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record research

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30 CENTS



THE LION ROARS

by ERNEST R. SMITH



It's a November night in 1956. You make your way to your table at New York's Central Plaza. The crowd is just beginning to filter in. The hall looks like it always does. You've seen it just like this at countless other jazz concerts. The waiters are still arranging chairs, distributing ash trays and putting up "RESERVED" cards on tables.. You're early!

Arriving early at a concert always gives you a chance to collect your anticipations and ask yourself if this will be one of those nights when you will go away saying "I wouldn't have missed this one for the world." The wonderful thing about any big collective effort like a jazz concert is that you never know just when and which combination of men, talents and tunes will jell into that "great set" or perhaps spark that "great solo" that can send you home saying "You should have been there, man...It was a gas."

This time though, you know it's going to have its share of excitement... Already there's a promise of good things about the way that upright sits up there on the stand.

You finger the pasteboard announcement on the table and let out a low whistle. A long list of jazzdom's finest are scheduled to appear and with that wonderful phrase "....and many others" tacked on at the end. You shift around in your chair with nervous expectation. the same kind of feeling you can get when you haven't been home in a long time and now the train is only 20 minutes from the station. You spot a few name stars coming through the entrance. Meade Lux LewisCliff Jackson, sporting a beard....Lucky Roberts....Zutty Singleton....Dizzy Gillespie. You let go with another whistle. This is going to be a night!!!

And why this special feeling about tonight? Why the long list of guest stars? How come that piano looks so primed? William Henry Joseph Berthol Bonaparte Bertholoff, otherwise known as "Willie the Lion" Smith is celebrating 40 years in jazz with an anniversary concert and it's going to be the LION's night to roar.

Because this is going to be the Lion's night, you wonder whether an anniversary concert can adequately sum up a musician's talent or a man's worth. There will be a lot of the younger crowd here tonight for whom jazz will be an exciting stimulus for dancing and maybe the historic and importance about Willie will be lost. There will be a lot of yelling...."Muskkrat, Willie." or "Saints, Willie", without the knowledge that there is his "Echo of Spring" or "Rippling Water." Or maybe they've never had a chance to hear him when there's less noise, with the room and the crowd more intimate and the Lion sitting sideways on a chair, coat unbuttoned, playing rent party piano, switching from a rollicking two-handed stride style to one of incredible delicacy and punctuating it all with running patter and a stream of humor. All of this at a tempo that once prompted Duke Ellington to dub it as a "belly laugh tempo."

To adequately sum up Willie, you'd have to resort to a screen writer's gimmick - the flashback. As the director, maybe you'd close in on piano, do a slow dissolve into the wood and green felt mallets on the old upright and when you come back into focus, it would be a house-party or rent shout in Harlem in the 1920's. Maybe a hundred people bulging out a 5 or 6 room flat and the piano going like crazy with a young Willie playing to a crowd of admirers pressing around the

piano. Then he'd get up and James P. would sit down. Later maybe Fats Waller. And even the legendary "Lippy" who had heard and played so much piano that in the end, he couldn't play anymore and wound up just "thinking" piano. It would be one of those piano duels where each man's efforts rapidly become fabled and later take on legend.

Then another dissolve to a young Duke Ellington, just getting started, who had come up to the Capitol on 140th and Lenox Avenue just to hear Willie play and tagging along later when the Lion went out to play for kicks and this admiration for his style prompting Duke some years later to write a composition to him called "Portrait of the Lion."

Another series of fast dissolves of Bix going to Pod & Jerry's, a Harlem nightclub, to also listen and learn. Of Eddie Condon and Joe Turner.

Then you'd have some clips from old newsreels showing the depression years, stocks tumbling, ticker tape, Herbert Hoover, breadlines, "No Jobs Today" signs, and the speakeasy clubs closing down. The background music would fade into discord and then shots of the Lion playing one place after another and the years slipping by. His composing "Fading Star", "Finger Buster", "Morning Air", "Sneakaway." More newsreel clips. The days of slow economic recovery, Franklin Roosevelt, machines beginning to hum again. Willie at Eddie Condon's Town Hall Concert in 1942. Record dates, gigs, his interest in kids, his contributions to their cause through many benefit performances and personal appearances.

And then, a final dissolve back to the Central Plaza and the upright.

By now, the hall is filling up and the first musicians are climbing onto the stand. It's 1956. Tonight they are coming from all over to pay tribute to this musician who is a living legend.... with his cigar, his derby hat, his smile and his "joy of life" playing. Herman Autry, Pee Wee Irwin, Tony Parenti, Arvel Shaw, Dizzy Gillespie, Henry "Red" Allen, Jimmy McPartland, Art Trappier, Cliff Jackson, Vic Dickenson, Red Richards, Sol Yaged, Hank Duncan, Zutty Singleton, Louis Metcalf, Lucky Roberts, Meade Lux Lewis, "Wild Bill" Davison, Conrad Janis, Dick Wellstood, Panama Francis, Wingy Manone, Andy Russo, Eddie Barefield, Fess Williams, Bobby Hackett, Herb Hall, Jo Jones, Sam "The Man" Taylor, Muggsy Spanier, Wilbur and Sidney De Paris, Omer Simeon, Wilbur Kirk, Inez Cavanaugh, Jack Fine, Leonard Feather, Lee Whipper, Austin Cromer, Phoebe Ingram. With Willie is his wife, Jane...and many of his friends that shared the years of music and living with him. You know this is going to be one of those nights.

And, you figure maybe the flashbacks aren't necessary after all, for on the landscape of jazz, he is royalty, a rank he earned long ago. The Lion will play and people will listen and still say.... "This guy plays great piano." And could there be a finer tribute?

THE GOLDEN AGE OF BLUES-RECORDING



The Blues is not only a music peculiarly native to our American way of life but it is a great industry in which thousands are directly or indirectly effected by its successes and failures. To define it or try to trace it back to its origin is a task filled with incongruities and uncertainties... Yet, one thing stands out like a "giant in the sun" about the Blues. It did not begin to roll successfully until it was sung and recorded on phonograph records by Negro Blues Singers. It took a couple of brave souls to sell the idea. It took a record company to place it on the market and it took an audience of listeners to accept it. That was 37 years ago...



The enterprising phonograph company, Okeh Records, receives the nod as the first company to popularize the blues-vocalist vogue. It was Perry Bradford, who after months of record-company canvassing finally gained an audition for his blues-singing prodigy, Mamie Smith with the youthful one-year-old Okeh Record concern in New York. This was in late 1919, and it wasn't until July of 1920 that an actual recording by Mamie Smith was placed on the market. There was no fanfare, in fact it was almost a graveyard calm. There was no mention in any of the leading recording journals that a colored blues vocaliste was going to make history as the first of her gender to ever record a blues. The cautious Okeh company, apparently watching the public's musical temperament, insignificantly listed Mamie Smith in their July 'release' bulletin as a 'CONTRALTO' singing Bradford's composition, 'That Thing Called Love'... Although, the title seemingly suggested a love ballad, it was being given a blues-treatment by Mamie. The Okeh calm soon became an Okeh storm as word got about New York's Harlem that 'Mamie made a recording.' The Negro Journals began to play it up big. This set the Okeh blues wheel in motion. A follow-up recording hit was a necessity and that was 'Crazy Blues.' Before it was released, the Okeh company opened up an advertizing campaign that circulated all the large centers of Negro population in

the country. It was in November of 1920 that the recording was before the public and it was an instantaneous success. It made a pile of loot for Mamie and Perry and a small fortune for the 'hot' Okeh company.

Ralph Peer, Okeh recording manager, coined the words 'race records' to associate the public with this new medium of recorded vocal expression. Okeh 'race records' began a hunt for talent. James P. Johnson, Johnny Dunn, Josephine Carter, Daisy Martin, Gertrude Saunders, Sara Martin, Lizzie Miles, W.C. Handy, Clarence Williams, Shelton Brooks, Miller & Lyles, Virginia Female Jubilee Singers, Norfolk Jazz Quartet and others quickly followed Mamie on to the Okeh recording grooves. In mid-1921 Okeh was the first company to inaugurate a numerical 'race' series (8000 series) to be employed for race talent. Little did they know that this series would continue for the next ten years and give the prospective jazz-blues purchaser nearly 1000 couplings... a great many of them considered today as jazz treasures. Okeh was also one of the first, to conceive the idea of portable operated studios which toured sections of the South and Midwest in the search for Jazz-Blues artists as early as 1923.

Okeh, without doubt, was the pioneering outfit to successfully present Negro artists on phonograph records. Without Okeh's entrance into the 'race record' market in 1920, it would be doubtful if the blues would have become a prominent and popular music for all to hear. It can be said that Mamie and Perry's initial successes of 'That Thing Called Love' and 'Crazy Blues' opened a musical avenue for future generations of Blues singers...

Other record companies took notice of Okeh's blues ambitions and they also wished to get on board the blues wagon. They made preparations to sign up Blues-talent. 1921 was a historic year. Columbia entered the race with Mary Stafford in early 1921. Pathe came out with Lavinia Turner who teamed with James P. Johnson's Harmony Seven for recording purposes in the Spring of that year. Gennett put out a recording of 'Royal Garden Blues' in May of 1921 sung by Daisy Martin. Cardinal Records had Ethel Waters and Josephine Baker on its records by June of 1921. Black Swan began business, January 1921. Their first blues-singers were Alberta Hunter, Katie Crippen and Ethel Waters. Even Edison who was not much of a blues-devotee had Noble Sissle cut a recording of 'Crazy

Blues' in 1921. Emerson, in the summer of 1921, was pressing recordings of Lillian Brown. Victor, apparently very successful with the Original Dixieland Jazz Band recordings, did not venture into the blues-singer field in 1921. Brunswick and Paramount were still watching the trend.

All this activity led up to a historic occasion. On Friday eve, Jan. 20, 1922, a blues-singing contest took place at the Manhattan Casino in New York City... As far as your writer can determine this was the first well-publicized blues-contest in the history of such events. Weeks before, it was heralded by bulletins in the newspapers. It appears strange that the facts about such a fascinating blues-event which was front page stuff in those days has remained in such obscurity today. This blues-contest was part of 'The 15th Infantry's First Band concert and Dance' which was promoted by Colonel Arthur Little (who later wrote the book 'From Harlem To The Rhine') and his staff. In the audience of several thousand were the governor of New York State, Nathan L. Miller; Major Fiorello H. LaGuardia, a former President of the board of Alderman who was to become one of New York's greatest mayors; Irene Castle Tremaine, the widow of Vernon Castle; Socialites: Mrs. H. Payne Whitney, Mrs. Oliver Harriman, Mrs. G.C. Fairchild and the wife of the late Enrico Caruso, Mme. Caruso.

Lieut. 'Bill' Vodery, who won honors with the AEF in France for his work as instructor and director of military band music (he was later to become the musical director of the famous Plantation shows), directed the 67-piece regimental band for the first time as hundreds of dancers swung over the floor to such tunes as 'Admiration' (Will Tyers), 'Canadian Capers' (White and Cohan), 'Florida Blues' (W.King Phillips)-featuring trombones, and 'Puppy's Gone' (Will H.Vodery)... Noble Sissle, star of 'Shuffle Along' sang 'Love Will Find A Way' and 'On Patrol In No Man's Land.'

At 12 midnight came the "Blues Contest." Four of the most popular women singers of 'Blues' songs were to compete for a loving cup awarded by the regiment. The singers were programmed as: Miss TRIXIE SMITH, 'The Southern Nightingale' singing 'Trixie Blues', her own composition....

Miss DAISY MARTIN, 'The Girl With A Smile' singing 'If You Don't Believe I Love You (Look What A Fool I've Been)' (Clarence Williams)....

Miss ALICE LESLIE CARTER, 'The International Blues Singer' singing 'Decatur Street Blues' (Clarence Williams)....

Miss LUCILLE HEGAMIN, 'Harlem's Favorite' singing 'Arkansas Blues' (Spencer Williams)...

Noble Sissle was the master of Ceremonies and he announced that Major La Guardia, Colonel Charles W. Anderson and Fred R. Moore, editor of the New York Age would act as judges.... James P. Johnson and his orchestra of syncopated jazz artists had been secured to accompany the contesting singers. Then the singers were presented in turn as listed and for an hour the audience had the unusual opportunity of hearing several women of the race whose voices have been perpetuated on phonograph records by several of the leading companies including Art and Okeh. The judges were to base their decision on the popular applause received by each participant.. When each had sung, Sissle was requested by the judges to escort each singer to the stand and as he did so, the audience gave voice to its appreciation. It was evident that Miss Smith and Miss Hegamin were leading the other contestants for it was a difficult matter to judge there of which was the most popular.

A second time did the master of ceremonies escort these two to the stand and then, after a casting up by the judges, MISS TRIXIE SMITH WAS PROCLAIMED TO BE THE WINNER. It was a riotous scene that ensued, even the supporters of the other contestants joining in the popular acclaim. And it was adding to the enthusiasm an unlimited source of inspiration when Sissle announced that Mrs. Irene Castle Tremain, widow of the late Vernon Castle, with whom the late Lieutenant James Reese Europe had been associated as director of the orchestra that played for the dancing act, was present and would present the silver loving cup by the 15th as emblematic of the "Blues" singing championship. Trixie Smith was practically unknown to New York audiences. But she was well-known to audiences on the 'T.O.B.A.' circuit, as she was one of its strongest attractions.. The T.O.B.A. covers the southern territory. Her entry in the 15th "Blues" contest was brought about through a suggestion of Bob Slater, editor of the Age's Theatrical Jottings column, in response to a request from Vodery, who was arranging the affair.

This blues contest was just one link in a chain of events that was perpetuated by the advent of Mamie Smith's initial blues recordings. She rolled out the 'Blues' carpet for the forthcoming recordings of the great blues-delineators, Ma Rainey and Bessie Smith. These two had a fertile field all mapped out for them, a dozens of blues-singers before them had already pioneered blues-records. The public had become accustomed to the blues vocalist on phonograph records and they were waiting for voices like Ma and Bessie to give the blues an 'extra something.'

The preceding information is just an abbreviated account of the saga of blues-recording. Its inception took place in New York where it was nurtured into a healthy growing music industry which soon spread to all our large cities.

Okeh Records, Mamie Smith and many other pioneers of this golden age of blues-recording are no longer with us today. Others have dropped into obscurity, their stories untold. The spry Perry Bradford pops up every now and then in some record shop or music publishing house around New York town to tell his side of the story. And every now and then a battered copy of 'Crazy Blues' will turn up in the racks of a collector shop, a symbol of an old 'rock and roll' record with a tremendous history.

Thank you..

Chats with Wilbur Sweatman, Rubie Blake, Noble Sissle, Perry Bradford, Harrisop Smith, Willie 'The Lion' Smith, Don Redman, Lucille Hegamin and the late Fletcher Henderson were very helpful in giving us the background perspective. We are also indebted to Lucien White for his pioneering report of the 'Blues-Contest' which appeared in the Jan. 28, 1922 issue of the New York Age.



Featuring The World's Greatest Race Artists on the World's Greatest Race Records



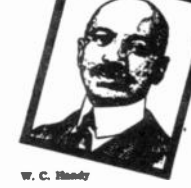
STARS, STARS, STARS! Just cast your eyes up, down and around this page. Each a headliner and every one playing 'em, saying 'em, or singing 'em on Okeh Records—the Race Records of Quality.

Never before has such a famous group of artists been doing its stuff under one company as this page-full of talent has for Okeh Records.

Who can match Mamie Smith, or her unbeatable list of Okeh hits? Who can show 'em better than Sara Martin—originator of those moanin' blues; or maybe Eva Taylor, star of Broadway; with Clarence Williams hypnotizing the ivories? (Jig-walk your middle name is Jazz!)

Shelton Brooks—oh, high and handsome. Who can speak 'em like Shelton? And there's Miller & Lyles still handing out the stuff that made "Shuffle Along" the hit of a generation. And don't forget Esther Bigeou, she's all there, too. And for mean harmony, don't overlook Handy's Orchestra, that's it—toe ticklers every one. If you crave those jazz-moanin' blues, go get 'em on Okeh.

Look them over, come meet your friends once more and mark the records you want in the list on the margins of this page. Don't forget to ask your dealer for Okeh Records, the records that put over real hits by real race artists every time.



General Phonograph Corporation, 25 West 45th Street, New York City.

Okeh Records

The Original Race Records

PLAY ON ANY STANDARD PHONOGRAPH

CLIFF EDWARDS AND THE HOT COMBINATION

By: HOWARD J. WATERS

Among the most interesting of all jazz accompaniments to be found on recordings by vocal artists of the 1920's are those by Cliff Edwards and his Hot Combination. The recordings so labeled were made for the Perfect Record Company (Pathe Phonograph and Radio Corporation) between 1925 and 1927, and were released in the United States on both Perfect and Pathe labels. Some may occasionally be found on more obscure labels such as Supertone, and possibly on Silvertone and Harmonograph. In England, many of the "Hot Combination" sides were released on the English Pathe-Actuelle label.

Cliff Edwards (Ukelele Ike) was a prominent vaudeville star in the early twenties, and when his appearances brought him into the vicinity of New York, he kept a heavy recording schedule. His voice was untrained and yet it was quite versatile and easily adapted to both ballads and novelty songs. Edwards was certainly one of the more influential vocalists of the era, particularly because of his natural and rhythmic vocal phrasings. He was able to express his exuberant personality through his voice and even his earliest acoustic recordings demonstrate musicianly interpretations of both lyrics and melodies. Indeed, if Edwards wasn't the first, he was certainly one of the first to include a scat chorus in his renditions.

The majority of records made with the "Hot Combination" feature Red Nichols, Miff Mole, and occasionally Jimmy Dorsey, Eddie Lang, Joe Venuti, Fred Morrow, Joe Tarto, and other jazzmen. Some of the finest early examples of the work of the members of the Red Heads are to be found upon close listening to certain of the "Hot Combination" sides. Several selections include excellent, although brief, ensemble passages. Nichols can be heard to excellent advantage on "Lonely Eyes," "I Want Somebody To Cheer Me Up," and "The Lonesome Girl In Town;" Mole on "Sweet Child," "Dinah," and "Lovey Be Mine;" and Jimmy Dorsey is featured on "I Know That You Know."

The discography which follows is intended as a comprehensive listing of all records labeled as by "Cliff Edwards and his Hot Combination." Instrumentation, as determined upon aural evidence, is shown for each session. Personnel are identified only in cases where positive evidence, aural or otherwise, has been available.

With regard to the issue of alternate takes, it has been this writer's finding that during this early period of Pathe-Perfect recording, the -1 and -2 symbols following the matrix number number

following the matrix number do not designate an alternate take, as has been suggested by others heretofore. Instead the small written letter which sometimes can be seen above the dash (e.g. 106328-1) is believed by this writer to be a true take symbol. These symbols are included in this discography in cases where they appear on copies of records examined. Where both an "a" take and "b" take shown to have been issued, the actual difference in the takes has been verified by aural comparison. *

The author wishes to gratefully acknowledge the help of E.B. "WOODY" BACKENSTO, whose original article on the Hot Combi-

nation appeared in the April 1952 issue of the Record Exchange, and of PERRY ARMAGNAC whose comments and data aided greatly in preparing this listing.

*Note: This theory, explaining the take symbols used on early Perfect-Pathe recordings, was described by the author recently to several fellow-researchers, and is now being actively investigated by aural comparisons of pairs of sides with differing "take" numbers after the dash are in fact aurally identical. This is in accordance with the author's observations as stated above.



CLIFF EDWARDS and his HOT COMBINATION

Cliff Edwards (vocals and ukelele)

November 1925

Red Nichols (tp), Miff Mole (tb); Unidentified: as, ts, p, bjo, tuba, dm. See note on collective personnel.

106315 a-b Oh Lovey, Be Mine Pe 11593, Pat 25159
PatE 11039, Starck 159

106316 a Say! Who Is That Baby Doll (Same issues)

November 1925

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, dm.

106328 How She Loves Me is Nobody's Business Pe 11594, Pat 25160
PatE 11040

106329 Loneliest Girl in Town (Same issues)

December 1925

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, tuba, dm.

106383 *Remember Pe 11597, Pat 25163
PatE 11020

106384 Someone's Stolen My Sweet, Sweet Baby (Same issues)

*Some copies of "Remember" on Pe 11597 (and possibly on some copies of Pat 25163 also) were pressed from the original recording of this tune, matrix 106383, which features a hilarious last chorus in which Edwards burlesques the lyrics by using two voices. The more common issue of Pe 11597 was pressed from a re-recording of the tune, matrix 10647, in which Edwards was accompanied by piano only. The labels read the same on all copies, however.

December 1925

Nichols (tp), Mole (tb), Arthur Schutt (p); Unidentified: ts, bjo, tuba, dm.

106396 Dreaming of a Castle in the Air Pe 11611, Pat 25177

106397 How Can You Look So Good Pe 11601, Pat 25167
PatE 11037

January 1926

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, tuba, dm.

106434 a Dinah Pe 11598, Pat 25164
PatE 11041

106435 Keep On Croonin' a Tune (Same issues)

February 1926

Nichols (tp), Mole (tb), Vic Berton (dm); Unidentified: as, ts, p, bjo, tuba.

106493 Sweet Child Pe 11607, Pat 25173
PatE 11042

106494 a I Want Somebody to Cheer Me Up Pe 11603, Pat 25169
PatE 11043

106495 a Sometime (Same issues as 106494)

December 1926

Nichols (tp), Mole (tb), Jimmy Dorsey (as) probably Arthur Schutt (p), Eddie Lang (bjo), Berton (dm).

107160 a-b Sunday Pe 11633, Pat 25199

107161 a-b I Don't Mind Being All Alone Pe 11632, Pat 25198

January 1927

Nichols (tp), Mole (tb), Dorsey (cl/as), Lang (bjo/g); Uncertain: p, dm - probably Schutt and Berton, resp.

107181 Meadow Lark Pe 11633, Pat 25199
PatE 11341

107182 I Never Knew What the Moonlight Could Do Pe 11634, Pat 25200,
PatE 11365

January 1927

Nichols (tp), Joe Venuti (v), Lang (g), Berton (dm); Uncertain: p and bass sax. Probably Arthur Schutt and Adrian Rollini, resp.

107194 I'm Tellin' the Birds- Tellin' the Bees How I Love You Pe 11634, Pat 25200
PatE 11341

February 1927

Nichols (tp), Dorsey (cl/as), Bill Haid (p), Berton (dm); Unidentified: 2nd as, bjo, tuba.

107281 Lonely Eyes Pe 11637, Pat 25203

107282 Since I Found You (Same issues)

107283 I Know That You Know Pe 11638, Pat 25204
Supertone 25204

May 1927

Instrumentation: ts, v, p, b, dm. Identification is very uncertain. Joe Venuti (v) and Steve Brown (b) have been suggested, but these opinions are subject to considerable doubt.

107418 b I'm Back in Love Again Pe 11641, Pat 25207

May 1927

Instrumentation: valve tb, v, 3s, p, g, dm. Identification is uncertain. The author suggests members from the California Ramblers (Ed Kirkeby group), including Adrian Rollini (bass-sax). Again, some have suggested Joe Venuti as the violinist, but there is actually little to support this opinion.

- - - Side by Side Pe 11640, Pat 25206

- - - Oh! Baby Don't We Get Along (Same issues)

Note: No matrices visible on copies examined.

May 1927

Instrumentation: piano and/or celeste, tuba. Celeste solo can be heard on 'Whisper Song'. A most unusual sound was perpetrated by this 'hot combination' as Cliff's uke, the tinkling of the celeste and the puffing sounds of the tuba all blend and pulsate in the two ensemble passages.

- - - Whisper Song Pe 11642, Pat 25206

- - - One O'Clock Baby (Same issues)

Collective personnel

Although individual members of the groups led by Red Nichols are often unidentifiable on the basis of aural evidence alone, a partial collective personnel of those who most frequently recorded in these groups is offered: Nichols (tp), Miff Mole (tb), Bobby Davis, Jimmy Dorsey (cl/as), Fred Morrow (ts), Arthur Schutt, Irving Brodsky (p), Eddie Lang, Dick McDonough (bjo/g), Joe Tarto (tuba), Vic Berton (dm).

FROM NEW ORLEANS JAZZ BAND TO TV'S 'TOAST OF THE TOWN' PIONEER HARRY GLUCK

One of America's foremost television bands is the one led by Ray Bloch. Millions of viewers, who switch their dials to Ed Sullivan's Toast Of The Town can hear this excellent musical organization provide the all important cohesiveness that gives Sullivan's show its high television rating. However few of the TV viewers give any specific attention to the talented musicians who serve as the accompaniment for the galaxy of celebrities appearing on this fine show. One such musician is trumpeter, Harry Gluck. This gentleman's career, like so many others, has remained unsung and unheralded. Mr. Gluck, who's abilities are steeped in musical tradition, is indeed one of the pioneers in our popular music development. His career has transversed over three decades. He goes back to the late teens when dance music as we know it today was just a toddling infant. He grew along with this musical movement and his fascinating reminiscences should be collated and added to the evergrowing treasury of our musical Americana. Harry Gluck, who receives no mention by our discographers, was a prolific recorder. He has aided in clarifying many matters about early recordings and these will be detailed fully in the following account. Here is the story on Harry Gluck.

Full Name - Harry Gluck

Date of Birth-Dec.12,1903

Place of Birth-Pitt Street on the East-side of Manhattan..moved to East 16th Street. Gas House district.

Family-musical, members played piano, violin and clarinet.

Early Musical Training-with trumpet instructor, Max Schlossberg (who was a member of the Philharmonic)

Early Musical Inspirations- Herbert L. Clarke, Jules Levy, B.A. Rolfe, Phil Napoleon and Joe Smith.

First Musical Organization-in highschool when he was 15 with the De Witt Clinton Orchestra (The diminutive Orch.)

First Professional Dates in 1919/1923 with the Circle Jazz Band (Quintet).

Harry Gluck-tp; Andy Pagano-sax; Ray Bloch-p; Harry King-dm and Jerry Anton-violin and leader. Played club dates at South Beach Staten Island, Balconades, Maloney's Manhattan Hotel, Chateau Ballroom at 86th Street, Busoni's Lanceland at 95th Street-Broadway and also at the Danceland in Coney Island. Use to be the 2nd band to the Original Memphis Five at the Busoni spots. Big hits played by the Circle Band were 'Oh' and 'Dardenella'... Made no recordings.

"One wild place(they were practically all wild) was Maloney's Manhattan hotel. This was a type of place where you went into buy a beer and if you didn't order fast enough, the waiter pulled the chair out from under you. Trouble-makers were heaved out the window-and did we play!!"

New Orleans Jazz Band-1924/1925

Harry Gluck-tp; Mike Martini-tb; Sidney Arodin-cl; Wilder Chase-p; Tommy DeRose-dms. Played club dates, made first recordings also broadcasted over Station WEFB, 1/2 hour airshot in ancient one-room studio.

"Got the recording date for the boys. We went over to the Plaza recording studios in NYC and made a demonstration record of 'Tin Roof Blues', just one number and one take. Did not think they would use it however it did come out. Can still vividly remember the recording manager, Adrian Schubert, peering over the wax matrix with a magnifying glass looking for imperfections. The studio had real antiquated recording devices, big horns, and everyone was spaced all over the room.. some standing or sitting on high stools...wonderful memories."

Original Dixieland Jazz Band-1925

Harry Gluck-tp; Mike Martini-tb; Artie Seaburg-cl; Wilder Chase-p; Tony Spargo-dms. Played gigs in Newark N.J.-No records.

"Martini, Chase and myself left NOJB and joined the OLJB. I took LaRocca's place. Had heard that Bix was supposed to have taken my place with the NOJB...had great kicks playing chase choruses with Tony Spargo and his kazoo during my stay with the group."

Frank Dailley's Orch.-1925

First big band for Harry.

Harry Gluck, Phil Baird-tp; Bill Berger-tb; Moe Hirschberg, Louis Martin, _____-sax; Jack Margulin-bnj; Al Weber -tu; Johnny _____-piano; Fred Eckert-dms... Made several records for the Bell label. (discography will be given in a forthcoming issue of RR)..Played Dreamland Park, Rialto Theatre in Newark N.J... It was a cooperative band..

B. A. Rolfe-1925

toured in vaudeville with this great trumpeter. Same personnel as Frank Dailley's

Ross Gorman Orch.-late 1925/early 1926

Red Nichols-tp (Henry Levine replace Red later on); Harry Gluck-tp (replaced Don Lindley); Mike Martini-tb (replaced Miff Mole); Ross Gorman-reeds; Barney Acquelina-bass; Fred Lightner- piano; Lave Grupp-dms and others...made recordings, one was 'Valencia' for Columbia.

Roger Wolfe Kahn Unit-Summer 1926

in Atlantic City at the Ritz Carlton Hotel. Abe Essig was the leader. Gus Edwards was the front man. Harry Gluck-tp; Julie Nasseberg, Marty Miller-sax; _____-tb; Gus Helleburg-bass; Sammy Wilson-piano; _____-bnj; Murray Kaufman-dms.... may have made some recordings.



(left to right) Sidney Arodin, Tommy DeRose, Mike Martini, Wilder Chase and Harry Gluck

Ray Miller Orchestra-Sept 1926

Harry Gluck, Jimmy VanAnsdaletp; Andy Sindelar-tb; Ray Ebele, Fred Cresse, _____, reeds; Happy Masfield-bass; Herman Kaplan-v; Raone Kenyon-p; Tony Briggs-dms.-recorded at least 12 sides for Brunswick in Chicago. They came out about the early part of 1927.

Capitol Theatre Orch-Detroit-1927

Charlie Targulies, Harry Gluck, Lonnie Layhue-tb; Ray Stillwell, Russ Duval-tb; Sid Trucker, Bob Chester, Rube Lerner-reeds; Vic Pollandt?, Jean Corey?, _____ Smith-violins; John Bailey, _____ Merry-banjos; Stanley Zabloski-bs; Irish Henry-tuba; _____ McCarthy-piano; Cal Stewart-dms; Jerry Marks was arranger and director.

Left Dec. 1927, came back to N.Y., played club and theatre jobs etc.

Jack Albin Orch.-Bossert Roof-Summer1928

Harry Glucktp; Freddie Martin?- sax; Stan King dms and others.

From 1928-1931 Gluck played clubs, Broadway shows theatres and also soundtracks for the early flickers. He was a member of such bands as Jack Berger, George Olsen, Sam Lanin, Mike Markel, Ben Bernie, Rudy Vallee etc. He played a significant single engagement in 1929 with Ben Bernie aboard the SS Leviathan out at sea and they made the first ship to shore broadcast. Harry also was on an early sound track in a movie which featured Marlene Dietrich, Frederick March and Nancy Carroll. This was in 1929 at the old Paramount studios in Astoria Long Island.

Jack Berger's Hotel Astor Orch.-1931

Mike Minnie, Harry Glucktp; Teddy Gompers-sax; Phil Wall-p; Pinky Perlman-violin and vocal...and others. Perlman is today none other than the great Metropolitan tenor, Jan Peerce.

Major Bowen-1932

Harry was member of the Capitol Theatre pit band, fascha Bunchick, Director.

After 1932 Gluck did several recording gigs with Tommy and Jimmy Dorsey under assumed names. In latter part of 1932 Harry played pit in a show which featured Bearice Lillie called "Walk A Little Faster." From 1932/1936 Harry continued in club work and Broadway shows.

The Russ Morgan Period-1935/1940

During this period Harry Gluck served as a contracter 'without portfolio' for Russ Morgan who was a Brunswick recording manager. Literally the Union-book recorded for Brunswick. In 1936 Harry helped form Russ' individual band called 'Music In The Russ Morgan Manner.'..... Here is the 'Nucleus' of the 'Manner' band who were used for radio, recording and personal appearances:

Tony Colella, Johnny McGhee, Harry Gluck, Phil Capicetto, Mannie Weinstock-Trumpets; Russ Morgan, Will Bradley, Cliff Heather, Andy Russo, Red Jessup-Trombones;..... Hub Lytle, Gene Prendergast, Sid Trucker, Eddie Grosso, Chet Chastain-reeds;..... Mac Ceppos, Sid Harris, Herman Kaplan, George Hill, Ross Dixon-Strings;..... Claude Thornhill-piano; Joe Tarto-bass and tuba; Bonnie Pottle-bass; Larry Hall, Jimmy Lewis-Guitars; Chauncey Morehouse, Herman Fink-Drums.

Harry Gluck still has handy notes about the activities of the Morgan organization. It's a fabulous account of one nighters, recording gigs, radio shows, cross country hops, bus and airplane trips etc. Here is one page from Harry Gluck's diary. The year is 1937.

Jan 6-Brunswick Big Band Recordings
Jan 8-Brunswick small band recordings
Jan 25-End Casino
Jan 26-Brunswick
Feb 2-8th-Miami Florida
Feb 13-Philip Morris radio
Feb 16-Philip Morris radio
Feb 19-Rutgers College Prom
Feb 20&23-Philip Morris radio
Feb 24,25,26 Brunswick 1 small, 1 big
Feb 27&Mar 2-Philip Morris radio
Mar 6&9-Philip Morris
March 12-Springfield
March 13&16-Philip Morris radio
March 17 -Providence

Harry sums up these travels with Morgan: "We did a lot of traveling on busses.

Once did 31 one nighters in a row, all big jumps. Slept and dressed on bus. Often put paper under coat to keep warm. Went North to South and from South to North so many times it would get you dizzy. We use to fly when it was impossible to make an engagement by other means of transportation. We would go anywhere where they wanted our services. These were the murderous thirties."

Harry also has many pages of information on the Brunswick records and the musicians who were contracted for the date. These are still being sort out. Here is a personnel which accompanied Chick Bullock on Nov.1,1935. Phil Capicetto, Harry Gluck - tp; Russ Morgan, Cliff Heather - tb; Sid Trucker, Eddie Grosso, Chet Chastain-reeds; Mac Ceppos-violin; Claude Thornhill-p; Larry Hall-banjo; Joe Tarto-Tuba; Hy Fink-dms. Morgan or Thornhill played xylophone too.....1. The titles were On Treasure Island, Red Sails In The Sunset, Whispering, & Who.

Incidentally Harry contracted musicians for many Chick Bullock dates. He also contracted accompaniments for Lannie Ross, Buddy Clark and other singers. The groups also appeared under names other than Russ Morgan.

The Ray Bloch Period-1940 to the Present.

In 1940 Gluck joined the Bloch organization and has remained with them up to the present time. Today the Bloch band is the musical media for Ed Sullivan's 'Toast Of The Town' TV show. Here is the nucleus of the TV band personnel (CBS)...

Chris Griffin, Bernie Privin, and Harry Gluck-Tp; Toots Mondello, Johnny Pepper, Artie Drolinger, Hub Lytle-reeds; Warren Covington, Morty Bullman, Lawrence Brown-Tmb; Jack Zayde, Sol Deutsch, Felix Orlewitz, Frenchy Hershaft, - Strings; Ray Bloch, Ernie Wachman-p; Sam Shooberbs; Howard Smith, Milt Schlesinger-dms..

In the preceding story we have presented a factual account of Harry Gluck's 35 year service to his industry. Many of our readers have probably heard of Harry for the very first time through this historical compilation. There are many musicians like pioneer, Harry Gluck who remain unknown or obscure and in that way our historical perspective of the colorful early years of our popular music loses so much. It's not the purpose to give these musicians any shallow publicity. It is the purpose to take factu-

al notes from their musical experiences and piece them together into a historical whole which will some day serve as source material for our music historian.

Harry, who lives with his wife, Lily and pretty daughter Ruby in New York City, would welcome any correspondence from any of our readers who have queries about musicians or events that were related to Harry's career. His address is: 299 East 52 St. New York 22 N.Y.

Note: See 'Filling In Discographically', for other information on Gluck and NOJB

EMERSON DIARY -(Continued from p.14)

quantity of matrices, a plating plant, a recording laboratory and other facilities for the manufacture of records are included in the assets, the new management does not anticipate any interruption to the business.

Rudolph Kanarek, who recently organized the Phonograph Jobbers' Corporation, will be identified in a general way with the direction of the reorganized Regal Company. Mr. Kanarek is widely known as a manufacturer and merchant of experience, who entered the talking machine industry some years ago after many years in the banking business in New York. The plans of the new Regal interests call, Mr. Abrams said, for very conservative operations with the view of creating a solid volume of business without waste of unnecessary expense and they will announce the details of their plans when these are complete from time to time.

(To Be Continued In Forthcoming Issue)

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CONTENTS OF THIS ISSUE-NO.11

The Lion Roars - E.Smith
Golden Age, Blues Recording - LK & RC
Cliff Edwards Hot Combinations-Waters
Pioneer-Harry Gluck - LK & RC
Fabledous Jelly Roll- H. Smith
Black Swan
Royale, Allegro, Elite-Labels -Rotante
Emerson Diary - LK & RC
Small Change, Swingin With Zacc
Continental Jazz Discology-H.Flakser
Filling In Discographically

The contents of 'Record Research' are indexed every month in the 'MUSIC INDEX', the key to current music periodical literature

THE 'FAB L E O U S' J E L L Y R O L L

BY
HARRISON SMITH

To have known and worked with Ferdinand "Jelly Roll" Morton for many years beginning way back in Jelly's Cennett days, was an experience to beat all experiences. To love the guy, to hate the guy, to call him a snob, saint, sinner, prevaricator, genius was all in a day's work. Yet his years on this earth will be remembered by all of us who love hot jazz as the fabulous 'Jelly' was one of its pioneering disciples. Your writer has some interesting reminiscences about Jelly.

JELLY ROLL WAS A GREAT IMPROVISOR

In my hectic association with Jelly Roll I found him not to be an originator of tunes but a great improviser and embellisher.

Here is a list of tunes with their original titles and composers before Jelly changed them to Morton compositions.

Original title

Turtle Walk (Tosh Hammed & Ben Garrison)

Jelly changed it to

Turtle Twist (Vi 38108)

Original title

You Taught Me How To Love (Billie Ross)

Jelly changed it to

Mushmouth Shuffle (Vi 23004)

Original title

I Know Something Now (That I Didn't Know Before) (Gene Back)

Jelly changed it to

Oil Well* (Vi 23321)

* Reason behind this title is that your writer had some shares in Standard Oil at this time and Jelly used to jokingly call me 'Oil Well'.

Original title

Aunty, Got A Border Now (Charley Pearson)

Jelly changed it to:

Primrose Stomp (Vi 23424)

Original title

Sing A Little Song Each Day (Harrison Smith-Ben Garrison)

Jelly changed it to

Each Day (Vi 23351) *

* This title I contend to be the greatest Jelly Roll recorded, Jelly had everything. I am at present modernizing the score and have renamed it 'Mortonia'.

Original title

(There's Nothin' Funny About That) That's Like It Oughta Be (Roy Evans and Harrison Smith)

Jelly changed it to

That's Like It Oughta Be (Vi 38601)

Original title

No War Harrison Smith-Ben Garrison)

Jelly changed it to

That'll Never Do (Vi 23019)

Original title

(I'm Always) "Sharing You" (Hector Marchese)

Jelly changed it to

Strokin Away (Vi 23351)

Original title

Majestic Stomp* (Hector Marchese)

Jelly changed it to

Blue Blood Blues (Vi 22681)

* Originally featured by Arnold Johnson and his Majestic Hour Radio Orch. over the NBC Network coast to coast.. This was the theme song. The composer, Hector Marchese was a star sax player with the Johnson organization....Russ Morgan was featured.

IT PAYS TO ADVERTISE

Advocates of Jelly inseparably associate him with the red-hot jazz school. However it was my thrill to hear Jelly & his orchestra at the Roseland (125th and 7th Ave.-3rd floor, no longer operative) play one of the most beautiful sweet renditions of "Sweetheart Of Sig Ma Chi"... This was in 1928 and Jelly had such excellent jazzmen as Lewis Metcalf, Paul Bacon, Walter Thomas, George Bacquet, Albert Nicholas, to name some, in this aggregation. A most peculiar incident grew out of this engagement. An advertising salesman of 'Variety' approached a preoccupied Jelly with the intention of securing an ad. This was accomplished by Jelly signing a contract form. However Jelly neglected to read a small print-type in the contract which indicated to the advertiser that he would have to notify the media by registered mail if he wished to discontinue the ad.

Jelly remained at this hall just a month or so. The ad ran for 64 weeks. There was quite a hassle in order to collect from Jelly.

INQUIRING OF THE HISTORIANS

How could Jelly Roll Morton at 16 ever work in Lulu White's cabaret since he left at 16 and never returned to New Orleans? How could Bill Johnson be Jelly Roll's brother-in-law since Jelly never married anyone. Bill Johnson never married any of Jelly's sisters and Jelly never married any of Bill's sisters.

JELLY LAUGHED THEM OFF

Morton had an infectious laugh which you could never forget. I remember Jelly laughing off several offers which may have effected his career and perhaps would have added another page of history to the growing jazz archives. Here are two episodes.

-Ex-Champion pugilist, Jack Johnson begged Jelly Roll in 1928 to let him front JR's band. Jack played great bull-fiddle. Jelly just laughed it off.

-Bill McKinney of Cotton Pickers' fame begged Jelly Roll to make arrangements for the band. Jelly just laughed it off.

THEY TURNED JELLY DOWN

Many publishers including Mills, Shapiro Bernstein, Von Tilzer turned down Morton's tunes as junk but how they would like to have them now.

WHO WROTE 'BLUE ROOM'?

One of Morton's fabulous claims is that he wrote the all time pops standard 'Blue Room.'

JELLY ROLL IN 1932/1933

In 1932, I produced 'Headin' For Harlem', a musical comedy starring Lillyn Brown, (who's tintype appeared in the last issue of RH) and she engaged 'Jelly Roll' Morton as her pianist for a tour of New England. After the tour Jelly joined Laura Prampin's Orchestra at the short-lived Savoy Ballroom, Coney Island, N.Y. This was really a noisy place as it was located above a trolley car depot barn. The clang of the trolley bells and the clatter of the wheels use to give Jelly and the drummer the fits.

JELLY ROLL MORTON'S WILL

I have a copy of Jelly's will which specifically states that his estate and property belongs to Anita Gonzales exclusively and as I study same I wonder how anyone can claim exclusive rights to her property as well as exclusive rights to PD tunes contained in the U.S. Government's P.D. recordings which are circulated upon request. Here is the text of the will.

FILE 208/148

I, FERDINAND JOSEPH MORTON RESIDING AT 108 EAST 32nd STREET, LOS ANGELES, STATE OF CALIFORNIA, OF THE AGE OF 51 YEARS AND BEING OF SOUND AND DISPOSING MIND AND MEMORY AND NOT ACTING UNDER DURESS, MENACE, FRAUD OR UNDUE INFLUENCE OF ANY PERSON, WHATSOEVER, DO MAKE, PUBLISH AND DECLARE THIS MY LAST WILL AND TESTAMENT IN THE FOLLOWING MANNER, THAT IS TO SAY:

FIRST

I GIVE AND BEQUEATH TO MY SISTER, AMIDE COLOS, ALL MY SHARE OF ROYALTIES AND INTEREST IN THE TEMPO MUSIC CO. WASHINGTON, D.C.

SECONDLY

I HEREBY DEVISE AND BEQUEATH ALL THE REST AND RESIDUE OF MY ESTATE, WHETHER REAL OR PERSONAL PROPERTY TO MIXED, TO MY BELOVED ANITA GONZALES, WHO HAS BEEN MY BELOVED COMPORTER, COMPANION AND HELPMATE FOR MANY YEARS AND WHOSE TENDER CARE I SINCERELY APPRECIATE. THIS SHALL INCLUDE ALL ASCAP ROYALTIES AND SOUTHERN MUSIC CO, MELROSE MUSIC CO. AND ALL PROPERTY OF EVERY KIND OR OTHERWISE WHEREVER LOCATED.

LASTLY

I HEREBY NOMINATE AND APPOINT HUGH E. MACBETH THE EXECUTOR OF THIS MY LAST WILL AND TESTAMENT TO SERVE WITHOUT BOND AND HEREBY REVOKE ALL FORMER WILLS BY ME MADE.

IN WITNESS WHEREOF, I HAVE HEREUNTO SET MY HAND AND SEAL THIS 28TH DAY IN THE YEAR OF OUR LORD NINETEEN HUNDRED AND FORTY ONE.

FERDINAND J. MORTON

CAR VALUE	\$500.00
51 RECORDS	25.00
APPAREL	100.00
DOE:	
HOSPITAL	8.42
"	34.63
MEDICINE	3.66



BLACK SWAN



**** 7100 SERIES ****

- 7101 ANTOINETTE GARNES - SOPRANO, ORCH. ACC. - CARO NAME - 'FROM RIGOLETTO' (VERDI)
Notes: HQ Copy, Red label C, Single-Pace 10" recording, listed in "Chi Defender" 4/1/22, On Cymple 19108 as by Regina Viscarene
- 7102 ANTOINETTE GARNES - SOPRANO, ORCH. ACC. - AN, YORE E LUI 'LA TRAVIATA' (VERDI)
Notes: Listed in "Chi Defender" 4/1/22. W.R. HEARNE REPORTS "The Artist's name shows on this label" for 7102. Chi Defender of 6/2/23 listed a coupling of 'Caro Name' & 'Ah, Pore - Lui By A.O. on BS 7102!!!
- 7103 FLORENCE COLE TALBERT - SOPRANO ORCH. ACC. - THE BELL SONG, FROM 'LANGE' (DELILES)
Notes: Listed in Chi Defender 6/3/22
- 7104 FLORENCE COLE TALBERT - SOPRANO ORCH. ACC. - THE KISS (ARDITI)
Notes: Listed in Chi Defender 6/3/22
- 7105 KEMPER JERRELL - VIOLINIST - SOUVENIR (DRELLA) (60005)
Notes: Listed from B.S. catalogue. The number 60005 followed each title. Recording also on Para 12186
- 7106 HATTIE HENDON - SOPRANO ORCH. ACC. - THERE IS A GREEN HILL FAR AWAY (GOUNOD)
Notes: Listed in Amsterdam News, 4/4/23

**** 10000 SERIES ****

The next known series following the 7000 series is the 10000 catalog number series. It appears that the first listing would be 10065. This was an unusual way to begin a series and many questions have arisen. W.C. ALLEN makes the following comment: "Could 10065 be a continuation of the 2000 series? How low do the 10000's go? From release dates so far known, 10000's seem to fit between 2064 and 2100." PERRY ARMAGNAC further notes "Tune dates are consistent with release dates and both seem to me to make these series look concurrent rather than consecutive; unless - as on re-reading I see WCA probably meant - block of 10000's intervened between two parts of the 2000 series." BOB COLTON comments: "It may be this 10000 series in question was completely substituted for the series block 2065/2099, reasons unknown to me. A 1923 Black Swan catalogue lists the 2065/2099 block and adjacent to many of these listings they appear "10000" numbers in brackets. Closer examination of these numbers indicate that they were indeed members of the 10000 catalog series of Black Swan. COLTON reports that he has personally examined several of the 10000 series recordings but he has never seen a recording in the 2065/2099 block. If any of our readers have such a recording in this mystery series please enlighten us.

- 10065 15120-B BALTIMORE BLUES ORCHESTRA - WHY DEAR (HENRY R. COHEN) (2069, see RR#8, p.13)
Notes: Armagnac copy, label C... 15120-B is by Benny Kreuger's Orch on Olympic 15120-B
- 10066 (NOT KNOWN - probably same group & titles which appear on BS2070 (See RR#8, p.13)
- 10067 (NOT KNOWN - probably same group & titles which appear on BS2071 (See RR#8, p.13)
- 10068 FRED SMITH'S SOCIETY ORCHESTRA - ZOWIE (BS2073-See RR#8, p.13)
Notes: Listed in Chi Defender 9/16/22 as an 'August Release' - 'Zowie' probably on 01.15123B & Ographone 31135 - 'Arabia' probably on 01.15105 by 'Green Bros. Novelty Band'
- 10069 HENDERSON'S DANCE ORCHESTRA - THE LAST WALTZ (BS 2073-See RR#8, p.13)
Notes: Listed in Chi Defender 9/16/22 as an 'August Release' - 'The Last Waltz', prob. on 01.15113 as by the 'Merry Melody Men'....

- 10070 15101-B ETHEL WATER'S JAZZ MASTERS - SPREAD YOUR STUFF (BS2074-See RR#8, p.13)
Notes: Colton copy, label C... listed in Chi Defender 9/16/22 as an 'August Release'... 15101-B as by 'Palace Trio With Orchestra' on 01.15112.. 15110-B as by 'Van Eps Quartet' on 01.15120
- 10071 (non-) LAUREL DANCE ORCHESTRA - HONEYMOON BLUES (BS2075) (See RR#8, p.13)
Notes: Colton copy, label C... 15112A as by 'Lenin Roseland Orch.' on 01.15112
- 10072 HENDERSON'S DANCE ORCHESTRA - LOVE DAYS (BS2076-See RR#8, p.13)
Notes: Listed in TM Weekly as of 9/22.

- 10073 386-2 ETHEL WATER'S JAZZ MASTERS - TIGER RAO (BS2077-See RR#8, p.13)
Notes: DICK HOBBOCK COPY, label C. Dick has some fascinating commentary about this rare disc.... "On the Tiger Rag side there is a lightly etched number in reverse under the stamped number 10073-A which is also in reverse (inverted). This etched number is 386-2 and was done by hand. The Pacific Coast Blues has 10073-B right side up but nothing more.... The sound of the band on the two sides of my record leaves me hopelessly confused. The 'Tiger Rag' side features a middle-register clarinet that sounds too much like Munes, but never like Lytell, and always copying the tireless runs of Larry Shields. There is a gully tremolo unlike Miff Mole or Glands and like nobody in particular that I could think of. The cornet or trumpet had heard Freddy Kppard and mimicked his favorite fast b-e-a-k. The drummer used his slide whistle with telling effect (on my nerves). If there is a piano, he is far more subdued than Signorelli. I played several CMS records of that period and there is no similarity in style or bent. Only the same instrumentation and the banjo. Didn't sound like Dabney, Europe or Synco Jazz Band. May or may not be Negro.The Pacific Coast Blues features a heavy, campy trombone; incisive, high register-cornet or trumpet that hits that same high note repeatedly (like the guy on Albert F. Short's Fivoli Syncope); unimaginative clarinet that has only enough breath for short runs; weak piano; and a drummer who beats the bejabs out of his wood blocks. Pacific Coast Blues is a Lucille McGinnis tune, but her Dixie Daisies don't appear to have recorded it. CMS is the only gang I can think of who did it, but this is not the fives-me. Wonder if the Tiger side could be the same as the 'Whiteway Jazz Band' on Paramount 200147 Does anyone own this Paramount 'Tiger Rag'.....

- 10074 BRASHEAR'S CALIFORNIA ORCHESTRA - STUTTERING (BS2078, See RR#8, p.13)
Notes: Listed in Chi Defender 10/7/22
- 10075 10075-A HENDERSON'S DANCE ORCHESTRA - BAMBOO ISLE (BS2079, See RR#8, p.13)
Notes: Ken Hulsizer Copy, label C... listed in Chi Defender 10/7/22
- 10076 SAMMY SWIFT'S JAZZ BAND - WANG WANG BLUES (BS2080, See RR#8, p.13)
Notes: Listed in Chi Defender 10/7/22.... 'Wang' probably on 01.15106 by Benny Kreuger's Orch. and 'Lucky Dog' probably is on 01.15107 by Lenin's Roseland Orch.
- 10077 HENDERSON'S DANCE ORCHESTRA - THAT DA DA STRAIN (BS2082, See RR#8, p.13)
Notes: Listed in Amsterdam News 11/29/22.
- 10078 SAMMY SWIFT'S JAZZ BAND - THE CAROLINA SHOUT (BS2082, See RR#8, p.13)
Notes: Listed in Amsterdam News 11/29/22.
- 10079 BRASHEAR'S CALIFORNIA ORCHESTRA - COAL BLACK MAMMY (BS2082, See RR#8, p.13)
Notes: Listed in TM 12/22 - - This item seems to be all 'Balled up.' Is it possible that both 10078 and 10079 have 'Carolina Shout'? To confuse the matter even more so, check back to BS 2083 (RR#9, p.23) and you will find that according to the 1923 Black Swan Catalogue, the counterpart of BS2083 would be BS 10079 by JOHNSON ALL STAR ORCH. - CAROLINA IN THE MORNING/HOMESICK.... If any of our readers have 10078 and/or 10079 please send us details..... An unofficial statement concerning the 'Carolina Shout' would have us believe that this Black Swan item may very well be the James P. Johnson Smith on the Arts family labels. Any Comments.

- 10080 1413-B FRED SMITH'S SOCIETY ORCHESTRA - LOVIN' SAM, THE SHEIK OF ALABAMA (AGC4, 1415-B)
Notes: Armagnac copy, label C.... "1413-B is also on Melody 1413-B credited to Broadway Melody Makers"... TM "12/22" release lists for this number (10080) LAUREL DANCE ORCHESTRA - ROMANY LOVE/BABY GIRL. This coupling would seem to have been cancelled and rescheduled since 'Lovin Sam' and 'Toot' has actually been examined by Armagnac, and the two titles given by TM are re-coupled on 10081/10082...Wow!

- 10081 LAUREL DANCE ORCHESTRA - MAHOMET (for above coupling see BS2084, RR#9)
Notes: Listed in TM 1/23
- 10082 JOHNSON'S ALL STAR ORCHESTRA - NEW MOON (for above coupling see BS2084, RR#9)
Notes: Listed in TM 1/23
- 10083 HENDERSON'S DANCE ORCHESTRA - TROT ALONG (for above coupling see BS2084, RR#9)
Notes: Listed in TM 1/23

- And so ends the 10000 series with the last known number being 10083. It appears to have had a least a 6 month span from August 1922 to Jan 1923.

**** 14100 SERIES ****

Our next series is the 14100 series. This series like its 10000 series brother, also has a peculiar numerical beginning, that being BLACK SWAN 14114. Why? This 14100 series has a fascinating amount of recordings by many Blues-singers and it is the most interesting from the blues-jazz viewpoint

Very few of these 14100 have master numbers, however on the majority of items examined there appears to be small numbers in the wax surrounding the label. We shall list these in brackets. We have no idea what these numbers mean, they may be takes.

- 14114 (2) TRIXIE SMITH WITH ORCHESTRA - HE MAY BE YOUR MAN (BUT HE COMES TO SEE ME SOMETIME) (FOWLER) (PARA.12163)
(3) - - - PENSACOLA BLUES (SPENCER WILLIAMS) " "

Notes: Colton copy, label C... Aural Evidence (Orch. Acc.)... one or two tp;tb;cl;wj;bj P.

- 14115 (1) MARY STADINE - SOPRANO - AIN'T GOT NOTHING BLUES (FOWLER) (PARA.12132)
(2) JOHN P. VIGAL - TENOR - FOWLER TWIST (FOWLER) " "

Notes: Colton copy, label C... Aural Evidence (Orch. Acc.)... tp;cl;sn;tr;bn;jp. for both sides... Piano solo (Lemuel Fowler) on 'Fowler Twist'. Vigal was not a pseud. for Ernest Hare as some would want us to believe. Vigal was a Negro entertainer of the early twenties. His last employ was with Milton Berle, in the early 50's or late 40's... According to the Chi Defender this recording was for 'August 1922' release.

- 14116 MAMIE JONES - SOPRANO WITH ORCHESTRA - HONEY ROSE (MANDY 'N ME)
Notes: Listed by Chi Defender as 'August 1922' release. No other info. on disc available.

- 14117 (4) ETHEL WATERS AND JOE SMITH'S JAZZ MASTERS - JAZZIN BABIES BLUES (RICHARD JONES) PARA 12175
(4) - - - KID LOVIN' BLUES (MITCHELL HENDERSON) " "

Notes: KENDZIORA COPY, Label C... TM Lists "Special Release 8/22"

- 14118 ETNA MOONEY - EARLY EVERY MORN' BLUES (PARA 12151)
Notes: listed in TM as "9/22"... Listing in Chi Defender leaves off 'Blues' in the second title. No other info. available. Request first-hand information.

(TO BE CONTINUED IN A FORTHCOMING ISSUE) - FOR DEFINITION, ABBREVIATIONS ETC.
SEE RR # 4 & 5....

ROYALE-ALLEGRO-ELITE LABELS

COMPILED BY ANTHONY ROTANTE

A PRELIMINARY EXAMINATION OF THE ROYALE-ALLEGRO-ELITE LABELS

Ray Wiley in a recent column in Record Research called attention to the LendBelly sides which were issued on Royale label as "The Lonesome Blues Singer". These sides originally recorded for Musicraft were previously unissued.

This call attention to the fact that in the catalogue of the Royale-Allegro-Elite labels a great amount of important material has been issued on 10 inch sides, and later re-issued on 12 inch sides with vague names or no reference to artist names. These LP's seem to contain a great deal of cut-out material which cannot be procured anywhere else.

Records are available at prices ranging from 69¢ for the 10" LP to \$2.00 for the 12" LP. Of course the surfaces are not always of the best quality.

On this series of labels can be found masters from HIT, MUSICRAFT, MAJESTIC and most recently HRS and SAVOY.

The task of accumulating is such a large one and requires so much of one person's time that we have taken the liberty of listing sketchiest information in the hope that you'll pour the desired information into us and thereby help complete the story. None of the LP's have been listed as that is a task by itself.

ROYALE 10" 18000 SERIES
and one VLP 6052

ADDRESS ALL COMMENTS TO
ANTHONY ROTANTE, 2059 MCGRAW AVE.
BRUNN NEW YORK

ROYALE 18116
JAZZ - ALBERT LAMOUR & "THE DIXIE STOMPERS"
DU HOT CLUB IN BELGIUM
18116A LES OERONS
WANG WANG BLUES
DUDOU BLUES
JA - Oh
18116B BASIN JERSEY BLUES
ROYAL GARDEN BLUES
PIANO JAG NIK
WHEN THE SAINTS GO MARCHING IN
Note: The source of these sides is unknown to me.

ROYALE 18118
JOE BUSHKIN & OTHERS
Note: Titles of this record have not been listed.

ROYALE 18128
ECHOES OF HARLEM - COOTIE WILLIAMS ORCH.
18128A ECHOES OF HARLEM
I CAN'T GET STARTED
I'M BEGINNING TO SEE THE LIGHT
SATURDAY NIGHT
18128B FLY
TAKIN' OFF
SHUFFLE AHEAD
WALK ON
Note: Source of the Cootie Williams sides on the A side is from HIT & MAJESTIC. The B side is unknown to me.

ROYALE 18131
BLUES SONGS - THE LONESOME BLUES SINGER
18131A WHERE DID YOU SLEEP LAST NIGHT
IN NEW ORLEANS
PRETTY FLOWER IN YOUR BACK YARD
BILL BRADY
18131B YELL' JAL
WHEN HIS BOYS WERE ON THE WESTERN
PLAINS
ROGER A
JOHN ARDY
Note: Previously unissued Musicraft Lead
Belly idea discussed by Ray Wiley in
our magazine.

ROYALE 18152
DUKE ELLINGTON
4038A BEAUTIFUL INDIANS - HIAWATHA
BEAUTIFUL INDIANS - MINNEHABA
IT SHOULDN'T HAPPEN TO A DREAM
4038B DIMINO NDO IN BLUE
HAPPY GO LUCKY LOCAL - PART 1
HAPPY GO LUCKY LOCAL - PART 2
TULIP & TURNIP
Note: From Musicraft. See Ellington Table

ROYALE 18156
JACK THORPARD ORCH.
THE BLUES
MIGHTY LAK A ROSE
BOOGIE WOOGIE
MONT KAGANS' BLUES
CANADI N CAPERS
HINDUS AN
SHINE
KING PETER STOMP
Note: Source unknown to me, May be old
Variety sides.

ROYALE 18158
FEE WEE RUSSELL ORCH.
18158A ST JAMES IMPERIAL
THE LAST IS A TRAMP
CALIFORNIA HERE I COME
18158B COQUETTE
LOVE & ME TO STAY
CHINA BOY
Note: From Savoy, 'Jazz At Storyville'

ROYALE 18166
EARL 'FATHER' HINES
18166A MONDAY DATE
OFF TIME BLUES
PANTHER HAO
18166B STONAWAY
JUST TOO SOON
CHICAGO HIGH LIFE
Note: HRS piano solos from HRS

ROYALE VLP 6052
MODERN AMERICAN MUSICIANS
6052A TONY MOTTOLA FOUR
COQUETTE
ELLIS LARKIN TRIO
WHAT IS THIS THING CALLED LOVE
EARL BOSTIC & HIS ORCH.
THE MAN I LOVE
COOTIE WILLIAMS SEKTET
SWEET LORRAINE
6052B JOHNNIE GUARNIERI TRIO
ALL THE THINGS YOU ARE
RED FREEMAN ORCH.
I'M JUST WILD ABOUT HARRY
LENNIE TRISTANO ORCH.
SUPERSONIC
RAY MCKINLEY ORCH.
HANGOVER SQUARE
Note: All from Majestic

ALLEGRO-ELITE 3000 SERIES

ALLEGRO-ELITE 3074
DUKE ELLINGTON
3074A OVERTURE TO A JAM SESSION PART 1
OVERTURE TO A JAM SESSION PART 2
JAM - A - DITTY
THE BEAUTIFUL INDIANS - HIAWATHA
THE BEAUTIFUL INDIANS - MINNEHABA
HAPPY GO LUCKY LOCAL PART 1
HAPPY GO LUCKY LOCAL PART 2
3074B BLUE SKIES
DIDIMUNDO IN BLUE
MAGENTA HAZE
GOLDEN FEATHER
SULTRY SUNSET
FLIPPANT PLUMBY
Note: See Ellington table

ALLEGRO-ELITE 3080
SARAH VAUGHN
I'M THROUGH WITH LOVE
DON'T WORRY ABOUT ME
SEPTEMBER SONG
GENTLEMAN FRIEND
I FEEL SO SMOOTHIE
TROUBLE IS A MAN
IT'S MAGIC
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
ITS YOU OR NO ONE
LOVE ME OR LEAVE ME
A HUNDRED YEARS FROM TODAY
TIME AFTER TIME
EVERYTHING I HAVE IS YOURS
LOVER MAN (*)
Note: From Musicraft and some also appeared on
HRS. 1 side (*) is from Guild.

ALLEGRO-ELITE 3083
DIZZY GILLESPIE
3083A BLUE IN' BOOGIE
HOT HOUSE
GROOVIN' HIGH
DIZZY ATMOSPHERE
ALL THE THINGS YOU ARE
THINGS TO COME
HE SLEEPED WHEN HE SHOULD BOPPED
3083B ONE BASS HIT PART 1
ONE BASS HIT PART 2
HAY'S IDEA
OUR DELIGHT

GOOD DUES BLUES
OOP BOY 'SH BAM
THAT'S EARL'S BROTHER

Note: See Gillespie Table

ALLEGRO-ELITE 3102
GEORGE AUD CONCERT
3102A JUST SITTING A ROCKIN'
BLUE MOON
JUST YOU JUST ME
I DON'T KNOW WHY
STORMY WEATHER
IN THE MIDDLE
STOMPIN' AT THE SAVOY

3102B HONEY
HERE COMES HEAVEN AGAIN
LATS' JUMP
COME TO BABY DO
TIME ON MY HANDS
SEAMS LIKE OLD TIMES
ROUTE 66
Note: From Guild and Musicraft.

ALLEGRO-ELITE 3104
TUNE JAZZ BY AMERICA'S ALL STARS
3104A SWEET GEORGIA BROWN
DINAH
AFTER YOU'VE GONE
I SURRENDER DEAR
THE SHEIK OF ARABY
CHINA BOY
I'M CONFESSIN

3104B WHISPERING
ROSE ROOM
IT'S THE TALK OF THE TOWN
HOW HIGH THE MOON
I WOULD DO ANYTHING FOR YOU
STOMPIN' AT THE SAVOY
FLYING HOME
Note: Unknown to me.

ALLEGRO-ELITE 3108
SARAH VAUGHN CONCERT
3108A WHEN WE'RE ALONE
YOU'RE BLAME
DON'T BLAME ME
I DON'T STAND A CHANCE
I COVER THE WATERFRONT
WHAT A DIFFERENCE A DAY MAKES
NATURE BOY
3108B I'M OLAD THERE IS YOU
TENDERLY
BODY AND SOUL
MY KINDA LOVE
I CAN MAKE YOU LOVE ME
SOMETIMES I FEEL LIKE A MOTHERLESS
LOAD'S PRAYER /CHILD
Note: From Musicraft.

ALLEGRO-ELITE 3110
BOOGIE WOOGIE OF ALL TYPES
(AMERICA'S ALL STAR GROUPS)
BOOGIE WOOGIE DANCE
COCKTAILS FOR TWO
CLARINET BOOGIE BLUES
CONEY ISLAND BOOGIE
DIZZY BOOGIE
RHYTHM BOOGIE
RIOT IN BOOGIE WOOGIE
BUMBLE BOOGIE WOOGIE
NEW ORLEANS BOOGIE
SUGAR
BARRELHOUSE BOOGIE
EARLY MORNING BOOGIE
CHICAGO BOOGIE
ON THE SUNNY SIDE OF THE STREET
SHADE OF THE OLD APPLE TREE
Note: Maurice Reese, Jerry Wald, Gillespie,
Farker are among these sides. Not
sorted yet.

ALLEGRO ROYALE
1400, 1500, 1600
ALLEGRO-ROYALE 1466
ARTIE SHAN HOUR
Note: These are the Musicrafts. Please supply
titles.

ALLEGRO-ROYALE 1514
MAURICE ROOCO
1514A ST. LOUIS BLUES
SUGAR
SUNNY SIDE OF THE STREET
ROSE ROOM
COCKTAILS FOR TWO
SOMEBODY LOVES ME
WRAP YOUR TROUBLES IN DREAMS
1514B IN THE SHADE OF THE OLD APPLE TREE
YOU CAN DEFEND ON ME
INVITATION TO THE BLUES
TOMMY BLUES
HOUR OF PARTING
EASTER PARADE
Note: Maurice Reese - from Musicraft

ALLEGRO-ROYALE 1590
JOE BUSHKIN & HIS RHYTHM
1590A CHICAGO
TWELFTH STREET RAO
EDGEWATER BEACH
DIOGIN' THE CUTTER
NEW ORLEANS BUTTERFLY
BOITY TOITY

1590B EDDIE SAPPANISKI TRIO
MARTIN KANE THEME
NO MOON AT ALL
TEDDY WILSON
SWEET GEORGIA BROWN
TALK OF THE TOWN
WHISPERING
AFTER YOU'VE GONE
Note: The Joe Bushkin from 'Elite-Hit-Variety'
Sappaniski-Wilson from Musicraft.

ALLEGRO-ROYALE 1591
DUKE ELLINGTON
OVERTURE TO A JAM SESSION PART 1
OVERTURE TO A JAM SESSION PART 2
JAM A DITTY
BEAUTIFUL INDIANS - HIAWATHA
BEAUTIFUL INDIANS - MINNEHABA
HAPPY GO LUCKY LOCAL PART 1
HAPPY GO LUCKY LOCAL PART 2
BLUE SKIES
DIDIMUNDO IN BLUE
MAGENTA HAZE
GOLDEN FEATHER
SULTRY SUNSET
FLIPPANT PLUMBY
Note: See Ellington Table

ALLEGRO-ROYALE 1592
SARAH VAUGHN SINGS
Note: These are the Musicraft titles?
Please supply titles.

ALLEGRO-ROYALE 1593
DIZZY GILLESPIE & HIS MEN
1593A BLUE 'N' BOOGIE
HOT HOUSE
GROOVIN' HIGH
DIZZY ATMOSPHERE
ALL THE THINGS YOU ARE
THINGS TO COME
HE SLEEPED WHEN HE SHOULD BOPPED
1593B ONE BASS HIT PART 1
ONE BASS HIT PART 2
HAY'S IDEA
OUR DELIGHT
GOOD DUES BLUES
OOP BOY 'SH BAM
THAT'S EARL'S BROTHER
Note: From Guild & Musicraft. See Gillespie
Table.

ALLEGRO ROYALE 1600
FREDDIE MITCHELL & HIS ORCH.
1600A ALAMO BOOGIE
TWO O'CLOCK BOOGIE
ONE O'CLOCK BOOGIE
MUSIC MAKERS BOOGIE
BOOGIE SUMMERTIME
IDAHO BOOGIE
1600B EASTER PARADE
ROCKIN' WITH COOP
BOOGIE BLUES
TILL TOM BOOGIE
AULD LANG SYME BOOGIE
JINGLE BELLS BOOGIE
FREDDIE'S CALIFSO
PREMIER
Note: From Derby.

ALLEGRO ROYALE 1608
SARAH VAUGHN
Note: These are the Musicrafts. Please supply
titles.

ALLEGRO ROYALE 1634
GREAT TENOR JAZZ MEN
1634A STAN GETZ
DON'T WORRY ABOUT ME
AND THE ANGELS SWING
CHARLIE VENTURA
DARK EYES
BIG DEAL
TED NASH
OVER THE RAINBOW
ANNIE LAURIE
1634B DON BYAS
SEPTEMBER SONG
THEY SAY IT'S WONDERFUL
BEN WEBSTER
BODY AND SOUL
HONEYUCKLE ROSE
COLEMAN HAWKINS
OLD MAN RIVER
WRAP YOUR TROUBLES IN DREAMS
Note: From Savoy..

ALLEGRO-ROYALE 1638
ALL STAR JAZZ CONCERT -
RECHET-SPANIER-STEWART
1638A RECHET-SPANIER
SWEET LORRAINE
LAZY RIVER
CHINA BOY
4 OR FIVE TIMES
THAT'S A PLENTY
1638B IF I COULD BE WITH YOU
SOMEONE ME
SWEET SUE, JUST YOU
REX STEWART ORCH.
CHERRY
DIDDA DIDDA DO
Note: From HRS

ROYALE 4000 SERIES

ROYALE 4-34
DUKE ELLINGTON PLAYS
OVERDUNE TO A JAM SESSION PART 1
OVERDUNE TO A JAM SESSION PART 2
JAM - A - DITTY
MAGENTA HAZE
BLIND SKIES
FLIPPANT FLURRY
SULTRY SUNSET
GOLDEN FEATHER

Notes: See Ellington Table

ROYALE 4-5
RAY HENDERSON
HARDER SQUARE
BOULEVARD
CUT OUT
HARD PAINING
IN THE LAND OF THE JAZZ AND MICHAEL
SUNDAY
DOOR THE ROAD A PIECE

Notes: From Majestic

ROYALE 4-6
JIMMY LUTHER PLAYS

MAGENTA
THE GARDEN
JIT JACK & HILLARY
SHUT OUT
POOR OR FIVE TIMES
JAY HEE
CALL THE POLICE
I KISS A LIFT

Notes: From Majestic

ROYALE 4-17
DIZZY GILLESPIE PLAYS

MINOR
THINGS TO COME
HE BLEEPED
ONE ASS HIT
GARDEN HIGH
DIZZY ATMOSPHERE
BLUE M' BOOGIE
ALL THE THINGS YOU ARE

Notes: See Gillespie Table

ROYALE 4-23
ARTIE SHAW PLAYS

THE BURNING
HOW DEEP IS THE OCEAN
I DON'T STAND A CHANCE
BEHOLD THE BEQUINE
WHAT IS THIS THING
GET OUT OF TOWN
YOU DO SOMETHING TO ME
LOVE FOR SALE
THE JUDGER
NIGHT AND DAY
MY HEART BELONGS TO DADDY
GUILTY
I'VE GOT YOU UNDER MY SKIN
LOVE OF MY LIPS
IN THE STILL OF THE NIGHT

ALONG WITH ME
Notes: From Musicraft
ROYALE 4028
BOTO RAGMURN
MARCH OF THE BOYDS
BOYDS NEST
INTERLUDE
I DIDN'T KNOW ABOUT YOU

Notes: From Musicraft

FLETCHER HENDERSON ORCH.
KING PORTER STOMP
NOTEN SWING
MINOR RIFF
SATCHEL MOUTH BABY

Notes: Unknown To Me

ROYALE 4032
DIZZY GILLESPIE & HIS ORCH.
I WAITED FOR YOU
RAY'S IDEA
OUR DELIGHT
GOOD DUES BLUES
SALT PEANUTS
A HAND FULLA GIMME
THAT'S EARL'S BROTHER
OOP BOP SH' BAM

Notes: See Gillespie Table

ROYALE 4038
DUKE ELLINGTON PLAYS
BEAUTIFUL INDIANS PART 1
BEAUTIFUL INDIANS PART 2
IT SHOULDN'T HAPPEN TO A DREAM
DIMINUENDO IN BLUE
HAPPY GO LUCKY LOCAL PART 1
HAPPY GO LUCKY LOCAL PART 2
TULIP OR TURNIP

Notes: See Ellington Table

ROYALE 4046
COOTIE WILLIAMS
I CAN'T GET STARTED
I'M BEGINNING TO SEE THE LIGHT
SATURDAY NIGHT
CHERRY RED BLUES
SOMEBODY'S GOT TO GO
I SHOULD'VE BEEN THINKING
SAVE THE BONES FOR HENRY JONES
ECHOES OF HARLEM

Notes: From Hit and Majestic

ROYALE 4054
BUNNY BERIGAH'S LAST RECORDINGS
SKYLARK
MY LITTLE COUSIN
SOMEBODY ELSE IS TAKING MY PLACE
THE WHITE CLIFFS OF DOVER
ME AND MY KALINDA
TIS AUTUMN
TWO IN LOVE

Notes: From Elite-Philharmonic.

Dizzy Gillespie Guild-Musicraft Reissues

A Reference Table

MASTER	TITLE	GUILD	MUSICRAFT	ROYALE	SLITE 12"	ROYALE EP	ALLEGRO 10"
555	BLUE M' BOOGIE	1001	486		3083A	280A	4017
568	HIT HOUSE	1003	486		"		
554	GROOVIN' HIGH	1001	485		"	280B	4017
556	DIZZY ATMOSPHERE		488		"	280A	4017
557	ALL THE THINGS YOU ARE		488		"		4017
5611	THINGS TO COME		447		"		4017
5612	HE BLEEPED THEN		487		"		4017
5457	ONE BASS HIT PT.1		404		3083B		4017
5605	ONE BASS HIT PT.2		404		"		4017
5610	RAY'S IDEA		487		"		4032
5550	OUR DELIGHT		399		"		4032
5551	GOOD DUES BLUES		399		"		4032
5498	OOP BOP SH' BAM		383		"		4032
5500	TAT'S EARL'S BROTHER		383		"		4032
5789	ELANON					280B	4017
1	I WAITED FOR YOU						4032
1	SALT PEANUTS						4032
1	A HAND FULLA GIMME						4032

DUKE ELLINGTON MUSICRAFT REISSUES

MASTER	TITLE	MUSICRAFT	12" ALLEGRO-ELITE	12" ALLEGRO-ROYALE	10" ROYALE	10" ROYAL EP	10" ALLEGRO
5845	OVERDUNE TO A JAM SESSION PT. 1	463	3074A	1591		203	4014
5846	OVERDUNE TO A JAM SESSION PT. 2	463	"	"		203	4014
5847	JAM A DITTY	466-511	"	"		291A	4014
5817	BEAUTIFUL INDIANS - HIANATHA	464	"	"	10152		4038
5824	BEAUTIFUL INDIANS - MIDNIGHT	464	"	"	10152		4038
5816	HAPPY GO LUCKY LOCAL PT. 1	461	"	"	10152		4038
5814	HAPPY GO LUCKY LOCAL PT. 2	461	"	"	10152		4038
5815	BLIND SKIES	484	3074B	"		203	4014
5765	DIMINUENDO IN BLUE	511	"	"	10152		4038
5766	MAGENTA HAZE	483	"	"		291A	4014
5823	GOLDEN FEATHER	465	"	"		291B	4014
5813	SULTRY SUNSET	466	"	"		291B	4014
5818	FLIPPANT FLURRY	465	"	"		203	4014
	TULIP OR TURNIP				10152		4038
	IT SHOULDN'T HAPPEN TO A DREAM				10152		4038

DATES: OCT. 23, 1946 - 5765/66
NOV. 25, 1946 - 5813/18
DEC. 5, 1946 - 5823/24
DEC. 11, 1946 - 5841/42
DEC. 19, 1946 - 5845/47

ROGER'S BOOST

by
Roger Dunn

As in most fields of artistic creation, the artist has moments of profound and brilliant creation, when all his powers seem to bring out everything he wants to express. Then there are moments when his conception, emotion and skill just don't seem to jell the way they should.

The times during a single year that a musician feels he is really creating at top form are all too few. Most really great jazz musicians are not continually consistent in their improvising.

A musician usually plays his best when he is at peace with himself and really happy emotionally. Any negative atmosphere will tighten up his free-flow of ideas and emotions.

At a jazz recording session in a studio, the atmosphere and the time at which the records are cut are not always conducive for bringing out the best jazz a musician can create. Many sessions are cut late at night and early in the morning when many a musician tends to be pretty tired.

The time limitation of the session, the unrelaxed feeling created by differing opinions on new things should be done, the unsympathetic attitude of the recording director to the emotions of the musicians, temperaments of the artists involved all can produce a jazz session of little artistic worth, or of emotional warmth.

There are times when a recording session should not be held. For example - if the men haven't really thought enough about what they want to record and why they shouldn't record until they've planned something. Many sessions turn out poor because the musicians just want to record to pick up some extra loot, or the record company wants to flood the market with "new" jazz talent even if there is no real talent to record.

Musicians taking part in a record date should do everything possible to feel alive and relaxed enough to give their best solos to posterity.

Some jazz artists take a few drinks before they record to loosen up their nerves which may be tense. Sometimes they take a little too much and their ability to play well becomes impaired. A musician should carry around a tape recorder if possible as he can record himself whenever he feels he is filled with creation that is just bursting to express itself.

A musician should start warming up a day or two before the session so that his fingers will be able to respond perfectly to his musical thoughts.

There are various methods of charging one's emotional "battery" for top-level creation.

One way is to listen to your favorite jazz records as near to the recording time as possible. This seems to fill one with a creative energy that wants to create itself.

Most musicians are very sensitive people who only give their best if treated with respect and understanding. If the people involved in the recording session could concentrate on the artistic merits of what they were going to record for posterity, and forget such things as money, time schedules, personal differences etc. there should be a greater number of excellent sessions and in the end result more money from the sale of the records. The jazz public knows what is good and buys it. The poor sessions only gather dust on record store shelves. It's the responsibility of the musicians and the recording directors to get the most out of their recording.

THE EMERSON DIARY

Compiled
by
Bob Colton
and
Len Kunstad

Part 2

Oct. 5, 1921

The resignation of A.T. Emerson from the sales department took place last week at the headquarters of the Emerson Phonograph Co., New York. Mr. Emerson, who was connected with the company of which his father, V.H. Emerson, is founder and president, and previously with the Pathe Freres Phonograph Co., Brooklyn, N.Y., for several years, has not announced his plans for the future. The record business of the Emerson Company according to General Manager H.T. Leeming, is progressing in a very healthy fashion. The Emerson reputation for timely release of popular hits is being upheld during the commencement of what promises to be a substantial boom in talking machine demand and Mr. Leeming says that their entire organization is geared just right for the efficient dispatch of deliveries to a mounting order file.

Nov. 30, 1921

Emerson records have just secured another star in Richard Bold, late with the Greenwich Village Follies. Mr. Bold is possessed of a tenor voice of pleasing quality, which according to Emerson headquarters, record well. Mr. Bold's first selections for Emerson will shortly be announced.

Dec. 7, 1921

A recent purchaser of an Emerson record writes the Emerson Phonograph Co.: "I purchased an Emerson record last evening of a piano solo played by Mana Zuoca. I would like you to send me a list of any records played by the above named party, with the cost of each record."

Dec. 14, 1921

Rudy Wiedkeft and his Californians are again recording for Emerson. Their first offering is When Buddha Smiles. Leave Me With A Smile is on the reverse of this mailing disc. According to E. Davis, of the Emerson force, the record is one of unusual merit due to the combination of a good number, a good orchestra and careful musical supervision in the Emerson laboratories.

Lanin's Southern Serenaders have a number that is said to be going big in their rendition of Copsy Blues, from the musical success Shuffle Along.

Dec. 14, 1921

Walter Samlan, who is touring with his company in "Irish Eyes," is putting on a special feature in his show which is doing its best to educate the public into buying Emerson records. He expects a tie-up with local Emerson dealers wherever the company plays, and, then in one part of the show, sings by request any number he has recorded for Emerson.

Dec. 14, 1921

A boost plan for Emerson records will shortly be put into operation when a prominent wireless expert will undertake to give

nightly concerts via wireless. He claims there are fifteen thousand receiving sets within a comparatively short radius, and that with the amplifiers now on the market, it is quite possible to stage dances by the wireless music. Much favorable publicity is expected from this "music in the air."

Jan. 4, 1922

A lad who will bear watching, according to dicta from the Emerson Phonograph Co., New York, is Zez Confrey who has lately signed up to record for Emerson, and whose first 2 offerings, piano numbers of his own composition, will be released on the Emerson February list.

These are Kitten On The Keys and Poor Buttermilk. Both numbers are highly original, and represent a happy combination of true musicianship and ultra-syncopeation. The numbers have been featured by several leading Broadway Orchestras, and whether played as a piano solo or with full orchestra, have never failed to bring down the house.



Cal Stewart

Title	No.
Uncle Josh and the Soldier, Cal Stewart and Uncle Josh and the Honey Bee	1053
Uncle Josh at the Dentist, Cal Stewart & Gilbert Girard and The Opera House at Funkin Centre	10180
Uncle Josh in the Cafeteria, Cal Stewart and Train Time at Funkin Centre	10123
Uncle Josh Takes the Census, Cal Stewart and The Chautauqua at Funkin Centre	1053
Uncle Josh's Birthday, Cal Stewart & Co. and The Mocking Bird	10291

Jan. 11, 1922

Business associates, artists and dealers came together last Wednesday night at Little Roumania, 108 West 116th Street in New York, and gave Louis D. Rosenfield, director of the foreign department, of the Emerson Phonograph Co., a surprise testimonial dinner. Over one hundred attended and afforded Mr. Rosenfield the surprise of his life when he arrived, unaware of the impending celebration.

An elaborate meal was pleasantly interspersed with speeches and songs. Dancing followed, and at the end of the dinner Mr. Rosenfield was presented with a loving cup as a token of esteem of his fellow tradesmen and associates.

Largely responsible for the success of the affair was Sidney J. Corsover, Emerson artist, and connected for a long time with Mr. Rosenfield.

E. H. Davis, advertising manager of the Emerson Phonograph Co., acted as toastmaster and introduced the speakers with clever remarks. Among the speakers who

offered a tribute to Mr. Rosenfield for his work, both with the Columbia Gramophone Co., and after with the Emerson organization, were Victor H. Emerson, president of the Emerson Co., H.T. Leeming, H.G. Neu, and Mr. Corsover. In replying to the eulogies, Mr. Rosenfield said in part:

"The Testimonial dinner which you have so kindly and thoughtfully tendered to me is a monument to my career and principles, to live honorably, not to injure one's neighbors, and to give each man his just due. I have tried to live up to these precepts and it is for you, my friends, to decide if I have succeeded. Knowing that you also have lived up to them, makes me feel doubly honored."

Jan. 18, 1922

Italian record sales of the Emerson Phonograph Co., New York, have been progressing nicely, and for the first time in Company history, have exceeded in sales the Jewish and the other foreign language discs. The Emerson company attributes much of its Italian success to Paola Bolognese, the famous Italian bandmaster, who acts as special representative and salesman for Emerson records.

March 15, 1922

The engagement of Eubie Blake's Orchestra for Emerson recordings was reported at the executive offices of the Emerson Phonograph Co. in New York a few days ago. The Emerson executives expressing keen pleasure at their first recording by the well-known colored dance orchestra whose work has been a marked feature of the musical show, "Shuffle Along." "Cutie" is the selection that Eubie Blake and his players have rendered as their first Emerson release and for animation, definition and brilliancy the number is pronounced to be a super-dance "hit" for the Emerson trade.



April 22, 1922

The Emerson Phonograph Co., Inc., New York, has issued a notice to Emerson dealers announcing that after April 15, all shipments of Emerson records will be made F.O.B. Scranton, Pa. Shipments from the New York supply station will be discontinued entirely. The new policy will



New Gold Seal Emerson Records March 1921 List



- 10326 **CRAZY BLUES** (Perry Bradford) "Blues" Character Song
Piano Accompaniment by Eubie Blake. Noble Sissle
MELINDA LEE (Al Bernard) Comedy Song, Orchestra
Accompaniment. Al Bernard and Ernest Hart
If there is an art comparable with Noble Sissle in his conception of music
belonging typically to his race, we have not yet found him or he would have
a niche in the Emerson library. With this you will agree when you hear
Sissle render "Crazy Blues" ably assisted by his pianist partner, Mr. Blake.
* * * Al Bernard and Ernest Hart do their best (and you will find it
an extremely good "best") with "Melinda Lee," not the least amusing feature
of which is their spontaneously happy dialog.
- 10316 **FEATHER YOUR NEST** (Kendrick-Brockman-Johnson) Baritone
Solo, Orchestra Accompaniment. Arthur Fields
GRIEVING FOR YOU (Gibson-Ribaud-Gold) Baritone Solo,
Orchestra Accompaniment. Arthur Fields
We feel a particular pride in having Arthur Fields sing these two favorites
for you, both on the same record. Few and far between, indeed, are the
artists who can approach Mr. Fields in his interpretation of songs like these
and with this statement you will happily agree when you hear this Emerson
"double face."
- 10325 **THERE IS ONE GIRL** Will She Ever Be Mine? From
Musical Production "Hearts of Erin" (Scanlan-Kershaw)
Tenor Solo, Orchestra Accompaniment. Walter Scanlan
KILLARNEY (Michael Balle) Tenor Solo, Orchestra Accompaniment
Walter Scanlan
Of the several selections Walter Scanlan sings in the Irish comedy "Hearts of
Erin" none gets more encore than "There Is One Girl" a love-song with an
appeal that Scanlan makes the most of. For several months
past Emerson "Tans" and dealers have been inquiring when we would have
Scanlan sing some of those old airs which pay deserved tribute to the
Emerald Isle. An occasion permits, we shall catalog Mr. Scanlan in these
old favorites, and commence this month with "Killarney." As Scanlan sings
it, you experience a feeling that it is a "thing of beauty and a joy forever."
- 10320 **I'M SAVING UP MY DOUGH FOR RAE AND ME**
HE ALWAYS GOES FARTHER THAN FATHER
(Blanche Franklin) Comedy Song, Orch. Acc. Arthur Fields
Arthur Fields tells in his tunefully inimitable way of a thrifty swain who has
but one object in life—to SAVE! Why? The song, as Arthur sings it, tells
better than we can do it. * * * Fred Hillbrand has in "He Always
Goes Farther Than Father" one of those "funny" songs which are his forte.
Especially enjoyable is the monolog which occurs after the first chorus.

Alphabetical List of Gold Seal Emerson Records 10 inch - - \$1.00

Title	No.
A. B. C. D. Blues, Irving Kaufman and Jingo-Bula-Jing-Jing	10264
Abide With Me, Lina Rogers & Reed Miller and Solidly and Tenderly	10174
Adasta Fideles, Shamus Four and Holy Night, Peaceful Night	1007
Aghastian, Premier-American Quartet and "Dixie Blues"	10183
After You Get What You Want, You Don't Want It, Eddie Nelson	10233
Alabama Moon, George Hamilton Green's Novelty Orch. and Tripiata	10180
Alcoholic Blues, Emerson Military Band and Western Land	10225
Alexander's Band in Back in Dixieland, Premier-American Quartet	10175
Alexandria, Six Brown Brothers and Lazy Jazz Walts	10186
All She'd Say Was "Um-Hum," Irving & Jack Kaufman and Ol	10310
All That I Want Is You, Ash and Was There Ever a Pal Like You?	10150
All the Boys Love Mary, Eddie Cantor and The Sultana Babes	10119
All the Quakers Are Shoulder Shakers, Bert Harvey and Old Joe Blues	10110
Aleka Os, Medley, "Zoots Paka Hawaiian Company and Pau O Kulu	10220
American Patrol, Bergh's Concert Band and Lights Out	10228
American Republic March, Bergh's Concert Band and	1032
Annie, My Own, Medley, Plantation Dance Orch. and Coral Sea	10280
Asav Tret, Sanior Dance Orchestra and La Yoda	10184
Anytime, Anyday, Anywhere, Plantation Jazz Orch. and Spanish Eyes	10218
Argentines, the Portuguese and the Greeks, Eddie Cantor and	10200
Armorer's Song, Charles Laird and Asleep in the Deep	10281
As We Live and Love, We Learn, Irving Kaufman and When You're Gone I Won't Forget	10311
Asleep in the Deep, Charles Laird and Armorer's Song	10281
At the Chocolate Box, Ron Ball, Irving Kaufman and Chap Suzy Land	10286
At the Dixie Jubilee, Elizabeth Murray and Selly Green	10238
Avalon, Plantation Jazz Orchestra and Go to It	10284
Avalon, Ernest Har and Sweetest Lady	10274
B-Hap-E, Louisiana Five and Sunshine Girl	10229
Badinage, Bergh's Concert Band and March of the Tere	1022
Baltimore Centennial March, Bergh's Concert Band and Second Regiment	1022
Bag, Sanford's Famous Dance Orchestra and Darling	10279
Barbarian Reel, John Kimmel and The Runner, Medley	10190
Beautiful Faces, Alister Trin and Davy, I Love You	10283

make it prohibitive, it is stated, for the Emerson company to accept any orders totaling less than twenty records. The notice assures all reliable dealers that there will be no interruption in service.

May 3, 1922

Next Tuesday, May 9, at 4:30 o'clock in the afternoon a meeting of the creditors of the Emerson Phonograph Co., which was placed in the hands of a receiver in equity in December, 1920, will be held in the chambers of Federal Judge John C. Knox, Woolworth building, New York, for consideration of offers for the assets of the concern, in whole or in part. If none of the offers are acceptable to the creditors, the notice for the meeting states, the Emerson assets will be sold at public auction through the United States Auctioneer. John Scholer and Thomas H. Matters, Jr., are the Emerson receivers and David W. Kahn is attorney for the receivers.

May 10, 1922

Repeated demands on the part of Regal record dealers have resulted in the institution of a foreign department in which Polish, German, Hebrew-Jewish and Italian records will be catalogued. Original releases in each of these languages are now ready and the initial orders in each language have already indicated that foreign language records at the popular Regal price are going to be conspicuously successful.

May 17, 1922

The affairs of the old Emerson Phonograph Co., New York were wound up, and a successor company, the Regal Record Co., stepped forward as purchaser of the Emerson assets, at a sale last Friday afternoon under the supervision of Federal Judge J. C. Knox, in the United States District Court for the Southern District of New York.

Lively bidding for the Emerson property developed, and offers of \$60,000 and \$75,000 were followed by one of \$90,000, at which the bidding was closed. The assets include the Emerson matrix repertoire of some thousands of records, the company's recording and plating works in West 23rd Street, and various items of raw material and equipment.

The purchasers of the Emerson, forming the new Regal company, are understood to be two Michigan business men of prominence and high financial standing. The Regal enterprise, it was stated yesterday by an officer of the new concern, will pick up the business without loss of time, as on Monday immediately following the sale a series of new songs and dances will appear on the market as the next Regal list. The Regal record, as one of the first 50-cent products and perhaps the very first to secure widespread distribution, had its beginning about a year ago and meanwhile has attained considerable volume.

E. H. Davis, advertising manager; H. G. Neu, New York sales manager; Louis D. Rosenfield, supervisor of foreign recording; Charles J. Wetzel, purchasing agent; it is understood will be retained with others as the personnel of the successor company. Arthur Bergh, formerly of the Emerson staff, leaves for Europe shortly for a three months' stay, accompanied by his family. The Regal offices will remain in 206 Fifth Avenue, which was the home of the Emerson Company.

The establishment of the Regal Record Co. on a new and broader plane disposes of the affairs of the Emerson Company, which for the past two years have been under the direction of equity receivers. The Emerson Co. was established in 1913 and attracted considerable notice by its operations for some years thereafter. The concern fought and won a record pat-

ent suit, involving its use of a "Universal" cutting that would reproduce on either lateral or vertical talking machines and in the last year of the phonograph boom handled a business estimated to be in the neighborhood of \$3,500,000. It later marketed the Emerson line of phonographs. In common with other members of the industry, the concern proved to have overexpanded and in December, 1919, the protection of an equity receivership was sought. The receivership will, it is expected, be discharged as rapidly as the formalities following last Friday's sales can be concluded.

May 22, 1922

H. T. Leeming, general manager of the Regal Record Co., 206 Fifth Avenue, returned this week to his New York headquarters after a ten-day trip through Cleveland, Detroit, and Chicago. The principal department stores and large talking machine dealers throughout the territory visited by Mr. Leeming reported very gratifying results with the Regal, which is regarded by many as the pioneer 50-cent 10 inch double disc record. Mr. Leeming states that he witnessed at first hand many evidences of the stability of the company's product, and almost without exception the department stores reported to him that there had been a beneficial effect upon the sale of their higher-priced talking machines and records after the Regal line had renewed the buying power of an extensive class of persons who had not patronized the talking machine section for a long while.

The Regal organization, through advertising manager E. H. Davis, is now issuing its April hangers, which is attractively lithographed in several colors and which lists several nationally popular dance and song numbers.

May 24, 1922

EMERSON SALE IS OFF; ANOTHER WILL TAKE PLACE.

After preliminary deposit had been made, and initial formalities concluded for the sale of the Emerson Phonograph Co., under the auspices of the equity receivers in New York last week, complications developed which will, it is believed, nullify the transaction with the bidders whose tender was accepted. A meeting of the receivers and the creditors took place yesterday to decide upon the further steps necessary to enable another offering of the concern to possible buyers.

Particulars of the time and place at which the property will be re-sold will be forthcoming in due time, it was stated.

June 7, 1922

A second sale, this time official and complete, of the assets of the Emerson Phonograph Co., New York, was conducted a few days ago by the equity receivers, under the auspices of Federal Judge John C. Knox.

The purchaser was a syndicate headed by B. Abrams, formerly head of the Grand Talking Machine Co., of Brooklyn, N.Y., and for the past five years active in the Eastern talking machine industry, and Rudolph Kanarek, the well known independent maker of talking machines and accessories. The purchase price was in the neighborhood of \$55,000.

Mr. Abrams who will be president of the enterprise succeeding to the property of the Emerson Company, said yesterday that in all likelihood the concern will resume in business as the Regal Record Co. the Regal brand of 50-cent records, which made rapid strides for almost a year past, was produced by the old Emerson organization. The Emerson line of records will be retained by the new concern, Mr. Abrams said, and as a large

 * SMALL CHANGE *
 * By *
 * WOODY BACKENSTO *

As we put down the hatch on another year, it seems natural to look back just a bit. Luring the past year it has been my pleasure to organize my notes on the recording activities of Red Nichols and present them to you. The most gratifying part has been the kind remarks received from you. It would be impossible to acknowledge everyone who has encouraged this activity, both in the states and abroad.

With the passing years a few sad notes come to my attention. The great Nichols' fan in the US, Harry K. Crawford, departed from our presence. Another who had a great interest in Red's playing, William Thomson, an invalid for the past 11 years, died the end of November in Friar Hospital, Perth, Scotland. As we pay our respects, we know they would wish that others will find pleasure in Red's music, as they did.

The future is bright. Look for the new Red Nichols Capitol album with 12 Pennies to be released about the first of the year --- 10 tunes. Red says its the best he's done on records. Then too, Paramount is promising "The Red Nichols Story" for 1957.

Correspondent Ed Silvestri, Buenos Aires, Argentina, is responsible for your homework this month. He reports that both Red Nichols and Miff Mole play very good solos on "Bessie Couldn't Help It" (MP 34), Br. 4331 by SLATZ RANDALL AND HIS ORCHESTRA. The reverse title is "I Get The Blues When It Rains" (MP 35). The masters come from my Brunswick notes, but I have no information about the record or recording session. The only other MP-masters listed about this period were for organ solos by Eddie Dunstetter on Br 4320, 4292 and 4293. Can anyone enlighten us?

Ed listed two other Nichols items which on the surface appear to be no more than remote possibilities. One is "Frankie and Jannie" (107711) on PatA 11515 by the LEWEE LOUNGERS. On this he reports he hears a Nichols' solo and Mole on the backing. The other record is V1 21508 by the WARRING PENNSYLVANIANS. In Ed's opinion only Red could play the lovely solo on "Stack O' Lee Blues" (not to be confused by a different version on V1 19000 series). What knowledge can we uncover? Let's have your opinions, pro or con!

Information on Nichols' recording activities for RCA Victor is scarce. We know of the two records by RED & MIFF'S STOMPERS, and one by NICHOLS' STOMPERS in 1927, the next year there is one record by his orchestra, and in 1931 two records were released by RED AND HIS BIG TEN ORCHESTRA. According to RCA's files, (Net?) Shilkret directed the recording sessions that produced the RED & MIFF'S STOMPERS sides.. What about all those records by Jack and Nat Shilkret --- was Red on any of them?

 * SWINGING WITH ZACC *
 * by *
 * MIKE ZACCAGNINO *

Joe Venuti

Wonderful place to meet musicians informally in New York town is the "Copper Rail." On Feb 9th I was sipping a beverage with none other than a chipper-looking Joe Venuti. Joe was in a nostalgic mood this evening and his favorite guitarist, the late Eddie Lang rang a bell in his memories. Joe remarked that he and Eddie made their very first record for Cameo in 1921. Joe was 18 and Eddie was 16. Joe also reminisced about the fine Goldkette band. What surprised me was that Joe recalled that Charlie Horwarth (road manager, director and drummer) was the drummer on the Victor records while Joe was with the band. I thought that Chauncey Morehouse was the drummer.

Roy Eldridge and Charlie Shavers

On the same day that I met Joe, I attended an afternoon session given at the Metropole. Man! these sessions really can kick off at times. I heard Eldridge and Shavers take on each other in a trumpet battle. Charlie would take 4 bars at high register and Roy would blaze back with another 4 bars. This hot debate continued for nearly 15 minutes. I couldn't tell you who won. They were both so terrific. The heads of the patrons were bobbing back and forth like they were watching a tennis match. Coleman Hawkins along with Eldridge, Peppi (p) and Mickey Sheen (dms) was one of the groups performing this day. The other was Charlie Shavers, Vic Dickenson, Tony Parents, Marty Napoleon (p), Irv. Manning (bs) and Zutty (my pal) Singleton-dms. You have to look real close but you'll see a confederate flag pasted to the bell of Parenti's clarinet. If you want to hear some great and I really mean great clarinet, come listen to Tony on Sunday afternoons at the Metropole... He plays everything: rags, stomps, blues, standards.

Space has run out and I'll see you next issue. Drop me a line and I'll try to answer your questions about musicians around New York town. In a forthcoming issue I will tell you about some of the unsung musicians with whom I gig around in my club dates etc.

address: 419 Tenth Avenue
 New York New York

Small Change (continued)

Back in 1927 we know that Red recorded several sides with the PAUL WHITEMAN ORCHESTRA. George Olsen stated that Red was present on the first recording he made for Victor, the details of this recording date on May 16, 1925 follow:

V1 19375 He's The Hottest Man In Town
 (B-30155)

Unissued Sally Lou

(B-30156)

On hearing the record, Red recalled that Chuck Campbell (tb), Jack Hansen (b), and Eddie Killfeather (p) were also present. What other lore can be uncovered on the Victor label?

 LOOKING BACKWARDS
 A Collection of Recording Star
 oddities
 Compiled
 by
 Bob Colton

When asked by a feline flatterer to identify the perfume she used HELEN MORGAN once replied, "Brandy, dearie, just brandy."....BEBE LANIKEL was considered one of Hollywood's very best bridge players....MAE WEST neither smokes nor drinks....LAWRENCE TIBBETT is the father of twin sons ... RULY VALLEE made his first contact with the theatre as an usher in a movie house in his home town of Westbrook, Maine.... In error, LOUIS KATZMAN once used the hammer for the chimes as a baton....JANE FROMMAN holds degrees in music and in journalism..... HARRY BARRIS of RHYTHM BOYS fame is married to LOYCE WHITMAN, vocalist with the GUS ARNHIM and JIMMY GRIMM ORCH's.. ALICE SMITH MCPHERSON, the evangelist was married to a musician....LEW WHITE was the first theatre organist ever to broadcast over the NBC network....JESSE CRAWFORD named his daughter Jessie..... ERNO RAPEE, the orchestra leader received \$435,000 for three years' work at Warners, as general director of all musical activities.... GRACE MOORE once craved to be a missionary....GUY LOMBARDO changes his suit every day, and sometimes twice or three times daily, according to his appointments....ZELMA O'NEIL hobbies were visiting fortune tellers, golf and bridge.... LEO REISMAN's favorite author is George Bernard Shaw...AMOS 'N' ANLY used to play handball together. MAX TERR was the arranger for HARRY HORLICK's A & P GYPSIES.... JIMMY DURANTE's favorite dish is corn flakes and milk... JOAN CRAWFORD's nails were once considered the longest in Hollywood....PHIL OLMAN was a musical joker. He once rendered as the offertory at the Sunday services of a New York Church "Yes, We Have No Bananas," improvising an arrangement that proved unobjectionable to the most devout churchmen....JEANETTE MACLONALL was born in Philadelphia, Pa., June 18, 1907.... JOHN MCCORMICK spent his honeymoon by looking at a picture of ex-wife, Coleen Moore.... ROGER WOLFE KAHN was once waved down to earth and bawled out by an air policeman at Curtis Airport, New York, for having flown too low for safety..... HERBIE KAY, former orchestra leader husband of DOROTHY LAMOUR once remarked that he began the study of piano at the age of 14, & still couldn't play it.BEATRICE LILLIE doesn't like persons who cough upon her, blow bubbles with chewing gum, or knock their knuckles....LEW CONRAD insured his life for \$250,000....When a teacher informed JOAN CRAWFORD that her tonsils were obstructing the sound, she dashed over to the Hollywood Hospital and had them removed.... CHARLIE CHAPLIN owned a library of 3000 books....In 1931, BENNY MEROFF eliminated a megaphone drill from his act on protest of FRED WARRING who protested that he had prior rights to the business....WILL OSBORN's real monicker is William Osborn Oliphant... DONALD NOVIS received coaching by mail from a vocal teacher in California.... WALTER KELLY, the 'Virginian Judge' is Grace Kelly's uncle. (last quip was submitted by Joe Harrington of Brooklyn New York.)

CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY HAROLD FLAKSER

It had been the original intention of this discographer to re-view the recently published "GUIDE TO JAZZ" by HUGHES PANASSIE and MADELAINE GAUTIER originally published in Paris, France in 1954 under the title, DICTIONNAIRE DU JAZZ - But after a thorough perusal of this work, it was thought best to refrain from being too insultingly rude to the prolific pontifical scribe of Montauban. It was decided, in stand, to substitute straightforward corrections to those entries to which are subjoined statements encompassing the chronologies of those phases of both biographical events and movements and recording endeavors specifically connected with the European jazz scene between the two World Wars.

"GUIDE TO JAZZ"

ASMUSSEN, SVEND - "HAS MADE A LARGE NUMBER OF RECORDS OF WHICH THE FIRST WAS A VERSION OF TIGER RAG (1935)."

CORRECTIONS

"TIGER RAG" (OCS 250) WAS RECORDED CA. NOV.; HOWEVER, THIS SIDE WAS BY NO MEANS THE FIRST RECORDED BY ASMUSSEN. IN POINT OF ACTUAL FACT, ASMUSSEN MADE 3 SIDES PREVIOUS TO THIS TITLE, THE FIRST HAVING BEEN RECORDED AS EARLY AS AUG., 1934... A SHORT DISCOGRAPHY WOULD BE IN ORDER OF THOSE 1934-1935 RECORDED SIDES

**LULU ZIEGLER OG ASMUSSEN KVARTETTEN COPENHAGEN, AUG., 1934

OCS 4 "JED HAR MIN CHANCE I MAJ"

-HMV(D)246330-

**LULU ZIEGLER MED JUARTY

CA. MAR., 1935

OCS 155 "MER END DU ANER"

-HMV(U)24440-

**HELOS HINOWALD (VCL.)

ACC. BY: VLM: SVEND ASMUSSEN;

O: NIELS POSS

CA., JULY, 1935

OCS 199 "SANGEN OM LARSEN"

-HMV(D)24512-

**ASMUSSEN SEKSTETTEN

CA. NOV., 1935

OCS 250 "TIGER RAG" -HMV(D)24570;

A.L. 1327

** FOR FURTHER DETAILS RE LINEUPS AND INSTRUMENTATIONS, SEE MILLER, SONNE J.C. - "DANISH JAZZ DISCOGRAPHY" (COPENHAGEN, ARTUM MUSIKFORLAG, 1945), p.43-4.

FOR THE PURPOSE OF THIS DISCOGRA... PHY IT WAS DEEMED UNNECESSARY TO LIST THE COMPANION OCS 251 SIDE AS WE ARE CONCERNED HERE TO NOW ONLY THAT SVEND ASMUSSEN DID RECORD PREVIOUS TO THE "TIGER RAG" SIDE...

BAILLEY, BUSTER - "WAS A MEMBER OF NOBLE SIZZLE'S BAND FROM 1930 TO 1933..."

BUSTER BAILLEY JOINED SIZZLE NOT IN 1930 BUT DURING THE SPRING OF 1929. THERE IS NO EVIDENCE TO SUPPORT PANASSIE'S STATEMENT OF BAILLEY'S PRESENCE WITH SIZZLE FROM THE PERIOD DEC., 1930 - APRIL, 1937. BAILLEY WAS PRESENT ON NEITHER THE FOUR (DEC., 1930-RECORDED) OR 8 SIDES NOR ON THE FIVE SIDES RECORDED IN NEW YORK FOR BRUNSWICK DURING 1931

BEN "HILIPPE" - "DIDN'T THE NEW LOW DOWN (1937)."

THIS SIDE WAS NOT RECORDED IN 1937 BUT ON MARCH 8, 1938.

BUTLER, JACK - "... THEN WENT TO EUROPE WITH WILLIE LEWIS' BAND SHORTLY BEFORE WORLD WAR 2."

FIRSTLY, BUTLER DID NOT GO TO EUROPE WITH LEWIS. HE JOINED LEWIS IN ENGLAND. SECONDLY, THE TERM "SHORTLY BEFORE WORLD WAR 2" IS SOMEWHAT MISLEADING. BUTLER WAS ALREADY IN ENGLAND MORE THAN 3 YEARS BEFORE THE START OF WORLD WAR 2, HAVING JOINED LEWIS IN 1936.

CHASTAM, "BOO". "THEN IN 1929 TOUNDED EUROPE WITH SAM WOODING'S BAND."

CHASTAM WAS WITH WOODING'S EUROPEAN TOUR FROM JUNE, 1928-CA. NOV., 1929.

CLARK, KENNY - "IN 1937 TOUNDED SCANDINAVIA WITH THE EDGAR HAYES BAND"

EDGAR HAYES MADE NO SCANDINAVIAN TOUR IN 1937. THE TOUR WAS MADE DURING THE FIRST HALF OF 1936.

"GUIDE TO JAZZ"

COLE, JUNE - "HE THEN WENT TO EUROPE WHERE HE MADE SEVERAL TOURS WITH SAM WOODING'S BAND."

DUNN, JOHNNY - "WENT TO EUROPE AND SETTLED IN HOLLAND WHERE HE REMAINED UNTIL HIS DEATH."

GRAPPELLI, STEPHANE - "IN 1940 WENT TO ENGLAND AND PLAYED IN LONDON THROUGHOUT THE WAR..."

SNOW, VALAIDA - "CAUGHT IN HOLLAND BY GERMAN INVASION IN 1940..."

SOUTH, EDDIE - "RECORDS...WITH HIS OWN SMALL BAND, "HONEYBUCKLE ROSE", "ON THE SUNNY SIDE OF THE STREET (1937)"

TOUGH, DAVE - "WENT TO EUROPE IN 1928..."

WALLER "PAT" - "A CONSIDERABLE PART OF 1930 HE SPENT IN ENGLAND"

WILSON "JUICE" - "HE HAS APPARENTLY MADE ONLY TWO RECORDS: WITH NOBLE SIZZLE, "KANSAS CITY KITT" AND "MIRIAM"

WYNN, ALBERT - "WENT TO EUROPE WITH SAM WOODING IN 1928"

"CORRECTIONS"

COLE MADE ONLY ONE CONTINUOUS TOUR WITH WOODING FROM CA. NOV., 1929 -CA. OCT., 1931.

DUNN DID NOT DIE IN HOLLAND. HE DIED IN THE AMERICAN HOSPITAL IN PARIS CA. 1937.

GRAPPELLI'S RESIDENCE ADVERTISED TO HAVE STARTED OUT NOT IN 1940 BUT IN AUG., 1939.

VALAIDA WAS CAUGHT NOT IN HOLLAND BUT IN DENMARK.

THESE SIDES WERE RECORDED NOT IN 1937 BUT IN MARCH, 1938 IN THE NETHERLANDS.

DAVE TOUGH WENT TO EUROPE ORIGINALLY IN 1927 NOT 1928

AS A MATTER OF FACT, WALLER SPENT A TOTAL OF JUST ABOUT 9 WEEKS IN EUROPE IN 1930 FROM JULY 29 TO OCT. 1. OF THIS 9 WEEK EUROPEAN SOJOURN, WALLER WAS IN ENGLAND FOR ABOUT 7 WEEKS. CERTAINLY NOT A CONSIDERABLE PART OF 1930 AS MR. PANASSIE WOULD HAVE US BELIEVE.

"JUICE" MADE A TOTAL NOT OF TWO RECORDS BUT A TOTAL OF SIX SIDES WITH NOBLE SIZZLE, THE OTHER FOUR SIDES BEING: "CAMP MEETING DAY," "I'M CROONING A TUNE ABOUT JUNE," "RECOLLECTIONS" AND "YOU WANT LOVIN' AND I WANT LOVE." HAD PANASSIE STATED THAT "JUICE" WAS FEATURED ON ONLY TWO TITLES, HE WOULD BE ON SAFER GROUND. THESE FOUR SIDES ARE LISTED IN DELANEY'S "H.D." (1940 ED).

WYNN DID NOT ACCOMPANY THE WOODING WHEN IT LEFT ON ITS SECOND EUROPEAN TOUR IN JUNE, 1928; HE JOINED WOODING'S BAND IN SPAIN IN THE SUMMER OF 1929.

AFTERTHOUGHTS

For the discographical "pissaroo" of all times, it behooves this discographer to cite the following anachronism for which Hughes should don dunce cap, stand in the corner and eat his Ory Sunshine:

(p.206) ORIGINAL LIXIELAND JAZZ BAND: "COMPAREL WITH NEGRO BANDS OF THE SAME PERIOD THEY SOUND RATHER CORNY."

It can not even be stated that this shows evidence of a prejudiced mind. No- this statement could be made only by a dunderheaded boob. What Negro bands of the period? Oh, I hadn't realized that Panassie has the legendary Buddy Bolden sides recorded ca. 1917 whereby he was enabled to make comparisons with the U.L.J.B.... It is bruited about that these sole-existing copies repose in the dungeon-like vaults of Montauban, the approaches to which are guarded by two huge, perpetually semi-starved German police dogs. Oh Daddy; puhleeeze, may we, too, listen to the Buddy Bolden biscuits (or are they cylinders?)

The only explanation for this imbecilic pronunciamento, is that in his attempt to derogate the validity of the U.L.J.B.'s musical accomplishments Panassie was trapped

into stating that "they sound rather corny" "Compared with Negro bands of the same period," without any valid frame of reference. The earliest known recorded specimens of the Negro New Orleans jazz were the 1921-recorded Kid Ory Sunshine sides, and significantly, Panassie makes absolutely no reference whatever, to these historic sides under the Kid Ory entry!!!

AUCTION 50 CENTS MINIMUM BID
 AUCTION ENL APRIL 3, 1957

NICHOLAS HENDER ORK - On Yellow 018d
317 WHEN I'M LUVIN' MY MAN/THOUS 44148c-
320 MAY I JOIN THIS HIGHBORN MB419c-
321 ITS PSYCHOLOGICAL/END WITHB8421c-
EARL BIKES ORK
322 AT THE EL GRATTO/MONCHALENT ARL27c
323 HIDE AWAY WITH FRANKIE/HEAVEN, etc
323 COTTA RITE TO SING BLUES/00527c
HOLLYWOOD BLUES ORK
324 THINK BLIND/DEAF NITE D0M477V
325 BLOOMER/SAPHIRE SEA PE14004c-
326 FOR WE'RE NO KNO/I STILL DO MB557cV
327 LOVE IN A ROOM/THERE'S NO MB5577V
328 FROM NOW ON/THERE'S NO MB5584c
HOOSIER HOT SHOTS
329 HOOSIER STOMP/OAKVILLE PE13117c
CLAUDE HOPKINS ORK
330 HOPPIN' I DOLN/MUSH MOUTH PE2676 V
WOLFE HOPPER/NEGOTIATION
331 CASSY AT THE BAY/Bigg's Ball V135290c
LINA HORN
332 WHERE ON EARTH CAN I LOVE V127810c
333 STORMY WEATHER/TILL MID V127810c
EULIE HOWARD - This a one-sided record
1st company origin unknown - Willie is
singing and is accompanied by Paramount Record
ing Company. He is from "Sweet Break (Lied
334 GOT A GIRL IN CALIFORNIA 4414c E-
ALBERTA HUNTER with Fate Miller - ORK
335 SUGAR/HOLE STREET BLUES BIL11080 E
ALBERTA HUNTER with HENDERSON'S NOV. ORK
336 HOW LONG DADDY/BACK BACK JOES B52000c
CLYDE HURLEY DIXIE BORN an RPM label
337 KISS OF TEXAS AIR UPON U/ RPM2998V
338 LATS BE GENTLE/ONE OF THE GATIN DANCE ORK
339 IF U WANT HIM WHISTLE/WHISTLE V12669cV
340 BATTERDOWN SILENCES/PART 2 V136090V
IMPERIAL DANCE ORK
341 THIS IS HEAVEN/BEAUTIFUL B46437 V
HURL LIVES
342 RUMORS IN SKY/WAYFARING CO(04) 90445V
343 FRODOE WEST COUNTRY/FRODOE is 34591V
344 FAKING BLUES/SHARK THAT THING PARA1228c
BILLY JAMES ORK
345 SWEET DREAMS/California 0004c ORK60 E
346 COFFER COLORED BIRD/California 01480V
347 NOSES OF ROMANY/ALWAYS YOU ORK635V
HARRY JAMES ORK - BOOGIE BOOGIE THLO
348 BOOGIE BOOGIE BOOGIE ORK635V
349 DODGERS FAN DANCE/LAMENT TO 005998c
350 LET ME UP/ ORLED FROM U/ 005663cV
KELIE JANIS sings a comic song
351 FASCINATING BASS BALL BLUES V160090 E
JAZZ BALL told by Claude Lee, with Wilson,
Clayton, & Hall, with Goode, in Crawford
352 JAZZ BALL 2nd part Youngblood 0404c
JAZZ GLOB MYSTERY LIVES with MELHARDT
353 HEATING HALL/RAIN DREAMS/ VICTORY 0032c
JOSEPH JEFFERSON - VERY RARE - NEGOTIATION
by this very famous author - Vanderwoodville
354 FROM THE MOUNTAINS/GOING HOME (Lied
part of "Big Van Winkle" 00 325 E
JERRY JENSEN INSTRUMENTAL TRIO an 21c
355 SINGING WHAT IS THERE TO SAY ST. 35910V
356 CALLING ALL CATS/WRAP TRO ST. 35990V
357 SUNDAY/YOU'RE LUCKY TO ME ST. 35990V
JENNET COLLEGIANS
358 WATIL BLUES/BECAUSE OF PE14465 E
359 WATIL BLUES/BECAUSE OF ORK1000 1315
360 LISTEN TO ROCKING/GOING HOME BIL1000 1315
GEORGE W. JOHNSON - Famous Negro Minstrel
360 THE WHISTLING COON NICHARON 52c V
JOHNNY JOHNSON ORK
361 LILLARY OF JAGGAWAY/KEEPSAKE B13320c
362 80 C/1000'S FROM HEAVEN ME12100cV
363 OF REVELL BAY/WA WA WA 0122460c
364 REMEMBRANCE BLUES/RAPY NEW TR KNO 4251V
365 LAM LAM MAND/NO TIRED LIVEN ORK677V
VAN JOHNSON sings
366 00000000 SHEETHEAR/I WONDER MBH10010c
AL JOHSON
367 FINKING YAY TO DO/NEVER/RAIN MB611c
368 HELLO TUCKY/THOUGHLA WOBLE MB6705c
369 HELLO TUCKY/THOUGHLA WOBLE MB6705c
370 LITTLE PAUL/NEVETH HEAVEN MB4400V
371 TARKA BOOIA HICKET DOOLA MB4400V
372 81 81 81 SING/81 81 81 005277V
373 OF ROAD TO GALAXY 0052690V
374 OF THE SUN DISES 005274cV
375 PLAY PLOWS WITH POORHANTAS 005274cV
376 TRILL ME/See 005274cV
377 I GAVE HER THAT/Whitehouse 005274cV
378 GIGLES/Harry Ray 005274cV
379 SINGAL/Harry Ray 005274cV
380 APOLOH/END FROM MADRID 005274cV
381 YOU TON/You TON 005274cV
382 ANGEL CRY/Quadrato 005274cV
383 HADDOING HEDDO/FROM THE BAY V170070V
SHIELTHING ME, JENNET with other Bess
384 SNEAK A BUNNY/ALL RIVER ALIVE B. 3063V
BILLY JOES
385 BLAIN BLAIN BLUES/81 81 81 01 909 E
386 LAMB OF MY SUNSET DREAMS PE12140V
BILLY JOES & SWEET BAIN
387 MUD BLIND LIND LIND LIND MB1400c
388 MUD BLIND LIND LIND LIND MB1400c
389 BARNET DOODLE/ONE OF THE LIVES MB1400c
390 OPERATIC SHERMAN PE1287V
391 I HOLD HER NAME PE1287V
392 EYOTON/BLUES/SHINE BIL1000 1315
393 JOURNALS ORK - See 4414c
394 LET TO KISS/ON U UNDER SKIN MB1400c
395 HOW ABOUT O/I'LL NEVER FORGET ORK655V
396 HER NAME IN PARIS/WHEN YOU IN 005274cV
397 THE WALK WAS ROYAL/HEHEX V05274cV

402A WOLFE KANE Co. - great band consisting
 of Lee McConville, Sam Venturi, Eddie Lang, Miff
 Male etc. Met some on all below
 357-44-102 TO HANDS / I seen her V120327
 359-44-103 I'VE GOT A FOUR ANGELINA V121337
 359-44-104 I CAN GET OUT OF HERE V121326
 CHARLES KALEST sing 2 Hits from lead end
 of Broadway/
 400-39-001 I'WOUND UP LOVE LETTERS Ray7196
 HELEN KANE
 401-19-011 MY WICKEDNESS NOW / AINT OUT V121557E
 402-00-01 BE LIKE THAT / AND MAN V121830A
 402-00-02 I'VE SIGNED UP LOVE I'VE HAD V121917E
 404-10-014 I'VE GOT THE HAVES V121928E
 HELEN KANE / KANE has songs from box 2 & 3
 405-11-01 I'VE LOST MY LOVE NOT MAMMAS / V122005E
 KANSAS CITY SILENT - Lester Young - Clarinet
 406-1-017 A VERY LITTLE / I'VE BEEN / 040509
 407-00-000 MORNING / WITHOUT THERE 040518E
 GENE MARSH - Fine Fem - Sing / with hot solo
 408-00-001 I'VE BEEN IN LOVE / I'VE BEEN / 830505A
 EXTRAORDINARY / WHEN WORDS V122965E
 ART KASSELL / 04 - 10 - 10
 410-14-01 TAKE A NUMBER FROM ONE 2 TEN / 272296E
 411-10-01 LOVE SONG OF / WHITE / I'VE / 850507E
 412-10-01 SWEET GRAND / I'VE / 850508E
 413-10-01 LOVE LITTLE MOMENT / I'VE BEEN 850509E
 414-00-01 DIDDLE DO DIDDLE I DO VOGUE 7914 E
 415-10-01 I'VE BEEN / tp. etc. 8 Parties
 416-10-01 I'VE BEEN / tp. etc. 8 Parties
 417-10-01 I'VE BEEN / tp. etc. 8 Parties
 418-10-01 I'VE BEEN / tp. etc. 8 Parties
 419-10-01 I'VE BEEN / tp. etc. 8 Parties
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 499-10-01 I'VE BEEN / tp. etc. 8 Parties
 500-10-01 I'VE BEEN / tp. etc. 8 Parties

[illegible]

BELLS & SCOTTY on the VooDoo picture
 BOB SUNDAY MORNING/IN THE DOG'S HIDE 7185
 IN LUNSFORD ORK
 BOUNCETH/roughy/DANCERS ONLY134
 DIES AWAY/IN WELL ALL RITE V04897
 DYAN ORK "vs. Rose Blaine
 EARTHEN RITE/AT BALALAHA 8210535
 EMBARK THAT THING (Giver)TR 8369636
 EREZ/IN ALIGHT WITH DREAM/ 8312408
 EREZ/IN LIES THAT (Hear) 8312408
 MADONNA/IN THE HANDS OF Musical
 EYE DREAMS,VISIONS OF BELLS V160063
 TWO LITTLE LOVE REES V1600606
 MCARDLAND TIDING ORK
 IF I COULD ONLY PLAY CONTINAM11444
 MAD MATTERS on Follow 86
 JUST AN ECHO IN VALLEY/CALL ME 5026626
 SIES MADE UP IT/ I WANT FAIR 851518
 above them has a fine "Duchin" style
 or, could it be Cavalliere
 DON DANCE ORK on Madison label
 DOWNSIDE/IN C. STYMOND/ 8605087
 EATHER LISTEN TO YOUR EYES V1251538
 FENDER IS THE NIGHT/POW 71251257
 IT NEVER DARNED ON ME/WHEN V251633
 FETIC DANCE ORK "Hot Accordion" sp
 I LOVE THAT play solo, the 860844 sep
 FROM SOUTH/During Dance 860509048
 IRRED HANDS/WEATHER SIES 860504085
 JUVENILE SINGS/ANY ME BACK 0011467
 YOU'RE BLAME/CLAY ME 8312457
 KISS ME/IN THE HANDS OF Musical 8312457
 LIES MADE UP IN JUNE/BLUE BLUE 1127048
 LITIAN MUSICIAN on N.M.L. label
 LITIAN IN CORNER/ROSES PIGARD 11117
 DOWNSIDE/ANY WAY NML 11117
 KIND OF GIRL U.S.A./ALONE NML 11270
 DR. CHARLESTON DINA/FLORIDA NML 11270

652 SALLY DOD/GOOD MAN HAWD/2 INDGAP/234108
 651 HAITIAN BAL (kazoo/peano)/E M 106139
 MILITARY BANDS
 652 REMATE BLANCO/WEINACHTS RM190108
 AMERICAN REPUBLIC BAND
 653 WHISTLER & DOD/ANYL POLKA PE114114
 MAJESTIC MILITARY BAND on Majorie label
 654 AMERICAN JUBILES/Weasley Mar 201508
 GOLDEN
 655 IN THE HALL/THE PIONEER VI195635
 LEZDY, FRANCIS SUTHERLAND BAND
 656 GITE CITY MARCH/Philadelphi07449108
 UNITED STATES MARINE BAND-Electrio
 657 SECOND CORN MARCH/SERFER VI12097208
 VIJTOR BAND-Electrio
 658 WHEAT FOLK DANCE/TANTOLI VI2099208
 VICTORIMILITARY BAND-Electrio
 659 CRASH OF ARTILLERY/GAISBONS VI27015156
 VIJTOR BAND -Electrio
 660 IN LILAC TIME/CLATON GRAND VI3590208
 MILLER & LYLES - Mielago
 661 UNITED DUTCH-POSSO CATCHERS OK477708
 662 GLEN MILLER BAND on Bluebird
 663 HUNNIN WILD/JOINT MEIN THEM08102690
 664 LIMP IS LOW /BLUE EVENING BM102908
 665 SLIP HORN JIVE/ORESS I OO BM103178
 666 OVER THE RAINBOW/THYIS IS DEAD BM105668
 MY PRATER/BLUE MOONLIGHT BM104004
 667 INDIAN SUMMER/PAASHELL BLUES BM104998
 668 CARELESS/VAGABOND DREAMS BM105031
 669 THESE ARE OLD FASHIONED/GOOD BM105041
 670 TUGGER AND TUGGER/DANNY BO BM105072
 671 STAR DUST/MEHLANCHOLY BABY BM108655
 672 CASABA IN HAVANA/CAPISMAZUM BM107765
 673 TAKE A PATH/ORESS I KNO BM111678
 674 CHANTANOGA CHOO CHOO/T HAVO BM112930
 675 ANGELS OF MERCY/PRES. BALL BM114298
 676 WHEN ROSES BLOOM AARAD/ALMA BM114398

745) DONT DRINK ORK-W/ED Allen etc
746) GOLD DIGGERS BONG/10000000 0066011E
747) MORTON-fine wadwinton voolstet
748) DONT MARK ME LUFF, LUFF, LUFF
749) 42 WHILE THEY ARE WASHING ARO 0014080E
750) 43 42 WHILE THEY ARE WASHING ARO 0014080E
751) 44 U CAN LEAD A MULE TO WATER V169070E
752) KELLY MOUTH BONGS PEPPERS on rare/noise
753) 45 JOWIE MILES/VILD NAM BLUES NMA W
754) 46 TAYLOR K.O. ORK-W/10127 rec'd
755) 47 TAYLOR WATSON/CRABDAD (or)0K100(or)V
756) 48 DONT DRINK ORK
757) THE SNAKE/Edie Davis Ork F0111477
758) 49 COUNTRY CITY BLUE BLOWERS with Frankie
759) 50 Drummer-not a party record-These gents
play kasee, comb,banjo and sax.
760) 51 DED NOT/SAN (very custer!) B02602E
761) 52 FRANK MUMI
762) 53 MY MOTHER'S EYES/PRECIOUS BR4209E
763) 54 NEW MATAIN ORK 12" Water
764) 55 COUNTRY TUPLE SELECT-N/PP.2 V136063E
765) 56 GASAMOWA SELECTIONS/PP.2 V1360800E
766) 57 56 GASAMOWA SELECTIONS/PP.2 V1360800E
767) 58 753 TRICK CUSSES/REDD LUT V1240043E
768) 59 753 753 753 753 753 753 753 753 753 753
769) 60 753 753 753 753 753 753 753 753 753 753
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WALTON C. KELLY, WASHINGTON, Virginia JUNE
423 4th SESSION/ART/Part2 VI20136 SP
424 1st SESSION/ART/Part2 VI41580 E
425 3rd SESSION/ART/Part2 VI42550 E
HAL KEMP CRK., Fir Creek with John Scott
Frotter, Skinny Man, Saxie DeWalt & etc.
426 WASHINGTON HILL SHELBO/HILL BR40708
427 JOSEPH GORE BROADBENT/DIMMICK/58708
428 JAMES GORE BROADBENT/DIMMICK/58708
429 I CANT GET STEADY/MOUNTAINS BR40626
430 WHEN I AM WITH YOU/INTELLECT BR40506
431 I DONT LIVE LIKE A KNOCK KNOCK BR77206
432 WITH PLANTY HONEY & U/ALL'S BR77606
433 10th CHIT. DUFFING ROOM/SILVER VI25326
-above is a list of the late Hal Kemp's
recordings covering from 1928 thru 1937.
Wash.-beating her hot tub's soles. Funny
may be hot to p.e. on "Musclebound".
SAINNY WHIS vocals can be heard on the
first titles of #s 427, 430, 431, 432.
Good foot tp. on #s on "1st City"
428, 429, 430, 431, 432, 433.
434 MIRA BE GUTTER, REAL ANGERS CAP 1796
435 PATTING/OUTHEN SCANDAL CAP20276
436 JUST SITTIN' HEREIN/ART JUMPS CAP2296
437 PAINTED RITE, MONTING CAP25076
438 ARTIST BOCCES/RIKA JACOB CAP2796
439 CONCRETS TO AND ALL/Part2 CAP2826
440 JAMBO with Mm. Cole/CRABOGE CAP11606
441 THAME TO WASH/CONCISEITY CAP15006
442 UNISON RUFF/KE TOLD TA CAP15016
443 SAPPANICK/GRPS IN PASTELS CAP20086
444 ARTISTY PAMMISON/ADMT CAP20089
FRANK KINSELL-Pammy Minotrol
445 GIVE ME REASONS TO BROADWAY VI 4305W
BRADLEY KINCAID
446 RAY KITTER VAIL/PICTURE VO 5476 W
WALTON KEMP CRK. - 2nd Sweet Oakt
447 WILSON IN AND RED ROSE/PT VI22256

AL	DATE OF MEMORIES/CALLOLA	PATH#	962179	57
AL	NAIL WOODWINDY TEN	"Dinah Shore		57
AL	Sidney Bechet, Harry Belafonte			57
AL	JOHN DEDIGO/MISSY MARSH	RAMBLA VI 273028		57
AL	JOHN DEDIGO/MISSY MARSH	ALIN ST 1723040		57
AL	THE LOUIS	THE ELECTRIC RAIL D11		57
AL	11 U R MAM'N O ONE AWAY/ITS TIME	AL 1		57
AL	LOUIS LEWIS TROPICAL SENSATIONS			57
AL	12 THATS MY WEAKNESS NOW MY PET DOLL	1765		57
AL	LOUIS OR			57
AL	13 NEW ST LOUIS BL/MAMA DI FOUR	C0697		57
AL	14 JUST ANOTHER CORNER/WHILE WE	C0504		57
AL	15 SCENTRIC/WHIST LITTLE YOU	C0595		57
AL	16 HELLO MONTREAL/LAFF CLOON	00 1346		57
AL	17 WORLD WATY/GRUFF (Maggie)	C0246		57
AL	18 HAPPINESS AHEAD/IF ON BEHAT	DE239		57
AL	19 MEDICINE MAN FOR BLUES/LD	DE2396		57
AL	20 WEAR HAT WITH SILVER LINING	DE2397		57
AL	LOUIS LEWIS			57
AL	21 DANCE FOOT WOMAN LIKE ME/WATCH	VI2297		57
AL	22 VIENT VIENT DANCE OR			57
AL	23 WOMAN WHATEVER OF SALLY PE	VI4295		57
AL	24 MOON LIGHT OR/line sweet down	LILLA BB		57
AL	25 WHEN TOMORROW COMES/THERE WAS	BB344		57
AL	26 IF I DIDNT CARE/WHY NOT BEST	344		57
AL	27 AMONG THOSE SAILING/TOOK MILLION	0063		57
AL	28 SMOOKS THE LIPS/ON Gramscane	38		57
AL	29 IN CAMPING FIRE/BLUES WAS	QUEST13009		57
AL	30 LITTLE ESTHER-line rhyme blues singer			57
AL	31 STREET LIGHTS/O YOOK MY LUV	VI2122		57
AL	32 LITTLE LUV/HOW LONG MUST I SAY/LR			57
AL	33 LITTLE JACK LITTLE OR	Vella BB		57
AL	34 ANYTHING YOUR LIL HENR DESIRES	BB5049		57
AL	35 WERE TOGETHER AGAIN/STAY OUT	BB5049		57
AL	36 ADORABLE/PIANATA LULEY			57
AL	37 LIVESTON OR	YELLOW BB		57

TWO OF INDIA/TO WILD ACES PE110176
 MY MANHOE ONE
 FINCY MEETING U/GOOD MAN HARD BR65
 STEVE MARSHALL
 GOODOBYE OLD PALS/ME/SIPPI V12247
 MARTIN AND JAMES ROBERTS/Folk
 FINE FINE ON HILL/GIVE MY LUV ME
 DIZ MARTIN OAK
 OK STILL BY HEART/WHAT A DIFF 24695
 IN GROWING POWDER OF U/JUST
 RECKLESS/GIVE MADDEN HEART
 WHY DRINK TO TWO TOGETHER
 IF I SHOULD LOSE YOU/THUNDER
 K MARVIN/Folk with to.g.b.nj
 STAY AWAY FROM CHICKEN HOUSE AR 376
 I WANT A JUST woman with bit
 OF MARTIN
 MY PET / I STILL LOVE YOU V212435
 FRED MELODY MAKERS ON N.W.L. LABEL
 YES YES IN EYES/LIMBOHOUSE NML10908
 STEPPIN IN SOCIETY/BEAUT NML11256
 O KATHENA/TITINA
 JAZZMAN MUSICIANS(This is Fletcher
 Warren's Club Alabam Oak)
 I CAN'T GET THE ONE I WANT NML10956
 FRED MELODY MAKERS
 THIS IS MY LUCKY DAY/ROBIT NML11648
 WATFIELD AND HIS O.K.Tell me
 I'M IN A LITTLE TROUBLE PE35466
 FLOWER LADY
 YOUR LEAF LEAF/WHICH SEE 875766
 NOCCOMACK double side Redgall Vinyl
 NOCCOMACK MACHINES IN D/F DEAGAN V1768
 MOTHER MY DEAR/BROWN BIRD V11375
 CALLING ME BACK TO U/WHEN V11397
 BIRD SONGS EVERYWHERE/LITTLE V11303
 BIRDSONG BUT LONELY HEARTY OAK V13000

678 DONT SIT UNDER APPLE TREE/ B#114740
679 SHE'LL ALWAYS REMEMBER/SHIRI B#114790
LUCKY WILLYNDIN ORK
680 RYE HISS/HIDE TWO ALIDE D#416460
681 THATS ALL/LITES GO ON AGAIN D#184960
682 WHO THERE WHISKY IN WELLY/SHIRI D#186740
683 SBORETS GOTO GOTO/ONE DAY D#188400
MILLS BROTHER BAND on Bananville
684 ALLIANCE/ONE TO EVERY B#753400
MILLS BROTHERS
685 SKEAT ARLINE/J TELL ME D#228540
686 ON RANCE OF WARSH/AMOOHILE D#233100
MILLS MERRY MAKERS: fine "Theopie Majors"
687 WHEN YOU'RE SMILING/Wint Ork M#105990
688 ST.JAMES INFIRMARY/ Wint Ork M#108000
...The above two sides are excellent
with "Morgenson" version of "Smiling" and
his fine B. "St. James". Fine sermet,
& clarinet can also be heard.
MINSTRELS
VICTOR MINSTREL COMPANY
689 MUDIE MINSTRELS/ Collins W#172930
690 EVENING WITH MINSTRELS M#4 W#131300
691 EVENING WITH MINSTRELS M#6 W#131300
692 VIRGINIA MINSTRELS
SECOND MINSTREL SHOW on Sun Record
693 EVENING WITH THE MINSTRELS B#745510
MISSOURI JAZZ BAND
694 GOIN TO CHARLSTN BACK2CHARLSTN D#206100
AL WEDDCHILL ORK on Yellow B.B.
695 HONKY TONK BLUE/SHELTON FROM B#53720
696 HOUSE IS RUSS/SHIRI B#54160
MIFF MOLO AND HIS LITTLE MOLOERS
697 SHIMMERS/VAMBLA/ONE STEP TO JO35595
698 OHIO ONE STEP/Zeagarden-MAKIN O#66100
CARLOS MOLINA TANGO ORK
699 LA COMPARTIA/PAOLOLO D# BR6050
700 BURN AMIO/CAMPINITAS DE OR D#128900
VAUDN MONROE ORK
701 TWO PAIR OF SHOES/SAM U MADE B#112600

[illegible]

440. S.F.A.K. EAST-B More/Shilcock V122645 F
450. STAR JUST/Too Veecons/O V122656 L
THE KINGS DESTROY on Tellow BB
451 AFTER A DANCE/KEAN MA BB5154
RALPH KIRKBY (THE DRAM SINGER) a OK
452 NIGHTFALL/THREE KISSES OR551A
EDWIN KIRKLOP - This is really the
best composer MAH/BUCA playing his
piano.
453 THE ROMANTIC/WHILE OF SPRING RAD4072 WE
HENRY CLAUSER (A massive explosion of
noise... a bleeding riot, a must for all
laughing record. MMS
454 LUGUINO SONG V152004 E
KOLSTER DANCE ORK - a fine aural solo
455 WHO YOU LOVE ME/WHEN IN HOUSE OC2072 W
- the reverse title's vocalist may be
Eva Taylor. Sounds like here (dig)
KOHN KOBLEK
456 T KOBLEK DONT GET THE SAME/WHY BEACON V
457 KOBLES DONT MET ON PEOPLE/MA1015F
458 OUR RED HEAD/ DONT CARE MA1025V
JENIE KRAUS ORK va, ANITA
459 SAINI OLD BLUES/OLD DEVIL OC0770E
460 GALLOPINO (C)EDLANDWISS OC05520E
461 NED SO DO I / AM AMERICAN OC0701 V
462 WASH-A LEE SWING/PEEL PANCY OC5921 L
463 0A/OH MY MIND/THANK OK6118 L
464 KEEF EN FLYING/ALBERT FOX OC6506E
465 MUMBAH HE SAYS/MASSACHUSETTS OC6635 F
KAT KYSER ORK
466 SUNRISE IN SUM/DROP SLUG (in) BR4435E
467 HARRY HOGS/HUMS AND WHIMS IN BR4436E
468 THINKING OF -U/Will/Redley OC6225E
LA PALINA BROAD-STREETS
469 THE FINEST FINE/Platinum
470 SWEETHEART V NEED RACH FE15205E
LAVE'S ORCHESTRA PR15224E

6	COLLA LAY ALWAYS COGNATE	84562
7	WILLA CHANT/LAWS COGNATE SET KLITING	62
8	PUT	
9	TOO MANY TIMES/LAY U PONY	083261WV
10	POY DRIVER ME/CRYAT VY	003315
11	PCONY SKENADE/CANT FIND	08223
12	MY BEST OLY/FASTER PASTER	082345 E
13	300RT4 MYNKL/Poured MY	082550 E
14	EASTER SUNDAY ON PHARIE	018540W
15	ALL AT ONCE/BACK HOME	082551
16	UNC-MIGUS SUD/ANNIVERSARY	082739 E
17	5 SICILIAN TARANTELLA/JACALAO	082739 E
18	LOST/NO GREATER LOVE	082871 E
19	HIDE HIGH/SPUMMER IS ONE	082871 E
20	ITS TELL OF THE YEAR IN	082871 E
21	LOOKS IN THE RAIN/WHAT	082871 E
22	LOOKS LIKE RAIN CHERRY BLOSSOM	082871 E
23	DID AN OLD KISS YOU/	082871 E
24	THE OLD APPLE TREE/METABOR	082871 E
25	TIE-FLY/LETS SAIL DREAMLAND	082871 E
26	TO BOUQUETS/DROP A NICHEL	082871 E
27	WIND	
28	WIND/LOVES/WE'RE MY SONG WITH	082871 E
29	OLD LOPEZ OR Yellow Bluebird	082871 E
30	BUTTER WINGS/OLD BODY CARES	082871 E
31	RIPTIDE/AN OLD WATER MILL	082871 E
32	STAIRWAYS/RIDIN AROUND RAIN	082871 E
33	SO HELP ME/SPLENDOR	082871 E
34	SLEEPY HEAD/SLEEP WINK LATE	082871 E
35	BOLLIN IN LUV/HAT ON SIDE	082871 E
36	LOPEZ SWING/RENDIVOUS WITHA	082871 E
37	LOPELA FIVE WITH Yellow Munes etc.	082871 E
38	AINY COUNTRY HAS NO TIME	082871 E
39	SLOW & EASY/Happy Six	082871 E
40	CRUSTACE SUGAR SUGAR	082871 E
41	WALLER, RAY, JAMES, BUSH	082871 E
42	WALLER, RAY, JAMES, BUSH	082871 E
43	SIPPY/YELLOW TREE	082871 E
44	TRANSAM	

COVER COME BACK TO ME (CARBENTON) V14052
 ROSE OF TRALEE/IRELAND V14058
 ROSE OLD RANST HER LAM/ROSE 12/1/64
 LOVES OLD JIMMY SON/KATH 12/16/77
 DICK MCDONOUGH CRAK
 I'M A FARMER FARMER C PE60808
 MISS MOONIE GUITAR A C
 DORNA MOVN ACROSS RIVER/SLEEP DREAMS
 LISA & COUNTESS CHICAGOES
 MRSJOY SWEETHEART/LIZA 0035522
 MISS MOUND CITY BLUE BLOWERS with
 LISA/Pea Was Glen Miller 0035522
 HELLO LEO/Leo I Will be with You
 0030778
 MCKENNEY & HIS ATTN KINGS/Net sele
 in the dixie tradition
 DONT COME IN YOUR KISS/JOE DE667 W
 MONIE ROSE/WHEN LUV IS COME DE731 L
 MONIE'S WELDY PICKERS
 HELLO/ORE DRIVIN ME CRAZY V123031E
 SELLING STUFF/ROSE/DESE/LEVI39052E
 DONTKY/I could be WITH U V138118 L
 KEN'S WELDY MON/LEVI
 GLEN & DAVIN LEV/DOWN U 0015108 L
 GLEN yellow with hot sax/pe
 LUTVIN GRAY HAY/ONE ASSE 85891
 WELDY/AINS play Two/step/1st/2nd
 FAMARY RINGS ON PICKUP/MADIE BBS2
 HIS WELDY PLAYERS on Challenge
 IY TRAMP BOLD BRING YOU BACK 00218
 LUV TO RABY U/SKEETER THAN CH2118
 MERMEN on Decca
 SAYS BE BUDDIES/MAKIE IF DE23199E
 STILL GOT MY HEALTH/MORN 001660E
 MERMEN on Liberty Music Shop
 DICK DELOVELY/DOWN IN DEPTHS LEM 2007
 LIDIN H/RED HOT & BLUE LMS2070

703 SLEEPY LAAGON/PINESIDE GMA? N114947
MONTANA SLIM
704 BILL OF THE RANGE/ITS GREAT? N87537
ART MOONEY GMA on Vegas Picturac Label
705 I'VE BEEN WORKING ON A/R/SKIDN? N711
-MORGAN GMA-Casidy Sketch
706 TWO BLACK CHICKS/PART4 C01094
-HESB MORGAN
707 MEAN TO ME/WHO CARES WHAT V112905
708 BODY & SOUL/SOMETHING TO V122592
-HESB MORGAN GMA
709 WAY BACK WHEN/HAVE YOU 8433423R
710 HOW MANY REMIES CAN U GET BR8023R
PLACIDE MONTGOMERY
711 ANGST FIDELIS/SILENT NITE PR11556
MUSICAL MUSKETEERS on Yellow BB
712 DREAM IN MY HEART/SONG OF BB7005
NML DANCE ORK
713 SONG OF VILLAGAR BOATMAN/Dance/NML1078R
714 WHEN ITS MISTIME IN ITALY NML1059R
715 ARCADE/ORANGE GROVE IN CALIF/NML1057R
716 RAGEODY AMEN/SAY IT AGAIN NML1077R
717 MARCHET/WHENADE NML1080R
718 TEA FOR TWO/WHY ONEY ONEY NML1115R
719 I MISS MY SMILES/EASY TO NML1123R
720 NOBODY BUT/OCEANIA NML1126R
721 BANGLOON/IT'S SOUTHERN NML1168R
722 BANGLOON/MAKE U ANSWER NML1163R
723 CHARIE I LUV YOU/LOOKING NML1166R
724 SITTIN ON TOP OF WORLD/ NML1134R
725 PRECIOUS/LITTLE WHITE BIRD NML1173R
NML MALE QUARTET(including Dalhart)
726 BINKY DUNKY FARLEY VOO/ NML1103R
REGIONAL MALE QUARTET
727 SOUTHERN MIDDLE/SHANTYARD BA2096R
NATHY BILTMORE ORK
728 OLD TIME FLIKES/PART 2 BA1059R
OLIVER NAYLOR ORK

734 SISTER KATE/Gulliver's Travels B1101 R.
735 WALK HOME/DAVID LESTER NITE CO 70 R
736 ST-LOUIS GALS/JOHN HENRY LIVINGSTON 7777
737 I'M A DREAM GALS/NEVER MINE PATSYGO 939
738 THAT DA DA STRAIGHT/LAINT RE1201 R
ORIGINAL MEMPHIS FIVE
739 SISTER KATE/Meat in Range ORG 365 F
800 BOB SISTER SAUCE/THROUGH DOWN T11594R
801 STOP YOUR KIDNAP/Marking T014415 F
802 MY SUNNY TENNESSEE/Manhattan N8336
ORIGLE MALE QUANTICENT-Spirituals
803 LITTLE DAVID PLAY ON KAMP/ ORG38R
804 SHOOT ALL OVER GOD'S HEAVEN ORG42R
ORIGLE VARSITY TEN
805 LITTLE/John Bennett ORG45R
806 KIDNAP/SHIRLEY ANN BAND
807 CRIMINAL TO MURDER/ALLIANCE 009727 R
WILL OSBORNE ORK
807 SOUND YOUR BLESSINGS/OLD B13291 R
808 SONG/WOULD THERE BE LOVE B13533R
809 ROSES A FORGET ME NOT/ 002330 N
810 HEARTACHES/HAIR TON SILVER M12078S
VESS OSBORNE/Main Solo with piano-Bertine
811 POPULARITY SM4577 R
NUT LIFE PAGE ORK/Fine Harlow 70's Jazz
812 FIVE/STAY/MELODY N GARDNER H802
813 FIRED PAPER/GUNN LOCK RANGER 70782R
814 MAIN STREET/Smoky Orator ORK18 R
815 I NEED COACHES/FIVE/SHARON ORG55N
PALM ISLAND CLUB ORK 70's South Pallow
816 PALMER BY KISS/ROMAN SOLDIER B132567R
816 KISSER ORK on Randy Isbel
817 KURTIS/ROCKS REMIND ME OF U DAMS210R
PARK CENTRAL HOTEL ORK/Tell me
818 LEADER TO CHUCK/POOL IN LAY 80591 R
DON PARKER/SEVEN MELBOY BOTS
819 YINKEE DODDER R/LY/STROTTERING B14505R
820 DUNNELL/Oldies at the Beach of 781607 W

471-80 USE CRYSTAL BALLS
HOWARD LANE 1971
472-LITTLE HOUSE W/PLEASE ME MG6914E
HAPPY LAND STAMMATH SEVEN with Brad
DOWNS, 473-Joe-Jeline Fontaine-vocal
475 ADMT COMB. MAIN/THIS IS CAP1047E
MANGLO LAMEBE
474 DUBY AN 1971 OYERED SHUCK/DOMC004E
ALLAN LANE CORN -Teller Blackbird
475 I WANT U IN ED /DALLAS MA BB5210E
476 LETS DRESS FOR DINNER TONITE BB5465E
LEWIS LEAK
477 OF THE REST OF THE WORLD EM10717E

I WONDER/Texton-Videomart 700-
 MUSIC/MASTER PLATINGS on Vandy 644
 BE DRINKING OF U/Lepus Ck 7-17/85 645
 ROCKY STRIKE DANCE Ck 646
 93-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-102

MELODY MEN
COME AGAIN BL/LOOK FOR SILV AMPO 9046
NOME ALL STARS with Gillespie, Kenter
STRONGME RIFF/LEAP HERE CAP15039E
NOME ALL STARS, Goodman, Basie, etc
TAL FLUSH/I GOT RHYM 0036499V
NOME ALL STARS, King Cole, Hawkins etc
WHEAT LORELAIN/WAT MEETS JUNE 003729
la
4
roy Smith
e RAP11:00W

73177 HAZARD-ONE file doubletalk emotion
 732 HEADIN FOR LOUISVILLE/1 WOM HA5E
 733 ONE AGAIN CAL/BUZZIE FILLER HA26E
 734 NEW PAIR DANCE ORG
 735 HOW COULD I BE LOVELY IN RMV594GE
 736 RESIDE A DUTCH GARDEN/LIGHTS V120004E
 737 YOU WERE THERE/FAMILY ALBUM V125457E
 738 MINE- on Yellow Bluebird
 739 FEELS BEST OF WORLD IN SLEEP RMV0044E
 740 THREE RAINY DA FE1577E
 741 BLUE W LADY FE1577E
 742 THE SIDA 7'S MY BABY/IN FE15500E
 743 I'M A COTI/WHEN I GET FE15530E

621 DAUGHTER OF FARMER IN BRILL/Crooked
TOMMY DOYLE
622 THE MENTAL SONG/FATHER CALLAHAN
EDDIE PAUL OK
623 MEMORIE IN PARIS/MEME'S SON ME5120ye
FALLING ROYAL OK
624 LA MERCE TINY/Ten WILL SW #9474
EDDIE FORD OK Total Vernon Balhart
625 FALLING DOWN/Pence OK SOH560ye
SILVER GUN/Yellow RD
626 ALBINO TOWN/ROSE S
MELBA SOUND/LITTLE BUTCH WILL
BRICKHOUSE/THE BEAUTIFUL AGE

1511 LILIAN DALE CHRISTIAN with Jimmie Moore
 1512 ANABELLA LARK (mash) serv/ OK8556 E
 1513 SAVANNAH CHURCHILL on Victor D 536 C
 1515 WALKING BY RIVER/IF U VI 205031 M
 1516 CHARLES GINWAY
 1517 JIMMYE WATTS the Andrews #F11003M
 1518 WENDY/TAKE U HOME ANDRE #F11039M
 1519 BUDDY CLARK
 1519 BERT CRYST/IT ALL COMES OK6040 E
 1520 CLARKSON CONCERT BAND March Clarksburg
 1521 American Patrol/Garlands CL761003M
 1522 CLEVELANDS "Acordian
 1523 LITTLE HUNK CHEST/611quot-Ba 0719W
 1524 LARRY CLINTON ORCH
 1525 IF IT TAKES/ROCK THE ROAD VI25041E
 1526 "Blue Inental Clarksburg OK6238-
 1527 ROCKETS/VALENTI HOME
 1528 GEORGE M. CORAN
 1541 LIFE'S PUNNY PROPOSITION VI60042 E
 1542 MYRON CORAN "Comedy Resitiation
 1543 FANNIE'S CUCKY JOES BARRER20048M
 1544 DOLE TRIO
 1545 JIM,VIN VEDDLE/ALLATU CAP 139 E
 1546 IN DOOL OF EVENING/DMA5 CAP11 E
 1547
 1548 COLLINS & HARLAN
 1549 CENTRAL GIVE ME BACK MY DREAMV4484W
 1550 MIMO ME VI (Sibsh)5217 W
 1551 CORAL KATE WITH ME DEDUAL V
 1552 CORNELL & WILLIAM CLARY/71k
 1553 DE RUTHER CROSS/Handing/018 E
 1554
 1555 CORRELL & GORDEN
 1556 VALK BORN STARTS/ALL I WANT VI2906H
 1557 GIORGIANA/GIENS AUSTIN/BAK VI2101W
 1558 GORGEOUS/HO IS YOUR ZHO VI2087W
 1559 SONGSAY & ME/NO FORNKA I'M VI2090E
 1554
 1555 COTTON BLOSSOM ORCH "Little Ramblers
 1556 DANCE DANCE DANCE/Each Side 02 1245 W
 1557 I'D DRAGON IN THE DRAGON/Each Side 1262W
 1558 LYNN CORAN & HIS BOULEVARD ORCH
 1559 JIMMY GALT GIRL/FOREVIR MX ROM0636E
 1560 JACK CRAWFORD ORCH "Hot to & Sex roles
 1561 SWEET SONGS/HOT PETT BABY VI20847M
 1562 "With Dorey Bros.
 1563 AFTER SUNDOWN/BEAUTIFUL GIRL BR 6654E-
 1564 HARMON WHISTLING SINGTUNE BR 6953E
 1561-TOF OF HEAD/INISH I ALADIM " DE 5677E
 1562 SHOULD YOU/LOVELY LAD DE 756 E
 1563 SONG OF ISLANDS/ALONA CH DE 880 E
 1564 SWEET IS WORD OF LITTLE/JOY DL1184 E
 1565 ANTHELM/LOVELY/ONE MORE DE1201 E
 1566 MARY DE MILLION YES/MA DE1210E-
 1567 SMART/MOON GOT THE EYES DE1375 E
 1568 CROSBY WITH BOB CROSBY'S ORCH
 1568 OLD POLKS/AT REVERIE/11110-015212E
 1569 BOB CROSBY ORC "vs Frank Tennille & Bob
 1570 Karpis,plane, With Andrews Sisters.

157496 KIMBERLY / SEATED / HAIR 2827 45
 157498 LISA / SEATED / HAIR 2828 45
 157499 CHRISTINA / SEATED / HAIR 2829 45
 157500 MISTY / ONE / LIZ / MOTHER 22 40
 157501 BOB / CROSBY / CROSBY, Stacy, 0'Brien, Miller et. al.
 157502 MOTHER / LIZ / MOTHER / THINK OF ME 3800 45
 157503 BOB / CROSBY / GIK
 157504 MARLENE / JESSIE / GOOD SUIT 264169 5
 157505 PAME / GEMIN
 157506 PAUL / BABY / HOW SHE LIE 003392 5
 157507 DOIN FROM COTTONFIELD / PARALYN 117777 4
 157508 RETURN GAY CABAREL / TICKER 11221546
 157509 HETMAN / ANDREW / BETTIE / ROLL 1224826
 157510 OLD APPLE TREE / SITTING IN CELL 861700 4
 157511 BOB / CHUDUP / PINK / SARET / BOB
 157512 PEARLY / LEE / LOOKING / BABY VI (DJ) 50708
 157513 JUST ONCE / HORN / CLOCK / CROSBY / TV 252132
 157514 PAPA VIOG ME / WY / ST / IN SEVILLA / TV 252376
 157515 EMMETT / OUTLINE / S / MELODISTS / ON ARTO
 157516 FUNK / RAIN / PLAC / KNEED / CLOTHES / AR 303676
 157517 PUD / BARNEY / STYNOFACED / GIK / STENDE / 861700
 157518 DUD / BAR / DUB / BLUES / SEKEL / MAN / MME / 810101 /
 157519 VERNON / DALHART
 157520 JACKSON / JACKSON / BAKER / HALL 811245 5
 157521 MICHAEL / DONGHUS / Billy / JENSE 811315 5
 157522 LOST / FRANCH / PLATES / LUCIE / LINDHART 57728
 157523 AINT / U / COMIN / OUT / 26175 / PRIS / CO 1550 5
 157524 CASEY / JONES / REMANANT / TRAIN / CO 2975 5
 157525 LITTLE / BO / PEP / Kaufman / LITTLE / FORD 1015
 157526 LITTLE / BO / PEP / Kaufman / LITTLE / FORD 1015
 157527 MOTHER / HERRARD / Here / LITTLE / FORD 1015
 157528 HAWAIIAN / RAINBOW / PATE / TEST 5
 157529 CAROLINA / DOLLIN / STONE / PATE / TEST 5
 157530 COLORADO / HOME / Warren / PE 12150 5
 157531 THOSE / PANAMA / MAMAS / MURPH / GIK / PE 121616

1559 PAISANA COOQ Wadgavelli WV 241 26
1599 SIPPIN CIDEA/HILLBILLY WUV 241/1776
1600 LITTLE COOQ PRATER/Reardon V034399 S
VERM DALLER on Vocal although let liked
1605 HEY HEK 7th CHALSTHYN CHAZT V11950 S
1606 PAISONIKS SONG/Intn 1st Crk V119714 L
DUKE DALL OCEH
1609 CLART OUT OF WORLD/MO More V082948 R
SHEET DAVIS with Kansas Fields Quartet
1610 HIPPIEN/THUNDER/WHAT CHA DONE HILLO407E
JOHNNY DAVIS CRK
1611 DANCE/STAY/COFFA GITA OF 2718
MYSTER DAVE SHAKES SINGS/Het P, 3rd solo
1612 DONT REMIND ME/SHAKING 1st Crk
DEEP RIVER CRK -Het Crk/2nd solo=1st
1613 WHY? JUNEBUG WOODING/ALLS/19930 L
FADOMEN DE LEATH -with Kansas Crk
1617 SONG OF WINDMILL/KILLIT SHAR V120600 L
1618 SMOCKIN/Katman/Orlando/1842180 L
1619 SMOCKIN BABY SONG/Hiles/Stan/120787 L
1611 RICKETY RACKETY SHACK/Smith V121210 L
DONT DESTROY CRK
1615 FIRST TIME I SAW U/CANT HARM ME7094 S
1616 FIRST TIME IN SPARKLE/MEADOWS/18188
CHARLES DICKSON on Orville label
1617 HOLIN HEN GAL O MINE/Het 0R609 S
1618 LONGING 4 U/Medley Best 0R665 E
1619 ROCK MEZSLER OL ROCK CHAIR 0R450 L
DIXIE JAZZ BAND -all erased -Het solo
1617 HELLO MISS LIBERTY/Tamelo10 0R1033 V
1618 RICKETY RACKETY SHACK/Mendonso/1071 V
1619 SHES S SWEET PATOOTIE/Mimi Blue 0R476 V
DIXIE MARINA PLAYERS -w/ Buddy Blue

16121 SOMETHING IN OLD WYOMIN/COL PS153000
DIXIE STOMPERS (Fletcher Henderson Orch)
DE 122 DYNAMITE/University Six. ME209 E
AL DONAHUE ORCHESTRA/vocal PHIL SMITH
PS 123 PRETTY LITTLE PEASANT/MADAME OK570406

VICTORIA SPIVEY - addenda
(continued from issue 10)

The responsive comments to the Victoria Spivey story which appeared in *NOJB* brought forth quite a quantity of interesting addenda. We would like to thank the following researchers for their diligent efforts:
Walter C. Allen, Arthur Badrock, Helena Caura, Derek Collier, Bruce Davis, Frank Dutton, Harold Flaksier, John G. Hains, Ken Hulsizer, Frank Laidlaw, Dan Mahony, and Paul S. Sheatsley.

Details for De 7203: My copy has 'Black Snake Swing' (not Black Snake Blues as you list). The reverse is 'I'll Never Fall In Love Again'. The master & takes are respectively 90785A & 90789A. The label group credit reads as follows, "ORIGINAL VICTORIA SPIVEY AND HER HALLUJAH BOYS." Further more, label credit reads vocal chorus by VICTORIA SPIVEY as well as both compositions credited to SPIVEY. No mention is made of Dot Scott or "Sweet Peas" Spivey as Index To Jazz states. The group is composed of trumpet, at least two - possibly three - reads (both tp & tenor solo on B side), piano (crisp, Billy Kyle-like), bass & drums. KEN HULSIZER seems to think that the trumpet sounded like Red Allen (I agree) and that the tenor was Chu Berry (I disagree) (BD)

I have a date of c. July 5, 1936 for De 7234. (JD & IM)

Details for De 7237:
SWET PEASE SPIVEY (vocal, acc. piano & traps; label also adds trumpet, but this is incorrect): 90791C De 7237-410 Blues (Spivey)
SWET PEASE SPIVEY AND HER RHYTHM DUKES (vocal, acc trumpet; alto; piano; bass; drums): 90788A De 7237 - You Weren't True (But You're Still In My Heart) (Spivey) (AB via DC)

Victoria Spivey recalls that during her Decca recording days one of her sides was mis-credited to Georgia White. She believes that the title was 'You Lost Your Good Thing Now'.

Victoria Spivey during the summer of 1936 recorded 'Hey Hey St. Louis' & 'Some Of These Days' with an accompanying organization consisting of Eric Haysteck - sop sax; Frank Laidlaw - alt. & cor; Vince Hickey - dms; Dave Van Ronk - Guitar; Paul Goodman - p; Richie Fox - tmb. The session was taped and is being auditioned by a record company at this time (FL)

Concerning the Spivey pseudonyms: Columbia files, via Helena Caura contain the following notation:

JANE LUCAS AND THE STATE STREET FOUR ("VICTORIA SPIVEY")
Rec. by Lester Melrose; Chicago Aug 20, 1936
C-1449 Vc03314 Dreaming Of You
C-1450 Vc03314 I Can't Last Long (2 takes of each title were recorded)

JANE LUCAS ("Victoria Spivey")
Chicago, Oct 1, 1936
C-1508 Vc03346 Mr. Freddy Blues
C-1509 Vc03346 Trouble In Mind (2 takes of each title were recorded)

The same files also indicate as follows for the artist "HANNAH MAY" (mxs C1447-48): "Victoria Spivey's Sister."

I wish to emphasize that these identifications of Lucas and Hannah May are almost certainly not on the record labels, but are given as in quotes in an artist file seen by WCA. The Victoria Spivey sheet also has a cross-reference: see also Jane Lucas.

This would also explain VS's recollection of having recorded for Gennett/Champion under a pseudonym; there are Champion records of the correct period under the name JANE LUCAS (see under HOKUM BOYS in Jazz Directory). Now can anyone compare some Jane Lucas' records aurally with some Spivey sides to see if they are by one and the same voice? (WCA)

Hal Flaksier reports having the Hannah May recording.

HANNAH MAY AND THE STATE STREET FOUR - vocal with piano, Bass, Drums and Trumpet

C1447-1 Vc03313 JUST A RANK STUD (Hannah May)

C1448-1 Vc03313 KANSAS CITY HILL (Hannah May)

Aural evidence - Unable to compare the above with 'Sweet Peas' Spivey' due to the unavailability of a 'Sweet Peas' recording for comparison purposes. The tp. may be Lee Collins (who solos) and the pianist has a Casino Simpson touch. (HF)

That's the addenda up-to-now.

Any further additions, corrections or comments are welcome. Would be interested in obtaining more complete information for Decca 7204 & Decca 7222. Can anyone investigate the mis-credited Georgia White recording? Visual statistics and aural evidence requested for all Jane Lucas & Hannah May recordings. Does anyone have the catalog number for 20794 - Harlem Suzie Kue and 20795 - Give it to Him which apparently appeared on Vocalion? Can anyone provide the instrumentation for the organization, 'Erby's Fidgety Five' who accompany Victoria on 'Blue Valley Blues' (OK 8389)?

NEW ORLEANS JAZZ BAND-Revision
(see RR#4, p10 for discography, also RR#5, p10; RR#6, p12; RR#7, p14 for NOJB addenda)

All recordings from Tin Roof up to and including Copenhagen (ca. 2/24 thru 1/25) were recorded by HARRY GLUCK-tp; SILNEY ANOLIN-cl; MIKE MARTINI-Tb; WILDER CHASE-p; TOMMY DEBOSE-dms. Any banjo heard on any of these recordings was either LAVE SKINE or VINCE MAYFI. The personnel was given to RR by

Harry Gluck who had the opportunity to hear all NOJB recordings. The previous personnel provided by Wilder Chase apparently was the group which toured the Catskill resorts (New York) in late 1935 just before Gluck joined the organization. Andy Russo has recently refuted being the trombonist on the recordings in the Tin Roof/Copenhagen span. He had already joined the Yerkes organization at that time. He was however on the earlier Lillian Harris recordings. (RR#4, p.10.)

Interviewing HOWARD HILL, guitarist of Jelly Roll recording fame

4/23/55

a) Mr. Hill verified his presence & personnel of J.R. Morton's N. Y. July 14, 1930 date...for statistics and personnel see p44 - Index To Jazz-Vol 3 (Mr. Hill, by his own admission, was not on the preceding "June 2, 1930" session or the following "Oct 9, 1930" session.

b) Howard Hill also spoke about a mysterious kaller session "...about the same time as the Jelly session, maybe earlier...." He remembered Andy Anderson on trumpet and Al Nicholas as a probable clarinetist. He was not sure whether Jas. P. Johnson was playing duo-piano with Pat. He believed that the recording was made for Victor. He was asked if this may have been the Louisiana Sugar Babies date with Jabbo, Fats, James P. Bushell. He did not think that this was the set. He was further asked if ever had recorded with Thomas Morris. Perhaps Hill was the guitarist of record on the problematical Morris-Waller Victor recordings. Mr. Hill did not recall ever recording with Tommy Morris although he knew this trumpeter very well.

c) Mr. Hill next spoke about his first recording date... This was with a Philadelphia band and he indicated that the group made some recordings in the Camden studios of Victor in or around 1925... He recalled that Charlie Miller was the clarinetist-sax and leader. Beside Charlie there were a trumpeter piano, drums and Hill on banjo.

d) Hill also recalled cutting some sides with Fats behind blues vocalists. When he was referred to Juanita Stinnette and Hazel Meyers (both who reputedly were accompanied by Waller) he could not remember.

e) Hill also recorded with Sissle in 1934. He is no relation to the late Alex Hill. He played but never recorded with Wilbur Sweatman.

* We would like to thank *
* Ernest Smith for this *
* cover design of this *
* Issue No. 11. -Ed. *

****PIANO-ROLLOGRAPHY****

We would like to thank Mr. John Baker of Columbus Ohio, Charles Burbee of Whittier Calif., Gus Kuhlman of New Brunswick N.J., Mike Montgomery of Ann Arbor Michigan, Ernest Smith of NYC & Herb Thrune of Milwaukee, Wisc. for their information on piano rolls which follow. (the initials of the contributor will follow the roll listing.)

James Blythe - additions (see RR#7)
Columbia 445 Zenda (MM)
Columbia 450 Black Eyed Blues (MM)
? Kansas City Man.
Blues (JB)

American 725 Last Night On The
Back Porch (HT)
Sterling 1338 Spanish Shawl (HT)
Supertone 5835 I'd Love To Call
You My Sweetheart (MM)
Supertone ? The Pump Song (JB)

Hershel Thomas-additions (see RR#3)
U.S. 42240 Underworld Blues
released 10/24

George Gershwin-additions (see RR#9)
Melodee 4109 Darling (duo piano
with Hese) (CB)
Metro-Art 203098 Havanola (MM)

According to the latest George Gershwin biography, Gershwin cut rolls under the assumed names of Bert Wynn, Fred Murtha and James Baker. It also indicated that he made rolls for Perfection, Universal and Standard. (ES)

Jelly Roll Morton (see RR#6&8)
Gus Kuhlman informs us that he owned the Vocalstyle piano rolls from which the original record issues were transcribed on HFCA of "Stratford Huntch" and "Grandpa's Spells"? He found them in the basement of a piano store in Lancaster, Pa. in 1947. "Biltmore and all the other issues were apparently pirated from the HFCA's. These rolls have on the labels the date '9-24', which is possibly why Orrin Keepnews used this as his release date noted on the Riverside LP. Jelly Roll's name was also on both labels."

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* templating a book on the *
* OJNB..... and DUNCAN *
* SCHMIDT of 2534 E.68 St. *
* Indianapolis has similar *
* plans for a comprehensive *
* study on Fats Waller.... *
* They would be pleased to *
* hear from anyone having *
* pertinent information on *
* these artists. *

THE FINAL CURTAIN CALL
FOR SOME FINE PEOPLE

by Harrison Smith

Harrison Smith states that he will miss Many famous personalities who passed away recently.

VALAIDA SNOW, 'Lady Pops' as her recent 'RR' story, and Walter Winchell recently expressed a desire to do a Memorial Concert by featuring many of her records

UNA MAE CARLISLE, famous Carlisle Indian Beauty and most popular of all recording artists,

TOMMY DORSEY, who at the age of 22, in 1926, made one of his first records with 12 participants, including Red, Bix, and Lang in Joe Candullo's recordation of his publication 'Tomboy Sue' by Razaf & Denniker (Gennett, Silvertone & Challenge).

PAUL MORRIS, former head of Durium Co. producers of 'Hit Of The Week Records', who paid Ellington, Lopez, Spitalny, Reser and Voorhees one grand per session and sold products for 15¢ via newspaper stands until some big dogs got sore and purchased the company to eliminate real competition.

ISHAM JONES, whose orchestra received 6 grand per week in 1926 by association with a booking syndicate. Ish featured his tune 'Li'l Farina' at the time.

VICTOR YOUNG who composed a precise rhythmic imitation of his 'My Little Dixie Home' as 'I'd Be Telling A Lie.'

ARTHUR LANGE great recording director, last with MGM studios. Years ago, they were tenants in a Tin Pan Alley office building, now the site of the Ethel Barrymore Theatre, and Lange was always yelling that he couldn't concentrate on arranging because we made so much noise, demonstrating songs.

JACK CARNEY, Art's brother, a grand guy. His booker for MCA.

HARRY SINCLAIR, world's greatest sportsman and gambler, who as a young man chopped off a big toe while chopping a log. He collected one grand through an accident insurance policy and that became the foundation of the great Sinclair Oil Empire. He liked minstrel shows and in 1937 sponsored Sinclair Radio Minstrels over NBC Network coast to coast each week at cost of over 25 grand. 'Big Bill Childs, Radio's Gift To The Ladies' was the star. He danced with shoes on his hands instead of his feet. Dave Rose made great arrangements of my tunes for him, Gus Van and Harry Kogen's Orch. Harry lost 73 race horses in a fire and used to bet as much as 100 grand on a race horse.

UNA MAE CARLISLE
Takes final bow.

Una Mae Carlisle, internationally famed singer, pianist and composer died of pneumonia on Nov. 7th at Harlem Hospital NYC. Last rites were held on Nov. 10th in Zenia, Ohio and she was interred in her

birth city, Jamestown, Ohio. She is survived by her husband, John Bradford and her parents.

After attending Wilberforce University Una started her entertaining career by appearing with Fats Waller and the Mills Bros. on radio station WLW about 1932 in Cincinnati.

Two of the songs 'Walking By The River' and 'I See A Million People' were featured on the 'Hit Parade' simultaneously and each sold about a million copies. Many others reached the quarter million mark.

Una appeared throughout most of the world and gave command performances for royalty in England, France and Egypt. She appeared in English and French stage and picture productions for C.B. Cochran at the Palladium and for Andre Charlot at Folies Bergere. She entertained soldiers abroad during War 2.

At home she played many principal theatres and night clubs and was very popular all over Canada. Outstanding engagements were at Radio City Music Hall and on the Ed Sullivan show.

She was featured on her own half hour show each Saturday for over a year on the ABC Network 365 stations, accompanied by Billy Butterfield's or Bobby Hackett's Orchestra, under production supervision of Walter (Van Brunt) Scanlan, former great record artist and fans eagerly awaited each program, which was later played over Armed Forces Network.

Many other radio dates were on CBS and Mutual Networks.

Una recorded possibly 100 records for Victor, Bluebird, HMV, Columbia, National, Beacon, Davis, and other labels..

Plans had been set for her own new TV show and I was negotiating with Am-Par for recordings when she was stricken.

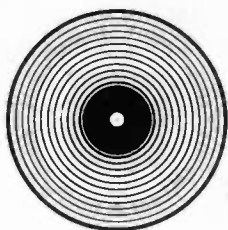


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BEN SELVIN DISCOGRAPHY: \$1.00 to Woody Backensto, 37 N. Girard Street, Woodbury, New Jersey.
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record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



CORRESPONDENCE

Dear Sirs,
I enjoy your magazine tremendously. I've been interested in records since 1939 but am only just beginning to really appreciate and know the wonderful artists who make them, thanks to Record Research.

Mrs. Dorothy Dumphy
Cliffwood Beach, New Jersey

Dear Len and Bob,
Have spent an enjoyable evening with your June-July issue of RR (or, more properly: rr). You certainly crowd a wealth of information into twenty pages.

I agree with Walter Allen. Serialisation is a pain in the neck. I'm sure it's no great aid to circulation-except to the blood of the fretful reader who wonders if life will carry him through to the close-out numbers of your Black Swan study.

The Coon-Sanders article was a fine idea. Less than a year ago I painfully compiled a discography of the band for my friend, C.L. Messer, out in Oregon. He had never heard of the Sanders fine solo Southology/Intangibility on #1 24033. It is much like the Walter Green Bluebirds. In college I was a senior in 1930-1931 and a group of us at the fraternity house used to stay up to hear Coon-Sanders broadcast from the Congress Hotel. We called ourselves the Night Hawks and put a specimen NR after our names when we carved each others' senior canes. Roodles was our favorite though later I came to particularly like Bluefoot/The Wail.

Your piece on Debunking Jelly Roll was very illuminating

Tell Woody the correct name of the place Red Nichols played was the Pelham Heath Inn (not Health). I used to frequent this typical roadhouse back in the days of the bootleg hootch. About a mile farther along that same "Shore Road" Paul Whiteman opened a big dance hall long about the spring of 1932. It was meant to rival the Meadowbrook Inn. It didn't last long. We were all too broke to support a y enterprise like that. About the same year, Jimmy Lunceford was playing at a place on the Post Road above Larchmont. It is now the home of the Castro Convertible. I also remember Johnny Johnson's Orchestra at the old Post Lodge just a bit further up the Post Road on the other side. The highpoint of an evening there was when Harry McDaniel put on his rube hat and sang his specialty: I'm a Ding Dong Daddy From Dumas-numerous verses and the priceless one-breath monologue about the man named Burnside.

John Steiner made a nice start. Too bad your reproduction of the label of Mobile Blues was so small. It carries a delightful boner-lists the band as the Moulin Rouge Orchestra. "Rouge" was not in their vocabulary. (*)

I see you've been to Gentry's on Route 22. Didn't know Art was a former entertainer. That's enough for now. Best to all.

Dick Holbrook
Bedford Village, N.Y.

*Ed. note: There wasn't a boner. Honest, "Rough" is exactly what appears on the label.

Gentlemen:

I think it only fair that I extend a bit of commendation for your untiring efforts. It is fascinating to me how you manage to unearth so much data; may you never reach the

bottom of the barrel!

Now for several odds and ends that come to my mind at this moment:

1. Would it not be a good idea to cull from the jazz literature of the past, some of the outstanding material which has never been available to more recent collectors?
2. I think it time to determine what plans, if any, Wante and DeBlock have for concluding their V-Disc catalogue. If their project is now dormant, it should be reactivated, and a concluding volume published. The 2nd volume might be issued here in the States.
3. Finally, I should like "RR" to start a review of current Southern Blues records. No other magazine attempts to do this, excepting "Billboard," and their recommendations are slanted more to the operator than the collector. I honestly believe that plenty of good, primitive blues discs are still coming out; if any of your staff collects this stuff, I would appreciate their passing along lists of current "goodies" from issue to issue.

I.L. Jacobs
San Diego, Calif.

Dear Sirs,

You're doing a fine job in your field, which seems to cover considerable acreage for the money. Personally, I guess I fall in the purist class, but I still find plenty in the mag to make it well worth my time and money.

Incidentally, I may be one of the few who do not agree with Walt Allen that the time has come to stop serializing label listings-as he contends in issue 13. As far as I'm concerned, it's part of my \$1.50's worth and anyway it would seem that incomplete details would be turned up sooner under your present method. Sorry I have none to report--Black Swan is a little out of my territory--maybe sometime in the future.

Harold H. Bartel
Newton Falls, Ohio

Gentlemen,

I enjoy your magazine very much, especially such articles as the current Emerson series. However, I meant to write in when the first installment appeared and make a correction. The members of the Avon Comedy Hour, which made Emerson records in 1916, were listed as Joe Smith, Charles Lae, Billy Murray and Irving Kaufman. Billy Murray never was a member of the Avon. He had a joint contract with Victor and Edison that would have prevented his singing in 1916 for Emerson. The fourth member of the Avon Comedy Hour at that time was Harry Goodwin.

With best wishes,

Jim Walsh
Vinton, Virginia

Gentlemen:

Your issue of June-July was one of the most interesting I have ever read. Especially the article on Coon-Sanders. I had always wondered who made up their band. Best of luck for a long prosperous existence.

Henry H. Patterson
Asbury Park, New Jersey

Gentlemen:

Your publication has given me much pleasure, especially the department devoted to Edison discs and Emerson discs.

Leslie Calhoun Heamy
Seattle 5, Washington

CONTENTS

- 2 Correspondence
- 3 Unmasking the Dixie Jazz Band--Allen, Armagnac, Chmura, Colton, Kendziora, Kunstadt, Mahony.
- 8 It's As Simple As XYZ--Perry Armagnac
- 9 Duke Ellington and the Talking Record--Hal Flakser
- 10 Fifty Years of Show Business on Wax--Paul Charosh
- 11 The Emerson Diary--Bob Colton and Len Kunstadt
- 11 Edisonia--Ray Wile
- 12 Beyond The Impression--John Steiner
- 12 Reminiscing In Tempo--Frank Kelly
- 12 Small Change--Woody Backensto
- 13 Swinging With Zacc--Mike Zaccagnino
- 13 "Cripple" Clarence Lofton--Erwin Helfer
- 20 The Black Swan Catalogue--Leonard Kunstadt

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The contents of 'Record Research' are indexed every month in the MUSIC INDEX, the key to current music periodical literature.

We herewith add Mr. Paul Charosh to our staff. Mr. Charosh specializes in phonograph recordings pertaining to musical shows. His first article "Fifty Years of Show Business on Wax" appears on Page 10 of this issue.

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OF SIX ISSUES.



UNMASKING THE DIXIE JAZZ BAND

Compiled by Walter C. Allen Helene Chmura Carl Kendziora Dan Mahony
Perry Armagnac Bob Colton Len Kunstadt

EDITED BY PERRY ARMAGNAC

Here we present what is believed to be the most extensive DIXIE JAZZ BAND compilation so far published; including the names of the actual bands, so far as they can reliably be ascertained. Primarily its object is to inform a collector of the true identity of any particular DJB side in his collection.

Under the pseudonym of "Dixie Jazz Band" there masqueraded a parade of notables--including the ORIGINAL MEMPHIS FIVE, the NEW ORLEANS JAZZ BAND, CLARENCE WILLIAMS, JACK PETTIS, THE SIX HOTTENTOTS, the ORIGINAL INDIANA FIVE, the CALIFORNIA RAMBLERS, FLETCHER HENDERSON, the WHOOPEE MAKERS, LUIS RUSSELL, and DUKE ELLINGTON. Also represented, as by the Mendello and Dubin sides, are obscure bands that deserve to be better known. Although there are nonentities too, the proportion of sides having jazz interest seems high. It looks as if "Dixie Jazz Band" was a favored alias for hot bands, or reasonable facsimiles thereof.

Orlone and Jewel contribute most of the known Dixie Jazz Band sides. There are a few on Challenge; which sometimes, but not always, followed Orlone-Jewel style in band credits for these recordings. One very exceptional instance has been found of a DJB side on Domino. Those are the only four labels, so far as we know to date, on which the DJB band credit appears.

Who invented the DJB pseudonym? Possibly the Plaza Music Company may have coined it. For the "Dixie Jazz Band" makes its debut almost exactly at the time when Orlone switches from Grey Gull to Plaza (Banner, Regal, Domino) as the source of its recordings.

On the following pages we list 145 known Dixie Jazz Band titles. (This compares with 122 reported by Index to Jazz, and 59 in Jazz Directory.) Of course we cannot claim our list to be complete. Probably still other DJB titles will be unearthed (we'd like to hear of them!) and there must be many alternate DJB issues, on Jewel especially, still to be found.

A unique feature of our compilation is that we have relied almost exclusively upon positive documentary evidence in tracing the bands' identities. By this means we have tried to avoid the pitfalls of mistaken aural identifications. In fact, as comparison will show, we have been able to correct some misidentifications that have appeared in the standard discographies.

Our sources, which properly should be cited in support of our identifications of bands, are threefold:

(1) Our own files of first-hand data for Banner-Regal-Domino records (and for Cameo and Pathe-Perfect, in the relatively few cases of recordings from those non-Plaza sources) have first been consulted. Often the bands' real names appear on these alternate issues of the "Dixie Jazz Band" recordings.

EXPLANATORY NOTES

(TMW) - Talking Machine World record bulletins for Ba-Re-Do. (HFC) - Helene F. Chmura's Columbia files. All other record data, first-hand.

Exact recording dates: From (HFC). Other recording dates: Estimated as circa two months earlier than Ba-Re-Do release dates, for these or nearby recordings.

First master number given: Appears on Orlone or other issue with DJB pseudonym. If in ()'s: Inferred; unreported for this issue but presumed same as on Ba-Re-Do. Additional master numbers: Known or presumed equivalents of first one given. If in ()'s: Not found on issue with DJB pseudonym, but appear on other issues. (When Orlone "master numbers" become false, same notation gives true ones, as further explained by a note at that point.)

ACOUSTICALLY RECORDED

CATALOG NUMBER	MASTER NUMBER	RECORDING DATE	TITLE	IDENTITY
----------------	---------------	----------------	-------	----------

Or 241 5267-2;3040 o.Sep'23 TEASIN' SQUEEZIN' MAN O' MINE

-Ba 1254 ORIGINAL MEMPHIS FIVE

Do 403 5678-2 o.Oct'24 ALABAMY STAY AT HOME

1 WOH

?

?

(2) The Banner-Regal-Domino record bulletins that appeared monthly in Talking Machine World, a trade magazine of that period, have served similarly if our own files failed us. (We wish "TMW" had listed Orlone, Jewel, and Challenge, too-- it didn't.)

(3) Plaza recording data from Helene F. Chmura's Columbia files--giving master number, recording date, title, and band name--were consulted throughout. Being the final authority, this invaluable source would have been our first recourse and would have sufficed in itself, but for some limitations: It goes back no farther than Plaza master 6000; and has one large missing block, of range 6370-7320. And it fails to reveal the bands' identities (which Plaza may not even have known) if the recordings came from non-Plaza sources.

Necessarily, then, early identifications are by alternate-issue data from sources (1) and (2). Having begun this way (and because of the possible interest of the alternate issues themselves), we decided to continue in the same fashion after reaching the periods covered by the Chmura data. Of course the latter source was checked, too, in every case. Wherever we quote a band name from an alternate issue rather than from available recording data (which an exact recording date shows was at our disposal), we have first made sure that both agree. If they differ as to a personal name, we quote what both sources say.

Sometimes alternate issues or even the Chmura data have yielded no more than another obvious pseudonym, such as "Hollywood Dance Orchestra." Simply to show this was all that could be learned, we have set it down; a good guess might be that the recording was by a nameless house band. Where there is only a "?" in the identity column, the story usually is that we could find no alternate issue, and Chmura data are lacking; most likely, the recording was issued on Orlone only, and not on Ba-Re-Do. A "?" also appears if the recording came from a non-Plaza source, and we lack the band credit that appeared on the original issue.

To leave room for what seemed the most essential information, we have omitted the vocalists' names that appear on DJB sides having vocal choruses. Since these names too are fictitious, they would have meant little unless we had set out to identify the vocalists also--and we had to stop somewhere!

With this for introduction, we proceed to the compilation itself.

Or 269	5679-1	o.Oct'24	MY LOVIE LEE	?	NEW ORLEANS JAZZ BAND
(Identified as NOJB By HARRY GLUCK(Tp), a member of the band during this period.)					
Or 271	5625-1;2044	o.Sep'24	HOW COULD YOU LEAVE ME NOW	-Do 387	NEW ORLEANS JAZZ BAND
Or 291	5680-1;2083	o.Nov'24	COPENHAGEN	-Ba 9739	NEW ORLEANS JAZZ BAND
Or 291	5677-1;2084	o.Oct'24	HONEY DON'T YOU SHAKE ME DOWN	?	?
Or 315	5788-2;2132	o.Jan'25	HOT SAX	-Do 3439	NEW ORLEANS JAZZ BAND
Or 315	(5779)	o.Dec'24	DOO WACKA DOO	-Ba 1459	Missouri Jazz Band(pseud.)
Or 364	5875-1	o.Mar'25	WHEN MY SUGAR WALKS DOWN THE STREET	-(TMW)Ba 1500	LANIN DANCE ORCH.
Or 413	(6814)(n-106008,Pat.Mx)		CHARLESTON	-Pe 14432	THE BLUES CHASERS
Or 413	(6606)	May6'25	SOME OF THESE DAYS	-Ba 1544	NEW ORLEANS JAZZ BAND
Or 424	6015-1(n-106007,Pat.Mx)		SWEET GEORGIA BROWN	-Pe 14428	THE BLUES CHASERS
Or 424	6011-2	May8'25	FLAG THAT TRADN	-Ba 1541	SAM LANIN'S DANCE ORCHESTRA
Or 443	(6136)(N-106159,Pat.Mx)		MILENBERG JOYS	-Pe 14480	SEVEN MISSING LINKS
Or 445	6046-2	Jun12'25	RIGHT OR WRONG	-(HPC)	NEW ORLEANS JAZZ BAND
Or 462	6138-1	Aug11'25	I WANNA GO HOME	-Ba 1596	Missouri Jazz Band(pseud.) (HPC) HOUSE BAND
Or 467	(5946)	o.Apr'25	OH THAT SWEET IN SUITE 16	?	?
Or 475	6153-1	Sep4'25	FOOT LOOSE	-Ba 1601	Imperial Dance O.(pseud.); (HPC) HOUSE ORCHESTRA
Or 475	6137-1(n-106168,Pat.Mx)		ANGRY	-Pe 14480	SEVEN MISSING LINKS
Or 494	6157-3	Sep25'25	SHOW ME THE WAY TO GO HOME	-Ba 1615	PERRY'S HOT DOGS
Or 499	6200-1	Sep25'25	THERE AIN'T NO FLIES ON AUNTIE	-Ba 1615	PERRY'S HOT DOGS
Or 517	6241-2	Oct15'25	HOT AIRE	-(HPC)	PERRY'S HOT DOGS
Or 530	(6199)	Sep25'25	HAS BEEN BLUES	-Do 3614	PERRY'S HOT DOGS

ELECTRICALLY RECORDED

(Possibly excepting some cases where true mx's are unknown)

Or 531	6315-1	Nov28'25	MY CHARLESTON DANCING MAN	-Ba 1662	Six Black Diamonds(pseud.); (HPC) HOUSE BAND
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From here on, DJB sides show FALSE MX'S; either together with the true mx's (as on Or 565 just below), or more usually in place of them. Where only a false mx appears, the probable or known true mx is given in ()'s, thus: 216;(6409).

Or 565	168 ;6431-3	o.Feb'26	WAIT TILL YOU SEE MY BABY DO THE CHARLESTON	-(TMW) Do 3671	LOUISIANA WASHBOARD BAND
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(Actually a CLARENCE WILLIAMS group, according to Clarence Williams, who said he recalled recording this title "for Banner.")

Or 590	216-1;(6409)	o.Mar'26	SAY MISTER HAVE YOU MET ROSIE'S SISTER	-Ba 1714	PERRY'S HOT DOGS
Or 591	217 ;(6463)	o.Mar'26	POOR PAPA	-Ba 1716	Missouri Jazz Band (pseud.)
Or 598			FOR NO REASON	?	?
Or 605	246-1		ON THE PUPPY'S TAIL	?	?
Or 619			I'M GONNA TEAR YOUR PLAYHOUSE DOWN	?	?
Or 625	286-1		JUNK BUCKET BLUES	?	?
Or 635	306-1		THAT'S THE WAY WE'LL SAY GOODBYE	?	?
Or 636	308-1		LOOK AT MY BABY	?	?
Or 637	310-1		OH SISTER	?	?
Or 674	361-1;(6656)	o.Jul'26	DEEP HENDERSON	-Ba 1784	JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 682	377-1;(6658)	o.Jul'26	JACKASS BLUES	-Ba 1784	JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 682	378-3;(6630)	o.Jul'26	MY PAL JERRY	-Ba 1776	Missouri Jazz Band (pseud.)

Or 685 387-4;(6657) o.Jul'26 HARD-TO-GET-GERTIE	-Ba 1780 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 685 388-2;(6680) o.Aug'26 MESSIN' AROUND	-Ba 1796 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 688 393 ;6679-5 o.Aug'26 BLACK BOTTOM	-Ba 1796 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 691 ;(6683) o.Aug'26 NERVOUS CHARLIE STOMP	-Ba 1800 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 703 431-1;(6670) o.Aug'26 OUT IN THE NEW MOWN HAY	-Do 3765 Missouri Jazz Band (pseud.)
Or 705 435-2;(6724) o.Sep'26 I WONDER WHAT'S BECOME OF JOE	-Ba 1814 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 705 436-2; I KISSED THE BLUES GOODBYE	? ? ?
Or 717 460-2;(6702) o.Sep'26 OLD FOLKS SHUFFLE	-Do 3791 JOE JORDAN'S TEN SHARPS AND FLATS
Or 723 472-2;(6806) o.Oct'26 ST. LOUIS BLUES (Reissued on Or. 952, q.v. below)	-Ba 1839 JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 729 ;(6842) o.Nov'26 I LOVE HER	-Ba 1864 Missouri Jazz Band (pseud.)
Or 748 521-3;(6829) o.Oct'26 SADIE GREEN	- Ba 1846 Missouri Jazz Band (pseud.)
Or 748 522-1; BROWN SUGAR	? ? ?
Or 762 550-1; o.Nov'26 STAMPEDE	-(TMW) Ba 1872 KEN MEYER'S NOVELTY TRIO
Or 762 549-2; o.Nov'26 GONE AGAIN GAL	-(TMW) Ba 1861 AL LENTZ DANCE ORCH.
Or 776 580-2,-3 ANY DAY	? ?
Or 778 584-2 SERENADIN' SARAH	? ?
Or 784 594-3 THAT SWEET PATOOTIE OF MINE	? ?
Or 799 626-3;(6997) o.Jan'27 ST. LOUIS SHUFFLE	-Do 3884 JACK PETTIS AND HIS BAND
Or 804 634-3;(6998) o.Jan'27 STOCKHOLM STOMP	-Do 3883 JACK PETTIS AND HIS BAND
Or 819 664-2;(7017) o.Feb'27 INDIANA SHUFFLE	-Re 8248 THE INDIANA FIVE
Or 828 682-3;(7019) o.Feb'27 COFFEE POT BLUES	-Re 8248 THE INDIANA FIVE
Or 829 684-2 THE CRAWL (Also: Chal 628, as DJB)	? ?
Or 880 785-1;(7173) o.Apr'27 I'M IN LOVE AGAIN	-Ba 1964 THE SIX HOTTENTOTS
Or 883 791-3;(7175) o.Apr'27 ROSY CHEEKS	-Re 8289 THE SIX HOTTENTOTS
Or 896 817 ;(7183)(107446,Pat.Mx) SOUTH WIND	-Pe 14797 LOU GOLD AND HIS ORCHESTRA
Or 909 872-3;(7190)(107451,Pat.Mx) SLOW RIVER	-Pe 14808 GEORGE HALL'S ARCADIAN
Or 926 911-2;(7290) o.Jun'27 SUGAR	-Ba 6008 INDIANA FIVE
Or 927 (913);(7289) o.Jun'27 SOME OF THESE DAYS	-Ba 6006 INDIANA FIVE
Or 952 959;7241-2 o.May'27 THE MEMPHIS BLUES	-Do 3956 THE SIX HOTTENTOTS
Or 952 472-3;960-1,-2;6806-3 o.Oct'26 ST. LOUIS BLUES (Reissue from Or.723, q.v. above) (copies of Or 952 show a <u>new</u> false mx.960; sometimes with the old 472 also.)	-Ba 1986(reissue)JOE CANDULLO & HIS EVERGLADES ORCHESTRA
Or 956 970 ;(7393) ,Jul 19'27 LIGHTHOUSE BLUES (Titled on Domino: The Light House Blues.)	-Do 3998 THE ORIGINAL INDIANA FIVE
Or 963 982-3;(7392) .Jul 19'27 MY MELANCHOLY BABY	-Do 3995 THE ORIGINAL INDIANA FIVE
Or 977 984-1;(7291) c. Jul '27 STRUTTIN' JERRY	-Do 3997 THE ORIGINAL INDIANA FIVE
Or 984 1023 ;(7402)(106005,Pat.Mx) TIGER RAG (labeling as "New Orleans Jazz Band" on Ba 6049 appears fictitious)	-Pe 14447 FIVE BIRMINGHAM BABIES
Or 1022 ;(7457) Aug12'27 JELLY ROLL BLUES	-Do 4039 Golden Gate Dance Orchestra; (HFC) CALIFORNIA RAMBLERS

Or 1022 1097 ;(7458) Aug12'27	I AIN'T GOT NOBODY	-Do 4027 Golden Gate Dance Orchestra; (HFC) CALIFORNIA RAMBLERS
Or 1033 1104-1;(7508) Sep13'27	HELLO MISS LIBERTY!	-(HFC) BILLY JAMES' ORCHESTRA
(Also: Jo 5121, as DJB)		
Or 1046 ;(7536) Sep30'27	WASHINGTON AND LEE SWING	-(HFC) AL LYNCH AND HIS ORCHESTRA
Or 1071 1211 ;(7624) Nov26'27	THERE'S A RICKETY RACKETY SHACK	-Re 8442 FLETCHER HENDERSON'S COLLEGIANS
Or 1100 1275-4;(7638) Nov22'27	SORRY	-Re 8455 FLETCHER HENDERSON'S COLLEGIANS
Or 1122 1306 ;(7718) Jan10'28	CHLOE	-(HFC) HOLLYWOOD DANCE ORCHESTRA
Or 1123 1316-3;(7690) Dec22'27	STEPPIN' IT OFF	-(HFC) JACK PETTIS AND HIS ORCHESTRA
(Also: Jo 5199, as DJB)		
Or 1127 1308-2;(7689) Dec22'27	ONCE OVER LIGHTLY	-(HFC) JACK PETTIS AND HIS ORCHESTRA
(Also: Jo 5196, as DJB)		
Or 1131 1314 ;(7669) Dec22'27	CANDIED SWEETS	-Re 8463 JACK PETTIS & HIS BAND
(Also: Jo 5192, as DJB)		
Or 1172 1363-2;(7771) Feb7'28	MY BLUE RIDGE MOUNTAIN HOME	-(HFC) HOLLYWOOD DANCE ORCHESTRA
Or 1172 1366-3;(7791) Feb17'28	MOTEN STOMP	-Ba 7084 ORIGINAL INDIANA FIVE
Or 1178 1423-3;(7839) Mar9'28	LILA	-Ba 7057 HERBERT SPENCER & HIS ORCHESTRA
Or 1181 1419-2;(7838) Mar9'28	SHE'S A GREAT, GREAT GIRL	-(HFC) HERBERT SPENCER & HIS ORCHESTRA
Or 1226 1516-2;(7945) Apr30'28	COLLEGIANA	-Do 4142 HERBERT SPENCER & HIS ORCHESTRA
Or 1230 1517 ;(7936) Apr25'28	KNOW NOTHIN' BLUES	-(HFC) SIX JELLY BEANS
Or 1253 1594-2;(7946) Apr30'28	PERSIAN RUG	-Re 8554 HERBERT SPENCER & HIS ORCHESTRA
Or 1256 1573-2;(7978) May15'28	TRY TO SMILE	-(HFC) TEN JACKS OF DIAMONDS
Or 1275 1633;8054;2970B,Cameo mx.	MISSISSIPPI MUD	-Ca 8188 SEVEN LITTLE POLAR BEARS (RESEAR GROUP)
Or 1275 1589-2;(7800) Feb17'28	SOMEBODY'S MAKING A FUSS OVER SOMEBODY	-(HFC) ORIGINAL INDIANA FIVE
Or 1278 1634-3;(7976) May15'28	PUTTIN' ON THE DOG	-(HFC) SIX JELLY BEANS
Or 1282 1638 ;(7987) May22'28	IF I CAN BA_BA_BABY YOU	-(HFC) BILLY JAMES' ORCHESTRA
Or 1287 1654-2;(8095) Jul16'28	SLUEFOOT	-(HFC) JOE CANDULLO & HIS ORCHESTRA
Or 1287 1655-1;(8099) Jul16'28	A JAZZ HOLIDAY	-(HFC) JOE CANDULLO & HIS ORCHESTRA
Or 1313 1711-1;(8096) Jul16'28	DEEP HOLLOW	-Ba 7192 JOE CANDULLO & HIS ORCHESTRA
Or 1339 1755-3;(8157) Aug27'28	WHEN SWEET SUSIE GOES STEPPIN' BY	-Do 4201 JOE CANDULLO & HIS ORCHESTRA
Or 1343 1753-2;(8156) Aug27'28	WHAT_CHA_CALL'EM BLUES	-Ba 7217 JOE CANDULLO & HIS ORCHESTRA
(Also: Jo 5392, as DJB)		
Or 1346 1757-3;(8155) Aug17'28	DUSKY STEVEDORE	-Do 4201 JOE CANDULLO & HIS ORCHESTRA
Or 1360 1840-2;(8262) Oct16'28	BABY'S COMING BACK	-(HFC) MENDELLO & HIS FIVE GEE GEES
Or 1360 ;(8250) Oct17'28	I LOVED YOU THEN AS I LOVE YOU NOW	-(HFC) ERNIE GOLDEN & HIS ORCHESTRA
Or 1363 1804-1;(8150) Aug15'28	HIGH HATTIN' HATTIE	-Ba 6213 MENDELLO DANCE ORCHESTRA
Or 1371 ;(8148) Aug15'28	COOL PAPA	-(HFC) MENDELLO & HIS FIVE GEE GEES
Or 1371 1821-2;(8244) Oct11'28	WEST END BLUES	-Do 4214 FRED HALL'S JAZZ BAND
Or 1387 1822-1;(8149) Aug15'28	SUNDAY AFTERNOON	-(HFC) MENDELLO & HIS FIVE GEE GEES
Or 1386 1881-1;(8261) Oct16'28	DIXIE DRAG	-Ba 6214 MENDELLO'S DANCE ORCHESTRA
Or 1403 1903-1;(8333) Nov20'28	FRATERNITY PROM	-(HFC) WILLIE CREAGER & ORCHESTRA
Or 1406 1906-2;(8245) Oct11'28	MISSOURI SQUABBLE	-Ba 6264 FRED HALL'S JAZZ BAND
Or 1407 1768-2;(8188) Sep12'28	TALKIN' TO MYSELF	-(HFC) THE ROUNDERS

Or 1423 1922-1;(8366) Nov27'28 HAPPY IN THE RAIN -(HFC) BILLY JAMES' DANCE ORCHESTRA
 Or 1425 1928;8387;31240-1,Consol,Rec.Corp. mx I'M LOST WITHOUT YOU ? ?
 Or 1426 1936-2-3(8393) Dec11'28 I LOVE MY BEST GIRL BEST -(HFC) HOLLYWOOD DANCE ORCHESTRA
 Or 1447 1974-2;(8411) Dec17'28 WIDE OPEN GATE -Ba 6263 WILLIE CREAGER & HIS ORCHESTRA
 Or 1450 1977 ;(8412) Dec17'28 MYSTIC BENGAL BAY -(HFC) WILLIE CREAGER & ORCHESTRA
 Or 1454 1970-2;(8413) Dec17'28 CAT'S KITTENS -Ba 6257 WILLIE CREAGER & HIS ORCHESTRA
 (Also: Je 5488, as DJB)
 Or 1457 1995-2;(8456) Jan12'29 YOU PLEASE ME -(HFC) WILLIE CREAGER & ORCHESTRA
 Or 1474 1991 ;(8457) Jan12'29 PEPPER POT -Ba 6285 WILLIE CREAGER & HIS ORCHESTRA
 Or 1475 2038-2;(8472) Jan17'29 SUSI ANNA -(HFC) DUBIN'S DEMONS
 Or 1476 2033-3;(8484) Jan22'29 SHE'S MY SWEET PATOOTIE -(HFC) DUBIN'S DUBBELLS
 Or 1481 2055-2;(8471) Jan17'29 SOME OF THESE DAYS -(HFC) DUBIN'S DEMONS
 (Also: Je 5521, as DJB)
 Js 5524 2060-2;(8500) Jan26'29 IT'S IN THE MORNING (HFC) WILLIE CREAGER & ORCHESTRA
 Or 1504 2090-3;(8539) Feb9'29 GERALDINE -Ba 6315 ARTHUR FIELDS & THE NOODLERS
 Cr 1505 2094-2;(8540) Feb9'29 WHAT DO YOU THINK OF MY BABY? -Ba 6317 ARTHUR FIELDS & THE NOODLERS
 Or 1507 2092-2;(8538) Feb9'29 LET'S GET TOGETHER -Ba 6314 ARTHUR FIELDS & THE NOODLERS
 (Also: Je 5540, as DJB)
 Cr 1515 2109-3;(8470) Jan17'29 ST. LOUIS BLUES -(HFC) DUBIN'S DEMONS
 (Reissued on Or 1690, q.v. below) (Also 2109 can be found on Je 5547, Chal 958 as DJB)
 Cr 1515 2110-3;(8478) Jan18'29 ICKY BLUES -Do 4278 JIMMY BRACKEN'S TOE TICKLERS(WHOOPEE MAKERS)
 (Also: Je 5547 & Chal 958 as DJB)
 Cr 1536 2172-1;(8605) Mar12'29 PA'S OLD HAT -(HFC) BILLY JAMES' DANCE ORCHESTRA
 Cr 1537 2170-4;(8543) Feb11'29, remade Apr4'29 MAKIN' FRIENDS -Ba 6369 KENTUCKY GRASSHOPPERS (WHOOPEE MAKERS)
 (Also: Je 5569 as DJB)
 Cr 1540 2191-1;(8657) Apr4'29 SWEET LIZA -(HFC) JIMMY BRACKEN'S TOE TICKLERS(WHOOPEE MAKERS)
 Or 1576 2233 ;(8705) Apr23'29 WHERE HAS MAMMY GONE? -(HFC) JOE DUBIN'S DANCE ORCHESTRA
 Or 1582 2251-1;(8693) Apr16'29 I'VE GOT THE SAN FRANCISCO BLUES -(HFC) BILLY JAMES' DANCE ORCHESTRA
 Cr 1602 2276;8687;108730,Pat.mx BREAKAWAY -Pe 15171 LOU GOLD AND HIS ORCHESTRA
 Or 1624 2334-6;(8762) May17'29, remade Jun6'29 12TH STREET RAG -Re 8813 JIMMY BRACKEN'S TOE TICKLERS(WHOOPEE MAKERS)
 Or 1624 2335-5;(8761) May17'29, remade Jun6'29 AFTER YOU'RE GONE -Re 8826 JIMMY BRACKEN'S TOE TICKLERS(WHOOPEE MAKERS)
 Or 1638 2374-2;(8821) Jun18'29 WHOOPEEIN' UP -Ba 6452 DUBIN'S DANDIES; (HFC) ROY CARLSON'S DANCE ORCHESTRA
 (Also: Je 5654, as DJB)
 Or 1663 2413-3;(8882) Jul23'29 YOU'RE GONNA REGRET -(HFC) DUBIN'S DEMONS
 Or 1663 2405;8894;108910,Pat.Mx MOANIN' LOW -Pe 15208 MILLS MERRY MAKERS
 (Also: Je 5677 as DJB)
 Js 5677 2406-3;(8881) Jul23'29 MY SWEETIE TURNED SOUR ON ME -Ba 6472 DUBIN'S DANDIES
 Or 1668 2432-5;(8763) May17'29, remade Jun6'29 IT'S SO GOOD -Ba 6483 GIL RODIN & HIS BOYS (WHOOPEE MAKERS)
 (Also: Je 5685 as DJB)
 Or 1683 2451-3;(8918) Aug 6'29 CUDDLE UP CLOSER -Ba 6498 DUBIN'S DANDIES
 Or 1690 2109-3;(8470) Jan17'29 ST. LOUIS BLUES -(HFC) DUBIN'S DEMONS
 (Reissue from Or 1515, q.v. above) (Also 2109 is on Je 5707 as by DJB)
 Cr 1726 2533-1;(9007) Sep13'29 THE WAY HE LOVES IS JUST TOO BAD -Ba 6540 LOU & HIS GINGER SNAPS (LUIS RUSSELL)
 (Also: Je 5729, as DJB)
 Or 1728 2525-1;(9006) Sep13'29 BROADWAY RHYTHM -Ba 6536 LOU & HIS GINGER SNAPS(LUIS RUSSELL)
 Or 1730 2561;9017;4062-a,Cameo mx DOIN' THE VOOM VOOM -(HFC) DUKE ELLINGTON'S ORCHESTRA
 Or 1730 2562 B;9019;4064-B,Cameo mx SATURDAY NIGHT FUNCTION -(HFC) DUKE ELLINGTON'S ORCHESTRA

IT'S AS SIMPLE AS X-Y-Z

A GREY GULL STUDY

BY PERRY ARMAGNAC

An even 50 recordings bearing Grey Gull's "XYZ master numbers" have now been traced to their original sources and their true master numbers; and a consistent and revealing pattern has emerged. The discovery has been made that these long-mysterious "XYZ numbers" disclose at a glance the precise source of the recording, often helping to identify the actual band or vocalist. Just how they do so will be shown below.

First it should be explained that the "XYZ master numbers" under discussion here are four-digit ones, of known range 1327-1920, prefixed with the letter X, Y, or Z. (Examples: X 1366, Y 1667, Z 1363.) Between late '23 and mid-'26 they often appear on Grey Gull, Radiex, and other Grey Gull-family labels; including, at some times, early Oriole and Madison. They look deceptively like Paramount master numbers, but are not, as conflicts of title clearly show.

The X, Y, or Z prefix, which proves all-important, accompanies the "master" number in the wax of the side. On the label, the same number appears, but the prefix sometimes is missing. Therefore it should always be looked for in the wax.

What has been discovered is this: (1) The "XYZ master numbers" are a false series, of Grey Gull's own invention. (2) It applied them to recordings it obtained, directly or indirectly, from three outside sources: Emerson, Paramount (or its New York Recording Laboratories), and Plaza (Banner-Regal). (3) The prefixed X, Y, or Z tells which of these was the source of the recording, as follows:



X IS FOR EMERSON. Example (illustrated): GG 1184-A. If I Can't Get the Sweetie I Want I Pity the Sweetie I Get. PENNSYLVANIA SYNCOPATORS. In wax: X 1366-B-1-1 (The X does not appear on the label.) By aural comparison, this recording is the same (individual take) as Em 10668 of this title, also as PENNSYLVANIA SYNCOPATORS, with Emerson master 42429-2.

Four out of four aurally-identified "X master numbers" have thus been found to stand for Emerson masters.



Y IS FOR PARAMOUNT. Example (illustrated): Rad 1199-B. I Wonder Who's Dancing With You Tonight. GOLDEN GATE ORCHESTRA. In wax: Y 1667 Cl. (The Y also appears on the label.) By aural comparison, this recording is the same (alternate take) as Para 20311-A of this title, as HARRY RESER'S DANCE ORCH., with Paramount master 1474-2. Note the different band credits; it seems reasonable to assume that the true one is the Reser credit on Paramount, which is the "parent" label in the case of this recording.

23 out of 23 aurally-identified "Y master numbers" have thus been found to stand for Paramount masters.



Z IS FOR PLAZA (Banner-Regal). Example (illustrated): GG 1187-A. I Love You. BROADWAY MUSIC MASTERS. In wax: Z 1363-B-2-. (The Z also appears on the label.) By aural comparison, this recording is the same (identical take) as Ba 1249-A of this title, as MAJESTIC DANCE ORCHESTRA, with Plaza master 5257-2. Since the band credit on the "parent" Banner label itself is an obvious pseudonym, this looks like a Plaza house band.

20 out of 20 aurally-identified "Z master numbers" have thus been found to stand for Plaza masters.

In all, 47 "XYZ master numbers" have been aurally identified to date; all have been found to conform to the pattern above. Three other sides, showing both a "Y master number" and a true Paramount master number in the wax, are self-identifying and also consistent. This brings the grand total to the even 50 "XYZ's" which it has been possible to identify—a very respectable proportion, more than half, of the entire 86 "XYZ master numbers" so far known to us.

We have also found a few rare cases, seemingly due to Grey Gull clerical errors, of "abnormal" XYZ's; such as a Y attached to an early Paramount master number (Y 245), instead of a false number. No such case has yet been found which could be misleading, however, in tracing XYZ's by the clues just described.

From the preceding evidence, it now seems to us safe to conclude that the source of any "XYZ" side may be identified simply by inspection of the prefix. And, once having traced the recording to a single record company, it often becomes possible—depending on the availability of data for the "parent" label—to learn the original issue and its often-informative band credit. For recordings of recognised jazz interest, the needed "parent-label" data will usually be at hand in the standard discographies.

The XYZ's do include jazz items. At least four are known to us, all by the ORIGINAL MEMPHIS FIVE. Two of them (illustrated) bear the pseudonym BROADWAY SEVEN, on rose-and-gold-labeled Grey Gulls. They are identified by the Y-fer-Paramount clue (the Y appears only in the wax of one of the pair), and the Memphis Five credit on the "parent" Paramount label. Aural comparison have positively confirmed that these BROADWAY SEVENS are the Paramount masters.



(continued on p. 13)

DUKE ELLINGTON AND THE TALKING RECORD

By
Harold Flakser

Robert Ripley once cited the case of a school-boy who made 13 errors in the spelling of the word "usage." (!!!). And though the no. of errors in the listing of this recording - ensconced in discographical print is nowhere near as proportionately high as in the above-cited case, it is still of sufficient nightmarish proportions to cause severe cerebral disturbances in this discographer's cranial edifice.

The errors with which this discographer are concerned, as they relate to this recording, are: (1) title; (2) catalogue issue no. and; (3) matrix no.

Firstly the title: Various listed an "INTERVIEW WITH DUKE ELLINGTON" or, as "a talking record with incidental piano." Both are incorrect-at least insofar as the label legend itself are concerned; and, it is precisely this point with which this discographer is presently concerned. The listings cited, stem from the following sources: "MADONNES" (#500); J.M. (Vol. III p.598); M.H.L. (p.89); INDEX TO JAZZ-LOOSE LEAF Ed., Vol. I, p. F97

The title should read - as per the label legend - as follows:
SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933.

It should be noted the title has, in actual fact little, if any, connection with the contents of the recording. A perusal of the title certainly would give no inkling of the nature of the recording; - however, at the time an interview is not precluded by the title. (A full transcription of this interview will be appended at the conclusion of these corrections and additions).

The second point concerns the catalogue issue no.-or, rather, what purportedly is represented to be the catalogue no. The above-cited discographies, without exception, signify in that slot that is always reserved for the denotation of the catalogue issue no; the no. "539" and, so we are led to believe that this is the catalogue issue no. Strange, that from reputable discographical works should perpetrate this myth!! There is absolutely not a scintilla of evidence, direct or indirect, to bear out the significance of 539 as a catalogue issue no.!! It is no such thing. To denote this no. as such is to fly in the face of the facts as they relate both to this recording and to the previously released English-recorded OR(E)P.100 series issues.

At this junction it is this discographer's aim to prove, conclusively, that 539, whatever else it may signify, does not denote, in fact, a catalogue issue no.

That 539 is a non-catalogue issue no. is indicated by:

(1) its absence from that part of the record where such a numerical signification would customarily be placed- I.E., the label;
(2) the denotation, on the label, of what appears to be the signification in lieu of the customarily allocated catalogue issue no.- viz., the legend, PRIVATE RECORDING.
(3) its location in the wax, only-corresponding, significantly, to the location on the releases of the previously issued English-recorded OR(E)P.100 series-on which issues similarly obtain in the wax, only-a numerical series, the signification of which whatever else it may denote, clearly is a non-catalogue issue series, the individual series no., being, in no instance, repeated on the label!!

(4) the contemporaneous non-existence of an OR(E)500 catalogue issue series!! This recording should, then, be listed, properly, as having been issued on:

OR(E) PRIVATE RECORDING

And now to point (3): the matrix no.

In no discography is there given a matrix no. corresponding to this recording. As has been pointed out, the no. 539, though not obtaining on the label, does obtain in the wax-I.E., between the label and the run-off groove, in a position, reading counter-clockwise, commencing it approximately 6:05, continuing to about 5:50.

It is a well-established fact that Levys' recorded both for non-public release as well as for public issue. The OR(E)P.100 series issues are instances of the second case. It would appear that each studio recording-irrespective as to whether it was destined to be either a non-public issue, or a public issue to be sold over the counter - was allocated a studio matrix no. The handful of OR(E)P.100 series specimens examined by this discographer - which issues range from P.100 through P.110 - bear matrix nos. from a low of 81 on one side of P.100 to a high of 279 on P.110 (rec. ca., May, 1932); - and, it is submitted by this discographer that 539 was simply the matrix no. scheduled to be allocated to whatever recording followed 538. It may also be tangentially noted that, to all outward appearances, more than 949 of all Levy's recordings made from ca., 1931 through ca., July, 1933 were for non public issue - I.E., for private use.

A correct listing, then, of this recording should read as follows:

539* SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933 ORIOLE(E) PRIVATE RECORDING

Are the "doubting Thomas" readers convinced now?

*A further point with respect to a possible "take" should be noted at this juncture: The numeral 1 appears in the wax at 9 o'clock. Whether or not this no. signifies a "take" is, as yet, undetermined. Further details are required re this point.

Other facts concerning this recording may as well be set down now:

(1) This is a one-sided recording; (2) the total running time is approximately 2 minutes 23 seconds; (3) it may be described as a talking recording, constituted in the main, by an interview of Duke Ellington by the then editor of the English-published periodical, MELODY MAKER, P. MATHISON BROOKS; (4) the interview is preceded by a very short piano introduction by the Duke of approximately 10 seconds' duration - whereupon the Duke is interrupted by Brooks - and the interview is begun at this point. (5) the running time of the interview phase of this recording is approximately 2 minutes 13 seconds. (6) Although the label legend reads "PRIVATE RECORDING," it was, in fact, as private as is the Man's rest room behind the 42nd St. & 5th Ave. main branch of the N.Y. Public Library - It was given, gratis, by Levys' to the purchaser of any 6 Duke Ellington records!!; (7) this issue was already available by, at latest entry Aug. 1933 - if not by late July, 1933... (8) The signature of Duke Ellington is imprinted on the record commencing between the label and the run-off groove at about 7:30 o'clock, continuing in the label and ending with a final stroke again in the wax at about 4:30 o'clock.

One important fact is yet to be cleaned up; and this concerns the recording date - which is given as "JUNE OR JULY." Can any of our English readers date this more exactly?

APPENDIX

A verbatim transcript of:
539 SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933 issued on OR(E) PRIVATE RECORDING is appended hereunder:

INTERVIEWEE: DUKE ELLINGTON

INTERVIEWER: P. MATHISON BROOKS

After an approximately 10 seconds piano introduction by Duke, the solo is cut-off by P.M.B.'s talking interruption - at which point the interview is initiated by P.M.B.:

P.M.B.: Hold it Duke; hold it. Surely, that's the way you're feeling. I thought you'd have something more lively to say than that!

DE: Well, I don't know that I'm feeling altogether cheerful; - certainly, everything has been so fine and people so nice, that I ought to be feeling good; - but, after all, this is really my farewell; and you can take it from me that I don't want to go.

P.M.B.: Sure; I know how you feel. But you're not done yet; and, after all, it's only going to be a case of "Auf Wiedersehen" isn't it?

DE: I hope so. Just as soon as possible we will be back again. If it doesn't turn out to be an annual trip, I'll be the most disappointed man in the world.

P.M.B.: Is that because you've discovered how well your work is known and appreciated ever here.

DE: Largely, I suppose; - although, I must say that it has been positively embarrassing at times, to be asked the most analytical questions about work which I've nearly forgotten by now.

P.M.B.: Well - You'll have to write some new numbers. And, by the way, have you got any in mind?

DE: Yes, I have. I want to write a "RUDE SONG." This was accidentally suggested by Mrs. Constant Lambert who referred to our little melancholy tune as "DUKE INDIGO" All I need for the number now is the balance of the title to go with, "DUKE."

P.M.B.: I shall have to leave that to you. Incidentally, everyone is anxious to know which of your compositions is your favorite.

DE: That's a difficult one to answer. The things I've liked best, I've often left on the shelf; but, of my published and recorded numbers, I think I like "MOON INDIAN" best.

P.M.B.: Do you think rhythmic music will ever become divorced from the ballroom and find a permanent home in the concert hall?

DE: Yes; inevitably - but, perhaps not in this generation. It is the youngsters of these days who'll make the audiences of tomorrow - and, they have no prejudices of which they must rid themselves.

P.M.B.: That sounds logical enough. And now there's just time for you to say, "Good-bye."

DE: No; - I refuse to say, "Good-bye"; "Au Revoir," is the word - and it comes from the bottom of my heart.

Address all Inquiries to:
HAROLD FLAKSER
8130 Bay Parkway
Brooklyn 14, New York

FIFTY YEARS OF SHOW BUSINESS ON WAX

By
Paul Charosh

35624 (Gems from "Have a Heart")
12 in. 125 (Gems from "Love O' Mike")

Victor Light Opera Company
Victor Light Opera Company



Scene from "Have a Heart"

Within the last decade, the recording industry has, through the popularization of the original cast album, made possible the preservation of virtually a complete record of the contemporary musical comedy stage. Fortunately, shows which fail quickly as those which are hits are also recorded, thereby making the record representative. A generation from now, these records will be invaluable to those interested in the theatre, and to the theatrical historian, will be as important as the photograph.

It is unfortunate that this type of recording did not become popular until long after the commercialization of the phonograph record. It is possible, however, to piece together, with the aid of the record catalogues, and such works as Burns Mantles' "Best Plays" series and Jack Burton's "Blue Book Of Broadway Musicals" a recorded history of the musical comedy, sometimes recorded by members of the original casts.

Although music from most early American musicals was never recorded, some of the early landmarks were recorded while road companies continued to play them, or while revivals were being presented in New York. Thusly, we find music from the great success of 1886, "Ermanie", preserved on Vi 31818 and 35451 on the "Gems" series, and on 35583. The individual success of the show, the still remembered but not recently recorded "Dear Mother in Dreams I See Her" (also known as "Lullaby") was recorded many times, including an acoustical recording by Elsie Baker (Vi 17345), and an electric recording by Della Baker (Vi 19993).

Through Victor's "Gems" series, which began prior to 1910 and which was continued as late as 1929, we may hear music which may be virtually unobtainable, even in printed form. The early releases in this series include such shows as "Prince of Pilsen" (Vi 31795 and 35329) which is still remembered by name, if not for the music it contained, the now completely obscure success of 1910, "The Arcadians" (Vi 31775), and the famous "Belle Of New York" of 1898 (Vi 31887), which had only a moderate success in New York, but which completely captivated London and made Edna May an overnight success.

Perhaps the most interesting recording of this series, if not the most baffling is "Gems from 'The Lady In Red'" (Vi 35491). The first peculiarity of this recording is that the label does not list the composer or lyricist of the show. This does not seem to be a common label error, and, in light of other findings is highly significant. Both Jack Burton and Burns Mantle list no show of that title on Broadway in 1914, and it appears at first glance, that the Victor had the distinction of recording "Gems" from a show which never reached Broadway. However, both Mantle and Burton list a show of that title on Broadway in 1919, five years after the Victor record was released. Both sources credit Anne Caldwell with the lyrics, and Richard Winterberg with the score. However, all the songs on the "Gems" are not listed by Burton as appearing in the show. A song titled "Lulu Lavinia" is not included by Burton, while of the four remaining numbers listed by him,

two are by Winterberg, one by Jean Gilbert, and another is credited to Jerome Kern. To further complicate the situation, the Jerome Kern song, "Where's the Girl For Me?", appeared both in "Lady in Red" are therefore obscure.

The "Gems" series declined somewhat in popularity after 1921, with renewed interest coming in 1925 with the electric recordings of "No, No Nanette" and "Rose Marie" (Vi 35756). About eight more discs were issued in this series before it was concluded with "Gems from 'Follow Thru'" and "Hold Everything" (Vi 35970), with credit given to the Victor Light Opera Group, rather than, as in the past the Victor Light Opera Company.

Then, Victor made a cursory bow to the talking picture, issuing "Gems from 'The Love Parade'" and "Sunny Side Up" (Vi 36008).

Of equal if not greater importance than this series, are the individual recordings of songs from musical comedies and operettas by members of the original cast. A good number of recordings of this type exist. These include rather obscure individual recordings by stars who never recorded again, as well as recordings by personalities such as Fanny Brice, whose six recordings are well known and are in demand by collectors. Many of the brightest stars of the last fifty years, most of whom have been forgotten by the general public (and, in some cases by record collectors) can be cited.

One of the most colorful of these artists is Christie Macdonald, whose career goes back into the early 1890s, and whose few recordings represent some of the best known songs of their decade.... Miss Macdonald was born in Nova Scotia in 1875, and began her career while still in her teens. Gradually, she rose to playing featured roles, and before her retirement nearly 30 years later, became, as one author writes, one of the best loved leading ladies of all time. On December 26, 1910, she reached stardom, appearing as Bosema in Heinrich Reinhardt's operetta, "The Spring Maid". From this operetta, Miss Macdonald recorded two numbers--"Day Dreams, Visions of Bliss" (Vi 60061 and 45189) with the lyric quartet, and "Two Little Love Dees" (Vi 60060), with Victor's non-acting baritone, Reinald Werrenrath, Three years later, she appeared in the leading role of Victor Herbert's beloved operetta "Sweethearts", and recorded three songs from that show--"The Angelus" (Vi 70079 and 55113) and "Cricket on the

Hearth" (Vi 60102 and 45189), both with Reinald Werrenrath, and, as a solo, the famous "Sweethearts" waltz (Vi 60101).

Miss Macdonald seems to have become generally inactive after "Sweethearts", although she did appear in a revival of "Floradora" in 1920. Although her name is more or less meaningless now to the general public, Daniel Blum included her as one of the "Great Stars of the American Stage" in his 1950 volume, and "Variety" noted her presence at a summer stock opening a year or two ago.

Another "original-cast" recording from "The Spring Maid" exists. This is Tom McNaughton's "humorous monologue with orchestra specialties", "The Three Trees" (Vi 5866), which was eventually coupled with Nat Mills' "No News", on the popular Vi 17222.

Other records of this type are so numerous,

that it is impossible to discuss them all here. They include Eleanor Painter singing Victor Herbert's "Love Is Best Of All" (Co A1937), Edith Day singing the famous waltz "Alice Blue Gown" and the title song from "Irene" (Vi 45170), and Nat Mills singing "If A Table at Doctors Could Talk" and "New York, What's The Matter With You?" (Vi 17401), from the Ziegfeld Follies of 1913.

Other musical comedy stars who included numbers from shows in which they appeared are Dave Montgomery and Fred Stone, J. Harold Murray, Evelyn Herbert, Peggy Hood, George McFarlane, Margaret Domaine, Mizzi Harjos, Louise Groody, Selma O'Neil, William O'Neal, Adelside Hall, Frances Williams. This incomplete listing excludes performers such as John Steel, Elizabeth Brice, Charles King, Nora Bayes and Jack Norworth, Frank Crumit, Eddie Cantor, and Ruth Etting, who, in addition to appearing on the stage, made many records and are well known for their work through that medium, too.

All of these records are as important to the history of the musical-comedy stage, as are recorded speeches of William Jennings Bryan and Theodore Roosevelt to the history of the American scene as a whole.



Reinald Werrenrath, drawn by James Montgomery Flagg

Emerson DIARY

By
Colton and Kunstadt

EDISONIA

By
Ray Kile

8/29/23

HOTEL ASTOR ORCH. MAKES FIRST RECORDINGS
The Hotel Astor Orchestra, widely known through Radio Station WJZ, has completed two recordings which will be released shortly on Emerson records. There is expected to be a big call for the numbers "Love, My Heart is Calling", and "Nobody But You".
Three numbers were also recorded recently for Emerson records by the Pennsylvania Syncopators, exclusive Emerson artists. The new records are "No, No Nora", "Old Gang Of Mine" and "Big Blond Mama".

9/12/23

B. ABRAMS TO VISIT EMERSON PERU PLANT
B. Abrams, president of the Emerson Phonograph Co., returned to New York last week after spending the labor day holiday at Lake Hopatcong, New Jersey. His research on the Hopatcong golf course led him to believe, it is stated, that Col. E.H. Wasmuth, president of the Wasmuth-Goodrich Co. at Peru, Indiana, and the maker of Emerson phonographs, may be able to turn out a high grade of mahogany and American walnut golf clubs from the odds and ends of timber that are a by-product of Emerson cabinet manufacture. Mr. Abrams leaves this week for a visit to the factory at Peru.

11/21/23

GREATER PROFITS FROM NEW EMERSON CONSOLES.
Live merchants are finding the new Emerson line the most valuable Console line ever created. "Because we are building and delivering the most practical and attractive period designs which at list prices of from \$110 to \$225 are unequalled by competition. "Because Emerson exclusive features, such as the 'Fount of Pure Tone', "are sales makers."
List of Models and Prices:
"Wayne"—\$110, "Lady Churchill"—\$125.
"Piemonte"—\$135, "Blenheim"—\$150.
"Beverly"—\$175, "Alaric"—\$200.
"Bergundy"—\$225.
*Fount of Pure Tone— A cross section of the "Music-Master" horn shows how the fibres of spruce lie paralleled. Only in this manner can the rich, warm resonance of the famous Stradivarius violin can be obtained; thus the "Fount of Pure Tone".

12/26/23

MEXICO WANTS TANGOS BY PENN SYNCOPATORS.
Spanish numbers and tangos have become popular within the past year and one of the orchestras who know how to play them is the Pennsylvania Syncopators. The combination is an exclusive Emerson record orchestra and has a large following. The organization is becoming internationally known, this being found out through a communication which came from Mexico requesting that records of some of the well-known tangos be recorded on Emerson records by the Pennsylvania Syncopators.

1/15/24

THE EMERSON*PHONO RADIO
NCL—An Epoch-Making Achievement
Here is the one ideal instrument that music lovers-radio fans— everyone has been hoping for.
An Emerson Phonograph plus the most advanced type of radio.
It is the perfect union of the phonograph and the radio, encased in the authentic "Period" consoles that are such

a decided vogue today. The Emerson Phonograph and Phonoradio are equipped with the famous "Music Master" horn—the purest tone amplifier in the world.

At one moment the golden voice of Caruso or the brilliant technique of Paderewski charms—in the next instance, the voices or playing of the living comes to the hearer full, round and clear—unchanged by the great spaces over which they have travelled.

There's witchery, there's magic in the thought.

Nothing to tinker with—nothing to change—in the flick of an eyelash the phonograph becomes the radio or the radio the phonograph to suit each taste or passing fancy.

*Patent applied for

1/16/24

PERSONAL RECORDING SERVICE OFFERED BY EMERSON LABORATORY

The Emerson Recording Laboratories, Inc. 206 Fifth Avenue, New York, have announced a new department for the recording of individual phonograph records by professional and amateur musicians, as well as other forms of commercial recording. Arrangements for personal phonograph records can be arranged through talking machine dealers, who act as agents for this department of the Emerson organization.

The opening of this department to individuals will be welcomed by many musicians and commercial firms, who would like to have records made by a laboratory known as one of the leading establishments of its kind in the country, with a recognized standing for this type of work.

2/6/24

EASTERN EMERSON MEN IN \$200,000 RADIO SUBSIDIARY FORM NEW COMPANY

Entry of the Eastern Emerson Phonograph and record interests into the radio industry was signalized this week by the incorporation of the Emerson Radio Corporation, capitalized at \$200,000. The concern will make its headquarters at 206 Fifth Avenue New York. The recording laboratories at the Emerson Phonograph Co. of 105 West Twentieth Street.

Benjamin Abrams as president, Frank Kleindienst—vice president, W.W. Watson—treasurer are the officers of the radio company. Mr. Abrams said yesterday that the business of the new company would be general manufacture and distribution of radio articles. The Emerson interests already have a promising radio alliance through their connection as Eastern distributors for the Wasmuth-Goodrich Co., Peru, Indiana, maker of Emerson Phonograph and the Emerson Phono-radio combination units. It is planned to expand these connections to meet the growing needs of the metropolitan trade.

Mr. Abrams is widely known in the trade. After a career dating back to the beginnings of the present independent industry, he formed the new Emerson Phonograph Co. more than a year ago. As one of the features of the new radio company operations it is planned to conduct the first broadcasting night for Emerson record artists at the recording studios, February 14, the program being put on the air through Westinghouse station WJZ.

(to be continued in forthcoming issue)

A little known fact is that the Edison Company abandoned direct cylinder recording after 1915 and all work was then done in the form of hill and dale discs and dubbed by Bill Hayes of Edison onto cylinders. The collector who shuns all of these cylinders on the grounds that they are mere dubs will be surprised to learn that the cylinder form of issue is often the only one encountered—the disc issue never having been released. Another important point is that during the war years of 1915-1918 (at the time dubbing began) the quality of the discs declined noticeably due to the inability to get certain raw materials and due to changes in manufacturing techniques. But the quality of the cylinders remained constant and consequently they were often superior to their disc counterparts.

In 1929 a similar move was contemplated in connection with the Diamond Discs. A notation in one of the lateral master records during 1929 stated—last direct diamond discs recording. By then the company was actively engaged in recording lateral (needle type) recordings and apparently was going to concentrate exclusively on that type. Since all activity stopped with the release for November, no diamond disc dubs were made—although they probably would have been cut if the business had continued.

The dubbing of cylinders by the Edison Company was the exact opposite of the practice of the Pathe Company. Pathe recorded most of its material onto large master cylinders and then by a complicated pantograph system dubbed them onto discs of varying sizes. Thus the same selection might be encountered on any of the Pathe sizes ranging from 8" to 14", all complete but with the larger ones offering greater volume because of the wider and deeper cut they allowed. Toward the end of the Pathe Hill and Dale period some direct disc hill and dale recording was attempted. The first Pathe Actuelle recordings were mere dubs and from the sounds of them, from hill and dale discs, not from the original master cylinders. The first Perfects were apparently dubs also, at least, as far as the operations go.

TAKES

We noted several issues ago that the Edison takes are indicated by the letters A, B, C etc. Since the artists were usually required to make three perfect copies of a recording, any letter over C usually indicates a later session. Once an artist combination recorded a selection, the master number was retained and only the take number was changed for later selections although there are a few exceptions to this as will be noted in our lateral master listing when printed. The highest master indications that I have noted give takes in the LIT series although they may come higher.

AMERICAN RECORD GUIDE

This publication is one of the two oldest record reviewing magazines in the country having been founded as the MUSIC LOVERS GUIDE, September 1932, certainly

(continued on p. 13)

****BEYOND THE IMPRESSION****
 ** By **
 ** John Steiner **

LEE COLLINS BENEFIT CONCERT:
 The greatest Dixie-Chicago concert I have ever known was held as a Lee Collins Benefit on the first Sunday in July. Nine bands comprised of the George Brunis, Danny Alvin, Frans Jackson, Jimmy Igle, Sid Dawson bands, the Dukes of Dixieland, the Salty Dogs—a pickup bunch of Jazz Ltd. alumni, etc. involving more than 50 jazzmen regularly active around Chicago showed and gave their services to bring in over \$1200 to more than cover ailing Collins hospital bills. There is hope, Lee's wife reports, that he may play to some extent, after a month or two of recuperation from his lung condition. Your local paper may have carried an outline of the story about Mannonne and Hodes headlining the event. Actually they were the only two promised who didn't appear.

FRANK CUSH AND THE CALIFORNIA RAMBLERS
 Frank Cush, today an air-conditioning specialist in Chicago, was for 10 years a regular trumpet in the California Ramblers nucleus (Golden Gate, Rollini recording bands, Kirkeby outfits, Bert Lown Biltmore band etc.). I prepared the notes for Paramount IP201*from interviews with Nichols, T. Dorsey, Rollini and Spencer Clark. If I had known of Cush's proximity I should have avoided an error or two. On hearing the aided of THE NEW YORK STYLE Cush reported that he was certain that his was lead trumpet throughout. After an evening of reminiscences Spencer Clark, also a Ramblers alumnus now living in Chicago, confirmed Cush's assertion that he (Cush) had been lead trumpet regularly in the period covered by the 6 sides of IP 201. It was Cush and not Quealey who played melody and lead on I AIN'T GOT NOBODY. Cush believes that Quealey and Nichols were never simultaneously in this group (although possibly in other recording groups). Fred Cusick, mentioned as a possibility in the reed sections of the last sessions on IP201, is ruled out by the fact that Cusick was in the Ramblers group only before J. and T. Dorsey who can be heard on these. Jimmy Dorsey was instrumental in bringing in Bud Livingston soon after Jimmy had entered. The reed sections were probably, therefore, Dorsey, Livingston and Arnold Brillhardt with, of course, Adrian Rollini on Bass Sax.

Cush spoke of Adrian as the single great talent of the white New York scene in the mid-twenties. This opinion I have heard repeatedly in research on this band.

Although Roy Johnson worked with the earliest Ramblers, Cush does not hear him on these sides. The trumpet player on THIRD RAIL was not identified.

The Ramblers grew from a band brought from Jackson, Michigan led and managed by Jimmy Duff and Fred Kitchingman, guitar, according to Cush. Ed Kirkeby began to book the outfit and find jobs which allowed augmentation. The first men to join were Lloyd Olsen, trombone, Irving Brodsky, piano and Stan King, drums. Frank Cush joined as leadman on trumpet in the same year, 1922.

****REMINISCING IN TERPO****
 ** By **
 ** Frank Kelly **

V. M. MOLITOV, ex-Soviet Foreign Minister's real name is Scriabin, and distant-ly related to Alexander Scriabin—the late Russian composer. Scriabin had an idea about setting various colored lights to the musical tones. In recent years Vincent Lopez featured this trick alleging it to be his original idea...WILLIAM BILLINGS who wrote our American Revolutionary marching song of "Chester" was America's first composer.. SAL FRANZELLA, who blew hot fine clarinet with Whiteman, etc. came to NYC with Benny Meroff's band...SAM MUSIKER, ex-Gene Krupa reedman, played excellent hot clarinet...JOHNNY PEPPER, now a NYC TV lead saxman, played excellent jazz clarinet at Nicks during World War 2. Monday night relief groups at Nicks featured—Hank D'Amico, Sterling Bose, Marty Marsala, Bobby Hackett, Miggay, Miff, George Hartman, etc....Recall DON REDMAN's wonderful Connie's Inn Orch.(1934-35).Don's theme song, "Chant Of The Weeds" was by itself well worth tuning in to hear.... Same period—TEDDY HILL's and CHICK WEBB band (featuring Edger Sampson on hot clary) in Saturday afternoon chain broadcast and PUTNEY DANDRIDGE accompanying BILL ROBINSON at NYC's Palace Theatre... About 1931 FATS WALLER & ALEX HILL had a dual piano team over WINS. One of their specialties was Fat's "Walking On Air".. There was LOU PRIMA's band (featuring Pee Wee Russell & Louie's vocals) and also Wingy Manone from a West 52 Street joint from 1935, off and on..... WILLARD ROBISON's gorgeous "Deep River Music" over NBC & MBS was mostly written by that brilliant Negro composer, William Grant Still, with the assistance of Russ Case, Franklyn Marks & Arthur Schutt. Some of the Robison's personnel were Russ Case-tp; A. Rollini-vibes, xylophone, marimbas, cathedral chimes, etc.; Carl Kress-guitar; Arthur Schutt-piano; Chauncey Morehouse-dms; Ken "Goof" Moyer-melophone, goofus horn, etc.; Arnold Brillhardt, Alfie Evans, etc.-reeds. About 1932 Benny Goodman played a bass clarinet with Robison over NBC. It was in 1930 when Robison had his group on NBC Maxwell House Coffee hour time that an account executive repeatedly asked Willard to liven it up. This annoyed Robison to such a point that he walked out on the program...In 1931 NBC featured CHAS. PREVIN (Andre's Uncle) Orch. on the Camel Hour with such hot soloists as Venuti, J&T Dorsey, Schutt & Cornell dual piano team, Manny Klein etc.... Friday evenings was college night at NYC's McAlpin Marine Grill (About 1934) with JOE HAYMES' sharp band "The Little Giant Of Jazz" featuring such tunes as Cross Eyed Kelly, We'll Swing One for The King etc.. and soloists like Cliff Wetherau (changed pro name to West) on tpt & voice; Johnny Mince-clary; Spud Murphy(hot tenor); Bobby Hayhew- piano; Andy Ferretti-tp. Seems that T. Dorsey & Ray Noble raided this band of its key men. During World War 2 Haymes arranged and played 2nd piano with Ted Weems, JOEL SHAW of Crown recordings was really Joel Schwartz, pianist of the Gene Karuos org. These Shaw sides are Karuos units.

See you next issue. Send your comments to Frank Kelly
 625 W.169 Street
 New York 32 N.Y.

**** SMALL CHANGE ****
 ** By **
 ** Woody Beckensto **

First of all, my humble thanks to all who took the time to write notes expressing satisfaction for our efforts on the Red Nichols Souvenir issue (#12, April/May). Unfortunately limitations on space do not permit listing everyone individually; however, we shall thank several noted musicians for their compliments - Cliff Aronson of the Milton Deutch Agency, representing Red Nichols, Victor Hugo (D'ippolito), Tony Parenti, Zutty Singleton, Joe Tarto and Bill Wirges - words of encouragement help make our efforts worthwhile.

Walter C. Allen has submitted the following additional information to the "Small Change" column in Issue #12. For the Dec. 18, 1924 session, "Honest and Truly— (s-73-032B) by THE LANIN ORCHESTRA was issued on OK 40257.

For the Federal date of Jan. 13, 1925, Walt is under the impression that the Federal label was no longer being put out by this time, even though their matrix series was still being used. Therefore, the following data seems to fit.

LANEX ORCHESTRA

Em 10834 Why Couldn't It Be Poor Little
 Me(2553-2)
 Em 10835 I'll See You In My Dreams(T.M.)

MIAMI BEACH ORCHESTRA

Resona 75448 I'll See You In My Dreams
 (2554-1)

Perry Armagnac owns Emerson 10834 which is reported to be a good white band with a trumpet solo which could well be Nichols. Talking Machine World states that both Emerson issues were released March 1925. Carl Kendziora owns the Resona issue.

I recently learned there was another tune, "Peter Pan", recorded at the above Federal session. Can anyone fill out this session?

One other item from Walt, for the Feb. 20, 1925 session, Ge 3015, couples "Yearning" and "No Wonder" by BAILEY'S LUCKY SEVEN.

Frank Dutton, Torquay, Devonshire, U.K., sent the following additional data for THE MCDERM RED NICHOLS DISCOGRAPHY—since 1940. (See Issue 12).

Session -6: 431/2 also on Cap LC 6534
 433 " " Cap LC 6507
 Session #10: 708/9/10 also on Cap LC 6534
 Session #13: "A Gal In Calico" issued on s-4 03775,
 possibly master L4134 or L4169 from
 Session #15
 Session #15: L4168 also on s-4 03782
 L4170 also on s-4 03775
 Session #17: L4329 also on s-4 03801
 L4330 also on s-4 03802
 Session #18 L4448 also on s-4 03969
 Session #25 L4796 also on s-4 03965
 L4798 also on s-4 04342
 Session #26 s-4-2 also on s-4 417
 Session #24: 5166 also on Cap LC 6534, as is "Little
 Hymn of the Republic" on Cap LC 6534;
 assume this from master 5167/8.
 Session #58: L4309/10 also on Cap LC 14365
 Session #59: L5170 has title "The Beautiful Girls of
 Vienna" in English catalogues.

Recently while checking early 'Date Books' of Victor D'Ippolito, I found several additional sessions he made for SAM LANIN. These, in all probability, also include Red Nichols. Can anyone help out on the various catalogue numbers and masters?

Sept. 11, 1924-For Cameo - My Best Gal/
 Anywhere the Wind Blows
 Nov. 5, 1924 - For Banner-Somebody Like
 You/Dandy Della

(continued on p. 13)

 * by
 * Mike Zaccagnino

Time-Sunday afternoon, May 26, 1957
 Place-Copper Rail Cafe, 7th Ave between
 48th and 49th Streets, New York City.
 Those present-Drummer, Zutty Singleton,
 Clarinetist, Tony Parenti, Frank Coniff,
 writer for the Journal American and your
 correspondent.

Zutty, Tony, Frank and myself were trying
 to beat the heat with some of the Rail's
 refreshing nectar, when the conversation
 drifted to the jazz musicians who have
 had since parted from this earth. After
 a few were mentioned, Frank brought to
 the fore the late Brad Gowans, the valve
 trombonist, mentioning about how he knew
 Brad to be one swell guy. Zutty then
 gave out with a story that had all our
 heartfelt attention. Zutty stated in no
 uncertain terms that he was truly indebted
 to Brad for coming to his defense one
 night in Oregon. This happened when the
 group they were playing with stopped at
 a hotel for the night, and the hotel man-
 nager wouldn't let Zutty register in, be-
 cause of he being a Negro. The other mem-
 bers of the group refused to take part,
 even though Zutty considered them his co-
 musicians and friends. The irrepressible
 Gowans, upon hearing the run-of-events,
 approached the manager and brusquely ad-
 monished that not only was Zutty going
 to register but Zutty would bunk over in
 Brad's assigned sleeping quarters. The
 startled manager did not bicker. Gowans
 imposing manner plus the fact of he be-
 ing an accomplished weight lifter and a
 gent known to back up his words with ac-
 tion were the deciding factors. Thanks to
 Brad, Zutty had a place to sleep. Zutty
 vows he will never forget Brad for inter-
 medding for him.

This racial problem unfortunately occurs
 frequently when a band has both colored
 and white personnel. Apparently many dis-
 criminating souls do not know what a tre-
 mendous democratic heart jazz has, where
 the only color is how blue a man can
 play. We are certain there are many
 Brad's and many Zutty's around who uphold
 the freedom that has to be part of a
 jazzman's musical expression before he
 can honestly give out with those torrid
 notes. There is no place for discrimina-
 tion of jazz performers because of their
 color.

Tony Parenti then got into the conversa-
 tion & told about visiting Artie Shaw at
 his hotel room. While they were talking,
 Artie switched on the radio, and some
 wonderful music began emanating from it.
 Artie then remarked to Tony to wait un-
 til he heard him solo on the show. Tony
 then thought for a moment, how was Shaw
 going to play on the air, if he was
 right here with him. Tony then remarked
 to Artie, if he ever expected to play
 this night, he had better run. Shaw re-
 alizing he couldn't be in two places at
 one time made a bee line out of the ho-
 tel, caught a cab and arrived at the
 station 10 minutes late, however, in
 time to play his solo.

That's it for this issue. Send your com-
 ments to me, Mike Zaccagnino
 419 Tenth Avenue
 New York N.Y.

BACK ISSUES OF RECORD RESEARCH AVAILABLE:

Nos. 7, 8, 9, 10, 11, & 12 & 13

at 30 cents each

 * TINTYPE * by
 * OF * Erwin
 * CRIPPLE CLARENCE LOFTON * Heifer

"Cripple Clarence", the most picturesque
 character ever to come out of the Chica-
 go barrelhouse and boogie-woogie world,
 continually thrilled his public through
 the 20's and 30's, his heyday in the
 Southside tonks. His approach to the pi-
 ano was that of a self-taught musician.
 He considered himself an entertainer
 first and a musician second. He could
 sing, whistle and dance (despite a con-
 genital lameness) and swing a whole
 floor show in addition to serving as
 featured and intermission pianist. What-
 ever he lacked in pianistic imagination
 he fully compensated with power and
 drive. His piano style mirrored the sin-
 cerity, simplicity and intensity of his
 personality. He had a commanding quality
 in all he was and did.

He was born in a small town in Tennessee
 on March 28, 1896. Lofton's choice of
 Chicago as a home may have been more
 prompted by the abundance of autos need-
 ing washing and polishing than by piano
 jobs. Since he said that he was rarely
 paid for recording dates it seems that
 such source of income may have been in-
 finitesimal. The joints he played could
 not have offered rich pickings. In the
 40's his appearances became more sporadic
 until finally he gave up music.

His domestic life is reported to have
 been quite dynamic. His last wife and
 successor was Estella Lofton, a devout
 and hard-working woman who stuck by him
 through a long period of irregular and
 ill health till his death at the Cook
 County Hospital on January 9, 1957.

Today, Southside housing projects re-
 place many of the taverns where Clarence
 used to play. Multicolored, blasting
 juke boxes replace the battered old up-
 rights in the few saloons that are left.
 Perhaps a few good barrelhouse players
 are left, but the day of rent parties is
 past and the commercial market for the
 Lofton style of piano is negligible. In
 the story of music and of life Lofton
 has been a minor miracle.

 * (SHAME CHANGE -continued from page 12)*

Jan. 15, 1925-for Okeh -Tell Her In The
 Springtime/Tokio Blues

Apr. 3, 1925 - for Okeh - Isn't She The
 Sweetest Thing

See you next issue! In the meanwhile,
 send me your comments and opinions.

 * (EDISONIA -continued from page 11)*

a rough period for the record industry.
 It continued, principally as a house or-
 gan for the New York Band Instrument
 Company, until March 1935 when it was
 purchased by Peter Hugh Reid who renamed
 it the AMERICAN MUSIC LOVER with the is-
 sue for May 1935 renumbering the volumes
 at the same time. Soon after the second
 World War the magazine was again renamed
 the AMERICAN RECORD GUIDE. Anyway the
 magazine will reach its quarter century
 mark this September although calling it-
 self 25 years young. Congratulations.

WANTED FOR EDISONIA
 Hill and Dale Recordings
 Catalogues and Printed Matter
 (especially numerical listings)
 RAY WILE -138-47 Barclay Ave-
 Flushing 55, N.Y.

 * (IT'S AS SIMPLE AS A-Y-E -continued from page 8) *

Since these OMS items with "XYZ master numbers" have
 eluded the discographers (or baffled them?), the data
 will be found in a miniature discography accompanying
 this article. Quite possibly there may be other such
 items still to be found; it was only recently that
 Dan Mahony turned up the first copy known to us of the
 "Broadway Seven" St Louis Gal.

As readers will have gathered, the solution of the
 "XYZ master numbers" mysteries was not suddenly re-
 vealed to us from on high. The first breakthrough in
 what had seemed an insoluble puzzle came about three
 years ago, when Paramount expert Walt Allen aurally
 pinned one Y number to a Paramount master. Since then
 he, Carl Kendziora, Dan Mahony, and your reporter have
 been lining up XYZ's and their possible counterparts
 for further aural comparisons; mostly carried out si-
 multaneously on Carl's twin-turntable set-up, with a
 precision extending to identification of takes. Pro-
 gress at first was slow, necessarily depending on
 random trials. It accelerated as we began to notice
 that our results favored comparing a Z number with a
 Plaza master, and so on. By now, all that limits fur-
 ther trials is the availability of the records that we
 know in advance will match our still-uncompared XYZ's.
 A point has been reached where we feel the case is
 proved, and the time has come to present our evidence
 and conclusions here, as has just been done.

AN "XYZ" DISCOGRAPHY OF THE ORIGINAL MEMPHIS FIVE Z 1376 (= Plaza master: 5267) Teasin Squeezin' Man O' Mine

Rad 1188	Original Memphis Five.	Z 1376-A
Rad 7013	"	"
Or 127	"	"
Ba 1254	"	"
Re 9543	"	"
Or 241	Dixie Jazz Band	5267-2 (3040*)

*on label only, is not a master number.)

Z 1377 (= Plaza master 5268) SAD NEWS BLUES

OG 1184	Original Memphis Five.	Z 1377-A
Ba 1254	"	"
Re 9543	"	"

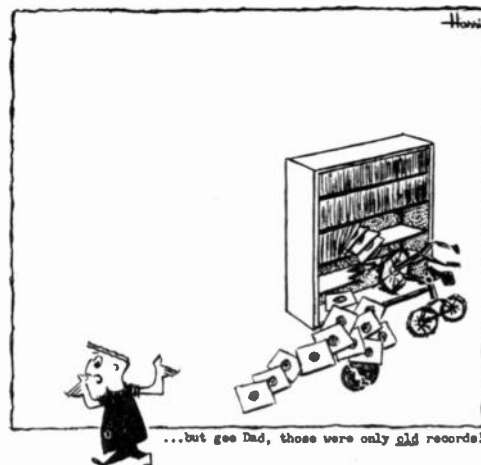
Y 1431 (= Paramount master 1583) ST. LOUIS GAL

OG 1190	Broadway Seven.	Y 1431 C.
Para 20281	Memphis Five.	1583-2
Tri 11330	Prisco Syncopators	1583-3
Pure 11330	"	1583-3

(Puretone issue mistitled St. Louis Blues.)

Y 1434 (= Paramount master 1584) BACK O' TOWN BLUES

OG 1192	Broadway Seven.	Y 1434-C.
Para 20281	Memphis Five	1584-3
Tri 11330	Prisco Syncopators.	1584-3
Pure 11330	"	1584-3



Golden Gate Park... Billy Golden... 754 FANNELL BL/MARINE... 755 BIRD/WHITE TAIL SWP... 756 NITE TOWN... 757 PLAYS UNPUBLISHED... 758 OUT OF THE... 759 LORRAINE BL... 760 THAT DID IT MAKE... 761 AFTER U GIVE... 762 SING SING... 763 U TURNED... 764 ONE O'CLOCK... 765 MARCELLE GRANDVILLE... 766 WITH I HAD... 767 HENRY... 768 STUDY IN... 769 HAPPY MOOD... 770 TUNNEL... 771 WHAT GRAY... 772 LOUIS GRAY... 773 AMERICA... 774 THOMPSON... 775 AL GORD... 776 IN VALLEY... 777 ALICE... 778 TONY... 779 TONY... 780 TONY... 781 TONY... 782 TONY... 783 TONY... 784 TONY... 785 TONY... 786 TONY... 787 TONY... 788 TONY... 789 TONY... 790 TONY... 791 TONY... 792 TONY... 793 TONY... 794 TONY... 795 TONY... 796 TONY... 797 TONY... 798 TONY... 799 TONY... 800 TONY...



Black Swan Records



(CONTINUED FROM ISSUE 13)

- 14132 TRIXIE SMITH AND HER DOWN HOME SYNCOPATORS - TAKE IT DADDY, IT'S ALL YOURS - Para 12165
- I'M THROUGH WITH YOU (AS I CAN BE) - - -
- Note: Listing appears in 1/23 Defender. Another listing from 1/23 TNN release lists this coupling: JUST A LITTLE BIT LONGER/I'M THROUGH WITH YOU. Still another listing from the Amsterdam News 1/3/23 advertisement omits "AND HER DOWN HOME SYNCOPATORS"
- 14133 JOSIE MILES with Orch. - I DON'T WANT YOU IF YOU DON'T WANT ME - Para 12158
- WHEN I DREAM OF OLD TENNESSEE BLUES - Para 12158
- Note: Amsterdam News 1/3/23 advertisement omits "with Orch." and the word "BLUES" from the second title. The above listing appeared as Feb 1/23.
- 14134 BETTA LOONEY - HARKEN MY BLUES - Para 12162
- COOTIE FOR YOUR TOOTIE - - -
- Note: Listing appeared in 1/31/23 Amsterdam News. No release date given.
- 14135 (1) GEORGIA HARVEY with orch. - THAT SWEET SOMETHING DEAR (SPICKS) - Para 12142
(1) - WHAT COULD BE SWEETER DEAR (MURRAY WHITE) - - -
- Note: Walt. Allen, copy, label C - Aural evidencing of Walt's copy indicates that cornet or trumpet, clarinet, trombone and piano serve as the orch. accompaniment. A listing from the Amsterdam News 1/31/23 lists above artist as GEORGE HARVEY and omits "with orch."
- FURTHER NOTES: This "1/23" release lists these last two (14134 & 14135) as follows:
14134: WILLIAM H. FARRALL - THE MONKEY HUNCH/WHAT'LL YOU DO
14135: EDWARD ALDRIGHT - WHO'LL TAKE MY PLACE/ALL OVER NOTHING AT ALL
Walt. Allen notes: "These couplings would not seem to have been issued, as such at least, (Aldright's 'Who'll Take...' was issued on 2103) and the couplings given in the main list are confirmed by sales listings."
- 14136 (1) JOSIE MILES with Orchestra - FOUR O'CLOCK BLUES (DUNN-HORSLEY) - Para 12159
(2) - HOW I'VE GOT DEM TWILIGHT BLUES (WILLY McGRANT) - - -
- Note: Bob Galton copy, label C. Aural evidencing of Galton's copy indicates an orchestra of trumpet or cornet, clarinet, trombone, piano and possibly violin for both sides. There are ensemble passages on both sides between vocals. Clarinet is very evident on 'Twilight Blues'. Recording was listed as TNN 3/23.
- 14137 DNEZ WALLACE with Piano Accompaniment - AGGRAVATIN' PAPA (DON'T TRY TO - Para 12145
- TWO TIME ME) (No Credits) - - -
Colton listing, label C. - RADIO BLUES (LAURIE WALLACE) - - -
- Note: Amsterdam News lists above as 'March listings'... TNN "3/23" release lists for 14137: TRIXIE SMITH AND HER SYNCOPATORS - BLUES SINGER WITH ORCH. - 2 AM BLUES (JOHNSON IRVING) / I'M GONNA GET YOU - I'M GONNA GET YOU (GRAINGER RICKETTS).
- Colton listing, label C.
- 14138 TRIXIE SMITH with Orchestra - 2 A.M. BLUES (J.C. JOHNSON & ROLAND IRVING) - Para 12145
- I'M GONNA GET YOU (GRAINGER RICKETTS) - - -
- Note: Colton listing, label C. Also appears on Paramount 12166. Amsterdam News lists above as 'March listings'... TNN "3/23" release lists for 14138: DNEZ WALLACE - BLUES SINGER WITH PIANO. RADIO BLUES (LAURIE WALLACE) / DNEZ WALLACE - BLUES SINGER WITH PIANO ACCOMP. BY HENDERSON. AGGRAVATIN' PAPA (DON'T TRY TO TWO TIME ME).
- 14139 484-2 JOSIE MILES WITH ORCH. - LOVE ME IN YOUR OLD TIME WAY (WILLY McGRANT) - Para 12145
- LOW DOWN BAMA BLUES (DELANEY MILLER) - - -
- Note: Perry Armandino listing, label C, black background, gold. Listed in Amsterdam News as March listing. Also appears on Paramount 12160. Armandino notes: 476 (definitely has no take).
- 14140 JULIA MOODY - Orch. Acc. - STARVIN' FOR LOVE - Para 12154
- LAUGHIN' CRYIN' BLUES - - -
- Note: Amsterdam News listed as "April Records".
- 14141 ISABELLE WASHINGTON - Acc. by F.H. HENDERSON - I WANT TO - Para 12135
- THAT'S WHY I'M LOVING YOU - - -
- Note: Amsterdam News listed as "April Records".
- 14142 TRIXIE SMITH AND HER DOWN HOME SYNCOPATORS - LOO CARIN BLUES - Para 12147
- VOO DOO BLUES - - -
- Note: Amsterdam News listed as "May Records"
- 14143 MAUDE DE FOREST - Acc. by F.H. HENDERSON, p. - DOO DES BLUES - Para 12147
- ROAMIN' BLUES - - -
- Note: Amsterdam News listed as "May Records"
- 14144 DNEZ WALLACE - Orch. Acc. - COME BACK DEAR - Para 12155
JULIA MOODY - Orch. Acc. - GOOD MAN SAM - - -
- Note: Amsterdam News listed as "May Records"
- 14145 ETHEL WATERS AND THE JAZZ MASTERS - BROWN BABY (HENRY GRANT) - Para 12178
BLUES SINGER WITH ORCHESTRA - - -
ETHEL WATERS - BLUES SINGER WITH PIANO ACC. BY F.H. HENDERSON - AIN'T GOIN' MARRY - - -
- Note: Listing from Defender, May 26, 1923. No issue date given.
- 14146 (1) ETHEL WATERS AND THE JAZZ MASTERS - MEMPHIS MAN (HENRY GRANT) - Para 12179
(2) - MIDNIGHT BLUES (WILLIAMS) - - -
- Note: Colton copy, label C. Aural evidencing of Colton's copy indicates trumpet or cornet, clarinet, trombone, piano and banjo. Band ensemble passage can be heard on 'Midnight Blues'. Prominent breaks can be heard by trumpet or cornet, clarinet, trombone & piano on 'Memphis Man'. Incidentally Ethel sings 'Midnight Blues' in two vocal registers... According to other copies of 14146 (sources unknown), numeral 564 appears on 'Memphis Man' and 565 on 'Midnight Blues'.
- 14147 DNEZ WALLACE - BLUES SINGER WITH ORCHESTRA - KISSIN' DADDY (MARGUS) - Para 12146
- OO GET IT (GRANT) - - -
- Note: Listed as TNN 6/23

THIS BLACK SWAN LISTING WILL BE CONTINUED IN A FORTHCOMING ISSUE, FOR LABEL CLASSIFICATIONS, DEFINITIONS, ABBREVIATIONS, BACKGROUND MATERIAL, ETC, SEE ISSUE NO. 4 & 5. THE BLACK SWAN WORK BEGAN IN ISSUE 4 and has been continuous except for issue No. 12.

Form 3547 Requested

record
research
131 HART STREET
BROOKLYN 6 N.Y.



RECOMMENDED BY 'Record Research':
AUSTRALIAN JAZZ QUARTERLY: 2 Glenbrook Ave., Nth Clayton Vic. Australia - \$1.25 annum - issued quarterly
DISCOPHILE: The leading light in discographical info. - Remit \$1.00 to Bill Stamm, 2263 Morrison Ave., Union, N.J. for this bi-monthly publication.
JAZZ MUSIC: Bi-monthly pub. on Purist Jazz Remit \$1.25 for annum sub to Bill Stamm.
MATRIX: Discographical magazine. Contact Bill Stamm for sub info.
BEN SELVIN DISCOGRAPHY: \$1.00 to Woody Backensto, 37 N. Girard Street, Woodbury, New Jersey.
WAXWORKS OF LUKE ELLINGTON: A great discographical work. Remit \$2.00 to B.H. Aspland, Balderesvaegen, Danderyd, Sweden.
JOLSON JOURNAL - issued three times a year by Jolsonairs Memorial Club, 1329 West Morgan Avenue, Milwaukee 15 Wis. \$1.25 per year - fine tribute to Al.

JAZZ MONTHLY: excellent publication - remit to 'Jazz Monthly Subscription Service', St. Austell, Cornwall, England - \$2.50 for 6 months: \$5.00 for 12 months.

THE STORY OF JAZZ by Marshall Stearns... Published by Oxford University Press.... A wonderful book - educational to the novice, enlightening to the advanced student of Jazz.... Get it at your local book store.

JAZZ STATISTICS: write to Jazz-Bulletin, (Hot Club Basel), Lothringerstrasse 57, Basel Switzerland.

COUNTRY-FOLK MUSIC RECORD JOURNAL New publishing - latest issue looks fine. Write to Joseph Nicholas, P.O. Box 147, Palmer, Michigan and ask him for sub. details for the 'Disc Collector' (the Country Record Collectors' Bible)

Lincoln 1-1771

FORMERLY WITH ABC-TV

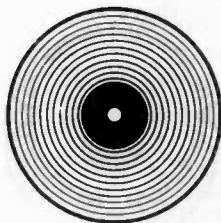
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Vol. 3 No. 1 Issue 13

June July 1957



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



CORRESPONDENCE

Dear Sir:

I recently happened upon your fine magazine and my immediate reaction was that here, at last, is the record magazine - one that keeps to its objective, records, and has not wandered off in a maze of verbalism attempting to "explain" jazz through the viewpoint of the intellectual and the pseudo-intellectual. And believe me - how refreshing to get through three borrowed copies of your magazine and find not a single "blindfold test" (I feel the results of an "earspluggers" test would be more interesting, or better still, an "extra-sensory" test during which no music would be played, and the subject could guess as to what was to have been played); rather, I found interesting comments about studious listening for discographical purposes. Nor did I find a single page devoted to the borscove "modern ya mouldy fig" struggle written in the flowing prose of the sociologist or psychologist in an all too mercurial effort to prove "something" (but becomes, instead, an effort to elevate jazz to a higher cultural plane instead of accepting it for its original purposes: outlet, relief expression and syncretized pleasure - never a serious art form). Rather, one finds pleasant and interesting items, complete with grammatical errors (even as mine) that no doubt result from an intent upon purpose; research and human interest rather than literary masterpieces (of nothing).

Best wishes for a long, pleasant and successful stay in the field of record research.

Warren L. Ross

Gentlemen:

I especially enjoyed the recent article on Clarence Williams. He's probably the most under rated of under rated jazz greats and until recently, most people just looked upon him as the name on records when you're looking for certain Oliver or Armstrong or Bechet sides. I've heard some tales that Williams was rather unpopular among musicians which I, perhaps the reason for the lack of enthusiasm over him. Cow Cow Davenport once told me that Williams' unpopularity was due to his business activities especially as a talent scout.

If you plan some future material on Williams I think that this aspect would add to an objective analysis of Williams, provided some honest data is available.

Bill Lambdin

To The Editors:

The Black Swan listing in RR is still not done. When a label listing is serialized like this, it very seldom is ever completed, and even if completed is of no practical use for reference purposes because it is scattered through a number of issues. I take the stand that there is a need for separate booklets giving complete listings of a given label, with label photos of different types, completely indexed as to artist and tunes, etc., and the time has come to stop serializing them as in he past.

Walter C. Allen

Dear Sirs:

Your April/May issue featuring the Red Nichols article and discography is excellent. May your outstanding discographical journal flourish and go on to even greater efforts.

Albert B. Close

Gentlemen:

I would like to pass on some discographical information about an intriguing American Regal made by Jack Norworth during the early 20's. Jack told me about it several years ago, but since he made so many English Columbia and English Regals I just assumed that it was one of these. Although he had seen the record several years ago he couldn't remember what the label looked like & hence I had no reason to believe that he had made any American Regals until I saw this item listed. Here are the details:

Regal 9216 JACK NORWORTH - Baritone Solo, Orchestra Accompany.

42243-1A People Like Us (Norworth-Swanstrom-Piantadosi)

42244-1A A Sleepy Little Village (Where the Dixie Cotton Grows) (Leslie and Wendling)

Perhaps it isn't too unusual to find this Norworth item on Regal. He has written me that he used to make records primarily to get a little extra cash for playing the horses.

Incidentally, he has written also that all his piano accompaniments on Pathe were done by one Fred Meade. Does this strike a chord of recognition? It doesn't to me. I think you know that all his Pathe except 20535 & 20553 were just with piano backing.

Here's another quote from one of his letters. "Years ago I made 20 records in 1 day for a firm in Newark. I have never seen any of the records, nor do I know the name of the firm. It was a very cheap outfit. I have had Jim Welsh try to trace them without success. He says they were probably sold under a different name & perhaps sold in China or some other foreign market. Belle Baker made some for the same firm."

The Norworth quote is rather interesting. In another letter Jack said that they were all made with piano accompaniment. The only company I know of that signed both Norworth and Baker was Pathe, but the only Baker Pathe I know of is Eli Eli.

Allen Debus

Dear Sir:

I got my first issue of Record Research and I think it is without a doubt one of the best magazines on jazz, personality, blues, that I have ever had the pleasure of reading. I like all your articles that appear in your magazine. I hope to be able to contribute some information to the magazine some time.

I have a few questions which I hope someone may be able to answer. Do you happen to know if Jack Richmond ever recorded with the Casa Loma band? I know he sang for the band up until April 11, 1931 for sure and possibly after that. I have a couple of Okeh records that have vocals on them by a male singer but he is not listed and I know it is not Pee Wee Hunt singing. The sides I have reference to are "Romance" OK41574, "Overnight" OK41477, "Little Did I Know" OK41477.

Do you ever plan running a discography on the Casa Loma band? I think it would be very interesting as there is not a decent discography ever to appear before about the band. The NEW HOT DISCOGRAPHY by Delauney gives practically nothing and the JAZZ DIRECTORY has what ever they have by the Casa Loma band all fouled up with wrong dates on a lot of what they did list. Some of the discography is mixed up with Gene Kardos, so the whole thing is a pretty botched up affair.

Blaine W. Young G.P.C.S.

CONTENTS

- 2 Correspondence
- 3 Encore-Story of Coon-Sanders - Colton & Kunstadt
- 4 Coon Sanders Discography
- 5 Debunking Jelly Roll - Harrison Smith
- 6 History Speaks Through Phonograph Records-Kunstadt
- 7 Emerson Diary-Part 3- Colton & Kunstadt
- 8 Blues-Jazz Piano roll-ography of 1921 - Kunstadt
- 9 Jazz Memories At The Plaza - Ernest R. Smith
- 10 Edisonia - Ray Wile
- 10 Small Change - Woody Backensto
- 10 Swinging With Zacc - Mike Zaccagnino
- 11 Beyond The Impression - John Steiner
- 12 Continental Jazz Discology - Harold Flakser
- 12 Black Swan Compilation
- 19 Reminiscing In Tempo - Frank Kelly
- 19 Gotham 500, Apex 1100 Series - Anthony Rotante
- 19 Looking Backwards - Bob Colton
- 20 Vitanola

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Anthony Rotante Mike Zaccagnino
Ernest R. Smith

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25, Broadfield
Harlow Essex

The contents of 'Record Research' are indexed every month in the MUSIC INDEX, the key to current music periodical literature.

With this issue we add the efforts of John Steiner and Frank Kelly. John needs no introduction to veteran discographers as his valuable discographical finds and comments have been seen in magazines over the last two decades. Frank Kelly is a virtual encyclopedia of facts and lore about the bands and musicians who make up our popular music Americana.

IF A CHECK APPEARS IN THE SQUARE BELOW,
YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
ISSUE. PLEASE REMIT \$1.50 TO RECORD RESEARCH,
131 HART ST., BROOKLYN 6 NEW YORK, AND YOUR
RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUB-
OF SIX ISSUES.



ENCORE

THE STORY OF COON-SANDERS

Based on
Personal Views And
Articles
Found In

ASCAP BIOGRAPHICAL DICTIONARY
ORCHESTRA WORLD
RADIO DIGEST
RADIO GUIDE
WHAT'S ON THE AIR

by BOB GILTON
AND
LEN KUNSTADT

This is mainly the story of Joe Sanders, pioneering band leader whose life and career were nearly shattered by the sudden death of Carleton Coon, his close friend and partner of long standing.

Sanders was the possessor of an excellent tenor voice, while Carleton Coon could also boast of much popularity as a singer. In their "routine" orchestral work, Sanders was both a pianist and a whistler, while Coon lent weight to the organization as a drummer. Among Joe's other duties were, attending to the business of managing the orchestra; preparing the band for the show; arranging the music; rehearsing the men while Carleton Coon laughed with the patrons, winning friends for the orchestra, bringing them into step with its rhythms.

The keynote to the vast popularity of Coon-Sanders Dance Orchestra—every night during their various broadcasts hundreds of telegrams, requests and phone calls were received from practically every part of the country—lay in the distinctive, pleasing personalities of the versatile leaders. Another factor was any one of a number of song hits they had written: "Martha," "Beloved," "My Dear," "H., Diddle Diddle," "Gotta Get a Big Daze," "We Love Us" and "Take Me." These boys had set a pace that was hard to equal.

About 1919, this orchestra went on the air in Kansas City, the first orchestra to be broadcast from the Missouri city. Fame came rapidly and as thousands of radio fans sat up into the wee hours to listen to their melodies, sleep was virtually at a premium.

History: Joe Sanders was born at Thayer, Kansas on October 15, 1896, son of a ranchman. His first professional job was as a blues singer in a Kansas City cabaret where he left to become a Church choir singer. He studied Grand Opera and became a member of the Kansas City Opera Company and Oratorio Society.(1) After learning the art of musical arranging he and Carleton Coon organized the Night-hawks Orchestra while playing at the Muehlebach Hotel, Kansas City. The Orch., after pioneering in broadcasting over WDAF "Kansas City Star" station, were ultimately induced to come to Chicago by Jules Stein, president of MCS where they scored a great hit at the Blackhawk Cafe. During their successful six season stay they also played the delis, Congress Hotel and College Inn and announced their own program over Chicago stations and networks.(2) In December, 1931 they came East and appeared at the Arcadia Ballroom and Hotel New Yorker in New York City.(3)

On a Monday night in May 1932, Coon-Sanders Nighthawks were one of the most popular bands in the dancing world. On Thursday Carleton Coon had passed away.

What really, had happened? That was the question Joe Sanders had to answer. The immediate thing was that he had lost his

partner, his companion Carleton Coon, the lovable leader who had died as he had lived, leaving his responsibilities behind him.

First, there was a wife and son, Carleton Jr.—Second, there were debts. Third, there was the orchestra, suddenly finding it hard to be gay, when the shadow of Carleton Coon the leader hovered so near.

Joe Sanders began to pick up his responsibilities. He took upon his shoulders the care of Mrs. Coon and her son, seeing that she received her husband's insurance, and arranging that she get a share of the orchestra's earnings so long as it existed. The bills which the good-natured partner had forgotten to pay, or put off paying; the promises he had made because it was easy to promise when one's name was in bright lights, and easy then to yet credit, now began to clamor for payment. Debts cropped up everywhere. It was surprising how many things even an irresponsible bandleader could think of getting. Joe Sanders took the bills. And he paid them, borrowing on his personal credit to do so.

Joe Sanders now had the whole show on his hands. It required readjustment on the part of the boys and the public. His boys made it but the public didn't. The public wouldn't readjust itself to the new situation which Joe Sanders was trying to create, the new idea; just Joe Sanders and his band. They couldn't forget Carleton Coon.

Every night this happened. The band, putting its trouble behind it, started off in the manner that had thrilled listeners of old. There was a thrill in their music. They tapped their feet. They fiddled. They roared. The drummer beat a passage and twirled his sticks. The melody got blue. The rhythm got hot. And then at intermission, they remembered, "Poor Cooney!" "How you must miss Cooney?" etc.

In a few weeks Joe took his boys away from Chicago, out on the road. Again the condolences. At last Joe called the boys together. He said that he could lead them no longer. He could not endure the meeting with Carleton Coon each night. It was difficult to say those words, for it meant sending away from him the boys

with whom he had worked since 1920. Why, how many years was it since he and Cooney had picked up the sax wizard, Floyd West, and that chap, Bob Pope who played the cornet like nobody else, and that boy, Rex Downing who had slipped his trombone over so many tunes that he and Cooney had written for him. The band then was disbanded.

Joe Sanders drifted to the University of Indiana where he led the March Band there. His position was neither glamorous nor conspicuous but here was the health that Joe was looking for.

With Mrs. Sanders on his arm, he went to California. In his pocket he carried a contract signed by manager, Otto Roth, giving him an open date at the Blackhawk Restaurant whenever he wished. Joe tore up the contract.

Joe fingered his piano occasionally, and his old left hand began to thump out a new tune now and then. Pretty soon those tunes gathered harmonies, gathered sweep and rhythm until-----.

One day, Joe answered his doorbell and was astonished to find 20,000 signatures on petitions asking him to return; also a wire from the Blackhawk manager. It said, "My offer is still open."

Joe and Mrs. Sanders were sitting in the bleachers in the Rose Bowl on New Year's day, 1935 when he finally made his decision. Turning to his wife, without preliminary warning, he said, "Madeline, we are going back to Chicago and start an orchestra."

"It's all right with me," she answered, "Do we go now, or wait until the game is over?"

In May 18, 1935, four years to the day that Coon-Sanders Night Hawks had left the Blackhawk Restaurant after a successful stay, Joe Sanders and his Orchestra reopened at the same place. When the orchestra finally left after an eight-week stay, to tour Joe's favorite towns again, Joe Sanders and his band had broken all attendance records there, including the former Coon-Sanders record. He learned, most important of all, that he had friends who wanted him back for his own sake. And that was enough to make anybody happy.



- POSTSCRIPTS (1) Legend has it that Joe Sanders holds a strike out record in baseball - 27 strikeouts in a nine inning game played while he was pitching for the Kansas City Association Team.
- (2) EARL BURNHATT's Aggregation replaced Coon-Sanders Orchestra in specializing in programs for the collegiate crowd at the Blackhawk.
- (3) An insert in Radio Digest: "Too bad about Coon-Sanders coming to RADIO VILLAGE and getting put away in a back street hotel in the cloak and suit factory district. They're on two short periods a week late at night over WBO."

*** COON SANDERS ***
*** DISCOGRAPHY ***

PERSONNEL NUCLEUS OF THE LATER VICTOR RECORDINGS)

JOE RICHOLSON, 1st Tp.; BOB POPE, 2nd Tp.; REX DOWNING, trombone;
AROLD THIELL, 1st Alto, clarinet & flute; Floyd Estep, 2nd Alto &
clarinet; JOHN THIELL, tenor; RUSS STOUT, guitar; ELMER KREBS, bass
String Bass; Carleton Coon, drums & tenor vocal and JOE SANDERS,
piano and vocal. (personnel provided by REX DOWNING)
See JAZZ DIRECTORY, p.257 for other record notes on Coon-Sanders)

ABOUT JAN 1921

79697-2 SOME LITTLE BIRD CO A3403
79698 HINDU DREAM MAN UNISSUED
79699 LEARNING Intro: I LOVE YOUR EYES UNISSUED

ABOUT MARCH 1921

79760 TREASURE UNISSUED

1922/1927

-3 NIGHT HAWK BLUES -vo. C & S VI 19316
-3 RED HOT MAMMA -vo. C & S - -
-4 ORIENTAL LOVE DREAMS - vo. C & S VI 19325
-2 MY DADDY'S DREAMTIME LULLABY -vo.C&S - -
-3 WHY DON'T MY DREAMS COME TRUE -vo.C&S VI 19357
-3 THERE'S NO ONE JUST LIKE YOU VC C&S - -
LAZY WATERS VI 19522
-2 MOONLIGHT AND YOU - vo. C & S VI 19525
-2 SHOW ME THE WAY - vo. S - -
-3 SOME OF THESE DAYS VI 19600
-4 I'M GONNA CHARLESTON BACK TO
CHARLESTON -vo.C&SVI 19727 HMV B2122
-5 ALONE AT LAST -vo S VI 19728 HMV B5085
-2 YES SIR! THAT'S MY BABY -vo. C VI 19745
-7 EVERYTHING IS HOTSY-TOTSY NOW vo.S VI 19750
-3 THAT'S ALL THERE IS (THERE AIN'T NO MORE)
-vo C - -
-4 HONG KONG DREAM GIRL -vo C & S VI 19754
-3 WHO WOULDN'T LOVE YOU -vo. S - -
- DREAMING OF TOMORROW -vo C & S VI 19804
-3 FLAMIN MAMIE -vo. S VI 19922
MOON DEAR VI 19979
-1 EVERYTHING'S GONNA BE ALL RIGHT -vo.SVI 20003
TURN UP THE UKE HMV B5087
UNDER THE UKELELE TREE - -
-8 SITTING AROUND -vo. C VI 20015, HMV B5091
35034-2 DEEP HENDERSON VI 20081, HMV B5121
HI DIDDLE DIDDLE HMV B5121
-4 MY BABY KNOWS HOW -vo. S VI 20390
37216-2 BRAINSTORM - - , HMV B5289
-3 I NEED LOVIN' -vo. S VI 20408
- HIGH FEVER VI 20461
39064-2 I AIN'T GOT NOBODY -vo C & S VI 20785, HMV B5383
-3 ROODLES - -

KANSAS CITY?, DEC. 13, 1927

41369 LOUDER AND FUNNIER VI 38083
41370-2 SLUEFOOT -vo. C & S VI 21305
41371 WABASH BLUES -vo. C & S VI ?
41372-3 ALL MINE -vo. C & S VI 21148
41373-1 THE WAIL VI 21305

DEC. 14, 1927

41374-3 HALLUCINATIONS VI 21397
41375-2 STAY OUT OF THE SOUTH (If You Want
to Miss a Heaven On Earth) -vo.C & S VI 21258, HMV B5752
41376-1 IS SHE MY GIRL FRIEND -vo. S VI 21148

CHICAGO ?, MAY 29, 1928

42373- INDIAN CRADLE SONG -vo. C VI 21562
42374-2 READY FOR THE RIVER -vo. S VI 21501, HMV B5561
42375-2 OH! YOU HAVE NO IDEA -vo. C & S VI 21501, HMV B5553

CHICAGO, JUNE 27, 1928

46003-2 TOO BUSY! -vo. C VI 21546
46004- BLAZIN' VI 21680

CHICAGO, JUNE 29, 1928

46020-1 DOWN WHERE THE SUN GOES DOWN -vo. S VI 21546

CHICAGO, NOV. 20, 1928

48609-2 MY SUPPRESSED DESIRE -vo. C VI 21803
48610-3 WHAT A GIRL! WHAT A NIGHT! vo. S VI 21803

CHICAGO, NOV. 27, 1928

48625- SMILING SKIES -vo. C VI 38083
48626-3 HERE COMES MY BALL AND CHAIN -vo.S VI 21812, HMV B5653
48627-1 WHO WOULDN'T BE JEALOUS OF YOU? -vo.SVI 21812

CHICAGO, DEC. 3, 1928

48656 THAT'S HOW I FEEL ABOUT YOU -vo.C VI ?
48657-1 LITTLE ORPHAN ANNIE -vo S VI 21895

CHICAGO, DEC. 12, 1928

48725-3 RHYTHM KING -vo. C VI 21891
48726-2 BLESS YOU! SISTER -vo.C VI 21895

CHICAGO, FEB. 12, 1929

48879-2 MISSISSIPPI HERE I AM -vo S & C VI 21891
48880-2 TENNESSEE LAZY -vo S VI 21939

CHICAGO, FEB. 23, 1929

50519-3 KANSAS CITY KITTY -vo S VI 21939

CHICAGO, JULY 24, 1929

55492- AND ESPECIALLY YOU -vo. S VI 22077
55493- BECAUSE YOU SAID I LOVE YOU -vo. S VI ?
55494- TRUE BLUE LOU -vo. S VI ?

JULY 26, 1929

55509-4 THE FLIPPITY FLOP -vo.S VI 22089, HMV B5782
55510-3 GOT A GREAT BIG DATE WITH A LITTLE
BITTA GIRL VI 22123, HMV B5752

CHICAGO, DEC. 6, 1929

57232-2 SWEEPIN' THE CLOUDS AWAY -vo. C & S VI 22346
57233- ALONE IN THE RAIN -vo C & S VI 22262
57234- AFTER YOU'VE GONE -vo.C & S VI 22342

CHICAGO, DEC. 12, 1929

57254- DARKTOWN STRUTTER'S BALL -vo. C VI 22342
57255- TAKE ME -vo. S VI ?

NOV. 18, 1929

57429-3 HARLEM MADNESS -vo. S VI 22300
57430- MOANIN FOR YOU -vo. S VI ?

NOV. 29, 1929

57497- MUSIC IN THE MOONLIGHT -vo. C VI ?
57498- AINT YOU BABY -vo. C VI ?
57499-3 WE LOVE US -vo.S VI 22304

NO DETAILS OF DATES

WHAT A LIFE VI 22950
LET THAT BE A LESSON TO YOU - -
-1 SING A NEW SONG -vo S VI 22951, HMV (AUST)
-1 LO AND BEHOLD -vo. S - -
-1 KEEPIN' OUT OF MISCHIEF NOW -vo. S VI 22969
-1 I KNOW YOU'RE LYING, BUT I LOVE IT
-vo. S - -
ON REVIVAL DAY VI 22979

JOE SANDERS AND HIS ORCHESTRA

LET IT BE ME -vocal chorus - DECCA 658
WEARY -vocal chorus - - 658
HOLLYWOOD AND VINE -Vocal Chorus - - 676
I GOT LOVE -vocal chorus - - 676
HERE COMES MY BALL AND CHAIN -Vocal - - 692
NIGHTY NIGHT DEAR -Waltz-VocalChorus - - 692
90772A THESE FOOLISH THINGS REMIND ME OF YOU
vo. Joe Sanders - 843
90773A MY FIRST THRILL -vo. Joe Sanders - 843
I'M ONE STEP AHEAD OF MY SHADOW -vocal- - 850
I'LL NEVER LET YOU GO -vocal- - 850
YOU'RE SLIGHTLY TERRIFIC -vocal- - 952
YOU DO THE DARNEST THINGS, BABY -vocal- - 952
THERE GOES MY ATTENTION -vocal- - 955
AND THEY SAID IT WOULDN'T LAST -vocal - 955
I COULD BE IN HEAVEN -vocal- - 956
ANYTHING YOUR LITTLE HEART DESIRES - 956

DEBUNKING JELLY ROLL

BY HARRISON SMITH

HISTORIANS TAKE NOTICE

None of the following supposedly Morton compositions were authored or composed by Jelly Roll Morton (Review & additions to what appeared in my "Fablelous' Jelly" page, K#10, p9)

-Don't Tell Me Nothing 'Bout My Man (Smith & Garrison) Recorded by Mizzie Miles (V13851) who was managed by this writer.

-Smilin' The Blues Away (Smith & Garrison) Bob Cloud-arr. - previously recorded by Adrian Schubert Orch. for Plaza group of labels. Jelly recorded it on V138108.

-My Little Dixie Home (Smith & Garrison) previously recorded by organization for the Plaza group of labels and also by the Grand Central Redcaps Quartet for Columbia. It was by Jelly on V138601.

-Turtle Walk (Hammed & Garrison)- Jelly Roll changed it to Turtle Twist. (V138108) Hammed was the composer of such tunes as Decatur Street Blues, Wonder Where My Sweet Sweet Laddy Gone, Let Every Day Be Mother's Day.

-That's Like It Oughta Be (Evans & Smith) (V138501). Originally recorded by Roy Evans as Sammy Cloud for Grey Gull group.

-Sing A Little Song Each Day released as Each Day (V1 23351) new re-copy-righted title "Mortonia".

-(Gee I Be Happy) If Someone Would Only Love Me (Smith & Garrison) (V1 23321)

-That'll Nevah' Do (comic Song) (Smith & Garrison) (V1 23019)

-I'm Looking For A Little Bluebird (Smith & Garrison) (V1 23004)

-All Girls Are Beautiful Girls (Smith & Garrison) released as Gambling Jack (V1 23307)

-Kisses From You* (Hector Marchese)-Jelly Roll made it 'Strokin' Away' (V1 23351) *This corrects an inadvertent error which appeared in my Fablelous Jelly article. RR#10, p.9, 1st column

-I'm Always Sharing You* (Hector Marchese) released as 'Ponchatrain Blues' (V1 38125) *This corrects an inadvertent error which appeared in my Fablelous Jelly article. RR#10, p.9, 1st column.

-Hoosymoon Farm (Ben Garrison) became Harmony Blues (V1 38135).

-Sweet Substitute (Marchese) (General 17C)

-JUNE: A Lonely Echo (Smith & Garrison).. released as Fickle Fay Creep (V1 23019)

-The Old Swimming Hole (Hector Marchese) became Swingin' The Elks (General 17E1)

Jelly did not write the following either: Some Day Sweetheart (Spikes); Milenberg Joys (Rappolo, Mares etc); King Porter Stomp (Aing Porter); Mamie's Blues (Mamie Destune); My Home Is In A Southern Town (Johnny Lee Long); Don't You Leave Me Here (Alabama Blues).

Note: Ben Garrison, a ghost writer for Jelly Roll Morton, was formerly a staff arranger for Fields-Hall, Clarence Williams, etc. He was a native of Columbia South Carolina.

JELLY ROLL ON THE RADIO

W.C. Handy utilized Jelly Roll's Incomparables for a broadcast out of Chicago in 1924. The announcer said "Ladies and Gentlemen, You have just heard W.C. Handy and his famous Memphis Band! Jelly Roll, standing by disgusted and thinking that the broadcast was terminated, yelled out 'modestly' for the world to hear,-- "Like Hell You Have!"

JELLY ROLL WAS ABSTEMIOUS

Certain people have depicted Morton sitting at a piano with a bottle atop, but Jelly Roll never drank anything but milk, and I never saw him smoke anything.

JELLY'S 44

Jelly Roll was a 'time' man, being very punctual, had many likeable ways and many lousy ways. He had the bad habit of threatening anybody he disagreed with, with his 44. Whether he had one I do not know. It's surprising nobody ever beat him to the threat.

WHININ' BOY MORTON

Lots of people claim the title, WHININ' BOY is associated with some of his past activities as a wine server in some of the Storyville 'charm' schools. The fact is that Jelly Roll was nick-named WHININ' BOY because of the tonation of his voice.

THE MORTON SHUFFLE

While walking along a New York street with Jelly Roll, the drivers of coal trucks and moving vans etc., many of them who had not seen him in many years in various parts of the country, would yell out "hello Jelly Roll". They all recognized the famous Morton shuffle. It was amusing to hear them holler, "Hey Jelly" or "Remember Me!" Everybody remembered him but he didn't remember them.

* Morton Shuffle was a characteristic that Jelly developed from operating his left foot on the piano pedal.

JELLY, THE FLORSHEIM FLASH

When you windowshopped with Jelly, he wanted everything he saw and he used to whine, "Anytime that I can't get Florsheim shoes, bury me." Jelly was just overloaded with verbosity.

JELLY, THE FINANCIAL WIZARD

It was a sad day for Jelly in January of 1930 when the finance company grabbed his \$6000 Lincoln car because of the matter of a \$1000 loan on it a year previous had slipped Jelly's memory. With no car to transport his band, he was really hot and since the gang at the Rhythm Club: Chick Webb, Jimmy Harrison, Kaiser Marshall, Fess Williams, Ben Garrison, Bill Robinson and all the others gave him the horse laugh 'cause he was hoofin' and no longer on "rubber", he stole 28 songs, most of them listed here, and got \$700 which redeemed his car. Then it was his turn to laugh at the gang because he was on "rubber" again. The way he got the compositions was: he proposed to be president, nominal head and editor of the new 'Morton Music Comp' pending the incorporation of the new concern, several people submitted compositions for recording consideration but

the finance company bursted up that dream. So when the party who lent Morton \$700 for which the compositions were securities, heard that he purchased stolen property he confiscated the car for his loan. So there were two confiscations in one month and Jelly was again without "rubber" and the gang had the last laugh. Webb used to call him corny to get his goat. They called him a Chicago foreigner invading their territory. Jelly Roll hated all of them and none of them would work for him and that's why the recording personels at this time were so different.

JELLY AND THE 'BRONZE GODDESS'

I do not know why Gennett or Edison never released my sessions cut by Frances Hereford and Jelly Roll in 1928. All the recording people seemed to be pleased. Frances was one of the most beautiful women I have ever seen. She was 'A Bronze Goddess'. Frances was a former Chicago church soloist before she left a happy home for a 'life with Jelly'. This was the first time that Gennett's New York staff had ever seen or met Jelly. They gave him a grand reception. Perhaps the fact that they could only use Frances' name and not Jelly Roll's on the records (due to JK's contract with Victor) was a factor that the companies could not consider.

ABOUT LULU WHITE

It was strange that in the year of 1950 that both Lulu White (she's the New Orleans legend that the historians speak of in glowing terms) and Anita Gonzales, (Jelly's beloved comforter, companion and helpmate for many years) made their first visit to NYC to see the big town. Anite was Fats Pichon's guest at the Hurricane and Lulu and her family were Spencer Williams' guests at Radio City Music Hall. Historians have repeatedly stated that Lulu is a Creole but Spencer says she is Polish. Spencer ought to know. She is his aunt. His mother was her sister.

continued from p.10

Henderson band at the Roseland Ballroom: Red Nichols, Vic D'Ippolito, Mike Dursio, Alfie Evans, Tony Colluci, Eddie Sheesby and Vic Barton. Buster also mentioned about George Brown being a pseudonym for Fletcher Henderson. He believes that 'George' was listed as composer credits and as pianist on some Bessie Smith recordings.

Well that's it for this issue. Send your comments to me, Mike Zaccagnino
419 Tenth Avenue
New York City N.Y.

we would like to thank
Ernie Smith for the cover
art and design. kh



HISTORY SPEAKS THROUGH PHONOGRAPH RECORDS
 compiled by Len Kunstadt



As the years roll on, the phonograph record establishes itself as an important recorded document about an era gone by. Record Research has selected rare choice reports about these historical records and their artists. We do hope that the information contained herein will serve our collecting fraternity. It is herewith that we begin our first page of "History Speaks Through Phonograph Records."

EDWIN BOOTH RECORDS

A most interesting Talking Machine Weekly report had this to say about the great Edwin Booth. (1/15/16)

"There were some historic records that were made by the great actor not very long before his death. Booth recorded Hamlet's Soliloquy, one of Iago's excellent speeches and Richelieu's famous 'Curse Of Rome'...Edison attempted to record these records which were being preserved by Booth's son-in law, Ignatius Grossman, but it was found that the voice, though wonderfully clear and distinct was too faint for recording purposes."

FIRST PHONOGRAPH CORNETIST DIES

A July 12, 1916 obituary notice had the following comments:

"John Hunt, said to have been the very first to play a musical instrument for a phonograph and formerly chairman of the executive committee of the National League of Musicians died at his home in Brooklyn. Mr. Hunt was born in Montreal. He went to England and enlisted in the Army. Within a few years he became a celebrated cornetist and he played in Gilmore's band as a soloist. He played in nearly every band of note in Canada and toured the world many times. He was at one time cornetist of 7th Regiment Band in Manhattan. He was later engaged by Thos A. Edison to play for records."

THE VOICE OF EMPEROR FRANZ JOSEF

"Emperor Franz Josef of Austria, was recently persuaded to hand his personal ideas about the War down to posterity through talking machine records in German and in Hungarian" - so declared the Swiss newspapers in April of 1916. It was added that the records wouldn't be made public until after the death of the Emperor.

\$2000 PIANO ROLL

An unusual announcement about a piano roll which brought \$2000 at the Metropolitan Opera House in January of 1925 apparently had powerful publicity potentials. Here is the context of that message.

The roll "is a recording of the melody, Chopsticks made by Hofman, Ganz, Bauer, Silotti, Schelling, Novaes, Hess, Hutcheson, Leginska and Mero. All pianists recording, autographed roll and in addition it was signed by Levitzki, Brailowski and Friedburg."

A reproduction of this unique Duo -Art music roll could be seen in many music trade journals of that day.

STUDIO STUNTS

- Columbia 50039-D
 A 12" double-sided Columbia recording (recorded ca.4/25), listed as just "Studio Stunts by Columbia Artists" Part 1 & 2, had quite an array of recording talent present. Billy Jones & Ernest Hare were the Emcees as they began the recording festivities with their familiar 'How Do You Do Everybody, How Do You Do.' After they complete their short vocal introduction, they announced that the purpose for the recording was to show the multitude of tone quality of the new vivatone Columbia... Jones & Hare first introduced the Freddie Rich band who played a spirited rendition of the pop tune, 'How Many Times' with solo honor going to Red Nichols. Next we heard a favorite song by Franklyn Baur called 'Put Your Arms Where They Belong.' After Baur, the famous saxophonist, Arnold Brillhardt is heard in his own composition, 'Saxoket.' Following the sax solo we hear the sonorous voices of the organization known as The Singing Sophomores on the Columbia label and better known as 'The Revelers' on the Victor-Disc. They demonstrated for the Columbia listener their melodic treatment of "That's Why I Love You". The reverse side of this Vivatone Columbia has Jones and Hare singing "Vo-De O Do Do". Following them are the Cavaliers who play some waltzes with the Shannon Quartet vocalizing.

There is no doubt about the tone quality of this specific recording as it certainly displays an aural quality which is exceptional and way ahead of its time.

PRES. WILSON'S DECLARATION OF WAR

In June of 1917 Pres. Wilson recorded his historic War Declaration. Here is the publicity announcement.

"Patria Record Corporation, which announced last month the release of two ten-inch double faced records bearing Pres. Wilson's War Declaration - before Congress on April 2, state that the demand are very heavy."

CASEY AT THE BAT

William De Wolf Hopper is inseparably associated with his recordings of the baseball epic, "Casey At The Bat." He first recited this classic in 1885. It so happened that the two baseball teams playing in New York at this time were to make a night of it at Wallack's theatre where De Wolf Hopper was performing. That very day, one Archibald Clavering Gunter had read 'Casey' in a San Francisco paper and cut it out. He suggested that Hopper recite it from the stage as sort of a toast to the baseball men seated in the audience. The rest is history as Hopper's name was practically synonymous with Casey's, and the public demand for 'Casey At The Bat' made it a classic. For years, Hopper tried to find out the identity of the author, who just used his initials, "F.L.T." on the original copy....One night, Hopper had his wish fulfilled as he met the author, Ernest L. Thayer, a manufacturer in Worcester Massachusetts.

*****DISCOGRAPHY OF 'CASEY AT THE BAT'*****

Victor 31559 (one sided recording)
 Victor 35290 (Reissue of above)
 Victor 35783 (Electrical recording)

Mr. Hopper was an A-1 comedian and an excellent singer. In his youth he was supposed to be ushered into the law profession. However his liking for the theatrical developed another talent. At 21 he had \$50,000 which he sunk into two shows. He also served in an acting capacity in each show. While acting Hopper studied singing with an idea of a grand opera career. He had leading roles in a score of plays and operas. Some of his finest portrayals were in 'The Lady Or The Tiger', 'El Capitan', 'The Black Hussar' and 'The Pied Piper.'

For those who would like to read more about De Wolf Hopper, we recommend his book entitled 'Reminiscences of DeWolf Hopper' which he wrote in collaboration with Wesley Winans Stout in 1925.... It was published by the Garden City Publishing Company, Inc.-Garden City, New York.

ENRICO CARUSO'S DAUGHTER ON DISC

Eight year old daughter of the late tenor, on Monday (Feb.27,1928) made her first record for a company (to be unnamed). Miss Caruso had evinced a natural aptitude for languages- French, Italian as well as English. She can play piano, dance and interpret music composition.

Emerson DIARY

(PART THREE)

COMPILED BY COLTON & KUNSTADT

(CONTINUED FROM PAST ISSUE)

6/15/22

ADAMS TELLS OF EMERSON PLANS

On May 29 there was held a meeting of the creditors of the Emerson Phonograph Co., Inc., N.Y.C. before Judge John C. Knox for the purpose of considering an offer for the assets of the Emerson Company, which has been in bankruptcy for many months. Owing to the small number of creditors in attendance, however, the court postponed the hearing until Thursday, June 1, at which time the offer of Benjamin Abrams of \$50,000 for the right, title and interest of the receivers of the Emerson Phonograph Co., Inc., was accepted.

The purchase included everything with the exception of the accounts receivable, which the creditors decided to withhold and collect under the receivership.

Mr. Abrams' purchase includes all the physical assets, merchandise, furniture, master records, patents, trade marks, machinery, accessories, leases, etc., including the name Regal Record.

According to Abrams, in a very short time an entirely new and up-to-date record list will be issued and plans for carrying on sales and making deliveries of both Emerson and Regal records have been arranged.

The present plans of the new owner call for the incorporation of two companies, one to carry on the sales of Emerson records and the other to continue the activities of the Regal organization.

Mr. Abrams also announced that he would be president of the new organizations and that Rudolph Kanarek would be treasurer, the other officers to be selected later.

Mr. Abrams is also president of the Grand Talking Machine Co., of Brooklyn which carries on retail and jobbing business of talking machines, needles, records etc.

The Chicago offices of the Emerson Phonograph Co., Inc., have been closed. M. Abrams, brother of Benjamin Abrams, is spending some time in that city for the purpose of carrying out the details of the discontinuance.

8/15/22

SPECIALIZES IN STANDARD RECORDS

Under a new plan, the Emerson Phonograph Co., 206 Fifth Avenue, N.Y.C., announces that its efforts are being entirely concentrated upon the production of stan-

dard records. A catalogue of standard American works, vocal and instrumental, secular and sacred, operatic, Hawaiian and foreign records to be featured.

8/15/22

INCORPORATES FOR \$200,000

The Emerson Phonograph Co., which was recently reorganized, has been incorporated under the laws of the State of New York, with an active capital of \$200,000. The incorporators are the purchasers of the Emerson assets, B. Abrams, Rudolph Kanarek and L. Guth.

9/15/22

EMERSON POPULAR RECORDS AGAIN

Emerson Phonograph Co. announces revival of popular record catalog, with records listed at seventy-five cents - to market a new phonograph under the name of "Emerson. B. Abrams, in commenting upon its new popular catalog, said: "There have been no releases of Emerson popular records since last May...We have made such progress in our plans as to now justify us in issuing a monthly list of current selections in song and instrumental form...."

In commenting upon the position which the Emerson record had attained in the past, the officers of the company pointed out that the Emerson Phonograph Co. was for several years the third largest record manufacturer in the U.S. and that over 100,000,000 records have been produced by the companyThe Emerson Phonograph Co. has a list of over 10,000 retailers in various parts of the country who have at one time or another handled Emerson products.

9/15/22

ANNOUNCING EMERSON OCTOBER RECORDS

Shipments begin September 15. Records by Sidney Kleeftield Orch., Leuer's Orch. Lewis James, Elliott Shaw, Charles Harrison, Criterion Male Quartet, Billy Golden, Tom Ennis, Hugh Donovan etc.

10/15/22

EMERSON CO. MOVES OFFICES

Emerson has moved its executive offices from 206 FIFTH AVENUE to 105-111 WEST 20th ST., N.Y.C. ---move made to facilitate service-offices, shipping and ware-rooms in one building.

12/15/22

ARTHUR H. CUSHMAN WITH EMERSON

Well known sales executive appointed sales director of Emerson

1/15/23

GOING AFTER ITALIAN BUSINESS

Emerson Phonograph Co extending activities in Italian Department according to PAUL BOLOGNESE, director of Emerson's Italian Department. Among the artists who are recording for Emerson are Rio Rosa and Raffaello Balsama. These distinguished Italian artists are particularly popular with Italian song lovers and engagements to record selections for Emerson were made prior to their arrival in the United States.

3/15/23

ANNOUNCE NEW EMERSON ARTISTS

Anton Lada's Louisiana Orchestra again to record for the Emerson Co.--famous for distinctive type of jazz music. There is a certain amount of sentiment attached to Mr. Lada and his orchestra as Mr. Lada's Louisiana Five made their first recordings about 6 years ago for this company.



LADA'S LOUISIANA ORCH	(RELEASE LIST DATES)	2/23	
EARLY IN THE MORNING BLUES(	)/ALABI BLUES(		EM 10567
JIMBO JAMBO(42290-2)/ WHEN WILL I KNOW(42282-2)			EM 10570
LADA'S LOUISIANA ORCH		3/23	
WHEN HEARTS ARE YOUNG(42299-1)/Reverse-Lenin's Roseland			EM 10577
MY BUDDY()/ Reverse-Lenin's Roseland Orch			EM 10578
KUNE JINE ()/Reverse-Emerson Dance Orch			EM 10580
LADA'S LOUISIANA ORCH		4/23	
NOTHING BUT(42311-1)/Reverse-San Francisco Orch			EM 10587
ALMOND EYES(42325-1)/Reverse-Emerson Dance Orch.			EM 10588
LADA'S ORCHESTRA		5/23	
FAREWELL BLUES()/ BY THE SHALIMAR()			EM 10598
LADA'S ORCHESTRA		6/23	
SUNKIST ROSE(42349-1)/Reverse- Steddard Orch.			EM 10611
IRVING KAUFMAN acc. by LADA'S ORCHESTRA		7/23	
42397-1 CUT YOURSELF A PIECE OF CAKE			EM 10649
IRVING AND JACK KAUFMAN acc. by LADA'S ORCHESTRA		7/23	
42398-2 HI LEE HI LO			EM 10649



LIZZIE MILES AND HER CREOLE JAZZ HOUNDS ARE FEATURED ON EMERSON'S MONTHLY SPECIAL NEGRO RELEASES.

3/15/23
EMERSON DISTRIBUTORS

Emerson distributors now in Detroit, Philadelphia, Boston, St. Louis, Chicago.

4/15/23
STODDARD NEW EMERSON ARTIST

Harry Stoddard and his Orch, which for the past 2 months has played for Keith vaudeville circuit in metropolitan district sign to record exclusively for Emerson.

5/15/23
TIE-UP WITH EMERSON ARTISTS

Concert by Irving and Jack Kaufman in Frederick Leaser & Co. store in Brooklyn stimulate interest in Emerson records. The Kaufmans are popular Emerson artists.

6/15/23
ANNOUNCE NEW EMERSON LINE

Emerson phonograph line for 1923-1924 will be ready shortly—console designs of exceptional attractiveness. The 'MUSIC MASTER HORN' a feature of all new models.

7/15/23
BENNY DAVIS SIGNS WITH EMERSON

Benny Davis, songwriter and popular singer has been signed by Emerson to sing exclusively for Emerson records. Mr. Davis will sing his own numbers and other popular selections. The trade will particularly remember him as the writer of Margie, Dearest, Say It While Dancing, Stella, Make Believe etc.

7/15/23
EMERSON RECORDS NOW FIFTY CENTS

Important price reduction announced by Emerson—Quality standard will be maintained—to be marketed exclusively thru talking machine dealers.

TO BE CONTINUED IN A FORTHCOMING ISSUE



* PIANO-ROLLOGRAPHY *

compiled by LK



AN EXPLORATORY PIANO-ROLLOGRAPHY CHECK LIST
OF BLUES-JAZZ ROLLS ISSUED IN 1921 BY LEADING
MUSIC ROLL ARTISTS.

	ARTIST	TITLE	MUSIC ROLL CO. STANDARD
JAN. 1921	?	CRAZY BLUES	
FEB. 1921	EUBIE BLAKE	CRAZY BLUES	MELODEE
	EUBIE BLAKE	STRUT MISS LIZZIE	MELODEE
	JOE GOLD	THE JAZZ ME BLUES	CONNORIZE
	ADRIAN ROLLINI	NO WONDER I'M BLUE	REPUBLIC
	ADRIAN ROLLINI	BECKY FROM BABYLON	REPUBLIC
	?	MUSCLE SHOALS BLUES	KIMBALL
	?	NEW ORLEANS HOP SCOP BLUES	KIMBALL
	ADRIAN ROLLINI	SINGING THE BLUES	DELUXE
MAR. 1921	EUBIE BLAKE	BOLL WEEVIL BLUES	MELODEE
	CHET GORDON	DON'T TELL YOUR MONKEY MAN	U S
	CHET GORDON	HOME AGAIN BLUES	U S
	CHET GORDON	THE ROAD IS ROCKY BLUES	U S
	CHET GORDON	FARE THEE HONEY BLUES	U S
	CHET GORDON	CAN'T BE FRISKY WITHOUT MY /WHISKEY BLUES	U S
	CHET GORDON	MUSCLE SHOALS BLUES	U S
	ADRIAN ROLLINI	HAPPINESS	MELODEE
	ADRIAN ROLLINI	TWO SWEET LIPS	MELODEE
APRIL 1921	EUBIE BLAKE	NEGRO SPIRITUALS	DUOART
MAY 1921	EUBIE BLAKE	MEMPHIS BLUES	MELODEE
	JAMES P. JOHNSON	LOVELESS LOVE	Q R S
	JAMES P. JOHNSON	CAROLINA SHOUT	Q R S
	JAMES P. JOHNSON	ECCENTRICITY	Q R S
	CHET GORDON	I'M LONESOME NOBODY CARES /FOR ME BLUES	U S
	CHET GORDON	TROPICAL BLUES	U S
JUNE 1921	JAMES P. JOHNSON	IT TAKES LOVE TO CURE THE /HEART'S DISEASE	Q R S
SEPT. 1921	EUBIE BLAKE	DANGEROUS BLUES	MELODEE
OCT. 1921	EUBIE BLAKE	GYPSY BLUES	REPUBLIC
NOV. 1921	EUBIE BLAKE	ARKANSAS BLUES	MELODEE
DEC. 1921	JAMES P. JOHNSON	BALTIMORE BUZZ	Q R S
	WILLIAM HEGAMIN	ARKANSAS BLUES	STANDARD
	WILLIAM HEGAMIN	ST. LOUIS BLUES	STANDARD

"Crazy Blues" as interpreted by new Mel-O-Dee artist, Eubie Blake is doing very well in the Southern cities MUSIC TRADE INDICATOR 1/15/21

New Mel-O-Dee release "Home Again Blues" written by Irving Berlin and Harry Akst of the Mel-O-Dee recording staff, has attained unusual popularity. The Mel-O-Dee roll is played by Eubie Blake, the popular Mel-O-Dee "Blues" pianist. Blake is one of the few Colored men whose professional work has gained approval and success. He is a big time vaudeville artist as well as a star member of Jack Bliss' Mel-O-Dee recording staff. MUS. TRADE 2/5/21

WM. H. Shire of the Southern Vocalian Distributors Inc. (Dealers in Mel-O-Dee Rolls) reports that the rolls played by Eubie Blake, the famous 'Blue' player are meeting with great demand in the territory that he has already covered. A special shipment is being rushed on "Boll Weevil Blues" played by Blake. MUS. TRADE 2/5/21



NOTE: The label photostats herein came from a fascinating music roll brochure which was recently published by Mike Montgomery, 339 S. Division Ann Arbor, Michigan... It is free upon request.



JAZZ AT THE PLAZA..... MAY MEMBERSHIP CARD
THIS CARD WILL ADMIT 2 PERSONS FOR \$1.25 Plus Tax
TO EACH OF THE JAZZ CONCERTS HELD EACH FRIDAY EVENING
DURING THE MONTH OF MAY

at the **CENTRAL PLAZA**, 111 - 2nd AVENUE, NEAR 6th ST., N. Y. C.

This great array of Jazz talent will be featured in May
ORAN "Hot Lips" PAGE • HENRY "Red" ALLEN • SOL YAGED
Big Chief RUSSELL MOORE • BUD FREEMAN • MAX KAMINSKY
"Willie" the Lion SMITH • MUNN WARE • CECIL SCOTT
JIMMY CRAWFORD • JOE THOMAS • CHARLIE TRAEGER
PHIL NAPOLEON AND HIS MEMPHIS FIVE
EMPIRE CITY JAZZ BAND BILL REED and his MINIFAR FIVE
CONRAD JANIS AND HIS TAILGATE JAZZ BAND
For Line-up Each Week Call ALgonquin 4-9800

MAY 4TH MAY 11TH MAY 18TH MAY 25TH

Members Attending All Four Sessions Will Receive A Free Record.

Most jazz aficionados talk about the "good old days" in jazz, meaning of course, pre 1940. The line-ups pictured below weren't so long ago-1949, '50, '51. Some of the fine personalities are no longer part of the jazz scene. Many new fans are surprised to learn you can still hear Tony Sbarbaro drumming and blowing that golden kazoo. Like old wine that gets better with age, Pops Foster still sparks a session with his sizzling bass. For those who could attend some of these great sessions..the memories are warm and exciting. For those who couldn't.....well, what can we say! -Ernie Smith

★ SIDNEY BECHET genius of jazz
★ SIDNEY de PARIS blue note trumpet
★ BOBBY HACKETT great cornetist
★ BRAD GOWANS tailgate trombone
★ JAMES P. JOHNSON piano king
★ JOE SULLIVAN chicago rhythm
★ FRED MOORE jive percussionist
★ LEAD BELLY famous folk-singer
Extra: ★ RUBY SMITH former singer of
The Cotton Club

THIS FRIDAY JANUARY 28 FROM 8:30 P. M.

CENTRAL PLAZA

111 SECOND AVE. AT 6TH ST. N.Y.C.

ADMISSION \$1.25

FOR 10% DISCOUNT ON ALL JAZZ RECORDS
PRESENT THIS CARD AT

JAZZ RECORD CENTER

135 West 47th St. (near 6th Ave.) N. Y. C.

OPEN DAILY 10 A. M. TO 10 P. M.

DIXIELAND MUSIC AT ITS BEST !

Max Kaminsky

Tony Parenti

Benny Morton

Art Hodes

Pop Foster

Tony Sbarbaro

extra:

Chippie Hill Knocky Parker

THIS FRIDAY NIGHT, MAY 13, AT

CENTRAL PLAZA

111 SECOND AVENUE

NEW YORK CITY

★ MUGGSY SPANIER
★ JOE MARBALA
★ BRAD GOWANS
★ CHARLIE TRAEGER
★ JOE SULLIVAN
★ FRED MOORE
★ LUCKY ROBERTS
★ ALBENIA JONES

THIS FRIDAY MARCH 11 FROM 8:30 P.M.

CENTRAL PLAZA

111 SECOND AVENUE AND 6th STREET N.Y.C.

COLLECTORS ITEMS AT BARGAIN PRICES

Jazz Record Center

107 WEST 47th STREET
NEAR SIXTH AVENUE

THE SEASON'S FINEST BAND
FOR THE FINAL JAZZ BAND BALL...

WILD BILL DAVISON ★ JIMMY ARCHIE ★ BOB WILBER

ART HODES ★ POP FOSTER ★ TOM BENFORD

Extra: CHAMPION JACK DUPREE

THIS FRIDAY NIGHT, MAY 20

CENTRAL PLAZA

111 SECOND AVENUE NEW YORK CITY

ADMISSION \$1.25 & TAX.

JOE SULLIVAN

and the Strictly Non-Hibernian Band

MAX KAMINSKY ★ SIDNEY DE PARIS
FREDDY OHMS ★ BUSTER BAILEY
GEORGE WETTLING ★ FREDDY MOORE

JAMES P. JOHNSON ★ BABY DODDS
new star BOB LOVETT Johnny Dodds, Jr.

Extra! EDITH WILSON three decades of blues

THIS FRIDAY NIGHT, MARCH 17, FROM 8:30 TO 1

CENTRAL PLAZA

111 SECOND AVENUE
(at 6th Street) New York City

Admission \$1.25

No charge for tables or corkage

All aboard...we've engaged the entire Bop City line-up
FLETCHER HENDERSON and his JAZZ TRAIN SEXTET

HENRY "RED" ALLEN LUCKY THOMPSON
TYREE GLENN JIMMY CRAWFORD
EDDIE BAREFIELD ANN "Empty Bed Blues" LEWIS

Plus
ORAN "HOT LIPS" PAGE and his Trumpet
SOL YAGED...Courtesy of Three Deuces
BENNY MORTON and his Trombone

JOE THOMAS — WILLIE "the Lion" SMITH — KANSAS FIELDS
Jazz Dance Exponents: LEON & AL — MILT KAIMAN

FRIDAY EVENING, OCTOBER 20th, 1950

CENTRAL PLAZA

111-2nd Avenue, at 6th Street, 2 blocks East of Wanamaker
Admission \$1.25 DANCING — Door Prizes

SPECIAL • 2 FOR PRICE OF 1 WITH THIS CARD

CENTRAL PLAZA

111-2nd Avenue, at 6th Street, 2 blocks East of Wanamaker

FRIDAY EVENING DECEMBER 15th, 1950, AT 8:30 P. M.

2 - GREAT BANDS - 2

"BIG SID" CATLETT and his ALL STARS

WILBUR de PARIS GENE SEDRIC
JOE THOMAS NORMAN LESTER
CHARLIE TRAEGER

Held over by popular demand...The Dixieland group that were the
NATIONAL WINNERS OF THE RECORD CHANGER CONTEST

CONRAD JANIS [STAR OF TELEVISION
SCREEN & RADIO] and his TAILGATE JAZZ BAND

ELMER SCHOBEL TOM SHARPSTEEN
KANSAS FIELDS R. C. H. SMITH

FREE — EXCITING DIXIELAND RECORDS GIVEN AWAY — FREE
Admission \$1.25 DANCING No Charge For Tables

* EDISONIA by Wile *

McGraw-Edison Merger

Early this year Thomas A. Edison, Inc. disappeared from the business scene when it merged with McGraw Electric. The new firm herewith bears the name McGraw-Edison.

Even though the Edison Company was no longer actively issuing recordings, the merger is bound to have some effect on the collecting fraternity. The Edison Company issued one long-playing reissue last year and plans seem to be in the works to issue another this year. From all indications this will be the last such activity on the part of the new management.

We must also remember that, even though the original masters are in the custody of the Edison Museum (a part of the National Park Service,) rights for reissue rest in the hands of the company. Perhaps letters from collectors will spark the new management to make further reissues or at least to allow other organizations to do so. -- perhaps with the royalties going to the Thomas A. Edison Foundation. Let's hope so.

A LETTER FROM G. HILDING BERGQUIST

"A couple of issues ago in Record Research you listed the masters for late Edisons. I see you listed them for Charles Magnante's accordion solos - Bridal Rose Overture/Lolores Waltz. I suppose you know that these titles were issued on Diamond Disc 52219. I found a copy some years ago and I heard another fellow did also. If you have any data if these titles also were issued on Edison lateral-cut flat discs, kindly tell me the catalog number. Thank you. By the way, where (if existent) are all of Edison's masters preserved today (in an Edison museum, perhaps)? And if so, does there seem any likelihood of any other company (if desiring) acquiring the right to reissue any of the Edison material?? "

Dear Mr. Bergquist,
The two Magnante sides - lateral N113 and N114 were never passed for lateral issue and consequently never saw the light of day. The Edison people apparently had quite a time getting the sound quality they wanted from their laterals and consequently refused to pass on many of the issues. The sides were out at the same time as their vertical counterparts, although the verticals were issued. I might add that electrical Edisons, vertical or lateral are usually hard to find. They were issued in small quantities and the electrical period in Edison history only lasted from January 1928 until the company went out of the record business in late October or early November 1929.

Many of the Edison masters were preserved and are on file at the Edison Museum at West Orange, New Jersey. Unfortunately the masters were plated in order to keep them. This has meant that in any reissue attempt the plating must be stripped - a long and difficult process. As far as I know there are no other reissue plans other than the classical reissue of last year and possibly one more this year.

A few companies have obviously pirated Edison material. Riverside has reissued the Charles A. Matson sides, a Henderson, a Nichols and probably some others. Allegro-Royale has also reissued a few of the Martinielli sides. Esoteric has reissued some of the Musio sides and Edisons have a habit of turning up on EROC issues.

Wanted for Edisonia....

Records, catalogs and printed matter.
Ray Wile
138-47 Barclay Avenue
Flushing 55, N.Y.

* SMALL CHANCE by Backensto *

At this writing it may be too early to have expected a great deal of response to my request for Red Nichols' lore on Victor records (issue 11). There must be some other data and opinions floating around!

Some time ago Howard J. Waters reported that "I'm Comin' Virginia", cut on April 29, 1927 by the PAUL WHITMAN ORCH., appears on Victor LP LVA 1000, entitled "Young Bing Crosby" on the Vik and "X" labels. Howard reports that a different take was used on the LP that has an excellent solo by Nichols.

Howard Waters hears both Red Nichols and Jimmy Dorsey on Vi 20509, "You Went Away Too Far", by JANE GREEN. The tune on the reverse side is "I'm Gonna Meet My Sweetie Now". Waters believes there are two trumpets on the disc and that both sides were probably cut at the same session. Nonetheless, Red can not be heard on the second side. Does anyone have additional information on this session?

We can report some good news from RCA Victor. Fred Reynolds, Jazz a&r director, is definitely planning a Red Nichols album to be issued some time before the picture, "The Five Pennies" (the title's been changed again). This album will be released in the Down Beat "Jazz Milestones" series; Jack Tracy will do the liner notes. The LP will be based on those wonderful big band sides cut in 1939 and originally issued on Bluebird.

Those looking for Nichols' reissues with good surfaces are referred to the RCA Victor Encyclopedia of Jazz (12 10-inch LP's). LEF-8 (side 2) includes "Delerium" by MIFF MOLE and LEF-9 (side 2) includes "Davenport Blues" by RED NICHOLS. These two tunes were recorded in New York on February 11, 1927 and were originally issued on Vi 20778 by RED AND MIFF'S STOMPERS.

Here are additional notes related to Victor recordings. Bert Lown has been quoted several times that Red Nichols recorded with him. Here is a note taken from the book, Rhythm On Record; "BERT LOWN'S LOUNGERS, one of the earliest recording combinations in which Red Nichols, Miff Mole and others have played." On seeing this, Red said this was not true as far as he was concerned. Also, from Rhythm On Record, we have this information: JEAN GOLDKETTE: - In 1910 he went to America, and later became the pianist with a small concert combination at Lamb's Cafe in Chicago. Then he moved to Detroit and in 1921 formed his first dance orchestra. The combination included: Lon Murray (cl & saxes); Joe Venuti (vi); Red Nichols (tp); Paul Van Loan and George Crozier (tb); Bill Krentz (p); and Charles Harveth (dm). 3 years later the unit was re-organized." On seeing this, Red Nichols said he couldn't comment on Goldkette's early career; all he knows is that Goldkette was in Detroit in 1921. Red NEVER played with Goldkette. When Red opened at the PELHAM HEALTH INN on the Parkway in New York, September 23, 1923, with his own band, Joe Venuti had just left Atlantic City and was going to join Goldkette for the first time. Red talked Venuti into staying with him in New York. The job lasted 8 weeks, then Venuti left for Detroit the first time. Red also doesn't think Don Murray was with Goldkette until 1923.

Please send your remarks, additions and opinions to me at: 37 N. Girard St.
Woodbury New Jersey

**SWINGING WITH ZACC*
* by Mike Zaccagnino *

The COPPER RAIL CAFE on 7th Ave. bet. 48th & 49th Street is more than just a place to have a sandwich and a beer. It is also the headquarters of many jazz musicians who during their intermissions from work can be found talking over old times over a drink. It is ideally located and the prices there are very reasonable, thanks to the wonderful owners: Jack, Paul & Freddie who are three wonderful guys. No matter what time of day or night you drop in, your chance of coming face to face with a famous jazz artist is inevitable. Among the many greats whom I've seen and talked with are Zutty Singleton, Cozy Cole, Red Allen, Buster Bailey, Tony Parenti, Wingy Manone, George Wettling, Eddie 'The Mole' Bourne, Rex Stewart, Louie Metcalf, and many others to numerous to mention. There's always a friendly atmosphere to be found there, part of the credit of which go to the nicest bartenders on Broadway who work there, namely Herb, Bob & let's not forget Max (also known as Cigar Face) as Zutty Singleton calls him because 24 hours a day, he can always be found puffing away on a long Havana stogie. He's the friendly gent who greets you as you make your entrance so for a friendly place to have a drink and also to chat with your favorite jazz musician by all means you owe it to yourself to visit 'The Copper Rail'.....

One of the finest gentlemen you can talk to is the venerable William "Buster" Bailey whose distinguished clarinet virtuosity can be heard at the METROPOLE. There's just one Buster Bailey and to hear his remarkable clarinet runs leaves a lasting impression on the delighted ear. While at the 'Copper Rail' I had the pleasure to hear Buster reminisce about his long career. I believe some of these facts may interest our readers. Buster joined the Fletcher Henderson Band in New York October 5, 1924, one week after Louis Armstrong joined Henderson. Buster vividly remembers this date as this was a great occasion in his early career. Buster was aiming to go to Europe (as this was the vogue among aspiring young musicians during this time) and being a member of the popular Fletcher Henderson band would greatly enhance his chances. Incidentally it was Louis Armstrong's recommendation and Buster's facile audition of 'Tiger Rag' that sold Henderson and brought Bailey into the Hawkins-Redman reed section. Buster's first record with Henderson was the Redman arranged 'Shanghai Shuffle' for the Pathe people which Bailey believes was recorded somewhere on the East Side of New York. Buster can hum it to this very day. He remembered the torrid chorus that Lucio interjected into the score. This was sensational for those days. Incidentally Buster reported that Clarence Todd (piano) and Buddy Christian (banjo) were his accompanists on his trio coupling of 'Pa Pa De Da Da' / 'Squeeze Me', not Henderson & Dixon as previously reported. Adrian Schubert was recording director. Buster would like someone to trace down a recording of Tyus & Tyus' 'Meet Me At The Greasy Spoon' on which he plays clarinet. Buster also recalled some of his Clarence Williams' items, they being Log Cabin Blues, Church Street Sobbin Blues (plays sax on this one) and Yama Yama Blues, all in Bailey's private record collection. He recalls some of the personnel of the Sam Lanin Orch. which alternated with the
(Continued on p. 5)

 * BEYOND THE IMPRESSION *
 * BY *
 * JOHN STEINER *

EDDIE SOUTH AND JIMMY WADE

According to Eddie South:
 Jimmy Wade ("Papa" Bouche") Moulin Rouge
 Orch. which recorded Mobile Blues/Some-
day Sweetheart com-
 prised: Jimmy Wade,
 Ray Whetsett-tp;---
 Bill Lover-tb; Ar-
 net Nelson, Stump
 Evans-sax & clary;
 Vernon Roulette-sax;
 Walter Wright-bass;
 Stanley Witson-bnj,v,
 Eddie South-v; Eddie
 Jackson-dms; Teddy
 Weatherford-piano...



The band played the opening of radio sta-
 tion WBBM in 1923. A photograph of this
 band appeared on the cover of the piano
 music (pop issue) of Mobile Blues.

*In 1924 Bouche opened The House That
 Jack Built in Glenview, Ill. Wade's band
 moved there. Today the spot is called
 Villa Venice. Bouche sold it a few years
 ago and is living in retirement in
 Florida today.

South recently closed 6 months at Lou
 Ander's, Milwaukee Ave., Chicago. He
 works the super intimate (jazz, pop,
 classical) with only piano. Massive tech-
 nique, elegant showmanship.

SPENCER CLARK AND BERT LOWN

By the barest chance I happened to lis-
 ten to Bert Lown's I Can't Believe It's
True and happened to observe some bass
 sax in the Spencer Clark style. Clark
 was at the Blue Note in Chicago at the
 time and answered my phone call that he
 would be available to hear some of the
 Lown's Victors on which he had indeed
 played and attempt complete identifica-
 tion of the personnel. The following is
 his data:

MIKE HARLEY, tp; LARRY TICE, alto; MAC CEPPO, violin;
 AL PHILBIN (PHILBURN), trombone; CHAUNCEY GRAY,
 piano; TOMMY PELLINI, guitar; ADRIAN ROLLINI, bass
 sax; and probably PAUL MASON, tenor; FRANK CUSH, 1st
 trumpet; and vocalist as listed ELMER FELDKAMP.

BERT LOWN AND HIS HOTEL BILTMORE ORCHESTRA	
YOU'RE THE ONE I CARE FOR (2)	VI 22583
CRYING MYSELF TO SLEEP (2)	- -
BY MY SIDE (2)	22623
I'M SO AFRAID OF YOU (1)	- -
WHEN YOUR LOVER HAS GONE (2)	22652
PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (2)	- -
vco. v-tio Feldkamp, Farley and possibly Rollini	
Spencer Clark, bass sax and doubling all other instru- ments and vco. for Rollini	
I'M PAINTING PICTURES (2)	22725
NEVER (1)	- -
THE FIRST GIRL I MET (1)	22754
WHEN THE CLOCK IS STRIKING TWELVE (1)	- -
I CAN'T GET MISSISSIPPI OFF MY MIND (1)	22795
I CAN'T BELIEVE IT'S TRUE (1)	24086
GOODBYE TO LOVE (1)	- -

On the latter label only Bert Lown and
his orchestra; probably by the time of
 this recording Bert Lown had left the
 Biltmore after a year and a half and was
 doing other hotel and radio work. Mac
 Ceppo (Ceppos) was with Lown as assis-
 tant and associate before and after this
 period. The others of the band will be
 recognized as regulars with the Califor-
 nia Ramblers.

Rollini can be found on other Bert Lowns,
 for example, MY CASTLE IN SPAIN Is A
 SHACK IN THE LANE (147967) as 857. The
 Biltmore band is not known by Clark to
 have recorded other than the Victors.

Ed. notes: For other Lown info. see p.10
 'Smell Change' of this issue. Rk, in a
 forthcoming issue, will supplement Mr.
 Steiner's Lown information with addition-
 al personnel and record statistics. If
 any of our readers have info. on Lown
 please send us same as a comprehensive
 investigation of Lown's career and re-
 cordings is in its initial stage.

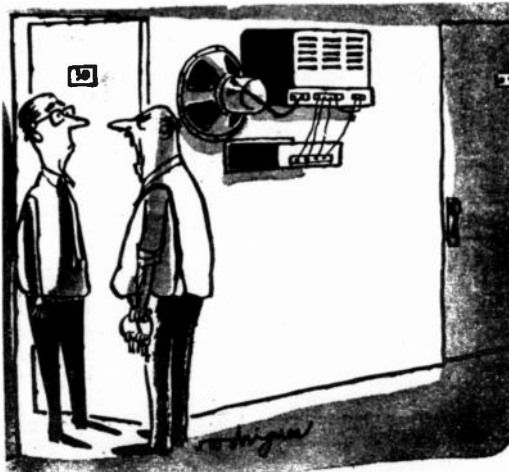
FRANZ JACKSON AND RUBEN REEVES - 1924

Franz Jackson clarified several con-
 fusing points regarding the Ruben Reeves
 1924 session on which he contributed all
 clarinet and alto solos. Namely:

1. Frank Johnson (Jazz Index) should be
 Franz Jackson.
2. Richard Bernet, not Jasper Taylor,
 was the drummer.
3. Yellow Five was incorrectly titled on
 the label. The tune Yellow Fire is the
 same as that recorded later by Earl
 Hines.
4. Franz Jackson was composer of all
 tunes of this session: Muzie, Screws
 Nuts and Bolts, Zuddan (with R. Reeves),
 and Yellow Fire.
5. All tenor solos were by Fred Brown.
6. All trombone solos by Gerald Reeves.
7. This band rehearsed, jobbed and re-
 corded. It never had a steady location
 or broadcast.

SPENCER CLARK AND JACK PETTIS

Spencer Clark informs me that he played
 bass sax on the Jack Pettis' Victors. He
 could offer no additional information
 regarding other members of the group
 unidentified in the Index To Jazz.
 Spencer now lives in Lake Forest and
 plays frequently with Ashcraft groups
 and the Freddie Wacker band which in-
 cludes Bobby Barnett, trumpet (soloist
 with Charlie Bernet in late Bluebird
 period) and Russ Phillips ontime trom-
 bone with Louis' All Stars.



"About this custom high-fidelity you've installed, Mr. Steiner."

 * FILLING IN *
 * DISCOGRAPHICALLY *

harrison Smith reveals that THE RKL
 DEVILS-Col4568 Tiger Rag W151261-1/Linah
 W151260-1 included Bruce Hinkson-violin,
 Brooks-piano etc. The informant was

Bruce Hinkson who has been doing some
 local recording gigs. Bruce has an ama-
 zing hot pizzicato violin technique.
 Scattin', blueblowing, hot hawaiian gui-
 tar, slappin' bass make the Red Devils
 quite a hot happy group. Lick Wellstood,
 jazz pianist, who has been gigging about
 New York, wants any recordings of Jus-
 tice Oliver Wendell Holmes Jr., especi-
 ally if any exists of the 90th Birth-
 day radio broadcast. Dick's address is
 234 Mulberry St., NYC....John Steiner of
 Chicago Ill. reports having a Big Bill
 master which he cannot determine to have
 been issued: You Drink Too Much C1769-2,-
 Big Bill acc. by Chicago Black Swans, 2
 gu; b; p; tp; cl. John hears a cl. that
 sounds like Rana, tp. might be Morand,
 bass may be Bill Johnson. According to
 our files the above side was cut 1/26/37.
Tp. Joe Guy made a startling disclo-
 sure that Charlie Parker made recordings
 before Jay McShan's Deccas with the Wes
 lite Band. He believes that the location
 was Indianapolis, the date took place in
 the late '30's and the recording company
 was Victor. Guy was present on the disc
 gig too....Record Research is definitely
 on the trail of the elusive Tiny Farham
 personnel. Our findings will be publish-
 ed in a forthcoming issue....Many of our
 fellow collectors have heard the fine
 vocals of the FOUR RAJAHs who recorded
 for Victor during the late 20's. On some
 of their discs you can find their names
 -Hurt, Gentry, Chicco and Roy listed in
 small italicized print under the group's
 name. Through a chance meeting with Art
 Gentry who is the proprietor of a beauti-
 ful Antiques haven in Croton Falls, N.Y.,
 we learned that the Four Rajahs were
 Marlon Hurt (famous for the Beulah skit/
 who is now deceased; Louis Chicco, harp-
 ist extraordinaire, also deceased; Teddy
 Roy (who is none other than old 'Pappy'
 Roy who really jams a hot piano at such
 hotspots as Eddie Condon, Metropole,
 etc.) and Art Gentry who is still very ac-
 tive in recording circles. The group en-
 joyed a good measure of success along
 the circuits as a leading singing quar-
 tet who served their own self musical
 accomps.... Chuck Hilton of Valatie N.Y.
 would like any of our readers to verify
 the following personnel of Billy Wynne's
 Greenwich Village Orch. 1924/25: Irv.
 Leonard-v; Billy Wynne-dms; Forest Kan-
 kin-Ts; Frank Farrel-p; Ken Schnell-b,
 tu; Willy Condell-bj. Also would like
 any info. on Gene Rodemich Orch., pri-
 marily the personnel of his Orch. on the
 S.S. Sidney on or about 1918....Tony Van
 Dam of NYC has a washboard Rhythm Kings:

Vo 1725 - Someone Stole Gabriel's Horn
 B12429A (vo. Lavada Snow)/ The Scat Song
 (vo. Steve Washington) B12431A. Lavada
 is Valaida's sister and the hot trumpet
 soloist on "Gabriel's Horn" sounds re-
 markably like Valaida...George Blacker
 of Cheshire Conn. is working on a fas-
 cinating electric cylinder player. We in-
 tend to publish a very interesting let-
 ter received from George a short time
 ago about his experiments and findings.

- 365 HAY DOWN TONDER IN N.O./WU 836400 E
366 BORN AT RIVER/WHEN WILL 836450 E
367 SWEETIE WENT AWAY/WHEN 836460 E
368 WALK JERRY WALK/WHEN 836470 E
369 JOT JOT/WHEN 836480 E
370 BORN IN COVINGTON/WHEN 836490 E
371 VOTE OF THANKS/WHEN 836500 E
372 COME COME/WHEN 836510 E
373 LINGER 836520 E
374 IDA OUI/WHEN 836530 E
375 THROU THROU/WHEN 836540 E
376 CLIFFORD CHAFF/WHEN 836550 E
377 ONOIA (Killing) 836560 E
378 WILTON CHAFF/WHEN 836570 E
379 SWEETIE/WHEN 836580 E
380 SWEETIE/WHEN 836590 E
381 SWEETIE/WHEN 836600 E
382 SWEETIE/WHEN 836610 E
383 SWEETIE/WHEN 836620 E
384 SWEETIE/WHEN 836630 E
385 SWEETIE/WHEN 836640 E
386 SWEETIE/WHEN 836650 E
387 SWEETIE/WHEN 836660 E
388 SWEETIE/WHEN 836670 E
389 SWEETIE/WHEN 836680 E
390 SWEETIE/WHEN 836690 E
391 SWEETIE/WHEN 836700 E
392 SWEETIE/WHEN 836710 E
393 SWEETIE/WHEN 836720 E
394 SWEETIE/WHEN 836730 E
395 SWEETIE/WHEN 836740 E
396 SWEETIE/WHEN 836750 E
397 SWEETIE/WHEN 836760 E
398 SWEETIE/WHEN 836770 E
399 SWEETIE/WHEN 836780 E
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421 SWEETIE/WHEN 837000 E
422 SWEETIE/WHEN 837010 E
423 SWEETIE/WHEN 837020 E
424 SWEETIE/WHEN 837030 E
425 SWEETIE/WHEN 837040 E
426 SWEETIE/WHEN 837050 E
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468 SWEETIE/WHEN 837470 E
469 SWEETIE/WHEN 837480 E
470 SWEETIE/WHEN 837490 E
471 SWEETIE/WHEN 837500 E
472 SWEETIE/WHEN 837510 E
473 SWEETIE/WHEN 837520 E
474 SWEETIE/WHEN 837530 E
475 SWEETIE/WHEN 837540 E
476 SWEETIE/WHEN 837550 E
477 SWEETIE/WHEN 837560 E
478 SWEETIE/WHEN 837570 E
479 SWEETIE/WHEN 837580 E
480 SWEETIE/WHEN 837590 E
481 SWEETIE/WHEN 837600 E
482 SWEETIE/WHEN 837610 E
483 SWEETIE/WHEN 837620 E
484 SWEETIE/WHEN 837630 E
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499 SWEETIE/WHEN 837780 E
500 SWEETIE/WHEN 837790 E

[illegible]

 * REMINISCING IN TEMPO *
 * by Frank Kelly *

I recall JIMMY (Wolverines) HARTWELL'S hot combo playing at Magnolia Gardens, Jacksonville, Fla., about 1935, with the following men: Mr. Riley, piano; Harry Weinert, Banjoist, (who played Lang's guitar style); Hal Kempie, hot cornet; Jimmy, hot clary & alto sax; and an unknown drummer....Another Hartwell hot combo played at Jacksonville's Casa Bonita club with Al Payne, piano; Ken Dyson, drums; Hal Kempie, hot cornet; Jimmy, hot clary-alto sax; and Roger Sanford-tenor sax.

Remember Alonzo Ross' (ROSS DELUXE SYNCOPATORS) hot orchestra playing White and Co.ored society dates in and around Jacksonville in the early 30's. Is the leader, Ross alive? Will try to gather more information on this band when I visit Jar soon.

If anyone turns up "Hot Licks" on Bell 585, by the ORIG. ATLANTA FOOTWARMERS (a very popular S. E. 20s band), and it features a hot clary, bass or bari sax-attribute it to Ray Chestnut or Hunt Grant. I'd like to hear that disc. Hoagy Carmichael played piano with them "round W. Palm Beach in the early 20s.

Recall JOE STRUM (E string fiddle, by ear) band at Jax Beach, Fla. with Jimmy Hartwell playing wonderful hot clary & alto (Better - 100% - than on those old Wolverines discs), and Hoagy Carmichael, piano (fine for those days). Also was Fud Livingston playing accordion; his brother, Walter (who later played with Weems, Barber) playing fine sax; Al Goering (he was with Jack Pettie) on piano; Harry Besden (the original leader of the Original Ben Pollack Band) on piano & accordion; Ken Binford (now on NYC TV shows)-guitar and Red Roundtree, (now active in L.A. musical circles and on discs - banjo.....

STERLING BOSE, who blew tp, with most of the best 20's - 30's bands, now lives & performs in St. Pete, Fla. RAY LUCAS, who blew tp. with Hal Kemp-living & active in Tampa Florida. Ray plays other instruments and the young crowd there flock to where he blows. JIMMY GAYLARD, guitarist, bassist, guitar collector, in St. Pete, now is a movie operator down there. Once played with Terry Shand's Orch. Fine guy-Jimmy. Many of the collectors remember him.

PETE PETERSON, ex-Red Norvo bassist, and KARY HIGGINBOTHAM - ex bass with Ray Anthony, Ted Weems, At Mooney, Tommy Reynolds, etc. currently playing with the Savannah, Ga. Symphony Orch. under the direction of Chauncey Kelley.

When ARTHUR FIEDLER'S BOSTON POPS goes on winter tours, he hires a good many young hip jazz men. One I met was HERBY SCHOOLS, trom with Bob Sylvester and currently with the Radio City Music Hall tours. Fiedler recruits men for those tours from all over the USA.

Is JUNIE TAPS - (Hollywood movie producer) the EDs NYC band booker, or another man??...ISAM JONES (regret his passing), who had some of the best commercial bands in the 30s has an adopted son, named CASEY. Did he ever get in the music biz?

GOTHAM 500
 APEX 1100 Compiled by Anthony Rotante

CROSS SECTION ALPHABETICAL INDEX OF GOTHAM(500) AND APEX (1100) SERIES ARTISTS	
KENNY ANDREWS	1104
EARL BOSTIC	500-501-502-503
J.T. BROWN & HIS BLU-BLOWERS	1106-1107
BILLY BUTLER & HIS FOUR STARS	1102
CAPITOL CITY QUARTETTE	1114
COUSIN JOE	500-501-502
DAVIS SISTERS OF PHILA.	1115-1116
EVENING STAR QUARTETTE	1112 -1120
BILLY GAINES	1117
MARIAN GASS	1109
GOLDEN LIGHT QUARTET OF PHILA	1108
GOPEL KINGS	1113
STICK HAMMOND	504
WRIGHT HOLMES	508-511
TEDDY JACKSON & ORCH.	1100
MEAT HEAD JOHNSON	1110-514
JOHN LEE	515
DAVID MCKINLEY	505
MT. EAGLE QUARTETTE	1101-1105-1122
PEARLS OF PARADISE	1121
DAN PICKETT	510-512-516
DOUG QUATTLEBAUM	519
ROYAL HARMONY SINGERS	1119
SACRED FOUR	1103
SONNY TERRY	517-518
TINY TIM	1118
BABY BOY WARREN	507
CPL. BOOKER T. WASHINGTON	1106
JOHNNY WILLIAMS	506,509-513

GOTHAM 500

500 COUSIN JOE	FLY MEN BOOGIE (\$1-117)
With EARL BOSTIC ORK	LONESOME MAN BLUES (\$1-118)
501 COUSIN JOE	LETTLIE EVA (\$1-119)
With EARL BOSTIC ORK	YOU AIN'T SUCH A MUGH (\$1-116)
502 COUSIN JOE	BABY YOU DON'T KNOW IT ALL (\$1-137)
With EARL BOSTIC ORK	BARFOOT BOY (\$1-154)
503 EARL BOSTIC ORK	LET'S BALL TONIGHT Pt.1 (\$0 204)
	LET'S BALL TONIGHT Pt.2 (\$0 205)
504 STICK HAMMOND	THICK 'EM DOWN
	LITTLE GIRL
505 DAVID MCKINLEY	ANDALLE
	SCHREVEPORT BLUES
506 JOHNNY WILLIAMS	HOUSE BENT BOOGIE
	WANDERING BLUES
507 BABY BOY WARREN	NERVY WOMAN BLUES
	MY SPECIAL FRIEND BLUES
508 WRIGHT HOLMES	GOOD ROAD BLUES
	DROVE FROM HOME BLUES
509 JOHNNY WILLIAMS	REAL GONE GAL (BL-2)
	QUESTIONNAIRE BLUES (BL-1)
510 DAN PICKETT	EARLY ONE MORNING
	RIDE TO A FUNERAL IN A V-8
511 WRIGHT HOLMES	QUINELLA
	ALLEY SPECIAL
512 DAN PICKETT	CHICAGO BLUES
	SOMETHING'S GONE WRONG
513 JOHNNY WILLIAMS	LITTLE BOY BLUES (BL-3)
	MY DADDY WAS A JOCKEY (BL-4)

514 'MEAT HEAD' JOHNSON	OLD OLD WOMAN (MEJ 5)
	MEAN BLACK SHAKE (MEJ 6)
515 JOHN LEE	MEAN OLD TRAIN (BL-6-1)
	CATFISH (BL-7-1)
516 DAN PICKETT	NUMBER WRITER
	LEMON MAN
517 SONNY TERRY	BABY LET'S HAVE SOME FUN (ST 1)
	POOR O'GLOCK BLUES (ST 2)
518 SONNY TERRY	HARMONICA HONDA
	LONESOME ROOM
519 DOUG QUATTLEBAUM	LIZZIE LOU (DQ 2)
	DON'T BE FUERTY BABY (DQ 1)

APEX 1100

1100 TEDDY JACKSON & ORK	SWEET AND LOVELY
	RAVIN' WITH RAMON
1101 MT. EAGLE QUARTETTE	GLORY GLORY HALLELUJAH
	MY TROUBLE IS HARD
1102 BILLY BUTLER & HIS	I MADE A BIG MISTAKE
FOUR STARS	GROOVE TO REMEMBER
1103 SACRED FOUR	COME OUT OF THE WILDERNESS
	I'M WAITING FOR JESUS
1104 KENNY ANDREWS	THERE IS TIME
	WHY MUST YOU SAY, WISE GUY
1105 MT. EAGLE QUARTETTE	A SOLDIER'S FLEA
	OLD SHIP OF ZION
1106 COMP. BOOKER T. WASHINGTON	ST. LOUIS BOOGIE
with BROWN'S BLU-BLOWERS	GOOD WHISKY
1107 J.T. BROWN AND HIS	BLACKJACK BLUES A 13
BLU-BLOWERS	BROWN'S BOOGIE A 12
1108 GOLDEN LIGHT QUARTET	HE WILL REMEMBER ME
OF PHILA.	PRODIGAL SON
1109 MARIAN GASS	DARLING DARLIN
	HOW LONG AM I TO HAVE BLUES
1110 MEAT HEAD JOHNSON	GOIN' BACK TO LOUISIANA JD 1
& HIS BLUES BOUNDING	BARNEL HOUSE MAMA JD 2
1111	
1112 EVENING STAR QUARTETTE	HOW FAR
	PACKING EVERY BURDEN
1113 THE GOSPEL KINGS	MY LORD'S GETTING US READY
	MOVE ON UP A LITTLE HIGHER
1114 THE CAPITOL CITY	LORD WILL MAKE A WAY
QUARTETTE	I'M GOING TO LIVE THE LIFE
1115 DAVIS SISTERS OF PHILA	I'M GOING TO TELL GOD DS 1
	THE HOLY WILL BE DONE DS 2
1116 TINY TIM	DO THE DUMP Pt. 1
	DO THE DUMP Pt. 2
1117 BILLY GAINES, Piano	WILLOW WEEP FOR ME
and rhythm	I'M CONFESSIN'
1118 DAVIS SISTERS OF PHILA.	GET AWAY JORDAN
	JESUS IS NEAR
1119 ROYAL HARMONY SINGERS	MERCY LORD
	LORD AM I BORN TO DIE
1120 EVENING STAR QUARTETTE	LORD TAKE MY HAND
	MY TIME AIN'T LONG
1121 PEARLS OF PARADISE	GOD ANSWERS PRATER
	JESUS IS THE NAME
1122 MT. EAGLE QUARTETTE	HE'S A FRIEND TO US ALL
	WHEN I TAKE MY VACATION IN
	/HEAVEN

LOOKING BACKWARDS
 A COLLECTION OF RECORDING STAR
 ODDITIES

Compiled by Bob Celten

JOHNNY MERCER'S first big break came as the New York winner of the PAUL WHITEMAN audition conducted in the Times Square studio of the National Broadcasting Co.. DAVID ROSE owns over 45 pipes for smoking and never uses more than one each day....OLGA ALBANI loved to play poker.. The YACHT CLUB BBYS were CHICK ENDOR, GEORGE WALSH, BILLY MANN and HARRY PURCELL....OZZIE NELSON was selected by the coaches and sport writers as All American quarterback for his sterling work on the 1926 Rutgers University football team....As a youth, JACK FULTON operated a laundry in Phillipsburg, Pa....Next to tickling the keys of a piano, the passion of LEE SIMMS, the pianist, was running speed boats.... ARNOLD JOHNSON'S ORCHESTRA used a theremin for special effects.... At 16, RUSS MORGAN played a trombone solo in the late JOHN PHILIP SOUSA's BAND.... DOROTHY LAMOUR will be 43, December 10th.... ARTHUR FIELDS and FRED HALL were owners of the Piedmont Music Publishing Company where they publicised their own tunes exclusively.....

WALTER LAMROSCH was decorated as a Commander of the White Lion by the Czechoslovakian Minister to the U.S. for his presentation of the works of composers of that country JACK PETTIS was one of the leaders of the S.S. LEBIATHAN OrchestraEdward Small of Hollywood once filed suit against BING CROSSBY for \$20,000 which Small alleged was due him as commission for being manager, personal representative, and adviser...NAT BRANLEYWYNE, a pianist for EUGEN COULUMBO succeeded Russ as leader of the Waldorf Astoria Empire Room Orchestra broadcasts LAVA JENNIE, Orchestra Leader who recorded for Emerson was a brother of the popular Ben....RUSS COULUMBO spoke Russian, Italian, Spanish, German and French as well as English... CLAYTON MCKICHEN carried around with him a steamer trunk filled with trophies won in various fiddling contests throughout the United States....ROGER WOLFE KAHN once contracted to supply bands for all the French Line ships....

NOTICE

This Instruction Book must not be detached before instrument reaches user.

INSTRUCTIONS

FOR THE UNPACKING, ASSEMBLING, OPERATION AND CARE OF THE

VITANOLA
The PHONOGRAPH of MARVELOUS TONE

Read this booklet throughout before attempting to set up instrument

In Any Correspondence Concerning This Instrument, Be Sure to Refer to Type and Serial Number

VITANOLA TALKING MACHINE CO.
CHICAGO, U. S. A.

FIG. 1



FIG. 2



FIG. 3

Ball Point Jewel
for Playing
Pathe Records



FIG. 4

Sapphire Point
for Playing
Edison Records

INSTRUCTIONS FOR OPERATING TONE ARM AND REPRODUCER

Figure 1. Position of Reproducer for playing Victor, Columbia, Emerson or any other lateral cut record.

Figure 2. Position of Reproducer for playing Okeh, Edison, Pathe or any other Hill and Dale cut record.

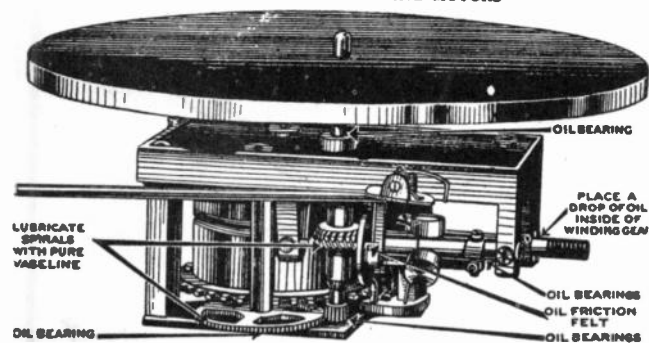
To change position from Figure 1 to Figure 2, turn reproducer to left as far as it will go (holding reproducer between thumb and forefinger—not touching needle arm in center of diaphragm).

To replace to former position (Figure 1) turn reproducer to extreme right.

Use steel needle for playing any record except Edison or Pathe. (Figures 3 and 4.)

FIG. 5

INSTRUCTIONS FOR OILING MOTORS



In our various models are different types of motors, but their lubricating parts are practically alike. To get at motors for oiling and other purposes remove turntable from shaft, then remove screws, holding motor board in cabinet, and take off crank before lifting out motor board.

POSITION OF MOTOR WHEN IN CABINET

NOTICE SHOULD IT BE NECESSARY TO WRITE US FOR INFORMATION OR REPAIR PARTS, ALWAYS GIVE TYPE AND SERIAL NUMBER OF YOUR PHONOGRAPH.

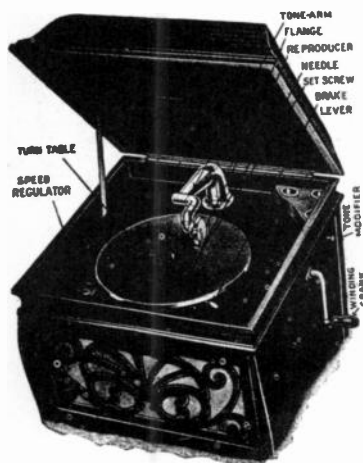


FIGURE 6



SOUND BOX

1. All sound boxes are thoroughly tested before leaving the factory and should last for an indefinite period. As the reproduction greatly depends upon the mica diaphragm, care should be taken not to injure this in any way.

2. Inexperienced persons should not attempt to adjust or repair a sound box, as this is the work of experts. In case the sound box does not give satisfactory reproductions, it should be immediately sent to the nearest Dealer or direct to the factory at Chicago for repairs.

3. Do not drop the sound box on record, as it is liable to throw it out of adjustment, at the same time injuring record.

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