans; the things they feel in common; their contempt for "commercial" music; their strong in-group feelings; what jazz means to them as a form of protest, or of "coterie-culture;" the great gap between the educational level of the musicians (at least the older ones) and the intellectuals who admire them; the original-label cult; the "I saw Bix" cult; the deliberate lowbrow approach of highbrows who like jazz. (It would also be interesting to study the jazz fans as a group: their socio-economic backgrounds; educational levels; how they were introduced to jazz; what they seek and find in the music; their other interests, etc.) This sort of sociological approach studies the jazz community structure and the interrelation of its parts.

(2) He can study the relationship of the jazz community to the total society in the United States. The approach looks at the role jazz plays in American life, not as music but as a form of inter-group relations. Here the sociologist would be interested in the relations of Negroes and whites in the jazz community and how this relationship carries over into the non-jazz life of the community. The jazz community shows two features that are unusual in American life: Negroes outnumber whites (or did) among the players and the audience; and Negroes are accepted without question as the equals, if not the superiors of the whites. Another aspect would be the relationship between jazz as a form of protest and the expressions of leftist political protest.

(3) Still another way the sociologist might look at jazz is from the standpoint of the social conditions surrounding its creation and performance. Here the significant point would seem to be that jazz is a folk art in an urban setting, an unusual situation. Another line of fruitful investigation might be to look at jazz as a bridge between folk art and mass culture, since it has so often been the source for popular, mass music.

(4) The sociologist would be interested in studying the ways in which jazz diffused from exploited, lower-class, poorly educated Negroes in the South to middle and upper class intellectuals in the North. This process of diffusion of jazz is especially interesting because it is somewhat different from the usually-studied processes of diffusion. Most such studies have been of examples in which a subordinate culture borrowed from a superordinate one—jazz is the opposite; most studies are of borrowing by one culture from an entirely different one—jazz is a case of borrowing by one element from another within the same broad cultural whole.

An aspect of the study of the diffusion of jazz would be the tracing of the places in which it made its first penetration (outside of Negro culture), and why, and the places it was most strongly resisted. This general approach would include a study of the periodic "revivals" of Dixieland, and whether these are actually cases of diffusion to new groups or merely renewed interest on the part of older ones, or only the results of advertising and publicity efforts. Another interesting aspect of jazz diffusion is the fact that today Negro audiences seem to be no more interested in jazz than white audiences; if so, there's a phenomenon to be investigated here: is jazz inherently appealing to Negroes or isn't it? If it is, is this a

cultural and social phenomenon of recent development (that is, since the settlement of Negroes in America) or does it go back to Negro origins in Africa?

Harold Courlander

Folklorist; author; editor of Ethnic Folkways Library of Recorded Music.

I feel that an extremely important aspect of the study of Jazz—particularly in relation to origins and development—is a study of the folk music of the major cultures which influenced the American scene in the south and elsewhere. The phenomenon of jazz is presumed to have made its appearance in the general region of Louisiana, an area populated by people of French, Spanish, Cajun, "Creole," British and African extraction—not to mention the American Indian. Despite obvious African and Afro-American influences, there is in jazz so much that is non-African that one must be prepared to consider possible French, Spanish and other con-



tributions. This can't be done on a piecemeal basis, at least not adequately. It would seem that any conclusions about jazz origins must be built on understanding of French, Spanish, West African, and British folk music. If we don't know a good deal about all of them as a basis for jazz studies, any "conclusions" we come to can at best be mere speculations.

It is my feeling that rhythm, on which great emphasis has been placed, is only a small part of the total picture. But should one attempt to show, for example, that a particular jazz beat is "African", it would be essential to know that the same rhythm does not commonly appear in, say, Spanish folk music. Also important is the study of the hybridized folk music of southern United States—that is, "American" folk music, for in a sense this is a musical culture somewhat separate from pure Spanish, pure French, pure British, or pure West African culture. Jazz developed out of, and drew upon, not only the mother cultures, but the hybridized offspring as well. To borrow a technical term from another field, there has been a good deal of "feedback." Let us assume—purely theoretically—that the early popular music of New Orleans was "French" or "Spanish." As time passed, other influences were felt, say that of the rural Negro population. The popular music of New Orleans thus became hybridized. But the rural Negro music was in turn affected by the new urban development. In other words, the flow is back and forth, and in many directions. This precise example is purely hypothetical, but the point is that one must have some knowledge of the acculturation that took place in the areas under study.

Examination of the various folk musics should go beyond the obvious elements of rhythm, melody and harmony. Singing techniques, motor traditions, the relationships between different voices and instruments, and the verbal themes of songs are all important. West Indians—Haitians—can take a European melody, play it in a rhythm that could be European as readily as African, and yet produce an effect which is distinctly non-European. What are the non-European elements which, combined with European melody and rhythm, make a casual listener conclude that he is listening to music from the "Dark Continent"?

In addition to carefully examine the folk music of major ethnic groups in America, I think a fertile field for study is the instruments that are employed in Jazz and the instruments of folk music. The particular use to which the double bass in a jazz orchestra is put—the manner in which it is played—is strange unless one makes the connection with its probable prototype—the washtub bass, and the washtub's own ancestors—the mosquito drum of Haiti and the earth bow of Africa. Other seemingly "makeshift" instruments such as the washboard might, with adequate study, be connected with the notched sticks played by both Africans and American Indians. These notched instruments in many forms continue to exist throughout the West Indies and the American mainland. One would want to know about jugs and many percussion instruments that have found their way into jazz orchestras. One would want to know by what route the derby hat became an accessory to the trumpet, and what came before the hat. These are, it seems to me, rich fields of investigation as long as one is talking about origins of jazz. And it is pretty certain that jazz was never invented. Somewhere along the line it got a name. But it developed out of something, or many things, that came before.

It is very likely that studies along these lines would spotlight elements in jazz to which, so far, little attention has been paid, and which will prove significant once terms of reference have been established.

Henry Cowell

Composer; musician; author; teacher; visiting lecturer at Columbia University and The New School for Social Research.

Perhaps I can best contribute to the seminar by commenting on the definition of jazz arrived at by the third Jazz Roundtable at Music Inn in September, 1951. It ran to twenty words: "Jazz is an improvisational American music, utilizing European instrumentation, and fusing elements of European harmony, Euro-African melody, and African rhythm." Compared to the definition of jazz in

Webster's dictionary, which seems to be describing the kind of music played by Paul Whiteman in 1924, this definition is a great improvement. It still leaves something to be desired, however.

Firstly, I should say that, since many areas of jazz have made increasing use of arrangements, it is not quite correct to speak of jazz simply as "improvisational." Call it "semi-improvisational," without going into details on the amount or percentage of *ex tempore* playing. Secondly, I should say that jazz, especially in its earlier forms, used a great number of instruments that were *not* European. What about the wash-tub, the kazoo, the earthen jug, the washboard, and so on? This is one of the outstanding characteristics of jazz, namely, the use of a wide variety of improvised instruments. There is another non-European group of instruments from Africa, via the West Indies, which are sometimes found in jazz, too. I think I will omit the phrase, "utilizing European instrumentation."

As for the rest, perhaps a few general comments will suffice. I think that jazz should be analyzed as all so-called primitive musics are analyzed. Crucial similarities and differences to other world musics would surely appear and thus help to define the nature of jazz. For example, in common with all the musics of the world, jazz uses a melodic scale in which two or three notes are principal. On the other hand, I think it will be found that jazz is not primarily based on harmony. This is a characteristic that jazz shares with all music except that of the modern Western world. Further, I think that jazz probably has nothing whatsoever to do with syncopation—a characteristic with which it has been saddled for years. Actually, the rhythms of the music of different eras vary. "Swing," for example, was predominantly 12/8 time, and so on.

I am especially interested, however, in the philosophies underlying jazz. It has circled the globe in a surprisingly short time and its appeal must be almost universal. I think the nature of its appeal may be found, in part, by asking the question: "What is this music used for?" Like other musics of the world, the subject matter of jazz generally consists of love songs, lullabies, war songs, laments for the dead, and religious songs. An understanding of the meaning behind jazz, as well as the music of the world in general, makes for a better understanding of human beings. For music reflects the culture in which it evolved with unerring accuracy.

Maurice R. Green

Psychiatrist; staff member, Roosevelt Hospital, New York; Long-time student of jazz.

Jazz is an intimate expression of some profound and predominant patterns of living in our culture. The psychiatrist, as an expert on facilitating awareness of particular interpersonal patterns of living, must work together with the anthropologist in describing generalized patterns of living in our culture. This must be done in a context comparative with other cultures and including identifying data of a human being in any culture. Here the psychiatrist could help formulate and describe the interpersonal and cultural context out of which jazz musical forms have evolved to the present day. This context should be relevant to the values of human growth and development.

In regard to physiological psychology, however, I think a considerable amount of work has been done. I'm thinking especially of research on hearing and musical perception, such as the work at the Eastman school of music in Rochester, N.Y. I'm sorry to say that I know nothing specific about this work but I would guess that it has been neglected in the field of contemporary jazz music.

Stanley Diamond has already described some specific techniques for approaching the information we're seeking. Another very important and difficult task is the evaluation of jazz audiences over the years. Who were the first people interested in the earliest jazz music? What were they like? And what was the nature of their interest? This is a job for the historian. What is the significance of the recent upsurge of popularity of Dixieland style jazz? What is its audience? What is the effect of the audience on the music? This kind of data might involve expert sampling techniques.

Thus we see that many scientific techniques are necessary in this multi-disciplined approach to an understanding of jazz; they include

biographies of representative musicians and singers, historical data of varied nature including records, player piano, scores, memories of scores and performances by old-timers still alive, the earliest beginnings in mass entertainment media like movies and radio, and so on, and a study of the musician-audience interactions current up to the present day. Who played jazz yesterday and today, what is their concept of it, who listens, and what do they look for in listening? What if anything distinguishes a jazz aficionado from other people? This involves field work in our own culture with all the techniques social scientists use in studying similar processes in other cultures: it might include Rohrschach tests and psychiatric evaluations of some significant people in jazz; personal interviews with representative musicians and audience members; and then coordination and correlation of all this data with the data gathered by the other disciplines.

The musicologist, historian, critic, musician, psychiatrist, and social scientist could then get together in organizing this information and formulate meaningful statements that would contribute to these specialized disciplines as well as to the study of jazz itself. The history of jazz so far has certainly illuminated some important aspects of the psychology and socio-economic processes of the American Negro, and minority problems *per se*. I would think further exploration in this by way of more current music might contribute immeasurably to an understanding of the psychology of the atomic era.

One last remark: I've often been asked about how music affects emotions and how music therapy works. I think the answer to these questions lies in further study of musical expression in relation to habit and temperament. By habit, I mean all the repetitive activities suggested by that word in daily life, including rituals, traditions and conventions. By temperament I mean all the bodily rhythms, such as circulation, respiration, menstruation, etc., and all the sensory responsivities. Certainly some one should study musical responsivity among the body and temperament types that Sheldon has classified.

Chadwick Clarke Hansen

Long-time student of jazz; graduate student in the Program in American Studies at the University of Minnesota.

(Let me apologize, before I begin, for the sketchy nature of this article. I was asked to write it only shortly before the deadline for this issue, and it must therefore be only a collection of loosely worked out suggestions. Yet it seems to me worth writing, even in so incomplete a form, in view of the present state of knowledge about jazz. Those of us interested in jazz research now have, in Marshall Stearns' Institute of Jazz Studies, an organization which may eventually fulfill its announced intention of serving as a sort of central clearing house for information which is today widely scattered. And the Record Changer may serve as a vehicle for the publication of much of this information.)

Our culture has characteristically paid little serious attention to jazz. Students of what used to be called "classical" music have recently become unhappy with that term, and have substituted the word "serious." Yet folk and popular musicians are certainly "serious," too. I move the use of the word "academic," since "classical" music has always received academic recognition, while jazz has remained until recently an unnoted part of our culture.

This situation is changing today. Indicative of the change is the fact that Willi Apel's *Harvard Dictionary of Music* (Cambridge, 1947) contains a rather thorough and informed article on jazz, whereas earlier official works usually contented themselves with a paragraph or two of condescending reference to George Gershwin and Paul Whiteman.

The academics, then, are ready to learn about jazz. The central problem now is that knowledge about jazz is scattered over so many different areas. The cultural anthropologists have been telling us for a long time that no aspect of a culture may be understood in isolation; that each part bears an integral relation to every other part. This is particularly true of jazz, which is woven inextricably with all the threads of American experience. As a result, no single approach can hope to give an adequate account of jazz; we need to

use the methods (and the knowledge already available) of a good many different disciplines. It is my purpose here to suggest a few of the different approaches which may be useful in any study of jazz.

Musicology: Charles Seeger has remarked that the discipline of music is, in its assumptions, far behind many other disciplines. He gives as an example the fact that although language scholars have been willing, for over a century, to study non-Indo-European languages on their own terms rather than in terms of Latin grammar, far too many music scholars are still bringing the preconceptions of the Western European "classical" tradition to the study of non-European music. This might help account for the fact that jazz has been so badly misunderstood in official musical circles.

Yet a number of music scholars have overcome this prejudice and done extremely interesting studies of non-European music. Perhaps the most distinguished of these men is Curt Sachs. Although he has not extensively investigated either jazz or jazz backgrounds, the methods which he employs to analyze other musics should be of considerable use in any analysis of jazz. Further, his analyses of Eastern music and primitive musics provide interesting standards of comparison for the non-European elements in jazz.

Language: Language and music are often quite closely related, but the study of language and music are separate disciplines. The results have often been quite unfortunate. Thomas Campian, the English song writer for example, has too frequently been considered either as a poet or as a musician; his songs have seldom been considered as songs.

We know that language and music are very close in jazz. The human voice is used as an instrument in the scat vocal, and instruments are frequently used to approximate the intonations of the human voice. We even have critical terms for this type of instrumental technique: for example, "preaching cornet" and "talking drums." But we do not have a thorough study of the language of the people who created jazz.

Lorenzo Dow Turner, in his *Africanisms in the Gullah Dialect*, has established the existence of African language habits and African words in the Georgia and Carolina Sea Islands. He believes that many Africanisms may also be found in the Creole or Gumbo dialect of Louisiana. I know that several such survivals do exist in this dialect. But no one has yet made a systematic study of it. Nor has anyone made a systematic study of Africanisms in the speech of any other American area.

Once we know precisely what Southern Negro speech is, a number of further questions will arise. For example, what exactly are the connections here between speech intonation and instrumental intonation, or between speech forms and musical forms?

Anthropology: The work of some anthropologists (particularly of Melville Herskovits and Richard Waterman) is already known to many jazz enthusiasts. But there are a good many odd bits of anthropological information floating around in various scholarly journals, which are not so well known as they deserve to be. In the *Journal of the American Musicological Society*, II, 3, pp. 196-7, for example, there is an abstract of a paper by George Herzog on "Canon in West African Xylophone Melodies." This paper is of interest not only as an analysis of Liberian instrumental part music, but also because this particular xylophone music is a language. Here is added evidence of the close connection between language and music in the African background of jazz, but how many people interested in jazz have ever heard of it? Perhaps what we need is a running bibliography in the Record Changer.

One of the most effective methods of the anthropologist is the comparison of cultures, and this method might well be further applied to jazz. There are Afro-European musics in Central and South America, in Spain, and in the African cities as well as in the United States. A comparison of them might tell us a good deal about those elements which are unique in jazz, and those which are common to other musics. Arthur Alberts' recordings of West African "Cafe" music, Hugh Tracey's recordings of South African city music, and a large body of recordings of Spanish folk music and of Central and South American folk music furnish a good start for such a comparison.

Sociology: Most sociologists are apt to doubt that African cultural survivals have been at all extensive in the United States, and so they are useful as a point against which to check the African enthusiasms of the anthropologists. For the classic exposition of this point of view, see E. Franklin Frazier's *The Negro Family in the United States* (Chicago, 1939; New York 1951, revised and abridged).

Beyond their usefulness as opposition party to the anthropologists, of course, the sociologists are of primary importance because jazz has been so much involved with American society. Consider the really astonishing number of changes that have occurred within the jazz tradition; could they have taken place within a less dynamic society?

A sociologist once told me that the word "cool" may apply to a person as well as to music. The "cool" Negro is the modern Negro who does not get hot and bothered, shuffle his feet, look down at

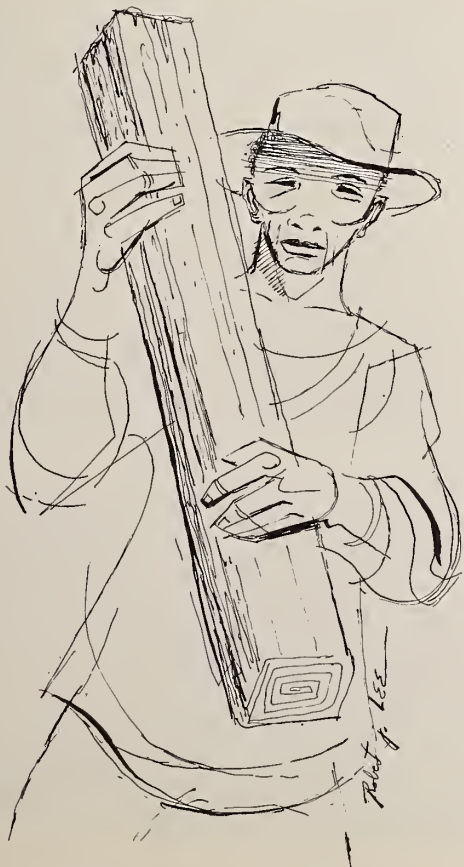
the ground, and play the fool in the presence of a white man; who is, instead, calm, cool, and self-possessed, ready to take his place as an equal in American society. Is it any wonder, then, that a good many modern Negro musicians dislike traditional jazz? And is it because the banjo is a plantation symbol that so many modern Negro musicians dislike that instrument? (Other considerations than race are involved in this question, of course. The equation of range and of fingering facility with technical excellence, and the idea of progress are both important. But the race problem is certainly present.)

History: Much of the historical work has already been done by record collectors. But much of it has been uncritical. Although most musicians regard their recording dates as unimportant intervals in the business of playing for a live audience, a large amount of research has had to be done in terms of recordings, since they are the best available material on early jazz. Yet few people have bothered to get musicians to talk about the difference between playing in a recording studio and playing for an audience, so that we might have some check on the validity of recorded evidence. This is an area that needs thorough investigation.

Very little work has been done on the history of the American backgrounds of jazz. Yet the material is there. Nicholas Cresswell's *Journal, 1774-1777* (London, 1925) contains a description of an African calabash banjo in Virginia. And Thomas Ashe's *Travels in America in 1806* (London, 1809) contains a description of a West Virginia band which consisted of two Negroes playing banjos and a Chickasaw Indian playing a flute. Here, incidentally, is a large area for study. We know that there was a large amount of contact between Indians and Negroes in America. Would a close comparison of American Indian music and jazz show any direct influence?

Literary material is sometimes as valuable historical evidence as journals and travellers' accounts. G. W. Cable, the local-colorist, wrote two extremely useful articles on Creole slave songs for *The Century Magazine* (v. XXXI, New Series v. IX, November 1885—April 1886). The illustrations, by E. W. Kemble, show a number of African instruments in use in New Orleans, including a jaw-bone scraper and a three-stringed bowed instrument. This latter instrument is the African descendant of an ancient Near-Eastern instrument, the rabâb. The European descendant, the rebec, blended with or was replaced by the viol during the Sixteenth Century.

I am informed that Fred Ramsey believes that actual digging—archeology—might unearth some pre-jazz instruments in the South. I don't doubt it, and I wish success to all jazz archeologists. There should also, however, be a little more digging in the written raw materials of history.



Psychology: Although no one has as yet produced a very satisfactory psychology of music, the psychologists have produced a magnificent scientific tool. It has been available for over twenty-five years, but it has not been extensively used, partially because it is expensive, and partially because few people seem to know of its existence. Milton Metfessel's *Phonophotography in Folk Music; American Negro Songs in New Notation* (Chapel Hill, 1928) is a comparison of classical, sophisticated-Negro, and folk-Negro song, using a machine which *graphs music precisely*. Every minute change of pitch is exactly traceable. In American Negro song, and in jazz, where timbre is extremely important, and where certain intervals (notably the third and seventh) are not fixed, the advantages of this graphic machine over conventional notation are obvious. How about it? Will someone buy one of these machines and find out just exactly how wide Bechet's vibrato really is?

Conclusion: This has been, inevitably, a rather loosely connected series of half-formed suggestions. But I hope some of them may be useful. Alan Merriam and Robert Benford's forthcoming *Bibliography of Jazz* should be useful in assembling some of the widely scattered information that is now available. But I understand that their work does not extend to jazz backgrounds. That is a job that needs doing. It would be facilitated if everyone who has any jazz information that is not widely known would make it and any future discoveries available through some central clearing house; either the Institute of Jazz Studies or the Record Changer.

Curt Sachs

The world's leading musicologist; professor at New York University; lecturer at New York Public Library; formerly professor of Musicology at Berlin University; author of *Our Musical Heritage*, *World History of the Dance*, *History of Rhythm in Music*, *History of Musical Instrumentation*.

I have been duly impressed by the proceedings of this seminar on jazz, and I also have learned a great many facts unknown to me. . . . It is true that every human achievement, be it art or science or business, can be looked at from the vantage grounds of history, sociology, philosophy and what not. . . . I should like to make one point, however: a scholarly work, as a work of art, needs integration. And integration is possible only where there is one man, one creative mind.

THE LIBRARY AND ARCHIVES OF THE INSTITUTE OF JAZZ STUDIES

a description by

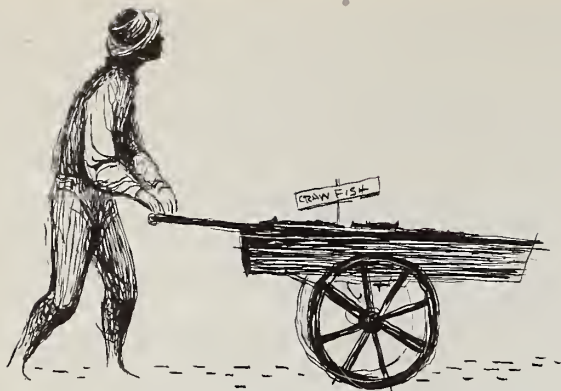
Robert George Reisner

Curator, Institute of Jazz Studies; librarian, Cooper Union; bibliographer and author.

A complete and permanent documentation of jazz, past and present, is one of the goals of the Institute of Jazz Studies. To all persons seeking information for study and research, the Institute offers its resources, which are extensive and are being increased by leaps and bounds.

Let's say you are a student writing an M. A. thesis on the subject of "Jazz and the Machine Age." You can start with the Institute's library, which contains over three hundred books devoted directly to jazz history and allied subjects: jazz fiction and poetry; sociological works; and books concerned with Negro history, American humor, folklore, African backgrounds, the Caribbeans. Many of the books are in foreign languages—French, German, Italian. One is in Japanese.

When you have exhausted all the information in books, you can turn to the periodical collection. Three full catalog drawers, containing an index of articles to have appeared in jazz magazines (some of which are annotated), provide a rich fund of information.



Since 1949 a valuable reference tool called *Music Index* has been indexing all types of music articles. This cuts down the Institute's job somewhat, but not too much. *Music Index* only covers a few periodicals in the jazz field, such as *Down Beat*, *Metronome*, *Melody Maker*, the *Record Changer* and *Variety*. The Institute's files take in a multitude of jazz journals—including those no longer active—and breaks down many books. The Institute plans to have all this material bound in the near future. There is also considerable foreign periodical literature devoted to jazz; the Institute has runs of magazines from England, France, Japan and Australia and many other places.

After consulting such magazines as *Jazz Journal*, *Jazz Notes*, *Jazz Record*, *Jazz Information*, *Jazz Hot*, *Jazz Music*, *The Second Line*, *Pickup*, *Recordiana*, *Clef*, *Playback*, and *Swing*, the student can continue his investigations by turning to the vertical files. These are the catch-alls. The files have two main divisions. The first is biographical and contains dossiers on individuals of the jazz world; musicians, critics, song-writers, dancers, singers, authors; the great and the lesser lights. The information ranges from press clippings to primary source material, such as personal letters. The second category is organized by subject, and here is where all other material falls. To date it numbers 125 subject categories, some of which presented a semantic challenge. The Library of Congress could not furnish me with headings which would dovetail with the material. The result is a fascinating new list of subject headings with appropriate cross references (which I shall eventually submit to the Library of Congress to add to their already huge subject heading file). Over a thousand separate items, such as magazine clippings, record brochures, discographies, pamphlets, maps, souvenirs, sheet music, photos, newspaper columns, and concert programs go into the files. These valuable social documents are broken down into their subject categories whose ramifications suggest the pebble (jazz) hitting the water and the waves (its influences) spreading outward. A sample list of subjects would include: Blues, Boogie-Woogie, Cake-walk, Calypso, Chicago jazz, Dance, Afro-Cuban, Disc jockies, Discography, Dixieland jazz, Ethnopsychology, Folk music, Gospel singers, Harlem jazz, Hymns, Jam sessions, Jazz in art, Kansas City jazz, Mambo, Narcotics, New Orleans jazz, Ragtime, Riverboat jazz, Swing, Wolverines.

Also a part of the collection are some 12,000 records and transcriptions. The Institute is forming an art collection comprising works in all media (painting, sculpture, graphic arts, photography) which relate by mood or direct subject matter to jazz music.

The Institute's archives are extensive, but so are its future plans. And so, also, are its problems. As a bibliographer and librarian, I am concerned about the ephemeral nature of certain materials. This may be twofold. Firstly, there are the items which appear in daily papers, handbills, programs, or song sheets—things which are printed in the thousands, thrown away or destroyed almost immediately. Just try and find one a year after its first appearance. The hard-cover book or scholarly magazine, which is indexed, is not as important to the bibliographer as that elusive column which appeared—but when?—in a New Orleans paper. Secondly, there is the physical problem of poor paper which is yellowing and which will be dust in relatively few years. These must all be microfilmed and photostated. For example, *Der Querschnitt*, a magazine containing early important writings on jazz by famous European intellectuals, was in very bad shape when I last examined it in the New York Public Library. The Institute's bibliographies list some 1300 magazine entries in journals outside the jazz field. If the actual article cannot be obtained a photostat must be made for the files.

You can be of service to the archives by donations of material in any of the forms mentioned in this article. We welcome and invite your inquiries and interest, and are in real need of the active cooperation of the jazz public.

the institute of jazz studies

(Continued from Page 7)

The contribution of these roundtables towards the aims of the Institute has been unique. They permitted experts from different fields to get together with each other, as well as with practicing musicians, to exchange ideas; they stimulated and informed the panel members at the same time; and they clarified the most rewarding approaches to the study of jazz. For example, both experts and performers discovered phrases from the gospel singing of Emily Brams in the country blues of Brownie McGhee; they identified characteristics of Ralph Sutton's present-day style in the ragtime piano of Eubie Blake; they heard elements of the field-holler in bop; and they noted rhythmic accents of an African nature in the vocal technique of Mahalia Jackson.

As a result of these and similar insights, composer Henry Cowell has become interested in studying the relationship of jazz to the musics of the world. Tremaine McDowell, chairman of American Studies at the University of Minnesota, is examining roundtable material for use in the classroom. Willis James, Director of the Fort Valley Folk Festival, is investigating the antecedents of gospel singing. Richard Waterman, director of the Laboratory of Comparative Musicology at Northwestern University, is studying the general contribution of Afro-American music to the music of the U.S.A. And the present writer, with the aid of a Guggenheim Fellowship, is completing a book on main currents in jazz. It has become clear that the study of jazz affords a key to the American character and our entire civilization.

Plans

In the coming year, the plans of the Institute are fivefold: first, to continue the assembling of an archive of recordings and literature on jazz and related subjects, available to any qualified student; second, to organize field trips whereby documentary interviews with pioneering musicians may be recorded and fast-disappearing material on the history of jazz preserved; third, to aid in the publication of worthwhile studies on the subject; fourth, to work out a series of courses on jazz at a university level (an introductory course is being instituted at the New School for Social Research in New York next September); and fifth, to continue participation in the Music Inn Roundtables on Jazz. Meanwhile, until it is in a position to publish its own journal, the Institute has accepted an invitation to have its announcements and reports appear in a special section of the *Record Changer*.

The fifth Roundtable, on the subject "From Folk Music to Jazz," will be held this August 16-30 at Music Inn, Lenox, Massachusetts, and is open to the public. The first week will be devoted to folk music—European, African, and West Indian—as it exists in the U.S.A.; the second week to the meeting of these folk sources in jazz. At present writing, the panel members will probably be professors George Herzog, Charles Seeger, Tremaine McDowell, Harold Courlander, and Willis James, with myself as director, plus a representative group of authorities on jazz. The performers—to be announced—will be the best obtainable exponents of the music under discussion.

As the Institute grows and expands, its activities will become more and more comprehensive. In addition to a variety of research projects, the Institute might well become a clearing house, coordinating any and all activities that foster an understanding and appreciation of jazz. In such a capacity, it could publish a quarterly journal, produce an annual festival with awards and scholarships, provide a workshop for practicing musicians, release albums of illustrative recordings, organize a series of integrated forums throughout the country, assemble a photograph and film library, and generally make available to the public information on jazz and related subjects.

Membership

Although the Institute of Jazz Studies is built around experts and scientists, its real functioning strength must come from the support—both moral and financial—of the many individuals who simply enjoy jazz and who would like to see it given the attention and recognition that it truly deserves. The classifications of membership, listed elsewhere in this issue, provide for this. All members of the Institute can render invaluable assistance by active field work, personal interviews, discographical studies, and many other ways that will surely come to their attention. In this manner, the aims of the Institute may be more rapidly and effectively attained.

(EDITOR'S NOTE: *The Institute of Jazz Studies*, a non-profit organization, was formally launched on July 25, 1952, when the certificate of incorporation was signed by the founding members. The Board of Directors held their first meeting in New York on May 26, 1953, and committees are now at work developing programs.)

Jazz critic Frederick Ramsey, Jr., is perhaps best known as a co-author of Jazzmen, but—as this pictorial essay indicates—he is also a skilled and sensitive photographer. Here he has documented, probably for the first time, the land and the people from which jazz sprang—as it is today, but in many respects unchanged by the passage of time. It would be a privilege to publish this beautiful and revealing study in any issue of this magazine. In this special issue, it has an added value. Although this document was created by Ramsey as an individual, he is quick to point out that it is very much an example of the sort of project that can be developed under the auspices of the Institute of Jazz Studies, and illustrates the "new dimensions" in jazz research the Institute seeks to encourage.

a photographic documentary
of JAZZ and FOLK BACKGROUNDS

by FREDERIC RAMSEY, jr.



at natchez, mississippi . . .

. . . a man comes down mornings
to the park that sits on top of the bluffs.
he rests his arms and dangling shirt-
sleeves on a rough-hewed board fence,
and he looks out. he sees the big steel
bridge they threw across the mighty
river, so deep and wide. he sees tugs
chuffing upstream with a string of
barges in tow. four men on a crew,
when there used to be twenty, thirty, a
hundred. "when i was a youngster,
there didn't used to be nobody around
here did nothing but work on
boats. . . ."

listening there long ago, he heard bands
play as boats came in to the landing
below.





he wouldn't have to go far to hear a horn, even now, halfway down to the landing from the blufftop, if he cared to take the steep road, he'd find the clubhouse.

and up on top of the bluff, 300 yards away, there's a juke . . . the riverside cafe.





*trucks pull up all day, the box in the joint
grinds out a just right bounce. at night, there's
sonny boy williamson, washboard sam, and
tampa red singing an old river song, early in
the mornin' . . . just about the break of day,
you ought to see me grab my pillow, where
my good gal used to lay. the slow beat of the
blues goes on till 'fore day. . . .*



*that may not be the way the old man
remembers it, when there was bessie
smith, big as life, shouting the tent down,
up on n. pine street lot, with the rabbit
foot minstrels. . . .*



but the jive is there. in macon, georgia . . .

*. . . in roadside jukes, where
they put boys in white coats,
and give them a bounce and
barbecue concession. . . .*



. . . and going down to the levee, vicksburg.



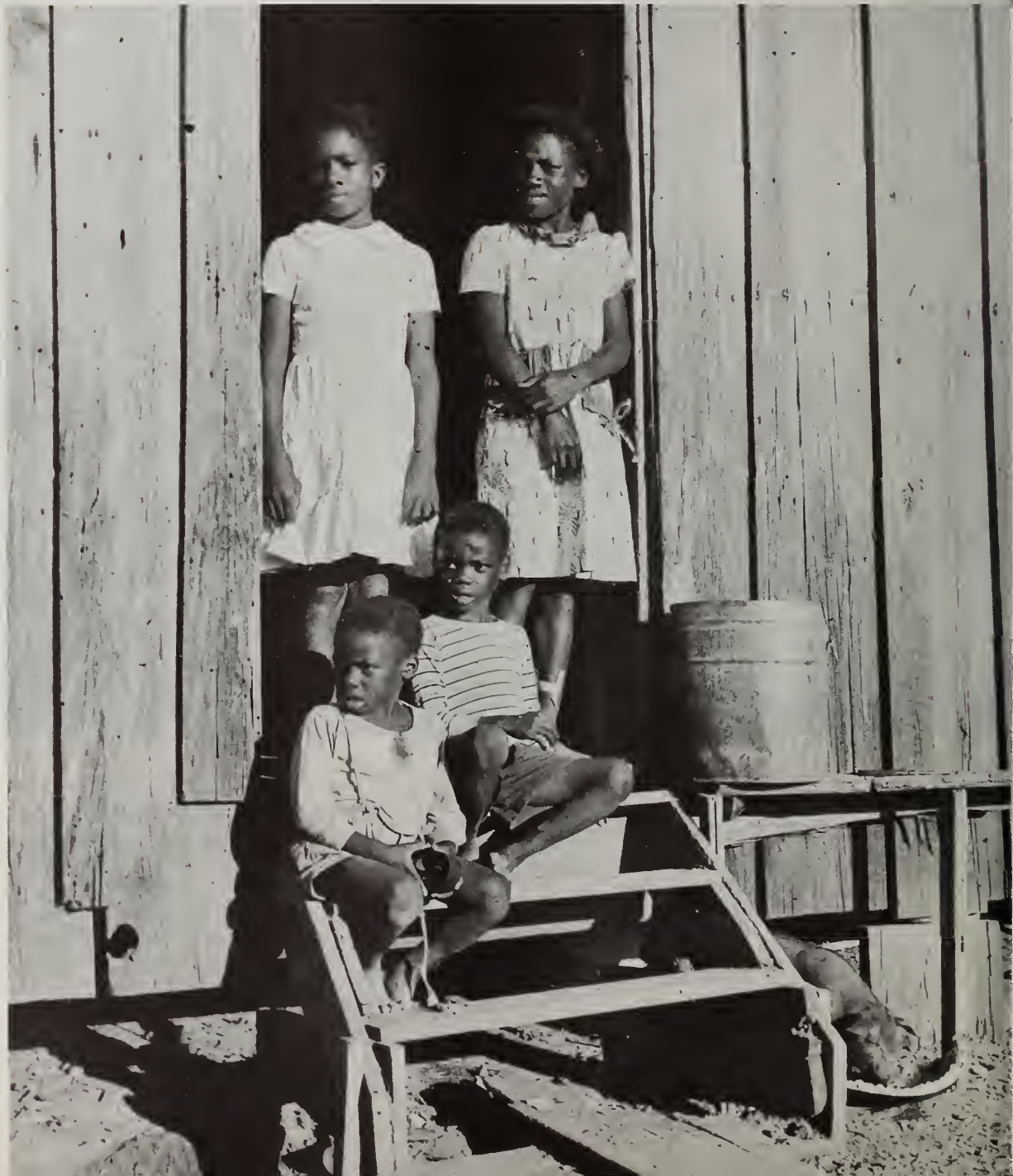


*even though old mighty sprague, big
mamma of the mississippi, lies there
rotting at the landing, with gas tanks
for motor launches right beside
her . . .*



*and porches sleeping in yesterday's
sun are split at the seams, with
plaster cracking off in big hunks.*

*but the youngsters keep coming
on, up and down the river.*





in the cotton fields. . . .



*go down, old hannah
and don't you rise no more.*



you got to jump down, turn around . . .

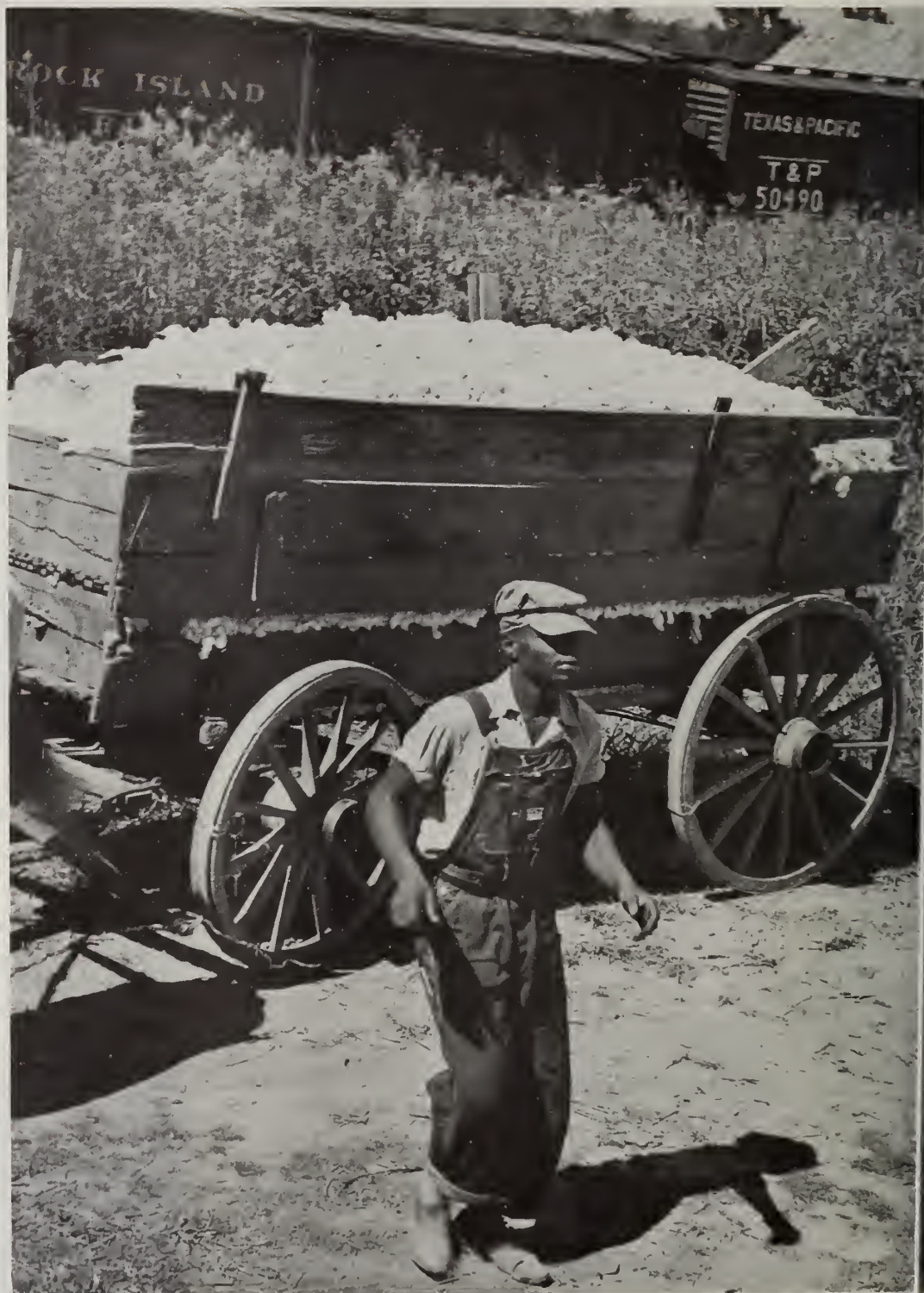


. . . pick a bale o' cotton . . .

. . . pick a bale a day.



*got to bring that cotton
to the gin, let the rock
island and t & p take it
away.*



blues will get you,

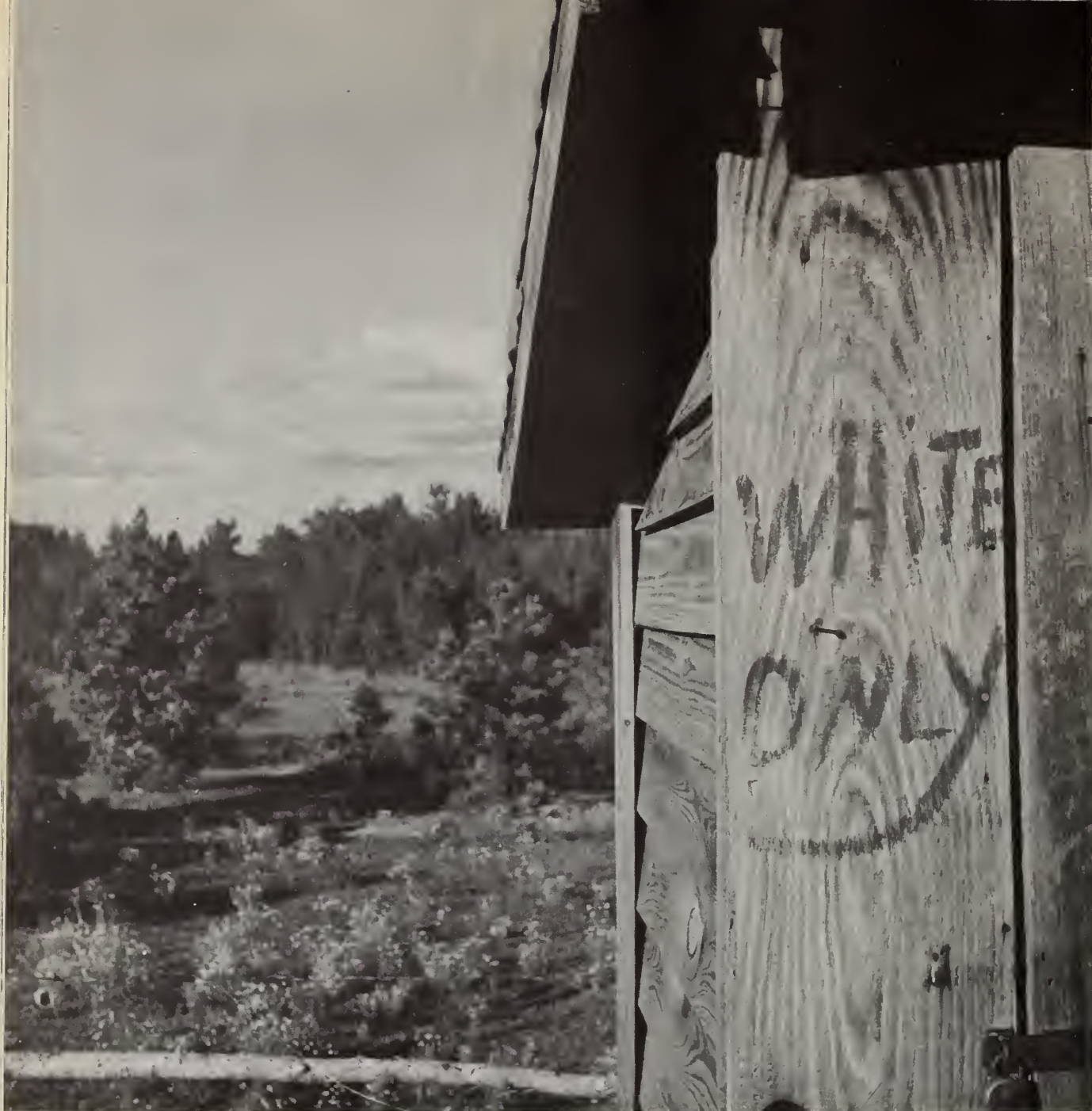


every way



you turn.





i heard a white man say,

"i don't want no niggers up there."



*if your house
catch on fire,
an' they ain't
no water
'roun' . . .*



*. . . throw your
trunk out
the window,
and let the
shack
burn down.*



now, you talk about that old careless love . . .

i'm a young woman . .





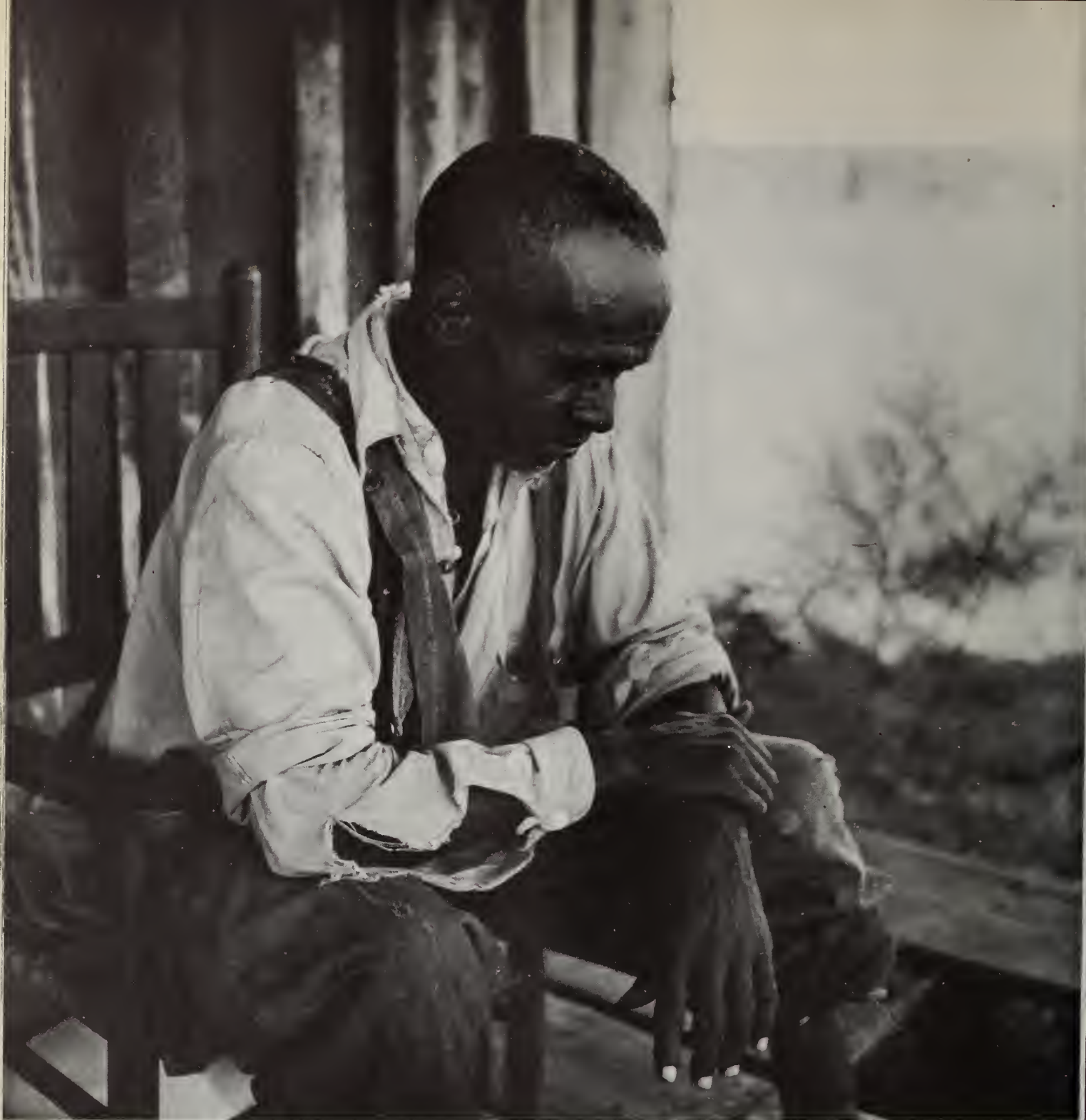
. . . and i ain't done . . .



runnin' round.



now you see what that old careless love will do.



de kalb blues, lord, make me feel so sad . . .



just to think about the times i once have had. . . .

*rather see my coffin comin',
oo—lordy, lord,
in my back door*





oh mamma

i feel superstitious

about my hog lord god it's my bread.





"talkin' 'bout the blues? . . .

*. . . well, yes,
i remembers
ma rainy.
we used to visit,
up in rome."*

II the chicago seminar

(Continued from Page 17)

WATERMAN: Of course, there is big difference between gospel hymns and blues, in the minds of people who sing. Mahalia Jackson will not sing a blues song, she just won't. Musically, there's no difference that I can tell, but in terms of the intent and content there is a great difference.

HAYAKAWA: I've been thinking that one fascinating aspect of this jazz research, as opposed to other kinds of literary research that I'm accustomed to (and it comes near to what you men do in anthropology), is that you have to deal so much with the direct interview. It requires a good deal of leg work, and its live research, and you have the same degree of urgency that you have in some of your anthropological expeditions, that if you don't hurry up and get there, it'll be gone.

MERRIAM: What about the social and cultural backgrounds. Let's look into that: what do we know about it and what kinds of research should be done.

WATERMAN: I would like to know, for instance, if there's any consensus of opinions among the jazz musicians, any homogeneity of opinion concerning a great many things—concerning politics, religion, sports, all sorts of social and economic questions. Do jazz musicians, in one way or another, form a sort of industrial, trade sub-culture? If so, they could be investigated from a number of angles. I don't think too much is known now even about such things as the income, the standard of living of jazz musicians.

MERRIAM: I do recall one article I've read on this subject, which tends to show that his situation is not what one would call either "normal" or a "good" situation, even from an average point of view. I think that the findings by this particular sociologist were that the average jazz musician had perhaps \$200 in the bank, that was his maximum, I recall. He tends to associate with promiscuous women, and tends to drink heavily, and tends to die early, and so on. But while this article is a beginning, we are certainly quite right in saying that it is no more than that, and that this is a problem that could surely bear further investigation.

WATERMAN: How do we know that people who are not jazz musicians, who are in similar circumstances—not much money in the bank, not much security—how do we know that they don't follow the same pattern of drinking and the rest?

MERRIAM: Precisely.

WATERMAN: In terms of a broad title, this would be "The Status of the Jazz Musician."

TURNER: Of course, one answer would appear to be that he is so much interested in his art that he doesn't take too serious an interest in material things.

MERRIAM: I should like now to get back to what I think is one of the crucial points of reference in understanding jazz backgrounds and the influence of Africa. Just what is the African contribution. One of the things that hasn't been investigated, much for example, is the idea of the secret society, which contributed a great deal to jazz in the form of opportunities for marching bands to be organized, for example. Yet we know little about the secret societies, which do seem to have some roots in Africa.

HAYAKAWA: This is news to me. Is there a relation between the New Orleans burial society and the African secret society?

MERRIAM: I won't say that there is a distinct relationship, but what I will say is that it is a strong cultural institution in West Africa and it popped up, apparently, among the Negro peoples in New Orleans.

TURNER: And in the early days nearly all of the secret societies had their own bands.

WATERMAN: You find the same sort of thing in the West Indies. In Cuba, for example, the secret societies do have their own bands, a number of them being almost completely musical societies. They exist because they have their bands, and they can parade once in a while, with their instruments, their songs and their costumes. Same thing is true of Trinidad. It is undoubtedly a West African pattern, in that it gave them something to look forward to, a focal point—for segments, anyway, of their own social group. There certainly are secret societies, plenty of them, in the European heritage.

MERRIAM: But it seems likely that the tradition of this sort of thing has a deep basis in African society.

WATERMAN: And a deep basis in certain parts of the New World where there was a substantial Negro population.

MERRIAM: We all agree that there is an African cultural and social background, to some extent at least. But what about others?

WATERMAN: That's something we don't know very much about. Certainly a problem worth looking into.

MERRIAM: One would guess that there must have been some French background . . . the Jelly Roll Morton records point that way again, surely.

WATERMAN: And there was what Jelly Roll called the "Spanish rhythm," which was actually a sort of Afro-Caribbean rhythm.

MERRIAM: I'd like to get back now, to the problem of jazz musically. Where have we gone and what is there to be done?

WATERMAN: The first order of business in jazz research is to take all the records we can get of the old-type jazz, make rigorous transcriptions, and try and get a few solidly documented characteristics of jazz. Then, if we have that body of transcribed material at hand, we can start to make our comparisons. And we won't have to make them in the impressionistic kind of way it's usually done.

MERRIAM: One of the things I think should be pointed out is that, as far as the West African musical background of jazz is concerned, we still lack a good deal of the documentation from West Africa. Perhaps a great many people have gone overboard in saying that jazz is African. They hold up a mirror and reflect the two back and forth and say: "Here we have a solution." It seems to me that we need more research, more knowledge of West African music, before we can really evaluate the influence on jazz.

WATERMAN: West African, and Western Congo, and Angola, too.

MERRIAM: Of course all of those areas contributed considerably.

TURNER: We know from the speech—from a study along the coast of Georgia and South Carolina—the areas of West Africa from which these American Negroes came, and of course that is borne out by a study of documents.

MERRIAM: Would you line out some of those areas?

TURNER: Well, going from the northern section of the West Coast, say from Senegal, you have Senegal, Gambia, Sierra Leone, Liberia, The Gold Coast, Dahomey, Togoland, Nigeria, and to some extent the Cameroons, then the mouth of the Congo area and Angola. And I have found words from all those areas, from at least thirty different languages, words and songs.

MERRIAM: Any specific areas?

TURNER: I have recorded songs in Mende, for instance—that would be further into the Sierra Leone—and several songs whose lyrics contain Congo words and also Kimbundu words.

MERRIAM: Have you found, for example, in your investigations in the United States, more Congo words than any other, or more Sierra Leone, or more Nigeria?

TURNER: In the actual number of words, I have more from the Anglo-Congo area than from other parts, but a great many from the Mende area.

WATERMAN: There's a good deal of research in linguistics yet to be done on the West Coast of Africa. There might be a lot more words than you found which don't occur in any lists.

MERRIAM: At least, according to preliminary research, then, the mouth of the Congo looks like a very fruitful research area, musically. And Nigeria, too. But one must also be careful to realize that change has occurred in Africa since the time slaves came over. We're certainly going to get changes there as well as the changes in the music that happen here.

WATERMAN: Well, we certainly know that in Nigeria, along the coast, there have been great changes in the secular music. But I think that right now you would find a great difference in secular and sacred music. If you took the most popular of the most secular music on the one hand, which usually is guitars and that sort of thing, and confined yourself to the pagan stuff for the sacred side of that, I think you'd find there was a great difference. And I think that the pagan sacred music would be found to be very much more conservative. I feel that the sacred music over there has more or less held its own. It's been driven underground in many areas, certainly, but it has not changed so greatly as the secular music. If we're looking for part of the African roots of jazz, we should go and record parts of the cult ceremonies.

TURNER: There is one thing I realized last year in Africa: the significance of the study of the folklore in connection with a study of the language. That is, a literal translation of the idioms in the folk tales, the proverbs, the riddles, throws more light on the language itself than almost anything else. How this can be related to the music in some way is something that should be thought about.

WATERMAN: Well, it would be a matter of examining the words that get attached to jazz and jazz tunes, and analyzing their meaning.

TURNER: The various chants, for instance, that are sung to the deities are identical with the chants of the American Negro ministers and members of the church as they pray.

HAYAKAWA: Before we close, I want to say one thing more. America makes a world contribution, in the development of jazz, which is something of which Americans are only imperfectly aware and imperfectly proud. And it seems to be that something like the Institute of Jazz Studies—which makes us in America more conscious of what it is that our culture has accomplished in this peculiar fusion that is jazz—can do a very great service. And any of us who contribute to the research also do a service to our culture as a whole.

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I the new york seminar

(Continued from Page 13)

good thing to start with. Do you agree with that, Dr. Kolinski?

KOLINSKI: Not quite, because of my experience. I transcribed over 300 songs of Dahomey, of all kinds—the material of Professor Herskovits—and I found that there are not very strong differences in the kind of song. That the religious songs don't have basically different features from work songs.

DIAMOND: This I am very glad to hear. Because the communal village work group in Dahomey, as far back as we can go in Dahomeyan history—this was the original group. The other things stemmed from it. The other things came in later, and the work song was later utilized for other kinds of ceremonial activities.

STEARNS: That's almost true in the United States, Rudi, isn't it: the work song came first.

BLESH: It was first because the work song was the only thing they were allowed to sing. It was partly an economic thing, and also there was no desire to have them perpetuate a heathen religion, but it was highly desirable that they work.

But I would like to mention, along the lines of investigation, a very interesting sidelight that's been happening in St. Louis. I think you all know of Hub Pruet, Dr. Pruet. He started on this thing through a series of records that were made (by *Columbia*, I think) of all types of human heart beat, including all forms of normal beat, as well as ones that would indicate disease or something organically wrong. Now the basic normal heart beats are of many types, some of the syncopate—in other words, quite syncopated—some are what you'd call two-beat, some are straight four/four. From that, he began to take a series of tests, which he did sporadically, with this idea in mind: how does jazz affect people whose heart beats are of one type or another? He did enough of it, among players and so forth—he would just get people in his house and play records for them. And he found that people who reacted most strongly to jazz—either for it or against it; they either hated it or were wildly stimulated by it—were the people who had a straight, regular heart beat. The syncopation seemed to be more stimulating or upsetting to them. People who can take it or leave it, and the best players, are apt to have a syncopated heart beat, so they could naturally, without doing violence to themselves, play in the groove. I submit that would be a rather interesting thing to look further into here, too.

KOLINSKI: I think we can generalize this suggestion and investigate the function of jazz in music therapy, because it has certainly an important function there.

STEARNS: Do you suppose we can wind it up now by going around the circle and asking once more if we can boil down our notions and add up specific approaches by way of summary. Ben, what occurs to you?

BOTKIN: Well, I think we need some kind of framework into which to fit all of this. Besides the free exchange of ideas, we have to have a pattern for our studies. I think that the stress must be on the cultural setting and the cultural function of jazz. Even when we're talking about technical or psychological elements they have to be placed in their cultural setting.

KOLINSKI: But I think that, since we deal with music, musical study must be central.

STEARNS: A plea that we study music! Well, Bob Thompson, I know that you arrived late, but that you've been absorbing a good deal of the discussion here. What do you have to add on this question of emphasis?

THOMPSON: I think that the social sciences and psychology offer a wide range of techniques—to study both the music as a phenomenon and the people who play and listen to music, who react to it and don't react to it. The techniques include everything from highly organized questionnaires (such as Kinsey used, for example, in his studies) to methods such as content analysis, which could be applied to the lyrics of an adequate sampling of blues, for example, to reveal the occurrence and consistency of given themes. Within just blues, or in popular ballads, or in work songs or in any given area. I don't think the question of culture is necessarily a special question. As I see it, it's automatically a part of one's study, no matter how one looks at it.

STEARNS: Rudi, how about you?

BLESH: I think that we've actually gotten quite a consensus between the various approaches. I was thinking of Dr. Kolinski's idea of going over all the available material in the field, and as a starting point I think that's excellent. And it seems to me that there's a possibility for subdivision here—of the folk-music angle, the historical, the anthropological, the musicological, the psychological—all of which can later be brought together.

I'm thinking in terms of the way that the Institute itself can help in this, without a great deal of expense. If we can get a considerable membership of jazz enthusiasts all over the country we then can assign them projects to gather material—not to evaluate, but simply to gather material. Perhaps we could have a list of standard questions which can be asked any jazz player, old or young, maybe along comprehensive lines that would pretty well cover the ground. In that way, from all over the country we could be pulling in material which then can be sifted through by all of the different people on the project. I think then, after an appreciable period of time, with these lay workers, as you might call them, helping—which is where I think the Institute can be of great help—then there would be some stuff for the mill to work on.

STEARNS: You're suggesting a super-questionnaire made out in conjunction with all the social scientists?

BLESH: Yes, I think that everybody here, each of the specialists, must have his particular questions that he wants answered. And I should like to add one point. There is a certain urgency of time connected with this, if we're going to get the best results. Whatever we do, when we start interviewing people, the thing to do would be to try to find the oldest—assuming that they are going to die the soonest. Give them a priority.

DIAMOND: That's sound field technique.

STEARNS: Well, Stanley, do you have anything to add here? We're particularly interested in specific approaches.

DIAMOND: When it comes to that, some of us are going to have to go to the library and go through all available data, try to winnow out what is going to be of value and what isn't going to be of value. Then we can start a historical study, which is where the musicologist comes in very importantly. You've got to go into a pretty widespread analysis of the development of American culture in those areas in which the musicological jazz developed and spread. You've got to get into the process of urbanization, the shift in the nature and quality of this music, and then the spreading out from some of the urban areas into some of the rural areas again. It's an enormous thing, which you can't begin to sum up in two minutes. There's one more element, which is the linguistic element. We must have literally a thousand words in use which have some relationship to the jazz cultural complex, and to trace these things would be both interesting and rewarding.

I say it's a cultural phenomenon, but I have an idea that a great deal of the most significant findings will revolve around the development of the American social structure, which has utilized this cultural phenomenon to change its face, some of its substance, its words, lyrics, its places of function.

STEARNS: Dr. Kolinski, you have something further to say?

KOLINSKI: I agree with this and, if I may, I'd like to try to say what should be done by the musicologists. To take a part of the history of jazz, the part which concerns the music itself, the musical analysis, and using original material as far as possible, to find out certain characteristics of jazz as opposed to any other music. And then to compare the African material and European material that supposedly influenced jazz. Also, using the historical approach to study something we didn't speak of before: how far jazz utilized techniques of contemporary serious music. For instance, some jazz used many harmonic features of the impressionists. And, on the other hand, how the so-called serious music utilized jazz for its purposes: mutes, orchestration, rhythmical character. For instance, whether Stravinsky's rhythm has anything to do with jazz or not. This, more or less, should be the task of the musicologist.

STEARNS: Well, gentlemen, I want to thank you. This has been an educational experience in itself, and I hope that it will be only the forerunner of many other investigations, field projects, and discussions under the auspices of the Institute.



editorial:

(Continued from Page 6)

cussion—involving leaders of jazz thinking and important representatives of the various academic disciplines—was a vital necessity. Formulation of programs of study, correlation of the possible new directions of jazz research, a feeling out of each other's attitudes and plans—such things seemed a needed first step. So we suggested that as many as possible of the leading figures involved—both jazz authorities and the "outsiders" now being brought so importantly into the picture—be brought together to express their views on what new directions jazz study should now take. Two such seminars were arranged—one in New York, one in Chicago—and were directly recorded on tape, transcribed, and copies sent to those interested authorities who had been unable to attend, so that they might add their comments. The results are published here, not as anything final, but as an all-important first step. It is hoped that this will act as a stimulant to other scholars, jazz writers and fans—anyone who might conceivably have an interest in the whole subject or in any facets of it. This is only the beginning of the vast job of organizing thoughts, hypotheses, theories, and people into a definite program of long-range projects aimed at achieving new understandings of jazz.

(3) We made one more suggestion, which *had* to be accepted, simply because it hits at the heart of the basic problem mentioned earlier: lack of money.

We know that the readers of this magazine are the most devoted enthusiasts of jazz in the world. We know that, if given the opportunity, they would want to participate in and aid the work of the Institute. We therefore suggested that our readers be given this opportunity. We urge you to read the announcement which appears in this issue, explaining how you can join this tremendous undertaking. We urge you to send to the Institute of Jazz Studies the largest check you can possibly afford. All contributions will go toward defraying the expenses of operation. We are looking forward to the cooperation of jazz record companies, collectors, writers, fans, and musicians.

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AMP	AMPERSON	JB	JAZZ INFORMATION
AP	APEX	JR	JAZZ NEWS
APD	APOLLO	JL	JAZZ RECORD
AS	ASCH	JSL	JAZZ SELECTION
ATL	ATLANTIC	JU	JUMP
AU	AUTOGRAF	KY	KING TONE
BA	BANNER	KJ	KING
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BB	BLUE STAR	LMS	LIBERTY MUSIC SHIP
EEA	REASON	LU	LUCKY
RE	RELL	LON	LONDON
BIL	BILTMORE	MAD	MADISON
BN	BLUE NOTE	MA	MAJESTIC
BP	BLACK PATTI	MAN	MANHATTAN
BR	BRUNSWICK	MC	MELOTONE
BRS	BRITISH RHYTHM SOC.	NEL	NELSON
BS	BLACK SWAN	ME	MELHUR
BST	BLUE STAR	MF	MERCURY
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CARD	CARDINAL	OR	ORACLE
CAS	CASLE	PA	PARLOPHONE
CE	CENTURY	PAC	PACIFIC
CH	CHAMPION	PAN	PANACHOR
CHAL	CHALLENGE	PAR	PARANOID
CI	CIRCLE	PAT	PATHE
CIT	COLLECTORS ITEM	PO	POLYOR
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CLEAR	CLARION	PK	PARADOX
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MINIMUM BID IS 50 CENTS PER RECORD. PLEASE BID BY NUMBER TO LEFT OF EACH COLUMN. IF POSSIBLE PLEASE BID ON POST CARD. IN THE HANDLING OF THESE AUCTIONS POST CARDS MAKE OUR WORK MUCH FASTER. WINNERS WILL BE NOTIFIED AFTER CLOSING DATE TO REMIT AMOUNT OF WINNING BIDS PLUS 25 CENTS FOR PACKING. RECORDS WILL BE SHIPPED VIA AIR SHIPPING CHARGES COLLECT. IF YOU WANT US TO SHIP PP WE SHALL DO SO BUT WE ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RRX. WE GUARANTEE CONDITION OF ALL RECORDS. IF YOU SHOULD BE DISSATISFIED, PLEASE LET US KNOW AND AN IMMEDIATE ADJUSTMENT WILL BE MADE. IF YOU WILL NOT ACCEPT JUST ONE RECORD, IF THAT IS ALL YOU SHOULD WIN, PLEASE STATE THIS IN YOUR BID CARD. IF YOU HAVE A TOP MONEY LIMIT TELL US THAT TOO. AND PLEASE NO CURRENCY BIDS.

ST LOUIS BLUES			50c MINIMUM BID		
1. A. P. GYPIES / I AINT GOT NOBODY	REG 10331 V	85. BENNY GOODMAN/ORIGINAL LABEL	VI 25411 V	173. MAXINE SULLIVAN W/ KIRBY	CD 36341 N-
2. ARRON SISTERS / HOW AM I DOING?	CD 2659 N-	86. BENNY GOODMAN/ SILVER	VI 25411 EAG	174. MAXINE SULLIVAN W/ KIRBY	CD 36341 N
3. LARRY ADLER / BLUES IN THE NIGHT	DE 23524 E+	87. BENNY GOODMAN/ ORIGINAL	VI 25411 E+	175. MAXINE SULLIVAN	DE 4154 V
4. LARRY ADLER / SOI' TUE	RZ 1883 E	88. GRAPPELLO-REINHARDT	DE 23032 N-	176. MAXINE SULLIVAN	DE 4154 E
5. ALABAMA HARMONIZERS (RM CHP NO GR)	VO 74287 V+	89. GEORGE GREEN/YELLOW DOG	VO 15207 V	177. ART TATUM/ TIGER RAG	BR 6543 E+
6. BARCLAY ALLEN	VO 1001 N-	90. SADIE GREEN	OR 746 V+	178. ART TATUM	DE 8550 E
7. BARCLAY ALLEN	CA 15107 N-	91. KEN GRIFFIN	BR 4005 N-	179. THREE NIGHT CAPS	HA 1400 E+
8. ALBERT AMMONS/ LEWIS; MESSIN APPOUND	SA 12002 N-	92. WC HANDY/ BEARLE STREET	VAR 8163 N-	180. TRUMBAUR ROYAL BLUF	CO 2729 V+
9. LOUIE ARMSTRONG/ BLACK	OK 41350 V	93. HARLEM HOT SHOTS	ELEC 1931 E-	181. VALAIDA	TOND 21166 E
10. LOUIE ARMSTRONG/ RED	OK 41350 E	94. HARLEM TRIO 1271	HER 93012 V	182. RUDY VALLEE	VI 22321 V+
11. LOUIE ARMSTRONG/ ORIGINAL	VI 24329 E	95. MARION HARRIS W/BETTY KRUGER (DIG)	BR 2395 V+	183. RUDY VALLEE	VI 22321 E
12. LOUIE ARMSTRONG/(RM CHP NO GR)	BB 5280 E	96. KATHERINE HENDERSEN W/ C. WILLIAMS/ W END BLQRS	7024 V	184. VICTOR MILITARY BAND	VI 18174 V
13. LOUIE ARMSTRONG/	POLY 580002 E+	97. LARRY HOLTEN	JEWEL 5481 V	185. DON VOORHEES	CO 1078 V
14. LOUIE ARMSTRONG/	BRF 500490 E-	98. HOOSIER HOT SHOTS	OK 6217 V	186. WADSWORTH	PAT 22628
15. GENE AUSTIN	VI 21714 E-	99. JACK HYLTON	DE 191 V+	187. WAILANA GRASS SHANK BOYS	JACO 64 N
16. MILDRED BAILEY	VO 4801 E	100. INSTRUMENTAL TRIO 2507A	MAD 1914 V	188. FATS WALLER	VI 20357 E+
17. PEARL BAILEY	CO 37570 N	101. JIM & BOB (RM CHP 3 GRV)	BB 5316 V	189. WALKER- PAINE	VI 22371 E+
18. AIME BARELLI	SW 99 N-	102. BOBBY JONES	CH 15294 E-	190. WASH BARD RHYTHM BOYS	PE 15823 V/E
19. DALLAS BARTLEY	COSMO 484 E	103. JIMMY JOY	OK 40539 V-	191. SY WATTS	JAZZ ART 16 N
20. COUNT BASIE	CO 36711 E	104. JUBALARIES	CAP 577004 N-	192. BE/ ELEY PEAVER	OK 8530 V+
21. IRENE BEASLEY	VI 21467 V+	105. JUNGLE BAND (CALLOWAY)	BR 4936 V-	193. PAUL WHITEMAN	VI 20092 V
22. TEX BENEKE	VI 202722 N-	106. DANNEY KANE	DEF 910 E	194. WHOOPEE MAKERS #5/RED	PE 15126 V-
23. LOUIS ARMSTRONG/ BLUE	OK 41350 F	107. KANSAS CITY FIVE	AI 708 V	195. WHOOPEE MAKERS/BLACK #6	PE 15126 V-
24. LOUIE ARMSTRONG/TRAV; HOW AM I KNOWPAC	VI 618 E	108. IRVING KAUFMAN	BA 6508 V	196. WHOOPEE MAKERS/BLACK #6	PE 15126 E
25. BENNETT (30706) JOHN	MAD 1642 V	109. GLADYS KEEP	RZ 1531 E	197. RUDY WIEDOFT	CK 4276 V-
26. AL BERNARD/BEALE STREET BLS	BR 2062 E	110. JOHN KIRBY	VI 27926 E+	198. CLARENCE WILLIAMS	VO 2660 V+
27. AL BERNARD/NOBLE SISSLE, EUBIE BLAKE	EM 10296 V-	111. KYSER	CO 35563 E+	199. EVERETT WILSHART P.W. LAM	TOPT 140 N
28. AL BERNARD/NOBLE SISSLE, EUBIE BLAKE	EM 10296 V	112. LANIN	HYTONE 97 E	STAROUST	
29. AL BERNARD (RARE SISSLE & BLAKE UNDER	PSEUDONYM)	113. RODMAN LEWIS	REG 8696 V+	200. HOGY CARMICHAEL	DE 18395 N-
30. AL BERNARD W/GOOFUE FIVE	OK 40962 E	114. TED LEWIS/ BLACK	CO 697 V-	201. LCN BYAS	AR 1002 E
31. FASTER BIGEON/ MEMPHIS BLUES	OK 8026 E-	115. TED LEWIS/ ROYAL BLUE	CO 697 E-	202. EDDY DUCHIN	CO 36108 N-
32. BOSWELL SISTERS W/ DORSEYS ETC.	BR 7467 V/E	116. TED LEWIS	CO 3790 E	203. BARON ELLIOTT	MU 15010 V/E
33. BOSWELL SISTERS	VO 4595 E-	117. TED LEWIS	CO 3790 V	204. GLEN GRAY	DE 2396 E+
34. BILL BOYD	BB 5220 E	118. TED LEWIS	DK 41564 E-/N	205. GOODMAN-DORSEY	VI 25230 E-
35. BROADCASTERS 2357 B1	CAM 1149 V	119. TED LEWIS	DE 2033 V	206. WAYNE KING	VI 22656 E
36. MILTON BROWN/ GOOD MAN HARD TO FIND	DE 5070 V-	120. BEN LIGHT	TEM 566 N-	207. LOUISE ENITA	ROYLE 1659 E+
37. MILTON BROWN	DE 46001 N-	121. GUY LOMBARDO	PE 16066 N	208. GLEN MILLER	BB 10665 E/F
38. BURESOVA	UL 11555 E+	122. GUY LOMBARDO	DE 2478 E-	209. ARTIE SHAW	VI 27230 E+
39. DAVID BURTON	OR 1004 V	123. LOUISIANA RHYTHM MAKERS (WHOOPEE MAKERS)	BA 32701	210. DINAH SHORE	VI 27622 E+
40. ERSKINE BUTTERFIELD	BR 80143 N	124. ABE LYMAN	BR 3316 V+	211. SKATING TOON	RS 226 V-
41. BUTTERFIELD	SUPER 1007 E+	125. MC WICHMAN, CLAYTON	CO 15190E	212. FATS WALLER	BB 10093 E+
42. CAB CALLOWAY/MINNIE THE MOOCHER	VO 4753 V	127. MATTY MALNECK	DE 2182 V+	213. ALL STAR STOMPERS: BUTTER EGG, B PLZ CI 1024 V+	
43. CAB CALLOWAY/ BUGLE CALL	BR 80016 E+	128. EMMETT MILLER	OK 41905	214. ALLEN RED/ KKK BOOGIE/ OLD MAN RIVER	OK 6281 E
44. JOE CANDULLO/ MEMPHIS	BA 1986 V	129. MILLS BROTHER	BR 6330 E+	215. ALLEN/ INDIANA/ SHERIDEN SQUARE	OK 6537 N
45. JOE CANDULLO/ MEMPHIS BLUES	BA 1986 V-	130. MILLS BROTHERS	MEL 13178 E+	216. ALL STAR ORCH/ CHLOE/ (TFOUADORS)	VI 21449 V
46. MANOLO/CASTRO	VI 22821 E-	131. MISSESIPIE TRID	PIC 490 V	217. AMMONS/ EARLY WORN/ MILE OR NO BIRD	DE 95 N
47. CATS & JAMMERS W/ HAGGART	SOLO 10001 V	132. MOBILE REVELERS 3765	VO 5122 E	218. ARMSTRONG LIL BROWN GAL/ LEVE ME LONDE	1092 N
48. THE CHARICTEERS/ SNOWBALL	BR 2335 N-	133. JOHNNY MOORE	EXC 703 N-	LOUIS ARMSTRONG	
49. CHICAGO DELUX (227)/ SENTER	PM 20341 V	134. BARRY MORAL	AR 00 13972 E	219. SAVE PRETTY MAMA/ ST JAMES INFIRMARY	OK 8657 V/E
50. CHITIC & ANDY	HE 12747 V	135. GUS MULCRY	HAR 408 V+	220. BESSIE COULNT HELP IT/ DALLAS BLUES OK	8774 V/E
51. CHITISON	BRF 500451 E	136. NASHVILLE JAZZERS 102A	M-D 5001 V	221. HOTTER THAN THAT/ I'M NOT ROUGH	VOL 3237 V/N-
52. BILLY COTTON	REF 9796 E	137. NASHVILLE JAZZERS 102B	VO 7023 V	222. ST JAMES INFIRMARY/ MCKENZIE & CONDONPAC	643 N
53. COTTON BLOSSEM ORCH/ NO BLUE 9	RAD 7018 V+	138. NASHVILLE JAZZERS 102A	MF 102 N	223. CONFESSEN/ SONG OF THE ISLANDS	PAE 909 N-/E
54. COTTON PICKERS 2357 B2	CAM 9048 V+	139. RAY NOBLE (ORIGINAL)	VI 25082 V+	224. DINAH/ CHINA TOWN	PAE 1156 E
55. BERNIE CUMMINS	GE 5466 V	140. RAY NOBLE	VI 18772 V	225. I AINT GOT NOBODY/ CANT BELIEVE U	PAE 2161 N-
56. JOE DANIELS	DE 953 V	141. O. G. J. & B.	BE 490 E	226. BODY & SOUL/ U CAN DEPEND ON ME	PAE 1355 N-
57. JOE DANIELS	DE 953 N-	142. ORIGINAL INDIANA FIVE	TELE 2806 N	227. BLK BLUE/ SWT SAVA/ BAH SUE	PAE 1572 E+
58. LOUIS DE VRIE	CH 400843 E+	143. ORIGINAL TEDDIES	BR 6324 E	228. SWT HEARTS ON PARADE/ SAVOY BLS	PAE 127 E/E+
59. DIXIE JAZZ BAND 472-2	OR 723 V-	144. PATTIE/ TIGER RAG	MAJ 1037 E+	229. HOTTER THAN THAT/ THATS WHEN COME	PAE 2704 N
60. DIXIE JAZZ BAND 472-2	OR 952 F	145. LOUIE PRIMA	RM 5001 E	230. THATS MY HOME/ WONDER WHO (BUFF)	BB 6644 E-
61. DIXIE JAZZ BAND 2105-3	OR 1690 E	146. QUINTETE H C BELGUIM	ATL 861 N	231. ON A CDDCUT ISLAND/ TO U SWT HEART	DE 914 N
62. DIXIE STOMPERS	HA 451 E-	147. LOYD RAYBURN	ROM 366 V	232. CUBAN PETE/ SHES THE DAUGHTER	DE 1353 N-
63. DIXIE STOMPERS	VE 1451 E+	148. RAINBOW DANCE ORCH	BR 4067 N	233. CASH FOR YOUR TRASH/ NEVER KNEW	DE 4229 E
64. DIXIE TRIO 2507A	GG 7023 V	149. RANDOLPH	TONO 4359 V	234. MILDRED BAILEY/ SQUEEZE ME/ DWNHT BLS	
65. DIXIE TRIO 2507A	RA 1464 E-	150. RASMUSSEN	SIL 3526 V+	235. PEARL BAILEY/ TIRED/ 15 YEARS	CO 36837 N-
66. JOHNNY DODDS	BR 3585 E	151. RED HOTTERS 227	SW 7 N-	236. CHARLES BARNETT/ JUMP/ BEES/ ON/ SW ST	BB 10172 N
67. DORSEY BROTHERS/ MILENBERG JOYS	DE 119 E	152. REINHARDT	VO 2539 V	237. CHARLES BARNETT/ 720 IN BOOK/ SO FAR	BB 10616 E+
68. DORSEY BROTHERS/ BASIN STREET	BR 1892 E+	153. ALVINO REY	GLD 103 E	238. CHARLES BARNETT/ ALL THIS & HWN/ WHEREB	10751 E-
69. DASY DOUGLAS	CO 14175 E-	154. JOSEPH ROBECHAUX	MU 353 E+	239. CHARLES BARNETT/ REAL ROMANCE/ SMILES	DE 18363 E
70. CLIFF EDWARDS	DE 1166 N	155. MAURICE ROCCO	USSR 52295 E	240. COUNT BASIE/ FEEDING BEAN/ I DO MEAN	OK 6180 N
71. THRE EHLINGS	TELE 5532 E	156. MAURICE ROCCO	USSR 12215 N-	241. COUNT BASIE/ 920 S/ E/ GOING CHICAGO	OK 6244 V/E
72. ELDORIDGE	KEY 607 E+	157. B. A. ROLFE	CLEAR 3047 V	242. BASIE/ ONE O' CLOCK JUMP/ JOHNS IDEA	DE 1963 V-
73. RCV EVANS	CO 1697 V+	158. EDDIE ROSNER	OK 40755 V-	243. BASIE/ EVERY TUB/ NOW WILL U B GOOD	DE 1728 N-
74. ROY EVANS	CO 1697 N-	159. SCANDALOUS SYNCOPATORS	OK 40755 V+	244. BASIE/ EVERY TUB/ NOW WILL U B GOOD	DE 1728 E-
75. ROY EVANS	CO 1697 N	160. BOYD SENTER/ BLACK	OK 40755 V+	245. BASIE/ SENT FOR YOU/ SWING THE BLS	DE 1880 N
76. FERERA	HER 75508 V	161. BOYD SENTER/ BLACK	PE 36397 V	246. BASIE/ DO U WANT JUMP/ PANASSIE STP	DE 2224 N
77. FERERA	PE 11215 E	162. BOYD SENTER/ RED	PE 14578 V	247. BASIE/ MY HEART BELONGS/ SING FOR SUP	DE 2249 E-
78. FERERA	CO 339 E	163. BOYD SENTER #3	PE 14578 V-	248. BASIE/ DUPEE BLS/ RED WAGON	DE 3071 N
79. FIRE HOUSE FIVE	GUT 24 N-	164. BOYD SENTER #1	CO 37854 E+	249. BASIE/ COMING OUT PARTY/ HARVARD BLS	OK 6564 V-
80. FORSYTHE-YOUNG/ TIGER RAG	VI 26274 F	165. BOYD SENTER #7 (2" RM CHP)	RE 9979 N	250. KENNY BAKER/ WILD WAITING/ DEAR PAL	DE 18283 N
81. FRANK FROBA	DE 23601 E+	166. DINAH SHORE	RE 9424 V+	SIONCY BECHET	
82. VERN GEYER	BB 7207 E-	167. JACK SIMPSON	MAE 246 N	251. WHEN SUN SETS/ BLACK STICK	DE 2129 N
83. BASS GONZALES	CAP 5760012 N	168. SKETER SIMS (AL BERNARD)	SE 50110 E+	252. OLD MAN BLS/ NOBODYS KNOWS THE WAY	HMV 1131 N
84. FRANK DODDIE	TELE 1901 N-	169. BESSIE SMITH	VI 21472 E	253. MAPLE LEAF RAG/ SWEETIE DEAR	HMV 9408 N-
		170. LEROY SMITH	VI 25895 E-	254. TIN ROOF BLS/ JAZZ BAND BALL	BN 561 E+
		171. MAXINE SULLIVAN W/ THORNHILL			

AUCTION 50c MINIMUM BID

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION 50c MINIMUM BID

<u>STONEY BECKET</u>			<u>WILL BRADLEY</u>			<u>BING CRDSBY CDMT.</u>		
255. WHEN SAINTS/ BASIN ST	BN	563 E/E+	331. THINK OF ME/K. KYSER (THEMES)	CO	36225	389. IM TOO ROMANTIC/MOON & WILLOW	DE	2316 E
256. ONIONS/BUDDY BLODEN	BN	570 N	<u>BROADWAY BROADCASTERS</u>			399. TUMBLING TUMBLEWEEDS/IF I KNEW	DE	3024 V-
257. FIDGETY FEET/NOBODY KNOWS U	BN	571 N	332. SOMEBODY STOLE MY GAL /	CAMEO	522 V+	(ABOVE; RM CHP 8 GRV.)		
258. COPENHAGEN/SHIM ME SHA WABBLE	BN	572 N	333. WAITING AROUND MY	CAMEO	568 E+	400. THE SINGING HILLS/DEVIL MAY CARE	DE	3064 V
259. QUEUE NI TETE/MOUSTACHE GAULOISE VOG	5089 N		<u>JOAN BRDCKS</u>			401. LEGEND OF OLD CALIF/PARIELAND L	DE	3388 E+
<u>BIX BEIDERBECKE GROUPS</u>			334. SOMEDAY SOMEWHERE/IF U WERE ONLY	MU	15350 E+	402. DO U EVER THINK OF ME/U MADE ME	DEC	3424 N
260. B'WAY BELL HOPS/RAINBOW OF LOVE	HAR	508 V+	<u>BILL BRODZNY</u>			403. DAY AFTER 4EVER/IT COULD HAPPEN	DE	18580 N-
261. GANGBRY KING/LOUISIANA (RM CHP 10GR) OK	41173 V		335. SHINE ON/WHEN IVE BEEN DRINKING	OK	8308 V	(ABOVE; RM CHP 3 GR)		
262. GANG; SORRY/SINCE MY BEST GAL	VOL	3149 E+	336. NIGHT WATCHMEN BLU/WHATS WRONG W	OK	6705 E-/E	404. GOING MY WAY/SWINGIN ON STAR	DE	18597 N
263. GANG; SORRY/JAZZ BAND BALL	PAE	2711 N-	<u>PETE BROWN</u>			405. STRANGE MUSIC/MORE & MORE	DE	18649 N
264. TPAM; GOOD MAN HARD/CRYING ALL DAY	CO	35956 E+	337. OCEAN MOTION/TEMPO THE JUMP	DE	18108 N-	406. IN LAND BEGINING/U GLAD YOURE U	DE	18720 N
265. TRAM; BALTIMORE/ HUMPTY DUMPTY	OK	40926 V-	<u>LES BROWN</u>			407. BABY SAID YES/SOCKS DONT MATCH	DE	23417 N
266. TRAM; SINGIN THE BLS/CLARINET MARM	CO	37804 N-	338. SENT JOURNEY(D. DAY)/TWILIGHT TIME	CO	36769 N-	408. JUST PRAYER AWAY/MOTHERS WALTZ	DE	23392 N-
267. TRAMTRIVER BOAT SHUFFEL/ OSTRICH WALCO	37805 N		<u>BUTTER BEANS & SUSIEW/EDDIE HEYWOOD SR.</u>			<u>BOB CRDSBY</u>		
268. TRAM; WAY DWN YONDER/RINGING A TWIST	CO	27806 N	339. OH YEAH/YOURE NO COUNT TRIFLIN MAN	OK	8502 N-	409. CHIEF DE SOTO/CROSS PATCH	DE	841N-
269. TRAM; CLARINET MARMALADE/SINGIN THE	OD	165093 E+	341. WHAT IT TAKES TO BRING U/PAPA AINTOK	8950 E-		410. 2 SLEEPY PEOPLE/WAIT TILL MY HEART	DE	2150 E+
270. GOLDKETTE; GIMMEE KISS/LONESOME / SORVI	20031 E+		<u>BILLY BUTTERFIELD</u>			411. LADYS IN LVE W U/IF I WERE SURE	DE	2465 E+
271. GOLDKETTE; 4 LEAVE CLOVER/	VI	20466 E	342. RUMORS ARE FLYING/SHARP SCARF	CAP	282 E+	412. BL ORCHIDS/WLD WAITING SUNRISE	DE	2734 E+
272. GOLDKETTE; LOOK AT WLD & SMILE	VI	20472 V-	343. JELOUSIE/STEAMROLLER	CAP	335 N-	413. HAPPY BIRTHDAY 2 LV/ANSWER IS LV	DE	2824 N-
273. LANE IN SPAIN	VI	20491 E	344. STALLA BY STARLIGHT/MAYBE U BE T CAP	397 N-		414. THIS BEGINING OF END/BELIEVING	DE	3103 E+
274. MY PRETTY GIRL	VI	20588 V	345. BUGLE CALL RAG/NARCISSUS (RED VNY) CAP	475 N-		415. JA DA/COMPLAININ	DE	3233 P/E
275. IM GONNA MEET SWEETIE	VI	20675 V	346. O LADY BE GOOD/B. SHERWOOD	CAP	10037 E+	416. PANAMA/WOLVERINE BLS	DEC	3340 E-
276. IM GONNA MEET SWEETIE	VI	20675 E	<u>ERSKINE BUTTERFIELD</u>			417. GONE NOT 4GOTTEN/U FORGOT ABOUT	DE	3417 N-
277. SLOW RIVER(2)/IM GONNA MEET(3)	VI	25354 E	347. BOOGIE DE CONCERTO/DEVIL SAT DWN	DE	8600 V+	418. NOTHING TO LIVE FOR/KEEP THINKING	DE	3808 N
278. CLEMENTINE	VI	20994 N-	<u>BENNY CARTER</u>			419. FIRM ONE LV ANOTHER/TRUSTINO U	DE	4027 N
279. CLEMENTINE	VI	20994 V	348. WHAT A DIFFERENCE/CUDDLE UP	DE	8600 V+	420. TAKE IT EASY/WAS ONLY DRM	DE	4127 E
280. WHNITEMAN; LONELY MELODY	VI	21214 V	<u>CHARLOTTEERS</u>			421. DONT CARE/END OF WLD (MARY LEE)	DE	4380 N
281. LONELY MELODY	VI	21214 V-	349. NO SOUP/ONE MORE DREAM	CO	1,063 N-	422. PANAMA/SWINGIN AT SUGAR (WHITE BLS) COR60058 N-		
282. OLD MAN RIVER/ MAKE BELIEVE	VI	21218 E-	<u>CALIFORNIA RAMBLERES</u>			423. WOLVERINE BLS/LIT ROCK GETAWAY (") COR60095 N-		
283. OLD MAN RIVER/MAKE BELIEVE	VI	21218 E	350. I GOTTA KNOW HOW TO LOVE/IM JST W CO	669 E-		424. WASHINGTON & LEE SWING/PERUMA (") COR60100 N-		
284. SMILE	VI	21228 E-	<u>CAB CALLAWAY</u>			425. JAWA JUNCTION/COME W ME HONEY	ARA	103 E
285. AMILE	VI	21228 E	351. BUGLE CALL RAG/MAN FRM HARLEM	PER	15825 E	426. IN VALLEY/LET IT SONW	ARA	129 E+
286. MISSISSIPPI MUD (3)/FRM MONDAY ON#6	VI	21274 E-/E	352. HARD TIMES/ (GREAT DIZ, CHU)	VO	5566 V-	427. WHERE DID U LEARN LOVE/CEMENT MIXARA	127 E+	
287. COQUETTE	VI	21301 E+	353. HARD TIMES/ (GREAT DIZ, CHU)	VO	5566 N-	<u>ARTHUR CRUDUP</u>		
288. PARADE WOODEN SOLDIERS	VI	21304 V-	<u>JUDY CANOVA</u>			428. NAMA DONT ALLOW ME/STANDING WINDOW BB340717 V+		
289. WHEN (2)	VI	21338 V	354. U STOLE MY HRT/IT COULDN'T B TRUE ARA	138 E+		<u>XAVIER CUGAT</u>		
290. WHEN (2)	VI	21338 N-	<u>FRANKIE CARLE</u>			429. ENLLORO/ ADICS AFRICA	CO	36808 N
291. WHEN YOUR WITH SOMEBODY ELSE	VI	21365 N-	355. HAD LIT TALK W LORD/	CO	36770 N/V-	<u>PETE DAILY</u>		
292. U TOOK ADVANTAGE OF ME (1)	VI	21398 V	356. MISSOURI WALTZ/COUNTING THE DAYS	CO	36805 N-	430. B'C BASS HORN/ DAILY RAG	CAP	805 N
293. U TOOK ADVANTAGE OF ME	VI	21398 E-	<u>BENNY CARTER</u>			431. WANT TO LINGER/ WHATS YOUR STORY	CAP	15095 N
294. MY PET (2)	VI	21389 V-	357. I SURRENDER DEAR/MALIBOU	CAP	200 N-	<u>CDW CDW DAVENPORT</u>		
295. LOUISIANA (1)	VI	21438 E-	<u>CHICAGO RHYTHM KINGS</u>			432. STAT STREET JIVE	BR	80027 N
296. LOUISIANA (1)	VI	21438 E	<u>MADAME DYNAMITE/ TENN TWILIGHT</u>			<u>WILD BILL DAVISON</u>		
297. LOVE NEST/WONDERFUL ONE	VI	24105 E	<u>BENNY CARTER</u>			433. CLARINET MARM/O D ONE STEP	CMS	549 F/V
298. DARDANELLA/AVALON	VI	25236 N-	359. LOVE FOR SALE/KING COLE; UP AT CAP	CAP	10038 N	434. HIGH SOCIETY/WABASH BLS	CMS	615 E+
299. FROM MONDAY ON(6)/JAY DARSEY & ARMSTRONG	E+		360. PRELUDE TO KISS/CANT ESCAPE FRM	CAP	40048 N	435. SHIMMY SISTER KATE/MONDAY DATE	CMS	624 N
300. LAST NIGHT I DREAMED/EVENING STAR	CO	1401 V	<u>AL CASEY</u>			436. COMIN VA/WRAP TROUBLES IN DM	CMS	628 N
301. LAST NIGHT I DREAMED/EVENING STAR	CO	1401 N-	361. SOMETIMES IM HAPPY/HOW HIGH THE	CAP	10034 N	437. SOMEDAY SWHTEART/ON ALAMO	CMS	630 N
302. LAST NIGHT I DREAMED/EVENING STAR	CO	1401 E	<u>BOB CHESTER</u>			<u>FLETCHER HENDERSON</u>		
303. BECAUSE BABY/JUST LIKE MELODY	CO	1431 V	362. WAIT TILL THE SUN/I CANT BELIEVE	BB	11332 E	438. JACKASS BLS/ TANPECOE	HA	166 F
304. TATS WEEKNES/TAINT SO HONEY	CO	1444 N-	<u>SID CATLETT</u>			<u>DIXIE LAND RHYTHM KINGS</u>		
305. CREST OF WAVE/WHAT DO U SAY	CO	1465 V	363. JUST U JT ME/HENDERSON ROMP	CAP	15177 N	439. OH BY JINGO/DONT GO WAY NOBODY KNICK	2 N	
306. IN THE EVENING/ IF YOU DONT LOVEME	CO	1484 N	<u>CARMEN CAVALLARD</u>			<u>JOHNNY DODDS</u>		
307. GEORGIE PORGIE/ OH YOU HAVE NO IDEA	CO	1491 E-	364. CHOPINS POLONAISE	DE	18677 N	440. JOE TURNER BLS/ERASTUS PLAYS KAZ	BR	80075 N-
308. OUT O' TOWN GAL/JUST A LITTLE BIT	CO	1506 E-	<u>CHICAGO RHYTHM KINGS</u>			441. OH DADDY/WYNNES CREOLE JAZZ B&ND	DUB	V
309. CRADLE OF LOVE/HOW ABOUT ME	CO	1723 N	365. SONG OF WANDERER/CHANGES MADE	GE	4016 N	442. WILD MAN BLS/ BUMP IT	DEC	3519 N
310. OH MISS HANNAH/CHINA BOY	CO	1945 V+/E	<u>HERMAN CHITTISON</u>			<u>AL DONAHUE</u>		
311. ORANGE BLOSSOM TINE/MOTHER & MINE	COF	5560 E	366. ALL OF MY LIFE/I SHOULD CARE	MU	320 N	443. SHRINE ST CECILIA/UNDER FIESTA	OK	6413 E+
312. CARMICHAEL/GEORGIA (1)	VI	23015 V	<u>LARRY CLINTON</u>			<u>DDRSEY BROTHERS</u>		
313. BIX; I'LL BE FRIEND(3) W/P.W. MARY(4)	VI	26515 N	367. ONE ROSE/LADY BE GOOD	VI	25724 V	444. COQUETTE. YALE BLS	OK	41007 V
<u>GRAEME BELL</u>			368. GAVOTTE/DANCE OF THE HOURS	CI	25605 N	445. CONGRATULATIONS/ (MUGGSY)	BA	19235 E
314. CANAL ST BLS/GOT WATIT TAKES	PACF	2138 N	369. VARIETY SPICE LIFE/TEMPTATION	VI	26112 V-	446. ALL THROUGH NITE/ANYTHING GOES	DE	318 N-
315. JUST CLOSER WALK/DOCTOR BLUES	SUM	1010 N	<u>JERRY CLONNA</u>			447. NEW DEAL IN LOVE/IM JUST LIT BOY BLDE	348 E+	
316. WAS LEISTER. JACKASS	JU	15 N	370. SONNY BOY/ON ROAD MANDALAY	VO	4056 E-	<u>JIMMY DORSEY</u>		
317. OH PETER/ FREE MAN	JU	22 N	<u>PERRY COMD</u>			448. CHEROKEE/MAN & HIS DRUMS	DE	2961 V
318. BIG CHIEF BATTLE AX/YAMA YAMA	JRC	2 N-	371. TEMPTATION	VI	201658 N	449. BOOG-IT/2 LESSONS FROM MADAME	DE	3152 E
<u>BUNNY BERIGAN</u>			<u>EDDIE CONDON</u>			450. LUCK IN UPPER SANDUSKY/FLIGHT BEC IE	3333 V	
319. BLUEE /IM COMING VA	DE	18166 N-	372. JA DA/LVE JST ROUND CORNER	CMS	500 N-	451. AMAPOLA/DONNA MARIA	DE	3629 V+
320. U TOOK ADVANTAGE/CHICKEN WAFFLES	DE	18117 N-	373. STRUT MISS LIZZIE/ITS RIGHT HERE	CMS	530 E/V	452. AMAPOLA/DONNA MARIA	DE	3629 E
321. MAHOGANY HALL STP	VI	25622 V	374. AINT GONNA GIVE NOBODY/BALLIN JK	CMS	531 E+/E	453. JONAS RAG/CHARLEY MY BOY	CO	38649 N
322. CARAVAN/STUDING BROWN	VI	25653 N	375. SIS AINT THAT HOT/PRETTY DOLL	CMS	535 N	454. THATS FLENTY/RAG MOP	CO	38710 N
323. HEIGH HO/HIANO TUNE MAN	VI	25776 V	376. GEORGIA GRIND/DANCING	CMS	536 N-	455. KING PORTER STOMP/THE CHAMP	COR	60259 N-/N
<u>CHU BERRY</u>			377. GA. GRIND/DANCING	CMS	536 E/V-	<u>TOMMY DORSEY</u>		
324. CHUBERRY JAM/MELSTROM (ORIGINAL)	CO	37571 N	378. WHNE LOVER GONE/WHEREVER THERES	DE	23393 N	456. TWILIGHT IN TURKEY/MILMANS MAT	HMV	8598 N
325. 46 WEST 52/ SITTING IN	CMS	516 N-	379. LOVER HAS GONE/WHEREVER THERES	DE	23393 N-	457. LONESOME ROAD	HMV	9333 N
<u>BLTHE</u>			380. MELANCHOLY BABY/ITS TULIP TIME	DE	24218 E+	458. GETTIN SENT OVER U/GOT NOTE	VI	25236 N
326. KESSEN AROUND/ADAMS APPLE	CEN	3029 N	381. DILL PICKLES/AT JAZZ BAND BALL	DE	24987 E-/N-	459. DARK EYES/ BLUE DANUBE	VI	25556 N
<u>BONARD (327)</u>			382. MAPLE LEAF RAG/JAZZ ME BLS	DE	27035 E+	460. NOLA/ SATAN TAKES HOLIDAY	VI	25570 E+
MUD HOLE BLS/ SWING IT (FAZ)	VO	3353 E-	<u>IDA CDX</u>			461. HAWAIIAN W/R CHANT/MIDNIGHT	VI	26126 E+
<u>CONNIE BOSWELL</u>			383. LAST MILE BLS/CANT QUIT THAT MAN PAE	2839 N		462. COCKTAILS FOR 2/OLD BLK JOE	VI	26145 E+
328. MR FREDDIE BLS/FAIR THEE HONEY	DE	1862 N	<u>BING CRDSBY</u>			463. FAITHFUL TO YOU/LOSERS WEEPERS	VI	26439 E-
<u>WILL BRADLEY</u>			384. BASIN STREET/BOB WHITE (W BOSWELL)	DE	1493 V	464. THE FABLE OF ROSE/BEGINNING OF END	VI	26555 V
329. BEAT ME DADDY B TO THE BAR	CO	35500 V-	385. DANCING UNDER STARS/PALACE IN PAR DE	1616 E+		465. NEVER SMILE AGAIN/ MARCHETA	VI	26628 E-
330. SOMEWHERE/ THE MOON FELL IN	CO	35764	386. AH SWT MYSTERY/SWTHEARTS	DE	2315 N-	466. U MIGHT BELONGED/LOOK AT ME NOW	VI	27274 E
			387. AH SWEET MYSTERY/SWTHEARTS	DEC	2305 N	467. KISS BOYS GOBYE/NEVER LET DAY PASCVI	27461 N-	
			388. FALL'NO IN LOVE/GYPSY LV (LANGFORD)	DE	2316 E	468. TAKE TALLUHAN/NOT QUIET PLEASE	VI	27869 N-

50c MINIMUM BID

TED KRAMER

BOX 12 % THE RECORD CHANGER
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50c MINIMUM BID

TOMMY DORSEY CONT.

469. WELL GIT IT/SOMEWHERE VOICE CALLING VI 27887 N-
470. HES MY GUY/LIGHT CANDLE IN CHAPEL VI 27941 E+
471. THERE ARE SUCH THINGS/DAYBREAK VI 27974 E+
471A. ANOTHER ONE OF THEM THINGS/NIGHT WEV 201553 N-
472. ANY OLD TIME/SUNNY SIDE OF THE ST VI 201648 E+
PAUL DOUGLAS
473. DWN IN LEIGH VALLEY/FACE BAR RM FL VR 167 N
EDDY DUCHIN
474. BETWEEN THE DEVIL & DEEP /OL MAN MOSBR 8155 F/V
DUTCH SWING COLLEGE ORCH
475. JAZZIN BABAIES/VI PER MAD DUM 1004 E+
BILLY ECKSTINE
476. TAHTS WAY U FEEL/BLOWING BLUES DELUX 2001 E+
ROY ELDRIDGE
477. FIESTA IN BRASS/WANT BE HAPPY KAY 608 E
DUKE ELLINGTON GROUPS
478. NEW BLK & TAN FANTASY/STEPPING SWING BR 8063 E/N
479. ROCKIN IN RHY/ 12TH STREET RAG BR 80001 N-
481. DUTCH TREAT/REXERCISE CAP 10035 N-
480. WGOO INDIGO/ THE MOOCHE CAP 10028 E+
482. REMINISCING IN TEMPO CO 36115 E+
483. JEES BLUES/ RENDEZVOUS W RHYTHM CO 37837 N
484. LOW COTTON/OJANGO D JUMP HRS 1003 N-
485. CHILI CON CARNEY/ MOUNTAIN AIR HRS 1007 N-
486. CHILI CON CARNEY. MOUNTAIN SIR HRS 1007 N-
487. AFTER HOURS ON DRM ST/SUMPIN JUMPIN HRS 1008 E+
488. CANDY CANE/MINOR MIRAGE HRS 1020 E
489. SLIPPERY HORN/BLE HARLEM PAE 92 E+
490. STEPS STEPS UP/STEP STEPS DOWN SG 28114 N-
491. FROLIC SAM/CLOUDS IN MY HEART VR 371 E/V
492. HARLEMANIA/JAPANESE DREAM VI 38045 V/E
493. RINO DEM BELLS/ THREE LITTLE WORDS VI 22528 V-
494. MOOD INDIGO/ THE MOOCHE VI 24486 E+
495. STOMPY JONES/ BLUE FEELING VI 24521 E/N-
496. DO NOTHIN TILL U HEAR/CHLO-E VI 201547 N-
497. WHAT AM I HERE FOR/ DONT MIND VI 201598 N-
498. MY HEART SINGS/CARNEIGIE BLUES VI 201644 N
SKINNY ENNIS
499. DONT WHAT SET WOLD/DONT LET JULIA VI 27586 N
RED EVANS
500. RED RIVER VALLEY/CARRY ME BACK VO 4920 V
SHEP FIELDS
501. HUNGARIAN DANCE/DONT BLAME ME BB 11225 V+
TED FIO RITO
502. GIANNINA MIA/ SYMPATHY DE 1452 E/V
FIREHOUSE FIVE
503. FIREHOUSE STP/BLS NAUGHTY SWEETIE GTJ 1 N
504. BRASS BELL. EVERYBODY LOVES BABY GTJ 5 N
505. RED HOT RIVER VALLEY/RIVERSIDE BLS GTJ 6 N-
506. WLO WAITING SUNRISE/TIGER RAG GTJ 13 N-
507. FRANKIE & JOHNNY /COPENHAGEN GTJ 23 N
ELLA FITZGERALD
508. WHATS THE MATTER W ME/NOT COMPLAIN DE 3005 E/N-
509. U DONT KNOW WHAT LOVE IS/SOMEBOY OE 4082 V/V-
510. AFTER SUN GOES DWN/BEG BORROW & STE DE 8587 N-
PAT FLOWERS
511. AINT THAT JST LIKE/HORIZONTAL VIC201980 N-
512. TEXAS & PACIFIC/BRING ME SOME MONEY VI 202125 N-
512. ALOYUS DO DISHES/NETHERTHELESS VI 202215 N-
BUD FREEMAN
514. CHINA BOY/ THE EEL BB 10386 E+
515. U TOOK ADVANTAGE OF ME/3S A CROWD CMS 501 V
516. U TOOK ADVANTAGE OF ME/3S A CROWD CMS 501 N-
517. GOT RHYTHM/BEAT TO SOCKS CMS 502 N-
518. AT SUNDOWN/KEEP SMILING AT TROUBLE CMS 503 N-
519. AT SUNDOWN/KEEP SMILING AT TROUBLE CMS 503 V
BUD FREEMAN
520. TAPPIN THE CMMDORE TILL/MEM OF U CMS 508 E+
521. WHAT IS THERE TO SAY/KEEP SMILIN OE 18119 E+
PAT FLOWERS
522. AINT MISBEHAVIN/ORIGINAL BLS MAJ 1010 E+
BUD FREEMAN
523. MY GUYS COME BACK/THESE FOOLISH MAJ 1017 E
524. THE ATOMIC ERA/IM JST WILD BT HARRYMAJ 1031 N-
525. W. OEMARCO SISTERS/CHICO/BEEN A LONGMAJ 7157 N-
526. * * * BLUE SWEET I'VE GOTTEN MAJ 7166 N-
527. CARPENTER/NO SQUEEZE BANANA/GUYS BKMAJ 555 E
PORKY FREEMAN
528. PORKES B W/I LOVE U TOO MUCH ARA 4009 N-
JANE FORDMAN
529. TONIGHT WE LOVE/BOY WHAT LOVE HAS CO 36414 N-
JAN GABER
530. SHOO HOO BABY/THEYRE EITHER YOUNG OR HIT 7069 N-

- GEORGIA GIBBS

531. BALLIN THE JACK/OL MAN MOSE VR 156 N
JAZZ GILLUM
532. GONNA LEAVE U OUTSKIRTS/COLD IN BB 9052 V
CLEO GIBSEN
533. GOT FORO MOVE/NOTHING BUT BLS JAZZ 513 N
GOLDEN GATE ORCH
534. HARD TO GET/SHOULD HA 1043 N-
BENNY GOODMAN
535. STPIN AT SAVOY/VIBRAPHONE BLS VI 25521 N
536. S AT SAVOY/BRKIN PAIR SHOES VIC 25247 N
537. THERES SMALL HOTEL/THATS PLENTY VI 25363 V/E
538. AFRAID TO DRM/ ROLL EM VI 25627 V
539. HAD TO OO IT/ IS THAT WAY TREAT VI 26082 V-
540. GOODY GOODY/BRKIN IN PARI SHOESHMV 8427 N-
541. BOY MEETS HORN/LETS DANCE CO 35301 V
542. DARN THAT DRM/PEACE BROTHER CO 35331 N-
543. OPUS LOCAL/STEALIN APPLES CO 35362 E+/N
544. TILL TOM SPECIAL /GONE W WHAT CO 35404 E+
545. IDAHO/TAKE ME CO 36613 N-
546. ON THE SUNNY SIDE ST/ALL I NEED CO 36617 V
547. HOW DEEP IS OCEAN/MY OLD FLAME CO 36754 N
548. FIESTA IN BL/CANT GIEV U ANYTHINCO 36755 N
549. GOTTA BE THIS OR THAT/ CO 36813 N
550. SLIPPED DISC/DOOMPH FAH FAH CO 36817 N
551. ITS ONLY PAPER MOON/GONNA LOVE CO 36843 N
552. THAT DID IT MARIE/SOMEBOY ELSE OK 6497 V-
553. A ZOOT SUIT/MY LITTLE COUSIN OK 6606 N-
554. MOON FACED STARRY EYED/TAKES TMCAP 376 N
555. HI YA SOPHIA/BABY HAVE U GOT LITCAP 462 N-
556. NAGASAKI/GONNA GET A GIRL CAP 15008 N-
557. MADIS OF CADIZ/VARSITY DRAG CAP 15286 E+
558. UNDERCURRENT BLS/M BELLE MAG JAP 15409 E-
559. HUCKLE BUCK/WONDERFUL GIRL CAP 57576 N-
TEDDY GRACE
560. MAMA DOO-SHEE/DWN HOME BLS DE 2603 E+
561. U DONT KNOW MIND/GULF COAST BLS DE 2605 E+
GLEN GRAY
562. HOBOKEN BUCKET/LST NIGHT MIRCLE DE 2281 V/E+
563. MOON COUNTRY/LAST RIVER DE 2397 N-
564. GEORGIA ON MY MIND DE 2397 E+
LIL GREEN
565. WHY DONT U DO RIGHT BB 8714 E
G'ARNIERI ORCH
566. SALUTE TO FATS/FOOLISH THINGS SAV 511 N-
567. BOWING SINGING SLAM/GLISS ME SAV 530 E
BOBBY HACKET
568. HOW DRMS SHOULD END/SUNRISE SER VO 4806 E+/V
569. BUGLE CALL RAG/DARDANELLA VO 5375 V
570. THAT OLD GANG OF MINE/AFTER SAY OK 5620 N-
571. SOFT LIGHT & SWT MUSIC/SOON BR 80099 N-
572. WITH SONG IN HEART/EASY TO LOVE BR 80100 N
573. WHAT IS THERE SAY/THERE LOVIER BR 80101 N
574. AT JAZZ BAND BALL/EMBRACABLE U JAY 639 N-
EDMOND HALL SEXTET
575. COQUETTE/MAN I LOVE CMS 550 V
576. NIGHT & DAY/WHERE OR WHEN CMS 579 E+
577. SHOW PLACE/WANT TO BE HAPPY CMS 580 N-
578. SELENTINE GAL/HAD TO BE YOU CMS 581 E+
CHARLES HAMP
579. DWN WHERE SUN GOES DWN/RG/SETTE CO 1487 E
LIONEL HAMPTON
580. JIVIN THE VIBRES./STOMP VI 25535 N-
581. CHINA STP./PHYTHM RHYTHM VI 25586 N-
582. STOMPLOGY/SWUNG GUITARS VI 25601 N-
583. JACK BELLBOY/CNETRAL AVE BRKOWN VI 26652 E+
TONI HARPER
584. ONAY STORE BLS/DOLLY LULLABY CO 38229 E+
PHIL HARRIS
585. SMOKE SMOKE/CRAWDAD SONG VI 202370 N
GEORGE HARTMAN
586. ALWAYS/ORCKTOWN STRUTTERS BALL KEY 613 E/E+
STAN HASSELGARD
587. WHO SLEEPS/ SWIDISH PASTERY CAP 15062 N
COLEMAN HAWKINS
588. BODY & SOUL/FINE DINNER BBC 10523 N
589. HOLLYWOOD STAMPEDE/THRU W LOVE CAP 10036 N-
590. STUFFY/ITS THE TALK TOWN CAP 15254 N
591. RIFFTIDE/WHAT IS THERE TO SAY CAP 15335 N
592. CHICAGO/NETHEHAS OREAM DE 661 E-
593. MEDITATION/MY BLUE HEAVEN DE 3520 E
594. BEAN AT THE MET/IM IN MOOD KEY 610 E+
595. ROCKY COMFORT/PASSIN AROUND OK 6284 N-
596. HAWKINS BARRELHOUSE/VCOOTE SG 28101 N-

COLEMAN HAWKINS

597. HOW DEEP IS OCEAN/STUMPY SG 28102 N-
598. GET HAPPY/ CRAZY RHYTHM SG 28104 E+
ERSKIN HAWKINS
599. AFTER HOURS/SONG WANDERE BB 10879 N/V
600. SOMEONES ROCKING DRM BOA/HEY DOCB8 11277 N-
601. DONT CRY BABY/BEAR MSH BLS BB300813 N
HORACE HEIDT
602. CLARINET POLKA/ILL LOVE U IN OR CO 36080 N-
FLETCHER HENDERSON
603. ST LOUIS SHUF/VARIETY STOMP BB 10246 N
WOODY HERMAN
604. BLS UPSTARIS/BLS DWNSTAIRS DE 2508 V+
605. GET BOOT LACED PAPA/ DE 3187 V
606. B W BUGLE BOY/BOUNCE/BOUNCE BR DE 3617 V-
607. YOU'LL NEVER KNOW/L-ZY RHPSODY DE 3813 N-
608. CONCERTO #1 B FLAT/LOVE U MORE DE 3973 E+
609. MISIRLOW/BY U BY O DE 4024 N-
610. 3 LITTLE SISTERS/OOCH OOOH ATTA DE 18364 E
611. APPLE HONEY/OUT THIS WORLD CO 36803 E+
EDNA HICKS
612. WHERE CAN SOMEBODY BE/IF U DONT PAR 1634 V-
HIGGINBOTHAM
613. DUTCH TREAT/FENNY FOR BLS HRS 1013 E
RICHARD HINBER
614. MY MARGARITA/ SEE SHARP VI 25890 V
EARL HINES
615. 57 VARIETIES/AINT GOT NOBODY CO 35875 E+
616. ANN/POPSY TURVY BB 10870 E
617. JULIA/COMIN IN HOME BB 11199 N-
618. IT HAD TO BE YOU/YELOOW FIRE BB 11308 E
619. SECOND BALCONY JP/STORMY MONDAY BB 11567 E/V-
620. JERSEY BOUNCE/SALLY WONT U COME VI 202635 N
621. WOLVINE BLS/ROCK & RYE DE 577
ART HODES
622. MAPLE LEAF RG/YELLOW DOG BLS BN 505 N
623. SHES CRYING FOR ME/SLOW EM DWN BN 506 E+
624. DOC JAZZ/SHOW SHINNERS DRAG BN 507 E+
625. THERELL BE SOME CHANGES MADE BN 508 N-
BILLIE HOLIDAY
626. W. WHITEMAN/TRAVLIN LIGHT CAP 116 V-
627. STRANGE FRUITE/FINE MELLOW CMS 526 N/E
628. ILL BE SEEING U/ILL GET BY CMS 553 E+
629. SHES FUNNY THAT WAY/HOW AM I CMS 569 N
630. IM YOURS/MY OLD FLAME CMS 585 N-
631. LOVER MAN/THAT OLD DEVIL CALLED DE 23391 N
632. MY MAN/ PROGY DE 2463E N
633. YOURE MY THRILL/CRAZY HE CALLS DE 24796 N
634. SUMMERTIME/BILLIES BLS VO 3288 E+
LENA HORNE
635. AUNT HAGERS BLS/EAST ST LOUIS VI 27544 N
HOT CLUB OF FRANCE
636. PARAMOUNT STP/ SWINGING W DJANGO VI 27272 N
HARRY HUMPHREY
637. GUNGA DIN/ AN OLD SWTHEART EX 5404 E
PEE WEE HUNT
638. 12TH STREET RAG/SOMEBOY ELSE CAP 15105 N
639. HIGH SOCIETY/ WABASH BLS CAP 15290 N-
640. CLARINET MARMALADE/BESSIE COULON/CAP 57569 N
641. CHARLESTON/YOUGHFUL FOUNTAIN CAP 5763 N
642. TIGER RAG/OILL PICKLES CAP 57773 N
BETTY HUTTON
643. ROCKING HORSE RAN/IT HO BE YOU CAP 155 N-
644. STUFF LIKE THAT/BLUE SKIES CAP 188 N
645. SQUARE IN SOCIAL CIRCLE/DOC/LAWCAP 220 N-
INK SPOTS
646. WHISPERING GRASS/MAYBE OE 3258 V+
647. SIN TELL LIE/IS IT A SIN DE 4112 E
INTERNATIONAL NOVELTY ORCH
648. SONG VAGABONOS/ONLY A ROSE VI 19901 N
BURL IVES
649. BOLD SOLDIER/SOW TK MEASLES/JIM AS 345 N
650. SOLDIER/SOW TOOK/BUCKEYEO JIM AS 345 E
651. FOGGY DEW/BLK COLOR AS 345 N
652. BLUE TAIL FLY/GOING DWN ROAD OE 24463 E+
653. FOGGY DEW/ RODGER YOUNG DE 23405 N
HARRY JAMES
654. MUSIC MAKERS/MONTEVIDEO CO 35932 V+
655. U MAOE ME LOVE U/SINNER KISSEO CO 36296 E+
656. HES IA IN ARMY/DAY DREAMING CO 36455 E+
657. THE CLIPPER/ SKYLARK CO 36533 E
658. STRICKLY INSTRUMENTAL/ URE LONG CO 36579 E+
659. HES MY GUY/IN LOVE WOMONE ELSE CO 36614 V
660. HEARD THAT SONG BEFORE/MNLIGHT CO 36668 V

AUCTION 50c MINIMUM BID

TED KRAMER

Box 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION 50c MINIMUM BID

HARRY JAMES		
661. IF I LOVES YOU/ON BROTH	CO 36806 N	
JERRY JEROME		
662. WHEN GROW OLD DRM/ARSENIC & L ASCH	501 N-	
BUNK JOHNSON		
663. MY MARYLABO/ALEXANDERS RAG BANO OL	25132 E+	
JAMES JOHNSON		
664. VARIATIONS IN JAZZ	ASCH 350 E+	
LONNIE JOHNSON		
665. IT FEELS SO GOOD/	OK 8664 V	
666. TELL ME WHY/IM IN LOVE W LOVE DISC	487 N	
PETE JOHNSON		
667. BUSS ROBINSON BLS/ B&O BLS	SOLD 125 N	
AL JOLSON		
668. ANNIVERSARY SONG/AVALON	OE 23714 N-	
669. ALL MY LOVE/KEEP SMILING AT TRBL	OE 23953 N-	
670. BY LIGHT SILVER/ MN/WISH HAL GL	OE 24518 E+	
671. SOME ENCHANTED EVE/ALL DEPENDS	OE 24667 N-	
ETTA JONES		
672. RICHEST GUY GRAVEYARD/AINT HURRY	VI 20231 C N	
ISHAM JONES		
673. BLUE PRELUDE/LADY OF SPAIN	VI 24499 E	
JONES PARAMONT CHARLESTON FOUR		
674. HOMEWARD BOUND/OLD STEADY ROLL	PM 12279 F	
RICHARD JONES		
676. DUSTY BOTTOM BLS/SCAGMORE GREEN	OK 8431 E	
675. KIN TO KANT BLS/MUSH MOUTH BLS	OK 8349 V	
JUNGLE KINGS		
677. FRAIRS POINT SHUF/DRKTWN STRUT UMCA	3-4 N	
DICK JURGENS		
678. WHY DONT U FALL LVE/HIP HOORAY	CO 36643	
MAX KAMINSKY		
679. ECCENTRIC/GUESS WHO'S IN TOWN	CMS 560 E+	
SAMMY KAYE		
680. DADDY/2 HEARTS THAT PASS IN NIT	VI 27391 E-	
681. LETS BRING NEW GLORY TO OLD	VI 27949 E	
HAL KEMP		
682. GENT DONSENT BELIEVE/NICE C U AGN	BR 17885 V	
STAN K ENTON		
683. EAGER BEAVER/ARTISTRY IN RHY	CAP 159 E	
684. & HER TEARS FLOWED/MANY HRTS BKN	CAP 166 V+	
685. SOUTHERN SCANDAL/TAMPICO	CAP 202 V+	
KING COLE TRIO		
686. WAN I LOVE/BODY & SOUL	CAP 20010 N-	
687. PRELUDE C MINOR/WHAT THING CALL	CAP 20011 E+	
688. ITS ONLY A PAPER MOON/EASY LIST	CAP 20012 E+	
ANDY KIRK		
689. UNLUCKY BLS/RIDE ON RIDE ON	DE 4436 E+/V	
EVELYN KNIGHT		
690. GRANDFATHERS QL CK/LASS DELICATE	DE 18701 N	
GENE KRUPA		
691. KNOCK ME KISS/DELIVER ME TENN	CO 36591 N	
692. BLUES FOR ISRAEL/3 LIT WORDS	DE 18114 N-	
693. WHERE YOU RAE/I TAKE YOU	OK 6187 N-	
694. HARLEM ON PARADE/SKYLARK	OK 6607 N/V	
KAY KYSER		
695. WOULDNT LOVE U/HOW DO I KNOW	CO 36526 E	
696. PRAISE LORD/CAVE HERE TALK 4 JOEC	CO 36640 V	
FRANKIE LAINE		
697. LOOKING OVER 4 LEAF/MONDAY AGN	MER 51505 N	
NAPPY LAMARES		
698. JAZZ BAND BALL/HIGH SOCIETY	CAP 10025 N	
MR. OXIE		
699. PALESTINE/BLK & WHITE RAG	DJ 100 N	
LAVERES CHICAGO LOOPERS		
700. SUBOIVED IN F/BABY WONT U PL	JU 1A E+	
701. SUNDAY/IM COMING VAL	JU 2A E+	
702. UP LAY RIVER/VERY BN BOOGIE	JU 3A E+	
703. CANT WE TALK OVER/BLUE LOU	JU 5A E+	
704. EXACTLY LIKE U. IF HAD YOU	JU 6A N-	
LEABELLY		
705. ROCK ISLAND/EAGLE ROCK RAG	CAP 10021 N	
PEGGY LEE		
706. ITS LOVIN TIME/MOVIN TOO FAST	CAP 343 N-	
707. BE SMC CHANGES MADE/NITGALE	CANCAP 15001 N	
708. BABY DONT BE MAD/CARAMBA	CAP 15090	
709. WHY DOTN U DO RIGHT/BUBBLE LDO	CAP 15118 N	
FEATRICE LILLIE		
710. BABY DONT KNOW/BABYS BEST FRIEND	VI 25165 V	
(ABOVE RM CHP NO GRV)		
JIMMIE LUNCEFORO		
711. PAVANNE/MINNIE MOOCHER DEAO	CO 35700 E+	
712. BAREFOOT BLS/ROCK IT FOR ME	CO 35860 N-	
713. MY BLUE HEAVN/STOMP IT OFF (713)	DE 712 N/E	
714. JAZZ NOCRACY/CHILLEN GET UP	VI 24522 N	

JIMMIE LUNCEFORO		
715. CHEATIN ON ME/TAINT WHAT U DO	VO 4582 V	
CLAUDE LUTER		
716. WEST ENO BLS/HIGH SOCEITY	PAC 90009 N	
DIANA LYNNK		
718. BODY & SOUL/SLAUGHTER ON 10TH	CAP 15354 N-	
JIMMY LYTELL		
719. SUGAR FOOT STP/FAREWELL BLS	LON 699 N-	
CLOYDE MCCOY		
720. SUGAR BLS/ TEAR IT OOWN	DE 381 V/E+	
721. OL MAN RIVER/TOM TOM PIPERS	OE 2217 E/V	
ROSY MCHARGUES		
722. SWT WOMAN/WONDER WHATS BECOME	JU 28 N	
JIMMY MCPARTLAND		
723. WLO WAITING FOR/SUGAR	DE 18043 E	
JAY MCSHANNIS		
724. COME ON DVER HOUSE/TROUBLE MO	CAP 10030 E+	
WINNY MANNONE GROUPS		
725. N.O. RHY KINGS/SENSATION/BL BLS	OE 464 E+	
(ABOVE 1 st RM CHP)		
727. TAR PAPER STP/TIN ROOF BLS	OE 7425 E+	
728. N.O. RHY KINGS/ORG DIXIE/NO ISTP	BR 80119 N-	
729. * * * BLUIN THE THE BLS/SENSA	BR 80120 N-	
730. AINT IT A SHAME/RHY ON RIVER	BB 10844 V/E	
731. STOP THE WAR/MAMAS GONE GOBYE	BB 11107 E	
733. TIN ROOF BLS/COULD BE WITH U	ARA 145 E	
JOE MARSALA		
734. 12 BAR STAMPEDE/FEATHER BED LAM	DE 1811 E+	
FREDDY MARTIN		
735. WHY DONT WE DO THIS/PIANO CONCB	BB 11211 E+	
736. WE DO THIS OFTEN/PIANO CONCB	BB 11211 V	
737. MY GAL SAL/BANKS OF WABASH	VI 27878 N	
738. TWILIGHT TIL DWN/WARSAW CONCB	VI 1535 N	
739. RACHMANINOFF CONCB/WAITED 4 U	VI 201749 N-	
MEISSNER OXIELAND BANO		
740. WHOS SORRY NOW/RIVERBOAT SHUF	PAE 3045 N	
JOHNNY MERCER		
741. LIMEHOUSE BLS/DONT CARE IF RAIN	SCAP 15134 N-	
742. MEMPHIS BLS/ SUGAR BLS	CAP 15318 N-	
METRONOME ALL STAR BANO		
743. KING PORTER STP/ALL STAR STRUT	CO 35389 E/V-	
MEZZ MEZZROW		
744. I'VE A MUGGIN/	BB 6321 V+	
EODIE MILLER		
745. OUR MONDAY DATE/SALBOA BASH	CAP 10040 N-	
746. BACK HOME/ITS EASY TO REMEMBE	JU 16 N	
747. STOMP HENRY LEE/STARS FELL ALA	JU 30 N	
GLENN MILLER		
748. LIT BROWN JUG/PAVANNE	BB 10266 V+	
749. BLUE ORCHIDS/BABY ME	BB 10372	
750. BLUE MOONLIGHT/MY PRAYER	BB 10444 E+/E	
751. IN THE MOOD/WANT TO BE HAPPY	BB 10416 E/V	
752. IN THE MOOD/WANT TO BE HAPPY	BB 10416 V/V+	
753. BLESS YOU/SPEAKING OF HEAVEN	BB 10455 E	
754. FAITHFUL FOREVER/BLBIRDS IN MNL	BB 10465 V+	
755. INDIANA SUMMER/FAREWELL BLS	BB 10495 E-	
756. IT WAS WRITTEN IN STAR/JOHNSON	RBB 10458 E-	
757. CARELESS/VAGABOND DREAMS	BB 10520 E	
758. ON LIT STREET SINGAPORE/CHANGING	BB 10526 E	
759. FAITHFUL TO U/ITS A BL WORLD	BB 10536 E	
760. IN AN OLD DUTCH GARDEN/STARLIT	HBB 10553 E+/E	
761. DUTCH GARDEN/STARLIT HOURS	BB 10553 E/V	
762. TOO ROMANTIC/SWT POTATO PIPER	BB 10605 N	
763. IMAGINATION/ SAY "SISI"	BB 10622 V	
764. APRIL PALYED FIDDLE/HAVEN TIME	BB 10694 V	
765. BUGLE CALL RAG/SLOW FREIGHT	BB 10740 E	
766. BUGLE CALL RAG/SLOW FREIGHT	BB 10740 E+/E+	
767. PEN 65000/RUG CUTTERS SWING	BB 10754 V+	
768. CALL CANYON/OUR LOVE AFFAIR	BB 10845 N-	
769. HANOULF STARS/YESTER THOUGHTS	BB 10893 E	
770. ANVIL CHORUS 1'2	BB 10982 E+/E+	
771. DRMIT I DWELT HARLEM/STONES THRO	BB 11063 E	
772. KNOW WHY/CHATTANOOGA CHOO CHOO	BB 11203 E	
773. ELMERS TUNE/DELILAH	BB 11274 E	
774. IM THRILLED/FROM ONE LOVE ANOTH	BB 11287 E-	
776. DAY DREAMING/STRING PEARLS	BB 11382 E	
777. MOONLIGHT SONATA/SUMMER SONG	BB 11386 E+	
778. WHITE CLIFFS OF OOVER/	BB 11397 E+	
779. MOONLIGHT COCKTAILS/HAPPY IN LV	BB 11401 V+	
780. KEEP EM FLYING/DEAR MOM	BB 11443 E+	
781. SKYLARK/THE STORY OF STARRY NITE	BB 11462 E-	
782. ON OLD ASSEMBLY LINE/JOHNNY	MARHBB 11480 E	
783. SWT ELOISE/SLEEP SONG	VI 27879 E	
785. MNLIGHT BECOMES U/MOONLIGHT MOOV	VI 201520 V	
786. BLUE RAIN/CARIBBEAN CLIPPER	VI 201536 E+	

GLENN MILLER CONT.		
787. MUST BE JELLY/RAINBOW RHAP	VI 201546 E+	
788. FEELIN NO PAIN/NEW TWISTER	VO 3074 E	
MIFF MOLE		
789. HIGH SOCIETY/LIGHT AS FEATHER	PE 853 E+	
790. BALLIN THE JACK/HOW COME U OO ME	BR 80105 E+	
VAUGHIN MONROE		
791. SAID IT AGAIN/RUM & COCO COLA	VI 201637 N	
GRACE MOORE		
792. CIRIBIRBIN/ONE NITE OF LOVE	BR 6994 E	
JELLY ROLL MORTON		
793. BEALE STREET BLS/THE PEARLS	BB 10252 N	
794. THE CHANT/BLK BOTTOM STP	BB 10252 V	
795. BALLIN THE JACK/DONT U LEAVE ME	BB 10450 E	
796. BALLIN THE JACK/DONT U LEAVE ME	BB 10450 E+	
798. EFFECT RAG/NEW ORLEANS JOYS	BR 3 N-	
799. JUNGLE BLS/WILD MAN BLS	BR 4 N-	
800. GRANDPAS SPELL/KANSAS CITY STP	AUG 5218 E	
801. LONDON BLS/SOMEWAY SWHEART	HC 4 E+	
802. BILLY GOAT STP/HYENA STP	HC 11 N-	
803. THATS LIKE IT/BOUGHT MY LIT DIXIE	HC 15 N-	
804. THE CHANT/BLK BOTTOM STP	HC 45 E+	
805. HAM & EGGS/U NEED SOME LOVING	HC 52 N-	
806. PEP/FAT FRANCES	HMV 2211 N	
807. BALLIN THE JACK/DONT U LVE ME	HMV 9218 N	
808. MOURNFUL SERE/GA SWING STOMP	HMV 9221 E	
809. MR JELLY LORD/STEADY ROLL	TEST PM N-	
810. MR JELLY LORD/STEADY ROLL	SD 109 N	
811. WOLVERINE BLS/MR JELLY LORD	TJP 5942 N-	
812. BLK BOTTOM STP/THE CHANT	VI 20221 E	
813. BLK BOTTOM STP/THE CHANT	VI 20221 V+	
814. SIDEWALK BLS/DEAO MAN BLS	VI 20252 V+	
815. SIDEWALK BLS/DEAO MAN BLS	VI 20252 V+	
816. HARMONY BLS/ LITTLE LAWRENCE	VI 38135 E-	
ELLA MAE MORSE		
817. SUNNY SIDE ST/EARLY IN MORN	CAP 487 N	
MOUND CITY BLUE BLOWERS		
818. SAN/RED HOT	BR 2602 E-	
819. TAILSPIN BLS/NEVER HAD A REASON	VI 38037 N	
NAPOLEONS EMPERORS OF JAZZ		
820. MUSKRAT RABLE/CLARINET MARMALADE	SWAN 7507 V+	
ROMEO NELSON		
821. HEAD RAG HOP/WILKINS ST STOMP	BR 80021 N-	
HUSK O'HARE/FRIARS SOCIETY ORCH		
822. ECCENTRIC/DAN	GE 5009 V	
NORK		
823. THATS PLENTY/ROOF BLS	GE 5105 V	
824. TIN ROOF BLS/THATS A PLENTY	GE 5105 V	
825. MILLENBERG JOYS/MARGUERITE	GE 5217 V+	
826. MY JELLY LORD/CLARINET MARMALADE	GE 5220 V	
827. TIN ROOF BLS/ THATS A PLENTY	BR 2208 N-	
828. MAPLE LEAF RAG/CLANET MARM	BR 2209 E+/E+	
829. SWT LOVIN MAN/LONDON BLS	BR 2210 E+	
830. MAPLE LEAF RAG/COPENBAGEN	UHCA 46 E+	
831. ANGRY/SOBBIN BLS	TM 551 N-	
832. WOLVERINE BLS/WEARY BLS	TE 549 N-	
833. SHES CRYIN FOR ME/EVERYBODY LOVES	BB 10933 N	
JIMMY NEWTON		
834. ROSETTA/WLD WAITING FOR SUNRISE	CB 10175 V	
REO NICHOLS		
835. LIVE AGAIN/GREATEST DISCOVERY	BB 10451 E+	
836. BATTLE HYM OF REPUBLIC	CAP 829 E+	
837. IF HAD YOU/LOVE IS SWTEST THING	CAP 15150 N-	
838. WHEN U WISH ON STAR/LIT BY LIT	CAP 15062 N-	
839. WANNA GET MARRIED-G. NIESEN	DE 23382 N-	
JIMMY NOONE		
840. SHINE/PORTERS LOVE SONG	CORA 2888 V	
REO NORVO		
841. DANCE OF OCTOPUS/IN A MIST	BR 8236 E+	
842. SURRENDER DEAR/ EO DUST	BR 80115 N-	
843. UNDER BLANKET BL/HOLLYBRIDGE DRV	CAO 15093 E+	
O'BRIENS STATE STREET SEVEN		
844. CAROLINA MORN/ROYAL RESERVE	JU 4 N-	
ANTIA O'DAY		
845. ACE IN HOLE/SOMETIME IM HAPPY	SG 15127 V/E	
KING OLIVER		
846. I AINT GONNA TELL /ROOM RENT BLS	TEST E+	
847. SWT BABY DOLL/ MABELS DRM	TEST E+	
848. SNAKE RAG/HIGH SOCEITY	SE 5016 N	
HELEN SAVAGE		
849. ITS JAD YOUR SOUL/JSR LIT LOVE	BR 4536 V-	
KING OLIVER		
850. SNAK IT/CAOPTOL BLS	BR 80039 N-	
ORIGINAL MEMPHIS 5		
851. MORE/SHE WOULDNT OO	CO 37 E-	

AUCTION 50c MINIMUM BID

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION 50c MINIMUM BID

ORY'S JAZZ

852. 11 AM/UNDER BAMBOO TREE	CRS	7 N-
KIO ORYS		
853. TIGER RAG/EL LA BAS	OJ	212 N
854. 12 ST RAG/ SAVOY BLUES	JO	213 N
HOT LIPS PAGE		
855. JUMPIN'/ROCK IT FOR ME	HMV	9369 N
PIED PIPERS		
856. DREAM/TABBY THE CAT	CAP	185 N-
CHARLES PIERCE		
857. CHINA BOY/BULL FROM BLS	UHCA	2 N
DANNY POLO		
858. BLUE MURDER/MORE THAN SOMEWHAT	OE	1718 P
BEN POLLACK		
859. ONE HOUR #2-1	RO	1363 V
860. ONE HOUR #2-2	OR	1998 V
861. ONE HOUR #2-3	OR	1998 V
862. ONE HOUR #3-2	BA	1747 V
863. ONE HOUR #3-2	FE	15325 V
864. YOU'LL REMINDED OF ME/RAIN IN EYEOE		1815 N-
865. CANT GIVE U ANYTHING/SAN SUE	DIT	131 N-
866. TIN ROOF BLS/SAN ANTONIO SHOUT OIS		132 N-
MEL POWELL		
867. THAT OLD BLK MAGIC/ANYTHING GS	CAP	15056 N-
TEDDY POWELL		
868. HERES MY HRT/TALKIN CHANCE ON	BB	11016 N-
LOUIS P. MA		
869. PUT ON LO PAIR SHOES/LIVIN G W	BR	7419 E
REO CAPS		
870. WORDS CANT EXPLAIN/LEARNED LESSBEA		7120 N/E
JOHN REOMANS		
871. WICKY FINN/MIONITE MOOD	SWAN	7501 E
JACQUES RENARO		
872. IM SORRY DEAR/AS TIME GOES BY	BR	6205 E+
ALVINO RAY		
873. EVERYTHING HAP TO ME/HINDUSTAN	BB	11136 E+
874. SAT NIT/ IF ITS TRUE	BB	11170 E+
875. ON THE ALAMO/ WHO CALLS	BB	11319 E+
876. IDAHO/ IF IT ISNT DREAM ANY MRE	BB	11331 E
877. MY BUDDY/MUSIC TIL DAWN	BB	11517 E+
"REYS" RHYTHM		
878. ONCHITA/MYDEVOTION	BB	11555 E+
879. BOBS OF LOVE/CAME HERE TAK 4 J	BB	11576 E
ALVINO REY		
880. DEARLY BELOVED/IM OLD FASHIONED	BB	11579 E
881. FERRIS WHEEL/WEARS PAIR SILVER	VI	27920 E
882. SINGING SANDS ALAMOSA/KEEP SMIL	VI	27936 E
RHYTHM CLUB OF LONDON		
883. CALLING BARS/MIGHTY LIKE BLS	BB	10529 N-
RHYTHMAIRES		
884. ON THE LEVEL/ RUSSIAN LULL	SWAN	7503 E
885. SWT LORRAINE/JUST JAMMIN	SWAN	7505 E
CARSON ROBISON		
886. HIROHITOS LETTER TO HITLER		VI201355 E+
DICK ROBERTSON		
887. ONE W WING/MILLERS DAUGHTER	DE	1335 E-
888. YOU BWHRT/ SOMEODYS THINKING	DE	1619 E-
889. ONE DOZ ROSES/SHE DONT WANNA	OE	4294 V
WILLIAM ROBYN		
890. AL CRADLE DAYS/FOUND MY SWT	CA	744 E
ANDY RUSSELL		
891. MAGIC MOONLIGHT/DREAM OF U	CAP	175 E+
PEE WEE RUSSELL		
892. TAKE ME LAND OF JAZZ/	CMS	596
JIMMY SAVO		
893. ONE MEAT BALL/OLD BLK MAGIC	OE	23415 E+
894. ONE MEAT BALL/OLD BLACK MAGIC	OE	23415 E
GENE SCHROEDER		
895. TEA FOR 2/SWT GA BROWN	BW	5 N-
ARTHUR SCHUTT		
896. MY FATE IN YOUR HANDS/IM DRMG	OK	41346 N-
BLOSSOM SEEKEY		
897. ALABAMA BOUND/EVERYBODY LOVES BABYCO		364 V
(ABOVE RM CHO NO GRV)		
EDDIE SKRIVANEL		
898. WAITIN FOR STA/LEAVE/INDIAN 3M	MCG	1012 N
899. MY HONEYS LOVIN/THATS PLENTY	MCG	1011 N
ARTIE SHAW		
900. THERE FROST ON MOON/SKELTON IN	BR	7771 V-
901. ANY OLD TIME/BLK BAY SHUFFLE	BB	7759 V-
902. SAY IT W KISS/TOOK MILLION YRS	BB	10079 V
903. TO I LOVE U/WHEN LOVE BECKONED	BB	10509 V+
904. SUMMIT RIDGE DRV/CROSS YOUR HRT	VI	26763 N
905. DONT TAKE YOUR LOVE/IT HAD BE U	VI201593	N-
906. GRABTOWN GRAPPLE/SID SACK	VI201647	E+

BOBBY SHERWOOD

907. THE ELKS PARADE/DONT KNOW	CAP	107 E
908. SWINGIN AT SEMLOH/ARKANSAS	CAP	161 N-
909. ELKS PARADE/SHERWOODS FOREST	CAP	15231 N
FRANK SINATRA		
910. IF U ARE BUT DRM/PUT ORMS AWAY	CO	36814 V
911. LOOK OVER YONDER/RUENAS PAPA	DE	431 V
912. BARNESY BOUNCE/LULUS MOOD	CAP	10022 N-
SIX HOTTENTOTS		
913. MELANCHOLY CHARLIE/HURRICANE	MF	103 N
SLIM & SLAM		
914. LOOK A THERE/TUTTI FRUTTI	VO	4225 E/N
ROY SNECK		
915. WABASH BLS/DRIFTING & ORMING	OE	3819 V/E
BESSIE SMITH		
916. OH DADDY BLS/BABY PLEASE COME	CO	3888 V
917. IM WILD ABOUT THING/GOT GIVE ME HA	HA	U086 N
918. TAKE ME BUGGY RIDE/GIMMIE PFT	PAE	2146 E
JABBO SMITH		
919. HOW CAN CUPID BE SO STUPID/ABSO	DE	1712 V+
920. SLEEPY TIME/LITTLE WILLIE	DUB	
KATE SMITH		
921. GOD BLESS AM/STAR SP BANNER	VI	26198 E+
922. EMBRACEABLE U/IF HAD MY WAY	CO	36686 E+
WILLIE SMITH		
923. CAN SEE U OVER PLEACE/SWAMPLANO	OE	1291 N
MUGGSY SPANIER		
925. SOWEDAY SWTHEART/DADA STRAIN	BB	10384 N
926. SOWEDAY SWTHEART/THAT DA DA ST	BB	10384 E
927. SOWAY SWTHRT/THAT OA DA STRAIN	BB	10384 E/V
928. BIG BUTTER & EGG MAN/ECCENTRIC	BB	10417 N
929. BUTTER & EGG MAN/ECCENTRIC	BB	10417 E
930. SISTER KATE/DIPPER MOUTH BLS	BB	10506 N
931. SISTER KATE/DIPPER MOUTH	BB	10503 E
SISTER KATE/DIPPERMOUTH BLS(932.)	BB	10506 E+
933. RIVERBOAT/RELAXIN AT TOURO	BB	10532 N
934. RIVERBOAT/RELAXIN AT TOURO	BB	10532 E
935. BLACK & BLUE/ OINAH	BB	10692 E/V
936. BLUIN THE BLUES/ AT SUNDOWN	BB	10719 E
937. MADNY MAKE UP MIND/LONESOME ROADBB		10766 V+
938. OADA STRAIN/SOMEDAY SWTHRT	HMV	9008 N-
938A. OA DA STRAIN/SOMEDAY SWTHEART	HMV	9008 N
939. BIG BUTTER EGG MAN/ DIPPER M	HMV	9033 E+
940. LIVERY STABLE BLS/ JAZZ BANO	HMV	9042 E+
941. ECCENTRIC/SISTER KATE	HMV	9047 E+
942. BLUE BIRD REISSUES 101A/102B	ZG	TEST N
943. BLUE BIRD REISSUES 101B/102A	ZG	TEST N
944. LITTLE DAVIO/HESITATING BLS	DE	4271 E
945. MORE THAN U KNOW/AMERICAN PATROLOE		4328 V
946. ORKTNW STRUTTERS BALL/SOBBIN BLCHS		621 N
947. WEARY BLS/ ALICE BLS GOWN	CMS	525 E+
948. 74 LADY BE GOOD/ SUGAR	CMS	629 N
949. DIXIE FLYER/LAZY PIANO MAN	MER	5424 N
950. ST GA BROWN/ FEATHER BRAIN	MER	5460 N
951. HOME/ITS LONG WAY TIPPERARY	MER	5494 E
SPIES SEVEN		
952. ORYS CRECOLE TRAM/SOCIETY BLS	NOR	3009 E-
(ABOVE RM CHD 3 GR-INCIPENT CRK)		
953. CHARLIE SPIVAK		
953. THE STORY OF STARRY NITE/THIS T OK		6637 E
DICK STABLE		
954. AT LAST/ HES MY GUY	DE	4325 V/E+
JESS STACY		
956. WLD WAITING FOR SUN/HONKY TONK	DE	18110 E+
957. IN DARK FLASHES/BARREL HOUSE	DE	18119 E+
JO STAFFORD		
958. OUT OF THIS WLD/THERES NO U	CAP	191 E+
KAY STARR		
959. HONEYSUCKLE ROSE/IM CONFESSIN	CR	616 N
960. STORMY WEATHER/U CAN DEPEND ON	CAP	283 N
961. U GOT SEE MAMA/MERCY MERCY	CAP	497 N
962. IF I COULD BE W U/ RIFFAMAROLE	CAP	10031 E+
963. STEADY DADDY/SOTIREO	CAP	13314 N-
MARTHA STEWART (964.)		
THERES NO YOU/SHE'S FUNNY THAT WAY	VI201671	N
CLIFFIE STONE		
965. TIGER RAG/MY PRETTY GIRL	CAP	378 N
JOE SULLIVAN		
966. THE 3 DUCES	CMS	537 V-
966A. THE 3 DUCES	CMS	537 N
MAXINE SULLIVAN		
967. IM COMING VA/LOCK LOMAND	OK	3654 N-
WILBUR SWEATMANS		
968. SLOE KELLY/SINT GOTTEN TIME	CO	277 V-
RODSEVELT SYKES		
969. NITE TIME RIGHT/LITTLE	LOW	OE 7324 E+

ROSSEVELT SYKES

970. I WONDER/MELLOW QUEEN		BB340721 E+
971. HONEYSUCKLE ROSE/JIVING JIVE		BB340729 N-
972. THATS MY GAL/SUNNY ROAD		VI201936 N-
ART TATUM		
973. GOT RHY/WOULD DO ANYTHING 4 U	BR	80102 N
JACK TEAGARDEN		
974. IF COULD B E W U/ U DIDNT HAVE TELLUHCA		103 N
975. BIG T BLS/CHINATOWN MY CHINATWN	CMS	592 N-
976. STARS FELL ON ALABAMA/OEEO I DO	CAP	13027 E+
977. ST JAMES INF/BLK BLUE	BR	80111 N
978. NOBODY KNOWS/LONELY BLS	BR	80112 N
979. BLS HAVE GOT ME/BLUE RIVER	BR	80113 N
TESCH		
980. FOUND NEW BABY/THERELL BE CHANGESBRF		4001 E
981. JAZZ ME BLS/BARREL HOUSE STP	HJCA	62 N
THREE DYNAMITES		
982. DYNAMITE BOOGIE/FACING LIFE	CO	37825 N
MARTHA TILTON		
983. I SHOULD CARE/STRANGER IN TWN	CAP	184 N-
FRANKIE TRIUMBAUER		
984. JUBILEE/IM MORE THAN SATISFIED	OK	41044 V
985. LOVE AINT NOTHIN BUT/HOW AM I	OK	41301 N
ORRIN TUCKER		
986. DRIFTING & DREAMING/AT SALALAIKA	CO	35332 N-
RUDDY VALLEE		
987. IM HUMMIN /PANAMA	VI	24697 N-
LUPE VELEZ		
988. WHERE IS THE SONG/IM AMADO	VI	21932 N
JOE VENITIE		
989. WOLF WOBBLE/WHY DID ID HAVE BE ME CO		2589 E
JIMMY WADE		
990. GATES BLS/PARKWAY STP	BR	80041 N-
NANCY WALKER		
991. I CAN COOK TOO/YA GOT ME	DE	23396 N-
FATS WALLER		
992. LETTIN GRASS/ITS U WHO TAUGHT	BB	10527 G+
(ABOVE RM CHP NO GR)		
993. COME & GET IT/CHANT OF THE GROOVE	BB	11262N-
994. SWING TO VICTORY/BY THE LIGHT	BB	11563 E+/3
995. VALITINE STP/GLAOYSE	VI	38554 G
996. CROSS PATCH/CABIN IN SKY	VI	25305 N-
997. OI NAH/LATCH ON	VI	25471 V
998. FRACTIOUS FINGING/BIG APPLE	VI	25652 V
999. THATS WHAT WELL DRESSED MAN	VI	27956 N
1000. SWINGIN THEM JINGLE BELLS/GONNA	VI201602	N-
1001. YOURE NOT ONLY OYSTER/OOH LOOK A	VI202218	N-
1002. GA ON MY MIND/OLD MAN HARLEM	BB11023	E
1003. DO WHAT DID LAST/HANDY MAN	SE	5014 N
LED WA TSON		
1004. JINGLE BELLS/ SNAKE PIT	SG	1004 E+
LU WATTERS		
1005. WAITING ROBERT E LEE/HAMBONE	MER	11025 N
1006. HOME IN HOLE/WEARY BLS	MER	11026 N
OICKIE WELLS		
1007. HELLO BABE/LINGER AWHILE	SG	28115 N-
PAUL WESTEN		
1008. WHAT IS THING CALLED POP	ACETATE	N-
FRANK WESTPHAL		
1009. CARRY ME BACK CAROLINA HOME	CO	3755 V
JOSH WHITE		
1010. JIM CROWN TRAI /BAD HOUSING BLS KEY		107 N-
1011. STRANGE FRUIT/JOHN HENRY	KEY	541 N-
1012. EVIL HEATED/HOUSE OF RISING SUN KEY		542 N-
PAUL WHITE MAN		
1013. CHERIE/XY MAN	VI	18758 E
1014. EVERYBODY STP/XA LU A	VI	18826 E-
(ABOVE RM CHP)		
1015. WHNE HEARTS ARE YOUNG/JOURNETS	VI	18985 E
1016. LINGER AWHILE/HOLL WOOD	VI	19211 E
1017. SAN ORIENTAL/CANT GET THE I WANT VI		19681 E
1018. VALENCIA/NO MORE WORRYIN	VI	20007 N-
1019. LONESOME IN MNLIGHT/CHIKUITA	CO	1448 E
1020. SAN/WANG WANG BLS	CAP	19026 N-
1021. LAZY/ MANOY	DE	2696 N-
BERT WILLIAMS		
1022. SOMEBODY/MOON SHINES ON MNSHINE	CO	2849 F
1023. U NEVER NEED DOC/EVE COST ADAM	CO	3339 V
CLARENCE WILLIAMS		
1024. U LIKE ME LIKE/HAVE U EVER FELT	CO	1735 V+
LEOMA WILLIAMS		
1025. U DONT BELIEV LOVE U/SISTER KATE CO		3713 G+
SANDY WILLIAMS		
1026. T FOR M2/SANOSY BLS	HRS	1022 E-

MINIMUM BID- 50c EACH

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

MINIMUM BID 50c EACH

TEDDY WILSON

1027. JST FDR U BLESS/JUST U JBT ME MU 316 N-
1028. EVRY TIME WE SAY/THIS HRT DF M MU 317 N-

ALBERT WYNN

1029. DWN BY LEVEE/SHES CRYING FDR BR 80042 E+
YOGI YORGESEN

1030. YINGLE BELLS/ YUST GD NUTS AT CAP 57781 E
1031. REAL GONE GALLDT/BEES & THE CAP 816 N-

BOB ZURKE

1032. FIT BE TIED/PEACH TREE ST VI 26420 E

BARCLAY ALLEN

1033. TWISTER IN GLAMER/MARGIE CAP 15359 N

BOB ANDERSON

1034. GONNA SIT RIGHT & WRITE/LETTER JU 17 N

1035. INDIANA/SLEEPY TIME DWN SD JU 25 N

LOUIS ARMSTRONG

1036. MAHOGANY HALL STP CD 35379 E

1037. IRSH BLK BDTDM/U MADE ME LVE UHJCA 3 N

1038. CAKE WALKIN BABIES/JAZZ LIPS HC 5 N

1039. JIG FAT MA SKINNY PA/SWEET LI HC 9 N

1040. JONT FORGET MESS/IM GONNA GITC HC 10 N

1041. BIG BUTTER & EGG MAN/SUNSET C HC 16 N-

1042. TEXAS MOANER/CDAL CART SLS HC 18 N-

1043. WHDS IT/DRPPIND SHUCKS HC 20 N-

1044. GA GRIND/COME BACK SWT PAPA HC 21 E+

1045. KING OF ZULUS/LONESOME BLS HC 22 N

1046. WILD MAN BLS/GULLY LOW BLS SE 5003 N

1047. LONESOME ROAD/SONG OF THE ISLSDVD 3026 N-/E

1048. MELANCHOLY/KEYHOLD BLS VD 3137 E+

1049. LAZY RIVER/GA ON MY MIND JAZZ 518 N

1050. BASIN ST BLS/ND JAZZ 519 N

1051. IF WE NEVER MEET AGAIN/DIPPER DE 906 E-/N

1052. MAHOGANY HALL STP/WEST END BLS DE 3793 E

1053. U RESCAL U/WHEN ITS SLEEPY TM OE 4140 V/E+

1054. I WONDER/JODIE MAN OE 18652 N

1055. MAYBE ITS BECAUSE/KEEP LOVE OE 24751 N

1056. VARIETY BLS/WHATTA YA GONNA DO V1201891 N-

FRED ASTAIRE

1057. CHEEK TO CHEEK/ND STRINGS BR 7486 V-

ATLANTA SYNDICATORS

1058. BLUE & LONESOME/WHN SPRINGTIME MAO 5064 V

LOUIE AUSTIN

1059. IN ALLEY BLS/MERRY MAKERS TME AM 958 N

1060. JACKASS SLS/FROG TONGUE STP CE 3007 N

1061. TRAVELING BLS/CHARLESTON MAD CE 3012 N

1062. STEPPIN ON BLS/TRDBONE MAN CE 3017 N-

BAILEYS LUCKY SEVEN

1063. DO IT AGAIN/SOME SUNNY DAY GE 4872 V-

CHARLIE BARNET

1064. SKYLINER/WEST END BLS OE 18659 M

SIDNEY BECHET

1065. BLS OF BECHET/SHEIK OF ARABY ME 113 N

BIE BEIDERBECKE

1066. WOLVERINES VOL ONE JZTL 1201 N-

1067. WOLVERINE VOLUME TWO JZTL 1002 N

1068. WOLVERINE VOLUME TWO JZTL 1002 N-

JOHNNY DODDS

1069. BOHUNKUS BLS/BUDDY BURTONS JAZZAM V-2 N

BOSWELL SISTERS

1070. VER YODDY LOVES BABY/WALKIN CD 36520 V/N

CONNIE BOSWELL

1071. SERENADE IN NITE/WHERE ARE U DE 1160 V

HENRY BUSSE

1072. HOT LIPS/JEALOUS ME 13227 V+

EMILLID TRIP CACERES

1073. I GOT RHY/HUMOREQUE IN SWING VI 25710 V

1074. WHATS THE USE/JIG IN G V1202511 N

CAB CALLOWAY

1075. TUTT OA ZAY/CRESENDO IN DRMS VD 5062 E

1076. SILLY OLD MOON/BOO WAH BOO WAH OK 5774 N-

BENNY CARTER

1077. PLVADUTH ROCK/MELANCHOLY LUL OK 4984 N-

PAGE TRID CAVANAUGH

1078. BAIPAN/AIR MAIL SPECIAL ARA 151 E+

ASES CHILENOS

1079. JAZZ ME BLS/ORKTOWN STRUTTERSVICH900466 E+

LARRY CLINTON

1080. NITE WE MET IN HONOLU/SMILES BB 11130 N/E

1079. MY REVERIE/BOODIE WOODIE BLS VI 26006 N-

CDZY COLE

1081. STOMPIN AT SAVOY/DATB LOVE OU 118 N-

XAVIER CUGA

1082. INSPIRATION/LAB PALMERAS VI 25503 V

JOE DANIELS

1083. CHINA BOY/FAREWELL BLS DE 2036 V-/E

DDRSEY BROTHERS

1084. SENTIMENTAL DVER YOU/SING BR 6409 V

PORKY FREEMAN

1085. BODDIE BOY/TIGER RAD ARA 133 N-

FRIARS SOCIETY ORCH

1086. PANAMA/TIGER RAG BR 2212 N

1087. ECCENTRIC/FAREWELL BLS BR 2211 N-

1088. BUGLE CALL BLS/ SAN BR 2213 E+

BENNY GODDMAN

1089. HECKLE MR JIBE/TEXAS T PARTY CD 3167 V

BOBBY BACKETT

1090. REISSUES VOLUME I LP TEST VLP 201 N

1091. REISSUES VOLUME I LP TEST VLP 202 N

FRED HAMM

1092. SUGAR FOOT STP/SLIPPERY ELM VI 20023 E

LIONEL HAMPTON

1093. WITZIN THE WITZ/DENISON SW VI 26233 N-

COLEMAN HAWKINS

1094. BODDY & SOUL/HAD TO BE U 88300325 N-

EDDIE HEYWOOD

1095. BEGIN THE BEGUINE/LOVER MAN DE 23398 N

HOT CLUB OF FRANCE

1096. NIGHT & DAY/BLACK & WHITE DE 23067 N-

AL JOLDSN

1097. WANITA/JUMBO JUMBO CD 3812 V+

1098. MIAMI/U FORDOT REMEMBER BR 3013 E-

1099. WISH HAD GAL BK/IF I KNEW FIND BR 3183 E-

KSYZ NDVELTY BAND

1100. SHEIK OF ARABY/AVLDN BB 5831 V+

1101. NEVER KNEW/ BASIN STREET BB 5832 N-

1102. BUGLE CALL/ THATS A PLENTY BB 5852 N

1103. INDIANA/FOUND NEW BABY BB 5868 E+

LE VERE

1104. BLUE LOU/CANT WE TALK JU 5 N-

1105. IF HAO U/EXCATLY LIKE YOU JU 6 N

JOHNNY LONG

1106. THEME/WHITE STAR SIGMA NU OE 4350 N-

H. MHPREY LYTLETON

1107. SUNDAY MORNING/GET OUT HERE RAM 11 N

ROSY MCHARGES

1108. SWT WOMAN/I WONDER WHATS BECDME JU 28 N

RED MCKENZIE

1109. SING OLD FASHIONED SONG/BUILG DE 667N

FREDDY MARTIN

1110. SLEEPY TIME GAL/WABASH BLS BB 7378 E

1111. THEIE/BYE LO BYE LULLABY BB 10104 N-

JOHNNY MESSNER

1112. CONCERTO FOR 2/CLARINET HAUNTEDDE 4040 N-

MEZZ/LADNIER

1113. VICTOR REISSUES VOL 1 TEST VLP 203 N

1114. VI & BR REISSUES VOL2 TEST VLP 204 N

EDDIE MILLER

1115. BACK HOME/ITS EAY JU 16 N

MISSOURI JAZZ BAND

1116. BREAK AWAY/ NICHOLS? CO 7365 E

TODDS MONDELLO

1117. SUNSET LULLABY/SHADE OF JADE ROY 1823 N

ROSS MORGAN

1118. THEME/DOSE HEART BEAT FOR ME DE 2479 N

JELLY ROLL MORETON

1119. BUDDY BOLDEN/CLIMAS TEST MS 111 N

1120. BALLIN THE JACK (BECHET)BLUES MS TEST N

BENNY MOTEN

1121. MOTEN STP/CLIFFORD HAYES BB 6204 N

PHIL NAPOLDON

1122. CLARINET MAR/SISTER KATE MS TEST N

1123. CLARINET MAR/ILL NEVER BE SAME MS TEST N

1124. CLARINET MAR/ MS TEST N

1125. SISTER KATE/ROYAL GARDEN MS TEST N

RED NORVD

1126. BUG HOUSE/BLUES IN E FLAT CO 36158 N

A.J. PIRON

1127. DO DOODLE/WEST INDIES VI 19255 E-

SPECIAL

SIR HARRY LAUDER

1128. I LOVE A LASSIE VI 60001 E

JOHN MCCORMACK

1129. SILVERTHREADS AMONG THE GOLD/ VI 64260 E

1130. WHEN U & I WERE YOUNG MAGGIE VI 64913 E-

JOHANNA GADSKI

1131. ANNIE LAURI VI 87173

HARRY LAUDER

1132. 12" HE WAS VERY KIND TO ME VI 70001 E+

1133. 12" THE MESSAGE BDY VI 70110 E+

THE FOLLOWING ARE 12" RECORDS

MARY LOU WILLIAMS

1134. ST LOUIS BLS/LULLABY LEAVES ASCM 1004 N

LOUIE KATZMAN

1135. ST LOUIS BLS/BEALE STREET BR 20096 E+

VINCENT LOPEZ

1136. ST LOUIS BLS/BIRTH OF THE BLS BR 20063 E-

PEARL BAILEY

1137. HE DONT ASK ME/CHARIDTEERS VD 431 N

SIDNEY BECHET

1138. BLUE HORIZON/MUSKRAT RAMBLE BN 43 N/E+

1139. HIGH SOCIETY/JACKASS BLS BN 50 E/N-

PAUL WHITEMAN WITH BIX

1140. SELEC FRM SHOWBOAT/DL MAN RIVE VI 35912 E-

(ABOVE HR CRK)

1141. MELANCHOLY BABY/MAN LOVE CO 50068 E-

1142. SWT SUE/CANT GIVE ANYTHING CP 50103 V

(ABOVE LAM CRK)

CHOCOLATE DANDIES

1143. SURRENDER/CANT BELIEVE CM3 1506 E+

CDZY COLE

1144. JST DNE MORE CHANCE/BLUE MDN KEY 1300 E

1145. THRU FR TH NITE/FATER CDDPERATEKEY 1301 E+

BING CROSBY

1146. ST LOUIS BLS/ CREDLE LVE CALL CD 55033 N

WILD BILL DAVISON

1147. THATS A PLENTY/PANAMA CMS 1511 E

SID DE PARIS

1148. WHDS GDRRY/BALLIN JACK BN 41 E+

DDRSEYS

1149. SOLITUDE/WEARY BLUES OE 15013 N-

JIMMY DDRSEY

1150. CONTRASTS/BEATIFUL MORN(HAWKINS) VD 314 N

BENNY GOODMAN

1151. MAN I LOVE/BENNY RIDE CO 55001 N

1152. MORE THAN U KNOW/SUPPERMAN CO 55002 N

ED HALL

1153. HIGH SOCIETY/BLUES AT BN BN 28 N-

1154. ROYAL GARDEN/NIGHT SHFT BN 29 N-

1155. BLUE INTERVAL /SEEING REO BN 31 E

ART HODES

1156. SUGAR FOOT/SWT GA BN 34 E

1157. SQUEEZE ME/ BUGLE CALL BN 35 N-

1158. SHAKE THAT/APEX BN E+

JAM SESSION AT CDMDDDDRE

1159. GOOD MAN PARTS 1&2 CMS 1504 E+

1160. GOOD MAN PARTS 3&4 CMS 1505 E-

BASIN ST/ OH KATHERINA (1161.) CMS 1513 E+

GEOERGE LEWIS

1162. CLIMAX RAG/DEEP BAYDU CL1 101 N-

MIFF MOLE

1163. PEG O MY HEART/ST LOUIS BLS CMS 1518 E-

MEL PDWELL

1164. LOVER MAN/AVLDN CMS 1522 E+

CHARLIE CHAVERS

1165. STARDUST/CURRIE IN HURRIE KEY 1305 E/E+

JACK TEAGARDEN

1166. ROCKING CHAIR/PITCHIN CMS 1521 E+

PAUL WHITEMAN

1167. METROPOLIS PART 1&2 VI 35933 N-

JDSH WHITE

1168. CARELESS LOVE/MILK CDW BN 23 E+

PAUL WHITEMAN

1169. WHEN DAY IS DONE/(BUSSE SOLO) VI 35828 V

MARY LOU WILLIAMS

1170. LITTLE JOE/ORAG EM ASCH 1002 N-

1171. ROLL EM/MARY OUS BODDIE ASCH 1003 E+

THE FOLLOWING ARE ALBUMS

1172. ALMANAC/SDDBUSTER 3 GEN 21 N

1173. ALTOSAX; 5 OE 246 N-

LOUIS ARMSTRONG

1174. JAZZ CLASSICS 4 BR 1015 N-

1175. VOL 1#4 C 28 N-

1176. HOT FIVE 4 C 57 N-

MINIMUM BID 50c EACH

TED KRAMER

BOX 12 % THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

MINIMUM BID 50c EACH

ALBUMS CONTINUED

1188. BOB CROSBY/DIXIE JAZZ 6	DE C132	E+
1189. BILL DAVISON/SHOWCASE 3	CIS 9	N-
ELLINGTON		
1190. SPECIAL 4	C 127	N-
1191. PANARAMA 4	P 138	N-
1192. BLUES 4	P 182	N-
1193. FAMOUS BLUES; 4	FR 21	E+
1194. BUD FREEMAN/JAZZ 4	C 40	N-
1195. BUD FREEMAN/WOLVERINES 4	DE 133	E+
1196. GOODMAN/RISES AGAIN 4	BD 57	E+
1197. HERTH/TRIO 4	DE 5390N-	
1198. HARTMAN/NO JAZZ 2	KEY 115	N-
1199. F HENDERSON/CLASSICS FOR	C 30	N-
1200. HISTORY OF JAZZ VOL 1 5	CE 16	E+
1201. " " " VOL 2 5	CE 17	E+
1202. " " " VOL 3 5	CE 18	E+
1203. HODES/HOT FIVE 3	BN 103	N-
1204. HODES/HOT SEVEN 3	BN 104	N-
1205. HDL IDAY/VOLUME 1 4	C 135	N-
1206. KRUPA; 4	C 138	N-
1207. LUNCFORD/FOR DANCES ONLY 5	DE 184	E+
1208. MCKINNY; 4	HJ 4	N-
1209. MEISSNER; 4	MGM 36	N-
1210. MERSEY & PIPERS; 4	CO 36	N-
1211. MODERINARIES/TRIBUTES 4	C 181N-	
1212. JELLY ROLL MORTON/NO MEMORIES	G/11	E+
1213. NICHOLS; 1 4	BR 1001	N-
1214. NOONE; 4	BR 1006	N-
1215. OLIVER; 4	BR 1022	E+
1216. RENAISSANCE 4	CIS 10	N-
1217. SEEGER/DEEP SEA/WHILING 3	CMS 11	N-
1218. SLACK/BAGGIE WOOGIE 3	CC 83	N-
1219. STAFFORD JO/FOLK SONGS 3	CC 75	E
1220. TATUM/SOLO 2	DE 585	N-
1221. WILBER/JAZZ BAND 3	CI 24	E+
1222. WILSON/HOLIDAY; 4	C 61	N-
1223. WILSON/SOLO 3	C 93	N-

12 INCH ALBUMS

1224. ARMSTRONG/TOWN HALL 3	HJ 14	N-
1225. ESQUIRE; 2	HJ 8	N-
1226. WILLIAMS; 3	ASH 552	N-

PROGRAM TRANSCRIPTIONS

331/3 LPS ISSUES BY VICTOR BETWEEN

1931 & 1933. RARE

1227. VICTOR SALON ORCH-8 TUNES	VI 24000	E
1228. JESSE CRAWFORD-STUDENT PRINCE	VI 16010	E
1229. NAT SHILKRET ORCH-DONT ASK ME	VI 16004	E

'LITTLE WONDER' ALBUM OF RECORDS

1230. 12-52 ONE SIDED LITTLE WONDER RECORDS.		
ORCHESTRA, QUARTETTES, BAND & VOCALS.		
WASH POST MARCH, SING SONG ARABY, JOLLY COPPERSMITH		
MEDLEY OF AMERICAN AIRS, NITE TIME DWN IN BURGUNDY,		
HES A RAG PICKER, WHERE RED ROSES GROW, LONG WAY TO		
TIPPERARY ETC.	E-	

FOLLOWING ARE 10" RECORDS

JELLY ROLL MORTON		
1231. GRADNAPAS SPELL/KANSAS CITY STP	GE 5213	G
1232. FINGER BUSTER/CREEPY FEELING	JM 12	N-
1233. GRADNAPAS SPELLS/CANNON BALL	VI 20431	E-
(ABOVE DIG ONE SIDE CANNON BALL)		
1234. SHREVEPORT/SHOE SHINNERS DRAG	VI 21658	V-
1235. KANSAS CITY STP/BOOGABOO	VI 38010	V-
FUSSY MABEL/PONSHATRIN	VI 38125	N-
ADRIAN AND HIS TAP ROOM GAND		
1250. WEATHER MAN/BOUNCIN IN RHYTHM	HMV 8660	N
ALABAMA RED PEPPERS (RED & MIFF)		
1251. GOOD MAN HARD TO FIND/ECCENTRIC ME	101	E+/N
HENRY RED ALLEN		
1252. PLEASANT PAUL/SHOULD B U	BB 10235	N
1253. SWING OUT/FEELING DROWSY	BB 10702	N
AMBROSE		
1254. SONGS OLD LIV 4 EVER/WONT U COME	HEB 6837	E+
1255. EMBASSY ST/LIMEHOUSE BL	DE 3533	E+
1256. RHAPS. IN BL 1, 2	DEE 5454	N-
1257. TARANTULA/CHAMPAGNE COCKTAIL	DEE 6282	N
1258. STREAMLINE STRUT/HORS D'OEUVRE	DEE 41001	N
1259. WOOD & IVORY/NITE RIDE	DEE 41002	N
1260. BWANGA/COPENHAGEN	DEE 41003	N
1261. LIMEHOUSE BL/DOING A DIVORCEE	DEE 41004	N
1262. MIDNITE IN MAYFAIR/NOCTURNE	DEE 41005	N
1263. JAZZ LEGATO/JAZZ PIZZICATO	LONI 10012	N
ANDREWS SISTERS		
1264. RUM & COKE/T MEAT B A L	DE 18636	E+
LOUIS ARMSTRONG		
1265. ST LOU BL/SWT SU	BB 5280	N
1266. MISS BASIN/HOBO U CANT RIDE	BB 6501	E+

LOUIS ARMSTRONG (CONTINUED)

1267. HT SOCIETY/GOT RITE SING BL	BB 6771	N-
1268. SNOWBALL/SWING U CATS	BB 10225	N
1269. SNOWBALL/SWING U CATS	BB 10225	N
1270. HATE 2 LV U NOW/THATS MY HOME	BB 10236	E+
1271. MIGHTY RIVER/SLEEPY TIME D SOUTH	BB 10703	N
1272. GA BO BO/DROP THE SACK (LIL HOT S)	BB 80060	N-
1273. GOT FINGERS CROSSED/IM SHOOTIN HIDE	623	E+
1274. ON TREASURE ISLAND/RED SAILS SUN DE	648	E
1275. EVNTIME/LVIN 2 MYSELF	DE 835	E+
1276. RED CAP/PUBLIC MELODY #1	DE 1347	E+
1277. CUBAN PETE/DAUGHTER OF PLANTER	DE 1353	N
1278. SUN SHOWERS/URS & MINE	DE 1369	N
1279. I WONDER WHO/ST LOUIS BL	HMV 8644	N
1280. BEAU KOO JACK/NO I ELSE B U	DBF 279621	N-
1281. MAHOGANY HALL/BLK BEAUTY	PAE 571	N
1282. BESSIE COULDN'T HELP IT/(J PURVIS)	PAE 698	E+
1283. CANT GIV ANYTHING B LUV/(S. ELLIS)	PAE 753	N
1284. MUGGLES/(EDDIE LANG ORK)	PAE 840	N
1285. PNUT VENDOR/U LUCKY 2 ME	PAE 865	N
1285A. U DRIVIN ME CRAZY/DUKE-MOOO IND	PAE 866	N
1286. TIGER RAG/OLD MAN BL	PAE 942	N
1287. KNOCKIN A JUG/HI TENSION	PAE 1064	N
1288. CUD B W U I HR ZNITE/SHINE	PAE 1100	N
1289. SA ON MY MIND/LAZY RIVER	PAE 1127	N
1290. DINAH/CHINATOWN MY CHTWN	PAE 1159	N
1291. TITE LIKE THIS/STAR ST	PAE 1591	N
1292. NO PAPA NO/HEAH ME TALKIN 2 YA	PAE 1767	N
1293. A MONDAY DATE/WRAP U TRBLS INDRMS	PAE 2135	N
1294. SUGARFT ST/GOT NO BL	PAE 2449	N
1295. SQUEEZE ME/SOL BL	PAE 2774	N
1296. OYR CREOLE TRAM/THE LAST TIME	PAE 2792	N
1297. U KNO WOT MEANS MISS N O/ENDIE	VI 202087	N
1298. MAHOGANY HALL ST/WHERE BL BORN	VI 202088	E+
1299. SUGAR/INDIAN SUMMER	VI 400136	N-
1300. SUGAR/INDIAN SUMMER (1/4 RM CP)	VI 400136	E
1301. STARBUST/WRAP TRBLS DREAMS	VO 3172	E+/N
GUS ARNHEIM		
1302. THE IMAGE OF U/I HAPPY DARLIN	BR 7900	N
GENE AUSTIN		
1303. ST LOUIS BL/ST JAMES INFIRM	BB 6863	N-
PEARL BAILEY		
1304. THATS GOOD NUF 4 ME/ROW ROW	CO 37280	N-
CHARLIE BARNET		
1305. MAKE BELIEVE BALLRM/BY BY BABY	BB 6504	N-
1306. U DO DARNDREST THNGS BABY/IT LUV	BB 6594	E+
1307. SAILBOAT IN MOONLITE/HE WALKED INBB	6967	E+/N
1308. FIRST TIME I SAW U/LUV MERRYGORDNB	6973	N
1309. U LOOKIN 4 ROMANCE/IN U OWN WAY	BB 6975E+	
1310. KNOCKIN AT FAMOUS DR/TIN ROOF	BB 10131	N
1311. WHERE CAN SHE B/WOULNT GIV THAT	BB 10162	N
1312. THERE IS NO DRM/THATS RITE	BB 10273	N
1312A. MISS ANNABELLE LEE/LAZY BUG	BB 10294	E+
1313. STILL THE BB SINGS/APPLE 4 TCHRB	BB 10349	N
1314. 4 TONITE/WHATS NEW	BB 10361	N
1315. STAY UP STAN/CHEROKEE	BB 10373	E+
1316. MY HEART KEEPS CRYIN/TAKE A TIP	BB 10426	N
1317. COUNTS IDEA/DUKES IDEA	BB 10453	N
1318. NOW U KNOW/NITE AFTER NITE	BB 10549	N-
1319. 720 IN BOOKS/SO FAR SO GOOD	BB 10618	N-
1320. SUNDAY AFT/FRM ANOTHER WORLD	BB 10637	N
1321. CASTLE OF DRMS/OUT ON LIMB	BB 10644	N
1322. WHENSPIRIT MOVES ME/U & WHO ELSE	BB 10734	N
1323. SOUTHERN FRIED/REDSKIN RHUMBA	BB 10944	N
1324. THESE THNGS U LEFT ME/LATIN	BB 11004	N
1325. FRAID SAY HELLO/CONGA DEL MOXO	BB 11051	N
1326. U TALK 2 MUCH/MERRY GO ROUND	BB 11153	N
1327. BE FAIR/WASN'T IT U	BB 11223	N
1328. MOTHER FUZZY/U WERE THERE	BB 11321	N
1329. IM COMINVA/ILL REMEMBER APRIL	BB 11417	N
1330. GOOD FOR NOTHING/HAUNTED TOWN	BB 303823	N-
COUNT BASIE		
1331. UNDECIDED BL/TUES AT 10	OK 6071	N-
1332. BLOW TOP/GONE WITH WHAT WIND	PAE 2782	N
1333. GUEST IN A NEST/MONEY IS HONEY	VI 202771	N
1334. MR ROBERTS ROOST/SOPHISTICATED	VI 203255	N
SIDNEY BECHET		
1335. MAPLE LEAF RG/WEETIE DEAR	BB 7614	N
1336. WANT U TONITE/SAY YOUR BUCKET	BB 10472	N
1337. BABY WONT U PL COME HME/COAL BLK	VI 27386	N-
1338. SLEEPYTIME DWN STH/NONE MY J R	VI 27447	N
1339. INDIAN SUMMER/PREACHIN BL	HMV 9061	N
1340. SHAKE IT & BREAK IT/WILDMAN BL	HMV 9086	N
1341. OLD MAN BL/NOBODY KNOWS WAY I FEHMV	9131	N
1342. CALD BLK SHINE/EGYPTIAN FANTASY	HMV 9378	N
1343. I NO NO/NOBODY WONT U PLEASE	HMV 9385	N
BIX BEIDERBECKE		
1344. LOUISIANA/THOU SWELL	CO 35665	N
1345. RHYTHM KING/FEELIN NO PAIN(MIFF)	PAE 2269	N
1346. SORRY/AT J B BALL	PAE 2711	N
GRAEME BELL		
1347. WAS LESTER SQUARE/JACKASS BL	JU 15	N
BENSON ORCHESTRA		
1348. JUST 4 TONITE/DRIFTIN DRMLAND	VI 19101	E+
BUNNY BERIGAN		
1349. CANT GET ST/RHYTHM SAVED WLD	OK 3225	N-
1350. IN LITTLE SP T WNT/CNT GT STD	SE 5004	N
1351. CARAVAN/STUDY IN BROWN	VI 25653	N
1352. CANT GET ST/FR & JOHNNIE	VI 210150	N/N-
1353. ALL GORS CH/LADY FRM 5TH AV	HMV 8636	N
1354. SWANE RIVER/MAHOGANY HALL ST	HMV 8661	N
1355. BLUES/IM COMIN VA	PAE 2316	N
BEN BERNIE		
1356. SHE FUNNY THT WA/HOW BOUT ME	BR 4132	N
DON BESTOR ORCHESTRA		
1357. RIVER RHINE/GUESS WASNT MEANT 2	VI 214136	N

DON BESTOR ORK (CONTINUED)

1358. B CAREFUL/GATHER LIP ROUGE	VI 24397	N
1359. HOME ON RANGE/GOODNITE	VI 24463	E-
1360. KEEP ON DOIN WOT U DOIN/TIRED ALLVI	24504	E
1361. I FOUND A SONG/CHARMING	VI 24559	E
1362. LIKE BOLT FRM BL/100% 4 U	BR 7345	N-
1363. HUMBLE SIDE OF TWN/AFRAID OPN LTRBR	7390	N
1364. KEEPER OF MY HEART/MURDER MOONLITEBR	7410	N-
BARNEY BIGARD		
1365. BROWN SUEDE/C BLS	BB 11581	N
1366. BROWN SUEDE/C BLS	BB 11581	N-
1367. T 4 2/MOONGLO	SIG 28116	N-
1368. A LULL AT DAWN/CHARLIE CHULLO	HMV 9185	N
1369. READY EDDY/LAMENT 4 JAVANETTE	HMV 9215	N
JIMMY BLYTHE		
1370. MESSINR OUND/ADAMS APPLE	CE 3029	N
BOOTS AND HIS BUDDIES		
1371. WILD CHERRY/ROSE ROOM	BB 6063	N-
BOSWELL SISTERS		
1372. WHEN SUGAR 2 T/WHOO JA DO 2 ME	BR 80011	N
1373. MAKE U HAPPY/MEMORIES U(LOUIS)	PAE 854	N-
WILL BRADLEY		
1374. THINK OF ME/THINKING OF U(K KYSER)	CO 36225	N
LES BROWN ORCHESTRA		
1375. WHY SMDY TELL ME/U ON MIND	BB 7812	N-
1376. HAV U FORGOTTEN SO SOON/MONKEY	BB 7869	N
1377. GET OUT TOWN/FRM NOW ON	BB 10009	N
1378. THIS CANT B LUV/SING 4 SUPPER	BB 10017	N
1379. I HAV EYES/U SWEET LIT HDACHE	BB 10053	N
1380. U U U/HARLEM WOOGIE	BB 10105	N
1381. OUT OF NOWHERE/SUNDAY	CO 36724	N-/E
1382. LEAP FROG/SHOW ME WAY GO HME	CO 36857	N
1383. MERRY OLSMOBILE/BWARE MY HEART	CO 37235	N-
1384. GOT MY LUV KEEP ME WRM/TELLIN U	CO 38324	N
1385. CITY CALLED HVN/ITS U AGAIN	OK 6367	N
1386. I A IN ARMY/BABY MINE	OK 6500	N
WILLIE BRYANT		
1387. A VIPERS MOAN/TEXAS TEASER	BB 6750	N
1388. ITS OVER CAUSE WE THRU/VIPERS MOAN	HMV 4453	N
HENRY BUSSE		
1389. HOT LIPS/WANG WANG BL	DE 198	E+
1390. HOW BOUT IT/I STEP TO HEAVEN	VI 21674	N-
CALIFORNIA RAMBLERS		
1391. THUNDER OVR PARADISE/HERE TO ROMNCE	BB 6145	N
BLANCHE CALLOWAY		
1392. I NEED LOVIN/ITHERES RHYTHM IN RVRI	VI 22641	E+
1393. MISERY/RITE HERE 4 U	VI 22717	E+/E
1394. LOOKS LIKE SUSIE/WITHOUT THT GAL	VI 22733	N-
CAB CALLOWAY		
1395. FATHERS GOT GLASSES ON/LADY V FANBB	6819	E
1396. BTWN DEVIL DEEP BL/KICKIN GONG	BR 6209	E
1397. AVALON/MOONLITE RHAPSODY	BR 7411	N
1398. SAVE ME SISTER/I LUV 2 SING	BR 7638	N-
1399. LUV IS REASON/JUST NATURALLY LAZYBR	7677	N
1400. BUGLE CALL RG/ST LOUIS BL	BR 80016	N
1401. MOMENT I LD EYES U/LCROYD	CO 36751	N
1402. BL IN NITE/SAY WHO SAYS U	OK 6422	N
1403. MRS FINNIGAN/MY COOCO BIRD	OK 6459	N
1404. WHO CALLS/MERMAID SNG	OK 6501	N-
1405. TAINT NO GOOD/I WANT 2 ROCK	OK 6516	N
1406. HARLEM HOSPITALITY/EVENIN	VI 24414	E
1407. MARGIE/EMALINE	VI 24659	N
1408. MAMA WANNA MKE RHYTHM/SOUTH MAN	VR 644	E+/N
1409. MOON AT SEA/HI DE HO ROMEO	VR 651	N
HOAGY CARMICHAEL		
1410. NO MORE YOUNG L AMOUR/VINE ST	ARA 106	N
1411. HONG KONG BL/RVROBAT SHUFFLE	SE 5012	N
1412. BESSIE COULDN'T HELP IT/BARNACLEB	VI 25371	N/E+
BENNY CARTER		
1413. SUNDAY/BACK BAY BOOGIE	HMV 9449	N
1414. WHEN LITES ARE LO/I GOTTA GO	VOE 16	N-
CASA LOMA ORCHESTRA		
1415. CANT U SEE/BL KEN MOON	BR 6187	N
BOB CHESTER		
1416. STRICTLY INSTR/KEEP HME FIRES B	BB 11548	N
MAURICE CHEVALIER		
1417. ITS HABIT O MINE/ON TOP WORLD	VI 22007	N-
1418. PARIS STAY SAME/U GOT THAT THNG	VI 22294	N-
1419. WAIT U SEE CHERIE/HELLO BEAUT	VI 250092	N
CHICAGO RHYTHM KINGS		
1420. LMIT 2 MY LOVE/SHE SHALL HAV MUSBB	6400	N
CHOCOLATE DANIES		
1421. DEE BL/BUGLE CALL RG	CO 36008	N
LARRY CLINTONS ORCHESTRA		
1422. FEELIN LIKE DRM/GREATEST MISTAKE	BB 10784	N
1423. LOVE LIES/I MAY B WRONG	BB 10801	N
1424. STOP & RECONSIDER/COLLEGE HUMOR	VI 25825	N-
1425. MY REVERIE/B W BLS	VI 26006	E+
JOLLY COBURN ORCHESTRA		
1426. GONE WITH DAWN/HAVIN WONDERFUL T	BB 7049	N-

AUCTION MINIMUM BID 50c

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c

FLETCHER HENDERSON				HAL KEPP				GLENN MILLER (CONTINUED)			
1711.	SHANGHAI SHUFF/MEUPHIS BL	DE	158 N	1789.	GO JOE GO/MARY DEAR	BR	3536 N-	1868.	IN MOOD/OUT OF SPACE	HMV	5565 N
1712.	TIDAL WAVE/DOWNSOUTH CAMP MET	DE	213 N	1790.	WOT WILL I TELL HEART/SWEET U	BR	7830 N-	1869.	BUGLE CALL RC/SLO FREICHT	HMV	5633 N
1713.	VARIETY ST/ST LOUIS SHUFFLE	BB	10246 N	1791.	FOGCEY DAY LONDON/THINGS LOOKIN	VI	25685 N-	1870.	MY BL HVN/FRENESI	HMV	5678 N-
CURLY HICKS & HIS TAPROOM BOYS				1792.	DONT LET MOON GET WAY/POCKET DRMSVI	25896 E		1871.	JOHNSON RG/YES MY DARL DAUGHTER	HMV	5683 N
1714.	LA ROSITA/EL CHOCLO	BB	8835 E	1793.	HOT POLLOI/BL MOONLITE	VI	26179 N	1872.	PERFIDIO/ONE I LUV	HMV	5698 N
1715.	L MEHOUSE BLS/HINDUSTAN	BB	10715 E+	1794.	NEVER KNEW HVN CD SPK/HAV HEART VI	26194 N		1873.	I NO WHY/CHATTANOOGA CHOO	HMV	5720 N
1716.	THATS A PLENTY/ALAHIS HOLIDAY	BB	10922 N-	1795.	BOOM/S'POSIN	VI	26241 N	1874.	CRADLE SONG/ELMERS TUNE	HMV	5733 N
1717.	POKER PARTY POLKA/JINNY LIND	BB	11536 N	1796.	BIDN'T KNO WOTTIME/LUV NEV WENT	VI	26368 N-	1875.	HUMPTY DUMPTY HEART/NO LAFF MATTHMV	5749 N	
HICHAATTERS				1797.	GAL W PIGTAILS HAIR/LILACS RAIN	VI	26385 N-	1876.	BEETHOVEN MOON SCN/STORY STAR NTHMV	5768 N	
1718.	DONT HOLD EVYTHNG/2 KNOW U IS VI	21791 N		1798.	HAPPY BIRTHDAY 2 LUV/ANSWER IS LUVVI	26403 N-		1877.	NITEINGALE SANG BERK SQ/PRAYER	HMV	5850 N
1719.	WAY BEWRONC/WAIT HAPPY ENDING	VI	22105 N-	1799.	GIV LIT WHISTLE/1 COT NO STRNGS	VI	26466 N-	1878.	SOLD AM/MOON LUV	HMV	5854 N
TINY HILL				1800.	LIVLINESS OF U/DANCER LUV AT WRK	VI	26528 N/E	1879.	JUKE BOX SAT NT/SLEEPY TWN TRN	HMV	5876 N-
1720.	ANGRY/HE COMIN HOME 2 STAY	MER	6001 N	1801.	CAL WHO TK SECOND LK/MEET SUN 2WAVI	26627 N		1880.	MILLION DRMS GO/STARLITE HOUR	HMV	5929 N
1721.	HE COMIN HOME STAY/ANGRY	MER	6001 E+	1802.	MOON FELL IN RVR/LADY W RED HAIR VI	27203 N		1881.	MY REVERIE/KING PORTER ST	BB	7553 E-
RICHARD HIMBER				1803.	ALL CUMS BCK 2 ME/TALKIN 2 HEART VI	27255 E		1882.	BUT DONT MEAN THING/RUNNIN WILD	BB	10269 N-
1722.	DARLIN JE VOUS BEACUP/DAY DRM	LE	4036 N-	1804.	I CANT REMEMBER 2 4GET/U THE ONE VI	27261 N		1883.	PAVANNE/LIT BRN JUG	BB	10286 N
1723.	PARADE OF BANDS PTS 1&2	VI	25754 N	1805.	REMEMBER ME/GOT DATE W ANCEL	VI	27283 E+	1884.	GUESS I GO BK HME/SLIP HRN JIVE	BB	10317 N
EARL HINES				1806.	LAMPLITE/WHISPERS IN DARK	VI	27284 N-	1885.	ANGEL IN FUR RM/LUV CAPITAL	BB	10383 N
1724.	STORMY WEATHER/GATOR SWING	HMV	9359 N	1807.	SPEAK U HEART/LUV 4 SALE	VI	27285 E+	1886.	CLEN IS SP/TWILITE INTERLUDE	BB	10388 E/E
1725.	CHICAGO HI LIFE/JUST 2 SOON	HRS	1012 N	1808.	IN 18 CENT DRAW RM/IN OUTCH WITH VI	27286 E		1887.	ON LIT ST SING/THIS CHNG WORLD	BB	10526 E
1726.	FATHER STEPS IN/PIANO MAN	VI	202634N	HERMAN KENIN ORCHESTRA				1888.	BEAUT OHIO/MISSOURI WALTZ	BB	10587 N
1727.	BL NITES/GRAND PIANO BL	BB	6744 N	1809.	1 LST RED HOT MAMA/CD MAN HAV ROUNVI	22005 N-		1889.	DANNY BOY/TUXEDO JUNCTION	BB	10612 N
1728.	BEUKOO JACK/EVERYBODY LOVES BABY	BB	7040 N	FREDDIE KEPPARD				1890.	SAY SI SI/IMAGINATI N	BB	10622 N
1729.	DEEP FOREST/ LITELY & POLITELY	BB	10727 N	1810.	STOCK YARD BL/SALTY DOE	UHCA	74 N	1891.	STARDUST/ MY MELANCHOLY BABY	BB	10665 E
1730.	HEART BEAT 4 U/GATOR SWING	BB	10763 N	KING GEORGE V & QUEEN MARY/COLORSTREAM BAND				1892.	COODBY LIL DARL/NITEGALE SANC	BB	10931 N-
1731.	HAD BE YOU/YELLOW FIRE	BB	11308 N	1811.	EMPIRE DAY MESSAGE 2 BOYS& GIRLS VI	19072 N		1893.	MEMORY OF ROSE/FRIARELAND LULL	BB	11311 N
1732.	STRAIGHT LOVE/COT BAD THAT AINTBB	11374 N-		HENRY KING				1894.	AIR-MINDED EXEC/SPIRITS WILLIN	BB	11335 N
1733.	DONT KNOW WHAT LOVE/BOY WHIST	BB	11394 N	1812.	EASTER PARADE/JUST QUIET EVE	DE	1178 N-	1895.	I NO WHY/CHATTANOOGA CHOO	BB	11330 E
1734.	SHELL ALWAYS REMEMBER/SKYLARK	BB	11512 N	WAYNE KING				1896.	JINGLE BELLS/SANTA CLAUS COMIN	BB	11353 N
1735.	2ND BALCONY/STORMY MONDAY	BB	11567 N	1813.	2 B 4GETTIN/ALL I ASK IS SYMPATHYVI	22236 N		1897.	HUMPTY DUMPTY HEART/NO LAUCH NAT	BB	11369 N
LES HITE				KAY KYSER				1898.	ANGELS MERCY/AT PRESIDENTS	BB	11429 N
1736.	WLD WAITING SUNR/BOARD MEETIN	BB	11109 N	1814.	HARK SOUND TAR HEEL/COLLECATE FANBB	7892 N		1899.	ALWAYS IN HEART/WHEN ROSES BLW	BB	11438 N
1737.	IT MUST HAVE BEEN DRM/T BONE BLVR	8391 N		ALLAN LANE				1900.	CHIP OL BLK/NOTHER CUP COFFEE	BB	11450 N
JOHNNY HOODES ORCH				1815.	MAN FLYIN TRAPEZE, 1 & 2	BB	5211 E	1901.	DONT SIT APPLE TRE/LAMPLITE SER	BB	11474 N
1738.	JR HOP/ DAY DREAM	VI	202541 N-	FRANCES LANGFORD				MIF MOLE			
1739.	GD QUEEN BESS/THATS BLS OLD MANVI	202542 N		1816.	LET ME LUV U TONITE/MORE & MORE ARA	109 N		1902.	IMAGINATION/WA DA DA (BIX)	PAE	2286 N
1740.	PASSION FLOWER/COIN OUT BK WAY	BB	300817 N	SAM LANIN & HIS FAMOUS PLAYERS				1903.	WILD OAT JOE/OL MAN RIVER (BIX)	PAE	2328 N
BILLIE HOLIDAY				1817.	IN LIT SP TOWN/MOONLITE GANGES	OK	40740 E+	1904.	THAT PLENTY/DICA DOO	PAE	2336 N
1741.	CANT GET STARTED/GOT DATE W DRMPAE	2609 N		NICK LAROCCA AND ORIGINAL JAZZ BANO				1905.	GOT FEELIN FALLIN/THOU SWELL	PAE	2355 N
1742.	CHINATOWN MY/DINAH	BB	3296 E+	1818.	BLUIN THE BL/TIGER RC	GRF	7780 N	VAUGHN MONROE			
PEE WEE HUNT				LAVERNE'S CHICAGO LOOPERS				1906.	LETS CET LCST/HAPPY GO LUCKY	VI	201524 N-
1743.	MUSKRAT RAMBLE/BASIN ST BL	REG	133 N	1819.	IM COMIN VA/SUNDAY	JU	2 N-	LEE MORSE & HER BIG BOYS			
1744.	12TH RAG/SOMEBODY ELSE NOT ME	CA	15105 N	1820.	CANT WE TALK IT OVR/BLU LU	JU	5 E+/-	1907.	SWEETNESS/MOANIN LG	CO	1922 N-
JACK HYLTON				1821.	IF I HAD U/EXACTLY LIKE U	JU	6 N-	BENNY MORTON ORK/J C HIGGINBOTHAM			
TEO LEWIS				1822.	STAR THE BAND/OH BABY	CO	1391 N-	1908.	COLD DIGGERS SNC/HIGG BL	CO	36011 N
1745.	LIFT FINGER SAY TWEET/LAUCH MARVI	25010 N		1823.	OWN OL CHURCH AISLE/JUST ROUN COROE	3846 N-		JELLY ROLL MORTON			
1746.	U CIVE ME IDEAS/SONG CELLO	VI	25257 N	CHARLES A LINDBERGH				1909.	BEALE ST BL/THE PEARLS	BB	10252 N
1747.	THIS MAKE U WHISTLE/TROB B LIT	VI	25330 N-	1824.	RECEPTION, WASH D. C, PRTS 1,2	VI	20747 N-	1910.	DEAD MAN BL/HOCK SHOP BL (C.JACKSN)	CEN	4000 N
1748.	VIENNA CITY OF DRM/BOLERO	VI	25533 N	THE LITTLE RAMBLERS				1911.	MONITE MAMA/MR JELLY LORD	BR	80040 N
1749.	ROSE ROOM/SOLITUDE	VI	25555N/E	1825.	TOO MUCH IMAG/CLING 2 ME	BB	6238 N-	1912.	THE PEARLS/KING PORTER	BR	80067 N
HARRY JAMES				LONDON MAYFAIR ORK/R. VALLEE				1913.	SWEETHEART O MINE/FAT MEAT GREENSBR	80068 N-	
1750.	MUSIC MAKERS/U MADE ME LUV U	CO	36143 N/-	1826.	LADY OF SP/WHY DANCE	VI	22774 N	1914.	GA SWING/K C STOMP	GRF	8742 N
1751.	CIRIBIRIBIN/PRETTY LIT PETTICOT	CO	36226 N	BERT LOWN				1915.	BLK BOTTOM ST/THE CHANT	HUCA	45 N-
1752.	MEMPHIS BL/SLEEPYTIME GAL	CO	36713 N-	1827.	FOUND WOT I WANTED/WERE U SINCEREVI	22653 N-		1916.	K C STOMPS/LOW GRAVY	HUCA	51 N-
ABOVE:RM CHP, NO GR				1828.	SWT RHYTHM/IN DAT MORNIN	BB	5330 N	1917.	SHOE SHINERS ORAG/BOOGABOO	HUCA	50 E+
1753.	BEGINNING SEE LITE/LUV SONG	CO	36758 E+	1829.	SWY RHYTHM/IN DAT MORNIN	BB	5330 N-	1918.	HAM & EGGS/U NEED SUM LCVIN	HUCA	52 E+
1754.	WHEN LOVE GONE/CONFESSION	CO	36773 E	1830.	SWY RHYTHM/IN DAT MORNIN	BB	5330 N-	1919.	JUNGLE BL/WILDMAN BL	BRS	4 N
1755.	20'CLOCK JP/1 O'CLOCK JP	CO	37142 N	ABE LYMAN				1920.	SMOKE HSE BL/STEAMBT ST	BRS	8 N-
1756.	SLEEPY LACON/CIRIBIRIBIN	CO	37141 N-	1831.	IM IN LUV/POP CO U HEART	BR	6968 E	1921.	CANNON BALL BL/GRANDPA'S SPELLS	BRS	9 N
1757.	CONCERTO 4 TRUM/FLITE OF B	CO	37144 N/E+	1832.	GAL POLICE GAZETTE/THIS YRS KISS	DE	1127 N	1922.	BLUE BLOOD BL/MUSHMOUTH SHUFFLE	BRS	11 N
ART JARRETT ORCHESTRA				WINNIE MANNONE				1923.	DOC JAZZ/ERIC J R BL	BRS	12 N
1758.	EVRYTHNG BEEN O'NE/MUST B TRU	VI	27590 E+	1833.	I LONE WITHOUT U/NEVER HAD NO LUVSE	5011 N-		1924.	THAT'L NELL NEV DO/JUNGLE NITE (DUKE)	HMV	4836 N
BUNK JOHNSON				1834.	C SAY CAN U SWNG/BOO HOO	BB	6806 E+	1925.	I THOT I HEARD B BOLDEN/HI SOC	HMV	9216 N
1759.	DO RITE BABY/MARGIE	AM	511 N-	1835.	MUST B RELIGION/PRISCERNERS SNG	BB	7014 N/E+	1926.	DONT U LV ME HERE/BALLIN JACK	HMV	9218 N
1760.	WHEN MOON CUMS OVR MT/R. SHANNONAM	517 N		1836.	BEALE ST BL/FAREWELL BL	BB	10401 N	1927.	CLIMAX RAG/WEST END BL	HMV	9219 N
1761.	POOR BUTTERFLY/JADA	AM	518 N	1837.	HONEYES LOVIN ARMS/SUGAR WALK ST	BB	300801 N	1928.	DEEP CREEK/SHREVEPORT	HMV	9220 N
1762.	U GOT 2 C MAMA/BEAUT DOLL	AM	519 E+	1838.	WHEN SUGAR WALKS DOWN ST/LOVIN RM	HMV	9313 N	1929.	SIDEWALK BL/DEAD MAN BL	VI	1400118 N
1763.	I TAKE U HME AGAIN/IN CLOAMIN	AM	520 N	1839.	JUMPY NERVES/CORRINE CORRINA	HMV	9352 N	1930.	DEEP CREEK/RED HOT PEPPERS	VI	1400119 N
1764.	SNAG IT/SAINTS	VI	1400126 N	1840.	IN THE BARREL/CASEY JONES	HMV	9360 N	1931.	BURNIN THE ICEB RG/PRETTY LIL	VI	1400120 N-
1765.	FRANKLIN ST BL/ISWEET LETTER	VI	1400129 E+	1841.	BIG BUTTER EG/UP THE COUNTRY	BRE	03520 N-	1932.	PONCHATRAIN/LITTLE LAWRENCE	VI	1400121 N-
JAMES P. JOHNSON				FREDDY MORTON				JOE MOSS AND HIS SOCIETY DANCE ORCHESTRA			
1766.	U GOT B MODERNISTIC/JINGLES	BR	80032 N-	1842.	WOLVERINE BL/MILNBERG JOYS	BB	7712 N	1933.	IF U LUV ME/HERES TO YOU	BR	7616 E
JOHNNY JOHNSON ORK				1843.	ROSE O' BAY/MISS U	BB	11286 E+	BENNY MORTON			
1767.	MUST B SNEBBY ELSE/(TROUBADORS)VI	21032 E+		FRANKIE MASTERS				1934.	MILNBERG JOYS/LAFAYETTE	HMV	4953 N-
1768.	LAST NITE DRMED/(E HARKNESS ORK)VI	21498 E+		1844.	HELLO MR KRINGLE/KEY 2 MY HEART	VO	5174 N	1935.	MOTEN ST/BL GUITAR ST	BB	6204 N
1769.	ONCE IN LIFETIME/SUNBEAMS	VI	21677 N-	1845.	MY DARLIN/JUST IMAGINE	VI	21565 N	1936.	LAFAYETTE/N O	BB	6218 N/-
PETE JOHNSON & ALBERT AMMONS				CLYDE MCCOY				1937.	TERIFFIC ST/TITE LIK TH (MCKINNEYS)	BB	6304 N
1770.	B W MAN/WALKIN THE BOOGIE	VI	27505 N-	1846.	CREOLE LUV CALL/NIGHTMARE	ME	60803 N-	1938.	THE COUNT/DEATH IN B FL (F.TANNER)	BB	6719 N
AL JOHNSON				1847.	SUGAR BL/TEAR IT DWN	DE	381 E+	1939.	PRINCE OF WALES/SWHT OF YESTER	BB	6851 N-
1771.	SONNY BOY/RAINBO ROUND SHOULDERBR	4033 E+		RED MCKENZIE				1940.	LAFAYETTE/NEW ORLEANS	BB	10955 N
JONES & COLLINS ASTORIA B				1848.	WOTS USE GETTIN USED U/ALL FORGOTDE	243 N		1941.	K C SHUFFLE/YAZOO BL	VI	20485 E
1772.	TIP EASY BL/DAMP WEATHER	BB	10952 N	1849.	GOT WORLD ON STRNG/LONG AS I LIV DE	302 N		1942.	PASS OUT LITELY/DING DONG BL	VI	21199 E
ISHAM JONES				1850.	MOON ROSE/WHEN LUV HAS GONE	DE	734 N	1943.	WANNAB ROUN BABY/VA GOT LUV	VI	22680 V+
1773.	CCULDNT TELL WOT/LOUISVIL LADY	VI	24366 N	1851.	CANT GET ST/I CAN PULL RABBIT HATDE	790 N		ABOVE: RM CHP 3 GR			
1774.	JEALOUSY/7 YRS WRONG WOMAN	VI	24388 N	1852.	HELLO LOLA/NEVER HAD REASON BELIEVB	BB	6270 N-	1944.	WHEN I ALONE/WISH CUD B BLUE	VI	22734 N
1775.	JUNK MAN/THERE GO MY HEART	VI	24519 E-	MCKINNEYS COTTON PICKERS				1945.	GET GOIN/LIZA LEE (J. RUSHING VOC)	VI	123023 N
SPIKE JONES				1853.	CHERRY/SOME SWEET DAY	VI	21730 N	1946.	NEW MOTEN STOMP/BOUNCIN ROUN	VI	23030 N
1776.	COME JOSE IN MY MACHINE/SIAM	BB	11560 N-	1854.	SHAW MY SECRET PASH/LONESME TWN	VI	22628 N	1947.	SHE NO TROUBLE/SOUTH	VI	24893 N
1777.	BY BEAUT SEA/WM TELL OVERTURE	VI	202861 N	1855.	WHEREVER THERE A WILL/(B.CALLWAY)VI	22736 N		MOUNO CITY BLUES BLOWERS			
LOUIS JORDAN				1856.	DO U BELIEVE LUV/WRAP TRBLS DRMS	VI	22811 N-	1948.	TAILSPIN BL/ONE HOUR	BB	6456 N
1778.	SALT PRK WEST VA/RECONVERSIONBL	OE	18726 E+	1857.	NEVER SWAT FLY/LAUCHIN AT LIFE	VI	23020 E	LILLY SPUO MURPHY ORK			
1779.	U SOCKS DONT MATCH/MY BABY SAIDOE	23417 E-		1858.	AFTER ALL U ALL/I MISS LIT MISS	VI	23024 N-	1949.	SANDOUNE/PINETOP BREAKAWAY	BB	10875 N
TEDDY JOYCE				1859.	MILNBRG JOYS/SHIM ME SHA WAB/LEHMV	9228 N		OZZIE NELSON			
1780.	EVRYTHNG CHANGED BUT U/ROOL LONCVI	25003 N-		1860.	SWING SESSIONS CALLED 2 ORDER	HMV	8646 N-	1950.	CENTRAL AV SHUFF/SIR WALTSEBNADE	BB	11543 N
OICK JURGENS				1861.	BL IN DISGUISE/THAT HOW FEEL 2DAYHMV	8656 N		1951.	OUR PENTHOUSE/LUV NEVER OUT SEAS	BB	6987 N-
1781.	U & I/STARLITE STARBRITE	OK	6289 N	1862.	AINT CIV NO JR/EVERYDY LUV BAYHMV	9447 E+		1952.	THINGS MITE BEEN DIFF/THREW BAC	BR	7373 E+
1782.	U & I/STARLITE STARBRITE	OK	6289 N	GLENN MILLER				NEW MAYFAIR DANCE ORCHESTRA			
1783.	DELILAH/DRM DANCIN	OK	6389 N	1863.	HUMMIN BIRD/YESTERDAYS GARDENIAS	VI	27933 N	1953.	MY KIOS CROONER/LONDON RAINY NITEVI	24884 N	
ROGER WOLF KAHN				1864.	MOONLITE MOOD/MOONLITE BCOMES U	VI	201520 N-	NEW ORLEANS BLACK BIRDS			
1784.	I SUMMER NITE/SOUTH WIND	ALL	VI 20645 E	1865.	OL BLK MAGIC/PINC COCKTAIL	VI	201523 N-	1954.	RED HEAD/BABY	BB	6611 N
1785.	SHE GREAT CIRL/MUST B DRMC(STARS)VI	21326 N		1866.	TUXEDO JUNCTION/IN THE MOOD	VI	201565 N	NEW ORLEANS RHYTHM KINGS			
1786.	DANCE LIT LADY/ROOM W. VUE	VI	21801 N	1867.	JOHNSON RAC/CHATTANOOGA CHOO	VI	202410 N	1955.	EVERYBODY LUVS SOMBDY/CRYIN 4 ME	BB	10956 N
SAMMY KAYE				GLENN MILLER				RED NICHOLS			
1787.	AVALON/JOSEPHINE	VO	3681 N	1868.	SWING SESSIONS CALLED 2 ORDER						

AUCTION MINIMUM BID 50c

TED KRAMER

BOX 12 % THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c

REO NICHOLS (CONTINUED)

1958. DAVENPORT BL/WAIL OF WINDS BB 10408 N-
1959. ROBINS & ROSES/MELANCHOLY BABY BB 10593 N/E+
1960. PEG O MY HEART/CHINA BOY BR 80004 N-
RAY NOBLE
1961. ALONG SANTA FE/HANDFUL STARS CO 35775 N
1962. CHARM OF U/WHAT SWEET SURPRISE CO 36822 E
1963. BUT DEF/WHEN I WITH U HMV 5191 N
1964. SLUMMIN PARK AV/2 MARV 4 WORDSHMV 5245 N-
1965. WHAT PERFECT COMBO/LOOK WOT U HMV 6321 E+
1966. THERES CABIN PINES/IF U SAY YSHMV 6397 N-
1967. DINNER AT 8/WEEP NO MO BABY HMV 6409 E+
1968. THERE RING ROUND MN/BUSHES GAR VI 24149 N-
1969. RING ROUND MN/BU BOTT GARDEN VI 24149 N
1970. GDNITE LIT GAL/SWTHRT IND RMS VI 24173 N
1971. WE GOT MOON 6PENCE/LOOKIN BRITEVI 24212 N/E-
1972. LUV TALES/HAV U EVR BEEN LONELYVI 24278 N
1973. WANDERER/LYIN IN HAY VI 24297 E+
1974. STANDIN CORNER/LETTER TO MA VI 24308 E
1975. LUV LCKED OUT/OTHER SIDE LAND VI 24485 N-
1976. PETER PETER/GOOD 4 GOOSE(BESTOR)VI 24556 E+/E
1977. U OUGHT SEE SAL SUN/ON STEAMERVI 24575 E/E+
1978. JAP SANDMAN/TIGER RG VI 24577 N
1979. I B GOOD CAUSE OF U/VERY THOT VI 24657 N
1980. REPEAT THE BL/NOT BAD VI 24619 E+
1981. OVER MY SHOULDER/WHEN U GOT SP VI 24720 E+
1982. WDNITE STARS U/HOUR AGO VI 24702 E
1983. NEVERMOR/ILL FOLLOW SECRET HEARTVI 24747 N
1984. HOW CUD I B LONELY/IN TELLINLWVI 24752 N-
1985. BL DANUBE/I LUV U TRULY VI 24806 N-
1986. DWN BY RIVER/SOON VI 24879 N
1987. GDNITE SWTHRT/TIME MY HANDS VI 25016 N
1988. YOUNGER GENER/MAD BOUT BOY VI 25020 N
1989. WAY DWN YONO NO/ST LOU BL VI 25082 N
1990. TOP HAT/PICCOLINO VI 25094 N-
1991. EXPERIMENT/DRIFTIN TIDE VI 25-6 E+
1992. BY FIRESIDE/BL IN MY HEART VI 25141 E+
1993. DINNER 4 I PL/WHERE AM I VI 25187 N
1994. LIFE BEGINS SWT 16/I FELLC LUV VI 25190 N-
1995. MY SWEET/IT GREAT B IN LUV VI 25232 N
1996. LET USELF GO/LETS FACE MUSIC VI 25241 N
1997. MOMENT SAW U/TRU WOT SAY DIXIE VI 25313 E+
1998. LUV SWEET THNG/DO BEST MAKE U VI 25333 E+
1999. BIG CHIEF DESOTA/EMPTY SADDLE VI 25346 N-
2000. LETS CALL HEART/1 & BUTTON SHO VI 25428 E+
2001. WHERE LAZY RIV /SMETHING IN AIR VI 25459 N
2002. 2 LUV U & LOSE U/LONG U GOT HEALVI 25504 N-
2003. GOT LUV KEEP ME WRW/SLUMMIN PK VI 25507 N
JIMMIE NOONE
2004. 1 NO U NC/SWEET SU JUST U BR 80024 N-
2005. EVRY EVE/4 OR 5 TIMES BR 80025 N-
2006. SWT GA BRWN/WAY DWN YONDER NO PAE 2281 N
KING OLIVER
2007. SHAKE IT BRK IT/STINGAREE BL BB 10707 E+
2008. SNAG IT/CAP BL BR 80039 N-
2009. DIPPER MOUTH/CANAL ST BL BRE 02200 N
2010. RIVERSID BL/WABELS BL BRE 03575 N
2011. N O STOMP/CHATTANOOGA ST COF 225 N
2012. CALL OF FREAKS/TRUMPET PRAY HMV 36 N
2013. KING PORTER/TOM CAN(JELLY ACC)REISSUE I N
2014. HI SOCIETY/SMACK RAG SE 5016 N
GEORGE OLSEN
2015. WOT USE TALKIN/BY BY BLKBRD VI 20089 N-
2016. HI DIDDLE DIDDLE/WHERE U GET E'SVI 20112 E-
2017. BEST THINGS LIFE FREE/LUCKY LUV VI 20872 E
2018. BL BABY/WHERE IS MY MEYER VI 21025 N
2019. I NEVER ASK 4 MORE/GLAD RAG DOLVI 21855 N
2020. SOUTH SEA ROSE/WHAT DO I CARE VI 22213 N-
ORIGINAL MEMPHIS FIVE
2021. HOW COME U DO ME/MEANEST BL VI 19480 E-
TINY PARHAM/BOOTS & HIS BOODIES
2022. BL IS BL/SAN ANTONIO TAM(ANGRY)BB 7005 N/E+
TONY PASTOR
2023. COPLEY SQUARE/BRAGGIN BB 11119 N
BEN POLLACK
2024. IM DEPENDABLE/IF U EVER LV DE 1435 N
2025. WHEN FIRST MET MARY/G OLSEN VI 20394 E+
2026. SWEET SU JUST U/SINGAPORE SORR/V121437 N
2027. U ALWAYS IN ARMS/SWHT WE NEED VI 22101 N-
2028. KEEP UNDERSHIRT ON/(HI HATTERS)VI 22267 E+
BOB POPE ORCHESTRA
2029. WHEN BABY SMILES/ON ALAMO BB 6502 E+
LEUIS PRIMA
2030. DINAH/CHINATOWN VI 5758 N
2031. LOVE THAT BOY/LILLIAN VI 203079 N-
RILEY PUCKETT
2032. WHEN U GONE/WHEN I GONE CO 15055 N
2033. TAKE ME BCK OL CAROLINA/PUT SHOESCO15125N-
QUINTER HOT CLUB OF FRANCE
2034. LOVES MELODY/NUAGES DEE 8604 N
2035. AFTER U GONE/LINEHOUSE BL VI 25511 N
RED & HIS BIG TEN(NICHOLS & OORSEYS)
2036. THAT WHER SOUTH BEGIN/TICKLED VI 23026 N-
RHYTHMAKERS
2037. OH PETER/WHO STOLE LOCK CO 35841 N-
MACK ROGERS AND HIS ORK
2038. CASA LOMA ST/IN SHADE APP TR BB 5603 E+
****PRESIDENT FRANKLIN O. ROOSEVELT****
2039. WAR MESSAGE 2 CONGRESS, 1-2 CO 36516 N-
2040. ADDRESS CONGRESS/2/7/41 VI 27734 N
2041. FEW QUOTATIONS FROM SPEECHES WOT-5100 E
EDDIE ROSNER ORCHESTRA
2042. ST LOUIS BL/RUSSTAN JAZZ USSR 12009 N-
HARRY ROY
2043. TIGER RAG/HURRICANE HARRY DE 1037 N-
2044. RILL PICKLES/RISE N SHINE DE 1088 E+

HARRY ROY (CONTINUED)

2045. JUBILATION RAG/I STOLE BACK GAL DE 1241 N
2046. FROM MONDAY ON/SHE FUNNY THAT WAYDE 1295 N-
2047. DOGGONE IT/FOUND NEW BABY/SO'EBDY SWHT/
SWEETIE/WHERE SWT HIDIN/SO'EBDY STOLE01387N-
2048. CANT GIV NO JST CRACY/EVRYDY LVS BABY/
GONNA LOSE GAL/STOLE BCK GAL/HONEYSD01426 E
2049. KING PORTERS T/DOWN HME RAG DE 2619 E-
2050. FOUND GNU BABY/SUGAR FOOT ST DE 2752 N-
2051. ROBT LEE/WANT B HAP/AINT GOT N BODY/
TEMPTATION RG DE 3531 N
2052. STEPPIN OUT MID/BARRELHOUSE BW DEE41009 N
2053. OUGHT 2 B SOCIETY/GITTIN EDGE LON 140 N-
2054. CLOSE U EYS/BEALE ST BILL 0BA221685 E+
2055. GERSHWIN FOX TROD MED. 1,2 PAE 282 N
LUIS RUSSEL/HOAGY CARMICHAEL
2056. FREAKISH BL/ROCKIN CHAIR HMV 4897 N
SEATTLE HARMONY KINGS/TEO WEEMS
2057. HOW MANY TIMES/OK IF I ONLY HAD UVI 20133 E+
BOYO SENTER
2058. NO ONE/SMILES BB 6957 N-
2059. NO ONE/SMILES BB 6957 E+
SECTER OF RHYTHM CLUB OF LONDON
2060. U GAVE ME G0BI/WHY DIDNT WM TELLBB 10557 N
ARTIE SHAW
2061. NITEMARE/NON STP FLITE BB 7875 N-
2062. DEEP PURPLE/BEGIN THE B HMV 8906 N
2063. DONT FALL SLEEP/CLCOMY SUNDAY HMV 9115 N-
2064. BEDFORD DRIVE/TABU HMV 9454 E+/N
2065. ALL THINGS U R/SAME, TO V1201861 E
JACK SHILKRET
2066. DAY I LET U GET WA/SING OL FASH BR 7603 E-
NAT SHILKRET
2067. STARS ARE WINDOWS OF HVN/WISH U VI 20145 N
2068. JUDY/JUST CROSS RIV(MCENELY ORK)VI 20601 E+
2069. WHEREVER U R/HEADIN 4 HARLEM VI 20976 N-
2070. MOLLY MALONE/RU LONSOOME(J.RENAR)VI 20978 N-
2071. U CAME LONG/HUMPTY DUMPTY VI 21082 E+
2072. WHY DO I LUV U/CANT HELP LOVIN HMV 12125 N-
2073. FASCINATIN VAMP/DANCIN SHADOW VI 21431 N
2074. GET OUT & UNDER/IN EVENIN VI 21432 E-
2075. THAT MY WEAKNESS/U WONDERFUL VI 21497 N
2076. WHEN SWEET SUE GO/BUSKY STEVE VI 21515 E
ABOVE 1 HR CRK
2077. MOONLITE MADNESS/NAGASAKI VI 21603 N/E+
2078. THAT HER NOW/THAT HOW I FEEL VI 21881 N
2079. U PERFECT/SOMETHING 2 LIV 4 VI 21905 N
2080. THERE IS HAPPY LND/WEDDIN BELLS VI 21913 N
2081. USED 2 U/WHY CANT U VI 21553 N
2082. U MOTHER & MINE/SINGIN IN RAIN(ARNHEIM) VI 22012 N-
2083. JUNIOR/REACHIN 4 SOMEONE VI 22035 N
2084. WOULDNT IT B WONDRFUL/IM MED MAN VI 22055 N
2085. BIGGER-BETTER/BOTTOMS UP VI 22109 N
2086. UNTIL END/DONT WANT U KISSES VI 22138 N-
2087. DREAM LOVER/LONESOME LIT DOLL VI 22241 N
2088. 2 MY MAMMY/COLLEGIATE LUV(WEEMS) VI 22406 N
2089. INTO MY HEART/DARK NITE VI 22420 N
LEE SINS
2090. CARESSING YOU/IF I HAD U BR 4339 E+
2091. DONE BLAME ME/LAZYBONES BR 6649 N-
MOBLE SISSLE(EUBIE BLAKE AT PIANO)
2092. SWEET HENRY/OL FASH LUV BT 19253 E+
BOB SKYLES
2093. WHAT B I DO/TURN LOOSE BB 7322 E+/V
2094. BL BAZOOKA BL/SWINGIN W. ACCORDI BB 7546 N-
BESSIE SMITH
2095. CEMETERY BL/ANY WOMANS BL COF 217 N-
2096. LONG OL ROAD/SHIPWRECK BL HJCA 62 E
2097. RECKLESS BL/ST LOU BL(LOUIS ACC)PAE 2476 N
STUFF SMITH & ONYX CLUB
2098. ONYX CLUB SPREE/TWILITE TURKEY DE 1279 E+/N
MUGGSY SPANIER
2099. RIVERBT SHUFF/RELAXIN TOURO BB 10532 N
2100. THAT DA DA STR/SCMEDA SWHT HMV 9008 N
2101. DIPPERMOUTH/BIG BUTTER & EGG MN HMV 9033 N-
2102. DINAH/BLK & BL HMV 9067 N
2103. RELAXIN TOURO /RIVERBT SHUFF HMV 9145 N
REX STEWARTS BIG FOUR
2104. 1 NO U NO /SUNNYSIDE ST HRS 1026 N/E+
SLAM STEWART
2105. ON UPSIDE LKNG DWN/BELL 4 NORVO CON 10002 N
2106. JINGLE BLS/HONEYBUCKLE(GUARNIERI)CON10003E+
2107. TALKIN BACK/I THAT GOT WAY CON 10005 E
2108. BLUES COLLINS/COPPIN OUT MU 396 N-
JACKIE TAYLOR'S ORK
2109. SITTING BY WINDOW/A NIGHT OF HAP VI 22217 N
HENRY THIES ORK
2110. ROSE OF MANDALA/SWEET LISA VI 21690 E+
PAUL TREMAINE ORK
2111. STORMY WTHR/HAND DWN WALK CANE BB 5049 E
2112. WHEN GABE BLOW HORN/WANNA SING U CO 2462 E+
TROUBADOURS
2113. EYES THAT LUV/I LIVE, DIE 4 U VI 21031 N-
FRANKIE TROUBAUER
2114. BY BY BL/IM DING CONG DADY PAE 796 N
2115. SINGIN BL/BIXOLOGY (BIX) PAE 1838 N
2116. JUBILEE/BEST GAL TURN DWN(BIX) PAE 2054 N
2117. THERELL COM TIME/MISS MUD PAE 2097 N-
2118. JAP SANMAN/CRYIN ALL DAY PAE 2176 N-
2119. WRINGIN & TWIST/NO REASON ALL PAE 2532 N/N-
2120. WAY DWN YONO/NO COMIN VA
RUOY VALLEE
2121. DONT PLA W FIRE/ BB 7069 N/E
2122. VIENI/DONT PLA W FIRE BB 7069 N-
2123. OUTSIDE/LIFE BOWL CHERRIES BB 7368 N-

RUOY VALLEE (CONTINUED)

2124. LUV SWEETST THNG/ON THE AIR BB 7467 N
2125. NATURALLY/MY BEST WISHES BB 7645 N
2126. WEARY RIVER/DEEP NITE VI 21868 N
2127. HONEY/SWT SUZANNE VI 21869 N
2128. KEEFEN COMPANY/RUBA RA TUBA VI 22742 N
2129. GENT DOESNT/PIG GOT UP & WALKED VI 25092 N/E+
2130. ALWAYS HAP END/KNICK KNACKS VI 25260 N
2131. MY TIME U TIME/DEEP NITE VI 27841 N
FATS WALLER
2132. WANNA HEAR SWNG SNGS/LETS GET WA BB 11115 N
2133. RUMP STK SER/SAO SAP SUCKER AM I BB 11296 E+
2134. WE NEED LIT LUV/JITTERBG WALTZ BB 11518 N
2135. DONT GIV ME THT JIV/MUST B LOSIN BB 11539 N
2136. SWING OUT 2 VIC/LITE SILV MOON BB 11569 N-
2137. UP JUMPED U/GOCKS DONT MATCH BB300814 N
2138. SWEETIE PI/U NOT ONLY OYSTER GRF 7861 N-
2139. SEREN 2 WEALTHY WID/NOW CAN U FACEGRF 7863 E+
2140. RIDIN BUT WALK/WONT U GET OFF ITHMV 4971 N
2141. ST LOUIS BL/AFTER U GONE HMV 8496 N
WARINGS PENNSYLVANIAN
2142. MAYBE THIS LUV/POMPANOLA VI 21788 N
2143. ORANGE BL TIME/NOBODY BUT U VI 21997 E+
2144. 2 B IN LUV/GET TOGETHER MOONLITE VI 22023 N
WASHINGTONIANS/OIXIE JAZZ BANO
2145. JUBILEE ST/DON VOOM VM AFOCJHR A.019 N
ETHEL WATERS
2146. DO WOT U DID LST NITE/HANDY MN SE 5014 E+
LU WATERS VERBA BUENA JAZZ BANO
2147. ORIGINAL RAGS/MAPLE LEAF RAG WC 112 V+
2148. MAPLE LEAF RG/ESSAY ROTME(CAMPBELL)WC 114 E
ANSON WEEKS
2149. IM ON SEE SAW/GIRL W DRMY EYES BR 7510 E+
2150. LOCKS LIKE EARLY FALL/SMETHING REKBR 7518 E/N-
TED WEEMS
2151. ROOF TOP SER/SITTIN UP WAIT BB 5290 N
2152. COBBLE STONES/DID U MEAN IT(VIRG)VI 21105 N-
2153. GIRL FRND OF BOY FR/BABY CARE 4 MEVI 22499 E
2154. SPOK PROK/CAMPUS CAPER(DORNBERG) VI 22215 N
2155. FLOWER OF LUV/LONSUM MOONLT(SHIL)VI 21643 N
2156. MARVELOUS/WALK MILLION MILES VI 20901 E
2157. THAT MY GIRL/SOMEONE LOSIN US VI 20196 N
2158. THIS MY LUV SNG/SHE SO NICE VI 22881 N
2159. DEAR RIVER/BELOVED VI 21339 N
2160. LOST GAL AGIN/WALKIN BA BCK HVE VI 22637 N
2161. HEARTACHES/ON MONAH DE 25017 N-
2162. PICCOLO PETE/HERE WE R VI 22037 N
2163. WOT USE CRV/URS W LUV & KISSES VI 20234 N
2163. 2 MANY EYES/REMARK GIRL VI 22157 N
2165. GD MORN/PEACE OF MIND VI 22032 N
2166. ANYTHING HEART DESIRE/U CRM COFFEEVI 21767 N
2167. FCUND U OUT/TAKE TOMORR(WCENELY)VI 21773 N-
2168. OL KITCHEN KETTL/WHERE THERE U MEBB 6413 N
2169. SHE GOT IT/FRID SING THT SNG VI 20829 E
2170. HEARTACHES/ON MONAH DE 25017 N-
2171. 1 MAN BND/MY FAV BND BB 6395 N
2172. TAINT SO/MUSIC MAN BB 5289 N
2173. NOTHIN MY MIND/TALL DRK HANDSME VI 21364 N-
2174. MY TRBLS R OVR/WE MAN MOON VI 21809 N
2175. CLIMBUP LDR/ALA ST(G EDWARDS)VI 20230 E+
2176. ROOM ON GYPSY/CHARMAINE VI 20852 E+
2177. GUESS HAD TO BE I MIN TO I BB 5292 N
2178. NOTHIN ON MIND/TALL BRK HANDSME VI 21364 N-
2179. O MCNAH/OUT OF NITE DE 3697 N-
2180. HAVIN LONELY TWE/ANGELINE DE 4131 N
2181. MISS ANNA LEE/BARBARA VI 20846 N
2182. HIWAYS HAPPYWAYS/ONLY SUN SHOWER VI 20910 E+
2183. TALK OF TW/CCON-SANDERS ORK VI 22304 N
2184. WHY AM I HAPPY/HOW DO I LOOK BB 5239 N
2185. ANYTHING U HEART DESIRE/U CRM COFFVI 21767 N-
2186. WHAT A DAY/AM I PASSIN FANCY VI 22038 N
2187. ANY CORNER COZY COR/NOBODY BABY VI 22829 N
2188. U GAY ME EVRYTHNG BUT LUV/LITT JOVI 22646 E+
2189. MAN FRM SOUTH/HARMONICA HARRY VI 22238 N
2190. 1 4 U 100%/WHAT I LIKE BOUT U VI 22838 N-
2191. SING/STILL GET THRILL VI 22515 N
2192. EVRYDY LUVS GAL/(J. CRAWFORD ORK)VI 21173 E+
2193. SHE NEVER FIND FELI/N/FRM SAT NTVI 21009 N
2194. BARBARA/MISS ANNBELLE LEE VI 20846 N
2195. OH MONAH/OUT OF NITE DE 3679 N
2196. COME ON BABY/(NAT SHILKRET ORK) VI 21729 N
PAUL WHITEMAN
2197. MY BL HMV/ALL BY OWNSOME VI 20829 E+
2198. MUDDY WATER/AINT SHE SWT VI 20508 N
2199. IF I LUV AGIN/WAGON WHEELS VI 24517 E
2200. RET OUT & UNDER MOON/(CONSTANTINOCO 1402 E+
2201. ORIENTAL/3 OCLOCK IN MORN VI 21599 N
2202. WHEN IM IN U ARMS/I ALWAYS NEW VI 20501 E+
2203. JUST ONCE/IM COMIN VA VI 20751 N/N-
2204. IM ON CREST WAVE/WHAT YA SAY CO 1465 E+
2205. SHAKIN THE BL/ON MAYBE IT YDU VI 20985 E+
2206. PARADE WOODEN SOLDIERS/O YA VI 21304 E+
2207. SITTING HI HILLTOP/THINKS MILLION VI 25151 N
2208. LIKE U/DEAR EYES HAUNT(SHILKRET) VI 20684 N
2209. IM DREAMER/IF I HADTALKIN POTRE CO 2010 N
2210. TAINT SO HONEY/THAT MY WKNSS NOW CO 1444 E+
2211. CAROLINA IN MORN/COW BELLS VI 13952 E
2212. IM DREAMER/HADTALKIN PIC OF U CO 2010 N
2213. SUGAR FROM MONDAY ON VI 25336 N
2214. FELIX THE CAT/MOTHER GOOSE PARADECO 1478 N
2215. MOONLITE GANGES/PRECIOUS VI 20139 E+
2216. MA BELLE/MARCH MUSKETEERS VI 21315 N-
2217. LONELY MELODY/MISS MUD VI 25366 N
2218. CHEERIE BEERIE B/JUST MEMORY VI 20831 N-
2219. WHEN U W SMDBY ELSE/WINGIN HME VI 21355 N
2220. TAINT END 30/LUV ME CO 1974 N

TRADE TRADE TRADE

LESLIE THORNTON

12760 SW FIELDING ROAD
OSWEGO OREGON

GLENN MILLER

"SUN VALLEY SERENADE"

I HAVE ON TAPE, THE ENTIRE SOUND TRACK OF GLENN MILLER'S 1941 PICTURE, "SUN VALLEY SERENADE". IT IS 85 MINUTES LONG, ON 3 REELS OF BRAND NEW, BEST QUALITY, SCOTCH PLASTIC TAPE. RECORDED ON A SINGLE TRACK BRUSH SOUND MIRROR, AT 7 1/2 IPS, VERY GOOD FIDELITY. INCLUDED ALL MUSIC AND DIALOGUE OF THE ENTIRE PICTURE. IF NECESSARY COULD RE-RECORD AT 3 3/4 IPS.

PICTURE CAST INCLUDES- JOHN PAYNE, SONJA HENIE, LYNN BARI, MILTON BERLE, JOAN DAVIS AND DOROTHY OANDRIDGE.

FEATURED TUNES ARE- IT HAPPENED IN SUN VALLEY, I KNOW WHY, IN THE MOOD, MOONLIGHT SERENADE AND A FIND 7 1/2 MINUTE CHATTANOOGA CHOO CHOO.

I WILL TRADE ON AN EQUITABLE BASIS FOR THE FOLLOWING RECORDS IN E CONDITION OR BETTER.

COLEMAN HAWKINS

BLUE MOON/DIFF A DAY MAKES	GRF 7455
SW GA BROWN/NOWHERE	GRF 8511
HANDS ACROSS TABLE/ONLY HAVE EYES	DEH 42050
WISH I WERE TWINS/	DEH 42051
AFTER U GONE/SOME OF THESE DAYS	DEH 42052
CONSOLATION/SMILES	DEH 42116
LOVE CRIES/SORROW	ODB 5349
TIGER RAG/MAY NOT BE TRUE	PAS 35513
LOVE CRIES/SORROW	PAS 35512
STAROUST/ALL RIGHT	PANAH 1045
HEARTBREAKBL/JAMAICA SHOUT	OK 41566
ANGEL FACE/I LOVE YOU	HMV SW2648
V DISCS	313- 449 - 529 - 665 - 674

BENNY GOODMAN

EMALINE/ GEO JUBILEE	CO 2907
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MOUND CITY BL BLOWERS

GEO ON MIND/CAN'T BELIEVE	OK 41515
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BENNY CARTER

SOMEBODY LOVES ME/	DEH 42128
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JACK HYLTON

MELANCHOLY BABY/DARKTOWN	HMV 5550
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FLETCHER HENDERSON

ANY ON-A-JAZZ, GUARDSMAN, HARMOGRAPH, TRIANGLE, PARA, BLACK SWAN, GENNETT, MARJORIE.

BLUES SINGERS

ANY BY - IDA COX, BUTTERBEANS & SUSIE, SMITH, SARA MARTIN, SIPPIS WALLACE, LUCILLE BOGAN, ROSA, KATHERINE & EOMONIA HENDERSON, LIZZIE MILES, JOHNSON, IRENE SCRUGGS, ROBERTA DUDLEY, RUTH LEE, VIOLA BARTLETT, VIRGINIA LISTON, ROSETTA CRAWFORD, LILLIE OELK CHRISTIAN, MA RAINEY, ALBERTA HUNTER, BESSIE BROWN, JOSEPHINE BEATTY, EVA TAYLOR, CHIPPIE HILL, VICTORIA SPIVEY, FAYE BARNES, CARROLL CLARKE, GLADYS BRYANT, MAUDE DEORREST, EONA HICKS, MAGGIE JONES, JULIA MOODY, JOSIE MILES, ETHEL WATERS, MARY STRAINE, HANNAH SYLVESTER, SODARISSA MILLER LENA WILSON.

AUCTION

STEPHEN STORAN

4A.R.G.-BOX 341, COOPER STATION NYC, NY

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

BENNY GOODMAN - 12"LP (1936)

- (1) EVERY LITTLE MOMENT
- (2) I'M A BING DONG DADDY (ORCH)
- (3) SWEET AND LOVELY
- (4) DARKTOWN STRUTTERS BALL
- (5) I SURRENDER DEAR
- (6) AZURE
- (7) DEVIL AND THE DEEP BLUE SEA
- (8) CHANGES
- (9) STOMPING AT THE SAVOY

FATS NAVARRO - 12"LP (1948)

- (1) GOOD BAIT
- (2) THE SQUIRREL
- (3) ANTHROPOLOGY
- (4) TADO WALK
- (5) SYMPHONETTE
- (6) DAMERONIA
- (7) OUR DELIGHT
- (8) EPOB

BIX BEIDERBECKE - 12"LP (NOT A BROADCAST)

- (1) CLORINDA
- (2) THREE BLIND MICE
- (3) DEEP DOWN SOUTH
- (4) LILA
- (5) OUR BUNGALOW OF DREAMS
- (6) BORNEO
- (7) MY BET
- (8) BELL YOU SISTER
- (9) DUSKY STEVEDORE
- (10) BALTI MORE

GLENN MILLER - 12"LP

- (1) HOLD TIGHT HOLD TIGHT
- (2) FOR JONES
- (3) JUMPING JIVE
- (4) IN THE GLAMING
- (5) DEEP PURPLE
- (6) PEGGY THE PINUP GIRL
- (7) SONGS MY MOTHER TAUGHT ME
- (8) SUMMER HOLIDAY
- (9) SYMPHONY

LOUIS ARMSTRONG - 12"LP - 1943

- (1) LAZY RIVER
- (2) STUFF IN YOUR CUFF
- (3) ME AND BROTHER BILL
- (4) SUNNY SIDE OF THE STREET
- (5) COQUETTE
- (6) GOT A GAL IN KALAMZOO
- (7) SLENOER TENDER AND TALL
- (8) DEAR OLD SOUTHLAND

JOE MARSA LA CHICAGOANS - 12"LP

- (1) FOUND A NEW BABY
- (2) JA OA
- (3) MUSKRAT RAMBLE
- (4) ST LOUIS BLUES
- (5) MIDNIGHT
- (6) O D ONE STEP

MILES DAVIS - 12"LP

- (1) THE SQUIRREL (9 1/2 MINS.)
- (2) MOVE (7 MINS.)
- (3) TENDERLU
- (4) NIGHT IN TUNISIA
- (5) I GOT RHYTHM

MILDRED BAILEY - 12"LP (1944)

- (1) T'AN'T ME
- (2) I'M LIVIN' FOR TODAY (T. YOUNG)
- (3) I DIDN'T KNOW ABOUT YOU
- (4) S G BROWN (SEXTET)
- (5) MORE THAN YOU KNOW
- (6) I'M SEEING HER TONIGHT (ORCH)
- (7) SOON (H. SCOTT)
- (8) I'M GONNA SEE MY BABY

LES BROWN - 12"LP

- (1) ON THE ALAMO
- (2) JUMPO STUMPY
- (3) LOU'S BLUES
- (4) ABU ABU
- (5) SHADOW TIME
- (6) THANK YOU, COUNT
- (7) STARDUST
- (8) THE LIP
- (9) FLIPPED LID
- (10) MOTEN STOMP

BRITISH COLLECTORS- WRITE FOR SPECIAL OFFER.

AUCTION

AUCTION

RAY AVERY RARE RECORDS

6631 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

AUCTION OF RARE ITEMS.

DUKE ELLINGTON'S SOUND TRACK

EBONY RHAPSODY (MURDER AT VANITIES)	P	542 E
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STAN KENTON (2 RECORDS)

CAPITOL PUBLICITY, TALKING AND MUSIC	5416 N-
CAPITOL PUBLICITY, TALKING AND MUSIC	5417 N-
I'M GOIN MAD FOR A PAD (CAPL TEST 6-15-45)	2482 AREIN-

BILL RUSSO

EXPERIMENT IN JAZZ (2 RECORDS)	
FOR ROGER/STAIRWAY TO STARS	UN 66 N
ORION/LONELY TOWN	UN 67 N

THE FOLLOWING FOUR RECORDS ARE FROM THE SOUND TRACK OF "STORMY WEATHER"

FATS WALLER

MOPPIN' & BOPPIN/AINT MISBEHAVIN	TCF 203 E
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LENA HORNE

GOOD FOR NOTHIN JOE/CANT GIVE ANYTHING	TCF 205 E
STORMY WEATHER/BALLET FEATURES CAST	TCF 196 E

CAB CALLOWAY (FEAT. CHU BERRY)

BODY SOUL PTS ONE AND TWO	TCF 207 E-
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BING CROSBY/GINNY SIMMS

RIDIN' HERD ON CLOUD/RIDIN' HERO ON CL MB	6001 N-
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THE FOLLOWING CROSBY'S ARE FROM SOUND TRACK OF "BIRTH OF THE BLUES".

MELANCHOLY BABY/ST JAMES INFIRMARY	12" E
SHINE ON SILVERY MOON/TIGER RAG (NO BING)	12" E
WAITER & PORTER UPSTAIRS MAID/WAITE TILL S	12" E

THE FOLLOWING CROSBYS ARE FROM THE SOUND TRACK OF "HOLIDAY INN".

EASTER PARADE	12" E
WHITE XMAS/LETS START NEW YEAR (REYNOLDS)	
HAPPY HOLIDAY (")	12" E
I'LL CAPTURE HER HEART (ASTAIRE ")	12" E
BE CAREFUL ITS MY HEART/ABRAHAM (")	12" E

GLENN MILLER'S 12" RECORDS FROM SOUND TRACK

PEOPLE LIKE U AND ME/AT LAST (BARI)	TCF 129 E
AT LAST PTS 1 2	TCF 73 E
IN THE MOOD (SUN VALLEY SER.)	TCF 65 E
CHATTANOOGA CHOO PTS 2 SUN VALLEY	TCF 75 E
MOONLIGHT SER/KNOW WHY & SO DO YOU	TCF 71 E

LEADBELLY

IRENE/BACKWATER BLUES	CAP 40130 N
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IF YOU WOULD LIKE TO RECEIVE OUR DISPOSITION LISTS PLEASE SEND A POST CARD LISTING TYPE RECORDS YOU COLLECT. WE CARRY A STOCK OF 100,00 RECORDS THAT ARE OUT OF PRINT.

SWING BLUES SWEET BANOS VAUDEVILLE OXIELAND 16" TRANSCRIPTIONS A&R SHOTS TEST PRESSINGS MOVIE PERSONALITIES RECORDS FROM SOUND TRACKS MODERN JAZZ BOOKS ON JAZZ SEND YOU 'WANT LISTS'.

TRADE TRADE TRADE

CLEF MUSIC SHOP

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

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND OZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM OXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LIST IN A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RRX SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25c FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DON'T FORGET TO LIST SOME ALTERNATE CHOICES. HAPPYLISTEN NG.

29c EACH 29c EACH 29c EACH 29c EACH

JOSEPHINE BAKER	
HAVE 2 LOVES/UNDER MY SKIN	.29
GRAEME BELL OXIELAND BAND	
BANKSIA MAN/JENNYS BALL	.29
BARNEY BIGARO ELLINGTONIANS (A GREAT RECORD)	
LAMENT FOR JAVANETTE/READY EDDY	.29
OXIELAND RHYTHM KINGS (THIS IS THE GREATEST WATERS STYLE BAND EVER TO RECORD SINCE LU)	
WOLVERINE BL/THE SAINTS	.29
FIDGETY FEET/FOUND NEW BABY	.29
SINISTER BUCKET/WEARY BL	.29
STEAMBOAT STOMP/TERRIBLE BL	.29
BENNY GOODMAN	
PICK A RIB 1-2	.29
MART GROSS CELLAR BOYS (A REINCARNATION OF CHICAGO STYLE 1927-1930 GREAT RECORDS)	
SHIMMESHAWABBLE/DO ANYTHING FOR YOU	.29
ORIS OXIELAND ONE STEP/ON RABY	.29
COLEMAN HAWKINS	
OF	
OUT OF NOWHERE/SWEET GA BROWN	.29
WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O.	.29
BLUES EVERMORE/DEAR OLD SOUTHLAND	.29
SWINGIN IN GROOVE/I KNOW U KNOW	.29
BILLY HOLLODAY	
MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST)	.29
GENE KRUPA (GREAT JAZZ)	
SWING IS HERE/HOPE GABE LIKES MY MUSIC	.29
JIMMY MC PARTLAND OXIELAND JAZZ BAND	
IN A MIST/ROYAL GARDEN BL	.29
DAVENPORT BLUES/USE YOUR IMAGINATION	.29
NASHVILLE JAZZERS/BLUE RHYTHM BAND	
ST LOUIS BL/HOLD ER DEACON	.29
RED AND DUFFS SIX HOTTENTOTS	
MELANCHOLY CHOLLE/HURRICANE	.29
ART TATUM SOLOS	
I KNOW U KNOW/MAN I LOVE	.29
SUNNY SIDE STREET/FLYING HOME 12"	.29
I KNOW U KNOW/BODY AND SOUL 12"	.29
BOB WILBERS WILCATS	
OLD FASHIONED LOVE/CHIMES BL	.29
TROUBLE IN MIND/WHEN U WORE TULIP	.29
TEEDY WILSON	
HONEYBUCKLE ROSE/ATNT MISBEHAVIN	.29
LESTER YOUNG WITH BASIE (GREAT JAZZ)	
LET ME SEE/EVENING	.29
LOUIS ARMSTRONG	
HOB O U CANT RIDE/NEVER BEEN BORN	.49
SWEETHEARTS ON PARADE/BLUE AGAIN	.49
LAST NITE/YOURE REAL SWHT (HOT 4 W. NOONE)	.65
LAZY RIVER/GA. ON MY MIND	.65
BASIN ST BL/NO	.65
DALLAS BL/PEANUT VENDOR	.89
GEORGE BARNES SEXTET	
LAUGHING AT LIFE/BARNES AT DUBLIN'S	.49
SHARKEY BONANO'S KINGS OF OXIELAND	
SWEET GEORGIA BROWN/I LIKE BANANAS	
SPECIAL RELEASE FOR STANDARD FRUIT COMPANY—NEVER RELEASED FOR COMMERCIAL SALE. PRESSES FOR THE FRUIT COMPANY AND RELEASED ON SPECIAL YELLOW CIRCLE LABEL	
W HILE THEY LAST	1.05
BURT BALES RAGTIME PIANO	
CANADIAN CAPERS/O U BEAUTIFUL DOLL/	
DILL PICKLES/LZTH ST RAG (45 RPM EXTENDED-PLAY)	1.45
BANJO KINGS	
ALABAMA BOUND/FOSTER MEDLEY NO. 1/	
HELLO MY BABY/BANJO RAG (45 RPM EXTENDED PLAY)	1.45
CHARLIE BARNES ALL STARS	
NIGHT AND DAY/WILD MAB OF FISHPOND	.39
BANJO KINGS	
CHICKEN PICKIN' REEL/GOLDEN SLIPPERS GTJ 80	.89
BIX BEIDERBECKE	
MY PRETTY GIRL/CLEMENTINE	.89
LOVE NEST/SENTIMENTAL BABY	.49
CHINA BOY/ON MISS HANNAH	.49
JAZZ ME BL/FIDGETY FEET	.49
SAN/AINT NO SWEET MAN	.49
CHANGES/MARY	.49
SORRY/SINCE MY BEST GIRL TURNED ME DOWN	.49
RIVERBOAT SHUFFLE/SUZIE	.49
MAKE BELIEVE/OLD MAN RIVER	.49
CRAOLE IN CAROLINE/AINT NO LAND LIKE DIELAND	.65
STONEY BECHET	
MAKE ME A PALLET/STONEY'S BLUES	.49
BUDDY BOLDENS STORY/THE ONIONS	.49
STONEY BECHET & WILD BILL DAVISON	
FIDGETY FEET/NOBODY KNOWS U	.49
COFFIN/AGEN/SMITH/SHAWABBLE	.49
CHINA BOY/SISTER KATE	.49
STONEY BECHET & ALBERT NICHOLAS BLUE FIVE	
QUINCY ST STOMP/WEARY WAY BLUES	.49

STONEY BECHET (BEAUTIFUL 12" LIST AT \$ 1.57)

DEAR OLD SOUTHLAND/LONESOME BLUES	.65
MUSKAT	
WEARY BLUES/BALTY DOG	.65
COUNT BASIE AND LESTER YOUNG	
BASIE STRIDES AGAIN/JUMP FOR ME	.49
POUND CAKE/HEKE COMES CHARLIE	.49
SONNY BERMAN	
NOCTURNE/CURBSTONE SCUFFLE	.39
BUNNY BERGAN	
TROUBLE/HE REMINDS ME OF YOU	.65
WILL BRADLEY-YANK LAWSON	
JAZZ BATTLE	
10" BRUNSWICK LP 58050	\$ 3.00
DAN BURLEYS SKIFFLE BOYS (WITH POPPS FOSTER & DANNY BARKER)	
SKIFFLE BLUES/CHICKEN SHACK SHUFFLE	.65
BIG MACED (FINE BLUES)	
CHICAGO BEAKDOWN/WINTERTIME BL	.39
TEEDY BUNN (FABULOUS GUITAR SOLOIST)	
KING PORTER ST/BACHELOR BLUES	.49
GUITAR IN HIGH/BL WITHOUT WORDS	.49
PETE DAILY'S RHYTHM KINGS	
CLAR. MARM/VELPING HOUND BL/	
SORBIN BL/JAZZ MAN STRUT (45 RPM EXTENDED-PLAY)	1.45
CENTRAL PARK OXIELANDERS (LYTTLETON FINE OXIE)	
PANAMA/CHATANOOGA STOMP	.49
GEORGE BRUNIES JAZZ BAND	
JAMAICA SHOUT/I STILL WANT U (W. ARDIN)	.49
BING CROSBY	
SIDE BY SIDE/MAGNOLIA	.49
KENNY CLARKE CLIQUE (FINE MODERN)	
U G O TO MY HEAD/ROLL EM BAGS	.39
EARL COLEMAN BAND	
STRANGER IN TOWN/YARDBIRD SUITE	.39
CENTURY STOMPERS (WELLSTOOD CROUP)	
JELLY BELLY WOBLE/MILBERG/WOUND CITY (ST LOUIS)	.89
DON EWELL'S PIANO JAZZ	
PARLORE SOCIAL/WILO MAN BL/	
MUSKRAT RAMBLE/RUMPUS RAG (45 RPM EXTENDED-PLAY)	1.45
LEE COLLINS & LITTLE BROTHER MONTGOMERY	
EL RITVO/LONG TIME AGO	.65
LEE COLLINS/JAMES P JOHNSON	
DONT FEAR MY CLOTHES/WILD BOUT PATOTIE	.65
EDDIE CONDON	
STRUT MISS LIZZIE/RIGHT HEREFOR U	.49
ALL WINGS/OWN BACK YARD	.49
RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)	
TOO BEAUTIFUL/I SEE TWO LOVERS	.39
ALL COOPER (SAVOY SULTAN CAT)	
GET IT SAVOY/NEW JUMP	.39
OXIE FOUR (BLYTHE)	
ST LOUIS MAN/KENTUCKY STOMP	.65
JOHNNY OODOS	
COOTIE ST/WEARY WAY BL	.49
47TH ST STOMP/IDLE HOUR JIKIN	.49
HOT POTATOES/STEAL AWAY BL	.65
SOUTHBOWN RAG/TIN ROOF (YOU	.65
TOO TIGHT/PAPA DIP	.89
MIXED SALAD/I CANT SAY	.89
HOT STUFF/HAVE MERCY	.49
GOOBER DANCE/TOO TIGHT	.49
WEARY WAY BL/THERRILL COME A DAY	.65
BROWN BOTTOM BESS/LADY LOVE	.65
BALLIN THE JACK/GRANDMAE BALL	.65
MY GIRL/SWEEP EA CLE/N	.49
MAD DOG/FLAT FOOT	.49
BLUE WASHBOARD ST/BUCKTOWN BL	.89
LITTLE ISABEL/HEAR ME TALKIN	.89
SWEET LORRAINE/PENCIL PAPA	.49
MY BABY/ORIENTAL MAN	.49
WEARY CITY/BULL FIDDLE	.65
STONEY DE PARIS & EDWIN HALL BAND	
(12" JAZZ ITEMS REC LIST PRICE IS \$ 1.57)	
EVERYBODY LOVES BABY/CALL OF BL	.65
ARNE DOMMERUS	
CARRIOER/OEFF PURPLE	.39
OUTCH SWING COLLEGE BAND	
SISTER KATE/4-5 TIMES	.39
31RTHDAY BL/ALEXANDERS RAGTIME BAND	.39
A.M. BL/ORIGINAL OXIE ONE STEP	.39
JAZZ GILLUM	
FAST WOMAN BL/KEEP ON SAILING	.49

LOUIS OUMAIN JAZZOLA EIGHT

PRETTY AUOREY/TO WA BAC A WA	.89
ROY ELORIOGE ORCH	
HECKLERS HOP/THAT THING	.49
OUKE ELLINGTON ORCH	
HONEYBUCKLE ROSE/CHOPSTICKS	.39
RED HOT BAND/OKLAHOMA ST	.39
PORTRAIT LION/SOMETHING LIVE FOR	.49
THE CREEPER/IMMIGRATION BL	.65
THREE LITTLE WORDS/OKLAHOMA ST	.65
JUBILETA/NOONLIGHT FIESTA	.39
TOP BOTTOM/TOASTED PICKLE	.49
PYRAMID/WHEN SUGAR WALKS DOWN ST	.49
STEVEORE ST/BL FELLING	.49
HARLEM SPEAKS/OLD APPLE TREE	.49
IM SATISFIED/JIVE ST	.49
BLACK TAN #1/HOT BOTHERED #1	.49
DOUBLE CHECK #1/DOWN ALLEY	.49
GOIN TO TOWN/TIGHT LIKE THAT	.49
SWING LOW/BUCKY WUCKY	.49
KOKO/CONGA BRAVA	.65
HARLEM AIRSHAFT/SEPIA PANCRAMA	.65
EMPIRE STATE JAZZ BAND (GREAT)	
MINSTREL WALK/ONCE IN A WHILE	.39
IRVING FAZOLAS OXIELANDERS	
MOSTLY FAZ/WITH U ANYWHERE U ARE	.39
ISLE OF CAPRI/WHEN UR LOVER HAS GONE	.39
BUD FREEMAN ORCH	
TOWN HALL BL/INSIDE ON THE OUTSIDE	.49
BLIND LEROY GARNETT (FABULOUS PIANO)	
LOUISIANA GILT/CHATTEN DOWN	.89
ERROLL GARNER SOLOS	
LOVE FOR SALE/SLOW GIN FIZZ	.39
PLAY PIANO PLAY/FANTASY	.39
LOOSE NUT/LOVE	.39
IZZY GILLESPIE ORCH	
DIGGIN DIZ/CONFIRMATION	.39
CLEC GIBSON HOT THREE	
GOT FORD MOVEMENTS IN HIPS/NOTHIN BUT BL	.89
OEXTER COROON	
BIKINI/BL IN TEDDY FLAT	.39
THE DUEL 1-2	.39
TALK OF TOWN/LULLABY IN RHYTHM	.39
OH WELL/SWEET AND LOVELY	.39
BENNY GOODMAN	
BUGLE CALL RAG/WHOOPEE STOMP	.39
HANDFUL KEYS/VIENI VIENI	.49
JUNK MAN/OL PAPPY (HAWK)	.49
THATS A PLENTY/CLARINETTIS	.89
CARL HALEN WASHBOARD BAND	
CAKE WALKIN BABIES/WILLIE THE WEEPER	.39
ERSKINE HAWKINS	
GABRIELS HEATER/LOVE TO MAKE YOU	.39
MELANCHOLY/NEELOE POINTS	.39
MONK HAZEL WITH BONANO AND ARDIN	
HIGH SOCIETY/SIZZLIN THE BL	.39
GIT WIT IT/IDEAS	.39
JOHNNY HOOSES ORCH	
TRULY WONDERFUL/HEART JUMPED OVER MOON	.49
COLEMAN HAWKINS QUINTET	
"BEAN" AT THE MET/14 L. DOD FOR LOVE	.49
BILLY HOLLODAY	
THEY SAY I'LL NEVER BE THE SAME	.49
EASY TO LOVE/WAY U LOOK TONIGHT	.49
CARELESS LOVE/MAN I LOVE	.49
SOME OTHER SPING/LOW DOWN GROOVE	.65
SAME OLD STORY/LOVE ME LEAVE ME	.65
MOOD IN IN/SENTIMENTAL MELANCHOLY	.65
GET MY LOVE TO KEEP W/ONE NEVER KNOWS	.65
JOHN LEE MOOKER	
NEVER SATISFIED/NOBODY'S WOMAN	.49
ART HOOES JAZZ RECORD SIX	
CHIMES BL/ORGAN GRINDER NL	.49
BASIN ST BL/SISTER KATE	.49
ART HOOES CHICAGOANS	
"MAPLE LEAF RAG/YELLOW DOG BL	.49
SHES CRYIN FOR ME/SLOW ME DOWN BL	.49
OR JAZZ/SHOE SHINERS DRAO	.49
CHANGES MADE/CLARK RANDOLPH	.49
ART HOOES TRIO	
BLUES AND BOOZE/ECCENTRIC	.49
ART HOOES-MAXIE KAMINSKY JAZZ BAND	
WOLVERINE BLUES/BUJIE	.49
MR JELLY LORD/I NEVER KNEW WHAT A LITTLE GAL	.49
WILLIE THE WEEPER/CHICAGO GAL	.49
SQUEEZE ME/BUGLE CALL RAG	.65
FUNNY FEATHERS/KMH DRAG	.65
EDMUND HALL GROUPS	
ITS BEEN SO LONG/I CANT BELIEVE	.49
BOBBY HACKETT JAZZ BAND	
JAZZ BAND BALL/EMBRACABLE YOU	.49

CLEF MUSIC SHOP

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

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

FLETCHER HENDERSON
BLUE LOU/CHRISTOPHER COLUMBUS
EARL HINES
THE FATHEES GETAWAY/REMINISCIN AT BLUE NOTE 12" .65
COLEMAN HAWKINS
BIG HEAD/PLATINUM LOVE .39
FIREHOUSE FIVE PLUS TWO
FLOATIN' DOWN OLD GREEN 1.75/SOUTH GTJ 79 .99
DARNELL HOWARD (ROY PALMER)
ENDURANCE STOMP/JOCKEY ST .49
DISCUIT ROLLER/COME ON IN BABY .89
ED HALL, TEDDY WILSON, RED NORVO ETC
ROMPIN IN 44/SMOOTH SAILIN' 12" .65
J.C. HIGGINBOTHAM AND FRANKIE NEWTON
WEARYLAND BL/DAYBREAK BL 12" .65
ROCKIN IN THE BL/MIGHTY BLUES 12" .65
JAMES P JOHNSON (SENSATIONAL SOLOS)
GUT STOMP/JP BOOGIE 12" .65
BACKWATER BLUES/CAROLINA BALMORAL 12" .65
MULE WALK/ARKANSAS BL 12" .65
VICTORY STRIDE(DEPARIS)/BLUE MIZZ 12" .65
PETE JOHNSON (SOLOS AND BANDS)
BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65
VINE ST BUSTLE/SOMEDAY BLUES 12" .65
HOLLEF STOMP/U DONT KNOW MY MIND 12" .65
JONES COLLINS ASTORIA HOT EIGHT
DUET ST/ASTORIA STRUT .65
HANK JONES AND JEAN CERMAINE
THE CHASE/NIGHT MUSIC .39
FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)
5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE 1.45
AL JOHNSON (THE RARE CUT OUT PURPLE ARCHIVES)
THE CANTOR .39
MAXIE KAMINSKY
BLACK AND BLUE/HAVIN A BALL .49
KANSAS CITY JIMMY (COOL BLUES)
CHEATIN WDMAN BL/SATURDAY NIGHT .39
LEADOBELY (FABULOUS VOCALS)
LEAVING BLUES/GOOD MORNING BL .89
MADEO LUX LEWIS (SOME OF HIS GREATEST SOLOS)
MELANCHOLY/SOLITUDE 12" .65
THE BLUEZ 1-2 12" .65
THE BLUEZ 3-4 12" .65
HONKY TONK TRAIN/TELL YOUR STORY 12" .65
SIX WHEEL CHASER/BASS ON TOP 12" .65
GEORGE LEWIS N. O. MUSIC
YAKKA HULA HIKKEY DULA/MAMA DON'T ALLOW/
BURSUNDY ST BL/WILLIE WEEPER (45 RPM E.P.) 1.45
WINNY MANONE
NICKLE IN SLOT/SWING BROTHEF SWING .65
ZERO/ROYAL GARDEN BL .89
SHE'S CRYIN FOR ME/JUST ONE GIRL .89
I SENT THERE LITTLE LOVE/THATS A PLENTY (LRK)
DOOO MARIAROSA (FINE BOP SOLOS)
TRADE WINDS/BOPATISM .39
LOVER/DARY DEPARTS .39
DODUS BL/I SURRENDER DEAR .49
JIMMY MC PARTLAND JAZZ BAND
IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
MELODY ECHOS (GOOD GOSPEL)
SAVIOR DONT PASS ME/WILL TO KNOW .39
MEZZ MEZZROW BANO (THIS IS REALLY A SENSATIONAL
MEZZ AND BUD FREEMAN THING) (GRAB ONE)
PANIC IS ON/MUTINY IN PARLOR .39
JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)
DIPPERMOUTH/PANAMA 1.05
PUNCH MILLER
SHINE/SMALL HOTEL .89
SOME THESE DAYS/EXAGTLY LIKE U .65
ALICE MOORE & IKE ROGERS
PRISON BL/MY MAN BL .89
TURK MURPHY'S JAZZ BAND
SHAKE THAT THING/BROTHER LOWDOWN/
YELLOW OOG BL/K. G. MAN BL (45 RPM EXTENDED-PLAY) 1.45
JELLY ROLL MORTON
SHREVEPORT/STRAFORD TONCH .49
GRANDPA'S SPELLS/STRAFORD HUNGH .65
K. G. STOMP/L. G. GRAY .65
THE PEARLS/BEALE ST BL .65
STEAMSOAT STOMP/SMOKEHOUSE BL .89
U NEED SOME LOVIN'/HAM & EGGS .49
GRANDPA'S SPELLS/K. G. STOMPS (SOLOS) .49
TOM CAT/SUCKTOWN (SOLOS) .49
JELLY ROLL BL/BIG FAY HAM (SOLOS)
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
CANNON BALL BL/GRANDPA'S SPELLS .89
SHOE SHINER'S DRAG/BOOGABOO .89
OIL WELL/IF SOMEONE WOULD ONLY LOVE ME .65
MOURNFUL SERENADE/SEAGIRL SWING .49
CRAZY CHORDS/ANGELING JACK .49
BUFFALO BL/SGT DUNN'S BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLSEN BL .89
DIDN'T HE RAMBLE/WINNI' BOY BL .89

OOC EVANS DIXIELAND BANO
BLUES IN DIXIELAND 10" LP JOCC VOL. 4 \$ 3.85
OOC EVANS DIXIELAND BANO
COMMAND PERFORMANCE 10" LP JOCC VOL. 5 \$ 3.85
MIFF MOLE - ED HALL JAZZ BATTLE
10" BRUNSWICK LP No. 58042 \$ 3.00
NEW ORLEANS RHYTHM KINGS
MILENBERG JOYS/SHIMMESHAWABLE .89
TH TS A PLENTY/TIN ROOF BL .49
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHE'S CRYIN FOR ME .65
GERTRUDE NEISEN
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLE, ON MY MIND .65
ALBERT NICHOLAS
OLD STACL O LEE BL/BECHETS FANTASY 12" .65
RED NORVO
SLAM SLAM BL/HALLELUJAH. 12" .39
KING JOE OLIVER
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
KROOKED BL/ALLIGATOR HOP .65
MABELS DREAM/SWEET BABY DOLL .49
ZULUS BALL/WORKINGMAN BL .49
N.O. STOMP/CHATANOOGA STP .65
FRISCO TRAIN/WORM OX BL .65
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .65
BOZO/BIIMBO .49
SISTER KATE/BEAU KOO JACK .49
SPEAKEASY BL/LONG DEEP AND WIDE .49
KID ORY'S CREOLE JAZZ BANO
ST. LOUIS BL/ORY'S BOOGIE/
BL FOR JIMMIE NOONE (LONG VERSION) (45 RPM E.P.) 1.45
ORIGINAL DIXIELAND JASS BANO
ORIG DIXIELAND ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN THE BLUES 1-2 .49
CLARINET MARMALADE 1-2 .49
ROY PALMER
NANCY JANE/DIRTY DOXENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE .39
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE DIXIE)
LOUISIANA/MARCH O' MARDI GRAS .49
ROSE RIO GRANDE/CANAL STREET ROMP .49
VAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS
RELAXIN AT CAMARILLO/STUPENDOUS .39
ROLLIN-LANC-VENUTI WITH B3 & TEA
10" BRUNSWICK LP No. 58039 \$ 3.00
RAGTIME PIANO ROLLS
JAMES P JOHNSON-PALLET ON FLOOR/8 ST STRUT(FATS) .65
JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG(TURPIN) .89
LUIS RUSSELL ORCH
PANAMA/DOLLY MINE .49
BESSIE SMITH
FOOLISH MAN BL/OVIN BY HOUR .65
TROMBONE GHOLLY/YELLOW OOG BL .65
MOAN U MOANERS/REVIVAL DAY .65
LONG OLD RD/SHIPWRECKED BL .65
GON HOUSE BL/ME AND MY GIN .65
HUSTLY DAN/BLACK MOUNTAIN BL .65
GOLDEN RULE BL/LUNESOME DESERT BL .65
JAZZBO BROWN/SQUEEZE ME .65
BOB SCOBEE'S JAZZ BANO
AGE IN THE MOLE/SILVER DOLLAR CTJ 78 .89
JABBO SMITH (MAN HE S THE ENO)
READY HOKUM/GOT BUTTER ON IT .49
GOT THE STINGER/TANGUAY BL .89
LITTLE WILLIE BL/SLEEPY TIME BL 1.05
JOE AND TRIXIE SMITH
OON IN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ GROUP
CANAL ST BL/TIGER RAG .39
MUGGSY SPANIER
ALABAMA JIMILEE/AUTION BL .49
SOMEDAYS S WEETHEART/MOBILE BL .49
MY GAL SAL/OIP BRUSH SUNSHINE .39
REX STEWART ORCH
BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39
BOB SCOBEE'S FRISCO BANO
SOUTH/CHESAPEAKE BAY/MELANGHOLY/CHICAGO (45 RPM EP) 1.45
STATE STREET RAMBLERS
KENTUCKY BLUES/BARRELHOUSE ST .89

TAMPA REDS HOKUM JAZZ BANO
THIS IS ONE OF THE OAMNEST RECORDS WE HAVE
EVER HEARD. DEFINITELY NOT A RECORD FOR THE
KIDDOES (LITTLE ONES), THE BIG ONES WILL EAT
THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE
GREATEST FEMALE IMPERSONATORS) KEEPS A LATE
EVENING DATE AND WHAT HAPPENS AT 4AM WILL
KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.
MY OAOOY ROCKS ME/BOOT IT BOY .65
KID ORY'S CREOLE JAZZ BANO
CARELESS LOVE/30 WHAT DRY SAY GTJ BL .89
JACK TEAGARDEN ORCH
IM ONE OF GODS CHILLON/THATS KINDA MAN .39
BESSIE TUCKER (A GREAT RECORD)
PENITENTARY/BESSIES MOAN .39
LENNIE TRISTANO TRIO
I SURRENDER DEAR/BLUE BOY .49
TROMBONE RED AND HIS BLUE SIX
GREASY PLATE ST/FLAT BL 1.05
BENNY STRICKLER & YERBA BUENA J. B.
FIDGERY FEET/JAZZIN BABIES BL/
DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45
ETHEL WATERS (JAMES P JOHNSON ACC)
MY HANDY MAN/DO WHAT U DID LAST NIGHT .39
WASHBOARD PETE
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER
I WALKED AWAY/TOO LAZY .39
T- BONE BLUES/JIMMYS BLUES .49
FATS WALLER
IM GONNA SIT RT DOWN/U BEEN .65
JIM WATERS YERBA BUENA JAZZ BANO
SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65
SHAKE THAT THING/ROYAL GARDEN BL .65
QUICK WELLSTOOD/GEORGE ZACK
RAGGEDY ANN/BABY DOOK OUT .65
WEST AFRICAN COAST RHYTHMS
TRIBAL AND FOLK-MUSIC OF WEST AFRICA
12" RIVERSIDE 4001 LP \$ 5.95
JOSH WHITE
STRANGE FRUIT/JOHN HENRY .49
EVIL HEARTED WOMAN/HOUSE OF RISING RUN .49
RIDDLE SONG/WHATXA GOIN' TO DO .49
SUNNY BOY WILLIAMSON
ELEVATOR WOMAN/S B BL .39
TEDDY WILSON
JUST A MOOD 1-2 .49

LATEST RIVERSIDE RELEASES

REDISCOVERED FATS WALLER SOLOS RLP 1010 \$ 3.85

8 SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
SQUEEZE ME/18TH ST. STRUT/YOUR TIME NOW/
U CANT DO WHAT MY LAST MAN DID/SHAKE HIPS/
TAINT NOBODY'S BUSINESS IF I DO/PAPA BETTER
WATCH YOUR STEP/MAMA'S GOT THE BLUES.

JAMES P. JOHNSON: EARLY HARLEM PIANO \$ 3.85

8 SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
CHARLESTON/I'VE GOT MY HABITS ON/HARLEM
STRUT/VAMPIR' LIZA JANE/HARLEM GHOG' LATE
BABIES ON PARADE/MAKE ME A PALLET ON THE
FLOOR/LOVELESS LOVE/TAKES LOVE TO CURE HEART

ART HOODES' CHICAGO RHYTHM KINGS RLP 1012 \$ 3.85

FEATURING ROD GLESS AND MARTY MARSLA
FOUND A NEW BABY/4 OR 5 TIMES/OIGB DIGA OO/
TIN ROOF BL/SONG OF WANDERER/CHANGES MADE/
SUGAR/RANDOLPH STREET RAG.

FABULOUS TROMBONE OF IKE ROGERS RLP 1013 \$ 3.85

SCREENIN' THE BL/IT HURTS SO GOOD/GOOD CHIS/
NICKEL'S WORTH OF LIVER/KEY TO MOUNTAIN BL/
BARRELHOUSE FLAT BL/MY MAN BL/PRISON BL

RED ONION JAZZ BANO RLP 2503 \$ 3.85

FEATURING GREAT TROMBONE BY CHAS. SONNASTINE
LONDON BL/AUNTIE SKINNER'S CHICKEN GINNERS/
MISERY BL/SALTY OOG/MY MAMA ROCKS ME/CREOLE
BELLES/I'M A LITTLE BLACKBIRD/SNAKE RAG

FOR DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR AUCTION

3 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS. SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-PDRA.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

1 2 3 4 5 6

IVE ANDERSON
OLD PLANTATION/ALL CHILLIN' PAE 237 N AUC 2.00 PARR
LOUIS ARMSTRONG

SOUTHLAND/WEATHERBIRD OK 41454 E AUC 16.00 FRY
CORNET CHOP SUEY/MY HEART OK 8329 V AUC 14.00 FRY
WEST END/FIREWORKS OK 41078 V AUC 8.00 FRY
SATHCEL MOUTH/DOUBLE DARE DE 3625 N AUC 1.00 FRY
DONE BEFORE/IN GLOAMIN DE 3625 N AUC 2.00 FRY
SHWOBALL/SWING YOU GATS BB 10225 V AUC 1.00 FRY
BLUE TURNING GREY/ISLANDS OK 41375 G AUC 2.00 FRY
MISS BASIN/HOBB (YELLOW LAB) BB 6501 F AUC .50 FRY
KICKIN GONG/DEEP BLUE SEA CO 2600 G AUC 2.00 FRY
LONESOME ROAD/ISLANDS VO 3026 V/AUC 1.00 FRY
SAVANNAH SUE/RVTH OK 41281 F AUC 1.50 FRY
DIPPERMOUTH/ IF WE NEVER OE 906 G AUC 1.00 FRY
IN BARREL/ GUT BUCKET OK 8261 F AUC 3.50 FRY
ST LOUIS BL/UNRELEASED IN US) P0580002 N S. F 4.90 MERE
HOT 5 & HOT 7/MANY CUTOOTS ——— S. T ——— MERE
LONESOME BL/KING OF THE ZULUS OK 8396 V AUC ——— WHAL

AUCTION

FREE AUCTION LIST ——— ——— ——— KAIS

JOHNNY BAYERSDORFER

WAFFLE MANS CALL/EASY RIDER OK 40133 V AUC ——— WHAL
BIX BEIDERBECKE

WALKIN IN RAIN/FRIENDS(3) VI 23006 V AUC 2.00 FRY
ROYAL GARDEN/GOOSE PIMPLES OK 8544 D AUC 7.50 FRY
THOU SWELL PL 2355 N AUC 7.50 FRY
LOUISIANA RHYTHM KINGS OK 41173 E AUC ——— WHAL

BUNNY BERICAN & ORCH

ROSES/LETS HAVE ANOTHER CIG(2016) VI 25613 E-T-A ——— WOOD

ESTHER BIGEON

STINGAREE BL/THATS WAY U WANT OK 8025V/EACU ——— WHAL
GULF COAST BL/OUTSIDE OF THE HE'S OK 8056 V AUC ——— WHAL
BLIND ANDY

COUNTY CHURCH YARD/FLOYD COLLINS OK 40393 E AUC ——— WHAL

BOOKS ON RECORDING ARTISTS

ROAMIN IN GLOAMIN-HARRY LAUDER ——— E AUC ——— MORA
UNCLE JOSH STORIES-CAL STEWART ——— VG AUC ——— MORA
STRUGGLES & VICTORY-VETTE GUILBERT ——— G AUC ——— MORA
SAY IT WITH SONG-AL JOLSON MOVIE IN BOOK ——— E AUC ——— MORA
FORM WITH SCENS FROM PICTURE, 1925 ——— E AUC ——— MORA

CONNIE BOSWELL

BR 6405, 6406, 754- ALL N- ——— S. A ——— MIER
PERRY BRADFORD

KC BL/ORIG BLK BOTTOM DANCE OK 8416 V AUC ——— WHAL
BUTTERBEANS AND S'SIE

CONSTRUCTION GANG OK 8163 G AUC 5.00 FRY
CONSTRUCTION GANG/A TO Z BL OK 8163 E AUC ——— WHAL

JEAN CALLOWAY

SADIE THE CHAKER VI 22959 N AUC ——— ATCH
EDDIE CANTOR

TIPS ON STK WKT/WIFES ON DIET VI 22189E-/E-T-A ——— WOOD
THATS BABY 4 ME/NOO, MAIENS PPAYEVI 18342E-/E-T-A ——— WOOD
HOAGY CARMICHAEL

BARNACLE BILL/ROCKIN CHAIR VI 38139 G AUC 1.50 FRY
LAZY RIVER(4-GR CHP)/JET FORGET VI 23034 E T-A ——— WOOD
CASA LOMA ORCH

BLUE JAZZ BR 6358 N AUC ——— ATCH

CATALOG

VICTOR CATALOG FOR 1922 VI ——— E AUC ——— WOLF
CATALOGUES

DIG THIS FINE WAX YOU CATS ——— ——— T-8 ——— MERE
31ST CATALOGUE SINCE 1935 ——— ——— T-8 ——— MERE
8 PAGE MAJORITY 25¢ 0 TO EX ——— ——— T-8 ——— MERE
ALSO ENDLICH EMPORTE & JAZZ ——— ——— T-8 ——— MERE
MAOB, 1FAOE, 3¢ STAMP PLEAGE ——— ——— T-8 ——— MERE

LILLIE DELK CHRISTIAN

REAL BWHART/LAET NIGHT OK 9607 V AUC 7.50 FRY
TOO DUBY/ A CREM OK 8596 N AUC 12.00 FRY

WILTON CRAWLEY

FUTURISTIC/MAY GAL VI 38136 E AUC 7.50 FRY

BING CROSBY

I SURRENDER DEAR/ VI 22618 E AUC ——— ATCH
JUST A GIGOLO VI 22701 N AUC ——— ATCH

MANY SEND FOR FREE LISTS

MANY NO MAILING CHARGE ALL ——— N/ESAL 1.50 BROG
MANY, LOST, DOZENS ALL ——— E/NSAL 1.50 BROG
MANY, LOST, DOZENS ALL ——— N/ESAL 1.50 BROG

SEND WANT LISTS

TOO LATE/IM SORRY DEAR BRE 1270 N F-A 4.00 PAHR
CANT WE TALK/ DINAH BRE 1271 N S-A 5.00 PAHR
HERE LIES LOVE/PLAYING W FIRE CDE 1990 N-T-A ——— WDDO

PUTNEY DANDRIDGE & ORCH

IM DN SEE SAW/DOUBLE TROUBLE VD 3092E/VT-A ——— WDDO
URE A HEAVNLY THING/MR BLBIRD VD 2935E/E-T-A ——— WDDO

JOHNNY DEDROIT

NUMBER 2 BL/HOBBY KNOS BL DK 40150 E AUC ——— WHAL

DISPOSITION

SEND FOR LIST-FREE ——— ——— ——— KAIS
DIXIE STOMPERS

FOUND NEW BABY/(BWAY BELLHOPS) HA 121 V+ T-A ——— WDDO
JOHNNY DODDS

BUCKTOWN/WEARY CITY STP HMV 10082 M S-A 2.50 PARR
DIKE ELLINGTON

BLUE AGAIN/ VI 22603 V AUC ——— ATGH
BANDANNA BABIES VI 38007 V AUC ——— ATCH
FINE RARE ENGLISH IMPORTS ——— ——— T-S ——— MERE

RNOLD FRANK

RAIN/BLACK MARIA DK 40896 E AUC ——— WHAL

FREE

AUCTION LIST FREE ——— ——— ——— KAIS

REV J.W. GATES

PRAYIN FOR TH PASTOR VO 1052 E AUC ——— ATCH
BENNY GOODMAN

TEXAS T PARTY/DR CO 2945 E AUC ——— ATCH
NIGHT WIND/CLOUDS CO 3015 E AUC ——— ATCH
MANY EARLY VICTORS ——— ——— T-S ——— MERE
SING SING SING # 1/82 VI 25796 E T-A ——— WDDO

HAPPY VACATION FELLAS!

FOR THOSE OF YOU NOT PLANNING ——— ——— ——— SALM
TO 'FORGET THE COLLECTION' DURING ——— ——— ——— SALM
JULY 4 AUG, THIS STANO WILL FEATURE ——— ——— ——— SALM
BUSINESS AS USUAL, MY BROTHER WILL ——— ——— ——— SALM
HANDLE ALL YOUR WANTS, LIST SERVICE ——— ——— ——— SALM
WITH THE SAME ATTENTION YOU HAVE ——— ——— ——— SALM
BEEN ACCUSTOMED TOO, TILL NEXT ——— ——— ——— SALM
FALL THEN... HAVE FUNE & GOO ——— ——— ——— SALM
BLESS YOU!

HARRY JAMES

STATE WANTS & PRICES ——— ——— ——— PARR
BILLIE HOLLIDAY

GHOST OF YESTERDAY PAE 2771 M SAL 2.00 PARR
HUDSON-DELANE

ORGAN GRINDER SW/URE NOT THE KIND BR 7656E/V-T-A ——— WOOD
ISHAM JONES ORCH

VI-BR- SEND WANT LISTS ——— ——— ——— MIER
JAZZ, SWING, V-DISCS

LIST FREE ——— ——— ——— KAIS

DOROTHY LAMOUR

TRUE CONFESSION/WNOF MANAKOORA BR 8027 E T-A ——— WDDO
LIST

LARGE LIST FOR DISTRIBUTION IN ——— ——— ——— WOLF
JULY, POSTCARD BRING YOU COPY ——— ——— ——— WOLF
SEND FOR FREE LIST ——— ——— ——— KAIS

LOUISIANA RHYTHM KINGS

THATS A PLENTY/(WOLVERINES) VO 15784 V AUC 2.00 FRY
NOODYS BWHART/MISS MUO VO 15667 G AUC 1.00 FRY
LADY BE GOOD/MEANEST BL BRE03324 V AUC 2.00 FRY

LOUISIANA S'GAR BABES

THOU SWELL/ PERSIAN RUG VI 21346 V AUC 1.50 FRY
JIMMY LUNCEFORD

DINAH 182 CP 36054 E AUC 1.00 FRY

WINGY MAINNONE & ORCH

SEND ME/WALKING THE STREET BK 6940V+ T-A ——— WOOD
STOP THE WAR/MAMAS GONE GOBYE BB 11107E+/E-T-A ——— WOOD
IMADE OF YOU/LIFE WITHOUT YOU BB 7003 E T-A ——— WOOD

DICK MCDONOUGH

YOU & I KNOW/FLAME ME 71111 E AUC 1.00 FRY
SPRING CLEANING/GRASS PE 70633 V AUC .50 FRY
SCENE CHANDES/BALI OR 68083 G AUC 1.00 FRY
OAP DLO SOUTH/NEW ORLEANS ME 69098 V AUC .50 FRY
GONNA GOO/CANT LOSE PE 70126/V AUC .50 FRY
WITH THEE I SWING/WOOD ME 70107N/CAUC .50 FRY
FROST CN MOON/TEA TERRACE ME 70111 E AUC 1.00 FRY
PUBLIC MELODY/CABIN DREAMS ME 70908 E AUC 1.00 FRY

KRESS MCDONOUGH

ALL GDOS CHILLUN ME 70614 E AUC 1.00 FRY

MCKINLEY'S COTTON PICKERS

TALK TO ME/(CALLOWAY) VI 22640L/NAUC 1.00 FRY
SAVE IT MAMA/NEW BABY BB 7695 E AUC 1.00 FRY
ZONKY/ONE HOUR VI 38118 E AUC 1.00 FRY
YOU CANT/ ALL ALONE VI 38112 V AUC 1.00 FRY
WABBLE/MILNBERG VI 21611 E AUC 1.50 FRY

RED ACKENZIE

MONDAY IN MANHATTAN OE 587 N AUC 1.00 FRY
DOUBLE TROUBLE OE 521 N AUC 1.00 FRY
LETS SWING IT OE 507 N AUC 1.00 FRY

RED ACKENZIE

DNE HOUR BB 10037 N AUC 1.00 FRY
TAILSPIN BB 10209 E AUC 1.00 FRY

GLENN MILLERS UPTOWN HALL GARR

SEND WANTS ESQ ——— N SAL 2.00 PARR

JELLY ROLL NORTON

WININ BOY/RAMBLE BB 10429 N AUC 3.00 FRY
SA SPING/MOURNEFUL VI 38024 V AUC 3.00 FRY
PEARLS/BEAL ST VI 20046G/FAUC 2.00 FRY
CHANT/BLK BOTTOM VI 20221 E AUC 4.00 FRY
MAMANTA/35TH ST (DUB) PA 12216 N AUC 1.50 FRY
K.C./GRANDRA DE 5215 G AUC 10.00 FRY
MR JELLY LORD/WOLVERINE VI 21064 E AUC 4.00 FRY
SHREVEPORT/SHOE SHINER VI 21658 E AUC 4.00 FRY

BENNIE NOTEN

LAFAYETTE/NEW ORLEANS VI 24216 E AUC 2.00 FRY
GET GOIN/LIZA LEE VI 23023 V AUC 1.00 FRY
K.C./VAZOO VI 20465 G AUC 1.00 FRY
SOUTH/NOTRUBEL VI 24893 V AUC 1.00 FRY

NEW ORLEANS BB

BABY/MCNOLULU BL VI 38026 N AUC 3.00 FRY
RED HEAD/PLAYIN BLS VI 38027 N AUC 3.00 FRY

CHUCK NELSON

WEST END BLS CH 40016 N AUC 5.00 FRY

NEW ORLEANS WANDERERS

GATE MOUTH/PERDIDO CO 698 G AUC 3.00 FRY
JIMMY NDONE

SWEET SUE/I KNOW THAT VD 1184 V AUC 7.00 FRY
NORK

MILNBERG/MARGUERITE GE 5217 V AUC 5.00 FRY
HUSK O'HARE

SWANEE SMILES/DOU GE 4983V/E AUC 3.00 FRY

KING OLIVER

FREAKISH LIGHT/LIVE GOT VI 38521 G AUC 1.50 FRY
LT JAMES/ SMILING VI 22296 G AUC 1.50 FRY
SOMEDAY/DEADMAN VO 1059 V AUC 15.00 FRY
BLAK SNAKE/WILLIE (CK) VO 1112 F AUC 3.00 FRY
FAREWELL/SOBBIN VO 1152 E AUC 20.00 FRY
DIPPERMOUTH/WEATHERBIRD GE 5132 G AUC 15.00 FRY
CHATTANOOGA/NEW ORLEANS CO 13003 V AUC 10.00 FRY
SOBBIN/LOVING MAN OK 4906 G AUC 15.00 FRY

ORIGINAL WOLVERINES

ROYAL GARDEN/GOOD MAN BR 4006 G AUC 1.50 FRY
SHIM ME SHA/ TWISTER VO 15634 E AUC 4.00 FRY

TINY PARHAM

WIGGLES/ECHO BL VI 38076 F AUC 2.00 FRY
BLUE ISLAND BB 10044 N AUC 1.00 FRY
LUCKY 3-59/CRAWL VI 38082G/VAUC 1.00 FRY

BEN POLLACK

IF I COULD BE W U/ RE 10054 V AUC ——— ATCH
SING SONG GIRL RE 10250 E AUC ——— ATCH

DICK POWELL

THANKS A MILLION/POCKET SUNSDE 612 E AUC ——— PARR
MA RAINCY

WNSHINE/SOUTHERN PA 12083V/E AUC 2.00 FRY
ARMY CAMP/EXPLAINING PA 12284 E AUC 3.00 FRY
HONORY SCAT/NIGHT TIME PA 12303 N AUC 4.00 FRY
SEE SEE/JEALOUS PA 12252 V AUC 15.00 FRY

RECORD

LIST FREE ——— ——— ——— KAIS

RECORDS FROM ENGLAND

BING, PERSONALITY, MOST ALL ——— N/ESAL 1.50 BROG
ARTISTES ON WORLDS BEST ALL ——— E/ESAL 1.50 BROG
RECORDS, FREE LISTS ALL ——— N/ESAL 1.50 BROG

RECORD PLAYER

VM 3 SPEED CHNGR WITH AMP & ——— ——— ——— WOLF
SCREAMER IN BASE, GOOD COND. ——— ——— ——— SAL30.00 WOLF
GRARRARD 3 SPEED SHNGR WITH ——— ——— ——— WOLF
GE PLUG-IN HEAD, GOOD COND. ——— ——— ——— SAL30.00 WOLF

DJANGO REINHARDT

TOPSY/ BL PTIMITIF ESQ 10101M SAL 2.00 PARR
DICK ROBERTSON ORCH

ALL EARLY ONES- SEND WANTS DE ——— ——— ——— MIER

WILLARD ROBISONS DEEP RIVER 4

JOLINE/RHYTHM RAG AU 600V+/E-T-A ——— WOOD

ELMER SCHOEDEL

COPENHAGEN/ WAILS BR 4652 N AUC 10.00 FRY

BESSIE SMITH

OUTSIDE THAT/MAMAS GOT BLS CO 3900 E AUC 2.00 PARR

PINE TOP SMITH

PINT TOP/ BOOGIE WOOGIE VO 1245 N/E AUC 5.00 FRY
SOUTHERN SERENADERS

I MISS MY SWISS HA 4 A AUC 1.00 FRY

VICTORIA SPIVEY

WANTS TOO MUCH/NEBRASKA VO 1606 E AUC 2.00 FRY

TAPE RECORDERS

HAVE A FEW LATEST VAOEL ——— ——— ——— NICH
CONCERTONE QUALITY TAPEREORDERERS ——— ——— ——— NICH
IN FACTORY SEALED CARTONS AT A ——— ——— ——— NICH
BARGAIN PRICE, NATIONAL NET ——— ——— ——— NICH
PRICE \$345- A BARGAIN AT \$295- ——— ——— ——— NICH
EACH PLUS SHIPPING ——— ——— ——— NICH

TRANSCRIPTIONS

HAVE 200 WORLD AND ASSOCIATED ——— ——— ——— NICH
VERTICAL TRANSCRIPTION, WILL ——— ——— ——— NICH
MAKE HIGH QUALITY DUBS ONTO ——— ——— ——— NICH
TAPE FROM TRANSCRIPTIONS, WRITE ——— ——— ——— NICH
IF INTERESTED IN DISC DUBS TOO ——— ——— ——— NICH

TRANSCRIPTIONS
J., OORSEY, BOB CROSBY, GLEN GRAY ——— NICH
ROLLINI, VENUITI, NORVO AND MANY ——— NICH
OTHER SWEET JAZZ AND VOCAL ——— NICH
WRITE FOR LIST AND INFO ——— NICH
16" TRANSCRIPTIONS
"PROUDLY WE HAIL" DRAMATIC ——— 2.00 ADAM
PROGRAMS WITH MOVIE STARS ——— 2.00 ADAM
"UNITED NATIONS STORY" HISTORICAL & DOCUMENTARY ——— 2.00 ADAM
FATS WALLER
ITS YOU WHO TAUGHT IT BB 10527 N AUC ——— ATCH
TOO TIRED BB 10779 E AUC ——— ATCH
MANY EARLY VICTORS ——— T-S ——— MERE
FATS WALLER (SARAH MARTIN)
LAST GO ROUND BLES OK 8045V+ AUC ——— ATCH
WANT LIST
SEND WANT LISTS-ALL ARTISTS ——— MIER
PAUL WHITEMAN (SIX & BING)
IM COMIN VA/JUST ONCE AGAIN VI 20751 E-T-A ——— WOOD
SHOULD I/BUNOLE OLD LOVE LETTSCO 2047V+/E-T-A ——— WOOD
JUST LIKE MEL/BECAUSE MY BABY CO 1441 E-T-A ——— WOOD
CLARENCE WILLIAMS
OH OAOOY. BANANA OK 4927 G AUC .50 FRY
EVERYBODY LOVES BABY/OONE ME OK 8181 G AUC 4.00 FRY
JACKASS BL/WHATS MATTER OK 40598 G AUC .50 FRY
DOUGLAS WILLIAMS
P WEE STRUT/UNDERTAKER VI 38550G/VAUC 1.00 FRY
FESS WILLIAMS
EVYTHING OK/WITH YOU VI 23003 N AUC 3.00 FRY

WANTED

ANY RECORDING GROUP
1930-34 SWEET BANOS/SEND FOR LIST ——— 2.00 ORLA
LOVIE AUSTIN
RAMPART ST BLUES V PAR 12360 5.00 SONO
SMITH BALLEW
ALL LABELS ——— MIER
JAMES BLYTHE
CHICAGO STOMPS E PAR 12267 20.00 SONO
HADDA BROOKS
TRUST IN ME/? E MD0 ——— WHAL
BRUNSWICK RECORDS
MANY 4000-6000 SERIES ——— MIER
BLANCHE CALLOWAY
LAZY WOMANS BLS V OK 8299 10.00 SONO
BENNY CARTER
BLEEP/SLCW FREIGHT E VO 5399 ——— WHAL
FISH FRY/AMONG SOUVENIRS E VO 5458 ——— WHAL
SHUFFLEBUG SHUFFLE/MORE THAN U E VO 5508 ——— WHAL
CHOCOLATE CANDIES
I SURRENDER OEAR/CANT BELIEVE E CMS 1506 ——— WHAL
COLUMBIA RECORDS
BLACK & ROYAL BLUE 2000 SER ——— MIER
DUKE ELLINGTON
BRAGGIN IN BRASS/CARNIV IN CAR E BR 8099 ——— WHAL
BOY MEETS HORN/OLD KING DOOJI E BR 8306 ——— WHAL
BROWN SKIN GAL/JUMP FOR JOY E VI 27517 ——— WHAL
GLEN GRAY
ER-OK-PE-RO-HE V/N ——— YOUN
WHITE JAZZ/BLUE JAZZ E+ BR 6611 5.00 YOUN
BLK JAZZ/WANIA/6 BALL E+ BR 6242 5.00 YOUN
FLETCHER HENDERSON 1 ORCH
SHANGHAI SHUFFLE E VO 14935 10.00 SONO
CHIPPY HILL
PRATT CITY BLUES E OK 8420 15.00 SONO
INDEX TO JAZZ
ALL FOUR VOLUMES ——— FORE
WANTED-COMPLETE SET FOUR VOLUMES ——— GRAU
ORIGINAL INDEX TO JAZZ BY BLACKSTONE ——— GRAU
INK SPOTS
TRANSCRIPTION, AIR SHOTS ETC ——— ADAM
LEWIS JAMES
PALE MOON OK 4891 ——— KILR
MARGRET JOHNSON
PAPAS ALL ALONE BLUES V OK 8185 10.00 SONO
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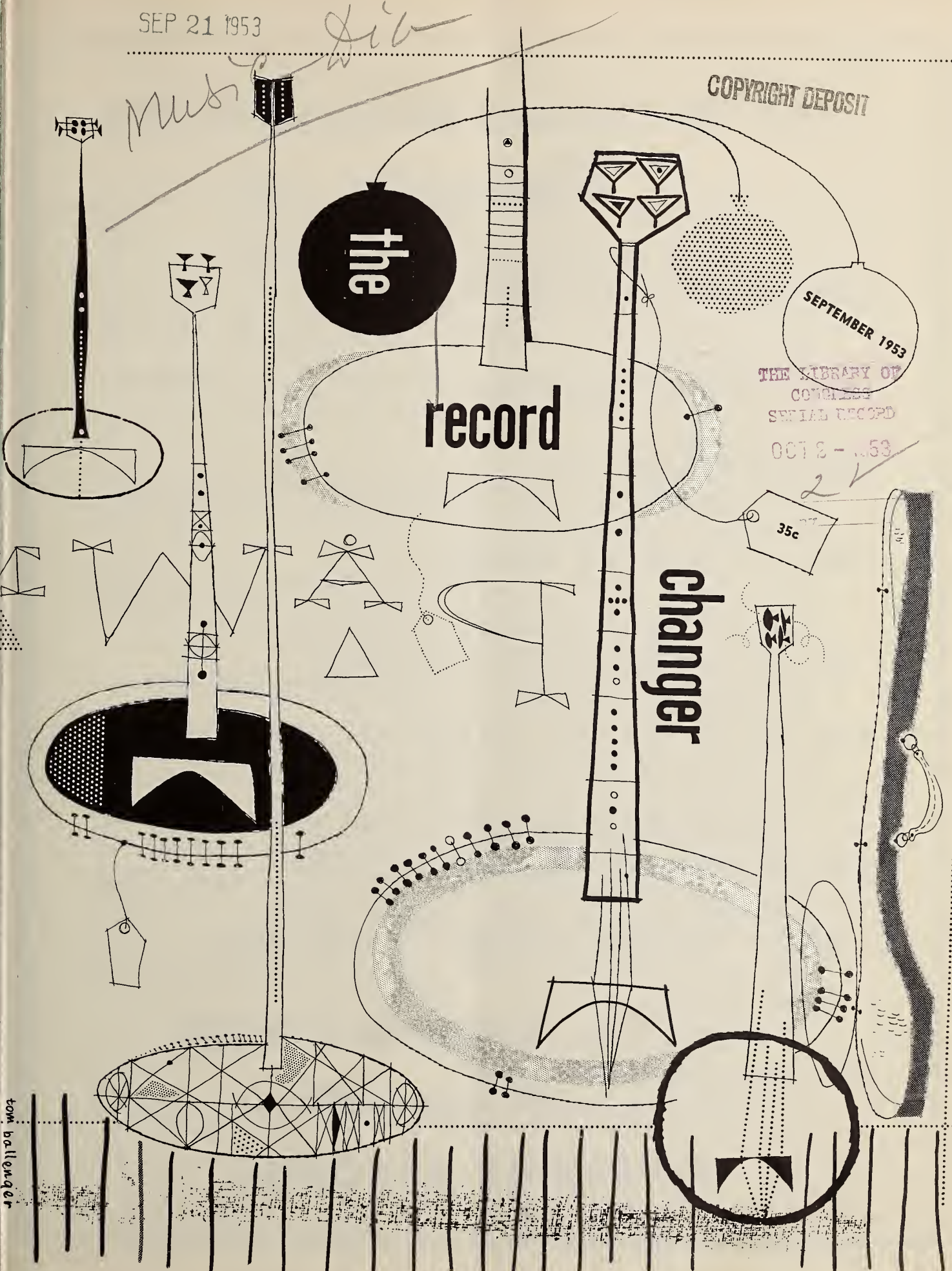
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VICTOR



announces major reissue program

changer editors to work with RCA's new series

All true lovers of jazz are hereby advised to rush out and begin dancing in the streets! RCA Victor has just announced plans for an authoritative and complete program of jazz reissues.

The unprecedented series will probably get under way in the Fall, and looms as a project of major importance that will bring back substantial quantities of the rare, valuable, and long-unavailable material in Victor's possession.

A new, as-yet-unnamed label will be inaugurated for the series, and the editors of the Record Changer, Bill Grauer, Jr. and Orrin Keepnews, have been signed to assist in the operation of the project.

This move marks Victor as the first of the major record companies to attempt a full-scale delving into the jazz treasures of its early catalogue. It represents a decided departure from past activities of the majors, who had in general re-released jazz material only spasmodically and with almost exclusive attention to the biggest and most widely-famous "names." Columbia, for example, has brought out 4-LP stories on Bessie Smith, Louis, and Bix, but has left untouched its Okeh masters. Decca has recently reactivated the Brunswick label for a partly-reissue program; but re-released material in this series has been largely limited to items that first appeared on Decca, and there has been much emphasis on new recordings by current Dixieland and progressive musicians.

Victor's announcement stresses that the scope of their reissue project will cover the full range of memorable jazz material originally issued on the Victor and Bluebird labels. It will include the figures of major historical and musical importance who recorded for the company at one time or another, such as Armstrong, Jelly Roll Morton, Fats Waller, Duke Ellington, Beiderbecke. But it will also extend to those highly significant, though often obscure or relatively neglected artists who were put on wax during the '20s and '30s: the great blues singers and pianists of Victor's "race" series; Louis Dumaine; Jabbo Smith; Paul Howard; washboard and jug bands, and a vast number of others.

The program calls for a regular monthly schedule of releases—which is another "first" in major-company reissue

planning. All releases will be LPs, according to present plans.

Grauer and Keepnews have been called in to serve in an overall advisory capacity. They will, in effect, act as a link between the jazz world and the world of a major record company, and will work to arrange and correlate the series in an effort to best fill the needs of the whole jazz-conscious public. This close cooperation between a record program and representatives of its audience is another unprecedented aspect of the new project.

Although full details have not as yet been finally set, the following points can be stressed as giving a clear outline of the forthcoming series:

1. There will be a new label brought into being, either entirely or primarily to be used for these reissues. (It will not be connected with other new-label projects Victor is reported as planning.)

2. Material will be selected from the full range of the catalogue of cut-out jazz material. There is also a possibility that rejected masters and previously unreleased numbers from early dates can be made available for these LPs.

3. Research will be done in the company's files relating to early record sessions, in hopes of unearthing important historical data and verifying or discovering doubtful or unknown personnel and other information of jazz significance.

4. Probable release date for the first group of jazz LPs is January, with a steady stream of reissues to follow at monthly intervals.

5. No time limits have been set for the life of the program, which will obviously depend greatly on the degree to which the material is accepted by the jazz public.

In all, the reissue project gives every indication of being a unique and remarkable forward step by Victor. The editors of this magazine are frankly proud to be associated with the series, and have full expectation that—given proper support by collectors and jazz fans in general—it can rank as one of the most important moves in the history of recorded jazz.



SCOTT'S SYMPHONIC SYNCOPATORS (1921-1923): a very youthful group including Lloyd Scott, drums; Earl Horn, trombone; Gus McClung, trumpet; Don Frye, piano; Dave Wilborn, banjo; Buddy Burton, violin; Cecil Scott, sax and clarinet.

great scott!

the cecil scott story

BY RICHARD CONGDON

New Orleans
Memphis
St. Louis
Chicago
New York

How well we know the story of the travels of jazz! Each book tells us the same, or nearly so. The sequence is logical—with the exception of one factor. What about that big jump from Chicago to New York? True that many musicians travelled the last stage in one leap, bringing their music with them. However, just as jazz came up the river in stages, changing its style along the way until each of the above cities suggests a particular type of music, so did it move—un-Greeley like—from west to east in stages. This is the story of that part of the travels of jazz, contained in the life of one who participated in bringing jazz along the rest of the way. Included in this man's story are such jazz personalities as Claude Jones, Clarence Williams, King Oliver, Don Frye, and Dicky Wells.

CECIL SCOTT was born in a house which was attached to, and therefore part of, the structure of St. Xavier's Catholic Church in Springfield, Ohio; thus the X as his middle initial. It was on Wednesday, the twenty-second of November, 1905, that Lloyd Scott became an older brother. Their mother worked around the church and parish house while their father played his violin at various Springfield functions.

Why did Cecil Scott decide on the clarinet and how did he develop his proficiency on

that instrument? "All of my life I have been interested in medicine, and at a very early age it was my ambition to become a surgeon. My mother, hoping I could do this, had me take lessons on clarinet so I could develop my fingers. People used to remark that I had 'lectric' in my hands and used to come to me to have me ease their aches and pains. Of course we had another idea about those lessons too—they would help me earn my way through medical school.

"Well, as kids Lloyd and I used to work out rhythms with sticks and our hands and I would do some dancing. We got to be a pretty good team and would do it for company. We started entertaining before we knew what it was all about—you know. Here's a little sample of some of the rhythms. (At this stage Cecil rapped out some amazing rhythms on the nearby table, piano, and bookshelves—not the simple beat that we all can do, but some tricky paradiddles.) Before we knew it we were coming home with a pocketful of money once in a while.

"In the Seventh Grade I started to study the clarinet and worked with it right up to the time I was in Senior High School in Springfield. There were also some other kids that liked to play at high school and we formed a group, a little trio. That included Lloyd on drums, Don Frye on piano, and myself on clarinet. Funny, I can remember our first date even now, although you know how you forget lots of other little details. It was at the Knights of Pythias Hall on a Thanksgiving night near my birthday, probably about 1919. I played also in the Spring-

field City Band, and in the high school band, orchestra, and glee club. By then I was just wrapped up in music, period!"

At about this time the Scott boys began to add members to their band and started to travel around on jobs. They formed Scott's Symphonic Syncopators (see picture) consisting of Don Frye, piano; Dave Wilborn, banjo; Buddy Burton, violin; Earl Horn, trombone; Gus McClung, trumpet; Lloyd on drums; Cecil on clarinet; and, when he could get away from his classes at Wilberforce College, Claude Jones also on trombone. The band was improving in its improvisation, and found itself in demand in a large part of that region. As Cecil remembers: "At first the school allowed us to travel a little, but after a while we were travelling too far for too long because we had so many jobs, so we came to a parting of the ways. We travelled in an old Cole 8—we called it the covered wagon—it was an old faithful and just used to breeze along with us. Of course it needed some care and I would appreciate it if you would just mention William Bush because he drove the car and cared for it and us, too. We were all young, you know, and he 'kept us straight.'"

During this period (1921-23) the Syncopators became well known in that part of the country and played a circuit which included Dayton, Akron, Canton, Columbus, Wooster, Mansfield, Bel Air, and then started to spread out to Huntington, Wheeling, Louisville, Evansville, and Indianapolis. As he ran into different clarinet players, Cecil would eagerly exchange notes on notes, so to speak, and continued to add to his



Another photo of the Symphonic Syncopators, undoubtedly taken at the same time as the one on the left-hand page, this time showing the group in the second of the two poses that seem to have been compulsory for jazz bands of the period.

technique. In addition to the cities of repute, the band also played at such places as Camps 5, 6, and 7—mining towns in Kentucky. “I remember those towns well—it was just like leaving the States. We would go in on a Saturday night and play in a hall upstairs over the commissary. All the houses looked alike. The people would come in and the men had their guns hanging on them. They had to check them of course. The band got its instructions: ‘If anything starts run behind a piano because hardly a Saturday goes by without someone gets shot.’ We soothed them with the music, though.

“The style of the band? Well, I guess you would call it ‘progressive’—but not what they mean by it today. What it was was that we tried to develop an original style, sort of a vamp band, based on the jazz we knew. We started there and tried to progress, to add our own ideas to it. I remember we used to play *Oh You Beautiful Doll*, *Blues My Naughty Sweetie Gave to Me*, *Aunt Hagars Children’s Blues*, *12th. Street Rag*,

Japanese Sandman, and *Royal Garden Blues*.”

Pleased with their progress, the band, true to the pattern of the entertainment world, began to think about New York. But, as Cecil put it: “We had our heart and soul in music and were like brothers, so commercialism—and that’s what we were afraid it would be—didn’t intrigue us too much. I didn’t get excited about New York too much till some travelling shows came through and I heard them play tunes like *Runnin’ Wild*. There was always a dance after the shows and we played for some of them. The show people would ask us why we didn’t go to New York, and some of them had even heard of us.

“About this time (1925) we were playing in Pittsburgh at the Paramount Cabaret for Gus Greenly—he owned his own nightclub on Wiley Avenue. I remember I used to have a specialty worked up—you know the band had to entertain more in those days than they do now—where I used to play

three clarinets at one time on such tunes as *Twelfth Street Rag*. I held the clarinets in grooves in a special board I rigged up. They used to bill me as ‘Great Scott, the Clarinet Wizard.’ Evidently word got to New York about the band, because the manager of the Capitol Palace, Johnny Powell, came to Pittsburgh to hear us and booked us into the Capitol for a summer tryout. When we came to New York they advertised us as being from Columbus, because they said nobody ever heard of Springfield, and they even wanted to say from Chicago. We had a good season there and got a return date for the next February. On our trip back we swung through Tennessee and Kentucky, with a long stopover in Lexington.”

After the trip to New York the second time the personnel of the band began to change somewhat as the men were heard by the bigger and established bands and started to be “picked off,” as Cecil put it. This was to plague this and successive groups during all their stays in New York, and although two of these groups made some good recordings on *Victor*, it was unfortunate for the jazz world that the Scott groups could never get their feet on the ground. In any event, it was a compliment to the men and the music they played. Between these trips to New York the band picked up such players as Dicky Wells in Lexington, Frankie Newton in Huntington, Bill Hicks at Youngstown, as well as Fletcher Allen, tenor; Mac Walker, bass, and Johnny Williams, alto, in other towns. Later Harold McFarran, alto, and Hubert Mann, banjo and guitar, were added. Scott calls Mann “one of the best I have ever heard” and remembers in particular the work he did on *Symphonic Scronch* (*Vi* 20495).

There has been some debate about the personnel on the above and the other two sides by the Lloyd Scott Orchestra (*Happy Hour*, the backing to *Scronch*, and *Harlem Shuffle*, *Vi* 21491). *Index to Jazz and Hot Discography* differ, and there is mention of this dispute in the *Record Changer* of November, 1946, as follows:

“Some time ago the musician Juice Wilson commented to Norman Jenkinson that the trumpet section as listed in *Hot Discography* for the first Cecil Scott session was incorrect. He said that instead of reading Gus McClung, Emerson Dickerson and Kenneth Rhone (sic) it should be Gu McCullen, Bill Coleman, Jabbo Smith. I should be glad to hear from any collector having the records as to whether Smith or Coleman can be recognized from any of the trumpet solos.”¹

¹ McCarthy, Albert J., “Collectors Notes,” *Record Changer*, Nov. 1946, p. 16.



Cecil Scott's 1942 band, at the Ubangi Club: the band included Henry Goodwin on trumpet and Ruth Brown (not shown) as vocalist. The two businessman types up front with Scott are unidentified.



Cecil Scott (left) with two other noted jazz figures: Darnell Howard and Baby Dodds (behind the mike). (All photographs on these pages courtesy of Cecil Scott.)

Although McCarthy calls the orchestra the Cecil Scott Orchestra he is actually referring to the first set of records, made under Lloyd's name. The Scott brothers and Don Frye consulted on the matter for purposes of this article and believe the following to be the correct line-up on the above records: Willie Hicks and Ken Roane, trumpets; Chester Campbell, banjo, and the rest as listed in both books. All the above-mentioned brass men with the exception of Jabbo Smith had been in the band at one time or another, however.

During the second trip to New York, in 1927, the band was booked into the Savoy Ballroom as a relief band at the time when dancing continued from afternoon right into the night. They alternated with such bands as the "Bearcats" (whom Cecil remembers as being a Lucky Millinder group), Fess Williams, Cliff Jackson, McKinney's Cotton Pickers, Fletcher Henderson, The Broadway Buddies (Don Redman) and Carroll Dickerson, the latter band featuring Earl Hines on piano at the time. The next time they played the Savoy, on their third swing east, they were booked in as a regular band. This was the band that included Frankie Newton and Bill Coleman, and added Coleman Johnson, sax. On this trip to the Savoy (the band was to continue this swing from west to east for a period of four or five years) Lloyd Scott dropped out of the band and Cecil took over. This was the period when Cecil Scott and his Bright Boys were born. It was a band which was to make a pair of *Victor* records which are now collector's items. The records, made in November, 1929, are: *Vi* 38098, *Lawd, Lawd/In a Corner*; and *Vi* 38117, *Bright Boy Blues/Springfield Stomp*.

Now the band began to tour the east between stops at the Savoy, and ranged from New Jersey to Boston. Their first stop in Boston had been in conjunction with a Masonic Convention there circa 1924, and Cecil remembers this trip as follows:

"We dropped into a cabaret, Walter John-

son's Black and White Club, and heard this wonderful sax. It stood out from the rest of that band and just filled the room. I asked to meet the player and was introduced to Johnny Hodges. We became friends and we were fortunate enough to have him join our group on our return trip to New York. I was playing alto at the time so Johnny and I teamed up and worked out fifteen or twenty numbers. In New York we roomed together at our 'domicile' on 135th Street. Finally Johnny left to go with Duke, who also wanted to take Dicky Wells and myself, and at that time our band went into the Renaissance Ballroom on 125th Street, playing opposite Horace Henderson. While there, Sammy Stewart from Chicago came into the Arcadia, and they needed a front man. I doubled between my band and his, working it shift to shift. He had some good men as I remember—Bill Green on trombone, Chu Berry on sax, and Sid Catlett on drums. Chu was still reading pretty much, and we worked out together and he began to develop a real hot style. During the time we were on the stand we used to do a little acting and I remember that Sid Catlett and I worked up a little act where he would drum on every thing in the room, and I would be right behind, riding on the tenor. On our next swing west Chu went with us, and I remember the fine time we had when I featured him in his home town of Wheeling.

"Several of the following trips westward were together with Fletcher Henderson's band—we would hold battles of music as we went from town to town. On these trips I roomed with Coleman Hawkins and we became great friends. After one of these trips Bill Coleman, Wells, and Davis left to go with Fletcher—they were still picking at us—and I sent for Roy Eldridge, whom I knew to be a pretty good trumpet player. With both Roy and Chu we really had a rockin' band. It got to be quite a job holding a band together all the time though, and after a while we began to meet for dates and

started gigging in between. Teddy Hill had been booked into a circuit run—the Apollo, Savoy, and then the road, and I agreed that the boys should go along if they wanted. It was about then, and even some before that, that I started gigging with different groups and staying with one or the other more or less permanently."

It was about this period, then, that Scott joined the Missourians, generally acknowledged to be the forerunner of the Cab Calloway Band. This organization made some twelve sides for *Victor*. Jazz historians also indicate the Andy Preer Cotton Club Orchestra, with much the same personnel, as having recorded a single side for *Gennett* (6056, *I Found a New Baby*). In the interim there was a more or less permanent stay with the many Clarence Williams groups, starting with the Blue Five in 1927 and continuing through 1933. Scott's earlier days in the Williams groups found him playing clarinet harmony along with Bert Socarras for the trumpet of King Oliver. This group can be heard on *OK* 8465 and *Br* 7017. Eventually Ed Allen replaced Oliver, as is known, and the group became prolific recorders. Scott can be heard on roughly fifty of these Williams group records.

Reminiscing about the early Williams days, Scott could only smile when talking about King Oliver. "I can't help but smile because that's all he ever made us do. We used to meet up at 'Cuz's'—that's Clarence Williams—office on 45th Street and take a cab from there over to New Jersey. That's where WOR was located in those days, near Newark, and we did several broadcasts from there, some of them on the Maxwell Coffee Hour. Once in a while Eva Taylor would do the vocals for us. Well, from the time we left the office till we got to Newark, Oliver would have us in stitches. Many times 'Cuz' would work his remarks right into the broadcast. As for Oliver's playing, well, I guess time itself has said more about it than I ever could."

Following his stint with the Williams groups, Scott worked for a time with the Fletcher Henderson aggregation in place of Coleman Hawkins and playing alongside Don Redman and Buster Bailey. It was about this time that Chu Berry and Eldridge left Teddy Hill, who found himself in need of a sax. Cecil then joined Hill in time for the opening at the Harlem Square Club in Miami, followed by dates in Philadelphia and at the Apollo and the Savoy. He decided that it was at the Miami that he took what was probably one of his most famous solos. "Edna May Holly, now Mrs. Sugar Ray Robinson, had baked a cake in honor of the band's opening, and I had helped myself to a generous serving. At about this time the downbeat was given and I was faced with playing a sax solo with a face full of cake. The results brought the house down, needless to say. Incidentally, there were some good men in that band. I can remember, particularly, Frankie Newton, Russell Procope, Shad Collins, and Dick Fulbright. Shortly after we ended the circuit, Hill went to England and the band broke up.

"Shortly before this time," interjected Scott, "I had worked with Bessie Smith at some place on 66th Street. We used to rehearse at her apartment and honest, it was just like going to a party. Rehearsing with her was a gala affair. You knock at the door and she throws it open and shouts 'My Man!' Yes, I was one of Bessie's boys. She'd make you feel so happy you'd be ready to go to work before you got the horn out of the case. We worked hard but in between there was nothing but fun. When we did work,

(Continued on Page 18)

LOUIS

and the blues

BUCKLIN MOON

Maybe it has all been said and said better than I could ever hope to say it. I am neither critic nor musicologist, and I say this neither in apology nor with chip on shoulder, but rather in humbleness. In the twenties I happened to hear Louis in Chicago and it was a deep emotional experience I am not likely to forget, possibly the more so because it had nothing whatsoever to do with the fact that "Jazz" might or might not be the only original American art form. It was simply a new sound and there was no one around to tell me why I ought to like it, or even that I ought to like it, but when it hit me full in the guts I happened to like it, and I still do.

But as exciting as all that was I don't think I ever *heard* Louis until I happened to get ahold of a record by Maggie Jones called *Good Time Flat Blues*. I can't even recall if I knew that it was Louis on the record when I bought it (I had started buying his records by then, I know, but I certainly wasn't a collector), but I doubt it. In those days *Columbia* did not bother to list such information on the label the way *Okeh* sometimes did.

Truth is, I don't even know how the record happened to find me; I bought most of my records summers in Wisconsin in a city where no stores carried "race" items. But probably *Columbia*, even in those days, was a name to be reckoned with. I do know that I always had to wait until I went to Minneapolis, ninety miles away, in order to stock up on *Okeh* Louies. The town where I was numbered a little over twenty thousand, but so far as I know there was never an *Okeh* sold there and it was to be years before I saw my first *Paramount*.

No matter, I got the record and I guess I played the hell out of it, and then it got broken or lost and I went on to better things—probably Isham Jones because I was younger in those days and you never got far humming that second chorus of *Potato Head Blues* in someone's shell-like little, pink ear.

I guess I'm going about this the long way round but that's the way it really was. The record was gone and I thought I had forgotten it until I heard it some years later and it all came back with a rush. In the meantime a lot of things had happened, the most important of which was that I began to stumble onto the rural blues in the South—Saturday nights on the street corners where white and colored town merged; an old blind man, led by a young boy, who used to come around with a guitar to the back of a

joint where I hung out and sang; and finally a backwoods jook where I used to park in the darkness to listen and soak it up, until the night a white cop came along and drove me off. I hadn't thought much about Jim Crow until that night but I thought a lot about it from then on.

There has been a lot written about the blues and much of it doesn't make a whole lot of sense. It seems to me that you can say just so much, but from then on you have to feel it. The blues, like any art form which has survived for a long time, have as rigid a form as poetry, yet they are not something which you can intellectualize about in the same way. A lot of people have tried it, but they never get very far.

No one really knows how old the blues are, but it is doubtful that they were ever put to paper (by this I *don't* mean published in sheet music form) much before the turn of the century. Perhaps, as E. Simms Campbell has suggested, they were once a means of communication, a subtle form of warning. There is no doubt that there is in them a strong condemnation of the ruling caste which could never be spoken to a white man's face. But though on the surface there is sadness and perhaps even a seeming hopelessness, underneath is militant protest and also hope, though it is a hope for a better tomorrow. Some day someone will write a thesis or a doctorate on the inner meaning



of the blues and it will be a wonderful commentary on our whole society; one can only hope that it will be someone who is not only a scholar of the mind but of the heart as well.

I do not know how early the cornet was used as a part of the blues accompaniment, but certainly it was an urban development and quite possibly came fairly late. The rural blues, so far as I know, were confined to a background of guitar alone, or a combination of guitar and one or more of the "bastard" instruments—harmonica, kazoo, comb, washboard, even a pair of spoons—plus, less frequently, what Charles Edward Smith aptly calls "alley" fiddle. But of these the guitar was dominant, perhaps because it most nearly approximated the human voice. The slur from off-pitch to on-pitch which so many blues singers use so effortlessly, for example, is certainly more closely akin to the guitar than to any other instrument. I have an idea that when the blues moved into urban areas they underwent subtle changes (in order to appear a part of the city most people try to get the "country" out of their speech, as well as out of the way they dress), and maybe it was at this point that the cornet came into its own as a part of the sung blues.

Later further changes came via the vaudeville circuit—mainly the T. O. B. A.—and the changing ratio of women to men blues singers, likewise an urban development, was also speeded up.

At what precise point it occurred is not so important. The point is that at *some* time the cornet, and later the trumpet, became the dominant force that the guitar had been and in the hands of a few men—Oliver, Armstrong, Joe Smith and Ladnier come readily to mind—a thing of sudden new beauty.

Of the four I think that Louis was the greatest, but more important, infinitely better than he ever was on the Hot Fives. I have a theory about that, too, though I'm not certain that anyone will want to buy it. What I am getting at is that the hot solo as we *now* know it probably stems from the Hot Fives. It was not unknown in the older New Orleans style, of course, but it was used sparingly and the ensemble was the most important part of that music. I don't mean to imply that there are nothing but Armstrong solos on every Hot Five record, but merely that Louis had developed such technique and power by this time that makes it almost seem so. But when he played blues accompaniment he sacrificed some of that power—partly because he was no longer the lead instrument but also, I suspect, because he had come up from the bottom and really *felt* the blues more deeply than he did any other music. Not to be forgotten either is the fact that Louis was a great blues singer in his own right.

Louis has been quoted as saying that those early records were rough and made by men (and here I know he includes himself) who had not yet reached the peak of their musical growth. Could be, Pops, but if you ever forged a more beautiful or haunting thing than your background on *Good Time Flat Blues* I'd like to treat you to a good dinner!

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THE RECORD CHANGER

125 La Salle Street
NEW YORK 27, N. Y.

the jazz record census-

REPORT

NUMBER TWO



DICK HOLBROOK

I'd better start by reminding you again that this is really just a sample—not a full count—of some of the rare records of jazz. It's a report of ownership by 72 collectors around the country. It's intended to give an idea of relative scarcity.

This project started last year with two lists of rare records appearing in the April and December issues of this magazine. Owners of copies were invited to write me—itemizing their holdings, the condition of each copy and add any general observations they cared to make. The response was spotty. Some collectors answered promptly and meticulously. Others kept their heads in the sand. Okay—that's their privilege. (Or is it?)

In the May issue this year I reported on the Olivers in the list. This second installment concerns King Joe's second cornet, the ineffable Louis Armstrong. Let me report on his records in the order they were listed in the first "Census" article.

- #1 OK 8261 Happy Ruggles has a New copy. Mine is a shade less than perfect. Other copies reported ranged as follows: E, E, E, E-, V, V, V, G+, G and G. Playing condition is of first consideration—but Merrill Hammond reminds us that the originals of this run of OKeys had large blood-red labels and a milled edge on the disc. Later juke-box reissues are a thinner disc; not milled; with a purple-red label. The music is the same in all cases.
- #2 OK 8299 Again, Happy Ruggles leads the parade with a New copy. Bill Love and Bill Russell report E and E. Mine is E-. Hammond's V to E. Others: V+, V, V, G and G. This seems to be the scarcest of the first five Hot Fives. Walt Allen reported sale/auction list-

ings of these five in old issues of the Record Changer as follows: 62, 16, 110, 69 and 24.

- #3 OK 8300 This one is relatively common. The surprise to me was that any jazz collector did not own an original of this superb record. New copies are prized by Happy Ruggles and Bill Russell, Ken Hughes of Portland, Oregon, Charlie Huber of West Hartford and me. Others: N-, 5Es, 6 Vs and a couple of Gs.
- #4 OK 8318 New copies: Russell, Ruggles, Love, Hughes, Holbrook—and doubtless many others who wouldn't want it known. Nine other copies were graded: E, E, V, V, V, G, G, G and G.
- #5 OK 8320 Ruggles and Russell have New copies. Merrill Hammond's and mine are down a half grade. Al McViity in Falmouth on the Cape has a new copy with the later blue label. Other copies: 3 Es and 3 Vs.

It would have been interesting to get a check on the rest of these earliest Hot Fives and the Hot Sevens. Hammond and Huber rate 8447 hardest to find. That's the Irish Black Bottom. Bill Russell says the rarest are 8447, 8357 and 8396. My poorest copy of the run through 8519 is 8496. Melancholy/Keyhole. Beyond this point, be sure you don't miss both variants of I Can't Give You Anything But Love (a and c takes). Also the Some of These Days with vocal (OK 41298) and the slightly earlier version with a real hot-gravy trombone solo (OK 8729). The When You're Smiling are different, too. There's one of the Deccas that is hard to find: De 3151, W.P.A./Marie. It was cut out very quickly. Political overtones, maybe. Oh, yes, there are curiosa with unexplained couplings like one I have with I

Can't Give You and the OK 8669 label backed by Basin Street with the 41241 label. A salesman's demonstration copy, perhaps? Or a juke-box special.

#10 Vo 15165 Bill Love, Bill Russell, Merrill Hammond and Med Stoll down in Plainview, Texas have New copies. John Baker of Columbus, Ohio, claims no better than N-. From there we have no reports except a couple of low Gs. I sold my copy to a collector on the West Coast some years ago and have regretted it ever since. Talked to Perry Bradford the other day and he coyly suggested there were some surprises about the personnel on that Jazz Phools date. He says to watch for his book.

#33 Br 3567 This is the famous Dodds Black Bottom Stompers date where Louis owns the first 90 seconds, Johnny dominates the second 90 and the ensemble takes the remainder of the three minutes on Wild Man. 26 is the rare take. Louis flubs the start. But the rest is so great, they had to ignore the stuff. 25 is the other of Wild Man. Melancholy comes as 27 or 28. These aren't differentiated by most collectors who reported. In any case, Happy Ruggles and seven others have brand-new copies. Everyone else has an E. 25 copies were reported. Most of any record. Bill Rogers of San Francisco has all four variants. Also, the Canadian Brunswicks of this.

#34 Vo 15632 To give you an idea of the scarcity of this one, Bill Russell reports no better than an F+ copy in his vaults. Henry Henriksen, Minneapolis artist and authority on the Genett Electrobeams, treasures a New copy of this Dodds Weary/N. O. Stomp. Another new copy is said to be in San Francisco. And Bill Love has an E. Besides these four copies—none.

#42 OK 8312 This is Chippie Hill's unforgettable Trouble In Mind. Quite common. Hammond, Russell and Holbrook have New copies. Others report E, E, E-, V+, V and 4 Gs. Recently heard from Charlie Huber that he picked up no less than 9 copies in Philly—but no other Chippie. It is apparent that this is the least scarce of all the Louis accompaniments of Bertha Hill from Chicago, Ill. Hammond describes her 8420 (Pratt City): "More Louis on this than any other. Top flight. A must. Rare."

#57 OK 8173 V. Liston's Right Key. Bill Love, Stan Blackman and I have New copies. Others: 2 Es and 3 Vs. Walt Allen found this offered no more often than the Perry Bradford Vo 15165 (see above). One of the best features of this record is the fine Bechet.

This was the last of the Armstrongs in Part I of the original Census list. Part II ran several months later and drew only half the response. So don't compare the quantity of replies below with those listed above. From here on, mentions will be fewer. But you can see how the following records compare to each other.

#110 Pm 12059. Ollie Powers. Bill Love has an E copy. Take not stated. John Randolph of Fulton, Missouri, has a V Paramount (take 1), a V Puritan 11263 (take 3), a V Harmograph 851 (take 3) and an E/V Harmograph 874 (take 5). There are also takes 2, 4 and 6. The 3 has no vocal. The 4 was used for Jazz Information and UHCA. Take 5 is reputedly the best. On Harmo-

(Continued on Page 18)

a
monday
date



JANET TERRACE

foreword by WELDON KEES

This account of Turk Murphy's first recording session for Columbia, which took place in San Francisco last January, is a unique example of jazz historiography. Janet Terrace (Mrs. Charles Richards) is a writer of fiction whose work has appeared in Partisan Review, and her sensibility and insight are of an order rarely encountered in such reports of musicians at the perilous work of making records. Perhaps some of its flavor is due to the fact that it was not originally written for publication, and is an extract from her personal journal.

Several lacunae need filling in. "Mr. McIntyre," who recorded the session, is Hal McIntyre, whose single-handed pioneering work for recorded New Orleans jazz on Bay Area radio stations in the 30's played no small part in preparing the way for the later acceptance of the Lu Watters band. For the Murphy date, McIntyre used one Altec directional mike, hand-held, swiftly and expertly changing its position as dynamics and solo considerations necessitated. The recording was done in the band's usual place of employment—the Venetian Room of the Italian Village, in the North Beach section of San Francisco; and several friends of the band were present. On the stand were Turk Murphy, trombone; Bob Helm, clarinet; Don Kinch, trumpet; Wally Rose, piano; Bob Short, tuba; and Dick Lammi, banjo. Kinch does not regularly play with the group, and came down from Portland for the date.

—Weldon Kees

The recording session is over, and even I feel as if I had passed a crisis. Nobody could be more peripheral than I was, and be within the circle of agitation at all, but the world looks different to me this morning. Charles has not been peripheral: he has suffered at the center, and last night it was as if years had fallen from him. Charles' sense of history is dispassionate, whereas I can command merely romance—imagine being there when Louis and Johnny Dodds made *Wild Man Blues*, or when Jelly Roll collected his faculties and played *Mamie's Blues* into a microphone! Or, even more romantic, when he laid his gun on the piano and so coerced from the Hot Peppers those brilliant performances! The latter event is legendary, but it is the kind of thing that accumulates in my mind and has now produced my feeling of having passed a crisis. But Charles, a genuine historian, has his mind fixed on dates, personnel and quality of equipment; even the presence of that gun on that piano arouses in him no sentiment but rather acts as a symbol of a fact—that jazz is created by hard-working musicians, not by brainless persons desiring to tootle by inspiration.

Therefore what impressed Charles most about this recording session was the felicity

of the physical arrangements—the splendid equipment, brought right into the club where the musicians feel at home, the absence of technical experts with stopwatches and a crushing interest in decibels, the hands-off policy of Mr. Avakian, who conducted the session in behalf of the studio, the services of Mr. McIntyre, able to direct intelligently the movements of the dread microphone. Jelly Roll and Louis recorded usually under conditions so unsympathetic that the single helping hand was God's, made manifest in the creative gift, and in the nonchalance that goes with that gift and makes music emerge from the cold bare mausoleums of recording studios. And so Charles thought the kindly atmosphere in this case was in itself historically momentous. The musicians involved are also historically momentous. But what produced in Charles the full sense of crisis was this: Turk, Bob, Wally, Short and Lammi have among them pushed far out into areas of knowledge and experience attained only by musicians who possess the purest dedication and talent of the first order, and they are all in the peak of condition—but they were to be joined by a strange trumpet player for purposes of the session. Nobody doubted the qualifications of Kinch for the job, the only trouble with him

was that though he is an old friend of the band he has not been playing with it. Like Benny Goodman sitting down with the Budapest Quartet, he was a question personified: could he catch on? would he succeed with his difficult job, or would he fail and destroy the fabric history had woven?

Kinch was resoundingly heroic. He seemed to me a man looking an ordeal in the face, appalled by his responsibility. The tunes he knows, the arrangements he does not; and he had to master each one in a few minutes, swallow the routine in one gulp and play the tune, standing between those towering authorities, Bob and Turk, while Mr. McIntyre held that microphone in front of him. It was simply what he was expected to do, what any self-respecting musician is always being called on to do, nobody regarded him as heroic, there was no intimation in the attitude of Turk or Bob that he could make or mar an event of august proportions or spoil the display of that hard-won excellence they possess. Turk and Bob have had to play in strange bands themselves and they are able to disregard the heroic. But I, being free to entertain such fancies, was very much moved by Kinch as a hero. This was particularly so since I had the impression that he did not feel sure of himself. His manner was

not confident, he groaned when he heard himself played back on the machine. And let us pause in admiration of the fact that he has not been playing trumpet lately, but string bass!

He was a hero, and he made it pay—he was a success. He fought off the paralyzing grip of tension and freed himself to function as a talented musician. One or two of the tunes he had to read, and he did that patiently until he knew them; he made mistakes and pulled himself together; he nerved himself five times to one particular tune he didn't know, dreaded to play for its difficulty, and could not play well. A brave man.

Turk and Bob, as I said, were not occupied with thinking that the fate of genius was in the balance. They were thinking about something else that was in the balance—a successful recording session, in the most practical sense. They had their own problems of pressure and tension, and their own kind of concern about Kinch. Turk's difficulties as leader were so many, and so tangled between music and musicians, that I don't know how he found his way through them, but he did, and so quietly that his leadership wasn't noticeable, though there was never a moment when it failed. Bob was a little different. Of them all he seemed the most deeply involved in seriousness, in the stress and strain of being an artist at a crucial point in his career. He was the most preoccupied among those quiet, preoccupied people, the most withdrawn. If I knew more I might be able to discover the reason for this in his private consideration of those complex problems of musicianship with which a New Orleans band musician always has to deal, problems of an esoteric nature far beyond my understanding. However, it seems quite obvious that he (Turk and the others as well) had to solve on the spot problems presented by the addition of a trumpet to a band that had been playing without one. He looked deeply distracted—not the shallow, hysterical kind of distraction that shows itself in harried gestures, but the central kind that gives to the eyes an expression of perplexity and travail. He was worried; and worried as he was he played his solo clarinet number with such nonchalance that the record of it will advance him to the thin front rank of clarinetists. Let us hope that between his performance and the finished record no sound engineers intervene. I hope also that he slid down from the mountain of crisis on

a gallon of Scotch, and that, as he says, everything lit up. When everything lights up Bob says he thinks of all kinds of things he will do and is filled with grand ambition, but that in the morning he is just himself again: such is his modesty.

So much depended on Turk as leader that the subtleties contributing to his success are beyond the sight of an observer. But I understand one thing well—that Turk's devotion to what he does is so whole-souled you couldn't put too strongly the statement that he desired to acquit himself honorably, desired to produce worthy records, desired to play well, to sing well, to lead well. Important to him?—the importance to him transcends the personal. It is not a question of how well he is getting to play the trombone, as Turk Murphy, it is a question of whether or not music is being made. And there I have to leave him, because my knowledge of music is too limited. I find that what I have said about Turk gives no lively image of a person; somehow the live Turk does not reside in my words. Perhaps my excuse is in the actual fact that the live Turk we know as a friend, and as the great trombone player we so often go to hear on more ordinary occasions than a recording session—this live Turk was very much in abeyance at the session, and was replaced by an abstract force of devotion to an ideal. He ate his sandwich, he had his drink, he laughed the way he always does; but something less human—because bigger than life-size—absorbed and surrounded him. He only became the live Turk on the stand, when he led, played, sang, and guided the unsure Kinch to victory; and though there was a two-hour break during dinner I only remember him on the stand; otherwise he faded out. This is the more extraordinary because, unless you had seen this, you could not imagine Turk's fading out anywhere, ever.

Wally, for me, was the comic relief in a situation strenuously serious. I don't mean that Wally is comic—how could you be a comic person and be part of Turk's devotion to an ideal? But Wally's imperturbability, his refusal to be concerned, or at any rate to look concerned—these were, in the midst of all that pressure, charmingly funny. Wally is a rock, he doesn't worry, he has flawless self-confidence, no recording machine or Mr. McIntyre with a waving microphone can disturb his equanimity. He just plays. He sits down and plays the number, looking indifferent as to whether it is a big band number or a piano number with long stretches when Mr. McIntyre leans toward him with the microphone. And between numbers Wally would chat with you—none of the others on this occasion chatted. He chatted with me about his eye; it bothers him still, he says; he thinks now he will really have it attended to. He sat with me and talked in this manner, exactly his everyday manner, and then Turk blows those two notes on the trombone that summon so electrifyingly, and back goes Wally, and sits down to calmly play an intricate Morton tune, a trying piano number. Calmly did I say?—ah, here we have that glorious eruption of the evening, that one exhibition of temperament, that single hysterical flare-up of the human amidst the seemingly divine.

The tune is difficult; the routine seems to baffle Kinch, who is tiring (after ten hours). Kinch blares out in the wrong place. Turk raises his arms, waving a halt to proceedings. They shuffle their feet a little, silence descends, Mr. McIntyre holds out his microphone, Turk stomps off, and they begin again. Turk this time does something undesirable. He waves his arms, they stop.

Once more the silence, the abrupt "Here we go!" and they are off, getting safely past Kinch's ticklish point, through Wally's first terrific solo, and then Bob incredibly blunders into what was supposed to be Wally's break. It is a deplorable imposition on Wally, whose number it chiefly is and who ought not to be asked to go through his nerve-racking paces over and over. But Turk waves his arms, they stop, they laugh, Kinch says to Bob, "Brother, you didn't have to do all that just to make me feel better!" Turk says, "Once more, let's try it again—" and Wally shoots up off the piano chair, and confronting Turk cries in a high voice, "No! I can't do it again! I've shot my wad!" and vibrates visibly, his eyes, I'm sure, if we could but see, starting out of his head. Turk, taken aback but no doubt familiar with the fact hitherto unknown to me and utterly unsuspected, that Wally's temperament does blow up, assures Wally that they won't try it again. All laugh self-consciously, Wally retires to the piano. What shall they play instead? Various suggestions: Kinch suggests "Sweet Leilani." Laughter. Foot shuffling. Silence. Then, suddenly Wally says, "Oh, all right! I'll try it again!" Turk beams. They pose themselves, lift their instruments, Turk says solicitously, "Would you like to take it a little slower, Wally?" and Wally cries, "No, it's set in my mind now, I can't change it!" Respectful failure to reply, or to say anything, only the stomp-off—and so they achieve the tune, Wally playing with venom, aggressiveness and glittering mastery. When he has finished the rock is again unflawed.

I have pictured Turk and Bob as peaks with Kinch between them being assisted up with invisible ropes of musicianship and brotherhood. (The latter kind of assistance did from time to time become visible—in Turk's friendly clowning, or, when Kinch played brilliantly, in Turk's hugging him between choruses.) And I have pictured Wally as a rock. But if this is to be a landscape it must be a volcanic one, with a very high potential of eruption. And into it go two hardy plants, Short and Lammi, who wave their leaves serenely in the hot volcanic airs. Lammi bobs up and down over his banjo, functioning as if timelessly. He hardly ever speaks; it is impossible to know what will prompt him to do so; but his Finnish voice has a strange, mild quality that soothes and refreshes. Once he breaks a string, as usual, and he gives no sign of being conscious that everything else is not quite as usual too. They have been here since one o'clock in the afternoon, it is now nearing midnight, and Lammi's tranquility suggests that he is good for another twelve hours—forever.

The tuba of Short also waves in the background, and beneath its wide-spreading bell sits Short, all lanky six feet of him. His freedom from the pressures of Time does not show itself, like Lammi's, in his execution—though what comes out of the tuba is always ravishing. What is impervious about Short is his will. It might be that it is the tenacity of Short's will that prevents too-frequent eruptions of the volcanoes. If Short says a thing is, it is; if he says it is not, it is not. There are long intervals when Short keeps his own council, but the intervals end in a pronouncement. Unthinkable to argue! His sharp tongue and air of finality do not find expression, however, in his playing. The notes of his tuba are mellow and buoyant, and his solos are rich in reflections.

"Things are getting tight!" says Turk, "—loosen him up!" Short comes forward, envelops Kinch in his long arms and stretches his spine—Kinch yelps. He loosens

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BAD SAM



Benny Frenchie



AARON HARRIS

The forces of Turk Murphy continue to set the pace on the West Coast, if not the entire country, from their cozy cellar on San Francisco's North Beach. Their next *Columbia* release will be a 12-inch LP of Jelly Roll tunes featuring Wally Rose.

Our Italian Village agent reports that the Murphy band's versions of *Tom Cat*, *Stratford Hunch*, *Big Fat Ham*, *Frog-i-More* and *35th Street Blues* should raise those tunes to the same popularity level as the best-known of Jelly's compositions.

Addenda re: Murphy and Co. Bob Helm has given several uninitiated jazzboes a hellish scare in recent weeks by picking up Bob Short's cornet and cutting loose in no uncertain terms on *Frankie and Johnny* or *Dallas Blues*. . . . Actually, Helm, like Turk, started on cornet, then made a switch while still in knee pants. . . . And those rumors about a New York trip for the Murphy band before the end of the year persist.

Status quo in Los Angeles is not being disturbed, which is good, bad or "so what?" depending on where you sit. Kid Ory supposed to re-hire pianist Lloyd Glenn—rather a blow to the mouldies but eminently satisfactory to the folks who like to see Ory keep up with the times(?). . . . Which reminds us that some recording bug could do quite a stunt with the Kid in the way of a one-man band record. Ory is a better-than-average trumpet player and bass man and could make it adequately on piano, clarinet and guitar (he still studies). . . . Eino Girsback, the "Squire" of many a San Francisco session, now basing his operations in L. A. Tom Sharpsteen, the ex-Firehouse Five and Conrad Janis, clarinetist, is working in the flower shop at Forest Lawn Mortuary and gigging around.

Robert Alexander Scobey and his merry men finally moved out of Victor's in Oakland, where the neighborhood crowd had begun to think they went with the lease. . . . Bob opened the last weekend in July at El Rancho Grande in Lafayette, a few miles East of Oakland. . . . He has Burt Bales, Clancy Hayes, Jack Buck and George Probert, the Bay area's most erudite soprano saxophonist. . . . Maybe a change of scenery was what the Scobey clan needed, because they're reportedly blowing up a storm.

There is a dangerous-sounding little gang of hitherto-unknowns operating around San Jose (50 miles South of San Francisco) under the title of the El Dorado Washboard Band. . . . A couple of rhythmic young ruffians named Don Ruedger and Russ Gilman push things along on banjo and piano, respectively, and the rest of the crew is equally

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Benny welcomes Bad Sam with an item that bridges from Chi out to Sam's territory. Lee Collins and Don Ewell have left to open at the Hangover Club in San Francisco with a band of able assistants. Don plans to remain in the Bay City as long as the good people want to hear his fine piano, so he packed the recently purchased Steinway grand under his arm and took off with the missus. Incidentally, it's about time that someone gave notice in print that it is Don's piano behind Bunk Johnson on the *AM* trio records. (So we've hereby done same.)

The Record Corporation of America (Eli Oberstein) now holds the rights to almost a dozen defunct labels' masters. Represented are Duke, Dizzy, Sarah Vaughn, Mildred Bailey and many others. Masters are chiefly from *Varsity*, *Royale*, *Sonora*, *Guild*, *Muscraft*, *Majestic*, although some of each of these catalogues have passed into other hands. For example, the old Mary Lou Williams "Six Men and a Girl" sides, recorded for *Varsity*, are now out on *Savoy*. Confused? Move over.

Not quite as octopus-like as Oberstein, but chugging along at its own merry clip, Riverside Records has also been doing a nice ghouls' job on long-deceased jazz labels. They started out, of course, by securing rights to *Paramount* and its innumerable affiliates, have also signed up just about every piano roll ever made (including some practically unheard of rolls by Jelly), and have just revealed that *Gennett* and *Champion* are in their hands, plus a few assorted others.

Benny's Expose of the Month: On a recent "Platterbrains" broadcast (a record quiz show, descended from the one-time jazz show of the same name, but now basically concerned with pop material), an embarrassing number of "jazz experts" on the panel thought Dizzy Gillespie's satire on Louis (see this month's record review page) was really Armstrong—a commentary on the ex-

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Beginning with this issue, Benny Frenchie, our old standby as a purveyor of jazz news, gossip and rumor, is to be flanked, by two colleagues of equal repute. Henceforth, Bad Sam will concentrate on coverage of the West Coast beat, while Aaron Harris will Tell All about New York activities. By virtue of seniority, Mr. Frenchie will continue as a roving reporter, unconfined by geography or anything else.

Your evil correspondent learned that there exist some curious kinds who are concerned with the more archaic events in the New York precinct.

These are they: The best of all events arises at Jimmy Ryan's on West 52nd Street, where Wilbur DeParis and his Rampart Street Ramblers create some of the liveliest of traditional jazz. Zutty Singleton replaced Fred Moore on drums and after about seven weeks began to really settle down into the band's groove. Some Ramblers' tunes very much worth a special request are *The Martinique*, *Too Much Mustard*, *Florida Blues*, *Oceana Roll* and *Yama Yama Man*, not to mention *Chattanooga Stomp*, *Euphonic Sounds*, *Shreveport*, and *Grandpa's Spells*. Recent Monday night jam sessions have included Wild Wingy Mannone, Don Frye, Frank Orchard, Cecil Scott, Fred Moore, and miscellaneous faces.

A new club, the Basin Street by name, is due to open soon on 51st Street. Rumors of Dixieland and bop policies are equally strong. George Wettling and Pee Wee Russell (yes, he is alive) front a five piece hurry-up dixie combo at Jack Dempsey's, Broadway at 50th Street. The Bandbox, Birdland's next door competitor for the up-to-date sound, is currently permitting combos headed by Sidney Bechet and Muggsy Spanier to add to the fuss. A chap, name of Gomez, replaced Darnell Howard on clarinet with Muggsy. Does very well at it.

Down Greenwich Village way, the usual crowd dominates the expensive atmosphere at Eddie Condon's and Nicks. Wild Bill Davison at the former, Pee Wee Erwin at the latter. Café Society has recently featured Phil Napoleon's Memphis Five and Roy Eldridge's quartet with Dick Wellstood. The Stuyvesant Casino closed for the summer while the Central Plaza continues its Friday and Saturday bedlam with Red Allen, Willie Smith, Wingy Mannone, and other wood cutters. It takes something more than Hercules and Dionysis to survive here.

Childs' Paramount, Broadway and 43rd Street, continues to feature Conrad Janis along with R. C. H. Smith on trumpet, Gene Sedric on clarinet, Elmer Schoebel on piano, and Arthur Trappier on drums. Sunday evening jam sessions have included Wingy Mannone, Jimmy McPartland, and Hot Lips Page groups and two new frantic Dixie bands, the Cornell Six and Johnny Mulay's Sioux City Six. The latter are regularly employed at Far Rockaway. Childs was also recently visited by a six piece group headed by pianist Fred Washington and combining the wilder elements of Harlem jump style

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BEHIND

THE COBWEBS

carl kendziora

This is the first column since spring and, although we've had our usual vacation from column writing, we have devoted as much time as we could manage to compiling the *Pathe-Perfect* catalog and working on the jumbled mess of the so-called "little" labels of the 1920's. So we want to go on record here and now with a renewed plea to all you readers for data on any and all of these labels. A list of most of them will be found at the end of our column in the April issue, so please refer back to it for the list. We need catalog number (including "A" and "B" side—if label uses such designation), title, band name, vocalist (if any), and master and/or control numbers (here *all* numbers are important—in the wax, under the label surface, and printed on the label). Will you please remember us now that vacations are over and list any such discs you have in your possession and any you may run across and send them in to us?

We would like to ask those people who send in queries about records to make their data complete. That is, don't just give the title and band and record label with possibly the catalog number. It helps to have the master and take numbers, vocalists' names, and all other masters or controls to be found. Then all possible identifying leads are available to all who try to determine tie-ins, real identities, etc.

Potpourri: Bert Worster, of Youngstown, Ohio, asks for any facts on personnel of *She Stole My Heart/With You on Romeo* 1243 as by Dubin's Dandies/The Clevelanders. (He gave no masters, unfortunately.) B. W. Spaulding, of Detroit, wants to know about *Bee's Knees/You've Got to See Mama Every Night on Lincoln* 2002 as by Dixie Srenaders/Southern Serenaders. (And he doesn't give us any master numbers either!)

Duncan Schiedt, of Indianapolis, Indiana, also has some questions—First, what is the personnel for Earl Oliver's Jazz Babies on *Edison*? Titles are: *Heigh-Ho, the Merry-O* and *As Long As She Loves Me* (no masters again and not even a catalog number!) Second, who is on *Get Out and Get Under the Moon* (400650)/*I'd Rather Cry Over You* (400648) on *Ok* 41038 as by Billy Hays Orch. on which Duncan hears a horn like Bix and a sax like Trumbauer. Lennie Chiacchia, of Natick, Mass., asks if *Am I Blue* (10882?-2) on *Pe* 15185 as by Majestic Dance Orchestra (that master number digit marked ? may be a 9, a 4, or even a 7—can anyone find a pressing where that blasted digit is distinct enough to be sure of???) is the same as *Am I Blue* (3917) as by The Detroiters on *Cameo* 9204. We can add that this title also appears on *Romeo* 1006—all details the same as for *Ca* 9204 and that it is the same as *Pe* 15185 and *Pat*

37004. Len thinks the trombone and clarinet could be Tea and BG, a point open to much argument. We are of the opinion that it may be TD and JD and a Lanin side. Len also wants to know about *Carioca* (14569)/*Music Makes Me* (14570) on *Pe* 15875 as by Ed Lloyd and His Orchestra where he hears horn and clary which sound like Bunny and BG. Len points out that masters 14565-14568 are the 10 Jan. 1934 Adrian Rollini date which includes both of these musicians! Could it be?

Label of the Month: Our good friend, Perry Armagnac of New York City, supplies our warm weather entry, *Clover*. This label was claimed by The Nutmeg Record Corporation which also took credit for the seven inch *Marathon* close-grooved disc we had as label of the month in the March column. A very colorful label, *Clover*, and we'll describe it as best we can. The name



Clover appears in gold-outlined white letters, upon a light red background which forms most of the upper part of the label. All other lettering is in gold, upon a dark blue background forming the lower part of the label. The short stripe above the word *Clover* is in pink and the circular stripe around the edge of the label is white. Side shown is *They Can't Blame That On Me* (3478-1) as by Clover Dance Orchestra on *Clover* 1513. Reverse is *Dear One* (3490-1 in wax, but 3509 on label) as by Halley and His Orchestra. We can list three other *Clovers*: 1519—*Southern Rose* (3488-2)/*Then You Know That You're in Love* (3496-2) as by Southern Syncopators/Miami Society Orchestra; 1639—*Roll 'Em, Girls* (3758) w/vocal by George Beaver/*My Sweetest Memory* (3766) as by California Melody Syncopators/Clover Dance Orchestra; and 1736—*Breezin' Along with the Breeze* (3926)/*Someone is Losin' Susan* (3932) as by Marlborough Dance Orchestra/Pennsylvania Syncopators. *Clover* seems to have drawn from both *Grey Gull* and Consolidated Recording Corp. (the latter *Emerson, Dandy, Bell*, etc.). Both of these outfits used 3000 masters, so it is difficult to tell which is which. It is possible that those masters with take numbers are *Grey Gull* in origin while those without takes are Consolidated. One certainty is that the side shown in our cut (3478-1) is *Grey Gull* and appears on their label, *Radiex*. One side of *Radiex* 1242 is this same title (3478 A4) as by Cosmopolitan Dance Orch. The -1 on *Clover* and the "A" on *Radiex* must both indicate the first take as these two are identical by aural comparison. Probably *Grey Gull* and *Nadeco* 1242 would both be the same title as *Radiex* although the band credits might be changed. Anyone with more data on any of the above labels, their operators, tie-ins, listings, etc., is requested to furnish same to us. And did Nutmeg

Record Corp. originate any masters of its own?

We return to our opening plea. Please don't forget us; list those discs you have or see with *Pathe-Perfect* masters and any others fitting into the so-called "small" label classification during the 1920s. We need all the masters we can get, especially the "junk" as the non-jazz is needed to isolate the jazz dates and to show the whole picture of the various master series, tie-ins, etc. We'll be looking for your data at 74 South Road, Harrison, New York (or c/o the Record Changer) and will be back here next month.

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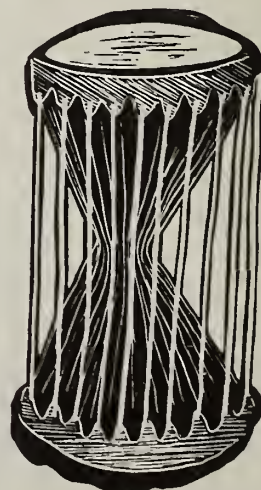
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records noted

GEORGE AVAKIAN

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turk murphy's jazz band

creole belle/daddy doo/
the pearls/king chanticleer/five aces/clarinet foo
yong/mississippi rag/panama

The Murphy coterie has scored again and we find ourselves at a loss for new and vigorous superlatives. Being the first of a series of *Columbia* LPs exploring the enchanted kingdom of Murphyana, province of Barrelhouse, there may well be action taken wherein the Murphymen become agents of the UN, spreading joy and breaking up those fighting cats. This is strictly good time happiness and dance-it-up music and if you don't dig, you are square with pointed corners or cool, like dead.

Responsibility for these wonderful red hot doings falls upon the trombone, clarinet, trumpet, piano, banjo and tuba of Turk Murphy, Bob Helm, Don Kinch, Wally Rose, Dick Lammi, and Bob Short respectively. Everybody shines and especially Bob Helm who is among the most exuberant, imaginative, and agile clarinetists to be heard in jazz. *Foo Yong*, a reedy version of Armstrong's *Cornet Chop Suey*, provides adequate testimony. Incidentally, here as in *The Pearls*, Mr. Murphy makes a substantial contribution on the washboard. Helm's final two choruses on *Pearls* are superb and, for that matter, the entire album is probably his best recorded work. *King Chanticleer* is a rousing Barbary Coast stomp with some surprise sounds and a first strain that later became part of a tune called *Egyptian Ella*. A splendid banjo solo by Dick Lammi occurs hereon. *Five Aces* is a Murphy original with plenty of down home flavor. Somehow it keeps reminding us of the verse of *Maryland* and an old pop tune called *How Could Red Riding Hood Have Been So Very Good and Still Keep the Wolf from*

Her Door? The remaining tunes are all carried off in laudable fashion. Don Kinch, during some of his wilder moments on *Panama*, is somewhat suggestive of Mutt Carey. Endless compliments to a most cohesive rhythm section.

This is "West Coast" jazz in its most highly evolved form, exciting and swinging all the way. Sometimes it seems as if the arrangements are overly heavy (for example, on the blithe *Mississippi Rag*) but then, an accurate interpretation of certain tunes virtually requires this. (*Columbia* CL 6257) (R.L.T.)

james p. johnson

charleston/i've got my
habits on/harlem strut/
vampin' liza jane/harlem
chocolate babies on parade/make me a pallet on
the floor/loveless love/it
takes love to cure the
heart's disease

These eight selections of "early Harlem piano" were transcribed from piano rolls dating from 1921 to 1926 and by means of an excellent recording job, stand as a great monument to an even greater artist.

Most of the tunes were featured in shows of that period. Interestingly enough, *Habits* lists Jimmy Durante among its composers. *Parade* reminds us of *Rainbow 'Round My Shoulder* for four bars. Johnson's playing is here much earthier, although not lacking any of the musicianship of his later period. One might call it a synthesis of the previous piano styles in jazz with, perhaps, an emphasis on ragtime. All of the tunes are in medium or fast tempo and consequently there is no opportunity to investigate the slow blues style at which Johnson excelled. Nevertheless, he comes on with plenty of effervescence. (*Riverside* RLP 1011) (R.L.T.)

django reinhardt and the quintet of the french hot club

camp meeting/september
song/the wedding march/
santos/mardi gras/swing
49/blues barbizon/mano

As everyone knows, this French Hot Club or Hot French Club or Club of Hot French or Club of French Hot or Django's Whangos is a first class smooth swinging outfit. There are no album notes so for all we know these may be Django's last recordings. Unlisted personnel appear to include two guitars (one electric, functioning like piano or vibes), clarinet (Alix Combelle?), string bass, and drums. Musicianship is expert, yielding modern, non-boppish swing. Nothing here for the mouldy people but good music. *Wedding March* is a gassed up version of "Here Comes the Bride," *Santos* is familiar as *Brazil*, and *Mardi Gras* as the *Anniversary Waltz* in 4/4 time. Good surface and reproduction. (*Dial* LP 214) (R.L.T.)

johnny dodds, vol. 2

nineteenth street blues/
loveless love/c. c. pill
blues/your folks/messin'
around/adam's apple/salty
dog/steal away

Well now, isn't this nice? Since nothing bad can be said of Johnny Dodds, this is a good good record. Since we find here eight very rare selections, this is a good good good record.

Nineteenth and *Loveless* find only Tiny Parham's very able piano accompanying the Dodds' clarinet. A nice verse is provided to introduce the familiar chorus of *Loveless*. *C. C. Pill* features Blind Blake on guitar and vocal and Jimmy Bertrand on slide whistle in a wonderful back room skiffle. This may be

the rarest of Dodds items and certainly is among the very best. Blake's vocals are excellent ("Blues and trouble are my two best friends.") but what a C. C. Pill is, we never learn. Oh, anthropologists, oh, probers of the word, run ye to the oracle and discover what is this pill. It may make us a happy time, or it may be a laxative. *Your Folks* (a delightful title) is rendered by Blythe's Washboard Ragamuffins (an even more delightful title) and provides piano and washboard (you expected tympani?) solicitations. The Ragamuffins are augmented by Freddie Keppard's cornet, an unknown trombone, and Trixie Smith's vocal (*Messin'*) on the next two genres. *Messin'* is a superior jazz vehicle and *Adam's Apple* is of the mood of the well known Keppard item, *Stockyard Strut*. The "folk" version of *Salty Dog* and the ditty, *Steal Away* are plucked by the Paramount Pickers, i. e., a guitar and piano backing up Dodds. The vocalist among the Pickers lies somewhere between the vo-de-o-do and early Bing Crosby periods. Wonderful wonderful good good collector's items all. (*Riverside* RLP 1015) (R.L.T.)

art hodes' chicago rhythm kings

there'll be some changes
made/song of the wanderer / sugar / randolph
street rag/tin roof blues/
digga digga doo/four or
five times/found a new
baby

Pianist Art Hodes, one of the Chicago and eastward perennials, is here distinguished with a collection of his doings back 1940 way. The first four titles were originally recorded under the Chicago Rhythm Kings caption, the latter four as Art Hodes' Blue Three, all on the *Signature* label. The trio includes Rod Cless on clarinet

and Jimmy Butts on bass. The Kings add Marty Marsala on trumpet, Jack Goss on guitar, and replace Butts by Earl Murphy.

With the exception of *Wanderer*, the tunes are not too inspiring. They are, however, given adequate and occasionally moving treatment. Much more should be heard of the Marsala trumpet. Although his tone and conception are superior on his more familiar *Commodore* sides, the present selections display a gusto very much like that by which Wild Bill Davison is known. Cless' performance is mainly dispassionate with more or less randomly dispersed moments of brilliance. Hodes is truly the fighting spirit throughout, giving his near-all time and again. Guitarist Goss furnishes excellent rhythm and an occasional pleasant solo. The trio sides are relaxed, making no attempts at being productions and not going anywhere in particular. *Wanderer* and *Changes* are the most interesting and hot performances, with everybody very much carried away. No doubt some of Hodes' best piano turns up here. *Randolph* is a blues bit later recorded by Hodes under the title, *Clark and Randolph*.

It is interesting to stack up sides like these against other comparable groups (Turk Murphy's five piece combo, Ellington and Goodman units, Jimmy Noone and Jimmy Blythe groups, etc.) and just be amazed at the number of different conceptions that occur within the general jazz framework. (*Riverside RLP 1012*) (R.L.T.)

the fabulous trombone of ike rogers

nickel's worth of liver/
screenin' the blues/it hurts
so good/good chib blues/
my man blues / prison
blues/21st street stomp/
barrel house flat

Old Ike Rodgers was a very quaint man.
He played trombone into an old beer can,
A chicken wire screen and perhaps an old shoe,
And if you don't be good, he'll play it into you.

He played the blues like nobody ever could.
He played them for liver and for every chib that would.
He moaned them slow, and on *21st Street*, fast,
With pianists Sykes, Brown, and who knows on the last.

Edith and Mary Johnson, Alice Moore too,

Hang around old Ike and sing it plenty blue.
But on a couple numbers, ain't no ladies there
But it means nothing if you bake your jelly rare.

Old Ike Rodgers was a remarkable cat
On those low-down blues he'd lay it on you pat.
So if you got taste for really messin' 'round,
Fetch this rare old pressing and dig that moanin' sound.
(*Riverside LP 1013*) (R.L.T.)

blind lemon jefferson

shuckin' sugar blues/
broke and hungry/lonesome house blues/jack o' diamonds blues/mosquito moan/southern woman blues/that black snake moan No. 2/balky mule blues

When it comes to the earthy folks blues, Blind Lemon is among the granddaddies of them all. That Lead Belly and Josh White were among his apprentices is all that many know of him. This LP permits us to discover that he was a very great folk artist in his own right, singing and playing the guitar with rich, moving and poetic quality. Surface and reproduction are of the best, an amazing property considering that the material was originally recorded for *Paramount* in 1926-1928. (*Riverside RLP 1014*) (R.L.T.)

knocky parker trio

the naked dance/wolverine blues/original rags/sidewalk blues/limelouse blues/barrelhouse blues/smokey mokes/memphis blues

That jazzy old piano picking English professor, name of John "Knocky" Parker, once again runs amok on the keyboard. Running somewhat less amok with him are clarinetist Omer Simeon and drummer Arthur Herbert. The occasion was a concert down Kentucky way in 1949, give or take a year, and behold, it gestated long and spawned this limited edition LP. Mr. Simeon makes a spanking clean job of it and is to be congratulated. Mr. Herbert contributes ably and at times obtrusively. (Trio work of this kind calls for extra restraint and sensitivity of the part of a drummer. Where

this is absent in the present instance, it is undoubtedly due to the hastiness of preparations for the amok concert.) Mr. Parker performs in his compelling manic way, introducing such dynamics and gyrations of which no piano has dared dream.

He has assimilated virtually all of the piano styles that ever were and throws them back, at times delightfully and whimsically, at times ingeniously, at times menacingly and bewilderedly, but always affirmatively. Classical ragtime, Jelly Roll Morton, and bits of Joe Sullivan are prominent in the present appearance.

As might be expected, the Jelly Roll Morton tunes, *Naked Dance*, *Wolverine*, and *Sidewalk*, are most successful. The high spot of mutually complementary and constructive playing seems to be on a few choruses of *Sidewalk*. *Original Rags*, a Scott Joplin masterpiece, is also given a first magnitude performance. The two *Houses*, *Lime* and *Barrel* are mediocre pre-fabs. *Memphis* is given an interesting formal interpretation but still drags along like the old war horse it is. Nobody in the band knows *Smokey Mokes*, which is just as well since it isn't a trio number anyway. Be not depressed, the Morton and Joplin numbers are worth twice the price of the record. (*Dixie LP 101*) (R.L.T.)

the mills brothers

say si si/i'm with you

I suppose that the finest recent demonstration of the Mills family's perfect swing is the way they ignore the overblown orchestral accompaniments they now get on records and create and hold their own moving beat for themselves. Their style (especially when unaccompanied) constitutes, it seems to me, a perfect introduction to what is basic to good jazz, their unity, their swing, their solo variations—demonstrations of what is basic to true hot variation and improvisation—their ease, their taste, their perfect timing, their balance of the hot with the sweet and the soft. Use them on the novice in place of a skiffle or church record, and I believe you will probably show him a lot more about what is good in jazz. (*Decca 28670*) (M.T.W.)

dizzy gillespie

pop's confessin'/blue skies

Confessin' is a very funny record: a burlesque, with a

minimum of malice, of Armstrong, vocally by Joe Carroll, trumpet-wise by Diz, and of an audience by the band. In so far as the intent beyond the burlesque is satirical, it is good satire and hence good criticism. Good because it hits Louis at a weak point, at that naive exuberance which is the dominant emotional attitude not only in a crowd-pleaser like *Confessin'*, but in almost all his music, even the most brilliant, past and present. Certainly there is nothing wrong (and a lot that is charming) about childish exuberance, but if it governs all of an artist's work, that is at least a limitation. (*Dee Gee 3605*) (M.T.W.)

gerry mulligan quartet

bernie's tune/lullaby of the leaves

This is a pleasant and highly talented "cool" group. They play quietly in understatement. On *Leaves*, this studied softness achieves a kind of semi-lethargy, and it is never, of course, that kind of quietness and sweetness that Jelly Roll and Bunk said was the manner of the best jazz.

A really exciting thing is a sprightly passage of counterpoint (true counterpoint, not the polyphony of New Orleans music) in *Bernie's Tune*, between a low register trumpet and baritone sax. There have been several previous attempts in the "modern" school at counterpoint and they have been stilted, academic, and arty. This group makes it clean, unostentatious, bright, and natural. (*Pacific Jazz 601*) (M.T.W.)

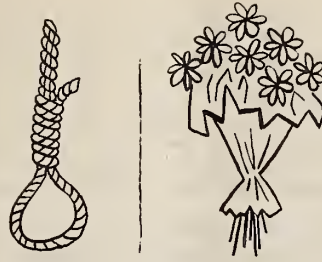
"big eye" louis nelson delisle

dinah/b-flat blues/clarinet marmalade/you made me what I am/basin street blues/black cat on the fence/pork chop/holler blues

There is probably no point in recounting the great historical-documentary importance of recordings, whatever their quality, of the "man who first played jazz clarinet." That should be well admitted. Jimmy Noone is the most obvious stylistic pupil of "Big Eye Louis," but a little more listening and comparing shows that most of the New Orleans clari-

(Continued on Page 19)

letters to the editor



A few comments on the "Marshall Stearns Issue": as much as I like Marshall and all that he is doing, I think that all the effort that went into the fashioning of this issue was completely lost. What I mean is that I don't think he reached the "average" reader. For crack-pots like me, I have eaten up every line, but the "average reader" will say "too much stuff to plow through, and much too deep."

I thought the wonderful collection of photos by Ramsey were the best I've seen in many a moon.

Thank you for yielding your mag for this issue. It was very unselfish of you and will do much for "the cause."

Dr. Edmond Souchon
New Orleans, La.

Congratulations on your July-August issue; it's a considerable service to jazz as will be the Institute. You also deserve commendation for the earlier editorial on Bucklin Moon.

Nat Hentoff
WMEX Boston, Mass.

I enjoyed the issue of The Record Changer containing our Chicago Round Table on Jazz. However, I wish you would pass on to the individual responsible a complaint about the lines identifying me.

(1) ETC. is the journal not of the Institute of General Semantics, but of the International Society for General Semantics. The former is in Lakeville, Connecticut, the latter in Chicago.

(2) Armour Institute of Technology ceased to exist in 1940 when it was merged into Illinois Institute of Technology.

(3) I resigned from Illinois Institute of Technology in 1947.

You will be glad to know that I have already had favorable reactions from a number of people around San Francisco about the special issue on the Institute on Jazz Studies. I believe you are right in saying that jazz research is indeed about to enter a new era, and I congratulate you on your editorial energy and vision which will help to bring the new era into being.

With all good wishes,
S. I. Hayakawa
Language Arts Division
San Francisco State College

I think it is about time that I wrote to tell you how much I have enjoyed your magazine for the past three years. I started my subscription with the pictorial history of jazz issue and have read every issue since. I think your article in the May issue this year appealed to me as much as any. It didn't have anything to do with jazz as jazz. It was the editorial about Bucklin Moon. My sentiments can be summed up in the phrase "I hate McCarthy." It's terrible how so many people can "defend" the American way of life (which includes freedom of speech, etc.) and still condemn people for acting according to these American rights. Thanks a lot for your editorial. I hope every buyer of the magazine read it no matter which side of the fence they sit on.

What I particularly wanted to rave about, though, is the latest issue (July-August). For so long the jazz world has needed an organization like "The Institute of Jazz Studies" to further its cause (i.e., to be accepted by all as an important art form). So many organizations have not lasted because of the narrowness of appeal. The New Jazz Society fostered by Barry Ulanov, Metronome, etc., was such a group. I was so impressed by what you are trying to do that I have contacted the Sociology and Music departments at the college I attend to at least sit down and read the articles. Please keep this organization going. By the way Mr. Blesh suggested that jazz enthusiasts could maybe help gather any information—I'd be glad to help in any capacity.

Woody Randolph
Toledo, Ohio

To Frederic Ramsey, Jr.:

Yipe—! When I opened the Special Summer Issue of the Changer and saw your spread, I said to myself—"What do you know—here's a cat who can do something besides moan!"

Man—those are PICTURES! I mean—they are really good. They should be spread far and wide in a slick paper De Luxe mag of some kind, with good fine-line engraving.

Of course Bourke-White has done some things, but the emphasis was

along a different slant. Might suggest that with your perspective eye you could get much more actual musicianship in more shots—maybe you have, and we will be favored with them in future issues.

I'm just a mouldy fig, but have spent over 20 years in photography in the past. Really do dig that provocative art work in the Changer. Hope to get to New Orleans this winter, with camera.

Don Loving,
Indianapolis, Ind.

I'm writing this letter because that review of the Bunk Johnson records in your May issue could not go without a little protest. After letting Mr. Martin Williams tear down Lewis and Robinson, I suggest that you let someone else more capable write a feature article on the George Lewis band, which in recent months has made a very successful tour of the West Coast. Also Lewis' new L.P. on Good Time Jazz ought to be out pretty soon. Title will be "A Night at the Beverly Cavern" because sides were recorded on the bandstand of the Beverly Cavern in Los Angeles.

This probably sounds like a letter by just another Lewis fan. Well, I guess I am a Lewis fan and I think anyone has a right to be one, too. The George Lewis band is the only group left in the world to play authentic, traditional New Orleans jazz, music which no white group has ever been able to reproduce. For this and other reasons the Lewis band ought to be supported and not ridiculously criticized. Everybody knows that Lewis will never be as great as Dodds was. But why only sit at home and listen to old records by "the" great jazz men. Why not go out and support the good and wonderful things we have today.

Obviously Mr. Williams has never seen the Lewis band in person. In my case anyway I'll take a band with a true feeling and sincerity and forget about their possible technical limitations. That is one reason why I prefer a lot of Blues and Rhythm artists to many a modernist. There is an awful lot of good music in some of these B. & R. bands.

Well, I hope to find a complete report on Lewis soon, and why not have an article on what is happening in New Orleans; who is still alive down there and willing to play. William Russell's L.P.'s are probably the last testimony of traditional New Orleans jazz men. Let's enjoy it while it's still around.

Chris Strachwitz,
Reno, Nevada

great scott!

(Continued from Page 8)

though, she was serious and concentrating all the time."

A seat in the Henry "Red" Allen band was next in line. This band, like the Hill band, turned out a goodly number of recordings. In this group Scott worked with such men as Chu Berry, Horace Henderson, John Kirby and later Teddy Wilson and Albert Nicholas.

Broadway lights beckoned next, and Scott joined Bert Socarras and his band at the Cotton Club, playing opposite Cab and the Duke at various times. In fact he also played with them as often as not, since he knew the show routine well and was always able to fill in for Chu or some other member from time to time. Many people who thought they had Chu's autograph really had Cecil's since, as he put it, "There's no use sending them home from their trip to New York disappointed."

Again he sat back and laughed as he remembered another of his famous solos. While at the Cotton Club, he suffered the misfortune of breaking his hand and finally found a doctor who put on a special cast which would allow him at least some flexibility in his fingers. It was necessary to stay on the job, for he had many mouths to feed at home, and a day out of work presented a hardship. As luck would have it, he was needed in the Calloway band that night. Cab looked over at him after he had taken a blazing solo, and saw the bandaged and swollen hand. He then stopped the show to announce that he was going to take Scott over to Ripley's office, then located across the street, and present him as the "hottest one-handed tenor player in the business."

Once again an attempt was made at forming a band when Cecil took a group into the Ubangi Club (the site of today's Birdland). In this band was, among others, Henry Goodwin on trumpet and a young vocalist who is doing very well on her own these days—Ruth Brown. This was in 1942, and once again the band went out on a tour, disbanding on its return.

Since that time Scott has been free-lancing in and around New York. He has recorded, in addition to the groups formerly mentioned, with the Dicky Wells Big Seven, Willie the Lion's Cubs, Frankie Newton's Uptown Serenaders, Teddy Wilson groups backing Billie Holiday, J. C. Higginbotham's Big Eight, Sandy Williams groups and more recently the Art Hodes Jazz Six. In reminiscing about the Wilson recordings he recalled the time he first heard Billie. "It was at the Hot Cha Club, at 134th Street and Seventh Avenue. My oldest daughter, Sarah, used to carry my instruments while I handled crutches. (Scott had met with a foot accident which, because of complications, resulted in the loss of his right leg.) Clarence Holiday's daughter used to come with her father mostly because she was anxious to see Sarah, since they were close friends. I don't know when I've seen a more beautiful girl than Billie was. Well, on one of those nights the singer for the band was out sick. Billie knew the routines, having been there so much, and so she stepped to the mike. I don't think I'll try to describe it—it was just the best. That might have been the first time that she ever sang professionally, although I'm not sure about it."

Jazz has suffered through a long uphill battle in its attempt to escape the usual smokey-den stereotypes applied to it, and it is the opinion of this writer that it would help greatly to take a closer look at some of the people who make it. Not all musicians

are drug addicts, etc., any more than other professionals are. With recent trends indicating the growth of sociological and other academic interests in this music form, it might be well to know more about the men who make the music. Unfortunately, the only time people seem to be interested in musicians is when they have collected enough bad habits to make them bait for the sensationalists.

Looking on the other side of the ledger, let's note that Mr. and Mrs. Cecil Scott are solid citizens of New York City. They are church members and, among his other activities, Cecil finds time to participate in Civilian Defense activities in his neighborhood. The Scotts are the parents of thirteen children, all living, and eleven grandchildren. The children range in age from twenty-nine down to eight. Seven girls were born to the Scotts (Sarah, Betty, Connie, Norma, Lorraine, Carol, and Elaine) before the first boy arrived. Following Cecil, Jr. there are Ronald, Barbara, Annette, Richard, and Darrell. If anything, here is a typical part of the American scene that music lovers like to feel jazz belongs to, much more so than the sensational anecdotes that unfailingly crop up from time to time.

At present Cecil Scott is still very active in New York jazz. He is probably one of the more permanent members of the weekly clambakes at Stuyvesant Casino and Central Plaza, being booked in time and again. In addition he has played more or less permanently at Jimmy Ryan's for the past few years and at present leads a combo there in the weekly Monday night sessions—the latest one (before deadline) finding Wingy Mannone alongside him. He has also been heard at Café Society, Childs on Times Square, and for almost a year was part of the Jimmy McPartland group (along with George Wettling, Joe Sullivan, Walter Page, and Eddie Hubbell) at Lou Terrasi's. A visit to the Scott home is likely to find, among other visitors, such neighbors and friends as Claude Jones and Dicky Wells; and while he lived in the neighborhood, Mezz used to gather for a chat with the group.

It all adds up to another chapter to be added to the history of jazz—written around one of the figures who helped bring it a little more along the way.

the jazz record census

(Continued from Page 10)

graph, the band is Clarence Young. It also comes on Claxtonola 1502 and 40263. The jazz club of Edinburgh, Scotland has a P copy.

#111 Pm 12238 My 3 take of Ma Rainey's Countin' the Blues, in E condition, was best of three reported. Bill Love has a V. Bill Rogers (S.F.) owns a V on red wax and a G on black.

#112 Pm 12252 Ma's See See Rider (takes 1 and 2) didn't show much strength. I have a New copy of take 1. Bill Love has two V copies. Bob Brown at Ft. Dodge, Iowa, has a V+/V. And J. Russell Hurst down in Longview, Texas, has a G copy. No word from Russell, Baker, Hammond, Ruggles or Hughes on any of this second set.

#113 Ge 5607 Red Onion Jazz Babies. New: Bill Love. V: Bill Rogers.

#114 Ge 5627 Same group. Bill Love has in New. E+ copies reported by Med Stoll, Bill Rogers and Barney Crosby

of Daly City, California. This and the one preceding also come on Silvertone. None reported.

#125 Vo 1027 Erskine Tate's Vendome Orch. Bill Love has it New. I think Carl Davis still has his copy that he bought from Martin Schwartz. That's all I got. Walt Allen found this offered 11 times.

#127 OK 8346 Hociel Thomas singing Listen to Ma and Louis playing lower and bluer than ever you heard. New copy: Bill Love. Mine is E+. Russ Hurst has it G. I see that Sondheim is offering \$15 for an E copy. It's worth all of that.

#132 OK 8499 Sippie Wallace's Dead Drunk Blues. Philip Elwood of Berkeley, California, has it New. As has William Love that man. Mine is E+ and Lt. Dutweiler of Ft. Sam Houston, Texas, says his is V. This is a good Sippie. 8328 is mediocre. 8212 is not much. 8301 is sensational. Merrill Hammond says: "Each side quite different. Demonstrate Louis' amazing breadth of interpretation and versatility better than any other single Louis record." 8470 is also fine Louis, Sippie and Jimmy Noone.

#137 OK 8171 Clarence Williams Blue Five. Texas Moaner. Ralph Miller of Worthington, Ohio has a New copy. Bill Love's is E. Others: V.

#138 OK 8181 Same group. Everybody Loves My Baby (very nearly my favorite record). The record is common. But scarce in fine condition. Ralph Miller has it New. There are 4 Es, 3 E-, 3 V+, a V and 3Gs.

#139 OK 40260 Same group. Bill Love and Ralph Miller have New copies of Manda. Others: N-, etc. Huber found many copies in Philly.

#140 OK 40321 A very scarce Blue Five. Cake Walking Babies. Offered only 9 times. Ralph Miller and Bill Love have it New. Mine is V+. Jake Schneider has a V.

#141 OK 8215 Papa De-Da-Da. Bill Love: New. Huber and I: E. No others.

#142 OK 8245 Coal Cart/Santa Claus. Bill Love: New. Bob Brown: E.

#143 OK 8254 Squeeze Me/Santa Claus. Bill Love: New. Huber: E. Holbrook: E-.

#144 OK 8272 Livin' High. New copies reported by Love, Elwood and yours truly. Med Stoll has it E+. Walt Allen found these last three offered 7, 8 and 10 times.

Those were the Armstrongs listed for the "Census." Are there any rarer? Certainly. The Baby Mack OK 8313 heads the list. Then Blanche Calloway OK 8279. The Grant-Wilson Paramounts are fabulous. The Sam Hills on Oriole. And let us not forget the dictaphone cylinders Louis made for Melrose in 1927. There's a teasing description of them on page 137 of The Jazz Record Book.

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records noted

(Continued from Page 16)

nets would probably not have been possible as stylists without his pioneering, his example, and, once removed, a legion of clarinetists and saxophonists. All of that can be heard here. But how about the music beyond its function as a document?

Many New Orleans musicians, worthy of the name, have described Big Eye as a first-rate musician. I have no doubt that he was that, but we cannot always tell what effect the company he played in has on a musician. But here he is playing with two groups, and in one case we can. The group on *Holler, B-Flat*, and *What I Am* is loudly led (I mean that the loudness is arbitrary) by "Wooden Joe" Nicholas and his out-of-tune trumpet. The music is bad and we can say little except that Delisle often seems to be embarrassed by it.

On the other five numbers, there is a far better band and there is better music. I am afraid that anything final cannot be said about it, however, but, once we have talked about it, to be somewhat inconclusive is probably to be just. For it is impossible (and undesirable) in the final analysis, to separate the considerations of music, *per se*, of historical interest, of Delisle's age, of his health, of his reactions to the band and recordings, of the recording and balance distortion, etc. Delisle plays emotionally in those loaded understatements which characterize the best New Orleans players, his second part is full and lucid. Notice that he plays differently behind the trumpet than when he has the lead. He indicates a knowledge of the possibilities and resources of his instrument that probably was impressive. *Basin Street* is, I believe, the best record, but *Marmalade* and the others have some good things in them. Johnny St. Cyr is understanding throughout.

Was he playing his best? We shall probably never know first hand. These five are the best records we have heard him on and he is at least impressive in both the "historical" and musical areas. I would frankly like to know what qualified musicians think of them.

He died three weeks after this session. "Put some heart into playing," he said. He did that, and the heart he put in was real heart, not "nerves." (*American Music L.P.* 646) (M.T.W.)

sidney bechet

careless love/mme. becassine/moulin
a cafe/ni queue ni tete/out of no-
where/blackstick/mon homme/klook
klux khan

Surprised were we to find here some of the best Bechet on record. The first four selections support the ever dominant Mr. B. with Claude Luter's orchestra. *Careless* and *Ni queue* are both slow blues, very pretty and with the usual clichés. *Mme. Becassine* features a Latin rhythm, a vocal by the ensemble, some first rate muted trombone, a hint of Luter's greatness, and Sidney Bechet. The vocal, incidentally, is in very much French. *Moulin* is a fine tune, based essentially on the more familiar *Eccentric*, and features guess who, this time, happily, on clarinet.

The last four selections find you know who in the company of Kenny Clarke on

drums, Charlie Lewis on piano, and Pierre Michelot on bass. A very competent, modern, and swinging rhythm section. *Nowhere* and *Mon Homme (My Man)* are top notch ballads and provide a happy combination of jazz and sentimentality. With a little patience, other more traditional jazz bands might work up these tunes. They are among the rare ones that might profit by such treatment.

Blackstick, except for the last eight bars, is a drum and soprano sax duet going harmlessly nowhere. *KKK* is blues, fast and slow, with additional background by Bill Coleman on trumpet and Big Boy Goodie on alto sax. The prominent doings are, however, done again by Bechet and Clarke in a slightly amusing sequence of reedy-and-percussive chase choruses. (*Dial LP 301*) (R.L.T.)

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managing editor

orrin keepnews

circulation

jane grauer

art director

paul bacon



bad sam

(Continued from Page 13)

impressive, especially since we never had heard of any of them before. . . . Ruedger is multi-talented: plays real blues guitar and sings like a cross between Leadbelly and Washboard Sam; also whips a lot of piano—house-party style or ragtime. . . . Gilman comes on sort of one part Jelly Roll, one part Frank Melrose, one part Jimmy Blythe, one part James P. and five parts himself—also a rough, but tough, cornetist. . . . We heard tapes of the lads, who try everything from Morton tunes to eight-bar skiffle pieces. . . . More to come on this, we hope.

An acquaintance of Bad Sam's wants to know why the accomplishments of British trumpeter Humphrey Lyttleton have received so little notice in this country. . . . We have heard this bloke's collection of *Parlophones* and must concur. . . . In fact, old B. S. has written his English cousin, Bad Montgomery, to try and start a reciprocal trade agreement. . . .

That's our good thing for this month—Humphrey Lyttleton and His Band. They are alive. They are playing first-rate jazz right now. They have the records to prove it. Those old embargos went out with the war of 1812, so get with it!

Southern California jazzbos and visiting brethren whose culinary tastes parallel their yen for New Orleans-style music are urged to make a pilgrimage to the small corner café of Sidney Desvigne, the ex-Crescent City trumpeter. Would-be historians are beseeched not to badger Sidney with questions about Buddy Bolden and Tony Jackson. Just enjoy his shrimp gumbo, New Orleans oysters, crawfish (in season) and cubillon. Magnifique! Exposition Boulevard, a couple of blocks east of Western Avenue, northwest corner.

The whereabouts of the diamond in Jelly Roll's tooth, subject of some rather grisly speculation in Alan Lomax's "Mr. Jelly Roll," is no mystery to the author, who shall be known as Bad Sam. One of Sam's friends, we'll call him Game Kid, was in a bar soaking up juniper extract one night and discussing Morton with still another feller, name of Jack the Bear. While Kid and Jack were absorbing, they were interrupted by a nearby imbibor, flashing a rather ostentatious dental ornament. Said the stranger: "What's that you sayin' about Jelly Roll Morton? I knew Jelly Roll Morton, in fact, this (tapping a glittering incisor) once belonged to him!" The three spent an uproarious three hours talking this over, getting pretty well fried in the process. But—this figure turned out to be all he said, and also the owner of a trunkful of Morton's manuscripts and photographs (seems Jelly owed him some money). Sam's agents are at work on the project now, and with luck, should produce a new mother lode of Jelly Roll lore.

benny frenchie

(Continued from Page 13)

perts rather than on the record. Puts us in mind of the time, not too long ago, that the *Changer* handled Stan Kenton's broadly satirical *Blues in Burlesque* with a dead-pan article celebrating Kenton's "conversion" to Dixie, and some of the darndest people either took it straight or felt they ought to explain to the editors that it really was a gag. Oh, well, we might get caught in the next

such trap, so Benny will not cast the first stone.

Warning: Collectors are cautioned against using the recently introduced "all groove" needle. Supposedly sized for both 78 rpm and LP records (an obvious improbability, to say the least), they'll play LP's at the cost of the record. However, at least they will work on the 78's, and work very well on acetate dubs.

Clarification: We recently read a very interesting article on the current jazz scene by pianist Dave Brubeck, whose publicity releases, as you probably know, say he once studied with composer Darius Milhaud. There were many lamentations in the article to the effect that no form of jazz except "Dixieland" (his word) had found room for counterpoint. But Brubeck went on to say that there were no augmented or diminished chords in Dixieland. If he meant by "Dixieland" the white simplifications of the New Orleans Negro music, of course he was right. But if he included the Negro music, and he did by implication, he was wrong. Brubeck, who once said that Jelly Roll was one of his three favorite pianists, should know this. What's the first chord of *Dippermouth*, Dave—to name one of the simplest New Orleans numbers?

In case you didn't know of it, Django Rheinhardt, the brilliant gypsy guitarist, died in Paris on May 17th.

Reminder: Release of the movie version of "Call Me Madam" prompts Benny to remind one and all that, if they don't know Armstrong's wonderful record of *You're Just in Love*, they should promptly get with it.

aaron harris

(Continued from Page 13)

and Dixieland. The band was tops in showmanship.

Pianist Knocky Parker has summered in the City, studying Latin at Columbia University and occasionally giving vent to his new Earl Hines kick. The Red Onion Jazz Band finds itself in the throes of reorganization. Current lineup includes Joe Muranyi, clarinet, Jim Heanue, cornet, Hank Ross, piano, Bill Stanley, tuba, and R. L. Thompson, drums. Trombone and banjo spots are still empty. Rumor has it that Gene Mayl's Dixieland Rhythm Kings may spend a week in New York on their way to open the Savoy in Boston during September. The present DRK lineup appears to be Bob Hodes, cornet, Bob Mielke, trombone, Bill Napier, clarinet, Gene Mayl, tuba, Jack Vastine, banjo, Robin Wetterau, piano, and Eddie Lightfoot, drums. More oom-pa in the East!

a monday date

(Continued on Page 12)

up Mr. McIntyre too, who cracks loudly and retreats, only to trip over the rug, stumbling with fatigue. Turk's voice is a thin croak. They have not been able to get a good take of a tune they particularly wanted, but it is too late now. They had played successfully all afternoon, had played better after dinner, and for half an hour they had been unbeatable, carried beyond all pressures and difficulties by a dazzling rendition of *Panama*. We spectators sat spellbound and rejoiced. Mr. Avakian, who wore his coat in a fashion of his own, draped over his shoulders, said no word of stopping, though he whispered to Charles

that his feet were on fire. They play one more tune, and suddenly they all fold at once—it is the playing of those who have lost their grip. Amid silence Mr. McIntyre puts aside the microphone, Mr. Avakian turns off the machine. And now that all has been done that could be done, exhaustion flows like a tide through the room, and with it comes the melancholy knowledge, which had for awhile been silenced by the triumph of *Panama*, that the noble efforts of this night have been imperfect, like all the efforts of musicians, and us all.

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Abbreviations used in the Classified
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Sections are as follows:

Col. I, Record Label:

ACT	ACTUELLE	HY	HYTONE
AE	AEGIAN	IM	IMPERIAL
AJ	AJAX	INT	INTERNATIONAL
AL	ALBION	JM	JAMBOREE
AM	AMERICAN MUSIC	JQ	JOE DAVIS
AMP	AMPERSON	JJ	JAZZ INFORMATION
AP	APOLLO	JN	JAZZ MAN
AS	ASCH	JR	JAZZ RECORD
ATL	ATLANTIC	JSEL	JAZZ SELECTION
AV	AUTOGRAPH	JU	JUMP
BA	BANNER	KY	KENTON
BAL	BALOWIE	KJ	KING
BB	BLUEBIRD	KJ	KING JAZZ
BD	BLUE DISC	LM	LINGLIM
BE	BEACON	LU	LIBERTY MUSIC SHOP
BEL	BELL	LON	LONDON
BIL	BILTMORE	MA	MASTERS
BN	BLUE NOTE	MA	MADISON
BP	BLACK PATTI	MAJ	MAJESTIC
BR	BRUNSWICK	MAN	MANHATTAN
BRS	BRITISH RHYTHM SOC.	ME	MELOTONE
BS	BLACK SWAN	MEL	MELHUSE
BST	BLACK STAR	ME	MELHUSE
BU	BUENA VISTA	MF	MOLLY FIVE
BW	BLACK & WHITE	MU	MUSCRAFT
CA	CAMPACON	MC	MONTCHERY WARD
CB	CARDWAY	ME	MERCURY
CC	CAMEO	NAD	NADISCO
CD	CAPITOL	NO	NORISKOG
CE	CARDINAL	NO	NORSON
CH	CHALLENGE	CK	CHICK
CI	CIRCLE	OP	OPERAHOUSE
CIT	COLLECTORS ITEM	OR	ORION
CL	CLARENCE	PA	PALLOPHONE
CLE	CLEAR	PAC	PACIFIC
CLJ	CLINAX	PANA	PANACHORD
CM	COMET	PA	PANACHORD
CO	COLOMBIA	PM	PARADISE
CON	CONTINENTAL	PAT	PATHE
COR	CORAL	PO	POLYDOR
CR	CROWN	PO	POLYDOR
CRL	CROWN	RE	REGAL
CRES	CRESCENT	RI	RIALTO
CS	CLAYTON	RO	ROCK
DE	DECCA	RS	REISSUE
DEL	DELTA	RZ	REGAL-ZONOPHON
DI	DIVA	SAL	SALABERT
DIS	DISC	SA	SOLD
DIAL	DIAL	SAV	SAV
DOW	DOWNEY	SE	SESSON
ED	EDISON	SE	SPECIAL EDITIONS
EL	ELITE	SEL	SELMER
ELC	ELCIRADIO	SG	SIGNATURE
EN	ENGLISH	SI	SILVERTONE
EV	EVERYBODY'S	ST	STANSON
EX	EXNER	SU	SUNSHINE
GL	GENERAL	SUM	SUNNIT
GO	GOODY	SUP	SUPERTONE
GLO	GUILD	SR	STRONG
GLO	GLOBE	TE	TEMP
GR	GRAM	TE	TELEPHONE
GTJ	GOOD TIME JAZZ	TR	TRIANGLE
GU	GURDIN	TRIL	TRILION
HA	HARMO	UMCA	UNITED HOT CLUBS
HCR	HARVON	UL	ULTRAPHONE
HC	HARVON	VE	VELVET TONE
HCA	HOT JAZZ CLUB	VF	VICTOR
HVV	HIS MASTER'S VOICE	VJ	VINYL JAZZ
HMC	HOMECOR	VO	VOCALION
HMS	HOT RECORD SOCIETY	VOC	VOGUE
HOW	HIT OF THE WEEK	VR	VARIETY
		VS	VARIETY
		WC	WEST COAST

NOTE:

All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

1. A collector or person who solicits and receives advance remittance for a record must send the record within a period of four weeks.

2. A collector or person who orders and receives a record prepaid must pay for it within a period of four weeks.

3. A collector or person who obtains a record in trade must fulfill his end of the trade within a period of four weeks.

4. A collector or person who requests that a record be shipped C.O.D. must accept the shipment unless the shipment is damaged in transit. (A bid

on an auction or an order from a sale which states that records will be shipped C.O.D. unless otherwise instructed, is considered a request for C.O.D. shipment.)

The name of the person or collector who violates the above rules will be printed in the Record Changer upon the first violation, and the violation will be described. (Exception: where breakage or over-grading is concerned, the record is to be returned promptly to the shipper. If the parties involved do not arrive at a settlement, the matter is to be referred to the American Record Collectors Board.)

* * *

When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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CLOSING DATE FOR AUCTIONS OCTOBER 15, 1953

LIQUIDATING EXTENSIVE COLLECTION OF CATALOGS, SUPPLEMENTS, BACK ISSUES OF RECORD, JAZZ, SUNDAY MUSIC MAGAZINES, BOOKS ABOUT RECORDS AND MACHINES OF ALL TYPES; BOOKS BY & ABOUT CLASSICAL, OPERA, POP, JAZZ ARTISTS ETC. SEND YOUR NAME FOR AUCTION LISTS WHICH WILL BE PREPARED SOON.
ROY WENDELL, ENGINE 4 M.F.D.
RIVERSIDE AVE., MEDFORD 55, MASS.

30,000 COLLECTORS ITEMS
50% LESS THAN PRICES GENERALLY ASKED
NOW IS YOUR OPPORTUNITY
GET THOSE DISCS YOU REALLY WANT
NOW
SEND IN YOUR WANT LISTS
LEWIN RECORD PARADISE
5600 HOLLYWOOD BLVD.,
LOS ANGELES 28, CALIFORNIA
IF ITS BEEN RECORDED, WE HAVE IT !

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

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

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

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

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

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

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

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

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

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

N MINIMUM BID 50c AUCTION

% BOX 59, THE RECORD CHANGER 125 LA SALLE STREET NYC NY

MINIMUM BID IS 50 CENTS PER RECORD. PLEASE BID BY NUMBER TO LEFT OF EACH COLUMN. IF POSSIBLE PLEASE BID ON POST CARD. WINNERS WILL BE NOTIFIED AFTER CLOSING DATE TO REMIT AMOUNT OF WINNING BIDS. THERE IS A 25 CENT PACKING CHARGE. RECORDS WILL BE SHIPPED VIA RXR CHIPPING CHARGES COLLECT. IF YOU WANT US TO SHIP PP WE SHALL DO SO BUT WE ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RXR. WE GUARANTEE CONDITION OF ALL RECORDS. IF YOU SHOULD BE DISSATISFIED PLEASE LET US KNOW AND AN IMMEDIATE ADJUSTMENT WILL BE MADE. IS YOU WILL NOT ACCEPT JUST ONE RECORD, IF THAT IS ALL YOU SHOULD WIN, PLEASE STATE THIS IN YOUR BID CARD. IF YOU HAVE A TOP MONEY LIMIT TELL US THAT TOO. NO CURIOSITY BIDS PLEASE. CLOSING DATE OCTOBER 15TH.

FRANCES ALDO		CONT BASIE CONT.		TEOY BRANNON TRIO	
1.1 BUILD WLD IN HEART OF ROSE/ RED ALLEN	VI 64893 E	78. BOOGIE WOOGIE/ROLL ME PETE	CO 35959 E/V	158. GAMBLERS BL/JAILHOUSE BLS	JADE 705 E
2. SHANTY IN OLD SHY TWN/B'LLS DOWNBEAT	AP0 780 N	79. TIME ON MY HANDS/ FOR GOOD OF YOUR CNTRY	CO 36685 E-	159. MUSKRAT RAMPLE/CANT GIVE U ANYTHING	JU 27 N-
3. DARK EYES/RED JUMP	BR 80110 N	80. BUGLE BLUES/ SUGAR BLUES	CO 36709 E+	160. IT MADE L HAPPY, UNMADE ME CRY/WENT AWAY	CA 1081 E
4. RED JUMP/DARK EYES	BR 80110 N-	81. BUGLE BLUES/ SUGAR ELS	CO 36709 E-	(ABOVE: RM CHP 5 CR)	
5. DEAR OLD SOUTHLAND/RIDE RED RIDE	BR 80136 N-	82. HOW LONG BLS/ ROYAL GARDEN BL	CO 36710 N-	BROADWAY BROADCASTERS	
6. CANAL ST BL/DOWN IN JUNGLE TOWN	DE 18092 E+	83. HOW LONG/ROYAL GARDEN	CO 36710 E+/	161. NO MANS MAMA/THAT CERTAIN PARTY	CA 836 E
7. CANAL ST BL/DOWN IN JUNGLE TOWN	DE 18092 E	84. HOW LONG BL/ ROYAL GARDEN	CO 36710 V+	GAYLE BROWN & SARAH McLAVER	
ALL STARS		85. ROYAL GARDEN BL/HOW LONG BL	CO 36710 V	162. GEE BABY/GONE ARE THE DAYS	BR 84003 N
8. NITE & DAY/WILD MAB OF THE FISH POND	JAY 8 N	86. WAY BACK BL/FAREWELL BL	CO 36712 N-	HENRY BROWN/KE ROOGERS	
9. WILD MAB OF THE FISH POND/NIGHT & DAY	JAY 8 N-	87. WAY BACK BL/FAREWELL BL	GO 36712 N/E	163. STP EVN DOWN TO BRICKS/WALT CAN BLS	GRL 12 N-
10. PORTRAIT OF GUINENA FARM/PORTRAIT OF BILL JAY	13 N	88. OLD FEELING/THIS HEART O MINE	GO 36795 V	LES BROWN	
11. PORTRAIT OF BILL JAY/PORTRAIT GUINENA FM JAY	13 N-	89. JIMMYS BLUES/ TAPS MILLER	CO 36831 E	164. FROM NOW ON/GET OUT OF TOWN	BB 10009 V
ALL STAR SEKTET		90. FLA-CA-LA-PA/MUTTON LEG	CO 37093 N/E+	165. BIZET HAD HIS DAY/GOOD MAN HARD TO FIND	CO 36688 N-/
12. GONFIRMATION/FIRST GEAR	NJ 801 E-	91. GOOD MORNING BLS/OUR LOVE MEANT TO BE	DE 1446 V+	(ABOVE: RM CHP 5 GR 2 SIDE)	
AMBROSE		92. CUT THE WINDOW/KEEP REMEMBERING	DE 1581 V	166. SWAMP FUNK/DANCE BLUE DEVILS	DE 1231 E-
13. FANTASIA/COPELHAGEN	DE 726 E/V	93. SHORTY GEORGE/THURSDAY	DE 2325 E	167. TEMPO D1 JUMP/OCEAN MOTION	DE 1818 N-
14. CUBAN PETE/LOST MY RHYTHM/MUSIC/MAN	DE 932 V	94. JOHNS IDEA/I O'CLOCK JUMP	DE 25056 N-/E	DAVE BRUBACK	
15. IN IN DANCING MOOD/GRAY WITH LOVE	DE 971 E-	95. FANGY MEETING YOU/ 1,2,3, O'LAIRY	OK 6319 N-	168. LULLABY IN RHYTHM/U STEPPED OUT OF DRM	FAN 501 N
16. SWINGIN' CALA/JINGLE/JINGLE (RM CHP 3 CR)	DE 1305 E+	96. TAKE ME BACK BABY/FIESTA IN BL	OK 6440 V+	169. DDBY & SOUL/LEST FALL IN LOVE	FAN 503 N
17. WALTZ OF THE FLOWERS/SERENADE	DE 3652 E	97. TAKE ME BACK BABY/ FIESTA IN BL	OK 6440 V+	170. SWEET GA. BROWN/SEPTEMBER'S ONG	FAN 507 N-
18. TELLIN' WORLD 'BOUT U/11:30 SAT NIGHT	HMV 5847 E-	98. IF I DIDNT CARE/ THE ANGELS SING	VO 4784 V-	171. WAY U LOOK TONIGHT/LOVE WALKED IN	FAN 509 N-
19. LETS ALL SING LIKE BIRDIES/DONT WANT	VI 24285 E-	(ABOVE: RM CHP NO GROOVE)		172. SEPT. RAIN/ WHAT IS THIS THING CALLED	FAN 510 N
20. BW AT CIVIC OPERA/ DOIN' BW	MER 8007 N	99. U & I LOVE U CAN COUNT ON ME	VO 4967 E/F	173. FUGUE ON BOP THEMES/ PRELUDE	FAN 511 N
21. ROSES OF PICARDY/WHY IN LEAVIN YOU	MER 8140 E+	U LO RECHET		174. MANSELLE ME & MY SHADW	FAN 519 N
ANDREWS SISTERS		100. ROYAL GARDEN/SOCIETY BLS	GMS 647 N	175. INDIANA/LETS FALL IN LOVE	FAN 512 N-
22. SAYS MY HEART/ON FAITHLESS KAID	DE 1875 V-	101. WEARY WAY BLS/ QUINCY ST STRUT	BN 517 V+	176. I DIDNT KNOW TIME IT WAS/ALWAYS	FAN 514 N
23. L DONT KNOW HOW MUCH CAN SUFFER/ROCK MY	DE 2414 V+	BIX BE OERBECKE		177. TO MARVELOUS FOR WORDS/HEART & SOUL	FAN 516 N-
24. I YI YI/APPLE CLOSSOM TIME	DE 3622 V	102. WA DA DA/ OL MAN RIVER	GO 35666 N	178. SOMEBODY LOVES ME/CRAZY CHRIS	FAN 517 N-
25. WISH I HAD DIME/WHY DONT WE DG THIS MORE	DE 3966 V+	103. JAZZ ME /JAZZ BAND BALL	GO 36156 E+	179. SOMEBODY LOVES ME/GRAY CHRIS	FAN 517 E+
LIL ARMSTRONG		104. AT THE JAZZ HAND BALL/ JAZZ ME BLS	GO 36156 E+	180. LYONS BUSY/A FOGGY DAY	FAN 518 N-
26. MY HT DE HO MAN/OTTH THE SUZIE Q	DE 1059 E-/V	105. SORRY/ SINCE BEST GAL TURNED ME DOWN	VO 3149 E-	181. ME & MY SHADOW/MANSELLE	FAN 519 E+
LOUIS ARMSTRONG		(ABOVE: HAIR CRK)		182. AT PERFUME COUNTER/FRENES I	FAN 520 N
27. SNOWBALL/SKING U GATS	BB 10225 E+/N	LOUIS ARMSTRONG		183. THIS GANT BE LOVE/LOOK FOR SILVER LNE	FAN 521 N-
28. GUT BUCKET E/YES IM IN BARRELL	GO 36152 E+	106. SAVE IT PRETTY MAMA/HEAR ME TALKIN YA	DE 2405 E+	CHICKA BULLOCK	
29. MONDAY DATE /WEATHER BIRD	GO 36375 N/E-	107. WEST END BLS/ IF ITS GOOD	DE 2480 E/N	184. INDIANA/ MY MELANCHOLLY BABY	OK 6261 E-
30. WEATHERBIRD/A MONDAY DATE	GO 36375 E-/N	108. WEST END BLS/ IF ITS GOOD	DE 2480 V	185. PUT THAT DOWN IN WRITIN/EN EL RANCHO G	VO 5032 V
31. TITE LIKE THIS/HEAR ME TALKIN 2 YA	GO 36378 N	109. U COT ME VOODOO'D/HARLEN STOMP	DE 3092 V	REV. J.C. BURNETT	
32. WRAP UR TABLE IN DRMS/STRATDUST	GO 37808 N	110. SHADRACK/JCNAN & WHALE	DE 25150 E+	186. COSPEL TRAIN IS LEAVING/LORD HELP ME	GO 14180 V
33. WRAP UR TABLE IN DRMS/STRATDUST	GO 37808 N-	111. SHADRACK/JCNAN & WHALE	DE 25150 E+	(ABOVE: RM CHP NO GR)	
34. JCNAN & THE WHALE/SHADRACK	DE 1913 V	112. AINT MISBEHAVIN/CANT GIVE U ANYTHING	DE 25355 E+	ALLEN BURNS ORCH	
35. HEAR ME TALKIN 2 YA/SAVE IT PRETTY MAMA	DE 2405 E	BENNY BELL		187. WHEN MORNING ROLLS ROUND/NITE & DAY	PE 15724 V+
36. CANT GIVE U ANYTHING B LVE/AINT MISBEHAV	DE 25355 E	113. SON OF PINGUS THE PEDDLER/ FIRST 100 YR BE	DE 230 V+	JOE BUSKIN	
37. KISS BUILD DRM ON/ I EGT IDEAS	DE 27720 N	GRAEME BELL		188. SERENADE IN 3RDS/GANT GET STARTED	CMS 532 E
38. DONT FORGET MESS ARROUND/IM CONNA GITCHA	HJCA 10 E+	114. JACKASS BLUES/WAS LEIGESTER SQUARE	JU 15 N	BILLY BUTTERFIELD	
39. WEARY BLS/WILLIE THE WEEPER	PAE 2393 E+	115. IN A LITTLE BLKBDIR/AZTEZ PRINCESS	RAM 9 N	189. AINT MISBEHAVIN/WE COULD MAKE SUCH BEAUCAP	371 E
40. I HATE TO LEAVE U NOW/WISH YOU NEVER-BN	VIC 24204 V-	SAMMY BENKIN TRIO		190. OH LADY BE GOOD/SOMEONE TO WATCH OVER	CAP 20025 N-/E
41. BACK O TOWN BLS/LINER IN ARMS LONCER	VI 201912E+	116. WLD WAIT FOR SUN/ GHERRY	BN 522 E+	191. MAYBE/AINT NECESSARILY SO	GAP 20027 E+
42. FENDIE/ MISS NEW ORLEANS	VI 202087E+	BENSON ORCH OF CHICAGO		192. DO IT AGAIN/CANT TAKE THAT AWAY FROM ME/CAP	20028 E+
43. NO VARETLY BL/ WHAT YA CONNA DO	VI 202456E+	117. VENETIAN LOVE BOAT/ VIRGINIA BLS	VI 18868 E	DOON BYAS	
44. FLUES IN THE SOUTH/BLS 4 YESTERDAY	VI 400102E+	118. WOLVERINE BL/HOUSE DAVID BL	VI 19140 V	193. FRUIT SALAD/SPOTS	HUB 3002 V+
45. I HATE LEAVE U NOW/THATS MY HOME	VI 400103E+	MARIE BENSON		194. POOR BUTTERFLY/DOUBLE TALK	HUB 3022 V
46. GOTTA RIGHT SING THE OLS/CASIN IN PINES	VI 400103E+	119. DONT CARE NEVER GO BAD/JAZZ ME BLUES THEME	100 E	195. LITTLE WHITE LIES/GAME ALONG	JAU 902 E
47. THERES CABIN IN PINES/GOT RIGHT SING BLS	VI 400103E+	BUNNY BERIGAN		CALIFORNIA RAMBLERS	
48. SLEEPY TIDE DOWN SOUTH/BASIN STREET	VI 400104N-	120. CARAVAN/STUDY IN BROWN	VI 25653 V	196. ON A NITE MADE FOR LOVE/FIESTA	GO 2456 V
49. SNOWBALL/ ST LOUIS BLS	VI 400105N-	AL BERNARD WITH CARL FENTONS		197. SHEIK/ CA. ROSE	VO 14275 V
50. SONG OF VIPER/WILL YOU WONT U BE MY BABE/VOX	16059 E+	121. MEMPHIS BLS/ FRANKIE & JOHNNIE	BR 2107 V	198. MY HONEYES LOVIN ARMS/WHO BELIEVED IN U	VO 14329 V
FELIX ARNOT		EMMETT BERRY		199. LONESOME MAMA BL/S SITER KATE	VO 14435 V+
51. VALSE BLUE/MARTINETTE	VI 18284 E	122. BERRY'S BLA/MINGR ROMP	SAV 594 E+	CAB CALLOWAY	
KOKOMO ARNOLD		123. BERRYS BL./MINOR ROMP	SAV 594 E	200. OLD MAN OF MOUNTAIN/THIS TIME ITS LOVE	ME 1247 E+
52. GOFFIN BLS/RUNNIN DRUNK AGAIN	DE 7242 E	BIG BILL		201. PAPA IN BED BRITCHES CN/GALLIN ALL BARS OK	WE 5731 E
ASTORITES		124. HUMBLE ELS/ ROLL THEM BONES	GO 36879 V+	CAMEO JANK ORCH/A LANGE ORCH	
53. HUGS & KISSES/BLACK BOTTON	HA 251 E+	125. U GOT THE BEST/CELL # 13 BLUES	GO 37164 E+	202. DANGIN HONEYMOON/BONNIE	CA 458 V
JAN AUGUST		126. WHATS WRONG WITH ME/ NITE WATGHMAN BLS	GO 37459 E	JOE CANULLO EVERGLADES ORCH	
54. SOME OF THESE DAYS/OL MAN RIVER	BIA 2031 E-	127. BIG BILLS BOOGIE/ SHOO BLS	GO 37965 V-	203. I WISH YOU WERE JEALOUS OF ME/MARYLOU	PE 14642 V+
55. ZIGUEUR/WISPIROU	WIA 5112 V	128. HARD HEARTED WOMAN/GOIN MUTE JOUSKIRST	CK 6651 N-	204. JACKASS BL/ANIMAL CRACKERS	PE 14643 E
BAILEY SWING GROUP		129. HARD HEARTED WOMAN/OUTSKIRTS TOWN	OK 6651 E	CAPITOL JAZZMEN	
56. PINETOPS BOOGIE WOOGIE/ECCENTRIC RAG	JUKE 506 N-	130. BAD AGTING WOMAN/ IM WOKED UP NOW	OK 6724 V	205. CLAMBAKE IN B FLAT/ I SRRY I MADE U GRCAP	10009 E-
MILROED BAILEY & ALLEY CATS		131. SOMEBODYS GOT TO GO/PLAY YOUR HAND	OK 3400 V	206. SORRY I MADE YOU/CLAMBAKE IN B FLAT	CAP 10009 V
57. WILLOW TREE/HONEYBUCKLE ROSE	DE 18108 E	132. WHY SHOULD I SPEND MONEY/SHE GONE WITH	OK 6630 E-	207. SUGAR/ AINT GOING NOPLACE	CAP 10011 N-
(ABOVE: 2 HR CRK; RED LABEL)		133. LONESOME ROAD BL/ MY GAL IS GONE	OK 6031 V	208. SUGAR/AINT GOIN NO PLACE	CAP 10011 N-
58. DOWNHEARTED BL/ SQUEEZE ME (RM CHP 5 GR)	DE 18109 E+	134. LITTLE FLOWER/ SWEET HONEY BEE	OK 6386 E+	209. SUGAR/SINT GOIN NO PLACE	CAP 10011 E
PEARL BAILEY		135. JUST GOT TO HOLD YOU/ MARY ELUES	GO 4760 E	210. SUGAR/AINT GOIN NO PLACE	CAP 10011 E/V+
59. THATS GOOD HUFF FOR ME/ROW ROW	GO 37280 E	136. AINT GONNA BE MONKEY MAN/ BIG 3 ST	GO 30166 N	211. SUGAR/AINT GOIN NO PLACE	CAP 10011 V
JOSEPHINE BAKER		BARNEY BIGARD		212. SOPHOMORE PROM/CAMPUS CAPERS (O.L.)	MGM 1082 E-
60. GOT UNDER SKIN/TWO TIMING MY OLD MAN	JR 2001 N-	137. HONEY HUSH/JUST NOTHER DRM	OK 5663 V	THE CAPTIVATORS/REG NICHOLS	
BURT BALES		DOON BIGELOW ORCH		213. BUILDING NEST FOR MARY/PANAN LOVE SONG	BR 4321 V
61. CANADIAN GAPPERS/ON U BEAUTIFUL DOLL	GTJ 10 N	138. DONT NO WHAT U DONT/COODNITE SWT DRMS	ME 12169 V-	UNA HAE CARLISLE B THOMAS ORCH	
RONNIE BALL QUARTET		139. BONDANA DAYS/BALTI MORE BUZZ	VI 17991 V	214. THE REST OF MY LIFE/U GANNA CHANCE NO	JD 7175 N-
62. SPIKES DELISHY/ CUBA	DISCOVERY 175 V-	BLIND PILGRIM		RUSS CARLSON	
BANDONNA GIRLS		140. OH LORD IF I HAD MY WAY/MOTHERLESS CHILD	AN 380 E+	215. WRAP TRELS DRMS/ MINNIE MOOGHER	GR 3147 V-
63. BABY WOULD U DARE/EVERYTIME I HEAR NAME	DE 7565 E+	BLUES (ARTIST ?)		BEN CARTER	
BANDU KINGS		141. YOUR CONNA NEED HELP AGAIN/BABY PLEASE	AGETATE E	216. KNIFE FORK & SPOON/GET WAY FRM BCK	4 STARI 103 N-
64. STEPHEN FOSTER MELODY 12/BANJO BOUNCE	CTJ 64 N	THE BLUES CHASERS		HOGAY/ WATLOCK ACC.)	
BINNY BANKS ORCH		142. CHARLESTON/WHAT A SMILE GAN DO	PE 14432 V+	217. THATS A PLENTY/DARKTOWN STRUTS	DE 24871 V
65. SPIDER CRAWL/ MUGLE CALL RAG	PE 15615 V-	BUOYBONES		CASA LOMA	
BANKS BROTHERS		143. CANT BE BOTHERED/ LIKE DOG SAID	DE 5788 E-	128. JUBT BLUE EYE BLOND/WANNA SING BOUT U	BR 1174 E+
66. NOTHING BETWEEN/EVERY DAY	RE 3307 N-	BEA BOOZE		C. CAVALLARO	
BUNNY BAKS TRIO/ROSS LEONARO		144. MR FREDDIE BLS/ GULF COAST BL	DE 48033 E-	219. U MINE U BODY & SOUL	DE 3113 V+
67. KNOCK ME OUT/ IY CANT EE WRONG	SAV 108 E	145. DECCA TEST (BEA BOOZE? ? ?)	N	CENTRAL PARK OXI/ELANEOERS	
PAUL BARBARIAN		EARL BOSTICS GROUP		220. CHATTANOOGA ST/PANAN RAG	JAY 15 N
68. WALK THRU STREETS OF CITY/CLOSER WALK	JM 1078 E	146. LONESOME MAN BLS/ FLY MEN BLS	GOTHAM 500 E+	221. PANANA RAG/ GHATTANOOGA ST	JAY 15 N-
GEORGE BARNES SEKTET		CONNIE BOSWELL ACC. BY W. HERMAN		HARLESTON CHASERS	
69. QUIET 2 GIBSGNS AT WORK/BLUE LOU	KEY 646 N	WILL PAROLEY		222. MOANIN LOW/AINT MISBEHAVIN	CO 1891 V
CHARLIE BARNET		147. THANKS FOR EVERYTHING/DEEP IN DREAM	DE 2259 E	CHATTANOOCHEE VALLEY CHOIR	
70. ROCKIN IN RHYTHM/CAL FROM JOES	AP 1106 E	WILL PAROLEY		223. KING JESUS IS LISTYING/HAND ME SHWN SLV	GO 14249 V
71. GOT ME VOODOO'D/LOVERB LULLABY	BB 10662 N-	148. CRYING THE BOOGIE BL/JINGLE BELLS B W BEA	7013 V+	BOB CHESTER ORCH	
72. CONDO DEL MOXO/AFRAID TO SAY HELLO	BB 11051 E+	149. FOUND NEW BABY/ JAZZ ME BLS	SG 28120 E	224. TILL LITES LONDON SHINE/CHILLY & COLD	BB 10972 E
73. CUBF COAST BL/DROP ME OFF HARLEM	DE 18810 E	150. U LUCKY TO ME/LONESOME ROAD	CO 35849 E	(ABOVE: RM CHP 5 GR)	
74. ROYAL GARDEN/JADA	VI 25326 N	151. SHOULD HAVE KNOWN U YEARS/3 RING RAGOUT	CO 35871 N-	MAURICE CHEVALIER	
COUNT BASIE		152. BASIN ST BOOGIE/CALL IT ANYTHING, ITS LV	CO 36340 N	225. PARIS STAY THE SMAE/U GOT THAT THING	VI 22294 V-
75. 12 ST RAG/TAXIE WAR DANCE	BA 210 N-	153. BASIN ST BOOGIE/CALL ANYTHING, ITS LOVE	CO 36340 N	CHICAGO NIGHTHAWKS	
76. POUND CAKE/CLAP HANDS HERE COMEB CHARLEY	BA 218 E	154. BASIN ST BW/CALL IT ANYTHING IST LOVE	CO 36340 E/N	226. SUNDAY/SAINTS	OLD TIGER 92251 E
77. ROCK A BY BASIE/ BABY DONT TELL ON ME	BA 242 N-	155. BEAT ME DADDY. PTS 142	CO 36956 N		
		156. SCRUB ME MAMA WITH BOODIE BEAT/ B W CONGO	CO 36957 E+		
		157. FRY ME COOKIE/ W CAN OF LARD/CHICKEN B	CC 36959 E		

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

AUCTION MINIMUM BID 50c AUCTION

% BOX 59, THE RECORD CHANGER, 125 LA SALLE STREET, N.Y.O.

SEE PAGE ONE OF AUCTION

SOREN CHRISTENSENS QUARTETT

227. HOW HIGH THE MOON/ALL THINGS YOU ARE ROULETTE 05 E+			
228. GOT ANOTHER SWEETIE NEW/ TENN TWILITE CO 36009 E+			
229. SOMETHING TO REMEMBER U BY SANTANS HA 1248 E			
230. U GO TO MY HEAD/ROMM EM BAGS CE 1501 E+			
231. CHEATING & LYING BLS/ DOC CLAYTON BLS VI 202799 E+			
232. U WONDERFUL LUV/SMOOTH SAILIN CO 39040 E+			
233. ORGAN GRINDERS SWING/OUT WHERE BL BEGN VI 25396 V			
234. RAISE A RUKUS TONITE/GET AWAY MR SATANDE 6673 E+			
235. SEARCHING BL/NIGHTINGALE JADE 704 N-			
236. PAPA BETTER WATCH YOUR STEP/LONG LOST VI 19105 E			
237. DON'T TEAR MY CLOTHES/I WILD BOUT PATOOT JAY 12 N-			
238. WITH MY GUITAR & U/MY FUTURE JST PASS BR 4846 V+			
239. LES GARS DE LA MARINE/QUABNO A BRISE CRF 6375 E-			
240. BALLIN JACK/NONE MY JR CMS 531 E+			
241. WHEN U LOVER HAS WENT/EVERWHERE THERS DE 23393 E			
242. SHE FUNNY THAT WAY/IMPROV FOR MARCH DE 23600 N-			
243. SHES FUNNY THAT WAY/INPRIVISATION DE 23600 N-			
244. COAXING THE PIANO/GREENWICH WITCH BR 2167 E			
245. POLLY PRUDY VI 21010 E			
246. MOONLITE MARCH/SWEETNESS HA 986 E			
247. ALWAYS IN MY ARMS/SWHEART WE NEED EA.VE 2068 E			
248. BLACK SNAKE BLS/ PAPA I U CANT DO CO 14141 V			
249. WHT THIS THING CALLED/MINOR BL KEY 621 E+			
250. NIGHT WALK/HAPPENING MERCER 1969 V+			
251. SHE/MOONLITE FIESTA MERCER 1967 E			
252. WESTERN UNION BLS/BONE ORCHARD BLS PM 12664 V			
253. UP THE CREEK BL/DOWN THE CREEK BL CAP 40142 N			
254. DOWN THE CREEK BLS/UP THE CREEK BLS CAP 40142 N-			
255. ALONG OE/SONG OF THE ISLAND DE 203 E			
256. STOP IT JCE/MY MAN JUMPED SALTY ON DE 7567 V-			
257. ORN OF MY HEART/MORE THAN ANYBODY VE 1954 V			
258. GHOST OF CHANCE/TEMPTATION CO 4533 N-			
259. BOB WHITE/BASIN ST BL DE 1483 E			
260. MY REVERIE/OLD FOLKS DE 2123 V+			
261. AIDA SWEET AS/EL RANCHO GRANDE DE 2494 N/E			
262. THE SINGIN HILLS/DEVIL MAY CARE DE 3064 E			
263. YOU ARE SUNSHINE/RIDEN DWN CANYON DE 3952 V+			
264. LETS ALL METT AT MY HOUSE/DEEP IN HRT DE 4162 N-E			
265. ITS BEEN LONG TIME/WHOSE DRM ARE YOU DE 18708 E+			
266. DANNY BOY/ I BE HOME BEORE XMAS DE 18570 E			
267. SIOUX CITY SUE/U SANG MY LOVE SONG DE 23508 N			
268. MY MOTHERS WALTZ/JUST A PRAYER OE 23392 V			
269. NOBODY'S DARLIN BUT MINE/WALKIN FLOOR DE 23970 V+			
270. BIG FAT MA/KINNY PA/GENERAL JUMPED IRA 143 E+			
271. BIG FAT MA/ GEN JUMPED AT DAWN IRA 143 N/E+			
272. WHEN SUGAR WALKS/CANT GET DRUM COR 60171 E+			
273. WHAT NAME THAT SONG/GOODIE GOODIE DE 727 V			
274. GIN MILL BL/ IF I HAD YOU DE 1170 E			
275. PLEASE BE KIND/I SIMPLY ADORE U DE 1693 E/V			
276. WHO SORRY NOW/MARCH OF BOB CATS DE 1865 E			
277. MILK COW BLS/ SQUEEZE ME= DE 1562 E			
278. WHATS NEW/SUMMERTIME DE 2205 E-			
279. SKATERS WALTZ/EYE OPENER DE 2282 E			
280. WHAT GOES UP MUST/DOTN WORRY BOUT ME DE 2402 E+			
281. LILACS IN THE RAIN/WHAT USED TO WAS DE 2763 E			
282. LITTLE MAN WHO WASNT/CAN I HELP IT OE 2776 V-			
283. HAPPY BIRTHDAY TO LOVE/THE ANSWER IS DE 2824 V			
284. PINCH ME/LITTLE RED FOX DE 2924 E-			
285. VMI SPRIT/TECH TYUMPH DE 3080 E			
286. SPEAK EASY/ I NOBODY'S BABY DE 3179 E/V-			
287. GONE NOT FORGOTTEN/U FORGOT BOUT ME DE 3417 E			
288. TAKE ME BACK AGAIN/ILL COME BACK YOU DE 3576 E+			
289. NOTHING 2 LIVE 4 NOW/KEEP THINKING OF DE 3808 N			
290. YANCEY SPECIAL/TEXAS ST(D.RICE,FBLACK)DE 3834 E			
291. WHERE DO WE FROM HERE/MARINES HYMN DE 4385 E-			
292. WAY DOWN YONDER N.O./BIG TOM DE 4403 E			
293. BLUE SURREAL/BLACK ZEPHYR DE 4415 E+			
294. BRASS BOOCIE 1&2 DE 18359 E/V			
295. HONKEY TONK TRAIN/BIC NOISE WINNETKA DE 25117 N			
296. DEATH VALLEY/IF I GET LUCKY BB 8858 E			
297. RAISED TO MY HAND/CIVE ME A 32-20 BB 9019 E-			
298. MY MAMA DONT LOW/STANDIN AT MY WINDOW BB 340717V+			
299. WHO BEEN FOOLIN U/ROCK ME MAMA BB 340725 V-			
300. GROUPS AFTER HOURS/THATS ALL RIGHT VI 202205 E+			
301. I DONT KNOW IT/THATS U RED WAGON VI 202387 V+			
PETE DAILY			
302. WOLVERINE/LIVERY STABLE BLS JU 12 N-			
303. LIVERY STABLE BLS/ WOLVERINE BLS JU 12 N-			
304. S330 A.M. BLS/BLUNIN THE BLS JU 14 N-			

PETE DAILY CONT.

305. S330 A.M. BLS/BLUNIN THE BLS JU 14 N-			
306. LAZY DADDY/SHAKE IT & BREAK IT JU 24 N-			
307. JAZZ MAN STRUT/SCOBIN BLS JM 29 N-			
308. YELPING HOUND BL/CLAR MARM JM 30 N			
HAND OAMICE SEXTET			
309. GONE AT DAWN/ I WONDER NA 9003 E/V			
COW COW DAVENPORT			
310. STATE ST JIVE/COW COW BLS BR 80022 E+			
311. COW COW BLS/ STATE ST JIVE BR 80022 E			
WALTER OAVIS			
312. NEW B&O BLS/PLEASE REMEMBER ME VI 201999 E			
313. 13 HIGHWAY/ANGEL CHILD PART 2 BB 7693 V-			
314. 4'LL HELLO BLUES BB 8574 V			
315. JUST CANT REMEMBER/ALL MY MONEY GONE BB 8802 V-			
WILLO BILL DAVISON			
136. ORIG DIXIE 1 STEP/CLAR MARM CWS 549 E-			
317. ORIG DIXIE 1 STEP/CLARINET MARMALADE CWS 549 E			
318. AT JAZZ BAND BALL/ BABY WONT U PLEASE CWS 575 E			
319. ON ALAMO/SONEDAY SWHEART CWS 630 N-			
DELTA RHYTHM KINGS			
320. AT JAZZ BAND BALL/ TIN ROOF E-			
DEPARIS BROTHERS ORCH			
321. BLACK 7 BLUE/ I FOUND NEW BABY CWS 552 E+			
PETER OE ROSE			
322. SWEET MARIE/YES SHE DO NO SHE DONT PE 12348 N			
HARRY DIAL			
323. WHEN MY BABY STARTS/FROM VOCALIAN DUB V			
DIRTY ROE			
324. HOME LAST NITE/MOTHER FUYER(WARP) AL 194 E			
DIXIE OASIS			
325. SWEET BUTTER/HOUSE DAVIL BLS CA 678 E			
326. PANAMA/ J S BLUES (2" CRK) UN 5946 E+			
DIXIE FIVE			
327. WINNIE BOY BLS/N.O. STOMP (1/2" HR CRK) UN 5848 E			
DIXIE HUMMINGBIRDS			
328. WHAT A TIME / LOOKED DOWN THE LINE DE 7688 V			
DIXIE TRIO/MARTHA PRYOR			
329. WHEN DIXIE START ARE PLAYING PEEK BOO CAM 448 E			
DIXIELAND RHYTHM KINGS			
330. ACE IN HOLE/RIGER RAG KNICKABOCKER 1 N			
331. TIGER RAG / ACE IN HOLE KNICK 1 N-			
CALVIN P. OXON (SERMAN BY BLACK BILLY SUNOAY)			
332. AS AN EAGLE STIRRETH UP NEST/PRODIGAL CO 14057 N			
JOHNNY OODOS - CHICAGO FOOTWARMERS			
333. ORIENTAL MAN/MY BABY BRS 5 N			
ARNE OMNERUS			
334. COOL BOY/FLIPPED NJ 831 E+			
GORO THY OONEGAN			
335. LIMEHOUSE BLS/ TIGER RAG CONT 6034 E-			
336. EVERYDAY BLS/PIANO BOOGIE BLS BB 8979 N			
337. PIANO BOOGIE/EVERYDAY BLS BB 8979 E			
OO RE ME TRIO			
338. IM ONLY HUMAN/ILL NEVER STOP BEING BR 80218 N			
ORSEY BROTHERS ORCH			
339. LONG WAY ME LOVE/GETTIN SENTIMENTAL DE 115 N			
340. GETTIN SENT OVER U/HOMWANA(B.BYRNE) DE 3942 N			
JIMMY ORSEY			
341. JOHNSON RAG/CHARLEY MY BOY CO 38649 V			
342. PANAMA/JAZZ ME BLS CO 38654 N-E			
343. CLAP HANDS/WHEN U WORE TULIP CO 38731 N			
344. BOSTON TEA PARTY/IT AINT RITE DE 901 V			
345. AURORA/BARBABE DE 3772 E-			
346. A NEW SHADE BL/ JIM DE 3963 E+			
347. EVERYTHING I LOVE/THAGERINE DE 4123 V-			
348. SANTA CLAUSE IS COMIN 2 TWN/JINGLE BL VI 25145 E/E+			
349. JAMMIN/TURN OFF MOON VI 25553 N			
350. IF U SHOULD LEAVE/POSIN VI 25605 E+			
351. CABIN OF DRMS/ AM I DREAMING VI 25620 V			
352. DIPSEY DOODLE/WHO VI 25693 V			
(ABOVE # 349 TO 352 TOMMY ORSEY)			
TOMMY ORSEY			
353. NICE WORK IF U CAN GET/ U A SWHEART VI 25695 V+			
354. NICE WORK IF U CAN/ U A SWHEART VI 25695 V			
355. SAYS MY HEART/ U LEAVE ME BREATHLESS VI 25828 V			
356. WEARY BL/ B W VI 26054 E/V			
357. WASHBOARD BL/LIGHTLY & POLITLY VI 26085 V			
358. SWEET SUC/TIN ROOF VI 26105 V			
359. DAVENPORT BLS/ EASY BLAME WEATHER VI 26135 V+			
360. HONOLULU/THIS NITE VI 26172 E			
361. ALL IN FAVOR SWING/STOP KICKIN MY HRT VI 26356 E+			
362. WHERE DO U KEEP HRT/ALL THIS & HVN VI 26653 E			
363. STAR DUST/SWANEE RIVER VI 27233 E			
364. SWING HI/ SWING TIME UP IN HARLEM VI 27249 E+			
365. SWINGING TIME UP IN HARLEM/SWING HIGH VI 27249 V			
366. POURED HEART INTO SONG/BACK TO BACK VI 26271 V+			
367. FREE FOR ALL/ YOU & I VI 27432 E			
368. WHO/MARIE VI 27519 N			
369. EMBOREABLE U/SUNSHINE OF YOUR SMILE VI 27638 E-			
370. WELL CIT IT/ I'LL BE SEEN YOU VI 202508 N			
371. LOVE FOR SALE/JUST I OF THOSE THINGS VI 202363 E+			
CHAMP JACK OUPREE			
372. COUNTY JAIL SPECIAL/FISHERMANS BLS JD 5013 E+			
373. WEED HEAD WOMAN/BAD H ALTH BLS OK 6197 V+			
EDDIE DURHAM			
374. FARE THEE HONEY/MACIC CARPET DE 8529 E+			
375. MEESKE TE/DONALD JAY SAV 9008 N			
BILLY ECKSTINE			
376. FOOLS PARADISE /YOU WONDERFUL MGM 10562 N			
377. 2 LOVES HAVE I/FOOL THAT I AM MGM 10097 E+			
CLIFF EDWARDS (DIC)			
378. RED HOT MAMA/WHOS NEAREST CAL TOWN PE 12119 V			
ROY ELDRIDGE ORCH			
379. EMBRACEABLE YOU/LITTLE JAZZ BOOGIE DE 23471 E			
JUKE ELLINGTON			
380. HARMONY IN HARLEM/ EXPOSITION SWING BA 244 N			
381. TOP 7 BOTTOM/TOASTED PICKLE BA 253 N			

DUKE ELLINGTON CONT.

382. TOP & BOTTOM/TOASTED PICKLE BA 235 N-			
383. TOASTED PICKLE/ TOP & BOTTOM BA 253 E+			
384. PYRAMID/SUGAR WALKS DOWN ST BA 261 N			
385. PYRAMID/SUGAR WALKS DOWN STREET BA 261 N-			
386. JIVE STOMP/IM SATISFIED BR 6638 V			
387. JOLLY WOG/JAZZ CONVULSIONS BR 6810 E-			
388. EAST ST LOUIS TOODLE OO/BIRMINGHAM BR 80000 N-			
389. EAST ST LOUIS TOODLE/BIRMINGHAM BRKD BR 80000 E/N			
390. CREOLE RHAPSODY SIDE 1&2 BR 80047 N			
391. CREOLE RHAPSODY PTS 1&2 BR 80047 N-			
392. TIGER RAG/ 1&2 BR 80048 N-			
393. TISHOMINGO BL/ YELLOW BOG BLS BR 80049 N			
394. JAZZ CONCLUSIONS/ AWFUL SAD BR 80050 N			
395. TOOTIN THRU THE ROOF/GRIEVIN CO 35310 E+			
396. LAZY RHAPSODY/ BL RAMBLE CO 35384 E+			
397. LAZY RHAPSODY/BLUE RAMBLE CO 35384 E+			
398. BUNDLE OF BLS/ BEST WISHES CO 35386 N			
399. BUNDLE OF BLS/ BEST WISHES CO 35386 E			
400. MERRY GO ROUND/ DROP ME OFF AT HARLM CO 35387 N			
401. DROP ME OFF HARLEM/MERRY GO ROUND CO 35387 E+			
402. GAL FROW JODES/LETS SONG GO OUT HRT CO 36108 E+			
403. IN SENT MOOD/SHOBOTE SHUFFLE CO 36112 N			
404. REMINISCING IN TEMPO/PASRT 1&2 CO 36114 N			
405. REMINISCING IN TEMPO PTS 1&2 CO 36114 N-			
406. REMINISCING IN TEMPO / PART 5 1&2 CO 35114 E			
407. REMINISCING IN TEMPO PARTS 3 & 4 CO 36115 N			
408. V I P'S BOOGIE/JAM WITH SAM CO 35678 E+			
409. INDIGO ECHOES/TRADE WINDS CO 37297 N-			
410. I GOT 2 BE RUGOUTTER/NEW EAST ST LOUIS MA 101 V			
411. NEW PIANO ROLL BL/ MAN I LOVE MERCER 1958 E+			
412. HAPPY 80 LUCKY PARTS 1&2 MU 461 N-/E			
413. OVERTURE TO JAM SESSION PARTS 1&2 MU 463 N-			
414. TRUMPET NO END/SOLOING HAPPEN 2 DRM MU 484 N-/V			
415. JAM A DITTY/ IMINUENDO IN BLUE MU 511 N			
416. BLK & TAN FANTASY/WHAT CAN POOR FELLOW KOW 40955 E-			
417. MOOCHE/ MOOD INDIGO VI 24486 N			
418. MOOCHE/ MOOD INDIGO VI 24486 N			
419. MOOD INDIGO/ MOOCHE VI 24486 E+			
420. SOLITUDE/DEAR OLD SOUTHLAND VI 27564 E+			
421. DEAR OLD SOUTHLAND/SOLITUDE VI 27564 E+			
422. DILTA SERE/STOMP JONES VI 201533N/E+			
423. A SLIP OF LIP/ SENTIMENTAL LADY VI 201528 V			
424. SENT LADY/SLIP OF LIP VI 201528 V			
425. MAIN STEM/JOHNNY COME LATELY VI 201556 E			
426. DONT MIND/WHAT AM I HERE FOR VI 201598 N			
427. WHAT AM I H RE 4/DONT MIND VI 201598 E			
428. DONT MIND/WHAT AM I HERE FOR VI 201598 V+			
429. EVERY HAIR ON / TIME A WASTIN VI 201718 N-/E			
430. COME TO BABY DO/TELL YA WOT I GOING VI 201748 N			
431. FRANKIE & JOHNNIE/RUYAL GARDEN BL VI 202324 E			
MERCER ELLINGTON ORCH			
432. SUMMERTIME/MY EVA LOVIN BABY SUN 2007 E+			
PERLINE ELLISON			
433. NEW THAT AINT RITE/RAZO TOTIN MAMA DE 7910 N			
ROLF ERICSON SWINGING SWEEDO			
434. NEARNESS OF YOU/STRIKE UP BAND DIC 173 N-			
ESQUIRE ALL AMERICANS B C 5			
435. INDIANA WINTER/CRIED 4 YOU VI 400137 E/N			
RUTH ETTING			
436. WHAT A MAN/WANNA GO BACK AGAIN CO 675 V-			
DOO EVANS			
437. LULUS BACK IN TOWN/ONE SWEET LETTER DUB 1 N			
438. HINDUSTANI/PARKER HOME ROLL DUB 3 N-			
439. DOG'S OLOGY/CANT BELIEVE DUB 4 N			
EVERGLADES ORCH			
440. ME TOO/SADIE GREEN HA 235 V-			
WILLIE FARMER ORCH			
441. SUGAR BAGE/DOWN HOME RAG BB 7813 V+			
IRVING FAZOLA			
442. SWEET LORRAINE/CLAR MARMALADE KY 624 E+			
443. SWEET LORRAINE/CLAR/MARMALADE KY 624 E			
444. SATANIC BLS/ OSTRICH WALK VI 400141 N			
445. FAREWELL BLS/FIDGETY FEET VI 400143 E+			
L.FEATHER & DAN BURLEY			
446. SUITE IN 4 COMFORTABLE QUARTERS 3&4 CONT 6007 E+			
FREO FEIBEL			
447. ITS LONELY TRAIN OK TEST E			
MAYNARD FERGUSON/			
448. ALL THINGS YOU ARE/? TEST N-			
449. ALL THE THINGS YOU ARE/? TEST N-			
450. ALL THE THINGS U ARE QT N-			
FIREHOUSE FIVE PLUS 2			
452. FIREHOUSE STOMP/BL NAUGHTY SWEETIE GTJ 1 N-			
453. SAN/ FIREMAN LAMENT GTJ 2 N			
454. BRASS BELL/EVERBODY LOVES MY BABY CTJ 5 N			
455. RED HOT RIVER VALLEY/RIVERSIDE BLS GTJ 6 N-			
456. YES SIR THAT MY BABY/PACAN LOVE SONG GTJ 14 N			
ELLA FITZGERALD			
457. DEEP HEART OF SOUTH/ALL OVER NOTHIN DE 1339 V			
458. SHAKE DWN STARS/ FELL IN LOVE W DRM DE 3159 V+			
459. JIM/ THIS LOVE A MINE DE 4007 V+			
460. WHEN SUGAR WALKS DWN ST/COW COW BW DE 18587 V			</

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

% BDX 59, THE RECORD CHANGER, 125 LA SALLE ST., NYC NY

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AUCTION MINIMUM BID 50c AUCTION

BUD FREEMAN CONT.		
471.	COPENHAGEN/BIG BOY	DE 18064 V
472.	SUSIE/FIDGETY FEET	DE 18067 N-
473.	TILLIES DOWNTOWN NDW/ THE BUZZARD	DE 18112 N
474.	TILLIES DOWNTOWN NDW/ THE BUZZARD	DE 18112 E+
475.	PANIC IS ON/MUTINY IN PARLOR	HJCA 121 N
476.	THE ATOMIC ERA/ JUST WILD BOUT HARRY	MAJ 131 V
477.	RIBALD RHYTH/ ONTARIO BARREL HOUSE	SD 506 E
478.	FIDGETY FEET/ U GOT SEE MAMA EVERYNITE	PAC 109 V-
479.	THE BIG APPLE/ JOSEPHINE	DE 1401 E/V
EARL FULLER		
480.	COLD TURKEY/ 12 STREET RAG	CO 2298 N
491.	BEALE ST BL/ OL GRAY MARE	VI 18369 V
SLIM GAILLARD		
482.	CHAMPAGNE LULLABY/BINGIE BINGIE SCOTTIE	OK 6382 N-
CARLOS GAROEL		
483.	DUELO CRIOLLA/ALMA EN PENA	OOF 188012 E-
484.	WHATS NEW/SUMMERTIME	CO 39888 N
485.	GREAT CHRISTMAS/ PART 1 & 2	FUTURAMA 3005 N
(ABOVE: # 484 AND # 485 ARE ERROL GARNER)		
ERROL GARNER		
486.	FRANTALITY/ WHERE OR WHEN	MER 5008 E
487.	LAURA/SOMEBOY LOVES ME	SAV 571 N
488.	SEPT SONGS/STOMPIN SAVOY	SAV 727 N
GLORIA GEER		
489.	MELANCHOLY/MOANIN LOW	RE 8658 V+
STAI GETZ		
490.	INDIAN SUMMER/WHATS NEW	PRESTIGE 740 N-
VERNON GEYER		
491.	NEVER TELL U I LOVE/MOON THAT IM IN	BB 6864 E
492.	EL CHICO/ I DONEY	BB 7382 E
ARTHUR GIBBS & HIS GANG		
493.	LOUISVILLE LOU/BEALE ST MAMA	VI 19070 E
TERRY GIBBS SEXIET/MARY LOU WILLIAMS		
494.	T & J JR./DOWN BEAT	BR 80213 N
HARRY GIBSON		
THE WOLF SCNS/THATS THE STUFF (495.)		
496.	GET JUICES AT DANCES/HIPSTERS BLS	DIW 2065 E-
497.	AF FERDINAND/BARRELHOUSE BOOGIE	MU 292 F+
498.	WHO AM I STEADY W/WHO/WOTS HIS STORY	MU 347 E
QIZZY GILLESPIE		
499.	OUR DELIGHT/GOOD DUES BLS	MU 399 E
500.	BASS HIT /SIDE 2	MU 404 E/N
JAZZ GILLUM		
501.	GOOMMA LIVE OUTSKIRTSWN/WOKE UP COLD IN	BB 9042 V-
502.	LOOK ON YON WLL/RECKLESS RIDER BL	VI 201974 N-
TYREE GLENN		
503.	LITTLE WHITE CLOUD/TELL ME WHY	RR 543 E
LOU GOLO ORCH		
504.	BEAUTIFUL/LOVABLE & SWEET	HA 976 E
505.	SE/MONE/O I LIKE 2 B GYPSY	HA 1042 E-
506.	PICOLO PETE/LOW DOWN RHYTHM	HA 1052 E-
507.	GOT 2 FIND BABY 2 LOVE/BL KENTUCKY MN	HA 1374 E
508.	PRETTY PUPPY/KINKY KIDS PARADE	PE 4470 V-
509.	WHEN I AM IN LOVE/I IN LOVE WITH YOU	PE 15237 E-
ERNIE GOLENS ORCH		
510.	PERSIAN RUG/RAIN OR SHINE	HA 622 V
511.	HUSH THE NITE/SILVER LINING LOVE	CO 1906 E
GOLDEN GATE ORCH		
512.	SILVER BEAD/ALONE AT LAST	PE 14471 E-
513.	DIANAH/AFTER I SAY SORRY	VI 19974 E-
514.	DIANAH/AFTER SAY SORRY	VI 19947 E
BENNY GOODMAN		
515.	SIX APPEAL/GONE WITH WHAT WIND	BA 260 E
516.	AFTER WHILE/MUSKRAT RAMBLE	BR 80028 N-
517.	JUNGLE BLUES/ROOM 1411	BR 80029 E
518.	SHIRT TAIL STP/BLUE	BR 80030 E
519.	THE VARSITY DRAG/THE MAIDS OF CADIZ	CAP 15286 E+
520.	BLUE ORCHIDS/WHATS NEW	CO 35211 V+
521.	ROYAL GARDEN BL/ WHOLLY CATS	CO 35810 N
522.	OIXELAND BAND/BUGLE CALL RAG	CO 36109 N
523.	SOFT AS SPRING/DOWN DOWN DOWN	CO 36219 V
524.	WANG WANG WANG/WAY U LOOK 2 NITE	CO 36594 N
525.	TAKE ME/ IDAHO	CO 36613 E/V
526.	TAKE ME/ IDAHO	CO 36613 V
527.	GOT GAL KAL/SERENADE IN BL	CO 36622 E
528.	WHY DONT U GO R TE/6 FLATS UNFURNISHED	CO 36652 E
529.	MISSION TO MOSCOW	CO 36680 V+
530.	SOLO FLIGHT/WLD WAIT SUNRISE	CO 36684 V
531.	ROSE ROOM/ AIR MAIL SPECIAL	CO 36720 V
532.	WAN WAN BL/LONG AS I LOVE	CO 36723 V
533.	RIESTA IN BL/CANT GIVE ANYTHING BUT	CO 36755 N-
534.	U BROUGHT NEW KIND LOVE/CLOSE PAGES IN	CO 36787 E
535.	SYMPHONY/ MY GUYS COME BACK	CO 36874 V+
536.	TIGER RAG/AINT MISBEHAVIN	CO 36922 N
537.	GOT RHYTHM/ SHE FUNNY THAT WAY	CO 36923 N
538.	RACHELS DREAM/SHINE	CO 36925 N
539.	CA. JUBILEE/ EMALINE	JC 528 N
540.	CLARINET A LA KING/HOW LONG THIS GO ON	OK 6544 E
541.	RYNDS BOUNCE/STRING OF PEARLS	OK 6590 V
542.	200 SUIT/ MY LITTLE COUSIN	OK 6606 V
543.	SOMETIMES IN HAPPY/KING PORTER	VI 25090 N-
544.	SOMETIMES I HAPPY /KING PORTER	VI 25090 V+
545.	BANDIAN/GOOBBYE	VI 25215 N
546.	DOWN SOUTH CAMP MEETING/PICK USELF UP	VI 25387 V
547.	DIANAH/MOONLOW	VI 25398 E
548.	LOVE ME OR LV ME/EXACTLY LIKE YOU	VI 25406 V-
549.	BWT GUE JUST YOU/MELANCHOLY BABY	VI 25473 V
550.	LET HER B LESSON 2 YOU/HITCHED WAGON	VI 25708 E+
551.	WHAT GOES ON HERE/LITTLE KISS AT TWILITE	VI 25787 E
552.	BL INTERLUDE/WHEN I GO DREAMIN	VI 26021 E+
553.	PL INTERLUDE/WHEN I GO DREAMING	VI 26021 V
554.	GOOD 4 NOTHIN BUT LOVE/SHUT EYE	VI 26159 E
555.	SENT U YESTERDAY/ANGELS SING	VI 26170 N

DEXTER GORDON		(RM CHP ND GR)	
556.DEX	TERS DECOR/BLW ME DEXTER	SAV	914 N-
JIMMIE GORDON			
557.PLENTY	TABLE ON U HAND/I BELIEVE I BEEN OE		7373 V-
TEDDY GRACE GROUP			
558.HEY	LADMY PAPA/LDW DOWN BLS	DE	3604 E+/V-
GLEN GRAY			
559.YOURS	DF RID GRABE/BUGLE CALL RAG	DE	869 E/V
560.YOURS	& MINE/FEELING LIKE MILLION	DE	1368 E+
561.ONE	MOM TOMORROW/IF I LOVE AGAIN	DE	18843 E/N
LIL GREEN			
562.U	HUST FULLO JIVE/CAUSE I LOVE DADDY	BB	8826 V
SONNY GREER W/ HOT LIPS PAGE			
563.SUNNY	JUNGLE/ MAIN STREET	CI	3004 E+
564.SAT	NITE FUNCTION/ BEGGARS BLS	VO	3012 V-
CARL HALEN W/ASBOARD FIVE			
565.WILLIE	WEEPER/CASKE WALKIN BABIES	KNICK	4 N-
EO HALL			
566.ONLY	SHANTY OLD TOWN/CARAVAN	CMS	557 N-/E
567.SHANTY	OL SH TOWN/CARAVAN	CMS	557 N-/V
SKIP HALL BANO			
568.SKIP	A PAGE/ 2 LEFT FEET	JAM	1001E-
569.SO	DEEP IN LOVE STILL LOVE YOU	JAM	1003 N-
GLAORY HAMPTON 4			
570.FOBR	SQUEZZES ONLY/STAR TIME	HT	105 N-
LIONEL HAMPTON			
571.SLIDE	HAMP SLTBE/HEY BA BA RE BOP	DE	18754 E-
572.HOWEWARD	BOUND/EVIL GAL BL	KY	605 V+
573.I	KNOW YOU KNOW/SUNNY SIDE ST	VI	25592 E-
574.IM	IN MOOD FOR SWING/SHOE SHINERS DRAG	VI	26011 V
575.DENISON	SWING/WHIZZIN THE WHIZ	VI	26233 N-
576.JUMPIN	JIVE/MEMORIES OF YOU	VI	26304 N-
577.JUMPIN	JIVE/MEMORIES OF YOU	VI	26304 E+
578.HEEBIE	JEEBIES ROCKIN TWM/GIN 4 CHRISTMS	VI	26423 N/E
579.FOUND	NEW BAGAY IN ZOO/ 4 OR 5 TIMES	VI	26447 N-
580.TILL	TOM SPECIAL/SHADES OF JADE	VI	26604 V+
581.SMART	ALECK/LOST LOVE	VI	27278 V
582.ALTITUDE/I	NEARLY LO ST MY MIND	VI	27316 E
589.BOUNCIN	AT BEACON/FIDDLE DE DE	VI	27364 V-
584.JIVIN	W JARVIS/BUCKIN THE BLS	VI	400135E+
HANDY'S ORCH OF MEMPHIS			
585.MOONLITE	BL/A BUNCH OF BLS	CO	2418 E/V
ANNETTE HANSHAW			
586.PRECIOUS	LITTLE THING CALLED/MEAN TO ME VO		1859 E-
587.MEAN	TO ME/PRECIOUS THING CALLED LOVE	VE	1859 V
JOHN HAROE'E'S SEXTET			
588.NEVRON	FRM SERVICE/WHAT THING CALLED	BN	520 E-
589.TIRED/	BL SKIES	BN	513 E-
OIAMON LIL HAROWAY			
590.U	KNOW I KNOW/BACK IN THE COUNTRY	DE	7193 V
BOB HARDING ORCH/CAMIO OANCE ORCH			
591.EVYTHNG	GONNA BE ALL RITE/AFTER WHILE	CA	903 V
HARLIE HAMFATS			
592.SALE	TAH ON IT/U DUNE TORE YOUR	DE	7206 E
593.NEH	OX RED/MOVE U HAND	DE	7218 E/V
594.BABY	DONT U TEAR CLOTHES/DRINK 2 MUCH	DE	7310 E-
595.WHY	DONT U DO NOW/SALES TA N IT	DE	8650 E-
HARMONIANS			
596.WHERE	DYD U GET THOSE/THAT WHY I LOVE U HA		198 V-
(ABOVE; DIG)			
597.ZWAY	TO HEAVEN/ IF U WANT RAINBOW	HA	702 V+
598.BOTTOMS	UP/BIGGER & BETTER THAN EVER	HA	1011 E-
CLYDE HARTS ALL STARS			
599.WHATS	THE MATTER NOW/THATS THE BL	CON	6013 E
GEORGE HARTMANS ORCH			
600.JAZZ	ME BL/TIN ROOF BL	KEY	601 N-
601.TIN	ROOF/ JAZZ ME BLS	KEY	601 V-
602.ALWAYS	DARKTOWN STRUTTERS BALL	KEY	613 V
603.ANGRY/HINDUSTAN		KEY	627 N-/N-
604.HINDUSTAN/	ANGRY	KEY	627 E+
605.HINDUSTAN/	ANGRY	KEY	627 E
606.DARKTOWN	STRUTTERS/ ALWAYS	MER	5176 E+
607.THOU	SWELL/ JUMPIN JAGQUE	DIC	164 N
HAMPTON, HAWES TRIO			
608.THOU	SWELL/ JUMPIN JAGQUE	DIC	164 N-
C. HAWKINS			
609.WELL	ALL RITE THEN/SRADUST	DE	18251 V
610.KING	PORTER ST/ WEARY BL	BB	7839 V-
ERSKINE HAWKINS			
611.NORFOLK	FERRY/ PUT USELF IN MY PLACE	BB	100932 E
612.LUCKY	7/KING PORTER ST	BB	3000830 V
613.ITS	FULL OR IT AINT NO GOOD/AFTER HOURS	VI	201977 N
EGGAR HAYES			
614.MY	FIRST THOUGHT EVERY MORN/SHINDIG	DE	2048 E+/V
615.SOPHISTICATED	SWING/SATAN TAKES HOLIDAY	BR	80147 N-
HERBIE HAYMER ORCH			
616.SWEET	LOVELY/ I SAW STARS	KEY	640 E+
617.I	STILL HAVE MY ORMS/COQUETTE	OK	5841 N-
FLETCHER HENDERSON			
618.SUCAR	FOOT ST/WHAT CHA CALL EM(ALU CRK)	CO	395 V-
619.OO	DOODLE DOH/DICTY BLS	CO	3995 E+
620HOP	OFF/ SNAG IT	CO	35670 N
VICKIES HENDERSON			
621.FUI	A VIRGINIA/VO CANTARE	CO5	14737 N
WOODY HERMAN			
OR. JAZZ/	TROUBLE IN MIND (622.)	DE	1307 E
623.BLUES	DWNSTAIRS/UPSTARS	OE	2508 N-
624.BLES	UPSTAIRS/DWNSTAIRS	OE	2503 E
625.CASBAH	BL/FAREWELL BL	OE	2582 E-
626.CASBAH	BLS/ FAREWELL HL	OE	2582 V+
627.1,000,000	ORMS ASE/RHINHOOGIE	OE	3396 V+
628.RIVER	DED BL/ OALLAS BL	OE	2629 E

WOODY HERMAN CONT.		
629. JUKIN/HERMAN AT SHERMAN		DE 3272 V
630. BEAT ME DADDY/THERE I GO		DE 3454 E
631. ROSE O'DAY/SONEDNE ROCKIN DRAMPAD		DE 4113 V+
632. STRING OF PEARLS/ LAS CHIAPANECA		DE 4175 E
633. FORT WORTH JAIL/ TOD LATE		DE 4293 E
634. TOO LATE/ FORT WORTH JAIL		DE 4293 V-
635. LAURA/ I WONDER		CO 36795 E+
636. GOOSEY SANDER/ A KISS GONIGHT		CO 26815 E+/V-
637. 3UJOU/PU THAT RING ON MY FINGER		CO 36861 V-
638. STARS FELL ON ALA/SIDEWALKS OF CUBA		CO 37157 E
639. TERISSITA/ BL IN ADVANCE		MARS 100 E
640. CELESTIAL BLS/ EARLY AUTUMN		MARS 300 E
EODIE HEYWOOD		
541. ST. LOUIS BL/MIGHTY LIKE A ROSE		CO 44293 N
J.C. HIGGINBOTTOM BIG 8		
642. DUTCH TREAT/ A PENNY FOR U BLS		HRS 1013 E
HIGH SOCIETY SEVEN (3/4 * HR CRK)		
643. FOR A LITTLE WHILE/TING A LING	MANSON	8004 E+
ALEX HILL		
644. TACK HEAD BLS/ STOMPIN EM DOWN		BR 80034 N-
645. STOMPIN EM DOWN/TACK HEAD BL(1/2 * HR CRK)		BR 80034 V-
EARL HINES SOXET		
646. TROUBLE TROUBLE/DESIGN FOR JIVING	APC	357 E+
647. EATHER STEPS IN/PIANO MAN	BB	10377 V+
648. PIANO MAN/FATHE'S STEPS IN	BB	10377 V-
649. AINT GOT NOBODY/57 YEAR	CO	35875 N
650. 57 VAR/AINT G T NO BODY	CO	35375 N-
651. 57 VARIETIES/I AINT GOT NO BODY	CO	35875 E+
652. CAUTION BL/ A MONDAY DATE	CO	35876 N-
653. MONDAY DATE/OFF TIME BLS	HRS	1009 N-
654. 6TOWAAY/PANTHER RAG	HRS	1011 E+
655. ON SUNNY SIDE OF ST/MELANCHOLY BABY	VI	27562 N-
656. ON SUNNY SIDE ST/MELANCHOLY BABY	VI	27562 E-
657. SHE CRYIN 4 M/ SLOW EM DWN BL	BN	506 M-
658. DOCTOR JAZZ/SHE SHINNERS DRAG	BN	507 E+
659. CLARK & RANDOLPH/CHANG MADE	BN	508 N-
660. BACK R M BLS/ LOW DWN BLS	BN	526 E
661. M.K. BLS/JUG HEAD BOOGIE	BN	527 E+
ART HODGES		
662. ST LOUIS BL/ARTS BOOGIE	BW	2 V
663. MY HEART JUMPED OVER MOON/TRULY WONDERBA	BA	239 N-
664. MY HEART JUMPED OVER/TRULY WONDERFUL BA	BA	239 E
665. GOOD QUEEN BESS/THATS THE BLS OLD MAN	BB	11117 E
666. THATS THE BLS OLD MAN/GOOD QUEEN BESS	BB	11117 E
667. PASSION FLO ER/GOIN OUT BACK XAY	BB	300317 E
(ABOVE; # 683 TO 667 J HODGES)		
JOHNNY HODGES		
558. RENDEZVOUS WITH RHYTHM/JEEPS BLS	CO	37837 N
669. JEEPS BLS/ RENDEZVOUS W RHYTHM	CO	37837 N/-
670. JEEPS BLS/ RENDEZVOUS W RHYTHM	CO	37837 N-
671. RENDEZVOUS W RHYTHM /JEEPS BLUES	CO	37837 E
672. WISHING & WAITING/BEAN BAG BW	MERCER	1957 N-
673. JONES JUMPIN/VIOLET BLUE	MERCER	1961 N
574. JONES JUMPIN/VIOLET BLUE	MERCER	1961 N-
675. SEARSY'S BLS/LET THE ZOMERS DROOL	MERCER	1970 E
676. JEEPS BLS/ RENDEZVOUS W RHYTHM	VO	4115 V-
BILLIE HOLIDAY		
677. GEORGIA DN MY MIND/LETS DO IT	BA	206 E+
678. LAUGHING AT LIFE/TELL ME MORE	BA	217 E
679. IM PULLIN THRU/GHOST OF YESTERDAY	BA	245 N
680. SENTIMENTAL & MELANCHOLY/ THE MOOD THAT BA	BA	263 N
681. 3D MORNING HEARTACHE/ND GOOD MAN	DE	23676 E-
686. CRAZY HE CALLE ME/U MY THRILL	DE	24756 E-
688. SNEEPODY ON MY MIND/PLEASE TELL ME NW	OE	24857 V-
684. BLUES ARE BREWIN/DO J DUTY	CO	38259 N-
685. LONG GONE BLS/ AM I BLUE	CO	37586 N
685. LONG GONE BLS/ AM I BLUE	CO	37586 E+
637. LONG GONE BLS/ AM I 3L	CO	37586 N-
688. THEM THERE EYES/BODY & SOUL	CO	37836 E+
689. STRANGE FRUIT/FINE & MELLOW	CMS	526 V-
690. YESTERDAYS/GOT RITE SING BLS	CMS	527 N/E+
691. MAN I LOVE/NITE & DAY	OK	5377 V-
HOLL WOOD DANCE ORCH/LOU GOLO		
696. HAPPY IN THE RAIN/SUN IS AT MY WINDOW	BA	6234 E
HOMETOWN BOYS		
693. ROCKY MT RAG/STUMBLING	MAD	201 E+
694. STUMBLING/BDGY MT RAG	MAD	201 E
JOE HOOKER JR.		
695. THE NEEDLE/ RAMROD	POST	439 E-
HOOSIER HOT SHOTS		
696. MILENBERG JOYS/HOW U KEEP EM DWN	VO	4152 E
SAM LIGHTNING HOPKINS		
697. LIGHTNING BL/ WALKIN BL	MH	634 N/E
GEORGE HORNOSVO		
699. JESUS GAVE ME LITTLE LIGHT/BY & BY	AM	521 N-
BOB HOWARD		
699. EASY LIVING/SING & BE HAPPY	DE	1357 V
ROSELYN HOWARD & HARLEM HAWFATS		
700. HARLEM WANDERORE/U GOT TO GET WHEN	OE	7447 V
OCEAN HUDSON		
701. ALMA WATER/WASHINGTON & LEE SWING	BB	7458 E/V+
WILLIAMSON/ DUKE		
702. HAVENT CHANCES A TRING/EXPOSITION SWING	BR	8213 V
HELEN HUMES		
703. OTS EVER LOVE MAN/ VEE IT	PHILO	121 E
PE WEE HUNT		
704. MILENBERG JOYS/RUNNIN WIL0	CAP	873 E+
705. LOVELLA/COPENHAGEN	CAP	1319 N-
706. HIGH SOCIETY/ WABASH BL	CAP	15299 N
707. WABASH OL/HIGH SOCIETY	CAP	15299 E+
JACK HYLTON ORCH		
708. SUNNY PART 1 & 2	HMVS	1692 F+
INSPIRATIONAL SINGERS		
709. TELL JESUS ALL/CALL JESUS MY MONOCRAFT		1001 E-

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

% Box 59, THE RECORD CHANGER, 125 LA SALLE STREET, NYC NY

SEE PAGE ONE OF AUCTION.

AUCTION MINIMUM BID 50c AUCTION

1PAMA TROUBADOURS			ANDY KIRK CONT.			CLAUDE LUTER		
710. STEPPIN ALONG/2 WONDERFUL 4 WORDS	CO	1947 V+	779. B W COCKTAIL/WORRIED LIFE BL	OE	4381 V	852. WEARY WAY BLS/SWT LOVIN MAN	CI	1043 E
REX IRVING BOYS			KNICKERBOCKERS			853. ORY CREOLE TRAM/WILD CAT BL	RAM	4 E+
711. PISKANINNY DOLL DANCE/YE OLOE TIME MOVIEVS	8279 E		780. MANHATTAN/SENTIMENTAL ME	CO	422 V-	854. TIGER RAG/SPORT MODEL MAMA	RAM	5 E+
BULL MOOSE JACKSON			781. SONG OF SIBERIA/SONG OF THE BLUES	CO	1940 V+	TEDDY LYNCH		
712. ALL MY LUV BELONGS 2 YOU/I WANT A SOW	KING	4189 E/V	KNOSSES QUARTETTE			855. HANO IN GLOVE/WHAT U DONE TO ME	LMS	121 V+
JIM JACKSON TAMPA RED ETC.			782. IN THE NITE/UPSTAIRS	ACME	1 V+	JIMMIE LYTELL		
713. JIM JACKSON'S JAMBOREE PYS 1&2	VO	1423 V-	LEE KONITZ			856. HE COMMANDER IN CHIEF MY HRT/FAT MEAT	BEA	104 N/V
MAIALIA JACKSON			783. EZZ-THSTIC/ HI BECK	NJ	843 N	857. FAT MEAT IS GOOD MEAT/COMMANDER MY HRT	BEA	104 E
714. TIRED/AMAZING GRACE	APG	194 E+	784. DJENAR/NOVIM SUMMER	NJ	853 N-	858. TELL ME YOUR LBS/2 FACED MAN	BEA	105 E
MYRTLE JACKSON			KONITZ & MILES OAVIS			859. TELL ME U BLS/2 FACED MAN	BEA	106 V+
715. CALL HIM JESUS MY ROCK/UNDERSTAND BETTER	CO	5081 E	785. YESTERDAYS/DUET SAX, GUITAR	PRES	755 E+	HUMPHREY LYTTLETON		
I. JACQUET			KOSTANETZ			860. CARELESS LOVE/SAINTS	JU	18 N
716. JACQUET BOUNCE/JUMPIN AT APOLLO	APU	766 N-	786. CASEY JONES/ TIGER RAG	BR	8233 V-	861. SUNDAY MORN/GET OUT OF HERE	RAM	11 N
717. BLUE MOOD/JUMPIN JACQUET	SAV	593 V+	GENE KRUPA			813 MACEE		
BILLY JAMES DANCE ORCH/YANKEE 10			737. JAM ON TOAST/ TUTTI FRUTTI	BR	8211 V	862. ANYTIME FOR YOU/SINCE U BEEN GONE	BB	340703 E+
718. LOOKIN THRU GLASS/SHE BELONGS TO ME	OR	654 V+	788. TAKE U LOVE/SWHEART HONEY DARLIN	CO	35218 N	863. THINGS HAVE CHANGED/KID MAN BLS	BB	340735 N-
HARRY JAMES			789. GO ON MY MIND /ALREET	OK	6118 E-	864. KID MAN BLS/THINGS HAVE CHANGED	BB	340735 E+
719. FLASH/ALL NOTHING AT ALL	CO	35537 V-	790. FLAMINGO/LET ME OFF UPTOWN	OK	6210 E	865. CHICAGO BRKOWN/WINTERIME BL	BB	340743 N
720. MONTVELOD/MUSIC MAKERS	CO	35932 E-	KAY KYSER			866. CANT U READ/SWT LITTLE JESUS BOY	VI	607 E+
721. 1 O'CLOCK/ 2 O'CLOCK	CO	36323 V+	791. LOVE OF MY LIFE/WHEN CIRCUS CAME TO	BR	8201 V+	867. BIG ROAD/WONT B FOOL NO MORE	VI	201870 N-
722. NOBODY KNOW TROUBLE SEEN/YOU CHANGED	CO	35412 E/V	FRANKIE LAINE			868. WONT BE A FOOL/ BIG ROAD BLS	VI	201870 E+/V
723. DEVIL SAT DOWN & CRIED/SUN SHINES NELL	CO	36466 E+	792. SHINE/WE'LL BE TOGETHER AGAIN	MER	5091 V	MACKEY'S MICH BOUL GANG		
724. THE CLIPPER/ SKYLARK	CO	35533 E	N. LAMARE			869. HAPPY BLS/ AT SUNDOWN	JU	11 N
725. TRUMPET BLS/ SLEEPY THE GOON	CO	36549 E-	793. MAMA INEZ/SOUTH RAMPART	CAP	15050 N-	870. HAPPY BLUES/ AT SUNDOWN	JU	11 N-
726. I CRIED FOR YOU/LE ME UP	CO	36623 V	794. MAMA INEZ/SOUTH RAM ST PARADE	CAP	15050 E-	871. AT SUNDOWN/ HAPPY BLUES	JU	11 E
727. I'M CONFESSIN/ WHEN U LOVER HAS	CO	36773 E	795. PALESTENA/ BLK & WHITE RAG	DJ	100 E/E+	MACKLIN MARROW CONDUCTS		
728. BABAY WHAT U D TO ME/ALWAYS CHASIN R	CO	36899 E	796. BL FOR FANNIE/SOMETIMES IM HAPPY	MER	2071 E/V	872. FANTASIA MEXICANA PTS 1&2	MGM	30016 E-/E
I WALK ALONE/ STARDUST (729.)	CO	3-6 E+	SIR LANCELOT			MAISON LEODY PLAYERS/BROADWAY SYNCOPATORS		
730. CUBAN BOOGIE WOOGIE/STARDUST	JAY	2 N-	797. SWLY WOMAN/ PAN AMERICAN WAY	CRS	101 E	873. JUST ONCE MORE/LITTLE STRING ROUND	MAD	6013 E-
731. PEOPLE WILL SAY/ JAMMIN WITH JERRY	ASCH	820 E	798. SMT LIKE HONEY BEE/GIMME ME CRAB &	CRS	102 E+	WINGY MANCHE/(KAY STARR VOC.) (874.)		
REO JESSUP MELODY MAKERS			LANDT TRIO & WHITE & THEIR DIXIE ORCH			TIN ROOF/IF I COULD B WITH YOU I HR TONITE ARA		145 E-
732. U HERE U THERE/ILL NEVER TELL U LOVE	VO	3477 E	799. NO NO 1,000 NO/THE ANIMAL TRAINER	VI	24804 E	WINGY MANONE		
JOHNSON BROTHERS			SAM LAMIN ORCH			875. BESAME MUCHO / PAPER DOLL	CAP	347 N
733. CARELESS LOVE/I WANT 2 C MY MA	VI	20940 E+	800. FOUND RED RED ROSE/	BA	7050 E	876. PAPER DOLL/ BEAME MUCHO	CAP	347 E
BUDDY JONSON (734.)			801. WHEN DAY ONE/UNDER THE MOON	DE	3974 E-	877. HELLO BABY/ BOX CAR BL	CAP	442 E+
LETS BEAT OUT SOME LOVE/ I DONT FOUND OUT	DE	8647 V	802. THAT LITTLE SOY OF MINE/WHAT LIFE	HAR	1425 E-	878. BOX CAR BL / HELLO BABY	CAP	442 E
JAMES P. JOHNSON			803. BEST GIRL/WHEN I WAS DANDY & U WERE	OK	40200 E-	879. JUST ONE GIRL/SHES CRYING 4 ME	DECATUR	509 N-
735. I NEVER KNEW/SNOWY MORN BL	AS	24 E	804. ID CLIMB HIGHEST MT/FOR HEAVENS SAKE	PE	14608 E-	880. JAM & JIVE PTS 5 & 6	DE	18327 E
736. VARIATIONS IN JAZZ/PART 2	AS	350 N-	805. ALABAMA BOUND/ILL SEE U IN MY DREAMS	PE	14384 E	HARVEY MARGURER & HIS ORCH		
737. VARIATIONS IN JAZZ/PART 2	AS	350 E+	806. MUST HAVE THAT MAN/U A REAL SWHT	PE	15000 V-	881. SOME ONE LOVELY/DONT LET ME STAND IN	HA	165 V-
738. U GOT BE MODERNISTIC/JUNGLES	BRS	80032 E+	807. HAPPY SENDING/SALLU OF MY DRMS	PE	15074 E	PIGMENT ALAMO MARKHAM ESO.		
739. IM WILD ABOUT PATOCTE/ DONT TEAR MY	JAY	12 E+	808. 2/ I APOLOGIZE	PE	15508 V+	882. U BEEN CD OLD WAGON/SEE SEE RIDER	BN	509 E-
740. AFTER TONITE/HARLEM WOOGIE	VO	4758 V+	809. HOOSIER 40P/IM FOLLOWIN YOU	VE	2065 E	RUDY MARLOW/GEORGIANS		
LEROY JOHNSON			PAUL LAVAL			883. SUNNY SIDE UP /IF I HAD TALKIN PIC	SPECIAL	1077 E
741. TEXAS SAND/SYNCPATED SWING	BB	8075 V	810. RUNNIN WILD/OTNAPS BLUES	VI	27303 E	JOE MARSALA		
LONNIE JOHNSN			LAVERES CHICAGO LOOPERS			884. WEARY BLS/ 4 OR 5 TIMES	BR	30128 E
742. FLY PITE BABY/RANGLERS BL	DE	340708 V+	811. SUBDIVIDED IN F/ BABAY WONT YOU	JU	1 N	885. FEATHER HD LAMENT/12 BAR STAMPEDE	OE	18111 E
MARY JOHNSON			812. IM COMIN VA/SUNDAY	JU	2 E	EC MARTEL & HIS ORCH		
743. BARREL HOUSE FLAT BLS/KEY 2 MT. BLUES	CE	3051 N-	813. VERY BN BOOGIE/LAZY RIVER	JU	3 N	886. WHEN WLD IS AT REST/DONT REMIND ME	HAR	828 V
PETE JOHNSON			814. VERY BN BOOGIE/LAZY RIVER	JU	3 N-	SARA MARTIN (FATS ACC.)		
744. BL ON THE DOWN BEAT/ K C ON MY MIND	DE	3304 E	815. BLUE LOU/CANT WE TALK IT OVER	JU	5 N	887. LAST GO ROUND/MAMA GOT THE BL	OK	8045 G+
745. BL ON DOWN BEAT/ K.C. ON MY MIND	DE	3304 E-	816. IF I HAD YOU/EXACTLY LIKE YOU	JU	6 N	LOUISE MASSEY & WESTERNERS		
746. PETES MIXTURE/ JUST 4 YOU	DE	9582 E	YANK LAWSONS JAZZ BAND			888. SALS DONT MEAN THING/THE HONEY SONG	OK	6687 E+/V
PETE JOHNSON & ALBERT AMMONS			817. STUMBLING/ 2 MANY TIMES	SG	28107 E	B. MAY		
747. CUTTIN THE BOOGIE/BARREL HOUSE BOOGIE	VI	27504 E+	818. 2 MANY TIMES/ STUMBLING	SG	28107 E+	889. WHEN TAKE SUGAR T EA/CHARMAINE	CAP	1919 N
748. WALKIN THE BOOGIE/B W MAN	VI	27505 N	819. TOO MANY TIMES/ STUMBLING	SG	28107 E	EDDIE WACHOFF		
749. DONT PEDAL BOOGIE/MOVIN THE BOOGIE	VI	27507 N-	JULIA LEE			890. SHOULDNT HAPPEN 2 DGS/MUSIC SCHOOL RECI	CR	131 E-
MERLE JOHNSON & CECO COURIERS			820. JRM LUCKY BLS/LOTUS BLOSSOM	MER	8013 V	FRANK MELROSE		
750. WATCHING MY DMS GO BY/SWT NOthings OF	CO	2114 V+	BERNIE LEITCHON			891. JELLY ROLL ST/ PASS THE JUG	BR	80031 N-
JOLLY JIVERS			821. THE SYNCOPATED CROWD/WLD WAITIN 4 SUN	3R	30216 N	892. JELLY ROLL STOMP/PASS THE JUG	BR	80031 V+
751. HUNGRY MANS SCUFFLE/ PIANO STP	CRL	24 N	LENOX DANCE ORCH/VA. CREEPERS			893. ST LOUIS BOUND/AUNT JEMIMA ST	CRL	9 N
752. HUNGRY MANS SCUFFLE/ PIANO STP	CRL	24 N-	822. WALKIN: THE RAILS/NORMANOV	PAT	36313 V-	893A. ST LOUIS BOUND/AUNT JEMIMA ST	CRL	9 N
753. PIANO STOMP/HUNGRY MANS SCUFFLE	CRL	24 E+	HARLAN LEONARD ROCKETS			894. AUNT JEMIMA STP/ ST LOUIS BOUND	CRL	9 E+
AL JOISOV / J. KAUFMAN			823. 400 SWING/MY POP GAVE ME 5 CENTS	BB	10823 E/N	J. MESSNER ORCH		
754. THAT WONDERFUL KID FRM MADRID/C U IN CB	CO	2893 V	LENOX BUDDY/ BILL GAITHER			895. SHE HAD GO LOSE IT AT ASTOR/JOHNNYS NES VS	VS	8083 E/V+
755. KID FRM MADRID/C U IN CUBA(DIG)	CO	2898 V	824. OLD MODEL A BL/IF I WAS DEVIL	DE	7563 V	METRO ALL STAR		
SAMMY JONAH'S JOY BOYS			HENRY LEVINE/PAUL LAVAL			896. ALL STAR STRUT/KING PORTER	CO	35389 N
756. HOUSE PARTY BL/ AFTER U GONE	CAP	15356 N-	825. BASIN ST BL/SHOENAKERS HOLIDAY	VI	27304 E	897. KING PORTER STP/ALL STAR STRUT	CO	35389 N
BROTHER JONES			HENRY LEVINE D J B			898. I O'CLOCK JUMP/SUGLE CALL RAG	VI	27314 E+
757. POOR BUTTERFLY/HOW AM I TO KNOW	THEME	150 N-	826. MEMPHIS BL/ST LOUIS BL	VI	27542 E+	WILSON MEYERS		
CURTIS JONES			827. EAST ST LOUIS/ AUNT HAGERS BLS	VI	27544 N	899. PREACHIN BL/ STCKIN THE BOOGIE	BW	11 E
758. LONESOME BEDROOM BLS/PART 2	CO	30137 N-/E	828. STRICTLY FROM DIXIE/EMBRACABLE U	VI	27829 N	MIAMI SOCIETY ORCH/ B. JAMES		
ISHAM JONES			MEAGLE LUX LEVIE			900. WEDDING PAINTED DOLL/ WHYLE I HERE & L	OK	1548 V
759. DAY I LET U SET/THAT NEVER TO BE 4GOTTENDE	713 E-		829. RANDINIS BOGIE/LUX BOOGIE	AS	352 E	ROR MIELKES JAZZ BAND		
THE JUNGLE BANO			830. B W PRAYER/ PTS 1&2	CO	35960 E+	901. RIVERBOAT SHUFFLE/CRAZY CHORS	CRAZY CHRO	1 N
760. ROCKIN IN RHYTHM/ 1&2	BR	6038 E-	831. B W PRAYER/ PART 2	CO	35960 E-	902. RIVER BOAT/ CRAZY CHORUS	CRAZY CHOROS	1 E+
CHAS KALEY ORCH			832. BEAR CAT CRAWL/SHOUT FOR JOY	CO	35961 E-	903. SHAKE THAT THING/WILLIE THE WEEPER	ACETATE N	
761. ITS MILLION -I U IN LOVE/DEWEY DAY	CO	1055 E	833. YANCEY SPECIAL/ B W	DE	3387 E	EDDIE MILLER		
KANSAS CITY SIX			834. HONKY TONK TRN BL/WRLD WAIT SUNRISE	DE	18110 E-	904. YESTERDAYS STOMP ME H LEE	CAP	170 N-
762. GOOD MORNIN BL/ THEM THERE EYES	CMS	511 E/V	SABBY LEWIS ORCH			905. YESTERDAYS STOMP ME HENRY LEE	CAP	170 E+
763. PAGIN THE DEVIL/WAY OWN YONDER N.O.	CMS	512 E	835. EDNA/ALONE IN CITY BL	CONT	6035 E	906. PEG O MY HEART/AINT MISBEHAVIN	JU	9 N
DOLLY KAY			LIGHTHOUSE ALL STARS			907. BACK HOME/ITS EASY 2 REMEMBER	JU	16 N
764. ITS LAST TIME U EVER DO ME/BUZZ MIRANDY	CO	3544 E	836. BIG BOY/ PART 2	SKY	538 N	908. STARS FELL ON ALABAMA/STP MR HLRY LEE	JU	30 N
LLOYD KEATING MUSIC			837. BIG BOY/ PART 2	SKY	538 N-	GLEN MILLER		
765. HAVE U FORGOTTEN/UNDER WINDOW TONITE	HA	1326 V	GUY LONGARDO			909. BUT IT DINT MEAN THING/TUNNIN ALO	BB	10239 N-
766. HAVE LITTLE FAITH IN ME/SHEPHERDS SERE	HA	1073 E	838. MY BEST GIRL/EASTER PARADE	DE	2345 E	910. CINDERELLA/MOON LOVE	BB	10303 V
LINDA KEENE			839. TURN ON MUSIC BOX/WISH UPON A STAR	DE	2969 V	911. FAITHFUL 2 U/ ITS A BLUE WORLD	BB	1036 V+
767. GA ON MY MIND/WAY DOWN YONDER N.O.	VI	27380 N-	840. LOOK FOR SILVER LININGS/STAY SUNCHINE	BA	557 E	912. DEAR ARABELLA/ ORANGE BLOSSOM LAND	BB	11326 E
HAL KEMP			JOE HILL LOUIS			913. HAPPY IN LOVE/MOONLITE COCKTAIL	BB	11401 V+
768. SPEAK YOUR HEART/TAKE TIP FRM TULIP	VI	25732 V+	841. JOES JUMP/DONT TRUST BEST FRIEND	CO	30221 E	914. SKYLARK/STORY STARY NITE	BB	11462 E
769. F B R JONES/ MY HEART IS UNEMPLOYED	VI	25038 V	LOUISIANA 5 JAZZ ORCH/			915. SHH. MILITARY SECRET/ SHELL ALWAYS REMEMBER	BB	11493 E-
KEN KERSEY W. HOT LIPS PAGL			842. ALCOHOLIC BL(SWEATMAN J.B.) (RM CHR3GR)	CO	2768 V	916. IT MUST BE JELLY/ RAINBOW RHAPSODY	VI	201546 N-
770. KERSEYS BOOGIE/GOT UPPER HAND	CI	3003 N-	843. U CANT GET LOVIN AINT ANY LV/(T. LEWIS)	CO	2857 E-	RAY MILLER		
CHARLES KING ORCH			844. U CANT GET LOVIN WHERE ANY/(TED LEWIS)	CO	2857 V	917. WISH COULD SHIMMY LIKE KATE/IS SHE MY	BR	3829 E+
771. WEDDING PAINTED DOLL/BROADWAY MELODY	VI	21964 V+	845. CANT GET LV WHERE THERE/(TED LEWIS)	CO	2857 V-	(ABOVE 1" HR CRK)		
MAURICE KINGS WOLVERINES			(ABOVE 1" HR CHP & GR)			MILLS BROTHERS (& ELLA)		
772. GOOD ODDOY/NIGHTFALL	CO	39330 N	THE LUMBERJACKS			918. DEDICATED TO YOU/ BIG BOY BL	DE	1148 E
NORA LEE KING/GROOVEEENERS			846. LOOKING FOR TULIPS/MARIE	CA	8365 V	MILLS TEN BLACKBERRIES		
773. LET ME ROCK U HOME/NOT THAT WAY NO MORE	DE	7683 E	JIMMIE LUNCEFFORD			919. THE MOOCH/ EAST ST LOUIS TOODLEO	VE	7072 V
ANDY KIRK			847. ROCK IT 4 ME/BAREFOOT BLS	CO	35860 N/E+	ROY MILTON SOLID SENDERS		
774. MESSA STOMP/BLESS U MY DEAR	OE	2204 E+	848. MERRY GO ROUND BROKE/SEE U IN MY DRMS	DE	1318 V	920. TRAIN BL/ IVE HAD MY MOMENTS	SPECIALTY	524 N-
775. MARYS IDEA/HONEY	DE	2326 N	849. ITS TIME TO JUMP & SHOUT/CHEATIN ON	OK	6894 N	WINTONS HOUSE BAND (C. CHRISTIAN)		
776. TWINKLIN/FLOYS GUITAR BLS	OE	2483 E/V-	850. ONLY MYSELF 2 BLAME/JUST A DRM	VO	6754 V	921. CHARLES CHOICE/STOMPIN SAVOY PT3	VOX	16065 E/N-
777. RIG JIM BLS/ GHOST OF CHANCE	DE	2915 E-	NELLIE LUTCHER			922. STOMPIN. AT SAVOY/CHARLES CHOICE	VOX	16067 E
778. LITTLE JOE FRM CHICAGO/OVERHANO	DE	2385 E+	851. THOUGHT BOY U/IMAGINE HAVIN EYES 4 ME/CAPIS112 V+			(ABOVE HAIR CRK)		

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MISSISSIPPI SENATORS/MIAMI ROYAL PALM ORK			JIMMY MOORE			SNOOZER QUINN		
923. SUNNY WEATHER/THERE MUST BE SILVER LIN RO	559	V+	991. BLUES/ MONDAY DATE	BR 80026	N-	1058. SNOOZERS TELEPHONE/	WIGGS	12 N/E
MISSISSIPPI JAZZ BAND			992. I KNOW YOU KNOW/ BUMP IT	OE 1584	V+	BOYD RAEBURN & ORCH		
924. WAFFLES/ I JUST WILD BOUT ANIMAL (CRK)	BA 1764	V+	993. KEYSTONE BLS/ NO HOP STOP BL	OE 18095	E+	1059. BODY & SOUL/BLUE ECHOES	JEW	1 E
SISTER ETTA MOONEY			994. HE OFF OF GUY/ BL JUMPED A RAB	DE 18439	N	LA RAINY		
925. JUST WAIT LITTLE WHILE/IF U JUST MAKE IT	BW 753	N-	995. BLS JUMPED RABBIT/HES OFF TYPE GUY	OE 18439	N-	1060. BOON THIS MORN/DONT FISH IN MY SEA	AM	5 N
ELLA MAE MORSE			996. SWT GA. BROWN/WAY OOH YONDER N.O.	OE 18440	N-	1061. GLUES WLJ FORGOT PTS 1&2	P4	1 V-
926. NO LOVE NO NOTAIN/SHOO SHOO BABY	CAP 143	E+	997. WAY DWN YONDER N.O./SWT GA BROWN	OE 18440	E-	1062. MODNS-HINE BLS/NEW BOWEAVIL	PM	2 V
927. MILKMAN KEEP THOSE BOTTLES/TESSIE TORCH	CAP 151	E-	THE NORFOLK QUARTET			1063. CONE OADY BLS/ SLO ORVIN BLS	PM	3 E
928. MOLLIE MAKE UP NINO/AINT SHE SWEET	CO 939	V	998. JELLY ROLL BLS/SOUTHERN JACK	OK 4318	V-	1064. LOG CAMP BLS/ HUSTLIN BLS	PM 12804	V-
929. SOMEBOY SAID/ I HAT E SAY GDBYE	CO 1063	E	REO NORVO/BOB CROSBY BOB CATS			RAMONA & PARK AVE BOYS		
930. AINT GOT NOBODY TO LOVE/TELLING EYES	PE 12186	E	999. L.F.DY BE GOOD/ SLOW MOOD	OE 3884	N	1065. HOUSE IS HAUNTED/BEAT O MY HEART	VI 24597	E-
REV W. M. MOSLEY			REO NORVO TRIO			RAY FLOYD		
931. THE GAMBLING MAN/AINT IT SHAME TO WORK	CO 14186	V	1000. TIME AND TIDE/ CHEEK TO CHEEK	OISC 134	E+	1066. FIRE FLY ST/ LOVE IS SIMPLY GRAND	DE 2560	E
JOSEPH MOSKOWITZ			1001. MOVE/ LITTLE WHITE LIES	OISC 145	E+/N	RAY HERMAN		
532. PANAMA PACIFIC DRAG/OPERATIC RAG	VI 17970	N	1002.3 LITTLE FISHES/ U SO DESIRABLE	VO 4765	V+	1067. PRESENTS BL/ WORKIN MAN	DE 48107	V+
JELLY ROLL MORTON			OSRIENS STATE ST SEVEN			DOO REOMAN		
933. PEARLS/ KING PORTER STP	BR 80067	E+	1003. ROYAL RESERVE BLS/ CAROLINA IN MORN	JU 4	V	1068. SHAKIN THE AFRICAN/ CHANT OF WOOD	BR 80036	E
934. FAT MEAT & GREENS/SWEETHEART O MINE	BR 30068	N	OKEN SYNOPATORS/REGA DANCE ORCH			1069. COT RHYTHM/ NAGASAKI	OR 51104	E
935. OONT U LEAVE BE/ BALLIN THE JACK	MS 112	N	1004. CHOO CHOO BL/ WHERE EMBOD BABIES	OK 4729	V+	1070. I GOT RHYTHM/ NAGASAKI	OR 51104	E-
936. HYENA STP/BILLY GOAT STP	HJCA 11	N-	OL MAN OEN			REDS OXIE RAMBLERS		
937. PERFECT RAG/NEW ORLEANS JOYS	HJCA 55	N	1005. THICK AND THIN/SOME SWEET DAY	OE 7545	E+	1071. WANT MY BILBY BABY KNOW/ HOW	VS 5092	E
938. STRATFORD HUNCH/SHREVEPORT ST	HJCA 64	N	KING OLIVER			FRED RICH/HARRY RESER'S SYNC		
939. WINNIN BOY BLS/ HONKY TONK MUSIC	JM 11	N	1006. ROOM REM BL/ SINT GOIN TELL NOBODY	HJCA TETS	N-	1072. TOGETHER WE TWO/BABY FEETPITTER PAT	CO 1160	V
940. IF SOMEONE WOULD ONLY LOVE/OIL WELL	TEM 525	N	1007. SWEET BABY OOLL/ MASELS DRM	HJCA TEST	E	RILEY-FARLEY ONYX 50YS		
941. SEATTLE HUNCH/FREAKISH	VI 27565	N	ORK WITH VOCAL			1073. NOT ENOUGH/ I GONNA CLAP MY HANDS	DE 633	E
942. MOUNTRFUL SERE/GA SWING	VI 38024	V	1008. THATS FOR ME/FOOLS RUSH IN	TE 25005	V-	CLIFF ROBERTS ORCH		
943. PEO HOT PEPPER/OEEP CREEK	VI 400119	E+	00JB			1074. GOT FEELIN I FALLIN/LOK. VS 2 BELONG RO	967	E
SPOU MURPHY BANO			1009. MARGIE/PALESTEENA	VI 18717	E	DICK ROBERTSON		
944. PINETOP BRKAWAY/ SANO OUNE	BB 10875	E+	1010. MARGIE/PALESTEENA (SLIGHT OIG)	VI 18717	V+	1075. CANT STOP ME FRM DRM/BLOSSOMS ON SWAYOE	1415	V+
945. DANCIN WITH DEB/ECSTASY	OE 2109	E-	ORIG MEMPHIS FIVE			WILLARD ROBISON ORCH		
TURK MURPHY JAZZ BANO			1011. WHO SORRY NOW/ SNAKES HIPS	VI 19052	V+	1076. ROSY CHEEKS/ MY IDEA OF HEAVEN	PE 14803	V
946. PAPA DIP/ TURKS BLS	CTJ 4	N	1012. HOW COME U DO ME LIKE/MEANEST BLS	VI 19480	E-	1077. OEEP RIVER BL/ TAINT SO MONEY	VI 21651	E+
947. N.O. STOMP/TROUBLE IN MIND	GTJ 7	E+	1013. MEANEST BLS/ HOW COME U DO ME LIKE	VI 19430	V+	IKE ROUGERS BOYS/HENRY BROWN		
948. 1919 RAC/CURSE ACHIN HEART	GTJ 11	E+	ORIG ST LOUIS CRACKERJACKS			1078. MALT CAN BL/STOMP EM DOWN TO BRICKS	CRL 12	N
949. WAITIN FOR ROBERT J LEE/STRUTTIN BARB	GTJ 12	E+	1014. CRACKER JACK ST/OLUE THINKING OF YOU	DE 7236	E-/V	1079. MALT CAN BL/STP EM OWON TO BRICKS	CRL 12	N-
MUSIC MASTERS			ORIGLE DANCE ORCH			1080. MALT CAN BLS/ STOMP EM OWN BRICKS	CRL 12	E+
950. BLUE RIVER/IM SAVING SAT NITE FOR U	BR 3644	V+	1015. EVERYBODY LOVE/SMILES MAKIN WLO	OR 1397	V+	JOE RULAND ORCH		
VIDO MUSSO SEXTET			KIO ORY			1081. SALLY IS GONE/ HALF NELSON	MERCER 1954	N
951. CUTTIN THE NUT/COME BACK SORRENTO	GALAXY 704	N/E+	1016. BILL BAILY WONT YOU/CREOLE BO BO	CO 37376	E+	WALLY ROSE		
TOMMY MCLENNAN			1017. HOWE WLO JAZZ CRAZY/FAREWLL TO STORY	CO 37277	N-	1082. KING PORTER ST/ EASY WINNERS	GTJ 28	N-
952. MR SO & SO/MOZELLA BL	BB 9015	V	POINCE JUBILEE SINGERS			TIMMIE ROSINKRANTZ & BARGNS		
EO MCCONNELL			1018. IM GAIN THRU JESUS/ MY LORO WOT MORN	VI 20225	V	1083. BOUNCY/ BL AT GAWN	CONT 6012	V+
953. ELDER JACKSONS SERMON PTS 1&2	HA 677	V+	HOT LIPS PAGE			ART ROSS WESTERNERS/BARNY TRIMBLE		
JOHN MCCORMACK			1019. GOND OLD BOSOM CREAO/HE PULLING WHISKS	OE 7451	E	1084. AFTER THINKING IT OVER/HUGGABLE KISS HA	096	E
954. THE ROSARY	VI 64257	V+	1020. K C JIVE/BUFFALO BILL BLS	HUB 3007	E+	ROYAL HARMONY SINGERS		
955. AT DAWNING	VI 64302	V+	CLAYDS PALMER			1085. JEZEBEL/ IM ON MY WAY HEAVEN	DE 8597	E/V+
956. DEAR OL PAL O MINE	VI 64785	E	GET BEHIND ME SATAN/ TREES	DE 7107	E	LUIS RUSSELL ORCH		
957. MORE ORW. CPSY IN MY SOUL	CE 1766	V	ROY PALMER'S SIZZLING SIX			1086. CASE ON DAWN/SARATOGA DRAG	BR 80038	N
WILLARD MCCONNELL			1022. JOCKY STOMP/ENDURANCE STP	BRS 16	E+	1087. SARATOGA DRAG/CASE ON DAWN	BR 80038	E+
558.3 A.M. MOOGIE/BLS ON THE DELTA	SPECIALTY 415	E+	CHARLIE PARKER			P.H. RUSSELL RHYTHMAKERS		
BROWNIE MCHEE			1023. REPTITION/ THE BIRD	COOL	N	1088. DINAH/ BABY WONT ETC	HRS 1000	E+
959. PICKIN MY TOMATOES/ME & MY DOG BLS	CO 30152	E+	LEO PARKER ALL STARS			JOE RYAN ORCH		
960. GO ON BL/WAY I FEEL	DIS 790	N-	1024. EL SINO/ WILD LEO	SAV 912	E/E+	1089. LITTLE KISS EACH MORN/LOVE MADE	PE 15252	E
961. TELEGRAM BL/ GOOD BOY	DIS 879	E+	PARTY RECORD			ST MARKS CHANTERS		
962. LONESOME DLS/ ME & MY DOG	DIS 6057	N-	1025. HOW I KNOW/ LOW BRIGOLA	PR 8035	E-	1090. LOROS CONNA MOVE THIS/LI.E H.MBLE	CO 14149	V
HOWARD MCHEE'S KOREAN ALL STARS			ISABELLE PATRICOLA			SALLY SAO		
963. 12TH ST BOYMAN WITH A HORN	HI-LO 1414	N-	1026. IF CANT GET SWITE WANT/MAMA GO WHERE	VO 14676	E	1091. JELLY ROLL MILL/ MISCREATED MAMA	VS 5058	E
(RECORDED IN GUAM 1/17/52)			SID PHILLIPS ORCH			SANDHILLES SIXTEEN		
964. THEY CALLED IT DIXIELAND/ O D ONE STEP	JU 13	N	1027. BIRMINGHAM BOUNCE/SAINTS	HWJ 9940	E+	1092. SH NE ON ME/WHAT SORT CT ROBES	VI 20903	N
RAY MCKINLEYS JAZZ BANO			PIANO REO			SANTO OXIE LANO JAZZ BANO		
965. NEW ORLEANS PARADE/LOVE IN FIRST DEGREE	DE 1019	E/V	1028. SHE WALK RITE IN/SALES TAX ROOGIE	VI 204766	E+	1093. ROSE RIO GRANDE/CANAL ST ST	MER 8914	N-
(ABOVE CRK)			ART PEPPER QUARTET (THE HOT FOUR)			JAN SAVITT		
966. IN LAND BUFFALO NICKEL/SAND STORM	MAJ 7184	E+	1029. THESE FOOLISH THINGS/BROWN GOLD	DISC 157	N	1094. WANT MY SHARE LOVE/LITTLE SUR ECHO	DE 2391	E
967. SAND STORM/LAND BUFFALO NICKEL	MAJ 7184	E	1030. SURF RIDE/ HOLIDAY FLIGHT	DISC 152	E+	JOE SAYE TRIO		
968. PLAIN DIRT/ ZONKY	VI 400115	N-	PLANTATION JAZZ ORCH			1095. PINK CHAMPAGNE/ 3 OF A KIND	MEL001SCI166	E+
(ABOVE # 968 IS MCKINNEYS COTTON PICKERS)			1031. DAROANELLA/ MAKE THE TROMBONE LAUGH	EM 10131	V	GENE SCHROEDER TRIO		
MCKINNEYS COTTON PICKERS			POLECATS (OXTOT ETC)			1096. LIZA/AINT GOT NOBODY	EW 33	N-
969. ROCKY ROAD/ NEVER SWAT A FLY	VI 400117	E+	1032. COTTON TOWN/POLECAT STRUT	CLAM 2	N-	BOB SCOBEY JAZZ BANO		
JIMMY MCPARTLAND ORCH			BEN POLLACK			1097. MELANCHOLY/ SOUTH	GTJ 60	N
970. ONE STEP/ALL BOUND ROUND WITH MASON	DE 18441	E	1033. U BE REMINDED OF ME/THERES RAIN IN MY	DE 1815	E+	LITTLE JIMMY SCOTT		
971. MANHATTAN/COME BACK SWEET PAPA	PRES 303	N-	1034. 2RD MAN THEM/ROYAL GARDEN	MW 203	N	1098. I GOT IT BAO/MASQUERADE IS OVER	RR 530	V+
(ABOVE RM CHP ONE GROOVE)			1035. 3RD MAN THEM/ROYAL GARDEN BL	MW 203	N	MARLYN SCOTT AND THE LOU CURRIE QUARTET		
972. USE YOUR IMAGINATION/DAVENPORT BL	PRES 304	N	1036. SONG INDIA/ CENT JOUPHEY	MW 211	N	1099. STRAIGHTEN HIM OUT/ANOTHER WOMAN	MUSE 1002	E
PHIL NAPOLEON			1037. WHEN FIRST MET WARY/THINKIN OF YOU	VI 20394	E+	RAY SCOTT FIVE		
973. THATS PLENTY/LIVERY STABLE BL (CRK)	SWAN 7512	E	1038. WHEN I FIRST MET MARY/THINKIN OF U	VI 20394	E	1100. NEW YEARS EVE HAUNTED HSE/GIRL	CO 35247	E+
TEO NASHVILLE FIVE			1039. WHEN I FIRST MET MARRY/THINKIN OF U	VI 20394	E	(ABOVE LAM CRK)		
974. GOT POKFUL DRMS/GIRL IN MY DRMS TRIES KEY	620	E+	1040. HE LAST WORK/SAM OLD ACORDIAN IAN	VI 20425	V	1101. POWERHOUSE/ TOY TRUMPET	CO 36311	E
975. WICKS KICKS/THEY DONT BELIEVE ME	KEY 656	E+	1041. SWHEART WE NEED EACH OTHER/ALWAYS MY	VI 22101	E-	1102. IN 18 CENTURY DRAWING ROOM/BOY SCOUT	CO 35347	N/E
NASHVILLE JAZZERS/BLUE RHYTHM ORCH			DANNY POLO/ J. MOORE			SEORIC & HUEY BEAR		
976. ST LOUIS BL/ HOLD ER OEAON	MF 102	N-	1042. BLUE MURDER/ I KNOW U KNOW	DE 3853	E	1103. OFF TIME/ JOINT IS JUMPIN	VO 4575	E/V
NEW MAYFAIR ORCH			DICK PORTER ORCH			BEN SELVIN ORCH		
977. FAMILY ALBUM/ YOU WERE THERE	VI 25437	V+	1043. SWING BY SWING/POOR ROBINSON CRISOE	VO 3478	V+	1104. TRY TO FORGET/ SHE DONT SAY YES	CO 2562	V
N O R K /CROSBY BOB CATS			JOE POWELL TRIO & SOLO			BLVO SENTER		
978. TIN ROOF BL/ JASS ME BLS	DE 3523	E/V-	1044. NITE IN TUNISIA/OVER RAINING	BN 1576	N-	1105. CRAFTING/ GERTIE	PE 14451	E
N O SEVEN ORCH			DICK POWELL			1106. YCS SIR & NOW/HOBOS PRAYER	PE 14664	V+
979. HOW LONG BL/ EASY RIDER (RM CHP)	EL 5032	V	1045. GOND FELLOWS/ROLEY/JINGLE BELLS	DE 2760	V	DUKE SEPTER		
RAY NICHOLS & PALAIS ROYAL ORCH/HARMONIA			TEODOY POWELL ORCH			1107. TOP & BOTTOM/TOASTED PICKLE	BA 253	N-
980. GOT FEELIN I FALLIN/ HEIGH HO	VE 1709	V	1046. OLD GARD O MINE/B B W	BB 11062	E+	SEXTETTE FROM HUNGER		
REO NICHOLS ORCH			1047. TEDDY BEAR BW/JAMICA JAM	BR 80123	E+	1108. LOCK STOCK & BARREHOUSE/BIRTH OF BL	MAC1002	N
981. U SO DESIRABLE/ OUR LOVE	BB 10179	V+	ANDRE PREVIN			1109. BIRTH OF BLS/LOCK STOCK BARREHOUSE	MAC1002	N-
982. SHEIK/SHIM ME SMA WABBLE	BR 80005	E+	1048. GYPSY IN MY SOUL/JARDANELLA	VI 203584	N	1110. LOCK STOCK & BARREHOUSE/BIRTH OF	MAC1002	E+
983. SHEIK/ SHIM ME	BR 80005	E	SAM PRICE			1111. YES SIR MY BAY/BARKTOXN STRUTTERS	MAC1003	N
984. SHEIK/ SHIM ME SHA	BR 80005	E/V	1049. COW COW BL/ SWING OUT IN GROOVE	DE 7732	E-	1112. MY HONEYS LOVIN ARMS/THATS PLENTY	MAC1011	N-
985. DINAH/ INDIANA	BR 80006	E+	1050. OH LADY MAN THE DIRTY DOOZES	DE 7811	E+/V	1113. INDIAN SUMMER/WAITIN TATION TO LEAVE	MAC1012	N
986. INDIANA/ DINAH (RM CHP NO GR)	BR 80006	E-	1051. THINKING/ JUMPIN THE BOOCIE	DE 8515	N/V	1114. HARMONY RAC/ JAZZ BANO BALL	MAC1015	N
GERTUOE NIESEN			1052. I LOST LOVE/ THE GOUN OFAG	DE 6547	N	ARTIE SHAW		
987. IM BIG DIRT NOW/LEGALIZE MY NAME	DE 23499	E-	LOUIS PRIMA			1115. THE BLUES PARTS 1&2	HA 1057	E
RAY NOBLE/ E. OUCHIN			1053. NOTHINGS 2 GOOD FOR U/ U CALL IT MALNESSCO	1871	N-	1116. ADIOS MARIQUITA/FRENESI	VI 23542	E+
988. WAY DWN YONDER IN N.O./CHEEK TO CHEEK	VI 9-A	E+	1054. COOD MAN HARD FINO/IF I COULD BE W YOU	DE 2660	E	1117. FRENESI/ADIOS MARIQUITA	VI 25542	E-
HATTIE NOEL			TIFE PUENTE			1118. KEEPIN KYCLF 4 J/SPECIAL DEL STP	VI 26762	E+
989. HIGH JIVIN PAPA/ ROCKIN JENNY JONES	MGM 10355	E+	1055. TUX-DO JUNCTION/ LARE LARE	VI 235212	E	1119. CROSS HEART/SMITH HIDGE	VI 26763	N-
JIMMIE MOORE			QUINTET HOT CLUB OF FRANCE			1120. ST JAMES INFIRM BLS PTS 1&2	VI 27895	E+
990. APEX BLS/ SWEET LORRAINE	BR 80023	N-	1056. WONDER WHERE MY JABAY AT/TIME ON MY HOBRF505273 V			1121. REE FI FO FUM/ CHANT	VO 4579	V
			1057. APPEL INDIAN/ 3 LITTLE WOKUS	BRF505277	V			

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AUCTION MINIMUM BID 50c AUCTION

SHARKEY'S KINGS OF OXIELAND				REX STEWARTS ELLINGTONIANS				JOE TURNER CONT.			
1122. T IN ROOF BL/FAREWELL BL	BANDWAGON	3 N-		1190. LAZY MANX SHUFFLE/BLAXTICUS	BA	226 N		1257. ITS SAME OLD STORY/REBECCA	DE	11001 N	
GEORGE SHEARIN				GEORGE STOLL				1258. PINEY BROWN BL/ 627 STOMP	OE	18121 N-	
1123. MOON OVER MIAMI/ LIFE WITH FEATHER	DISC	103 E+		1191. SWANNEE/ THE GIRL FRIEND	DE	976 V		1259. JT BLS/ CHERRY RED	OK	6829 N	
1124. MOON OVER MIAMI/ LIFE WITH FEATHER	DISC	103 V+		STOMP SIX				TUXEDO DANCE ORCH			
1125. BEBOP'S FABLES/ MIDNITE ON CLOUD	DISC	105 N-		1192. EVERYBODY LOVES BABY/ WHY CANT BE POOR	SE	5 N-		1260. SOME NITE WHEN U LONELY/ ME & MAN IN	PAT	36907 E	
1126. SEPT IN RAIN/ BOB LOOK & LISTEN	MGM	10426 E		BILLY STRAYHORN TRIO				1261. DELIRIUM/ BLACK & TAN FAN	VO	15556 V-	
1127. CONCEPTION/ EAST OF THE SUN	MGM	10530 N-		1193. TONK/ JOHNNY COME LATELY	MER	1963 N		TUXEDO SYNCOPATORS			
J. SHEEDY JAZZ BAND				STUYVESANT STOMPERS				1262. WHEN BABAY SMILED/ DARDANELLA	PAT	22292 E-	
1128. GAMBLERS BL/ DOWN IN JUNGLETOWN	CORONET	101 E+		1194. BL TAIL FLY/ SHINE	PX	1 N		UNIVERSITY SIX (REO MIFF AORIAN)			
1129. LAOY MAUD'S DREAM/ TIGER RAG	CORONET	102 N-		WILEUR SWEATMANS ORIGINAL JAZZ BAND				1263. CAMEL WALK/ SHE JUST SAILORS SWTHEART	HA	36 E	
1130. GOODMAN HARD TO FIND/ RAOYLA GARDEN	CORONET	105 E+		1195. HELLO HELLO/ AINT GIVE NONE	CO	2818 V+		1264. SMILE A LITTLE BIT/ THEN I BE HAPPY	HA	71 V+	
SHORTY SHEROCK ORCH				JOE SULLIVAN				1265. BLESS HER LITTLE HEART/ AINT THAT GRAND	HA	444 V	
1131. JOHNNY TAKE MY WIFE/ U TAKE SUNSHINE	CMS	7501 N		1196. FOREVER MORE/ DEL WAR RAG	CMS	539 E-		(ABOVE DIG ONE SIDE)			
NAT SHILKRET				1197. ANDY BLS/ SUMMER TIME	CMS	540 E-		RUDY VALLEE			
1132. BLUE YODEL/ AWAY OUT MOUNTAINS	VI	21528 V		MAXINE SULLIVAN				1266. STEIN SONG/ ST LOUIS BLS	VI	22321 E	
1133. CRAZY OVER YOU/ WAKE UP CHILLUM WAKE	VI	21976 E		1198. WHO IS SYLVIA/ IF I HAD RIBBON BDW	CO	36233 E		FRED VAN EPS			
LEE SIMS				1199. I DREAM JEANNE/ DRINK ME ONLY W EYES	VI	26260 E		1267. THE WHITE WASH MAN/ BLACK & WHITE	CO	1118 V+	
1134. LITTLE WHITE HOUSE/ MADE U HAPPY MAKE	BR	3462 E		1200. IM COMIN VA/ LOCH LOMOND	VO	3654 V		VARSITY B			
ZOOT SIME FOUR				1201. IM COMIN VA/ LOCH LOMOND	VO	3654 N-		1268. LAST NIT ON BACK PORCH/ (B. HARING)	CA	400 V	
1135. NITE & DAY/ SLINGIN HASH	DISC	148 N-		ROOSEVELT SYKES				1269. HULU LOU/ (A. LANGE)	CA	505 V+	
1136. I UNDERSTAND/ TENORLY	DISC	149 N-		1202. TRAINING CAMP BLS/ SUGAR BABE BLS	DK	6709 E+		1270. MAYTIME/ IN A LITTLE RENDEZVOUS	CA	571 V	
1137. DONT WORRY BOUT ME/ CRYSTALS	DISC	150 N-		ROLAND SYMFONEST				1271. WANNA C LITTLE MORE/ O SAY CAN I SEE U	CA	772 V+	
1138. DONT WORRY BOUT ME/ CRYSTALS	DISC	150 E+		1203. DEE DEE DANCE/ LOVE JST PLAYTHING	ROLAND	1700 E		1272. MEAN BL/ SOBBIN BL	CA	784 V-	
FRANK SINATRA ACC. BY HARRY JAMES				MARION TALLEY				1273. T N T/ IN MY GONDOLA	CA	1778 V	
1139. MCLANCHOLY MOOD/ FRM BOIT OF MY HEART	BRS	995 N		1204. IN THE GARDEN/ NO NIGHT THERE	VI	1171 E		SARAH VAUGHN W OICKY WELLS BIG 7			
G ALARM 6				TAMPA REO				1274. WERE THRU/ BED ROCK	HRS	1019 E-	
1140. WILBERG JOYS/ MEMPHIS BL	TEM	474 E		1205. CRYN DONT HELP U/ MAYBE SOME OAY	VI	201988 E		J. VENUTI ORCH			
1141. WILLIE WEEPER/ WALKY V DOG	TEM	478 N		1206. NEW SAD LUCK/ CORRINE BL	VI	202432 N		1275. FLIP/ FLOP	OE	2313 V+	
SIX HOTTEIGTS				ART TATUM				1276. TAP ROOM BLS/ DECCA STP	DE	3527 V	
1142. H L NCHLY CHARL E/ HURRICANE	MF	103 N		1207. BATTERY BOUNCE/ WEE BABY BLUES	DE	8526 F		CIRCINIANS			
THE SKYLINERS				1208. HUMORESQUE/ ELEGIE	OE	16049 E+		1277. AGGRAVATIN PAPA/ AUNT HAGARS BL	VI	19021 E	
1143. LA DE DDDY DDO/ JACK CL. NED BEANSTALK	VD	4272 E-		1209. SWT LORRAINE/ GET HAPPY	DE	16050 N-		1278. HOUSE DAVID BL/ (BENSON ORCH)	VI	19140 E	
F. SLACK				1210. LULLABY OF LEAVE/ TIGER RAG	DE	18051 E		JIMMY WAKELY & EDDIE MILLER			
1144. COM COM DDDIE/ HERE YOU ARE	CAP	102 N-		1211. CORRINE CORRINA/ WE BABY BL	DE	48062 N-		1279. GOT NUGGETS IN POCKETS/ 2 BAD LITTLE	DE	18728 N	
1145. THE THRILL IS GONE/ MR FIVE BY FIVE	CAP	115 E+		BILLY TAYLOR/ OSCAR PETTIFORO				1280. 2 BAD LITTLE GIRL/ GOT NUGGET IN POCK	DE	18728 N-	
1146. CUSAN SUGAR MILL/ SMALL BATCH D NOD	CAP	172 E		1212. 2 LITTLE WORDS/ OSCAR RIDES AGAIN	BR	80215 N		ESTHER WALKER			
JACK SNEED SNEEZERS				1213. MR B BOBS/ RESTRICTED	HRS	1048 E+		1281. SLOW AND EASY/ WHAT U DO WHEN AINT JAZZ	VI	18680 V	
1147. BIG JOE LOUIS/ THE NUMBERS MAN	DE	7522 E		1214. NIGHT WIND/ CARNEY-VAL IN RHYTHM	KEY	615 E+		(ABOVE; RM CHP 2 GR)			
SONG FELLOWS				1215. HACKESACK MAMA/ UNWELCOME BL	CAP	5770003 E+		TED WALLACE & HIS CAMPUS BOYS			
1148. 60 ASHAMED/ WE WINUS YOU	OR	2558 V+		BLUES TAYLOR				1282. PUT SUN BACK IN SKY/ ON WDRE KISS	CD	2613 E-	
TUT SOPER V BABY OODOS				1215. HACKESACK MAMA/ UNWELCOME BL	CAP	5770003 E+		(ABOVE; RM CHP 5 GR)			
1149. STARDUST STOMP/ ORDNICS	SO	5000 N-		EVE TAYLOR				FATS WALLER			
1150. THOU SWELL/ ITS A RAMBLE	JD	5001 N-		1216. MAY WE MEET AGAIN/ SHE GONE TO JOIN	UK	8516 E		1283. CHANT OF THE GROOVE/ GONE AND GET IT	BB	11262 E	
SOUTHERN RHYTHM KINGS				MONTANA TAYLOR				1284. HONEY SUCKLE/ U FEET TWO BIG	VI	201580 V+	
1151. JOSEPHINE/ CARAVAN	BB	7079 V		1217. DETROIT ROCKS/ INDIANA ST	BR	80019 N		1285. ABDULLAH/ JITTERBUG WALTZ	VI	202639 N	
SOUTHERN QUARTET				1218. DETROIT ROCKS/ INDIANA AVE ST	BR	80019 E		1286. JITTERBUG WALTZ/ ALDULLAH	VI	202639 N-	
1152. GONIA RAISE RUKUS ZNIGHT/ MY MAN ROCKS	CO	14040 N		SAM TAYLOR ORCH				CY WALTER			
MUGGY SPANIER				1219. BLUER THAN BL/ KOKOMO	ABBEY	3006 N-		1287. MUSIC FO TWILITE/ CANT TAKE THAT AWAY	CO	46471 N	
1153. SOMEBODY SWTHEART/ THAT DA DA SETRAIN	BB	10384 N-		JACK TEAGARDEN				(ABOVE SPECIAL WHITE LABEL)			
1154. HONCHLOU/ SUNDAY	MER	5717 N		1220. SO MANY TIMES/ TABLE IN CORNER	CO	35252 V		WASHBOARD SAM			
PAUL SPEECH ORCH				1221. SWINGIN ON T GATE/ BEALE ST BLS	CO	35323 E/V		1288. WE GONNA MOVE BL/ BACK DOOR	BB	7001 E-	
1155. ALBUM MY ORMS/ GLOS GREATEST SWHT YOU	CO	1943 V		1222. SWINGIN ON T GATE/ BEALE ST BLS	CO	35323 V		1289. I LOVE MY BABY/ GOOD OLD EASY ST	BB	8243 V-	
1156. U FORGOT YOUR GLOVES/ FALLIN IN LOVE	CD	2472 V-		JOHNNIE TEMPLE				1290. EAUTY SPOT/ WE CONNA DO SOME RYG CUT	BB	8377 V-	
1157. SING A NEW SONG/ KEEPIN OUT MISCHIEF	VO	2530 E		1223. LOUISE BL/ LONELY AND BLUE	DE	7337 V-		1291. I WANT BE SOBER LONG/ GOIN BACK TO ARK	BB	8424 V-	
SPECKLEO RED (RUFUS PERRYMAN)/ ROMEO	NELSON			1224. NOT FOOL IVE BEEN/ JELLY ROLL BERT	DE	7573 E		1292. GOOD LUCK BL/ GOING TO ST LOU	BB	8569 V-	
1158. WILKINS ST ST/ HEAD RAG HON	BR	80021 E		1225. IF I COULD HOLLER/ GETTIN OLO BL	DE	7599 V+		1293. DISSATISFIED BL/ GOOD TIME TONIGHT	BB	8644 V/E	
BESSIE SMITH				1226. CHERRY BALL/ LETS GET TOGETHER	DE	7678 E+		1294. STOP & FIX IT/ GOOD OLD CABBAGE GREENS	BB	340705 V	
1159. AFTER U GONE/ GOOD MAN HARD FIND	BRS	14 N-		1227. LIVE ME BABY/ FIX IT UP AND GO	DE	7800 E+		ONAH WASHINGTON & SEXTET			
1160. DOWN HEARTED BLS/ GULF COAST BLS	CO	3844 V		1228. LOUISE BLUES/ BIG LEG WOMAN	DE	48002 V		1295. SALTY PAPA BL/ I KNOW HOW TO DO IT	KY	116 V-	
1161. PLEEDIN HEARTED BL/ MIDNITE SL	CO	3936 E		F. TESCHEMACHER				1296. I KNOW HOW 2 DO IT/ SALTY PAPA BL	KY	606 E	
1162. HATEFUL 3L/ FRANKIE EL	CD	14023 V-		1229. BARRELHOUSE STOMP/ WAILIN BLS	BR	80066 N-		ETHEL WATERS			
1163. NASHVILLE ELS/ AINT GOIN PLAY 2ND FICD	CD	14090 V+		1230. SISTER KATE/ NOBODYS SWTHRT	BR	80065 N-		1297. SWEET MAN/ DINAH	CO	487 E	
1164. DEVILS GONNA GIT U/ YES INDEED HE DO	CD	14354 V+		1231. COPENHAGEN/ PRINCE OF WAILS	BR	80065 N		1298. GO BACK WHERE U STAYED L NITE/ DWN HOME	CO	14093 V+	
1165. TAKE ME FOR BUGGY/ JIMMIE PIGFOOT	CD	37574 E+		TEXAS ALEXANDER				(ABOVE LAM CRK)			
1166. IN DOWN IN DUMPS/ O YOUR DUTY	CD	37575 N-		1232. CDRN BREAD BL/ LONG LONESOME DAY BLS	DK	8511 V-		1299. NO MANS MAMA/ SHAKE THAT THING	CD	14116 V+	
1167. U BEEN GOOD GL WAGON/ GOLD IN HAND	CO	35672 N-		ROSETTA THARPE & SAM PRICE TRIO				1300. GUESS WHO IN TOWN/ MY HANDY MAN	CD	14353 V-	
1168. BABY DOLL/ LOST U HEAD BLS	CO	35674 N-		1233. WHEN I MOVE TO SKY/ DONT TAKE EVERYBODY	OE	11002 N-/V		1301. BL IN MY HEART/ CARELESS LOVE	VI	202459 N	
CLARA SMITH				HOCIEL THOMAS				LU WATERS			
1169. KATLAS CITY MAN/ UNCLE SAM BL	CD	12 V		1234. ADAM THE BLS/ PUT IT WHERE I CAN GET	OK	8258 F		1302. BLACK WHITE RAG/ MAPLE LEAF RAG	GTJ	56 N	
1170. IT WONT BE LONG NOW HOT PAPA	CD	14006 V		WALTER THOMAS				1303. DDIN THE HAMBONE/ WAITIN ROBERT E LEE	MER	11025 N-	
1171. DONE SOLD MY SOUL TO DEVIL/ FREIGHT	CD	14041 V-		1235. ELUES ON THE DELTA/ BROKE BUT HAPPY	CEL	8125 E-		1304. SKID DA DE DAT/ EMPEROR NORTONS HUNCH	MER	11050 N	
EFFIE SMITH				1236. BROKE BUT HAPPY/ BLUES ON DELTA	JO	8125 E-		1305. SKID DAT DE DAT/ EMP NORTON HUNCH	MER	11050 N-	
1172. BEEN SO LONG/ ANSWER TO R.M. BLS	MILTON	218 E-		1237. SAVE IT PRETTY MAMA/ PEACH TREE BL	JO	8129 N-		1306. SKID DA DE DAT/ EMPEROR NORTONS HUNCH	MER	11050 E+	
(ABOVE; 4 RM CHP PICTURE LABEL)				SIR WALTER THOMAS				1307. SAGE HEN STRUT/ SAINTS	MER	11051 N-	
JABO SMITH				1238. BOTTLIES EMPTY/ FOR LOVERS ONLY	JO	8130 E+		1308. ANTIGUA ELS/ COPENHAGEN	MER	11052 N	
1173. SLEEPY TIME BLS/ LITTLE WILLIE	ACETATE	E+		CHARLES THOMPSON				1309. ANTIGUA BL/ COPENHAGEN	MER	11052 N-	
MAMIE SMITH				1239. DERBY ST/ THE LILY RAG	AM	527 N-		SYLVERTSER WEAVER			
1174. CANT KEEP GOODMAN OWN/ THAT THING CALLED	OK	4113 V+		1240. LINGERING BLS/ DELMAR RAO	AM	528 N-		1310. TRUE LOVE BL/ POOR BOY BL	OK	8460 V+	
(ABOVE; HR CRK)				1241. DELMAR RAG/ LINGERING BLS	AM	528 N-		CHICK WEBB			
1175. FARE THEE HONEY BL/ RDAO IS ROCKY	OK	4154 V-		ERNEST THOMPSON				1311. JUST SIMPLE MELDYO/ HOLIOAY IN HARLEM	DE	1521 E	
PAUL SMITH FOUR				1242. LIFES RAILWAY TO HVM/ YIELD NOT TEMPTA	CO	158 V		1312. FOR JONES/ I LOVE EACH MOVE U MAKE	DE	2105 E+	
1176. WANDERING/ OVER RAINBOW	DISC	138 N		CLAUDE THORNHILL ORCH				1313. I FOUND MY YELLOW BACKET/ ELLA	DE	2148 V+	
PINTOP SMITH				1243. THERE SMALL HOTEL/ I GET BL WHEN RAINS	CO	37498 N-		MAREL WEBER UND SEIN ORCH			
1177. PINEY UPS BLS/ PINETOPS B W	BR	80008 V-		BETTY THORNTON (PHIL NAPOLEON ACC.)	DAVIS	576 N		1314. IN DETMER ANGEN LIEST DAS 2 WEI HERZEN	VI	6078 V+	
1178. I SOBER NOW/ JUMP STEADY BLS	BR	80009 N-		3 SHARPS AND A FLAT				PEETIE WHEATSTRAW/ JIMMIE CORON			
1179. I SOBER NOW/ JUMP STEADY BLS	BR	80009 N-		1245. AINT IN LOVE NO MORE/ I AM I AM I AM	DE	7561 E		1315. DOIN BEST I CAN/ BED SPRINGS BL	DE	7007 V+	
1180. I SOBER NOW/ JUMP STEADY BL	BR	80009 E		1246. THATS NO LIE/ POOR LITTLE BUG DN WALL	DE	7581 E		1316. COON CAN SHORTY/ WHEN I GET MY MONUS	DE	7159 V	
STUFF SMITH				JUAN TIZOL				1317. GOOD LITTLE THING/ SAT NITE BL	DE	7498 E	
1181. CONFESSIN/ A FAWN	SD	5003 N-		1247. THE SPHINX/ KENLASH	KY	649 N-		1318. GANGSTER BL/ LOOK DUT FOR USELF	DE	7815 V	
WILLIE SMITH				CAL TJAOR GROUP				NOLAN WELSH			
1182. AGHTN HEARTED BL/ HONEYMOUNING ON A DIME	OE	1503 E+/V		1248. CHOPSTICKS MAMB/ VIERA-THARPE	GALAXY	703 E		320. ST PETER BL/ BRIDEWELL BL	ACETATE	E	
WILLIE LONGME SMITH				BARNEY TRIMBLE				FRANK WESTPHAL			
1183. FLYIN CLOUD B W/ DIRTY DEAL B W	CO	30140 E+		1249. LOVE A DREAMER/ IF I CANT HAVE YOU	HA	1035 E-		1321. PIANDLA/ DUSTING THE KEYS	CO	3920 E-	
LEOPOLD SPITALNY ORCH				1250. LIVE AND LOVE/ SPELL OF THE BLS	HA	818 V		GEORGIA WHITE			
1184. 2 GUITARS/ DARK EYES	DE	197 E-		1251. WHERE SWT FORGET ME NOTS/ SONG OF THE B MA	MA	958 V-		1322. FARE THEE HONEY FARE/ ALL NIGHT BL	DE	7405 V+	
SQUADROKAIRES				JERRY TROTTER ORCH				JOSH WHITE			
1185. MISSIGN TO WDCOW/ C JAM BLS	DEE	8568 E		1252. NITE MUST FALL/ SOMETIMES I HAPPY	DISC	159 N-		1323. BACK WATER BL/ JELLY JELLY	DE	23582 E+	
JESS STACY COMBO				1253. DONT WORRY BOUT ME/ AMIGO MID	DISC	160 E+		1324. HOWLING WOLFBL/ BAD DEPRESSION BL	OR	8139 V-	
1186. VARIATIONS IN JAZZ/ PARTS 1&2	AS	350-2 E		JOHN SCOTT TROTTER				TEO WHITES COLLECTION			
1187. HENI/ JESS STAY BLS	AS	3 E-		1254. RUSSIAN SAILORS DANCE/ MAPLE LEAF RAG	DE	4217 E-		1325. STOLEN MOMENTS/ BY BLACKBIRDS BLUE. NOW	JEW	5410 V-	
STACY TRIO				F. TRUMBAUER				1326. IF I HAD U/ MUST BE FALLIN IN LOVE	OR	1477 V-	
1188. OLD WATTIN FOR SURPRISE/ HONKY TONK TRAIN	OE	18110 E+		1255. OSTRICH WALK/ RIVERBAT SHUFFLE	CO	37805 E		PAUL WHITEMAN			
HERBIE STEWARD				BIG JOE TURNER				1327. AMERICAN TUNE/ PICKIN COTTON	CO	1464 V+	
1189. PASSPORT TO PIMICO/ MEDICINE MAN	RR	515 N-		1256. SOMEBODYS GOT 2 GO/ ICE MAN	DE	7856 V-		1328. SWEET SUE/ NO REASON AT ALL IN C	CO	35667 E+	
								1329. SENSATION / WHITEMAN ST	VI	21119 E	

AUCTION MINIMUM BID 50c AUCTION

JIM McGUIRE

1007 22ND STREET, DES MOINES, IOWA

AUCTION MINIMUM BID 50c AUCTION

MINIMUM BID 50c. PLEASE BID BY NUMBER AT LEFT OF COLUMN - ON POSTCARD IF POSSIBLE. WINNERS WILL BE NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25% PACKING CHARGE. RECORDS SHIPPED NEXT CHARGES COLLECTED. NO GUARANTEE ON P.P. SHIPMENTS. CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARDED YOUR LIMIT.

A. & P. GYPSIES

101. FOSSETTE/CHIKUITA	BR	3922 E-
102. I'M IN CONFESSION/FAR-AWAY BELLS	BR	4442 N
ARDEN OHMAN		
103. RAG DOLL/KIDIE KAPERS	VI	2156 E+
104. LOWER COME BACK/MARIANNE	VI	2176 E+
105. FASHIONETTE/SWT NOTHING-SHILKRETV	VI	2192 E+
106. SHOULDO I/LOVE LETTER-HIGHATERS	VI	2255 E+
107. GOT 5 DOLLARS/WE'LL BE THE SAME	VI	2267 E+
108. STRIKE ME PINK/CALL IT A DAY	VI	24170 E+
109. THIS IS NO DREAM/COP ON BEAT	VI	24171 N
LIL ARMSTRONG		
110. LINDY HOP/WHEN I WENT BACK HOME	DE	1385 N
111. RIFFIN' BLS/WHY IS GOOD MAN	DE	7803 E+
LOUIS ARMSTRONG		
112. CRY'S CREOLE/LAST TIME-W. COONS	CD	35836 N-
113. SHOOTING HIGH/FINGERS CROSSED	OE	623 E+
114. SWEET AS SONG/JUMPET PLAYERS	OE	1653 E+
115. FLAT FOOT/CARAVAN (MILLS BROS)	OE	1876 E
116. LONG AS U LIVE/SAINTS GO MARCH	OE	2230 E+
117. IF ITS GOOD/WEST END BLS	DE	2480 V
118. SAVOY BLS/BROTHER BILL	DE	2538 E
119. RUN UR MOUTH/CAIN AND ABEL	DE	3204 E+/N
120. SWIRTS ON PAR/CUT OFF MY LEGS	OE	3235 E
121. LONG AGO/COVER THE WATERFRONT	OE	3700 N-
122. EV RYTHINGS BEEN DONE/GLOWING	OE	3825 N-
123. USED TO LOVE U/LEAP FROG	DE	4106 N
124. U MADE ME LOVE/IRISH BLK (CRYDOUGH)	JA	3 N
125. LAZY RIVER/GEORGIA ON MY MIND	JC	518 N
126. BACK O TOWN BLS/LINGER LONGER	VI	201912 N
GUS ARNHEIM		
127. IN HAPPY DRUG/IMAGE OF YOU	BR	7900 N-
128. DANCING UNDER STARS/DO RARE	BR	7912 N-
129. FOLKS WHO LIVE/HI WICE HANOSOME	BR	7922 N-
130. ALL U WANT TO DO/CABIN DREAMS	BR	7933 N-
131. ON WITH DANCE/GOT ANY CASTLES	BR	7937 N-
MILDRED BAILEY		
132. CEAR OLD MOTH/DIXIE/TOO LATE	BR	7673 N
133. EASY TO LOVE/DOIT TAKE UR LOVE	CD	35921 N
134. WHEN MAN IS DEAD/JENNY	DE	2661 N-
135. PEACEFL IN GLITTER/LOVER COME BACK	DE	3953 N
136. ALL THAT GLITTER/LOVE IN VAIN	MAJ	1034 N
137. WOMANS PREROG/PENTHOUSE SERE	MAJ	1040 N
138. ALMOST LIKE BEING IN LV/ALL OF	MAJ	1140 N
139. ROCKIN CHAIR/LITTLE JOE	VO	3553 N
140. IF U SHLD LEAVE/HVN HELP HRT	VD	3615 E+
141. FRM LAND SKY BL WAT/LCVER CME	VO	3982 E-
142. AT UR BECK & CALL/BELWILDERED	VO	4036 E+
143. SMALL FRY/BORN TO SWING	VO	4224 E+
144. WHAT HVE U GOT/MY REVERIE	VO	4406 E+
145. OLD FOLKS/HAVE U AGOTTEN SO BN	VO	4432 E+/E-
146. MELANCHOLY BABY/LONESOME ROAD	VO	4474 E+
147. I GO FOR THAT/THEY SAY	VO	4548 E
148. I CRIED 4 U/BEGIT BEGUNE	VO	4619 E-
149. LITTLE MAN WHO/GUESS I'LL GO HME	VO	4966 E
150. U N DALLY WITH DEV/MOTHERS CHLD	NB	5209 N-
BAR HARBOR OR. (BOTH BROWN SHEL.)		
151. MON RIVER/3 O'LOCK IN MORN	VO	14287 E+
152. OLD TINERS/SOUTHERN MEDLEY	VO	14315 E+
BILL BARRY		
153. PTRN IT'S PARTING/I NEDD (B. BOYD)	BB	6486 N
154. QUITS LULLABY/PARTNER, PARTING	BB	5889 N
COUNT BASIE		
155. SHORTY GED/SENT 4 U YESTERDAY	BR	80134 N
156. BOOGIE WODGIE/EXACTLY LIKE U	DE	1252 E-
157. LISTEN MY CHILDREN/SMARTY	DE	1379 E
158. BLUE & SENTIMENTAL/OCCGIN ARND	DE	1965 E+
159. TEXAS SHUFFLE/MAMA DONT WANT	DE	2030 E+
160. BLAME IT LAST AFFR/BLS I LIKE	DE	2284 V+
161. DIRTY DOZENS/WHEN SUN GDES DN	DE	2498 N-
162. SUPER CHIEF/U CANT RUN AROUND	OK	5673 V/G
163. I WANT LITTLE GIRL/ITS TORTURE	OK	5773 V+
164. FEEDIN THE BEAN/I DO MEAN U	OK	5180 E+
165. GGIN TO CH/ 920 SPECIAL	OK	6244 V+
166. 1 2 3 D LARY/FANCY MEETIN YOU	OK	6319 N-
167. LET ME SEE/BASIE ROEGIE	OK	6330 E-/V
168. H & J/DIGGIN FOR OEX	OK	6365 E+
169. KING JOE PARTS I, II (ROKESUN)	OK	6475 N
170. ROCKABYE BASIE/BABY DONT TELL	VO	4747 N
171. 1655 THING PARTS I & II	VO	4660 E+
172. DICKIES DREAM/LEFTER LEAPS IN	VO	5118 E
SIDNEY BECHET		
173. SWT PATCOTTE/VIPER MADE (SISELE)	DE	7429 N/E+
174. 10' CLOCK JUMP/BLUES (1/2) (FTWRMRG)	VI	27204 E+
175. RAVE IT PRETTY/STOMPY JONES*	OL	VI 27740 N
176. MUSKRAT RMBLY/MD INDIGO (SHORE)	VI	27302 E-

SIDNEY BECHET

177. BLES OF BECHET/SHIEK OF ARABY DL	VI	27485 N
178. IM COMING VA/GA CUBAN (FTWRMS)	VI	27904 N-
BUNNY BERIGAN		
179. TURN ON RO HT HEAT/LETER GO	OL	VI 25646 V+
180. CARAVAN/STUDY IN BROWN	VI	25653 V/E+
181. LOVE SCENE/WANT A ROMANCE	OL	VI 25698 N-/E+
182. CANT GET STRTO/FRIS SONG	OL	VI 25726 N-/N
183. LIVRY STELE BLS/HI SOCIETY	OL	VI 26068 E+
184. IN A MIST/WALKIN THE OOG	VI	26123 N
BEN BERNIE		
185. 7TH HEAVEN/LITTLE PAL	BR	4352 E-/E
186. CRYING 4 CAROLINES/HVE LIT FAITH	BR	4665 E
187. TO MY MAMMY/LOOKING AT YOU	BR	4740 N/N-
188. SAN FRANCISCO/LONG AGO/FAR AWAY	DE	874 E
189. FRAIDY CAT/LIL ABNER	DE	3986 E+
190. HI'YA BUO/DID ANYONE CALL	DK	5914 N
191. IENT SHE SWIST THY/ARE U SORRY	VO	15036 V/E
DON RESTOR		
192. LEARN TO CRON/MOONSTRUCK	VI	24344 N
193. INKA OINKA OOO/MASQUERAING	VI	24503 V+/N
194. WHEN TONORROW/COMES/BELOVED	VI	24524 E+
BARNEY BIRD		
195. LAMT 4 JAVANTE/READY EDOY	BB	11098 N-
196. STEPS UP/STEPS DOWN (TRIO)	SG	28114 N/V
197. TEA FOR 2/MOONGLOW (TRIO)	SG	28116 V/E+
BIG BILL (BRODNY)		
198. JUST ROCKING/SAN ANTONIO BLS	CO	38070 E+
199. LONESOME RO BLS/MY GAL IS GONE	OK	6031 E+/E-
200. KEYTO HWY/GREEN GR BLS (WHSBO)	OK	6242 N
201. SWT HONEY B/MY LIT FLR (WHSBO)	OK	6386 N
202. HD HRTD WOMAN/GONNA MOVE (CHI 5)	OK	6651 E-
203. TELL ME BABY/FEEL SO GOOD	OK	6668 E
204. GONE WT WIND/WHY SHOULD I SPEND	OK	6630 E
205. BAD ACTING WOMAN/IM WOKE UP NOW	OK	6724 N
206. LET ME B UR WINNER/LOUISE BLS	VO	3075 E-
BIG JOE WASHBOARD SAND		
207. I LOVE BABY/IF U TAKE ME BACK	OK	6141 N-
208. IM THRU WITH U/WHEN U SAID GDBYE	OK	6175 N
CONNIE BOWELL		
209. MARTHA/HOME ON RANGE (BO CR)	DE	1600 E-/E+
210. UR ONLY STAR/WHEN CHRMS IS GONE	DE	2264 N-
211. U CRAZY MOON/LCAST U CLD SAY	DE	2613 N
212. CHARMING LIT FAKER/LUMIR ALLA ZIN	DE	3100 N
213. BLU LOVEBD/DRCHIOS 4 REMEMBRNCE	DE	3277 N-
214. ON STR OF REGR/ONE DOZEN ROSES	DE	4290 V+
215. MUST BE A WAY/WHO'LL LEND RAINBOW	DE	18689 N
BOSWELL SISTERS		
216. WHY DONT U PRAC/DOIT LIT LOVE	BR	6929 E-
217. SHINE ON/HEEBIE JEEBIES (DORSEYS)	BR	80013 N
218. RIVER STAY/ITS GRIL/DORSEYS, LANG	BR	80014 N
219. WOOD INDIGO/SOME CHNGS "	CO	36521 E
AL BOWLY DROH		
220. SWT AS SONG/HALF MOON ON HUDSON	BB	7317 N-
221. EVRY DASY HOLICAY/OTSDOE PARADISE	BB	7319 N
222. CANT I/ SWEET STRANGER	BB	7332 N
J.H. BRAGS RHYTHM FIVE		
223. MAMA DONT LIKE MUSIC/FRISKY HONEY	VO	3174 N
CHICK B'LOCK		
224. BLUE HOWATI/SENTIMNTL ? MELNCHLY	ME	70417 E+
225. BLSMS ON BDWY/CANT STP ME DRMG	ME	71103 E+
226. LOOKING 4 YESTERDAY/MAYEE	OK	5765 E+/V
227. MELANCHLY BABY/BACK HOME IN IND	OK	6261 E+
228. MUST HVE BN BTFL BABY/SEE ANNIE	VO	4460 N
229. U DONT KNOW/STAIRWAY TO STARS	VO	4862 E+
230. U CRAZY MOON/UP-SY DOWN-SY	VO	4982 E/E+
231. CANT TELL U WHY/SUNBONNET SUE	VO	5098 E
232. LOVERS LULLABY/IMAGINATION	VO	5434 N-
BLANCHE CALLOWAY		
233. LOUISIANA LIZA/I GOTTA SWING	VO	3112 E+
CAB CALLOWAY		
234. HARLEM HOSP/JITTER BUG (VEL.LBL)	BB	5676 N/E+
235. LADY W FAN/FATHERS GLASSES (")	BB	6819 E+
236. WEAKNESS. CHINESE RHYTHM	BR	6992 N
237. WINNIE MOOCHER/KICKIN GONG ARND	BR	80015 E-
238. HOT AIR/LEVEE LULLABY	OK	5950 E/E+
239. WE GO WELL/ I SEE MILLION PEOPLE	OK	6341 N-
240. LETS GO JOE/JA SMOOTH DNE	OK	6720 E-/N-
241. HARLEM CAMP MTG/LITTLE TOWN GAL	VI	24494 N-/E+
242. CABIN IN COTTON/SCAT SONG	VI	24511 E
243. JUDILEE/EVERY OAYS HOLICAY	VO	3896 N/E+
244. I LIKE MUSIC HOT/3 SWINGS OUT	VO	2995 E+
245. RUSTLE OF SWING/HOY HOY	VO	4144 E+
246. APRIL IN HRT/DO U WANNA JUMP	VO	4477 E
247. WHO YEHODDI/HARD TIMES	VO	5566 E+

LEROY CARR/SCRAPPER BLACKWELL

248. BLU NIGHT BLS/FLORIDA BNO BLUES VO	3233 E+/E-
249. MEAN MSTRP MAMA/BLUS B4 SUNRISEVO	2657 E/N
BENNY CARTER	
250. BABALU/THERE IVE SAID IT AGAIN	BB 11090 E+/V+
251. MIDNIGHT/MY FAVORITE BLUES	BB 11288 E+
252. SUNDAY/BACK BAY BOOGIE	BB 11241 N/E
253. 6Y WTRMLN VINE (W.MILLS)/IN LOVE OE	3545 N-
254. BOOGIE WOOGIE BLUES/LAST KISS U DE	3598 E/N-
255. LOOKING 4 BOY/WHOS SORRY NOW	OLUX 1009 V
256. JOE TURNER BLS/BEALE ST BLS	OK 6001 V+/E-
BOB CA SER & HIS CORNELLIAN	
257. I FALL LOVE WITH U/HOW'JOJA LIKE	PE 80406 N/E
CHICA O ALL STAR (SWIG BLUES) (PENIGAR)	
258. I LOVE U MAMA/GREEN LIGHT	CO 37595 N
LARRY CLINTON	
259. ESSENTIAL TO ME/ESTRELLITA	BB 11140 V+
260. I DONT KNOW WHY/MORE THAN U KN	CO510 704 N
261. ALWAYS & ALWAYS/OR. RHYTHM	OL VI 25768 E+
262. MARTHA/DREAMT OWELT KARBLF HLS	VI 25789 E-
263. STOLEN HWI/WHD DO U THINK	OL VI 25829 E+
264. I MARRIED ANGEL/HOW TO WN FRD	VI 25837 E+
265. IF IT RAINS/FEROLINDA, BULL CL	VI 25841 E+
266. U GO TO HEAD/CANT FACE MUSIC	OL VI 25849 E+
267. CHANGE PARTNERS/THE YAM	OL VI 26010 E
JESSE CRAWFORD	
268. PRIS SONG/AFTER I SAY SORRY	VI 19960 V+
269. OLANE/AMONG MY SOUVENIRS	VI 21146 V+
BING CROSBY	
270. HOW LONG WILL IT LAST/STARLIGHT	BR 6259 E+
BOB CROSBY	
271. COME WITH ME HONEY/JAVA JCT.	ARA 103 E-/G-
272. ITS WONDERFUL/JUST STROLLING	OE 1670 E/N
273. UR AN EDUCATION/JEZEBEL	OE 1713 E+
274. WHOS SORRY NOW/MARCH BOB CATS	DE 1865 G-/E
275. CALL ME TAXI/I HEAR U TALKING	DE 2207 E+
276. D U CRAZY MOON/MELANCHILY MODO	DE 2652 E-/E+
277. DO U EVER THINK ME/JAZZ ME BLS	DE 3040 G-
278. FROM I LOVE ANTH/TRUNTING	DE 4027 N
XAVIER CIGAT	
279. EL SOMBRERO/TABU	VI 24840 N
280. COCOANUT PUDDING VANDR/LE TANGO	VI 25071 N
281. LA BOMBA/MI SOMBRERO	VI 25389 N-
282. I HUM A WALTZ/HOLD ME TIGHT	VI 25567 E+/N-
PITNEY DANDRIDGE	
283. CHEEK TO CHEEK/ISNT THIS LVLVCAVD	3006 E+
MEYER DAVIS	
284. MANY MDDNS AGO/DRM WLKING (POYBLU)	CO 2852 E+
JOHNNY DODDS	
285. WILD MAN BLUES/29TH & DEARBORN	DE 2111 E+
286. SHAKE YOUR CAN/BLUES GALORE	DE 7413 E/V
287. RED ONIO BLUES/RAV ST BLS (RDLA)	DE 16094 E+
DORSEY BROTHERS	
288. ANNIES COUSIN FANNIE/JUDY	BR 6938 N
289. GETTING SENTIMENTAL/LONG WAY WE	DE 115 N-
290. HONEYUCKLE ROSE PTS I & II	DE 296 E+
291. NIGHT WIND/DINAH	DE 376 E+/E
292. ECCENTRIC/ YOU'RE OKAY	DE 1304 E+
TOMMY DORSEY	
293. EAST OF SUN/HEAD ON MY PILLOW	OLBB 10726 E+/N-
294. WHISPERING/FUNKY LITTLE PEDRO	OLBB 10771 E
295. QUIET PLEASE/SD WHAT	OLBB 10810 E
296. SANTA CLAUS CMNG/JINGLE BLS (BG)	VI 25145 N
297. LUCKY STAR/IVE GOT BEELIN (PDWELL)	VI 25158 N
298. GETTIN SENTIMNTL/GOT A NDE	VI 25236 E+
299. RENDEZVOUS IN HDN/LOVELY NIGHT	VI 25246 N
300. ROYAL GAROEN BLUES/JADA	OL VI 25326 E
301. 4 SENTIMNTL RSNS/PERFECT NIGT	VI 25446 N
302. NEXT ROMANCE/HEAD OVER HEELS	VI 25487 E+/N-
303. IF MY HEART TALK/GOONA GDO	VI 25506 N/E
304. DARK EYES/ BLUE DANUBE	VI 25556 E-/E+
305. MOUNTAIN MUSIC/GOOD MORNIN	VI 25581 N-
306. POSIN/IF U EVER SHOULD LEAVE	VI 25605 E+
TOMMY DORSEY	
307. THINGS I WANT/ALLEGHENY	OL VI 25623 E+
308. STARDUST ON MOON/HVNG WONDERFL	VI 25630 E+
309. HAVE U GOT CASTLES/IVE GOT SM	VI 25635 E+
310. AFTER U/ALL U WANT TO DO IS DN	VI 25647 E+
311. YOU & I KNOW/SOO BYE JONAH	VI 25648 E+
312. NIGHT & DAY/SMOKE GETS IN EYES	VI 25657 V
313. IN STILL OF NITE/WHO KNOWS	VI 25663 E+
314. JOSEPHINE/IF MAN IN MOON WERE	VI 25676 E+
315. JUST ONCE IN WHILE/LAST THING	VI 25686 E-/N-
316. THE ONE I LOVE/CANT I	VI 25741 N
317. SIMPLE MELODY/ LITTLE WHITE	VI 25750 N/E+
318. BIG GIPPER/SMOKE FROM CHIMNEY	VI 25763 E/N

AUCTION MINIMUM BID 50c AUCTION

JIM McGUIRE

AUCTION MINIMUM BID 50c AUCTION

MINIMUM BID 50c. PLEASE BID BY NUMBER AT LEFT OF COLUMN - ON POSTCARD, IF POSSIBLE. WINNERS WILL BE NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25¢ PACKING CHARGE, RECORDS SHIPPED REX, CHARGES COLLECT, NO GUARANTEE ON P.P. SHIPMENTS, CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARDED YOUR LIMIT.

NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25¢ PACKING CHARGE, RECORDS SHIPPED REX, CHARGES COLLECT, NO GUARANTEE ON P.P. SHIPMENTS, CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARDED YOUR LIMIT.

TOMMY DORSEY

319. LET ME LOOK AT U/COULDN'T B C CL VI 25766 N-
 320. MORE THAN EVER ANNIE LAURIE OL VI 25774 N
 321. BEWILDERED/JEZEBEL OL VI 25795 N
 322. GOOD NIGHT/MOONLIGHT ON SAGE OL VI 25803 N
 323. COMIN THRU RYE/I NEVER KNEW OL VI 25813 N
 324. YEARNING/OECD I DO OL VI 25815 E
 325. U LVE ME BRTHLESS/SAYS MY MRYOL VI 25828 E+
 326. I'LL DREAM TONITE/BOWBOY BKLYOL VI 25832 E+
 327. HADNT ANYONE/AZURE(BERIGAN) DL VI 25848 N-
 328. NOW CAN B TOLD/MY WALKIN STICK VI 25856 E+
 329. MARCHING ALONG/THIS TIME (RARE) VI 25862 N-
 330. LONG AS U LIVE/A-TISKET A-TASK VI 25899 N-
 331. YA GOT ME/NO PLACE LIKE UR ARMS VI 26030 V+/E+
 332. BOOGIE WOOGIE/WEARY BLS OL VI 26054 V-/V+
 333. SO WEARY OF IT ALL/NEVER AGAIN VI 26148 E+
 334. THIS IS IT/ITS ALL YOURS DL VI 26149 E+/E
 335. HEAVN CAN WAIT/U TAUGHT ME TO OL VI 26154 V+/N-
 336. AFTER ALL/BLUE RAIN OL VI 26418 E
 337. GOT MY EYES ON U/CONCENTRATE OL VI 26470 V/N
 338. ONLY FOREVER/TRADE WINDS DL VI 26666 E+
 339. MANHATTAN SERE/BLUE BLAZERS VI 27962 E+
 340. BY SLEEPY LAGDON/MELODY (RED LAB) VI 10145 E+/N- (VL BB)

MIKE DOTY

341. PUDDIN HEAD JONES/ANNIE DOSENT BB 5251 N-
 KEN DRAKE (VL BB's)
 342. U'LL NVR GO TO HVN/MILLERS DGT BB 7025 N
 343. DIXIANA BROWN/MUSICAL MOMENTS BB 7035 N
 EDDIE DUCHIN
 344. MOONSHINE OVER KY/ISNT IT WNOFL BR 8115 N
 345. RIDE TENDERFOOT/ILL DREAM 2NITE BR 8130 E+/N
 346. MAN WHO CARES/LEST HAVE HARMONY BR 8237 E+
 347. AFTER SUNDOWN/LA CAMPARSITA VI 24461 N
 348. LIGHTS OUT/MOON OVER MIAMI VI 25212 N
 349. GUESS WHO/TAKE MY HEART VI 25343 N/N-
 350. EWEET HAW MOONLIGHT/U'RE STILL VI 25395 N
 351. MOONLIGHT & SHAD/LOVE IS GOOD VI 25514 E+/N-
 352. WHISTLING BOY/OUR SONG VI 25520 N-
 353. FAREWELL TO ORMS/LOVE COMES MARCH VI 25542 N
 354. MERRY FD RND BRKE ON/SOUTH WND VI 25585 E+
 355. IO D'CKLOCK TOWN/STAR IS BORN VI 25589 E+/N-
 356. CAMERA OESSENT LIE/HVN HELP THIS VI 25595 E+
 357. CLOUDS WILL ROLL BY/GOT ME WRYNCD 2680 N
 CHANPION JACK DUPREE

358. WEED HEAD WOMAN/BAD HEALTH BLS OK 6197 N
 CLIFF EDWARDS (KELELE IKE)
 359. SINGIN IN RAIN/ORANGE BLOSSOM CO 1669 E
 CARL FEINON

360. TUCK ME TO SLEEP/ITS YOU BR 2158 E+
 361. WHATLL I DO/IF LOVE WERE ALL BR 2604 E+
 362. I CAME TO YOU/WHEN U ARE MINE BR 4574 N

SHEP FIELDS

363. RENDEZVOUS WITH ORMS/US ON BUS YL BB 6418 E
 364. BORN TO LV/LITTL HVN OF 7 SEAS BB 7052 E+
 365. ALWAYS IN MOOD/SHE'S TALL TAN BB 7190 N-
 366. IF IT RAINS/THIS TIME ITS REAL BB 7579 E+
 367. SOUTH OF BORDER/ALL OVER TWN BB 10376 E-/N-
 368. LETS BE BUDDIES/SUCH STUFF AS BB 10923 N-
 BLIND BOY FULLER

369. EVIL HRTO WOMAN/BRNSKIN SUG PLM ME 60564 N-
 370. STEP IT UP/LITTL WOMAN SWT OK 5476 N
 371. GOOD FEELING BLS/PASS TR WOMAN OK 6231 N
 JEAN GOLDKETTE

372. ROSETTE/FOR OLD TIMES SAKE VI 21527 E+
 373. OLD SWHRT(RESTOR)/IF I LOST U VI 21689 E-
 374. BLACKBIRDS R BLDOS/DONT BE LIKE VI 21805 E

BENNY GOODMAN

375. FAREWELL BLUES/MARGIE BB 10973 E-
 376. BEWITCHED/BLUES IN THE NIGHT HA 1012 E
 377. TEX T PTY/OR HECKLE (TEA KRUPA) CO 3167 E+
 ABOVE; BG LABEL

378. LETS DO IT/ THE EARL OK 6474 N
 379. YOU DONT KNOW/ROCKING DREAM BDATOK 6534 E+
 380. WHEN ROSES BLOOM/LAMP OF MEMORY OK 6580 E-
 381. GLORY OF LUV/U CANT PULL WOLL OLVI 25316 E+
 382. IN SENTIMENTAL MOOD/THOSE FODLIH VI 25351 N
 383. HITCHED WAGON/LET THAT B LESSON VI 25708 E+
 384. TURNED TABLES/ THERE LOVE IN VI 25391 E+/N-
 385. FEELING IS GONE/LULLABY IN RHY VI 25827 E
 386. WHYD U MAKE ME FALL/DREAMER VI 25846 E+
 FLETCHER HENDERSON

387. MILENBERG JOYS/12TH ST RAG AS 350 N-
 388. HOP OFF/ SNAG IT CO 35670 E+
 389. SWT MUSIC/MALINOAS WEDDIN DAY VI 22775 E+
 390. JANGLED NERVES/ALWAYS IN LUV WU VI 25317 N
 391. QUEER NOTIONS/CAN U TAKE IT VO 2583 N-/E+

BENNY GOODMAN

392. ALL GOBS CHILLUN/CHRIS & GANG VO 3641 N/E+
 393. LET ER GO/WORRIED OVER YOU VO 3713 N-
 EARL HINES

394. NONCHALANT MAN/AT EL GROTTD ARA 127 N
 395. STRAIGHT LIFE/NCW THAT UR MINE ARA 156 E+
 396. RIFF MEDLEY/ X Y Z OL BB 10531 E
 397. FALLING U/JELLY JELLY OL BB 11065 V/E+
 398. JERSEY BOUNCE/SALLY COME BACK BB 11126 V-/E+
 399. BEAU-KOO JACK/EVERYBODY LOVES BB 7040 N-/E+
 400. PIANOLGY/FLANY OODLE SWING VO 3501 E+

BILLIE HOLIDAY

401. LOVELESS LOVE/ST LOUIS BLUES OK 6064 E
 402. FUNNY THAT WAY/SILBOAT MOONLIGHT CO 37495 E+
 403. TIME GOES BY/EMBRACEABLE U CMS 7520 E/V

HUDSON-DELANE ORCH

404. ORGAN GRINDERS SW/UR NOT KIND BR 7656 N-
 405. GRAB UR PTRR/CROSS CTYF HOP BR 7743 N
 406. OFF AGAIN/DEFINITION OF SWIG BR 8071 E+
 407. MAIDS NITE OFF/SOPHISTICATED SW BR 7991 N
 JACK HYLTON

408. LIFT UP FINGER/LAFFING MARIONETTI 22067 E+
 409. TIME WILL TELL I BELIEVE IN U VI 22926 N
 410. IF U CANT SING/SITTING ON GATE VI 22693 N-
 411. LIFT UP FINGER/LAFFING MARIONETTI 25010 N
 412. GRL WITH DREAMY EYES/ORCHIDS VI 25084 E+
 413. SONG OF CELLO/ U GIVE ME IDEAS VI 25257 N
 414. MY FIRST THRILL/ MOAN MINNIE VI 25294 E+
 415. GR EYES/IT WOULD BE WONDERFUL VI 25408 N
 416. BOLERO/VIENNA CITY OF DRMG VI 25533 N

JOHN HYMAN'S BAYDU STOMPERS

417. AINT LOVE GRANO/ALLIGATOR BLS VI 20593 E
 HARRY JAMES

418. CROSS CRTY JUMP/EVERY DAY OF CO 25531 E+
 419. MILLION ORMS AGO/CARNIVAL VENICEHOW 7065 E+
 LEWIS JAMES

420. JEALOUSY/DONT WASTE TEARS CO 178 E
 421. WHEN WORLD FORGETS/LITTL PAL CO 3912 N-
 FRA'KIE HALF PINT JAXON
 422. SHE LUVS SO GOOD/RIFF IT DE 7482 N

JACK JENNEY

423. GONE ROMANTIC/SHADE NEW APPLE VO 3972 E
 BIG BILL JOHNSON
 424. MR CONDO. MAN/BIG BILL BLUES CH 50060 N

AL JOLSON

425. PEACE W WORLD/TONIGHTS MY NITE BR 3196 E
 426. ROCKABYE/APRIL SHOWERS(LDMBARDO) CO 1 E+
 LIL JOHNSON

427. GET EM FRM PEANUT MAN/ PRESS VO 3199 V+/E-
 JONES & COLLINS ASTORIA HDT 8
 428. DAMP WEATHER/TIP EASY BLS OL BB 10952 E+
 CURTIS JONES

429. LOW ODNW WOR.BLS/MEAN OLD BLS OK 6140 N
 ISHAM JONES
 430. ONE I LOVE BELONGS/WOP BLS BR 2555 V+
 431. MY SUNNY TENNESSEE/WHY DEAR BR 5066 E+

- ABOVE; MISLABELED SUNNY TENN. BOTH SIDES
 432. SCMOOAY WELL MEET/SUMMER NITES VI 24129 E+
 433. LOUISVILLE LADY/COULONT TELL VI 24366 E+
 434. JUNK MAN/THERE GOES MY HEART VI 24519 E+
 435. I AINT LAZY/ITS FUNNY VI 24606 N-
 436. I KNOW NDW/LADY WHO COULONT VO 3532 E+
 437. MORE THAN EVER/ I DOUBLE DARE U VO 3920 N
 438. TORMENTED/IVE HAD BLUES SO LONG DE 770 E+

HELEN KANE

439. WANNA BE LVED BY U/IS ANYTHING VI 21684 E+
 SAMMY KAYE

440. GIMMIE LIT KISS/OH HELEN OAVIS 2105 E
 441. BESIDE MOONLIT STRM/ WISH VI 25674 N
 442. TWILIGHT COMES/ONE MORE DREAM VI 25884 N
 443. NIGHTINGALE SANG/OREAM VALLEY VI 26795 N-/E+
 444. SMARTY/MOONLIGHT ON HIGHWAY VO 3629 E+
 445. WOULDNT CHANGE/MAKE A WISH VO 3640 N
 446. IF I CAN COUNT/SO U WONT SING VO 3656 E+/N
 447. DADDYS BDY/COFFEE AND KISSES VO 4030 N-
 HAL KEMP

448. GET OUT & UNDER MOON/OH BABY BR 3954 E
 449. B'WANGA/PURSUE IN THE BLS BR 7730 N
 450. SO OO I/PENNIES FRM HEAVN BR 7749 N-/E+
 451. TYPICAL TROPICAL/SAYIN TO MOON BR 7766 E+
 452. WHERE OR WHEN/JOHNNY ONE NOTE BR 7865 N-
 453. BRIDE COMES HOME/JAZZ ME BLS BR 7912 E+
 454. MOON GOT IN EYES/NATURAL THING VI 25624 N-
 455. WHERE IN WORLD/IN ANY LANGUAGE VI 25855 N-
 456. POCKETFL ORMS/DONT LET MOON VI 25896 E+
 457. HEAVY IS UNEMPLOYED/ FRD JONES VI 26038 N-/E

HOL KEMP

458. CHESTNUT TREE/3 LITTLE FISHES VI 26204 N/E+
 459. SORRY 4 MYSELF/WHEN WINTER CPES VI 26272 E/N
 460. I THOT ABT U/OUT OF SPACE VI 26408 E+/N-
 461. BELIEVING/UGHT TO WRITE BOOK VI 26562 E+
 462. WHERE OO I GO/CANT LOVE U MDRE VI 26576 N-/E+
 463. CANT RESIST U/BREEZE AND I VI 26615 E+
 464. SO URE THE ONE/WALKIN BY RIVER VI 27222 N
 465. URE THE ONE/CANT REMEMBER VI 27261 E+

JOHN KIRBY

466. DOUBBLE TALKY/BOUNCE SUGAR PLUM CO 35998 E+
 467. PASTEL BL/REHEARSIN BRKDOWN OE 2367 N-/E-
 468. IMPROMPTU/LITL BROWN JUG VO 5570 E-

ANDY KIRK

469. CHRIS.COLUMBUS/FROGGY BOTTOM OE 729 E+
 470. I SURRENDER/ILL GET BY DE 1916 E+
 471. WHAT WILL I TELL/LADY WHO SWINGSDE 1085 E+/E+
 472. ILL NEVER FAIL U/CLOSE TO 5 OE 2407 E
 473. WHY DONT I GET WISE/SAY IS AGIN OE 2774 N
 474. OVERHAND/LIT JDE FRM CHI OE 3385 N-
 475. BABY DONT LET LIE/FARE THEE DE 4449 E-

GENE KRUPA

476. WIRE BRUSH STP/WHAT GOES ON HR BR 8166 E+
 477. U TAUGHT ME LUV/JUNGLE MOANS BR 8400 E+
 478. TONIGHT/NEVER TOOK LESSON OK 5715 E+
 479. APURKSOY/JUNGLE MAONESS OK 5997 N
 480. MAN WITH GIGAR/THINGS I LOVE OK 6143 N-
 481. FOOL AM I/SLOW DOWN OK 6154 N-/E+
 482. GREEN EYES/THROWING PEBBLES OK 6222 E
 483. SKYLARK/HARLEM ON PARADE OK 6607 V/E+
 484. AFTER ALL/ VAGABOND DREAMS CO 35304 E+

TEDDY LANG ORCH

485. MEET ME GLOAMING/HAVE U EVER CR 3464 E
 HUDDIE LEADRELLY

486. GOOD MORNING BLS/LEAVING BLS BB 8791 N
 TED LEWIS

487. POPULAR FAVORITES MEOLY(HAKETT) COLS V/E
 488. FOR MY SWHRT/CANT GET OVER GIRLCO 754 V
 489. TIGER RAG/ BLUES MY SWEET(RELL) CO 770 V+
 490. WHEN BABY SMILES/KEEP LIT SNHNECO 922 V-
 491. AUNT HAGERS BLS/SAN(ROY BLU) CO 2113 V
 492. I LOVE SUNDAY/HULA BLS CO 3306 E
 493. RUNNIN WILD/ST LOUIS BLS CO 3790 V-
 494. JAZZNOCRAZY/WHITE HEAT DE 107 N-
 495. HAT SILVER LINING/ 30'CLOCK DE 2110 E+/E-

GUY LDMBARDO

496. PARTIOE/LITL OUTH MILL ME 13117 E+
 VINCENT LOPEZ

497. WHISTLING IN WILDRO/OGHTR GA.RBNBB 10223 E
 498. IGLDC/CONCERT IN PARK(E HUTTON) BB 10300 N-
 499. HONEYBUNCH/ADORABLE BR 3148 E+
 500. STAR FELL OUT/UNTILL TODAY PE 61005 E
 501. HONEY ON MOON/SPELLING BEE VO 4141 E-/N

LOUISIANA FIVE

502. U CANT GET LOVIN/WONDRING CO 2857 E
 NICK LUCAS

503. ICH LIEBE DICH/SONG OF NILE BR 4464 N-
 504. SUNSHINE/I STILL LOVE YOU BR 3859 E-
 JIMMIE LUNCFORD

505. IN OAT MORNING/SWT RHYTHM YL BB 5330 E-
 506. WHITE HEAT /JAZZNOCRAZY BB 5713 E
 507. HERE GOES/BREAKFAST FALL YL BB 6133 N-
 508. STAR DUST/RHYTHM IS OUR BUS OE 369 E+
 509. MY BLUE HVN/STOMP IT OFF DE 712 E+
 510. POSIN/HONEY KEEP UR MIND ON ME DE 1355 E-
 511. MARGIE/LIKE SHIP AT SEA OE 1617 E-/N-
 512. CHEATIN ON ME/TAINT WHAT U DO VO 4582 V+
 513. RAININ/LE JAZZ HOT VO 4595 E+
 514. GUG MUG/ARLEEN MANOR 1138 E+
 515. CEMENT MIXER/ONCE TOO OFTEN MAJ 1045 E
 516. MOOD INDIGO/ROSE ROOM OE 131 N-
 WINGY MANNDINE

517. GEN'L JUMPED/BIG FAT MA(BOB CR)ARA 143 N
 518. TIN ROOF BLS/IF I COULD BE ARA 145 E-
 519. CANT LOSE LONGING/U SHOWED YL BB 6804 V+
 520. IMAGINE OF YOU/LIFE WITHOUT YL BB 7003 E-
 521. LOCH LOMOND/ANNIE LAURIE BB 7391 E+
 522. DOWN STREAM/WHERE WAITER BB 7391 E+
 523. FLAT TOP FLOODGE/ MATHA BB 7621 E
 524. AINT IT SHAME/RHYTHM ON RIVER BB 10844 V
 525. STOP THE WAR/MAM. GONE GOBYE BB 11107 E
 526. HONEYS LOVIN ARMS/WHAN SUGAR BB 30090 IV
 527. ISLE OF CAPRI/MEPHIS BLS BR 80166 E+
 528. TOP OF UR HEAD/TAKE 2 TO BARGIN VO 3023 E-
 TED METZGER & CAMPUS DWLS

529. GIVE THOT TO LOVE/WHEN DRMS CH 16459 E+

AUCTION MINIMUM BID 50c AUCTION

JIM McGUIRE

1007 22ND STREET, DES MOINES 11, IOWA

AUCTION MINIMUM BID 50c AUCTION

MINIMUM BID 50c. PLEASE BID BY NUMBER AT LEFT OF COLUMN • ON POSTCARD, IF POSSIBLE. WINNERS WILL BE NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25¢ PACKING CHARGE. RECORDS SHIPPED REX, CHARGES COLLECT. NO GUARANTEE ON PP. SHIPMENTS, CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARING YOUR LIMIT.

MILLS BLUE RHYTHM BAND
530. RIDE REO RIDE/CONGO CARAVAN CO 3087 E+
531. RIDE REO RIDE/CONGO CARAVAN OK 6119 E+
532. JUNGLE MADNESS/BLUE THYRHM FANTASYVO 3808 N-
CHAUNCEY MDREHOUSE SWING 6/
JOHNNY WILLIAMS SEXTETTE
533. BUILD STAIRWAY/MY GAL SAL VR 638 E
HELEN MORGAN
534. SAND IN SHOES/WHEN HE COMES HME BR 6984 N-
LEE MORSE
535. TO BE FORGOTTEN/MY FATE IN UR HMOSED 2037 N
536. DAWNING/IVE LOOKED ALL OVER CO 1149 E-
JELLY ROLL WORTON
537. THE CHANT/BLACK BOTTOM STOM BB 10253 N-
538. THE CHANT/BLACK BOTTOM STOM VI 20221 E+
BENNY MOTEN
539. MOTEN STOMP/BL GUITAR STP(C.HAYES)BB 6204 E+
540. SOUTH/SHES NO TROUBLE OL VI 24893 V-/V+
541. HARD TO LAUGH/HOT TOWN(F.WILLIAMS)BB 6431 E-
542. HAPPY RETS/HOT TO LAUGH(WHBO RHY)BB 8228 E/E-
543. HARD LAUGH/TCUGH BREAKS VI 38037 E-
RUBY NEWMAN
544. WHITE SAILS/SEEMS LIKE OLD TIMES OE 2953 E
545. FROM NOW ON/GET OUT OF TO WN OE 2192 E+
546. MOONLIGHT IN WAIKIKI/MOON LOOKS OE 1838 E+
547. QUIET NIGHT/ON YOUR TOES BR 7633 N-
548. TONIGHTS NIGHT/HIGH TIME LOW ON VI 25328 N
549. SING BABY/MAKE BELIEVE BALLROOM VI 25401 N
RAY MOBLE (* AL BOWLY)
550. VICTA/CRAZY RHYTHM BR 8098 E+
551. HAVE U EVER BEEN/LOVE TALES VI 24278 E+
552. STANDING ON CORN/LETTER TO MOTHER VI 24308 E+
553. LOVE LOCKED OUT/OTHER SIDE LANE VI 24485 N-
554. SON GOES ROUND WRD/SONG WITHOUT VI 24555 N-
555. SOON/DOON BY RIVER (*) VI 24679 N
556. CRIFTIN TIDE/EXPERIMENT(*) VI 25006 N-
557. PARIS IN SPRING/BON JOUR(*) VI 25040 N-
558. LETS FACE MUSIC/LET URSELF GO(*) VI 25241 E+
559. TOUCH OF LIPS/YOURS TRULY(*) VI 25277 E+/N
560. EMPTY SADDLES/ BIG CHIEF(*) VI 25346 E+
561. SOMETHING IN AIR/WHEN LAZY(*) VI 25459 E+
RED NDRVO (*MILDRED BAILEY)
562. KISS WITH EYES/GET ALONG WITHOUT VO 4648 E+
563. WELL NEVER KNOW/CUCKOO IN CLOCK(*)VO 4698 N-
564. BEGINS * ENOS/PICTURE ME(*) BR 7732 N
565. PETER PIPER/NOW THAT SUMMER (*) BR 7767 N
566. POSIN/EVER YONES WRONG(*) BR 7928 N
567. PLEASE B KINO/WEK END OF SEC(*) BR 8088 E+
568. SUNNY SIDE/PUT UR HEART(*) BR 8182 N
569. POLLY-WOLLY-DOOOLE/WEDDING JK, JILLDE 670 E+
JACK DAKIE
570. COLLEGE RHYTHM/TAKE NUMBER 1-10 BA 33269 E-
JIMMY DDEH(BLUES SINGER)
571. PATROL WAGON BLS/MADE UP MY MIND CH 50044 N
ORIGINAL DIXIELAND JAZZ BAND
572. BLUIN THE BLUES/SENATION RAG VI 15483 V+
BEN POLLACK
573. NOW OR NEVER/THRU COURTESY OF LUV BR 7747 N-
574. SNAKE CHARMER/IM IN MY GLORY OE 1488 E+
575. SONG OF ISLANDS/URS FOR ASKING OE 1424 V/E+
GEORGIE PRICE
576. U KNOW ME ALABAM/NOBODYS CHLO VI 19355 E-
DDN REDMAN(* H. LATTIMORE)
577. LONELY CABIN/U TOLD ME HALF STORY BB 6935 N-(*
578. TOO BAD/BUGLE CALL RAG VO 3354 E+
LED REISMAN
579. SYMPATHY/ I OWE YOU BR 7978 E+
580. I LOVE LOUISEA/NEW SUN(F. ASTAIRE) VI 22755 N-
581. THIS NEVER HAPPENED/GIVE LOVE VI 25715 N
582. TIME ON MY HANDS/U OINT(L.WILEY) VI 22839 N-
583. PARADISE/SOMEODAY ILL FIND YOU VI 22904 E+
584. FALLING STAR/WHISPER WALTZ VI 24269 N
585. LOVE SONGS OF NILE/ MY TEMPERATION VI 24312 N
586. LOUISIANA LULLABY/GIVE ALL UR LUV VI 24362 N
RHYTHM AKERS(RED ALLEN, WALLER, COMDON ETC.)
587. YELLOW OOC BLUES/MEAN OLD BED BUG CO 35882 N-
JIMMIE RODGERS
588. BLUE YOOEL/AWAY OUT MT(LAM CR) VI 21142 V+
589. BLUE YOOEL/AWAY OUT ON MT. BR 5085 E
590. ONE ROSE/YOOELING WAY HOME BB 7280 V+/E-
591. 60 LOIERS SWHTR/FAILOS RPLEA BB 330513 N-/N
ADRIAS RAMBLERS(ROLLINI)
592. GET GOIN/KEEP ON GOIN(BULLOCK) BR 6786 E-
592. U'RE SWHTR/JOSEPHINE(QUINLEY) OE 1639 E
TIMMIE ROSE/KRANTZ BARRELHOUSE BARONS
594. SONG IS ENOF/WHEN DAY IS DONE VI 25883 E+

TED RUSSELL ORCH
595. QUICKER THAN J. ROBINSON/FEEL CH 40079 N
HELEN SAVAGE & DIXIE SYNDICATORS
596. BAD 4 UR SOUL/4 JUST LITTLE LOVEBR 4536 N-
BDVD SENTER (YL BB)
597. GOIN BACK TO TENN/GIVE IT TO ME BB 6203 E
598. SMILES/ NO ONE YL BB 6957 N-
FATS SMITH
599. MUSIC MAKES ME FEEL/ IF I HAD U VO 3528 E
KATE SMITH
600. GOOD BLESS AMER/STA SPANGLES BAN VI 26158 N-/N
SOUTHAMPTON SOCIETY ORCH
601. ME & MY SHADOW/MEET ME IN MOONL PAT36657 V
MURPHY SPANIER
602. 2 O'CLOCK JUMP/WRECK OF OLD '97 DE 4336 E-
603. LONESOME ROAD/MANNOY MAKE UP BB 10766 V+
604. THAT OA OA STRAIN/SOMEODAY SWHTRBB 10384 E+
605. DINAH/BLACK AND BLUE BB 10682 E/E+
LEITH STEVENS SWING CLUB DRCH
606. ROYAL GARDEN BLS/LA DE OOOOY OOOVO 4210 E-/E+
LEW STONE/ HENRY HALL
607. OINKER FOR I/MISTY ISLANDS(ROYBLCD 3114 E+
MAXINE SULLIVAN
608. HOW DO I KNOW/BESIDE RIVER CLYDEOE 4307 E-/E+
JACK TEAGARDEN
609. THATS RIGHT/CINDERELLA, STAY BR 8378 E
610. LITTLE MAN WHO WA NT/YOU KNOW BR 8435 E
611. PUTTIN & TAKIN/BLUES TO THE OCLLBR 8454 E+
612. ITS ICO-I/ILL REMEMBER CO 35215 E-
613. HAWAII SAN ME/2 BLIND LOVES CO 35233 E+
614. PRELUDE IN C/BLUES TO THE LONELYDO 3642 E
615. A RHYTHM HYMN/BLUE RIVER OE 4071 E+
616. NIGHT ON SHALIMAR/OEVL MAY CARVS 8278 N
617. ISE A MUGGIN I&2/(2T'S & TRAM) VI 25273 E+
WALTER THOMAS(E. BERRY PETTIFORD CDZ ETC.)
618. BROKE BUT HAPPY/BLUES ON OELTA CELEB8125 E+
THREE DDMIDES
619. CRIFTING & DREAMING/HAWAIIAN ORME 12014 V+
TIMSLEYS WASHBARD RAND (YL BB)
620. SHOUTIN IN AMEN/WOULO IF COULD BB 6219 N
FRANKIE TRIMBA ER (BIX)
621. RIVERBOAT SHUFFLE/OSTRICH WALK CO 37805 E-
622. WAY DOWN YONDER/WIRIN TWISTIN CO 37806 E-
623. BABY WONT YOU COME HOME/TAKE UR CO 37807 E-
BIG JOE TURNER
624. NOBODY IN MIND/CHEWED UP GRASS OE 7868 V-
625. BLUES IN NIGHT/CRY BABY BLUES OE 7885 E
626. SAME OLD STORY/REBECCA(P.JOHNSON)OE 110C1 V+/V
"HDBD" JACK TURNER
627. BUMS RUSH/BOWERY BUMS VE 1740 V+
628. GLAD OM BUM/SPRINGTIME IN ROCKIEVE 2128 V+
VELDZ & YOLANDA ORCH(GED. HAMILTON)
629. LETS PUT OUR HEADS/PLENTY OF \$ VI 25458 N
HARDOLD VAN EMBURGH DRCH
630. GONT TELL A SOUL/50 ASHAMEO CR 3361 E
631. YOU'LL ALWAYS BE SAME/STRGE INTRLCR 3366 N
RIDY VALLEE
632. LEST OO IT PARTS I&2 VS 8327 E+
633. FINE ROMANCE/WALTZ SWING TIME ME 61010 N
634. SAYING TO MOON/WHO LOVES YOU ME 70101 N
635. 7TH HEAVEN/CORONATION WALTZ ME 70526 N
636. HVN HELP HRT/HARBOR LIGHTS YL BB 7067 N
637. SOW SONG /HEAD TUCKED UNDERNEATHBB 7078 V+
638. VIENI VIENTI/OONT PLAY WITH FRE BB 7069 E+/N
639. WHIFFENPOOF SONG/MAO OOB8 BB 7135 N
640. DEEP NIGHT/KITTY FROM K.C. BB 7140 N/E+
641. CUTSIE/BOWL OF CHERRIES BB 7368 N
642. NATURALLY/MY BEST WISHES BB 7645 N-
643. PHIL FLUTERS BALL/PAHUAHUAHAI BB 7667 N-
644. WANT MY MAMA/WAY PAST ORNING TIMEVE 2656 E+
645. STEIN SONG/ST LOUIS BLUES VI 22321 E+
646. WHISTLING IN OK/CIGARETTE LAOY VI 22672 E+
647. YABA PLAYS RUMBA/KEEPIN COMPANY VI 22742 E
648. STRANGER IN PAREE/LATIN QUARTER VI 25835 N
649. HUMMIN WHISTL N/PANAMA VI 24697 N
650. WHIFFINPOOF SONG/BOWL CHERRIES VI 27843 E+
SIPPY WALLACE(VERY RARE)
651. BUZZ ME/BEOROOM BLUES MER 2010 E
FATS WALLER
652. YACHT CLUB SWING/MUSKRAT RAMBLE BB 10035 V-
653. LOVE TO GIVE MY LIFE/ILL OANCEOLAB 10070 E+
654. GOOD FOR NOTHIN/YOURE CUTEST OL BB 10129 E+
655. S'POSIN/ROSETTA OL BB 1015CE-
656. I USED TO LOVE YOU/ANITA OL BB 10369 V/E
657. LITTLE CURLY HAIR/OLD GRANDADOL BB 10698 E-/N
658. SENO ME JACKSON/SQ FROM OEL OL BB 10730 E+
659. FAT & GREAS/AT TWILIGHT OL BB 10829 N-/E

FATS WALLER CONT.
660. STOP PRETENDING/HEY STOP KISS OL BB 10829 N-/E
661. NEVER SMILE AGAIN/STAYIN HOME OL BB 10841 E+
662. SHORTNIN BREAD/MAMACITA OL BB 11078 V-/N
663. LETS GET AWAY/WA'NA HEAR SNG OL BB 11115 E+/N-
664. OH BABY SWT BABY/PAN PNA BB 11383 E+
665. U MUST B LOSING/OONT GIVE ME BB 11539 N-
666. WINTER WEATHER/CLARINET MARM BB 11469 N-
667. TRUCKING/GIRL I LEFT BEHIND ME OL BB 25116 E-
668. LOAFIN TIME/ WOE IS ME VI 25140 N-
669. SOMEBODY STOLE/ SUGAR BLUES VI 25194 E+
670. DINAH/LATCH ON OLVI 25471 N
671. OONT YOU KNOW/LOS LOVE OLVI 25604 E+/N
672. BEAT IT OUT/YOUE GOT ME OL VI 25672 E-/E+
673. WHY OO HAWAIIANS SING/ WINDOW OL VI 25762 V+
674. SOMETHING TELLS ME/OONT TRY OL VI 25817 E
675. I SIMPLY ADORE U/LETS BREAK OL VI 25830 E-/E
676. JEALOUS OF ME/HOW CAN I OL VI 25864 E+/N-
677. WHATS WILL I OO/HOW YA BABY OL VI 25712 N
678. SKRNTCH/U HAD EV'NING SPARE OL VI 25834 N-
679. TEA FOR 2/I AINT GOT NOBODY VI 27766 N-
FRED WARING
680. MELODY OF LOVE/ WAS IT DREAM VI 21297 E+
681. HI ON HILLTOP/WHAT NIGHT VI 21715 E
682. AND LOW/DANCING IN DARK VI 22708 E+
683. STACK O'LEE BLUS/FAREWELL BLS VI 21508 E
WASHINGTON SAM
684. JUST GOT TO HOLD U/YES I GOT 66 3599 N
685. BAD MANS HALL/ I LIT LES WOMAN BB 8792 N
686. LAIO CAROS ON TABLE/GET BLS BB 340710V
ETHEL WATERS
687. THEY SAY/KEEPS CREEPERS BB 10025 N
688. LONESOME WALLS/EVER CHGE MIND BB 10222 N
ANSON WEEKS
689. LOVE ME TONIGHT/STRGE INTERLUOE BE 6341 E-
690. SOMEDAY SOON/ONLY FOR YOU CO 1915 E+
691. MOONLIGHT SHADOWS/ADM COULD U OE 1134 N-
REINALD WERRE/RAT/LA EHT " ROY
692. ADVICE IN EYES/ SMILES VI 451155 E-
PAUL WHITEMAN
693. PICKIN COTTON/AMERICAN TUNE CO 1454 E-
694. THAT LUCKY FELLOW/HEAVN IN ARMS OE 2913 E+
695. LADY BE GOOD/ LIZA OE 2223 N
696. HOT LIPS/SENO BACK(VIRGINIANS) VI 18920 V
697. IN LOVE WITH LOVE/RAGEOY ANN VI 19187 V
698. GRIEVING(BING)/R RAOISE(WARING) VI 21678 E+
699. DEAR OLD SOUTH-LAND/ALL IT DANCINGVI 18856 E
700. SPAIN/MR RADIO MAN VI 15330 E
701. NEVER GET HVN/KHEEZY (NOBLE) VI 24287 N-
702. LOVER/WHEN SUN BIOS MOON GONITE VI 24283 E+
703. SITTING ON FENCE/RHYBOYS/SHANGHAI VI 24403 N-
704. IO WRITE SONG/YOU ARE THE SONG VI 24238 N
705. BEACH BOY/NOTHING ELSE TO OO VI 24678 N
706. 3 ON A MATCH/HERES HOPING VI 25023 N
707. ON YOUR TOES/AFTERGLOW VI 25356 N
708. RAMON/UNOER MELLOW MOON VI 25436 E+
709. COQUETTE/AINT NO SWEET/BOX, BING/ VI 25675 N
LEE WILEY & JESS STACY
710. WOMAN ALONE WITH BLS/SUGAR MAJ 7258 E
CLARENCE WILLIAMS
711. UNCLE SAMMY/THRILLER BLS BB 11368 E+
712. BREEZE/BEER GARDEN BLS VO 2541 E-
DITIE WILLIAMS
713. THINGS AINT WHAT THEY/REO BLS HOW 7084 V-
714. IS YOU IS/BL GARDEN BLS HOW 7108 V-
715. SOMEBODYS GOTTA GO/BL GARDEN BLS MAJ 7148 E+
716. SHOULD O BEEN THINKIN/SAVE BONES MAJ 1172 N
717. BLS IN MY CONDA/AINT MISBEHAVN OK 6224 E+
718. CL MAN RIVER/LESSON IN C VO 4086 N
FESS WILLIAMS
719. A FEW RIFFS/OO SHUFFLE V 38064 E
720. AINT MISBEHAVIN/SWEET SAV SUE VI 38085 N
721. GOIN TO GET/CHA/SLIDE MR JELLY VI 38106 N-
"DOC" WHEELER
722. BIG FAT & 44/GABBY BB 11389 N
LEONA WILLIAMS
723. CLCATUR ST BLS/CRUEL OAOOY BLS CO 3565 V-/V
JIMMIE WILSONS CATFISH STRING BAND
724. COMIN RND MT/CATFISH WHISKERS VI 40163 E+
GEORGIA WHITE(BLUES)
725. COME RND MY HOUSE/MAMA KNOWS OE 7841 E+
TED WEEMS
726. 5 PEECE BANO/FOOLED BY MOON OE 921 N-
727. SIBBY/ SUNDAY IN PARK OE 1694 E+
728. KNOCK KNOCK/LADY MEETS GENTLEMAN OE 885 N-
TEDDY WILSON
729. MOOD THAT IN IN/SENT MNTL & MEL OR 7814 N

AUCTION

RAY AVERY'S RARE RECORDS

AUCTION

6631 HOLLYWOOD BLVD., HOLLYWOOD 23, CALIF.

SEE RECORD CHNAGER FOR CLOSING DATE.

MARVIN ASH
 HANGOVER SQUARE/ YOU TOOK ADVANTAGE VT 602 N-
 CANNON BALL/PE O' MY HEART VT 601 N-
ALBERT AMMONS
 BOOGIE WOOGIE/MECCA FLAT BLUES SA 12001 N
 BASS GOIN CRAZY/MONDAY STRUGGLE SA 12000 N
CHARLIE BARNET
 ALL THE THINGS YOU ARE. ILL WIND CAP 843 E+
 DIXIE LEE CROSBY AND BING CROSBY
 THE WAY YOU LOOK TONIGHT/A FINE RMACE OE 907 V
 COW COW DAVENPORT WITH IVY SMITH
 STATE STREET JIVE/COW COW BLS(1.9 SMITH) JO 1193 E+
 THAT'LL GET IT/DONT U LOUD MOUTH ME DE 7486 N-
 DOROTHY DONIGAN
 EVERY DAY BLS/PIANO BOOGIE BB 8979 N-
 SGER ELLIS(ARMSTRONG)
 TO BE IN LOVE/S'POSIN OK 41255 N
 EARL HINES
 JUST TO BE IN CAROLINE/WE FOUND ROMCE BR 6960 N
 CAVERNISH/ROSETTA BR 6541 N
 MADHOUSE/DARKNESS VO 3379 N
 HONEY HILL
 BOOGIE WOOGIE/SET EM DE 7604 N-
 ART HOOES
 SOUTH SIDE SHUFFLE/ROSS TAVERN BOOGIE SA 12007 N-
 ALBERTA H NTER
 TAINT NOBODY'S BIZ/IF U WANT KEEP PM 12015 V
 SPIKE JONES
 BY BEAUTIFUL SEA/WILLIAM TELL OVERTURE(VI 202961 N-
 PETE JOHNSON
 PETS BLUES/LET EM JUMP SA 12005 N-
 HOW LONG, HOW LONG/CLIMBIN & SCREAMIN SA 12004 N-
 B & O BLS/BUSS ROBINSON BLS SA 12005 E+
 MEADE LUX LEWIS
 MESSIN AROUND/ST LOUIS BLS(A. AMMONS) SA 12002 N-
 HONKY TONK TRAIN/WHISTLIN BLS VI 25541 N-
 CELESTE BLS/YANCEY SPECIAL DE 819 N-
 CLOSIN HOUR BLS/FAR AGO BLUES SA 12004 N-
 CRIPPLE CLARENCE LOFTON
 THE FIVES/SOUTH END BOOGIE SE 10002 E+
 I DONT KNOW/ PINE TOPS BOOGIE WOOGIE SA 12009 N-
 HAD A DREAM/STREAMLINE TRAIN SA 12003 N-
 LEADBELLY
 BACKWATER BLS/IRENE CAP 40130 N
 GRASSHOPPERS IN MY PILLOW/SWT MARY BLS CAP 40038 N
 LITTLE BROTHER
 SHREVEPORT FAREWELL/CRESGENT CITY BLS BB 10953 N-
 GEORGE E. LEE
 ST. JAMES INFIRMARY/RUFF SCUFFLIN BR 4684 E-
 SPECKLED RED TRIO
 ST LOUIS STP/DO THE GEORGIA BB 7985 N-
 RED NELSON
 STREAMLINE TRAIN/CRYING MOTHER BLS OE 7171 N-
 EDDIE PEABODY AND HIS DANJD
 OOLL DANCE/ST LOUIS BLS VI 20698 N-
 THE RED HEADS
 GET WITH/GET A LOAD OF THIS PAT 11347 E
 CLARK RANDALL
 JITTER BUG/IF YOURE LOOKING FOR SOME BR 7466 E+
 JOE SULLIVAN
 ONYX BRINGDOWN/OLO FASHIONED LOVE CO 2925 E
 HARRY "FREDDIE" SHAYNE
 LONESOME MAN BLS/ORG MR FREDDIE BLS DE 7663 N-
 JACK TEAGARDEN & HIS CHICAGOANS
 SOMEONE STOLE GABRIELS HORN/SHAKE HIPSCO 2802 N
 PLANTATION MOODS/ IVE GOT IT CO 2913 E+
 WESLEY WALLACE/JABO WILLIAMS
 # 29/ JABS BLUES JI 3 N-
 GARLAND WILSON
 BEI MIR BIST OU SHON/BLUS GOT ME SW 19 N
 JIMMY YANCEY
 YANCEYS BUGLE CALL/ 35TH & OARBORN VI 27238 N-
 OLO QUAKER BLS/ GEAR TRAP BLS VO 5490 N-
 THE FIVES/JIMMU BLS SA 12008 N-
 JIMMYS ROCKS/BOODLIN SE 10111 N-
 TELL EM ABOUT ME/ FIVE O'CLOCK BLS VI 26590 E+
 STATE ST SPECIAL/YANCEY STP VI 26589 N-
 MELLOW BLS/ SLOW & EASY BLS VI 26591 E+
 LOUIS ARMSTRONG
 MY HEART/CORNET SHOP SUEY OK 8320 E
 YES IM IN THE BARREL/GUT BUCKET BLS OK 8261 N-
 SWT LITTLE PAPA/13 FAT MA & BKINNY OK 8379 E-
 COME BACK SWEET PAPA/ GEORGIA GRINO OK 8319 N-
 POTATO HEAD BLS/ PUT EM DOWN BLS OK 8503 N-
 IRSH BLACK BOTTOM/ YOU MADE ME LOVE U OK 8447 N-

LOUIS ARMSTRONG
 WILD MAN BLS/GULLY LOW BLS OK 8474 N-
 ALLIGATOR CRAWL/WILLIE THE WEEPER OK 8482 E-
 JAZZ LIPS/ SKID DAT DE DAT OK 8436 E+
 FIREWORKS/WEST END BLS OK 41078 N-
 MAHOGANY HALL STOMP/BEAU KOO JACK OK 8680 E/E-
 NO/BASIN ST BLS(RM CH 6 GR) OK 41421 E-
 LONESOME BLS/KINGS OF THE ZULUZ OK 41581 N
 SOME OF THESE DAYS/WHEN YOURE SMILIN OK 8729 V
HENDERSON
 COPENHAGEN/ WORDS VO 14925 E
VIRGINIA LISTON
 YOUVE GOT RIGHT KEY/BILL DRAW OK 8173
LILLIE DELK CHRISTIAN (ARMSTRONG)
 WAS IT A DREAM/TOO BUSY OK 8696 N
 LAST NIGHT I DREAMED U KISSED ME OK 8607 N
 SWTHEARTS ON PARADE/CANT GIVE U ANY OK 8650
 HAPPY HARMONISTS/BUCKTOWN FIVE
 STEADY STEPPIN PAPA/HOT MITTENS CLI 40353 N
CHICAGO LOOPERS
 CLORINDA/THREE BLIND MICE PER 14910 E-
 WOLVERINE ORCH
 I NEED SOM PETTIN/ROYAL GARDEN BLS GE 20062 V+
 RIVERBOAT SHUF/SUSIE GE 5454 E-
 LAZY DADDY/SENSATION GE 5542 N-
 BIG BOY/TIA JUANA GE 5665 E
 OH BABAY/COPENHAGEN GE 5453 E
 JAZZ ME BLS/FIDGETY FEET GE 5408 V/E
 TODDLIN BLS/DAVENPORT BLUES GE 5634 N-
 IM GLAD/FLOCK O BLUES GE 5569 N
BROADWAY BEEL HOPS (LAM CRK)
 THERES CRAOLE IN CAR./AINT NO LAND HA 504 V
 BIX BEIDERBECKE
 LOUISIANA/RHYTHM KING OK 41173 E+
 WA-DA-DA/OL MAN RIVER OK 41038 N
 SOMEBODY STOLE MY GAL/THOU SWELL OK 41030 E-
 IN A MIST/WRINGIN AN TWISTIN OK 40916 V
 FOR NO REASON AT ALL IN C/TRUMBOLGYOK 40871 N-
 JAZZ ME BLS/AT THE JAZZ BAND BALL OK 40923 N
 ROYAL GARDEN BLS/ GOOSE PIMPLES OK 4344 N-
 FRANKIE TRIMBAUER
 GOOD MAN IS HARD TO FIND/TRYING ALLOK 40966 N
 OUR BUNGALOW OF DREAMS/ OK 41019 N
 HIGH ON HILL TOP/SENTIMENTAL BABY OK 41128 N
 BABY WONT U PLEASE COME HME/LIKE THTOK 41288 N
 HUMPTY DUMPTY/BALTIMORE OK 40926 V
 BLUE RIVER/THERES A CRAOLE IN CAROL OK 43379 E+
 COMING VA/WAY DOWN YONDER IN N.O. OK 40843 N-
 RIVERBOAT SHUFFLE/OSTRICH WALK OK 40822 N-
 JABO WILLIAMS
 PRAT CITY BLS/ JAB BLS PM 13141 E+
 WESLEY WALLACE
 FANNY LEE BLS/ NO 29(HR CR I ") PM 12958 N-
 KING OLIVER
 MABLES DREAM/RIVERSIDE BLS CLI 40292 N
 OIPPER MOUTH BLS/WEATHER BIRO RAG GE 5132 N
 ALLIGATOR HOP/KROOKED BLS GE 5274 E
 SNAKE RAG/LANDRY GE 5184 E
 FROOGIE MORE/CHIMES BLS GE 5135 E
 CHATTANOOGA STP/NEW ORLEANS STP GE 13003 E
 BUDDYS HABITS/TEARS OK 40090 E+
 SNAKE RAG/HIGH SOCIETY RAG OK 4933 E
J. BEATTY & RED ONION JAZZ BABIES
 TEXAS MOANER BLS/EVERYBODY LOVES GE 5594 E+
NEW ORLEANS RHYTHM KINGS
 SWEET LOVIN MAN/MABLE LEAF RAC(A/B) GE 5104 V+
 SHIMMESHAWABLE.OA DA STRAIN GE 5106 E+
 TIN ROOF BLS/ THATS A PLenty GE 5105 V
 WILBERG JOYS/MARGUERITE GE 5217 E/G
 MR. JELLY LORD/CLARINET MARMALADE GE 5220 E+
 MAO/LONDON BLS GE 5221 E-
 GOLOEN LEAF STRUT/SHES CRYING FOR OK 40327 E+
 JIMMIE NOONE
 SWEET LORRAINE/ APEX BLUES VO 1297 V
 4 OR 5 TIMES/EVERY EVENING VO 1185 V
 OH SISTER AINT THAT HOT/ BLUES VO 1215 N
 KING JOE/MONDAY DATE VO 1229 N-
 ON RIVALRY DAY/DRIFTING BACK TO DRM VO 1506 E+
 SHES FUNNY THAT WAY/SOME RAINY DAY VO 1240 E
 SO SWEET/VIRGINIA LEE VO 1518 G-
NEW ORLEANS BOOTBLACKS
 MIXED SALAD/I CANT SAY CO 14465 N
 FLAT FOOT/ MAO DOG CO 14337 N
 JIMMIE BLYTHE
 SWEET PAPA/ ALLEY RAT VO 1131 V

JIMMIE BLYTHE CONT.
 ARMOUR AVE., STRUGGLE/CHICAGO STPS PM 12207 N
 MECA FLAT BLS/ MR FREDDIE BLS PM 12224 E-
 HOT SPRINGS WATER BLS/WHOLL DRIVE BLS PM 12231 E-
 MR. FREDDY BLS/ LOVIN' BEEN HERE & GN PM 12370 E-
 JIM CLARKE/DAN STEWART
 FAT FANNY STP/NEW ORLEANS BLS VO 1536 N
 COW COW DAVENPORT
 SLOW DRAG/CHIMES BLS BRO 5046 N-
 WILL EZELL
 PITCHIN BOOGIE/JUST CANTT STAY HERE PM 12855 N-
 OLD MAN BLS/ MIXED UP RAG PM 12688 N
 PLAYING THE DOZ/BUCKET OF BLOOD PM 12773 N
 WEST COAST RAG/BARREL HOUSE MAN(1 1/2 CR) PM 12549 E-
 HEIFER DUST/BARREL HOUSE WOMAN PM 12753 E+
 TURNER PARRISH
 TRENCHES/ FIVES CH 50046 N
 SPECKLED RED
 DIRTY DOZEN/WILKINS ST STOMP BR 7116 N
 CHARLIE SHANO
 MISSISSIPPI BLS/GOT TO HAVE SWT BREADS PM 12917 V
 PINE TOP SMITH
 BOOGIE WOOGIE/PINE TOP BLS VO 1245 E+
 HERSAL THOMAS
 SUITCASE BLS/ HERSAL BLS OK 3227 V-
 MONTANA TAYLOR
 DETROIT ROCKS/INDIANA AVE., STP VO 1419 E
 WHOOP AND HOLLER STP/HAYRIOE STP VO 1275 N
 FATS WALLER
 HMV AND REGAL ZONE ARE ALL NEW AT \$1.65 @
 BLUE EYES/ US ON A BUS HMV 123
 DARKTOWN STRUTTERS BALL/ FAT & GREASY HMV 116
 HEY STOP.KISSUN SIS/FLORIDA FLO HMV 110
 DRY BONES/SUGAR ROSE HMV 133
 STAR OUST/SQUEEZE ME HMV 132
 GOT BRAN NEW SUIT/DA CE AT U'R WEON HMV 196
 100% FOR YOU/U FIT INTO PICTURE HMV 179
 COME DOWN TO EARTH ANGEL/SIN TELL LIEHMV 205
 LOVE WHISTLE/LETTIN GRASS GROW FEET HMV 273
 ITS THE TUNE THAT COUNTS/HOLD MY HANDHMV 89
 IM GONNA SALT AWAY SOME SUGAR/SMETHINHMV 92
 MY MOMMIE SENT ME STORE/U WHO TAUGHT HMV 128
 AT TWILIGHT/TAINT NOBODY'S BIZ HMV 96
 SUITCASE SUSIE/SWINGIN THEM JINGLES B HMV 81
 OLD GRANO DAO/PANTIN IN PANTHER RM HMV 10262
 GIRL I LEFT BEHIND ME/GOOD MAN HARO HMV 10439
 LAST NIGHT A MIRCLE HAP/WHAT PRETTY HMV 10050
 SMARTY/WONT BELIEVE IT HMV 10168
 DINAH/WHEN SOMEOOY THINKS WONDERFUL HMV 5040
 SHORTHIN BREAD/MY VERY GD FRIEND THE HMV 1213
 IMAGINE MY SURPRISE/SOCKS DONT WATCH HMV 1073
 DONT GIVE ME THAT/U MUST BE LOSIN HMV 1077
 MINOR DRAG/WISH I WERE TWINS HMV 1
 RIDIN' BUT WALKIN/MINOR DRAG HMV 3265
 SMO SAPI SUCKER AM I/CHANT OF THE GV REZO 24220
 HEADLINES IN THE NEWS/PANTIN IN PANTREZO 24836
 NICEST PEOPLE IN DRMS/HONEY HUSH REZO 24220
 EVERYBODY LOVES BABY/SCRAM REZO 25009
 IM IN ANOTHER WLD/FIRST IMPRESSION VI 25753 E 1.75
 JEALOUS OF ME/HOW CAN I VI 25864 E 1.85
 LOAFIN' TIME/WOE IS ME VI 25140 E-1.50
 EVRY OAYS A HOLIDAY/NEGLECTED VI 25749 V 1.50
 SIMPLY ADORE YOU/LEST BREAK GOOD NEWS VI 25830 E+1.95
 WEST WIND/SING AN OLO FASHIONED SONG VI 25253 E 1.50
 MINOR DRAG/HARLEM FUSS 88 10185 E 1.50
 I'LL NEVER SMILE AGAIN/STAYIN AT HOME 88 10841 V+1.40
 HONEY HUSH/U MEET NICEST PEOPLE IN DM 88 10346 E-1.25
 MOON IS LOW/BLACK MARIA 88 10624 E 1.60
 YOUR SOCKS DONT MATCH/JMPED U WITH LVE88 300314V .95

SALE

ROYAL RECORD SHOP, INC.

1323 PENNSYLVANIA AVE., BALTIMORE 17, MARYLAND

SALE

SPECIAL PRICE ON OUR CLEANED DJT STOCK. ALL RECORDS GUARANTEED MINT. HAVE MOST NUMBER IN QUANTITY, BUT LIST ALTERNATES IF UNAVAILABLE. RECORDS SHIPPED RX COLLECT AFTER MONEY HAS BEEN RECEIVED, OR SHIPPED PER YOUR INSTRUCTIONS. 25¢ PACKING CHARGE ON ALL ORDERS.

FOLLOWING RECORDS 50¢ EACH

RED ALLEN WITH HIS ENDBOTHAM
COUNT ME OUT/LOVE U WANT VI 202956
ERNIE ANDREWS (RED CALLENDER)
GREEN GIN/OREAM AWHILE GEM 2-A
LOUIS ARMSTRONG
JACK ARMSTRONG BLS/ROCKIN CHAIR VI 202348
IM CONFESSIN/IF I COULD BE WITH U OK 6892
COUNT BASIE
MONDAY EVERY DAY/ONLY MYSELF TO BLAME VI 202580
QUEER STREET/JIVIN FOR JACKSON CO 36889
JUNGLE KING/I AINT MAD AT YOU VI 202314
HOUSE RENT BOOGIE/LITTLE OFF THE TOP VI 202435
BILLY SUTTERFIELD
STARDUST/SOONER OR LATER CAP 305
SID CATLETT
BLUE IN ROOM 920/BLUE SKIES REGIS 5000
EODIE CONDON
OIAHE/MEET ME TONITE IN DRMLAND CMS 505
BOB CROSBY
SHIMMY LIKE SISTER KATE/SAME OLD YOU ARA 131
TOMMY DORSEY
FAT MANS BALL/CHLOE VI 201737
ANOTHER ONE OF THOSE THINGS /NIT CALL VI 201533
MISS MUD/ON PAINTED DESERT VI 202852
MANHATTEN SERE/BLUE BLAZES VI 27962
CHICAGO/NEVER TO LATE TO PRAY VI 201773
THERES GODD BLS TONITE/DONT BE BABY VI 201842
THERE IS NO BREEZE/THIS TIME VI 201985
TOM FOOLERY/SNOOTIE LITTLE CUTIE VI 202116
SMOKE GETS IN YOUR EYES/NITE & DAY VI 25657
DRIVIN ME CRAZY/MORE & MORE VI 202196
BINGO BANGO BOFFO/SPRING ISNT EVYWHERE VI 202196
LOVE FOR U/THOUSAND & I NITES VI 202177
COME RIN COME SHINE/WHERE DID YOU VI 201319
WELL GATHER LILACS/WHISING RING VI 201309
L-L-LA/THE OLD CHAPERON VI 202468
KATE/ILL BE THERE VI 202363
WHISTLER SONG/I MET MY BABY IN MACYS VI 202522
BLUE SKIES/BACK STAGE AT THE BALLET VI 27566
THE OLD PIANO TUNER/AN OLD LOVE OF MINE VI 202371
EVELYN/MIRACLE OF THE BELLS VI 202779
ON THE ALAMO/THIS LOVE OF MINE VI 202848
BABY ALL THE TIME/JUDALINE VI 202912
TIME AFTER TIME/SAME OLD DREAM VI 202210
AT SUNDOWN/ TO ME VI 202064
WALK IT OFF/LET ME CALL SWHIRT VI 202904
TRUMBONDOLOGY/DEEP VALLEY VI 202419
DUKE ELLINGTON
THE MOOCHE/WOOD INOIGO VI 24486
E. ST TOOLE-OO/ THE MOOCHE VI 201531
TAKE LOVE EASY/ I COULD GET A MAN CO 38519
JACK THE BEAR/ MORNING GLORY VI 26536
HERBIE FIELDS
COME BACK TO SORRENTO/CHINESE LULLABY VI 202581
IN A PERSIAN MARKET/JOHNN JOHN VI 203052
BENNY GOODMAN
IT TAKES TIME/ MODNFACEO STARRY EYED CAP 376
HORA STACCATO/MAN PLAYS FINE PIANO CO 37207
UNDERCURRENT BLS/MA BELLE MA GURITE CAP 15409
SWING ANGEL/TALK OF THE TOWN CO 36955
SHISHKABOB/WONDERFUL WISH CAP 57568
RATILE & ROLL/ON THE ALAMO CO 36988
GIVE ME THE SIMPLE LIFE/WISH I COULD CO 36908
BENJIES BUBBLE/A GAL IN CALICO CO 37137
EXACTLY LIKE U/LOVE ME OR LEAVE ME VI 25406
PAPER MOON/ IM GONNA LOVE THAT GUY CO 36843
CLARINADE/JUNE BUSTIN OUT ALL OVER CO 36823
CLOSE AS PAGES IN BOOK/NEW KIND LOVE CO 36787
OO-BLA-OEE/BEOLAM (SEXTET) CAP 57621
EVERYTIME/SWHEART OF MY ORMS CO 36790
IVE FOUND NEW BABY/SWINGTIME IN ROCKSVI 25355
MUSKRAT RAMBLE/AFTER AWHILE BR 80028
WOODY HERMAN
SEARCHING/99 GUYS MGM 10929
O' GEORGE/IT ISNT EASY MGM 10275
SONNY SPEAKS/PENNIES FROM HEAVEN CAP 1170
NO DONT STOP/HEAVEN ONLY KNOWS CO 37094
RHAPSODY IN WOOD/YOU RASCAL YOU CAP 57772
A TIME FOR HUMMING/LOVE TO SPARE CO 37953
STAR FELL ON ALABAMA/SIDEWALKS OF CUBACO 37197
PANCHOMAXIMALIAN HERNANDEZ/LOOK ME IN CO 37355
BOULAVARD OF MEMORIES/CIVILIZATION CO 37885
MABEL MABEL/LINGER IN MY ARMS CO 36955

WOODY HERMAN COUNT.

EVERY BDDY KNEW BUT ME/LET IT SNOW CO 36909
GOT THE WORLD ON A STRING/LOVE ME CO 36897
HARRY JAMES
CARNIVAL/ 1160 PM CO 36827
CRAZY RHYTHM/EASTER PARADE CO 36545
HEARTACHES/I TIEPES MY HAT CO 37305
MOTEN SWING / 112 CO 37351
WHAT DID I DO/AH BUT IT HAPPENS CO 38342
MEMPHIS IN JUNE/ILL BUY THAT DREAM CO 36833
YOU'LL NEVER KNOW/KEB LAH CO 37264
EAST COAST BL/I UNDERSTAND CO 38059
THE BEAUMONT RIDE/WHY DOES IT GET SO CO 37080
DIDNT HAVE ENOUGH/OD YOU LOVE ME CO 36965
GOING TO DO ABOUT U/ CANT GET NERVE CO 27301
CARNIVAL OF VENICE/FLT OO BEE CO 36004
YA-TATA/ALL OF MY LIFE CO 36788
I WISH I KNEW. MORE I SEE U CO 36794
DH BROTHER/IF I LOVED YOU CO 36806
PETE JOHNSON
ROCKET BOOGIE 88/ 142 SWING TIME 169
JONAH JONES
LUST FOR LICKS/JST LIKE BUTTERFLY KEY 614
GENE KRIPA
CHICKERY CHICK/LITTLE FOND AFFECTION CO 36877
SAME OLD BL/OLD DEVIL MOON CO 37270
ILL NEVER MAKE SAME MISTAKE/FANCY F CO 37075
GIMME A KISS/ WELL GATHER LILACS CO 36954
I MAY BE WRONG/DANT PLAY # 6 TONITE CO 37968
THERE IS NO BREEZE/ARENT U GLAD CO 37158
TURNED THE TABLES ON ME/TEACH ME CO 38141
DEAR OLD SOUTHLAND/BAMBINA MIA CO 38496
YES HONEY/OREAMS ARE OIME A DOZ CO 37354
GALLOPING COMEDIANS/SWISS LULLABY CO 38520
LUIS RUSSELL
LOW DOWN MOOD/ IM YOURS APO 4115
IKE QUEBECK
BLUE HARLEM/12 BN 544
HARTACK/ IF I HAD YOU BN 510
GLENN MILLER
HERE WE GO AGAIN/LONG TIME NO SEE VI 201563
RAINBOW RHAPSODY/IT MUST BE JELLY VI 201546
ARTIE SHAW
HOP SKIP AND JUMP/MYSTERIO SO VI 201300
I BELIEVE/SAME OLD DREAM MUSIC 492
I LOVE THE GUY/SAY I LOVE HER DE 27085
DINAH SHORE
SOONER OR LATER/AND SO TO BEO CO 37206
HONEY/GUYS COME BACK VI 201731
PERSONALITY/ WELSGOME TO MY DREAM VI 201781
EGG AND I/CARES WHAT PEOPLE SAY CO 37278
RAINY NITE IN RIO/ THOUSAND DREAMS CO 37157
BIBBIDY BOBBIDY BOO/HAPPY TIMES CO 38659
SITTING BY THE WINDOW/SCARLET RIBBON CO 38672
WEDDING DOLLS/SHOE ON OTHER FOOT CO 38663
BUT I DID/AS LONG AS I LIVE VI 201732
THE FOLLOWING ARE ALL 12 INCH RECORDS MANY OF WHICH ARE COLLECTORS ITEMS; PRICE \$1.00 EACH ALL ARE GUARANTEED IN MINT CONDITION.
ALBERT AMMONS
BASS GOIN CRAZY/SUITCAS BLS BN 21
LIL ARMSTRONG (R. DODDS DMS)
CONFESSIN/EAST TOWN BOOGIE BW 1210
LADY BE GOOD/LITTLE OADY BL BW 1211
BUNNY BERIGAN
CANT GET STARTED/PRISONERS SONG VI 36208
BARNEY BIGARD (G. A. LD)
PODNI TANG/BLUES BEFORE DAWN BW 1206
PETE BROWN
I MAY BE WRONG/IT ALL DEPENDS ON U KAY 1312
DON BYAS
ACROSS THE ROAD/ CEDAR MANOR COMET T5
ONE SAO THURSOAY/MORNING MADNESS COMET T4
SID CATLETT (B. WEBSTER)
JUST A RIFF/MODDRIES OF YOU CMS 1515
CHOCOLATE OANIOES (HAWKINS ELDRIDGE)
I SURRENDER DEAR/CANT BELIEVE UR CMS 1506
BILL OAVISON (BRINIES, RUSSELL, CONDON)
PANAMA/ THATS A PLENTY CMS 1511
TOMMY DORSEY
BEALE ST BL/ STOP LOOK LISTEN VI 36207
DEEP RIVER/ WITHOUT A SONG VI 36396

HERBIE FIELDS (TAFT JORDAN)

THESE FODLISH THINGS/ U CAN DEPEND S6900004
BENNY GOODMAN
DH BABY PTS 152 CO 55039
I GOT RHYTHM/ MAN I LOVE CO 55038
EDMOND HALL
SMOOTH SAILING/ RDMPIV IN 44 BN 30
UPTOWN CAFE BL/ ONTOWN CAFE BOOGIE CMS 1512
BLUES AT BLUE NOTE/HIGH SOCIETY BN 28
STEAMIN & BEAMIN/BIG CITY BLUES BN 36
CELESTIAL EXPRESS/PROFDUNOLU BLUE BN 17
COLEMAN HAWKINS
LOUISE. SUNNY SIDE OO ST KEY 1308
THE MAN I LOVE/ SWEET LORRAINE SG 90001
EARL HINES
THE FATHERS GETAWAY/REMINISCING AT BN 5
CLIFF JACKSON (DEPARIS BECHET SEDRIC)
JEEPERS CREEPERS/ BOOGIE BL BW 1205
QUIET PLEASE/ WALKIN & TALKIN BW 1204
JAM SESSION AT COMMODORE
CARNEGIE JUMP/CARNEGIE DRAG CMS 1500
JONAH JONES
HUBBA HUB/NEW KING OF LOVE 2 ME CMS 1520
PETE JOHNSON
BARRELHOUSE BRKOWN/KANSAS CITY BN 10
KEYNOTRS (SHAVERS JOHNSON)
IM IN THE MARKET FOR U/ ORIVIN ME KEY 1313
JOE MARZALA
BLUES IN THE STOMP/ UNLUCKY WOMAN BW 1203
MIFF MOLE
ST LOUIS BL/ PEG D MY HEART CMS 1518
BENNY MORTON
ONCE IN AWHILE/LIZA KEY 1039
REO NORVO (WILSON STEWART)
SUBTLE SEXTOLDGY/RUSSIAN LULLABY KEY 1310
GET HAPPY/ CONGO BL COMET T7
PORT OF HARLEM 7 (NEWTON)
PORT OF HARLEM BL/ AFTER HOUR BL BN 14
IKE QUEBECK (TYREE GLENN)
FACIN THE FACE/MO ABOUT YOU BN 42
SHES FUNNY THAT WAY/ INDIANA BN 38
ARTIE SHAW
CONCERTO FOR CLARINET/ 112 VI 36383
REX STEWART
ZAZA/ THE LITTLE GOOSE KEY 1307
ART TATUM
FLYING HOME/ SUNNY SIDE OF THE STREET CMT T3
SPECIAL SALE!! ALL 45 ALBUMS BELOW NEW AND COMPLETE SALE PRICE \$2.15 EACH. SUPPLY LIMITED.
ARMSTRONG CLASSICS BR 7002
BARREL HOUSE PIANO BR 7023
BASIES BEST BR 7012
BOOGIE WODGIE PIANO BR 7020
BENNY GOODMAN BR 7017
CROSBY 152 BR 7000 AND BR 7001
NEW ORLEANS RHYTHM KINGS BR 7009
JOHNNY DODDS BR 7013
ELLINGTON 152 BR 7005 AND BR 7025
HARLEM JAZZ BR 7014
KING OLIVER BR 7010
RED NICHOLAS 1,2,33 BR 7008,7009, 7021
JIMMIE NOONE BR 7015
RIVERBAT JAZZ BR 7024
J.R. MORTON & PINE T SMITH BR 7004
SAX STYLINGS HAWKINS, WEDSTER, PHILIPS BR 70301,1,2,
FRANK TESCHMAKER BR 7011
SOUND CENTER OF THE SOUTH
WE CARRY A COMPLETE LINE OF PROGRESSIVE SOUNDS ETC.
BRUBECK? MULLIGAN? PARKER? GILLESPIE?
YOU NAME IT WE HAVE IT. ALL SINGLES AND LPS
HERE ARE JUST A FEW.
ALL JAZZ AT PHILHARMONIC ALBUMS INCL DING
VOLUME 15
CHARLIE PARKER WITH STRINGS MER MG C-501 3.95
CHARLIE PARKER VOL 2 MER MG C-509 3.85
BUD POWELL SOLOS MER MG C-502 3.85
OAVE BRUBECK TRIO FANTASY 3-6 3.15
OAVE BRUBECK QUARTET FANTASY 3-5 3.15
OAVE BRUBECK OCTET FANTASY 3-3 3.15
SATN GETZ IN SWEDEN ROYAL ROOST 3.15
JAMES MOODY IN SWEDEN ROYAL ROOST 3.15
GERRY MULLIGAN WITH ALLAN EAGER PREST 3.15
GERRY MULLIGAN WITH LEE KONITZ FANTASY 3.15

SALE STEPHEN STORAN SALE

% ARG - BOX 341, COOPER STATION
NYC, NY

RECORDINGS LISTED BELOW ARE THE PURPLUS STOCK OF
GENERAL PROGRAM RECORDINGS. ALL RECORDS ARE
COMPLETE HALF-HOUR BROADCASTS ON 12"LP-33-1/3
MICROGROOVE STUDIO ACETATE RECORDINGS. ALL
RECORDS ARE IN N CONDITION.

WOODY HERMAN - 12"LP - \$5.00

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

ROY ELDRIDGE - 12"LP - \$5.00

- (1) FIFT
- (2) TALK OF THE TOWN
- (3) TEA FOR TWO
- (4) CANT GET STARTED
- (5) MINOR JIVE
- (6) THATS A PLENTY

DUKE ELLINGTON - 12"LP - \$5.00

- (1) STOMP CAPRICE
- (2) BUGLE BREAKS
- (3) YOU AND I
- (4) HAVE YOU CHANGED?
- (5) RAINCHECK
- (6) BLUE SERGE
- (7) MOON MIST
- (8) DONT WANT TO SET THE WORLD ON FIRE
- (9) EAST STREET (REX)
- (10) PERDIDD

RED ALLEN-BUSTER BAILEY-TYREE GLENN 12"LP \$5.00

- (1) THATS A PLENTY
- (2) SISTER KATE
- (3) ST LOUIS BLUES
- (4) SHARPS AND FLATS (LION SOLD)
- (5) BEALE ST BLUES
- (6) SAINTS GO MARCHING IN
- (7) SIDNEY BECHET-12"LP - \$5.00 (NOT A BROADCAST)

- (1) BUOY BOLOEN STORY
- (2) QUI PARLE
- (3) ANITAS BIRTHDAY
- (4) BECHETS CREOLE BLUES
- (5) BLUES IN PARIS
- (6) PANTHER DANCE
- (7) ORPHAN ANNIES BLUES
- (8) HAPPY GO LUCKY BLUES
- (9) AMERICAN RHYTHM
- (10) KLOOKS BLUES

BOBBY HACKETT - 12"LP - \$5.00

- (1) MEMPHIS BLUES
- (2) SUNDAY
- (3) PANAMA
- (4) TNERDLY
- (5) ROSE ROOM
- (6) JAZZ BAND BALL
- (7) KING CROSSBY HALF-HOUR BROADCASTS-\$5.00 EA.-12"LP

- (1) LOUIS ARMSTRONG - 4/11/51
- (2) LOUIS ARMSTRONG-ROSE MARIE - 4/25/51
- (3) LOUIS ARMSTRONG - JACK TEAGARDEN - 5/23/51
- (4) LOUIS ARMSTRONG - ELLA FITZGERALD - 11/28/51
- (5) MARLINE DIETRICH - ELLA FITZGERALD - 11/28/51
- (6) PEGGY LEE - JOE VENUTI - 6/18/52
- (7) ETHEL MERMAN - 5/19/48
- (8) PEGGY LEE - GARY COOPER - 9/2/47
- (9) OICK POWELL - 11/8/50
- (10) FRED ASTAIRE - 1/3/51
- (11) JUDY GARLAND - 2/7/51
- (12) TALULLAH BANKHEAD - 2/21/51
- (13) RUTH ETTING - 12"LP - \$5.00 - (NOT A BROADCAST)

- (1) LONESOME AND SORRY
- (2) BUT I DO YOU KNOW I DO
- (3) WANT TO MEANDER IN THE MEADOW
- (4) NOW IM IN LOVE
- (5) SWEEPING COBWEBBS OFF THE MOON
- (6) MARCH WINDS & APRIL SHOWERS
- (7) THINGS MIGHT HAVE BEEN SO DIFFERENT
- (8) WHAT IS SWEETER
- (9) YOURE MY PAST PRESENT AND FUTURE
- (10) ITS BEEN SO LONG
- (11) LOST

JOHNNY HODGES - 12"LP - \$5.00

- (1) YOU BLEW THE FLAME RIGHT OUT OF MY HEART
- (2) GENTLE BREEZE
- (3) GLOBE TROTTER
- (4) SUNNY SIDE OF THE STREET
- (5) JEEP IS JUMPING
- (6) BELOW THE AZORES
- (7) CASTLE ROCK

BLUE NOTE RECORD SHOP

3549 LACLEDE AVE.,

ST LOUIS 3 MISSOURI

HAVE YOU TRIED BLUNOTE FOR:

RECENT RELEASES

AMERICAN MUSIC	BLUENOTE
PARAMOUNT	COMMODORE
STEINER-DAVIS	CIRCLE
PAX	GOOD TIME JAZZ
DIXIE	J.A.T.P.
FOLKWAY	DIAL
AUDIOPHILE	WINDIN' BALL
MAC GREGOR	RIVERSIDE
ATLANTIC	SAVOY

--- AND OF COURSE, ALL MAJOR LABELS

CUT - OUTS

ASCH	APPOLLO
STIMSON	DISC
H.R.S.	BLUE ACE
SUNRISE	SUNSET
MUSICRAFT	KEYNOTE
PACIFIC	AND OTHERS

(SORRY- WE'RE TEMPORARILY OUT OF PIRATES.
MAY HAVE SOME MORE SOON.)

COLLECTOR'S ITEMS

ASK FOR LIST NUMBER TWO (SWING) LISTING
--- HUNDREDS OF ITEMS BY:
CHARLIE BARNET (BB,VA,PE)
GLENN MILLER (BB)
ARTIE SHAW (BB, BR, VO)
HAL KEMP (BR,VI,ME)
BENNY GOODMAN (OK, BB, VI, VO)
ETC. ETC. ETC. ETC. ETC. ETC. ETC. ETC.

WE ALSO HAVE HUNDREDS OF OTHER ITEMS RANGING
FROM LOUIS WITH BESSIE TO PARKER WITH
MOSHAMN.

WATCH FOR RECORDS SOON OF SOME OF THESE GREAT
ST LOUIS JAZZ MEN (DEALERS INQUIRIES INVITED):

THE WINDY CITY SIX-NOW AT THE WINDERMERE BAR
SINGLETON PALMER'S DIXIELAND SIX- AT THE RIVIERA
DEWEY JACKSON-PRESENTLY AT THE PALLADIUM-
(EAST ST LOUIS)
NORMAN MASON TRIO-HAVANA CLUB
JOE SMITH'S RAMPART STREET RAMBLERS-TOP HAT
ELMER TRUTCH'S COTTON PICKERS-VERY FINE BAND AT
THE BLUENOTE

SID DAWSON'S RIVER BOAT RAMBLERS-ON THE ROAD-

WATCH FOR THEM
CHARLES THOMPSON-OWAN AND PLAYS AT HIS OWN BAR
PEANUTS B'ITLER-BILTMORE BAR-BILTMORE HOTEL
STRING WIZARDS(FOUR PIECE BLUES BAND)-COTTON CLUB
JAM JUMP AND OTHERS.

ANNOUNCING OUR FALL AND WINTER HOURS:

TUESDAY THROUGH FRIDAY - - - - 2:00 TO 5:00 P.M.
6:00 TO 9:00 P.M.

SATURDAY - - - - 12:00 TO 5:00 P.M.

JOIN THE ST. LOUIS JAZZ CLUB AND RECEIVE:

SPECIAL DISCOUNTS-EVERY MONTH AT BLUENOTE
THE JAZZ REPORT-A SMALL BUT INFORMATIVE BULLETIN
(MONTHLY) OF JAZZ HERE IN ST. LOUIS, AS WELL AS
ARTICLES OF INTEREST TO FANS AND COLLECTORS
BULLETINS-FROM THE ST LOUIS JAZZ FRONT
ATTENDANCE AT MEETINGS(ALWAYS FEATURING LIVE
ENTERTAINMENT)

MEMBERSHIPS:

ACTIVE OR MUSICIANS (LOCAL)- - - - - \$3.00
CORRESPONDING- - - - - 2.00
INITIAT ON FEE (ACTIVE MUSICIANS)- - - - - 1.00
(INITIATION FEE FOR ACTIVE AND MUSICIANS
MEMBERSHIP FOR THE FIRST YEAR ONLY.)

FOR MORE INFORMATION ABOUT THIS NON-PROFIT,
ORGANIZATION, WRITE, PHONE, CALL AT, OR SHOUT TO:

VIVIAN OSWALD
ST LOUIS JAZZ CLUB
MOSLEY LANE
CREVE COEUR, MISSOURI

AUCTION

AMALGAMATED RECORD GROUP

P.D. BOX # 241

COOPER STATION, NYC, NY

BENNY GOODMAN

WHY DONT YOU DO RIGHT/PERFIDIA VD 233 N
CIRIBIRIBIN/THE ROSE ROOM HMV 8852 N
THE SHIEK OF ARABY (TRIO)/STAROUST PD 607 N
THE ABOVE RECORD IS THE FAMED RARE GOODMAN LISTED
IN JAZZ DIRECTORY - PAGE 550 VERY FEW WERE PRESSED)

GEN KRIPA

LET ME OFF UPTOWN (ELORIOGE-0'DAY)/
MEXICAN HAT DANCE (BROWN) - 12" VD 197 N
BOB CROSSBY - BOB ZURKE
GIN MILL BLUES/HONKY-TONK TRAIN 12" VD 119 N

JIMMY DORSEY

JOHN SILVER (LONG VERSION)/JULIA & CENTS VD 117 N
HARRY JAMES

JEFFRIE'S BLS/BACKBEAT BOOGIE/
TWO O'CLOCK JUMP 12" VD 89 E

CLARENCE WILLIAMS (RARE VINYL PRESSING)
HIGH SOCIETY RAG/IN THE BOTTLE (OLIVER) SK 16 N
NEW ORLEANS RHYTHM KINGS (PURE RED VINYL)

SMIMMESHAWABLE/MIDNIGHT JOYS SK 14 N
JOHNNY DODDS

CLARINET WABBLE/SAN MEM 96 N
SAM MORGAN'S NEW ORLEANS JAZZ BAND

AIN'T GONNA STUDY WAR/ENVYBOYS TALKIN MEM 71 N
GLEN GRAY

BIRMINGHAM SPECIAL/ MY HEAT TELLS ME VD 118 N
DON REDMAN

REOMAN BLUES/PISTOL PACKIN MAMA 12" VD 104 N
RED NORVO

1-2-3-4 JUMP/IN A MELLODINE 12" VD 85 N
EMBRACEABLE YOU (ACROD BRUCE)/ABRAHAM/

SOMETHING FOR TH BOYS VD 87 N
GLENN MILLER

MY REVERIE/KING PORTER 6005 N
DUKE ELLINGTON

IT'S SWELL OF YOU/THERES LULL IN LIFE PD 6006 N
TOMMY DORSEY

THEN ILL BE HAPPY/WELL GET IT 12" VD 86 N
LOUIS PRIMA

ROBIN HOOD/GOT U UNDER MY SKIN (JENKINS)/
HEART FOR YOU (WESTON) VD 80 N

BENNY GOODMAN AND BILLIE HOLIDAY
YOUR MOTHERS SON IN LAW/RIFFIN' THE SE 5005 N

BUNK JOHNSON
I WANNA GO WHERE YOU GO 12" TEST PRESS N

FRANKIE CARLE
SHOW ME WAY HOME/SUNRISE SERENADE/
I'LL WALK ALONE 12" VD 230 N

CURTIS BAY
HARM BOOGIE WOOGIE/DARK EYES/EL CHOCLO/
CZARGAS/CARDOCA 12" VD 203 N

FRANK SINATRA
ONLY HAVE EYES FOR YOU/KISS ME AGAIN/
A HOT TIME IN BERLIN VD 72 N

BILLIE HOLIDAY
NIGHT & DAY/GLOOMY SUNDAY CD 38044 N

DOROTHY KIRSTEN-FELIX KNIGHT
OH SWEET MYSTERY OF LIFE/WANTING U 12" VD 77 N

DEL COURTNEY
JOURNEY TO A STAR/MY IDEAL/BLUE RAIN VD 83 N

WHITTEMORE - LOWE
LIEBESTRAUM/MORA STACCATO/BEGIN BGN VD 79 N

EARL ROBINSON
THE HOUSE I LIVE IN/AMANS A MAN FOR VD 99 N

AL DEXTER/LOUIS MASSEY
PISTOL PACKIN/MONEY SONG VD 26 N

MILDRED BAILEY ACC. BY TEDDY WILSON
ROCKIN CHAIR/SUNDAY MONDAY OR LAWAYS VD 105 N

TOSCANINI- RUIBLE - MERIMAN - PEERCE-
VALENTINO

QUARTETTE FROM RIGOLETTO/DON CARLOS;
O DON FATALE VD 75 N

LIGGY LANE (?)
JUMPIN AT THE JUKEBOX/ MY PIN UP GIRL VD 23 N

SEND ANY WANTS YOU MAY HAVE.

DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION

3 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

ARDEN-OWMAN & ORK
DO-DO-DO/CLAP YO HANDS BR 3377 E+AUC — THRU
LOUIS ARMSTRONG
HEEBIE JEBBIES/MUSKAT RAMB(V SM DG) OK 8300V/V-AUC 15.00 WOOD
GENE AUSTIN
MANY VICTORS — E — 1.25 MAYE
MILORED BAILEY/OWMAN TUCKER
I LET SONG GO OUT/CATHEORAL IN PIKE CQ 9046V+/VAUC — WOOD
CHARLIE BARNET
SWING WALTZ/CROSS PATCH MEL 60713 E+AUC 2.00 PARR
BARGIN LIST REMNANTS 25% OFF !!!
UNSOLO ITEMS .10 TO \$1.00 LIST— SEND 3 CENT STAMP — SALM

BUNNY BERIGAN'S BOYS
WHEN I'M WITH YOU/BUT BEY VO 3253 N-AUC — MIER
I CAN'T GET STARTED/ RHYTHM VO 3225 E-T-A — MUR
RUBE BLOOM
SPRING FEVER/SOLO/QUY CA 1153 E AUC — THRU
BOOKS & CATALOGUES
SEE AD ON PAGE 21 — WEND
FANNIE BRICE
"Y MAN/SECOND HAND ROSE VI 45263 E-T-A — HUST
LES BROWN & HIS ORCH
CITY CALLED HWY/ITS YOU AGAIN OK 6367 N AUC — RITZ
BO CARTER
ALL AROUND MAN/ CIGARETTE BL BB 6295 E-AUC — WOOD
CARTER FAMILY
WE SHALL RISE/LOOKA WAY CROSS OK 6030 N AUC — THRU
CATALOGS FOR SALE
COLUMBIA 1929 — N SAL 2.00 SCHL
COLUMBIA 1934 — N SAL 2.00 SCHL
BRUNSWICK 1934 — N SAL 2.00 SCHL
BRUNSWICK 1938 — N SAL 2.00 SCHL
VICTOR SPECIAL RACE 1929 — N SAL 2.50 SCHL
3 DIFFERENT BLUEBIRD FOR — N SAL 2.00 SCHL
REV W.M. CHAMBERS & CONG.
IF PART 1&2 OK 6418 N AUC — THRU
MAURICE CHEVALIER
YOU'VE GOT THAT THING/ PARIS VI 22294 E-T-A — HUST
LILLIE OELK CHRISTIAN
SWT HEARTS/ I CAN'T GIVE/ LOUIE OK 8650 E AUC — PARR
ENTIRE "CLASSICS" IN JAZZ * SETS — LPS
12 LPS TO MINT BONCTION WILL — — — — — SALM
SELL LCT - OR BREAK UP SETS — — — — — SALM
TITLES ON REQUEST— SELL BEST OFFER — — — — — SALM
ELLEN COLEMAN ACC LEM FLOWERS ORCH
BACK BITIN BLUES/ EVERYTHING MAMA ED 51200 E+AUC — THRU
JERRY COLCINA ACC RHY. WRECKERS
UR MY EVERYTHING/ CARBAGE COL. VO 3876 E-T-A — HUST
RUSS COLUMBO
PARADISE/ AUF WIEDERSEHEN VI 22976 N AUC — MIER
COONITE SITHEART/ TIME VI 22826 E+AUC — MIER
ALL OTHERS— SEND WANT LIST — — — — — MIER
GUILTY/ I DON'T KNOW WHY VI 22801 V-T-A — HUST
"SALUTE TO RUSS COLUMBO"
9 SONGS BY RUSS ON 1 LP — — — — — N SAL 4.25 LIQU
ANN COOK (OUMAINE)
MAMA COOKIE/ HE'S THE SWEETES VI 20579 N AUC — MURA
CORISTI DELLA SCALA
LA FAVORITA (102 DISC) FO 37169 E AUC — RITZ
BING CROSBY
MANY DELETIONS, LIST FREE ALL — N/E SAL 1.50 BROCC
DOZENS — NO MAILING CHARGE ALL — N/E SAL 1.50 BROCC
LAST ROUNDUP/STOLE GABE'S HORN ME 13170 E-T-A — HUST
TEMPTATION/WE'LL MAKE HAY BR 6695 E-T-A — HUST
OL' MAN RIVER/ MAKE BELIEVE VI 23249 N-T-A — HUST
SHADOW WALTZ/ I'VE GOT TO BR 6599 N-AUC — MIER
DAY YOU CAME LAONG/ I OUESS BR 6644 N-AUC — MIER
ABOVE; BINGS ON RARE BLUE & GOLD — — — — — MIER
CANADIAN BRUNSWICK — — — — — MIER
MINIMUM BID \$5.00 EACH — — — — — MIER
MANY OTHERS— SEND WANT LISTS — — — — — MIER
STAE WANTS— PRICES — — — — — PARR

BING CROSBY/AL RINKER
IVE GOT THE GIRL/ BINGS FIRST RECORD CO 4310 E AUC — ROBE
GENEVEIVE O-VIS (OUMAINE)
HAVENT GOT A DOLLAR/ IVE GOT SOMETHIN VI 20648 N AUC — MURA
JOHNNY OODOS
SOCK THAT THING/ORIENTAL MAN PM 12594 E+AUC — MURA
AL OONAHUE
MODERN DESIGN/ WITH I HAD SWEET OK 6489 N AUC — RITZ
MY HEARTS ON FIRE/CANDLES IN WIND OK 6617 N AUC — RITZ
T.J. DORSEY
MANY SEND WANTS — — — — — E — 1.00 MAYE
TOMMY DORSEY
ARE ALL MY FAVORITE BANOS/B. SHEPHER VI 25632 N-T-A — HUST
EDDIE OUCHIN
WHERE THE MTS MEET MOON CO 36170 N AUC — RITZ
DUKE ELLINGTON
COCKTAILS FOR 2/LIVE & VI 24617 E+AUC — MIER

DUKE ELLINGTON *BING CROSBY VOC.
ST LOUIS BLS/CREOLE LOVE 12" COL 898 N AUC — PARR
EMMA JAMES
AVE MARIA VI 88016 V AUC — RITZ
ELEGIE VI 88014 V AUC — RITZ

SHEP FIELDS
IN THE CHAEL/ U EVERYTHING SWEET BB 6640 N AUC — RITZ
THIS YEARS KISS/ GIRL POLICE GAZ BB 6757 N AUC — RITZ
DO YOU OR DONT U/ BEACH AT BALI BB 6417 N AUC — RITZ

REV. J.M. GATES
NEED OF PRAYER/ DEATH'S VI 20211 N AUC — MIER
JEAN GOLOKETTE
DINAH/ AFTER I SAY SORRY VI 15947 E AUC — WOOD
GONNA MEET MY SWEETIE/ (SHILKRET) VI 20675 E-AUC — WOOD
CLEMENTINE/ (CRAWFORD) VI 20944V+/E-AUC — WOOD
RATHER B GIRL IN UR ARMS/SUNDAY VI 20273 V+AUC — WOOD
BENNY GOODMAN
TEXAS TEA PARTY/ OR. HECKLE CO 3167 E-T-A — HUST
GREAT BARGAINS 1 &
TED LEWIS-AL JOLSON-WHITEWAM — — — — — .75 SALM
GLEN GRAY
SITTIN BY THE FIRE/ WHERE VI 24224 N AUC — MIER
BLACK EYED SUSAN BRWN/ GO. VI 24254E+ AUC — MIER
MOST OCCAS-SEND WANT LISTS — — — — — N AUC — MIER
BOBBY HACKETT
SINGIN THE BLS/ CLAR MARM PAE 2946 N AUC 2.00 PARR
AOLIAOE HALL ACC LESLIES BLACKBIRDS
I MUST HAVE THAT MAN/ BABY BR 4031 V-T-A — HUST
FLETCHER HENDERSON ORCH/STEVENS TRIO
SHAKE YOUR FEET/RAINBOW TRAIL EO 51276 E+AUC — THRU
HILLBILLY & WESTERN
AUTRY-CARTER-RODGERS-MAINER'S — — — — — HUST
CARLIELES-JACON-KAZEE-MANY — — — — — HUST
OTHERS-SEND FOR LIST — — — — — HUST
HILLBILLY
SEND 15 CENT STAMP FOR CATALOGS — — — — — COLL
JAZZ/PERSONALITIES/CATALOGS
MANY FOR DISPOSITION — — — — — ROBE
JAZZ PHOTOGRAPHS
YOUR FAVORITE OXIE-N.O. MEN — — — — — SAL .50 SCHI
BLINO WILLIE JOHNSON
LAMP TRIMMED/CRYING CO 14425 V-SAL 1.00 LEVE
E. JOHNSON (OLIVER)
EMPTY BED BLS PT 142 OK 8593 N-AUC — MURA

KARL JORN
SPRING SONG/SPRING RIDE VI 45077 E AUC — RITZ
OICK JURGENS
FROM ANOTHER WRLO/NOTHING BUT U VO 5478 E AUC — RITZ
HAL KEMP
FLIRATION WALK/HANDS BR 7317 E+AUC — MIER
JAZZ ME BLS/BOODING BR 7458 N AUC — MIER
KENTUCKY GRASSHOPPERS
TIGER RACER/ FILL STP BA 6355 V-T-A — HUST
MAKIN FRIENDS/ F. RICH BA 6360 E-T-A — HUST
SCRAPPY LAMBERTS COLLEGIAN
COME TO ME HOW 1160 N+AUC — THRU
LEADBELLY
ROBERTA/RED CROSS BB 8709 N AUC 2.50 PARR
LITTLE JACK LITTLE *SOLDS
*PRETTY POL/ARE U LONESOME CO 1173 V-T-A — HUST
*THE ROSARY/A MOTHERS PRAYER CO 1086 N-T-A — HUST
GUY LOMBARDO
TEST PRESSINGS OTHERS VI — E SAL .75 MAYE
LOUISIANA RHYTHM KINGS
SWANEE/MEANEST KIND BR 4945 E AUC — MIER
CHARLES MAGNANTE-ACCON.SOLDS
BLUE DANUBE/WERRY WIDDW BR 7693 E-T-A — HUST
TWO CUITARS/RUSSIAN WALTZ BR 7695 E-T-A — HUST
MCKENZIE-CONNON CHICAGOANS
SUGAR/CHINA BOY OK 41011 E-T-A — HUST
JELLY ROLL MORTON
THE CHANT/BLACK BOTTOM STP VI 20221 E+ AUC — MURA
THE PEARLS/BEALE ST VI 20948V/G+AUC — MURA
GEORGIA SWING/MOUNFRL SERENADE VI 38024 N-AUC — MURA
SHREVEPORT/SHOE SHINERS ORAG VI 21658 N-AUC — MURA
K.C. STOMP/SHOE SHINERS HMV 10151 N-S-A 2.50 PARR
RED NICHOLS & 5 PENNIES
ALICE BLUE GOWN/PRETTY GIRL BR 4456 E+ AUC — MIER
AFTER U GONE/IM JUST BR 4839 E+ AUC — MIER
SWT GEORGIA BROWN/ BY THE BR 4944 E+ AUC — MIER
RAY NOBIE
LOVE TALKS/HAVE U EVER VI 24278 V+ AUC — MIER
MADEMOISELLE/ MY HATS ON VI 24624 E+ AUC — MIER
MANY OTHERS—SEND WANT LIST — — — — — AUC — MIER
JIMMIE NOONE'S APEX CLUB ORCH
SWT SUE/ I KNOW THAT I KNOW VO 1184 V-T-A — HUST
NORR
WOLVERINE BLS/ WEARY BLS GE 5102 V+ AUC — MURA
ORIGINAL WOLVERINES
PRINCE OF WALS/ SUGAR WALKS GE 5620 E-T-A — HUST
ROYAL GARDEN BL/ A GOOD MAN VO 15635 V-T-A — HUST
KID ORY
WITH NOONE & CAREY/12" LP — — — — — N AUC — BAIN
AIRSHOTS/ 8 ST. O. DIXIE TUNES — — — — — BAIN
PACIE JUBILEE SINGERS
WHEN THE SAINTS/EZEKIEL VI 21582 N-SAL 3.00 LEVE
IN THAT CITY/NO NIGHT VI 38543 N-SAL 2.00 LEVE
TONY PARENTIN'S NEW ORLEANIANS
WIL0 BILL,HOODES,ARCHIE,FOSTER, JZ1 ALBUM N SAL 3.95 BUCK
HATTIE PARKER W PACIE J. SINGERS
WALK THROU VALLEY/IS BR 7001 E+SAL 2.00 LEVE
ARMIOGA PARSIPETTINELLA
HABANERA/ (AUTOGRAPEO) FO 74015 E AUC — RITZ
LA SERENATA/ (AUTOGRAPEO) FO 74101 E AUC — RITZ
TAURINO PARVIS
RICOLETTE/ TRAVIATA CO 637 V AUC — RITZ
FAUST-GER/FAUST-O-I POSSENTI CO 638 V AUC — RITZ
PEASANT BANDS
GERMAN-ON PFKA,HOMO,ODEON — — — — — E-T-6 — SCHI
GEN'L J.D. PERSHING/GERRARO
FRANCE/LOVALTY NF — — — — — E-/ESAL 4.00 LEVE
PERSONALITY
OOZENS, SEND FOR FREE. LISTS ALL — N-/ESAL 1.50 BROCC
OSCAR PETERSON TRIO 4 LP'S 12"

O.P. PLAYS GERSHWIN — — — — — N — — — — — SALM
O.P. PLAYS ELLINGTON — — — — — N — — — — — SALM
O.P. PLAYS IRVING BERLIN — — — — — N — — — — — SALM

OSCAR PETERSON TRIO 12" LP CONT.
O.P. PLAYS COLE PORTER — — — — — N — — — — — SALM
ENTIRE SET OR SINGLY-MAKE OFFER — — — — — N — — — — — SALM
JACK PETTIS ORCH/MARKELS ORCH
CANDIED SWEETS/SMILE UMBRELLA RE 8463E+/EAUC — THRU
WALTER PICHON
YO-YO/DOGGIN THAT THING VI 38544 N AUC — MURA
POL PLANCON
JESUS DE NAZARETH VI 85065 V AUC — RITZ
RONDE DU VEAU DOR-FAUST VI 5021 V AUC — RITZ
BEN POLLACK
LOUISE/WAIT'LL U SEE CHERIE VI 21941 E AUC — SCHI
LOUIE PRIMA
MR GHOST/GOOSE HANGS VO 3388 E AUC — PARR
BOYO RABURN
"INNOVATIONS" ALBUM JE — — — — — N — — — — — SALM
SINGLES JE-GU-MU-ETC — — — — — N — — — — — SALM

RECORDS FROM ENGLAND
BING,BIX,MUGSGY,PERSONALITY ALL — — — — — N-/ESAL 1.50 BROCC
JELLY, DODDS, FILM STARS,JAZZ ALL — — — — — E-/NSAL 1.50 BROCC
FREE LISTS,NO MAILING CHARGE,ALL — — — — — N-/ESAL 1.50 BROCC

QICK ROBERTSON
MAN ON FLYING TRAPEZE 1&2 ME 12814 E+ AUC — MIER
ALL DECCAS-SEND WANT LISTS — — — — — N AUC — MIER
PAUL ROBESON
GLOOMY SUNDAY/HONEY VI 25362E+ SAL 1.75 LEVE
BILL*BOJANGLES* ROBINSON
AINT MISBEHAVIN/NEW LOW DOWN BR 4535 V-T-A — HUST
KNUTE ROCKNE
TALKS TO TEAM/NO V MARCH VI 22808 E-T-A — HUST
WILL ROGERS
POLITICAL SP/TALK TO BANKERS VI 45374 E-T-A — HUST
ADRIAN ROLLINI
STARDUST-SOLIT/OIGA DIGA DO VO 5376 E-T-A — HUST
BY WATERWILL/BACKYARD FENCE BA 32869 E-T-A — HUST
SWEET MADNESS/SAVAGE SERENADE ME 12829 E-T-A — HUST
ALMA ROTTER
IM LEAVING YOU/FOUND ROUNDOAB OK 40631 N AUC — RITZ
SALES LIST
SEND FOR FREE SALES LIST — — — — — SAL — — — — — KEND
1600 RECORDS AT LOW PRICES — — — — — SAL — — — — — KEND
BOYO SENTER (SENTER VO.2)
ST LOUIS BL/YES SIR & HOW RO 12404V+/EAUC — WOOD
JUST SO I WISH I COULD SHIMMY OK 41018V+/EAUC — WOOD
78RPM ALBUMS CHEAP !!!
OUKES BR- KENTONS-PRES-OIZ — — — — — N — — — — — 2.00 SALM
SHOW 1" LPS — CHEAP
CALL ME MADAM/CAN CAN-GUYS & DOLLS — — — — — N-EA.2.75 SALM
CARL SANBORG
PAINT(2)CLO/WHOOPIE T DE 40022 E SAL 1.75 LEVE
LEE SIME (PIANO SOLOS)
DONT EVER LEAVE ME/WHY BR 4639 N AUC — MIER
AINT MISBEHAVIN/GOTTA BR 4650 N-AUC — MIER
SISTER KATE/ST LOUIS BLS BR 4780 E+AUC — MIER
NOBLE SIDDLE(BECHET)
BASEMENT BL/DALLAS BLS BR 6129 N — — — — — MURA
CLARA SMITH ACC LEM FLOWER
PERCOLATIN BLS/ EASE IT CO 14202V+ — — — — — THRU
KATE SMITH
WAITING AT END OF ROAD- ROIG MGM 1093 V-T-A — HUST
SOUND TRACK
LOUIS ARMSTRONG WRITE — — — — — — — — — — MAYE
AL JOLSON FOR — — — — — — — — — — MAYE
BING CROSBY PRICES — — — — — — — — — — MAYE
SPECIAL BUYS 111 CHEAP
SINATRA-MORAE-TORME-KING COLE — — — — — N — — — — — SALM
BILLY MAY-RAY ANTHONY-LES PAUL — — — — — N — — — — — SALM
H.O'CONNELL-JULIA LEE-NELLIE LUTCHER — — — — — N — — — — — SALM
SPECKLED RED-PIANO SOLCS
WILKINS ST SP/DIRTY OZZEN BR 7116 G-T-A — HUST
JANET SPENCER
THE HILLS O'GYKE VI 74291 E AUC — RITZ
PHIL SPALNYS MUSIC
'WHATS THE USE' HOW 1094 E+AUC — THRU
ART TATUM
ROSETTA/BEIN BEGUINE DE 8502 E AUC — PARR
FRANCESCO TAMAGNO
OTELLO-MORTE O'TELLO VI 95002 N SAL 5.00 LEVE
JACK TEAGARON
STARS FELL ON ALABAMA/YOUR BR 6993 N AUC — MIER
MME.LOUISA TETRAZZINI
ROMEO E GIULIETTA(9 INCH) ZO 10003 E AUC — RITZ
THESE LIST AVAILABLE NOW! FREE
OIXIE-N.O. BLUES-SWING-MODERN-BOP — — — — — — — — — — SALM
THESE LISTS READY NOW — FREE
MILLER-B.G.-T.D.-HAMP-HAWK-BING — — — — — — — — — — PARR
WOODY-DUKE-KENTON-KRUPA ETC — — — — — — — — — — PARR
16" TRANSCRIPTION
HISTORICAL & DOCUMENTORY — — — — — — — — — — 6AL 1.00 ADAM
TOMMY TUCKER
LITTLE NELL'S BIG GIRL / TOO TIRVO 5491 N AUC — RITZ
T V AIR SHOTS
CAESAR & COCA IF INTERESTED — — — — — — — — — — MAYE
JACKIE GLEASON WRITE — — — — — — — — — — MAYE
DOROTHY LAUREN FOR PRICES — — — — — — — — — — MAYE
UTICA INST. JUB SINGERS
NEED OF PRAYER/LOVER VI 22159 N-SAL 2.00 LEVE
RUBY
RETTY COED/VIOLETS VI 22473 E+AUC — MIER
TO THE LEGION/SONG OF THE VI 24075 N AUC — MIER
MOST OTHERS-SEND WANT LISTS — — — — — — — — — — MIER
JOE VENUTI & HIS ORCH
CINDERELLA'S FELLA/ ALICE BA 32943 E-T-A — HUST
WANT LISTS
SEND WANT LISTS— ALL ARTISTS — — — — — — — — — — MIER
OZIE WARE (ELLINGTON)
SANTA CLAUS/ I DONT CAUGHT U VI 21777 N AUC — MURA
ETHEL WATERSON (LV CRK)
SHAKE THAT THING/NO MANS MAMA CO 14116 E-AUC — WOOD
WEEKLY BARGAIN BULLETIN
GET ITEMS AT LOW COST-MUCH — — — — — — — — — — SALM
LOWER THAN AVAILABLE ANYWHERE — — — — — — — — — — SALM
SEND \$1.00 FOR 52 WEEKLY LISTS — — — — — — — — — — SALM
REFUNDABLE IF \$10.00 OR MORE — — — — — — — — — — SALM
PURCHASED DURING YEAR-FAIR ENOUGH— — — — — — — — — — SALM

WEE WEST
EASY RIOR/ LIKE A GUY BR 6495 E+AUC — PARR
LEW WHITE
OOLL OANCE/CHARMAINE BR 3581 E AUC — THRU

DISPOSITIONS CONT.

JAMES WHITCOMB RILEY
 RAGGEDY MAN I SIDE 1- CRK VI 60076 G T-A — HUST
 LITTLE ORPHAN ANNIE I SIDE VI 60075 E T-A — HUST
 PAUL WHITEMAN
 IT WONT BE LONG NOW/FIVE VI 20883 E+AUC — MIER
 SONG OF THE DAWN/IT HAPPENED CO 2163E/E+AUC — MIER
 MANY OTHERS—SEND WANT LIST — — AUC — MIER
 PAUL WHITEMAN
 BROADWAY/MANHATTAN MARY VI 20874 E AUC — SCHI
 TEDDY WILSON
 JUST A MOOD 122 BR 7973 N-AUC — SCHI

WANTED

LOUIS ARMSTRONG. — — — DWEN
 AIR SHOTS,TRANSCRIPTIONS — — — DWEN
 SOUND TRACKS FROM FILMS, — — — DWEN
 ANY UNISSUED MATERIAL, ETC
 JAN AUGUST
 MALAGUENA DIAMOND — — — WEND
 SMITH BALLEW
 ALL LABELS — — — MIER
 BRUNSWICK RECORDS — — — MIER
 4000-6000 SERIES — — — MIER
 CARTER FAMILY
 ALL TITLES ANY LABEL ANY ALL STATE PRICE 0AVI
 TRADE JIMMY RODGERS, FIDDLE — — — DAVI
 & GUITAR RECORDS BY STRIPLING — — — DAVI
 BROS. MANY OTHERS FOR CARTER — — — DAVI
 FAMILY RECORDS — WANT KINCAID'S — — — DAVI
 UNCLE DAVE MACON RECORDS TOO. — — — DAVI
 COLUMBIA RECORDS
 2000 SE TES-BLACK & ROYAL BLUE — — — MIER
 TOM GERUNOVICH
 MY GAL SAL/ THERES A RAINBOW E BR 4050 2.00 BARR
 MARION HARRIS
 I AINT GOT NOBODY/WAY OUT YONDER VI 18133 — RIPL
 INK SPOTS — — — ADAM
 ANY TRANSCRIPTIONS, AIRSHOTS — — — ADAM
 INTERNATIONAL NOVELTY ORCH
 "BUENOS AIRES" E VI 19626 — RITZ
 INTERVIEWS
 WITH JAZZ PERSONALITIES — — — RIPL
 AIR CHECKS AIR PRIVATELY — — — RIPL
 RECORDED— BUNK, J.R. MORTON, ORY — — — RIPL
 MANY OTHERS — — — RIPL
 BUNK JONSON
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70 YEARS OF VICTOR LABELS

BY GEORGE MOSS

PHOTOGRAPHS BY THE AUTHOR
FROM HIS PERSONAL COLLECTION

The *Victor* label, as such, has existed for 52 years (in more than 50 types and variations). Now, recent research has brought to light some very interesting facts concerning the development of the label over the years. We were actually able to trace back its development another twenty years, through its "parents": the Berliner platters and those of the Consolidated Talking Machine Company (CTMC)—an imposing total of some seven decades.

Emile Berliner, the genius who invented the flat disc in 1888, had his own record company during the late 1880's and 90's. By 1900 he was still making his own platters under the *Berliner* name, and also making masters for the Consolidated Talking Machine Company: the *Improved Gram-O-Phone Record* label in which Eldridge R. Johnson had an interest.

By about January 1901, Johnson came out with a platter called the *Improved Record* (which had CTMC deleted and Johnson's name added). This is considered the first label issued by what was later known as the Victor Talking Machine Company (VTMC). It wasn't, however, until March 1901 that the name *Victor* first appeared on a label.

Up to this time, all the discs that were issued (from the *Berliner* platters through the *Victors* to March, 1901) were seven-inch platters. It is interesting to note that many of the masters used by Emile Berliner for his own company were also used by the CTMC, by Johnson and his *Improved Record*, and the first *Victor* records put out by Johnson. Research has shown that in certain instances recordings by Sousa's Band

exist on all four labels, pressed from the same master and with the identical label number!

Early in 1901, the first ten-inch platter was issued by Victor and bore the *Victor Monarch* label. From October 1901 to 1902, the 7 and 10 inch platters (by this time they were both labeled *Victor Monarch*) deleted Johnson's name in favor of the VTMC.

All Victor records up to this point fall into the "Pre-Dog" era. But 1902 brought a real label change to the 7 and 10 inch discs with the appearance of the familiar Dog and "His Master's Voice" trademark. By this time the 7 inch records were again called just *Victor*.

From 1902 to 1905, the *Monarch* label was issued on the 10 inch platters, superseding the old *Victor Monarch* title. At this point the 7 inch discs, while still called *Victor*, had a new change of face.

In March 1903, the 14 inch *Special Deluxe* record came on the market, followed in October by the 12 inch *Deluxe* record. The 14 inch platter was short-lived.

By 1905, only 8, 10, and 12 inch records were on the market, and they came with what is known as the "Grand Prize" label.

The next major change came in 1909, when the 16000 series was offered to the public. For the first time they were offered a record with sound on both sides! Many of the early single-sided items were issued again on the two-sided platter.

Three years later the most familiar of the old *Victor* labels was produced. It started with the 17000 series and went on to the 20000 series and the beginning of the ortho-

phonic recording era. The 20000 series, or octagonal label remained with the public until the mid-1930's. It was followed by the modern label, that has enjoyed only two changes to date.

We have not included in this article special records put out by the Victor company. Items such as pictorial labels (V-19072, an Empire Day Message by King George V and Queen Mary; special colored labels (V-35803, a speech by Benito Mussolini), or acetate picture labels (V-39001, Music in the Air), to name a few, demand an article by themselves. The same is true of the development of the famous *Victor* Red Seal records.

Two points must be kept in mind with regard to this article: firstly, all dates used are approximate, as files of the various record companies from the pioneer recording era are almost non-existent; also, in many cases recordings in the 1902-1908 period appear on two or more different labels because, due to their popularity, they were carried for years in the current catalogues, sometimes over-lapping several label changes.

An article on the *Victor* label would not be complete without touching on the *Bluebird* label. In the mid-1930's, *Victor* offered a lower-priced record to the public.



It had three major label changes. At the same time—and this is really little-known information—they issued four other labels to compete with the lowest-priced records in the field. These records that they issued, from *Bluebird* masters, were *Eletradisk*, *Gem*, *Montgomery Ward*, and *Sunrise*. These four labels offer a challenge to both the jazz collector and personality collector, as many fine items appear on these scarce labels.



An early Berliner platter. The selection, composer, recording artist, and date recorded (May, 1896) were all pressed into the disc, as labels were not yet in use.



This Berliner shows one great improvement: a neat, printed job, instead of hand-written information on the label. (To take photos of these Berliner platters, chalk was rubbed over the writing, so that the print would stand out in contrast.)

An early example of the "Angel"—an English Berliner, made in Hanover.

The 7 inch *Improved Gram-O-Phone Record*, manufactured by the C. T. M. C.: a Johnson interest using Berliner masters. This was recorded on October 3, 1900.





This 7 inch record shows what can be considered the first label issued by what is now the RCA Victor organization.



First example of use of the name *Victor*. This label was used from about March to October, 1901.

This label appears on the first 10 inch platter; used during the early part of 1901.

In about October, 1901, Eldridge D. Johnson's name was deleted, and that of the Victor Talking Machine Company appeared on both the 7 and 10 inch labels.





In the later part of 1902, the familiar Dog and "His Master's Voice" trademark first appeared on the 7 and 10 inch discs.



By the end of 1902, the 7 inch *Victor* record reappeared, and for the first time we see the word "patented" on the label.

From about 1902 to 1905 we have the 10 inch record bearing the *Monarch* label.

In 1903, 12 inch discs were placed on sale, bearing the *Deluxe Record* label, while at about the same time a 14 inch platter was also offered: the *Special Deluxe*.





7 inch platters from 1902 to 1904 were on the *Victor Record* label, following the basic design of the *Monarch*.

The "Grand Prize" notation appeared from about 1905 to 1908-9, and was found on 8, 10, and 12 inch platters. Note that the same selection was issued on both 7 and 10 inch records.

An example of Canadian *Victor*, showing the tie-in between Victor and the Berliner name.

By 1909, the "Grand Prize" was withdrawn in favor of this label. Only 10 and 12 inch platters were issued.





By 1909, the double-sided platter was on the market. By 1910, the single-sided Purple Seal records were issued. The 10 and 12 inch were the 60000 and 70000 series, respectively.

This label, familiar to personality and jazz collectors, ran into the mid-'30s. There were slight variations in the design, but this seems to have happened with each label.



By 1912, the most popular label appeared. This ran from the 17000 series up to the 20000 series. The single-sided Purple series ran on for a while. Then the double-sided Blue label was issued. The 10 inch disc was the 45000 series, and 12 inch the 55000 series.

An early example of the modern *Victor* pre-war label.





The first *Blue Bird* label.



A radical change in design.

The third big change in the *Blue Bird* line.

A final change, demoting *Blue Bird* to a mere "Series."





Four additional labels were put on the market in the mid-30's, intended to compete with the lowest-priced records for sale at that time. They were *Electradisk*, *Gem*, *Montgomery Ward* and *Sunrise*, and all were prepared from *Blue Bird* masters.



BY JAY SMITH

when is a whoopee maker

A task undertaken some years ago by collectors of Goodman and Teagarden is at long last bearing fruit; some bitter, but some dripping with the tart juices of satisfaction.

To give a clear picture of the implications and ultimate objective of the task, some preliminary explanation seems necessary:

The Ben Pollack Orchestra of the late 1920's and the early 1930's was the base of the McPartland-Goodman-Teagarden recording group more generally known to collectors as the Whoopee Makers. Until recently, the majority of the collectors retained the opinion that there were only a very limited number of sides waxed by the unit. No new sides which could be honestly accredited to them had been discovered for the past eight years; in fact, not since the publication of the original *Hot Discography* and *Index to Jazz*.

Then, following the systematic research and compilations of Howard Waters and the Record Changer's own Carl Kendziora, an understanding of the recording system of the American Record Corporation and the so called "dime store" labels was evolved. This system has proven invaluable in establishing the chronology of Whoopee unit recordings and in separating true matrices from control numbers.

Meanwhile, several conclaves were held with noted Goodman and Teagarden collectors including Kendziora, Waters, and Wally Fry. Ears were bent, opinions, notes, and other data compared and sifted until, without difficulty, a meeting of minds resulted. This almost complete agreement resulted in the *deletion* of approximately fifty-percent of all previously accepted "genuine" Whoopee Maker recordings.

Here a problem presented itself. Would the collecting fraternity accept, without qualification, the opinions of these collectors, even though they are recognized specialists in their fields? Accordingly, the "deleted" items were placed in a special category: reflecting the opinions of the specialists, but open to further comments, and possible factual authentication or exclusion by other collectors.

(This writer, incidentally, has strong feelings on the subject of the facility of the "ears" of specialists. Opinions based on listening alone might well be questioned by some, on first thought. But when a man has devoted thousands of hours listening to one particular artist—learning his every inflection, his every cliché—there is good reason to believe that he knows what he is listening for and to.)

With the list of Whoopee Maker items

thus whittled down to a bare minimum, it was necessary to consider those matrices which were cut immediately adjacent to accredited matrices, yet which had never before been thoroughly investigated. Particular emphasis was placed on cases where an accredited item stood alone, devoid of mates on either side. The theory behind this includes a relatively firm assumption that Whoopee Maker recordings were made in blocks of three; this assumption has been borne out too many times to be dismissed as coincidence.

Consequently, the investigation was rewarded by obtaining items that fitted accredited sessions and that (even though grossly commercial for the most part), contained short solos or other characteristics which pointed to their similarity to adjacent matrices. These findings emphasized another point: commercial and "hot" matrices were waxed, at random, at the same recording sessions.

Last, but far from least important, was the question of "takes." All publications reviewed presented a dismal and confused picture of the take situation. Vague references were included to the effect that any number of takes of the same tune done on the same day "have been issued at random." This was an understatement of some magnitude.

The collectors concerned have screened Whoopee Maker recordings for years, and yet in the last month three takes previously unknown to two of the collectors have

been discovered. Obviously, pooling information is invaluable. It is a fact that as many as four takes made at one given session have been issued at random under the same issue number. Even more distressing is the fact that a take which bears one specific number on one issue is not guaranteed to be the same version on another issue—even when identified by the identical take number.

That, then, is the present picture. Although incomplete, it is clearer than in past years, and definitely promising. There is an answer to this Whoopee Maker jumble. Only by the concerted efforts of other collectors can it be further clarified and only with the patience of the men performing the leg work can it be completed.

The end realization, of course, is not an overwhelming array of facts and figures, but a concise history of the short-lived recording group and possibly discovery of a few more scattered solos by the immortals.



Jay Smith is the author of the Jack Teagarden discography which was published in 1950. At present, Smith and Howard Waters are collaborating in an effort to produce a more comprehensive work which will embrace the entire recording career of the trombonist. This article previews some of the results obtained from their research.

The assistance of all collectors is invited, to enable this work to be as complete as possible. Information pertaining to Perfect-Regal-Cameo matrices and listings of any reputed Teagarden items should be addressed to: Jay D. Smith, 8256 New Hampshire Ave., Silver Spring, Maryland.

*the institute
of jazz studies*

INTERIM REPORT

the 1953 round table

by marshall w. stearns

While the tapes of Roundtable discussions are being edited and the results analyzed, perhaps an interim report is in order. One overall fact emerged: the Roundtable has gradually evolved an effective method of presentation in line with its avowed aim of fostering an understanding and appreciation of jazz in our society.

Formerly, lectures, performances, and discussions—in that order—were based upon an over-simplified chronological-geographical assumption, namely, that jazz began in New Orleans, graduated to Chicago, and thence to New York and elsewhere. The fact that jazz developed at various speeds on various levels and in various parts of the country *simultaneously* was ignored, and experts have been quick to point out the errors this led to.

Hence a method of presentation that involved no questionable assumptions was adopted. Defining jazz as the blending of European and African music in the U. S. A. over a period of 300 years—a definition that indicates its importance as well as the time, place, and chief ingredients—the Roundtable assumed *only* that American music is the product of a mixture of Europe (including Britain, of course) and Africa. Entitled "From Folk Music to Jazz," this year's program devoted a week to folk music and a week to jazz. Each week, lectures and performances illustrating something of the influence on American music of 1) Europe, 2) Africa, and 3) the West Indies (where a blending of Europe and Africa had already taken place) were presented. The result was an effective formula that can be varied infinitely.

For the various degrees of blending—from reasonably "pure" European music to the same type of African music—are endless and form a stimulating subject for experts and audience alike. Thus, new performers inevitably illustrate a new combination of influences and pose a new problem for discussion, in which musical ingredients must be considered more and more carefully. The result is a continual process of clarification, to which the audience, the performers, and the experts had more to contribute at each roundtable. Above all, it soon became clear that jazz was a vital force in our civilization with an ancient and honorable history and tradition.

The initial impact of this newly-evolved method of presentation was so strong that a word of caution seems necessary. There is every reason to believe that a highly effective technique has emerged from this

Roundtable. But the voice of proper scholarly objectivity insists that we wait until the edited tapes can be listened to critically, to see if the concrete results, when considered in the cold light of the morning after (or, actually, the month after) seem as clear and as valuable as present impressions of them indicate.

As for the educational impact of such a program, take the typical example of a young man, attracted by the folk aspects of the Roundtable, who arrived with his guitar and a repertory of songs of "social significance." On the first Tuesday, his musical horizons were fractured by the haunting, modal melodies of Andrew Rowan Summers, accompanying himself on the dulcimer. Mr. Summers' definition of folk music was puristic and ruled out nearly everything this young man had ever heard. On the following Thursday, he heard Brownie McGhee singing some of the same songs and adding a powerful rhythm that was also new to him. On Saturday, he heard a Steel Band from Trinidad that combined British, French, Spanish, East Indian, and Africa ingredients. By Sunday, he had decided to stay over to hear Conrad Janis, Eubie Blake, Jimmy Rushing, and Candido—in that order—and had further become an enthusiastic student of jazz.

Of course, the introductory lectures of Harold Courlander, Tremaine McDowell, Henry Cowell, Willis James, Rudi Blesh,

and others set a receptive mood, and the morning-after roundtables cinched the process of education. An important factor, however, was the explanations and comments by the performers themselves, brought out by the congenial atmosphere, as well as the frequent participation of the audience, especially by way of the jazz dance illustrated by Al Minns and Leon James. A New Orleans contingent including Johnny Wiggs, Dr. Edmond Souchon, and Robert Greene gave balance to the modern music of the Randy Weston Trio, in residence at Music Inn. Once more, an important fact was driven home: if the music is authentic—the average audience responds enthusiastically.

At the final Roundtable, the question of next summer's program was brought up. General agreement was reached on a topic such as "FOLK MUSIC, JAZZ, AND MODERN MUSIC," which would leave room for the latest developments in jazz as well as the "classical" composers who are sympathetic with jazz. Perhaps it should last three weeks. The aim, of course, is to cover all American music, and it has become increasingly evident that jazz does not suffer in the process but rather takes on greater significance in such a perspective. For something of the jazz influence appears in all our music. Ultimately, we cannot isolate and define jazz until we have done the same for all other musics.

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14—The Berkshire Evening Eagle, Thursday, Sept. 3, 1953

The Lively Arts

By Milton R. Bass

"IF YOU DON'T like my peaches, why do you shake my tree? If you don't like my peaches, let my orchard be." For the benefit of anybody who never heard these verses moaned or shouted before, these are blues, real blues. And they were shouted out in all their primeval glory last week when Jimmy Rushing, the king of them all, paid a visit to the jazz festival at Music Inn in Lenox.

The two-week music festival at the Lenox resort was divided into two parts this year, the first section consisting of folk music and the second of jazz. It was the first half that shocked Stephanie and Philip Barber, the owners of the inn and the instigators of the whole crazy business. They had hoped the series would prove popular but they were quite unprepared for the enthusiastic group of madmen that descended upon them.

* * *

THE PEOPLE came alone and in bunches and they came carrying guitars, recorders, harmonicas, kazoos, combs and tissue paper. One girl didn't even bother to unpack. She dropped her luggage in the lobby, unslung her guitar and raced out to the lawn to join a group. They played all day and some played all night and the joint sounded like a hillbilly Babel.

The editor of *Business Week* magazine popped up with two pair of Bermuda shorts, a camera and a recorder. He went around taking everybody's picture and there was one shot he thought was a lulu. He happened

to enter a room in which a beautiful young lady was strumming a guitar while soulfully serenading with Chilian love songs a handsome young man.

"Who are they?" he wanted to know. "Well," he was told. "The beautiful young lady is Felicia Monteleague and the handsome young man is her husband, Leonard Bernstein."

* * *

MOST OF THE FOLK enthusiasts cleared out as the jazz series began but a few diehards clutched their guitars firmly and hung on for the second week. We went over last Thursday on "Blues Night" and it was fun to catch the high spirits of the surprisingly mixed crowd. This wasn't a case of a bunch of nutty young kids out to have themselves a ball. There were old and young, short and fat, hairy and bald, pretty and ugly, tall and lean and it turned out that I was the only nutty young kid in the joint.

* * *

STAR OF THE EVENING was the aforesaid Jimmy Rushing, the man who made blues shouting a business. Jimmy was most famous when he was with Count Basie in the late '30s and early '40s and there is hardly a man or boy who hasn't heard him yell: "Sent for you yesterday and here you come today, You can't love me baby and treat me this way."

Jimmy weighs somewhere in the vicinity of 300 pounds and when you pack that much poundage into a frame that goes hardly over five feet (in any direction), you've got a sounding board that will rock the walls.

He doesn't quite have the power of his younger days, but nobody sleeps when he's on.

* * *

PROFESSOR WILLIS JAMES of Spelman College gave a talk on the blues before the entertainment began and he commented that most blues have their origin in "domestic troubles." And when he introduced Jimmy Rushing as the greatest blues shout-er of them all, Jimmy modestly explained it by saying: "Well, I had a little trouble myself."

He certainly had trouble of the right kind because it was sheer joy to hear him shout "St. Louis Blues," "Harvard Blues," "Around the Clock Blues," "Somebody's Spoiling These Women" and many other of the old favorites. He made trouble sound like a pleasant thing to have around.

* * *

THIS WAS the fifth in the series of annual festivals at Music Inn and the event has been building in entertainment value and popularity each time. John Daly sent a television crew from New York to film some footage for his show and the publisher of Cue Magazine stopped over to see the fun. Each year there are a few new license plates in the parking lot as the news spreads throughout the country that a bunch of "live ones" are jumping in Lenox.

It could be that this thing might mushroom into another Tanglewood. Imagine 13,000 jazz hounds crowding Lenox on a Sunday afternoon. Crazy, man, crazy.

* * *

This account of the Music Inn program appeared in the local newspaper. It seems worth reprinting for two reasons, both because it offers a colorful impression of the proceedings in general and one evening in particular, and because it presents the reaction of an initially "un-hip" observer. Mr. Bass is a local newspaperman; Marshall Stearns reports that his "conversion," which can in part be detected in his article, was gratifyingly close to a "miracle."

STAR STUDDER SHELLAC



john mc andrew

The return to prominence of Dixieland-style playing, after its sudden demise in the early twenties, probably can thank the pioneer Gene Kardos outfit of the early thirties, especially in the presentation of the superior standard popular song of the past as its framework. Up to that time, in recording circles, it was unthinkable to record, for current release as dance material, songs of the past. True, Whiteman in the late twenties re-disked some of his earlier successes, but this was more to show off an old tune with a new and electrical version than any real desire to use the most suitable rather than the most popular.

The Kardos orchestra was not pure Dixieland, but it borrowed the basic trappings and was free of the cumbersome stylings that may have played a part in the Whiteman failure of standard stuff a few years earlier. Almost all of Kardos' output was lively, bouncy and clean, and he recorded under as many names as labels. As Gene Kardos some of his best were *San/Toll* (Vi 24122), with a superb hot trumpet and an echo-chamber effect startling for its day (and noticeable also, by the way, in some of Louis Armstrong's first *Victors*). Other *Victor* sides were *China Boy*, *My Extraordinary Gal*, *Sing*, *Business in F*, *Mean Music*.

At the same time, under the name of Joel Shaw and His Orchestra, Kardos did a flock of really fine sides, both of standard and current numbers, for the short-lived but excellent *Crown* label (remember the slogan—"Two Hits for Two Bits" . . . and can it have been possible!), including most of the same titles and identical arrangements used for the *Victor* sessions: *My Extraordinary Gal*, *Business in F*, *Business in Q*, *Sweet Violets*, *Sing*, *Basin St. Blues* (including a fine imitation Louis solo), *Some of These Days*, *Ida*, *Indiana*, *Alexander's Ragtime Band*, *Margie*, *Avalon*. Strangely, most of the titles duplicating *Victor* sides came out better on *Crown*.

With the emergence of *Bluebird* in 1933, several *Victors* by Kardos appeared on this label under a variety of names. It may be that Elliott Everett and His Orchestra was not Kardos, especially as this name appeared on *Victor* simultaneously with the Kardos platters, but if not, I never have heard any two bands sound so much like the same one on *Soliloquy*, *Blue Danube Blues*, *Little Man You've Had a Busy Day*, *St. Moritz Waltz*, *How Do I Know It's Sunday* and others. This goes also for Roane's Pennsylvanians and *Chinatown/When You and I Were Young*, *Maggie* on both labels. Kardos' *Victors* of *Down On The Farm*, *Now You're In My Power* and *Dixie* were on *Bluebird* as *Radio Rascals* Orch.

On *Pe* and *Me*, as well as *Ba*, *Or* and other affiliates, the group appeared variously as *Carolina Club* Orch. (*Business in F*, *Business in Q*), Gene's Merry-makers (*Sing*, *In The Shade of the Old Apple Tree*, *Shanghai Lil*, *Honeymoon Hotel*) and Gene Kardos (*Stompin' at the Savoy*, *Marie*, *Lovin' Sam*, *Yours Truly Is Truly Yours*, *Breakin' In a Pair of Shoes*), the latter being the first sides on which Bean Wain attracted attention. To make things more confusing, other groups sometimes used the same names, for example, the Gene's Merry-makers on *Pe*, *Me*, etc., doing *Wheezy Anna/Seven Years with the Wrong Woman* appears to be an *English Imperial* pressing. In the late thirties, the Kardos band began to change noticeably toward a slower and sweeter style, beginning with the *Pe* and *Me* sides such as *Our Penthouse on 3rd Ave.*, *The Night Is Young* and *You're So Beautiful* and *Thunder in My Dreams*, which is none other than our old friend Signorelli's *Little Buttercup*, but more renowned as *Anything* and generally associated with the Phil Napoleon rendition of it.

For *Vocalion*, Kardos did *42nd St.*, *Shuffle Off to Buffalo*, *The Continental*, *All I Do Is Dream of You*, *Stars Fell on Alabama*, *With My Eyes Wide Open*, *Young and Healthy* and others.

The masters of the defunct *Crown* (and *Gem*, etc.) label began to appear in the new *Varsity* lineup; a similar setup to the Kardos group, with a more schmaltzy overall flavor, was being successfully merchandised on *Decca* under the name of Dick Robertson and His Orchestra, and with it, *Varsity* jumped on the bandwagon. *Margie* and *Avalon* had already been put out on *Vs* 8025 as Gene Kardos and His Orchestra, but a flock of other *Crown* Kardos' began to turn up as Dick Robertson and His Orch., Dick having been the "Bob Dixon" doing the vocals on most of the *Crowns*. These *Vs* included *Basin St. Blues*, *Alexander's Ragtime Band*, *Ida*, *Indiana*, *Some of These Days* and many others. *That's-a-Plenty*, on one side of *Royale 1754*, and which seems to have puzzled a lot of people, is likewise the identical *Cr* 3352 by Kardos.

The Kardos band disappeared from recording circles about 1939 and the only records by Kardos I have seen or heard of since then were a few sides on *Continental* in the mid-forties, including a Geo. M. Cohan medley in two parts, and a version of *All By Myself*, which was an obvious attempt to recapture the spirit and verve of earlier Kardos standard sides. But this was obviously a completely different and sadly sedate aggregation and the results are better forgotten.



Benny Frenchie

Suggestion: From its earliest days, the *Decca* company has had consistently popular artists in Louis Armstrong and the Mills Brothers. During the thirties, they appeared together on an excellent series of discs. What a fine album a collection of them would make. Free suggestion, Milt.

Riddle: If you happen to have an *Okeh* record called *Soap Suds*, take it out and play it several times. Now—who is the piano player?

Change of Pace: A recent show at Harlem's Apollo Theatre featured Sidney Bechet (on his annual visit to the States) and Butterbeans and Susie. It must have brought out the old folks in droves. From there Bechet, in another strange move, went to The Bandbox.

Advice: Do you have Armstrong's record of *Cold, Cold Heart*? Ella Fitzgerald's record of *Basin Street Blues*? The Mills Brothers' record of *You Always Hurt the One You Love*? Why not?

Available: During the early days of pop in the 40's, a New York painter held an almost perpetual jam-session in his midtown loft studios by these young men with the "new music." This would be a pointless item, except that he happens to have owned a recording machine and happens to have had it on most of the time. Anyone interested?

Pronouncement of the month: Benny Frenchie has just heard the most beautiful jazz record ever made: a second master of *Chloe* by Bunk Johnson from the session now out on *Columbia*.

Raised Eyebrows Dept.: Brunswick has just reissued Jimmy Noone's old *Decca* record of *Sweet Lorraine* and labeled it as by Johnny Dadds. Send in your congratulations today, fans!

Progress. One of the attendants at the funeral of the late Jimmy Yancey was Dizzy Gillespie, who reportedly said: "I hope someone more progressive than me will come to my funeral."

Benefit: A late-September benefit for James P. Johnson was scheduled for New York's Town Hall. The great pianist and composer has been bedridden and almost completely paralyzed for some time. The impressive list of "sponsors" of the benefit included such musicians as Willie the Lion Smith, Eddie Condon, Roy Eldridge, Pee Wee Russell, P. W. Hunt, P. W. King, Sonny Greer, Artie Shaw, Red Allen, Cecil Scott, Lucky Millinder, Cab Calloway, Bud Powell, Duke Ellington, Sidney Bechet, Lips Page, Pops Foster, Max Kaminsky, Luckey Roberts, Noble Sissle, Albert Nicholas, Count Basie, Lionel Hampton, Charlie Shavers, Louis Prima and many, many, many others.

the record changer

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the st. louis jazz revival

PART I

BY BOB KOESTER

(Bob Koester is a St. Louis jazz writer and collector and enthusiast, who informs us that, in his home town, jazz once again "begins to look like a permanent institution." Since we agree with him that there has been far too little coverage of the St. Louis scene, this will be the first of several brief reports by Koester in activities in that area.—The Editors.)

After the end of World War II, people in almost every part of the country became aware of the lasting value of American Jazz music. We have all read of the jazz movement in San Francisco, Los Angeles, New Orleans, Boston, Detroit, New York, but little has been heard from St. Louis, a city that had been very important in the early growth of jazz. The revival was a little late in coming to the Mound City, but it did arrive—in late 1947.

The first band to play Dixieland, as it's called locally, was a group of five or six men who used to sit in at a place in St. Louis County called the Barn. Bill Mason, trumpet; Skip Diringer, trombone; Bob Shroder, clarinet; Kenny Lehman, piano; Wally Eckhardt, bass, and Eddie Freund, drums, showed up with such regularity that it was decided to hold regular jam sessions every Tuesday night. For this purpose, Gretchen Inn, another "county" spot, was chosen and a crowd of youthful admirers soon collected. The young, inexperienced revivalists went a long way on their enthusiasm. They soon developed into capable musicians and moved to the Keg, where several substitutions were made. Don Gumpert replaced Bill Mason on trumpet and was in turn replaced by Muggsy Spreker, a Wisconsin professional who had a taste for jazz. The two alternated throughout the rest of the band's career. Bernie Barton filled in for Eddie Freund when he was drafted, and was later replaced by Jerry Fisele.

During the Keg period, when they were being paid in money and drinks, the band continued to hold jam sessions every Sunday at the Sylvan Beach Ballroom. Other local jazzmen would sit in, resulting in a packed bandstand weighed down by ten or eleven youthful musicians.

From the Keg the band continued its way up-hill through the Wedge, a return to Gretchen, the Solo Club, Burgundy Room (where they joined the union to accept jobs with Schlitz Beer and at Scott Air Force Base), Collinsville Park Ballroom, The Palladium in East St. Louis, a return to the Burgundy Room (since renamed the Blue Note) and finally their current job, replacing the entrenched Joe Smith Rampart

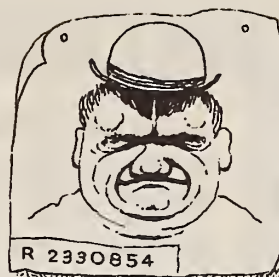
Street Ramblers at the Windermere Bar.

There are quite a few elements or "styles" involved in the music of these six men of St. Louis jazz. Ask them who their favorites are and they'll name men from every school of recent jazz history. Bassman Wally Eckhardt likes Wild Bill Davison. Skip Diringer might mention anyone from George Brunies to Turk Murphy. Bob Dorries will probably not mention anyone, for he developed over a longer period of time and has heard almost all of them. Muggsy Spreker was nick-named after the other horn-blowing Muggsy of the Chicago school and also owes a debt to Bill Davison's current booking in St. Louis. Chicago, New York, Los Angeles, Frisco, and New Orleans, as well as local greats, mould themselves into what ought to be known as Gretchen Inn style. An enthusiasm for playing, coupled with a lack of the "academic" approach of copying great or good solos note-for-note, has resulted in a great deal of originality of ideas—something that goes a long way with this writer in his evaluation of any band. The band also embodies enough commercial ideas to put them over with the general public, without running the risk of being called "corny."

A word should be said for the well-integrated ensemble playing of the band. The band has no stars in the balloon-headed sense of the word. There are a few members who seem to attract the attention of the crowd, but there is little if any ego problem. This is reflected in the mutual respect each member has for the playing of the others, and results in a team-spirit that makes for unusually close ensemble work. This must be heard in the flesh to be appreciated.

Several attractive offers have been presented to the band at various times by clubs and booking agencies in the major cities, but the boys have always preferred to stay at home with their wives and families. Though the present personnel may never leave their current haunts for the glamour and glory of Greenwich Village, the Blue Note, and the Hangover; it is our feeling that, once recorded, their music will be appreciated by a wide audience. At present, the band is establishing themselves very well with the clientele of the Windermere Bar. Personnel now consists of Muggsy, cornet; Skip, trombone; Sammy Gardner, clarinet; Bob Dorries, piano; Jerry Fisele, drums (leader) and Wally Eckhardt, bass.

That's one part of the story of the St. Louis Jazz Revival, about which more in forthcoming issues.



AARON HARRIS

New west coast style outfit headed by Bob Thompson, formerly of the Red Onion Jazz Band, opened September 11th at The Vat, Cliffside Park, New Jersey (opposite Palisades Amusement Park) for an indefinite series of regular Friday and Saturday night engagements. The band also appears periodically at Jimmy Ryan's (52nd Street) Monday night jam sessions along with Wilber De Paris' rip roaring Rampart Street Ramblers, the house band. Ryan's Monday nights are still the hottest thing in New York Dixieland circles.

The Dixieland Rhythm Kings, on their way to the Savoy in Boston, spent a day in New York. Former DRK trumpeter, Carl Halen, also in town for visit. Monster session ensued with DRK, Halen, and former Red Onion band. Banjos and tubas welcomed the dawn. New Orleans trumpeter Johnny Wiggs also in town for brief stay.

Wingy Mannone and Sidney Bechet each did short stints at Apollo Theatre. Freddie Washington Band at Harlem's Apollo Cafe, giving out with wild blend of dixie and jump sounds. Muggsy Spanier and Barney Bigard dropped into Ryan's jam session recently. New Wingy Mannone record of *Song from Moulin Rouge* and *Vaya Con Dios* best belly-laugh of the year. Pee Wee Hunt Band at Cafe Society for two weeks. Max Kaminsky group reported to follow.

Wild Bill Davison and friends still tossing perennial fireballs at Eddie Condon's. Pee Wee Irwin band at Nick's going strong with the business man's bounce. Central Plaza continues its human barbecue policy. Janis Band continues to hold the fort at Childs Paramount. Pianist Elmer Scoebel and trumpeter Dick Smith turn out some of the best jazz around. George Wettling, Pee Wee Russell, Johnny Windhurst, Ed Hubble carry on at Jack Dempsey's Broadway food and drink shop.

Local radio station WBNX playing well selected jazz program daily at 5:35 p. m. This is about the only way a New Yorker can tune in an occasional Jelly Roll Morton, King Oliver, or Hot Five side. Congratulations and much support to WBNX.

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ma rainey, volume 2

honey, where you been so long, ma rainey's mystery record, lawd, send me a man, mountain jack blues, broken hearted blues, jealousy, seeking blues, ma rainey's black bottom

This collection will increase and confirm the reputation of a singer whose greatness has been much too gradually revealed to us over several years with a (previously) limited number of reissues. *Riverside's* first Rainey collection was a revelation. This one does not sustain that mark; rather, it decidedly surpasses it.

There is much variety here. Among the four selections which are in whole or in part twelve-bar blues, it is variety of form, of mood, approach, and meaning. There is variety among the four numbers which are songs. And this variety among and within numbers shows a true range—beyond mere "variety"—on the part of the singer.

Among the blues, the "Mystery Record" (*Dying with the Blues*) is outstanding, for the singer's moving work, a good chorus by Tommy Ladnier, and an interesting, but not wholly successful, arrangement (riffs are used, as Morton said they should be, as background) by the always capable Lovie Austin. *Mountain Jack* has a fine piano accompaniment by Jimmy Blythe. The first two choruses of *Seeking* are as moving as anything she has done. A comparison of these four blues will again show Ma Rainey's emotional and expressive range. But more of that as we speak of the songs.

One of the many qualities that contribute to her greatness, and one that particularly stands out in this collection, is the

easy swing and timing of her approach. The ease, the thing that we often think that the New Orleans Negroes had a monopoly on, is certainly hers. And the timing—one cannot describe it, define what subtly perfect timing is, but one can sense it, and that is the starting point. It is the thing that Morton had, for example, that few of his present day followers can grasp—hear them, play one of his breaks. On the *Black Bottom* and the plaintive *Send Me a Man*, Ma uses her "sense of it" beautifully. And so can the way she "swings" the tango *Jealousy*—so like the way Jelly Roll would "swing" it.

The *Black Bottom* and a comparison of the subtle differences of its three choruses can be a beautiful demonstration of her mastery of this easy time-melody variation. It is the old question of control of the rhythm, making it a part of the music and the swing and the emotions without letting it take over and subdue them, I suppose.

The rest of the story, the story of her power, pathos, conviction, dignity, authority, joy, sorrow—that part too has to be felt. She has them. There is such complexity beneath the apparent simplicity of her work. And, as this collection establishes, she was capable of many moods and tones. She was a great singer.

Was she "greater than Bessie Smith"? The question (which I have previously tried only to clarify) may have to be raised again. (*Riverside* RLP 1016). (M.T.W.)

collector's items vol. I

This latest of *Riverside's* "Jazz Archives Series" brings together four couplings from the old Paramount label. Obscure though each may be, they represent some of those lesser known productions that formed the core of the early jazz record industry.

A Richard M. Jones aggregation presents *Hot and Ready* and *It's a Low Down Thing*. Both are medium tempo tunes wherein nothing spectacular happens. Most notable is the trombone player, allegedly Honore Dutray but possibly Preston Jackson, who gets off some ripe and gutty solos against a stop-time backing. Old Jones does the piano parts and the trumpeter is called Elisha Herbert. The clarinetist is unknown, albeit not as much as the alto saxist who is not even listed. The album notes also list the presence of Baby Dodds but no appropriate sounds are detectable. Somebody goofed.

The Parham-Pickett or Pickett-Parham Apollo Syncopators render *Mojo Strut*, a march-like stomp, and *Alexander, Where's That Band?* a universal question. Likely personnel are Tiny Parham, piano, Punch Miller, trumpet, Leroy Pickett, violin, and several other unknown cats, among them a rough and ready trombone whomper of the old school. Everybody seemed inspired at these archaic doings.

Tiny Parham and his Forty-Five emit *A Little Bit Closer* and *Jim Jackson's Kansas City Blues*. This group seems considerably more musically competent than those above and the interpretations were obviously well planned. Personnel are unknown but there is a full quota of horns and rhythm. *Closer* is done at a relaxed up-tempo with much fine solo work. *Kansas City* is a better than average 12 bar blues with an appealing melodic line.

Clarence Williams and his Orchestra produce *Jingles*, a James P. Johnson tune, and *Shake 'Em Up*. Trumpet, trombone, and a couple of reeds and rhythm are about and a relaxed and swinging hot time is had. They say maybe it's Jabbo Smith on trumpet but this doesn't seem too likely. Nice music just the same. (*Riverside* RLP 1017) (R.L.T.)

johnny wiggs and his new orleanians, featuring ray burke

heebie jeebies, pallet on the floor, pretty baby, tulip stomp, congo, memories, etc., buddy bolden, mama's baby boy

A truly amazing platter of stuff. Quartets can be cute, interesting or different, but they usually remain a thing apart from the band sound. Here, however, is a four-man band playing things in a way that makes most six-to-eight piece "Dixieland" groups look sick. If these are a fair sample of what present-day New Orleans musicians can do, things are well under way toward a revival of jazz quality as well as quantity.

The album cover indicates Ray Burke as "featured," but no one man can be spotlighted playing this sort of fare. The Wiggs cornet is most gorgeously in evidence, as are Doc Souchon's fluent guitar and Sherwood Mangiapane's lively and unusual bass. Sheer good taste amply compensates for lack of trombone, piano and drums. Amusingly, the only "apology" found was for the missing trombone, in the form of some really amazing "tailgate" guitar passages in several background spots.

Heebie Jeebies is splendid. At long last you can hear that famous ending as it would have sounded if Ory had not spoken his line too soon at the conclusion. Here, and in *Pallet On the Floor*, vocals are provided by this Souchon fellow, who is as gutbucket as they come, utterly in keeping with melody and medium. And—happy day!—he does this without attempting to "make like Louie," which creates atmosphere more reminiscent of early Armstrong than could any studied imitation. This tough and capable guitar man claims

(Continued on Page 18)



BEHIND

THE COBWEBS

carl kendziora

We have on hand many 'communications' from readers, covering a great range of subjects. Some of them wish personal replies. But we must explain that our activities in record collecting and research are in the nature of a hobby and unfortunately cannot claim our full-time attention. Thus, while we intend to write to as many of those requesting personal replies as we can, and to include all your queries and data in column eventually, we must put in our five days of work each week and spend a great proportion of the rest of the time on our research work. Don't think we are ignoring you—and have patience!

In February, we mentioned that Barney Crosby had written us about Bing Crosby's first record and gave the data as he gave it to us. Now we are taken to task by the Crosby discographer, Edward J. Mello of San Francisco, who says we have everything wrong except the band identity and record label and number! For this we assume no responsibility. We will state again here that any data given in this column and credited to anyone by name is printed for what it's worth, with responsibility belonging to the person providing the data. If we make the statement ourselves, then we will take the blame for errors. However, we are always ready to print contradictory data, and here is Mr. Mello's information on Bing's first recording (which has been verified by Bing himself). The record, found by Chuck Lindsley and Mr. Mello, is *I've Got the Girl* (142785) by Don Clark and his Hotel Biltmore Orch. on Columbia 824. Vocal is a duet by Bing and Al Rinker. Hope this clears up that matter.

Label of the Month: We have the *Lyric* label this time. Label credit goes to the Lyraphone Co. of America, Newark, N.J., U.S.A. and the company priced them at \$1.00. Side shown is *Margie* (14113-2) as by Nicholas Orlando's Orchestra on *Lyric* 4236. Reverse side is *Caresse* (14114-2) as by the same band. *Lyric* is a light grey label with "Lyric" and "Lyraphone Co. of America" in bright orange. All other lettering is in black with the cat on a record trade mark in white. Masters appear in handwritten figures indented in the label or in the wax outside it. This master series is not clear; it may be their own or possibly the same series which appears on *Arto* and its group in the 17000 and 18000 range, although we doubt if these sides are that much earlier than *Arto* items in the higher range. Can anyone further our very scanty knowledge of this label? Other examples we can cite are: *Ly* 4221, coupling *Hold Me* (14050) and *That Naughty Waltz* (14049)

as by the Waldorf-Astoria Dance Orchestra; *Ly* 5225, *Tired of Me* (14095-2)/*Rock-a-Bye Lullaby Mammy* (14104-2), tenor solos by Sam Ash and Billy Jones, respectively; and *Ly* 8202, *Souvenir* (14017-2)/*Minuet In G* (14021-2), violin solos by Vera Barstow, acc. by Maurice C. Rumsey, piano.

We have mentioned the *Phantasie Concert* label in this column many times and usually the masters on that label have been from the *Olympic* group. But we have a report on one which ties in with *Lyric* just mentioned above. Tom Regan, of Waltham, Mass., who has sent in a lot of helpful *Pathe-Perfect* data to us, has *Phan* 14231; *Honeydew/Little Miss Charity* as by Victor Stuart's Jazzrimba (sic) Orch. He noted that the labels were pasted on and soaked them off. He found the record underneath was *Lyric* 4231 which showed the same titles but credited them to Yerke's Jazzarimba (sic) Orch. Further data on the relationship between *Lyric* and *Phantasie Concert* would be most interesting and does anyone know who put out the latter label? Tom makes no mention of masters on his *Ly* 4231. We would like to hear from him on that subject.

Keith Miller, of Toronto, Canada, would like personnel data on a good jazz item he has on Gennett's Canadian label, *Starr Gennett*. It is 9425, *Original Charleston Strut* (8455) as by Porter's Blue Devils. Anyone know who this group is? And the dope on issue on American Gennett?

Final gasp: In May our label of the month was *Variety* of the *Cameo* family. As you know, we are working on the issues of these small labels of the '20's and our work to date begins to show how it can be of value in identifying the bands. The case of one side of that *Variety*, for example. Walter Ruzica, of Belleville, N.J., furnished the *Lincoln* issue of the same master and Perry Armagnac and your columnist furnished the *Cameo & Romeo* ones in our junking explorations. Master 2474 C2: On *Va* 5081 as by The Senators, on *Li* 2628 as by The Rangers, on *Ro* 395 as by Lynn Cowan & His Loew's State Theater Orch., and on *Ca* 1167 as by Sam Lanin & His Troubadours (title: *Me and My Shadow*). This seems to prove our item to be a Lanin side! Since *Cameo* is the parent label their credit is most likely to be right. Also, who ever heard of Lynn Cowan? The other two are obvious phonies.

That's it for this time. The above Lanin item illustrates why we keep appealing to you for data on all labels in the "small" category of the '20's! It's the best way to straighten out identities of good obscure jazz sides. Send the stuff to us at 74 South Road, Harrison, N.Y. or c/o the *Changer*.



records noted

(Continued from Page 17)

to be the same Edmond Souchon, M. D., who is well known as a jazz musicologist and and guiding light in the New Orleans Jazz Club. This fellow is Jekyll & Hyde in the flesh!

Pretty Baby and *Tulip Stomp* (*When You Wore a Tulip*) are unusual and good. Both prove handsomely that "pretty" and "schmalzy" need not be synonymous. *Baby* is a really delightful, danceable serenade, and fine New Orleans jazz the whole way. Burke's lovely clarinet and Mr. Wiggs' hot, rhythmic horn are ideally mated in counterpoint here, as well as on *Tulip*, which is played unusually low with a resultant tone color that utterly transforms the tune. You want something "progressive"? this is it, but it drips mould none the less.

Congo and *Buddy Bolden*, While in the tradition, are remarkable for the closeness and blending of the parts. Some of the harmonic changes and switches of lead that occur are wonderfully subtle, yet at no time is a very fine beat neglected or forgotten. These fellows must play together a great deal. It is very apparent here.

The medley entitled *Memories, etc.*, is the one low point of the disc. It is obviously snips of tape plastered together to "feature" Ray Burke. Burke, who bats in the same league with Bob Helm, definitely rates attention, but nobody can make sense in three bar snatches from totally unrelated performances in varied tempo. Parts of this, particularly *Memories* itself, are fine. The full version of this tune would certainly have done Burke's remarkable clarinet greater justice than did the "etc."

Mama's Baby Boy is the loudest, funniest and most raucous "lullaby" these ears have ever heard. The tune is a classic New Orleans stomp strain closely related to *Gate-mouth*, *Get It Fixed*, *South* and such. Big bellylaughs and a torrid ride-out ensemble. Man, Mr. Wiggs really mo-o-o-oves!!

Quality of recording here is good. (Paramount LP 107, JWF)

pete johnson

answer to the boogie, dive bomber, mr. freddy blues, zero hour, bottomland boogie, kaycee feeling, lights out mood, rock it boogie

These were recorded in 1944. Two years, that is, before Johnson's treble figures had fallen into that over-decorousness, triplet-making, and pointless double-timing which did him in about 1946.

Answer sounds like a second, and inferior, master of *Holler Stomp*. *Dive Bomber* is another version of *Blues on the Downbeat*, and, although not sustained, is good for about half its length. The Shayne number is played as a (rather undistinguished) medium blues. *Zero* and *Lights Out* are Johnson's "straight blues," in that familiar manner in which he tries to be melodic in a mood that makes the whole thing often sound unfeeling and rather—well, "chi-chi." And an odd manner it is too, when we remember how crucially full of blues feeling his boogie style is.

In *Bottomland* and *Rock It*, he attempted new bass figures. They are different, interesting, but a little too ingenious and distracting.

(Brunswick BL58041) (M.T.W.)

HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified
"Wanted" and "For Disposition"

Sections are as follows:

Col. 1, Record Label:

ACT	ACTUELLE	NY	NYTONE
AC	ACQUIN	IM	IMPERIAL
AJ	ADAX	INT	INTERNATIONAL
AL	ALADDIN	JAM	JAMBOREE
AM	AMERICAN MUSIC	JD	JOE DAVIES
AMP	AMPERE	JE	JAZZ INFORMATION
AP	APPEAL	JM	JAZZ MAN
APD	APOLLO	JR	JAZZ RECORD
AS	ASAP	JSE	JAZZ SELECTION
ATL	ATLANTIC	JU	JUMP
AU	AUTOGRAF	KY	KEYNOTE
BA	BANNER	KJ	KING
BAL	BALDWIN	KL	KING JAZZ
BB	BLUEBIRD	LI	LINDOLM
BP	BLUE DISC	LMS	LIGHT MUSIC
ICA	BLACK SWAN	LU	LUCKY
RE	BELL	LON	LONDON
RILT	BILTHORE	MA	MASTER
IN	BLUE NOTE	MAD	MADISON
BP	BLACK PATTI	MAJ	MAJESTIC
BR	BRUNSWICK	MAN	MANHATTAN
BRS	BRITISH RHYTHM SOC.	MB	MELBOURNE
BS	BLACK SWAN	NEL	NELSON
BST	BLUE STAR	NER	NORWICH
BU	BUDDY	MF	MOULDIE FUDGE
BL	BLUES & WHITE	MO	MONTGOMERY
SN	PANORAMA	NA	NATIONAL
BY	BYRON	NC	NORFOLK
CA	CAPITOL	NOP	NORFOLK
CAP	CARDINAL	OD	ODON
CAS	CASLE	OC	OCCEAN
CE	CENTURY	OP	OPERAHOUSE
CH	CHAMPION	OR	ORION
CHAL	CHALLENGE	PA	PARLOPHONE
CI	CIRCLE	PAC	PACIFIC
CIT	COLLECTORS ITEM	PANA	PANACHE
CL	CLARION	PM	PARAMOUNT
CLAR	CLARION	PAT	PATHE
CLH	CLINCH	PO	POLYOR
CMS	COLUMBIA	PC	PERFECT
CO	COLUMBIA	PAR	PARADISE
CON	CONTINENTAL	QPS	QUEST
COR	CORAL	RAM	RAMPART
CO	CONQUEROR	RE	REGAL
CORON	CORON	RIA	RIALTO
CRL	CREOLE	RO	ROCK
CMS	CRESCENT	RS	REISSUE
EX	CLATONOLA	RZ	RICHARDSON
DEL	DELTA	SAL	SALGERT
DI	DIVA	SA	SOLO ART
DIS	DISC	SAV	SAVY
DL	DIAL	SEC	SECURON
DO	DOMINO	SE	SPECIAL EDITIONS
ED	EDISON	SEL	SELMER
EL	ELITE	SI	SILVER
ELEC	ELECTRIC	SG	SIGNATURE
EM	EMERSON	STI	STINSON
EV	EVERBOY	SU	SUNSHINE
EX	EXNER	SUM	SUMMIT
GE	GENNETT	SUP	SUPERTONE
GL	GEHLER	SW	SWING
GO	GREY GULL	TE	TEMPO
GLO	GLOBE	TELE	TELEPHONE
GR	GRAM PHONE	TR	TRIANGLE
GTJ	GOOD TIME JAZZ	TRIL	TRILION
GU	GUARDIAN	UL	ULTRA
HA	HARDWAY	VC	VAN DYKE
HER	HERRIN	VE	VELVET TONE
HG	HARVARD	VI	VICTOR
HUC	HOT JAZZ CLUB	VJR	VINYLITE JAZZ
HUX	HUXTER'S VOICE	VO	VOCALION
HOWD	HOWARD	VOC	VOCAL
HRS	HOT RECORD SOCIETY	VR	VARIETY
HOW	HIT OF THE WEEK	VS	VARIETY
		WC	WEST COAST

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All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

1. A collector or person who solicits and receives advance remittance for a record must send the record within a period of four weeks.
2. A collector or person who orders and receives a record prepaid must pay for it within a period of four weeks.
3. A collector or person who obtains a record in trade must fulfill his end of the trade within a period of four weeks.
4. A collector or person who requests that a record be shipped C.O.D. must accept the shipment unless the shipment is damaged in transit. (A bid

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* * *

When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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CLOSING DATE FOR BIDS
On all Records advertised
for auction in this issue will
be NOVEMBER 16, 1953
UNLESS OTHERWISE STATED.

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

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

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

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

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1 Column (85 Lines) \$12.50

2 Columns (170 Lines) \$25.00

1 Page (255 Lines) \$35.00

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15c per Line (on forms), 25c per Line (if no forms are used)

All such ads must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned.

Closing date for collectors' ads is the 10th of the month preceding date of publication.

SUPER AUCTION
75c MINIMUM BID

SAM MELTZER
 Box 17 7% THE RECORD CHANGER, 125 LA SALLE STREET, NYC 27 NY

SUPER AUCTION
75c MINIMUM BID

HERE IS A REALLY SWEET COLLECTION TO SINK YOUR BIDS INTO. MR. MELTZER IS ONE OF THE BEST KNOWN AND OLDEST COLLECTORS IN THE HOBBY AND IT IS WITH GREAT SORROW THAT HE IS DISPOSING OF HIS COLLECTION. THERE ARE SOME REAL GEMS HERE SO SEARCH THEM OUT. PLEASE BID BY NUMBER TO THE LEFT OF EACH COLUMN AND IF POSSIBLE SUBMIT YOUR BIDS ON A POST CARD. WINNERS WILL BE NOTIFIED AFTER THE CLOSING DATE OF THE AUCTION TO REMIT AMOUNT OF WINNING BIDS PLUS 25% FOR PACKING CHARGES. THE RECORDS WILL THEN BE SHIPPED VIA RRX SHIPPING CHARGES COLLECT UNLESS YOU DESIRE PP SHIPMENT. IF THE LATTER IS THE CASE YOU WILL HAVE TO REMIT POSTAGE IN ADVANCE AND ALL RESPONSIBILITY FOR BREAKAGE WILL BE YOURS. IF YOU WILL NOT ACCEPT JUST ONE RECORD IF THAT IS ALL YOU SHOULD WIN PLEASE TELL US THAT NOW RATHER THAN NOT HONORING YOUR WINNINGS. GOOD LUCK TO ALL. CLOSING DATE IS NOVEMBER 16.

ACETATE

1. MAKE ME PA-LET ON FLOOR/BALLIN JACK V+
ALABAMA RASCALS
2. GA ORIND/RUKUS JUICE SPECIAL RO 5136 F
3. ENDURANCE STP/ELK DIAMOND TWR RO 5137 V
4. STP THAT THING. JOCKEY STOMP ME 12689 E
5. NANCY JANE/DIRTY DOZ COUSIN ME 70163 N/E+
- ALL STAR SWING BAND
6. OUT OF NOWHERE/ SWT GA BRWN SS 1045 E+
- RED ALLEN
7. EVERYBODY SHOUT/FUN FEATHERS BB 6588 N
8. IT SHOULD BE U/PLEASEN PAUL BB 10235 N
9. ROAMIN/ PATROL WAGON BL VI 2306 N/1-
- A. AMMONS
10. MONDAY STRUGGLE/ BASS GOIN BA 12000 N
11. B W / MECCA FLAT BLS SA 12001 N
(ABOVE TWO RECORDS PRE WAR LAM)
- IVIE ANDERSON & BOYS
12. ALL GOOS CHILL'N/OL PLANTATN VR 591 N-
LOUIS ARMSTRONG
13. OROP THAT SACK/CHARLES PIERCEBRE 2502 N
14. WIL0 MAN BL/ GULLY LOW BLS SE 5003 N
15. WHO'S IT/ OROPIN SHUCKS REO VINYL N-
16. DEAR OL SOUTHLAND/WEATHER BO HRS 18 N/E
17. I OOT RTHYM/ U CAN DEPENDO ON CO 2590 E-
18. LAST TIME/ ORY CREOLE TRAM CO 35838 E+
19. MAHOOGANY HALL/ BEAU MOO JK CO 35879 E+
20. MONDAY OATE/WEATHER BIR0 CO 36375 N/E+
21. OONT JIVE ME/ CHICAGO BRKOWN CO 36376 N/E+
22. OOT BRAN NEW SUIT/IN MOOD LVEDE 579 E
23. IN SHOOTING HI/GOT FINGERS C DE 623 E
24. HOPE GABE LIKES/SHOE SHINE B DE 672 V
25. REO SIALS SUNSET/TSRUSE ISLNODE 648 E
26. YES YES MY MT/PUT EGGS BASKETDE 698 N-E
27. MAHOOGANY HALL ST/RHY SAVED W OE 824 E
28. AVNTICE/ LYIN 2 MYSELF OE 835 E+/E
29. SWING THAT MUSIC/THANKFUL OE 866 V+
30. IF WE NEVER MEET/DIPPERMOUTH DE 906 E+
- (ABOVE OIPPERMOUTH W J. DORSEY)
31. ON COCONUT ISLAND/2 SWHT OE 914 E
32. HAWAIIAN HOP/LITTLE BAMBOO DE 1216 E+/E
33. CARRY ME BACK OL VA/DARL GRAYOE 1245 E
- (ABOVE W MILLS BROTHERS)
34. RED CAP/PUBLIC MFL00Y #1 DE 1347 N
35. SHE DAUGHTER HAV/CUBAN PETE DE 1353 N-
36. URS & MINE/ SUN SHOWERS DE 1369 E+
37. GOT HRT FULL RHY/ALEX RAGTME DE 1408 E/V+
38. SUNNY SIOE. ONCE IN WHILE DE 1560 V+
39. DOUBLE OARE/SATCH MOUTH SWNO DE 1636 E+
40. TMPT PLAYERS LAMENT/SWT AS SGOE 1653 E+/V
41. ON SENT SIDE/ITS WONDERFUL DE 1841 N/E+
42. SOMETHING TELLS ME/LOVE WLKO OE 1842 V
43. NY WALKING STK/SONG IS ENDEO DE 1892 E
- (ABOVE W MILLS BROTHERS)
44. NATURALLY/GOT POCKFUL ORMS OE 1937 E+/E
45. CANT OIV ANYTHING/PAINT MISB0 OE 2042 E+
46. HEAR ME TALK/SAVE IT PRETTY OE 2405 E
47. SAVOY BL/ME & BROTHER BILL DE 2538 N-/E
48. SAVOY BL/ME BROTHER BILL OE 2538 E
49. JUST NO ACCOUNT/U LUCKY GUY DE 2934 N-/V
50. LOUIS/POOR OLO JOE DE 3011 E-
51. W P A / MARIE DE 3151 E
- (ABOVE; VERY RARE,CUT-OUT IMMEDIATELY AFTER ISSUE)
52. CAIN & ABEL/U RUN MOUTH,ILL DE 3204 N-/E
53. CUT OFF LEGS/SWTHRTS ON PROE DE 3235 E+
54. LAZY MISS STEAMER/HEP CATS DE 3283 E/V
55. ONG LONG AGO/COVER WATERFRONTDE 3700 N-/E
56. IN THE GLOAMING/EVERTHING BN DE 3825 E/V
57. YES SHU/ILL GET MINE AYABY DE 3900 E
58. UBED 2 LOVE U/LEAF FROO DE 4106 E+
59. CASH FOR TRASH/ I NEVER KNEW DE 4229 E/V-
60. COQUETTE/AMONG SOUVENIRS OE 4327 E-
61. JODIE MAN/ I WONDER DE 18652 N-
62. GA GRINO/CCME BACK SWT PAPA OK 8318 N-
63. OONNA GET CHA/OONT FORGET MESOK 8343 N-
64. WHOS IT/DROPPIN SHUCKS OK 8357 V
65. BIG FAT MA SKINNY PA/ SWT LITOK 8379 E+
66. BUNBET CAFE/ BIO BUTTER EGG OK 8423 E+
67. JAZ LIPB/ SKIO OAT OE OAT OK 8436 E+
68. IRISH BLK BTM/U MADE ME LUV OK 8447 E+
69. IM NOT ROUGH/GOT NO BLS OK 8551 V
70. ROCKY IN CHAIR/AINT OOT NOBODY OK 8756 E+/V
71. WHEN U SMILIN/SOME OF THESE OK 41298 E
72. WHEN SLEEPY TIME OWN/OLO WHNOK 41504 N-

LOUIS ARMSTRONG CONT.

73. KING OF ZULUS/LONESOME BLS OK 41581 N
74. MEMORIES U/GEE I LIKE MAKE UPAE 854 N
75. MEMORIES OF U/GEE BUT I LIKE PAE 854 N-
- (ABOVE W BOSWELLS)
76. PNUY VENO/ U LUCKY 2 ME PAE 865 N
77. SONG ISLANDS/CONFESSIN PAE 909 N
78. TIGER RAG/ OL MAN BL PAE 942 N
79. TIGER RAG/OL MAN BL PAE 942 E+
80. DALLAS BL/ PUT & TAKE PAE 973 N
81. U RASCAL U/ POOR RICHARD PAE 992 N
82. THATS MY HME/HOBO CANT RIDE VI 24200 E
83. HATE 2 LVE U NOW/WISH U NEV VI 24204 E
84. MISS BASIS/SWT SU JUST VI 24321 E+
85. BACK O TWN BL/LINGER IN MY VI201512 N-
86. MAHOOGANY STP/WH RE BL WERE VI202088 N-
87. ROCKIN CHAIR/JACK ARMSTRONG VI202348 N-
88. BASIN ST BL/ST LOUIS BLS VO 3008 E-/E
89. EXACTLY L.KE U/AINT MISBHVN VO 3040 E+/E
90. CONFESSIN/IF I CUO B W U VO 3059 E
91. I B GLAO WHEN U O/BOOY SOUL VO 3072 E-/E
92. SUGAR FT STRUT/FIREWORKS VO 3148 E-
93. U DRVN ME CRAZY/KEARY BL VO 3216 E+
94. TITE LIKE THIS/HEAH ME TALK VO 3303 E-
95. MY SWT/CANT BELIEVE U IN LV VO 3308 N-
96. AFTER U ONE/GOT RHY VO 3643 E+
- LOVIE AUSTIN
97. STEPPIN ON THE BL DE TEST N-
98. TRAVELINO BL OE TEST N-
99. STEPPIN ON THE BL/TRAVELING PM 12255 E+
100. STEPPIN ON THE BL/TRAVELING PM 12255 V-
- (ABOVE WITH A OIG)
101. PEEPIN BL/ GA BRKOWN PM 12277 F
102. JACKASS BL/FROG TONGUE ST PM 12361 E-
- VIOLA A STIN W LOVIE AUSTIN
103. U OONT MEAN ME/OUT BOU/NO TRNPM 12363 N
- MILDRED BAILEY
104. U DONT NO MY MIND/BARREL HSEVD 4802 E+
- BILLY BANKS RHYTHMAKERS
105. OH PETER/ MARGIE CMS 110 N
- BAREFOOT BILL
106. MY CRIME BL/SHINGLIN BL CO 14510 N-
107. SCUFFLIN BL/ITS NOGOOYS BUZ PM 12942 E
- (ABOVE; 1/2 HR CRK)
- VIOLA BARTLETTE (ACC. BY L.A. STIN)
108. TENN BL/GO BACK WHERE U BY PM 12322 N-
109. WALK EASY CAUSE PAPA/SUNDAY PM 12369 N
- COUNT RASIE
110. COUNT STEPS IN/BLUE JAZZ JSF 552 N
111. BUGLE CALL BLS/ 1/2 JSF 589 N-
112. MOON NOCTURNE/SOMETHIN NEW OK 6449 N
113. SUB DEB BL/HOW LONG BL VO 5010 N-/E
- JOHNNY BAYERSDOORFFER JAZZOLA ORCH
114. WONDER WHERE EASY/WAFFLE MANOK 40133 V/V-
- SIDNEY BECHET
115. SWTIE OEAR/MAPLE LEAF RAG BB 7614 E+
116. SHAG/FOUND NEW BABY BB 10022 E+
117. SAT NITE BL/ STEADY RIDER BN 502 N
118. WEARY WAY BL/QUINCY ST ST BN 517 N-
119. WIL0 MAN BL/ SHAKE IT & BRK VI 26640 E+
120. OL MAN BL/NOBODY KNOWS WAY VI 26663 E+
121. AINT MISBEHAVIN/BL 4 U JOHN VI 26746 V+
122. O O'CLOCK JP/BL IN 3RDS VI 27204 N/E+
123. O LAOY BE GO/ROSE RM VI 27707 N-
124. MOOCHE/BLS IN THE AIR VI201510 N-
- GRAEME BELL GROUP
125. THE TICKLE RAG/BL 4 SHIRLEY AMP 10 E
126. C 7TH ST/ 2 CLAR BLS AMP 14 N
- ROGER BELLS J.B. WITH MAXIE
127. OH THATS/ WOLF GANO OUB E+
- BIG BILL & ORCH
128. LETS REEL & ROCK/U OO ME ANYME 70664 V
129. I START CUTTIN ON U/GOT GET VO 4095 N/E+
130. WHY DIO U OO THAT/TRUCKIN VO 4205 E/P
- BIG MACCO
131. CHICAGO BRKOWN/WINTERTIME BB340743 N
132. WINTER TIME/CHICAGO BRKOWN BB340743 N-
- BARNEY BIGARD
133. CLOUDS IN MY HEART/FROLIC B VR 525 E
134. CARAVAN/STOMPY JONES VO 3809 E
135. JAZZ A LA CARTE/OMEI TASSE VO 3842 N
136. ORUMMERS DELITE/IF I THOT U VO 3985 E+
- BIX RHYTHM JUGGLERS
137. TODDLIN BL/ OH BABY BRE 2501 N

BIX RHYTHM JUG/HITCHS HAPPY HARMONISTS

138. DAVENPORT BL/WASHBOARD BLDEE 2206 N
139. DAVENPORT BL/WASHBOARD BLDEE 2206 E+
- BIX RHYTHM JUGGLERS
140. TODDLIN BLS/SENSATION HRS 23 N
- BIX & WOLVERINES
141. COPENHAGEN/MAPLE LEAF RAG UNCA 46 E+
142. SINCE BEST GAL/ BORRY VO 3149 E-
- CHU BERRY
143. MONDAY AT MINTONS/BLOWINGSCMS 541 N
- JIMMY BERTRAD
144. LITTLE BITS/STRUGGLING VO 1035 E
145. IOLE HR SPEC/47 ST STP VO 1060 V
146. IOLE HR SPEC/47TH ST ST VO 1060 V-
147. EASY COME EASY/BLS STP TEST E
148. IF U WANT B SUGAR/GOIN HT VO TEST N-
- JACK BLAND RHYTHMAKERS
149. ITS GONNA B U/SHINE ON UNCA 111 N
- BLIND BLAKE
150. STEEL MILL BL/SOUTH BOUND OUB N-
151. C.C. PILL BL OUB E+
152. PANTHER SQUALL BL/NO OUGH PM 12723 N-
- BLITHES BLUE BOYS
153. THERELL COME DAY/SOUTHERN HF 15344 E+
154. BOHUNKUS BLS/BUOODY BURTON PM 12368 E+
155. ADAMS APPLE/MESSIN ROUNO SG 806 E+
156. ORIENTAL MNA/ MY BABY VO 1180 N
157. POUTIN PAPA/WEARY WAY BL VO 1135 V
- (ABOVE RM CHP NO GR)
158. HOT STUFF/HAVE MERCY VO 1136 E
- (ABOVE 1 1/2 HR CRK)
- LUCILLE BOGAN
1159. NEW WAY 7L PAY ROLL BL BR 7051 N-
- DOBRY RAG
160. SINGLE TREE BL/FIRE DETVE PM 12827 N
- ADA BROWN
161. PANAMA LINT/TIA JUANA MAN VO 1009 E-
- BESSIE BROWN
162. TAINT BOOT FAULT/BL SINGERBR 4346 N
- HENRY BROWN/ IKE ROGERS
163. STP EM OWN THE BRICKS/MALTB0 7086 V
164. STP EM OWN /MALT CAN BL CRL 12 N
165. BL STP/BLINO BOY BL PM 12934 E+
166. EASTERN CHIMES/DEEP MORG PM 12988 N-
167. HENRY BRWN/21ST STP SG 909 E+
- BROWNLESS ORCH
168. DIRTY RAG/PECULIAR OK 40337 V+
- BICKTOWN FIVE
169. REALLY A PAIN/STEADY ROLL GE 5419 E
- BUTTERFIELD GROUP/STACY
170. NY BL HVN/AFTER U GONE ACETATE E
- (ABOVE GLASS BASE /HR CRK)
- DON BYAS & BOP
171. WALKIN AROUND/RED CROSS BSF 28
172. CANT GET WARMEO SWING TEST N
173. PRETTY GIRL LIKE MELODY SWING TEST N
174. PLEASE OONT TALK WHEN IM SWING TESTN
175. TALK OF TOWN SWING TEST N
- CARMICHAELS COLLEGIAN'S
176. WALKIN OOG/MARCH HOODLUMS CH 40001 E+
- HOAGY CARMICHAEL W BIX
177. GA ROCKIN CHAIR VI 25494 N-/E+
- LEROY CARR
178. JST RAG/BAO LUCK ALL TIME BB 5946 E+
179. STRAIGHT ALKY BLS 1/2 VO 1290 N
- (ABOVE; 3/4 RM CHP)
180. NEAN MISTREATER MAMA/BL SSVO 2657 V+
- BENNY CARTER
181. MORE THAN U/SHUFFLE BUG OK 5508 N
- (ABOVE; RM CHP NO GR)
182. BEALE ST BL/JOE TURNER BL OK 6001 N-
183. SLOW FREIGHT/SLEEP VO 5399 N
184. FISH FRY/AMONG SOUVENIRS VO 5458 N
185. TIGER RO/WALTZIN THE BL VOE 19 N-
186. LOVE THAT THING/PIN IN OK 8887 N
187. NY PENCIL WONT WRITE/BOOT OK 8912 N
- THE CELLAR BOYS
188. WALIN BL/BARREL HOUSE ST BLANK N-
- ANDY CHATMAN
189. SHAKIN JELLY/HARD TIMES BR 7185 N-
- CHICAGO FOOTWARMERS
190. ORANOMAS BL/BALLIN JACK OK 8533 E+
191. MY BABY/ORIENTAL MAN OK 8548 E+
192. LAOY LOVE/BRWN BOTTOM BESSOK 8613 N-
193. MY GIRL/SWEEP EM CLEAN OK 8792 N-

AUCTION

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER
125 LA SALLE STREET NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

CHICAGO RHYTHM KINGS

194. SONG OF WANDERER/CHANGES M 60 104 N
195. RANDOLPH ST RAG/SUGAR 50 105 N
196. FOUND NEW BABY/CHANGES MOE UHCA 7 N-

(ABOVE: PRE WAR LAM)

CHOCOLATE DANDIES

197. ONCE UPON TIME/KRAZY KAPERSHRS 16 N/E+

(ABOVE: P.W. LAM)

LILLIE DELK CHRISTIAN ACC. BY LOUIS H. 4

198. WAS IT A DRM/TDO BUSY OK 8596 N-/E+

(ABOVE LAM CRK)

199. LAST NITE ORMD KISS/REAL SWTDK 8607 E+

JUNIE COBBS HOME TOWN BARD

200. CHICAGO BUZZ/EAST COAST TRT PM 12382 V-

OLIVER COBB RHYTHM KINGS

201. DUCK YAS YAS/HOT STUFF BR 7107 E-

202. CORNET PLEADING BL/PASRT 2 PM 13002 E+

BILL COLEMAN DRCH

203. AINT GOT NOBODY/BABY PLS CMESWF 14 N-

204. BILL ST BLS/AFTER U GONE SWF 22 N/E+

205. WAY DWN NO/SISTER KATE SWF 214 N-

206. SWING GUITARS/BIG BOY BLS VI 26223 E+

SAM COLLINS

207. RIVERSIDE BLS/JAIL HOUSE BL GE 6167 E-

EDDIE CONDON

208. SERIOUS THING/GONNA SP H. LEE BB 10168 N-

209. THE EEL/HOME COOKIN BR 6743 N

210. HOME COOKING/HOME COOKIN CO 35680 N/N-

211. MADAME OYNAMITE/TENN TWLITE COE 1574 N

212. BEAT TO SOCKS/GOT RHY CMS 502 N/E+

214. CALF HERE I COME/SUNDAY CMS 515 N-

213. MEET 2NITE DRMLAND/DIANE CMS 505 N-

215. RITE HERE 4 U/STRUT MISS L CMS 530 N

216. BALLIN JACK/NONE JELLY R CMS 531 N-

217. GA GRINO/ DANCIN FOOL CMS 536 N

218. DONT LV ME DAODY/FIDGETY F CMS 542 N

219. GONNA ST MR H. LEE/SERIOUS HW 4987 N-

220. SERIOUS THING/ST MR. H. LEE VI 38046 E-

CONNIES INN ORCH

221. JUST BL/SUGAR FOOT ST BR 1212 E+

222. SINGIN THE BL/SUGAR FT ST VI 22721 V+

IDA COX (LOVIE)

223. WEARY WAY BL/GRAVEYARD DRM PM 12044 V

224. BAMA BOUND/LOVIN THING WLD PM 12045 E-

225. DEATH LETTER BL/KENJAN BL PM 12220 V+

226. CHERRY PICKIN BL/WILD WOM PM 12228 N

227. TROUBLE BLS/LEAVIN HERE PM 12344 V+

ROSETTA CRAWFORD

228. MAN JUMPED SALTY/STOP IT DE 7567 E/V+

WILTON CRAWLEY 9 W. JELLY ACC.)

229. KEEP U BUZ/GDT WOT I NEED N-

(ABOVE: IS GLAS BASE ACETATE)

CHARLES CREATHS JAZZ O MANIACS

230. MARKET ST STP/MONT DONT BL OK 8280 F

BING W CONNIE BOSWELL

231. YES INDEED/TEA FOR 2 OE 3689 N

232. FIVE POINT BLS/BIG FOOT JUP DE 2108 E+

233. RUSSIAN SAILORS ONCE/VULTEE DE 4397 N

ARTHUR BIG BOY CRUDIP

234. ROCK ME MAMA/WHO BEEN FOOLINBB34U725 N

COW COW DAVENPORT

235. CHIMES BL/SLDW DRAG PM 12800 N-

236. NEW C C BLS/STEALIN BL SD 104 N-

237. STATE ST JIVE/COW COW BL VO 1198 V-

WALTER DAVIS

238. TALKS ALL OVER TWN/GUIDING BB 7292 N

239. FOUR FEET/HELLO BLS BB 8574 N-

BILL DAVIDSON

240. SURRENDER DEAR/ON BLS KICK CIT 102 N/N-

241. SURRENDER DR/ON A BLS KICK CIT 102 N-

DIXIE FOUR

242. SO SLOW BTP/5 O'CLOCK STP PM 12674 E+

DIXIELAND JIG BLOWERS

243. HEN PARTY BLS/SKIP SKAT VI 20649 N

DIXIELAND THOMPERS

244. WEARY WAY BLS/THERELL CME PM 12525 N

BABY DODDS TRIO

245. WOLVERINE BL/ORM RUOIMENTS CI 1001 N/E+

JOHNNY DODDS

246. BOHUNKUS BL/BUDDY BURTONS JF AM 2 E+

247. CARELESS LOVE/19TH ST BLS AM 635 N-

248. BL WASHBOARD STP/BUCKDOWN BB 8549 N

249. BL PIANO STP/INDIGO STP BB 10238 N

250. WEARY CITY/BULL FIDDLE BL BB 10239 N-

JOHNNY DODDS CONT.

251. GOOBER DANCE/ TDO TITE BB 10240 N

252. MY LIT ISABEL/HEAH ME TALK BB 10241 N-

253. COME DN STP/AFTER U GONE BB 3568 V

254. SAN/CLARINET WOBBLE BR 3574 E

255. NEW ST LOU BLS/OH LIZZIE BR 3585 N-

256. PIGGLY WIGGLY/FORTY & TITE BR 80076 N

257. GET EM AGAIN/BRUSH STP CO 35681 N-/E

258. AFTER U GONE/ONE HOUR 2NITE CRL 7 N

259. ENOURANCE ST/SHAKE U SHIMMY CRL 20 N

260. MELANCHOLY/STACK O LEE BL DE 1676 N-

261. 19TH ST BLS/LOVELESS LOVE PM 12483 E+

262. OH DADDY/ST LOUIS BLS SO 102 N

263. N O STOMP/WEARY BLS VO TEST E+

264. COME ON & ST ST/F. MELROSE DUB E+

265. AFTER U GONE/REO NICHOLS GLASS BASE E+

DORSEY BROTHERS

266. MARY ANN/PERSIAN RUG OK 40995 E-

TOMMY DORSEY

267. ALIBI BABY/ GYPSY PUGHKPSIEVI 25577 V+

268. SHEIK ARABY/CHINATWN MY VI 26023 E/V+

ARIZONA DRANES

269. ALL RITE NOW/SWT HVN MY HME DUB E+

270. IN THAT DAY/CRUCIFIXION DUB N-

EDDIE & SUGAR LOUIS HOTEL TYLER DRCH

271. SYMPATHETIC BL/SORROWFUL VO 1714 E+

272. CRUEL MAMA BL/LOVE SONG BL VO 1723 V

DUKE ELLINGTON

273. BL BUBBLES/ JUBILEE STP BB 6415 E

274. EAST ST LOUIS/BLK BEAUTY BB 6430 N-

275. LOUISIANA/AWFL SAD BR 4110 E-

276. JAZZ COCKATIL/LIGHTIN BR 6404 V+

(ABOVE: RM CHP NO GR)

277. EERIE MOAN/ANY TIME ANY DAY BR 6467 E+

278. DROP ME OFF/ SLIPPERY HORN BR 6527 E

279. RASIN THE RENT/HAPPY DAY BR 6571 V+

280. SOPHIST LADY/STORMY WEATHER BR 6600 E

281. GET USEFL BROOM/BUNDLE OF BLBR 6607 E-

282. JIVE STP/IM SATISFIED BR 6638 N-

283. BLK TAN FAN/MOOD INDIGO BR 6682 N

284. BLK TAN FAN/MOOD INDIGO BR 6682 E+

285. ACCORDION JOE/OCUBLE CHECK BR 6848 E-

286. ECLITUDE/MODN GLOW BR 6987 E

287. CLARINET LAMENT/CHOES HARL BR 7650 N-

288. TRUMPET SPADES/YEARNING 4 LVBR 7752 N

289. ALL GODS CHILLIN/ALABAMA HM BR 8001 E+

290. BLK BUTTERFLY/HARMONY IN HARBR 8044 N/E+

291. STEVEDORES SERE/LA DE OOOOY BR 8174 E

292. WALL ST WAIL/MOOD INDIGO BR 80003 N

293. DOUBLE CHECK ST/JOLLY WOG BR 80035 N

294. HARLEM FLAT BL/PAOUCAH BRE 2003 N

295. HOP HEAO/ EAST ST LOUIS T CO 953 G+

296. SERE TO SWEDEN/SGT WAS SHY CO 35214 E/V+

297. TOOTIN THRU ROOF/GRIEVIN CO 35310 E

298. ROCKY MT BL/BIG HOUSE BL CO 35682 N

299. SWING LDW/BUCKY WUCKY CO 35683 N

300. JUBILEE ST/COUNTRY GAL CO 35776 N/N-

301. MISTY MORN/BL W A FEELIN CO 35955 N-/E

302. CARAVAN/ AZURE CO 36120 N

303. MISS MDAN/THAT RHYTHM MAN CO 36157 N

304. SHADE OL APPLE TREE/HARLEM CO 36195 N

305. PRELUDE 2 A KISS/ROSE RID CO 36279 N/E+

306. MOON GLOW/TRUCKIN (OIG) CO 36317 N/E+

307. GDIN NUTS/6 OR 7 TIMES CRL 15 N

308. AINT MISBEHAVIN/HYOE PARK DE 323 N

309. HARLEM SPEAKS/CHICAGO DE 800 N

310. HARLEM SPEAKS/CHICAGO DE 438 E+

311. CHOPSEA BRIDGE/WHAT GOOD HMV 9309 N

312. FRANKIE & JOHNNY/PART 2 JSF 545 N-

313. BL ON DWN BEAT/STP CAPRICE JSF 563 N-

314. CARAVAN/DUBK ON DESERT PAE 3041 N

315. SWAMPY RIVER/HOT & BOTHERCO PAE 582 N/E+

316. BIRMINGHAM BRKOWN/SCATTIN MA 123 E+

317. DOIN NEW LOW DWN/DIGA OO OK 8602 V

318. MOONLITE FIESTA/JUBI LESTA SE 5007 N

319. FRANKIE & JOHNNIE/PART 2 SO 1946 N-

320. IMMIGRATION BL/CREEPER VO 1077 G+

321. CREOLE RHAPSODY PTS 1/2 WOR 11 N-

322. SAM & DELILAH/BIOIN MY TME VI 23036 E

323. RUDE INTERLUDE/DALLAS DOIN VI 24431 E

324. DELTA SERE/SOLITUDE VI 24755 N

325. BLK TAN FAN/CREOLE LUV CALL VI 24861 N

326. MORN GLORY/JACK THE BEAR VI 26536 N-

327. CONGO BRAVA/ KO KO VI 26577 E

328. ME & U/CONCERTO 4 COOTIE VI 26598 E

DUKE ELLINGTON CONT.

329. NEVER NO LWMENT/COTTON TAIL VI 26610 N-/E

330. PORTRAIT BERT WLM/BOJANGLES VI 26644 E+

331. SEPIA PANORAMA/HARLEM AIR VI 26731 E+

332. PITTER PANTHER PAT/SOPHIS LYVI 27221 N

333. CHLOE/CROSS TRACK BL VI 27235 E+

334. BLUE SERGE/JUMPIN PUNKINS VI 27356 E+

335. SIDEWALKS NY/TAKE A TRAIN VI 27390 N

336. MR J B BLS/BODY & SOUL VI 27406 E+

337. AFTER ALL/JOHN HARDYS WIFE VI 27434 N-/E

338. BAKIFF/GIDDYBUG GALLOP VI 27502 E+

339. BROWN SKIN GAL/JUMP FDR JOY VI 27517 N/E+

340. GOT IT BAD/CHOCOLATE SHAKE VI 27531 E+

341. JUST SETTIN & ROCKIN/MOON OVVI 27587 N-

342. WOT GO WOULO IT/CHELSEA BROGVI 27740 E+

343. 5 O'CLOCK DRAG/CEMTINE VI 27700 N/E

344. DONT KNOW KIND BL/U STICKINGVI 27804 N

345. MODN MIST/C JAM BL VI 27856 N/E

346. RAINCHECK/PERDIDO VI 27880 N/E+

347. MOOCHE/WEST EDN BL(K. OLIVER)VI 38034 E

348. JAP DRM/HARLEMAMA VI 38045 V+

349. DOUBLE CHECK STP/JAZZ LIPS VI 38129 E

350. HAYFOOT STRW/SHERMAN SHUFFLEVI 21055 N-

351. JOHNNY KUM LATELY/MAIN STEN VI 21055 N-

352. BL SKIES/ALTITUDE BLANK N-

353. GO WAY BL/TAKE ME BLANK E+

354. SUBTLE SLOUGH/HARLEM AIRSHFTBLANK N-

355. MAIN STEM GLASS BASE ACETATE E+

356. COTTON TAIL/ GLASS BASE ACETATE E+

358. JUNGLE BLS/RED HOTGLASS BASE ACETATE E+

WILL EZELL

359. OLD MILL BL/MIXED UP RAG PM 12688 E+

HUBERT FOI

360. BOPPIN & OILSKIN/LOVER MAN SW 291 N

361. NOW CUT WITY/LOVER COME SWF 298 N

BID FREEMAN

362. EASY 2 GET/FOUND NEW BABY BB 10370 E/V+

363. AT SUNDWN/KEE/ SMILIN CMS 503 N-

364. DONT BELIEVE/HONEY LOVIN CMS 504 N-

365. BL ROOM/EXACTLY LIKE U CMS 513 N-

366. SWINGIN WITHOUT M/3 LIT WO CMS 514 N-

367. SAIL FISH/SATANIC BL DE 2781 N/N-

368. SUNOAY/LONG AS I LIVE DE 2849 E+/E

369. COPENHAGEN/BIG BOY DE 18064 E+

370. SENSATION/OH BABY DE 18065 N/E-

371. NEED SOME PETTING/TIA JUANA DE 18066 E+/E

372. FIDGETY FEET/ SUSIE DE 18067 E+

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER, 125 LA SALLE STREET NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

BENNY GOODMAN CONT.

403. STOMPIN SAVOY/VIBE BL VI 25521 N-
 404. HANDFUL KEYS/VIENI VIENI VI 25705 N
 405. CLARA LA KING/HACKETT JAZZ BL ACETATE-
 SONNY GREER MEMPHIS MEN (ROYAL BL)
 406. BEGOARS BL/SAT NITE FUN CO 2833 G+
 GULF COAST &
 407. ALWAYS ON MIND/DAVILITE CO 14373 N
 BOBBY HACKETT URCH
 408. ROSE RIO GRANDE/PENNIES HVN MELR 1401 N-
 HALFWAY HOUSE ORCH
 409. PUSSY CAT RAG/BARATARIA OK 40318 V+
 GENE HALL
 410. BEGGO IN VAIN/BO RAM ST BW ACETATE E+
 GLENN HARTMAN
 411. UP RIGHT ORGAN/JAZZ ME BL CO 35263 E
 HAPPY MARMONISTS/BICKTOWN 5
 412. STEADY STEPPIN/HOT MITTENS CLAX 40353 N
 COLEMAN HAWKINS
 413. SHE FUNNY THAT WAY/MEET OR BB 10477 E+
 414. WHEN DAY DONE/BOUNCIN BEAN BB 10693 E+
 415. CHICAGO/NETCHA ORN OE 661 E
 416. MEDITATION/WHAT HARLEM IS OE 742 E
 417. SMILES/STRANGE FACT OEE 6445 E+
 418. STAR DUST/VALON HMV 4496 N/N-
 419. SWEET GA BROWN/OUT NOWHERE HMV 8812 E+
 420. CRAZY RHYTHM/HONEY SUCKLE R VI 26219 E/V
 421. WAY DWN YONDER/BL EVERMORE VOE 218 E+
 FLETCHER HENDERSON
 422. ST LOUIS SHUFFLE/VARIETY ST BB 10246 N-
 423. SUGAR FOOT STP/HOCUS POCUS BB 10247 E+
 424. CLARINET MARM/HOT MUSTARD BR 3406 V+
 425. STOCKHOLM ST/HAVE IT READY BR 3460 E-
 426. CAN U TAKE IT/YEAH MAN BRE 1695 E
 427. P D Q BL/LIVERY STABLE BL CD 1002 E
 428. BUSINESS IN F/CASA LOMA ST CO 2615 E-
 429. HOT & ANXIOUS/COMIN GOIN CO 35840 N-
 430. MEMPHIS BL/SHANGHAI SHUFFLE DE 158 E+
 431. IT TALK TOWN/NAGASAKI DE 18253 E+
 432. GOT 2 SING TORCH/NITE LIFE DE 18254 E+
 433. SENSATION/FIOGETY FEET UNCA 21 N-
 434. HOUSE DAVIO BL/INEVER NEW UNCA 57 N/N-
 435. WORDS/CDPENHAGEN VO 14926 N-
 436. NAUGHTY MAN/SHANGHAI SHUF VO 14935 E
 437. SUGAR FOOT STP/BL RHYTHM VR 8052 E
 MEL HANKE TRIO/CASS SIMPSON
 438. HINDUSTAN/AFTER U GONE SD V
 J.C. HIGGINSBOTTOM
 439. GIVE ME TEL #/BIGG BL HRS 403737N-
 ALEX HILL
 440. AINT IT NICE/FUNCTIONIZIN VO 2826 E
 441. STOMPIN EM OWN/TACK HEAD BR 80034 E
 BERTHA HILL (ACC BY LOUIS & RM JONES)
 442. KIO MAN BLS/LOW LAMO BLS OK 8273 V
 443. GEORGIA MAN/TRBL IN MIND DK 8312 N-
 BERTHA CHIPP HILL (ACC BY R.M. JONES)
 444. LEAVENWORTH BL/PANAMA LTM OK 8367 V-
 445. STREET WALKER BL/MESS KATIS DK 8437 N-
 446. SPDRAT MODEL MAN/DO DIRTY OK 8473 V
 447. PRAT CITY BL/GOOD TIME FLAT HRS N-
 EARL HINES
 448. ROSETTA/GLAD RAG DOLL BB 10555 E+
 449. WHIRL IN WHIRL/E.JONES W HINES ORCH
 DORD 101 N-
 450. CIG FOR COMPANY/ELLA FELLA DORD 102 N-
 451. JUST TOO SOON/OHI HIGH LIFE HRS 11 N
 WINSTON HOLMES / CHARLIE TURNER
 452. SKINNER/K C DOG WALK PM 12815 N-
 BILLIE HOLIOAY
 453. I ALL 4 YOU/I HEAR MUSIC OK 5831 N-
 454. GA ON MY MIND/LETS DO IT DK 6134 E
 455. GOOD BLESS THE CHILD/SOLITUOEDK 6270 E+
 456. OIO I REMEMBER/NO REGRETS VO 3276 N-E
 457. A FINE ROMANCE/CANT PRETEND VO 3333 E+
 458. WHERE IS SUN/DONT KNOW IF I VO 3543 E+
 459. FUNNY THAT WAY/TRAVLIN ALDNEVO 3784 E+
 460. WISH I HAD U/GENNA LOCK HRT VO 4238 V
 461. ORN OF LIFE/THAT ALL ASK VO 4631 N-E
 ART HOODES
 462. SNOWY MORN/4-5 TIMES BW 1 N
 463. MAPLE LEAF/YELLOW OGG BL BN 505 N-
 464. SLOW EM OWN BL/SHE CRYIN 4 BN 506 N
 465. CLARK RANDOLPH/CHANGE MD BN 508 N
 466. U GOT GIVE ME/BECK ROCK BL JR 1002 N-
 467. FOUND NE BABY/4-5 TIMES SG 101 N

ART HOODES CONT.

468. OIGA OIGA DOO/TIN ROOF SG 102 N-
 469. SELECTIONS FRM GUTTER/ORGAN SG 9001 N-
 470. SING U SINNERS/SUNNY SIOE/BLS
 GLASS BASE ACETATE N-
 471. YANCEY SP/BLK " & BL " ACETATE N-
 472. THE MOOCHE/4-TIMES " ACETATE N-
 473. YANCEY SP/B.W. BLS & SWT LORRAINE
 GLASS BASE ACETATE N-
 474. LIBERTY INN DRAG/MONDAY DATE/
 ORGAN GRINDER/BUGLE CALL G.B. ACETATE N-
 475. BLUES BW/BLUES (W MEZZ) BLANK N-E
 JOHNNY HODGES
 476. SO QUEEN BESS/THAT BL OL BB 11117 N-
 477. ON IN OUT BACK/PASSION FLOWERBB 300817 N-
 478. RENT PARTY BL/RABBITS JUMP OK 5100 N-
 479. LET SONG OUT HRT/IF U WERE VO 4046 N-
 480. EMPTY BALLROOM/U WALKED OUT VO 4213 E+
 481. PYRAMID/LOST IN MEDITATION VO 4242 N-
 482. BLES SERE/JITTERBUG (LAM CRK) VO 4309 N-E
 483. SWINGIN IN OELL/LOVE SWTIME VO 4335 N-
 484. DANCIN ON STARS/IN NOTHER W VO 4622 E+
 485. CAN COUNT ON ME/KITCHEN M VO 4917 E+
 486. DANCE OF GOOD/HOMETOWN BL VO 4941 N-
 487. KNOW WHAT U DO/ORM BL VO 5353 V
 488. TIREO SOCKS/SKUNK HOLLOW BL VO 5533 N-
 HOUND HEAD HENRY (1/2 RM CHP)
 489. SILVER DOLLAR/LOW OWN HOUND VO 1288 N
 BESSIE JACKSON
 490. SEABOARD BL/TROUBLEO MINO ME 12763 E-
 491. SLOPPY DRUNK/ALLEY BOOGIE ME 12494 E-
 492. BAKIN POWDER BL/MEAN TWISTERME 13021 E
 493. WALKIN BL/DRY TWO HUNDRED ME 13086 E
 494. MY MAN BOOGAN ME/PIG IRON SE 13342 E-
 495. RECKLESS WOMAN/TIRED AS I PE 308 E+
 496. SHAVE EM DRY/BARBECUE BESS FE 332 E+
 JIM JACKSON
 497. MOBILE CENTRAL/MONDAY WOMAN VI 21236 N
 498. GONNA MOVE TO LA./PART 2 VI 21671 E+
 499. HEY MAMA NICE LIKE THAT/PART 2 VO 1284 E
 PRESTON JACKSON BANO
 500. ITS TITE JIM/HARMONY BL PM 12400 N
 501. ITS TIGHT JIM/HARMONY PM 12400 V
 502. YEARNIN FOR MANOALAY/TROM M PM 12411 E+
 BUO JACKSON J KINGS
 503. CLAR MARM/OPUS #1 SANS MEL JAZZ 102 E+
 504. CANT BELIEVE/OPUS #1 SG 103 E
 504. CANT BELIEVE/OP #1 SANS MEL SG 103 E
 505. LAUGHING AT U/CLAR MARM SG 106 E+
 506. OPUS/SUGAR FOOT (WELROSE BD) DUB E+
 JAM SESSION AT VICTOR
 507. HONEY SUCKLE/BLUES VI 25559 E+
 HARRY JAMES
 508. BDO WOO/WOO WOO BR 8318 E
 JESSIE JAMES
 509. HIGHWAY 61 OE TEST E+
 510. SWEET PATUNI DE TEST E+
 JAZZ MAN ACETATE OR TEST
 511. COME BACK SWEET/HOT HOUSE JM 6 N-
 BLINE LEMON JEFFERSON
 512. GOT THE BLS/LONG LONESOME PM 12354 E+
 513. BEGINN BAK/DL ROUNDERS BL PM 12394 N
 514. PRISON CELL/LEMONS WORRIED PM 12622 E-
 515. HANGMANS BL/LOCKSTEP BL PM 12679 N-
 516. EAGLE EYEO MAMA/DYNAMITE PM 12739 V+
 517. SAT NITE SPENDER/OIL WELL PM 12771 E+
 518. NOBODY'S FALUT/DARK WAS NITE CO 14303 N
 519. GONNA RUN CITY/JESUS COMING CO 14391 N-
 520. MOTHERS CHILDERN HVE/HAD MY CO 14343 E+
 521. KEEP LAMP TRIM/CANT KEEP FRMO 14425 N
 522. LET U LITE SHINE/GOD DONT NVCD 14490 E-
 (ABOVE: RM CHP ND GR.)
 523. TAKE BURDEN LORD/GOD MOVES VO 3051 E+
 BINK JOHNSON
 524. WEARY BL/MODSE MARCH JM 9 N
 525. BUNK BEING INTERVIEWED JM 33 N-
 526. ORY CREOLE TRAM/CARELESS WOR 115 E+
 (ABOVE: BUNK WITH TURK)
 527. ALEX RAOTIME BAND OE TEST E+
 528. TISHWINGO BL OE TEST E+
 529. MARYLAND MY OE TEST E
 530. U ALWAYS HURT ONE U LOVE DE TEST E-
 531. FRANKLIN ST/BIG CHIEF STAKE PLAIN LB N
 532. FRANKLIN ST/BIG CHIEF BT PLAIN LB N
 533. BIG CHIEF STAKE/FRANKLIN ST PLAIN LB N

BINK JOHNSON CONT

534. FRANKLIN ST/BIG CHIEF BAKE PLAIN LB N
 535. BIG CHIEF BATTLE AXE/F ST BLANK N-
 536. BIG CHIEF BATTLE/FRANK ST BLANK N-
 EDITH JONSON
 537. HRT ACHING BL/AINT NO MORE OK 8748 N-
 538. HOVEY DRIPPER/54WORTH LIVERPM 12823 G+
 539. GOOD CHIB/CANT MAKE NOTHER PM 12864 E
 ELIZABETH JOHNSON
 540. SOBBIN WOMAN/BE MY KIO OK 8789 E+
 JAMES P JOHNSON
 541. BL FOR FATS/BLUEBERRY RHY SG 28105 E+
 LIL JOHNSON
 542. SAM HOT DOG/GET FRM PEANUT VO 3240 N-V
 (ABOVE: RM CHP 2 GR)
 LONNIE JOHNSON
 543. SHE AINT RITE/SOMEBOODYS GOT BB 8684 E+
 544. PLAYIN W STRINGS/STP EM LONGOK 8558 E-
 545. MOVE OVER/HARLEM TWIST OK 8638 V-
 546. FEELS SO GOOD/PARTS 3 & 4 OK 8697 N
 (ABOVE WITH SPENCER WILLIAMS)
 547. U DONE LOST GOOD TH/PT 1 & 2 OK 8733 N-
 548. BABY PLEASE DONT LV/SUN OWN OK 8754 N/N-
 549. JUST ROAMING MAN/BL ONLY GH OK 8875 E+
 MARGRET JOHNSON (ACC. C WILLIAMS)
 550. PAPA MAMAS ALONE/CHANGEABLE OK 8185 E-
 MARY JOHNSON
 551. WESTERN UNION/BLACK MEN BR 7081 N
 552. MUOY CREEK BL OE TEST N-
 553. KEY TO MT/BARREL HOUSE FLAT PM 12996 N-
 PETE JOHNSON
 554. KAY CEE DN MINO/BL DN DWN OE 3384 E+
 555. JUST FOR U/PETES MIXTURE OE 8582 N
 556. PETS BL/LET EM JUMP SA 12005 E+
 557. BUSS ROBINSON BL/B&O BLS SA 12006 N-
 558. BABY LOOK AY U/CHERRY RED VO 4997 N-
 JOLLY JIVERS
 559. HUNGRY MAN SHUFFLE/PIAND WOR 13606 E+
 JONAH JONES
 560. HEADIN 4 PARIS/JOHNAHS WAILSWF 243 E+
 MAGGIE JONES
 561. PDDR HOUSE/THUNDERSTORM CD 14050 V-
 562. BLACK RIDER/TRBL IN MINO BB 6569 E/V
 R.M. JONES JAZZ W.
 563. DUSTY BOTTOM/SCAGWORE OK 8431 V
 (ABOVE: RM SHP ND GR)
 JONES-COLLINS ASTORIA 8
 564. ASTORIA STRUT/DUET STD BB 8168 N
 565. DAMP WEATHER/TIP EASY BL BB 10952 N
 JONES-SMITH INC.
 566. LADY B GOOD/BW VO 3459 N-
 CHARLEY JORDAN
 567. BIG 4 BL/KEEP IT CLEAN VO 1511 V+
 JUNGLE BANO
 568. TIGER RAG/PARTS 1 & 2 BR 4238 V+
 569. JOIN VDDM VOOM/RENT PARTY BR 4345 E/V+
 570. JUNGLE MAMA/DOG BOTTOM BR 4450 E+
 571. BLACK ' BLUE/JUNGLE JAM BR 4492 E
 JUNGLE KINGS
 572. DRKTMN STRUT/FIARS POINT UNCA 4 N-
 573. 12TH ST RAG/ROCKIN IN RHY BR 6038 E/V+
 MAXIE KAMINSKY
 574. OR JAZZ/SHOE SHINNERS DRAG BN 507 N-
 REV. KELSEY
 575. EVERING PRAYER/TELL ME HW MGM 10303 N-
 KENTUCKY GRASSHOPPERS
 576. MAKIN FRIENDS/GET BL WHN IT BA 6360 E
 FREDDIE KEPPARO
 577. SALTY DOG/STOCK YARD STRUT AM 3 N-
 GENE KRUPA
 578. SWING IS HERE/HOP GAS BB 10705 E+
 YANK LAWSON JAZZ BANO
 579. SQUEEZE ME/SHEIK SG 28103 E+
 580. 2 MANY TIMES/STUMBLIN SG 28107 N
 581. THATS ?-ENTY/VANG W BLS SG 28108 N-
 (ABOVE: 1 " HR CRK)
 LEADBELL
 582. RED CROSS STORE BL/ROBERTA BB 8709 E
 583. LAST GD ROUND/LIPS PAGE BB 8981 N-
 584. LEAVIN BL/GOOD MORN BL BB 8791 E
 585. FOUR DAY WORRY/NEW BLK SNAKRO 5439 E
 586. DONT LOVE ME/PINTOPS BW G.B. ACETATE-
 587. GOOD MORN BL/MAMA LEVTS YOU BLANK N-
 MEADE LUX LEWIS
 588. WHISTLIN BL/HONKY TONK VI 25541 N

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER, 125 LA SALLE ST NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

MEADE LUX LEWIS CONT.

589. WHISTLIN/HONKY TONK TRAIN BB 10175 N/E+
 590. BEAR CAT CRAWL/(A.A.)XMONS CO 35961 N-
 591. YANCEY SPECIAL/BW OE 3387 N-
 592. CLOSIN RR BL/FAR AGD BL SA 12004 N
 LILS HOT SHOTS/RED ONION J.BABIES

593. DROP THAT SACK/SANTA CLAUS TEST N

LITTLE BROTHER

594. OUT WEST/LEAVIN TOWN BB 6916 E+/E
 595. WEST TEXAS BL/MISTREATIN BB 7178 E+

LITTLE DAVID

596. ORIG SWT PATUNIA/STANDING DE 7211 V+

597. NEW SWT PATUNI/RAMBLIN MINO DE 7270 V

LITTLE RAMBLERS

LOVELESS LOVE/STREAMLINEO G G BB 6043 N

C.C. LOFTON

599. BROWN SKIN GIRLS/U DONE TORE ME 61166 E-

600. HAD A ORN/STREAMLINE TRAIN SA 12003 E+

601. BRWN SKIN GIRLS/DOONE TORE G.B. ACETATEN-

LA. RHYTHM KINGS

602. BASIN ST BL/ LAST CENT BRE 2506 N-

603. OH LAOY BE GOOD/WEANEST KNOBEE 3324 N-

604. BALLIN JACK/(MIFF MOLE DRK)HRS 15 N-

605. CANT GIVE U ANYTHING/(DUKE) VO 15710 N-

LOUISIANA RHYTHMAKERS

606. ROCKIN IN RHY/12TH ST RAG ME 12445 E+

LOVIN SAM

607. AINT NOBODY GOT/GET IN FRONT BR 7131 E+

608. BRING IT HOME/UGLY CHILD BR 7183 N/E+

609. SHE CA LOVE SD GD/3 6'S BR 7198 N-

JANES LUCAS

610. TABL IN MIND/MR FREDDY VO 3346 V

JIMMIE LUNCEFORD

611. BABY WONT U/BLUE BLAZES VO 4667 N-

HUMPHREY LITTLETON BAND

612. MAPLE LEAF RAG/MEMPHIS BL PAE 3257 N

SHERRY MAGEE

613. TIN ROOF/SHAKE IT & BRK VO 5281 N-

614. BLUIN THE BL/SATANIC BL VO 5436 N

JOE MANNONE

615. FARE THEE WELL/DOWNRIGHT G.B. ACETATE V

616. UP THE COUNTRY/RINGSIDE CO 1044 E-

WINGY MANNONE

617. ROYAL GAROEN/ZERO OK 41570 N-

618. SHE CRYIN 4 ME/JST I GIRL OK 41569 E+

619. IF I CLD B W U/TIN ROOF ARA 145 E-

620. WALKING STREETS/SEND ME BR 6940 E+

621. NICKEL IN SLOT/SWING BROTHER VO 3171 E+

622. NEVER HAD LOVIN/ALONE WITH SE 5011 N-

623. PANAMA/BASIN ST BL BB 6411 E-

624. LETS BRK GOOD NEWS/MANNONE BB 7633 E+

625. UP COUNTRY/SHAKE THAT THING OE 7366 E+

626. STARTED ME ORNG/TORMENTED BB 6359 V

627. HOW LONG BL/BLUE LOU BB 10749 N-

628. SWT LORRAINE/JESS STONE G.B. ACETATE N-

PAUL MARES

629. MAGASAKI/LANO OF ORMS CO 35880 N

SARA MARTIN

630. MISTREATIN MAN/DEATH STING PM 12841 N

BERT MAYS

631. MIONITE RAMBLERS/OH OH BL PM 12632 N

REV. F.W. MCHEE

632. NOTHIN IN HELL/50 MILES ELBOW BLANK E+

633. ROCK AGES/THE HOLY CITY VI 21205 N-

JIMMY MCHUGH BOSTONIANS/

MILLS IO BLACK BERRIES

634. WHODPEE SHOUT/HOT & BOTH G.B. ACETATE N-

JIMMY MCHIGHS BOSTONIANS

635. IN GREAT BIG WAY G.B. ACETATEN-

RAY MCKINLEYS J.B.

636. N.O. PARADE/LOVE IN FIRST DE 1019 E

637. LOVE FIRST DEGREE/N.O. PROE OE 1019 N-

JIMMY MACPARTLANDS SQUIRRELS

638. PANAMA/BOUND ROUND MASON O HRS 1003 E

FRANK MELROSE

639. WHODPEE STP/MARKET ST JIVE DUB E

640. SHANGHAI HONEYMOON/GOOD FEELCRL 10 N

641. JELLY ROLL ST/PASS THE JUG GE 6774 E

642. PASS THE JUG/JELLY ROLL BR 80031 E+

MEMPHIS NIGHT HAWKS

643. SHANGHAI HONEYMOON/WILD STP VO 2593 E/E-

MET ALL STARS

644. NAT MEETS JUNE/SWT LORRAINE CO 37293 N

HAZEL MEYERS

645. HRT BRKIN/BLACK VILLE AFTER DK 8364 V

MEZZ MEZZROW

646. MUTINY IN PARLOR/PANIC BB 6319 E+

MEZZ MEZZROW CONT.

647. IF U SEE ME COMIN/ROYAL GAROBB 10087 E/V+

648. REVOLUTIONARY BL/GETTIN BB 10088 E

649. APOLOGIES/ SENDIN VIPERS BB 10250 E

650. LOST/MELODY FRM SKY BB 6320 E

651. MELODY FRM SKY/LOST BB 6320 N-

652. COMIN ON WITH COME ON/PT2 BB 10085 N-/E

MIFF & LITTLE MOLERS

653. FEELIN NO PAIN/IMAGINATION CO 35687 E+

MILLS BROTHERS

654. HOW DID SHE LOOK/BOGG IT BRE 3150 N

655. SINCE WE FELL OUT/SHADE OLO DE 1495 E+

MILLS IO BLACKBERRIES

656. DOUBLE CHECK/SWT MAMA (LAM C) DI 6062 V+

RAY MILLER/HODES & MEZZ

657. THATS A PLENTY BL BLANK E+

JOHNNIE MILLERS N.O. FROLICKERS

658. PANAMA/DIPPER MOUTH CO 1546 N-

659. PUNCH MILLER W TINY PARHAM/JUNE COBB

MISS. JOOK BAND

660. DANGEROUS WOMAN/BARBEQUE CRL 16 N

MITCHELLS CHRISTIAN SINGERS

661. ANGELES WILL ROLL/DN MY WY ME 13357 E/V+

MOANIN BERNICE

662. MOANIN BL/SDUTHBOUND BL PM 12620 N

E. MONTGOMERY

663. LA. BL/FRISCO HI BALL BL ME 12548 V

THELONIOUS MONKS

664. SUBURBAN EYES/THELONIOUS BN 542 N/E+

ALICE MOORE

665. TOMORROW BL/BL BLK & EVIL OE 7132 N-

666. RI VERSIOE BL/BLACK EVIL BL DE 7028 E/V

667. JST SITTN HERE/DEATH VALLEYDE 7109 E+

668. BLK & EVIL/BROADWAY ST WOM PM 12819 N

SAM MORGANS J.B.

669. EYEBODY TALKIN SAMMY/SING ONCD 14213 V+

(ABOVE; LAM CRK)

JELLY ROLL MORTON

670. MUSH MOUTH/LOOKING 4 BL BRO OUB N-

671. 35TH ST BL/MAMAMITA OUB N-

672. PRIMROSE STP/MISS. MILDRED BLANK N-

673. TOM CAT BLS OE TEST N-

674. BUCKTOWN BL OE TEST N-

675. MAMAMITA DE TEST N-

676. TIA JUANA DE TEST N-

677. JELLY ROLL BL DE TEST N-

678. BIG FOOT HAM OE TEST N-

679. K.C. STOMP OE TEST N-

680. GRANDPAS SPELLS DE TEST N-

681. PERFECT RAG DE TEST N-

682. N.O. JDYS OE TEST N-

683. WINN BOY/HONKY TONK JM 11 N-

684. SWT SUBSTITUTE/PANAMA GL 1703 N-

685. SWIGIN THE ELKS/DIRTY DIRTY GL 1711 N-

686. DEEP CREEK/SHREVEPORT HMV 9220 N

687. BIG FAT HAM OE TEST N-

688. MUDDY WATER BL OE TEST N-

689. MY JELLY LORO/WOLVERINE TJR 594 V+

690. WOLVERINE BL.MY GAL RS 8 N

691. MY GAL/WOLVERINE BL RS 8 N

692. MAMAMITA/35TH ST BLS SD 101 N

693. FINGER BUSTER/CREEPLY FEELIN JM 12 N-

694. MUDDY WATER/TROMBONE MOANIN VJR N

695. HIGH SOCIETY/FISH TAIL BL SES 2 N-

696. LONDON BL/DEAREST OARLIN SES 3 E+

697. SHOE SHINERS ORAG/BOOGABOO BB 7725 N-

698. SMILIN BL AWAY/TURTLE TWIST BB 10194 N-

(1st LAM CRK ABOVE)

699. STEAMBAT ST/SMOKEHOUSE BB 8372 E

700. COURTHOUSE BUMP/SWT ANETA VI 38093 N-

701. SMILIN BL AWAY/TURTLE TWST VI 38108 E

702. DWN MY WAY/TRY ME OUT VI 38113 E-

703. HARMONEY/LITTLE LAWRENCE VI 38135 V

704. SIOEWALK BL/DEAD MAN BL VI400119 N

705. MR. JELLY LORO/WOLVERINE BL BB 10258 N/E+

706. JUNGLE BL/WILOMAN BL BB 10256 N-

707. ORIG J.R. BLS/OR JAZZ BB 10255 N/E+

708. THE PEARLS/BEAL ST BB 10252 N

709. RED HOT PEPPER/MOURNFUL SERE BB 6601 E

710. STRATFORD HUNCH DE TEST N-

711. SHREVEPORT ST OE TEST N-

712. SOME OAY SWHT/LONDON BL OK 8105 E+

713. THE PEARLS/DREAM DADDY GE 5323 V

714. KING PORTER/WOLVERINE BL GE 5289 E-

715. THE CHANT/BLK BOTT ST VI 20221 E-

716. SIOEWALK BL/DEAO MAN BL VI 20252 N-

JELLY ROLL MORTON CONT.

717. GRANDPAS SPELLS/CANNON BALL VI 20431 V+

718. HYENE ST/BILLY GOAT ST VI 20772 N

719. JUNGLE/ AFRICAN HUNCH VI 21345 E/E+

720. SHOE SHINERS ORAG/SHREVEPT VI 21658 G+

721. PRETTY LIL/N.O. BUMP VI 38078 V-

722. WININ BDY/DIDNT HE RAMBLE HMV 9217 N-

723. PNCHTRAIN/ U RASCAL U G.B. ACETATEN-

BUDDY MOSS

724. INSANE BL/WHEN HEARSE ROLL ME 13149 E

725. BROKE DOWN ENGINE/BACHELORS PE 266 V+

726. PROWLIN WDMAN/WHEN I DEAD ME 12613 E-

727. OH LORDYMANA/MISERYMAN BL ME 13234 E

728. BEST GAL/BL BL #2 ME 12808 E/V

729. JEALOUS HEARTED MAN/BY MAMA ME 12747 V+

MEMPHIS MOSE

730. BILLIE GRINDER/GIMMIE LIL BR 7143 N-

B. MOTENS K.C. ORCH

731. TERRIFIC STP/THATS WHAT I VI 38081 V

732. THAT TOO OO/U RASCAL U VI 22793 V+

MOUND CITY B.B.

733. MUSKRAT RAMBLE/HI SOCIETY OE 1274 E+

734. TAILSPIN/NEVER HAD REASON ME 10209 E+

735. ONE HOUR/HELO LOLA BB 10037 E

TURK MURPHY

736. HI SOCIETY/FIDGETY FEET JM TEST N-

737. TIGER RAG/SUNSET CAFE JM TEST N-

738. RIVERSIDE/CAKE WALKIN JM TEST N-

739. MILENBERG/LONDON BLS (2nd CRK) JM TEST N-

ROMEO NELSON/SPECKLED RED

740. HEAD RAG HOP/WILKINS ST ST BR 80021 N

N.O. JAZZ BAND(DRSON WELLS PROG)

741. WEARY BL/TROMBONE BLANK E+

NEW ORLEANS BOOTBLACKS

742. I CANT STAY/MIXED SALAO CO 14465 N-

743. FLAT FOOT/WAO DDG CO 14337 N-

NEW ORLEANS WANDERERS

744. PERDIDO ST BLS/GATEMOUTH CO 698 E+

745. TOD TIGHT/PAPA DIP CO 735 E+

NORK

746. MAPLE LEAF RAG/CLAR MARM BRE 2209 N-

747. MARGUERITE/MILENBERG JOYS GE 5217 V

748. PANAMA/JAZZ ME BL DE 162 E+

749. MAPLE LEAF RAG/SWT LOVIN MANGE 5104 V

750. TIN ROOF/THATS A PLENTY BRE 2208 E+

751. THATS PLENTY/TIN ROOF BL GE 5105 V-

RED NICHOLAS

752. ROSE WASH SQ/SHIM ME SHA WA BR 1204 N-/N

753. NOBODYS KNOWS/RAMPART ST BLBRE 2505 N-

JIMMY NOONE

754. 4 -5 TIMES/JAPANSY OE 1621 N-

755. SWT GA BROWN TEST N-

756. SHE FUNNY THATWAY/SOME RAINYVO 1240 E+

RED NORVO

757. BL IN E FLT/BUGHOUSE BR 8208 N

758. OLD FASHIONEOL/1 SURRENOER CO 35688 N

JIMMY O'BRYANTS ORIG W.B. BAND

759. EVERYBODY PILE/CHARLESTON F PM 12312 V-

760. ALABAMY BOUND/HOT HOTTEN TOT PM 20400 V

HUS O'HARAS SUPER ORH/FRIARS SOC. O.

761. SAN BUGLE CALL BL DEE 2213 N

KING OLIVER

762. JUST GONE/WEATHER BIRO RAG BRE 2202 N

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER, 125 LA SALLE STREET NYC 27 NY

SEE PAGE ONE FOR INSTRUCTIONS.

AUCTION

KING OLIVER CONT.

786.HI SOCIETY RAG/SNAKE RAG OK 4933 N-
787.JAZZIN BABIES/NOHOP SCOP OK 4975 E-

ORIG.CRESCENT CITY JAZZERS

788.CHRISTINE/SENSATION RAG OK 40101 N
O.O.J.B.

789.INDIANA/DARKTOWN STRUTTERS CO 2297 V
ORIG. NORK

790.SHE CRYIN 4 ME/GOLDEN OK 40327 V
ORIG T XEOD JAZZ ORCH

791.BLACK RAG/CARELESS LOVE OK 8198 E+
ORIG WOLVERINES

792.GO MAN HARD/DEAR OL SOUTH UHCA 100 N
KIO DRY

793.SAVOY BL /DIPPERMOUTH EX 3 E+
794.1919/DOWN HOME RAG CRS 4 E+

795.HI SOCIETY/BALLIN THE JACK EX 4 N-
796.O.D. 1 STEP/ORY CREOLE TRAMCRS 6 E

797.CREOLE SONG/ SOUTH CRS 1 N-
798.GET OUT O HERE/BL FOR JIMMYCRS 2 N-

799.MARYLAND/O OIOMT HE RAMBLE CRS 3 N/E
800.CARELESS LOVE/DO WHAT ORY CRS 5 E+

801.MAPLE LEAF RAG/WEARY BL CRS 8 N-
802.PANAMA/UNDER BAMBOO CRS 7 N-

803.OVIN MOTHER/WHOOPEE MAMA BR 7203 N-
HOT LIPS PAGE

804.GONNA LOCK HRT/PIED PIPER BB 7682 E+
805.JSY NOTHER WOMAN/MY FITIN BB 8660 N

806.EVIL MANS BL/DO IT IF U BB 8634 E
TINY PARHAM ORCH

807.STUTTERING/JOGO RHYT VI 38009 E
CHARLIE PATTON

808.STONE PONY/HIGH SHERIFF VO 2680 E
809.34 BL/ POOR ME VO 2651 E-

SANTA PECORA

810.NEVER KNEW WHAT GAL/MAGNOLIA CO 36159 N
ARTHUR PETTIS

811.GOOD BOY /THAT WONT DO BR 7182 N
PHILADELPHIS MELODIANS

812.WHEN US MILIN/ IO LIKE 2 B PAE 671 E-
LENA PHILLIPS

813.STRIVIN MAKE IT/STORM IS MGM 10429 E+
814.LORO SENT RAIN/LITTLE BOY MGM 10250 N-

WALTER PICSON

815.YO YO/OGGIN THAT THING BB 6329 E
CHARLES PIERCE ORCH

816.CHINA BOY/BULL FROG UHCA 1 N-
PINWOOD TOM

817.WELFARE BL/STORMY WEATHER ME 12983 V+
BEN POLLACK

818.CUOOLE UP/ALICE B GOWN OE 1546 E+
POOR JIM

819.BL & WORRIED WOM/BQUEAKY WRKME 13009 E-
OLLIE POWERS GROUP/COOT JANT ETC.

820.PLAY THAT THING/COME ON COOTJ 6 N-
LOUIS PRIMA

821.LADY IN RED/CHASIN SHADOWS BR 7448 E-
822.CHINATOWN MY/BASIN ST BR 7456 E

QUINTET HOT CLUB OF FRANCE

823.PARAMOUNT ST/SWINGIN W JANGOV 27272 N
824.VI PERS ORN/MINORS OWING VI 26218 N-

825.OWING SUITARS/STOMPOLOGY VI 25601 N/V
MA RAINY

826.LAST MINUTE/BO WEAVIL PM 12080 E-/V
827.BL OH BL/OH PAPA BL PM 12566 N

828.MA RAINY'S BL BOTTOM/GA CAKE PM 12590 N
829.ICE BAG PAPA/HELLISH RAG PM 12612 V

830.STACK O LEE BL/VONDER COME PM 12375 N-
831.HEAR ME TALKIN/PROVE IT ON PM 12668 N

832.NITE TIME/4 DAY HONORY SCAT PM 12303 F
833.STORMY SEA/LE VEE CAMP MOAN PM 12295 V

834.BROKEN HRTEO/JEALOUSY PM 12364 N
835.THOSE ALL NITE LONG/BAO LUK PM 12081 N-

836.BL OH BL/OH PAPA LB PM 4 N
837.NEW BO WEAVIL/MOONSHINE PM 2 N

838.SLOW DRIVE/GONE OAOY PM 3 N-
839.LITTLE LOW MAMA/GRIEVIN H PM 12419 V

840.ACREECH OWL BL/TOUGH LUCK PM 12735 E-
841.BL WLO FORGOT/ PT 2 PM 1 N

842.JEALOUS HRTEO/SEE SEE RIDER JI 9 N
843.COUNTIN BL/JELLY BEAN BL JI 8 N

844.STACK O LEE/VONDER COME THE SO 908 N
RAMBLIN THOMAS

845.JIO HEAD BL/ HARO GALLAB PM 12708 N
846.SAWMILL MOAN/RAMBLIN MIND PM 12616 N

847.RAMBLIN MAN/POOR BOY PM 12722 N

KIO RENA J.B.

848.GETTYSBURG MARCH/LOWOWN OEL 801 E+/E
REO UNION J.B.

849.CAKE WALKIN BAB/DIPPER MOU JI 10 E+
RHYT MAKERS

850.WHO STOLE LOCK/ON PETER CO 35841 E+/E
851.YELLOW OOG/MEAN OLO BED BUG CO 35882 E+

852.BOUNCIN ROUND/ST LOU BL OUB N-
MAX ROACH 4

853.HAM 7 HATG/MAXIMUM VOG 5012 N
SNITCHER ROBERTS

854.HRT IS RIGHT/SNITCHERS BL OK 8781 N
ELZAOTIS ROBINSON

855.ELZAOTIS POLICY/PAYDAY OAOOYPM 12635 V-
IKE ROGERS

856.4 REASONS/HI SOCIETY OUB E+
WALTER ROLAND

857.LAST YEAR/MAN MAN MAN ME 13037 E
858.REO CROSS BL #2/NO GOOD BIO ME 13088 E

859.COLLECTOR MAN BL/CWA BL ME 13103 E/V
860.SLAVIN BL/BACK OODR BL ME 12823 E/V

LUIS RUSSELL ORCH
861.NEW CALL FRKS/JERSEY BOUNCE CO 35690 E

862.OOLYHINE/SWT MUMTAT OK 8454 E+
863.PANAMA/GOT NOTHER SWEETIE PAE 963 E/V

864.29 OARBORN/SWT MUMTAT G.B. ACETATEN-
865.PLANTATIONS JOYS/PLEASE OONTOK 8424 V+

SAVANNAH SYNCOPATORS
866.SOME OAYS/WHRT/WA WA WA BR 3373 V+

SONNYS SCOTT
867.BLK HORSE/TRYME MAN VO 2586 E-

GENE SEORIC HONEYBEARS
868.FOOLISH THINGS/SESSION JPEOSWF 248 N/E+

OMER SIMEON
869.BEAU KOO JACK/SMOKEHOUSE BR 7109 N-

CASSINO SIMPSON/JELLY
870.LITTLE JOE/FROGMORE RAG SO 103 N-

ARTHUR SINS & HIS CREOLE ROOF ORCH
871.SOAPSTICK B/HOW DO U LIKE OK 8373 E/V+

ZUTTY SINGLETON
872.CLAR MARM/ANYTHING 4 U OE 432 E-

873.BUGLE CALL RAG/ROYAL GARDEN OE 465 V+
SIX BL CHIPS

874.CHEATIN CHEECH/STEEL ROOF OE 740 N
SIX JOLLYJESTERS/JUNIC COBB

875.OKLA. ST/ONCE OR TWICE VO 1449 E/V+
SLOPPY HENRY

876.ROYAL PALM SPEC/JOMO MAN BL OK 8845 N
BESSIE SMITH/RAY TURNER

877.SLOW & EASY/JIVIN W JARVIS G.B. ACETATE N-
BESSIE SMITH

878.OVIN ON FLOOR/FOOLISH MAN BR 1002 N
879.GULF COAST BL/OWN HEARTED CO 3844 E

880.O OAOY BL/BABYWONT U PL CO 3888 E+
881.KEEPS ON RAININ/TAINT NOBOOYCO 3898 V

882.MAMAS GOT BLS/OUTSIDE O THATCO 3900 V-
883.NEW GULF COAST/FLA BOUNO CO 14109 V-

884.OY BYBL/WEEPIN WILLOW CO 14042 V+
885.MOONSHINE/BOWEAVIL CO 14013 V

886.SINFUL/FOLLOW THE OAL CO 14052 V
887.RECKLESS/SOBBIN HEARTED CO 14056 V

888.MONEYBL/HARD DRIVIN PAPA CO 14060 E
CLARA SMITH

889.COURT HOUSE BL/B'S BLS CO 14073 V
BESSIE SMITH

890.AINT GOIN PLAY/NASHVILLE W CO 14090 V-
891.AINT GOT NOBOOY/J.C.HOLMS BLCO 14095 N-

892.OIXIE FLYER/U BEEN GO WAGON CO 14097 V-
893.GOLDEN RULE/LONESOME DESERT CO 14123 N

894.WOTS MATTER/WANT EVERY BIT CO 14129 V+
895.SQUEEZE ME/JAZZBO BRWN CO 14133 N

896.MONEYBL/HARD DRIVIN PAPA CO 14137 V-
897.BABYDOLL/THEM HAS BEEN CO 14147 N

898.RATHER BE O & BURIED/PICKPKTKO 14304 E/E-
899.STANDIN IN RN/IT WONT BE U CO 14338 E+

900.WASHWOMANS BL/HELP ME GET H CO 14375 N-
901.ME & MY GINE/SLOW & EASY CO 14384 N

902.POOR MANS BL/DOUGHT B A SHMEO CO 14399 N
903.WILO BOUT THING/GOT GVE ME CO 14427 E+

904.KITCHEN MAN/OUT WHAT TAKES CO 14435 E/E-
905.WAKEE MY LV/HE GOT ME OGIN CO 14464 N-

906.DONT CRY/DONT UNDERSTANO CO 14487 E+
908.BEET IT 2 URSELF/HOP SCOP CO 14516 E+

909.ON REVIVAL OAY/MOAN MOURNERSCO 14538 E
910.SHIPWRECK/LONO OLO ROAO CO 14663 E+/E

BESSIE SMITH CONT.

911.COLO IN HND/GO OLO WAGON CO 35672 N
912.Y OUNO WOMANS BL.CAKE WALK CO 35673 N

913.EMPTY BEO BL. PART 2 CO 35675 N
914.PREACHIN BL/AT CHRISTMAS T CO 35842 N-

915.1 & 2 BL.(MOUNO CITY B B) CO 36281 N/E+
916.HUSTLIN OAN/BLK MT BL TMPL 522 N-

917.GOLDEN RUL/LONESOME DESERTTMPL 523 N
918.DO U OUTY.IM OWN IN DUMPS UHCA 47 N

CLARA SMITH

919.MY JOHN BL/SHIPWREACK BL G.B. ACETATE N-
919A.U CANT STAY HERE/LETS GET CO 14497 N/E+

JABBO SMITH

920.SLEEPYTIME/LIT WILLIE BL BR 7058 E+
PINETOP & LINDBERG/LITTLE BROTHER

921.EAST CH BL/FARISH ST JV BB 10177 E
PINETOP SMITH

922.IM SOBER NOW/JUMP STEADY BR 80009 N
923.JP STEADY/(MONATANA TAYLOR)UHCA 65 N

924.PINE TOP BL/PINETOP'S BW UHCA 113 N
925.NOW I AINT GOT NOTHIN AT ALL TEST N

RUBY SMITH & JIMMY JOHNSON

926.BACK WATER/HE ALL MINE CO 4903 V+
TRIXIE SMITH

927.WRLD JAZZ CZY/RAILROAD BL JI 7 E+
928.EVRYBOY CHARLESTON NOW/LVE MEMF 100 N

929.EVRYBOY OGIN CH/LOVE ME LIKEPM 12330 V-
FRANKIE SCOWLOW AND HIS QUINTETTE

930.REVERSE CHARGES/MAN I LV DUKE 112 E+
SOUTH STREET RAMBLERS

931.SOME OO SOME/ENOURANCE ST QRS 7019 E/V
SOUTHAMPTON SOCIETY ORCH

932.12 TH ST BL/POPULAR ST PE 14395 V
SOUTHERN MALE 4.

933.JESUS ROCK WEARY/GO OWN MOS BR 8479 N
CHARLES SPANO

934.FAT MAMA/SHE GOT GO STUFF OUB N-
CHARLIE SPANO & BLIND BLAKE/LUX

935.HASTINGS ST.HONKY TONK TRN SG 65101 E+
MUGGY SPANIER

936.SMEDAY SWTHRT/THAT OA OA STNBB 10384 N
937.ECCENTRIC/BIG BUTTER & EGG BB 10417 E+

938.SIS KATE/OEPPERMOUTH BB 10506 E
939.LIVERY STABLE/AT J.B. BALL BB 10518 E

940.RELAXIN AT TOURO/RIVERBOAT BB 10532 E
941.BLK & BL. OINAH BB 10682 E+

942.BLUIN BL/AT SUNDOWN BB 10719 E-
943.MANOYMAKE UP/LONESOME RO BB 10766 E+

945.HESITAITIN BL/LIT OAVIO OE 4271 E+
946.AM PATROL/MORE THAN U KNOW OE 4328 N

947.2 OCKLOCK/WRECK OL 97 OE 4336 N-
948.BLUIN BL/AT SUNDOWN HMV 9092 N

SPECKLED REO (RUFUS FERRYMAN)

949.THE DIRTY OOO NO.1/NO.2 BR 80020 N
VICTORIA SPIVEY & BOYS

949A.NEVER FALL LV/BLK SNAKE SW OE 7203 E
950.NEW BLK SNAKE BL PT 12 OK 8626 N-

951.BLOOO HOUNO BL/DIRTY T B BL VI 38570 E
952.LONESOME W BL/HAUNTED BY BL VI 38598 E+

953.ANY KNO MAN/AINT LET SEE S CO 3366 E
954.HOLLYWOOD STP/DETROIT MOAN VO 3405 E/E-

SPECKLED REO

955.DIRTY OOO/RIGHT STRING WRG BR 7151 N
STACY ORCH

956.CLARINET BL/CANT BELIEVE U VS 8132 N
STATE ST RAMBLERS

957.ME & THE BL.TIGER MOAN CH 16247 E
958.I WANT AF LOVIN/RICHMOND ST CH 16350 V

959.KENTUCKY BL/BARREL HOUSE CH 40007 E
960.RICHMOND ST/GA GRINO CH 40009 N-

961.SIC ME TIGE/S.AFRIC BL CH 40070 N-/E
REX STEWART

962.MY SUNDAY GAL/WI THOUT SONG BB 10946 N
STATE ST RAMBLERS

963.ORIENTAL MAN/TACK IT OWN TEE 15 N
964.WEARY WAY BL/COOTIE STP TEST E+/E

STOMP SIX

965.WHY CANT IT BE/EVRYBODY LUES SES 5 N
JOE S'LLIVAN

966.BLUES/ H S ROSE ACETATE N-
967.BLUES YANCEY ST ACETATE E+

968.JST STROLLIN/LITTLE ROCK OE 600 N-
SWEET PEA

969.LEAVIN BABY/OAY BRKIN BL VI 23361 E-
????????????????

970.SWAMP MIST BEF E+

AUCTION

SAM MELTZER

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SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

BLIND JOE TAGGART
 971. HADN WRITIN WALL/CROSSED LN PM 12/17 N
TALL TOM
 972. EASY PAPA/U BROKE MY HRT VR 6030 N
TALLAHASSEE TIGHT
 973. BLK SNAKE/JEALOUS MAN ME 13020 V+
 974. TALLAHASSEE WOMAN/HOMESICK BL ME 13073 V+
TAMPA REO
 975. B W OANCE/BUMBLE BEE BL VO 1619 V+
 976. SOMEDAY BOUND WIN/LIT. BRO. JBB 6825 E+/E
ERSKINE TATE
 977. STP OFF LETS/STATIC STRUT VO 1207 E-
 978. STP OFF LETS GO TEST N-
 979. STATIC STRUT/STP OFF LETS DUB N-
ART TATUM
 980. STPIN AT SAVOY/LAST GDBYE DE 8536 E
 981. ROCK ME MAMA/LUCILLE DE 8577 N/E
 982. SOPHISTICATED LADY/T FOR 2 SE 5015 N
BILLY TAYLOR
 983. VERY THOUGHT OF/DAN CHAMPS E SWF 234 N-
JASPER TAYLOR STATE ST BOYS
 984. STP TIME BL/MUST HVE BEEN PM 12409 E
MONTANA TAYLOR
 985. DETROIT ROCKS/HEAD RAG HOP HRS 22620 N
JACK TEAGARDEN & WHOPEE MAKERS
 986. ITS SO GOOD/DIRTY OOG UHCA 39 N
EDDY TEDDY
 987. WILD WOMAN/ALCOHOL MAMA BR 7223 N
SONNY TERRY NITE OWLS
 988. HARMONIC TRAIN/WOMEN IS K JAC 2303 E
TESCHEMACHER
 989. BABY WONT U PL/TRYIN TO BR 80064 N
HOCIEL THOMAS (ACC BY LOUIS 4)
 990. WASHWOMAN BL/GAMBLERS OK 8289 F
 991. PUT WHERE CAN GET/ADAM & E OK 8285 E/V
HERSAL THOMAS
 992. HERSAL BL/SUITCASE BL OK 82277 V-
TRAYMORE ORCH /TUXEDO ORCH
THE TRAYMORE ORCH IS A VERY RARE
DUKE ELLINGTON SIDE
 993. BLACK TAN FAN/DELIRIUM VO 15556 E
TRUMBauer
 994. I COMIN VA/SINGIN IN THE BL BR 7703 N
 995. GOOD MAN HARD/CRYIN ASL DA CO 35956 E+
 996. OSTRICH WLK/RIVERBOAT SHUF UHCA 29 N-/E
 997. CLAR MARM/WAY DWN YONDER VO 4412 N-
BESSIE TUCKER
 998. MY MAN QUIT ME/BLK NAME MN VI 21692 N
 999. GOT CUT ALL PICES/FRYIN PAN VI 38018 N-
 1000. OLD BLK MARY/MEAN JACK STRPVI 38538 E-/F
JOE TURNER MEMPHIS MEN
 1001. FREEZE & MELT/MISS MOAN CO 1813 E
 1002. MUST HVE MAN/FREEZE & MELT CRL 3 N
 1003. DOGGIN IN THE DOG/RAINY DAY DE 7824 N-
JOE VENUTI
 1004. FOUND NEW BABY/H. FOOTWARM/PAE 924 N
FATS WALLER
 1005. 12 ST RAG/SWEET SUE VI 25087 E
 1006. NUMB FUMBLIN/SMASHING 3RDS VI 25338 N-
SIPPIE WALLACE & LOVIE
 1006A. HAVE U EVER BN DWN/DIGA DTGA D00/
 4 OR 5 TIMES GLASS BASE ACETATE N-
 1007. I FEEL GOOD/MAIL TRAIN BL OK 8345 E-/V
WESLEY WALLACE/JABO WILLIAMS
 1008. NO 29/ JAB BLUES JI 29 E
WASHBOARD RHYTHM KINGS/MISSOURIANS
 1009. TIGER RAG/BOOTY BL BB 6084 E
ERNESTINE WASHINGTON
 1011. RECORD WILL B THERE/LORO ISMA 103 N
 1012. SAV DONT PASS/JUST MAKE IT MA 104 N
 1013. LORO REMBR/NEVER TURN BACK MA 105 N
 1014. UNQ OUDY DAY/JESUS PRAYED MA 1025 N
WASHINGTONIANS
 1015. BLK TAN FAN/SOLOQUY BR 3526 E-
 1016. TAKE IT EASY/MISS MUD CA 8188 V+
 1017. DWN OUR ALLEY/DELIRIUM CP 1076 N
 1018. EAST ST LOU/THE MOOCHE G.B. ACETATE N-
ETHEL WATERS
 1019. DINAH/ SWEET MAN CO 487 E+
 1020. AM I BL/ BIRMINGHAM BERTHA CO 1837 N
 1021. HEBBIE JEEBIES/EVYBODY MESS CO 14153 E-
 1022. SMILE/WANT MY SWT DADDY CO 14229 N
LU WATTERS
 1023. LONDON BL/MILBERG JOYS DUB N-
 1024. DADDY DO/SUNSET CAFE G.B. ACETATE N-
 1025. HI SOCIETY/DIFF MASTER G.B. ACETATE+
 1025. FIDGETY FEET/TEMPTATION RAGUM 7 N
 1027. MAPLE LEAF/BLW RAG(ROSE) JM TEST N-

LU WATTERS CONT.
 1028. TEMPTATION/DADDY DO JM TEST N
 1027. TERRIBLE BLS/MAPLE LEAF JM TEST N-
 1030. MUSKRAT/SMOKEY MOKES JM TEST N-
DICKEY WELLS ORCH
 1031. TWEEN DEVIL DEEP/BUGLE CALLVI 26220 E
GEORGE WETTLING
 1032. EVYBODY LUS/SOME THESE DAYS BW 7 N-
 1033. CHINA BOY/THAT PLENTY BW 27 E+
PETTIE WHEATSTRAW
 1034. SO LONG BL/MAMAS ADVICE VO 1620 V+
JOSH WHITE
 1035. DOUBLE CROSS WM/CRYIN BL ME 12727 V+
MARK WHITE JAZZ CLUB
 1036. DIXIE/BAREFOOT BL DEE 9158 N
"BOODLE IT" WIGGINS
 1037. EVIL WM/KEEP KNOCKIN PM 12662 N
CLARENCE WILLIAMS
 1038. SMATA C BL/B. GOODMAN) BLANK N-
 1039. IM LIT BLBO/WANDY MAKE UP CO 35957 N
 1040. OF AL WRGS/TERRIBLE BLS HRS 31 N-
 1041. K C MAN BL/W. CAT BL OK 4925 V+
 1042. ACHIN HRTD BL/TAINT NODYS OK 4966 V+
 1043. SWT EMMALINE/LOG CABIN OK 8572 E+
 1044. COAL CART/SANTA CLAUS BL OK 8345 V
 1045. SQUEEZE ME/SANTA CLAUS OK 8354 V
 1046. LIVIN HI/WAIT SEE BABY OK 8272 E
 1047. TAKE U BLK BTM/CUSHION FT OK 8462 V+
 1048. K C MAN/SITTIN TOP WRLO OK 8926 N
 1049. U AINT 2 OLD/ORGAN GRINDER CO 2863 E/V
 1050. JACKASS BL/ WHATS MATTER- OK 40598 G+
 1051. WILDFLOWER/MIDNITE STP PM 12839 V-
 1052. NEW DWN HME/SQUEEZE ME QRS 7005 V-
 1053. BOZO/BIMBO QRS 7034 N
 1054. IN THRU/LONGSHOREMAN\$ BL QRS 7040 E+
(ABOVE 1 1/2 HR CRK)
 1055. BEAUT ROMANCE/SHES GONE VO 5411 N/E+
COOTIE WILLIAMS
 1056. AINT MISBEHVN/IN MY CONO OK 6224 N-
 1057. TOASTED PICKLE/TOP & BOTTOMOK 6336 N
 1058. C MEN/ WEST END BL OK 6370 N
 1059. AINT MISDNH/BL MY COND RZE 3596 N
 1060. CANT GIV ANYTHING/WATCHIN VO 3890 N/N-
 1061. ECHOES OF HARLEM VO 3960 N
 1062. SHARPIE/BL IS EVENING VO 4324 N-
 1063. AINT GRAVEY GO/BOUDOIR BEN VO 4726 N
 1064. NIGHT SONG/BLK BEAUTY VO 4958 E+
 1065. BL REVERIE/DWTWN UPPOAR VR 527 E/V+
 1066. GD GRVY/T B BLS BB 8333 N/E+
TEDDY WILSON
 1067. EENY MEENY/IF U WERE MINE BR 7554 G+
 1068. THESE N THAT N/SUGAR PLUM BR 7577 E
 1069. BL IN C SHARP/WARMING UP PR 7684 N-
 1070. IT LIKE REACHING 4/GUESS W BR 7702 V
 1071. PENNIES FRM/THATS LIFE BR 7789 N
 1072. WHERE LAZY RIV/RITE OR BR 7797 E+
 1073. COMIN VA/HOW 1 2 KNOW BR 7893 N-
 1074. MELCHOL BABY/CRIO 4 U CO 35862 N
 1075. WHEN U SMILIN/EASY LIVIN CO 36208 N
JOHN WITTWER 3
 1076. JOES BL/ WOLVERINE BL EX 1 E+
 1077. COME BACK SWT PAPA/TIGER EX 2 E+
WOLVERINE ORCH
 1078. FIDGETY FEET/ROYAL GARDEN BRE 2204 N
 1079. TIGER RAG/COPENHAGEN BRE 2205 N
ALBERT WYNNS
 1080. CRYIN MY BL AWAY VO TEST N
JIMMY YANCEY
 1081. BOODLIN/ JIMMY ROCKS SE 10001 N-
 1082. JIMMYS STUFF/THE FIVES SA 12008 N
YOUNGS CREOLE JAZZ BAND/
MIDWAY DANCE ORCH
 1083. TIN ROOF/ BLK SHEEP VJR N

THE FOLLOWING ARE A LIST OF JAZZ
MAGAZINES, BOOKS, CATALOGS, ETC.

NORTHERN SOCIETY FOR JAZZ STUDY
 1084. VOL 1 # 1,2,3,5,7,8,
 VOL 2 # 6,10,11,12,14,15,16 ALL E+
JAZZ MUSIC MAGAZINE
 1085. VOL 3 # 1,2,3,
 VOL 4 # 5, ALL E+
AUSTRALIAN JAZZ QUARTERLY
 1086. MAY '46, AUG '46, DEC '46, NOV '47,
 MAR '48, NOV '48, MAR '51, JUNE '51
 ALL N-

BOOKS, CATALOGS & ETC. CONT.

ESQUIRE'S JAZZ BOOK 1944
 1087. ARMED SERVICES EDITION E+
YOUNG MAN WITH A HORN
 1088. ARMED SERVICES EDITION E+
GEORGE GERSHWIN BIOGRAPHY
 1089. ARMED SERVICES EDITION N
PLATTER CHATTER MAGAZINE
 1090. DEC '45, JAN '46 N
MUSIC & RHYTHM MAGAZINE
 1091. NOV 1940, JUNE 1941 E+
JAZZETTE MAGAZINE
 1092. NOV 1944 (E+) MAR-APR. 1945 (N-)
THE WHEEL MAGAZINE
 1093. AUG 1948 N
JAZZ - JUNCTION JIVE MAGAZINE
 1094. VOL 1 #1,2, N
HOT JAZZ MAGAZINE
 1095. FEB-MAR '39, APR-MAY '39, JULY-AUG '39 E
 APR-MAY '38, OCT-NOV '38 (E+) NOV-DEC '38 (E-)
THE FIRST JAZZ PUBLICATION IN FRANCE OR
FOR THAT MATTER ANYWHERE.
HOLLYWOOD NOTE MAGAZINE
 1097. MARCH AND APRIL 1946 N
BAND LEADERS MAGAZINE
 1098. JULY '44, SEPT '44, JAN '45 E+
AMERICAN JAZZ REVIEW
 1099. JUNE (E+), JULY (E) OCT (N-) 1945
CLEF MAGAZINE
 1100. MAY, JUNE, AUG, SEPT, 1946
BLACK & WHITE
 1101. MARCH 1946 N
EYE WHITNESS JAZZ
 1102. MUGGSBY ON COVER PART 1
 JAMES P ON COVER PART 2
THE NEEDLE MAGAZINE
 1103. VOL 1 # 6 '44, VOL 2 # 1 '45 N-
THE JAZZ RECORD MAGAZINE
 1104. JULY '44, SEPT '44, OCT '44
 APRIL 1945 THRU NOV 1946
 JAN 1947 THRU NOV 1947
 AUG, SEPT, OCT 1947 ALL IN N- SHAPE
JAZZ SESSION MAGAZINE
 1105. OCT '44, NOV '44 DEC '44, JAN-FEB '45,
 MAR-APR '45, MAY-JUNE '45, JULY-AUG '45
 SEPT-OCT '45, NOV-DEC '45, JAN '46,
 FEB '46 ALL E+ OR BETTER
PLAYBACK MAGAZINE (SEE JAZZ FINDER)
 1106. JAN 1949 THRU SEPT 1949 N-
 1107. JAN 1948 THRU NOV 1948 N-
JAZZ QUARTERLY
 1108. VOL 2 # 4 N-
 1109. VOL 2 # 3 N-
 1110. VOL 2 # 1 N-
JAZZ NOTES
 1111. TASMANIAN JAZZ PUBLICATION SEPT '43 TO
 MAY '45 (INCOMPLETE)
"JAZZ" MAGAZINE
 1112. VOLS 1 # 1,7,8,9,10
BLUEBIRD CATALOG
 1113. DEC 1938 N-
COLUMBIA CATALOG
 1114. 1942 N
"IN THE GROOVE"-VICTOR "SWING"
 1115. SUPPLEMENT OF 1938 E+
VICTOR SUPPLEMENT
 1116. OCT 1938 E+
HMV RECORD REVIEW
 1117. JAN 1943 N-
COLUMBIA-PARLAPHONE SUPPLEMENT
 1118. AUGUST 1943 N
HMV RECORD REVIEW
 1119. NOV 1943 N
DECCA
 1120. COMPLETE CATALOG OF 1939 -NO COVER BUT E+
 1121. LISTING OF JULY 1942 N-
VOCALION-ENGLISH
 1122. JAN 1937 SUPPLEMENT FEATURING FRED
 ASTAIRE N-
DECCA CATALOG
 1123. 1938 E+
VICTOR CATALOG- CANADIAN- 1940
 1124. MANY ITEM LISTED WHICH ARE CUT-OUTS
 IN THE U.S.A. E+
VOCALION CATALOG- SEPT 1939
 1125. LAST COMPLETE CATALOG ISSUED BEFORE
 VO. WAS DROPPED IN FAVOR OF PURPLE OK. E+

AUCTION

SAM MELTZER

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SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

- VICTOR - CATALOGS**
1126. "MUSIC AMERICA LOVES BEST" SEPT '50 N-
1127. "REQUEST" SEPT 1950 N-
BLUEBIRD
1128. RACE CATALOGUE JUNE 1940 N
HMV
1129. 1950-1951 CATALOG N-
DUKE ELLINGTON
1130. PRESSMANUAL AND DISCOGRAPHY ISSUED BY
WILLIAM MORRIS AGENCY E+
VICTOR
1131. SUPPLEMENT TO MARCH 1939 N-
1132. CATALOG 1938 E+
WHOS WHO IN JAZZ COLLECTING
1133. 1942 BY WILLIAM C LOVE E
PARLOPHONE RHYTHM STYLE CATALOG
1134. TO DEC 1943 N-
SHORT SURVEY OF MODERN RHYTHM
1135. ISSUED BY ENGLISH BRUNSWICK EDITED BY
LEDNARD HIBBS E+
COLUMBIA
1136. CATALOG 1944 N-
DECCA
1137. LAST CATALOG WHICH CONTAINED NO
CUT-OUTS 1940 E+
HOT DISCOGRAPHY - 1936
1138. ORIGINAL EDITION-CHARLES DELAUNAY
BACK COVER MISSING SOMEWHAT SCUFFED V+
BRUNSWICK
1139. CATALOG JUNE 1939 N-
1140. CATALOG SEPT 1938 N-
DECCA CATALOG - 1942
1141. PROBABLY EXCEPT FOR MONTHLY THROWAYS THE
THE LAST LISTINGS OF THE BL LABEL OE'S N
VOCALION
1142. CATALOG APRIL 1939 E+
VICTOR
1143. CATALOG 1939 INCLUDING SEP. SUPPLEMENT N-
BLUEBIRD
1144. CATALOG SEPT 1940 N-
1145. CATALOG DEC 1939 N-
GENERAL RECORD CATALOGUE
1146. JAN 1942 INCLUDING GAMUT RECORD CATALOG
& LISTING OF JELLYS N.O. MEMORIES &
SINGLES
BLUEBIRD
1147. DEC 1941 RACE- N-
1148. CATALOG THRU DEC 1940 N-
VICTOR
- CATALOGUE JAN 1927 (1149.) N-
BLUEBIRD
1150. CATALOGUE OF JUNE 1940 N-
JAZZ RECORD
1151. BOUND IN MARBELIZED BINDING-
NOS. 1 THRU NO. 30 - ALSO INCLUDES
"THIS IS JAZZ" BY RUDI BLESCH
HOT RECORD SOCIETY RAG
1152. BOUND VOLS. FROM JAN 1939 THRU MARCH 1941.
BOUND IN MARBELIZED BINDING. ALSO BOUND IN
SAME BINDING A FEW PRECIOUS ISSUES OF THE
FAMOUS "JAZZ" MAGAZINE,
RECORD CHANGER
1153. BOUND IN MARBELIZED BINDING, FORM APRIL
1943 THRU FEB 1945
JAZZ INFORMATION
1154. BOUND IN MARBELIZED BINDING, VOL 2 # 1
THRU TO LAST ISSUE OF VOL 2 # 16-GREAT
PHOTOS & OLD RECORD LABELS N-
1155. BOUND MARBEL VOLS 1 # 1 THRU VOL 1 # 35 N-
JAZZ RECORD BOOK-1942 BY
1156. CHARLES E SMITH, FRED RAMSEY-BILL RUSSELL N-
YOUNG MAN WITH HORN
1157. SPEC BOOK ARMED SERVICES E+
THE REAL JAZZ - 1942
1158. HUDES PANASSIE (ADOPTED BY G.E. SMITH)
MEN OF POPULAR MUSIC- 1944
1159. BY DAVID EWEN N-
JAZZ FROM CONGO TO THE 'MET'
1160. BY ROBERT GOFFIN E+
PIAND IN THE BAND 1940
1161. BY DALE CURRAN N-
DUKE ELLINGTON 1946
1162. BY BARRY ULLANOV E+
HOT DISCOGRAPHY 1948
1163. BY CHARLES DELAUNAY E+
FATHER OF THE BLUES 1944 1944
1164. BY W.C. HANDY N-

- SHINNY TRIMPETS 1946**
1165. BY RUDI BLESCH E+
YEARBOOK OF POPULAR MUSIC
1166. 1943
- TRUMPET ON THE WING 1948**
1167. WINGMANNONE & PAUL VANDERVOOT
JAZZMEN 1939
1168. BY FRED RAMSEY JR, CHAS. E. SMITH E
THEY ALL PLAYED RAGTIME 1950
1169. BY RUDI BLESCH & HARRIET JANIS N
HOT DISCOGRAPHY 1938
1170. BY CHARLES DELAUNAY E-
THE FOLLOWING ARE 10" RECORDS
- THE ALL STARS (CHARLIE BARNET ORCH)**
1171. NIT & DAY/WILD MAB OF FISHJAW 8 N
ARMSTRONG
1172. REAL SWHT/LAST NITE TEM 527 N
1173. ROCHIN CHAIR/SWHTS DN P CO 2688 N/E
1174. WILD MAN BL/GULLY LOW VD 3193 E/V+
1175. WEST END BL/GOT NO BL VD 3204 N-
LOVIE AUSTINS SEREN W. DODDS & LADNER
1176. MERRY MAKERS/IN ALLEY AM 4 N
1177. MERRY MAKERS/IN THE ALLEY AM 4 N-
MILDRED BAILEY
1178. LOVER COME BACK/PEACEFUL BR 80109 N
CHARLIE BARNET ORCH
1179. DARK BAYDU/NICE COME HME CDR 60132 N-
SIOKEY BECHET W. CLAUDE LUTERS BAND
1180. RIVERBOAT SHUF/SAWMILL BL BN 568 E
1181. STRUTTIN W SWE/SEE SEE RID BN 566 E+/N
BIX BEIDERBECK
1182. TIGER RAG/ROYAL GARDEN TE 524 N
1183. MISSISSIPPI MUD 1&2 BILT 1029 N
1184. SAN/THERE AINT NO SWT BILT 1031 N
1185. OH MISS HANNAH/CHINA BOY TEM 529 N
1186. SENT BABY/LOVE NEST DTR 501 N
SHARKEY BONANO'S DIXIELAND BAND
1187. TIN ROOF BL/FAREWELL BL PAPPA 115 N-
GEORGE BRUNIS JAZZ BAND
1188. ROYAL GARDEN/TIN ROOF CMS 556 E
BUMBLEE BEE SLIM
1189. U LOWDOWN NASTY/DEEP BASS DE 7162 E
BILLY BUTTERFIELD ORCH
1190. WITHOUT LOVE/MY IDEAL CP 134 N-
ERNEST CARLS ORCH
1191. WAY FEELING/(B'WAY BROCAST)CA 9057 E-
BENNY CARTES ALL STARS
1192. CARRY ME BACK/ROYAL GARDEN BRS 23 N-
CENTURY STOMPERS
1193. SALTY DOG/40 & TIGHT CE TEST E+
CHICAGO RHYTHM KINGS
1194. CHANGES MADE/SONG WANDERER CE TEST N-
KENNY CLARKE & HIS CLIQUE
1195. DONT BLAME ME/BRUZ CE 1502 E-
COZY COLES CU-BOPPERS
1196. STARDUST/LA DANSE CANDY 3002 N-
1197. STARDUST/LA DANSE CANDY 3002 N-
BING CROSBY
1198. MAGNOLIA/SIDE BY SIDE OTR 505 N-
LOUIS DELISLE'S BAND
1199. BASIN ST BL/DINAH AM 533 N-
DIXIELAND RHYTHM KINGS
1200. ANCIENT BOTTLE STRUT/TIN R JO 4 N
DIXIELAND THIMMERS (DODOS)
1201. SOKK THAT THING/ORINTL MAN CE 3002 N-
JOHNNY OODS
1202. PENCIL PAPA/SWT LORRAINE VI 38038 N-
1203. MELANCHOLY/WILD MAN BR 3567 E
1204. CARPET ALLEY/HOUSE RENT BILT 1019 N
1205. BODDLE AM SHAKE/EN PARTY BILT 1018 N-
DUKE ELLINGTON
1206. SNAKE HIPS ONCE/JUNGLE JAMTEM 530 N
1207. WOOD INDIGO/SOLITUDE CO 35427 E+
(ABOVE; HR CRK)
1208. BRAGGIN IN BRASS/CARNIVAL BR 8099 E/V+
1209. RED HOT BANO/DOIN THE FROG VO 1153 E
1210. E ST LOUIS/LOST O FINGERS/BLK & TAN
EARLY VICTOR LP 331/3 VI 16007 E+
1211. WOOD INDIGO/ HOT & BOTHERED/
CREDDLE LVE CALL/EARLY LP VI 16006 E
1212. EXPOSITION SWING/(W. HUSON)BR 8213 N-
1213. DAYBRK EX/DR OL SOUTHLND VI 24501 N-
1214. DINAH/BUGLE CALL RAG VI 22938 N-
1215. WASH WOBBLE/ARABIAN LOVER BB 6782 E+
1216. BLK ? TAN FAN I & 2 JAY 4 N-

- DUKE ELLINGTON CONT.**
1217. SONG COTTON/N.O. LOW DWN TE 541 N-
1218. DLD MAN BL/DOUBLE CHECK BB 6450 E+
1219. MISTY MORN/SARATOGA SWNG BB 6565 E+
1220. HOME AGAIN BL/WANG WANG DTR 506 N-
FIRHOUSE 5 PLUS 2
1221. TIGER RAG/WLDS WAIT GTJ 13 N
BUO FREEMAN GROUPS
1222. U TOOK ADVANT/TAKING CHCE SD 504 N
1223. MAN I LOVE/BLUE LOU SD 505 E/E-
1224. RIBALD RHY/ONTARID BARLHSE SD 506 N-
ERROL GARNER
1225. FIGHTING COCKS/LICK A PROM CE 1503 N
1226. GOT RHYTHM I & 2 CE TEST N-
THE GEORGIANS
1227. HOME TOWN BL/MAY FAST BUT CO 23 E-
BENNY GOODMAN
1228. DR HECKLE MR JIBE/TEXAS JAY 9 N
1229. DR HECKLE JIBE/TEXAS JAY 9 E+
1230. JUNK MAN/OL' PAPPY SEN 4003 E+
1231. CLARINETTES/THATS PLENTY BILT 1021 N
1232. GA JUBILEE/EMALINE JAY 10 N-
SONNY GREER & HIS MEMPHIS MEN
1233. BEGGARS BL/SAT NITE VD 3012 N-
ROBY HACKETT
1234. EMBRLE/J.S. BALL JAY 3 N
1235. J.B. BALL/PDOR BUTTERFLY BILT 1026 N
EDMOND HALL & HIS MEMPHIS SEXTET
1236. OPUS 15/BESAME MUCHO BR 80125 N-
1237. OPUS 15/BESAME MUCHO BR 80125 N-
BERTHA CHIPPIE HILL
1238. SPORT MODEL MAMA/DO DIRTY DTR 502 N
BILLIE HOLLIDAY
1239. NEVER BE SAME/HEY SAY OTR 507 N-
PAUL HOWARD & HIS QUALITY SERENADERS
1240. QUALITY SHUT/THE RAMBLE JAY 7 N
CHUBBY JACKSON
1241. KNIGHT IN VILLAGE 3 & 4 CE 1506 N
1242. BOOMSIE/DEE DEE DANCE RBW 10098 N/N-
1243. BOOMSIE/DEES OANCE RBW 10098 N
1244. BOOMSIE/DEE'S DANCE RBW 10098 N
BUD JACOBSONS JUNGLE KINGS
1245. OPUS 1 SANS MEL/CANT BELVE CE 4020 N-
1246. OPUS 1 MEL/CANT BELIEVE CE TEST E+
1247. CLAR MARM/LAUGHTING AT U CE TEST N-
FRANKIE (HALF PINT) JAXON
1248. DONT PAN ME/FAN IT B W DE 7638 E+/V
BLINO WILLIE JOHNSON
1249. TRBLE SOON OVER/RAIN DONT BRS 24 N
BUNK JOHNSON
1250. U GOT SEE MAMA/BEUTFUL DOLLAM 519 N
1251. CANT ESCAPE FRM U/SNAG IT JAY 6 N-
1252. U GOTTA SEE/BEAUTFUL DOLL AM 519 N
1253. CARELESS LVE/ACE IN HOLE JAY 5 N
DINK JOHNSON
1254. JELLY ROLL/INDIANA RAG AM 525 N
1255. OINKS BL/FRISCO DRMS AM 526 N
1256. RAG BAG RAG/YEAH MAN AM 523 N
1257. TAKE YOUR TIME/SO DIFFRNT AM 516 N-
JIMMY JONES BIG 8
1258. WOMANS GOT RIGHT/DEPARTURE HRS 1015 N-
KING OLIVER
1259. WRK DX BL/FRISCO TRAIN TE 526 N
KID SHOTS NEW ORLEANS BAND
1260. DUMAINE ST DRAG/IN GLORYLO AM 530 N
1261. WHEN U & I/UPTOWN BUMP AM 529 N
TEDDY PETERS ACC. BY OLIVER & DODOS
1262. GA MAN/ WALT A MAN JAY 1 N-
JIMMIE LUNCEFORD & DRCH
1263. TAINT WHAT U DO/CHEATIN ITEM 204 N
FREDDIE KEPPARD W. JOHNNY DOBBS
1264. SALTY DOG/STOCK YD STRUT AM 3 N-
KID SHOTS NEW ORLEANS BAND
1265. WHEN U & I/UPTOWN BUMP AM 529 N
FREDDIE KEPPARD W. JOHNNY DOBBS
1266. SALTY DOG/STOK YD ST AM 3 N
1267. SALTY DOG/ST YARD STRUT AM 3 N-
WINGY MANNOE
1268. STOP WAR/MAMAS GONE GOBYE BRS 1000 N
1269. JAP SANDMAN/DIXIELAND KEM 2704 N-
1270. JUST ONE GIRL/SHES CRYIN DTR 509 N
JOE MARSALA & HIS ORCH
1271. 4 DR 5 TMS/WEARY BL BR 80128 E+
HOWARD MCGEE ORCH (HR CRK)
1272. INTERSECTION/NOTHER WOM PHLO 117 V+
LIZZIE MILES ACC. BY JELLY ROLL
1273. DONT TELL ME/HAT MAN LIKE BILT 1023 N

AUCTION

SAM MELTZER

BOX 17 1/2 THE RECORD CHANGER 125 LA SALLE STREET NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

GLENN MILLER ORCH

1274. GOT RHYM/TIME DN HANDS BILT 1046 N-
 1275. BLS SERE/NOONLITE ON NGESBILT 1022 N
PINCH MILLER & RALPH SUTTON DUETS
 1276. INFORMAL BL/PANAMA CE TEST N
SAM MORGANS N.O. J.B.
 1277. TAKIN BOUT SAMMY/AINT SUDY TE 535 N-
JELLY ROLL MORTON
 1278. OIL WELL/SOMEONE WLD ONLY TE 525 N
 1279. KING PORTER/PEARLS VO 1020 V
 (ABOVE; RM CHP ND GR)
 1280. K.C. STP/GRANDPAS SPELLS GE 5218 V-
 1281. STRATFORD HCH/GRANPAS SP BILT 1035 N
JOHNNY MERCER
 1282. LOST MY SUGAR/WRECK DF '97 CP 122 N-
N.O.R.K.
 1283. MR JELLY LORD/CLR MARM TE 520 N
 1284. TIN ROOF/THATS A PLENTY TEM 521 N
RED NICHOLS
 1285. LONE GOME LIVESICK/AFTER U SD XMAS '47N
 1286. TEA FOR 2/WANT HAPPY BR 80077 N/N-
 1287. INDIANA/DINAH BR 80006 N-
JIMMY NOONE W KID ORY'S CREOLE BAND
 1288. HIGH SOCIETY/MUTTS BL CA 2501 N-
 1289. APEX BL/CADDY ROCKS ME BRS 1088 N-
KING OLIVER
 1290. ZULUS BALL/WOKINGMAN BL BILT 1028 N
O.D. J.B.
 1291. SENSATION/BLVIN THE BL VI 18483 V
 1292. OSTRICH WALK/ J.B. BALL VI 18457 V
 1293. CRAZYBL/HOME AGAIN VI 18729 V+
 1294. MURNIN BL/ CLAR MARM VI 18513 V+
ORIG MEMPHIS 5
 1295. MEMPHIS GLIDE/(GOLDEN GATE)PE 14132 E
TINY PARHAM & HIS MUSICIANS
 1296. WASHBOARD WIGGLE/FAT MAN JAY 11 N
OLLIE POWERS ORCH/IOA COX
 1297. PLAY THAT THING/BL RAMPART AM 7 N
IKE ROGERS
 1298. IT HURTS GODD/CREAMIN BL PM 12816 E+
LUIS RUSSELLS HOT 6
 1299. 7TH & DEARBORN/8WT MUMTAZBILT 1027 N
SEXTETTE FROM HUNGER
 1300. YES SIP THATS/ARKTWN STRUTMCG 1003 E+
 1301. ERITH BL/LOCK STOCK BARRELMCG 1002 N-
 1302. WAITIN FOR STATION/INDIAN MCG 1012 N-
BESSIE SMITH
 1303. BL SPRIT BL/WHAT THE MAT BILT 1039 N
 1304. BABY HVE PITY/SEE IF CARE CO 37576 N-
 1305. NASHVILLE W/2ND FIDDLE BILT 1010 N
 1306. KITCHEN MAN/WANT EYV BIT BILT 1040 N
 1307. GOT WHAT TAKES/WDRN DUT BILT 1041 N
 1308. LECTRIC CHAIR/GRAVEYD BILT 1008 N-
 1309. MAKE MY LV/WASTED LIFE BILT 1038 N-
SPANIER-BRUNIS DIXIELANDERS
 1310. DALLAS BL/ROYAL GARDEN BRS 1009 N
MUGGSY SPANIER
 1311. DIP BRUSH/MY GAL SAL DTR 504 N-
REX STEWARTS BIG 4
 1312. FLIM FLAM/LOOPIN LOBO HRS 1041 N
JACK TEAGARDEN ORCH
 1313. LONELY BL/NOBODY KNOWS BR 80112 N
 1314. ST JAMES INFRM/BLK & BL BR 80111 N
 1315. BL RIVER/BL HVE GOT ME BR 80113 N
 1316. GDDO CHILD/KIND D MAN DTR 508 N
VARSITY B
 1317. HOW LUE THAT/PANAMA MA CA 635 V+
 1318. MEAN BL/SOBBIN/B'WAY BRDCT/JA 498 E
WASHINGTONIANS (DUKE)
 1319. STAK O'LEE/(RED NICHOLS) HA 601 E-
 1320. BUGLE CALL RAG/SW' MAMA HA 577 N
CLARENCE WILLIAMS WASHBOARD 5
 1321. LUG CABIN/SWT EMMALINE CRL 17 N-
JABO WILLIAMS
 1322. JAB BL/PRAT CITY BL AM 8 N
SANDY WILLIAMS BIG B
 1323. AFTR HRS ON DRM/SUMPIN JP HRS 1008 N
 1324. MT AIR/CHILI CON CARNEY HRS 1007 N
TEODY WILSON Q'ARTET
 1325. AINT MISBEHVN/H S POSE TEM 537 N
FATS WALLER
 1326. MUSCLE SHOAL/BIRNHAM BILT 1005 N

THE FOLLOWING ARE 12" RECORDS

ALL STARS

1327. STP SAVGY/BUCK JUMPIN ACETATE N-
RED ALLEN - NYC MUSIC FESTIVAL
 1328. FOUND NEW BY/AMEN ACETATE E+
 1329. G M BODDIE/BODY & SOUL ACETATE E+
A. AMMONS
 1330. B W ST/ B W BL BN 2 N-
 1331. SUITCASE BL/ BASS GDIN BN 21 N-
LOUIS ARMSTRONG
 1332. LAZY RIVER/HOT LIPS PAGE ACETATE E+
 1333. TOO BUSY GDIN UP(DUKE) ACETATE E+
 1334. BK O TWN BL/ SWT GA BWN/SHIEK ACETATE N-
 1335. SOME DAY/CHINATOWN JSF 551 N-
 1336. KING PORTER/MUSKRAT RMAB JSF 530 N-
 1337. MEDLEY ARMSTRONG HITS/PT2 VI 36084 N-
 1338. CANT GV ANYTHING/BOY METS ACETATE E+
 1339. MUSKRAT RAMBLE/ T FOR 2 ACETATE N-
 1340. BASIN ST/SEQUIRE BOUNCE/ROCKIN CHAIR ACETATE E+

M. BAILEY

1341. FOUND NEW BABY/DUTSKIRTS ACETATE N-
 1342. WHICH 48 STATE/JUST ME VI TEST N-
 1343. JUBILEE VI TEST N-
 1344. MORE THAN U KNOW/7 COME 11 VO 202 E+
 1345. SQUEEZE ME/MORE THAN ACETATE N-

COUNT BASIE

1346. LADY B GODD/WEDDIN IN GOLD/BASIE
 STRIDES AGAIN VO 813 N-
 1347. LETS JUMP/JUMPIN AT 10 JSF 555 N-
SIDNEY BECHET
 1348. CEAR DL SOUTHLAND/LONESOME BN 13 N
BUNNY BERIGAN
 1349. STARTED/PRISONER VI 36208 N-

PETE BROWN TRIO

1350. INDIANA/BODY & SOUL ACETATE E+
 1351. LADY BE GODD/NECK CHICKEN ACETATE E+
BUDDY CLARK, DORIS DAY/HOOD HERMAN
 1352. DANCE WEO/POPPA WONT DANCE W ME/
 CANT PUT ARMS RCUNO VO 824 N-
KING COLE TRIO/YANK LAWSON
 1353. IF U CANT SMILE/PILE C COLE/
 LADY BE GOOD VO 437 N-

CONDON

1354. PAGE UNCLE SAM/BUTTERFIELD ACETATE N-
 1355. CAROLINA SHOUT/SWT GA BRWN ACETATE N-
 1356. IMPROMPTU JAM/DAN I (DUKE) ACETATE N-
 1357. TORTILLA BL/MAMMY O MINE CMS1509 N-
 1358. MORE TORTILLA B FL/LONEDME CMS1510 N-
 1359. TIN ROOF/BALLIN JACK TEST N-

BOB CROSBY

1360. SOUTH RAMPART PARADE TEST E+
WILD BILL DAVISON
 1361. HONEYS LUN/DA DA STRAIN ACETATE V+
DUKE ELLINGTON
 1362. COME ME MARY/3 CENT STOMP ACETATE E+
 1363. KO KO / ? ACETATE E+
 1364. RIGHT KIND LUV/TDNITE ACETATE N-
 1365. AIR SHOT/TELL IT TO STAR ACETATE E-
 1366. TIME JP/STP LDDK LISTEN ACETATE E+
 1367. ST LCV/CREDE LUV CALL BR 20105 N-
 1368. 1/2 PAST MIDNITE/MOOCH JSF 565 N-
 1369. DOWNBEAT SHUF/IN A JAM JSF 532 N-
 1370. 2 O'CLOCK JUMP 1&2 JSF 566 E+
 1371. C JAM BL/ MAY LOW JSF 553 N-
 1372. LET ZODIERS DROOL/U OUGHTAJSF 534 N-
 1373. CREOLE RHAPSODY/ 1&2 VI 36049 N/N-
 1374. AINT MISBEHVN/CHPSTICKS JSF 564 N-

1375. BOY MEETS HRN/THATS PLENTY ACETATE E+
 1376. JOHN COME LATELY/1 O'CLOCK ACETATE E+
 1377. DDNT GET ROUNDO/GDIN UP ACETATE E+
 1378. COTTON TAIL/ROSE RIO ACETATE E+
 1379. 3¢ STAMP/(NEWTON MESS HODES)AIR ST E+
 1380. C JAM BL/SWT GA BRN ACETATE E
 1381. BLK BRN BEIGE PT 1&2 ACETATE 2
 1381A. BLK BRN BEIGE 3/4 ACETATE E+
 1381B. BLK BRN BEIGE 5/8 ACETATE E+
 1381C. BLK BRN BEIGE 7/8 ACETATE E+
 1381D. BLK BRN BEIGE 9/10 END ACETATE E+
 1383. HOP SKIP/WOOD 2 BE WOOD ACETATE E+
 1384. HOP SKIP/MAIN STEM TEST E+
 1385. DEEP SOUTH SUITE/PT 2 VO 750 E+
 1386. FRANKIE JOHNNIE / PT 2 VO 626 N-
 1387. MOOD BE MOOD VI TEST N-

DUKE ELLINGTON CONT.

1388. 3 CENT STOMP/GOIN UP ACETATE E+
 1389. AFTER U GONE(B.G.)/CANTEEN ACETATE E+
BENNY GOODMAN
 1390. SUPERMAN/MORE THAN U KNOW CO 55002 N-
 1391. SING SING SING VI 36205 N-
 1392. UNTITLED/PEEWEE SPKS(MUGGSY)D 344 E+
 1393. LADY BE DO/SHGO SHDO ACETATE E+
 1394. PACHELS DRW/ILL GET(BILLIE)ACETATE N-
HACKETT GROUP - WNYC MUSIC FESTIVAL
 1395. LADY BE GD/PT 2 ACETATE E+
 1396. SUNDAY/NONE JELLY ROLL ACETATE E+
 1397. EXACTLY LIKE U/MUSKRAT RAM ACETATE E+
 1398. SEPT RAIN/INDIANA ACETATE E+
ED HALL 4
 1399. PROFOUNDLY BL/CELESTIAL EX BN 17 E+
 1400. JAMVIN IN 4/E HALL BL BN 18 N-
C. HAWKINS/OSCAR PETTIFORO
 1401. MY IDEAL/ BASSES ACETATE N-
 1402. HOPE 2 DIE/NO BABY/CONFESSINVD 491 N-
LIONEL HAMPTON
 1403. FLYIN HOMES ACETATE N-
W. HERMAN
 1404. LAURA/ WONDER ACETATE E+
EDDIE HEYWOOD/SAM PRICE
 1405. KNEE SUCKLE/KEEP OUT MISH ACETATE E
EARL HINES
 1406. B W BL/TI GER RAG VI TEST E+
 1407. REMINISCING AT BN/FATHERS BN 5 N-
ART HODES
 1408. ORGAN GRINDER/SUNNYSIDE/HAMMER AXE/
 BLACK GAL I ACETATE E+
 1409. SNOWY MORN/ 4-5 TIMES ACETATE E+
 1410. APEX BL/ DROPPIN SHUCKS ACETATE E+
 1411. BL BABY WONT U/ ME & MY ACETATE E+
 1412. WASHBOARD BL & DROPPIN/ BW ACETATE E+
 1413. BW & VIC SPIVEY/HODES TUNE ACETATE E+
 1414. DR OL SOUTHLND/SNOW MORN ACETATE E+
HODES & MEZZ
 1415. BL JAZZ ME BL/ ACETATE E+
HODES BAND NICKS 1943
 1416. JADA/CONFESSIN ACETATE E+
HODES, MESS/JEROME, YANK
 1417. BLUES/ INDIANA ACETATE N-
BILLIE HOLIDAY W LOUIS/LOUIS
 1418. DADNT EXPLAIN/ BLK & BL VO 771 E+
BILLIE ALL STARS/JEROME YANK
 1419. RC LUV NO NTHIN/ROSEROOM ACETATE E+
BILLIE HOLIDAY/ DIZZY
 1420. COVER WATER FRONT/WHISPERG ACETATE E+
JAM SESSION CMS #3
 1421. GOOD MAN HRD FND/PTS 3 4 CMS 1505 E
JAM SESSION CMS #2
 1422. EMBRCLBLE/GEREN TO SHYLOCK CMS 1501 N-
JAM SESSION AT CMS #3
 1423. GO MAN HO FND PTS 1&2 CMS 1504 E+
GEORGE JAMES ORCH
 1424. STARDUST/BICYCLE BOUNCE ACETATE E+
BUNK JOHNSON
 1425. CANT ESCAPE/(FATS) VO 630 E+
 1426. SAINTS/ ST LOU BL AM 252 N-
 1427. SEE SEE RIDER/TIGER RAG AM 251 N-
 1428. LOWNW/ YEA YEA IN YOUR AM 253 N-
 1429. WLK THRU STS/DRKTWN AM 256 N-
 1430. U WORE TULIP/PANAMA AM 255 E+
 1431. SIS KATE/ NEW IBERIA AM 257 N-
 1432. WEARY BL/CAFELESS LUV AM 258 N-
PETE JOHNSON
 1433. HOLLER STP/DDNT KNOW MIND BN 12 E+
YANK LAWSON
 1434. SUGAR/ SENSATION VI TEST N-
LEADBELL
 1435. GOOD MORN BL VI TEST E+
 1436. GO MORN/SWING LOW SEET CHAR/
 1 FELL SPRIT WOR DUB E+
 1437. BY & BY/SWING LOW SET ACETATE E+
GEORGE LEWIS
 1438. 2 JIM BL.MILENBERG JOYS CLI 102 N-
 1439. JUST CLOSER WLK/JST LIT WHL CLI 103 N-
 1440. CAUPHINE ST/FIDGETY FEET CLI 104 N-
 1441. DDNT GO WAY/CARELESS LUV CLI 105 N-
 1442. DEEP BAYOU BL/CLIMAX RAG CLI 101 N-
M. LUX LEWIS
 1443. OOLL HOUSE BW VI TEST N-
 1444. 2 WHEEL CHASER/BASE CN TOP BN 16 N-
 1445. TELL U STORY/RISE TIDE BN 22 N-

AUCTION

SAM MELTZER

BOX 17 % THE RECORD CHANGER 125 LA SALLE ST NYC

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

M. LUX LEWIS
 1446. TELL U STORY/HONKY TONK BN 15 N-
 1447. SOLITUDE/MELANCHOLY BL BN 1 E+
 1448. CLOSIN HR BL/FAR AGO BL ACETATE N
 1449. BLS DELUXE/DEEP FIVES ACETATE N
 RED MCKENZIE/MACHITE & AFRO CUBANS
 1450. CANT WE TALK/AMENDRA VD 52B E-
 JOE MARSLA
 1451. 3 O'CLOCK JP/REUNION HARL GL 3001 N-
 WARREN MILLES BL SERENADERS
 1452. ST LOU BL/GEMS FRM BB '28 VI 35962 V
 MIFF MOLE
 1453. BIG BUTTER EGG/PEG HRT ACETATE E+
 JOE MOONEY Q'ARTET/E, HEYWOOD QT.
 1454. 1 FOR 2/JST U-ME/SVE SORROWVO 770 N-
 JELLY ROLL MORTON
 1455. WE THE PEOPLE, AIR SHOT, STATION WABC
 10/31/42 ACETATE E+
 FRANKIE NEWTON 5
 1456. AFTER HOUR BL/PORT OF HARLWBN 14 E+/N
 REO NORVO
 1457. SAWWOOD WALK VI TEST N-
 KINC OLIVER
 1458. LABELS DRW/? ACETATE E+
 1459. LABELS DRW/SWT LOVIN ACETATE E+
 KIO DRY
 1460. MUSKRAT RAMBLE/ HI SOCIETY WOR-DUB E
 1461. IMPROVISATION B FL/AMPLE WOR-DUB E+
 HOT LIPS PAGE
 1462. UNCLE SAM BL VI TEST N-
 PORT OF HARLEM 7
 1463. BL 4 TOMMY/ BASIN ST BN 7 E+
 PORT OF HARLEM JAZZ MEN
 1464. ROCKIN THE BL/ MIGHT BL BN 3 N-
 JIM ROBINSONS BAND
 1465. ICE CREAM/BURGUNDY BL AM 254 E+
 FEE WEE GROUP
 1466. D A BL/J R BL ACETATE E+
 GENE SEORIC
 1467. WOOD INDIGO/ CLAR MARM ACETATE E+
 1468. PANTIN AT PANTHER/YACHT CLB ACETATE E+
 OINAH SHORE/ W. HERMAN
 1469. GUESS HANG OUT TEARS/CANDY
 SOMEBODY LOVES ME VD 411 N-
 FRANK SINATRA/JO STAFFORO
 1470. U LUV GONE/FALLIN IN LUV V LUV/
 BABY WONT U PLEASE VD 467 N-
 MUGGSY SPANIER/KRUPA 3
 1471. JAZZ ME BL/ WIRE BRUSH VD 507 E+
 MUGGSY/ B.G.
 1472. SQUEEZE ME/LET FALL IN LUV VD 475 N-
 1473. PATS BL/ ROSE ROOM VD 394 N-
 KAY STARR, F. LAINE/LOUIS ARMSTRONG
 1474. HE FUNNY THAT WAY/AINT GONNA BE LIKE/
 OLD ROCKIN CHAIR VD 803 E+
 JO STAFFORO & VO BOYS/M. TILTON VO BOYS
 1475. AW I BL/ U COME ALONG VD 487 E+
 TEA/LIPS PAGE
 1476. IF I CLD BE W YOU/ SHEIK VD 418 N-
 CLARK TERRY SECTION 8'S/B.G.
 1477. BILLYS BOUNCE/TALK OF TWN VD 805 N-
 VANDERBILT STARS/P. HUCKO GROUP
 1478. ELLIE BAUERS TUNE/BLINTZESVD 825 E+
 VO ALL STAR JAM SESSION
 1479. RCSETTA/JACK ARMSTRONG VD 384 N-
 FATS WALLER
 1480. WALLER JIVE/HALLELUJAH VI TEST E+
 1481. SWEET SUE/LONESOME ME JSF 535 N-
 FATS MEMORIAL CONCERT CAFE SOCIETY
 1482. MARY LOU, JST U ME/T. WILSON,
 FALLIN 4 YOU ACETATE N-
 1483. DAN BURLEY, BL/HEYWOOD, THERE MAN IN
 LIFE/C. JACKSON, CASH 4 U TRASH ACETATE N-
 WEBSTER
 1484. FOUND NEW BABY/POINCINAN ACETATE N-
 JOSH WHITE
 1485. CARELESS LUV/MILKOW BL BN 23 N-
 JOSH WHITE
 1486. MEAT BALL VI TEST N-
 MARY LOU WILLIAMS GRP/OLEN GRAY
 1487. ROLL EM/GJDN MILT JAM GESS/ MEMORIES
 OF YOU/ LAZY BONES VD 375 N-
 T. WILSON/BICARO CATLESS
 1488. GDT FEELIN FODLIN/ROSE ROOM ACETATE N-

THE FOLLOWING ARE 10" ALBUMS

1489. ALL STAR ALBUM DEDICATED TO BIX VI 1 E
 LONELY MELODY/MISS MUD
 SAN/WHEN
 MONDAY ON/ SUGAR
 U TOOK ADVANTAGE/LOUISIANA
 DEEP DOWN SOUTH/CHANGES
 BARNACLE BILL/BESSIE COULDN'T HELP
 1490. HOT JAZZ CLASSICS-KING LOUIS CO-28 E
 KNDCKIN JUG/ 12TH ST RAG
 SAVE IT PRETTY MAMA/NO ONE ELSE BUT U
 SQUEEZE ME/ SOL BLS
 HEEBIE JEEBIES/PCTATOE HEAD BLS
 1491. LOUIS ARMSTRONG JAZZ CLASSICS BR-1016 N-
 MELANCHOLY/WILDMAN BL
 GA BD BO/DROP THAT SACK
 STOMP OFF LETS GO/ STATIC STRUT
 TERRIBLE BL/SANTA CLAUS BL
 1492. LOUIS ARMSTRONG, PARIS, 1934 VOX-300 E+
 SUNNY SIDE/PART 2
 TIGER RAG/ ST LOUIS BL
 WILL YOU WONT YOU/SONG VIFERS
 1493. LOUIS ARMSTRONG HOT 5 CO-139 N-
 STRUTTIN BAR B Q/ONCE IN WHILE
 OYRS CREOLE TRAM/LAST TIME
 PUT EM DWN BL/SAVVOY BL
 IM NT ROUGH/GOT NO BL
 1494. LOUIS ARMSTRONG HOT 5 CO-57 N-
 MUSKRAT RAMBLE/SKID DAT DE DAT
 GUT BUCKET/YEA IN BARREL
 MY HEART/CORNET CHOP SUEY
 ORIENTAL STRUT/YOU NEXT
 1495. BARREL HOUSE PIANO BR-1008 N-
 (MELROSE, JOHNSON, WILLIAMS HILLS)
 JELLY ROLL ST/PASS THE JUG
 STOMPIN EM DWN/TAOK HEAD BL
 NIGHT LIFE/RAG EM
 JINGLES/U GOT 2 BE MODERNISTIC
 1496. BIX & TRAM CO-144 N-
 SINGIN THE BL/ CLAR, MARM
 RIVERBOAT SHUFF/OSTRICH WALK
 DWN YONDER N.O./RINGIN TWISTIN
 TAKE U TOMORROW/BABY WONT YOU
 1497. BIX BEIÖERBECKE CO-29 E+
 SWEET SUE/NO REASON IN C
 LOUISIANA/THOU SWELL
 ROYAL GARDEN/GOOSE PIMPLES
 DL MAN RIVER/ WA DA DA
 1498. BOOGIE WOOGIE PIANO BR-1005 N-
 DIRTY DOZEN NO. 1/NO. 2
 COW COW BL/STATE ST JIVE
 DETROIT ROCKS/INDIANA AVE., ST
 WILKINS ST ST/ HEAD RAG HOP
 1499. BOOGIE WOOGIE MUSIC VOL2 DE-235 N-
 B.W./TRENCHES
 TONKY BL/ MR FREDDIE BL
 DEATH RAY B W /BASEMENT BOGGIE
 SPRIT OF 49 RAG/ TEXAS ST
 1500. CHICAGO JAZZ DE-121 E
 (CONDON MCPARTLAND, WETTLING ETC.)
 DRKTN STRUTTERS/FOUND NEW BABY
 BUOLE CALL/ SIS KATE
 SUGAR/WLD WAIT SUNRISE
 JAZZ ME BL/ CHINA BDY
 SOMEDAY SWHT/CHANGES MADE
 1501. JAZZ CONCERT AT E. COONS ODE-490 N-
 IMPROMTU ENSEMBLE #1/SHEIK
 JUST U JSUT ME/ATLANTA BL
 SOME SUNNY DAY/WAY U LOOK ZNITE
 STARS FELL ALA/FAREWELL BL
 1502. COLLECTORS ITEMS CAP-62 N-
 TRAVELIN MAN/U MY EVERYTHING
 BUG IN RUO/I APOLOOIZE
 BABY/TAINT LIKE THAT
 STARTED/ONE MORE CHANCE
 1503. COMES JAZZ CO-40 N-
 JACK HITE ROAD/DA DA STRAIN
 AT J.B. BALL/FRINCE OF WALLS
 MUSKRAT RAM/47TH & STATE
 SHIM ME SHA WABBLE/AFTER AWHILE
 1504. BABY OODOS DRUM SOLOS CI 709 N-
 RUDIMENTS/MARYLAND MY MARYLAND
 TOM TOM WORKOUT/SPOOKY DRMS
 1505. EIGHT TO THE BAR VI 69 N-
 WALKIN THE BOOGIE/B W MAN
 MOVIN THE BOOGIE/FOOT PEDAL B
 BARREL HOUSE BL/CUTTIN THE BL
 6TH AVE., EX/PINE CREEK

1506. THE DUKE CO-38 N-
 DROP ME OFF HARLEM/MERRY GO ROUND
 BEST WISHES/BUNDLE OF BL
 LIGHTIN/BABY WHEN U AINT THERE
 BL RAMBLE/LAZY RHAPSODY
 1507. DUKE PLAYS THE BL VI-182 N-
 TRANSLUCENCY/BEALE ST BL
 MEMPHIS BL/PRETTY WOMAN
 DRA WIN RM BL/ST LOU BL
 FRANKIE & JOHNNIE/ROYAL GARDEN
 1508. GEMS OF JAZZ VOL 1 DE-200 E+
 (WARSALAM, BAILEY, FREEMAN, STACY, LUX, ETC.)
 FEATHER BED LAMENT/12 BAR STEMPED
 DOWNHEARTED BL/SQUEEZE ME
 WILLOW TREE/HONEY SUCKLE
 HONKY TONK TR/WORLD WAIT SUNRISE
 BUZZARD/TILLIE DOWNTOWN NOW
 KEEP SMILIN TBLE/WOT THERE 2 SAY
 1509. GEMS OF JAZZ VOL 2 DE-201 E+
 (KRUPA, STACY, BROWN, BERRIÖAN)
 3 LIT WORDS/BL OF ISRAEL
 IN DARK, FLASHES/BARREL HOUSE
 JAZZ ME BL/LAST ROUNDUP
 TEMPO DE JUMP/OCEAN MOTION
 IM COMIN VA/ BL
 CHICKEN WAFFLES/ U TOOK ADVANTAGE
 1510. GEMS OF JAZZ VOL3 DE-242 N-
 (HUGHES, WASHINGTON, VENUTI, HENDERSON)
 MINNIE MOOCHER WED DAY/IM RHYTHM CRAZY
 HAPPY FEET/OL MAN RIVER
 SWT LORRAINE/DOIN UPTWPN LOWDOWN
 JAZZ ME BL/ IN DE RUFF
 OL FASHION LOVE/QUEER NOTIONS
 NOCTURNE/ARABESQUE
 1511. GEMS OF JAZZ VOL 5 DE-324 E
 (NOONE, HODES, MCPARTLAND)
 GA CAKE WALK/LIBERTY INN DRAG
 ALL BOUND ROUND MASUN/O D ONE STEP
 SWT GA BRWN/DOWN YONDER N.O.
 GET HAPPY/ INDIANA
 BLS JUMPED RABBIT/HE DIFF TYPE GUY
 1512. EARL HINES CO-41 N-
 57 VARIETIES/AINT GOT NOBODY
 CAUTION BL/MONDAY DATE
 LUV ME TONITE/DWN SHELTERING PALMS
 DEEP FOREST/ROSETTA
 1513. HOT PIANO VI-75 N-
 (WALLER, JELLY, HINES, DUKE)
 CAROLINA SHOUT/RING DEM BELLS
 FREAKISH/SEATTLE HUNCH
 SUNNY SIDE/MELANCHOLY BABY
 SOLITUDE/OL OL SOUTHLAND
 1514. MEAOE LUX LEWIS ASCH 352 N-
 DENAPAS PARADE/GLENDALE GLIDE
 BOOGIE TIDAL/VANCESYS PRIDE
 LUX BW/ RANDINIS BW
 1515. MARCHING JAZZ CI-1 N-
 IF I EVER CEASE 2 LUV/SALUTATION MARCH
 BUGLE BOY MARCH/TAINT NOBODYS BIZ
 FIDGETY FEET/SHAKE IT BREAK IT
 1516. JELLY ROLL MORTON BR-1018 E+
 KING PORTER ST/THE PEARLS
 SWEETHEARTS O MINE/FAT MEET & GREENS
 1517. N.O. MEMORIES-JELLY ROLL GL N-
 MICH WATERSBL/NAKED DANCE
 MAMIES BL/ORG RAG
 DONT LV ME HERE/KING PORTER
 WININ BOY/MISTER JOE
 THE CRAVE/BUDDY FOLDENS BL
 1518. NEW AMERICAN JAZZ CAP-3 N-
 I SORRY MADE YOU/CLAMBAKE B FL
 CARA/OVAS DELITE/IN SOLITUDE
 A:NT GO NOPLACE/SUGAR
 OL FEELIN/SUNDAY SWEETHEART
 1519. NEW ORLEANS JAZZ DE-144 N-
 219 BL/PERDIOO ST BL
 DWN JUNGLE TWN/COAL CART BL
 DWN HDNKY TON TWN/CANL ST BL
 GRAVIER ST BL/RED ONION BL
 SHIM ME WHA/KING PORTER
 NO SHP SCOP BL/KEYSTONE BL
 1520. NEW ORLEANS PARADE(BINK) AM N-
 TELL ME U DRMS/DONT HE RAMBLE
 SAINTS, NEARER MY GOD TO THEE
 IN GLORY LAND/JST LIT WHILE STAY HERE

AUCTION

SAM MELTZER

BOX 17 1/2 THE RECORD CHANGER 125 LA SALLE ST NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

10" ALBUMS CONT.

1521. KING OLIVER BR-1027 N-
BLK SNAKE BL/WILLIE WEEPER
SPEAKEASY BL/AUNT HAGARS BL
SUGAR FT ST/SNAG IT #2
TOO BAD/SCHOOAY SWHT
1522. PIANOLA RAGTIME C1-302 N
MAPLE LEAF RAG/HILARITY RAG
EXCELSIOR RAG/SUNFLOWER
WEEPIN WILLOW RAG/QUALITY RAG
1523. RAGTIME WC -3 N-
(BRUN CAMPBELL & LU WATTERS)
EASY WINNERS/CHESTNUT ST
ORIGINAL RAG/MAPLE LEAF RAG
MAPLE LEAF RAG/EASY IN RAGTIME
1524. RIVERBOAT JAZZ BR-1010 N-
PARKWAY ST/GATES BL
OWN BY LEEVE/SHE CRYIN 4 ME
MR JELLY LORO/MONITE MAMA
SNAG IT/CAPITOL BL
1525. PEE WEE RUSSELL OISC-632 N-
MUSKOGEE BL/SINCE BEST GAL TURNED ME
TAKE ME BACK LAND JAZZ/ROSIE
RED HOT MAMA/ID CLIMB HIGHEST MT
1526. THE 6 AND 7/8 BAND C1-301 N
CLAR WARM/TIGER RAG
HI SOCIETY/TICO TICO/OL GANG MINE
1527. BESSIE SMITH C-3 E+
MONEY BL/MUDDY WATER
ST LOUIS BL/RECKLESS EL
NOBODY KNOWS U/BACK WATER BL
CARELESS LUV/WEEPIN WILLOW
TROMBONE CHOLLY/YELLOW OOG BL
ALEXANDER RAGTIME BND/HOT TIME OL TWN
1528. MUGGSY SPANIER DISC-781 N-
AM I BL/HOW COME U DO ME
SENT JOURNEY/U D RIVIN ME CRZY
PEE WEE SQUAWK/MUGGSY SPEC.
1529. MONTANA TAYLOR BARREL HSE C1-2 N-
IN THE BOTTOM/INDIANA AVST
I CANT SLEEP/LW DOWN BUGLE
SWEET SUE/FO DAY BL
1530. FRANK TESCHMACHER CO-43 E+
SISTER KATE/NOBODY'S SWHRT
NOBODY'S SWEETHEART/LIZA
I STEP 2 HVN/SHIM ME SHA WABBLE
CHINA BOY/ SUGAR
1531. HOT TROMBONES CO-46 E+
GOT ANOTHER SWEETIE/TENN.TWILITE
HIGG BL/GOLD DIGGERS SONG
MAKIN FRIENDS/C.D. ONE STEP
DEE BL/ BUGLE CALL
1532. SONGS BY JOSH WHITE ASCH-348 E+
GOT HEAD LIKE ROCK/FARE THEE WELL
HOUSE I LIVE IN/WHN I LAY ME OWN
I MEAT BALL/OUTSKIRTS OF TWN
1533. BOB WILBER JAZZ BAND C1-24 N
COAL BL SHINE/SWT GA BRWN
SAINTS/MOOCHIE
ZIG ZAG/LIMEHOUSE BL
1534. TEODY WILSON CO-93 N-
SMOKE GETS/THEM THERE EYES
THOSE FOOLISH THIN S/ROSETTA
CANT GET/I NO YOU NO
CHINA BOY/BOOY & SOUL
1535. B.W. PLAYED BY J. YANCEY VI-25 E+
SLOW EASY BL/MELLOW BL
YANCEY STP/STATE ST SPEC
TELL EM BOUT ME/5 O'CLOCK BL

THE FOLLOWING ARE 12" ALBUMS

1536. JELLY ROLL LIBRARY CONGRESS VOL#1 C1-1N-
JAZZ STAROE IN NEW ORLEANS
1537. JELLY ROLL LIBRARY CONGRESS VOL #2 C1-2 N-
WAY DOWN YONDER
1538. JELLY ROLL LIBRARY CONGRESS VOL#3 C1-3 E+
JAZZ IS STRICTLY MUSIC
1539. JELLY ROLL LIBRARY CONGRESS VOL#4 C1-4 N-
THE SPANISH TIME
1540. JELLY ROLL LIBRARY CONGRESS VOL#5 C1-5 N-
BAD MAN BALLADS
1541. JELLY ROLL LIBRARY CONGRESS VOL#6 C1-6 N-
THE JAZZ PIANO SOLIST
1542. JELLY ROLL LIBRARY CONGRESS VOL#7 C1-7 N-
EVERYONE HAD HIS OWN STYLE

1543. JELLY ROLL LIBRARY CONGRESS VOL#8 C1-8 N-
JELLY AND THE BLUES
1544. JELLY ROLL LIBRARY CONGRESS VOL#9 C1-9 N-
ALABAMA BOUND
1545. JELLY ROLL LIBRARY CONGRESS VOL#10 C1-10 N-
THE JAZZ PIANO SOLIST
1546. JELLY ROLL LIBRARY CONGRESS VOL#11 C1-11 N-
IN NEW ORLEANS
1547. JELLY ROLL LIBRARY CONGRESS VOL#12 C1-12 N-
IM THE WININ BOY
1548. BECHET SPANIER BIG FOUR HRS 1 E+
LAZY RIVER/ CHINA BOY
SWEET LORRAINE/ 4-5 TIMES
1549. THE IS JAZZ/KIO ORY C1-11 E+
DOWN AMONG SHELTER PALMS/WEARY BL
SNAG IT/SAVOY BL

THE FOLLOWING ARE 16" TRANSCRIPTIONS
331/3

- CHARLIE BARNET ORCH/ALLEN ROTH ORCH
1550. LUTCH KITCHEN/PLOWIN'/CONSIDER YOURSELF
KISSE/SPANISH KICK/HRT U STOLE FRM ME//NITE
WE MET IN HONOL/COCKELS & MUSSELS/U'LL NEVER NO/
U WERE NEVER THERE/TIME & TIME THES. 961 E+
CHARLIE BARNET ORCH
1551. AFRAID SAY HELLO/PHYLISSE/LUMBY/HEAR RHAP/
SWING LOW/PARA VEGA ME VOY/HAUNTED TWN/LITTLE
JOHN ORDINARY/U WALK BY/THEME NLW 621 E+
1552. ALL I DESIRE/BL JUICE/CHARLESTON ALLEY/
CANT REMEMBER/UPTWN BL/WINGS OVER MANH 1&2/
THOUGHTLESS/FANTASIA THES 619 E+
CHARLIE BARNET/THE FOUR BELLES
1553. WINGS OVER MANH/LIT JOHN ORO/LIT DIP/
WHY/WILO MAB OF FISH POND//FRM A TO Z/1&2/
U BETCHA MY LIFE/JUST LIT BIT SOUTH N.C./
THATS U THATS ME/G BYE NOW THES 946 N-
CHARLIE BARNET ORCH/REO STEELS NOVATONES
1554. FANTASIA/BL JUICE/PHULISSE/BUFFY BOY/
WINGS OVER MANH//HI CY WHAT COOKIN/KEEP
LUV ON ICE/RHYME YOUS SWHRT/WALKING ON AIR/
TIME OF LIFE THES 945 N-
1555. CHARLESTON ALLEY/MOON CRY FOR ME/LUMBY/
CONGO DE LA MOAXA/REDSKIN RHUMBA/// BRING
U MUSIC/SISTER & I/JUST GIVE ME MUSIC/TIME
& TICE/BRKFASST FOR 2/NEW CASTLE THES 930 N-
CHARLIE BARNET/RICHARD LEIBERT-ORGANIST
1556. BARCAROLLE/VOLGA BOATMAN/PONCE DE LEON/
BAR IS NOW OPEN/REFLECTIONS//INTERMEZZO/
HOW DO I KNOW ITS REAL/SKT MELODY/
MY SISTER & I THES 962 N-
CHARLIE BARNET/3 CATS & A CANARY
1557. SOMEWHERE/HARMONY HVN/ITS HAUNTED HUSE/
AFRAID SAY HELLO/SWING LOW//FRENESI/LAZY
RIVER/O LOOK ME NOW/ROCK ROCK RHYTHM/
CONCENTRATION THES 929 E+
1558. SOMEWHERE/HARMONY HV/HAUNTED TOWN/
AFRAID SAY HELLO/SWING LOW SWT CHARIOT///
FRENESI/LAZY RIVER/O LOOK ME NOW/ROCK RHYM/
CONCENTRATION THES 929 N-
PAUL BARON ORCH
1559. BEGIN THE BEGUIN/SLEEPY LGOON/IN MOWLNC/
ESPANA CANI/SUMMERTIME/LA COMPARSA/STARS IN
EYES/ORCHIDS IN MOONLITE SPL 194 N-
WILL BRADLEY ORCH/EMILE COTE CHORISTERS
1560. HALL MT KING/WHAT LUV WILL DO/MAN THATS
GLORY/QUICK SILVER///O LOVE WILT NOT LET/
HEAD VOICE OF JESUS/LET LOWER LIGHT BURNING/
O JESUS THOU ART STANOING NLW 715 N-
ROY ELORIOGE/ TOMMY DORSEY
1561. OLD ROB ROY//DOOR WILL OPEN/
MOMENT I MET YOU VD 605 N-
DUKE ELLINGTON
1562. CLEMENTINE/CHELSEA BRIOGE/LUV LIKE THIS
CANT LAST/AFTER ALL/GIRL IN MYDAMS/JUMPIN
PUMPKINS/FRANKIE & JOHNNIE/FLAMINGO/
BAKIFF VI TRAN. 169 E
WOODY HERMAN
1563. JUGHEAD/WHATCHA KNOW/MINKA/CHANGES MDE/
LULLABY FRM JOCELYN/LOOK AT ME/LAZY RIVER/
BISHOPS BL/TORNA SORRENTO/ ROCK IN CHAIR
NLW 623 E+
- STAN KENTON ORCH
1564. ARTISTRY IN RHY/2 GUITARS/BL ASIA MINOR/
U ALONE/OCEP RIVER/SETTING IN MOTION/
BALBOA BASH/DONT WANT THAT WOMAN AROUND/
REED RAPTURE/SAFARI MCG 2361 E-

JOHN KIRBY ORCH

1565. RED RIVER VALLEY/GIVEN THE LADY/BOUNCE OF
SUGAR PLUM FAIRY/LASS W OELICATE AIR/ARABIAN
NIGHTMARE/FEELIN A MELLOW MOOD/HAYTEN GETS
HEP/U MEAN SO MUCH TO ME/RUSTLE OF SPRING/
RAGGLE TAGGLE GYPSIE NLW 605 N-
GENE KRUPA ORCH
1566. DRUMMERS BAND/A FOOL AM I/FULL DRESS HOP/
TUNING UP/THINKS I LUV/DRUM BODGIE/NOTHING
YET/ALREET/SIREN SERE NLW 635 E+
OICK KIJHN ORCH/BOB WINOSOR ORCH
1567. KEEP EYE ON HRT/U MEAN SO MUCH TO ME/
RAINBOW RENDEZVOUS/SOUND EFFCTS 1,2,3,
RED VINYL VERTICAL-CUT ASSOC. 620 N-
YANK LAWSON & V-DISC ALL STARS
1568. DAVENPORT BLS/LIOREL HAMPTON & HIS ORCH
VIBE BOOGIE VD 404 N-
ENOCH LIGHT ORCH (ALL VERTICAL-CUT)
1569. LIKE LEAF IN WND/WHO IF NOT U/MISSION OF
THE ROSES/LIVE BUT TO LUV/WHEREVER THERES ME/
WALK IT OFF/WHATTU U GONNA DO/WHICH WAY DID/
IVE GOT WALKIE TALKIE/DO U DO U SS 45961 E+
1572. SC IT GOES/THERES GD BL TONITE/WITHOUT U/
LAUGHING ON OUTSIDE/STORY BOOK ROMANCE/ WHO
TOLD U THAT LIE/DONT KNOW ENOUGH ABOUT U/
I DONT WANNA DO IT ALONE SS 45320 E
JIMMIE LUNCEFORO ORCH
1573. MOONLITE & MUSIC/BATTLE AXE/MORNING AFTER/
ISNT THAT EVERYTHING/LIKE SHIP AT SEA/JUST U/
WALTZING THRU HVN WITH YOU NLW 599 E+
1574. MY HRT IS HELPLESS THING/HECK OF GUY/
BLUE AFTERGLOW/HEARO MYHRT/THERE I GO/STATE &
TIOGA ST/HAD PREMONITION/ANNIE LAURIE
NLW 597 N-
0000 MARMAROSA TRIO/JACK RIVERS RIVER BOYS
1575. OPUS #5/U THRILL ME SO/COMPADOO/IM IN
LOVE/COSMO ST//CIMMARON/YEAR & A CAY/YOURE
SORRY NOW/LIPSTICK/GOLDEN SLIPPERS
MCG 44 N
- REO NICHOLS 5 PENNIES /ANITA BOYER
AND HER TOMBOYERS
1576. ROCKIN CHAIR/GA ON MY MIND/PARADE OF
THE WOODEN SOLDIERS/LAZY RIVER//BETTER
DO IT NOW/MY HRT SINGS//JUST CLOSE Y UR EYES
HEAVENLY/STORY 2 CIG MC 8 E+
REO NICHOLS 5 PENNIES/AARON GONZALEZ O.
1577. WHEN JOHNNY COMES/IDA/SO IT GOES/BATTLE
HYMN OF REPUBLIC//EL CHINCHORRO/PERDONAME/
THE PARROT/ GRANAQA. MCG 19 N-
RAY NOBLE/DON ALLEN ORCH
1579. SPING OF KILTE/DINNER MUSIC SUITE #2/
OVER THE WAVES/GROPIN IN GROOVEYARD//
WHEN THERES A BREEZE ON /HEVNLY ISNT IT/
HANOS ACROSS BORDER/THAT SOLOIER OF MINE/
REMBER PEARL HARBOR SPL 189 E
1580. KAGIC MAGNOLIAS/BYLITE SILVERY MOON/
WHILE MY LADY SLEEPS/NOT STAR IN SIGHT/
WHEREVER U ARE//BLOW GABRIEL BLOW/
AUTUMN IN NY/EMBRACEABLE U/LADY BE GOOD/
I COVER WATERFRONT SPL 158 N-
PEE WEE RUSSELL-CHELSEA CHALEY-
MEZZ MEZZROW ALL STARS
1581. IM COMIN VAL/BALLIN THE JACK ACETATE N-
JOE SCHIRMER TRIO
1582. 2 BLIND MICE/HOW HIG MOON/WHO DUNNIT/
OOH THAT KISS/HOLLYWOOD AT VINE/SPLIPPED OISC/
U GO TO HEAD/PLEASE DONT TALK ABOUT/ST LOUIS
BOOGIE/T FOR 2/18TH CENT RM SPL 228 N-
MUGGSY SPANIER/PEARL BAILEY/
WOODY HERMAN
1583. CHINA BOY/PERSONALITY/HELEN OF TROY
VD 611 N-
JACK TEAGARDEN/ WILOREO BAILEY
1584. BODY & SOUL//ILL CLOSE MY EYES/
THAT AINT RIGHT VO 772 N-
JACK TEAGARDEN ORCH
1585. CHICS WONDERFUL/YOUR ALL THAT MATTERS/
PRELUDE IN C# MINOR/NOBODY KNOWS TROUBLE/
CASEY JONES/MADE UP MIND/AFETRNOD OF FAUN/
BLUE MIST/ANITRAS DANCE/YANKEE DOODLE
VI TRANS 150 E+
CLAUDE THORNHILL ORCH/LEW WHITES ORCH
1586. HI THERE MR MOON/RUSTLE SPRING/HALF
A LOVE BETTER/TRAUMEREI//ANGELES SERE/
FLATTERER/BEAU SOIR/ALBUM LF NLW 681 E+

AUCTION

AUCTION

STEPHEN STORAN

% ARG- BOX 341, COOPER STATION, NYC, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-HOUR BROADCASTS ON 12" LP 33-1/3 MICROGROOVE STUDIO ACETATE RECORDINGS. ALL RECORDS ARE IN M CONDITION-NEVER PLAYED.

BENNY GOODMAN-12" LP

(MARY LOU WILLIAMS-WARDELL GRAY)

- (1) BENNY'S BOB
- (2) MARYS IOEA
- (3) 'SPOSIN'
- (4) THERES A SMALL HOTEL
- (5) NELS IOEA
- (6) YOU TURNED THE TABLES ON ME
- (7) SWEDISH PASTRY
- (8) BACK HOME IN INDIANA

BIX BEIDERBECKE-10" LP (NOT A BROADCAST)

VINYL PRESSING - \$5.00

- (1) CLORINDA
- (2) THREE BLIND MICE
- (3) LILA
- (4) OUR BUNGALOW OF DREAMS
- (5) BORNEO
- (6) MY PET
- (7) BLESS YOU SISTER
- (8) OUSKY STEVEDORE

GLENN MILLER-12" LP

- (1) GOT HEART FILLED WITH LOVE FOR YOU OEAR
- (2) GOIN HOME
- (3) HONEYSUCKLE ROSE
- (4) MY BLUE HEAVEN
- (5) SQUADRON SONG
- (6) TAIL ENO CHARLIE
- (7) SYMPHONY
- (8) IN THE GLOAMING
- (9) DEEP PURPLE
- (10) WHY DREAM
- (11) OUTWARD PASSAGE
- (12) SUMMER HOLIDAY

- (12) LP-JACK TEAGARDEN-RAY BAUOUC-CHAS. TEAGARDEN
- (1) THAT'S A PLENTY
- (2) TIN ROOF BLUES
- (3) S W S BARBECUE
- (4) STOMPING AT THE SAVOY
- (5) SHINE

KING OLIVER-12" LP (NOT A BROADCAST)

- (1) I'VE GOT THAT THING
- (2) FREAKISH LIGHT BLUES
- (3) MY GOOD MAN S/M
- (4) CAN I TELL YOU?
- (5) WHAT YOU WANT ME TO DO?
- (6) TOO LATE!
- (7) FRANKIE AND JOHNNIE
- (8) EVERYBODY DOSE IT
- (9) GOT EVERYTHING BUT YOU
- (10) FOUR OR FIVE TIMES

GEORGE LEWIS-12" LP

- (1) BUGLE BOY
- (2) WEARY BLUES
- (3) BYE 'N BYE
- (4) R'YAL GARDEN BLUES
- (5) WILLIE THE WEEPER
- (6) CLARINET MARMALADE
- (7) BILL BAILEY
- (8) DIPPER MOUTH
- (9) JUST CLOSER WALK WITH THEE
- (10) LU WATTERS-TURK MURPHY-BOB SCOBIE(1947)-12" LP

- (1) CAKE WALKING BABIES
- (2) ANTIGUA BLUES
- (3) PINEAPPLE RAG
- (4) BEALE ST BLUES
- (5) CHATTANOOGA STOMP
- (6) JAZZIN BABIES BLUES
- (7) SNAKE RAG

ALPHONSE PICOU

- (1) CLARINET MARMALADE
- (2) BILL BAILEY
- (3) DIPPER MOUTH
- (4) JUST CLOSER WALK WITH THEE
- (5) LU WATTERS-TURK MURPHY-BOB SCOBIE(1947)-12" LP

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- (7) SNAKE RAG

LOUIS ARMSTRONG-GEORGE BRUNIS-DODDS-

AL NICHOLAS(1947)-12" LP

- (1) WHEN THE SAINTS GO MARCHING IN
- (2) 2:19 BLUES
- (3) NEW ORLEANS
- (4) DIPPER MOUTH BLUES
- (5) BASIN ST BLUES
- (6) HIGH SOCIETY BLUES
- (7) YOU RASCAL YOU

COMPLETE SOUND TRACKS-GLENN MILLER FILMS

- * SUN VALLEY SERENADE"-1 1/2 HOURS-3-12" LP'S-\$17.50
- * ORCHESTRA WIVES"-2 HOURS-4-12" LP'S - \$22.50
- RHYTHM CATS-HACKETT-PEE WEE RUSSELL-
- OWANB 9 1938) - 12" LP

- (1) MUSKRAT RATTLE
- (2) AFTER YOU'VE GONE
- (3) BWT OA. BROWN
- (4) BINOIN' THE BLUES

BLUE NOTE RECORD SHOP

3549 LACLEDE AVE.,
ST LOUIS 3 MO.

DELMAR RECORDS

PRESENTING THE BEST IN JAZZ FROM THE MOUND CITY

OUR FIRST RELEASE !!

THE FABULOUS WINDY CITY SIX

MUGGSY PSREKER, CORNET BOB DORRIES, PIANO
SKIP DIRINGER, TROMBONE WALLY ECKHARDT, BASS
SAMMY GARDNER, CLARINET JERRY FISELE, DRUMS

THE BAND CURRENTLY PAKING THEM IN AT THE WINDERMERE BAO ON ST. LOUIS FAMOUS DELMAR BLVD. DIXIE ROW PLAYS SIX TUNES, SOME STANDARDS, OTHERS ORIGINAL OR "OFFBEAT" MORE INFORMATION FROM BLUENOTE - OR - WATCH NEXT MONTH'S CHANGER AO.

DELMAR OL-101 10" 33RPM LP \$3.85
USUAL DISCOUNT TO DEALERS.

YES, YOU CAN ORDER DELMAR RECORDS FROM US, ALSO
COMMODORE BLUENOTE GOOD TIME CLEF WINDIN' BL
AMER. MUSIC PARAMOUNT RIVE RSIDE DIXIE OUBLINS
S&O CIRCLE DOT & ALL THE OTHERS.

NEW MAIL ORDER POLICY

- 1) NO CHARGE FOR POSTAGE ON ANY ORDER OVER \$7.50 WHEN SHIPPED PARCEL POST. EXPRESS SHIPMENTS STILL SENT CHARGES COLLECT.
- 2) TEN DAY (AFTER RECEIPT OF PACKAGE) "COMPLAINT" LIMIT.
- 3) NO EXTRA CHARGE (FOR PACKING, SHIPPING, HANDLING OR QUICK SERVICE)

DO YOU HAVE OUR CUT-OUT LIST (# 853)?

IT LISTS DOZENS OF ITEMS WHICH WE STILL HAVE IN STOCK ON:
WESTCRAFT DOWN HOME BRUNSWICK TOM TOM CASTLE SPECIAL EDITIONS AND OTHERS.

INTERESTED IN SWING?

OUR LIST NUMBER TWO LISTS ITEMS FROM AMBROSE TO ZURKE, FILL THOSE GAPS NOW.

JOIN THE ST. LOUIS JAZZ CLUB

(COOPERATE NON-PROFIT ORGANIZATION)

RECEIVE:

- 1) THE JAZZ REPORT A MONTHLY PUBLICATION BY BLUENOTE, WHICH THE CLUB DISTRIBUTES FREE TO ALL MEMBERS.
- 2) DISCOUNTS ON RECORDS PURCHASED FROM BLUENOTE.
- 3) SPECIAL DEALS ON FORTHCOMING DELMAR RELEASES.
- 4) FREE ADMISSION TO ALL ST. LOUIS JAZZ CLUB MEETINGS.
- 5) BEAUTIFULLY PRINTED MEMBERSHIP CARD.

ST LOUIS JAZZ CLUB
VIVIAN OSWALD, SEC'Y
MOSELY LANE
CREVE COEUR, MISSOURI



On the job!

Our volunteer speakers are saving thousands of lives *today* ... in factories and business offices ... at neighborhood and civic centers ... at social, fraternal and service group meetings all over this land ... by showing people what they can do to protect themselves and their families against death from cancer.

To find out what you yourself can do about cancer, or if you want us to arrange a special educational program for your neighbors, fellow-workers or friends, just telephone the American Cancer Society office nearest you or address a letter to "Cancer," care of your local Post Office. One of our volunteer or staff workers will be on the job to help you.

American
Cancer
Society



DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION

3 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION; CLOSING DATE FOR BIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

GENE AUSTIN
FORGIVE ME/SOMEDAY VI 2056N-/E+S\$1.75 LEVE

CHARLIE BARNET
ALL THINGS YOU ARE/ILL WIND CAP 843 N AUC — JORD
COUNTS 10EA/DUKES 10EA BB 10453 N AUC — JORD
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A Letter Re Jazz Directory

The Delphic Press

Principals : Albert J. McCarthy, T. F. G. Vaughan

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October 15/1953

Bill Grauer, Jr.,
Record Changer,
125, La Salle Street,
New York City 27,
N.Y.,
U.S.A.

Dear Bill:

Like most people you ask whether JAZZ DIRECTORY will ever be completed. To tell you the truth, until a week or two ago I couldn't have told you myself! However, the answer is now an emphatic yes. Cassell & Company, one of the leading publishing houses in this country has taken it over and will issue two volumes a year - one in the spring and one in the autumn. Volume five will be out in February or March and is now under way. This volume incidentally, is the first one which pleases me at all.

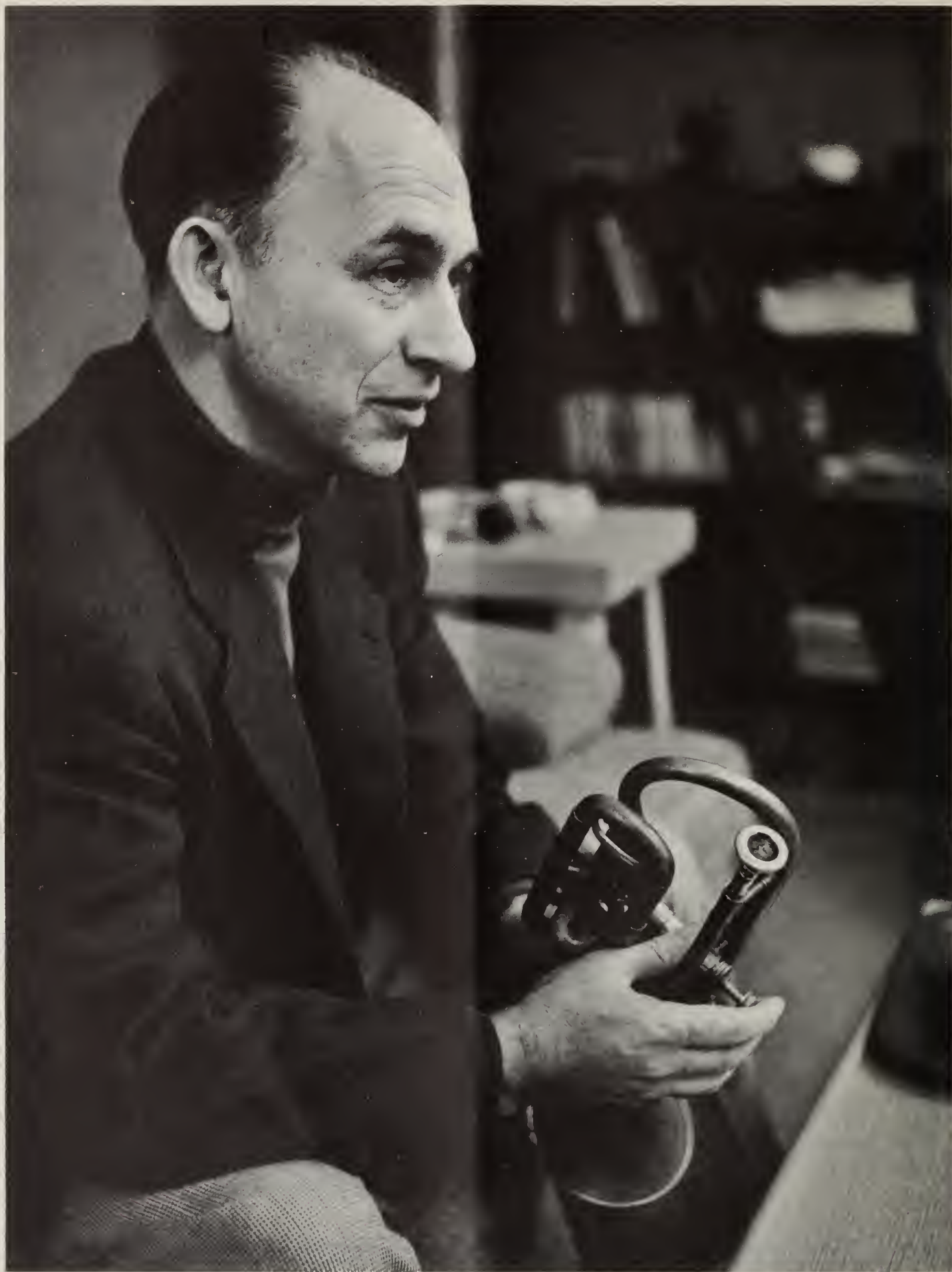
With this type of backing I can breathe again. Frankly, the strain of DIRECTORY has been terrific and I had to neglect all my other work. Both Dave Carey and I lost a considerable sum of money on this work, mainly because we did not have the outlets that a big firm can afford. We tried to do all the work and the distribution on our own and it proved impossible. I don't need to tell you the work involved in preparing a volume - believe me, it is a full time job quite literally. When one has to try to earn ones living at the same time it becomes impossible. The next stage is the psychiatric ward. Ironically enough, a similar work on the sex habits of snails in Patagonia would land a university grant, but jazz is still too frivolous a subject to make application worthwhile. Yet, a work like DIRECTORY does really need a grant to ensure smooth production and the retention of the sanity of the compiler. Maybe someday?

You can assure your good clients that they will now get all the volumes. Perhaps you can also pass the word around that I value all the help that I can get, particularly on small label items and on corrections and additions to existing volumes. A letter from a collector with information gives one a much needed boost at times.

My best,

Mac

Albert McCarthy



an appraisal by

RUSSELL ROTH

doctor jazz

I. The Man

The title, "Doctor Jazz of 1953," must certainly belong to Paul Wesley (Doc) Evans. The 45-year-old Dixieland cornetist (a shy, elfin man who looks like a cross between the late Ernie Pyle and a sociology professor) is now in his prime. In less than a year, he and his current five (sometimes six) piece band have:

Brought in money, hand-over-fist, for four separate bistros in Minneapolis, the latest of them the Saddle Bar—and this achieved through performing nothing but good old straight instrumental Dixieland jazz;

Played a summer excursion out of St. Paul on the Mississippi riverboat, "Donna Mae";

Presented a series of four outdoor "concert-lectures," titled "Panorama of Jazz," at Minneapolis' respectively *avant-garde* Walker Art Center—all of the concerts to more than capacity audiences;

Started a half-hour weekly television show, "This Is Dixieland," on the Twin Cities' KSTP-TV;

Played a "command performance" for UNESCO, at that organization's recent fall meeting at the University of Minnesota;

Started production on the first of a series of 15-minute musical films, "Journeys in Jazz" (the whole group of 13 to be ready for release sometime around the first of the year);

And, best of all to the record collector, have made three 12-inch LPs—one of them the last of the Walker concerts, complete with commentary.

Which is to say that, after 20 scuffling years, Doc has come into his own. But it was, seen in perspective, inevitable.

Born in 1908, the son of a Methodist minister, in Spring Valley, Minn., several hundred miles almost due north of the birthplace of Bix, Doc early showed his musical ability. When he entered Carleton College (Northfield, Minn.) in the late '20s, he was already competent on violin, piano, drums, and sax. But none of them seemed right for him; and when he began to go out on dance jobs with the Carleton Collegians, he carried, in addition to his sax, a second-hand cornet.

"That, I knew, was my instrument," he says. "I had a feeling about it I didn't have about the others. I practiced on it all the time. And then all of a sudden I saw how it was—get rid of the sax, or never amount to anything on the cornet. I quit playing sax after about '31. From then on, it was the cornet—and records."

What records did he listen to?

"Well, a funny thing—we didn't even know about the Wolverines up there until they were long gone. The Rhythm Kings came to Minneapolis once, near the end. And then we got Bix on those first *Okeh*s. Everybody, especially at the 'U' [the University of Minnesota, Minneapolis, at which Doc did graduate work in English for a year after taking his B.A. at Carleton], liked Red Nichols. Myself, I was an early admirer of Armstrong—owned his records from the very beginning. I studied those things. Never could get the tone, but Louis taught me a lot. Louis and Bix."

How about the Bob Crosby Bobcats, later on?

"They were practically all we had in the '30s. Well, sure, I listened to them a lot. The Ben Pollack nucleus of that Crosby band played in Minneapolis for a couple of years—I would guess around '33, '34. They were tremendous. . . . About the Bobcats, I think Yank Lawson is about as good a trumpet-player as you can ever hear. All that drive, that *push*. And he knew how to play in the ensemble. That's the thing—the *ensemble* . . ."

It was, and is, Doc's leading idea in jazz. During the '30s, he kept to that idea in his listening and playing, even though for a while he had some difficulty in making up his mind as to whether or not he should go into music full-time. He taught high school English for a year; married (unsuccessfully); and ran his own kennel, raising thoroughbred cocker spaniels, producing more than ten champions. But he couldn't stay away from jazz; he remembered that summer of '28:

"I was in Minneapolis, jobbing, making a living—I don't know how—staying at the 'Y.' The Minnesota Theater—that's the Radio City now—was right across the street, and that's where the Whiteman band came in. They had Bix, the Rhythm Boys with Bing Crosby—almost anyone you can name. I took a sack of sandwiches along and stayed all day. Spent the time between stage shows out in the lobby . . ."

What about Bix?

"They never caught that tone on records—doggonedest thing you ever heard. Here was that big band—you remember what a mess that was—no mikes in those days, but when Bix stood up to solo over all that noise, the notes just sailed out and broke like bubbles over everyone's head. . . . He couldn't play much, but he had heart. And that tone! . . . I went to see him another time. Drove up from Northfield—all that way. Bix wasn't there—it was right before

he died—he was sick. Andy Secrest subbed for him. He sounded a lot like Bix."

And so did Doc in '39, when he suddenly became a public figure at the famous and now-vanished Mitch's, a roadhouse that used to stand across the Minnesota River from Fort Snelling—a place that visiting musicians dubbed, "the Nick's of the Midwest." For a riotous two years, Doc played there in the five-piece Dixieland band of Red Dougherty, a veteran honky-tonk pianist. It was a mecca for pianists: in '42 Bob Zurke and Joe Sullivan also played there. The music—and the uproar—were fabulous. Big-name band leaders toured miles out of their way just to hear Doc. Offers came to him—from Ray McKinley, Claude Thornhill—but he turned them down: Bix's end had been a lesson.

"That job at Mitch's," he says even now, "is the only one I've ever been on where I was anxious to go to work every night. There was always something happening. Where Bix made his mistake was when he cut out of all that—you know what I mean?"

Some do, and they are Doc's rock-bottom audience today. It is a small, solid audience, one that he lost momentarily during the war when Mitch's had to close and he, in turn, had to scuffle again. . . .

In 1947 he popped up at the opening of Jazz, Ltd. in Chicago; stayed on; and then

YANK LAWSON: Evans calls him "as good a trumpet-player as you can ever hear."





LOUIS: Evans has "a lyricism that shows how much he has learned from Louis."

began an odyssey that took him to Chicago's Beehive, Tailspin, and Blue Note—to the Hangover in San Francisco—to Oakland, Glendale, Hollywood, Boston, Detroit, Rock Island, the Twin Cities, Jazz, Ltd. again—and finally back to the Twin Cities in the fall of '52.

The small audience had begun to expand, partly because of Doc's brief personal appearances, but mostly, it would seem, because of the records he had made in the meantime, for *Disc*, *Dublin*, *Jazz, Ltd.*, *Joco*.

The records showed a great deal, as jazz records always do. For one thing, they substantiated the marrow-thrilling but hard-to-analyze impression that Doc's two- or three-time hearers had received of him—namely, that they had heard a great cornetist. But *how* great? That was the question. The records answered it.

II. The Artist

Unfortunately, Doc's first records—those cut for *Disc* and *Dublin*—did not make at all clear what his particular virtues were. One reason for this, in the *Disc* records, was the personnel. Issued in two albums—"Original Dixieland Jazz Band Classics" and "New Orleans Rhythm King Classics"—under the name, "Doc Evans' Dixieland Five," these sides boasted the kind of all-star "American primitive" performer-list that is both the glory and the leading defect of such traditional jazz records as those put out by New York's *Commodore*. Here was Doc, fresh from a long-rooted and homogeneous Mississippi Valley jazz environment, suddenly thrown in with Joe Sullivan, George Wettling, and Tony Parenti, among others. The records don't come off, as so many other New York records don't. There are just too many "stars," too many disparate styles; it is what New York "Nicksieland" has inherited from the Chicago "school": every man for himself, and the Devil take the hindmost. . . .

The *Dublin* album followed now, with a different trouble: the performers, out of Doc's own area, were not, to put it bluntly, good enough to play with Doc. The rhythm is weak in all of these sides, and the wonder is that the horns are able to play as well as they do. Where the *Disc* records show a lack of supervision and/or leader-

ship presumably because of the heterogeneity of the personnel, the *Dublin* sides show this lack in another way: the opportunities are there, but Doc doesn't take hold of them. Accustomed to being a sideman, a role that he had always accepted with characteristic humility, he acquits himself brilliantly, but the others can't catch up. This has always been Doc's problem: instinctively an ensemble musician, he has for most of his career been forced to hold himself down lest he stick out incongruously. The ideal situation—one in which he, still an ensemble man, could lead, without rising too far above his confreres' capabilities—did not take shape on records until four years ago when he made the first of four albums, under the supervision of John Lucas, for the *Joco* (Johnson-Olsen Co.) label at Northfield.

The Evans-Lucas partnership was a happy one. Lucas, now a professor of English at Carleton (and contributor to *The Record Changer*), was Doc's first bonafide fan in those days at Mitch's. It was a notice written by Lucas (at the time, he was a graduate student at Minnesota) for *Downbeat* that first called the attention of outside musicians to Doc. Then, in 1947, Lucas arranged for Doc's University of Chicago Hot Club concert, at which the proprietor-to-be of Jazz, Ltd., Bill Reinhardt, first heard Doc, a circumstance which led to the Evans-Reinhardt association. . . .

But, to return to the records: the first Northfield album, "Jazz Heritage, Vol. I," was, in light of those to follow, comparatively negligible, but drew a full-page rave by Wilder Hobson in *The Saturday Review*. The second album, "Jazz Heritage, Vol. II," elicited this comment from the Chicago *Tribune* critic: "Put it in your library. Then when you look at the Olivers and Armstrongs and Orys, you can say, 'All this and Evans, too.'" The Evans ensemble idea was at last on wax.

For once, he had a proper personnel. Key men were Al Jenkins, trombone; Johnny McDonald, clarinet; and Doc Cenardo, drums—journeymen musicians, all. He had good tunes, not the overworked ones, but such as *Walkin' the Dog*, *Willie the Weeper*, and *Play That Barbershop Chord*. Best of all, he had a nominal "boss," Lucas, who understood what was at the back of Doc's mind, and got him to

bring it out. The results should be better-known. They show most typically in *Milenburg Joys*: here, as in all the other records in the album, there are no "solos," only breaks; but what remains, the ensemble, is of an intensity and richness that one feels nowhere else but in the very greatest achievements of classic jazz.

How do you describe it? It is what the French neo-classicists used to call the "*je ne sais quoi*." A better word perhaps, applied to jazz, is *elan*. But as we have little or no jazz criticism dealing with this quality, it is often overlooked. Our critics generally tend to separate the ensemble, then go on to discuss, favorably or otherwise, via the solo, the idiosyncrasies of each performer. A good ensemble lead is very often dismissed as just that—"a good ensemble lead." Jelly Roll's George Mitchell (when he was not mistaken for Armstrong) suffered this treatment for a good many years. The notion that an ensemble lead—especially a great one—can be, in itself, a style is alien to most critics. They want to hear the man by himself—which, in the case of a strong lead, is usually to hear him in his lesser aspect—and then discover him, as with Mitchell, to either be Armstrong, or to be copying Armstrong; or, as with Evans, where identity does not figure, to be absolutely eclectic, without a style of his own.

Now there is something to this charge of eclecticism, but eclecticism comes in several kinds: there is the patchwork kind, and there is the *assimilative* kind. Evans happens to employ the latter. It is nowhere more apparent than in the two albums (LP)—"The Blues in Dixieland" and "Command Performance"—that follow "Jazz Heritage, Vol. II" (with McDonald and Cenardo being replaced by Art Lyons and Micky Stienke). As in the preceding album, the effect of breath-taking ensemble, punctuated by breaks, is the same. *Jimtown Blues* and *Panama* make clear, once and for all, what Evans wants—classic jazz, journeyman jazz, communal improvisation. The "other" for whom the journeyman works is the audience; the audience—but an educated audience, aware of the tradition—is the real ensemble leader. Which is nothing more than the basic, natural white mutation of what Jelly Roll wanted; and as Jelly Roll was assimilatively eclectic (witness his transformations of French music, ragtime, "the Spanish tinge," his avowed indebtedness to people like Tony Jackson and Mamie Desdumes), so is Doc:

Like Mitchell, Jelly Roll's ideal lead, he, too, is unassuming, utterly reliable, and discharges the ensemble functions of the traditional cornet part so perfectly and with so little of the eccentric about him as to make it sound almost too easy. You do not hear all of Doc at either the first or second listening, for much of what he plays is diffused in the ensemble precisely at the moment that it emerges from his horn. His style is "integrative," as well as assimilative, and in the combination of these two, he is without peer. What began as a Bix mutation (you can still hear it in the *Singin' the Blues* of "Command Performance," in which Doc creates a wholly new "Bix" chorus) has become, through the influence of Armstrong, Lawson, Spanier, Oliver (approximately in that order), a comprehensive style, of which Bix is only a pale precursor.

Doc has gone far beyond the white cornetists of the '20s, and has even caught up with some of the Negroes of that period, such as Mitchell. He is the unmatched



MUGGSY (Above): Doc has "a plunger style to equal Spanier's." At the Right: the standard Evans personnel since the Winter of 1951-1952—(left to right) Doc, Tommy McGovern, piano; Loren Helberg, clarinet; Hal Runyon, trombone; Bidley Bastien, bass; Warren Thewis, drums. (This photo, and the Doc Evans portrait on page 4, by Clark Dean.)



white today, and is probably playing an even finer jazz than Armstrong is currently capable of. He has all the drive and "busyness" of Spanier—actually, he is more in the *Stock Yard Strut* mood of Keppard (*Copenhagen, Panama, "Command Performance"*); and has a plunger style to equal Spanier's, learned from listening to Bubber Miley before he ever heard of Spanier (*Tin Roof Blues*, Jazz, Ltd. LP). And yet he has more: a lyricism (*Singin' the Blues* and *Sleepy Time Down South, "Command Performance"*) which shows how much he has learned from Bix and Louis, respectively. But even then he has still more: a plaintive "distancing" in muted work reminiscent of Oliver (*Beale Street and Dallas, "The Blues in Dixieland"*); a peculiarly "white" but hot tone, like those of Lawson and Sterling Bose, which suffuses all of his work; and now he seems to be making approaches (*Missouri Waltz, "Command Performance," and Weary Blues, "The Blues in Dixieland"*) to the guttier phrasing, the calculated recklessness of such lesser-known Negro cornetists as Punch Miller and Jabbo Smith, whom he has just begun to hear on records.

He does not stand still. For twenty-five years he has been developing, and the development goes on. What is especially striking again—and this cannot be too much emphasized—is that he does *not* copy, but rather *studies* and *assimilates*. The

course of that assimilation has consistently taken on a darker coloring as Doc has worked back from the white cornetists, with whom he was first familiar, to the Negroes. It is something that Bix was unable to do, and that other, more recent white cornetists have apparently not cared to do. In this—the pattern of his development—Evans is unique; and, as a result, in its knowledgeability, its comprehensiveness, his shows every promise of becoming the nearly archetypal and anonymous jazz cornet.

III. The Missionary

He is not called Doc for nothing. Said William Leonard of the *Chicago Journal of Commerce* several years ago: "I've heard him utilize a delightfully offhand manner

musical right to exist." More recently, and more constructively, he said, in an interview published in the *Minneapolis Sunday Tribune*, "I've got an idea the American audience would rather hear Dixieland than any other kind of music—if it had the chance. If it knew what Dixieland was. I'm doing missionary work—getting the music to those who have never heard it." And that just about sums up one of Doc's strongest motivations.

The minister's son is very much apparent in such ventures as Doc Walker Art Center lecture series, the Saturday afternoon jazz concerts that he has been conducting in the Minneapolis bars in which he has happened to be playing, and in his liking for the "college date"—besides Chicago, Doc

in settling a saloon argument about the authorship of 'Cruel Skipper Ireson, for his 'ard 'eart, tarred and feathered and carried in a cart. . . .'" It was probably the same manner Doc used when he was teaching school. He is still very much a reader: in the pleasantly-furnished, one-and-a-half story bungalow at St. Louis Park, near Minneapolis, in which Doc, his charming second wife, Ruth, and cocker spaniel, "Cleo," live are strategically-situated bookcases, stocked with titles like *Moliere's Plays, The Complete Works of Emerson, English Ballads, and Innocents Abroad*. Doc annotates his books: in his copy of Sidney Finkelstein's *Jazz: A People's Music*, Doc's marginal gloss on the author's assertion that "the modern blues are enriched and transformed" by bop, is, "—with all lyrical form gone." Again, when Finkelstein says that "The next step [in jazz development] calls for a democratic change in our entire musical culture. It involves the breakdown of the last vestiges of snobbery towards folk, amateur and popular art production," Doc adds, in pencil, "But not acceptance of the banal, tawdry, inept, or decadent."

Occasionally—but more often now that he is becoming better-known—Doc's opinions on jazz spill over into the press. The *Milwaukee Journal* quoted him, in rather purple fashion, some time ago as saying that bop is "a wild sort of disjointed-sounding thing that is decadent and has no

has taken his band to Purdue, Minnesota, Carleton, and Wisconsin. Half of his nightly audience is made up of college students, and thereby hangs a rather important fact:

The Evans audience in his home locale, the Twin Cities, splits about evenly into two wildly-enthusiastic parts, neither of which, at first glance, seems to have much to do with the other. On the one hand, there are the people between 21 and 31; and then there are the people between 41 and 51. There would be more below the age of 21, but they are barred by law from most of the places in which Doc has to play. Above the 51-age, there is practically no interest; most people in this group think jazz is something "low."

The most significant category of stay-aways, however, is the 31-41 bloc. This is primarily the World War II generation—the "silent" generation, as it has been called—which may have a very good practical reason for not putting in an appearance: these are newly-married people, for the most part, with all the responsibilities of new job, new home, babies—which, in short, must be most concerned with "getting on."

Musically-considered, however—and assuming that the approximate age of 15 is the moment when most Americans first become consciously aware of the socio-

(Continued on Page 18)

THE GENNETT PAPERS

excerpts from the company's historic record ledgers

Much of the early history of recorded jazz is, of course, permanently shrouded in obscurity. Documentation of dates and personnel is, quite understandably, apt to be in a state of hopeless confusion, since the memories of musicians who might have made hundreds of sides are apt to be vague and contradictory—and the men who made many of the earliest are not always still around even to do any guessing.

The companies who first issued jazz records, for the most part, probably kept accurate lists and files at the time. But old lists have a way of getting lost, or being thrown away, or simply becoming decayed, as time passed and as many companies changed ownership or just went out of business, particularly in the dismal days of the early '30s. Even when the documentation still exists, some companies are reluctant to go digging, or let eager discographers rummage through the bottoms of their files. And there are undoubtedly listings that have remained uncovered simply because no one knew where to look for them.

This was pretty much the case with the ledgers and records of the Gennett label, which have always been carefully preserved by the Gennett family, but have never before been made available to the jazz public. The Record Changer now is able to offer selected pages excerpted from these papers—selected because, as these pages indicate, some of the greatest of Bix, Morton and Oliver sides were recorded just before, after and in the midst of some fairly incredible-sounding commercial and assorted other material.

These lists do not, of course, answer all the questions. Most notably they cannot be of help on matters of personnel. But they are invaluable sources of knowledge as to exact recording dates, master numbers, how many takes (often for never-released or hardly-ever-heard-of discs). And these are, just as importantly, one of the greatest sources of sheer jazz nostalgia that can be imagined.

11175	March- Loves Old Sweet Song	De Main Wood
11175A	" " "	" " "
11176	Flower Song from Faust- Rosary- Selection	De Main Wood
11176A	" " " "	" " "
11172A	Three Little Pigs	Clarence Gennett
11173B	Mother Goose Rhymn #1 <i>see 2.95.</i>	Clarence Gennett
11178 /- <i>71</i>	Eccentric	Husk O'Hare's Friar Inn Orch. 8-29-22
11178A /-	"	" " " "
11178B /-	"	" " " "
11178C /-	"	" " " "
11179 /-	Farewell Blues	" " " "
11179A /-	"	" " " "
11179B /-	"	" " " "
11179C /-	"	" " " "
11180 /-	Discontented Blues	" " " "
11180A /-	"	" " " "
11180B /-	"	" " " "
11180C /-	"	" " " "
11181 /-	Bugle Call Blues	" " " "
11181A /-	"	" " " "
11181B /- <i>see</i>	"	" " " "
11181C /- <i>Rough</i>	"	" " " "
11182 /-	Panama	" " " 8-30-22
11182A /-	"	" " " "
11182B /- <i>see</i>	"	" " " "
11183 /-	Tiger Rag	" " " 8-29-22
11183A /-	"	" " " "
11183B /-	"	" " " "
11183C /-	"	" " " "
11184 /-	Livery Stable Blues	" " " "
11185 /- <i>see</i>	Oriental	" " " 8-30-22
11185A /-	"	" " " "
11185B /- <i>see</i>	"	" " " "
11185C /-	"	" " " "
11186	Test on Beverages Speech	Albert J. Beverage 8-31-22
11186A	"	" " "
11187	De Parlate d'amor"	Albert E. Bollinger 9-5 -22
11187A	"	" " "
11187B	"	" " "
11187C	"	" " "
11188	Medley of Songs	Katherine Hoch 9-15-22
11189	Manon	Katherine Hoch 9-15-22
11190 /- <i>OK</i>	Arkansaw-Traveler	Wm. B. Houchens 9-18-22
11190A /- <i>OK</i>	"	" " "
11190B /- <i>OK</i>	"	" " "
11190C /- <i>OK</i>	"	" " "
11191 /- <i>OK</i>	Liverpool Hornpipe	" " "
11191A /- <i>OK</i>	"	" " "
11191B /- <i>OK</i>	"	" " "
11191C /- <i>OK</i>	"	" " "
11192 /- <i>OK</i>	Turkey In The Hay	" " "
11192A /- <i>OK</i>	"	" " "
11192B /- <i>OK</i>	"	" " "
11192C	"	" " "

GENNETT

3-31-23

11374 OK 1	When Will The Sun Shine For Me	Albert Katz's Hotel Sinton Orch
11374A OK 1-	When Will The Sun Shine For Me	Albert Katz's Hotel Sinton Orch
11374B OK 1-	When Will The Sun Shine For Me	Albert Katz's Hotel Sinton Orch
11375 OK 1	Rose Of The Rio Grande	Albert Katz's Hotel Sinton Orch
11375A OK 1-	Rose Of The Rio Grande	Albert Katz's Hotel Sinton Orch
11375B OK 1-	Rose Of The Rio Grande	Albert Katz's Hotel Sinton Orch
11376 OK 1-	Evening Brings Memories Of You	Albert Katz's Hotel Sinton Orch
11376A OK 1-	Evening Brings Memories Of You	Albert Katz's Hotel Sinton Orch
11376B OK 1	Evening Brings Memories Of You	Albert Katz's Hotel Sinton Orch
11377 OK 1 =	There's No Gal Like My Gal	Original Memphis Melody Boys
11377A OK 1 =	There's No Gal Like My Gal	Original Memphis Melody Boys
11377B OK 1	There's No Gal Like My Gal	Original Memphis Melody Boys
11377C OK 1-	There's No Gal Like My Gal	Original Memphis Melody Boys
11378 OK 1 =	Wonderful Dream	Original Memphis Melody Boys
11378A OK 1	Wonderful Dream	Original Memphis Melody Boys
11378B OK 1-	Wonderful Dream	Original Memphis Melody Boys
11379 OK 1-	Blue Grass Blues	Original Memphis Melody Boys
11379A OK 1	Blue Grass Blues	Original Memphis Melody Boys
11379B	Blue Grass Blues	Original Memphis Melody Boys
11379C OK 1 =	Blue Grass Blues	Original Memphis Melody Boys
11380 OK 1-	Made A Monkey Out Of Me	Original Memphis Melody Boys
11380A OK 1	Made A Monkey Out Of Me	Original Memphis Melody Boys
11380B OK 2 =	Made A Monkey Out Of Me	Original Memphis Melody Boys
11380C OK 1-	Made A Monkey Out Of Me	Original Memphis Melody Boys
11381	Chicago and Toot Toot Tootsie	F. R. Michaels
11381A	Chicago and Toot Toot Tootsie	F. R. Michaels
11382	Tomorrow and Homesick	F. R. Michaels
11382A	Tomorrow and Homesick	F. R. Michaels
11383 OK 1-	Just Gone	King Oliver's Creole Jazz Band
11383A OK 1-	Just Gone	King Oliver's Creole Jazz Band
11383B OK 1	Just Gone	King Oliver's Creole Jazz Band
11384 OK 1-	Canal Street Blues	King Oliver's Creole Jazz Band
11384A OK 1-	Canal Street Blues	King Oliver's Creole Jazz Band
11384B OK 1	Canal Street Blues	King Oliver's Creole Jazz Band
11385 OK 1-	Mandy Lee Blues	King Oliver's Creole Jazz Band
11385A	Mandy Lee Blues	King Oliver's Creole Jazz Band
11385B OK 1-	Mandy Lee Blues	King Oliver's Creole Jazz Band
11385C OK 1	Mandy Lee Blues	King Oliver's Creole Jazz Band
11386 OK 1 =	I'm Going Away To Wear You Off My Mind	King Oliver's Creole Jazz Band
11386A OK 1 =	I'm Going Away To Wear You Off My Mind	King Oliver's Creole Jazz Band
11386B OK 1-	I'm Going Away To Wear You Off My Mind	King Oliver's Creole Jazz Band
11386C OK 1	I'm Going Away To Wear You Off My Mind	King Oliver's Creole Jazz Band
11387 OK 1-	Chimes Blues	King Oliver's Creole Jazz Band
11387A OK 1	Chimes Blues	King Oliver's Creole Jazz Band
11387B OK 1-	Chimes Blues	King Oliver's Creole Jazz Band

GENNETT

4-7-23

11388 MC1	Weather Bird Rag	King Oliver's Creole Jazz Band
11388A C1/-	Weather Bird Rag	King Oliver's Creole Jazz Band
11388B GK/-	Weather Bird Rag	King Oliver's Creole Jazz Band
11389 GK/-	Dipper Mouth Blues	King Oliver's Creole Jazz Band
11389A GK/-	Dipper Mouth Blues	King Oliver's Creole Jazz Band
11389B GK/-	Dipper Mouth Blues	King Oliver's Creole Jazz Band
11390	Foggy Moon	King Oliver's Creole Jazz Band
11390A	Foggy Moon	King Oliver's Creole Jazz Band
11390B GK/-	Foggy Moon	King Oliver's Creole Jazz Band
11391 GK/-	Snake Rag	King Oliver's Creole Jazz Band

Destroyed

4-12-23

11392	Some Lonesome Night	Harold Leonard & His Red Jackets
11392A	Some Lonesome Night	Harold Leonard & His Red Jackets
11392B	Some Lonesome Night	Harold Leonard & His Red Jackets
11393	Wait Till The Sun Shines For Me	Harold Leonard & His Red Jackets
11393A	Wait Till The Sun Shines For Me	Harold Leonard & His Red Jackets
11394	Ain't Got Nothin Never Had Nothin	Harold Leonard & His Red Jackets
11394A	Ain't Got Nothin Never Had Nothin	Harold Leonard & His Red Jackets
11394B	Ain't Got Nothin Never Had Nothin	Harold Leonard & His Red Jackets
11395	The Cats Whiskers	Harold Leonard & His Red Jackets
11395A	The Cats Whiskers	Harold Leonard & His Red Jackets
11395B	The Cats Whiskers	Harold Leonard & His Red Jackets
11396	China Boy (Go Sleep)	Harold Leonard & His Red Jackets
11396A	China Boy (Go Sleep)	Harold Leonard & His Red Jackets
11397	Old Plantation Blues	Harold Leonard & His Red Jackets
11397A	Old Plantation Blues	Harold Leonard & His Red Jackets
11398	Holding Hands	Morgan's Court Orchestra
11398A	Holding Hands	Morgan's Court Orchestra
11399	Has Anybody Seen My Kitty, (Pussy)	Morgan's Court Orchestra
11399A	Has Anybody Seen My Kitty, (Pussy)	Morgan's Court Orchestra
11400	Tom Tom (From The Queen Of Hearts)	Harold Leonard & His Red Jackets
11400A	Tom Tom (From The Queen Of Hearts)	Harold Leonard & His Red Jackets

x cat

4-13-23

11401	Some Stuff	Harold Leonard & His Red Jackets
11401A	Some Stuff	Harold Leonard & His Red Jackets
11402	Down Virginia Way	Harold Leonard & His Red Jackets
11402A	Down Virginia Way	Harold Leonard & His Red Jackets
11402B	Down Virginia Way	Harold Leonard & His Red Jackets
11403	Hawaii	Harold Leonard & His Red Jackets
11403A	Hawaii	Harold Leonard & His Red Jackets
11404	Crossing The Bar	Vaughan Quartette
11404A	Crossing The Bar	Vaughan Quartette
11405	Dreaming Alone In The Twilight	Vaughan Quartette
11406	Love Sick Blues	Vaughan Quartette
11407	The Wondrous Story	Arthur E. Lewis
11407A C1/-	The Wondrous Story	Arthur E. Lewis
11408	Mother Now Your Saviour Is My Saviour Too	Arthur E. Lewis
11408A C1/-	Mother Now Your Saviour Is My Saviour Too	Arthur E. Lewis

x m... be m... 11408

GENNETT

THE STARR PIANO CO.

11623	Le Cygne (The Swan)	Erving Poteet	9-27-23
11623A	Le Cygne (The Swan)	Erving Poteet	9-27-23
11624	Hungarian Dance	Erving Poteet	9-29-23
11624A	Hungarian Dance	Erving Poteet	9-29-23
11625	Marcheta	Original Kentucky Six	10-1-23
11625A	Marcheta	Original Kentucky Six	10-1-23
11625B	Marcheta	Original Kentucky Six	10-1-23
11626	Roses of Picardy	Original Kentucky Six	10-1-23
11626A	Roses of Picardy	Original Kentucky Six	10-1-23
11627	Bambalina	Original Kentucky Six	10-1-23
11628	Sittin on the Outside - Lookin' on the		
	Outside Waitin' for the Evenin' Mail	Original Kentucky Six	10-1-23
11628A	Sittin on the Outside - Lookin' on the		
	Outside Waitin for the Evenin' Mail	Original Kentucky Six	10-1-23
30000	Gypsy Airs Part I	Erving Poteet	9-29-23
30000A	Gypsy Airs Part I	Erving Poteet	9-29-23
30000B	Gypsy Airs Part I	Erving Poteet	9-29-23
30000C	Gypsy Airs Part I	Erving Poteet	9-29-23
30000D	Gypsy Airs Part I	Erving Poteet	9-29-23
30001	Gypsy Airs Part II	Erving Poteet	9-27-23
30001A	Gypsy Airs Part II	Erving Poteet	9-27-23
30001B	Gypsy Airs Part II	Erving Poteet	9-27-23
30001C	Gypsy Airs Part II	Erving Poteet	9-27-23
11629	Falling	Deppe's Serenaders	10-3-23
11629A	Falling	Deppe's Serenaders	10-3-23
11629B	Falling	Deppe's Serenaders	10-3-23
11630	Congaine	Deppe's Serenaders	10-3-23
11630A	Congaine	Deppe's Serenaders	10-3-23
11631	In the Evening by the Moonlight	Deppe's Serenaders	10-3-23
11631A	In the Evening by the Moonlight	Deppe's Serenaders	10-3-23
11632	When You Leave me Alone to Pine	King Oliver & his Creole Jazz Band	10-5-23
11632A	When You Leave Me Alone to Pine	King Oliver & His C. J. B.	10-5-23
11632B	When You Leave Me Alone to Pine	King Oliver & His C. J. B.	10-5-23
11632C	When You Leave Me Alone to Pine	King Oliver & His C. J. B.	10-5-23
11633	Allegator Hop	King Oliver & His Creole Jazz Band.	10-5-23
11633A	Allegator Hop	King Oliver & His C. J. B.	10-5-23
11633B	Allegator Hop	King Oliver & His C. J. B.	10-5-23
11633C	Allegator Hop	King Oliver & His C. J. B.	10-5-23
11634	That Sweet Something Dear	Joe Oliver & His Creole Jazz Band	10-5-23
11634A	That Sweet Something Dear	Joe Oliver & His C. J. B.	10-5-23
11634B	That Sweet Something Dear	Joe Oliver & His C. J. B.	10-5-23
11634C	That Sweet Something Dear	Joe Oliver & His C. J. B.	10-5-23
11635	Zulus Ball	King Oliver & His Creole Jazz Band	10-5-23
11635A	Zulus Ball	King Oliver & His C. J. B.	10-5-23
11635B	Zulus Ball	King Oliver & His C. J. B.	10-5-23
11635C	Zulus Ball	King Oliver & His C. J. B.	10-5-23
11636	Workingman Blues	King Oliver & His C. J. B.	10-5-23
11636A	Workingman Blues	King Oliver & His C. J. B.	10-5-23
11636B	Workingman Blues	King Oliver & His C. J. B.	10-5-23
11636C	Workingman Blues	King Oliver & His C. J. B.	10-5-23

GENNETT

THE STARR PIANO CO.

11637	Someday Sweetheart	King Oliver & His Creole Jazz Band	10-5-23
11637A	Someday Sweetheart	King Oliver & His C. J. B.	10-5-23
11637B	Someday Sweetheart	King Oliver & His C. J. B.	10-5-23
11637C	Someday Sweetheart	King Oliver & His C. J. B.	10-5-23
11638	Krooked Blues	King Oliver & His C. J. B.	10-5-23
11638A	Krooked Blues	King Oliver & His C. J. B.	10-5-23
11638B	Krooked Blues	King Oliver & His C. J. B.	10-5-23
11639	If You Want My Heart (You Got to 'low it Babe)	King Oliver & His C. J. B.	10-5-23
11639A	If You Want my Heart (You Got to 'low it Babe)	King Oliver & His C. J. B.	10-5-23
11639B	If You Want My Heart (You Got to 'low it Babe)	King Oliver & His C. J. B.	10-5-23
11640	I'll Follow Thee	James E. Campbell	10-6-23
11640A	I'll Follow Thee	James E. Campbell	10-6-23
11650B	I'll Follow Thee	James E. Campbell	10-6-23
11640C	I'll Follow Thee	James E. Campbell	10-6-23
11641	The Directors Choice	Twenty Violin Pupils of the Houchens Violin School Dayton, O.	10-8-23
11641A	The Directors Choice	Twenty Violin Pupils of the Houchens Violin School Dayton	10-8-23
11641B	The Directors Choice	Twenty Violin Pupils of the Houchens Violin School Dayton	10-8-23
11642	Humoresque	Twenty Violin Pupils of the Houchens Violin School Dayton	10-8-23
11642A	Humoresque	Twenty Violin Pupils of the Houchens Violin School, Dayton	10-8-23
11642B	Humoresque	Twenty Violin Pupils of the Houchens Violin School, Dayton	10-8-23
11643	Abide with Me	Hazel Simmons Steele	10-19-23
11643A	Abide with Me	Hazel Simmons Steele	10-19-23
11643B	Abide with Me	Hazel Simmons Steele	10-19-23
11644	Why Is Thy Faith	Hazel Simmons Steele	10-19-23
11645	I Love To Tell The Story	Hazel Simmons Steele	10-19-23
11646	Waitin' For The Evening Mail	Harry Frankel	10-23-23
11647	Mama Goes Where Papa Goes	Harry Frankel	10-23-23
11647A	Mama Goes Where Papa Goes	Harry Frankel	10-23-23
11648	The Moon Shines Bright In Illinois To-night	Harry Frankel	10-23-23
11648A	The Moon Shines Bright In Illinois To-night	Harry Frankel	10-23-23
11649	Dream Daddy	Lawyers University Orchestra	10-30-23
11649A	Dream Daddy	Lawyers University Orchestra	10-30-23
11649B	Dream Daddy	Lawyers University Orchestra	10-30-23
11650	Henpecked Blues	Lawyers University Orchestra	10-30-23
11650A	Henpecked Blues	Lawyers University Orchestra	10-30-23
11650B	Henpecked Blues	Lawyers University Orchestra	10-30-23
11650C	Henpecked Blues	Lawyers University Orchestra	10-30-23
11651	Rosyanna	Lawyers University Orchestra	10-30-23
11651A	Rosyanna	Lawyers University Orchestra	10-30-23
11652	Rub Off Your Wrinkles With A Smile	Lawyers University Orchestra	10-30-23

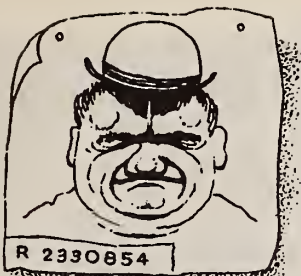
11652A Rub Off Your Wrinkles With A Smile

GENNETT

11723	Miss Liberty (Waltz)	Freda Sanker's Ragamuffins	1-14-24
11723A	Miss Liberty (Waltz)	Freda Sanker's Ragamuffins	1-14-24
11723B	Miss Liberty (Waltz)	Freda Sanker's Ragamuffins	1-14-24
11724	Miss Liberty (Tenor Solo)	Carl Davis	1-14-24
11724A	Miss Liberty (Tenor Solo)	Carl Davis	1-14-24
11724B	Miss Liberty (Tenor Solo)	Carl Davis	1-14-24
11724C	Miss Liberty (Tenor Solo)	Carl Davis	1-14-24
11725	The World is Waiting For The Sunrise	Freda Sanker's Ragamuffins	1-14-24
11726	Circle Waltz	Dayton Caller	1-18-24
30008	The Reubens Special	The Reubens-Chas. Heck-Caller	1-20-24
30008A	The Reubens Special	The Reubens-Chas. Heck-Caller	1-20-24
30008B	The Reubens Special	The Reubens-Chas. Heck-Caller	1-20-24
30008C	The Reubens Special	The Reubens-Chas. Heck-Caller	1-20-24
30009	Morning Star (Waltz)	The Reubens	1-20-24
30009A	Morning Star (Waltz)	The Reubens	1-20-24
11727II	Scissor Grinder Joe	Cook's Dreamland Orch.	1-21-24
11727A	Scissor Grinder Joe	Cook's Dreamland Orch.	1-21-24
11727BII	Scissor Grinder Joe	Cook's Dreamland Orch.	1-21-24
11728II	Lonely Little Wall Flower	Cook's Dreamland Orch.	1-21-24
11728AII	Lonely Little Wall Flower	Cook's Dreamland Orch.	1-21-24
11728BII	Lonely Little Wall Flower	Cook's Dreamland Orch.	1-21-24
11729	So This Is Venice	Cook's Dreamland Orch.	1-21-24
11729AII	So This Is Venice	Cook's Dreamland Orch.	1-21-24
11729BII	So This Is Venice	Cook's Dreamland Orch.	1-21-24
11730I	Moanful Man	Cook's Dreamland Orch.	1-21-24
11730AII	Moanful Man	Cook's Dreamland Orch.	1-21-24
11730BII	Moanful Man	Cook's Dreamland Orch.	1-21-24
11731I	The Memphis Maybe Man	Cook's Dreamland Orch.	1-21-24
11731AII	The Memphis Maybe Man	Cook's Dreamland Orch.	1-21-24
11731BII	The Memphis Maybe Man	Cook's Dreamland Orch.	1-21-24
11732II	The One I Love (Belongs To Somebody Else)	Cook's Dreamland Orch.	1-21-24
11732AII	The One I Love (Belongs to Somebody Else)	Cook's Dreamland Orch.	1-21-24
11732BII	The One I Love (Belongs to Somebody Else)	Cook's Dreamland Orch.	1-21-24
11733	Lovey Came Back	The American Harmonists	1-24-24
11733A	Lovey Came Back	The American Harmonists	1-24-24
11733B	Lovey Came Back	The American Harmonists	1-24-24
11734	"Git"introd (My Little Sweet-heart)	The American Harmonists	1-24-24
11734A	"Git"introd (My Little Sweet-heart)	The American Harmonists	1-24-24
11734B	"Git"introd (My Little Sweet-heart)	The American Harmonists	1-24-24

THE STARR PIANO CO.

11903	Serenade, Sing, Smile, Slumber	Agnes Soeller	6-6-24
11903A	Serenade, Sing, Smile, Slumber	Agnes Soeller	Test 6-6-24
11904	Home Sweet Home	Agnes Soeller	6-6-24
11905	Russian Mazurka	George Soeller	6-6-24
11906	Sunshine Song - (in Norwegian)	Agnes Soeller	6-6-24
11907	Tia Juana	Ferd (Jelly Roll) Morton	6-9-24
11907A	Tia Juana	Ferd (Jelly Roll) Morton	6-9-24
11908	Shreveport Stomps	Ferd (Jelly Roll) Morton	6-9-24
11908A	Shreveport Stomps	Ferd (Jelly Roll) Morton	6-9-24
11909	Froggie Moore	Ferd (Jelly Roll) Morton	6-9-24
11909A	Froggie Moore	Ferd (Jelly Roll) Morton	6-9-24
11910	Mamamita	Ferd (Jelly Roll) Morton	6-9-24
11910A	Mamamita	Ferd (Jelly Roll) Morton	6-9-24
11911	Jelly Roll Blues	Ferd (Jelly Roll) Morton	6-9-24
11911A	Jelly Roll Blues	Ferd (Jelly Roll) Morton	6-9-24
11912	Big Foot Ham	Ferd (Jelly Roll) Morton	6-9-24
11912A	Big Foot Ham	Ferd (Jelly Roll) Morton	6-9-24
11913	Bucktown Blues	Ferd (Jelly Roll) Morton	6-9-24
11913A	Bucktown Blues	Ferd (Jelly Roll) Morton	6-9-24
11914	Tom Cat Blues	Ferd (Jelly Roll) Morton	6-9-24
11914A	Tom Cat Blues	Ferd (Jelly Roll) Morton	6-9-24
11915	Stratford Hunch	Ferd (Jelly Roll) Morton	6-9-24
11915A	Stratford Hunch	Ferd (Jelly Roll) Morton	6-9-24
11916	Millenberg Joys	Ferd (Jelly Roll) Morton	6-9-24
11917	Perfect Rag	Ferd (Jelly Roll) Morton	6-9-24
K-24	(Piano Solo)	Eloise Gennett (Test)	Test 6-9-24
11918	The Saints Home	James E. Campbell	6-10-24
11918A	The Saints Home	James E. Campbell	6-10-24
11918B	The Saints Home	James E. Campbell	6-10-24
11918C	The Saints Home	James E. Campbell	6-10-24
11919	"TO-KI-O-KI-O"	Romance of Harmony Orchestra	6-11-24
11919A	"TO-KI-O-KI-O"	Romance of Harmony Orchestra	6-11-24
11919B	"TO-KI-O-KI-O"	Romance of Harmony Orchestra	6-11-24
11920	Limehouse Blues	Romance of Harmony Orchestra	6-11-24
11920A	Limehouse Blues	Romance of Harmony Orchestra	6-11-24
11920B	Limehouse Blues	Romance of Harmony Orchestra	6-11-24
K-25	The Ninety & Nine Mr. Emsley		6-11-24
11921	Keep Cool with Coolidge	The Real Four	6-12-24
11921A	Keep Cool with Coolidge	The Real Four	6-12-24
11921B	Keep Cool with Coolidge	The Real Four	6-12-24
11921C	Keep Cool with Coolidge	The Real Four	6-12-24
11922	Ricketts Hornpipe	Tweedy Bros.	6-14-24
11923	Wild Horse	Tweedy Bros.	6-14-24
11924	(Medley - (Turkey in the Straw) (Ain't Gonna Rain No More) (Swanee River) (Turkey in the Straw) (Chicken Reel) Turkey in the Straw	Tweedy Bros.	6-14-24
x11925	Chicken Reel	Tweedy Bros.	6-14-24
11926	Repaz Band	Chas W. Tweedy (imitating player Piano	6-14-24
x11926A	Repaz Band	Chas W. Tweedy (imitating player Piano	6-14-24



AARON HARRIS

The New York jazz scene is little changed since last month's comments thereupon. Jimmy McPartland has replaced Pee Wee Erwin as front man at Nicks. The side men stayed put. Eddy Condon's medicine ball tossers are as permanent as ever. Conrad Janis still echoes through the Childs Paramount high class dungeon. The George Wettling—Pee Wee Russell fivesome continue their after-theatre wailing at Jack Dempsey's. Bud Freeman at Lou Terrasi's and the wonderful Wilber DeParis band at Jimmy Ryan's. Bob Thompson and survivors of Red Onion Jazz Band appearing regularly at Ryan's Monday night sessions to supply the only banjo-tuba music in town. Wingy Mannone has just completed a lusty extended engagement at Cafe Society. Louis Armstrong and miscellaneous All Stars playing miscellaneous jazz at Paramount Theatre. Count Basie band has been rocking the plush Band Box. New Tony Scott combo with Dick Katz on piano playing some rare and inspiring modern swing. Goodman fans with cool leanings should be pleased. The new mecca for the hipsters is the Open Door in Greenwich Village. Thelonius Monk, Charlie Parker and the like are likely to appear for Sunday night incantations to abstractions. New York still needs a dixieland headquarters for dancing, relaxation and freedom from the orgy set. Some of England's rhythm clubs should provide the model. How about some attention to the dilemma of the young musician with traditional New Orleans inclinations? The Central Plaza—Stuyvesant Casino beat, though going strong, shows scant concern with the nurture of good jazz.

An interesting article entitled "Requiem for a Living Art" by Charles M. Fair appears in a recently published 35c volume, "The Avon Book of Modern Writing." The author is billed as, among other things, a former dixieland musician and currently a non-professional bop musician. His theme is that bop is an art form reflecting the despair of the times. He decries its rejection by so many in favor of dixieland and commercial music. This is a reasonable position. He is, however, probably in error when he casts out traditional jazz (dixieland) as an already exhausted vehicle for musical creativity. Now the "times" are no more than the attitudinal behavior of the people at large and not all of the people are besieged with depressions, surrealistic fantasy, existentialist detachment, rebellion against the status quo, and fugues all of the time. Traditional jazz and bop are idioms in which more or less arbitrary rules-of-the-game constitute the defining factors. There is no property of an cra-

which as such can be invoked for not developing either idiom. There is no evidence that all possible moves in the dixieland game have been made. Good new ideas in any idiom do not necessarily disqualify older ideas nor is creating something new the only aesthetic reward in playing jazz.

**STAR
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John McAndrew

Sometimes a great natural talent is better left untrained, perfect in its imperfections, lest it be molded and refined into an unnatural one. It can happen often to actors—and singers: Judy Garland, after years of vigorous, untrammelled vocalizing suddenly began to phrase carefully and modulate impeccably; so did Betty Rhodes when they started to bill her as the First Lady of Television. Judy abruptly dropped her acquired polish in time; Betty didn't; where is she today?

Oddly enough, this also can happen to an instrumental soloist, despite the years of practice and study that is an absolute must. I think it has definitely happened to organist Jesse Crawford. Organ solo devotees need no reminder of the many gems he plattered for Victor from the mid-twenties to the mid-thirties: their verve and warmth lifted them 'way over the heads of most other interpreters of the same material, and his straightforward arrangements of *After I Say I'm Sorry*, *Precious Little Thing Called Love*, *Student Prince Serenade*, *Lay My Head Beneath a Rose*, *Gypsy Love Song*, *Song of Songs* and *Rhapsody in Blue* stand today as prime examples of exactly how each of these songs should be organized.

In the late 'thirties and early 'forties Crawford did very little recording. It seems he was "ever conscious of his lack of formal training," and "... in 1939 through 1943, giving up all active work, he undertook the intensive study of composition and arranging with the late Joseph Schillinger, a modern, revolutionary teacher in that field. His work with Schillinger gave Crawford a wider field to carve out a career along different lines ... perfecting a new formula which shortcuts the ancient routes to brilliant organ technique." I quote the blurbs on a couple of his recent Decca LP's which are, certainly, replete with what could be analyzed as "brilliant organ technique" but which also are, more often than not, sadly lacking in the freshness and honesty of the "uneducated" Crawford. Now, much of his playing is subservient to exotic harmonics which are applied to the simplest, not to say unlikely, compositions. True, an arresting, unorthodox chord progression can

be very effective, and many of Crawford's are; but as often they are obtrusive, excessive and too far away from the composer's original intent. Sometimes a first hearing is fascinating, with such doctoring of prosaic Strauss and Lehar waltzes like *The Merry Widow*, *Waltz Dream*, *Gold and Silver* (De 5402); but a repeat does not satisfy. Likewise, something is uncomfortably wrong with so many harmonious deviations woven into the accepted fabric of *Love Sends a Little Gift of Roses*, *Roses of Picardy*, *Somewhere a Voice is Calling*, *A Dream*, *Smilin' Through*, etc. (De 5364).

"The Poet of the Organ" made many sides for *Parade Records*, on nearly all of which this style of playing is used to its farthestmost extreme. All of the selections are well played, but sometimes I hardly could recognize the already choice framework of *Wonderful One*, *Laura*, *Over the Rainbow*, *Swingin' Down the Lane* and others for the super-impose chordal 3-D.

Finally, Crawford's voicing has become much more subdued, and in using an Electric organ exclusively, he has not been as selective or as fortunate as other Electric organists. While he still is the undisputed peer of most, the organ tone of many others, notably Jerry Mendelssohn on several almost miraculously recorded *Jansen* LP's make the Crawford sides seem to be either poorly recorded or played on a mediocre instrument. And there is an electric organ accompaniment on an Ames Bros. LP on *Coral* of "Barber Shop Ballads" (No. 56017) which is one of the most beautiful organ backgrounds I have heard. By contrast, a few of Jesse Crawford's new Decca releases reveal the very harshest and most ear-bending tones I ever encountered on any label, and unaccountably they are just as woodenly played. The most unbearable are *Valencia* and *Dance of the Blue Danube*, which made me wonder how on earth either Crawford or the Decca execs could ever have listened to the first playback and even considered releasing it.

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THE RECORD CHANGER

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Benny Frenchie

Acquisition: If you've ever run into a reduced-price label called *Tops*, you might be interested in knowing that *Tops* now owns all the old *Black and White* masters and plans to put them out on 45 rpm EP records. At a pretty low price, too.

Origin: One of the early bop numbers was called *Salt Peanuts*. It was then pretty unusual, in that the whole thing was done with a sense of humor (and the kind of humor that now seems to be running Dizzy's life for him). If you want to know just whose peanuts these are, give an ear to one of the breaks that Louis plays towards the end of his old record of *Ding Dong Daddy*.

Revival: The old "Chamber Music Society of Lower Basin Street" show is due to show up again, this time as a TV program. The stars are to be Erskine Hawkins and Maxine Sullivan, which may bring the music a little closer to Basin Street than it used to be in the radio days of someone called "Hot Lips Henry" Levine and a girl singer named Dinah Shore—but not much better.

Encore: The release on *Dixie* records of the Omer-Simeon-Knocky Parker concert covers only part of that show, and *Dixie* has several other numbers waiting for another release, including more Jelly Roll tunes like a trio of *Grandpa's Spells* and of *Shreveport Stomp*, Simeon's own *Lorenzo Tio's Blues*, and several other numbers. (Correction to record-reviewer RLT: It was not a 1949 Kentucky concert, but a 1951 Virginia concert.)

Session: Bechet recorded for *Blue Note* last month, with Jonah Jones, Jimmy Archey, Walter Paige, Buddy Weed and Johnny Blowers. No news on the tunes, but that's hardly the point, is it?

Melange: Fellow named Edwin Gilbert has written a "jazz novel," called *The Hot and the Cool*, in which a bunch of cool cats in a Harlem after-hours session play *When the Saints Go Marching In* and *Mamie's Blues*. Joke over. But the real irony is that a real New Orleans jazz band might have played *O-Bop-She-Bam* if the audience wanted it—and would have played it good.

Similarity: Did Hoagy Carmichael write *Lazy River*? Benny's guess is that he did not, unless he also wrote *Smoke-House Blues*—which he did not.

Lost Hopes: The failure of the James P. Johnson concert we mentioned in the last issue is at least a disgrace. Willie the Lion Smith worked brilliantly and hard, but there were about 25 people to see and hear him. The only pleasant surprising note was a contribution of \$100 mailed in by a Mrs. Jose Ferrer, a singer also known as Rosemary Clooney.

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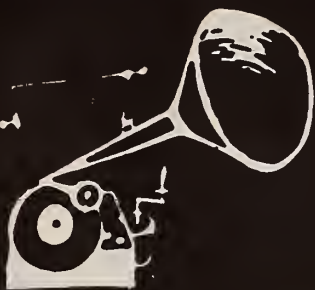
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turk murphy—bar-room jazz

ace in the hole/silver dollar/the torch/frankie and johnnie

This little gem appears to be available only as a 45 rpm Extended Play recording and I dare say it is worth owning an appropriate machine just for this one disc.

The Murphy band here includes Bob Helm—clarinet, Wally Rose—piano, Dick Lammi—banjo, Don Kinch—cornet, Bob Short—tuba, and of course Turk and the trombone. There is a special deal, however. Each side is almost completely taken up with vocals by Mr. Murphy, and such inspired vocals are not to be missed. It is amusing that Columbia should issue *Dollar* and *Ace* as if to cover the successful Clancy Hayes—Bob Scobey recording of the same tunes on Good Time Jazz. If available for juke box distribution, Turk's renditions should be no less successful. *Frankie and Johnnie* is a tremendously solid performance. The whole lover's saga is given and then some. *Torch* is an original by Murphy and is very much in the spirit of the proceedings. All of the merits of *That Old Gang of Mine* and red hot jazz are combined.

The band functions superbly behind the vocals. On several brief occasions, Turk stops singing and trombones a little with the band. His solo on the bridge of *Ace* is a masterpiece of rocking staccato style. There is a liberal amount of echo on the recording which will delight some and possibly disturb others.

(Columbia B-1686) (R. L. T.)

wally rose—ragtime piano

hot house rag/scott joplin's new rag/rooster rag/silent movie rag/triangle jazz blues/nonsense rag/hot chocolate/castle house rag

Attend to good news and a matter of small historical import! A major, i. e., well-moneyed and alert to the fast buck, record company (Columbia) has issued a collection of genuine type ragtime piano pieces played by a genuine master of the art. This is behavior that we all must support and reward for it may be a Good Sign.

As dispenser of these fundamental and jazzy selections, we have Wally Rose, well



known to those concerned with the many great musical events arising in the San Francisco area. It would be an understatement to note that Rose is among the foremost pianists in the field of traditional jazz. These may well stand as his best recorded work to date. Unrestricted by any accompanists, the piano is here used to its fullest jazz capacity. There is, however, a fly in the ointment. The piano is fixed. Thumbtacks were attached to the hammers at the directions of the piano's owners (not Wally Rose) in an attempt to acquire a poor man's harpsichord. This cozy effect is often entertaining in small doses and on certain tunes. Of course, a judgment of this kind is always very arbitrary and the fixing may be favored by many more than this reviewer imagines. Nevertheless, the clicking of the thumbtacks is at times distracting, suggestive of a tap dancer on a tin roof or a spoon and bones player who won't go home. The album notes and cover are misleading when they suggest that this is an "authentic" sound and that it corresponds to the way in which Rose is usually heard.

Hot House Rag is a rather complex and flashy work composed by Paul Pratt. Its involved character may be, for some, its shortcoming. *Scott Joplin's New Rag* the most compelling and beautiful piece in the set. In comparison to all the other selections, it testifies to Joplin's genius as a composer of fascinating contrasts in melody. *Rooster Rag*, composed by a Mr. Pollock, is most suggestive of a band concept of a rag. A bright and cheerful swing characterizes it and may remind some of early James P. Johnson performances on similar vehicles. *Silent Movie Rag* also has the title of *Trilby Rag*. Composed by one C. Morgan and introduced by the dance team

of Vernon and Irene Castle, it is said to remind one of (a) piano accompaniments to silent movies, (b) the period in which ragtime spread throughout the American scene (including silent movies), and (c) that ragtime was often dance music. With respect to the latter two categories, it is superseded by innumerable other rags. In the first category, it might serve as background for a keystone cop chase. The melody is slightly stiff, as if for an exercise for hot mamas who have just learned to swing on *Chopsticks*. The second strain is very amusing, if not hilarious in parts. Rose makes the delightful most of it and no one will regret its inclusion in this set. *Triangle Jazz Blues* is in name and substance an unusual composition. A catchy and pleasing melody. It is to be hoped that it becomes better known in ragtime repertoires. *Nonsense Rag* and *Hot Chocolate* are undistinguished tunes played in a distinguished manner. It's still good to know that they exist anyway. *Castle House Rag* has Jim Europe as its author and the Castle dance team as its introducers in 1914. Although a swinging number, it has less of the traditional rag feeling than the other selections. It is rather more in the old time musical comedy quick-step vein.

(Columbia CL 6260) (R. L. T.)

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THE RECORD CHANGER

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doc evans

(Continued from Page 7)

musical taste of their communities—the 31-41s are the “swing” generation; their average member reached that age in 1933. That was absolute bottom for jazz, a year that Evans was practically out of music altogether, as were most musicians of his type. And then swing came to fill the void, and so the 31-41s cling, when they cling at all musically, to revivals of swing or to its boppish successors.

Doc has had to give them up. He concentrates on young and old; but these two groups, happily, have seemed to dovetail, although there is a difference in attention: that is to say, the comparative oldsters feel, or *intuit*, while the youngsters seem to *intellect*, the music.

But can jazz be intellected—*appreciated*, adhered to, through intellection? If we take into account the stubbornly-continuing existence of thousands of “mouldy fygge” *aficionados*, collectors, discophiles, or what-have-you, most of whom couldn't carry a tune in a bucket or keep time to a simple jazz tune if they were to be hung, the answer is a resounding, YES! Further, the youngsters *can* keep time, *want* to dance, and, following the example of their elders—to whom jazz is still primarily a dance music—and the encouragement of Evans, get up on the floor and cut a nice figure. They had been afraid to earlier because of the cool stares of the mouldy fygges. . . .

So this is Evans' world of jazz, a world far different from the one that Bix inhabited. It is a world largely gone to pot, aesthetically; fallen back into the decaying aftergrowths of the quasi-European sensibility in American art. Native traditions have been broken; most of what passes for “progress” is rootless; and even in such an apparently out-of-the-way area as the Upper Midwest, there is a nagging feeling of cultural aimlessness. It is the jungle again—or the beginnings of it: a jungle badly in need of missionization.

And that is where Evans comes in. Of all the jazzmen in the nation, he seems the one most likely to give practical aid and comfort to the art. He is the *only* one almost singlehandedly working a given region, and producing such tangible results as have been noted here. He is—and this is on the testimony of well-travelled people, qualified to know—the largest walking repertory of traditional jazz in the world; a sample evening at whatever spot he may be playing produces such tunes as *Temptation Rag*, *Bucket's Got a Hole in It*, *A Monday Date*, *Bluin' the Blues*, *South Rampart Street*, *Riverside Blues*, *Shimme-sha-wabble*, *Come Back Sweet Papa*, *Struttin' with Some Barbecue*, *Black and Blue*, *Under the Double Eagle*, *Yellow Dog*, *Old-Fashioned Love*, *Ory's Creole Trombone*, *At the Mardi Gras*, *Savoy Blues*;—this, a fine ensemble, and a great cornet.

“I'm not out to win the Downbeat Poll,” says Doc. “I'm just trying to get the real jazz across.”

Given five more years, he might do just that. It's about time somebody did.



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BEHIND

THE COBWEBS

carl kendziora

Last December and this March we commented on the Banner label and Perry Armagnac's erudite reconstruction of its master and catalog series. We have noted from some of your comments that some confusion still seems to remain in your minds on the subject and so we will attempt herewith to clarify the picture.

First of all, *Banner* appears to have been the first (and main) label of the Plaza Music Company of New York City. The trade mark was registered with the U. S. Patent Office in January 1922 and the company claimed use since December 16, 1921. *Banner* began with a popular series at 1000 and a "standard" series at 2000 and did not record its own masters for some 150 issues. It drew mainly from *Paramount* to establish its initial catalog with some masters from *Arto*, *Emerson*, and *Olympic* also used. It appears that *Paramount's* masters were at around 1025 to 1075 when *Banner* was established, but *Plaza* dipped back as far as the 700s, as well as using 900s and 1000s, to establish an initial catalog of all types of music. Thus we find masters 901 and 902 on *Ba* 1006; 776 and 794 on *Ba* 1012; 797 and 905 on *Ba* 1013; 742 and 743 on *Ba* 2012; 1023 and 1028 on *Ba* 1054; 1196 and 1199 on *Ba* 1116; and both 1208 and 1209 on *Ba* 1128. *Arto* has masters 18004 and 18016 on *Ba* 1014; *Emerson* master 42150 is on *Ba* 1080; and *Olympic* 66369 on *Ba* 2041.

Once *Plaza* starts recording its own masters in a series beginning at 5000, the great preponderance of issues are from this series with only occasional outside masters appearing, mostly *Paramount*. *Ba* 1143 sees masters 5024 and 5025. When the catalog series reached 1999 it ran into the 2000 "standard" series which had begun at 2000 when the popular one had begun at 1000 in 1921. So they jumped all the way to 6000 for the number following 1999 and also made a major change in masters. Up to this point, *Banner* had shown the 5000 series master both in the wax and printed on the label as had issues on *Plaza* labels *Regal* and *Domino* (although *Domino* had flirted at first with what appears to be an independent 10000 series of masters) and had disguised their masters only on *Oriole* and *Jewel* (and *Challenge*, which aped *Jewel* all the way) where they used a control series beginning at 100. This number would appear on the label and in the wax, although once in a while (on some copies only) the real master would show in the wax. At the same time that *Banner* shifted its catalog number to 6000, it also began

using the control series instead of the real masters in the wax but continued to show the real masters on the label, adding a spurious "1" prefix. Thus, *Ba* 6030 showed controls 978 & 965 in the wax but the real master numbers (7356 & 7381) were revealed on the label as 17356 & 17381. After the first 40 or 50 6000 catalog issues, however, the controls appeared on the label as well as in the wax and *Regal* and *Domino* took over as the only sources of the real masters. It must be clear now that the control number 1130 on *Ba* 6094 and *Paramount* master 1135 on *Ba* 1086 have no relationship to each other and are, in fact, years apart in both recording date and issue date!

After the 6000 series reached some yet undetermined point above 6165 to 6199, *Plaza* suddenly jumped to 7000! This series reached at least 7262 but they tired of it and went back to 6200 from where the series continued up in orderly fashion. After the American Record Corp. took over all the "little" labels in 1930, three more series were used: a three-digit series prefixed with an "O", a 32000 series which reached into the 33000s, and the "date" series used for all the ARC labels from late 1935 to 1938.

Label of the Month: There are only a few jazz items on this extremely rare label and we are not fortunate enough to have one of those gems, but we offer the label for those of you, like us, who wondered what it looked like! Recorded by Marsh Laboratories, Inc., Chicago, Ill., a company which apparently did most of its recording for other labels rather than its own, the label is *Autograph*, a deep blue label with gold design and lettering. Side shown is *Au* 604-B, *Prince of Wails* (660) by Lampe's Orchestra from the Trianon Ballroom, J. Bodewalt Lampe, Director. Dell Lampe, Conducting. Note the erroneous spelling of Elmer Schoedel's name as composer as "Schoedel." The "A" side is *All Alone* (658) by the same band, vocal by Al. Dodson. This is a truly dismal recording but the label is of interest. The masters appear as handwritten numbers faintly scratched in the wax outside of the label. The disc belongs to researcher Perry Armagnac.

Miscellany: In April we ran *Amco* as label of the month and wondered if *Grey Gull* had pressed it at all or had, as in the case of ours, simply pasted the labels over pressings of their other labels whenever they needed issues on *Amco*. We've had a number of reports from readers on this label and all have had pressings! It appears our *Amco* pasted on *Nadeco* was an exception and the label was indeed pressed in normal fashion. Leon Whitley, of Dallas, Texas, wants personnel data on two records: 1. *Think of Me/Am I to Blame* as by the Broadwalk Orchestra on *Vo* 14531. Band features sax, trumpet, trombone, and fine rag-time piano. 2. *Twilight on the Trail* (61041) as by Ted Russell & his Orch./ *It's Been So Long* (60339) as by Len Herman & his Orch. on *English Panachord* 25857. First side has good clarinet and prominent guitar, the second has Berigan-like trumpet, squeaky clarinet, Teagardenish trombone and a hot harp. Our only comment is that the latter two are Decca masters and the name Len Herman was used on *Champion* by Decca for Red Norvo sides. But Leon doesn't mention a xylophone! Can anyone help?

That's all for this edition. Keep sending the data on the "small" labels of the twenties, and your queries, comments, etc. to us at 74 South Road, Harrison, New York or c/o the *Changer*.



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HOW THE RECORD CHANGER WORKS:

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

Col. I, Record Label:

ACT	..... ACTUELLE	HY	..... HYTONE
AE	..... ACOLEA	IM	..... IMPERIAL
AJ	..... AJAX	INT	..... INTERNATIONAL
AL	..... ALABAMA	JAM	..... JAMBOREE
AM	..... AMERICAN MUSIC	JO	..... JOC GAVIS
AMP	..... AMPERAMP	JI	..... JAZZ INFORMATION
AP	..... APCP	JR	..... JAZZ MAN
APD	..... APULPO	JR	..... JAZZ RECORD
AS	..... ASCH	JEL	..... JAZZ SELECTION
ATL	..... ATLANTIC	JU	..... JUMP
ATL	..... ATLANTIC	KV	..... KEYNOTE
BA	..... BANNER	KI	..... KING
DAL	..... BALDRIN	KJ	..... KING JAZZ
BR	..... BLUEBIRD	LI	..... LINDOLY
BL	..... BLUE DISC	LBS	..... LIGHT MUSIC SHIP
CA	..... PACSON	LU	..... LUCKY
CE	..... CENTURY	LON	..... LONDON
DILT	..... DILLIGORE	MA	..... MASTER
BN	..... BLUE NITE	MAJ	..... MAJESTIC
BR	..... BRIDGE PARTS	MAR	..... MARSHALL
BR	..... BRUNSWICK	ME	..... MCLINTONE
BS	..... BRITISH RHYTHM SOC.	MEL	..... MELHUSE
BS	..... BLACK BRAN	MER	..... MERCURY
SST	..... BLUE STAR	MF	..... MOULDIE FYGGE
BU	..... BUDDY	MU	..... MUSICRAFT
BR	..... BRUCE & WHITE	NA	..... NATIONAL
SBN	..... BRADSHAW	NAC	..... NADCO
BY	..... BYCARRAY	ND	..... NORTON
CA	..... CAMGO	OD	..... ODON
CAP	..... CAPITOL	OK	..... OPEN
CAR	..... CAROLINA	OP	..... OPERATING
CE	..... CASTLE	OR	..... ORIOLE
CH	..... CHAMFON	PA	..... PARLOPHONE
CH	..... CHALLENGE	PAC	..... PACIFIC
CI	..... CIRCLE	PAM	..... PANCHOR
CIT	..... COLUMBIA	PM	..... PARAGUANT
CL	..... CLARION	PAT	..... PATHE
CL	..... CLARION	PD	..... POLYDOR
CL	..... CLARION	PE	..... PERFECT
CL	..... CLARION	PR	..... PARADOX
CL	..... CLARION	QBS	..... QUART
CL	..... CLARION	RM	..... RAMPART
CL	..... CLARION	RC	..... REGAL
CL	..... CLARION	RJA	..... RIALTO
CL	..... CLARION	RS	..... REX
CL	..... CLARION	R2	..... REISSUE
CL	..... CLARION	SA	..... SALGERT
CL	..... CLARION	SA	..... SOLO ART
CL	..... CLARION	SAV	..... SAVOY
CL	..... CLARION	SE	..... SELECTION
CL	..... CLARION	SE	..... SPECIAL EDITIONS
CL	..... CLARION	SEL	..... SELMER
CL	..... CLARION	SI	..... SILVERSTONE
CL	..... CLARION	SG	..... SIGNATURE
CL	..... CLARION	STI	..... STINTON
CL	..... CLARION	EU	..... SUNSHINE
CL	..... CLARION	SG	..... SUMMIT
CL	..... CLARION	SUP	..... SUPERSTONE
CL	..... CLARION	SR	..... SRING
CL	..... CLARION	TE	..... TEMPO
CL	..... CLARION	TE	..... TELUNEN
CL	..... CLARION	TR	..... TRIANGLE
CL	..... CLARION	TRIL	..... TRILUM
CL	..... CLARION	UN	..... UNITED NOT CLUES
CL	..... CLARION	UL	..... ULTRAPHONE
CL	..... CLARION	VC	..... VAN DYKE
CL	..... CLARION	VC	..... VELVET TONE
CL	..... CLARION	VI	..... VICTOR
CL	..... CLARION	VJR	..... VINTAGE JAZZ
CL	..... CLARION	VJ	..... VOCALION
CL	..... CLARION	VOG	..... VOGUE
CL	..... CLARION	VR	..... VARIETY
CL	..... CLARION	VS	..... VARSITY
CL	..... CLARION	WC	..... WEST COAST

NOTE:

All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

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4. A collector or person who requests that a record be shipped C.O.D. must accept the shipment unless the shipment is damaged in transit. (A hid

on an auction or an order from a sale which states that records will be shipped C.O.D. unless otherwise instructed, is considered a request for C.O.D. shipment.)

The name of the person or collector who violates the above rules will be printed in the Record Changer upon the first violation, and the violation will be described. (Exception: where breakage or overgrading is concerned, the record is to be returned promptly to the shipper. If the parties involved do not arrive at a settlement, the matter is to be referred to the American Record Collectors Board.)

When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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

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

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

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

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

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

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

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

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

CLOSING DATE FOR AUCTIONS IS DEC 19, 1953

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1 Column (85 Lines) \$12.50 2 Columns (170 Lines) \$25.00
1 Page (255 Lines) \$35.00

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15c per Line (on forms), 25c per Line (if no forms are used)

All such ads must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned.

Closing date for collectors' ads is the 10th of the month preceding date of publication.

25¢ MINIMUM BID

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Box 39, 125 LA SALLE STREET NYC 27 NY

THIS IS AN ATTEMPT ON OUR PART TO UNLOAD A FEW OF THE THOUSANDS OF RECORDS WHICH ARE CLUTTERING UP THE OFFICE WHICH ARE LEFTOVERS FROM EVIDENCE AUCTIONS AND WHICH HAVE NOT BEEN SOLD OR WHICH WERE NOT REDEEMED. THERE ARE HUNDREDS OF RECORDS HERE WHICH WILL BRING MANY DOLLARS BUT THERE ARE MORE WHICH ARE GOOD TO FILL IN YOUR COLLECTIONS OR WHICH YOU MIGHT BE CURIOUS ABOUT. AS USUAL WE GUARANTEE CONDITION ON ALL. PLEASE BID BY NUMBER TO LEFT OF EACH COLUMN. PLEASE BID ONLY IN UNITS OF FIVE CENTS (5¢) PLEASE DO NOT BID 73¢ OR 1.02 OR \$ 3.17. ALL SUCH BIDS WILL BE ROUNDED TO THE NEAREST 5¢ UNIT. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS SHIPPED UPON RECEIPT OF MONEY VIA RRX SHIPPING COLLECT. IF YOU WANT SHIPMENT VIA PP WE WILL SHIP THAT WAY BUT WE DO NOT RECOMMEND IT. PP RATES HAVE GONE UP AND THEY WILL NOT INSURE FOR BREAKAGE. THIS PP SHIPMENTS ARE YOUR RESPONSIBILITY.

IRVING ARONSON

1. LETS MIS HAVE/AN/FURTHERMORE ALL STAR TRIO	VI 21260 E-
2. WANT DADDY WILL ROCK ME/QUAKERS SHKE	VI 18626 E+
3. POOR LIT BUTTERFLY/FLUFFY RUFFLES	VI 18641 E
4. BEALE ST BLS/Y'D BE SURPRISED	CONCERT 1006 V
5. SWEET EMALINE/LOG CABIN BLS	HJCA 106 E
6. PARSON MY SOUTHERN ACCENT/ABT ZWORRD	PE 15970 V-
7. NEV SLEPT A WINK/WISH I WERE TWINS	ME 13045 V-
8. COHEN/BEAT WANGA	DE 41003 V+/E
9. WALTZING BL/HONEYMOON CHIMES	VI 19017 N
10. S.O.L. BLS/ SQUEEZE ME	CO 35661 N
11. GUT BUCKET BL/YES IN BARREL	CO 36152 N
12. MUSKRAT R/MBLE/SKID DAT DE DAT	CO 36153 N
13. WEATHER BIRD/A MONDAY DATE	CO 36375 N
14. GOT NO BLS/IM NOT ROUGH	CO 37536 N
15. SUGAR ST STRUT/GOT NO BLS	OD 2449 E+
16. U DONT LEARN THAT IN SCHOOL/I BELIEVE	VI202240 E
17. AINT MISBEHAVIN/TIGER RAG	PA 462 E
18. POTATO HEAD BLS/ ALLIGATOR BLS	PA 2185 E/N
19. NEARY BLS/ THATS WH I'LL COME BACK	OK 8519 V-
20. CORNET CHOP SUEY/MY HRT	CO 36154 N
21. SOME DAY/50-50 BLS	VI202530 N
22. SHOE SHINE BOY/HOPE GAB LIKES MY HRN	DE 672 E
23. SAVE IT PRETTY MA/NO ONE ELSE BUT	CO 35662 E+
24. S.O.L. BLS. SQUEEZE ME	CO 35661 E
25. KEYHOLE BLS/ GOOD TIME FLAT BLS	BRS 6 N-
26. DONT HONKY TONK TWN/COAL CART BLS	DE 18091 E
27. POTATO HEAD BL/ HEEBIE JEEBIES	CO 25660 E
28. LONESOME BL/KING OF ZULUS	BRS N-/E
29. ORY'S CREOLE TRAM/LAST TIME	PAE 2792 E
30. GONNA GITCHA/ DONT FORGET MESS	HJCA 10 E
31. BIG FAT MA SKINNY/ SWEET PAPA	HJCA 9 E-/E
32. MANDY MAKE UP MIND/IM A LITTLE BLKBD	JC 502 E
33. MY HEART/ CORNET CHOP SUEY	CO 36154 N-
34. PUT EM DOWN/ SAVOY BLS	CD 37537 E
35. ORIENTAL STRUT/YOU'RE NEXT	CO 36155 E

LIL ARMSTRONG

36. ITS MURDER/ JUST FOR A THRILL	DE 1182 E-
37. JACKASS BL/ FROG TONGUE STP	CE 3007 E-
38. MERRY MAKERS TWINE/IN THE ALLEY BL	AM 4 E-
39. LEAVE MY MAN ALONE/HERES LIT GIRL	CP 15347 N-
40. SWING ST STRUT/JUMP SESSION	BB 10172 N-
41. STROLLIN/SITTIN HOME WAITIN FOR U	DE 19585 E-
42. TELL IT TO A STAR/	DE TEST N-
43. XANGO	DE TEST E+
44. SWINON ON NOTHEIN/ HARLEM SPEAKS	BB 11281 E
45. JUST MOON AGO/MEAN TO ME	VI 27889 N/E
46. EVERY TUB/OUT THE WINDOW	BR 80115 E+
47. ALL OF ME/RUSTY DUSTY	CO 36675 E
48. LONDON BRIDGE FALLING/STOP BEATING	DE 2004 E/V+
49. THE FIVES/HEY LADY MAMA	DE 2722 E+
50. LET ME SEE/ BASIE BOOGIE	OK 6330 N
51. JIVE AT FIVE/BEVIL BLS	DE 2922 E
52. ST. LOUIS GAL/ST NITE ON BACK PORCH	LI 2093 E-
53. MUSKRAT R/MBLE/BL HORIZON 12"	BN 43 E+
54. IM LITTLE BLKBD/ATZEC PRINCESS	RAM 9 N
55. JENNYS BALL/BIG BAD BANKSIA MAN	RAM 10 N
56. I LOVE U SUNDAY/OH GEE OH GOSH	VI 18701 E
57. CROONING/ILL KEEP ON LUVIN YOU	VI 18765 E
58. HEART BROKEN STRAIN/ONE STOLEN KISS	VI 19568 E
59. DAVEY FORT BLS/ WASHBOARD BLS	BRE 2206 N
60. WHITE CLIPS/DON'T TWO IN LOVE	PHILHARMONIC 62 N/V
61. CANT GET STARTED/LITTLE SPANISH TWN	SE 5004 N
62. HIGH SOCIETY/ DEEB I DO	VI201503 E+
63. CHATTANOOGA/DONT TELL IT	BN 1203 E+
64. LEAST U COULD SAY HELLO/CRAZY MOON	DE 2613 E+
65. SCRUB ME MAMA/RELAXIN AT/DIFFER MOUTHVO	173 V+
66. LIGHTNING BOOGIE/SUGAR HILL B W	JB 7014 N-
67. CLERY ST/LK MINDITE/BNW ROAD PIECE	CO 35707 E-
68. CALL IT ANYTHNG/BASIN ST BOOGIE	CO 36340 E
69. ANY WAY WIND BLOWS/NO ONE KNOWS	CA 1168 E
70. SOBBIN BKS/ MEAN BLS	CA 498 V+
71. MY SIOING STAMSE/ANCING TAMBOURINEL	2693 E+
72. PINE TOPS B W/B W STOMP	DE 3386 V+
73. JUGLEY CHILE/THAT DA DA STRAIN	CMS 546 V
74. DA DA STARIN/UGLY CHILF	CMS 546 E+

RAY BIRKES SPEAKASY BOYS-

75. SAVOY BL/ LIT JAZZ BL/ (HR CRK)	PX 5 E-
76. PUT ON U OL GREY BONNET/MARIA ELNA	PX 6 E
77. CANT GET STARTED/ S IN THIRDS	CMS 532 N
78. PLEASE/CHARLESTON CABIN	CO 171 N-
79. ROBE MARIE/SWEET LITTLE YOU	RE 9709 V+
80. SUNRISE BOOGIE/WOODHUST RHAPSODY	CO 38175 E
81. PUBLIC JITTERBIG NO 1/I MISS U SO	BB 8429 V+
82. MOUND CITY DRAG/ JELLY BELLY WOBBLER	4012 E
83. DELIRIUM/DOWN IN OUR ALLEY BLS	CO 1076 E
84. BUGLE CALL RAO/ DEE BLS	CO 36008 V/E+
85. BUGLE CALL RAG/ DEE BLS	CO 36008 E
86. SWACK/ DEDICATION (HANK) P.W. LAM	CMS 533 E+
87. BL INTERLUDE/ONCE UPON A TIME	DE 18255 E+
88. BLUE INTERLUDE/ONCE UPON A TIME	DE 18255 E+
89. GOT NOTHER SWEETIE/E.CONDON ORCH)	CO 36009 E+
90. THE PALMS/BERCEUSE FROM JOCELYN	CO 2199 E-
91. DUSTY BROOM BL/ SCAGMORE GREENS	JC 541 N-
92. SHADES OF HADES/MILITARY MADCAPS	VI 25755 E
93. LOVE IS HERE TO STAY/WAS I DOING	VI 25761 E
94. ALWAYS & ALWAYS/ DR RHYTHM	VI 25768 E+
95. HOW'DA LIKE LOVE ME/FALL IN LOVE	VI 25775 E
96. MY BEAT WISHES/WILL REMEMBER 2NITE	VI 25875 E
97. SUNNY SIDE THINGS/PUT HEART IN SNG	VI 25892 E
98. MY REVELE/BOOGIE WOOGIE BL	VI 26006 E
99. CHANGE PARTNERS/ THE YAM	VI 26010 E+
100. AT LONG LAST LOV / U NEVER KNOW	VI 26014 E
101. MY HEART THY SWT VOICE/PRETTY GL	VI 26024 E
102. WHO BELU OUT FLAME/IT TOOK MILLION	VI 26073 E
103. JEEPERS CREEPERS/DEVIL WITH DEVIL	VI 26108 E+
104. JEEPERS CREEPERS/DEVIL WITH DEVIL	VI 26108 E
105. GO FOR THAT/ ITS LONELY TRAIL	VI 26131 N-
106. MASQUERADE IS OVER/ I GET ALONG	VI 26151 E+
107. COMES LOVE/BOY NAMED LEM	VI 26277 N-N
108. COMES LOVE/BOY NAMED LEM	VI 26277 N
109. LET ME OFF UPTOWN/JAZZ ME BLS	BB 11240 V
110. PARADE WOODEN SOLDIERS/LIT MAN	VI 26308 E-
111. CAN U FORGET/2 LITTLE WOODEN SHS	VI 18936 E
112. LOVABLE EYES/(ZEZ CONFREY)	VI 18902 E
113. WALKIN W SID/TOP FLIGHT	APD 770 E
114. EAST COAST TROT/CHICAGO BUZZ	CE 3006 E+
115. LOOK HERE/DONT STAND GHOST CHNCE	CONT 6000 E+/N
116. WILLOW WEEP FOR ME/TAKE IT ON	CONT 6001 E+/V
117. SHY OUY/ THOUGHT U AUGHT 2 KNOW	CP 208 E+
118. IF U CANT SMILE/BRING ANOTHER DRK	CP 192 N-
119. SWT GA BROWN/BETTER 2 BE BY YRSELF	CP 239 N-
120. EMBRACEABLE/ SWEET LORRAINE	CP 20009 N-
121. WHT IS THING CALLED/PRELUDE IN C	CP 20011 N-
122. F.S.T. MY LIPS REMEMBER	PREM 100 N-
123. SLOW DOWN/SCOTCHIN THE SODA	DE 8556 E+
124. REMEMBER DAD/LALITA	CO 36092 E
125. WHEN U WERE ST 16/TALLY HO	VO 4872 E/N-
126. MAMMY O MINE/TORTILLA B FLAT 12"	CMS 1509 E-
127. FAREWELL BLS/STARS FELL ON ALABAMA	DE 23719 E+
128. TENN TWILIGHT/(CHOC.DANDIES)	CO 36009 N-/E
129. WHEN YOUR LOVER GONE/WHEREVER LUV	DE 23393 N-
130. INVRO FOR MARCH TIME/FUNNY THAT	DE 23600 N-
131. OH LADY BE GOOD/MY ONE & ONLY	DE 23431 E+
132. JAZZ ME BL/HAPLE LEAF RAG	DE 27035 V+
133. LITTLE SALLY WATER/LUV GAVE ME U	DE 2819 E
134. MARBLE HALLS/ STEADY ROLL BLS	CO 567 E-
135. GOLD MINE IN SKY/REMEMBER ME	BRE 2534 N
136. I HAVE EYES/FUNNY OLD HILLS	BRE 2713 E+
137. ITS LONELY TRAIL/JUST KID NAMED	BRE 2718 N-
138. ITS LONELY TRAIL/ROUNDUP LULLABY	BRE 2928 N-
139. ITS ALWAYS YOU/ YOU LUCKY PEOPLE	BRE 3184 N
140. DOLORES/CAMPTOWN RACES	BRE 3190 E+
141. ANN'Y. WALTZ/WHISTLER MO-IN LAW	BRE 3289 E
142. MORNIGHT COCKTAIL/DONT WALK U	BRE 3321 E+
143. SKYLARK/HUMPTY DUMPTY HEART	BRE 3326 N
144. I'LL BE SEEIN U/AMOR	BRE 3533 E+
145. SOME THESE DAYS/SHINE	COE 1845 N
146. MAGNOLIA/SIDE BY SIDE	DECATUR 505 N-
147. SILENT NIGHT/ADESTA FIDELES	DE 621 E
148. STAR SPANGLED BANNER/GOD BLESS	DE 2400 N/E
149. WELL REST END TRAIL/GOLD MINE IN	DE 2678 V
150. SWING LOW SWT CHARLOT/DARLING NELL	DE 3540 E+
151. YES INDEED/ T FOR 2	DE 3689 E
152. TEA FOR TW/YES INDEED(W. BOSWELL)	DE 3689 V+
153. PARADISE ISLE/ ALOHA	DE 3797 E
154. RIDIN DWN CANYON/ U ARE SUNSHINE	DE 3952 V+
155. POINCIANANA/SAN FERNANDO VALLEY	DE 18586 E-
156. OING MY WAY/ SWINGIN ON STAR	DE 18597 E+

BING CROSBY CONT.

157. PERSONALITY/WOULD YOU	DE 18790 E+
158. JINGLE BELLS/SANT CL COMIN TOWN	DE 23281 E+
159. BELONG TO MY HRT/BAIA	DE 23413 E
160. U AND I/BRAHMS LULLABY	DE 3840 N
161. DWN BY RIVER/soon	BRE 1994 E+
162. SAME OLD U/SHIMMY LIKE SISTER KATE	ARA 151 E+
163. MUCH LOVELY/HELL WELL	DE 3762 N-
164. KEEP THINKING OF YOU/NOTHING TO LUV	DE 3808 E-
165. DEAR OLD DONEGAL/U DARLING DEVIL	DE 4305 E-
166. OLD DONEGAL/DARLIN DEVIL	DE 4305 E-
167. LITTLE RED FOX/PINCH ME	DE 2924 E-
168. WHERE DO WE GO FRM HERE/MARINES HYM	DE 3233 E
169. WAY DWN YONDER N.O./BIG TOM(HR.CRK)	DE 4403 V+/E
170. WHATS NEW/SUMMERTIME	DE 2205 E
171. 2 SLEEPY PEOPLE/WAIT TILL MY HRT	DE 2150 E
172. OVER THE WAVES/FROM ANOTHER WRLD	DE 3091 V+
173. SHE LIKE HELEN BRWN/SOUTH	CP5760008N-/E+
174. FOR ME MY GAL/SWING SWING SWING	DE 2088 E
175. GOODBYE /SHINE	VO 5160 E-
176. BASIN ST BL/ DINAH	AM 533 E
177. MAMA GOES PAPA GOES/SIS AINT THAT	CA 418 E-
178. SWT BUTTER/ HOUSE DAVID BLS	CA 428 E-
179. WOLVERINE BLS/STS GO MARCHING IN	JD 1-A E
180. SPOOKY DRUMS/TOM TOM WORKOUT	DISC 166 E
181. SHAKE YOUR CAN/ BLUES OALORE	DE 7413 E
182. MY BABY/ORIENTAL MAN	BRS 5 E
183. BROWN BESS/ MY LADY LOVE	VJR 9 E-
184. BLUE WASHBOARD STP/BUCKTOWN STP	HJCA 58 E
185. CASTLE IN SPAIN/DRIFTING APART	VI 19975 E
186. HONEY SUCKLE ROSE/ PART 1&2	DE 296 E
187. CANT DANCE/AINT GONNA SIN NO MORE	DE 116 E+/E-
188. HONEY SUCKLE ROSE/ PART 1&2	DE 296 E-
189. G STRING/TOP HAT WHITE TIE & TAILS	DE 516 E
190. ALL THRU NITE/ANYTHING GOES	DE 318 E
191. SWT LORRAINE/THINGS DID SUMMER	DE 23655 E-
192. PARADE OF BOTTLE CAPS/DONT LK NOW	DE 941 E
193. JOHNSON RAG/CHARLEY MY BOY	CD 38649 E-
194. CONTRASTS/PERFIDIA	DE 3198 E+
195. CHANGE PARTNERS/THE YAM	DE 2002 F
196. SANT CL COMIN TWN/JINGLE(GOODMAN)	VI 25145 E+
197. GETTIN SENT/I GOT A DATE	VI 25236 E
198. ROYAL GARDEN/ JADA	VI 25326 N
199. AFTER U GONE/ BUGLE CALL RAO	VI 25467 E
200. SONG OF INDIA/ MARIE	VI 25523 N
201. SONG OF INDIA/MARIE	VI 25523 E
202. BLUE DANUBE/DARK EYES	VI 25556 N
203. WHO/ DIPSY DOODLE	VI 25693 E/M
204. LITTLE WHITE LIGHTHOUSE/ONE WHO LUV	VI 25733 N
205. YA GOT ME/THERES NO PLACE LIKE ARMS	VI 26080 E
206. WEARY BL/ BOOGIE WOOGIE	VI 26054 N
207. HAWAIIAN WAR CHANT/MIDNIT ON TRAIL	VI 26126 N
208. DAY IN DAY OUT/ BLUE ORCHIDS	VI 26339 V/E
209. ILL NEVER SMILE AGAIN/MARCHETA	VI 26628 E
210. COULD MAKE U CARE/WLD IS IN ARMS	VI 26717 E
211. TWO DRMS MET/ WHEN U AWAKE	VI 26764 E+
212. SWING HIGH/ SWING TIME HARLEM	VI 27493 E
213. LETS GET AWAY / (I 42)	VI 27494 N
214. NINE OLD MEN/LOVE ME AS I AM	VI 27377 N-
215. THIS LOVE OF MINE/ NEIANI	VI 27508 N-
216. STARBUST/STARBUST (S.G.)	VI 25320 E-
217. MORE THAN EVER/ANNIE LAURIE	VI 25774 E-
218. OH HOW I HATE GET UP/WHATT I DO	VI 25824 V+
219. DAYS/BRK/THERE ARE SUCH THINGS	VI 27974 N
220. WHATT I DO/HOW HATE GET UP MORN	VI 25824 E
221. SKY FELL DWN/AFETR I SAY SORRY	VI 26518 E+
222. 2 ROMANTIC/SWT POTATO PIPER	VI 26500 E+/N
223. ROYAL GARDEN BLS/GETTIN SENT OVER U	VI 27518 N/E+
224. ROYAL GARDEN/ OETTIN SENT OVER U	VI 27518 N
225. LITTLE WHITE LIES/ILL NEVER SMILE	VI 27521 E+
226. WHO CAN I TURN 2/I THINK OF YOU	VI 27701 E
227. IT ISNT DRM ANY MORE/HOW DO U DD	VI 27710 E+
228. JUST AS THOUGH U WERE/ST OF DREAMS	VI 27903 N-
229. BE CAREFUL IFT MY HRT/TAKE ME	VI 27823 N
230. FLORIDA STP/WABASH STMP	VO 3479 N-
231. EAST ST LOUIS TOODLE/BIRMINGHAM BRK	BR 80000 N-
232. U TOOK LOVE/ BIG DWN DEEP	VI 201539 N
233. RE SEEING YOU/JUST PRETND	VI201574 N
234. WILL YOU STILL BE MINE/NONE BUT HRT	VI2 576 N
235. THERES NO YOU/FRIEND OF YOURS	VI201657 N-
236. THAST IT/NEVADA	VI201710 N
237. BOOGIE WOOGIE/THER YOU GO	VI201715 E+
238. OODOR WILL OPEN/ARENT YOU GLAD	VI201728 E+
239. LIEBSTRUM/WENDELSSOHN SPRING SNG	VI 25539 E+
240. NITE & DAY/SMOKE GETS IN EYES	VI 25657 E+

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THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET NYC 27, NY

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TOMMY DORSEY CONT.			333. SHADOWS/ B'FUL LOVE			ANDREWS SISTERS		
241. STAR DUST/SONG OF INDIA	VI 27520 E-		334. U GOT ME OUT LIMB/CASTLE DRMS	DE 2748 N		411. ANY BONDS TODAY/ J.D.	DE 4044 N	
242. WELL GITT IT/SCHEWHER VOICE CALLING	VI 27887 E		335. MOON OVER BURMA/WHEN U AWAKE	DE 3082 N		412. LILLY BELLE/ BLOWD SAILOR	DE 18700 N-	
ROY ELORIOGE ORCH			336. MAGIC MOUNTAIN/NOT SO LONG AGO	DE 3426 N		413. TURNABLE SONG/ LADY FRM 29 PALMS	DE 23976 N-	
243. REMEMBER HARLENE/BASIN STREET	MER 8962 E		337. FOUND U IN RAIN/ CITY CALLED HVN	DE 4048 N		414. NOW IS THE TIME/WHY YOU SWEET ONE	DE 24664 N	
DUKE ELLINGTON			338. AUTUMN NOCTURNE /M'LTE COCKTAIL	DE 4114 N/E		BIG SIS ANDREWS AND HER BL BUSTERS		
244. BIRMINGHAM BROKOWN/EAST ST LOUIS	BR 80000 N-		339. IN A BL & PENSIVE MOOD/FARE THEE	DE 352 E		415. AINT THE WAY DO IT/MUDGY WATER	CP 15408 N	
245. BLACK & TAN FANTASY/MOOCHE	BR 80002 N-		340. THANKS FOR MEMORY/MAMA THAT MOON	DE 1541 E-		MARK ANDREWS		
246. MOON INOIGO/WALL ST WAIL	BR 80003 N		341. CHINTOWN/WHEN WILL I KNOW	DE 199 E		416. JESUS LOVER OF MY SOUL/WHY JESUS AS THOU WILT/	VI 21459 E	
247. JOLLY WOG/DOUBLE CHECK STP	BR 80035 E+		342. U TOOK ADVANTAGE ME/WOKE UP 2 SOON	DE 334 E		VICTOR ARDEN/HENRY BUSSE		
248. BABY WHEN U AINT THERE/LIGHNIN	CO 35835 N		343. HERE COMES BRITISH/ 2 CIGGS IN BARK	BR 6954 E-		417. HOW AM I 2 KNOW/AFT CLOUDS ROLL BY	VI 22111 V+	
249. LIGHNIN/BABY WHEN U AINT THERE	CO 35835 E+		GREAT WHITE WAY ORCH/ZEZ CONFREY			VICTOR ARDEN/LEO RIESMAN		
250. JUBILEST/A M'NLITE FIESTA	SE 5007 N		344. BABAY BLUE EYES/ DUMBELL	VI 19009 E		418. LUV/GAY LUV	VI 22114 V	
251. BLACK & TAN/CREOLE LOVE CALL	VI 21137 V+		JIMMIE GRIER			VICTOR ARDEN		
252. BLI-BLIP/ROCKS IN MY BED	VI 27639 N		345. WHITS THE REASON/DONT B AFRAD TELL BR	BR 7355 E		419. ITS U I LOVE/ WHY	VI 22205 E-	
253. CLEMINTINE/5 O'CLOCK DRAG	VI 27700 E		JOHNNIE GUARNERI			420. DANCING THE DEVIL AWAY/LUV SO MUCH	VI 22383 E-/V+	
254. ARE U STICKING/DONT KNOW WHAT KIND	VI 27804 E+		346. ALL THE THINGS U ARE/CARIOCA	MAJ 1054 E+		421. BFUL LOVE/IN CAFE ON RD 2 CALAIS	VI 22690 V+	
255. MOON NIST/ THE C JAM BLS	VI 27856 N/E		347. BELIEVE IT BELOVED/FLYING HOME	MAJ 1095 N-		422. OR WHAT HAVE U/(PHIL OHMAN)	VI 22017 E-	
256. SENTIMENTAL LADY/ SLIP OF LIP	VI 20152 N		348. MEAN 2 ME/SWING 4 YERSELF JOHN	MAJ 1146 N-		GUE ARNEH/ALL STAR ORCH		
257. MOOCHE/EAST ST LOUIS	VI 201531 N/E		349. FOOLISH THINGS REMIND/SALUTE FATE	SAV 511 E		423. LOVEABLE & SWEET/ MY DREAM MEMORY	VI 22054 V	
258. CHLOE/NOTHIN TILL HEAR FROM ME	VI 201547 N		EDGAR A. GUEST			LOUIS ARMSTRONG		
259. DO NOTHIN TILL YOU HEAR/CHLOE	VI 201547 E+		350. COULDBT BE DONE TILL PA/MA & AUTO	VI 45358 E+		424. BUTTER & EGG MAN/SUNSET CAFE STP	OK 8423 V	
260. WHAT U HERE FOR/DONT MIND	VI 201598 N		CASS HAGEN ORCH			425. SKIP THE GUTTER/KNEE DROPS	OK 8631 V+	
261. SLIP OF LIP/SENTIMENTAL LADY	VI 201582 N-		351. SOMETIMES HAPPY/ HALLELUJAH	CO 966 V+		426. REO CAP/PUBLIC MELODY NUMBER ONE	DE 1347 V-	
262. WHAT AM I HERE FOR/DONT MIND	VI 201598 E+		JOHNNY HAMP ORCH			427. CUBAN PETE/DAUGHTER PLANTER FRM	OE 1352 V+	
263. DONT U KNOW/BEGINNING SEE LIGHT	VI 201618 N-		352. BLACK BOTTOM/ LUCKY DAY (G. OLSEN)	VI 20101 E+		428. JOOIE MAN/ I WONDER	DE 18652 V/G+	
264. DONT KNOW ABT/AINT GOT NOTHIN BUT	VI 201623 N		353. WHIT'LL U DO/AMONG MY SOUVENIRS	VI 21084 E		429. GONNA GITCHA/ DONT FORGET MESS RND	OK 8343 V-	
265. MOOD TO BE WOODED/KISSING BUG	VI 201670 E		LIONEL HAMPTON ORCH			(ABOVE 1/2 RM CHP)		
266. EVERYTHING BUT U/OTTO MAKE RIFF	VI 201697 N-		354. MILLION & SMILE/BEULAHS BOOGIE	DE 18719 E		430. BRADN NEW SUIT/STROOD FOR LOVE	DE 579 V-	
267. ERYV HOUR ON/TIMES WASTIN	VI 201718 N		355. HEEBIE JEEBIES ROCKIN TWN/GIN 4 XMS	VI 26423 N-		431. WRBL ON A STRING/CABIN IN PINES	BB 6910 V	
268. TELL YA WHAT GONNA COME TO BABY	VI 201748 N/N-		356. FOUND NEW BABY/ 4 OR 5 TIMES	VI 26447 E		432. SKIP THE GUTTER/KNEE DROPS	OK 8631 E-	
269. JUST LUCKY SO & SO/WONDER OF U	VI 201799 N		357. HAMP'S B.W./TEMPO'S BOOGIE	DE 26386 E+		433. YES SUH/I'LL GET MINE BY & BY	DE 3900 N-	
270. MINOR GOES MUGGIN/TONITE I SHALL	VI 450002 N-		358. KNOW THAT U KNOW/SUNNY SIBE ST	VI 25592 N		434. MY SWEET CANT BELIEVE THAT U IN LUV	OK 41415 N-	
271. EAST ST LOUIS TOODLE OO/BIRMINGHAM	BR 500247 E+		359. PUNCH & JUSY/FLYIN HOME	DE 23639 E+		435. U RASCAL U/POOR RICHARD	PA 992 N	
272. KISSING BUG/MOOD BE WOODED	VI 201670 N		360. CHINA ST/RHYTHM BRYTHM	VI 25586 E+		436. WILD MAN BL/MELANCHOLY	PAE 2162 N	
MERCER ELLINGTON QUARTET, THE CABINERS			361. LAMPLIGHTER/TEMPOS BOOGIE	DE 18910 N		437. LAST TIME/DRYS CREOLE TROM	PAE 2792 N-	
273. MY MY/BABY WHERE'B YOU GO PRESTIGE 902 E	DE 18530 E+		362. HEY BA BA RE BOP/SLIDE HAMP SLIDE	DE 18754 E/N		438. WEARY BL/WILLIE THE WEEPER	PAE 2393 N	
ZIGGY ELWAN			363. GIN FOR XMAS/HEEBIE JEEBIES ROCKIN	VI 26423 N		439. POTATO HEAD BL/ ALLIGATOR BL	PAE 2185 N	
274. SAMBA WITH ZIG/WEDDIN SAMBA	MGM 10622 N		364. SURRENDER DEAR/PIANO STP	VI 25666 E+		440. BLK & BLUE/SWT SAVANNAH SUE	PAE 1573 N-	
ELL FITZGERALD			365. CHORD A RE BOP/HAMPS SALTY	DE 18830 E+		441. BLUEBERRY HILL/ LUCKY SUN	BR 4372 N-	
275. TAKE FROM TOP/ JUSTICE SWING	DE 3236 N/E		366. PIANO STOMP/ I SURRENDER DEAR	VI 25666 N		442. WHT IS THING CALLED SW/JEEPERS CR	DE 2267 E-/V+	
276. HELLO MA/WISHFUL THINKING	DE 3612 E		367. HEEBIE JEEBIES/ GIN 4 XMAS	VI 26423 N		443. GT WRLD ON STRINO/CABIN IN PINES	BB 6910 E	
277. FLYING HOME/LADY BE GOOD	DE 23955 E/V+		THE HAPPT SIX			444. BL TURNING GREY/ SONG OF ISLANDS	OK 41375 V	
278. MUST HAVE THAT MAN/MY HEART & I	DE 18530 E+		368. PEGGY DEAR/LITTLE ROVER	CO 3831 E		(ABOVE RM CHP I GROOVE)		
BUO FREEMAN			BOB HARING/VARSITY EIGHT			445. TRUS CONFESSION/ JUBILEE	DE 1635 N-	
279. JAZZ BAND BALL/ PRINCE OF WAILS	CO 35853 E+		369. NO WONDER/HES KIND MAN U LIKE	CA 711 E		(ABOVE 1/2 HR CRK)		
280. SHIMMESHAWBABLE/AFTER ANHILE	CO 35856 N		HARLEM WILCATS			446. HEAR ME TALKIN/ SAVE IT PRETTY MAMA	DE 2405 E	
282. AFTER ANHILE/SHIM ME SHA WABBLE	CO 35856 N		370. SING/THIS IS THE CHORUS	VS 6021 V		447. U RUN U MOUTH/ CAIN & ABEL	DE 3204 E/V	
283. LIFE SPEARS JITTERBUG/WHATS THE USE	CMS 507 E-		GEORGE HARTMAN			448. MAN FROM SOUTH/AFTER U GONE	OE 286011 V+	
284. SUNDAY/ AS LONG AS I LIVE	DE 2849 E+		371. BIGA BIGA 000/MUSKRAT RMABLE	KY 602 E		449. CANT GIVE ANYTHING BUT/SENTIMENTAL	OE 286021 V/E	
285. BIG BOY/COPEHAGAN	DE 18064 E		372. TIN ROOF BL/JAZZ ME BLS	KY 601 E		450. YES IN BARREL/GUT BUCKET BLS	OK 8261 V-	
286. NEED SOME PETTIN/TIA JUANA	DE 18066 N		COLEMAN HAWKINS			(ABOVE: 1/2 CRK)		
287. SUSIE/FIDGETY FEET	DE 18067 E		373. BODY & SOUL/ IT HAD B YOU	BR 300825 E+/N		451. JAZZ LIPS/ SKID DAT DE CAT	OK 8436 G	
288. BUZZARD/ TILLIES DWTOWN NOW	DE 18112 E+		374. HOW DEEP OCEAN/ STUMPY	SC 28102 E		452. SAVOY BL/ HOTTER THAN THAT	OK 8535 V	
289. WHAT IS THERE/KEEP SMILING	DE 18113 N		375. HONEYBUCKLE ROSE/NETCHA'S DREAM	DE 2081 E		453. GULLY LOW BLS/ WILLO MAN BLS	SE 5003 N	
290. I GOT RHYTHM/ WHERE HAVE U BEEN	MAJ 1018 E+		376. CRAZY RHYTHM/HONEYBUCKLE	VI 26219 E+		455. ENDIE. OO U KNOW WHT MEANS MISS	VI 202087 N-	
291. U TAKE ADV OF ME/THERES NO CROWN	CMS 501 E-/N		377. CRZY RHY/HONEYBUCKLE ROSE	VI 26219 N		456. WH THE BLS WERE BORN/MAHOG HALL	VI 202088 E+	
292. MEMORIES OF YOU/TAPPIN COMMODORE	CMS 508 E+		378. HOW DEEP OCEAN/STUMPY (MS)	SG 28102 E+		457. FLAT FOOT FLOGGEE/ CARAVAN	DE 1876 E	
293. FAREWELL BL/ ECCENTRIC	BR 2211 N-		379. STUFFY/ TALK OF THE TOWN	CP 205 N		458. BLKS TURNING GREY/THAT RHYTHM MAN	OE 286071 E	
EARL FULLER/COLUMBIA BAND			380. MY IDEAL/ MOP MOP	CMS 548 N		459. SNOBBL/ SWING U CATS	BB 10225 N	
294. MO. WALTZ/UNDER DOUBLE EAGLE	COB 4027 N-		381. WAY U CAME ALONG/ JAMAICA SHOUT	P/E 1685 N		460. HUSTLIN & BUSTLIN/SITTIN IN DARK	BR 7506 V+	
GOLDEN GATE ORCH/SOUPHANTON SOC. ORCH			382. MAN I LOVE/SWEET LORRAINE 12"	SG 90001 E+		461. MAGHOG BALL STP/WEST END BLS	BE 3793 V	
295. DESERONJA/BROWN EYES U ARE BLUE	PE 14499 E		383. BOUNCING WITH BEAN/WHEN DAY GONE	BB 10692 E+		(ABOVE RM CHP NO GRV)		
GOLDEN GATE ORCH/PIEDMONT DANCE ORCH			384. STAR BUST/ IN THE MOOD	DE 1882 E		462. ALL OF ME/ HOME	OK 41552 P	
296. WHERE 4 LEAF CLOVERS/LADY OF NILE	PE 14388 E+		F. HENDERSON			463. U RASCAL U/ SLEEPY TIME DWN SOUTH	OK 41504 G+	
GOLKETT ORCH			385. MEMPHIS BL/SHAGHAI SHUFFLE	DE 150 E-		464. WALKIN BABY BACK HOME/ SURRENDER	OK 41497 E+/G	
297. MY WAY OF FORGETTING YOU/	VI 21590 V		386. WHATCHA CALL EM BLS/ SUGAR FOOT STP	CO 35668 E+		465. LUCKY TO ME/ MEMORIES OF YOU	OK 41463 V-	
BENNY GOODMAN			ALL AMERICAN GLEE CLUB			466. IF I COULD BE W YOU/ CONFESSION	OK 41448 G	
298. ONE O'CLOCK JUMP/DONT BE THAT WAY	VI 25792 N		387. GO NORTHWESTERN/FLAG OF MAROON/ACROSS THE FIELD/	VI 26674 N		467. SONS OF ISLANDS/ BLUE TURNIGN GREY	OK 41375 V-	
(ABOVE: 1/2 HAIR CRK)			CARMEN OHIO			(ABOVE OIG)		
299. BLS IN NITE/WHERE OR WHEN	OC 2553 E-		ALL STAR SWING BAND			468. SOME THESE DAYS/WHEN U SMILING	OK 41298 F	
300. GOTTA BE THIS OR THAT/ PART 1&2	CO 36813 E-		388. OUT OF NOWHERE/SWT GA BRWN/	SWSo 1045 N		469. SNOB BALL/ WING U CATS	BB 10225 N	
301. RUSSIAN LULLABY/ CHANGES	BB 11226 E-		ALL STAR ORCH			470. AINT GOT NOBODY/ROCKIN CHAIR	OK 8756 G+	
302. JUNGLE BLUES/ROOM 1711	BR 80029 E		389. ADD A LITTLE WIGGLE/ OH BABY	VI 21423 V+		471. FIREWORKS/ WEST END BL	OK 8597 V-	
303. SHIRTAIL STOMP/BLUE	BR 80030 E		390. STEPPIN ALONG/ 2 WIFUL 4 WORDS	VI 22104 V+		472. FINGERS CROSSED/ SHOOTIN HIGH	DE 623 V	
304. NITE & DAY/BEYOND THE MOON	CO 35410 E		ALL STAR STOMPERS			473. STOMP OFF/ STATIC STRUT	BR 80061 N	
305. GONE/ BODY & SOUL	CO 36781 E-		391. BIG BUTTER & EGG/ BABY WONT U PLEASED I	1024 V+		474. TERRIBLE BLS/SANTA CLAUSE BLS	BR 80062 N-	
306. WAY U LOOK/ WANG WANG BL	CO 36594 E+		HENRY ALLEN			475. GUT BUCKET BLS/IN THE BARREL	CO 36152 N	
307. FOUND NEW BABY/ FLYING HOME	CO 36721 N-		392. SWING OUT/ FEELING BROWSY	BB 10702 N-		476. SQUEEZE ME S.O.L. BLS	CO 35661 E	
308. GOTTA BE THIS OR THAT/ PTS 1&2	CO 36813 N-		393. HOWS ABOUT TOMORROW NITE/PARDON SO.	RO 2316 V		477. BIG FAT MA/ SWEET LITTLE PA	HJCA 9 N	
309. GAL IN CALICO/RATTIE & ROLL	COE 135 N		394. THE CRAWL/ ORINK HEARTY	VI 201813 V-		478. MANDY LITTLE BLKBIRO/	BRS 1003 N	
310. THAT DID IT MARIE/SOMEBODY ELSE	OK 6497 E		395. WHY DONT U PRACTICE/DONT LET LUV	ME 13016 V		479. LONESOME BLS/ KING ZULUS	BRS 1 N	
311. SOMETIMES IM HAPPY/ KIN PORTER	VI 25090 N		396. I ADORE YOU/PUT HEADS TOGETHER	VO 3422 V-		480. TIGHT LIKE THIS/ HEAH ME TALKING	CO 36378 E+	
312. MOON GLOW/ DINAH	VI 25398 N-		397. DONT LET LUV GO WRONG/DONT PRACTICE	PE 15933 V-		481. SAVE IT PRETTY MA/BO ONE	CO 35662 N	
313. LOVE ME OR LEAVE ME/EXACTLY LIKE U	VI 25406 N		398. THE GRAWL/BRINK HEARTY	VI 21813 N		482. PERIOIOO/ 6 19 BLS	DE 18090 E	
314. LOVE ME OR LEAVE ME/EXACTLY LIKE	VI 25406 N		399. BEACH ON BALI BALI/TAKE ME HEART	VO 3261 V		483. DRYS CREOLE TROM/THE LAST TIME	CO 36534 N	
315. SING SING SING/ PTS 1&2	VI 25796 V		(ABOVE: 1/2 HR CRK RM CHP I GROVE)			484. WEATHER BIRD/ MONDAY DATE	CO 36375 N-	
316. BUGLE CALL/ AFTER U GONE	VI 25467 E-		400. CHECK UP/ LET ME KISS YOU	VI 202107 N-		485. BASIN ST BL/ NO	OK 41241 E-	
317. SWINGTIME IN ROCKIES/ IVE FOUND NEW	VI 25355 E-		SHORTY ALLEN QUINTETTE			486. COME BACK SWT PAPA/ GA GRIND	OK 8318 V+	
318. RIFFIN AT RITZ/ALEXANDERS RAFTIME	VI 25445 N-		401. SAVOY RIFF/ HAVE A BALL	SAV 525 E+		487. SUGAR FOOT STRUT/GOT NO BLS	PAE 2449 N	
319. BLUE ROOM/ MAKE BELIEVE	VI 26088 V+		PAULINE ALPERT (PIANO SOLOS)			488. IRISH BLK BOTTOM/MADE ME LOVE YOU	UJCA 5 E	
320. LULLABY IN RHYTHM/ THAT FEELING GONE	VI 25827 E		402. DANCING TAMBOURINE/ OOLL DANCE	VI 21252 N-		489. MY HEART/ CHOP SUEY	CO 36154 E+	
321. SOMETIMES HAPPY/KING PORTER ST	VI 25090 E		ALBERT AMONS			490. JODY/ I WONDER	DE 18652 N	
TEDDY GRACEWITH BUG FREEMAN			403. EARLY MORNIN BLS/ VIPER MAO	OE 3521 V+		491. BLUE AGAIN/WALKIN BABY BACK HOME	PAE 2365 E+	
322. SINO/ HATE 2 GO HOME ALONE	BE 3463 E+/N		404. BOTTOM BL/ JAMMIN THE BOOGIE	CMS 1516 E-		492. GT RIGHT SING BLS/CABIN IN PINES	VI 400103 E+	
323. SINO/ GEE HATE GO HOME ALONE	BE 3463 V+		405. NAGASAKI/ BOOGIE WOOGIE	OE 749 V		493. SOME THESE DAYS/WHY YOU SMILING	VO 3203 N-/V	
324. CRAZY BL/ LOVE ME OR LEAVE ME	BE 2050 E		406. KILROY BOOGIE/12TH ST BOOGIE	MER 8040 N-		494. WEATHERBIRD/AMONDAY DATE	CO 36375 N-	
GLEN GRAY			407. S.P. BLS/ HIROSHIMA	MER 8063 N		495. WHATTA YA GONNA OO/NO VARIETY BL	VI 201891 E	
325. AINT BEEN LIVING RIGHT/	BR 9635 N-		GENE AMONS			GUS ARNEH IN ORCH		
326. NAGASAKI/ P.S. I LOVE YOU	DE 200 E		408. MCCOUGALS SPROUT/HOLD THAT MONEY	MER 8062 N-		496. HIG WIDE HANDSOME/FOLKS WHO LIVE	BR 7922 N-	
327. GIRL OF MY DREAMS/DID AN ANGEL KISS	BE 1634 E+		CAT ANDERSON			497. CABIN OF DRMS/ALL U WANT DANCE	BR 7933 V/E+	
328. NUTTY NURSERY RHYMES/MEMORIES OF	DE 1672 E		409. I GOTTA GO BAY/SWINGIN THE CAT	APD 771 N-		498. TELL MY MOTHER/ I KNOW THERE PLACE	VI 23827 E+	
(ABOVE: AUTOCAPTURED IN INK BY PEE WEE MENT)			ANDREWS SISTERS			KOKOMO ARNOLD		
329. HOBOKEN BUCKET/LAST NITE MIRACLE	DE 2281 E-		410. SNA SWATHIN I-TILLIE TIME	OE 1974 N		499. BLK MONEY BLS/CHAIN GANG BLS	OE 7069 N-	
330. I PROMISE YOU/ SHUT EYE	DE 2307 N					GEORGIE AULO		
331. TEARS FROM MY INKWELL/ U GROW SWEET	DE 2388 N					500. AIR MAIL SPECIAL/HE COME HVN AGAIN	MU 15043 E+	
332. MOON COUNTRY/ LAZY RIVER	DE 2397 E							

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GENE AUSTIN			
501. GIRL OF MY DREAMS/RANDNA	VI 21334 E-		
502. GIRL OF MY DREAMS/RANDNA	VI 21334 V		
503. ME TOO/FOR MY SWEETHEART	VI 20154 E		
504. ARE YOU HAPPY/ SWTHY SIGMA CHI	VI 20977 E-		
505. WEDDING BELLS/WHAT I CALL HVN	VI 21893 E		
506. BOQUET OF MEMORIES/ WITHOUT U STH	VI 21374 E-		
507. JEANNINE/THEN CAME THE DAWN	VI 21564 V+		
508. PEACE OF MIND/AINT MIEBEHAVIN	VI 22068 V		
509. ST JAMES INF/AFTER U'VE GONE	VI 22299 V+		
510. W MY GUITAR & U/BE CAREFUL W THSE EYE	VI 22441 E+		
511. THE VOODOO/ AFRICAN LAMENT	VI 22657 E		
512. TRUE TO U/ LOVELY U	OE 8661 N		
513. SHANGHAI SHUFFLE/ CALL OF DELTA	CO 35677 N-		
514. AM I BLUE/ BLUE ROOM	VS 8333 E+		
515. USED BE COLOR BLIND/LOVE WHERE U FIN	VO 4345 V		
516. NOW CAN BE TOLD/HAVENT CHANGED THNG	VO 4282 V		
517. LOVER COME BACK/LAND SKY BL WATER	VO 3982 E-		
518. PRISONER LOVE/THERELL BE SOME CHNGS	VO 5268 V+		
519. WHAT SHALL I SAY/BLAME ON LAST	VO 4632 E/V		
520. LOVING YOU/ RITE OR WRONG	VO 3758 E+/V		
521. YOU'RE LAUGHING AT ME/WHERE ARE U	VO 3456 E+/V		
522. PERSONALITY/ DONT LIKE EM	CO 36930 E+		
523. WOMANS PEROGATIVE/ LEGALIZE MY NAME	CO 36960 N		
524. CAROLINA IN THE MORN/HOMESTICK	GE 4979 N-		
525. IM AFRAID OF MYSELF/GA ON MY MIND	DE 3691 N/E+		
526. LOVING YOU/RIGHT OR WRONG	VO 3758 E		
527. BEAT ME DADDY/ (1&2)	CO 35530 N-		
528. BARREL HOUSE MUSIC/DONT KNOW MIND	VO 4802 N		
529. MATRIMONIAL INTENTIONS/ALIMONY BL	VI 40017 E+		
530. BIG BUTTER EGG MAN/ANN & LITTLE SEDNC	521 V		
531. FINALE/TO SPEAK LOW/STRANGER HERE	DE 23292 V+		
532. LADY LOVE/WHOS TO BLAME	BA 32505 V+		
533. SYMPATHY/ RED RED ROBIN	VI 20085 E		
534. OVERHEAD IN COCKTAIL/SURREALISM	VR 633 N		
535. NIGHT OF NIGHT/YA LOVE BLS	BR 11446 N		
536. DROP ME OFF HARLEM/GULF COAST	BR 3568 E+		
537. TIN ROOF BL/ KNOCKIN AT FAMOUS DR	BB 10131 E-		
538. SOUTHERN FRIED/REDSKIN RHUMBA	BB 10944 N		
539. COUNTS IDEA/DUKES IDEA	BB 10453 E-		
540. DEEP PURPLE/JUBILEE JUMP OFF	AP 1092 N		
541. GO MORNING BL/DUR LOVE MEANT TO BE	DE 1446 V		
542. GOOD MORNING BLS/LOVE MEANT TO BE	DE 1446 E-		
543. JOHNS IDEA/ I O'CLOCK JUMP	DE 25056 V		
544. ROSELAND SHUFFLE/HONEYUCKLE ROSE	DE 1141 V+		
545. BOGGIN AROUND/BL & SENTIMENTAL	DE 2644 N		
546. GO MORNING BLS/OUR LOVE WAS MEANT	DE 1446 N-		
547. HEY LADY MAMA/ THE FIVES	DE 2722 N		
548. ONE O'CLOCK JUMP/JOHNS IDEA	DE 1363 V		
549. GO MORNING BLS/ LOVE WAS MEANT	DE 1146 E+		
550. WHY WORRY/JUST SNAP FINGERS AT CARE	CO 3360 N-		
551. BAYSIDE BLS/ CLAR. WARM.	RC 104 N		
552. BUDDY BOLDEN STORY/CE MOSSIE LUTER	VOG 5013 N		
553. ANITAS BTHDAY/BECHETS CREOLE BL	VOG 5014 N		
554. AMER. RHYTHM/KLOOKS BLS	VOG 5018 N		
555. HAPPY GO LUCKY/ORPHAN ANNIES BL	VOG 5017 N		
556. EVBODY LOVES BABY/SOBBIN & CRYIN	VOG 5021 N		
557. MUSKRAT RAMBLE/WOOD INDIGO (D.SHAW)	VI 27302 N		
558. EQUATION FANTASY/BL IN COVE	VOG 5091 N		
559. BL IN AIR/THE MOOCHIE	VI20150 N		
560. MOUSTACHE CAULOUSE/NI QUEUE NI	VOG 5089 N		
561. ROYAL GARDEN/GOOSE PIMPLES	CO 35664 E+		
562. JAZZ ME BLS/AT JAZZ BAND BALL	VO 3042 E+		
563. IN A MIST/WRINGIN TWISTIN	VO 3150 E+		
564. OL MAN RIVER/ WA DA DA	CO 35666 N		
565. WOLVERINE BLS/ OSTRICH WALK (CRK)	PAC 593 N-		
566. BIG BAD BANSKI ,AM/JENNY'S BALL	RAM 10 N		
567. WINSTROP OLSEN'S BELLEVUE	COE 137 N		
568. LAMBETH WALK/ OLD MAN SWING	OE 18117 V+		
569. JAZZ ME BLS/THERELL BE CHANGES	VI 26244 V+		
570. CANT GET STARTED/IN LIT SPANISH TWN	OE 5004 N		
571. MOONSHINE OVER KY/GOT GUY	VI 25833 E-		
572. ROSES IN DECEMBER/HAVE ANOTHER CIG	VI 25613 V+		
573. CHANGES MADE/JAZZ ME BL	VI 26244 V+		
574. CANT GET STARTED/PRISONERS SONG	VI 36208 N		
575. PIED PIPER/10 EASY LESSONS	VI 25581 V/N-		
576. BLK BOTTOM/VELLY ROLL	VI201502 V/E+		
577. HI SOC/DEED I GO	VI 201503 V		
578. PRISONERS SONG/CANT GET STARTED	VI 36208 V		
579. STUDY IN BROWN/CARAVAN	VI 25563 V-		
580. SIMPLE & SWEET/WONT TELL SOUL	VI 26086 E+		
581. (ABOVE RM CHP ND GRV)			
SONNY BERMAN BIG EIGHT/H.MCCHEE QUARTET			
590. NOCTURNE/THERMODYNAMICS	DL 1020 N		
591. PARDON JENKS/MAMA TREE TOP TALL	CD 3918 N-		
592. MONDAY AT MINTONS/BLOWING UP BREEZE	MS 541 E		
593. WHITE ROSE KICK/SWEET LOVELY	NA 9001 N-		
594. WHITE ROSE KICK/SWEET & LOVELY	NA 9001 E+		
595. SWEET MAMA/WHEN AINT NO JAZZ	PM 20027 V		
596. OLD SWEETHEAT OF MINE/IF I LOST U	VI 21689 N		
597. LAST ROUND UP/BELoved	VI 24391 E-		
598. BABY YOUR MOTHER/NOTHIN'	VI 21080 N-		
599. TROUBLE & LYING WOMAN/LET ME DIG IT	VO 4591 G		
600. LET ME B YOUR WINDER/LOUISE LOUISE	VO 3075 E+		
601. MY OWN TROUBLES/ I LST MY LIT WOMAN	VI202353 E-		
602. OTHER MAN BLS/MISTREATMENT BL	DE 7067 N-		
603. STEPS DOWN/ STEPS UP	SI 28114 E+		
604. MRS RASTUS AT WEDDING/GOLDSTEIN	VI 18231 E		
605. IN JAIL NOW/SOUTHERN RAG	PM 12565 N		
606. FROLIC SAM/CYRIL BLS	RZ 3597 N-		
607. LOOKS LIKE LOVE	CR 3105 V		
608. SOMEONE STOLE GABS HORN/WHO STOLE	UHCA 104 N		
609. NIT WIT SERENADE/FROGGY BOTTOM	MEL 61161 V+		
610. HOLD ER DEACON/ ST LOUIS BL	MF 102 N		
611. GA GRIND/STOMP THAT THING	BRS 15 N		
612. JACKKEY STP/ENDURANCE STP	BRS 16 N		
613. NANCY JANE/DIRTY DOZ	BRS 17 N		
614. BOOGIN WITH MEZZ/ I FINALLY GOTCHA	KJ 145 N		
615. FINALLY GOTCHA/BOOGIN W MEZZ	KJ 145 E+		
616. SOME DO SOME DONT/ TACK IT OWN	CH 40062 E/V		
617. CHINA BOY/TOUGH HOMBRE	BB 8448 N-		
618. LONGING BLS/HOME SWT HOME BLS	GE 5644 V		
619. SLEEPY GAL/ U GT 2 LEARN 2 DO IT	BB 6968 V+		
620. SO THIS IS LOVE/WONT SAY I WILL	VI 19199 E		
621. IT DONT MEAN THING/ST LOUIS BL	COE 1994 N		
622. LAMP LOW/STRAVANA DA	DE 2597 V		
623. WH ROSES BL AGAIN/NURSIE NURSIE	DE 4279 N		
624. BORN IN HARD LUCK/MEDICINE	CO 15151 N		
625. MY WIFE WEDDING/BEEN MARRIED 3 TMS	CO 15209 N-		
626. BULL FIGHT IN MEXICO/CHRIS VISITS	CO 15213 N-		
627. SCUB ME MAMA/ THERE I GO	CO 35743 N		
628. SCRAMBLE TWO/ROCK A BYE THE BOOGIE	CO 35732 E		
629. THERE I GO/SCUB ME MAMA BOOGIE	BT 35743 E+		
630. CALL IT ANYTHING/BASIN ST BOOGIE	CO 36340 E+		
631. CANT TAKE IT WITH U/ MY OLD MAN	ESQ 10003 N		
632. HOW LONG DID I DREAM/HUMPTY DUMPTY	DE 4107 N		
633. 7 DAYS A WEEK/SMBDY NBDY LOVES	DE 4255 N		
634. BAFON/ THE BELL	BRE 1896 N		
635. COPENHAGEN/MUSIC MUSIC MUSIC	LON 604 E		
636. RATHER BE BLUE/IF U WANT RAINBOW	VI 21815 E		
637. SONG OF SWING MACHINE/ MY MAN	VI 21168 N		
638. MRS CHOCN AT BEACH/ (PTS 1&2)	VI 21211 V		
639. LITTLE WHITE LIES/ON SUNNY SIDE ST	DEE 2006 E		
640. APACHE CHARLESTON/GONE AGAIN GAL OANDY	5250 V+		
641. SOMEODYS WRONG/I LOVE YOU	GG 1187 V		
642. FANTASY IN ORCH/OL MAN RIVER	ESQ 1003 N		
643. JOURNEYS END/WHT DIFF DAY MAKES	ESQ 1004 N		
644. THIS MOOD OF MINE/ROCKIN CHAIR	PAC100013 N		
645. THE BARBER SHOP 4/THE LODGE MEETIN	OK 40334 G+		
646. BEAUMONT ST BL/RED BANK ROMP	DE 8521 N		
647. LIT MISS/BOOGIE WOOLIE PIGGY	OK 6085 N		
648. BELLEVUE FOR YOU/PETE BROWN BOOGIE	SA 522 E		
649. 627 ST/PINEY WOOD BLS	OE 18121 V		
650. FAT MAN BOOGIE/THE CURFEW	SA 533 N		
651. THATS CURFEW/FAT MANS BOOGIE	SA 533 E+		
652. THATS CURFEW/FAT MANS BOOGIE	SA 533 N-		
653. THATS CURFEW/FAT MANS BOOGIE	SA 522 N-		
654. THATS CURFEW/FAT MANS BOOGIE	SA 522 N-		
655. THATS CURFEW/FAT MANS BOOGIE	SA 522 N-		
656. NEW STYLE BABY/NASTY ATTITUDE	CP 806 N		
657. LOVIN BEGGAR/JUST THINKIN	MER 8054 N-		
CAROL BRUCE			
658. SHOULD HVE KNOWN U/FEEL THIS WAY	DE 3566 E		
659. UGLY CHILD/THAT DA DA STRAIN	CMS 546 V		
660. IS IT TRUE/MODNRSE ON LOWLANDS	BB 6362 V+		
661. DUT ON A LIMB/LAST NITE (CRK)	VO 5171 E-		
662. DUT ON A LIMB/LAST NITE (CRK)	VO 5171 E-		
663. PRAYER SERVICE/LOVE IS MY WONDER	VI 21248 E-		
664. FR TWILIGHT TIL DAWN/LOVELY HANNAH	CP 15255 N-		
665. SINCE I FOUND U/LIKE BREATH OF SPRG	VI 22140 E+		
666. IM THRU W LOVE/U DONT KNOW WHAT	VI 22677 E+		
667. BY THE WAY/ SATISFIED	VI 22116 E-		
668. U DONT KNOW WHAT YR DOIN/IM THRU	VI 22677 E		
669. WHEN YOUR LOVE/BLUE BABY	VO 3917 V-		
670. CONSOLATION BL/ADAM & EVE	DK 8192 E-		
671. UNTILL REAL THINGS COMES/BILLYS BG	CP 434 N-		
672. BILLYS BLUES/UNTILL REAL THING	CP 434 E+		
673. MY SILENT LOVE/ PIC A NIC IN	CP 457 N-		
674. U SHOULD LIVE/ FOO GEE	DE 8569 E+		
675. MAMA LONG & TALL/ IF MONEY GREW	DE 8596 E		
676. TANT WHATCHA DO/ THEM THERE EYES	SU015 1021 N		
677. TANT WHATCHA DO/ THEM THERE EYES	SUP0151021 E		
678. FRT WRECK AT ALTOONA/WRECK # 9	RADIEK 4172 V		
679. SHES GREAT GIL/JUST ROLL ALONG	VI 21477 E+		
680. SMILIN/ BOW WOW BLS	CO 3554 N		
681. NOBODY LIED/ JO LIPS	VO 14384 V		
682. WHEN THE DREAMY WASH FLOWS/U KNOW	CO 153 V		
683. SWT GA BROWN/EVERYTHINGS HOTSY	CO 380 V-		
684. SWANEE BLUE BIRD/HOUSE CRYING	CO 3635 N		
685. YOUVE SIMPLU GAT ME KOCKOO/IF I CANTO	CO 3986 N		
686. TELL ALL FOLKS/SITTIN IN CORNER	CO 3994 N		
687. TELL ALL FOLKS/SITTIN IN CORNER	CO 3994 E+		
688. WHAT DO YOU DO/MOONLIGHT KISSES	CO 15 N-		
689. MOONLIGHT KISSES/WHAT DO U DO	CO 15 E+		
690. WHAT DO U SUNDAY/MOONLIGHT KISSES	CO 15 E		
691. KAINUTUCKY/ ROMAIN TO WYOMIN	CO 39 N		
692. ROMAIN TO WYOMIN/KAINUTUCKY	CO 39 E		
693. ON SUCH A NIGHT/ TAKE A LITTLE ONE	CO 91 N		
694. KNOW ME ALABAM/DREAMY WABASH	CO 153 N		
695. U KNOW ME ALABAM/WHERE DREAMY WABASH	CO 153 N-		
696. PLEASE/CHARLESTON CARON	CO 171 N		
697. JUST LITTLE DRINK/DROMEDARY	CO 340 N		
698. CHAT. CHOO CHOO/ TAKE "A" TRAIN	OK 6305 V		
699. WE GO WELL TOGETHER/SEE MILLION	OK 631 V		
700. WE GO WELL TOGETHER/SEE MILLION	OK 6341 V+		
701. HI DE HO SERE/DO I CARE NO NO	VO 5591 V+		
702. LAST TIME CRIED/TWEE-TWEE	VO 5126 V/E+		
703. BL IN MY HEART/LEVEE LOWDOWN	FE 15490 V		
704. NOBODYS SWEETHEART/ ST JAMES INFIRM	BR 6105 V		
705. I LOVE SING A /SAVE ME SISTER	BR 7638 V+		
706. MOMENT LAID EYES/VA. GA. & CAROLINE	OK 6574 E		
707. TANT NO GOOD/WANT TO ROCK	OK 6616 N-		
708. SOME OF THESE DAYS/U RASCAL YOU	BR 80017 E		
709. HI DE HO SERE/DO I CARE, NO	VO 5591 N		
710. OBSTINATION/TANGO HABANERA	HMV 331 N		
711. PARADE OF PIRATES/UNDER BALCONY	HMV 378 N		
712. SKATERS WALTZ/ ESPANA	VC 2724 N-		
713. FOR YOU ALONE/GYPSY LOVE SONG	VO 2737 N-		
714. ME TOO/SADIE GREEN	HA 235 E		
715. YES FLO/ MY SUNDAY GIRL	HA 361 E+		
716. CLAMBAKE B ELAT/SORRY I MADE YOU	CP 10009 E+		
717. SOMBEDY SWHT /TAHT OLD FFELING	CP 10012 N-		
718. STUMBLING/ESTELLE	CO 35571 N		
719. SWT LORAINIE/ 12TH STREET RAG	CO 35572 E		
720. PRELUDE C# MINOR/BARCAROLLE	CO 35573 E		
721. AFTER U GONE/STUMBLING	PHIL 29 E		
722. KNOW THAT U KNOW/SOMEBODY LOVES	CO 36331 N		
723. ONE I LOVE/3YT & LOVELY	CO 36334 N		
724. TOO MANY TIMES/WE COULD MAKE SUCH	DE 37222 N		
725. HOLIDAY/KITTEN ON THE KEYS	DE 1740 E+		
726. PARDON ME PRETTY BABY/POOR KID	IM 2532 N-		
727. MAY BE WRONG/HUGGIN & CHALKIN	DE 23675 N		
728. DR LAWYER INDIAN CHIEF/OL MANS SLEEP	DE 23862 E		
729. GD LITTLE BAD LIT/PRECIOUS LITTLE	CA 3614 V-		
730. IM A FOOL APT SOMEONE/JST U JST ME	CO 30141 N-		
731. LAST KISS/BOOGIE WOOLIE SUGAR BL	OE 3588 N		
732. MELANCHOLY LULLABY/PLYMOUTH ROCK	OK 4984 N-		
733. HURRY HURRY/POINCIANA	CA 144 N		
734. BL IN MY HEART/INFINITE THE JOCHER	CO 2439 V-		
735. WHITE JAZZ/ PUT ON GREY BONNET	BRE 1144 E+		
736. FROM TOP OF YOUR HEAD/W/ JUT WD.	REX 8640 N-		

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

25¢ MINIMUM BID

CENTURY STOMPERS			CORKY CORCORAN			THE DIXIE STOMPERS (CONT.)		
737. MOUND CITY DRAG/JELLY BELLY WOBBLE	CE	4012 N	812. WHAT IS THIS THING/MINOR BLS	KY	621 E+	889. SNAC IT/AINT SHE SWEET	HA	353 G+
738. COCKTAIL/WALTZ MEOLY	PAE	453 N	813. KING FOR DAY/YOURE REAL SWHRT	VI	21631 N	890. VARIETY STP/ST LOUIS BL	DI	2451 V+
739. CAN TAKE ME AWAY/FORGET ME NOT	VI	19312 V+	814. NEW TIGER RAG/BESSIE COULDN'T HELP	REX	221 V+	891. FOUND NEW BABY/(BROWAY BELL HOPS)	HA	121 E-
740. BETWEEN FRIENDS/I'LL FORGET	CO	35981 N	815. JOO-JOH TREE/RY AND OLD PAGODA	REX	9291 E+	892. TAMPECKO/JACKASS BLS	HA	166 E
741. LOVABLE & SWT/RED HAIR & FRECKLES	CO	1925 V+	816. F.B.R. JONES/MUST HAVE ONE MORE	REX	9650 E+	893. ST LOUIS BL/MEMPHIS BL	VI	27542 V
742. RED HAIR & FRECKLES/LOVABLE & (BIG)	CO	1925 V-	817. TRAVEL ALONE/MOST OF EVDYDAY	VI	24831 N	894. LOVE ME OR LEAVE/FIDDLEBOIA	BB	7450 E
743. SHOULD I BE SWT/APRIL IN PARIS	LMS	153 E	818. PARISIAN PIERROTT/WE WERE DANCING	VI	25439 N	895. CRAELESS FOUR/WININ BOY BLS	BN	518 E+
744. VOLTIN JOE DI MAGGIO/THIS LOVE OF	BB	11316 N	819. BELOVED/MELODY OUT SKY	VI	21461 V+	896. WOLVERINE/DRUM IMPRO NO 1	CI	1001 E+
745. SERENADE/THERES BEAUTY EYVWHR	MUS	314 N	820. ME MY SELF & I/OANCIN UNDER STARS	BB	7105 E	897. ALBERTS BL/MANHATTAN STP	CI	1002 E
746. DEE BLS/BUCLE CALL RAG	UHCA	53 N	821. SYLVIA/ROAD TO MAMMALAY	VI	24032 E	898. WININ BOY BLS/CARELESS LOVE	BN	518 E
747. PADUCAH/4 OR 5 TIMES	OK	8627 C+	822. ONE ALONE/WHEN YOURE AWAY	VI	1370 E	899. AFTER U GONE/STOMP STOMP	BR	3568 V
748. ONCE UPON TIME/BL INTERLUDE	DE	18255 V+	823. THANKS/OLD OX ROAD	COE	4303 E+	900. ERASTUS PLAYS OLD KAZOO/JOE TURNER	BR	2997 V-
749. BUCLE CALL RAG/ DEL BLS	CO	36008 V	824. AINT SHE SWEET/LEFT SUGAR STANDING	VI	24240 E	901. GATE MOUTH/PERDIDO STREET BLS	SE	5008 N
750. ONCE UPON A TIME/9H. HENDERSONO	PAE	1717 E-	825. AFTER U GONE/BLUE	DEC	24114 V	902. WILD MAN BLS/ BUMP IT	DE	3519 N
751. TOO BUSY/ WAS IT A DREAM	OK	8596 V-	826. WALTZ OF MEMORY/MARYS GRAND	DE	18360 V+	903. COME ON/STOMP/ AFTER U GONE	BR	80074 N
752. CAMPBELL'S ARE COMING/ ABBA DABBA	VI	25707 E-	827. FLORES NECRAS/NO TE IMPORTE	DE	3965 E-	904. NEW ORLEANS STP/WEARY BLS	BR	80073 N
753. STOLEN HVN.WHO DO U THINK SAW LST	VI	25829 V	828. SHE REMINDS ME OF YOU/LOVE THY	OR	2996 E-	905. JOE TURNER/WHEN ERASTUS PLAYED	BR	80075 N
754. WOLVERINE BL/STRICTLY FOR PERSIANS	V4	25863 E-	829. RIOIN DWN CANYON/U ARE MY SUNSHNE	DE	3952 N/G	906. MAD DOG/FLAT FOOT	VJR	N-
755. STUDY IN BLUE/NIGHT SHADES	VI	25897 C	830. BRAHMS LULLABY/ U & I	DE	3840 V+	(ABOVE 10 " N ON A 12" BLANK)		
756. STUDY IN BLUE/NIGHT SHADES	VI	25897 E-	831. MEET THE SUN HALFWAY/PESSIMISTIC	DE	3162 V/E	907. LIFE OF ROSES/I LOVE U	VI	19151 V
757. CHANCE PARTNERS/ THE YAM	VI	26010 V+	832. LIT LADY MAKEBELIEVE/DONT BE THY	DE	1794 V+	908. 6 LESSON MAD/LA ZONGA/BOOG IT	DE	3152 E
758. AT LONG LAST LOVE/U NEVER KNOW	VI	26014 V+	833. IN MISSION BY SEA/GOLD MINE IN	DE	1565 V	909. JIM/NEW SHADE OF BLUE	DE	3963 E-
759. WHO BLEW OUT FLAME/TOOK MILLION	VI	26073 V+	834. O HOW I MISS U/DEAR LIT BOY	DE	4152 V+	910. MAGIC MAGNOLIAS/DAYDREAM	DE	4047 N
760. AFTER LOOKING AT U/KISSED U IN DRM	VI	26083 E-	835. CONCHITA MARQUITA/OLD OAKEN BUCK	DE	4343 V	911. TWIN'S SUNRISE/GLAD THERE IS U	DE	4197 M
761. MY HERT BELONGS TO DADDY/MST CENTLE	VI	26100 V+	836. DRFTG. BK DRMLAND/SINGIN SANOS	DE	4339 V+	912. TAIN NO COOD/ PARTS 1&2	DE	4262 N
762. DONT LOOK NOW/WANT MY SHARE OF LUV	VI	26158 E-/V+	837. I SURRENDER DEAR/IT MUST BE TRUE	DE	2535 E	913. LETS GET LOST/MURDER ME SAYS	DE	18532 N
763. BEAUTY EVERYWHERE/SERENADE	MU	314 N-	838. ANGELS SING/S POSIN	DE	2413 V	914. FULL MOON/ IF U ARE BUT A DRM	DE	4312 N
764. TRANSATLANTIC STP/BARRELL HOUSE STP	VI	38023 G	839. OUT NOWHERE/ IF U SH EVER NEED	BR	80043 E	915. SO WHAT/QUIET PLEASE	BB	10810 N
765. CONTINENTAL/IRRESISTIBLE	VI	24735 E-	840. WAY DOWN YONDER NO/BIG TOM	DE	4403 V/E	916. DAYBREAK/IF THERE ARE SUCH THINGS	VI	27974 E
766. LETS GET AWAY FRM/GROOVIN WITH GUSTRIUMPH	BI2 N		841. SWINCAT AT SUGAR BOWL/PANAMA	COR	60098 N-	917. POSIN/IF U EVER SHOULD LEVE	VI	25605 V
767. JERSEY JUMP OFF/SUNNY SIDE STREET	SA	519 E+	842. MARY HAD LITTLE LAMB/GUESS WHO	DE	836 V	918. GOT NOTE/GETTIN SENT OVER U	VI	25236 E-
768. CHOST OF CHANCE/LOOK HERE	COMT	6000 E+	843. WHEARTS ON PARADE/LONG WAY TO	DE	18355 V	919. GOT NOTE/GETTIN SENT OVER YOU	VI	25236 V
769. TAKE IT ON BACK/WILLOW WEEP	COMT	6001 E+	844. WOMAN ON WEARY MIND/WOLVERINE BL	YEAU	5381 N-	920. AFTER U GONE/BUCLE CALL RAG	VI	25467 E-
770. WHAT LIT U OOI/ FEEL SMOOCHIE	CP	15019 N	845. COME BACK SWT PAPA/PAGAN LOVE SONDE	DE	896 V-	921. WNY MAKE/STARED OVER AGAIN	VI	25012 N
771. U SHLD HAVE TOLD ME/WANT THANK FLKS	CP	356 N	846. ALL BY MYSELF/SPAIN	DE	3248 E-	922. OVENPORT BL/EASY TO BLAME WEATHER	VI	26135 N
772. COME IN OUT RIAN/CAN U LOOK ME IN	CP	418 N	847. RETHER BE HUMINIBIRD/BL EYED SAL	CP	15383 N-	923. SONG OF INDIA/ MARIE	VI	25523 V+
773. THATS WHAT/NAUGHTY ANGELINE	CP	437 N	848. THE THING/DEAD MANS BLS	CP	15076 N-	924. BLUE ANUBE/DARK EYES	VI	25556 E
774. THATS WHAT/THATS WHAT	CP	347 N-	849. TUNARE/CINCO HIJOS	VI	26697 N	(ABOVE/LABEL READS 'BLACK EYES', ON LATER VI		
775. I MISS U SO/THINK U GET WHI I HEAR	CP	444 N	850. CAMINITO/RAIN IN SPAIN	VI	24387 E	RESTING IT WAS CORRECTED.)		
776. NO HE TELLS ME/THES THINGS CANT	CP	15011 N	851. ADIOS MUCHACHOS/LAOY IN RED	VI	25012 E	925. GOOD MORNING/ MOUNTAIN MUSIC	VI	25581 V-
777. THE TRICK BOYS (1&2)	VI	22305 N-	852. LAS PALMERAS/INSPIRATION	VI	25503 N-	926. HUMORESQUE/ BOIN HOME	VI	25600 V+/E-
778. STRANGERS IN TWN/YRD BIRO SUITE	DL	753 N	853. OUIFREME MUCHO/1,2,3, KICK	VI	26384 E	927. ONE IN WHILE/IF ITS LAST THING	VI	25686 E
779. 2 WONDERFUL FOR WORDS/I SEE 2 LOVER	SE	5001 N	854. NEGRO ARESA/AUTOCONGA	VI	26427 E+	928. WHO/ DIPSY DOODLE	VI	25693 V/E-
780. SOON BE RAINBOW/GOODBYE SUE	VI	2101538 E/V	855. PA RAN PAN PAN/LA ILUSION	VI	26565 E	929. ILL LEAVE ME BATHLESS/SAYS MY HRT	VI	25828 E
781. LILLI MARLENE/F.C. PRIVATE MARY	VI	2101592 N/V	856. WALTZ DWN AISLE/BEVIN THE BEGUINE	VI	25133 V+	930. U MUST BE BEATFUL/SAILING MIDNITE	VI	26066 E
782. TILL END TIME/FEELING MOONLIGHT	VI	2101709 E-/N	857. CONCION EOL MAR/BILONGO	VI	27376 E	931. ILL NEVER SMILE/MARCHETA	VI	26628 N/E+
783. DONT LEAVE ME DADVOY/FIOGETY FEET	CMS	542 V+	858. LAOY IN RED/ESTRELLITA	VI	27442 E-	932. SWANEE RIVER/ STAR STU	VI	27233 E
784. STRUT MISS LIZZIE/RT HERE FOR U	CMS	530 V	859. RUMBA CAROI/WHATEVER HAPPENED TO	VI	26665 N	933. YES INOEER/ILL U STILL BE NINE	VI	27421 V+
785. MAKIN FRIENOS/MINNIE MOOCHERS WEO	PAE	2031 E	860. CONCION O L MAR/BILONGO	VI	27376 E+	934. U MIGHT BELONGED ANOTHER/LOOK AT ME	VI	27274 V+
786. TENNESSEE TWILIGHT/(CHOCO,DANDIES)	CO	36009 N	861. HABANER,/ONE TOWN THREE KICK	VI	27479 E+	935. WHO/RRR VOICE CALLING/WELL GIT IT	VI	27887 E+/E-
787. NOBODY'S SWHRT.FRIARS PT SHUFFLE	OE	18040 E+	862. GYPSY AIRS/OUK	VI	27604 N	936. JUST THROUGR U WERE HERE/STREET DRMSV	VI	27903 E-
788. YES BLM/ SONG OF PLOW	BRE	2078 E	863. EVERYBODY TAP/LUCKY LIT OEVL	VI	22331 E-	937. HANDY MAKE UP/STARTED ALL OVER	VI	2101522 E
789. NOI NANA/OH BABY	CO	35950 N	864. WHO-OO-YOU-OO/WHO WAS THE LADY	BR	3625 E	938. STARTED ALL OVER AGAIN/MANY MAKE	VI	2101522 V+
790. DONT LEAVE ME DADVOY/FIDGETY FEET	CMS	542 E/V	865. WOULD DO ANYTHING/WANT U NEED U	PER	80268 V	939. BIG DWN DEEP/ U TOOK MY LOVE	VI	2101539 V+
791. SIGNIN THE BLS/PRAY FOR LIGHTS OUP	CMS	568 E	866. HALLWUJAH/U AINT BEEN LIVIN	CO	15542 N-	940. BE OF EVENING/ ALWAYS YOU	VI	2101530 E
792. JAOA/LOVE IS JUST AROUND	CMS	500 V	867. DANCE TIMERS & MANTOVANI	CO	314 N	941. TOOK MY LOVE/ DIG DWN DEEP	VI	2101539 E+
793. ALL THE WRONGS/OWN BACK YARD	CMS	551 V	868. WHEN IS A KISS/WANDERERS	CO	314 N	942. LETS JUST PRETEND/BE SEEING YOU	VI	2101574 E
794. FIOGETY FEET/DONT LEAVE ME DADVOY	CMS	542 E+	869. PUTNEY OANORIOGE ORCH	CO	314 N	943. THIS LOVE OF MINE/ NIANI	VI	27508 E
795. THAT A SERIOUS THING/GONNA STP MR.	BB	10168 N	870. MARY HAD LIT LAMB/STAR FELL OUT	VO	3287 N-/V	944. SOLID OL MAN/50 MILL SWHRT	VI	27617 E+
796. WHEREVER THERS LOVE/WHEN LOVER GONE	DE	23393 N/E+	871. JOE DANIELS	VO	3287 N-/V	945. 2 IN LOVE/WHISPERING	VI	2101597 N
797. BOMEDAY SWHRT/ THERELL BE CHANGES	OE	18041 E	872. AINT GT NOBODY/WAY U LOOK	CP	5770004 E+	946. CHI CAQO/NEER TOO LATE PRAY	VI	2101773 V+
798. SHES FUNNY THAT WAY/MARCH OF TIME	DE	23600 E+	873. WHAT HAVE I DONE WRNG/PEARLY MAY	BB	6074 N/V	947. OH LOOK AT ME NOW/LITTLE MAN CANDY	VI	2101578 V
799. SHES FUNNY THAT WAY/IMPR ON MARCH	DE	23600 E	874. CLARINET MARM/ORIG OIXIELAND STP	CMS	549 V+	948. TAKE ME/BE CAREFUL MY HRT	VI	27923 N
800. ALL Muddled UP/TRUE BL SAM	VI	18973 V	875. CLAR MARM/O.D. ONE STEP	CMS	549 V	951. TAKE ME/CAREFUL ITS MY HRT	VI	27923 E+/E+
801. BOME LITTLE SOMEONE/FUZZY WUZZY BIRD	VI	19037 V	876. WHEN LOVER HAS GONE/SHES FUNNY	CI	1034 V+	952. THATS IT/NEVADA	VI	2101740 E+/N
802. JUMPIN JACK/JACK IN BOX	VI	21845 N	877. OADLY DAWN DAWN PATROL	VR	584 E	953. WH CAN U SAY IN LOVE SNG/DIFF DAY	DE	283 V-
803. HOW SPELL BOY SCOUT/WANT BE B.SCOUT	VI	21845 N	878. SWELL PEOPLE/STW PRETTY THING	VR	584 E	954. EARFUL OF MUSI C/HEAD ON SHOULDER	DE	258 E-
804. WE LOVE US/TALK OF TOWN (T.WEEMS)	VI	22304 E-	879. GIRL FRIEND OF DERSH/WHO BLEW	VO	4383 N-	955. ST LOUIS BL/CHINATOWN MY CHINATWN	DE	3524 V
805. WANT TO GO HOME/ROUND MY HEART	VI	22972 E-	880. DEEP RIVER PLANTATION SINGERS	CHAM1	6378 E+	956. MU INSPIRATION IS U/ILL ALWAYS BE	VI	21860 E
806. AND ESP YOU/BIRMINGHAM BERTHA (GOLDB)	VI	22077 E-	881. TRAINS COMIN/JOSHUS FIT BATTLE	CHAM1	6378 E+	957. LITTLE BIT OF HVN/MOTHER MACHREE	ME	12922 V+
807. BTOP AND ASK/FRENZY	DE	3142 N-	882. VAUGHN DE LEATH	CO	320 E	958. MY INSPIRATION IS U/LIT FOM AFFEC	Huv	2823 E
808. I TLE BALLY WATER/LOVE GAVE ME U	DE	2819 N-	883. SOMEBODY LIKE U/POLLY HOLLYWOOD	CO	320 E	959. TIE STRING AROUND FINGER/SHES OORG	VI	23040 V-
809. BOATS/FISH FOR SUPPER	DE	6598 E	884. SWIN ON FAMOUS DOOR/ALICE BL	DE	3526 N/V	(I SH HR CRK) ABOVE)		
810. GOODNIGHT MY LOVE/TIMBER	VI	25495 E+	885. FAREWELL BL/ SWINGIN ON FAMOUS	DE	737 E-	960. I GOT A CODE/SPANISH CUSTOM	VI	22345 E
811. CANT OIVE ANYTHING BUT/BADY DONT	CO	14327 V	886. TOM DICKSON	OK	8570 E	961. OROW SUTHER ACN YRS OO/FOOL & MONEY	BR	8359 N
			887. WORRY BLS/LABOR BLS	OK	8590 E	962. TROUBLE IN PARADISE/TALK OF TWN	VI	24377 V+
			888. DEATH BELL BLS/HAPPY BLS	OK	8590 E	(ABOVE RM CHP NO GR)		
			889. OIXIE JAZZ BANO	OR	688 V	963. AT DANCE/ LOVELY LIT AT	VI	24871 E-
			890. BLK BOTTOM/ CAPTIVATING RHY	OR	462 V+	964. SING 1000 LOVE SONGS/50-SEA MAGIC	VI	25393 V+
			891. WANNA GO HOME/CECILIA	OR	462 V+	(ABOVE RM CHP NO GR.)		
			892. OIXIE JUBILEE SINGERS	CO	14376 E+	965. SOUTH WIND/HERRY OO ROUND/BROKE	VI	25585 V
			893. SEND ONE ANGEL/SUN DONT SET	CO	14376 E+	966. SOUTH WIND/HERRY OO ROUND BROKE	VI	25585 V+
			894. OIXIE STOMPERS	HA	70 V-	967. BETWN DEVIL/ OL MAN MOSE	PAE	1239 E+
			895. SPANISH SHAWL/CLAP HANDS HERE	HA	70 V-	968. HI NEIGHBOR/N ICKEL SERE	BB	11253 N
			(ABOVE; RM SHP NO GR.)			969. OA GRIND/MESS AROUND	HA	231 O
						970. PUT & TAKE/ MOANFUL BLS	CO	3579 V-
						971. HAWAIIAN BLS/ 4 O'CLOCK BLS	CO	3729 V
						972. 4 O'CLOCK BL/ HAWAIIAN BLS	CO	2729 E-
						973. U NEVER HEAD BLS/DUNNS CORNET BL	CO	124 V+

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27, NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

25¢ MINIMUM BID

JOHNNY DUNN CONT.

974. MOANFUL BLS/PUT & TAKE CO 3570 V-
 975. FOUR O'CLOCK BLS/HAWAII BLS CO 3729 G
 JIMMY DURANTE & EDDIE JACKSON
 976. WAN HOME MUDDERS/2 SIDES 2 EV MAJ 1059 E+
 977. TOT TATATTA/INKA DINKA DOO CO 36732 E
 EDDIE DURHAM & BANO
 978. MAGIC CARPET/FARE THEE HONEY DE 8529 N-
 979. MOTENS SWING/WANT LIT GIRL DE 18126 N-
 980. MOTEN SWING/WANT LITTLE GIRL DE 18126 E
 OUTCH COLLEGE BANO
 981. 4 OR 5 TIMES/ SISTER KATE RAM 12 N
 981. OXIELAND 1 STEP/A.M. BLS RAM 16 N
 982. BIRTHDAY BLS/ ELEX RAGTIME BAND RAM 13 N
 983. SISTER KATE/4 OR 5 TIMES RAM 12 N
 984. ALEX RAGTIME BAND/BIRTHDAY BLS RAM 13 N

NELSON EDDY

986. LOVER COME BACK/SOFTLY AS IN MORN CO 4240 E
 987. WANTING YOU/STOUT HRTD MEN CO 4241 E
 EDDIE ELKINS ORCH
 988. SLEEP/ARCADY PAE 5175 E
 ELLINGTON

990. COUNTRY GAL/ JUBILEE STMP CO 35776 N
 991. BLK, BRWN & BRICE/PARTS 3 & 4 VI280401 N
 992. BLK BRWN BEIGE/PT 1&2 VI280400 N
 993. SLAPPIN 7TH AVE., SWINGTIME IN HON BR 8131 V-
 994. WOOD INDIGO/ SOLITUDE CO 35427 E
 995. ARABIAN BROW/WASHINGTON WOBBLE BB 6782 E

(ABOVE: 1" HR CRK)

996. MISTY MORN/SABATOGA SWING VI 38058 N/V
 997. IN SENTIMENTAL MOOD/SHOWBOAT SHUF CO 36112 N/E-
 998. BEAUTIFUL INDIANS/PARTS 1&2 MU 464 V/E
 999. JOHNNY COME LATELY/MAIN STEM VI201556 V
 1000. WOOD INDIGO/RING DEM BELLS VI201532 E/V
 1001. CLEMENTINE/5 O'CLOCK DRAG VI 27700 N/V
 1002. TIGER RAMP PART 1&2 BR 6510 V+

(ABOVE: RM CHP 3 GR)

1003. JOLLY WOG/BUBLE CHECK(HR CRK) BR 80035 E
 1004. BLUE LIGHT/SLAP HAPPY BR 8297 E/V+
 1005. BLUE BUBBLE/JUBILEE STP BB 6415 V+
 1006. SLOPPY JOE/JAZZ LIPS BB 6396 E/V
 1007. WAY LOW/U CAN COUNT ON ME BR 8411 E/V+
 1008. WOOD INDIGO/SOLITUDE CO 35427 E
 1009. CHICAGO/HARLEM SPEAKS DE 800 V
 1010. COCKTAILS FOR TWO/LIVE & LOVE VI 24617 V
 1011. DONT GET AROUND/MUCH/COTTON TAIL VI201505 V+
 1012. HAYFOOT STRAW/SHERRMAN SHUF VI201556 V
 1013. MAIN STEM/JOHNNY COME LATELY VI201556 V
 1014. TULIP OR TURNIP/WAGENTA HAZE MU 483 G
 1015. DO NOTHING TILL U HEAR/CHLOE VI201543 V
 1016. BEGINNING SEE LIGHT/DONT U KNOW VI201618 V
 1017. SOMETHING LIVE FOR/PORTRAIT OF BR 8365 E/V+
 1018. SONG OUT HEART/GAL FROM JOES BR 8108 V-
 1019. DUCKY WUCKY/SWING LOW CO 35683 G
 1020. WHAT GOOD AM I WITHOUT/9 MILES VI 22586 E
 1021. BL & TAN FANT/MOOCHE BR 80002 E+
 1022. LAZZY RHAPSODY BLUE RAMBLE CO 35834 N
 1023. STOMPY JONES/DELTA SEER VI201533 V+
 1024. DO NOTHING TILL YOU HEAR/CHLOE VI201547 V
 1025. HOT & BOTHERED/ THE MOOCHE OK 8223 V-
 1026. FLAMING YOUTH/BKFAST DANCE BB 10243 N/E+
 1027. MERRY GO ROUND/ADMIRATION BR 7440 E/E
 1028. WILEST GAL IN TWIN/PUT YOURSELF CO 37957 N
 1029. GRL DRUS TRS 2 LUCK/FLAMINGO VI 27326 E+
 1030. CHOCOLATE SHAKE/I GOT IT BAD VI 27531 N/E
 1031. DEAR OLD SOUTHLAND/SOLITUDE VI 27564 E
 1032. SLIP OF LIP/SENTIMENTAL LADY VI201528 N
 1033. DR OLD SOUTHLAND/SOLITUDE VI 27564 N
 1034. ME & YOU/CONCERTO FOR COOTIE VI 26598 V
 1036. HIGH LIFE/DICTY GLIDE BB 6269 N/V
 1037. DUSK/BLUE GOOSE VI 26677 N/E-
 1038. LA DE DOODY DOO/STEVEDORE SER BR 8174 E
 1039. WALL ST WAIL/COTTON CLUB STP BR 6813 N/E
 1040. WOOD INDIGO/BLK & TAN FANT BR 6682 E
 1041. DICTY GLIDE/HIGH LIFE BB 6269 E+
 1042. RASIN THE RENT/RAISIN RENT BR 6571 V
 1043. CHATTERBOX/DUSK IN DESERT BR 8029 D/V+
 1044. JUST SETTIN ROCKIN/MOON OVER VI 27587 E+
 1045. YELLOW DOG/TISHOMINGO BL BR 3937 V
 1046. NEW BLK & TAN/RIDING ON BL NOTE PAE 3062 N-
 1047. COTTON TAIL/NEVER NO LAMENT HMV 9090 N
 1048. COME TO BABY DO/WONDER OF U HMV 9492 N
 1049. JOHNNY C ME/GOING OUT BACK HMV 9424 N
 1050. BLK TAN FANTASY/SLIPPERY HORN BRE 1540 N-
 1051. COTTON/ MARGIE BR 7526 G
 1052. DIGA DIGA DOO/THATS A PLENTY PAE 2336 N-
 1053. JEEPS BLS/ RENDEVOUS W RHY CO 27837 N
 1054. DELTA SERE/SO ITUDE VI 24755 N
 1055. SAMSON & DELILAH/BIDIN MY TIME VI 23036 V
 1056. STORMY WEATHER/SOPHISTICATED LADY CO 35356 N
 1057. WOOD INDIGO/ SOLITUDE CO 35427 N
 1058. ST LOUIS BL/CREOLE LOVE CALL CO55003 V
 1059. SWT MAMA/DOUBLE CHECK STP HRS 1005 N
 1060. THE MOOCHE/THEM THERE EYES BRS 1007 N
 1061. IN A JAM/UPTOWN DNBEST BR 7734 V
 1062. GOT RUG CUTTER/NEW ST LOUIS BR 7939 V
 1063. EAST ST LOUIS/BIRMINGHAM BR 80000 N
 1064. 12 ST RAG/ROCKIN BR 80002 N
 1065. WALL ST WAIL/INDIGO BR 80003 N
 1066. BLK & TAN/ THE MO CHE BR 80001 N
 1067. BEST WISHES/BUNDEL OF BLS CO 35836 V
 1068. HAPPY GO LOCAL/ (PTS 1&2) PAE 3125 N-
 1069. BLK & TAN/CREOLE LOVE CALL VI 21137 N-
 1070. LOST IN MEDITATION/RIDING ON BN BR 8083 E
 1071. WAWE ME GATE/DINAH IN JAM BR 8169 E
 1072. GUELY/NEVER FELT THIS CO 35353 E+
 1073. EXPOSITION SWING/HUNT CHANGED BR 8213 N-

DUKE ELLINGTON CONT.

1074. GAL FRM JOES/LET SONG GO OUT HRT BR 8108 N/V
 1075. BLI-BLIP/ROCKS IN BED VI 27639 N-
 1076. BLI-BLIP/ROCKS IN BED VI 27639 N-E
 1077. ARE U STICKING/DONT KNOW WHAT KIND VI 27804 E/N
 1078. ARE U STICKING/DONT KNOW KIND VI 27804 E-
 1079. SAM & DELILAH/BIDIN MY TIME VI 23036 E-
 1080. DINAHS IN A JAM/U GAVE ME THE GATE BR 8169 N
 1081. STEVEDORE SERE/LA DE DOODY DOO BR 8174 E+
 1082. CLAR LAMENT/ECHOES OF HAR BR 7650 N-
 1083. C JAM BLS/M ON MIST VI 27856 N-
 1084. E ST LOUIS/MOOCHE VI201531 N-
 1085. 3 LIT WRDS/RING DEM BELLS VI 22528 V
 1086. COTTON TAIL/DONT GET AROUND MUCH VI 26610 E/V-
 1087. PERDIDO/RAINCHECK/ VI 27830 E
 1088. LAZY DUKE/WHAT CAN POOR FELLOW PAE 1549 N
 1089. DONE CAUGHT U/SANTA CLAUS BI 1033 N
 1090. BEGINNING SEE LIGHT/U KNOW I CARE VI201618 E
 SEGER ELLIS
 1091. U'D RATHER FORGET/SUNSHINE OK 41006 V

EMPIRE JAZZ BANO

1093. MINSTREL WL/ONCE WHILE RC 103 N
 1094. ONCE IN WHILE/MINSTREL WALK RC 103 N
 SKINNY ENNIS
 1095. WISHING/HOORAY 4 SPINACH VI 26212 V
 1096. DONT LET HIM FOOL YA/DONT WT SET VI 27586 E+
 1097. HOORAY 4 SPINACH/WISHING VI 26212 E
 1098. GARDENIAS/DEEP IN A DRM VI 26094 E
 GEORGE EPSTEIN
 1099. RUBY/NOT DAY BUT FOREVER IM 2327 N
 ESQUIRE ALL AMERICANS/L.HAMPTON & KING COLE VI400136 N-E
 LT. JIM EUROPE

1101. JA DA/BROADWAY HIT MIELODY PAT 22082 V
 1102. DRKTN STR/INDIANOLA PAT 22081 V
 1103. HESITATING BLS/PLANTATION ECHOES PAT 32036 V
 IRVING FAZOLA
 1104. SWT LORRAINE/CLAR MARM KN 624 E+
 FEATHERS ALL STARS
 1105. ESQUIRE BOUNCE/ESQUIRE CMS 547 N
 LEONARD FEATHER

1106. SGRW/THANKS FOR MEMORY CONT 6016 N-
 1107. MOP MOP/ MY IDEAL CMS 548 N-
 1108. BEOROOM BL/ LIVING ROOM ROMP CONT 6006 N-
 1109. SUITE IN 4 COMFORTABLE (PTS 3&4) CONT 6007 N-
 ERNIE FELICE
 1110. SOLITUDE/LOVE TERRIFIC CP 486 N
 1111. U GOTTA STOP/POPCORN POLKA CP 57561 N-
 1112. DOODLES OF BOODL/ LOVE ME OR LEAVE CP 15228 N-
 1113. WOOD CA MA CHOO GA/START OF DRMS CP 15082 N-
 FEMALE CHORUS

1114. KIEERO YA KABETE/PTS 1&2 COE 145 N
 1115. JUST LET ME ALONE/HIGH VIN VO 5137 N
 HERBIE FIELDS
 1116. HELS RIFF/BUCKS BOOGIE SA 540 N-
 1117. JUMPIN FOR SAVOY/HOW H RBIE FEELS SA 560 N
 1118. JUMPIN FOR SAVOY/HOW HERBIE FEELS SA 560 E+
 1119. CAMP MEETING/RUN DWN SA 591 E/N-
 BERT FREMAN

1120. ALD MAN SUNSHINE/WHY IS BACON DVO 4031 N-
 ELLA FITZGERALD ORCH
 1121. TELL ME TRUTH/ BILLY DE 2769 N
 1122. NO NOTHING/KEEP COOL POOL DE 3754 V+
 1123. SING BORG SWING/WERENT 4 YOU DE 3026 N-
 BIRMINGHAM BABIES

1124. REMEMBER THE NITE/(SAM LAMIN) PE 14635 V/E
 BRICK FLEAGLE'S ORCH.
 1125. DOUBLE DOGHOUSE/PASTICHE HRS 1006 E+
 1126. DOUBLE DOGHOUSE/PASTICHE HRS 1006 E
 PAT FLOWERS & HIS RHY
 1127. AINT THAT JUST LIKE WOM/HORIZON VI20-1980N-
 FOUR ACES

1128. BL PRELUDE/FAREWELL BL DEE 5817 N
 THE FOUR BLUEJACKETS
 1129. ROCK A MY SOUL/MOSES ST TH WATER MER 8004 N-
 1130. RIP SMO DUNE SN TH BR/LIT DA & I MER 8019 N-
 1131. VEZEBEL/WFF NO MORE MY CHILDREN MER 8031 E+
 ROY FOX O. W. BOWLBY

1132. IF I DIDNT HAVE U/OH MONAH DEE 2763 E+
 ARNOLD FRANK
 1133. BLACK MARIA/RAIN OK40896 E
 TINY FRANKLIN (RARE EARLY BLUES)

1134. HOUSTON BLUES/UP THE COUNTRY DE 5346 G+
 BUO FREMAN
 1135. WHATS THE USE/LIFE SPANNS A JIT CMS 507 N
 1136. I DONT BELIEVE IT/HONEYES LOV ARM CMB 504 N-
 1137. EASY TO GET/FOUND A NEW BABY BB 10370 V+
 1138. CHINA BOY/THE EEL HMV 9007 N-
 1139. 3 LIT WRDS/SWINDIN WI O MEZZ CMS 514 N
 1140. 3'S NO CROWD/U TOOK ADVAN OF ME CMS 501 N
 1141. 3'S N CR/U TOOK AD (PRE WAR LAM) CMS 501 N-
 1142. KEEP SM AT TR/SUNDOWN (PW LAM) CMS 503 N-
 1143. KEEP SMILING/WH IS THERE TO SAY DE 18113 E
 STAN FREMAN TRIO

1144. KITTEN ON KEYS/GLOW WORM RAINBOW 10009 N-
 BENNY GOODMAN

1145. KING PORTER/SOMETIMES IM HAPPY VI 25090 E
 OON FRYE/CLIFF JACKSON

1146. VOULEZ-VOUS/TEA FOR TWO DIB 196 N
 EARL FULLER'S JAZZ BANO/ALL STAR TRIO

1147. SORRY I MADE U CRY/SAND DUNES EB 50521 V
 SLIM GAILLARD TRIO

1148. RIFF CITY/MEAN MANA BLUES MAJ 9006 E
 1149. POPITY POP/SLIM'S JAM MAJ 9001 E+
 1150. SANTA MONICA JUMP/THAT AINT RIGHT MAJ 9004 E+
 1151. YEP ROC HERESAY/ATOMIO COCKTAIL AT 215 N/E

SLIM GAILLARD CONT.

1152. SCHOOL KIDS HOP/CHICKEN RHY MAJ 9005 N-
 1153. PUT ARMS AROUND ME/HEY CHEF RZ 24966 E+/N
 LITTLE BILL GAITHER
 1154. LOVE CRYING BL/MONEY KILLS LOVE OK 5655 N
 1155. TIRED OF UR TRIF WAYS/LIF OF L.CAB DK 5770 N
 JAN GARGER
 1156. THATS WHAT U THINK/JUST SUM ROM VI 25108 V+
 LOUIS KING GARCIA
 1157. CHRISTOPHER COLUMBUS/SWING MR CHA MW 4891 V
 1158. CHRIS COLUMBUS/ITS GREAT TO BE I L RZ 2103 N-
 JUOY GARLAND
 1159. LOOK FOR SIL LIT/MERRY XMAS MGM 30212 E
 1160. FIGARO/OCEANS APART DE 2873 N
 ERROL GARNER TRIO

1161. MOVIN AROUND/TWISTIN TH CATS TAIL BW 16 N-
 1162. NIGHT AND DAY/WHITE ROSE BOUNCE BW 15 N-
 ERROL GARNER (SOLO)

1163. SLOE GIN FIZZ/LOVE FOR SALE DL 760 N
 1164. LOOSE NUT/LOVE DL 1041 N
 REV. GATES

1165. NEED OF PRAYER/DEATHS BLK TRAIN CO 14145 V
 THE GEORGIAN

1166. SPANISH SHAWL/CL HANDS HERE CM CH CO 523 V+
 GEORGETOWN COTTON PICKERS

1167. I'M LUCKY NOW/EVERYWHERE YOU GO CA 8133 V-
 GEORGIA JAZZ BANO

1168. WONDER WHERE HE WENT BL/CAIRO MN FED 5177 V-
 JEAN GERMAIN/HANK JONES

1169. THE CHASE/NIGHT MUSIC DL 1037 N
 ARTHUR GIBBS & GANG

1170. BEALE ST MAMMA/LOUISVILLE LOU VI 19070 V
 GILBERT GIRARD (DESCRIPTIVE SPEC-12)

1171. SANTA TELLS ABOUT TS/G. GIVS TOYS VI 35679 E-
 GOLDEN GATE ORCH

1172. FLOWER OF ARABY/SILVER SWANEE PE 14085 E
 1173. FOLLOW THE SWALLOW/RAMBLIN BLUES PE 14309 E-
 1174. CAUSE I FEEL LOW/NREADY 4 THE RV DI 2704 V
 1175. SING A LIT SNG/VIRG CALLIN ME ED 51387 E
 1176. I'VE GARD IN SWEDEN/SOUTHERN RSE ED 51443 E
 1177. TH FLAPPER WIFE/EVERYTH HOTSY T N ED 51551 E/V
 1178. COLLEGIATE/STEPPIN IN SOCIETY ED 51580 V+
 1179. BROWN EYES WHY R U BL/SWEET MAN ED 51622 V+
 1180. CLAP HNS HR CMS CH/5 FT 2 EYES BL ED 51661 V+
 1181. THATS GEORGIA/LIT OLD CLK ON MANT PE 14329 E+
 1182. HERE CMS MY MALINDA/AFT I SA I SOR ED 51725 E
 1183. THER'S SNOW RND SHLDER/FORVER ED 52437 E+
 BILLY GOLDEN/ADA JONES & LEN SPENCER

1184. YALLER GAL/PALES-BOWERY DIALECT VI 16164 V+
 JEAN GOKETTE

1185. DRIFTIN' PART/7 (DORNBERDER) CASTLES VI 19975 V
 NAT GONELLA

1186. STRANGE BLUES/SQUAREFACE ORG 25586 N-
 1187. BREAKIN ICE/RHY IS OUR BUSINESS PAE 149 N-
 1188. VOX POPPIN/THATS MY HOME COE 2587 E
 1189. HEY LITTLE HEAV/I CAME SAW CONG'D COE 2670 E-
 BENNY GOODMAN

1190. ST. LOUIS BL/CL MARHALADE (LA ROOE) VI 25411 E-
 1191. WE'LL NEVER KNOW/UNDECIDED VI 26134 E/V
 1192. TAIN'T NO USE/DID YOU MEAN IT VI 25469 N
 1193. A JAZZ HOLIDAY/WOLVERINE BLUES BR 80027 E
 1194. FLYING HOME/ROSE ROOM (SEXTE) CO 35254 E+
 1195. SOLO FLIGHT/WORLD IS WAITING CO 36684 E+
 1196. SOLO FLIGHT/WORLD IS WAITING CO 36684 E
 1197. WANG WANG BL/LONG AS I LIVE (SEX.) CO 36723 N
 1198. BLU SKIES/DONT KNOW ENOUGH AB U CO 37053 E+
 1199. KIND PORTER/SOMETIMES I'M HAPPY VI 25090 E+
 1200. MOON GLOW/DINAH VI 25398 E+
 1201. CANT GV U ANTH/FIESTA BLUE CO 36755 E-
 1202. MELANCHOLY BABY/SWEET SUE (O.L.) VI 25473 E-
 1203. SENT 4 U YESTERDAY/ANGELS SING VI 26170 E
 1204. SAVOY/DONT BE VI 201549 E+
 1205. ST. AT SAVOY/VIBRAPHONE BL VI 25521 E+/V+
 1206. STOMPIN AT SAVOY/VIBRAPHONE BL VI 25521 E+
 1207. MINNIE THE MOOCHE/BOB WHITE VI 25683 V+
 1208. DONT WAKE UP HEART/SAVING MYSELF VI 25867 E-
 1209. YOURS LOVELY MADAME/WHAT HAVE U VI 26053 V+
 1210. UNDECIDED/WE'LL NEVER KNOW VI 26134 E-
 (ABOVE: RM CHP 4 GROOVES)

1211. SHUT EYE/GOOD FOR NOTHIN BUT LVE VI 26159 E-
 1212. SWEET SEE JUST/MELANCHOLY BABY VI 25473 V-
 1213. PITTY POOR LOBSTER/LOVE DOESNT GRW CC 37077 E/V
 1214. SENT 4 U YESTERDAY/ & ANGELS VI 26170 V-
 1215. RIFFIN BOOTH/MOTHERS SON SE 5009 N
 1216. T FOR 2/RUNNIN WILD VIC 25519 E+
 1217. DONT BE THAT WAY/I O'CLOCK JUMP VI 25792 V+
 1218. 6 FLATS UNFURNISHED/WHY DONT U CC 36652 E/V
 1219. LOVE ME OR/EXACTLY LIKE U VI 25406 N
 1220. REMEMBER/ BLUE SKIES BB 10680 E
 1221. FOUND NEW BABY/SWINGTIME ROCKIES VI 25355 E-
 1222. BODY & SOUL/AFTER U GONE VI 25115 N
 1223. LOVE ME OR LEAVE/EXACTLY LIKE U VI 25406 E
 1224. LOVE ME OR/EXACTLY LIKE U VI 25406 E+
 1225. SOLO FLIGHT/WRLD WAITING SUNRISE CO 36684 N
 1226. KING PORTER/SOMETIMES HAPPY VI 25090 N
 1227. HONEYSUCKLE ROSE/SPR SONG CO 25219 N-
 1228. BUSY BEE/ZAGGIN WITH ZIG CO 35356 N-
 1229. TAKING CHANCE ON/CABIN IN SKY CO 35869 N-
 1230. SEE MILLI ON PEOPLE/ THE COUNT CO 36379 N
 1231. MISSION MOSCOW/ITS ALWAYS U CO 36680 N-
 1232. WLRD WAITING SUNRISE/SOLO FLIGHT CO 36684 N
 1233. AIR MIAL SPEC/ROSE ROOM CO 36720 N
 1234. FLYING HOME/FOUND NEW BABY CO 36721 N
 1235. DOODBYE/SANDBAN VI 25125 N
 1236. JERSEY BOUNCE/STRING PEARLS CO 38062 E
 1237. FOUND NEW BABY/SWINGTIME ROCKIES HMV 8481 V
 1238. WELL MEET AGAIN/BEFORE OK 6644 V/E

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTION.

BENNY GOODMAN CONT.

1239. MOON GLOW/ DINAH	VI	25398 V
1240. SWEET SUE/ MY MEL BABY	VI	25473 V
1241. BLUE SKIES/ KING PORTER	VIC	25782 V
1242. BOY MEETS HORN/ LETS DANCE	CO	35301 E/V
1243. MY SIS & I/ I'M NOT COMPLAININ	CO	36022 E
1244. TAKE IT/ YOURS	CO	36067 E/V
1245. MAN HERE PLAYS FINE PIANO/ HORA ST	CO	37207 N
1246. PUT THAT KISS BACK/ BLUE HVN	CO	37091 N
1247. DONT KNOW ENOUGH/ BL SKIES	CO	37053 N
1248. AS LONG AS LIVE/ WANG WANG BLS	CO	36723 N
1249. GOTTA BE THIS OR THAT/ PARTS 1&2	CO	36813 N
1250. BOY MEETS GIRL/ I SURRENDER	PAE	2757 N
1251. HONEY LUVIN ARMS/ IT HAD 2 BE U	BB	11056 N
1252. MOON GLOW/ DINAH	VI	25398 N
1253. TAKE IT/ YOURS	CO	36067 E+
1254. TIGER RAG/ AINT MISBEHAVIN	CO	36922 N
BOOFUS FIVE		
1255. YA GOTTA KNOW HOW/ TONIGHTS NITE	OK	20644 V-
GLEN GRAY		
1256. SOPH. LADY/ LAZY BONES	VI	24338 N-
JOHNNY GUARNIERI		
1257. GAL SAL/ BEYOND MOON	MAY	1094 N-
SONNY GREER & MEMPHIS MEN		
1258. SAT N GHT FUNCTION/ BEGGARS BLS	CO	1868 E
O. GOROON-TEODOY EDWARDS		
1259. THE DUEL/ PARTS 1&2	DL	1028 N
1260. LULLABY IN RHY/ TALK OF TOWN	DL	1038 N
GRAY GORDON		
1261. IF ONLY HAD BRAIN/ OFF SEE WIZARD	VI	26328 N
1262. ITS NEV 2 LATE/ CHOPSTICKS	VI	26184 V+
1263. OFF SEE WIZARD/ IF ONLY HAD BRAIN	VI	26328 E+
GOTHAM TROUBADOURS		
1264. CHLO-E/ SUNSHINE	OK	40992 E
1265. JARABE TAPATIO/ LA CUMPARSITA	CO	4320 N
TEDDY GRACE		
1266. SING/ BUT HATE GO HOME ALONE	DE	3463 N
1267. NARCISUS/ NOCTURNE (DIG)	BR	7321 N-
JANE GREEN WITH ORCH		
1268. GONNA MEET SWEETIE/ WENT AWAY	VI	20509 E+
TAYLOR GRIGGS LOUISIANA MELODY MAKERS		
1269. MOON DRIPS AWAY/ IONE	VT	40083 E-
TINY GRIGGS QUINTE		
1270. BOOGIE WOOGIE BARBETQUE/ BL HAR	ATL	854 N-
WALTER GROSS		
1271. IMPROVISATION/ CREEPY WEEPY	BB	10937 N
1272. THROUGH THE YRS/ I KNOW THAT U KNOW	NU	385 N-
1273. T FOR 2/ WITH OUT A SONG	NU	386 N
1274. TIME ON HANDS/ ORCHIDS IN MNLIGHT	NU	388 N-
BOBBY HACKETT		
1275. SUNRISE SERE/ MY LAST GDBYE	CO	9270 V+
EDMOND HALL		
1276. HIGH SOCIETY/ BLUES AT BN	BN	28 E-
1277. UPTOWN BOOGIE/ DOWNTOWN BOOGIE	CMS	1512 V
JOHNNY HAMP KY. SERENADERS		
1278. THE BEGGAR/ THE SUNRISE	VI	21256 E-
1279. BLUE SHADOWS/ WHAT DYA SAY	VI	21632 V
1280. NOBODY CARES IF IM BL/ THE KISS WLZT	VI	22462 E-
LIONEL HAMPTON		
1282. LOST LOVE/ SMART ALEC	VI	27278 N
1283. RING DEM BELLS/ MUSCAT RAMBLE	VI	26017 E+
1284. MEMORIES OF U/ JUMPIN JIVE	VI	26304 N-
1285. CHASIN WITH CHASE/ NOW THATYR MINE	VIC	27529 N
1286. RING DEM BELLS/ MUSCAT RAMBLE	VI	26017 V+
1287. KNOW THAT U KNOW/ SUNNY SIDE	VI	25592 V
1288. MUSKAT RAMBLE/ RING DEM BELLS	VI	26017 V+
1289. CONFESSIN/ DRUM STOMP	VI	25658 E-
1290. CENTRAL PARK BRKDOWN/ JACK BELLBOY	VI	26652 V
1291. JUMPIN JIVE/ MEMORIES OF U	VI	26304 V+
1292. JUMPIN JIVE/ MEM. OF YOU	VI	26304 V/E
1293. HEEBIE JEEBIES/ GIN FOR CHRISTMAS	VI	26423 E
(ABOVE RM CHP 2 GRV.)		
1294. IN THE BAG/ LYING HOME	DE	18394 E/V
1295. HEEBIE JEEBIES ARE ROCKIN/ GIN FOR	VI	26423 E/V
1296. CHINATOWN/ RHY RHY	VI	25586 V+
1297. CENTRAL AVE., BRKDOWN/ JACK BELL	VI	26652 V+
1298. LYING HOME/ IN THE BAG	DE	18394 E
1299. HEY BA BA RE BOY/ SLIDE HAMP	DE	18754 V+
1300. RHYTHM/ CHINA STP	VI	25586 V
1301. HEEBIE JEEBIES/ GIN 4 CHRISTMAS	VI	26423 E+
HANDY ARCHIE		
1302. NO NO BLS/ MISS HANDY HANKS	VS	6069 V
LUCIUS HAROY		
1303. MR BLS/ JELLY BEAN MAN	PM	12598 V+
BOB HARINGS VELVETONE/ PHIL BAKER		
1304. LOVE/ IM A SYNCOPATIN MAMA	CA	402 V
HARLEM FOOTWARMERS (DUKE)		
1305. JUNGLE JAMBOREE/ SNAKE HIP DANCE	OK	8720 V
(ABOVE RM CHP 7 GRV.)		
HARLEM SERENADERS		
1306. DAY DRMS/ LETS HAVE PARTY	VS	6004 V
HARMONIANS		
1307. GORRY FOR ME/ JUST LITTLE BIT	HA	655 N
HARMONICA & ORGS		
1308. TREAT ME LIKE I TREAT/ LOVE LAND	OK	5947 N
THE 3 HARPERS		
1309. RITUAL FIRE DANCE/ MENA 2 ME	APD	1109 N-
TONY HARPER		
1310. TABBY THE CAT/ MY EVERYTHING	CO	38365 N
1311. CANDY STORE BLS/ DOLLYS LULLABY	CO	38299 N
AL FONSEY HARRIS		
1312. ALL ALON BLS/ SO. LAND BLS	VO	2902 N
JACK HARRIS/ LARRY CLINTON		
1313. TOY TRUMPET/ SNAKE CHARMER	VI	25734 E-
FRED HARTLEYS QUINTE		
1314. IN OLD MADRID/ TOSELITES SERE	RZ	1288 N

COLEMAN HAWKINS

1315. CRAZY RHYTHM/ HONEYUCKLE ROSE	VI	26219 N
1316. BEAN AT MET/ IN THE MOOD	KEY	810 N
1317. YESTERDAY/ BU DEE DAHT	AP	752 V+
1318. FEELING ZERO/ DISORDER AT BORDER	AP	753 N/V
1320. MEET DOCTOR/ SHES FUNNY THAT WAY	BB	10477 E-
1321. NETCHAB DREAM/ CHICAGO	DE	661 E/V-
1322. RAINBOW MIST/ WOODYDYN YOU	AP	751 V+
1323. CHICAGO / NETCHAS DREAM	DE	661 V+
1324. HOW DEEP IS OCEAN/ STUMPY	SG	28102 N-
1325. OUT OF NOWHERE/ SWT GA BRWN	SWSO	1405 N
1326. WHEN BUDDA SMILES/ WAY DWN N.O.	SWSO	1046 N
1327. H NEYSUCKLE ROSE/ CRAZY RHY	VI	26219 N
ERKINE HAWKINS		
1327A. LET PUNISHMENT FIT CRIME/ I LIVING	BB	10218 N
1328. STRICTLY SWING/ WHT DO U KNOW ABT	BB	11012 V
1329. WHAT U KNOW BOUT/ STRICTLY SWING	BB	10012 E-
1330. REMEMBER/ TIPPIN IN	VI	201639 N-
EGGAR HAYES		
1331. EDGAR STEPS OUT/ CARAVAN	DE	1338 E
1332. BL SKIES/ SWTHART	DE	1684 E
1333. STAR DUST/ IN THE MOOD	DE	1882 V+
HARRY HAYES BAND		
1334. DROP ME OFF/ FIRST EDITION	HMV	9409 N
HERBIE HAWKER QUINTE		
1335. LAGUNA LEAP/ BLK MARKET STUFF	SS	7561 N
MONK HAZEL		
1336. GIT WITH IT/ IDEAS	BR	4182 E+
H. HEIOT		
1337. CAN I HELP IT/ LAST NIGHT	CO	32250 N
LUCILLE HEGAMIN		
1338. SOME EARLY MORN/ LAND OF COTTON	CA	407 N
FLETCHER HENDERSON		
1339. MALINDA WEDDIN DAY. TAKE ME FR	BB	5518 N/E+
1340. LIXA/ HOTTER THAN ELL	DE	555 N-
1341. WILD PARTY/ RUG CUTTERS SWING	DE	342 N-
1342. RADDO RHYTHM/ JUST BLS	BR	80037 E+
1343. KNOCK KNOCK WHOS/ UNTILL TODAY	VU	25373 V
1344. U CAN DEPEND ON ME/ JIM TOWN BLS	VI	25379 N
1345. TIDAL WAVE/ MEMPHIS BLS	BRE	2119 N-
1346. PIXIE FROM DIXIE/ GO WELL TOGETHER	CO	36289 N-
HORACE HENDERSON		
1347. AINT MISBEHAVIN/ SMOOTZ SAILING	OK	5900 V+
1348. TURKEY SPECIAL/ SULTAN SERE	OK	6026 N
RASA HENDERSON		
1349. AFTERNOON BL/ I NEED YOU	CO	3958 E+
VICTOR HERBERTS ORCH		
1350. SPRING SONG (ONE SIDE ONLY)	VI	60046 E
SAM HERMAN		
1351. MIGHTY LAK A ROSE/ AL FRESCO	VI	20558 E+
1352. BIJOU/ PUT THAT RING ON FINGER	CO	36861 E+
WOODY HERMAN		
1353. STILL BLUEBIRD SINGS/ LOVE WITH C	DE	2658 N
1354. INTERMEZZO/ LAZY RHAPSODY	BRE	3256 E
1355. IRRESISTIBLE/ MILKMAN KEEP BOTTLES	DE	18063 E/V-
1356. MY FOOLISH HRT & I/ I'D LOVE U AGN	DE	4016 N
1357. NORTHWEST PASSAGE/ JUNE COMES	CO	36835 E/N-
1358. YOUR FATHERS MUSTACHE/ GOOD 2 HOLD	CO	36870 N
1359. SAY SI SI/ PICK A RIB	DE	2979 N
1360. FINE & DANDY/ COUSIN TO CHRIS	DE	3140 N
1361. GIVE LIT. WHISTLE/ PEACH TREE	DE	3008 E/V
1362. FAN IT/ SOUTH	DE	3761 V+
1363. ISLE OF MAY/ EAST SIDE KICK	DE	2993 N
1364. MY MON/ INTERMEZZO	DE	3738 N
1365. I DODD IT/ BE NOT DISCOURAGED	DE	18506 N-
1366. INDIANA BOOGIE WOOGIE/ TEDDY BEAR	DE	3383 E
1367. WOODCHOPPERS BALL/ WITH SOMEONE NEW	CO	37238 E
1368. DALLAS BLS/ BL EVENING	BRE	2842 N-
HARRY HERSHFELD		
1369. ABE KATIBBLE BALL GAME/ DICTATES LT	CO	2907 E
1370. BLUE EVEN/ INDIAN BOOGIE	DE	2250 N-
1371. WHATEVER HAP TO U/ DREAM VALLEY	DE	3461 N
1372. BL ON PARADE/ PEACH TREE STREET	DE	3501 E
1373. STARS REMAIN/ SHOULD HAVE KNOWN U	DE	3544 N
1374. BIG WIGWAM/ WOODCHOPPERS BALL	DE	2440 N
1375. DELIVER ME TO TENN/ AMEN	DE	4030 E
1376. THIS TIME DRMS ON ME/ BL IN NCHT	CO	37820 E
1377. SOMEBODY LOVE ME/ BABY ALL THE TWE	DE	3973 E+
1378. CONTO B FLAT MINOR/ LVE U MORE EVY	DE	18346 E
1379. AMEN/ DELIVER ME	DE	18346 E
1380. COULDN SLEEP WINK/ MUSIC STOPPED	DE	18577 N-
1381. HOT CHESTNUTS/ 4 OR 5 TIMES	DE	18526 E/E-
1382. WOODSHEDDIN WITH WOODY/ BISHOPS BL	DE	3972 E
1383. ELISE/ VARDORSH SHUFFLE	DE	4353 E+
EODIE HEYWOOD/ REO NORVO		
1384. BEGIN BEGUINE/ WHICH SWICH/ BAGS ON	VD	324 N
EODIE HEYWOOD		
1385. LOVER MAN/ BEGIN BEGUINE	DE	23398 E
1386. SAVE SORROW/ T AINT ME	CMS	554 E+
1387. BEGIN BEGUINE/ LOVER MAN	DE	23398 N
1388. T AINT ME/ SAVE YR SORROW	CMS	554 E-
ART HICKMAN		
1389. DRN WOOD/ MAYBE YOU'LL BE THE	VI	21392 E-
J.C. HIGGINBOTHAM QUINTE 12		
1390. BASIN ST BLUES/ BLS FOR TOMMY	BN	7 E+
HIGH HATTERS		
1391. 2 KNOW U IS LOVE/ DONT HOLD EVYTHNG	VI	21791 E
1392. PLUCKY LINDYB HAY/ GOOD LIT BAD	VI	21909 E
1393. LOW DWN RHY/ GOTTA FEELING	VI	22041 E
1394. ARENT WE ALL/ PICKIN PETALL OFF	VI	22146 E
1395. SO SYMPATHIC/ WMR COLBEN RAFF GROW	VI	22307 E
1396. SING U SINNERS/ IN MY LIT HOPE	VI	22322 E
1397. ONLY LOVE IS REAL/ WOMAN IN SHOE	VI	22337 E
1398. SUGAR/ BLUES IN MY HEART	VI	22810 E+
1399. IF I CANT HAVE U/ CANT BELIEVE	VI	22190 N
1400. SINGIN BATHTUP/ LADY LUCK	VI	22219 E-

THE HIGH HATTERS

1401. MY FUTURE JUST PASSED/ GET HAPPY	VI	22444 V+
1402. CHEERFUL LIT EARFUL/ OVERNIGHT	VI	22566 E-
1403. CHEERFUL LIT EARFUL/ OVERNIGHT	VI	22566 E+
HIGH SOCIETY 7/FLA. HARMONY KINGS		
1404. MORNING/ DANCE WITH ME	RAD	1241 V
ALEX HILL FIANO SOLO		
1405. STOMPIN EM DWN/ TACK HEAR BLS	BR	80034 E+
BERTHA HILL		
1406. TROUBLE IN MIND/ HOW LONG BLS	CI	1003 E+
1407. CHRISTMAS MAN BLS/ WEARY MONEY	VO	1224 V/C+
1408. GEORGIA MAN/ TROUBLE IN MIND	OK	8312 P
(ABOVE RM CHP 3 GRV.)		
TEDDY HILL ORCH		
1409. RIC BOY BLUE/ HARLEM TWISTER	BB	6908 V
1410. PASSIONATE/ UPTOWN RHAPSODY	VO	3294 N
RICHARD HIMBER		
1411. BROADWAY RHY/ ON SUNDAY AFTERNOON	VI	25124 V+
1412. EVERY ONCE WHILE/ TORMENTED	VI	25293 E-
1413. BLUE HAWAII/ WAS IT RAIN	VI	25538 E-
1414. PARADE OF BANDS/ PTS 3&4	VI	26007 V
1415. WHOLE LOT SONGS/ PTS 1&2	RY	1795 N
EARL HINES		
1415A. IT HAD TO BE U/ YELLOW FIRE	BB	11308 N
1416. EVERYBODY LOVES BABY/ BEAUKOO JACK	BB	7040 N-
1417. BOOGIE WOOGIE ST LOUIS/ NUMBER 19	BB	10674 V
1418. HARLEM LAMENT/ TAKE IT EASY	BR	6771 E
1419. GLAD RAG DOLL/ ROSETTA	BR	10555 N-
1420. BOOGIE WOOGIE ON ST LOUIS/ 19	BB	10674 N/E
1421. CANT BELIEVE THAT YOUR RHY SUNDE	OK	6250 E/N-
1422. BOY WITH WISTFUL EYES/ DONT KNOW	BB	11394 N-
1423. 57 VARIETIES/ AINT GT NOBBY	CO	35875 N-
1424. MONDAY DATE/ CAUTION	CO	35970 E
1425. CAUTION BL/ MONDAY DATE	CO	35876 N
1426. RIFF MEDLEY/ XYZ	BB	10531 E
1427. AINT COT NOBODY/ 57 VARIETIES	OK	41175 V
(ABOVE LAM CRK)		
1428. 19/ BOOGIE WOOGIE ON ST LOUIS	BB	10674 E-
1429. MEL BABY/ SUNNY SIDE ST	VI	27562 N
1430. R.W. ON ST LOUIS/ 19	BB	10674 E-
1431. STORMY MONDAY/ SUNNY SIDE ST 12	VO	9 V
1432. JUST BE IN CAROLINE/ WE FOUND	BR	6960 E
LES HITE		
1433. BOARD MEETING/ WLD WAITING FOR	BB	11105 E+
ART HODGES		
1433A. THE MOOGIE/ NO PAY BL	JR	1005 E+
1434. ORGAN GRINDER SWING/ SELECTIONS	CMS	545 E+
1435. MAPLE LEAF RAG/ YELLOW DOG BLS	BN	505 E+
1436. CLARK & RANDOLPH/ CHANGES MADE	BN	508 E
1437. INDIANA GET HAPPY	DE	18438 V
1437A. ORGAN GRINDER/ SELECTION CUTTER	CMS	545 E-
1438. SUGAR FOOT ST/ SW GA BROWN	BN	34 E
1439. TINI ROOF BL/ DICA DICA DO JAZZ	JAZZ	101 V
1440. BUGLE CALL RAG/ SQUEEZE ME	BN	35 E/V
1441. DOCTOR JAZZ/ SHOE SHINERS DRAC	BN	507 E
1442. LIBERTY INN DRAG/ GA CAKE WALK	DE	18437 E+
1443. WOLVERINE BLS/ SOMEDAY SWTHRT	JR	1007 E
1444. SLOW EM DOWN BL/ SHES CRYING FOR	BN	506 N-
1445. SHOE SHINERS DRAG/ DOCTOR JAZZ	BN	507 N-
1446. CHANGES MADE/ CLARK & RANDOLPH	BN	508 N
1447. GA CAKE WALK/ LIBERTY INN DRAC	DE	18437 V
1448. THATS A PLENTY/ BALLIN THE JACK	JR	1009 E
1449. BASIN BTREET BLS/ CHIMES BLS	JR	1008 E
1450. 4 CR 5 TINES/ SNOW MORNING	BN	1 N-
1451. LIBERTY INN DRAG/ GA CAKEWALK	DE	18437 E+
JOHNNY HODGES ORCH		
1452. JEEP IS JUMPIN/ PRELUDE KISS	VO	4386 V
1453. PASSION FLOWERS/ GOING OUT	BB	300817 V+
1454. SQUART ROO/ THINGS AINT WHAT	BB	11447 V+
1455. GOOD QUEEN BESS/ THATS BL OL MAN	BB	11117 V
1456. POUND OF BLS/ SIDEWAYS	MER	8961 E+
1457. JEEPS BLS/ RENDEZVOUS WITH RHY	CO	37637 N-
1458. DAY DRMS/ JR. HOPS	BB	11021 N/E+
1459. JEEPS BLS/ RENDEZVOUS W RHYTHM	VO	4

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET NYC 27, NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

25¢ MINIMUM BID

HONEY SWAMP STOMPERS			JAZZ AT PHILHARMONIC			SAMMY KAYE		
1488. WIPIN THE PAN/ BETTY HOOTEN & HOOTEN	HA	856 V	1563. FOR 2/PARTS 1&2 JAZZ BANO	CLEF	7 N	1636. WOLD IN MY ARMS/CALL OF CANYON	JD	12 E+
1489. BROTHER LOW DOWN/SERMON CLAUDE HOPKINS	CO	14014 N	1564. SWEAT BLUES/WEARY RIVER GLORIA JEAN, SOP.	RAX	1706 E	1637. AURORA/WORD SWEETER THAN SWEET	VI	27433 E/N
1490. MYSTIC MOAN/WASHINGTON SQUABBLE CLAUDE HOPKINS	BR	6750 E+	1565. ANNIE LAURIE/PENGUIN SONG HERB JEFFRIES (EDDIE BEAL TRIO)	OE	5116 N	1638. THEY SAY/WHILE CIG BURNING	VI	26075 E
1491. MARIE/LAM CRK) OOC HOPKINS	CO	2904 E	1566. SAVE ME A DR/BRING ENUFF CLOTHES JERRY JEROME	EXC	107 E+	1639. UMBRELLA MAN/YOURE GONNA SEE LOT	VI	26117 E
1492. WRECK BTWN NEW HOPE/WRECK LENA HORNE	DE	6039 N/E	1567. GIRL OF MY DR/RAINBOW BLS	AS	500 N-	1640. HOLE IN OAKEN BUCKET/EILEEN	VI	26157 E+
1493. MAN I LOVE/ WHERE OR WHEN	VI	27818 V/E+	1568. JAMMIN W JERRY/WALKIN W JERRY BILLIKIN JOHNSON & FRED ADAMS	AS	503 N	1641. SHABBY OLD CABBY/COUNTERPOINT	VI	26298 E+
1494. LONG AS I LIVE/ GOTHIN BUT BLS BOB HOWRAD ORCH	VI	201626 M	1569. INTERURBAN BL/SUNBEAM BL BUNK JOHNSON	CO	14293 V-	1642. TOMORROW NITE/SCATTER BRAIN (ABOVE SLIGHT DIO)	VI	26387 N-
1495. EV'DAY/PORTERS LOVE SONG OARNELL HOWARDS FRISCO FOOTWARMERS	DE	460 E	1570. PANAMA/DOWN BY THE RIVER	JM	8 E	1643. TOMORROW NITE/SCATTER BRAIN	VI	26387 V+
1496. DIPPERMOUTH BLS/SOME OF THESE BYS OARNELL HOWARDS FRISCO FOOTWARMERS	JM	33 E	1571. PALLET ON FLOOR/ BALLIN THE JACK	JM	16 E+	1644. WIND & SUN IN HAIR/LOVER LULLABY	VI	26515 E-
1497. PRETTY BABY/ ST. LOUIS BL ROSETTA HOWARD & HARLOW HAM FATS	JM	34 V+	1572. SHINE/YAKA HICKEY DULA	JI	15 N-	1645. TAKING CHANCE ON LOVE/U & YR KISS	VI	27239 V/E
1498. ROSETTA BL/ YOURE VIPER	DE	7370 V+	1573. 2:19 BLUES/ACE IN THE HOLE	GTJ	34 E	1646. SIDEWALK SERE/UNTILL TOMORROW	VI	27262 V+
1499. STAY ON IT/HOW LONG BABY SPIKE HUGHES	DE	7459 E+	1574. U ALWAYS HURT 1 U/TISHOMINGO BL	DE	25131 E	1647. AMAPOLA/YR THE MOMENT OF LIFETIME (ABOVE: RM CP NO GR.)	VI	27349 N-
1500. ARABESQUE/NOCTURNE HELEN HUMES	DE	16175 N	1575. WHEN I MOVE TO SKY/NOBODYS FAULT (VOCALS -SISTER LOTTIE PEAKEY) FREDDY JOHNSON	GTJ	37 E+	1648. HAWAIIAN SUNSET/FRIENDLY TAVERN	VI	27381 E-
1501. JUST PROPELLED PAPA/BL & SENTMTAL	MER	8047 N	1576. HARLEM BOUND/SWEET MADNESS	DEE	3810 N-	1649. REMEMBER PEARL HARBOR/BEAR MOM	VI	27738 V+
1502. JUST REFUES SING/RAIDED JOINT	MER	8056 N	1577. SWEET MADNESS/HARLEM BOUND JAMES P. JOHNSON	DEE	3810 E+	1650. CAME HERE TALK/MOUNTAIN MEET SKY	VI	27944 E-
1503. WOULD IF I COULD/FORTUNE TELLIN	SAV	5513 N	1578. BACK WATER BL/CAROLINA VALMORAL	BN	25 E	1651. 2 SLEEPY PEOPLE/HAVE U FORGOTTEN	VI	26067 E-
1504. FORTUNE TELLIN MAN/WOULD IF I	SAV	5513 E+	1579. BLEEDING HEARTED/U CANT DO W LAST	VI	19123 E+	1652. INDIANA MOONLIGHT/ALL ASHORE	VI	26059 E
1505. SEE SEE RIDER/ BEETER TO GIVE	PH	126 N-	1580. SNOWY MORNING BL/ I NEVER KNEW JOHNNY JOHNSON ORK	AS	3503 N-	1653. DADDY/ 2 HRTS THAT PASS IN NIGHT	VI	27391 E
1506. THATS PLENTY/ROYAL GARDEN BLS FRANK HUTCHISON	CP	893 E+	1581. SPEEDY BOY/GRASS GROWS GREENER	VI	21275 E	1654. SLEEPY SERE/RELUCTANT DRAGON	VI	27449 N-
1507. TRAIN CARRIED GIRL/WORRIED LESLIE HUTCHINSON	OK	45064 N-	1582. JUST U JUST ME/MARIANNE	VI	22085 E-	1655. SAN IN SHOES/ DONT CRY CHERIE	VI	27476 N-
1508. DELIGHTED TO SEE/ GONE H.D. IRISH GUARDS BAND	PAE	705 E-	1583. SPEEDY BOY/GRASS GROWS GREENER	VI	21275 V	1656. REMEMBER PEARL HARBOR/BEAR MOM	VI	27738 N-
1509. OLD COMRADES/ LIGHT OF FOOT ISHONOG	2273 E+		1584. SWEET LORRAINE/CANT GIVE YOU LONNIE JOHNSON	VI	21514 N-	1657. BEAR MON/REMEMBER PEARL	VI	27738 E
1510. POPCORN MAN/ GOIN HAYWIRE PAT HYOE	BR	8007 E+	1585. SWEET WO U CANT GO WRONG/BT LOUIS	OK	8512 V-	1659. U CALL IT MADNESS/LETS HVE CUP COFFEEVI	VI	27780 N
1511. LONG IN AIR AGAIN/COULDN'T BE JACK HYLTON	PAE	1987 N	1586. SW WO U CANT GO WR/ST LOUIS CYC BL	OK	8512 V	1660. LALAPALUZA/BO IT NOW	VI	27874 E+
1512. LIFT UP FINGER SAY TWEET/LAUGHING INTERNATIONAL NOVELTY ORCH	VI	22067 V-	1587. RAMBLERS BL/FLY RIGHT BABY PETE JOHNSON TRIO	BB	34-0708 E	1661. LEFT HEART STAGE DOOR/ SOUTH WIND	VI	27932 N
1513. DREAM TANGO/TANGO-FATE	VI	20454 E	1588. REBECCA/ITS THE SAME OLD STORY	DE	11001 N	1662. LEFT HEART STAGE/SOUTH WIND	VI	27932 E/M
1514. CZARAS PRINCESS WALTZ AND I STEP	VI	77772 E	1589. MOVIN IN THE BOOGIE/FOOT PEDAL BOOGIE	VI	27505 N	1663. CAME HERE TALK JOE/WHERE MT MEET	VI	27944 E+
1515. MY BUDDY/WHEN WINTER COMES REX IRVING & THE BOYS	VI	18995 E	1590. BARRELHOUSE BOOGIE/CUTTIN BOOGIE	VI	27504 E	1664. THERE WILL NEVER/LETS BRING GLORY	VI	27049 E+
1516. THE ACROBAT/ ELEGY AT A JITTERBUG	ROYL	1845 V+	1591. KC ON MY MIND/BLS ON DOWN BEAT	DE	3384 N	1665. CANT SAY NO SOLDIER/MISS AMERICA	VI	27952 N
1517. 2ND AVE CLAMBAKE/GOSSIP	RY	1842 N	1592. PINE CREEK/6TH AVE EXPRESS	VI	27506 E+	1666. CANT SAY NO/MISS AMERICA	VI	27952 E/N
1518. ELEGY TO JITTERBUG/ACROBAT CLIFF JACKSON PIANO SOLO	RY	1845 N	1593. JUST FOR YOU/PETE'S MIXTURE SILEY JONES BANO	DE	8582 E	1667. TAKING CHANCE ON LOVE/CABIN IN SKY	VI	2101527 N
1519. WHO/ HAD TO BE YOU	BM	25 V/E+	1594. BLUIN THE BL/GOT THE SWEETEST GIRL	PA	478 N-	1668. ALL MY LIFE/PRAYER AWAY	VI	2101642 E+
1520. LIME HOUSE/ROYAL GARDEN	BM	26 V/E+	1595. BARNEY GOODE/ I LOVE ME (HARE VOC) CURTIS JONES	VO	14556 V	1669. GOTTA BE THIS OR THAT/GOOD GOOD	VI	2101684 E
1521. COULD BE WITH U/WEARY BLS JACK JACKSON	BM	4 E+/V	1596. SAM LONLEY CRYINBL/BL IN BASEMENT ISHAM JONES	VO	04857 E	1670. BE WALKING W HONEY/PROMIS HAL KEMP	VI	2101713 E+
1522. RED SAILS IN SUNSET/TURN FACE PRESTON JACKSON	VI	25152 E-	1597. ALICE BL DOWN/YOUNG MANS FANCY	BR	5014 V-	1671. F.D.R. JONES/MY HEART IS UNEMPLOYED	VI	26038 E
1523. YANCEYS BL/THAT FUNNY FEELING	VI	202146 N	1598. BLUE EVINING BL/NOBODYS SEETHEART	BR	2578 E	1671A. REMEMBER ME/AM I IN LOVE	VI	25633 V+
1524. ITS TIGHT JIM/HARMONY BL HENRY JACQUES ORCH	CE	3014 E+	1599. WABASH BLS/MA (LOUIS PANICO COM.)	BR	5065 E	1672. LAMPLIGHT/GOT A DATE W ANGEL	VI	25651 V+
1525. EL CAPULLITO DE ALELI/ALICE BL	HMV	5114 N	1600. RIVERBART SHU/SWANEE BUTTERFLY	BR	2854 E-	1673. STILL LOVE KISS/ID LIKE SEE SAMOA	VI	25665 E-
1527. WEARY BL/GROOVIN	MER	8968 E+	1601. SWEETIE SW TH THAT/COTTONPICKERS	BR	2548 E	1676. POWERHOUSE/IN DUTCH WITH DUCHESS	VI	25718 E-/V+
1528. FLYING HOME/ PARTS 1&2 JAFFE	PHILO	101 E	1602. SWEET ONE/THAT REDHEAD GAL	BR	2412 E	1677. WHATS NEW/WHATS GOES BEHIND EYES (ABOVE: RM CHP NO GRV)	VI	25732 E-
1529. HOW CAN U FACE/KEEPIN OUT MIS	SG	51 E+	1603. GET LUCKY/SOME OTHER DAY/SOME JIMMY JONES BIG EIGHT	BR	2678 N	1679. WHATS NEW/WHAT GOES ON BEHIND EYES (ABOVE: RM CHP NO GR)	VI	26336 V
JAM SESSION AT VICTOR			1604. OLD JUICE ON LOOSE/MUDDY WATER JONAH JONES	HRS	1014 N-	1680. LOVE NEVER WENT COLLEGE/DIDNT KNOW	VI	26368 E-
1530. BLUES/ HONEYSUCKLE ROSE	VI	25559 N/E	1605. JUST LIKE BUTTERFLIE/LUST FOR LUCK KN	614 E		1681. OT DATE ANGEL/REMEMBER ME	VI	27283 E-
1531. HONEYSUCKLE ROSE/ BLUES	VI	25559 N	1606. IM HEADIN FOR PARIS/JONAHS WILL SPIKE JONES	SW	243 N	1682. WHATS NEW/WHAT GOES ON BEHIND	VI	26336 E
1532. AUTUMN HARMONY/DIRECT	SW	237 N-	1607. MOTHER GOOSE MEDLEY/OLD MACDONALD LOUIS JORDAN	VI	2101836 E	1683. CONFUCIUS/ WOULD JA WIND	VI	26452 E+
1533. BLUES, SWING MAMMY (LAM CRK)	SW	233 N	1608. CHOO CHOO BOOGIE/CHICK TOO YOUNG	DE	23610 N	1684. CANT BRUSH ME OFF/ LOUISIANA PURCHASEVI	VI	26592 E+/E
1534. BLUES/HONEYSUCKLE ROSE	VI	25559 N-/E	1609. SMALL TOWN BOY/MAMMA MAMMA	DE	8627 V	HERMAN KENIN	VI	22016 E+
1535. MISTY SWIRLSE/CHINA ROY	SW	236 E+	1610. UZE GETTINO SOBER/CHICKS SLENDER	DE	8645 E+	1686. CONCERTO 2 ENO ALL/PARTS 1&2	CP	382 N-
1536. HONEYSUCKLE ROSE/ BLUES FRANK JAMES VOCAL	VI	25559 E	1611. HODON/LOVIE JOE	DE	7745 E	1687. HIS FEET 2 BIG 4 DE BEW/ AFTER U	CP	361 N-
1537. MISTREATED BL/FROSTAKEN HARRY JAMES	VS	6062 V	1612. CALDONIA/ SOMEONE CHANGED DE LOCK	DE	8670 N-	1688. ARTISTRY IN RHT/ART JUMPS KY MINSTRELS	CP	1636 E/E-
1538. BOO WOO/ WOO WOO	CO	35958 E	1613. LET GOOD TIMES ROLL/NOBODY	DE	23744 E+	1689. GRA PRO NOBIS 1&2	HMV	626 N
1539. CARNIVAL VENCE/FLIGHT BUMBLE B	CO	36004 N-	1614. AINT THAT JUST/ITS LOVE U WANT BAB	DE	23669 E	1690. THE HOLY CITY 1&2	HMV	546 N
1541. KEEB-LAH/U'LL NEVER KNOW	CO	37264 E/N	1614A. BOUG THE JITTERBUG/FLATFACE TAFT JORDAN MOB	DE	7590 E-	1691. PHOENIX OF LIFE 1&2	HMV	977 N
1542. I'LL GET BY/FLATBUSH/FLANAGAN	CO	36698 E+	1615. NIGHT WIND/MOON TURNS GREEN LEONARD JOY ORCH	ME	13352 V	FREDDIE KEPPARDS JAZZ CARDINALS	VI	4 N-
1543. GO FOR NOTHING ME/ONE DOZ ROSES	CO	36566 V	1616. IM NEEDIN/ WHERE CAN U BE	VI	22467 E	1692. STOCK YARD STRUT/SALTY DOO WAYNE KING/TEO WHEELS	VI	22236 N
1544. AVALON/CIRIBIRIAN	CO	35316 N	1617. IM NEEDIN YOU/WHERE CAN U BE LEONARD JOY	VI	22467 E	1693. TO BE FORGOTTEN/ALL IM ASKIN WAYNE KING	VI	22399 N
1545. CIRIBIRIAN/AVALON	CO	35316 N	1618. LL STILL BELONG 2 U/US & COMPANY JUNGLE BANO	VI	22569 E	1694. PROMISES/DN BL & MOONLESS NITE	VI	22643 E
1546. ONE O'CLOCK JUMP/TWO O'CLOCK JMP	CO	36232 N	1619. HOME AGAIN BLS/WANG WANG BLS	BR	6003 V-	1695. WABASH MOON/ DRM A LIT DRM	VI	24472 E+
1547. DIDNT MEAN A WORD/WHOS SORRY	CO	36573 E	1620. ST LOUIS BL/GOTTA DRAN DOOB	BR	4936 G	1696. WALTZ U SAVED ME/SONG OF ISLAND	VI	25528 E
1548. SLEEPY LAGOON/TRUMPET BLS	CO	36549 N-	1621. COTTON CLUG STP/WALL ST WAIL OICK JURGENS	BR	1186 E+	1697. SLYVIA/SWTHEARTS	VI	26314 E+/E
1549. ONE O'CLOCK JUMP/TWO O'CLOCK JUMP	CO	36232 E	1622. LONG AGO LAST NITE/GOT BONE PICK ROGER WOLFE KAHN	OK	6189 N	1698. LOVE THESE/ ILLUSIVE ROMANCE	VI	26629 N
1550. AVALON/CIRIBIRIAN	CO	35316 N-	1622A. ANYTHING U SAY/IN BMBOD GARDEN	VI	21675 E	1699. AMORED ONE/ DANCE WITH ME	VI	27224 N
1551. J.P. DOOLEY III/ JUOHEAR	CO	36487 N-	1623. LITTLE BIRDIE TOLD ME/SUNNY DISP	VI	20943 V	1700. SONG OF ISLANDS/WALTZ U SAVED FOR ME	VI	27224 N-
1552. CARNIVAL OF VENICE/ HODGE PODEE	VS	8231 N	1624. IN BAMBOO GARDEN/ANYTHING U SAY	VI	21675 E-	1701. SONG OF THE ISLANDS/WALTZ U SAVED FORVI	VI	27224 N-
1553. CONCERTO FOR TRUMPET/MARKET FOR U	CO	35340 E	1625. SOMETIMES HAPPY/HALLELUJAH	VI	20599 E	1702. ON BL & MULESS NITE/PROMISES	VI	27399 E-
1554. NIGHT SPECIAL/BACK BEAT BOOGIE	CO	35456 E	1625A. CRAZY RHYTHM/IMAGINATION	VI	21368 V	1703. HELLO BFUL/ONE LIT RAINBOW	VI	27642 V+
1555. BEAUMONT RIDE/DOES IT GET LATE	CO	27080 E	1626. LONELY LIT BROBIRD/YOUR REAL SWHTH	VI	21501 E-	1704. STAR BUST/MY FAVORITE BANO	VI	27656 V-
1556. BACK BEAT BOOGIE/NIGHT SPECIAL	CO	35456 N-	1627. SAY YES TODAY/DONT WIT TILL LIGHTS	VI	21507 N	1705. AT HOME/ ROSE	VI	27270 E-
1557. IM IN MARKET/CONCERTO FOR TRUMPET	CO	35340 N	1628. IF YOUR IN LOVE/FOLLOWING SUN HELEN KANE	VI	22182 N-	1706. WORRIED MINE/BROKEN MELODY	VI	27272 E/E-
1558. TRUMPET RHAPSODY/PTS 1&2	CO	36660 E+	1629. ME & THE MAN/DONT LIKE THAT	VI	21830 V+	1707. BARLING HOW YOU LIEB/JUMPIN JUPITER	VI	27575 N-
1559. WOO-WOO/BOO-WOO	CO	35958 E	1630. DONT BE LIKE THAT/ME & MAN KANSAS CITY SIX	VI	21830 V	1708. OAHU/STRAW IN THE WIND	VI	27588 N
1560. VIAT TILL SUN SHINES/DEVIL SAT DOWN CONRAD JANIS	CI	36466 E+	1631. PAGIN DEVIL/YONDER IN N.O.	CMS	512 E+/V	1709. RUSSIAN ROSE/ ECHO SAYS NO	VI	27752 N
1561. WILLIE WEEPER/CH LA BAS	CI	3006 N-	1632. I GOT RHYTHM/ JO JO	CMB	555 E/V	1710. UNTILL THE STARS FALL DOWN/ANGELINE	VI	27837 E+
			1633. 6 CATS & PRINCE/DESTINATION KC12	KEY	1303 E/V	1711. DONT LIE ABOUT ME/ BE BRAVE BELOVED	VI	27871 E+/N
			1634. DESTINATION K.C./6 CATS & PRINCE A. KASSEL	KEY	1303 E-	1712. JOSEPHINE/ MIRACLES SOMETIMES HAP	VI	25518 E
			1635. IM A LITTLE TEAPOT/ANGELINE	BB	11356 N	1713. REMEMBER WHEN/ MOTHER WALTZ KINGS JESTERS	VI	2101673 N
						1714. CHINA BOY/ SHINE(RM CHP NOT IN OR)	BB	5184 E
						JOHN KIRBY		
						1715. SEXTEY FROM LUCIA/FRABQUIRA SERE	OK	5700 N
						1716. UNDECIDED/ FROM A FLAT TO C	DE	2216 E+
						1717. THE COUNT/12 TH ST RAO	DE	13123 V
						1718. WHEN I SAW/ LITTLE MISB	DE	3491 V
						1719. STEPPIN PRETTY/ GIT (ABOVE: ANDY KIRK/1718 AND 1719)	DE	931 E-
						ANDY KIRK		
						1720. WORRIED OVE U/WEDNESDAY	DE	1303 N-
						1721. LITTLE JOE CHICAGO/OVERHAND	DE	3385 E
						1722. LIT JOE CHICAGO/OVERHAND(W.WILLIAMS)	DE	3385 E+
						1723. LOTTA SAX APPEAL/90IN S.Q.(W.WILLMB)	DE	3883 E-
						1724. LIT JOE/OVERHAND(MLOU WILLIAMS)	DE	3385 V+

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 185 LA SALLE STREET, N.Y.C. 27, N.Y.

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

ANDY KIRK CONT.			
1725. LOTTA SAX APPEAL/BOIN SUSIE	BE	3883 N/-E	
MANY KLEIN HAWAIIANS			
1726. RAINBOWS OVER PARADISE/MAKALAPUA	BB	10505 N	
BIO BOY KNOX			
1727. POOR MAN BL/BLUE MAN BL	BB	6952 V-	
THE KORN KOBBLERS			
1728. WHEN ITS HOT CALLIN TIME/FRIENDLY	OK	6468 N-	
B. KRUEGAR & ORCH			
1729. THATS GOOD SUNNY SO/OWN AMONG SUGAR	VI	21903 V+	
ONE KRUPA			
1730. THANKS FOR BOODIE RIDE/KEEP FLYING	OK	6506 V+	
1731. ALL THOSE WONDERFUL/THATS WHAT U	OK	36621 W	
1732. SWING HERE/ HOPE GAB LIEK MUSIC	VI	25276 V	
(ABOVE: RM CHP NO OR)			
1733. CHALLENGER SHOP/ONT BE SURPRISED	BR	8412 E+	
1734. BOLERO AT SVOY/MURRY PURBY	BR	8284 E+	
DICK KUHN ORCH			
1735. BWN AMONG SHELTERING/LAMP OF MEMY	BE	4243 N	
1736. TAKE YOUR LOVE/SWHT HONEY DARLING	OE	35218 N-	
1738. SIERRA SUE/ TIGER RAG	CO	35454 E	
BILLY KYLES BIG B			
1739. BABY U KNOCK ME OUT/ DATE 4 EIGHT HRS	N	1003 N-	
KAY KYSER			
1740. WHO WOULDN LOVE/HOW DO I KNOW	CO	36526 E	
1741. WHATS NEW/ HELLO MR KRINGLE	CO	35248 N	
1742. HES MY UNCLE/ JOHNNY PEDDLER	CO	35777 N	
1743. CANT REM TO FEET/ TO BE CONTO	CO	35847 N	
1744. KNOW SECREAT/EVERYTHING HAP TO ME	CO	35993 N	
1745. BY-U BY-O/POPCATRET	CO	36422 E+	
LAOS BLACK ACES			
1746. SMT LOVIN MAMA/ AGGRAVATIN PAPA	GE	5023 V-	
TOMMY LAONIER ORCH			
1747. JADA/ WEARY BL	SW	50 E+	
1748. WEARY BL/ WH U & I WERE YNG MAGGIEHVN	9411 N		
NAPPY LAMARES LOUISIANA LEVIE LOUNDOERS			
1749. AT JAZZ BAND SALL/HIGH SOCIETY	CP	10025 V	
1750. LAZY BLS/ ILL GET YOU	VI	19488 E-	
1751. MELODY IN F/BARCAROLLE	VI	19488 E-	
(ABOVE: # 1750 AND 1751 ARE ART LANDRY & ORCH)			
LANG-VENUTI			
1752. BEALE ST BL/ SOMEDAY SWHEART	DEE	5883 E-	
1753. FAREWELL BLS/FT UVE GONE	BR	8007 E+	
SAM LANIN			
1754. ROSE OF CHILE/ON BY JINGO	CO	2943 E-	
1755. U NEED SOMEONE TO LOVE/ IT'S YOU	PE	14634 E-	
1756. STP YOUR TICKLING JOCK/SHE IS MY	VI	45197 E	
LAUGHING RECORD/INSTR DANCE SEXTETTE			
1757. SPOLIED CORNET SOLO/ SICILIAN ROSECO	7796 V+		
PAUL LAVEL			
1758. RUNNIN WILD/ DYNAS BLS	VI	27303 E	
(SL DIG ON DINAS BL)			
A VERES CHICAGO LOOPERS			
1759. SUNDAY/ IN COMING VA	JU	2 V	
GERTRUDE LAWRENCE			
1760. GLAMOUR MUSIC/PRINCESS OF PURE	VI	27332 E-	
ME. M.T. LAWRENCE (VOCAL)			
1761. HIS EYE ON SPARROW/STAND BY ME	PM	12092 V-	
YANK LAWSON			
1762. SUGAR/ SENSATION	SG	15004 E	
1763. SQUEEZE ME/ SHIEK (1/2 HR CRK)	SG	28103 E+	
LEAO BELLY			
1764. HOW LONG/ GOOD MORNING BLS	AS	343 E+	
1765. GOOD MORNIGN/LEAVING	HJCA	98 E	
1766. HOW LONG/GOOD MORNING BL	AS	343 E+	
1767. GOOD MONING BL/GOODNITE IRENE	AT	917 E	
BARON LEE			
1768. HEAT WAVES/GROWL	BR	1325 E+	
1769. REEFER MAN/ OLD YAGOO	OR	2576 G+	
DICK LEIBERT			
1770. HOME ON RABGE/WHEN I GROW OLD	VI	26713 N	
1771. TREES/ BERCEUSE	VI	27727 N	
HARLAN LEONARD			
1772. PLEASE DONT BOUABBLE/ A-LA-BRIDGES	BB	10899 E+	
1773. POP GAVE ME NICKEL/4000 SWINO	BB	10823 N-	
LEW LESLIES BLKBIROS			
1774. BANDANIA BABIES/MAGNOLIES WEDDING	BR	4030 V-	
(ABOVE CRK)			
LOUIS LEVY			
1775. GT.V.HERBERT SEL 122	COE	2389 N	
HENRY LEVINE(LOWER BASIN STREET)			
1776. JOE TURNER/ BEALS ST BL	VI	27543 V	
1777. EAST ST LOUIS BLS/ AUNT HAGERS BL	VI	27544 E	
1778. JOHN HENRY BL/CARELESS LOVE	VI	27545 V	
MEADE LUX LEWIS			
1779. DENEAPS PARADE/ELMVIEW GLIOE	AS	353 V+	
MEADE LUX LEWIS			
1780. WHITLIN BLS/HONKY TONK TRAIN	BB	10175 N	
1781. CELESTE BLS/ YANCEY SPECIAL	DE	819 N	
1782. BEAR CAT CRAWL/SHOUT FOR JOY	VO	4608 N	
1783. MR FREDDIE BLS/CELEST BLS	DE	3831 N	
1784. BOOGIE WOODIE HAYER/ PTS 1&2	PAE	2649 N	
1785. BOOGIE WOODIE PRAYER/ PTS 1&2	VO	4606 N	
1786. BOOGIE WOODIE PRAYER/ PTS 1&2	CO	35960 E-	
1787. COLTUDOE BLS/ MELANCHOLY	BN	1 N-	
1788. TROOS & FEWS/ CHICAGO IN MIND 12"	BN	4 N-	
1789. BOOGIE WOODIE PRAYER/ PART 1&2	VO	4606 N-	
TEO LEWIS			
1790. STEPPIN OUT/UNFORTUNATE BLS	CO	48 E+N-	
1791. CLAR MARM/CHI ME SHIA WABLE	CO	1573 E+G+	
1792. KIND FOR DAY/MOONLITE MADNESS	CO	1485 V	
1793. SBEH FUNNY THATS WAY/HAT W SILVER	CO	1656 E+V	
1794. WHILE ME OMBEO TILL OAWN/AROUNO C	CO	504 E-	
1795. SEE U IN CUBA/MOON SHINES ON	CO	2927 V	
1796. MEDLEY/ SCHUBERT BERE	CO	15 N-E+	
1797. BEALE ST MAMA/LOUISVILLE LOU	CO	3892 E+V+	
1798. I'LL SEE U IN CUBA/MOON SHINES ON	CO	2927 E	
1799. O KATHARINA/ WILL U REMEMBER ME	CO	295 E+	

VIC LEWIS & JACK PARNELLS JAZZ MEN	PAE	2960 E	
1800. INDIANA/UGLY CHILE			
WELCOME LEWIS			
1801. RIGHT KING OF MAN/ ONLY MAKIN BELV	VI	22126 E	
JOE LIGGINS & HONEY ORIPPERS			
1802. SOME THESE DAYS/WALKIN	EXCLUSIVE	242 E+	
LOYO LIPTON			
1803. WERE COUPLE SOLDIERS /PUT OUT LIT	ZoE	6249 N-	
THE LITTLE RAMBLERS			
1804. THEM RAMBLERS BLS/ARKANSAS BLS	CO	175 E+	
1805. HOT HENRY/	CO	679 V	
HUMPREY LITTLETON			
1806. GET OUT OF HERE/SUNDAY MORNING	RAM	11 N	
1807. GET OUT OF HERE/SUNDAY MORN	RAM	11 N-	
GUY LOMBARDO			
1808. TOODLE-OO/LOOKS LIKE RAIN IN LNE	VI	25572 E	
ELLA LOOAN			
1809. NEW ORLEANS/ 2 SLEEPY PEOPLE	CO	1900 E	
1810. RIDIN HIGH/ NOW THAT SUMMER IS	VI	25440 V+	
1811. TOODLE OO/LOOKS LIKE RAIN IN	VI	25572 V+	
1812. YOURS & MINE/IM HATEIN THIS WAITIN	VI	25599 E-	
1813. SO RARE/LITTLE HEAVEN OF 7 SEAB	VI	25826 E-	
1814. SWISS HILLY BILLY/BLOSSOMS ON BWAY	VI	25659 V+	
1815. TOMORROW ANOTHER DAY/MEAGRE FROM M	VI	25978 E	
1816. LOVE U TRULY/STARLIGHT 7 TULIPS	CO	1532 E	
1817. LOVELY ONE/THAT OLD FEELING	VI	25620 E	
1819. SWISS HILLY BILLY/BLOSSOMS ON	VI	25659 N	
1819. SWISS HILLY BILLY/BLOSSOMS ON BWAY	VI	25659 E+	
1920. WANT BE WINCHELLS/ SWEET SOMEONE	VI	25709 N-	
GUY LOMBARDO			
1821. FAREWELL MY LOVE/HOW MANY RHYMES	VI	25703 E+	
1822. SWEET AS A SONG/I COULD USE A DRM	VI	25731 E+	
1823. OLD APPLE TREE/ NIEGHMOOD OF HVN	VI	25778 E	
1824. WHERE HAVE WE MEET BEFORE/LET ME	VI	25818 E	
1825. O MA MA(BUTCHER BOY)/DONN' AMA	VI	25857 N-	
1826. INTERMEZZO/STARDUST	OE	3674 E+	
JOHNNY LONO			
1827. SWING ME BACH/IN SHANTY OLD SHANTY	DE	3409 E	
NORMAN LONO			
1828. COME ON JOIN NO-HURT PARTY/SMOOTHCOE	1510 N		
1829. NEVER HAVE BATH W WATCH ON/BACON TCOE	5162 N		
LOUISIANA FIVE			
830. SLOW AND EASY/ DANCOWANIA	CO	2949 V	
1831. DODD MAN DOME WRONG/YELLIN HOUND	CO	274 V	
1832. ANOTHER DODDMAN/YELPING HOUND	CO	2742 V-	
BERT LOWN			
1833. PLSE DONT TALK BT ME/WH YR LOVER	VI	22652 E	
1834. I WANNA SING/ IN MY ARMS	VI	22689 V+	
JIMMIE LUNCEFORD			
1835. KEEP SMILIN KEEP LAUGHTIN/HAO 2 B	JOE	18504 E+	
1836. WHAM/LUNCEFORD SPECIAL	OK	5326 V+	
1937. ORM OF U/HITTIN THE BOTTLE	DE	765 E+	
NELLIE LUTCHER			
1838. IMADINE U HAVING EYES/THOUGHT ABOUTCP	15112 N-		
1839. SNG IS ENDED/ DO U OR DONT U	CP	40063 N-	
1840. LET ME LOVE U/REAL GONE GUY	CP	40017 E	
1941. MY MOTHERS DREAM/BETTER WATCH BELF	CP	40042 N-	
JOE LUTCHERS JUMP RAND			
1842. LUCY LINDY BOOGIE/BAUTER SPECIAL	CP	15361 N-	
1843. STRATO CRUSER/SUNDAY BLS	CP	40052 N	
1844. SHUFFLE WOOGIE/BEBOB BLS	CP	40071 N	
1845. NO NAMES BOOGIE/KIK BACK	CP	40101 N	
CLAUDIE LUTER			
1846. WH DID U STAY LAST NITE/ROYAL	PAC	10617 N-	
LUTHER & ROBINSON			
1847. SWEET VIRGINIA/DWN OLD PLANTATION	QRS	1029 E+	
CLAUDIE LUTER			
1848. WILD CAT BLS/ORY CREOLE TRAM	RAM	5 N	
1849. SPORTS MODEL MAMA/ TIGER RAG	RAM	4 N	
1850. SPORT MODEL MAMA/TIGER RAG	RAM	5 N	
1851. OYRS CREOLE TRAM/ WILD CAT BLS	RAM	4 N	
1852. WHERE DID U STAY/ROYA/ GARDEN	PAC	2139 N	
ABE LYMAN'S CALIF ORCH			
1853. OUT MILLION U'RE ONLY/ALL ALONE	BR	2742 E	
JIMMY LYTEL			
1854. TELL ME TROUBLES/ TWO FACED	BEA	106 E	
HARRY MCCLINTOCK			
1855. HALLELUJAH IM A BUM/BUM SONG	VI	21343 E+	
PERCIVAL MACKEY			
1856. LADY BE GOOD/ FASCINATING RHYTHM	COE	4000 N	
ENRIC MADRIGERA			
1857. TAKE 2 MAKE BARGIN/ALADDIN	VI	25118 E/-	
1858. BRAZIL/ NO NO NO	VI	27702 V+	
1859. THE NANGU/ WEEK END IN HAVANNA	VI	27640 E+	
1860. DO THE DUCONNET/ TRUMBANO CANA	VI	27893 N	
MATTY WALNECK			
1861. WILLIAM TELL OVERTURE/CARNIVLA VENI	CO	35299 N	
TOMMY DORSEY			
1862. MANHATTEN SERE/BLUE BLAZERS	VI	27962 E+	
LINDY MANNONE ORCH			
1863. HONEYS LOVIN ARMS/WHEN SUGAR WALKS	BB	300801 E	
1864. CAN HAPPEN TO YOU/COTTAGE BY MOON	BB	6536 E+	
1865. PAPER OOLL/ BESAME MUCHO	CP	347 N-	
1866. AFTERGLOW/RIVER MAN	BB	6483 N-	
1867. LAUGH YOUR WAY/ HEART SET ON YOU	BB	7214 E/-	
1868. BEALE ST BL/ FAREWELL BL	BB	10401 N	
1869. TRYIN STOP CRYING/WAILING BL	HRS	137 N	
1870. I'M ALONE W O YOU/ NEV HAD NO LOV	SE	5011 N	
1871. MAMAS GONE GOODBYE/STOP WAR	BB	11107 E	
MARKELS ORCH/TAMPA BL JAZZ BANO			
1872. BARKING DOG/AT WEEPING WIDOWS BALL	OK	4777 V+	
0000 MARVAROSA TRIO			
1873. TRADE WINDS/ BOPMATHISM	01	752 N	
1874. LOVER/ OARY DEPARTS	01	1025 N	
JOE MARSALE			
1875. KNOW WHAT U KNOW/ LOWER REGISTER	OE	3764 E-	
1876. DONT LET IT END/LOVER	MU	329 N-	

25¢ MINIMUM BID

<u>FREDROY MARTIN</u>			
1877. WHO WOULDN LOVE U/REO ROSE	VI	27891	E/V
1878. JINGLE JANGLE JINGLE/MET HER ON	VI	27909	E/-E
1879. JINGLE JANGLE JINGLE/MET HER ON	VI	27909	E-
(ABOVE: RM CHP NO CR)			
1880. NECK OF CHICKEN/ GET OUT MOOD	VI	201515	E/-E
1881. CARELESS RHAPOODY/EVERYTHING I'VE	VI	27915	N
1882. EVRTHING IVE GOT/CARELESS RHAP	VI	27919	E+
1883. WHITE CHRISTMASS/ABRAHAM	VI	27946	E/+
1884. EVERYTHING IVE GOT/CARELESS RHP	VI	27919	N
1885. CRIEG PIANO CONCERTO/SERE STRNGS	BB	11430	N
1886. ROSE ODAY/MISS YOU	BB	11286	N
1887. TOUCH OF TEXAS/SOFT HEARTED	VI	201504	N-
1888. GET OUT MOON/NECK CHICKIN	VI	201515	N
1889. MET HER ON MONDAY/JINGLE JANGLE	VI	27909	N
1890. DANCE REED FLUTES/WALTZ FLOWERS	VI	27902	N-
1891. ARAB DANCE/ CHINESE DANCE	VI	27901	N-
1892. DANCE SUGAR PLUM/RUSSIAN DANCE	VI	27900	N-
1893. OVERTURE MINATURE/MARCH	VI	27899	N-
1894. GET OUT MOOD/ NECK CHICKEN	VI	201515	E+
1895. GET OUT MOOD/NECK CHICKEN	VI	201515	E
1896. EASY TO LOVE/ ALL FOR LOVE	VI	201555	E
<u>SARA MARTIN</u>			
1897. MAMA GOT BLS/LAST GO ROUND	OK	8045	G+
JOHNNY MARVIN			
1898. HVE LIT FAITH IN ME/WITH U	VI	22273	V+
BABE MATHEWS WITH JOE THOMAS BIG SIX			
1899. HES GOT SO MUCH/NO BETTER FOR HRS	1017	N-	
CHARLES A. MATSONS CREOLE SERE/BWAY DANCE O			
1900. TAINT NOBODYS BIZ/I LOVE ME	ED	51222	E-
ED MCCONNELL			
1901. ELDER JACKSON SEREM/ PARTS 1&2	CL	5022	E
OICK MCCONOUGH			
1902. DEVIL & DEEP BL SEA/DARDANELLA	ME	70204	N/V+
H. MCGLIEE JAM BANO/TEMPO JAZZ MEN			
1903. TRUMPET AT TEMPO/ DIGGIN FOR DIZ OL	1005	N	
1904. NIGHT MIST/ DOROTHY	DL	1027	N
1905. WHEN LOVE COMES STEALING/GIRL OF DI	2743	E	
HAL MCINTYRE & HIS ORCH			
1906. COMMANOOS SERE/ HOW DO I KNOW	VI	27796	E
HAL MCINTYRE ORCH			
1907. THE GYPSY/ CEMENT MIXER	COSMO	475	E
WILLIE MAE MCKENZIE			
1908. PAPA DONT HOLD OUT/ EVEN WITH U	VO	3552	V+
RAY MCKINLEY BANO/ZUTTY SINGLETON BANO			
1909. N.O. PARADE/ BUGLE CALL RAG	DE	3685	E/V
1910. WITHOUT A SONG/MANHATTAN SERE	CP	117	N-
1911. ROCK A BYE/RUSSIAN WINTER	CP	128	N-
1912. HOWDY FRIENDS/ THATS WHERE I	MAJ	7211	N-
MCKINNEYS COTTON PICKERS			
1913. SHIM ME SHAW ABLE/CHERRY	VI	400114	E+
1914. ELUES SURE GOT ME/ BABAY WONT	VI	200116	E
1915. SHIM ME SHA WABLE/ CHERRY	VI	400114	N/E+
1916. BABY WONT U/ BLUES SURE HAVE GOT	VI	400116	N-
CONNIE MCLEANS RHYTHM BOYS			
1917. SOME LOST YR THING NOW/WH BREAKOE	7189	E-	
JIMMY PARTLAND			
1918. CHINA BOY/ JAZZ ME BLS	DE	18042	V
1919. WILD WAITING SUNRISE/SUGAR	DE	10943	V
BLACK BOTTOM MCPHAIL			
1920. JOHN/ NEW WHISKEY MAN	VO	4220	E
JAY MCSHANN			
1921. NEW CONFESSON BLS/RED RIVER	DE	8595	E
1922. ERNESTINE/ ROLL ON KATY	MER	8018	E
1923. CROWN PRINCE BOOGIE/SHIPYARD	PR	29011	V+
1924. GARFIELD AVE./DOTTIE BOOGIE	MER	8002	E-
JAMES MELTON			
1925. DAWN/ SLEEPY VALLEY	CO	1797	E
ETHEL MERMAN			
1926. MOVE IT OVER/MARCHING THUR BELIN	VI	201521	E+/-N
METRONOME ALL STAR BANO			
1927. ONE CLOCK BANO/ BUGLE CALL RAG	VI	27314	G
1928. I GOT RHY/ ROLY FLUSH	CP	03649	V+
1929. LEAP HERE/ MERONOME RIFF	CP	15039	E+
1930. AIL STAR STRUT/KING PORTER ST	CO	35389	N/V+
1931. I CLOCK JUMP/ BUDLE CALL RAG	VI	27414	E-
1932. ROLY FLUSH/ I GOT RHYTHM	CO	36499	N
MEZZ MEZZROW TRIO			
1933. REALLY THE BLS/ MILK FOR MEZZ	SES	10008	V+
1934. AINT GONNA GIVE/BOY LOVE BABY	BB	10090	V
1935. HOT CLUB ST/SWING SESSION CALLED	VI	25612	V-
1936. APOLOGIES/ SENDIN THE VIPERS	VI	25019	E
1937. REALLY THE BLS/ PART 1&2	KJ	146	E+
1938. OUT GALLON/OLIE MISS	KJ	142	E-
1939. GONE AWAY BLS/ DELUX ST	KJ	140	V+
1940. GETTIN TOGETHER/REVOLUTIONARY	HMV	9470	E
JOSIE MILES			
1941. DONT KNOW MY MIND/ A WAR HORSE	GE	5359	V-
1942. DONT KNOW MIND/ WAR HORSE MA	SI	4048	V
GLENN MILLER			
1943. AT LAST/ KALAMAZOO	VI	27934	V+
1944. SERE IN BL/THATS SABOTAGE	VI	27935	E-
1945. DEARLY BELOVED/IM OLD FASH	VI	27953	E-
1946. SLEEPY TIME/ JUNE BOX SAT	VI	201509	E/V+
1947. MOONLIGHT BECOME/ MOONLIGHT MOOD	VI	201520	V+
1948. BLUEBEAN CLIPPER/BLUE RAIN	VI	201536	E-
1949. MOONLIGHT SERE/LITTLE BROWN JUV	VI	201566	V
1950. TUXEDO JUNCTION/DANNY BOY	BB	10612	E
1951. IN MOOD/ WANT 2 BE HAPPY	BB	10416	E
1952. PAVANNE/ LITTLE BROWN JUV	BB	10286	E-
1953. RAINBOW RHAP/MUST BE JELLY	VI	201546	E+
1954. RAINBOW RHAP/ MUST BE JELLY	VI	201546	N
1955. LONG TIME NO SEE/ HERE WE GO	VI	201563	N
1956. CARIBEAN CLIPPER/ BLUE RAIN	VI	201536	V
1957. MY ISLE OF GOLDEN ORMS/WHAM!	BB	10399	E/-E
PUNCH MILLER & ORCH			
1958. SOME OF THESE DAYS/ EXACTLY LIKE	CE	4006	N-

25¢ MINIMUM BID

THE RECORD CHANGER

Box39, 125 LA SALLE STREET NTC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

25¢ MINIMUM BID

<u>PUNCH MILLER W INY PARHAM</u>		
1959. DIXIELAND DORN/CATHEDRAL BLS	CRL	14 E
<u>RAY MILLER</u>		
1960. IF YOU'LL COME BACK/MINDIN BUZ	BR	2564 E/V+
1961. DIONT CR TILL LST/ME & BOY FRND	BR	2753 E+
1962. LOST MAMA/ FRM I TILL 2	BR	2613 E+
1963. DIONT CR TILL LST/ ME & BOY FRND	BR	2753 E+
<u>LUCKY MILLINER</u>		
1964. TALL SKINNY PAPA/ SHOUT SISTER	DE	18386 E
1965. BOG FAT MAMA/TROUBLE IN MIND	DE	4041 E-
<u>MILLS BLUE RHYTHM</u>		
1966. AFRICAN LULLABY/SWINGIN IN E FLAT	CO	3038 N
1967. HEEBIE JEEBIES/ MINNIE THE WOODCHER	VI	22763 N-/P
1968. LETS HAVE JUBILEE/ OUT OF ORMS	CO	2963 V+
1969. YES YES/BROKEN DRMS	CO	3111 V+
1970. JUNGLE MADNESS/ BLUE FANTASY	VR	503 E-/V
1971. TIGER RAO/ ROCKIN CHAIR	DE	167 E
<u>MILLS MERRY MAKERS</u>		
1972. HONEY/ GT THE BLS WHEN IT RAINS	PE	15142 V-
<u>(ABOVE RM CHP NO GRV, DIG)</u>		
<u>MILLS MUSIC MASTERS</u>		
1973. PL DONT TALK ABT ME/ THEY SATISFY	ME	12091 V-
<u>IRVING MILLS</u>		
1974. RAILROAD MAN/ROAD BOUT MY GAL	BR	3297 N-
<u>(ABOVE 1/2 CHP)</u>		
<u>CARMEN MIRANDA</u>		
1975. CHATANOOGA CHOO CHOO/BONECA DE PX	DE	23265 E
<u>FREDDY WURFIELD</u>		
1976. MISS ANNABELLE LEE/GOOD OLO WAGON DEE	DE	8526 N-
<u>MISSOURI JAZZ BANO</u>		
1977. WHERE DOES SHE LIVE/ROSES REMND ME DO	BA	3734 E-
1978. BREEZIN ALONG BREEZE/ HOW MANY	BA	1778 V+
1979. IM SMOBY NOBODY LOVES/LINGER AWHILE	KE	9586 E
<u>MITCHELLS CHRISTIAN SINGERS</u>		
1980. WH MORE CAN JESUS DO/ WHO WAS JOHN	CO	37694 N
<u>CARLOS MOLINAS ORCH</u>		
1981. FAROLITO DE MI BARRIO/ LA CAMPARSITABR	6091 N-	
1982. MOMENT IN DARK/ THINKING OF YOU	CO	3122 N
1983. IN PAMPAS/ ON STROKE OF TWO	CO	3128 N
1984. OI ME/ LAMENTO GITANO	COE	2136 N
1985. INSPIRATION/ LA BOMBA	DE	1060 N
1986. GYPSY LAMENT/ CARIBBEAN STAR	DE	1080 E+
1987. CARDOS/ RAYERO	VI	24160 N-
<u>LITTLE BROTHER MONTGOMERY</u>		
1988. CRESCENT CITY BLS/ SHREVEPORT FAREWBB	10953 N	
<u>JOHNNY MOORES 3 BLAZES</u>		
1989. JOHNNYS BOOGIE/ END OF WAR BLS EXCLUSV	1008 N	
1990. BABY DONT U CRY/BLAZERS BOOGIE	PHILO	111 N-
<u>PHIL MOORE</u>		
1991. U TALK HOLDS MY CLOTHES/DONT LIKE	BM	327 N-
1992. GANNA SEE BABY/TOGETHER	VI	201613 E+
<u>WILDBILL MOORE</u>		
1993. BLVO BOOGIE/ HOW COMING BLS	AP	789 E
<u>MORAN AND MACK</u>		
1994. 2 BLCK CROWS PART 3/ PART 6	CO	1198 E-
1995. TOW BLK CROWS PART 3/ PART 4	CO	1094 V+
1996. 2 BLK CROWS/ PART 1&2	CO	935 V+
1997. 2 BLK CROWS/ PART 1&2	CO	935 E
1998. TWO BLK CROWS PART 5 & 6	CO	1198 E+
1999. TWO BLK CROWS 1&2	CO	935 E-
<u>IVOR MORETON AND OAVE KAYE (PIANO DUETS)</u>		
2000. TIN PAN ALLEY MEDLEY IAND 2	PAE	2185 N-
<u>HELEN MORGAN</u>		
2001. CANT HELP LOVIN DAT/ BELL	VI	25248 N
2002. CANT HELP LOVIN DAT/ OL MAN RIVER	HMV	2735 N-
<u>SAM MORGAN N.O. JAZZ BANO (ALL RED VINYL)</u>		
2003. SING ON/ OVER GLORY LAND	VJR	5 N
2004. MOBILE STP/ STEPPIN ON GAS	VJR	5 N
2005. SING ON/ OVER GLORY LAND	VJR	1 N
2006. MOBILE STP/ STEPPIN ON GAS	VJR	5 N
<u>THOMAS MORRIS & PAST JAZZ MASTERS</u>		
2007. ORIG CHARLESTON STRUT/ E FLAT BL #2 ACETATE N-		
<u>ELLA MAE MORSE</u>		
2008. EARLY IN MORN/ SUNNY SIDE	CP	487 N-
2009. I LOVE U SO/ OH BOY WHAT A GIRL	PE	1592 E
<u>BENNY MORTON</u>		
2010. ONCE IN A WHILE/ ETZA KEY	VI	1309 E/V
<u>JELLY ROLL MORTON</u>		
2011. SEATTLE HUNCH/ FREAKISH	VI	27565 N
2012. MOURNFUL SERE/GA SWING	VI	38024 F
2013. BLK BOTTOM/ THE CHANT	BB	10253 E+
2014. CLIMAX/ WEST END BLS	BB	10442 N
2015. THE PEARLS/ BEAL ST BL	BB	10252 N
2016. HONKY TONK MUSIC/ WININ BOY BL	JM	11 N-
2017. CREEPY FEELIN/ FINGER BUSTER	JM	12 N-
2018. HI SOCIETY/ BUDDY BOLDEN SAY	BB	10434 E+
2019. DOCTOR JAZZ/ ORIG JELLY ROLL BL	BB	10255 E+
2020. MUSHMOUTH/ SHUFFLE/ BL BLOOD	BB	8201 E+
2021. LONDON BLS/ DEAREST DARLING	REISSUE	3 E
2022. REAL ST BLS/ THE PEARLS	BB	10252 N
2023. PANAMA/ SWEET SUBSTITUTE	GL	703 N-
2024. MUDDY WATER/ BIG FAT HAM	CE	3004 N-
2025. SHREVEPORT STP/ DEEP CREEK	HMV	9220 E+
2026. SHREVEPORT / SHOE SHINNERS ORAO	VI	21658 V
<u>(ABOVE RM CHP 3 GRV)</u>		
2027. GOOD OLD NEW YORK/ BIG LIP BLS	GL	1704 E
2028. DEEP CREEK/ RED HOT PEPPERS	VJA	10119 N+/E
2029. WILD MAN BL/ JUNGLE BL	JAZZ	506 E
2030. SMOKE HOUSE BL/ STEAMBOAT STOMP	HJCA	48 E
2031. STEAMBOAT STP/ SMOKE HOUSE BLS	BRS	8 E+
2032. THE PEARLS/ BEALE ST BLS	BB	10252 E-
2033. SOME OAY SWEET HEART/ LONDON BL	HJCF	4 E
2034. PONCHATRIN/ LITTLE LAWRENCE	VI	400124 E
2035. MOURNFUL SERE/ GA SWING	VI	20282 V
2036. JUNGLE BL/ WILLOWAN BL	BRS	4 N
2037. GA SWING/ K.C. STOMP	BB	5019 N-/G
2038. CHANT/ BLK BOTTOM STP	VI	20221 E+

<u>JELLY ROLL MORTON CONT.</u>		
2039. MICHIGAN WATER BL/ THE NAKED ONCAMS	588 N-	
2040. BLUE BLOOD BL/ MUSHMOUTH SHUFFLE	BB	8201 V+
2041. CANNON BALL BLS/ GRANDPAS SPELLSVI	20431 V-	
<u>(ABOVE; CRK)</u>		
2042. SWEETHEART O MINE/FAT MEAT &	BR80068 N-	
2043. WININ BOY BLS/ MISTER JOE	CMS	590 N
<u>2044. PANAMA/SWEET SUBSTITUTE GEN TAVERN</u>		
2045. PANAMA/ SWEET SUBSTITUTE GEN.TAVERN	1703 N/V	
2046. KING PORTER STP/ DONT LEAVE ME	GL	4005 E+
2047. HI SOCIETY/ BUDDY BOLDEN	HMV	9216 N
2048. WEST END BL/ CLIMAX RAO	HMV	9219 N
2049. NEW ORLEANS JOYS/ PERFECT RAG	BRS	3 N
2050. WILD MAN BLS/ JUNGLE BLS	BRS	4 N
2051. JELLY ROLL BLS/ DR JAZZ	BRS	12 N
2052. MUSHMOUTH SHUFFLE/ BLUE BLOOD	BRS	11 N
2053. K.C. STP/ GRANDPAS SPELLS	HJCA	54 N
2054. 6GT. OUNNS BLS/ BUFF BLS	DUB	V+
2055. CANNON BALL BLS/ GRANDPAS SPELL HO	45 N-	
2056. GET THE BUCKET/ WHY	GEN	1706 V-
2057. N.O. JOYS/ PERFECT RAO	BRS	3 N
2058. THATS LIKE OUGHTS/OIXIE HOME	HJCA	N
2059. SWEET SUBSTITUTE/ PANAMA	GE	1073 E+
2060. SWINGIN THE ELKS/DIRTY DIRTY DEN.TAVNI711	N	
2061. WEST END BL/ CLIMAX RAO	BB	10442 N
2062. PRETTY LIL/ BURNIN ICEBERG	VI	400120 E+
2063. OET BUCKET/ WHY	GL	1706 E+/E+
2064. PERFECT/NEW ORLEANS JOYS	BRS	3 E+
2065. MY HOME IS SOUTHERN TWN/MAMAS OT	GL	1710 V/E
2066. WININ BOY/ DONT HE RAMBLE	EM	109 E-
2067. BUDDY BOLDENS BL/ CRAVE	CMS	589 V+
2068. KING PORTER STP/ DONT U LEAVE	CMS	591 E-
2069. MAMIES BLS/ ORIGINAL RAGS	CMS	587 V+
2070. GA SWING/ BLUE BLOOD BL	HMV	3419 E+
2071. DEEP CREEK/ SHREVEPORT ST	HMV	9220 N-/E
<u>BENNY MOTEN</u>		
2073. SHES NO TROUBLE/ SOUTH	VI	24893 E+/G
2074. GET LOWDOWN/ KANSAS CITY BRKOWN	VI	21693 V
2075. SOUTH/ SHES NO TROUBLE	VI	24893 N
2076. SOUTH/SOUTH	SPECIAL -	VI440004 E+
2077. SOUTH/ SHES NO TROUBLE	VI	38021 V

<u>MOUNO CITY BLUE BLOWERS</u>		
2078. TATLSPIN/ ONE HOUR	BB	6456 E+
2079. ARKANSAS BL/ BLUE BL	BR	2581 V+
2080. SAN/ RED HOT	BR	2502 E
2081. ARKANSAS BL/ BLUE BLUES	BR	2581 V
2082. SHES LATIN FROM MANHATTAN/REASON	VO	2957 V+
<u>(ABOVE RM CHP NO GRV)</u>		
2083. TATLSPIN/ FREAKISH	HMV	3040 N
2084. SAN/ RED HOT	BR	2602 V+
2085. SAN/ RED HOT	BR	2602 E+
<u>JIMMY MUNOY</u>		
2086. SUNDAY SPECIAL/ ALL ABOARD	VS	8148 E+
2087. ALL ABOARD/SUNDAY SPEC	VS	8148 N
<u>SPUD MURPHY</u>		
2088. ECTASY/ DCG. W. DEBUTANTE	DE	2109 E
2089. TRANS. CONTINENTAL/ MY LIT GIRL	DE	1853 N
2090. DANCING W DEB/ ECSTASY	DE	2109 N
<u>TURK MURPHY</u>		
2091. DOWN BY RIVERTOE/ CANAL ST BL	GTJ	40 E-
2092. SHAKE THAT THING/K.C. MAN BLS	JM	31 E-
2093. CHIMES BLS/ WHEN SUGAR WALKS	GTJ	3 E-
<u>JOSEPH MUSCANT ORCH</u>		
2094. BOLERO. SPEAK EASY	RZ	1431 N-
<u>THE MUSIC MAKERS</u>		
2095. BUFFOON/ APPLE BLOSSOM	CO	277 N
<u>PHIL NAPOLEONS ORCH</u>		
2096. SKY WITHOUT STARS/ON WAY OUT	FAM	5001 E+/V
<u>NASHVILLE JAZZERS/BLUE RHYTHM ORCH</u>		
2097. ST LOUIS BLS/ HOLD ER DEASON	MF	702 N
<u>DAO NELSON</u>		
2098. MISS STRUT/COON CAN BL	OR	12430 E
<u>NEW OIXIE OMONS</u>		
2099. MAYBE/ROSE COLORED GLASSES	DE	5362 V+
<u>NEW FRIENDS OF RHYTHM</u>		
2100. COO DINNY COO/ SWEET SUE	VI	27412 N
2101. HIGH VOLTAGE/ FOSTER CHILE	VI	26503 N
2102. WOOD IN QUESTION/HEAVY TRAFFIC	VI	26647 N-
<u>NEW ORLEANS RHYTHM KINGS</u>		
2103. TUN ROOF BLS/ THATS A PLETTY	GE	5105 G
2104. DUST OF THAT PIANO/SINCE WE FELL	DE	388 V
2105. MAPLE LEAF RAG/CLARINET MARM	BRE	2209 N-
2106. MILN. JOYS/SHIM-SHAM-SHE-WOBBLE	BRS	1004 N
2107. LONDON BLS/ MAD	TEM	533 N
<u>N.O. SEVEN</u>		
2108. EASY RIDER/HOW LONG BL	EL	5032 E/V+
<u>N.O. STOMPERS</u>		
2109. GA BOBO/ALABAMA SHUFFLE	VJR	19 N
2110. ALABAMA SHUFFLE/ GA BOBO	PK	4 E+
2111. GATEMOUTH/PERDIDO ST	CO	699 E
<u>N.O. WANDERERS</u>		
2112. PERDIDO ST/ GATEMOUTH	UHCA	15 E+
<u>SYNCO JAZZ BANO</u>		
2113. STATE ST BLS/ HOT LIPS	PAT	20770 V+
2114. HSE OF OAVIO BLS/ SMOBOY WRONG	PAT	21075 V+
<u>(ABOVE RM CHP 4 GRV)</u>		
2115. SMC BOYS WRONG/ HOUSE OAVIO	PE	14178 V+
<u>JACK NEWMAN</u>		
2116. WAY LATE/ NEW PRISON	VO	4344 V
<u>RUBY NEWMAN</u>		
2117. SMALL TOWN GIRL/BIN TO TELL	VI	25327 V+
2118. SWING HIGH SWING LOW/ SWT LILANIVI	25543 V+/L-	
<u>NEWPORT SOCIETY ORCH</u>		
2119. YOUNG MANB FANCY/ROMANCE	PM	20017 V

<u>NEWPORT SOCIETY ORCH</u>		
2120. KISS AWAKE UP/ WHERE OO COTTON	HA	536 O
<u>FRANK NEWTON QUINTET/HIOGINBOTHAM QUINTET</u>		
2121. DAYBRK BLS/ WEARY LANO BLS	BN	501 N-
2122. FRANKIES JUMP/ TABS BLS	VO	4821 N/E
<u>RAY NICHOLS 4 TOWERS ORCH</u>		
2123. & THEN ROWE/ SWEET BEGINNING LIKE	BB	6012 E
<u>REG NICHOLS</u>		
2124. SHEIK/ SHIM ME SHA WOBBLE	BR	8005 N
2125. T FOR 2/ WANT TO BE HAPPY	BR	80007 E
2126. IDA/ FEELIN NO PAIN	BR	80069 N
2127. NOBODYS SWEHEART/ AVALON	BR	80070 E-
2128. THATS NO BARON/WASHBOARD BL8	BR	80072 N
2129. AFTER U GONE/ THE SHIEK	BRE	1104 N-
2130. JAP SANDMAN/ 5 PENNIES	BR	3855 V/E
2131. CHINA BOY/PEG O MY HEART	BR	80004 E+
2132. THEY ALL LAUGHED/LEST CALL WHOLE	VR	502 N-
2133. MELANCHOLY CHARLEY/HURRICANE	MF	103 N
2134. AVALON/NOBODYS SWEHEART	BR	80070 E-
<u>BOZO NICKERSON(BLUES)</u>		
2135. WHATS THE MATTER NOT/ PAT 2	VO	1487 V-
<u>RAY NOBLE</u>		
2136. SMOBOY OUGHT 2 BE TOLD/BUILT DRM	VI	25200 E
2137. GOT UNDER BKIN/EASY TO LOVE	VI	23422 E
2138. THOUGH OF U/OOD BEACUE OF U	VI	24657 V+/E
2139. THOUGH OF U/BEACUE OF U	VI	24657 V
2140. TELLING WORLD/HOW COULD BE LONELY	VI	24752 V
2142. LOVE U TRULY/BLUE DANUBE	VI	24806 V+
2142. SOMEBODY BE TOLD/BUILT DRM ONE DAY	VI	25200 V+
2143. ILL DO MY BEST MAKE U/LOVE IS SWT ELG	2692 G+	
2144. TO LOBE U & LOSE/LONG AS U GOT HLT	VI	25504 E
2145. GOT MY LOVE KEEP/SLUMMIN ON PARK	VI	25507 E
<u>JIMMIE NOONE</u>		
1246. EVERY EVENING/ 4 OR 5 TIMES	VO	1185 G+
2147. EVERY EVENING/ 4 OR 5 TIMES	VO	1185 V-
2148. SWEET LORRAINE/ APEX BL	VO	1207 V/F
2149. I KNOW/ SWEET SUE	VO	1184 E
2150. BLUES JUMPED RABBIT/DIFFRENT TYPE	PA	2303 N-
2151. KEYSTONE BLS/ N.O. HOP SCOP BLS	DE	18095 N-
2152. DIFFRENT TYPE/ BL JUMPED RABBIT	OE	18439 E
2153. BUMP IT/ WILD MAN BL (DODDS)	DEC	3519 E+
2154. APEX BL/ SWEET LORRAINE	BR	80023 N-
<u>NOORFELD JAZZ QUARTET</u>		
2155. CORNFELD BLS/ BIG FAT MAMA	OK	4380 G
<u>CHARLES NORMAN ORCH</u>		
1256. A.F.N. BOOGIE/ SHIP AHoy	CO	1610 N
<u>REO NORVO</u>		
2157. TEARS IN HEART/WORRIEO OVER	BR	7970 V
2158. CIGARETT & SILHOUETTE/AFTER DINNER	BR	8171 E+
2159. REMEMBER/JIVING THE JEF	BR	7896 E
2160. THIS IS MADNESS/ WHO BLEW OUT	BR	8230 E-
<u>JIMMIE O'BRYANTS WASHBOARD BANO/LOVIE AUSTIN</u>		
2162. GA. BRKDOWN/ PEEPIN BLS	PM	2097 G
<u>THOMAS O'DOWD</u>		
2163. ORANGE WHITE & GREEN/UP OE VALERA	PM	V-
<u>(ABOVE; NO CATALOGUE NUMBER. ON PM LABEL, ESPECIALLY MADE FOR THOMAS O'DOWD.)</u>		
<u>CHICO O'FARRILL ORCH</u>		
2164. FLAMINGO/ CARIOCA	MER	8966 E+
<u>OHMAN-ARON ORCH/BEN BERNIE ORCH</u>		
2165. ONE ALONE/ HES LAST WORD	BRE	3411 V
<u>OKEN SYNCOPIATORS</u>		
2166. BLK SHEEF BLS/ SUN-JUV-ER GUN	OK	4

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE FOR INSTRUCTIONS.

25¢ MINIMUM BID

Q-D-J-B. CONT.

2205. BWAY ROSE/SWEET MAMA VI 18722 E
 2206. PALESTEENA/MARGIE VI 18717 V+
 2207. SENSATION RAG/BLUIN THE BLS VI 18493 E
 2208. LAZY DADDY/FIDGETY FEET VI 18564 V+
 2209. MARGIE/PALESTEENA VI 18717 E
 2210. BROADWAY ROSE/SWEET MAMA VI 18722 V+
 2211. CRAZY BL/ HOME AGAIN VI 18729 V+
 2212. BOW WOW BLS VI 18850 V
 2213. JAZZ BAND BALL/ OSTRICH WALK HMV 1021 V+
 2214. MOURNIN BL/ CLAR MAMRALADE VI 18513 V+
 2215. MARGIE/PALESTEENA VI 18717 V+
 2216. MARGIE PALESTEENA VI 18717 V
 2217. PICKLES/ YES WE HAVE NO BANANAS CO 3924 V
 ORIG. MEMPHIS FIVE
 2218. JAZZ ME BLS/ ANYTHING CO 2488 V-
 2219. OH BABY/ NEVER CARE ABOUT 2MORROW PAT 36096 V
 2220. AFRICA/SUPERSTITIOUS BLS(HR CRK) PE 14298 E
 2221. HOW COME U DO ME/MEANEST BLS VI 19480 E-
 2222. WHOS SORRY NOW/ SNAKES HIPS VI 19052 E
 2223. MEMPHIS GLIDE/ YES WE HAVE NO BAN PAT 20981 G
 2224. NEW TWISTER/SHIM ME SHA WABBLE BR 3707 V+
 (ABOVE; CRK)

ORIO. ZENITH BRASS BAND

2225. SALUTATION MARCH/EVER CEASE LOVE CI 1005 E+
 NICHOLAS ORLANDO
 2226. IF YR IN LOVE/ PAL OF MY HEART PE 14792 E
 KIO ORYS CREOLE JAZZ BAND
 2227. PANAMA/UNDER BAMBOO TREE CR 7 E-
 2228. OH DIONT HE RAMBLE/MARYLAND(HR CRK) CR 3 E
 2229. BLS FOR JIMMY/ GET OUT HERE CR 2 E-
 2230. ORIG OXIELAND ONE STEP/ORYS TROM CR 6 E
 2231. FAREWELL STORYVILLE/WLOS JAZZ CZY CO 37277 E-
 2232. UNDER BAMBOO TREE/ PANAMA JM 27 N
 2233. DOWN HOME RAG/ 1919 JM 24 V+
 2234. HES JUST LIKE U/ OH JOHNNY OH CO 2391 V
 VESS OSSMAN
 2235. KEEP OF THE GRASS/ A GAY GOSSOON EO V-
 2236. GAY GOSSOON/ ST LOUIS TICKLE VI 16092 E
 JOHNNY OTIS
 2237. PRESTON LONES MANSION/ BABYS BUZ EXCELS 141 E
 PACE JUBILE SINGERS
 2238. MY LORO/ IM GOIN THROUGH VI 20225 V+
 TRIO MICHEL PACOUT (LUTER)
 2239. 122 BLS/ DOMINIO STP JRSF I N
 HOT LIPS PAGE
 2240. OWN THE LEVEE/OLD MAN BEN OE 7433 E-
 2241. U NEED COACHIN/ FISH FOR SUPPER CMS 558 V/E
 2242. YOUO BE FRABTIC TOO/ ROCKIN AT RY CMS 571 N
 2243. IT AINT LIKE THAT/ BIG D BLS CONT 6003 N
 2244. G BABY AINT I GOOD/ LAOY IN RED COGT 6002 N
 2245. U NEED COACHIN/ FISH 4 SUPPER CMS 558 N
 2246. AINT LIKE THAT/ BIG D BLS CONT 6003 N-
 2247. MY FIGHTIN GAL/ JUST ANOTHER BB 8660 E+
 2248. BIG O BLS/ AINT LIKE THAT CB 6003 N
 2249. PAGIN MR RAGE/ UNCLE SAM BLS SA 520 N-
 2250. LAOY IN RED/ GEE AINT I GOOD CONT 6002 E-
 2251. PAGIN PAGE/ UNCLE SAM BL SA 520 E
 MILT PAGE TRIO
 2252. ONLY PAPER MOON/ SODA POP MA 1000 N
 RAYMOND PAGE
 2253. HEART OPEN BOOK/ GOT ME OON THINGS VI 24866 E-
 PAN AMERICA MARIMBA BAND
 2254. LA CUCARACHA/ NEGRA SOY VI 24718 E-
 PANCHO
 2255. PEANE OF MINO/ MORNING EVERNING VI 22032 E-
 TINY PARHAM & HIS MUSICIANS/ PUNCH MILLER
 2256. FAT MAN BLS/ WASHBOARD WIGGLES JAY 71 E+
 2257. ONLY YESTERDAY/ IF LOVE IS GOOD BR 80217 N
 CHARLIE PARKER ALL STARS/ SERGE CHALOFF QUIN.
 2258. RELAXIN AT CAMARILLO/ BLUE SERGE OI 1012 N
 2259. STUPEMOUS/ RELAXIN AT CAMARILLO OI 1030 N
 HARRY PARRY & HIS SEXTET
 2260. BOOGIE RIDES TO YORK/ BL LOU PAE 2927 V+
 2261. OR HECKLE & MR JIBE/ POLLY KETTLE PA 2878 N
 2262. BOOGIE BOUNCE/ ROCKY MT PA 2945 N
 TONY PASTOR
 2263. READY SET JUMP/ LEST OO TI BB 10902 E/V
 2264. LEST OO IT/ READY GET SET BB 10902 N-
 2265. COWLEY SQ/ BRAGGIN BB 11119 N-
 2266. CONFESSION/ BLUES VI201604 N
 2267. S SALTED PEANUTS/ BELL BOTTOM VI201661 E+
 ISABELLE PATRICOLA
 2268. STINGO STUNGO/ SISTER AINT THAT VO 14622 E
 JACK PAYNE
 2269. IN VALLEY OF MOON/ CANT REMEMBER IM 2879 E
 GEORGE PAXTON
 2270. STREAMLINE/ ILL SEE U IN MY ORMS GU 132 E
 ROANES PENN
 2271. IB IN LOVE/ GODO BYE BLS VI 24036 V+
 PEPPY BOYS
 2272. ITALIAN ROSE/ THAIB MEDIATION PE 14389 E
 OSCAR PETTIFORD ORCH
 2273. EMBY BEO BLS/ WORRIED LIFE MANOR 1002 E+
 JACK PETTIS
 2274. OOTIN NEW LOW DOWN/ SPANISH ORM VI 21559 V
 FLIP PHILLIPS FLIPFET
 2275. BKYBCRAPER/ PAPPILLOWA SG 28106 E+
 LENA PHILLIPS
 2276. LORD SEND THE RATN/ LITTLE BOY WOM 10250 E/V
 TEDDY PHILLIPS
 2277. YEBB GIR THATS MY BABY/ BLOOMING NAT 7020 N-
 PINTOP & LINDBERG/ LITTLE BROTHER
 2278. E CHICAGO BL/ FARISH ST JIVE BB 10177 N
 PIRONS NEW ORLEANS ORCH
 2279. DO ODDOLE ODM/ WEST INDIES BLS VI 19255 V-
 (ABOVE; 1/2 RM CHP)

BEN POLLACK

2280. FOREVER/LOVED U THEN AS LOVE U VI 21716 E-
 2281. WIT TIL U SEE/ LOUISE VI 21941 V+
 MY KINGS LOVE/ ON WITH DANCE (2282.) VI 21944 V
 2283. AFTER U GONE/ ROSE COLORED GLASS DE 2057 E
 2284. SWT SUE JUST U/ SINGAPORE SORROWS VI 21437 N
 2285. IF I COULD BE/ THERES A WALL GIRL PE 15325 V-
 2286. ALICE BL GOWN/ SWINGIN AT FANDUS OE 3526 E
 ETHEL & OORATHEA PONCE
 2287. HAPPY GO LUCKY/ HUSH A BYE BABY CO 1347 V+ E
 BOB POPE ORCH/ TEO WALLACE MUSIC
 2288. WHA HOD/ GOODY GOODY RZ 2080 N
 PORT OF HARLEM JAZZ MEN
 2289. ROCKING THE BLS/ MIGHTY BLS 12 BN 3 E+
 DICK POWELL

2290. HES MY UNCLE/ AMERICA I LOVE YOU DE 3458 V+
 TEO POWELL ORCH
 2291. RENDEZVOUS IN RIO/ BLUE OANUBE BB 11132 N
 2292. AM I BLUE/ RIDIN SUBWAYS DE 3094 N-
 ANORE PREVIN
 2293. BL SKIES/ BDDO ENOUGH TO KEEP SUN-SET 10057 E
 JESSE PRICE

2294. MISTREATED/ WHATS HAPPENED CP 15245 N
 2295. THE WHIRLIGIG/ ANOTHER DAY WASTED CP 15370 N
 2296. BL BOOK BDOIG/ THATS THE WAY CP 40014 E+
 2297. JUMP IT U SHUFFLE/ NAGASAKI CP 40047 N-
 2298. KANSAS CITY MAMA/ U SATISFY CP 295 N
 LOUIS PRIMA ORANO

2299. GVPY TEA ROOM/ LETS SWING IT BR 7479 V-
 2300. JST CANT BELIEVE U CONE/ RHY DN RAO VP 3921 V+
 2301. SUNDAY KIND OF LOVE/ NICKEL 4 MEM MAJ 1113 E+
 2302. SING A SPELL/ GLEEBY RHYTHM BORN VS 8166 N
 2303. TO YOU/ HEART/ SAY SI SI VS 8170 N
 2304. TO U SWHT ALOHA/ SAY SI SI VS 8170 E
 2305. SING A SPELL/ GLEEBY RHYTHM IS BORNVR 8166 E+
 PRINCESS BATAHAWO

2306. BY WATERS OF MINNETONKA/ A SIOUS VI 18431 N-
 CLARENCE PROFIT TRIO
 2307. TIMES SQ BL/ HOT & BOTHERED OE 8503 N-
 IKE QUEBEC

2308. JIM OAWGS/ I Q BLS SA 570 E
 QUINTET OF HOT CLUB OF FRANCE
 2309. LIZA/ BELLEVILLE OE 41010 E+
 2310. MINORS SWING/ VIPERS OREAM GW 23 E
 2311. EXACTLY LIKE U/ YOURE ORIVING ME VI 26733 E/G
 MA RAINEY

2312. MOONSHINE BL/ NEW BO-WEAVIL BLS PM 2 E
 2313. STACK O LEE BLS/ YONDER COME TH BLVJR N
 2314. MOONSHINE BLS/ SOUTHERN BLS PM 3 E+
 2315. MOONSHINE BLS/ SOUTHERN BLS PM 12083 G
 2316. CELL PAPA BLS/ YAH DE OA PM 12257 G
 2317. SOUTHERN BLS/ MOONSHINE BLS PM 12083 G
 2318. O PAPA BLS/ O BLUES PM 4 E+
 2319. COUNTEIN THE BLS/ JELLY BEAN BLS PM 12238 G
 2320. THESE OOGS OF MINE/ LUCKY ROCK BL PM 12215 V
 2321. BLS WORLD FORGOT/ PART 2 PM 1 E+
 RAMBLERS DANCE BAND

2322. OECCE STA/ VLAOVOSTOCK OE 3588 E+
 RAVIZEE SINGERS
 2323. HIDE ME/ HES ALL AND ALL MEL 70867 E-
 RAWICZ & LANDAUER (PIANO DUET)

2324. FAUST VARIATIONS/ CARMEN SELECTION COE 1669 N
 FLOYD RAY ORCH
 2325. 2 O' CLOCK IN MORN/ COMIN DN WITH OE 2337 V+
 RED ARMY CHDR

2326. WHITE WHIRLWIND/ SONGS OF THE PLAIN CO 36265 N
 THE RED HEADS/ MIKE SPECIALE
 2327. POOR PAPA/ TENTIN OWN IN TENN PE 14568 E+
 OON REOMAN

2328. SHAKIN AFRICAN/ CHANT OF WEED BR 80036 N-
 2329. SONG OF THE WEEDS/ SHAKIN THE AFRIC BR 8211 V+
 2330. DONT WANT GO BEO/ HOW YA FEELIN BR 6523 V
 2331. IM PLAYING SOLITAIRE/ MILNBERG BR 10071 N
 2332. IF ITS TRUE/ HOT & ANXIOUS BR 6368 E
 2333. CHANT WEE/ TOW TIME MAN CO 35689 N-
 2334. JUMP SESSION/ CLASS WILL TELL VI 26206 N
 REGENT CLUB ORCH

2335. MELODY THAT MADE U/ SOMETIME BR 2902 E
 JOE REICHMAN & ORCH
 2336. ANDANTE CANTABILE/ MELANCHOLY BABY VI 27882 N-
 2337. WISE OL OWL/ TOY PIANO MINUET VI 27360 E+
 2338. IF THIS IS B LOVE/ DANCE OF THE VI 27408 N
 2339. WISE OL OWL/ TOY PIANO MINUET VI 27360 E

LEO REISMAN

2340. KISS YOUR HAND/ JOSEPHITA VI 21920 E+
 2341. MOAN IN LOW/ AINT MISBEHAVIN VI 22047 E
 2342. U OO SOMETHING 2 ME/ U'VE GOT THAT VI 22244 E
 2343. MOON COMES OVER MT/ WITHOUT THAT VI 22746 V+
 2344. WHATLL U OO/ THERES ONE LITTLE GIRL CO 1212 V
 2345. LOVE IS LIKE A SONG/ SAY OUI SHERIE VI 22531 E
 2346. AINT NEG SO/ WOMAN SOMETIME THING OE 18281 N
 2347. SUMMERTIME/ BOAT LEAVIN FO NY OE 18282 N
 2348. LEAZ/ OO WHIT YOU OO VI 22069 E+
 2349. MEAN 2 ME/ THATS WHAT I CALL HVN VI 21921 V+
 2350. WH U'RE COUNTIN STARS/ NEEDIN U I VI 22181 V-
 2351. CHARMING/ SHEP'S BERE VI 22233 E-
 2352. U OO SMTHIN/ U'VE GT THAT THING VI 22244 V+
 2353. HAPPY FEET/ LIKE 2 OO THINGS VI 22398 E-
 2354. ARND CORNER/ BYE BYE BLS VI 22459 V+
 2355. JUNG OIGLOL/ IM ALONE BECE I LOVE VI 22506 V-
 2356. HURT/ HES NOT WORTH TEARS VI 22605 V-
 2357. THATS WHY OARKIED WERE/ HIOING IN VI 22856 E+ V
 2358. SHE DIONT SAY YES/ NIGHT WAS MADE VI 22869 V
 2359. SPRING HERE/ ILL TELL MAN IN THE ST. VI 25842 E-
 2360. AT CLOSE DAY/ ICH LIEBE OICH VI 22100 E
 2361. HERE I AM/ WHY WAS I BORN VI 22187 E
 2362. TROO/ WHY OO U SUPPOSE VI 22204 E

LEO REISMAN ORCH CONT.

2363. LEO LIN OWN RIVER/ MIA CARA VI 22433 E
 2364. U WILL REMEMBER VIENNA/ I BRING VI 22512 E+
 2365. SAY OUI CHERIE/ LOVE IS LIKE SONG VI 22531 E+
 2366. BODY & SOUL/ SOMETHING TO REMEMBER VI 22537 E+
 2367. LONE STAR TRAIL/ DONT ASK ME VI 27288 E-
 2368. THATS WOT I CALL HVN/ MENA TO ME VI 21921 E-
 (ABOVE; DIG)

JACQUES RENARD

2369. EVYBODY LOVE U/ INSPIRATION IS VI 21811 E-
 2370. AUF WEIDERSEHN/ MARY ANN VI 21234 E-
 RENOEZVOUS SEXTET (TAB SMITH)
 2371. I WAS WORN/ ROSA LEE REGIS 1015 N
 THE REVELERS
 2372. COLLEGIATE/ GONNA CHARLESTON VI 19778 E+
 2373. COMIN HOME/ EVENIN VI 21607 E+
 2374. OL MAN RIVER/ OH LUCINDY VI 21241 E-
 2375. LEO LIN ALONG/ WAKE UP CHILLUN VI 22036 E-
 2376. DANCING IN DARK/ WH YBA PLAYS DN VI 22772 V+
 2377. LADY PLAY MANDOLIN/ BL AGAIN VI 22622 E
 2378. DINAH/ DR MISS HANNAH VI 19796 N-

RHYTHMIC EIGHT

2379. JAP SUNSHADE/ LOVE IS LIKE SONG 26E 5838 N
 2380. WHAT PERFECT NIGHT LOVE/ WHATS USE 20E 5785 N
 2381. N'LO BABY/ SINGIN IN BATH TUB 20E 5629 N-
 2382. IM LONGING FOR SOMEONE/ FACES AT 20E 5147 N
 2383. WORLDS GREATEST SWHT/ EVERY OAY 20E 5500 N
 2384. SPRING IN SUMMER SHELL/ YOURE A PA 20E 5435 N
 FRED RICH AND ORCH

2385. GT BLS WH IT RAINS/ SOME SWT OAY RE 8761 E
 2386. TOGETHER WE TWO/ WILL U BE TRUE BA 6009 E+
 2387. WLOUT IT BE WONDERFUL/ IF ONLY LUV BA 6512 E
 2388. WH NY ORMS COME TRUE/ WE CNT LIVE CA 9166 N-
 TOMMY RIGGS (VOCAL)

2389. MY PRAYER/ DIONT KNOW WHAT TIME VS 8086 N-
 WILLIE RIGHT

2390. LITTLE BEE/ SUNNY LANO BLS OK 6008 N-
 RILEY FARLEY

2391. JINGLE BELLS/ SAMTA CLAUSE COMIN OE 1031 N
 MIKE RILEY ORCH

2392. JAMMIN/ THATS SOUTHERN HOSP OE 2171 N
 2393. OH DEAR WHAT CAN MATTER/ CHACHITA OE 1622 E
 RINGLING BROTHERS & BARNUM BAILEY BAND

2394. GENTRYS TRIUHPHAL MARCH/ OLO GLORY VI 22671 V-
 JOSEPH ROBECHAUX

2395. AFTER ME THE SUN/ WHY SHOULO I CRYVO 2610 V-
 (ABOVE; CRK)

DICK ROBERTSON

2396. MASQ. IS OVER/ LIVE LIFE OF LIE OE 2378 N
 2397. I CRIED FOR U/ CARDENAI OE 2260 V-
 2398. SOMEBODY STOLE MY GAL/ BLUES OE 3669 V
 2399. I PROMISE YOU/ PENNY SERE OE 2354 N
 2400. GO HOME LITTLE GIRL/ SO YOUR THE ONEOE 3607 N/V+
 2401. DARLING HOW CAN U SOON/ GREATEST OE 3378 V
 2402. MANY HAPPY RETURNS/ GREENWICH VILL OE 3632 N- V
 2403. MAY STAY AWAY LIT LONGER/ GBYE MA OE 4116 N
 2404. MAY STAY AWAY LONGER/ GOODOE MAMA OE 4116 N
 2405. EVES ONES FIGHTING SON/ WE OIO IT BEF OE 4117 N
 2406. HATS OFF MCA/ THIS TIME OE 4318 N
 2407. ISABELLA KISSED FELLA/ CHING OE 4365 N
 2408. SIDOEALK SERE/ WISE OLO OWL OE 3859 N
 PAUL ROBESON

2409. WOMAN IS A SOMETIME/ AINT NECESSARLY VI 26358 N
 2410. KING JOE (1 & 2) OK 6472 E+
 2411. KING JOE/ PARTS 1 & 2 OK 6475 E+

EARL ROBINSON

2412. HOUSE T LIVE IN/ MANS A MAN FOR KAY 538 E-
 CARSON ROBINSON

2413. SO T JOINED NAVY/ DONT WANNA BE BR 1065 N-
 2414. DONT LET SPURS GET RUSTY/ PLAIN TALK BB 11546 N
 WILLARD ROBINSON

2415. DEEP RIVER/ TAINT SO HONEY VI 21651 V-
 2416. OONE EVE FRAIS WOE/ RELIGION IN RHYVI 22446 E+
 MAURICE ROCCO

2417. COCKTAILS FOR 2/ SUGAR GU 117 E/V
 2418. TEA FOR 2/ ONE I LOVE OE 8574 E
 2419. MY TZATZKELA/ AT SUNDOWN MU 443 N
 KNUTE ROCKNE/ NOTRE OAME UNIV. BAND

2420. KNUTE ROCKNE TALKS/ VICOTRY MARCH VI 22808 V+
 ROODEO TRIO

2421. WH WORKS ALL DONE/ BURY ME OUT ON VI 40186 N-
 IK ROODERS

2422. SCREENIN TH BLS/ IT HURTS SO GD CE 3003 N-
 OIL ROOIN

2423. WH THE REASON/ RESTLESS BA334108 V+
 (ABOVE; RM CHP NO GRV)
 ARIAN ROLLINI

2424. BUT IS IT LOVE. GOTTA GET UP PE 15799 E-
 2425. SMOEBOY LOVES ME/ SATANIC BLS OE 3525 E
 VINCENT ROSE

2426. HELEN GONE/ RIP SAW BLS VI 19398 V+
 TIMMIE ROSENKRANTZ

2427. BL AT DAWN/ BOUNCY CONT 6012 E+
 DOLLY ROSS

2428. HOOTIN OWL BLS/ HE DONT KNOW VOC 1166 E-
 REV. LEROA ROSS

2429. GAMBLER BROKE/ ORY BONE IN THE VALL OK 8486 G
 LANNY ROSS

2430. LST TIME SAW PARIS/ HI ON WINOY VI 27254 E+
 THE ROUNDERS

2431. CHLO-E/ READY FOR THE RIVER VI 21382 E-

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

ARG- BOX 341, COOPER STATION
NYC, NY

WE ARE EMPOWERED TO AUCTION OF TOPEX RECORDING
STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-
HOUR BROADCASTS ON 12" LP 33-1/3 MICROGROOVE
STUDIO ACETATE RECORDINGS. ALL RECORDS ARE IN
N. CONDITION - NEVER PLAYED.

FRANK TRUMBauer - 12" LP

- (1) NATIONAL EMBLEM MARCH
- (2) BEETLE AT LARGE
- (3) RUSTLE OF SWING
- (4) ALEXANDERS RAGTIME BAND
- (5) THE JUBA
- (6) BRING BACK MY BONNIE TO ME
- (7) SHAG ON DOWN
- (8) HOT SPELL

BENNY GOODMAN-TEDDY WILSON SEXTET-12" LP-TV

- (1) LIMBOUSE BLUES
- (2) JAMBOREE JONES
- (3) ROSE ROOM
- (4) TEMPTATION RAG
- (5) AFTER YOU'VE GONE
- (6) OH BABE
- (7) AIR MAIL SPECIAL
- (8) THESE FOOLISH THINGS

DUANT BASIE-12" LP (FEATURING LESTER YOUNG)

- (1) EBONY RHAPSODY (2/1940)
- (2) RIFF INTERLUDE
- (3) DARN THAT DREAM
- (4) TAKE IT PREZ
- (5) BABY DON'T YOU TELL ON ME
- (6) IF I COULD BE WITH YOU
- (7) I GOT RHYTHM (LESTER YOUNG FEAT FOR 6 MINUTES)

LEE COLLINS & DON EWE ALL-STARS - 12" LP

- (1) FIDELITY FEET
- (2) CHINATOWN MY CHINATOWN
- (3) JUPERS ORAO (SUTTON SOLO)
- (4) BASIN ST BLUES
- (5) BIG BUTTER & EGG MAN

SOPHIE TUCKER-(1921-1928)-12" LP

- (1) HIGH BROWN BLUES (NOT A BROADCAST)
- (2) SHE KNOWS IT
- (3) PICK ME UP & LAY ME DOWN
- (4) JIO WALK
- (5) COMPLAININ
- (6) BLUEBIRD, WHERE ARE YOU?
- (7) HULA LOU
- (8) RED HOT MAMA
- (9) THE MAN I LOVE
- (10) MY PET

BENNY GOODMAN-CARNEGIE HALL CONCERT (1939)

12" LP-NEVER RELEASED COMMERCIALY

- (1) DON'T BE THAT WAY
- (2) SUNRISE SERENADE
- (3) T'AIN'T WHAT YOU DO
- (4) CARNEGIE HALL JIVE
- (5) EACH GOES TO TOWN
- (6) ONE O'CLOCK JUMP
- (7) SHEIK OF ARABY
- (8) FLYING HOME (CHARLIE CHRISTIAN)
- (9) STAROUST (CHARLIE CHRISTIAN FEATURED)

STAN KENTON - 12" LP

- (1) THESE FOOLISH THINGS
- (2) OUR WALTZ
- (3) THE MAN I LOVE
- (4) I KNOW THAT YOU KNOW
- (5) NUMBER SEVEN
- (6) MAO FOR A PAO
- (7) CONVERSIN WITH THE BRAIN
- (8) HALF A HEART
- (9) PRELUDE TO NOTHING
- (10) STOP YOUR TEASING

SAM DONAHUE-12" LP

- (1) COVER THE WATERFRONT
- (2) THAT'S THE WAY
- (3) THERE'LL BE SOME CHANGES MADE
- (4) EXACTLY LIKE YOU
- (5) GYPSY LOVE SONG
- (6) LONELIGHT NIGHTS
- (7) SAXOPHONE SAM
- (8) MOTEN SWING
- (9) PLAY FIDDLE PLAY
- (10) COCKTAILS FOR TWO

DUKE ELLINGTON (1940) - 12" LP (BLANTON-REX)

- (1) FRENESI
- (2) UNTILL TONIGHT
- (3) WEST INDIAN STOMP
- (4) LOVE AND I
- (5) I HEAR RHAPSODY
- (6) LOVE LIKE THIS CANT LAST (IVIE ANDERSON)
- (7), (8), (9), (10)

LEWIN RECORD PARADISE

5501 HOLLYWOOD BOULEVARD •
LOS ANGELES 8, CALIF.
HO. 4-8088

ESTABLISHED SINCE 1931.

ARE YOU A GOOD SPORT !!!!!

WANNA GAMBLE ON A GOOD THING?????

THEN ----- SEND US \$5.00 AND, , , , ,

WE WILL SEND YOU,

TEN RECORDS,

BY ANY OF THE FOLLOWING ARTISTS:-

CHARLIE BARNET BLUEBIRD
HARRY JAMES COLUMBIA
BOB CROSBY (BLUE DECCA)
BING CROSBY (BLUE DECCA)
TOMMY DORSEY VICTOR
COUNT BASIE BLUE DECCA & VICTOR
JIMMY LUNCEFORD VOCALION & BLUE DECCA
JIMMY DORSEY BLUE DECCA
GENE KRUPA COLUMBIA & OKEHS

AND AT LEAST

ONE DIME ELLINGTON
ONE RED NICHOLLS
ONE LOUIS ARMSTRONG

OUR CHOICE OF SELECTIONS.

YOU PICK THE ARTISTS.

OUR GUARANTEE SAYS EACH PACKAGE WORTH

\$10.00 OR MORE.

REMEMBER !!!!! THEY ARE ALL ORIGINALS,
ALL E OR BETTER.

THIS IS OUR XMAS SPECIAL PACKAGE.

***** DO NOT MISS THIS DEAL *****

CONFIDENCE IS BASED ON TRUST

YOU, OF COURSE PAY MAILING COSTS OR CHARGES.

OWING TO WHAT WE BELIEVE WILL BE A TERRIFIC RESPONSE

WE SHALL SHIP STRICTLY FIRST COME FIRST SERVED BASIS.

BLUE NOTE RECORD SHOP

5717 DELMAR BLVD

ST. LOUIS 3, MO.

YES & WE HAVE MOVED

TO ---

LARGER
CLEANER
MORE COMFORTABLE
QUARTERS

ON "OIXIE ROW" WHERE ALL THE JAZZ BANDS PLAY.
(OUT OF TOWNERS TAKE THE DELMAR BUS OR STREET
CAR TO D'BALLIEVERE. YOU'RE THERE --- GET OFF
RIGHT AT THE DOOR !)
AFTER LISTENING TO RECORDS AT BLUE NOTE, HEAR
THE BANDS AT:

THE WINDERMERE BAR --- WINDY CITY SIX
THE TOP HAT --- DON GUMPERTS FIVE SAINTS
THE BLUE NOTE --- SINGLETON PALMERS DIX. 6
(ABOVE BANDS ARE SUBJECT TO CHANGE)
AND HEAR JAZZ --- ST. LOUIS STYLE.

LOOKING FOR CUT-OUTS? LOOKING FOR CUT-OUTS?

WE HAVE JUST PURCHASED THE ENTIRE JAZZ STOCK OF THE
OAKEL MUSIC COMPANY, FORMERLY SPECIALISTS IN THE
SALES OF JAZZ RECORDS IN THE MOUND CITY. INCLUDED
ARE ITEMS ON THESE LABELS:

KEYNOTE	JAMBOREE	SWAN	SUNSET
HM SOCIETY SAVOY	WEST COAST	DOWN HOME	
MUSICRAFT HRS	BLK & WHITE	SIGNATURE	
COMMODORE GUILD	ANY MANY OTHERS		

THE FOLLOWING LABELS ALWAYS COMPLETELY STOCKED:

AMERICAN MUSIC	PARAMOUNT	STEINER-DAVIS	DUBLING
RIVERSIDE	DELMAR	WINDIN' BALL	PAX
AND THE REGULARS --- BOTH MAJOR & PRIVATE			

LIST NUMBER TWO'S PUBLICATION HAS BEEN DELAYED BY
OUR MOVE, OCCASIONED BY AN UPSURGE IN M.O. BIZ. IT
WILL BE READY BY THE TIME THIS AD IS IN PRINT.
BIGGER AND BETTER THAN PLANNED, ALL SWEET FANS WILL
THIS LISTING OF SWING ITEMS FROM A TO Z! SEND US
YOUR NAME TODAY, IF YOU'RE NOT ON OUR MAILING LIST.

EAST COAST FANS!

TEN-SHUN!

WE CARRY ALL AVAILABLE LU WATTERS, TURK MURPHY, BOB
SCOBEE, ETC, RECORDS, ALSO A FEW CUT-OUTS.

SWEET FANS

WE ARE OPENING A "SWEET" ITEM DEPARTMENT
FEATURING THE RARE RECORDS OUT ON BLUEBIRD (YELLOW, CLEF)
WILLS (PE, WE, RU, OR, ETC)
BRUNSWICK (6000, 7000)
VOCALION (GOLD, BLACK)
VICTOR (22600-25250)
CHAMPION
DECCA (UNDER 1500)
COLUMBIA (BLACK, BLUE)
SEND US YOUR WANT LIST --- JAZZ- SWING-BLUES-SWEET

HAVE YOU JOINED THE

ST LOUIS JAZZ CLUB
MOSELY LANE
CREVE COEUR, MISSOURI

CORRESPONDING MEMBERSHIPS (\$2.00) ENTITLE YOU TO:
1) SPECIAL DISCOUNTS AT BLUE NOTE RECORD SHOP
2) SPECIAL PRE-RELEASE DISCOUNTS ON DELMAR RECORDS
3) THE JAZZ REPORT-12 PAGE SCOOP ON JAZZ IN THE
TERRITO' NOW WITH PICTURES.

(ADVERTISING NOW WELCOME IN THE JAZZ REPORT ---
REASONABLE)

(JR IS NON-PROFIT, AS IS THE CORPORATED ST. L. J. C.)

GET THAT MEMBERSHIP TODAY

AUCTION 75c MINIMUM BID

MINIMUM BID 75c MINIMUM BID

B. J. PRINCE

5845 SW 49TH STREET, MIAMI FLORIDA

PLEASE BID BY POSTCARD AND BY NUMBER AT LEFT OF EACH RECORD. RECORDS WILL BE SENT VIA RR EXPRESS COLLECT UNLESS OTHERWISE REQUESTED. RECORDS WILL BE SHIPPED PP INSURED FOR BREAKAGE. CONDITION IS GUARANTEED. KINDLY ADD 25¢ FOR PACKING CHARGE.

WALTER BARNES

1. HOW LONG BLS/ MY KINOA LOVE BR 4187 V
2. THIRD RAIL/ BUFFALO RHYTHM BR 7072 E

SIDNEY BECHET

3. SATURDAY NITE BLS/STEADY RIO BN 502 E
4. DEAR SOUTHLAND/ LONESOME BLS 13A E/-
5. SWEETIE DEAR/ MAPLE LEAF RAG BB 7614 E
6. PALLET ON FLOOR/ SIDNEYS BLS BB 8509 E
7. LAY RACKET/ WANT YOU TONITE BB 10472 E
(ABOVE; 2 HR CRKS)

8. INDIAN SUMMER/ PREACHIN BLS BB 10623 E
9. SUNSETS OWN SO/BLACKSTICK OE 2129 E
10. SWT PATOOTIE/ VIPER MAO OE 7429 E
11. SHAKE IT BRK IT/ WILDO MAN VI 26640 E
12. OLD MAN BLS/ NOBODY KNOWS VI 26663 E
13. BLS FOR YOU JOHNNY/ AINT MIS VI 26746 E
14. ONE O'CLOCK JP/ BLS IN 3ROS VI 27204 E
15. SAVE IT/ STOMP JONES W, 0000S VI 27240 E
16. MOODO INIGO/ MUSKRAT RAMBLE VI 27302 E
17. LAY BE GOOD/ ROSE ROOM VI 27707 E
18. COAL BLK SHINE/ BABY WONT U VI 27386 E
19. AINT GONNA GIVE/ WHEN ITS SLPYVI 27447 E
20. BLS OF BECHET/ SHEIK OF ARABYVI 27485 E
21. SWING PARADE/ KNOW THAT U VI 27574 E
22. TEXAS MOANER/ LIMEHOUSE BLS VI 27600 E
23. LAUGHING IN RHYTHM/ RIP UP JNTVI 27663 E
24. IM COMING VA/ GEORGIA CABIN VI 27904 E
25. 12TH ST RAG/ SUEY (HAIR LN CRK) VI 203120E
26. MOOCHE, BLUES IN AIR VI 201510 E
27. WHAT A DREAM/ CHANT IN NIGHT VO 4575 E
28. JUNGLE/ ORMES/ HOOE TIGHT VO 4537 E
29. LAURA/ JUST ONE OF THOSE CO 38318 E
30. KANSAS CITY MAN/ POLKA OOT CO 38319 E
31. I HAD IT BUT ALL/ SPREAUP CO 38320 E
32. LOVE FOR SALE/ SHAKE EM UP CO 38321 E
BALTIMORE BELL HOPS

33. HOT & NIXIOUS/ COMIN & GOING CO 2449 E
BUNNY BERIGAN
34. ITS BEEN SO LONG/ SWING MR CH VO 3179 V
35. CANT GET STARTED/ RHYTHM SAVED VO 3225 E
36. TPOK ADVANTAGE OF ME/ CHICKEN DE 18117 E
37. BLUES/ COMING VA OE 18116 E

FLETCHER HENDERSON

38. ST LOUIS SHUFFLE/ VARIETY STP BS 10246 E
39. JUGGER FOOT STP/ HOCUS POCUS BB 10247 E
40. AINT GONNA MARRY/ IF YOU BR 2591 E-
41. SUO BUSTIN BL/ WAR HORSE MA BR 2592 V+
42. CAROLINA STP/ T.N.T. (VERY RARE) CO 509 V
43. THE STAMPEDE/ JACKASS BL CO 654 E-
44. THE CHANT/ HENDERSON STP CO 817 E
45. I NEED LOVIN/ SWEET THING CO 854 E
46. ROCKY MT/ TOZO CO 970 V
47. WHITEMAN STP/ IM COMIN VA CO 1059 V
48. KING PORTER STP/ NATURAL CO 1543 E
49. OME ON BABY/ EASY MONEY CO 14392 V
50. COME OB BABY/ EASY MONEY CO 14392 V
51. HOUSTON BL/ MUSCLE SHOAL BL CO 164 E-
52. YOU'LL NEVER GET HVN/ THATS OE 202 E-
53. MEANEST KIND BLS/ NAUGHTY MN CO 249 G
54. MONEY BL/ STAMPEDE CO 35669 E
55. HOP OFF/ SNAG IT CO 35370 E
56. CAN U TAKE IT/ NEW KING PORT CO 35671 E
57. COMIN & GOING/ HOT & ANXIOUS CO 35671 E
58. LIMEHOUSE BL/ WRAPPIN IT UP OE 157 E
59. SHANDHAI SHUFFLE/ MEMPHIS OE 158 E
60. TICAL WAVE/ DOWN SOUTH OE 213 E
61. BIG JOHNS SPEC/ HAPPY OE 214 E
62. WILD PARTY/ RUG CUTTERS SWING OE 342 E
63. LIZI, HOTTER THAN ELL OE 555 E
64. MY SWEET TOOTH/ OH IT LOOKS VI 22786 E
65. IM A FOOL/ MOONRISE (HR CRK) VI 25297 E-
66. ORANO TERRACE RHYTHM/ RIFFIN VI 25339 E
67. SING BINO/ SHOE SHINE VI 25375 E
68. YOU CAN DEPEND/ JIM TON BLS VI 25379 V
69. RHYTHM OF TAW/ WEARIN ME VO 3487 E
70. BICK IN BAK YO/ ROBE VO 3511 E
71. OREAT CAE3ARS BHRRT/ STAMPEDE VO 3534 E
72. WORRIED OVER U/ LET ER GO VO 3713 G/E
73. WHAT DO U HEAR/ THERES RAIN VO 4167 E
74. STOCKHOLM STP/ HAVE IT READY VO 15532 V
75. CHARLESTON CRAZY/ U OOT TO VO 14726 E
76. HAR HEARTED MAN/ THE ODOVE VO 14859 E

EDMONIA HENDERSON

77. IMA DONT WANT/ HATEFUL BL PM 12203 O
ROSA HENDERSON
78. HEB MY MAN/ APARTMENT UPSTRS CO 14152 V
79. POLAR BLUFF/ GET IT FIXED VO 15044 V

ART HODES

80. R385 TAVERN BOOGIE/ SOUTH 5102SA 12007 E
81. SELECTION FRM SUTTER/ ORGAN CMS 545 E

JOHNNY HODGES

82. OAY ORMS/ JUNIOR HOP BB 11021 E
83. QUEEN BESS/ THATS OLD BLS BO 11117 E
84. MOON ROMANCE/ YOUR LOVE HAS OK 5940 E
85. U WALKED OUT/ EMPTY BALLRM VO 4213 E
86. SWINGIN IN THE OELL/ LOVE IN VO 4335 E
87. DANCING ON STARS/ IM IN VO 4622 E
88. SWINGIN ON CAMPUS/ LIKE A VO 4710 E
89. MISSISSIPPI ORIBOT/ 00001 VO 4849 E
90. U CAN COUNT ON/ KITCHEN VO 4917 E
91. HOME TWN BL/ DANCE OF TH VO 4941 E
92. RENT PARTY/ RABBITS JMP VO 5100 E
93. SAVOY STRUT/ GOOD GAL BL VO 5170 E
94. TRULY WONDERFUL/ MY HRT JUMPED VO 5330 E
95. I KNOW THAT U KNOW/ ORM BL VO 5353 E
96. TIRED SOCKS/ SKUNK HOLLOW BL VO 5533 E

LITTLE BROTHER

97. CHINESE MAN BL/ SOMETHING KEEP BB 6658 E/V
98. LOUISIANA BL PT2/ VICKSBURG BB 5597 E
99. TANTALIZING BL/ FIRST TIME MET BB 6766 V
100. A & V R R BL/ SANTA FE BL BB 6811 E/V
101. A & V R R BL/ SANTA FE BLS BB 6811 G/V
102. SOMEDAY IM BOUND WIN/ NEVER BB 6825 V/E
103. FARISH ST J V/ GOTTA QUIT BB 6894 E
(ABOVE HR CRK)
104. WEST TEXAS BLS/ MISTREATIN BB 7178 E
105. MISLEO BL/ HOWLIN MAN BL BB 7806 E
106. FARISH ST JIVE/ EAST CHIGAO BB 10177 E
107. SHREVEPORT FAREWELL/ CRESENT BB 10953 E

CRIPPLE CLARENCE LOFTON

108. STREAMLINE TRAIN/ HAO A ORM SA 12003 E
109. DINE TOPS BOOGIE/ I DONT SA 12009 E
LOUISIANA SUGAR BABES (JABBO)

110. PERSIAN RUG/ VI 21346 E
MC CKINNEYS COTTON PICKERS
111. GEE AINT I GOOD TO U/ WHEREVER BB 10249 E
112. IO LOVE IT/ PEGGY BB 10706 E
113. 4-5 TIMES/ BLUE HARMONY VI 21583 G-
114. MILENBERG JOYS/ SHIMESHAWABLE VI 21611 E-
115. CHERRY/ SOME SWEET OAY VI 21730 G

116. HULLABALOO/ BABY WONT U PLEASE VI 22511 G
117. WHEREVER THERES WILL/ MAKE MEVI 22736 E
118. WILL U WONT U/ ROCKY RD VI 22932 G
119. OKAY BABY/ I WANT LITTLE GIRL VI 23000 V
120. COTTON PICKING SCAT/ JUST SHADE VI 23012 V/G+
121. NEVER SWAT FLY/ LAUGHIN LIFE VI 23020 V
122. TO WHOM IT MAY/ COME CLOSER VI 23035 E/-
123. ITS TIGHT LIKE THAT/ THERES RVI 38013 V/E
124. SAVE IT PRETTY/ FOUND NEW BABY VI 38061 V/E
125. MISS HANNAH/ WAY I FELL 2DAY VI 33102 V
126. IF I COULD ME W U/ ZONKY VI 38118 G
127. PEGGY/ I'D LOVE IT VI 38133 V/-
BENNY MOTEN

128. MOTEN STP/ BL GUITAR ST- BB 6204 E
129. HARD LAUGH OR/ HOT TOWN BB 6431 E
130. MOTENS SWING/ TOBY BB 10259 E
131. LAFAYETTE/ NEW ORLEANS BB 10955 E
132. CRAWOAO BL/ ELEPHANTS WOBBLE OK 8100 V
133. HARMONY BL/ THICK LIP STP VI 20406 E
134. LETH ST / BABY DEAR VI 20946 E
135. MOTEN ST/ GUITAR STP VI 20955 O
136. GET LOW OWN BL/ KANSAS CITY VI 21593 G+
137. AS LONG AS I LOVE/ NEW KINOA VI 22660 E
138. WHEN IM ALONE/ WISH I CLO BE VI 22734 E
139. LIZI LEE/ GET GOIN VI 23023 E
140. BOUTH/ SHES NO TROUBLE VI 24893 E
141. HARD TO LAUGH/ TOUGH BRKS VI 38037 V/E-
142. THATS WHAT TALKING/ TERRIFIC VI 38931 G
143. SWEARTHEAT OF YESTERDAY/ MARY LEVI 33114 E

NEW ORELEANS WANDERERS (MIN. BID \$5.00 EA)

144. TWO TIGHT/ PAPA DIP CO 785 E-
145. PERODIDOT ST/ GATEVOUTH (LAW) CO 698 V
146. PERODIDOT ST BL/ GATEVOUTH CO 698 V+V

FRANKIE NEWTON

147. AFTER HOURS/ PORT HARLEM BN 14 E/G
(ABOVE; DEFECTIVE MASTER)
148. DAY BRK BLS/ WEARY LAND OLS BN 501 Z
149. ROSETTA/ WORLD IS WAITING BB 10176 E
150. MINOR JIVE/ ROMPING BB 1036 E
151. WHO/ THE BLS BB 10216 E
152. FRANKIES JUMP/ TABS BLS VO 4821 E
153. JAM FEVER/ JITTERS VO 4851 E
154. VAM/ PARALLEL FIFTH VO 5410 E

O'BRAYNYS WASHBOARD BAND

155. WASHBOARD BLS/ BLY EYES BALL PM 12288 V+
156. EYVOY PILE/ CHARLESTON FEV PM 12312 V
157. WASHBOARD/ BRANDO NEW CHARLTN PM 12265 G

ORIGINAL DIXIELAND BAND

158. FINGER RAG (2016) BL TH BLS VI 25403 V/E
159. CLARINET MARM/ ST LOUIS BL VI 25411 E
160. OLD JOE BLADE/ ANY TIME WAMP VI 26039 E/E-
ORIGINAL DIXIELAND JASS BAND

161. INDIANA/ OARKTWN STRUTTERS CO 2297 G/G+
162. DIXIE JAZZ BND I STP/ LIVERY VI 13255 V-
163. JAZZ BND BALL/ 3STRICTH WALK VI 18457 E
164. FINGER RAG/ SKELTON JANGLE VI 18472 V-
165. BLUIN THE BLS/ SENSATION RAG VI 18483 E
166. MORNIN BLS/ CLARINET MARM VI 18513 G/G+
167. FIDGETY FEET/ LAZY ODOOY VI 18564 E
168. BROADWAY ROSE/ SWEET MAMA VI 18722 V
169. HOME AGAIN BL/ CRAZY BLS VI 18729 E
170. UNGERGROS BLS/ ROYAL GAROEN VI 18798 E-
171. BWO WOW BLS/ RAILROAD BL (D16V) 18350 V-V

KING OLIVER

172. BOOGIE WOOGIE/ MULE FACE BL BB 6778 E
173. CHATTANOOGA STP/ N.O. STP CO 13003 E-
174. CHATTANOOGA/ N.O. STP (LM CR) CO 13003 V
175. CAMP MEETING BL/ LONDON BLS CO 14003 V+V/
(ABOVE RM CHP NO GR)
176. CAMP MEETING, LONDON BLS (LM CR) CO 14003 V+
(MINIMUM BID ABOVE 4 RECORDS \$10.00 EACH)
177. OPPER MOUTH/ WEATHER BIRO GE 5132 E-
178. JUST GONE/ CANAL ST BLS GE 5133 E
179. FROGGIE MOORE/ CHIVES GE 5135 E/E
(MINIMUM BID ABOVE 3 RECORDS \$35.00 EACH)
180. SOBBIN BLS/ SWEET LOVIN MAN OK 4906 V+V
181. SOBBIN BLS/ SWEET LOVIN OK 4906 V+
182. OPPER MOUTH/ WHERE DO U STAY OK 4913 G/V
(MINIMUM BID ABOVE 3 RECORDS \$25.00 EACH)
183. JAZZIN BABIES/ N.O. (C.WILLMS) OK 4975 E/E-
(MINIMUM BID ABOVE RECORD \$15.00)

184. CONSTRUCTION GANG/ A-2 OK 8163 E-/-
185. KISS ME SWT/ GOT BATH WATER OK 8182 E-
186. MORNIN OOVE/ EVY OOG OK 8205 V/V+
187. WALKIN TACK/ (RM CHP) / DEVIL D OK 8206 G
(MINIMUM BID ABOVE 4 RECORDS \$5.00 EACH)
188. CANAL ST BL/ CHIVES UHCA 6769 E
189. FROGGIE MOORE/ MANDY LEE UHCA 6970 E
190. ST JAMES INFIRMARY/ WHEN UR VI 22293 E
191. ST JAMES/ WHEN UR SMIL (JIG) VI 22298 V-/-
192. DONT U THINK/ STRUGGLE BUG VI 23001 E
193. WEST END BL/ MOOCHE ELLING VI 38034 E-/-
194. SWT LIKE THIS/ I WANT U VI 38011 V+V
195. I MUST HAVE IT/ UR JUST MY TYVI 38124 E
196. BOOGIE WOOGIE/ MULE FACE BL VI 38134 E
197. IVE GOT THAT THING/ FREAKISH VI 38521 E
198. TOO BAD/ JAG IT VO 1007 E-
199. JACKASS BLS (JIG) / OEEP HENDON VO 1014 V
200. FAREWELL BL/ SOBBIN BL VO 1152 E/E-
(MINIMUM BID ABOVE 3 RECORDS \$ 10.00 EACH)
201. SOMEDAY SWTHRT/ DEAD MAN BL VO 15493 G

KID ORY

202. CREOLE SONG/ SOUTH CRS 1 E
203. GET OUT HERE/ B L FOR JIMMY CRS 2 E
204. OH OIANT HE/ MARYLAND CRS 3 E
205. DOWD HOME RAG/ 1919 CRS 4 E/E-
206. JI WHAT ORY SAY/ CARELESS LVCRS 5 E
207. ORYS TRAM/ ORIG DIXIELAND CRS 6 E-/-
208. PANAMA/ UNDER BAMBOO TREE CRS 7E
209. FAREWELL STORYVILLE/ WLO JAZ CO 87277 E
210. HILL OALLEY/ CREOLE BOBO CO 37276 E
211. JOSHU FIT BATTLE/ EH LA BAS CO 37275 E
212. TIGER RAG/ BUCKET GET HOLE CO 37274 E
213. MUSKRAT RAMBLE/ GIRLS GO CRAZDE 25133 E
214. BLANCHE TOUGTOUX/ HIGH S DE 25134 E
215. SAVOY BLS/ OPPER MOUTH BL EXN 3 E
216. HIGH SOS/ BALLIN THE JACK EXN 4 E
TOMMY MCLENNAN
217. U CANT MISTREAT ME/ NEW SHAKE BB 8347 E
218. WHISKEY HEAD WOM/ BOTTLE IT BB 8373 E
219. BABY DONT U WANT/ COTTON PT BB 8403 E
220. BROWN SKIN GIRL/ BABY PLEASE BB 8444 E
221. NEW HIGHWAY #51/ IM GOIN BB 8499 E
222. BABYS DOGGIN MR/ SHES GOLOOK BB 8545 E
223. SHES JUST GO HUGGIN/ MY LIT BB 8605 E
224. MY BABYS GONE/ ITS HARD BE BB 8669 E
NEW ORLEANS RHYTHM KINGS
225. SAN ANTONIO SHOUT/ TIN ROOF DE 161 E
226. PANAMA/ JAZZ IT BLS/ OE 162 E
227. NSTRICH BLK/ ORIG DIXIELAND OE 229 E

AUCTION

SPECIAL BING CROSBY AUCTION

CHIC & JOE CAZESSUS

359 17TH AVE., SAN FRANCISCO CALIF.

BING CROSBY SPECIAL. OUR PRIVATE COLLECTION. MINIMUM BID, \$1.00. WINNERS NOTIFIED TO REMIT BID PLUS 25¢ PACKING. ALL SHIPMENTS WILL GO RAILWAY EXPRESS COLLECT. RECORDS PURBOSLY UNDERGRADED CONDITION IS GUARANTEED OR MONEY REFUNDED.

1. WISTFUL & BLUE VI 20418 E
2. MUDDY WATER VI 20503 N
3. THAT SAXAPHONE WALTZ VI 20513 V
4. SIDE BY SIDE/PRETTY LIPS VI 20627 V
5. I'M IN LOVE AGAIN VI 20646 V
6. MAGNOLIA VI 20679 V
7. SHANGHAI DREAM MAN VI 20683 N
8. I'M COMIN VIRGINIA VI 20751 E
9. MY BLUE HEAVEN VI 20828 N
10. THE CALINOA VI 20882 N
11. WONT BE LONG NOW/FIVE STEP VI 20883 V
12. MISSOURI WALTZ VI 20973 N
13. MARY/CHANGES VI 21103 E
14. MARY (DUAL MASTER) VI 25249 N
15. CHANGES (DUAL MASTER) VI 25370 N
16. OL MAN RIVER/MAKE BELIEVE VI 21213 V
17. SUNSHINE VI 21240 E
18. MISSISSIPPI MUO/MONDAY ON VI 21274 N
19. MISSISSIPPI MUO/(2ND MASTER) VI 25366 N
20. FROM MONDAY ON (2ND MASTER) VI 25368 N
21. MARCH OF THE MUSKETEERS VI 21315 N
22. I'M WINGING HOME VI 21365 N
23. I'M AFRAID OF YOU/ I Y PET VI 21389 N
24. TOOK ADVANTAGE OF ME/HEAR U VI 21398 N
25. TOOK ADVANTAGE (2ND MASTER) VI 25369 N
26. DANCING SHADOWS VI 21431 N
27. LOUISIANA VI 21438 E
28. IT WAS THE DAWN OF LOVE VI 21453 G
29. AINT NO SWEET MAN VI 21464 G
30. AINT NO SWEET MAN (2ND MASTER) VI 25675 N
31. GRIEVING VI 21673 V
32. POOR BUTTERFLY VI 24078 N
33. LOVABLE VI 27685 N
34. METROPOLIS PART 3 12 INCH VI 35934 N
35. HIGH WATER " " VI 35992 N
36. " / WASHBOARD BLUES " " (BIX) VI 36186 N
37. MISSISSIPPI MUO (WITH TRAM) OK 40979 E
38. MY KINDA LOVE/ IF I HAD YOU OK 41188 E

THE RAREST BING OF THEM ALL

39. SUSANNA/CRAZY OVER YOU (MINT) OK 41228 M
40. ILL GET BY/ROSE OF MANOALAY CO 1694 E
41. MY KINDA LOVE/TILL WE MEET CO 1773 N
42. CANT WE BE FRIENDS/GAY LOVE CO 2001 E

THE WHITEMAN PICTURE LABELS

43. EVENING STAR CO 1401 G
44. GET OUT GET UNDER MY CONSTITUTION CO 1402 V
45. BECAUSE BABY DONT MEAN MAYBE CO 1441 E
46. TAINT SO HONEY/THATS WEAKNESS CO 1444 V
47. LONESOME IN MOONLIGHT CO 1443 N
48. ON CREST OF A WAVE CO 1465 N
49. GEORGIE PORGIE CO 1491 N
50. RATHER CRY OVER YOU CO 1496 G
51. OUT OF TOWN GAL (RM CHP) CO 1505 G
52. MAKING WHOOPEE CO 1683 E
53. LETS GO IT CO 1701 E
54. COQUETTE/MY ANGELINE CO 1755 G
55. LOUISE CO 1771 N
56. LOUISE (NOT PICTURE LABEL) CO 38218 N
57. ORANGE BLOSSOM TIME/MOTHER & CO 1845 N
58. REACHING FOR SOMEONE CO 1822 E
59. SPOIN CO 1862 N
60. LITTLE PAL/SEVENTH HEAVEN CO 1877 E
61. OH MISS HANNAH (VERY RARE) CO 1945 N
62. WAITING AT END OF ROAD CO 1974 V
63. AT TWILIGHT/COUNTING STARS CO 1993 V
64. IF I HAD TALKING P/IM DREAMER CO 2010 N
65. WITHOUT A SONG/GREAT DAY CO 2023 E
66. BUNOLE OF OLD LOVE LETTERS CO 2047 E
67. AFTER YOUVE GONE CO 2098 V
68. SONG OF THE DAWN CO 2153 E
69. HAPPY FEET/BENCH IN THE PARK CO 2164 E
70. LIKE TO DO THINGS FOR U CO 2170 N
71. BROT NEW LOVE/LIVING IN SUN CO 2171 V
72. LA GOLONORINA/LA PALOMA 12" CO 50070 E
73. SWEET L'IL/MISS. MUD-SUGAR RANVI20733A E
74. MISS ANNABELLE LEE VI21104A E
75. FROM MONDAY ON/WHAT PRICE LYRVI21302B E
76. HTAS GRANOMA RARE -MINT VI27688A M
77. WA OA OA/THATS GRANOMA CO 1455 N
78. RHYTHM KING/MY SUPPRESSED DE CO 1629 V
79. LOUISE/BLUEBIROS & BLKBIROS CO 1819 V
80. BENCH IN THE PARK CO 2223 V
81. THREE LITTLE WORDS VI22528A N
82. MUST BE TRUE/FOOL ME SOME VI22561A E
83. LITTLE THINGS IN/THEM THERE EVI22580A N
84. SURRENDER DEAR VI22618A E

84. HO HUM/IM GONNA GET YOU VI22691A E
85. ONE MORE TIME/THANKS TO YOU VI22700A V
86. JUST A GIGOLO/WRAP TROUBLES VI22701A N
87. OUT NOWHERE/U SHO EVER NEECO BR 6090 V
88. ONE MORE CHANCE/WERE U SINC BR 6120 V
89. MIL DOLLAR BABY/THRY WITH LOVER 6145 N
90. MANY HAPPY RETURNS/AT UR COMBR 6145 N
91. STAR DUST/DANCING IN DARK BR 6169 E
92. SWT & LOVELY/APOLOGIZE BR 6179 N
93. NOW THAT GONE/FAOEO SUMM BR 6200 N
94. GOODNITE SWHT/TOO LATE BR 6203 N
95. BLUE OF NITE/IM SORRY DEAR BR 6226 E
96. CANT WE TALK OVER/OINAH BR 6240 E
97. FOUND U/SNUGGLES ON SHLDER BR 6248 E
98. LOVE FUNNY THING/MY WOMAN BR 6268 E
99. SHADOWS ON WIND/SHINE BR 6276 V
100. PARADISE/UR STILL MY HRT BR 6295 G
101. LAZY DAY/HAPPY GO LUCKY U BR 6306 G
102. LETS TRY AGAIN/SWT GA BRWN BR 6320 E
103. CABIN IN COTTN/SUMMER COMING BR 6320 N
104. LUV ME TONITE/SOME THESE OY BR 6351 G
105. WALTZING IN DORM/PLEASE BR 6394 G
106. HERE LIES LUV/HOW DEEP OCN BR 6406 E
107. BROTHER SPARE DIME/PUT LIGHTBR 6416 V
108. ECHO IN VALLY/GHOST CHANCE BR 6454 E
109. ST. OF DORMS/WITHIN UR POWER BR 6464 E
110. GETTING BE HABIT/YOUNG HELTYBR 6472 G
111. UR BEATIFUL TONITE MY DEAR BR 6477 E
112. TRY LIT TENDER/PLAYING FIRE BR 6480 E
113. LINGER LONGER/WOLD ON STRINGBR 6491 E
114. GOT ME CRYIN/WHAT DO I CARE BR 6513 G
115. MY HONEYS LOVIN ARMS BR 6525 E
116. GABRIEL HORN/STAY ON RITE BR 6533 E
117. LEARN TO CROON/MDONSTRUCK BR 6594 E
118. SHADOW WALTZ/SING A TORCH BR 6599 N
119. BL PRELUDE/ OLD OX ROAD BR 6601 E
120. CABIN PINES/PASS YOUR HOUSE BR 6610 V
121. WOULD IF I COULD/MY LOVE BR 6623 E
122. BLK MOONLITE/THANKS BR 6643 E
123. OAY U CAME/GUESS IT HAD TO BR 6644 V
124. HOME ON RANGE/LAST ROUNDUP BR 6663 E
125. BEAUTIFUL GIRL/AFTER SUNOWN VI 6694 N
126. WELL MAKE HAY/TEMPTATION BR 6695 E
127. OUR BIG LOVE SCENE/COUPLE OFBR 6696 N
128. SPEND EVENING HOME/DRM WALK BR 6724 E
129. DUTCH MILL/SHADOWS OF LUV BR 6794 N
130. RIDIN AROUND/LUV THY NEIBOR BR 6832 V
131. SHE REMINDS ME OF/MAY I BR 6853 V
132. ONCE IN BL MN/GONITE LUV LAOR 6854 E
133. LOVE BLOOM/STRAIGHT FRM SH BR 6936 E
134. HUMMIN WHISTL/HEART TO SING BR 6953 N
135. GEORGE WHITES SCANDALS 1-2 BR 20102 N
136. ST LOUIS BLS (B MIST. GOLD) BR 20105 V
137. " " (A MASTER SILVER) BR 20105 E
138. " " (A MASTER RED) CO 55013 N
139. GEORGE WHITES SCANDALS 1-2 BR 85001 N
140. FACE THE MUSIC MEDLEY BR 20106 N
141. LAWO U MADE NITE BR 20109 N

OTHER BING ITEMS

- ALL BLUE DECCAS GUARANTEED E OR BETTER
ALL INDIA COLUMBIAS/AUSTRALIAN DECCAS MINT
ALL RED & PURPLE LABEL DECCAS MINT
ALL ENGLISH BRUNSWICKS GUARANTEED E OR BETTER
ALL ENGLISH COLUMBIAS GUARANTEED E OR BETTER

ALSO THESE TWO RARE ITEMS

- IOWA/EARLY AMERICAN OE 18912 M
HARLAN LATTIMORE IMITATES BING
SUMMER COMING/STRANGE AS SEEMS CO 2671 N

AUCTION!

AUCTION

BEN KAPLAN

1011 A MOUNT AVE.,
BROOKLYN 8, N.Y.

RECORDS WILL BE SHIPPED RRX COLLECT UNLESS OTHERWISE REQUESTED. 25¢ PACKING CHARGE ON ORDERS LESS THAN \$5.00.

KING OLIVER

- SIPPIE WALLACE-EVRY OOG/MORNING OK 8205 E
SARA MARTIN-MEAN TIGHT MA/KITCHENBRS 7043 G+
CL. WMS.-BEAU KOO JACK/SISTER URS 7044 G+
OIPPERMOUTH BLS/WEATHERBIRD RAG GE 5132 G
BUTTERBEANS & BUSIE-CONSTRUCTION OK 8163 V-
N.O. STOMP/CHATT STP (1"LM CRK) CO 13003 G
CL. WMS.-OLO FOLKS SHUF/BLACK OK 8465 V

LOUIS ARMSTRONG

- HEEBIE JEEBIES/MUSCAT RAMBLE OK 8300 V
BL TURNING GREY/SONG OF ISLANDO OK 41375 V
IM GONNA GITCHA/OONT FORGET TO OK 8343 G
HOTTER THAN THAT/SAVOY BLS OK 8535 G+
WEST END BLS/FIREWORKS OK 8597 V-
OING DONG OAOOY/INDIAN CRAOLE VO 3370 G
CHIPPIE HILL-TREBLE MIND/GA.MAN OK 8312 V
BESSIE SMITH-GO OLO WAGON/OIXIE CO 14079 V+
MA RAINEY-COUNTIN THE BLS/JELLY PM 12238 V
CLARA SMITH-NOBOY KNOWS/ THE WAYCO 14058 V
BESSIE SMITH-CARELESS LOVE CO 14083 V-
BESSIE SMITH-ST LOUIS BL/COLO CO 14064 G
BESSIE SMITH-SOBBIN HEARTEO/RECKCO 14056 G

PIANO SOLOS

- COW COW OAVENPORT-CHIMES/SLOW PM 12800 G
AXEL CHRISTIANSON-TEASIN CLASSICHU 11173 G-
PINE TOP SMITH-BOOGIE WOOGIE/BLSVO 1245 V
SPECKLED RED-WILKINS ST STP/OIRYBR 7116 V
FATS WALLER-WITH SARA MARTIN OK 8045 E

SIOENEY BECHET

- ROSETTA CRAWFORD-OWN LEVEE/LNESMEOK 8096 G+
VIRGINIA LISTON-NITE LATCH/ANY OOK 8196 G+
BLS OF BECHET/SHEIK OF ARABY VI 27485 E
AINT GONNA GIVE/WHEN ITS SLEEPY VI 27447 V
CLARENCE WMS.-WILD CAT /K.C. MANOK 4925 V-

MISCELLANEOUS

- JABBO SMITH-CROONIN THE BL/LIMA BR 7087 G+
BLINO ROOSEVELT GRAVES-STAGGERINPM 12891 V
N.O. WANDERERS-PERIODIC ST/GATEMTHCO 698 V+
MOANIN BERNICE EDWARDS-BORN TO PM 12741 G
LOVIE AUSTIN B.S.-CHARLESTON MAOHM 8359 V-
RICHARD M. JONES-HOLLYWOOD SHUF VI 20812 G
JACK TEAGARDEN-OL PAPPY/FAREWELLBR 6780 V
CINCINATI JUG BAND-SUNSHINE BLS VI 20781 V
MEMPHIS JUG BAND-SUNSHINE BLS VI20781 V
FRANKIE JAXON-FAN IT/HOW CAN I VO 1257 V
VICKSBURG BLOWERS-TWIN BLUES/ GE 6089 V

MONTE(CHIP) TO GROOVES

- JULIA JONES-DECEITFUL BLS/HERES GE 5233 V-
MONETTE MOORE-FRIENDLESS(BLYTHE)PM 12210 D
BESSIE SMITH-SHAKE IT OAOOY/I SUP 9474 G
MAJESTIC DANCE ORCH-SOBBIN BLS TR 11311 G
JELLY ROLL MORTON-MR JELLY LORO VI 21064 V+
WILTON CRAWLEY-(MORTON)SL 2"CRK VI 23292 V
LILLIE O. CHRISTIAN-LONESOME OK 8356 V
THELMA TERRY PLAYBOYS-MAMAS GONOCO 1706 G+
BENNYE MOTEN ORCH-SAO MAN BLS VI 28048 G+
NEW ORLEANS OWLS-GOOSE PIMPLES CO 1261 V+
MA RAINEY-LAST MINUTE BLS/BO WEVPM 12080 V-
LOUISVILLE JUG BAND-ROCKIN CHAIRCO 14226 V
MA RAINEY-BARREL HOUSE BLS/WALINPM 12082 V
BESSIE JACKSON-SEABOARD BLS PE 253 G+
WISCONSIN ROOF ORCH-MEMPHIS BLS PM 12686 V
COOKS ORMLAND ORCH-(KEPPARO) CO 813 V
NEW ORLEANS OWLS-THATS A PLENTY CO 1547 V
IOA COX-MEAN LOVIN MAN/OWN ROAD PM 12094 G
IOA COX-DEATH LETTER BL/KY PM 12220 G+
IOA COX-MAIL MAN BL/BEAR PM 12087 G

DUKE ELLINGTON

- ANIMAL CRACKERS/LIL FARINA BU 8063 G+
ORIG. CRESCENT CITY JAZZERS(WANNONE)
SENSATION RAG/CHRISTINE OK 40101 G
BING CROSBY

- BEAUTIFUL GIRL/OAY U CAME ALONG PE 13039 V
EDITH JOHNSON (IKE RODGERS)

- NICKLES WORTH LIVER/HONEY ORIP PM 12823 G
GENNETT ORCH

- NEW ORLEANS JAZZ/REV HARRY JR GE 7644 G-
JIMMY JOHNSONS REBELS

- TONIGHTS MY NITE BABY/ LULU SG 3531 G+
SALE 60¢ EACH-LOUIS ARMSTRONG DECCAS

- ALL V- TO V+
579, 622, 689, 797, 866, 906, 914, 949, 1216, 1245,
580, 685, ALSO VO 3370.

- SALE 75¢ EACH-BLINO WILLIE JOHNSON
ALL G TO G+

- CO 14303, 14343, 14391, 14425, 14490, 14504, 14582
SEND FOR FREE DUKE ELLINGTON & UNITS SALE LIST.

LEWIN RECORD PARADISE

5600 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

OUR NEW POLICY --
TO BRING ALL PRICES DOWN TO A SENSIBLE LEVEL
ENABLING ALL TO BUY.

OUR FIRST STORE WIDE SALE IN 15 YEARS.

GLEN MILLER GOLO LABEL, MOST ALL TO CHOOSE FROM	1.50 EA.
BING CROSBY MOST ALL. BLUE LABEL OECCA.	.75 EA.
BENNY GOODMAN GOLO LABEL VICTOR, MOST ALL	1.50 EA.
LOUIS ARMSTRONG ENG. PARL. BL OECCA 1,000'S	1.10 EA.
BENNY GOODMAN COLUMBIA ORIG. MOST ALL	.90 EA.
HARRY JAMES COLUMBIA ORIG. THOUSANDS	.75 EA.
HARRY JAMES BRINSWICKS. ORIG SL. HIGHER	.75 EA.
TEDDY WILSON/BILLIE HOLIDAY VOCALION ORIG.	
ORIGINAL BRUNSWICK	1.50 EA.
TOMMY DORSEY ORIG. GOLD LABEL VIC. THOUSANDS	1.00 EA.
CHARLIE BARNET PRACT. ALL BLUEBIRD ORIG.	1.00 EA.
BUNNY BERIGAN VOC. VIC. PRACT. ALL ORIG	.95 EA.
REO NICHOLS BRUNSWICK ORIG	1.35 EA.
ARTIE SHAW BLUEBIRDS VIC. ENG PARL	1.20 EA.
ARTIE SHAW ORIG BRUNS. SL HIGHER	
DUKE ELLINGTON ANY VIC. HMV. BB. FINE SELECTION	1.50 EA.
FATS WALLER ANY ORIG. VIC OR HMV IN STOCK	1.50 EA.
(OVER 200 IN STOCK)	
JIMMIE LUNCEFORD BL OEC & VOCS. PRAT ALL	1.00 EA.
WOODY HERMAN BL DEC. HAVE PRACT ALL	.80 EA.
COUNT BASIE BL OEC OR DK PRACT ALL	1.00 EA.

PROGRESSIVE RECORDS. ANY LABEL, IN STORE

ALL NEW L.P.'S DISCOUNT ON MOST ALL

SIDNEY BECHET ANY VICTOR HMV	1.35 EA.
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EXAMPLE OF OUR PRICES

EARL HINES. CAVERNISM/ROSETTA	BR 6541	1.25 N
EARL HINES MAHOUSE/DARKNESS	VO 3379	1.25 N
NEW ORLEANS RHY KINGS		
SHIM SHAM SAH WABBLE/ OA DA STRAIN GE	5106	2.75 E
TIN ROOF/ THATS A PLENTY	GE 5106	2.75 E
JIMMY NOONE SWT LORRAIN/APEX	VO 1207	2.00 E
4 OR 5 TIMES/EVERY EVENING	VO 1195	2.00 E

LOUIS ARMSTRONG; OK 8000 SERIES. ALL VG TO E	3.00 EA.
KING OLIVER; GE 5000 SERIES IN E COND. AS LOW	4.00 EA.

YOU CANT JUST BEAT OUR PRICES

FLETCHER HENDERSON ANY ORIG VOC. VIC. BL .OE.	1.30 EA.
BLUE NOTE 12" ANY	1.00 EA.
KEY NOTE 12" ANY	1.00 EA.
EARL HINES. PRACT ALL BB	1.00 EA.
ERSKIN HAWKINS. PRACTICALLY ALL BB	1.00 EA.
BIX BIEDERBECKE REAL BARGIN PRICES. ENQUIRE.	
JELLY ROLL MORTON HMV OR VICTOR. MANY	1.50 EA.

ST LOUIS BLUES AND STARDUST OVER 250	
NONE HIGHER THAT	2.50 EA.

NEW ORLEANS RHYTHM KINGS. GENNETTS, VO TO E	
WILL ACCEPT	3.00 EA.
CHICK WEBB W. ELLA FITZGERALD BL OE.	.80 EA.

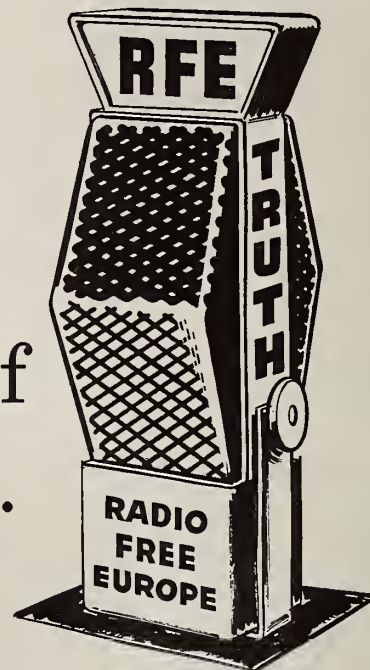
ALL E TO N CONDITION. WE DEFY ANYBODY
TO BEAT OUR PRICES. TO REMAIN IN FORCE UNTIL FURTHER
NOTICE.

HURRY ! ! ! ! GET THE PICK WHILE THEY LAST.

IN ORDER TO GAGE ACCURATELY OUR ORDERS,
PLEASE SEND SUITABLE DEPOSIT WITH ORDER.
IF RECORDS ARE OUT OF STOCK, DEPOSIT WILL
BE RETURNED SAME DAY AS RECEIVED.
EVERYTHING GUARANTEED AS TO GRADE.
BUY WITH CONFIDENCE, BASED ON OUR 15 YEARS
OF TRADING WITH THE "TRUE COLLECTOR"

PLEASE GIVE TWO OR THREE ALTERNATIVES WHEN
ORDERING. THIS WILL SAVE TIME AND EXPEDITE
DELIVERY.

...in
the
cause of
Peace...



"Every American who joins this Crusade for the support of Radio Free Europe can be sure in his heart of these things:

1. He is supporting the cause of Peace throughout the world.
2. He is helping arm the spirits of captive people with *hope* and *courage*.
3. He is helping to keep Central and Eastern Europeans strong-hearted, nationally proud, determined to win *their own way* back to freedom.

I urge every American to support this independent American enterprise dedicated to strengthening the will-to-freedom."

Dwight D. Eisenhower

PRESIDENT OF THE UNITED STATES

Radio Free Europe is a public American enterprise supported by private citizens. A "Truth-Dollar" for RFE can help stop World War III *before it starts*. Send yours today to Crusade for Freedom (which supports Radio Free Europe), c/o your local postmaster.



RADIO FREE EUROPE
supported by
CRUSADE FOR FREEDOM

DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

3 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR SIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

1 2 3 4 5 6

ANOREW SISTERS
COCKEY MAYOR/PACK OUR THINGS DE 3245 - AUC 2.00 GOLD
TUENEDO JUNK/RHUM BOOGIE DE 3097 - AUC 2.00 GOLD
PENN 6-5000/BEAT ME DADDY 8 BAR DE 3375 - AUC 2.00 GOLD
LOUIS ARMSTRONG & MILLS BROTHERS
W.P.A. / MARIE DE 3151 V AUC - CLAR
ASMUSSEN, SVENO
ROCKIN CHAIR/DARKEN STRUTTERS DD 777 M AUC - PARR
FRANK AUBURN
MILLION \$ BABY/MAYBE VE 2404 G AUC - FRY
WOULD U LIKE TAKE WALK CL 5212 V AUC - FRY
AUCTION
LIST FREE - KAIS
BIX BEIDERBECKE & HIS GANG
JAZZ ME BLS/ JAZZ BAND BALL VO 3042V/EAUC - CLAR
BUNNY BERIGAN
CHICKEN & YOU TOOK ADV DE 18117 N AUC - FRY
SHADOW/ MY FORGOTTEN HAIR VO 15891G/V AUC - FRY
BLYTHES BLUE BOYS
SOME OD/TACK IT DWN CH 40062V/G AUC - FRY
CAB CALLOWAY
HOY HOY/ RUSTLE OF SWING VD 4144 E S-A 1.50 PARR
CAN YOU AFFORD TO PASS THIS UP? - SALM
52 BARGIN LISTS FOR \$1.00 AND THATS REFUNDABLE - SALM
IF IN ONE YEAR YOU BUY \$10.00 WORTH, WEEKLY S - SALM
SPECIALLY LOW PRICED ITEMS. IF YOU SPEND - SALM
PROLIFICALLY YOU HAVE THE BEST REASON TO JOIN - SALM
A SELECT GROUP. THIS OFFER LIMITED TO 25 PERSONS - SALM
ONLY. OPEN FOR LAST 7 PERSONS INTERESTED. - SALM
LAST TIME I'M ADVERTISING FOR THIS PARTICULAR - SALM
PLAN.
HOAGY CARWACHAEL
G.A./ROCKIN CHAIR VI 25494 V AUC - FRY
BARNACLE BILL/ ROCKIN CHAIR HMV 38139 V AUC - FRY
ROY CARROLL
ROLL ON MISS/ MOONLIGHT CL 5321G/VAUC - FRY
KINGS HORSES VE 2318 V AUC - FRY
CATALOGUES
VICTOR JULY 1938 - - - - - AUC - FRY
VICTOR MARCH 1937 - - - - - AUC - FRY
COLUMBIA 1930 - - - - - AUC - FRY
COLUMBIA 1929 - - - - - AUC - FRY
BRUNSWICK 1930 - - - - - AUC - FRY
BRUNSWICK 1931 - - - - - AUC - FRY
BRUNSWICK 1939 - - - - - AUC - FRY
VICTOR 1933 - - - - - AUC - FRY
VICTOR MAR 1936 - - - - - AUC - FRY
VICTOR SEPT 1936 - - - - - AUC - FRY
CHARLESTON CHASERS
CINDERELLA BR/SINNERS CO 2133 E AUC - FRY
RED HAIR/LOVABLE CD 1925 V AUC - FRY
BILLY COTTON
GOT ANTS IN PANTS/HARLEM OK 14576 E AUC - FRY
BING CROSBY
SEND WANT LIST - - - - - MIER
DOZENS, DELETED ITEMS ALL - N/ESAL 1.50 BROCC
DOZENS, FREE LISTS ALL - E/NSAL 1.50 BROCC
DOZENS, NO MAILING CHARGE ALL - N/ESAL 1.50 BROCC
SING SONG ISLAND/REMEMBER HAWAII IDE 4173 - SAL 1.50 GOLD
TRADE WINDS/SONG OLD HAWAII DE 2775 - SAL 1.50 GOLD
TO U SETHRT ALDHA/ISLE GOLDEN DE 3309 - SAL 1.50 GOLD
THATS FOR ME/RHYTHM ON RIV DE 3309 - SAL 1.50 GOLD
VERY THOUGHT OF U/MOON WAS YEL DE 179 - AUC 1.50 GOLD
WHEN MON COMES/ONLY FOREVER DE 3300 - AUC 1.50 GOLD
GOT MOON IN POCKET/PLAIN LNSOME DE 18354 - AUC 1.50 GOLD
COW GOW DAVENPORT
STATE ST/COW GOW BL VD 1198 F AUC - FRY
OLIVE STOMPERS
ALABAMA STOMP HA 283 N AUC - PARR
DUKE ELLINGTON
RING DEM BELLS/ 3 WRDS VI 22528 G AUC - FRY
SAMMY FAIR
LIZA/ MISBEHAVIN (BG) DI 2993 V AUC - FRY
JERRY FENWICK
WOULDN'T CHANGE/LAST DANCE VE 2481 V AUC - FRY
FREE
SALE & AUCTION LIST
ERROL GARNER
MANY ON 'GONE' LABELS - - - - - PARR
BENNY GOODMAN
BASIN ST/ TEXAS TEA PARTY CP BLUE N AUC - FRY
AINTCHA GLAD/SINGIN BL CO 3168 N AUC - FRY
BABIN ST / BEAL ST BR 7645 N AUC - FRY
DR.HECKLE/ TEXAS TEA PARTY CO 3945 N AUC - FRY
DIXIE BAND/BUGLE CALL BR 7644 N AUC - FRY
AFTER AWHILE/MUSCRAT BR 80028 N AUC - FRY
BALLIN JACK/JAZZ HOL (DUB) BR DUB N AUC - FRY
JAZZ HOL/WOLVERINE BL BR 80027 N AUC - FRY
CLARINETTIS/ THATS PLENTY ME 12073 N AUC - FRY
KING PORTER/ SOMETIMES VI 25090 V AUC - FRY

BRAO GOWANS RHAPSODY MAKERS
I'LL FLY TO HAWAII GE 34086+ AUC - WHIS
FOUR LEAF CLOVER/SUNNY HAWAII GE 6039V/-AUC - WHIS
ANNAPHS HOT SHOTS
MY HANDY MAN/WHY SHOULD BB 6414 E AUC - PARR
HARO TO GET RECORDS
ON HARD TO GET LABELS IS - - - - - SALM
MY SPECIALTY. WHEN OTHERS - - - - - SALM
GIVE UP TRY ME - NOW! - - - - - SALM
EARL HARLAN
AFTER SUNDOWN/LOVE SCENE PE 15847 G AUC - FRY
HARLEM HOT CHOCOLATES
SING YOU SINNERS HOW 1045 E AUC - FRY
FIVE HARMANIACS
CAROLINA BOUND/SLEEPY BLS BR 70028+ AUC - CLAR
FLETCHER HENDERSON
SUGAR FOOT/ CALL EM BL CO 395 G AUC - FRY
PHIL HUGHES
CRAZY SONG/ WHISTLIN HA 1313 V AUC - FRY
HUTSY TUTSUY GANG
AINT MISBEHAVIN/LOWDOWN BR 4335 G AUC - FRY
DIGA DIGA DO/LOW DOWN BR 4014 G AUC - FRY
JAZZ, SWING
SEND FOR LIST - - - - - KAIS
BUNK JOHNSON
SOBBIN BLS/SOMETIMES MY BURDEN JI 16 N AUC - PARR
JUNGLE BANO
TIGER RAG PTS 142 BR 4238 E- AUC - CLAR
ART KAHN
LETS HAVE PARTY/ BUY BLUE ME 12415 E AUC - FRY
LLOYD KEATING
PASSING TIME WITH ME VE 2214 V AUC - FRY
ANDY KIRK
WHATS YOUR STORY/LAY ME DWN TO DE 3306 - AUC 1.00 GOLD
KNICKERBOCKERS
ME/SLOW BUT SURE (BG) COE 360 E AUC - FRY
WHERE CAN U BE/WONDER CO 2241 V AUC - FRY
LANG-VENUTI
BEALE ST BL/ AFTER U GONE ME 12294 V AUC - FRY
GEORGE LEWIS N.O. STOMPERS
CARELESS LOVE/ DON'T GO AWAY CL 10 N AUC - PARR
TED LEWIS
DALLAS BL/ ROYAL GARDEN CO 35684 N AUC - FRY
SWEET SUE/OLD SHANTY CO 2652 G AUC - FRY
THESE LISTS READY NOW - - - - - FREE!
MILLER, T.D., B.G., HAMP, BING, - - - - - SALM
WDOOY, DUKE, KNETON, KRUPA, BDP, - - - - - SALM
SWING, MODERN LIST - - - - - SALM
DIXIELAND LIST, L.P.-E.P. LIST - - - - - SALM
LIST
FREE AUCTION - - - - - KAIS
LOUISIANA SUGAR BABES
THOU SWELL/ PERSTAN RUG VI 21346 G AUC - FRY
OICK MCCOUGHOUGH
SCENE CH/BAL (BERIGAN) ME 60808 V AUC - FRY
FRUIT MOON/ TEA (BERIGAN) ME 70111 V AUC - FRY
THEE I SWING/ MOON (BERIGAN) ME 70107 G AUC - FRY
MCKINNEYS COTTON PICKERS
WABBLE/ WILBERG VI 21611 V AUC - FRY
METRONOME ALL STARS
BLUE LOU/ BLUES VI 26144 V AUC - FRY
GLENN MILLER
MY LAST GOODBYE/LADIES IN LOVE BB 10229 V AUC - PRIN
STAIRWAY STARS/ TO YOU BB 10276V/EAUC - PRIN
CINDERELLA/ MOONLIVE BB 10303 V+ AUC - PRIN
LAST NIGHT/ MELANCHOLY BB 10423 E-AUC - PRIN
POLKA DOTS/ WHATS THE MATTER- BR 10657E-/VAUC - PRIN
STARDUST/ MELANCHOLY BABY BB 10655E/VAUC - PRIN
300 OTHER BLUEBIRDS - - - - - PRIN
JELLY ROLL WORTON
FUSSY MABEL/PONCHATRATIN VI 38125 E AUC - MIER
BLUE BLOOD BLS/ MUSHMOUTH BB 8201 N AUC - MIER
LOW GRAVY/STROKIN AWAY BB 8302 N AUC - MIER
CANNON BALL BLS/ GRANDPAS BB 10254 N AUC - MIER
DR JAZZ STOMP VI 20415 N AUC - WHIS
SHOE SHINERS DRAG/K.C. STOMP HMV 10151 M S.A. 2.50 PARR
MUSICAL STEVEORES
HAPPY RHYTHM/HARDONY CO 14406N/E AUC - FRY
REO NORVO
KNOCKIN WOOD/ HOLE IN WALL BR 6562 V AUC - FRY
REO NICHOLS
LITTE GIRL/ SLOW BUT SURE BR 6138 E AUC - FRY
ALICE BL GOWN/PRETTY GIRL BR 6826 E AUC - FRY
SUGAR/COTTON VI 21056 G AUC - FRY
KING OLIVERS JAZZ BANO
RIVERSIDE BLS/WORKINGMAN BLS OK 40034E/-AUC - WHIS
KING OLIVER
ST.JAMES/SMILING VI 22298 F AUC - FRY
SOMEDAY/DEAD MAN VO 1059 F AUC - FRY
OPERA
MABEL GARRISON
LAKME-OU VA LA JEUNE HINDUE VI 74491 - - - - - MCKI
MARIA BARRIENTOS
RIGOLETTO CO 48649 - - - - - MCKI
PEN PALS-ENGLISH COLLECTORS
WANT TO CORRESPOND WITH YOUR - - - - - SALM
ENGLISH COUNTER PART? WRITE - - - - - SALM
ME. LIST YOUR MUSICAL INTERESTS. - - - - - SALM
PIRONS N.O. ORCH
MAMAS GONE/ N.O. WIGGLE VI 19233 E AUC - PARR
N.O. WIGGLE/ MAMAS GONE VI 19233 E/-AUC - CLAR
BEN POLLACK
IN MY ARMS/WE NEED EACH VI 22101 V AUC - FRY
HES THE LAST WORD VI 20425 G AUC - FRY
IF I COULD BE/ WAH WAH 3 PE 15325 E AUC - FRY
IF I COULD 2 BA 747 F AUC - FRY
MAUO POWELL
AVE MARIA VI 74177 - - - - - MCKI
MONTANA TAYLOR
HAYRIDE STP/WHOPP & HOLLER VD 1275 N AUC - WHIS
RECORD FROM ENGLAND
HUNDREDS, ALL ARTISTS, FREE ALL - N/ESAL 1.50 BROCC
LISTS, NO MAILING CHARGE, 200 ALL - E/NSAL 1.50 BROCC
U.S. REFERENCES, LIBTS FREE ALL - N/E SAL 1.50 BROCC

JOANGO REINHAROT
CHICAGO SW 2 N - 2.00 BUTT
BLUE LIGHT BLUES SW 20 N - 2.00 BUTT
GABRIELS SWING SW 26 N - 2.00 BUTT
BIG BOY BLUES SW 32 N - 2.00 BUTT
ECHOES OF SPAIN SW 65 N - 2.00 BUTT
DOUCE AMBIANCE SW 183 N - 2.00 BUTT
STARDUST HMV 4496 N - 1.00 BUTT
BLUE MOON HMV 4497 N - 1.00 BUTT
MANY OTHERS, BEND WANTS
OICK ROBERTSON
MOST DECCAS - - - - - SEND WANTS - - - - - MIER
AORIAN ROLLINI
OL PAPPY/WRONG SIDE PE15876 V AUC - FRY
RAISED MY HAT/SITTIN PE15855 E AUC - FRY
SO GOODBYE/EVERYTHING PE15831 E AUC - FRY
COFFEE IN MORN/SONG PE15861 E AUC - FRY
ERNESTINE SCHMANN-HEINK
I UNO B VA VI88139 - - - - - MCKI
SEND FOR FREE LIST
1600 RECORDS AT LOW PRICE - - - - - SAL - KEND
SEND FOR FREE LIST - - - - - SAL - KEND
SEND FOR FREE LIST - - - - - SAL - KAIS
QINAH SHORE
NO LAUGHING MATTER/BOY IT BAD BB 11357- AUC 1.50 GOLD
PINE - TOP SMITH
PINE TIP/BOOGIE WOOGIE VO 1245 F AUC - FRY
JOE SULLIVAN
GIN MILL BLS/HONEY SUCKLE ROSE PAE 1686 N S.A. 2.50 PARR
SWEET BANOS
SEND WANTS - - - - - MIER
RUOY VALLEE
SEND WANT LIST - - - - - MIER
DUKE WILSON
BEALE STREET BLS PE15617 G AUC - FRY
TEDDY WILSON
WHAT LIT MOON CAN DD CD 36206 NAUC - FRY
MISS BROWN/ WISHED DN MOON CD 36205 NAUC - FRY
WHY WAS I BDRN CO36283 N AUC - FRY
PAUL WHITEMAN & ORCH
GEORGIE GORGIE/DH YOU HAVE CD 14916+ AUC - CLAR
JACK WHITNEY
PLEASE DONT TALK CL 5270 G AUC - FRY
WHOOPEE MAKERS
HONEY CA 9130 G AUC - FRY
HDNEY BA 6347 G AUC - FRY
MAKIN FRIENDS CH 999 V AUC - FRY
HONEY PA3606 G AUC - FRY
TIGER RAG/ST LOUIS BL RD 1453 V AUC - FRY
LOVABLE AND SWEET RD 1068 G AUC - FRY
MAKIN FRIENDS CO36010 N AUC - FRY
BUGLE CALL/ ST LOUIS BL PE15126 F AUC - FRY
ST LOUIS BL RD 366 V AUC - FRY
CLARENCE WILLIAMS ORCH
SISTER KATE/BEAU KOD JACK QRS 7044E+/EAUC - WHIS

WANTED

ANY RECORDING GROUP
1930-34 TITLES; SEND FOR LIST - - - - - 2.00 ORLA
LOUIS ARMSTRONG
AIR SHOTS, TRANSCRIPTIONS, - - - - - DWEN
SOUND TRACKS FROM FILMS, - - - - - DWEN
ANY UNISSUED MATERIAL ETC. - - - - - DWEN
SMITH BALLEW
ALL LABELS - - - - - MIER
COLUMBIA RECORDS
20000 SERIES-BLACK & ROYAL BLUE - - - - - MIER
DEALERS STOCKS WANTED - - - - - MIER
INOX TO JAZZ
4 VOLUMES IN GOOD CONDITION - - - - - FDRR
INK SPOTS
TRANSCRIPTIONS, AIRSHOTS ETC - - - - - ADAM
SAMMY KAYE
ANY TRANSCRIPTIONS INCLUDING - - - - - ADAM
AFRS, LANG WORTH & ETC. ALSO - - - - - ADAM
KAYE'S SUNDAY SERENADE PROGRAMS - - - - - ADAM
& AIRSHOTS PRIOR TO 1949
AL JOELSON
JOIN THE AL JOELSON MEMORIAL CLUB - - - - - JOLS
ISHAM JONES
BR 4000-5000 VI 24000 - - - - - MIER
GUY LOMBARDO
F.W. ZIV TRANSCRIPTIONS - - - - - ADAM
FREDDY MARTIN
I WANNA GO BACK TO W. VA E VI 27965 - - - - - GMIN
MELOTONE RECORDS
ALSO PERFECT ETC - - - - - MIER
DEALERS STOCKS WANTED - - - - - MIER
OKEH RECORDS
ADDE 4100 - - - - - MIER
DEALERS STOCKS WANTED - - - - - MIER
KING OLIVER
MANY VD. BR. VI E+ - - - - - 3706\$ REYN
SHEET MUSIC- RAGS
BUY, SELL OR TRADE - - - - - BLAI
VICTOR RECORDS
21000-22000-24000 SERIES - - - - - MIER
DEALERS STOCKS WANTED - - - - - MIER
VOCALION RECORDS
2500-4000, 15000, 25000 SERIES - - - - - MIER
DEALERS STOCKS WANTED - - - - - MIER
WORLD BROADCAST TRANSCRIPTIONS
ANY 1930-36 TITLES - - - - - ORLA

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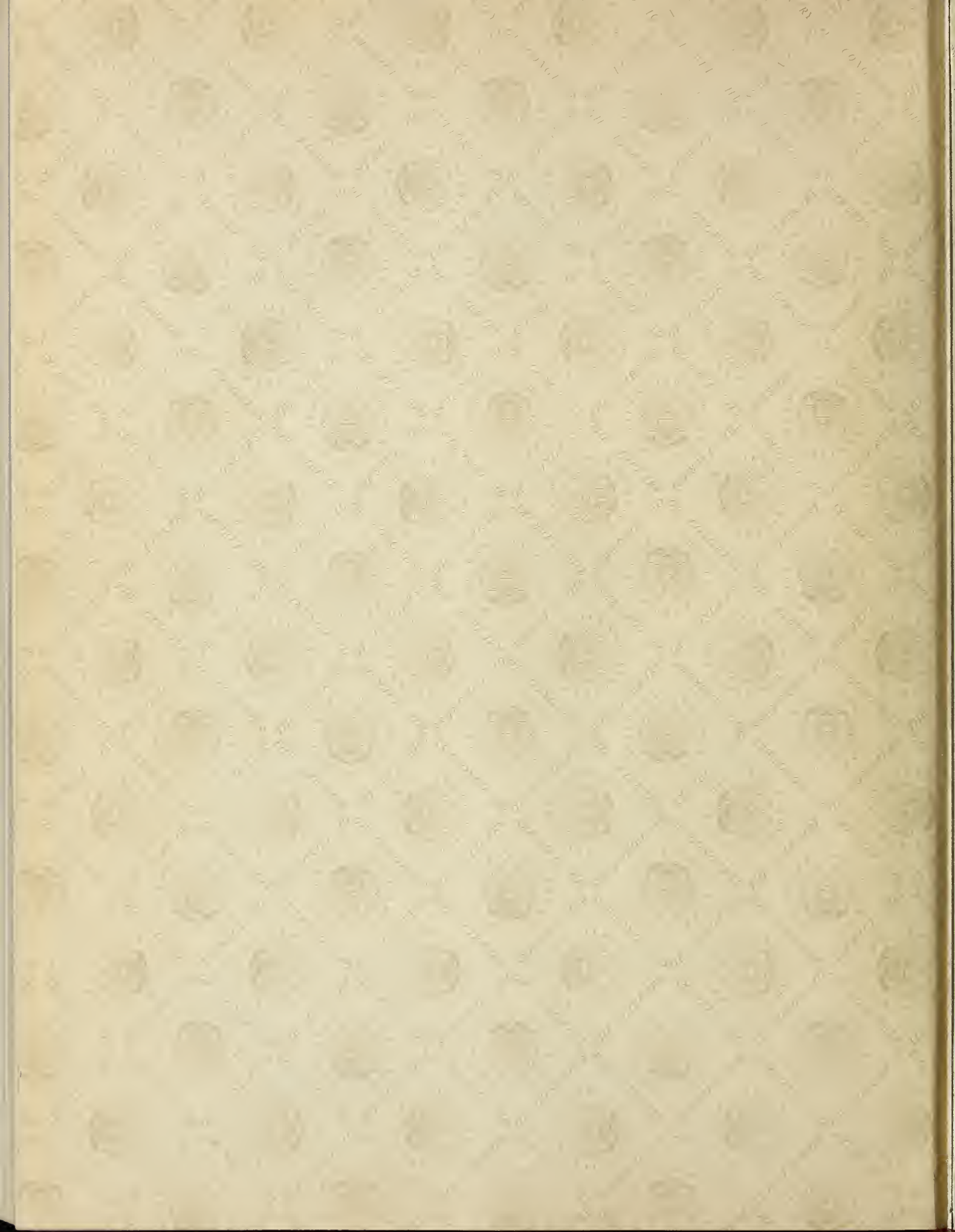
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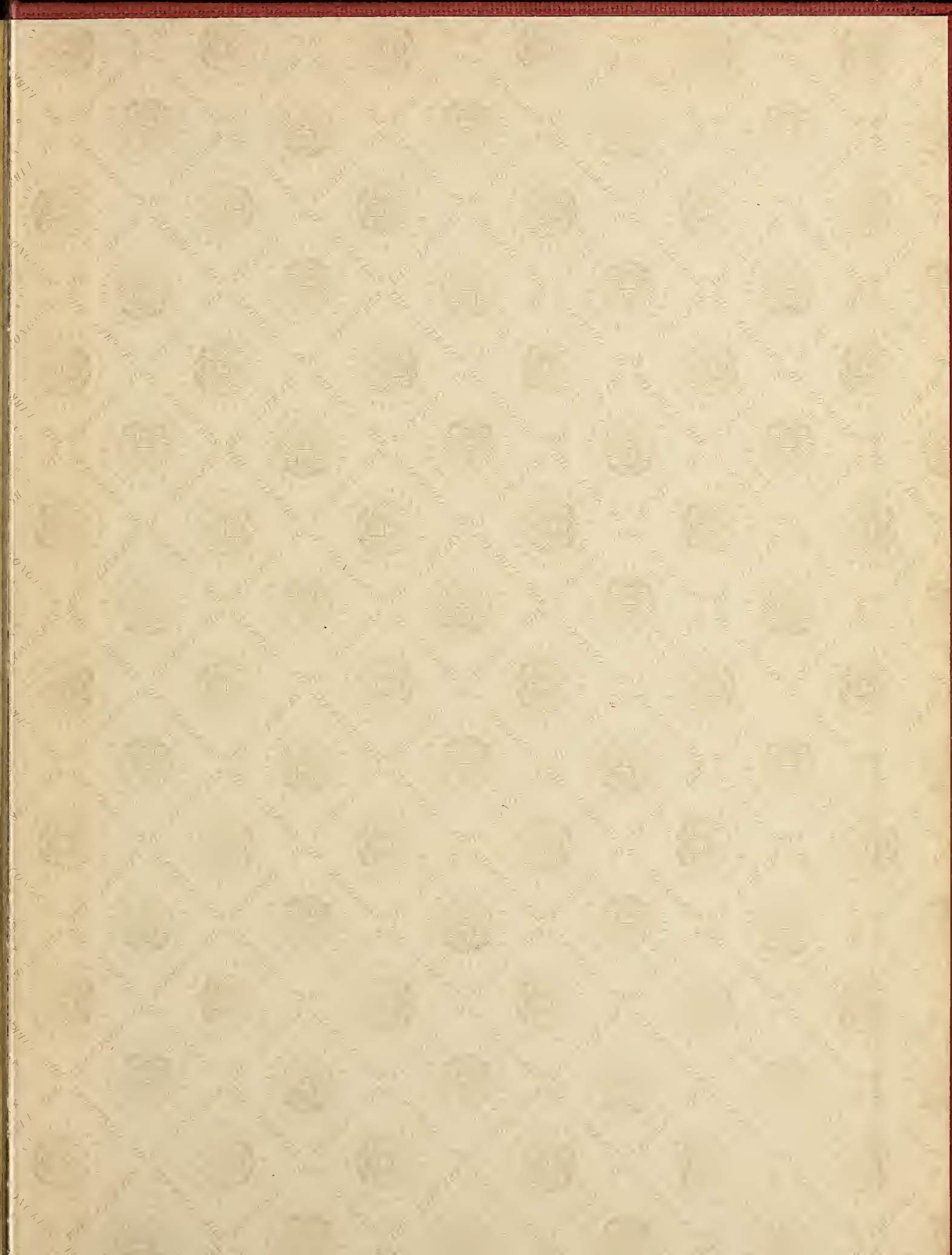
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