

**Down Beat's**  
**Yearbook**  
**of Swing**

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**PAUL EDUARD MILLER**

DOWN BEAT'S  
YEARBOOK  
of  
SWING

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by  
**Paul Eduard Miller**

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Introduction By  
Fletcher Henderson

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We honestly believe this *YEARBOOK OF SWING* to be a genuine accomplishment. Miller has here gathered together a great variety of factual information for which there has long been a steadily increasing demand. We hope that to some extent, at least, the *YEARBOOK* will fulfill that demand.

At the same time, we realize that there may be persons who have in their possession additional or supplementary information on the subject. To any such persons we extend an invitation to correspond with Mr. Miller through the publishers.

CARL CONS,

Managing Editor of *Down Beat*

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And to the hundreds of musicians who have contributed the factual information here summarized—information which in many instances has been verified from dozens of sources.

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## INTRODUCTION

Many musicians in the field of hot jazz or swing music have been motivated by sheer enthusiasm for their subject. In the past few years this enthusiasm has been caught up by millions of people who are not musicians at all, but who for the first time in the history of jazz have found a new basis for enjoying this form of music.

Musicians have, of course, long recognized obvious divisions of jazz—hot jazz, symphonic jazz, the popular song, etc. But to the regular customers of thousands of dance halls, cabarets, hotel dining rooms, and night clubs, jazz was formerly regarded as syncopated music fit only for dancing.

The objections to hot jazz are still numerous: it is too brassy, it is not music, it is cheap. Nor is it likely, in spite of the prevalent widespread vogue for swing music, that these objections will entirely disappear. Whether or not the current tremendous public interest in jazz will die out and be replaced by a new popular idea need not concern either intelligent musicians or honest admirers. It is encouraging to find that among a few persons a genuine understanding of jazz has at last flourished and promises to stimulate a wider interest and appreciation on the part of others who are able, through a knowledge of music generally, to interpret the aims and efforts of composers long neglected. The demand for old recordings of music in the hot style is persistent. If the small group, which really finds in this music an element of art to which it feels a definite response, can be looked to for moral support, then we can anticipate the evolution of an even finer jazz, brought about by composers, arrangers, and musicians fired with a new ambition.

The outstanding drawback to the development of jazz, as everyone knows, is the unfortunate commercialism which always turns a deaf ear to unconventional progress. Worthy organizations and individuals find it difficult to reconcile their art with their daily sustenance, and huge booking agencies have little regard for artistic

sensibilities. Public reaction is always uppermost in importance, and many a worthy musician must suffer furious, if silent, indignation at the nature of "request numbers" from patrons. The average popular song is anathema to the musical taste of the orchestra characterized by talent and originality. It not only offends the taste, but what is far more important, dulls the creative spirit and demoralizes real jazz music far more than jazz will ever—even with the assistance of professional reformers—demoralize the youth of this great nation.

The genuine hot band is always a specialized group constantly seeking to better its technique and enrich the tradition which lies behind jazz music. We have come a long way from the ragtime of *Pretty Baby* and *High Society*, and likewise, we have every reason to believe that the jazz of today is a far cry from that of the future.

Jazz music began as a racial expression. In the relatively short period of its existence it has enjoyed various cycles of public acclaim. Its future, however, is in the hands of talented composers, arrangers, and musicians, and the jazz of the future will prove to us just how talented our composers, arrangers, and musicians really are—and whether the era of swing has overrated or underestimated their genius and ability.

FLETCHER HENDERSON

September 15, 1938.



# YEARBOOK OF SWING

## CHAPTER ONE: MILESTONES

*This miniature history of swing is the distillation of essentials from large numbers of facts and a great variety of information. It touches only upon highlights — the milestones — tracing the history and influence of organized musical groups rather than individual musicians.*

## CHAPTER I.

### MILESTONES: A MINIATURE HISTORY

In a sense, swing is probably the most unique music the world has ever known. Since the date of its inception it has emerged at regular intervals to rock the very foundations of the land which inspired its genesis.

Shortly after the year 1900, America quietly gave birth to ragtime, and in 1918 that same ragtime literally knocked America off her feet. After 1920 ragtime appeared under the title of jazz. Its common denominator was the popular song—which occasionally took on pseudo-symphonic airs. Jazz was even more of a sensation than was ragtime, reaping tremendous profits for those engaged in it and making international figures of some of its promulgators.

In the early thirties swing was creeping up upon the American citizen, and in 1935 it struck him so forcibly that he didn't know what had happened. Only now, approximately three years later, is he beginning to get back his breath, and our best evidence of this is that the moral zealots are once again going at jazz, tooth and nail.

No other music, to my knowledge, has suffered so much violent criticism nor has been the subject of so many spurious attacks by both professional and non-professional reformers of the world's morals. And no other music, on the other hand, has emerged from these attacks with such enormous popular appeal, and incidentally, with so much capital gain.

Ragtime, jazz, swing—all have had their nucleus in that peculiarly American institution, the popular song. And yet, since the very beginning of this branch of American music, there has been a soft, persistent undercurrent of something real and something fine—something which had very little to do with the intrinsic cheapness of the popular song and something which will outlive all the thousands of such musical nonentities. This underlying and qualitative substance which is just now making itself heard, almost round the world itself, is hot jazz.

### New Orleans

At least five varieties of music left their mark on ragtime. *Spirituals* and *religious hymns* had long been part of the musical tradition of the Negro when Scott Joplin began to compose what was probably the first piano ragtime. William Christopher Handy wrote down many of these traditional tunes—*St. Louis Blues*, *Loveless Love*, etc., etc. *Coon-songs* in abundance were being composed and performed in the 1890's by men such as Bert Williams, Ernest Hogan, Cole and Johnson, and Irving Jones. *March* music contributed its share, as witness *High Society*, which actually derived from the piccolo part of a march. Although this tune is now credited to Steele and Melrose, during the first two decades of the century it was played by every street band and ragtime orchestra in New Orleans. Its composer was anonymous.

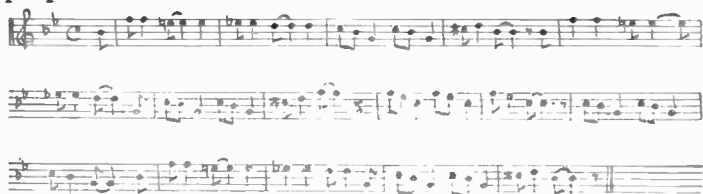
The *quadrille*, a popular dance of about thirty years ago, afforded early ragtime musicians opportunity to insert into the "breaks" of the dance tune their own ideas. In this way *Tiger Rag* originated. The quadrille, *Get Out of Here*, formed the basis for *Tiger*, which in the early days had no name but was referred to only by a number.

Neither ragtime nor jazz, nor yet swing, began abruptly or precisely at a given time. Each was the gradual culmination of all the influences preceding it. One line of influence is not only the result of immediate predecessors, but readily may be traced back to many men and organizations.

From all the evidence obtained, the spinal cord in the evolution of swing is Negroid, beginning with Scott Joplin and Buddy Bolden. The nineteen years, 1900-1918, which may be designated as the New Orleans period, witnessed the growth of four important Negro bands, one notable white orchestra, and numerous solo instrumentalists who were later to make their mark in Chicago.

Trumpeter Buddy Bolden was the leader of the first important hot ragtime group which flourished from about

1900 to 1910. Bolden's group was no doubt a crude musical organization, but all available facts point to the authenticity of his "hot" trumpeting. Bolden himself was artist enough to do some composing of his own. The following sixteen bars are from a melody which he played:



The lyrics are unprintable.

Bolden eventually suffered from a mental derangement, but four members of his group survived to continue under the leadership of Frank Dusen, Bolden's trombonist. Dusen organized The Eagle Band about 1911. This remained intact for some years, and included two instrumentalists whose influence carried itself in a direct line even down to the present day. One was William (Bunk) Robinson, trumpeter, who, by Louis Armstrong's own admission, had much effect upon Armstrong in his formative years. The other is Sidney Bechet, clarinetist and soprano saxophonist, still active, and who is only now, after a full quarter-century, winning the recognition he so justly deserves.

The Olympia Band flourished simultaneously with its arch rival, the Eagle group. The Olympians were first fronted by valve-trombonist Joseph Petite; when he quit, trumpeter Freddie Keppard assumed leadership, though only for a short period, since he and the Olympian's trombonist, Eddie Venson, left New Orleans to join The Original Creole Band in California. Joseph (King) Oliver, the trumpeter who was later to skyrocket to fame in Chicago, then took over the band. Subsequently, about 1917, the principal soloists of The Eagle Band merged with the best men of the Olympians, and together they continued as the Olympians, under Oliver.

The Original Creole Band, fourth important "hot" ragtime group of the New Orleans period, deserted the

Crescent City late in 1912. This was the first organization of its kind to venture north. In California, early in 1913, the Original Creoles played one-week stands in Los Angeles, San Francisco, Oakland, and San Diego, as a feature attraction of the Pantages vaudeville circuit. On this same circuit they appeared in numerous cities, in both Canada and the United States, as far east as Chicago, where they played the Big Grand Theatre early in 1913, and the Colonial Theatre late in 1913. Early in 1914 they performed at three other Chicago theatres, adjourning here with a four months' engagement at the North American Restaurant, then located at the corner of State and Monroe streets. During this year (1914) they penetrated east as far as Cincinnati—on Loew's circuit—returning to Chicago for repeat engagements in 1915 and 1916. In 1916 they made their first appearance on Broadway, at the Columbia Theatre. They then played Schubert's Winter Garden for six months, and later toured with Schubert's revue, *Town Topics*, for almost a year. The show played Chicago's 8th Street Theatre for four months, and during that time the band doubled at the North American Restaurant. At the completion of the tour, in 1918, the Creoles disbanded.

In the person of Freddie Keppard the Original Creoles possessed a trumpeter who was, beyond any doubt, an authentic "hot" musician. He may be heard on records waxed as early as 1923-24—with his own band, with Erskine Tate, with Cook's Dreamland Orchestra, and with Cookie's Gingersnaps. At least two other instrumentalists in the band are remembered by many musicians as real swing men—clarinetist George Baquet and trombonist Eddie Venson. Jimmie Noone replaced Baquet during the last six months of the Creoles' existence as a group.

The Original Dixieland Band, organized in New Orleans, migrated to Chicago in 1914, and late in that year worked at the Schiller Cafe for about three months. From February 1915 to September 1915 the Dixielanders played at the De Labbie Cafe, located on Wabash near Van Buren. There followed a full year's engagement at

the Casino Gardens (Kinzie and Clark streets). It was not until December 1916 that the Dixielanders reached New York, taking up their stand at Reisenweber's Restaurant for a three-year stay. It was during this period that they recorded for Victor.

It is significant that because of the existence of recordings by the Dixielanders, it is they who have erroneously been credited with originating the hot style. The facts point to the Negro bands as the originators. Unfortunately, the Original Creoles did not record, nor did any of the three other hot ragtime groups in New Orleans. However, there can be no doubt that Bolden's Band, The Eagle and Olympia Bands, together with the lesser groups such as The Silverleaf Band, and those headed by Edward (Kid) Ory, Joseph (Little Joe) Lindsey, Oscar (Papa) Celestin, Emanuel Perez, Henry Renee, Jack (Mutt) Carey, and Joseph Robechaux made hot jazz history.

In 1918 the march of the Negroes northward to Chicago was launched in earnest. One by one the great instrumentalists gathered up their horns and made their way to the Windy City. The smoky atmosphere of New Orleans' night life was fast penetrating the North, and with it came the uninhibited rhythmic philosophy of dark skins. Perhaps Chicago was responsible for civilizing jazz, for smoothing over the rough places, but the impetus for improvement, like the raw material itself, came from the mouth of the Mississippi.

\* \* \*

### Chicago

Prior to the invasion of New Orleans Negroes, Chicago too had been toying with ragtime. For the most part, the important activity centered in the Black Belt. As was the case in New Orleans, the red light district—then located in the vicinity of Dearborn and 22nd streets—found ragtime to its liking, and frequently employed jazz musicians. Among them, as early as 1910, were Tony Jackson and Jelly Roll Morton. Boisey James was playing at the Schiller Cafe (where the Original Dixielanders were to make their first Chicago appearance in 1914)

as early as 1910-11. A five-piece band of New Orleans instrumentalists, featuring clarinetist Lorenzo Tio, trumpeter Emanuel Perez, and drummer Louis Cottrell, played the Arsonia Cafe on West Madison street as early as 1914. (Later the Arsonia moved to Clark and Erie streets, and Tony Catalano's band played here in 1918.)

During its best days, The Pekin Theatre was a haven for musicians and entertainers. Located at the northwest corner of State and 27th streets—now the site of the City of Chicago's Third District Police Station—the Pekin saw its heyday between the years 1905 and 1914. Besides a house orchestra, the Pekin featured a dramatic company, vaudeville, and musical revues. Associated with the theatre at one time or another were Clarence Williams and Shelton Brooks, songwriters; Nappy Lee and Wilbur Sweatman, clarinetists; Miller and Lyles, comedians; Richard B. Harrison (the actor who played God in *Green Pastures*); and Will Marion Cook, bandleader.

As early as 1916, A. Charles Elgar maintained a fifteen-piece "hot" band at Harmon's Dreamland Ballroom; this group featured Joe Sudler, one of the greatest of the early trumpeters. In 1918 the Elgar orchestra gave what was probably the first "swing concert" ever to be held anywhere. In Chicago's Orchestra Hall, Elgar's Creoles played *Tiger Rag*, with Clifford King at the clarinet.

But not until 1918, with the coming of the New Orleans instrumentalists, did hot jazz assume a truly important role in Chicago. In that year King Oliver, Johnny Dodds, Sidney Bechet, Wellman Braud, Jimmie Noone, Freddie Keppard, Bill Johnson, Eddie Venson, and George Baquet took things in hand, and this marked the beginning of the Chicago period, 1918-1928.

The band headed by Oliver, except for the pianist, was composed entirely of men who had come from New Orleans. They played at the Royal Gardens for a year, then moved into Dreamland Cafe (35th and State streets) for a two-year engagement. In 1921 Oliver and his group played in California, returning to Chicago's Royal Gardens (also called Lincoln Gardens) in 1922. In June of that year Louis Armstrong joined the band, remaining



for almost two years. From about 1924-27 Oliver's band played at the Plantation, and Oliver's best days came to an end.

During his first year in Chicago, Bechet played with Braud and a trumpeter called "Sugar Johnny" (at the De Luxe Cafe). Next he collaborated with Tony Jackson at the Pekin Cafe; subsequently he joined Will Marion Cook, went to Europe, and upon his return recorded with Clarence Williams' Blue Five. In 1919 Freddie Keppard joined Jimmie Noone, playing at the Royal Gardens after Oliver's departure. Both Keppard and Noone later affiliated themselves with Cook's Dreamland Orchestra.

In 1922 Charlie Cook replaced Elgar's Creole Band at Dreamland Ballroom; Elgar had held the spot since 1916. Cooke carried on ably for the following eight years, playing the last three at White City Ballroom. In 1918, Erskine Tate brought his band into the Vendome Theatre, where it remained for nine consecutive years. About 1920 drummer John Wycliffe organized a band which, from 1920-22, featured Bobby Williams, another great trumpeter; and from 1922-24 trumpeter Bob Schaffner worked with the group, after which he joined Oliver at the Plantation.

In 1925 Louis Armstrong formed his recording group, The Hot Five; but Armstrong publicly played with various Chicago orchestras (1925-29), notably those of Erskine Tate, Carroll Dickerson, Clarence Jones. In 1924 Johnny Dodds installed his band at The Stables for a six-year run. In 1927 Jimmie Noone established his band at the Apex Club, and for the following six or eight years appeared at many night spots. At the Apex, Earl Hines played with the band. Hines gathered together his own group in 1928, and launched a six years' engagement at the Grand Terrace. About 1920 trumpeter Bernie Young came into prominence, appearing in the Chicago vicinity for about ten years as leader of his own band. Richard M. Jones headed his own group, which performed at various small theatres in the Black Belt. Violinist Sammy Stewart fronted his own orchestra at the Metropolitan and Michigan theatres, and between 1925-30 was one of the

important hot bands. Jimmie Wade's band was frequently heard during the middle twenties. Dave Peyton and Walter Barnes were very active as leaders of their own groups (about 1924-30).

Of all these bands the organizations of Oliver, Tate, Elgar, and Cooke stand head and shoulders above the rest. At one time or another, these leaders employed the services of practically every great hot instrumentalist of the Chicago period.

By 1930 the jazz capital of America had moved to New York.

\* \* \*

#### *St. Louis—Kansas City*

Simultaneous with all this activity in Chicago, the developments in St. Louis and on the Mississippi river-boats were also of prime importance. In 1918 both Fate Marable (pianist) and Charles Creath (trumpeter) organized their own bands and began careers which involved them with the generation which had been too young to join the first exodus from New Orleans. For ten years these two leaders played on the excursion boats which plied the Mississippi. Onetime members of these bands were musicians such as Louis Armstrong, Zutty Singleton, Al Morgan, George Foster, Horace Eubanks, Henry Allen, Leonard Davis, Floyd Campbell, Harvey Langford, Sidney Desvigne and Charlie Lawson.

At about this time Dewey Jackson, trumpeter, was playing around St. Louis. The Missourians organized about 1926, and later migrated to New York, where eventually they came under Cab Calloway's leadership. Frank Trumbauer headed a band which included Bix Beiderbecke; it played at the Arcadia Ballroom, St. Louis, about 1927. Later that year Beiderbecke and Trumbauer joined Jean Goldkette in Detroit, and a bit later, Paul Whiteman in New York.

In Kansas City, pianist Bennie Moten was leading his own band as early as 1922, and from that source sprang the present orchestra of William (Count) Basie. In the same city, in 1929, Andy Kirk first gathered together his

group, but not until the band came north did it attain more than local recognition. Jesse Stone was active during the twenties; his band was fronted by George E. Lee.

\* \* \*

### Chicago

During the period from 1914 (when the Dixieland Band introduced the first white jazz) to 1928, Chicago also witnessed some development outside the Black Belt. Early in 1921 the New Orleans Rhythm Kings began an eighteen months' engagement at Friar's Inn, after which they played at various Chicago ballrooms for a similar period. The group disbanded early in 1924.

In 1924 Chicago's Austin High School was the unwitting sponsor of what was, a few years later, to become "the Chicago group." Dave Tough, Jimmy McPartland, Frank Teschmaker, Bud Freeman, and Jim Lannigan were schoolmates. Forming a band which they called The Blue Friars, they played school dances for whatever money was in the offing. Husk O'Hare took over the management of this group of youngsters, changed the name of the organization to the somewhat more sensational Red Dragons, and obtained work for them at radio station WHT, Chicago. This was in 1925 and 1926. At approximately the same time (1924-1927) Tough was attending Lewis Institute, where tea dances were given at frequent intervals. The Blue Friars presided, and presently "guest artists" included their friends and associates, all young men—Benny Goodman, Floyd O'Brien, Jesse Stacey, Muggsy Spanier, and Joe Sullivan. During this same period, Spanier, Stacey, and Teschmaker played with Sig Meyers' band, at White City Ballroom, doubling at a taxi dance hall on North Clark street one night a week. In 1927, Tough, Freeman, O'Brien, and Eddie Condon obtained work at the Commercial Theatre in South Chicago. Ben Pollack with Jack Teagarden, was playing at the Southmoor Hotel; Bix Beiderbecke was associated with a small group at Hudson Lake, Indiana;

Pee Wee Russell and Vernon Brown were jobbing with a group around Whiting, Indiana.

The Commercial Theatre job lasted for only about four months. Tough went to Europe with Danny Polo. Goodman and McPartland joined Pollack at the Blackhawk. Freeman, Condon, Teschmaker, Sullivan, Stacey, Lannigan, McPartland, Mesirov, O'Brien, Teagarden, and Krupa waxed the now famous "Chicago" recordings. Charlie Pierce's Illinoisians played at various places in Chicago, including Midway Gardens; Spanier and Teschmaker recorded with them. Ben Pollack appeared at the Blackhawk for a full season (1927-28), and departed for New York, where Freeman joined the band.

At this point, the Chicago period began its rapid decline.

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#### West Coast

The contributions of the West Coast to hot jazz were relatively few. Kid Ory migrated from New Orleans to Los Angeles in 1919; Mutt Carey joined him a year later, and together they formed the nucleus of Ory's Sunshine Band. This was in existence for about four years, after which Ory went to Chicago to join Oliver and record with The Hot Five. The Spikes brothers (Reb and Benjamin), California-born, organized a band of their own, influenced, no doubt, by the Ory group. Ben Pollack launched his career as drummer-leader in California; he too came to Chicago, in 1927.

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#### Ohio

In Ohio, in 1920, William McKinney organized the Synco-Jazz Band which, a few years later, was to become McKinney's Cotton Pickers (one of the great colored bands). Under the latter name this group remained intact until 1934.

In Cincinnati, late in the summer of 1923, Jimmy Hartwell organized some talented white musicians, called

The Wolverines. The band played at the Stockton Club and Doyle's Dance Hall during the season 1923-24. In mid-1924 it performed at college dances at the University of Indiana; at the Casino Gardens in Indianapolis; and at the Municipal Dance Pavilion in Gary, Indiana. Early fall brought the Beiderbecke-Hartwell organization to Broadway, at the Cinderella Ballroom; the engagement lasted until early 1925. In 1927, Beiderbecke joined Trumbauer, and together they went to St. Louis. A little earlier Beiderbecke had played with Charlie Straight for a brief time in Chicago.

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#### *Detroit*

In Detroit, during 1926-27, Jean Goldkette's orchestra was an attraction at the Graystone Ballroom. Bill Rank, Bix Beiderbecke, Don Murray, and Frank Trumbauer were members of the group during this engagement. McKinney's Cotton Pickers also played the Graystone at about the same time. Later McKinney's toured from coast to coast, and for a band which seldom obtained the benefit of radio broadcasts, it was nevertheless widely known.

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#### *New York*

When The Wolverines arrived in New York in 1924, they found there many musicians who were later to become identified with hot jazz. Scattered throughout various bands then on Broadway were Red Nichols, Miff Mole, Jimmy and Tommy Dorsey, Rube Bloom, Frank Trumbauer, Phil Napoleon, Frank Signorelli, Mickey Bloom, and Vic Berton. But none was playing with a "hot" orchestra. In fact, there existed no hot white bands, and The Wolverines were the first group of this nature to appear on Broadway since the Original Dixielanders.

Already in 1923 both Duke Ellington and Fletcher Henderson had formed their first orchestras. Louis Armstrong joined Henderson in 1924 for a period of a year, and after Armstrong left, Henderson continued to contribute

to hot jazz in a manner seldom surpassed. Henderson's band moved into the Roseland Ballroom in 1924, and played there each season for seven consecutive years—to the end of 1931—after which it transferred its activities, for the ensuing year, to Connie's Inn. In 1923, Ellington and his small group commenced an almost five year run at the Kentucky Club, after which the band, now augmented, was booked by The Cotton Club, late in 1927, for a four year stand.

Elmer Snowden headed his own band at The Nest and Club Bamville in 1924, and for a period of almost ten years he retained his importance as a leader of hot orchestras. In 1926, Chick Webb organized his first group, playing many Broadway ballrooms and Harlem night spots in the years following. Cab Calloway came east with Marion Hardy's Alabamians, a Chicago group. Later Calloway assumed leadership of The Missouriians, who had been playing at New York's Savoy during the same period (1928-29) as The Alabamians.

Cecil Scott's and Charlie Johnson's orchestras were also performing in New York. Jimmie Lunceford's organization, which had played its first job in Memphis, Tenn., in 1929, showed up in Buffalo, N. Y. the following year (1930-33); after which it moved into New York's Cotton Club for six months. Luis Russell, who had accompanied King Oliver to New York late in 1927, took over the old Oliver Plantation orchestra and ventured forth under his own name, playing various ballrooms and Harlem night spots (1928-35). Claude Hopkins, who like Ellington originally migrated to New York from Washington, D. C., organized a band for the second time after returning from Europe in 1929. The Blue Rhythm Band sallied forth in 1929, and continued for about seven years under the leadership of three or four different men.

Ben Pollack came to New York from Chicago in 1928, but the band remained intact only a few years. Some of Pollack's men were drafted by Red Nichols to record with his Five Pennies group. A large number of the white hot musicians then in and around New York recorded with Red Nichols and Miff Mole.

During the years 1928 to 1932 such swing soloists as Bix Beiderbecke, Frank Trumbauer, Joe Venuti, Eddie Lang, Jimmy and Tommy Dorsey, Red Norvo, Mildred Bailey, and Jack Teagarden played with the Paul Whiteman orchestra. But since Paul Whiteman's orchestra was not "hot," most of the swing men around New York played and recorded with the numerous pick-up bands, and jobbed one-nighters whenever they could find work. Red Nichols gave employment to many such musicians; so did Jimmy and Tommy Dorsey, and Benny Goodman.

In 1931, Don Redman quit McKinney's Cotton Pickers and struck out for himself. About 1934 both Teddy Hill and Willie Bryant organized bands. In 1933, Benny Goodman obtained work for his entire orchestra at Billy Rose's Music Hall, and soon thereafter a commercial radio program enabled Goodman to begin in earnest his meteoric rise to national popularity. In 1934, the Dorsey brothers organized a new band; about a year later Jimmy and Tommy went their own ways, each heading his own group.

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### Chicago

Chicago, after 1930, was only a gutted shell of its former self. Jabbo Smith played around Chicago and Milwaukee with a small group. Jimmie Noone, Francois' Louisianians, Erskine Tate kept the ball rolling for a while, but it was pretty tough going. It was not until the 1934-35 season that the pendulum began to swing back. During that period Benny Goodman injected new life into the Congress Hotel with a run of about seven months; and Fletcher Henderson was booked at the Grand Terrace for almost two solid years.

Significantly, the musician's paper, *Down Beat*, began to be influential at this time and did much to encourage hot musicians and bring their work to the attention of hot music lovers. Thus Chicago once more was destined to become the pivotal city in swing history. Henderson's arrangements and Goodman's performances kindled the flame of public appeal, and the organizations headed by

both men quickly became identified with a new era of jazz-swing. The Chicago Rhythm Club sponsored three swing concerts, the first of their kind ever to be held. Two featured the Goodman orchestra, one the Henderson group. Later, the editors of *Down Beat* magazine sponsored similar concerts by the orchestras of Bob Crosby and Jimmy Dorsey.

Roy Eldridge, after a year with Henderson, opened with his own small band at the Three Deuces, for a two year run. The orchestras of Red Norvo, Jimmy Dorsey, Bob Crosby, Louis Armstrong, Andy Kirk, Count Basie, and Earl Hines all played long stands in the Windy City during the period 1936-39.

\* \* \*

#### *New York*

On the heels of the Goodman-Henderson triumphs, still more new bands began to spring up. When Ben Pollack's orchestra disbanded it was taken over by Clark Randall; this is the group which in 1935 became the Bob Crosby orchestra. In 1936, Edgar Hayes took over the Blue Rhythm Band. In the past two years, Art Shaw, Red Norvo, Joe Marsala, John Kirby, Bobby Hackett, Erskine Hawkins, Frank Trumbauer, Glen Miller, Gene Krupa, Sidney Bechet, Count Basie, and Andy Kirk have all become important names on the rostrum of swing. If present plans materialize, Jack Teagarden, Benny Carter, and Teddy Wilson and Lionel Hampton will all be heading their own bands in 1939.

The era of swing is not yet completed.

\* \* \*

#### *Summary*

In perspective, the duration of the productive activity of an orchestra or soloist takes on an important significance. Not that the age of an orchestra necessarily makes for excellence, but on close inspection it will be seen that there is a distinct relation between age and quality.



I list below what I believe to be all the important orchestras of hot jazz. No attempt has been made to include the full life span of a band, since the dates given apply only to the best and most productive years. The initials RG indicate that the group's importance is mainly as a recording group. N for Negro. W for White.

- Buddy Bolden's Orch., 1900-1910. N  
 The Eagle Band, 1911-1917. N  
 The Olympia Band, 1911-1918. N  
 The Original Creole Band, 1913-1918. N  
 The Original Dixieland Band, 1915-1920. W  
 Elgar's Creole Band, 1916-1928. N  
 King Oliver's Orch., 1918-1927. N  
 The Noone-Keppard Orch., 1919-1920. N  
 John Wycliffe's Orch., 1920-1924. N  
 Charles Creath Orch., 1920-1928. N  
 Celestin's Tuxedo Orch., 1920-1928. N  
 Fate Marable Orch., 1920-1927. N  
 Kid Ory's Orch., 1920-1923. N  
 New Orleans Rhythm Kings, 1921-1923. W  
 Erskine Tate's Orch., 1922-1932. N  
 Charles Cooke's Orch., 1922-1930. N  
 Bernie Young's Orch., 1922-1928. N  
 Bennie Moten's Orch., 1922-1930. N  
 Clarence Williams' Blue Five, 1923-1925. RG-N  
 The Wolverines Orch., 1923-1925. W  
 McKinney's Cotton Pickers, 1924-1934. N  
 - Duke Ellington's Orch., 1924——. N  
 Fletcher Henderson's Orch., 1924——. N  
 Jimmie Wade's Orch., 1924-1928. N  
 Sammy Stewart's Orch., 1924-1928. N  
 Elmer Snowden's Orch., 1925-1933. N  
 Louis Armstrong's Hot Five, 1925-1927. RG-N  
 Carroll Dickerson's Orch., 1925-1928. N  
 Charles Pierce's Illinoisians, 1925-1928. W  
 Jean Goldkette's Orch., 1926-1927.  
 The Missourians, 1926-1929. N  
 Red Nichols' Five Pennies, 1927-1930. RG-W  
 Jimmie Noone's Orch., 1927-1932. N

- Miff Mole's Orch., 1927-1929. RG-W  
 Paul Howard's Orch., 1927-1930. N  
 Ben Pollack's Orch., 1927-1930. W  
 Bix Beiderbecke Orch., 1928-1929. RG-W  
 Luis Russell's Orch., 1928-1936. N  
 Eddie Lang's Orch., 1928-1930. RG-W  
 - Chick Webb's Orch., 1928——. N  
 Joe Venuti's Orch., 1928-1930. RG-W  
 Earl Hines' Orch., 1928——. N  
 The Blue Rhythm Band, 1929-1936. N  
 Louis Armstrong's Orch., 1929——. N  
 - Andy Kirk's Orch., 1929——. N  
 - Cab Calloway's Orch., 1929——. N  
 - Casa Loma Orch., 1930——. W  
 Claude Hopkins' Orch., 1930——. N  
 Jimmie Lunceford's Orch., 1930——. N  
 Don Redman's Orch., 1931——. N  
 - Benny Goodman's Orch., 1934——. W  
 - Dorsey Brothers Orch., 1934-1935. W  
 Jimmy Dorsey's Orch., 1935——. W  
 Tommy Dorsey's Orch., 1935——. W  
 Fats Waller's Rhythm, 1935——. W  
 Teddy Hill's Orch., 1935——. N  
 Red Norvo's Orch., 1936——. W  
 Art Shaw's Orch., 1936——. W  
 - Count Basie's Orch., 1936——. N  
 Erskine Hawkins' Orch., 1936——. N  
 Edgar Hayes' Orch., 1936——. N  
 Bob Crosby's Orch., 1936——. W  
 Frank Trombar's Orch., 1937——. W  
 - Glen Miller's Orch., 1938——. W  
 - Gene Krupa's Orch., 1938——. W

#### Personnels

##### *Buddy Bolden's Band (c. 1900-10)*

Buddy Bolden, trumpet. Frank Dusen, trombone. Louis (Big Eye) Nelson, clarinet. Henry Zeno, drums. Dandy Lewis, bass. Brock Umphrey or Lorenzo Stall, banjo.

##### *The Olympia Band (c. 1911-17)*

Joseph Petite, trombone; succeeded by Eddie Venson; succeeded by Zu Robinson. Freddie Keppard, trumpet;

succeeded by Joe Oliver. Louis (Big Eye) Nelson, clarinet. John Lindsey, bass. Ernest Tripania, drums.

*The Eagle Band* (c. 1911-17)

William (Bunk) Robinson, trumpet. Frank Dusen, trombone. Lorenzo Tio, clarinet; succeeded by Sidney Bechet. Dandy Lewis, bass. Henry Zeno, drums. Brock Umphrey, banjo.

*Original Creole Band* (c. 1913-18)

Freddie Keppard, trumpet. Eddie Venson, trombone. George Baquet, clarinet. William Johnson, string bass. Dink Johnson, drums. Leon Williams, banjo. Jimmie Polla, violin. Baquet was succeeded by Jimmy Noone during last six months of band's existence.

*King Oliver's Jazz Band* (c.1918)

King Oliver, trumpet. Eddie Venson, trombone. Jimmie Noone, clarinet. Lottie Taylor, piano, Bill Johnson, bass. Drums, not known.

*King Oliver's Jazz Band* (c. 1919-21)

King Oliver, trumpet. Honore Deutrav, trombone. Johnny Dodds, clarinet. Minor Hall, drums. Lillian Hardin, piano. Wellman Braud, string bass.

*Cook's Dreamland Orch.* (c. 1922)

Freddie Keppard, Ax Turner, Elwood Graham, trumpets. Cat Garland, trombone. Jimmie Noone, Clifford King, Don Pasquall, Joe Poston, reeds. Anthony Spaulding, piano. Charles Cooke, organ. Andrew Hillaire or Bert Green, drums. Ray Nord, bass. Shelby, banjo.

*Cook's Dreamland Orch.* (c. 1926)

Freddie Keppard, Elwood Graham, George Mitchell, trumpets. Fayette Williams, William Dawson, trombones. Jimmie Noone, Joe Poston, Clarence Owens, William Butler, reeds. Sterling Todd, piano. Andrew Hillaire, drums. Johnny St. Cyr, banjo. William Newton, bass.

*McKinney's Cotton Pickers* (c. 1923)

John Nesbit, trumpet. George Thomas, Milton Senior, reeds. Claude Jones, trombone. Todd Rhodes, piano. Cuba Austin, drums. Dave Wilborn, banjo.

*Elgar's Creole Orch.* (c. 1917-20)

Joseph Sudler, William Randall, trumpets. Harry Swift,

trombone. The Byron brothers, Sumner, Herbert, Fred, Benny, and Bud, saxophones. Henry Lane, clarinet. Richard Curry, drums. William Means, bass. Charles Watson, piano. Walter Gossette, organ. Leroy Bradshaw, xylophone, marimba, tympani. Bert Hall, euphonium.

*Duke Ellington's Orch. (c. 1923)*

Duke Ellington, piano. Sonny Greer, drums. Fred Guy, banjo. Arthur Whetsel, trumpet. Otto Hardwick, alto.

*Fate Marable's Orch. (c. 1925)*

Fate Marable, piano. Zutty Singleton, drums. Willie Foster, banjo. Henry Kimball, bass. Sidney Desvigne, Amos White, trumpets. Harvey Langford, trombone. Norman Mason, Walter Thomas, altos. Bert Bailey, tenor.

*Elmer Snowden's Orch. (c. 1925)*

Rex Stewart, trumpet. Leroy Williams, trombone. Prince Robinson, Joe Garland, reeds. Walter Johnson, drums. Freddy Johnson, piano. Robert Ysaquarre, bass. Elmer Snowden, banjo.



CHAPTER TWO: LITTLE SES-  
SIONS IN  
SWING

*A few brief comments on the  
musical aspects of hot jazz.*

## CHAPTER II.

### LITTLE SESSIONS IN SWING

There is nothing either so new or unusual about jazz that it must be set apart as defying all musical criticism. Swing is music, and as such it suffers itself to comparison with the music of all time. In its own small way hot jazz has contributed something to American music. The chief contribution, I think, is that it has given fresh impetus to musical ideas.

That jazz in some form will go down in the annals of music is a certainty. Surely it has had and will have its influence on serious music. Yet it must stand or fall on its own merits beside that serious music, and cannot possibly quarantine itself from association with it.

\* \* \*

#### *Jam*

The earliest form of hot jazz might be called contrapuntal jamming. Generally speaking, this has been identified with the so-called Dixieland style, which later became the basis for the "Chicago" style. This consists of an interweaving of melody among the melodic instruments, each of which is independently swinging the melody. To some extent this technique requires intersecting styles of playing, so that one virtuoso will not be in the way of others. It requires also keen perception of the musical habits of one's fellow musicians. The soloist is allowed almost complete freedom to express himself. Yet, he cannot entirely disregard the freedom of other performers in the same group. The best contrapuntal jamming recognizes the necessity for such restraint.

\* \* \*

#### *The Solo*

A distinctly different and new style of hot jazz is the take-your-turn method, which is a device for displaying the solo instrument to the best possible advantage. Solos are passed from one instrument to another with only the

rhythm section, plus perhaps organ choirs or staccato figures, accompanying the melodic instrument. This method has been greatly improved by the use of more and more complicated harmonic backgrounds and ensembles. Most swing incorporates some of each of these methods, but the tendency today is definitely toward the latter style.

This style is more popular principally because it is easier. The composer or arranger who presumes to write difficult scores which liberally utilize both harmony and counterpoint finds his work unacceptable to even high-ranking bandleaders. Each leader strives to be identified with a "style," and any arrangement, no matter how fine, which strays from his band's usual *modus operandi*, is very apt to be branded as commercially undesirable.

\* \* \*

### *Feeling*

Deliberately to disregard the newer trends in swing is to assume a smug attitude of unwarranted skepticism. The music of Raymond Scott, Reginald Foresythe, and Sidney Phillips, for instance, is frequently regarded as merely novel. Still, what these composers have to say and do say so excellently cannot be waved aside with indifference. In the first place, they employ sound musical principles, but because they fall short of achieving a "solid" swing style, they cannot be summarily dismissed on the grounds that they lack "feeling."

Any music, to be intelligible, requires more than feeling. Discipline is as important as emotional gusto. That musician who believes only in "feeling" is sadly deluding himself. Too often such unadulterated emotionalism is simply the by-product of the urge to monopolize the spotlight.

Good jamming demands complete cooperation between the melodic instruments. The best ensemble playing requires a sense of balance and proportion. The greatest



solo performances call for a knowledge of dynamics and design, as well as "feeling." The ideal soloist combines all of these.

\* \* \*

### *Improvisation*

Exactly what is improvisation? Grove's *Dictionary of Music and Musicians* defines improvisation as "the art of playing without premeditation, the conception of the music and its rendering being simultaneous. The power of playing extempore," it continues, "evinces a very high degree of musical cultivation, as well as the possession of great natural gifts. Not only must the faculty of musical invention be present, but there also must be a perfect mastery over all mechanical difficulties, that the fingers may be able to render instantaneously what the mind conceives, as well as a thorough knowledge of the rules of harmony, counterpoint, and musical form, that the result may be symmetrical and complete. This being the case, it is not surprising that the greatest extempore players have usually been at the same time the greatest composers."

Many people believe that "the composer in hot jazz is the musician." To an extent this is true. But composing is a difficult task. It absolutely demands a broad knowledge of music which must be doubly thorough for improvising—or on-the-spot composing. As the situation stands today, there is room in jazz for much development of this most difficult of all musical sciences.

CHAPTER THREE: BIOGRAPHIES  
OF THE MEN  
OF JAZZ

*Listed alphabetically according to the names of individuals. Also listed are a few representative solos played by each instrumentalist.*

## CHAPTER III.

### BIOGRAPHIES OF THE MEN OF JAZZ

While this YEARBOOK OF SWING attempts no such Herculean feat as the listing of all musicians, composers, bandleaders, and arrangers, neither has any individual been deliberately overlooked. Only a much more portentous volume than this could hope to catalogue all musicians in the field of jazz music.

The history of jazz dates back forty years. I am including many musicians of the earlier periods which may be unfamiliar to the reader. These men, however, played an important part in the development of present-day swing. Their names deserve to be permanently set down.

Many musicians not here listed are mentioned in connection with the personnels given in Chapter IV. and V. That material may be used as supplementary to the solo information given in this chapter.

**ALLEN**, Henry Jr., (Red). Widely known trumpet soloist, vocalist, leader of several recording bands bearing his name. Born Algiers, La., 1908. Learned to play instrument by his father's instruction. At one time or another was a member of Sidney's Southern Syncopators (his first professional job), and the orchestras of Fate Marable (first important job), King Oliver, Luis Russell, and, at present, Louis Armstrong. Allen is a featured soloist in many recordings of Luis Russell, his own group, The Blue Rhythm Band, and Allen-Hawkins Orchestra.

Representative solos: *Ride Red Ride* by Blue Rhythm Band (Columbia 3087); *She's Got What I Need* by Wilton Crawley Orch. (Victor V-38116); *Biffly Blues* by Henry Allen & His New Yorkers (Victor V-38073); *Muggin' Lightly* by Luis Russel Orch. (Okeh 8830); *Heartbreak Blues* by Coleman Hawkins Orch. (Okeh 41566).

**ALSTON**, Ovie. Bandleader; trumpeter. Was associated for a number of years with Claude Hopkins' orchestra as featured soloist; now heads own band. Representative solos: *Mad Moments* by Claude Hopkins Orch.

(Columbia 2655); *Mystic Moan* by Hopkins Orch. (Brunswick 6750).

**ALVIS**, Hayes. Talented and well known string bassist. Born Chicago, Ill., 1906. Has played with Jelly Roll Morton (his first important job); Earl Hines (1927-30); Jimmie Noone; Blue Rhythm Band (1931-35); Duke Ellington (1935-38). Good samples of his work may be heard on *Swing Baby Swing* by Rex Stewart Orch. (Variety 664); *Rhythm Spasm* by Blue Rhythm Band (Perfect 15629).

**AMBROSE**, Bert. Famous English bandleader, known on two continents. Born London, Eng., 1897. Studied music in New York when quite young, and while there led orchestras at several night spots. Returned to London in 1920 to lead his own band at the Embassy Club where, except for a brief return visit to New York in 1922, he remained until 1927. Transferred his activities to London's Mayfair Hotel that year, and in 1933 again returned to the Embassy Club. Has toured the Continent and throughout all England. Records by his orchestra in U. S. are issued by Decca.

**AMMONS**, Albert. Well known boogie-woogie pianist; heads his own small combination in Chicago (since November 1, 1938). Representative solos: *Boogie Woogie Stomp* (Decca 749) and *Mile-Or-Mo-Bird Rag* (Decca 975) by Ammons Orch.

**ARMSTRONG**, Daniel Louis (Satchmo). One of the greatest and most famous trumpeters. Has fronted his own band since 1929; widely respected for his hot vocals as well. Born New Orleans, La., 1900. Picked up knowledge of his instrument early, started playing at age of 14; took some lessons from King Oliver. In 1918 became member of Kid Ory's band in New Orleans; following year joined Fate Marable, with whom he performed on Mississippi River excursion boats. Joined Oliver in Chicago in July 1922, and it was about this time that the rare collector's Gennetts and Okehs were waxed. Subsequently played with Ollie Powers (Dreamland Cafe, Chicago), Fletcher Henderson (in New York), Erskine Tate (Vendome Theatre, Chicago), Carol Dickerson (Sunset Cafe, Chicago, and Savoy Ballroom, Chicago), Clar-

ence Jones (Metropolitan Theatre, Chicago). In the fall of 1927 he headed his own band at the Sunset for the 1927-28 season, but it was not until the spring of 1929, when he played the *Hot Chocolates* revue, that he began to be billed regularly as Louis Armstrong and his orchestra. There followed vaudeville tours, and various other engagements at Coconut Grove (New York), Sebastian's Cotton Club (Los Angeles), and Show Boat Cafe (Chicago). In July 1932 he went to London, Eng. for six months, and in July 1933 he went to Europe again, remaining this time till January 1935. Since summer of that year he has toured extensively with his own band. Armstrong has recorded with King Oliver, Fletcher Henderson, Erskine Tate, Clarence Williams. (See Chapter V. for list of all these recordings.)

Representative Solos: *West End Blues* by Armstrong Hot Five (Okeh 8597); *Stomp Off Let's Go* by Tate's Vendome Syncopators (Vocalion 1027); *Cornet Chop Suey* by Armstrong Hot Five (Okeh 8320); *Wild Man Blues* by Armstrong Hot Five (Okeh 8474); *T. N. T.* by Fletcher Henderson Orch. (Columbia 509).

**AULD**, George. Tenor saxophone soloist of considerable repute. Has been associated with Bunny Berigan band. Representative solos: *Study in Brown* (Victor 25653); *Mahogany Hall Stomp* (Victor 25622) both by Bunny Berigan Orch.

**AUSTIN**, Cuba. Highly talented drummer of McKinney's Cotton Pickers from 1924-34. Representative solo: *Rocky Road* by McKinney's (Victor 22932).

**AVOLA**, Al. Guitarist of considerable repute. Born 1913. Has been associated with the Art Shaw orchestra for the past several years. Is one of the best arrangers in that group. Composed *Fee Fi Fo Fum*. Good sample of his work may be heard on *The Blues* by Art Shaw Orch. (Vocalion 4401).

**BAILEY**, Mildred (Mrs. Red Norvo). One of the most renowned swing vocalists, now featured with Norvo's orchestra. Born Tekoa, Wash., about 1907. When her brother, Al Rinker, teamed up with Bing Crosby, she became definitely interested in music, and since she

could play no instrument, took to singing. First professional job about 1926; joined Paul Whiteman in 1929; became featured vocalist with the Norvo group in 1936.

Representative solos: *Born to Swing* by Mildred Bailey Orch. (Vocalion 4224); *Smoke Dreams* by Red Norvo Orch. (Brunswick 7815); *Washboard Blues* by Mildred Bailey Orch. (Vocalion 4139).

**BAILEY, William (Buster).** Renowned clarinet soloist. Was long associated with the Fletcher Henderson group. Now with the John Kirby band, Onyx Club, New York. Bailey has recorded with numerous studio combinations, including several under his own name.

Representative solos: *Dizzy Debutante* (Vocalion 3846) and *Planter's Punch* (Vocalion 4089) both by Bailey's Rhythm Busters; *Blues in C Sharp Minor* by Teddy Wilson Orch. (Brunswick 7684); *Limehouse Blues* by Choo Berry's Stompy Stevedores (Vocalion 3824); *I Know That You Know* by Lionel Hampton Orch. (Victor 25592).

**BAKER, Harold.** Among finest of younger trumpet soloists. Born St. Louis, Mo., 1914. Has played with Erskine Tate and, more recently, with Don Redman. Representative solo: *Sweet Sue* by Redman Orch. (Vocalion 3829).

**BAQUET, George.** One of the early hot clarinetists of New Orleans. Toured extensively with Original Band. No recordings.

**BARBARIN, Paul.** Famed drummer. Born New Orleans, La., 1902. First worked professionally with King Oliver in Chicago. Later joined the Luis Russell band, with which he was associated for ten years. Now with Louis Armstrong orchestra.

Good samples of his work may be heard on *Ease On Down* by Russell Orch. (Vocalion 1579); *Biffly Blues* by Henry Allen Orch. (Victor V-38073); *She's Got What I Need* by Wilton Crawley Orch. (Victor V-38116).

**BARNET, Charles.** Well known bandleader; tenor and C Melody saxophone soloist. Has headed his own groups from time to time during the past several years; has recorded with numerous studio groups. Representative tenor solos: *Swingin' Down to Rio* (Variety 603); *Take*

*My Word* (Variety 577); *Always* (Bluebird 6487) all by Barnet Orch.

**BARTLEY**, Buddy. Famed trumpeter of the early New Orleans period (1900-05). No recordings.

**BASIE**, Walliam (Count). Renowned pianist; band-leader. Born Red Bank, N. J., 1906. Began musical career on drums, but soon switched to piano. Toured with several bands, finally landing in Kansas City, Mo., where he played with the Bennie Moten and Walter Page orchestras. In 1935 organized own band, which has since risen to national prominence.

Representative solos: *Swinging at the Daisy Chain* (Decca 1121); *Topsy* (Decca 1770); *Out the Window* (Decca 1581) all by Basie Orch.

**BAUDUC**, Ray. Among finest and most popular drummers. Born New Orleans, La., 1909. Now with Bob Crosby orchestra, with which he has been associated for several years. Good samples of his playing may be heard on *South Rampart St. Parade* (Decca 15038); *Wolverine Blues* (Decca 2032); *March of the Bob Cats* (Decca 1865) all by Crosby Orch.

**BECHET**, Sidney. Greatest of the soprano saxophone soloists; famed clarinet soloist; composer. Born New Orleans, La., 1897. While still in his teens, Bechet took lessons from the well known George Baquet. Bechet played in his brother's band at the age of thirteen. Professionally joined the Eagle Band in 1914; toured Texas with Clarence Williams in 1915; joined the Olympia Band, under King Oliver, in 1917. Migrated to Chicago in 1918.

Played at De Luxe Cabaret (Chicago) in 1918 with Wellman Braud and Lillian Hardin Armstrong. In 1919 was featured at Pekin Cabaret with pianist Tony Jackson; later that year joined Will Marion Cook's fifty piece orchestra as first clarinetist; went to England with this band. Between 1922 and 1924 Bechet jobbed around New York, doing numerous recording dates, especially with Clarence Williams' Blue Five. In 1924 he returned to Europe, remaining until 1928, when he joined Noble Sissle. Toured all over Europe with show bands, sometimes heading his own group. Recently left Sissle and

assumed leadership of the Spirits of Rhythm, playing at Nick's Tavern (New York). In 1932 he led his own group, The New Orleans Feetwarmers, for about a period of six months. The group recorded six sides.

Composer of *Polka Dot Rag*, *Voice of the Slaves*. Representative solos: *Kanas City Man Blues* by Williams' Blue Five (Okeh 4925); *I'm Just Wild About Harry* by Sissle Orch. (Variety 552); *Maple Leaf Rag* by New Orleans Feetwarmers (Bluebird 7614). Clarinet solos: *Polka Dot Rag* by Feetwarmers (under title of Sweetie Dear) (Bluebird 7614).

**BEIDERBECKE, Leon (Bix).** One of the greatest trumpet soloists, whose wide fame and popularity has been posthumous. Born Davenport, Ia., 1905; died New York City, 1931. First learned piano, then cornet. During 1923-24 he played and recorded with The Wolverines. During 1925-26 he played with Charlie Straight's band in Chicago. He joined Frank Trumbauer's Arcadia Ballroom orchestra in St. Louis in 1927. With Trumbauer, Beiderbecke joined Jean Goldkette later that year, and Paul Whiteman (1928), remaining with the latter until ill health forced him to quit in 1930.

Beiderbecke is generally acclaimed for his melodic, lyric style of playing, and for his intensely rhythmic manner of soloing. He recorded with a studio combination bearing his name, and with other studio groups such as Bix and His Gang, New Orleans Lucky Seven, Sioux City Six, The Chicago Loopers, and Frank Trumbauer's orchestra.

Representative solos: *Jazz Me Blues*, *At the Jazz Band Ball*, both by Bix & Gang (Okeh 40923); *Royal Garden Blues* by New Orleans Lucky Seven (Okeh 8544); *I'm Coming Virginia* (Okeh 40843), *Riverboat Shuffle* and *Ostrich Walk* (Okeh 40822) all by Trumbauer Orch.

**BERIGAN, Bunny.** Widely known trumpet soloist; vocalist; leader of his own band since early 1937. Born Green Bay, Wis., about 1908. Was member of his grandfather's orchestra at an early age. Began musical studies on violin, but switched to trumpet when attending University of Wisconsin, where he played with college



groups. "Discovered" in Madison by Hal Kemp, with whom he began his big-time career. Later Berigan worked with the Dorsey Brothers, Rudy Vallee, Freddie Rich, Benny Goodman, Tommy Dorsey. Upon organizing his own band (1937) he gained immediate success, and has since been engaged in theatre work, tours, and various dance jobs.

Berigan has recorded with numerous small studio units, and with the Norvo Octet, Dorsey Brothers, Berigan Sextet (English Parlaphone), and his own present band. Representative solos: *Blues in B Flat* by Norvo Octet (Columbia 3079); *King Porter Stomp* by Benny Goodman Orch. (Victor 25090); *I Can't Get Started* by Berigan Orch. (Victor 36208); *Song of India* by Tommy Dorsey Orch. (Victor 25523).

**BERRY, Leon (Choo).** Well known and highly respected tenor saxophone soloist. Has played with Teddy Hill and Fletcher Henderson orchestras; now with Cab Calloway group. Berry has recorded with various studio combinations.

Representative solos: *Blues in E Flat* by Norvo Octet (Columbia 3079); *Blues in C Sharp Minor* by Teddy Wilson Orch. (Brunswick 7684); *Limehouse Blues* by Choo Berry Orch. (Vocalion 3824); *Jangled Nerves* (Victor 25317) and *Stealin' Apples* (Vocalion 3213) both by Fletcher Henderson Orch.

**BERTON, Victor (Vic.)** Drummer and tympanist, whose fame rests on his recording work with Nichols' Five Pennies. Born Chicago, Ill., 1896. Has played with Milwaukee and Chicago symphony orchestras. Recorded with Nichols' Five Pennies, The Redheads, Arkansas Travelers, and numerous others.

Representative tympani solos: *Eccentric* by Nichols' Five Pennies (Brunswick 3627); *Honolulu Blues* by Five Pennies (Brunswick 6198).

**BERTRAND, Jimmy.** Drummer, generally obscure, but well known in Chicago for his work with Erskine Tate's orchestra. Played with Tate for ten years (1918-28), and with several different recording units, including one under his own name.

Representative solos: *Stomp Off Let's Go* by Erskine Tate's Vendome Syncopators (Vocalion 1027); *Little Bits* by Bertrand's Washboard Wizards (Vocalion 1008).

**BIGARD**, Barney. Among the finest and best known clarinet soloists; tenor saxophonist. Born New Orleans, La., 1906. Studied with Lorenzo and Louis Tio. Started career with Octave Gaspard band (1923); later played with King Oliver, Charlie Elgar, Luis Russell. Joined Duke Ellington orchestra in 1928.

Representative solos: *Black and Tan Fantasy* (Brunswick 8063); *East St. Louis Toodle-O* (Master 101); *Birmingham Breakdown* (Master 123); *Clarinet Lament* (Brunswick 7650); *Saratoga Swing* (Victor V-38058) all by Duke Ellington Orch.

**BOLDEN**, Buddy. Leader of the first "hot" ragtime band in the history of jazz. The group flourished from about 1900-10, in New Orleans, La. Bolden gained a wide local reputation as a hot trumpet soloist. Did not record.

**BRAUD**, Wellman. Famed string bassist. Was long associated with the Duke Ellington orchestra. Has recently played with various recording groups, and is now member of Spirits of Rhythm, headed by Sidney Bechet. Representative solos: *Saratoga Swing* (Victor V-38058) and *Double Check Stomp* (Brunswick 4783) both by Ellington Orch.

**BROWN**, Lawrence O. Trombonist of wide repute. Born Lawrence Kans., about 1905. Has played with Les Hite, Louis Armstrong, and Paul Howard orchestras; has worked with Duke Ellington band since 1932.

Representative solos: *Rose of the Rio Grande* (Brunswick 8186); *The Shiek* (Brunswick 6336) both by Ellington's Orch; *Lazy Man's Shuffle* (Variety 517) by Rex Stewart's Stompers.

**BRUNIES**, George. Famous trombonist, well known for his work with the New Orleans Rhythm Kings. Representative solo: *My Gal Sal* by Chauncey Morehouse Orch. (Vocalion 3837).

**BURNES**, Les. Piano soloist. Born 1913. Played with Mal Hallett and Bunny Berigan before joining the Art

Shaw orchestra, with which he now works.

Representative solos: *The Blues* (Vocalion 4401) and *Fee Fi Fo Fum* (Brunswick 7952) both by Shaw band.

**BYRN, Robert (Bob).** Among most promising of younger trombone soloists. Born near Pleasant Corners, Ohio, 1917. Educated in Detroit. Has been member of the Jimmy Dorsey orchestra since its organization in 1935. Representative solo: *Song of the Volga Boatman* by Dorsey orchestra (Decca 15041).

**CALLOWAY, Cabell (Cab.)** Famed vocalist and band-leader, who skyrocketed to the public eye with his wailing hi-de-ho's. Born Rochester, N. Y., 1909. Attended high school in Baltimore, Crane College in Chicago. Began rise to fame as vocalist with The Alabamians under the leadership of Marion Hardy. Went to New York with this group in 1929, but left it soon thereafter, taking over the leadership of The Missouriians. He took no part in the recordings made by the latter outfit. Later Calloway was publicized by Irving Mills, who installed him at New York's Cotton Club, where his national reputation was established.

Representative vocalism: *The Man From Harlem* by Calloway Orch. (Brunswick 6450).

**CAMARATA, Salvador (Toots).** First chair trumpeter; arranger. Born Verona, N. J., 1913. Studied at Julliard School of Music in New York. Has played with Joe Venuti, Red Norvo; now with the Jimmy Dorsey orchestra.

**CARMICHAEL, Hoagland Howard (Hoagy).** Renowned composer; pianist; leader of several recording units bearing his name. Born Bloomington, Ind., 1899. Educated at University of Indiana. Has played with Jean Goldkette, Eddie Lang, Frank Trumbauer. Composer of *Stardust*, *Lazybones*, *Rockin' Chair*, *Washboard Blues*, *March of the Hoodlums*. Recorded with Paul Whiteman, and probably Hitch's Happy Harmonists

Piano solos: *Cosmics*, *Stardust* (Victor 24484).

**CARNEY, Harry Howell.** Greatest of the baritone saxophone soloists; alto saxophonist and clarinetist. Born Boston, Mass., 1910. Launched career at fifteen with Bobby Sawyer's band. Joined Ellington in 1928, and has

remained as a featured soloist ever since.

Representative solos: *Buffet Flat* (Brunswick 8231); *Birmingham Breakdown* (Master 123); *Double Check Stomp* (Brunswick 4783) all by Ellington Orch.

**CARTER, Benny.** One of the greatest of the alto saxophone soloists; arranger; composer; now leader of own band. Born New York City, 1907. When young studied alto, as well as flute, trumpet, and clarinet. Has played with numerous orchestras both in U. S. and Europe. Has recorded with own group, Lionel Hampton, Teddy Wilson, McKinney's Cotton Pickers, Mezz Mesirov, Chocolate Dandies.

Representative solos (alto): *I'm In the Mood for Swing* by Lionel Hampton Orch. (Victor 26011); *I'd Love It* by McKinney's (Victor V-38133); *Pastoral* by Spike Hughes Orch. (Eng. Decca F-3606). Clarinet: *Dee Blues* by Chocolate Dandies (Columbia 2543); *Miss Hannah* by McKinney's (Victor V-38102).

**CATLETT, Sidney.** Drummer of wide repute. Has played and recorded with McKinney's Cotton Pickers, Fletcher Henderson, Don Redman, others. Good samples of his work may be heard on *Stealin' Apples* by Henderson Orch. (Vocalion 3213); *Madame Dynamite* by Eddie Condon Orch. (French Brunswick 500406).

**CELESTIN, Oscar (Papa).** Trumpeter and bandleader of wide repute in South, especially in New Orleans. Has headed his own band since about 1918. Representative solo: *It's Jam Up* by own band (Columbia 14323).

**CLAYTON, Buck.** Well known trumpet soloist who has been associated with Count Basie band for several years. Representative solo: *Countless Blues* by Kansas City Six (Commodore 509).

**COLE, Cozy.** Talented and widely respected drummer. Has been associated with Stuff Smith band; has recorded with numerous studio groups. Good samples of his work may be heard on *Limehouse Blues* by Choo Berry Stomers (Vocalion 3824); *Buzzin' Around with the Bee* by Lionel Hampton Orch. (Victor 25575).

**COLE, Rupert.** First chair alto saxophonist of great talent and long experience. Was associated with Don

Redman's band for seven years.

**CONDON**, Eddie. Widely known guitarist; leader of various recording groups, in which he played banjo. Recording groups which he headed include Condon's Foot Warmers, Eddie's Hot Shots, Condon's Orch. Played with many recording units including Billy Banks Orch., Chicago Rhythm Kings, McKenzie-Condon Chicagoans, Fat Waller's Buddies, Mound City Blue Blowers. Composer of *Home Cooking*. Samples of his work may be heard in all recordings by these groups. See chapters IV. and V.

**COOKE**, Charles L. (Doc). Important as leader of one of greatest hot bands in Chicago from 1922-30. Born Louisville, Ky., 1891. Obtained musical education at Chicago College of Music, where he received Doctor's degree in 1926. Was associated for many years with J. H. Remick Music Company as arranger; later arranger for Dr. Hugo Reisenfeld and Erno Rapee. Now on arranging staff of Radio City Music Hall.

Cooke's place in hot jazz was firmly established when, in 1922, he headed a sixteen piece orchestra at Harmon's Dreamland Ballroom (Chicago), where he remained for five years; then moved to White City Ballroom (Chicago), remaining for three years. Such men as Freddie Keppard (trumpet), Jimmie Noone (clarinet), Sterling Todd (piano), and Johnny St. Cyr (banjo-guitar) played with the Cooke group. Records by Cook's Dreamland Orch., by Doc Cook's Fourteen Doctors of Syncopation, and by Cookie's Gingersnaps.

**CROSBY**, George W. (Bob). Famed bandleader; vocalist. Born Spokane, Wash., 1913. Began career as vocalist with Anson Weeks Orch. (1933), later singing with Dorsey Brothers Orch. Early in 1935 Crosby was invited to head a unit comprised essentially of the present group bearing his name. He accepted the offer, and helped bring the group into national prominence.

**CROSBY**, Israel. One of the finest of the younger string bassists. Played with Albert Ammons band before joining Fletcher Henderson in 1936. Good sample of his work may be heard on *Blues in C Sharp Minor* by

Teddy Wilson Orch. (Brunswick 7684); *Barrelhouse* by Jesse Stacey, piano, accompanied by bass and drums (Eng. Parlaphone R-2187).

**D'AMICO**, (Henry (Hank)). Among best of younger clarinet soloists. Born Buffalo, N. Y., 1915. Has been associated with Red Norvo group since 1936. Representative solos: *Tea Time* (Brunswick 8103) and *Russian Lullaby* (Brunswick 7975) by Norvo Orch; *From the Land of the Sky Blue Water* by Mildred Bailey Orch. (Vocalion 3982).

**DePARIS**, Sidney. Trumpet soloist, long associated with the Don Redman orchestra. Recorded with McKinney's Cotton Pickers. Representative solos: *Nagasaki* by Redman Orch. (Brunswick 6429); *Miss Hannah* by McKinney's (Victor V-38102).

**DEUTRAY**, Honore. Famous trombonist, best remembered for his work (in the 1920's) with King Oliver's Jazz Band. Representative solo: *Riverside Blues* by Oliver band (Okeh 40034).

**DODDS**, Johnny. Renowned clarinetist; one of the original group of great hot instrumentalists to migrate from New Orleans to Chicago in 1918. Born New Orleans, La., 1893. Played with King Oliver (1919-24); headed his own band at The Stables in Chicago (1924-30). Recorded with King Oliver's Jazz Band, Armstrong's Hot Five, and own band.

Representative solos: *Dipper Mouth Blues* by Oliver Ork (Okeh 4896); *Canal St. Blues* by Oliver Ork (Gennett 5133); *Wild Man Blues* by Armstrong Hot Five (Okeh 8474); *Drop That Sack* by Lil's Hot Shots (Vocalion 1037).

**DORSEY**, James P. (Jimmie). Renowned alto saxophonist and clarinetist; famed leader of his own band. Born Shenandoah, Pa., 1904. Began his professional career with Scranton Sirens, of which his brother Tommy, and guitarist Eddie Lang were also members. Recorded with Cotton Pickers, Nichols' Five Pennies, and numerous studio groups. Co-leader with Tommy Dorsey of Dorsey Brothers orchestra. Now leads own band.

Representative solos: Clarinet: *I Got Rhythm* by J. Dorsey Orch. (Decca 1508); *Honolulu Blues* by Five Pennies

(Brunswick 6198); *Old Man Harlem* by Dorsey Bros. Orch. (Brunswick 6624). Alto: *Dusk in Upper Sandusky* by J. Dorsey Orch. (Decca 1939); *My Gal Sal* by Charleston Chasers (Columbia 1539).

**DORSEY, Thomas F. (Tommy).** Famous trombone soloist and bandleader. Born Shenandoah, Pa., 1907. Began studies early, under his father's tuition. With brother Jimmy, played with Scranton Sirens (1919). Later worked with Jean Goldkette, Roger Wolfe Kahn, Vincent Lopez, Paul Whiteman. Recorded with various studio combinations. Organized own band in 1935, after having been associated with brother Jimmy as co-leader of the Dorsey Brothers Orch.

Representative solos: *Weary Blues* (Victor 26054); *Maple Leaf Rag* (Victor 25496); *Boogie Woogie* (Victor 26054); *Beale St. Blues* (Victor 36207) all by Dorsey Orch.

**DUNHAM, Sonny.** Famed trumpeter of the Casa Loma Orchestra; doubles trombone. Representative solo: *Memories of You* by Casa Loma Orchestra (Decca 1672).

**DUNN, Johnny.** Famous trumpet soloist of the 1920's. Came from Memphis, Tenn., with the W. C. Handy orchestra; played on Broadway as co-star with Florence Mills in *Plantation Days* revue. Played in Chicago (probably with Carroll Dickerson) about 1927. Joined Noble Sissle in Europe in 1928, and is believed still to be on the continent. Recorded with Mamie Smith, Edith Wilson, own group.

Representative solos: *You've Never Heard the Blues* (Cornet solo) (Columbia 124); *Hallelujah Blues* by Dunn Orch. (Columbia 3839); *What Do You Care*, acc. for Edith Wilson (Columbia 3674).

**DUSEN, Frank.** Trombonist of the first "hot" ragtime band in the history of jazz—that of Buddy Bolden. Dusen later played with the famed Eagle Band in New Orleans. No recordings.

**ELDRIDGE, Roy.** Widely known and very popular trumpet soloist. Born Pittsburgh, Pa., 1911. Began career with carnival band. Played with Horace Henderson (1928), Chocolate Dandies, Speed Webb, Cecil Scott, Elmer Snow-

den, Charlie Johnson, Teddy Hill, McKinney's Cotton Pickers, Fletcher Henderson (1936). Late in '36 he organized his own group, playing for several seasons at Three Deuces (Chicago).

Representative solos: *That Thing* by Eldridge Orch. Vocalion 3577); *Jangled Nerves* by Henderson Orch. (Victor 25317); *Blues in C Sharp Minor* by Teddy Wilson Orch. (Brunswick 7684).

**ELGAR, A. Charles** (Charlie). Renowned bandleader; one of real old-timers in hot jazz. Born New Orleans, La., 1885. Migrated to Chicago in 1902, and for the following ten years was associated with the Coleridge Taylor School of Music. Headed an orchestra at Fountain Inn (Chicago) in 1912-13. The next year Elgar played under Carl Heisen at the old Stratford Hotel. In 1916 Elgar organized a sixteen piece band which for six consecutive years played at Dreamland Ballroom and the Municipal Pier (now Navy Pier). During that period it was the largest hot orchestra in the country, and it featured Joe Sudler (cornet), Harry Swift (trombone), Richard Curry (drums), Henry Lane (clarinet), Walter Gosette (organ), Leroy Bradshaw (tympani, xylophone, marimba), and the three Byron brothers (reeds). Elgar's Creole Orchestra (as it was called) played at Chicago's Green Mill Gardens after the Dreamland engagement. Then Elgar went to London; returned to New York, where he was associated with Will Marion Cook. Organized his own band again in 1925, playing two years at Wisconsin Roof Garden (Milwaukee); a year at Arcadia Ballroom (Chicago); a year at Eagles Ballroom (Milwaukee); six months at Savoy Ballroom (Chicago) where he opened the spot; and about a year at Sunset Cafe (Chicago). Since then has devoted much of his time to teaching; now supervises a Federal Music Project.

In October 1918 the Elgar orchestra gave a concert at Orchestra Hall in Chicago. It might be termed the world's first "swing concert," since the program included a hot rendition of *Tiger Rag*, featuring clarinetist Clifford King.



**ELLINGTON, Edward Kennedy (Duke).** One of the most renowned bandleaders, equally famous as composer, arranger, and pianist. Born Washington, D. C., 1899. Began piano lessons at age of seven, but did not evince much interest until high school days, when Oliver (Doc) Perry took him in hand and taught him fundamentals. Played and worked around Washington until 1923, when he toured with Wilbur Sweatman's orchestra, after which he organized his own group, called the Washingtonians. Secured a job at Barron's (New York), remaining for three months; in the fall of 1923 moved into the Kentucky Club (49th & Broadway, New York) for a run of almost five years. Late in 1927, the Ellington band located at the Cotton Club, and were a permanent fixture at that night spot until 1932. Since then the band has been touring and recording, playing the Cotton Club for a part of each season.

The present fourteen piece Ellington organization includes eleven ranking solo instrumentalists, a record unique among jazz orchestras. The Ellington compositions include many of the finest in hot jazz (see Chapter IV.). Ellington's orchestra has recorded under various pseudonyms; and for a variety of labels, including Genett, Romeo, Vocalion, Brunswick, Master, Harmony, Perfect, Pathe, Victor and Columbia.

Representative solos: *Reminiscing in Tempo* (Brunswick 7546), *Birmingham Breakdown* (Master 123), and *Misty Mornin'* (Victor V-38058) all by Ellington Ork; *Swing Baby Swing* by Rex Stewart Ork (Variety 664); and *Black Beauty, Swampy River* (piano solos, Okeh 8636).

**ELMAN, Ziggy** (real name Harry Finkleman). Well known second trumpeter with Benny Goodman orchestra, with which he has been associated for several years. Representative solo: *Bei Mir Bist Du Schoen* by Goodman Quartet (Victor).

**EUROPE, James Reese (Jim).** Leader of an early rag-time band which gained considerable fame in France during the war (1917-18). Known as Jim Europe's Hell Fighters (recorded for Pathe).

**EVANS, Herschel.** Well known tenor saxophone solo-

ist, now with Count Basie orchestra. Representative solo: *Muskat Ramble* by Lionel Hampton Orch (Victor 26017).

**FORESYTHE**, Reginald. English composer, pianist, bandleader. Born London, Eng., 1907. Best known for a group of Columbia platters by a recording unit bearing his name. Representative solos: *Dodging a Divorcee* and *Lullaby* (Columbia 3012) by Foresythe group.

**FOSTER**, George (Pop). Popular and widely known string bassist. Has been playing this instrument for many years; claims to have re-introduced it into the jazz instrumentation. Has played and recorded with various bands, mainly those of King Oliver, Luis Russell, and Louis Armstrong.

Good samples of his work may be heard on *Muggin' Lightly* (Okeh 8830) and *Ease on Down* (Vocalion 1579) both by Russell Orch.

**FREEMAN**, Bud. Renowned tenor saxophone soloist. Born Chicago, Ill., 1906. Started playing while attending Austin High School (Chicago), where he and his classmates formed what was probably the only high school group to include so many names which later attained prominence in jazz circles.

Freeman played with numerous small local combinations, including a job at the Commercial Theatre in South Chicago, where the four piece outfit was comprised of Bud Freeman, Dave Tough, Floyd O'Brien, and Eddie Condon.

Freeman later went to New York, playing with Ben Pollack, Ray Noble, and Tommy Dorsey, and Bennie Goodman orchestras; now with Dorsey. Has recorded with own band, McKenzie & Condon's Chicagoans, The Five Pennies, Eddie Condon, Gene Gifford, Ray Noble, Venuti Blue Six, Tommy Dorsey, and Benny Goodman.

Representative solos: *Madame Dynamite* by Condon Orch. (English Brunswick 01690); *Who* by Nichols Five Pennies (Brunswick 4925); *Stop Look and Listen* by Tommy Dorsey Orch. (Victor 36207); *Old Fashioned Love* by Mesirov Orch. (Victor 25202); *That Da Da Strain* by Louisiana Rhythm Kings (Vocalion 15828).

**GARLAND**, Joseph Copeland. Among greatest of bass saxophone soloists; tenor saxophonist; composer; arranger. Born Norfolk, Va., 1907. Studied at Shaw University and Thomas Aeolian Conservatory at Baltimore. Worked with Leon Abbey's band for almost four years; with this band toured South America and Europe. Joined the Blue Rhythm Band in 1931; joined the newly organized Edgar Hayes band in 1937. Composer of *Keep the Rhythm Going*, *Congo Caravan*, *Stomping at the Renney*.

Representative solos: Bass Saxophone: *Keep the Rhythm Going* (Columbia 2994); *Congo Caravan* (Columbia 3087); *Feeling Gay* (Melotone 12793) all by Blue Rhythm Band. Tenor Saxophone: *Stomping at the Renney* (Decca 1416) and *Caravan* (Decca 1338) both by Hayes group.

**GOLDKETTE**, Jean. Famed for his activities as a bandleader in the late twenties. Born in France; came to America in 1910; received musical education in Russia. From 1925-27 Goldkette headed a band which during that period included musicians such as Frank Trumbauer, Danny Polo, Don Murray, Chauncey Morehouse, Bix Beiderbecke, Fud Livingston, Jimmy Dorsey, Eddie Lang, Tommy Dorsey Jimmy McPartland, Joe Venuti.

**GOODMAN**, Benjamin (Benny). One of greatest clarinet soloists; widely famed immensely popular bandleader. Born Chicago, 1909. Learned clarinet at early age, and was considered a child prodigy by many musicians around Chicago. Joined Ben Pollack orchestra at age of 18 (1927). Went to New York with Pollack, and played with numerous other leaders as well. Organized his own band in 1934, when he obtained a commercial radio program which introduced him to the general public. Since then has headed the most successful and popular swing band in America.

Goodman has recorded with The Five Pennies, The Charleston Chasers, Rube Bloom's Bayou Boys, The Seven Hot Aire Men, Joe Venuti's Blue Six, Reginald Foresythe, and his own orchestra.

Representative solos: *The Shiek* by Nichols Five Pen-

nies (Brunswick 4885); *Dodging a Divorcee* by Foresythe Orch. (Columbia 3012); *The Man I Love* (Victor 25644); *Liza* (Victor 25660) by Goodman Quartet; *Tiger Rag* by Goodman Trio (Victor 25481); *Sing Sing Sing* (Victor 36205), *Blue Skies* (Victor 25136) by Goodman Orch.

**GOULD**, Morton. Famed composer, conductor, arranger. Born 1914. In recent years has gained a wide radio reputation for his leadership of a semi-symphonic orchestra which broadcasts regularly each week. Although his compositions are scored for symphony orchestras, the relation of his work to swing lies in the fact that he has utilized much of the material of hot jazz. His works include three American Symphonettes, and a number of shorter pieces such as *The Deserted Ballroom*, *Belita*, *Choral and Fugue in Jazz*.

**GRAPPELly**, Stephane. Internationally known violinist. Best known in U. S. for his recordings with Quintet of Hot Club of France. Representative solos: *St. Louis Blues* (Decca 23032) and *Djangology* (Decca 23003) both by Hot Club Quintet.

**GRAY**, Glen. Famed bandleader; alto saxophonist. Born Metamora, Ill., 1904. Attended Illinois Wesleyan College, but gave up studies for musical career. Was member of original Casa Loma Orchestra when that group was organized in 1925. Was elected president of the group in 1929 when it was incorporated. Has since been leader of the Casa Lomians, one of the most popular swing bands in the country.

**GREEN**, Charles. Trombone soloist with the Fletcher Henderson orchestra from about 1925-27 inclusive. His style was very similar to that of Jimmy Harrison, and since both trombonists play on many Henderson recordings, it is sometimes difficult to distinguish the playing of one from the other. It is pretty certain, however, that he takes the solo trombone choruses in *Variety Stomp* (Victor 20944).

**GREER**, Sonny. Widely known drummer. Born Long Branch, N. J., 1903. Has been associated with the Duke Ellington orchestra since 1923, and has gained an international reputation for his work with that group. Good

samples of his work may be heard on *Buffet Flat* (Brunswick 8231); *Steppin' Into Swing Society* (Brunswick 8063); *Caravan* (Master 131) *East St. Louis Toodle-O* (Master 101 all by Ellington Orch.

**GRIFFIN**, Gordon. First chair trumpeter with the Benny Goodman orchestra, with which he has been associated for several years.

**GROSS**, Walter. Well known pianist featured with Leith Stevens Saturday Night Swing Club orchestra. Representative solo: *12th St. Rag* by Stevens group (Vocalion 4350).

**HACKETT**, Bobby. One of the finest of the younger trumpet soloists. Has gained considerable fame during past year as leader of his own band. Representative solos: *It Looks Like Rain* (Decca 1283) and *Gone With the Wind* (Decca 1335) both by Dick Robertson Orch; *Carnegie Drag* by Jam Session at Commodore (Commodore 1500).

**HAGGART**, Bob. Widely known and popular string bassist; composer and arranger of considerable merit. Has been associated with the Bobby Crosby band since its organization. Good samples of his work may be heard on *Dogtown Blues* (his own composition) and *South Rampart St. Parade* (Decca 15038) by Crosby Orch.

**HAMPTON**, Lionel. Renowned vibraharp soloist; drummer; vocalist. Born Louisville, Ky., 1913. Attended St. Elizabeth's School in Chicago until age of sixteen; then migrated to Los Angeles, remaining there till 1936. Took drum lessons in school. Joined Les Hite's band (1932) in California as drummer; bought first vibraharp while with this group. Joined the Benny Goodman Quartet in November 1936.

Representative solos: Vibraharp: *Buzzin' Around With the Bee* (Victor 25575); *I'm In the Mood for Swing* (Victor 26011); *Shoe Shiner's Drag* (Victor 26011) all by Hampton recording group; *Blues in Your and My Flat* by Goodman Quartet (Victor 26044). Drums: *Drum Stomp* by Hampton recording group (Victor 25658). Piano: *Piano Stomp* by Hampton recording group (Victor 25666).

**HANDY, William Christopher.** Eminent composer, widely known for his *St. Louis Blues*. Born, Florence, Ala., 1873. Studied music at home, and at Kentucky Musical College; later became bandmaster of the Mahara Colored Minstrels. With this group he toured extensively.

Handy's contribution to hot jazz lies solely in his compositions. These were constructed from notes written down by Handy on his wide travels; the origin of the material was the spirituals and work songs of the Negro race. Most of the Handy compositions are blues—*Yellow Dog Blues, Beale St. Blues, Memphis Blues* (originally *Mr. Crump*, a political song ballyhooing the merits of political boss Crump of Memphis, Tenn.), *Joe Turner Blues*, etc., etc.—besides the famous *St. Louis Blues*.

**HARDWICK, Otto Von.** Famed alto and bass saxophonist. Born Washington, D. C., 1904. Launched career in 1918 with Elmer Snowden. Has been associated with the Duke Ellington orchestra since 1920, except for a brief period in 1928 when with the Noble Sissle band. Co-composer of *Sophisticated Lady*.

Representative solo: *Washington Wobble* by Ellington Orch. (Victor 21284).

**HARRIS, Dave.** Well known tenor saxophone soloist with the Raymond Scott Quintet. Representative solos: *The Happy Farmer* and *Egyptian Barn Dance* (Brunswick 8144); *The Penguin* (Brunswick 8058); *Reckless Night On Board an Ocean Liner* (Brunswick 8000) all by Scott Quintet.

**HARRISON, Jimmy.** Famous trombone soloist. Best known through his association with the Fletcher Henderson orchestra. Played with several different recording groups. Died 1931. Representative solos: *I'm Coming Virginia* (Columbia 1059) and *Fidgety Feet* (Vocalion 1092) both by Henderson Orch; *Dee Blues* by Chocolate Dandies (Columbia 2543); *Don't Leave Me Here* by Johnson's Paradise Ten (Victor 20663).

**HARTWELL, Jimmy.** Clarinetist of The Wolverines. See Chapters IV. and V. for references to his solo work.

**HAWKINS, Coleman.** One of most renowned tenor saxophone soloists. Born St. Joseph, Mo., 1904. Best known to Americans for his stellar work as tenor man with Fletcher Henderson orchestra (1924-34). Took interest in music at early age; studied piano, cello, tenor, all before his tenth birthday. Ran away from home when fifteen, but had a difficult time making his own way. Played with Mamie Smith's Jazz Hounds and Wilbur Sweatman's orchestra before joining Henderson. In 1934 Hawkins went to London, and ever since has been in Europe.

Hawkins has recorded with Fletcher Henderson, The Chocolate Dandies, his own orchestra, Spike Hughes, Mound City Blue Blowers. Representative solos: *Firebird* by Spike Hughes Orch. (English Decca F-3717); *Just Blues* (Melotone 12239), *Sugar Foot Stomp* (Columbia 2519), *Rocky Mountain Blues* (Columbia 970), *Tidal Wave* (Bluebird 6562), all by Henderson Orch.; *Heartbreak Blues* by Hawkins Orch. (Okeh 41566); *I'd Love It* by McKinney's Cotton Pickers (Victor V-38133); *Queer Notions and Can You Take It* by Fletcher Henderson Orch. (Vocalion 2583).

**HAWKINS, Erskine.** Well known trumpet soloist and bandleader. Born Birmingham, Ala., 1914. Began playing in local bands at age of seven. Studied at 'Bama State Teachers College (1930-34) where he organized his own band, recently come into prominence. Representative solo: *Weary Blues* by Hawkins band (Bluebird 7839).

**HAYES, Edgar Junius.** Famed bandleader; pianist; composer; arranger. Born Lexington, Ky., 1904. Studied at Fisk and Wilberforce Universities. Was associated with the Blue Rhythm Band for some years (about 1930-36). In 1937 he organized his own band. Composer of *The Growl, African Lullaby*.

Representative solos: *Feeling Gay* (Melotone 12793 and *The Growl* (Bluebird 5688) both by Blue Rhythm Band; *Edgar Steps Out* by Hayes band (Decca 1338).

**HAYMER, Herb.** Among the finest of the younger tenor saxophone soloists. Born Jersey City, N. J., 1915.

Has played with Red Norvo band; now with Jimmy Dorsey orchestra.

Representative solos: *Liza* (Brunswick 7868); *Russian Lullaby* (Brunswick 7975); *Jivin' the Jeep* (Brunswick 7896); and *Clap Hands* (Brunswick 7975) all by Norvo Orch.

**HENDERSON, Horace.** Well known bandleader, pianist, composer, arranger. Born Cuthbert, Ga., 1904. Obtained his education at Wilberforce University, where he organized a band which included, during the three years of its existence, such now famous instrumentalists as Bennie Carter (alto); Elmer Williams, Cass McCord, Robert Carroll, tenors; Manzie Johnson, William Beason, drums; Shelton Hemphill, Freddie Jenkins, trumpet; Robert Ysaquarre, bass; George Hicks, trombone. This bunch played at Dunbar Palace Ballroom, Savoy and Roseland Ballrooms (in New York), and at Asbury Park.

In 1931 Henderson joined forces with Don Redman, playing under the Redman baton for three years, two of them at Connie's Inn (New York). In 1934 he joined his brother, Fletcher, with whom he remained as pianist and arranger until 1937, when he organized his own band. Opened at Swingland Cafe (Chicago); now touring.

Representative solos: *Dee Blues* by Chocolate Dandies (Columbia 2543); *Indiana* by Choo Berry's Stompers (Vocalion 3824).

**HENDERSON, James Fletcher (Smack).** One of most celebrated bandleaders in hot jazz; renowned arranger, composer, pianist. Born Cuthbert, Ga., 1898. Began study of piano at home. Graduate of Atlanta (Ga.) University, but while at school preferred football to music. Associated himself with the Black Swan Record Company, organized his first band about that time, and recorded on that label. First important engagement for Henderson band was at the Little Club (also known as Club Alabam) in New York; in 1924 the band moved to Roseland Ballroom (New York) for a record run of seven consecutive years at one location on Broadway. This was followed by tours, night club and ballroom engage-



ments; in 1936 the band was stationed at Chicago's Grand Terrace, where it has played, off and on, for the past three years.

Since 1934, Henderson has been one of the chief arrangers for Benny Goodman; the Henderson style became nationally famous, and is perhaps the most imitated in all jazz.

Representative solos: *Just Blues* (Melotone 12239), *Sugar Foot Stomp* (Columbia 2519), *Tidal Wave* (Vocalion 3213), *Have It Ready* (Vocalion 15532), all by his own orchestra.

**HERMAN**, Woody. Clarinetist and bandleader, well known for his interpretations of the blues. Representative solo: *Twin City Blues* by own band (Decca 1801).

**HIGGINBOTHAM**, Jay C. Widely known trombonist. Born Atlanta, Ga. Came to the fore with Luis Russell orchestra; has also played with Fletcher Henderson, Blue Rhythm Band, Chick Webb. Has recorded with Luis Russell, Henry Allen, Mezz Mesirov, Fletcher Henderson, and his own recording group.

Representative solos: *Muggin' Lightly* (Okeh 8830) and *Ease on Down* (Vocalion 1579) by Russell Orch.; *St. Louis Blues* by Armstrong band (Okeh 41350); *Feelin' Drowsy* by Henry Allen Orch. (Victor V-38080); *West End Blues* by King Oliver, Orch. (Victor V-38034).

**HILL**, Alex. Pianist of considerable repute; composer, arranger. Born Little Rock, Ark., 1907; died 1937. Mother taught him piano during early years. Organized a band about 1924, but it soon disbanded. Hill turned up in Hollywood a little later, playing for film stars in the days of silent movies. In Chicago (about 1927) he played with the orchestras of Carroll Dickerson and Jimmy Wade.

Hill's fame rests mainly on his Vocalion recordings (orchestra and piano solos), and on his work with Eddie Condon's recording group (Brunswick). Representative solos: *Madame Dynamite*, *Tennessee Twilight* by Condon's Orch. (French Brunswick F-500406); *Stompin' 'Em Down* (Vocalion 1270).

**HILL, Theodore (Teddy).** Well known bandleader; tenor saxophonist. Born, Birmingham, Ala., where he was educated. Played with Luis Russell band. Organized his Ubangi Club orchestra in 1933, and ever since has been prominent as a leader.

**HINES, Earl (Father).** Famed pianist, bandleader. Born Pittsburgh, Pa., 1905. Learned fundamentals of piano from his mother; followed by study with various other teachers. Jazz career launched about 1918 in his hometown, playing with Louis Deppe. Migrated to Chicago in 1923, playing Elite and Entertainers Cafe; in succession joined Erskine Tate, Carroll Dickerson, Jimmie Noone. Organized own band in 1928, and ever since has been in and out of Chicago's Grand Terrace.

Recorded with own band, Armstrong Hot Five, Jimmie Noone, piano solos for Q.R.S. Representative solos: *West End Blues* by Armstrong Hot Five (Okeh 8597); *Deep Forest* (French Brunswick 500189), *Blue Drag* (Brunswick 6345), both by own orchestra; *Monday Date* by Jimmie Noone Orch. (Vocalion 1229); *Just Too Soon* (piano solo, Q.R.S. 7039).

**HODGES, John Cornelius (Johnny).** One of the greatest alto saxophone soloists. Born Cambridge, Mass., 1907. Played with Bobby Sawyer, Lloyd Scott, and Chick Webb before joining the Duke Ellington orchestra in 1928; still with Ellington.

Representative solos: Alto: *The Gal From Joe's* (Brunswick 8108); *Saratoga Swing* (Victor V-38057); and *Birmingham Breakdown* (Brunswick 7994) all by Ellington Orch.; *Ring Dem Bells* (Victor 26017) and *Buzzin' Around with the Bee* (Victor 25575) both by Lionel Hampton recording group. Soprano: *The Shiek* (Brunswick 6336) and *Dear Old Southland* (Victor 24501) both by Ellington Orch.

**HOLMES, Charles W.** Alto saxophone soloist of considerable fame. Born Boston, Mass., 1910 Studied instrument under several teachers. First important job with Chick Webb (1927); subsequently worked with Luis Russell, Blue Rhythm Band, Louis Armstrong. Recorded with Luis Russell, Henry Allen, Wilton Crawley. Com-

poser of *Saratoga Shout*.

Representative solos: *Muggin' Lightly* by Russell Orch. (Okeh 8830); *Sugar Hill Function* (V-38140) and *Feelin' Drowsy* (Victor 38080) both by Henry Allen Orch.; *She's Got What I Need* by Wilton Crawley Orch. (Victor V-38116); *West End Blues* by King Oliver Orch. (Victor V-38034).

**HOPKINS, Claude.** Well known bandleader, pianist, composer. Born Washington, D. C., about 1903. Began studying piano at age of eight. Continued at Howard University, graduating with B.A. and Mus.B. degrees. Later studied with Josef Hoffman, the famed concert pianist. Organized first band during school days; later joined Wilbur Sweatman Orch., organized a band again in 1927, but only for a short time. Embarked on fifteen month European tour that year as accompanist for Josephine Baker. When returning in 1929 organized band which he now fronts. Played Roseland and Savoy Ballrooms, Cotton Club (all New York).

Representative solos: *Minor Mania* (Columbia 2904), *Mystic Moan* (Brunswick 6750), *Three Little Words* (Brunswick 6864), all by own orchestra.

**HOWARD, Darnell.** Clarinet soloist; alto saxophonist. Has been associated with Charlie Elgar, John Wycliffe, King Oliver, Erskine Tate, Dave Peyton, Earl Hines.

Representative solos: *Swing Down* (French Brunswick 500431) and *Blue Drag* (Brunswick 6345) both by Hines Orch.

**HOWARD, Paul.** Bandleader, tenor saxophonist. Best known as leader of a California band which recorded some twelve sides for Victor (about 1928).

**HUDSON, Will.** Famed bandleader, composer, arranger. In 1927, when Jean Goldkette's orchestra and McKinney's Cotton Pickers were playing in Detroit, Hudson was frequently seen at Grayston Ballroom, where the two bands were playing about that time. Hudson was a good listener, and learned much. His present day arranging shows the unmistakable influence of John Nesbit, trumpeter and arranger with the McKinney group.

Hudson has been leading a band of his own during the past year.

**HUGHES**, Patrick C. (Spike). Widely known critic; composer, arranger. Born London, Eng., 1908. Educated in Vienna, Berlin, and London (at Cambridge). Taught himself to play string bass. Organized a recording combination for Decca in 1930. Came to New York in 1933 to supervise the recording of fourteen sides by a picked Negro orchestra. In musical circles he is best known for these discs, released by English Decca under name of Spike Hughes' Negro Orchestra.

**HUTCHENRIDER**, Clarence. Famed clarinet soloist of the Casa Loma Orchestra. Representative solos: *Mindin' My Business* (Decca 2031); *Malady in F Minor* (Decca 1755); and *Paramour* (Decca 15035) all by Casa Loma Orch.

**INGE**, Edward. Well known clarinet soloist, long associated with the Don Redman Orchestra. Representative solo: *Chant of the Weed* by Redman (Brunswick 6211).

**IRVIS**, Charles. Trombone soloist, associated with the early groups of Clarence Williams and Duke Ellington.

**IRWIN**, Cecil. Well known and highly talented tenor saxophone soloist. Died 1936. In Chicago, Irwin played with the orchestras of Erskine Tate and Earl Hines. Representative solos: *Blue Drag* (Brunswick 6345); *Swing Down and Darkness* (French Brunswick 500431) all by Hines group.

**IRWIN**, George (Pee Wee). Famous trumpet soloist. Has been associated with numerous bands, including several years with Tommy Dorsey; now with Raymond Scott Quintet. Representative solos: *Stop Look and Listen* (Victor 36027); *Twilight in Turkey* (Victor 25568) all by T. Dorsey band.

**JACKSON**, Franz. Alto saxophone and clarinet soloist; composer and arranger. Has played and recorded with bands around Chicago, including those of Roy Eldridge, Ruben Reeves, and Fletcher Henderson. Representative solos: *Zuddan* and *Mazie* (Vocalion 2723)—both his own compositions and arrangements—by Ruben Reeves Orch.

**JACKSON, Preston.** Well known trombone soloist. Born New Orleans, La., 1903. Came to Chicago in 1917, and played with the orchestras of Bernie Young (5 years), Dave Peyton, Erskine Tate, Carroll Dickerson, Louis Armstrong, Half Pint Frankie Jaxon, Zilner Randolph. Representative solo: *The Blues Jumped a Rabbit* by Jimmie Noone Orch. (Eng. Parlaphone R-2303).

**JACKSON, Tony.** Famous pianist of ragtime era. Played around New Orleans from about 1902-10; in Chicago from about 1910-20. In 1910 headed own band at Elite Cafe (31st and State streets, Chicago), where he composed his most famous tune, *Pretty Baby*. Played at Dago & Russell's in 1912-13. Was a competitor of Jelly Roll Morton's, who was playing in Chicago during same period.

**JACOBS, Edward (Pete).** Drummer of considerable repute. Born 1899. First played (1924) with group called the Musical Aces; later with Charles Skeets' band; now with Claude Hopkins orchestra. Has recorded with King Oliver and Hopkins.

Good sample of his playing may be heard on *Church St. Sobbin' Blues* by Hopkins Orch. (Decca 1286).

**JAMES, Harry.** Famous trumpet soloist of the Benny Goodman orchestra. Born Albany, Ga., 1916. Attended school in Beaumont, Texas, and played with several bands in that city before joining Herman Waldman. Later joined Ben Pollack (late 1935 to early 1937), after which he became associated with Goodman's group.

Representative solos: *Deep Elm* by Ben Pollack Orch. (Vocalion 3769); *Sing Sing Sing* (Victor 36205); *Sugar Foot Stomp* (Victor 25678) both by Goodman Orch; *Just a Mood* by Teddy Wilson Quartet (Brunswick 7973).

**JEFFERSON, Hilton.** Well known alto saxophone soloist and first chair man. Was long associated with Fletcher Henderson, and has recorded with various studio combinations. Representative solos: *Boogie Woogie* and *Mule Face Blues* by King Oliver Orch. (Victor V-38134); *Can You Take It* by Henderson band (Vocalion 2583).

**JENKINS, Fred Douglas (Freddie).** Well known trumpeter. Born New York City, 1910. Studied at Wilber-

force University. Has worked with Duke Ellington orchestra off and on for a period of eleven years. Has also played with Chick Webb and has recorded with group bearing his name.

Representative solo: *Harlem Speaks* by Ellington (Brunswick 6646).

**JENNY**, Jack. Well known trombone soloist. Has played with numerous bands and recording groups. Representative solos: *Bughouse* by Red Norvo Octet (Columbia 3079); *Where's My Sweetie Hiding* by Johnny Williams Orch. (Vocalion 3826).

**JOHNSON**, Charles (Charlie). Pianist and bandleader. Important principally for his Victor recordings (about 1928), waxed by his orchestra which was then playing at Small's Paradise, a New York night spot.

**JOHNSON**, Dink. Drummer of early ragtime period. Member of the Original Creole Band, which toured entire country between 1913-18. No recordings.

**JOHNSON**, James P. (Jimmy). Well known pianist. As far back as 1920 he was playing in typical Negro blues style; his early Columbia recordings testify to his ability. Composer of *Yamekraw*, a little known but meritorious work depicting the life of Nergoes in South Carolina.

Representative solos: *Snowy Morning Blues* (Columbia 14204); *Weeping Blues* (Columbia 3950); *Everybody Loves My Baby* and *I've Found a New Baby* (Hot Record Society 1002).

**JOHNSON**, Walter. Drummer of considerable repute. Has played with various bands and recording groups; mainly known for his work with Fletcher Henderson band. Good samples of his work may be heard on *Radio Rhythm* (Brunswick 6176) and *Limehouse Blues* (Decca 157) both by Henderson group.

**JOHNSON**, William (Bill). String bassist of the old ragtime era. Was member of Original Creole Band, which toured the entire country between 1913-18. Played with King Oliver 1918-21. No recordings.

**JONES**, Claude. First chair trombonist with Cab Calloway Orch. Formerly best known as soloist with

McKinney's Cotton Pickers, Fletcher Henderson. Representative solos: *Milenberg Joys* (Victor 21611) and *Peggy* (Victor V-38133) both by McKinney's; *Radio Rhythm* (Brunswick 6176) and *Happy as the Day is Long* (Decca 214) both by Henderson Orch.

**JONES, Joe.** Well known drummer of the Count Basie orchestra. Good sample of his work may be heard on *Out the Window* (Decca 1581) and *Topsy* (Decca 1770) both by Basie group.

**JONES, Richard M.** Pianist and bandleader of considerable repute; composer. For many years Jones was an active member in the musical circles of Chicago's Black Belt. He headed orchestras which played at numerous theatres and cafes. Composer of *Jazzin' Babies Blues*, (same as *Tin Roof Blues*), and *Riverside Blues* (same as *Dixieland Shuffle*).

Representative solo: *African Hunch* by Jones' Jazz Wizards (Victor 21345).

**KAMINSKY, Max.** Famed trumpet soloist. Born 1911. Has played with Tommy Dorsey, Benny Goodman, Art Shaw, and various radio studio combinations; now with Pee Wee Russell band.

Representative solos: *Madame Dynamite* and *Tennessee Twilight* by Eddie Condon Orch. (French Brunswick 500406); *There'll Be Some Changes Made* by Pee Wee Russell's Rhythm Kings (Hot Record Society 1001); *Maple Leaf Rag* by Tommy Dorsey Orch. (Victor 25496).

**KEPPARD, Freddie.** Renowned trumpet soloist; among the greatest in the early days of jazz. Leader during part of the period of existence of the famed Olympia Band, a New Orleans "hot" ragtime group which flourished from 1911-18. Was member of the Original Creole Band, the first "hot" group to leave New Orleans, in 1911. Toured extensively with the latter group. In Chicago from 1918-26, he played with Charlie Cooke, Jimmie Noone, Erskine Tate, John Wycliffe. Later organized his own band, playing the Arcadia Ballroom (Chicago). Recorded for Paramount with band bearing his name. Died about 1934.

Representative solos: *Stock Yards Strut* and *Salty Dog*

by Keppard's Jazz Cardinals (Paramount 12399); *High Fever* (Okeh 8369) and *Messin' Around* (Okeh 8390) both by Cookie's Gingersnaps; *Spanish Mama* by Cook's Dreamland Orch. (Columbia 727).

**KIRBY**, John. Renowned string bassist. Has been associated with Fletcher Henderson, Chick Webb, others; now heads Onyx Club band. Good samples of his work may be heard on *Stealin' Apples* by Fletcher Henderson Orch. (Vocalion 3213); *Buzzin' Around with the Bee* by Lionel Hampton Orch. (Victor 25575); *Afternoon in Africa* by Bailey's Rhythm Busters (Vocalion 3846).

**KIRK**, Andy. Famed bandleader. Bass saxophonist. Born Newport, Ky., 1898. Began career with the orchestra of George Morrison. Organized own band in 1929, playing in and around Kansas City, Mo., until 1936, when the band began extensive tours which brought it considerable popularity.

**KLEIN**, Manny. Widely known trumpeter. Born New York City, 1908. Studied music at Institute of Musical Arts. Has played with Don Vorhees, Lou Katzman, Freddie Rich, Roger Wolfe Kahn, Frank Trombar. Has recorded with The Five Pennies, Benny Goodman, Dorsey Brothers, Seven Hot Aire Men, Kay Thompson's Boys, and recording groups under his own name.

Representative solo: *By Heck* by Dorsey Brothers Orch. (Brunswick 6624).

**KRUPA**, Gene. One of most popular and widely known drummers; bandleader. Born Chicago, Ill., 1909. First important job with Red Nichols, recording with Five Pennies, and playing theater and musical comedy jobs. After three years association with Nichols (1928-31), Krupa joined Irving Aaronson (1 year); Russ Colombo (1 year) in whose band were Harry and Benny Goodman, Joe Sullivan, Babe Rusin; Krupa also played for a time with Mal Hallet, Buddy Rogers; then three and one-half years with Benny Goodman. In April 1938 Krupa organized his own band, which has been doing theatre work and one-nighters.

Good sample of his work may be heard on *Sing Sing Sing* by Benny Goodman Orch. (Victor 36205); *Grand-*



*father's Clock* (Brunswick 8124) and *Wire Brush Stomp* (Brunswick 8166) both by Krupa band; *The Man I Love* (Victor 25644) and *Tiger Rag* (Victor 25481) by Goodman Quartet and Trio respectively.

**KUSBY**, Edward (Eddie). Trombonist. Born Cicero, Ill., 1912. Began career with Joe Kayser, subsequently playing with the Seattle Harmony Kings, Paul Ash, Leo Reisman, Clyde McCoy. Now with Hal Kemp. Seldom solos; little known in swing circles but a genuine hot man nevertheless.

**LADNIER**, Tommy. Famous trumpet soloist, long associated with the Fletcher Henderson band. Representative solos: *Polka Dot Rag* (released as *Sweetie Dear*) by New Orleans Feetwarmers (Bluebird 7614); *St. Louis Shuffle* (Victor 20944); *Fidgety Feet* (Vocalion 1092); *Tozo* (Columbia 970) all by Henderson Orch.

**LAINE**, Bob. Among finest of the younger pianists. Born Stockholm, Sweden, about 1913. Became so interested in hot jazz (through records) that he came to America. Jobbed around New York and finally landed his present job with Ben Pollack orchestra. Representative solos: *California Here I Come* (Decca 1517); *Morocco* (Decca 1851); *Alice Blue Gown* (Decca 1546) all by Pollack band.

**LAMARE**, Hilton (Nappy). Famed guitarist. Born New Orleans, La., 1910. Now with Bobby Crosby orchestra. Good sample of his work may be heard on *Louise Louise* by Crosby Bob Cats (Decca 2032).

**LANG**, Eddie (real name Salvatore Massano). Renowned guitar soloist, one of greatest in history of jazz. Born South Philadelphia, Pa., 1904; died 1933. First instrument was violin which he studied for eleven years; actually became professional. While with Charlie Kerr's band, Lang switched to banjo; later associated himself with the Scanton Sirens, Mound City Blue Blowers (changed to guitar while with this group), Joe Venuti, Roger Wolfe Kahn, Paul Whiteman; vaudeville tours as accompanist for Jack Benny, Frank Fay, Bing Crosby.

Lang has recorded solos, duets with Joe Venuti, and played with a recording group under his name, and with

the recording groups of Venuti, Five Pennies, Charleston Chasers, Frank Trumbauer. Representative solos: *Someday Sweetheart* by Venuti-Lang All Stars (Melotone 12277); *Honolulu Blues* (Brunswick 6198) and *Nobody's Sweetheart* (Brunswick 3854) by Nichols Five Pennies; *April Kisses* (solo) (Okeh 40807).

**LaROCCA**, Dominick James (Nick). Famous trumpeter of the Original Dixieland Band (1914-24). For representative solos see listing of Dixieland Band records, Chapter V.

**LAWSON**, Yank. Renowned trumpet soloist. Born Trenton, Mo., 1913. Played with Ben Pollack before joining Bobby Crosby, with whom he was associated for several years; now with Tommy Dorsey orchestra.

Representative solos: *Palesteena* (Decca 2011); *Grand Terrace Rhythm* (Decca 1725); *Dogtown Blues* (Decca 15038); *Five Point Blues* (Decca 2108) all by Crosby group.

**LEWIS**, Dandy. Bass player with Buddy Bolden's band (1900-10), and with the Eagle Band (1911-18), both early New Orleans ragtime groups in the "hot" tradition.

**LEWIS**, Meade Lux. Boogie Woogie pianist, famed for his several recordings of his own compositions. Born Chicago, Ill., 1905. Has lived in that city most of his life. Representative solo: *Honky Tonk Train Blues* (Victor 25541 and Paramount 12896).

**LINDSEY**, Joseph (Little Joe). Drummer of the earlier period of jazz. In 1918 headed band, as co-leader with Louis Armstrong, called Armstrong & Lindsey's Band, the first professional group with which the great trumpeter played. Lindsey also played with Emanuel Perez, Armand Piron, Oscar Celestin.

**LIVINGSTON**, Fud. Famous clarinet soloist, best known for his work with Nichols' Five Pennies. Representative solos: *Feelin' No Pain* (his own composition) by Miff Mole's Molars (Okeh 40890); *Riverboat Shuffle* (Brunswick 3627); *Avalon* (Brunswick 3854); *Nobody's Sweetheart* (Brunswick 3854) all by Nichols' Five Pennies.

**LUNCEFORD**, James Melvin (Jimmie). Famed band-leader; saxophonist. Born Fulton, Miss., 1902. Organized band in 1929, first job at Claridge Hotel, Memphis, Tenn.

Then spent three years in Buffalo, N. Y., after which the band was installed in the Cotton Club (New York City). Since then the Lunceford group has appeared in theatres, ballrooms, night spots, all over the country.

**LYTELL**, Jimmy. Clarinet soloist of considerable repute. Has played with various bands and recording groups. Representative solo: *My Gal Sal* by Chauncey Morehouse Orch. (Vocalion 3837).

**LYTLE**, Hub. Tenor saxophone soloist. Has recently played with several swing combinations on records. Representative solos: *Autopsy on Schubert* by Larry Wagner Orch. (Victor 25723); *Twelve O'Clock in Jolopi* by Ralph Gordon Orch. (Victor 26041).

**MANNONE**, Joseph (Wingy). Famed trumpeter; vocalist. Born New Orleans, La., 1904. An accident early in life robbed Mannone of one of his arms, but the handicap did not deter his musical activities. He came to Chicago at about the age of twenty, later migrating to New York. Has headed his own band, off and on, for the past ten years. Has recorded Benny Goodman's Boys, Joe Mannone's Harmony Kings, his own group, Adrian's Tap Room Gang, Gene Gifford.

Representative solos: *Panama* by New Orleans Rhythm Kings (Decca 162); *Walkin' the Streets* and *Send Me* by Mannone Orch. (Brunswick 6940).

**MARABLE**, Fate. Pianist and bandleader of the 1920's. Most of his activities centered around St. Louis, Mo., where he played on Mississippi River excursion steamers.

**MARES**, Paul. Well known trumpet soloist. Born New Orleans, La., 1900. Before coming to Chicago late in 1919, he played on S.S. Capitol, a Mississippi excursion steamer. In Chicago, played at Cascade Ballroom, and during summer of 1920 at resort spot near Fox Lake, Ill. In 1921, with George Brunies and Leon Rappolo, he became part of the New Orleans Rhythm Kings. With this group he stayed for eighteen months at Friar's Inn, after which the band played at various Chicago ballrooms. When the Kings disbanded in 1924, Mares returned to New Orleans and gave up music.

Representative solos: *Nagasaki* and *Maple Leaf Rag*

by Mares Orch. (Okeh 41574); see also recordings by New Orleans Rhythm Kings, chapters IV. and V.

**MARSALA**, Joe. Famed clarinet soloist; bandleader. Born Chicago, Ill., 1907. Has played with Wingy Manone, Eddie Condon, Sharkey Bonano; now heads own band at Hickory House (New York).

Representative solos: *Hot String Beans* by Marsala band (Vocalion 4168); *Limehouse Blues* by Joe Sodja Orch. (Variety 609).

**MARSHALL**, Kaiser. Famous drummer, long associated with the Fletcher Henderson orchestra. Good samples of his work may be heard on *Whiteman Stomp* (Columbia 1059); *Tozo* (Columbia 953); *Have It Ready* (Vocalion 15532) all by Henderson band.

**MASEK**, Joe. Tenor saxophone soloist of considerable repute. Has been playing with Henry Busse orchestra for past several years. Representative solo: *Aunt Hagar's Blues* by Busse group (Decca 1207).

**MASTREN**, Carmen. Guitarist. Has been associated with Tommy Dorsey band for past several years. Good sample of his work may be heard on *Stardust on the Moon* by Dorsey Clambake Seven (Victor 25630).

**MATTHEWS**, Dave. Alto saxophonist. Born Chagrin Falls, Ohio. Studied at Chicago College of Music. Has played with Ben Pollack, Jimmy Dorsey; now with Benny Goodman orchestra.

Representative solo; *Lullaby in Rhythm* by Harry James Orch. (Brunswick 8136).

**MATTLOCK**, Matty. Well known arranger, now working for the Bob Crosby band; alto saxophonist and clarinetist. Born Nashville, Tenn., 1911.

Representative clarinet solos: *Who's Sorry Now* (Decca 1865) and *Stumbling* (Decca 1593) both by Crosby's Bob Cats.

**McCORD**, Castor (Cass). Well known tenor saxophone soloist. Has played with numerous bands and recording groups, including the European outfit of Louis Armstrong. Representative solos: *Mighty Sweet* (Perfect 15621) and *Rhythm Spasm* (Perfect 15629) both by Blue Rhythm Band.

**McCURDY**, Charles. Clarinet soloist of the early New

Orleans period (1900-18). Was associated with various groups during that time. No recordings.

**McDONOUGH, Dick.** Well known and popular guitarist. Died 1938. Best known for his recordings with Arkansas Travelers, Charleston Chasers, Gene Gifford. Guitar duet with Karl Kress, *Danzon, Stage Fright* (Brunswick 6917). Work may also be heard on *Old Man Harlem* by Dorsey Brothers Orch. (Brunswick 6624); *Somebody Loves Me* by Rollini Orch. (Decca 359).

**McGHEE, Johnny.** One of finest of the younger trumpet soloists. Has played with various studio combinations around New York. Representative solos: *Singing the Blues* (Decca 1973) and *Bill* (Decca 1638) both by Adrian Rollini Orch.; *Twelve O'Clock in Jolopi* by Ralph Gordon band (Victor 26041).

**McGRATH, Fulton.** Pianist of considerable repute. Has played with various bands and recording groups. Representative solo: *Autopsy on Schubert* by Larry Wagner Orch. (Victor 25723).

**McKINLEY, Ray.** Famed and popular drummer. Born Forth Worth, Tex., 1910. Quit high school in favor of music. Joined the Dorsey Brothers orchestra in 1934; stayed with Jimmy Dorsey group when brothers Tommy and Jimmy split.

Good sample of his playing may be heard on *Dusk in Upper Sandusky* (Decca 1939) and *Doctor Rhythm* (Decca 1651) both by Jimmy Dorsey Orch.

**McKINNEY, William (Mac).** Well known as organizer, leader, and manager of band which bore his name. McKinneys' Cotton Pickers organized in 1920, with William McKinney as drummer. Later, when the band attained some success, he took over the managerial position, which he retained until the group disbanded in 1935.

McKinney's Cotton Pickers, together with the orchestras of Ellington and Henderson, were the greatest organized hot bands in the country outside the city of Chicago between 1925-30.

**McPARTLAND, Jimmy.** Famous trumpet soloist, associated with the various recording combinations in Chicago

between 1925-30. Played with Sig Meyers orchestra; now with Eddie Neibaur. Representative solo: *Makin' Friends* by Eddie Condon band (Okeh 41142); *Nobody's Sweetheart* by McKenzie and Condon's Chicagoans (Okeh 40971).

**MESIROW**, Milton (Mezz). Name sometimes spelled Mezzrow. Well known tenor saxophonist and clarinetist. Born Chicago. First learned to play piano, but after hearing clarinetist Leon Rappolo, decided on that instrument; picked up own knowledge of the instrument. Has headed his own recording group, as well as recording with McKenzie & Condon Chicagoans, Waller's Buddies. Composer of *Apologies*, *Sendin' the Vipers*.

Representative solos: Clarinet: *The Swing Session's Called to Order* (Victor 25612) and *Sendin' the Vipers* (Victor 25019) by Mesirov recording group; *Makin' Friends* by Eddie Condon band (Okeh 41142).

**MILEY**, James (Bubber). Famous growl trumpet soloist, long associated with Duke Ellington orchestra. Died 1932. Was co-composer, with Ellington, of *Black and Tan Fantasy* and *East St. Louis Toodle-O*. Representative solos: *Black and Tan Fantasy* (Victor 21137 and Vocalion 1064); *East St. Louis Toodle-O* (Columbia 953 and Vocalion 1064); *Immigration Blues* (Vocalion 1077) all by Ellington orchestra.

**MILLER**, Eddie. Renowned tenor saxophone and clarinet soloist. Born New Orleans, La., 1913. Has been feature of the Bob Crosby band since 1936.

Representative solos: Clarinet: *Dogtown Blues* by Crosby Orch. (Decca 15038). Tenor: *Muskrat Ramble* (Decca 825); *Little Rock Getaway* (Decca 1552); and *Panama* (Decca 1615) all by Crosby group.

**MILLER**, Glen. Famed trombonist; bandleader. Born Clarinda, Ia., 1905. Has played with Dorsey Brothers; recorded with Frank Trumbauer, The Five Pennies, Charleston Chasers. Now heads own group. Composer of *Sold American*, *Solo Hop*.

Representative solos: *King Porter Stomp* by own band (Bluebird 7853); *One Hour* by Mound City Blue Blowers (Victor V-38100).

**MINCE**, Johnny. Clarinet soloist of wide repute. Has been associated with Tommy Dorsey orchestra for past several years. Representative solo: *Stop Look and Listen* (Victor 36207).

**MOLE**, Miff. Renowned trombone soloist; famous as one of the original Five Pennies. Born New York City, 1898. While young studied piano and violin, later the trombone. Began professional career with Memphis Five, after which he associated himself with Red Nichols. Recorded with Five Pennies, Arkansas Travelers, New Orleans Blackbirds, and his own groups, Mole's Orch. and Mole's Little Molers.

Representative solos: *Slippin' Around* by Red & Miff's Stompers (Victor 21397); *Ain't Misbehavin'* by Charleston Chasers (Columbia 1891); *That's a Plenty* (Okeh 41232) and *Wild Oat Joe* (Okeh 41153) both by Mole Orch; *Avalon* (Brunswick 3854) and *Bugle Call Rag* (Brunswick 3490) by Nichols' Five Pennies.

**MOREHOUSE**, Chauncey. Well known drummer. Has played with numerous bands and recording groups. Recently recorded four sides with outfit bearing his own name. Good samples of his work may be heard on *Mazi Pani* (Brunswick 8122); *Oriental Nocturne* (Brunswick 8142); *My Gal Sal* (Vocalion 3837) all by Morehouse recording units; *At the Jazz Band Ball* by Bix Beiderbecke Orch. (Okeh 40923).

**MORTON**, Ferdinand Joseph (Jelly Roll). Renowned pianist and bandleader; one of pioneers in hot jazz. Born New Orleans, La., 1885. Began piano lessons at age of seven. Toured extensively in South before coming to Chicago in about 1915, where he remained for some ten years. Recorded for many different labels, both solo and with his own band. Made piano rolls for Q.R.S., Wurlitzer, American.

Representative solos: *The Pearls* (solo) (Vocalion 1020); *Shreveport* (Bluebird 7710); *Georgia Swing* (Bluebird 5109); *Mournful Serenade* (Bluebird 6601); *Kansas City Stomp* (Bluebird 7757) all by Morton Orch.

**MORTON**, Henry. Drummer of the early ragtime period in New Orleans. Played with numerous bands,

including that headed by Kid Ory and King Oliver in 1915. No recordings.

**MORTON**, Henry (Benny). Well known and highly talented trombone soloist. Born New York City. Morton has played and recorded with numerous groups, including Don Redman Orch., Bennie Carter Orch., Fletcher Henderson Orch., and his own band.

Representative solos: *I Got Rhythm* (Brunswick 6354) and *Nagasaki* (Brunswick 6429) both by Don Redman band; *Just Blues* and *Sugar Foot Stomp* by Henderson Orch. (Melotone 12239).

**MOTEN**, Benjamin. (Benny). Famed primarily as leader of a Kansas City orchestra which bore his name; pianist; composer. Born Kansas City, Mo., 1896; died 1935. Many now famous instrumentalists played under his leadership in the 1920's. Representative solo: *Kater St. Rag* by Moten Orch. (Okeh 8277).

**MUNDY**, James. Arranger and composer; tenor saxophonist. Played in Chicago with Earl Hines band for several years. Has gained his reputation as arranger for Benny Goodman (*Jam Session*, *Swingtime in the Rockies*, his own tunes and arrangements); has recently arranged for Gene Krupa band.

**MURRAY**, Don. Famous clarinet soloist of the late 1920's. Was associated with the recording groups of Beiderbecke, Trumbauer, and Nichols. Representative solos: *At the Jazz Band Ball* (Okeh 40923) and *Sorry* (Okeh 41001) both by Bix Beiderbecke Orch.

**MUSSO**, Vido. Well known tenor saxophone soloist; clarinetist; bandleader. Has played with Benny Goodman and Gene Krupa bands, and with various recording combinations. Now heads own band in California. Representative solos: Clarinet: *I Just Couldn't Take It Baby* by Lionel Hampton Orch. (Victor 25682). Tenor: *Stomp* by Hampton Orch. (Victor 25535); *Prelude to a Stomp* by Krupa Orch. (Brunswick 8139); *Sing Sing Sing* by Goodman Orch. (Victor 36205).

**NANTON**, Joseph (Tricky Sam). Famed "growl" trombone soloist. Born New York City, 1904. Began career with Frazier's Harmony Five (1923), later playing



with Elmer Snowden band. Has been member of the Duke Ellington orchestra since 1926.

Representative solos: *Exposition Swing* (Brunswick 8213); *Saddest Tale* (Brunswick 7310); *Mississippi Moan* (Columbia 1813); *Double Check Stomp* (Brunswick 4783) all by the Ellington group.

**NELSON**, Louis (Big Eye). Famous clarinetist of the early New Orleans period (about 1905-17). Was member of two of the greatest "hot" ragtime groups in that city—the Olympia and Buddy Bolden's Band.

**NESBIT**, John. Famed hot trumpeter and arranger of McKinney's Cotton Pickers (1927-30); composer. Was one of first, if not the first, to orchestrate ensemble swing (listen to the Victor McKinney recordings). Died 1935.

Representative solos: *Stardust* and *Birmingham Break-down* by the Chocolate Dandies (Okeh 8668); *Nobody's Sweetheart* (Victor V-38000); *Shimme-sha-Wabble* and *Milenberg Joys* (Victor 21611); *Will You Won't You*—his own composition—(Victor 22932) all by McKinney's.

**NICHOLAS**, Albert. Famous clarinetist, tenor saxophonist. Born New Orleans, La., 1901. Began career with King Oliver in Chicago (1925). Later was associated with Luis Russell, Chick Webb. Representative solos: *West End Blues* (Vocalion 1189); *Someday Sweetheart* (Vocalion 1059); *Sugar Foot Stomp* (Vocalion 1033) all by Oliver Orch.

**NICHOLS**, Ernest Loring (Red). Renowned trumpeter, leader of The Five Pennies, and one of the most influential musicians in the history of jazz. Born Ogden, Utah, 1905. Studied trumpet with father, who was teacher of music. Educated in city of birth; entered Culver Military Academy, but soon left to launch on a musical career which was significantly to influence the course of the white musician in hot jazz.

Recorded with many groups which he organized and led, including the famous Five Pennies, The Red Heads, Charleston Chasers, Louisiana Rhythm Kings, Red & Miff's Stompers, Arkansas Travelers, and numerous records under his own name.

Representative solos: *Five Pennies* by Nichols Orch.

(Victor 21560); *Eccentric and Riverboat Shuffle* (Brunswick 3627); *Boneyard Shuffle* (Brunswick 3477) both by Nichols' Five Pennies; *Ida* by the Red Heads (Melotone 12443); *My Gal Sal* by the Charleston Chasers (Columbia 1539).

**NOONE**, Jimmie. Famed clarinetist; one of the early New Orleans instrumentalists to carry his influence to Chicago. Born New Orleans, La., 1895. Studied instrument with Tio brothers in his native city; later took private lessons.

Played in New Orleans with Kid Ory and Armand Piron. Worked with King Oliver at Royal Gardens, Chicago (1918-19); with Keppard, trumpet, at same spot (1919-21); with Cook's Dreamland Orch. (1922-27); headed own band from that time forward, playing various small night spots in Chicago, including Apex Club, El Rado, Ambassador.

Representative solos: *My Daddy Rocks Me* (Vocalion 2779); *Monday Date* (Vocalion 1229); *The Blues Jumped a Rabbit* (Eng. Parlaphone R-2303) all by own group.

**NORVO**, Kenneth (Red). Renowned xylophone and marimba soloist. Born Beardstown, Ill., about 1905. Began career, in 1925, in vaudeville. Led own band for short time at Eagles Ballroom (Milwaukee). Worked at radio stations KSTP (Minneapolis), WGN (Chicago). Worked under Paul Whiteman, Jean Goldkette, Paul Ash, Victor Young. Organized own band in November 1935. Composer of *Dance of the Octopus*, *Hole in the Wall*.

Representative solos: Marimba: *In a Mist and Dance of the Octopus* (Brunswick 6906). Xylophone: *Hole in the Wall* and *Knockin' on Wood* (Brunswick 6562); *Blues in E Flat* (Columbia 3079); *Smoke Dreams* (Brunswick 7815) all by Norvo orchestra; *Just a Mood* by Teddy Wilson Quartet (Brunswick 7973).

**OLIVER**, Joseph (King). One of the most renowned trumpeters in history of jazz; leader of the greatest of the early hot bands of the Chicago period (1918-28). Born New Orleans, La., about 1885; died Savannah, Ga., 1938. Gained fame as leader and cornetist of the Olympia Band in New Orleans (1916-18), before migrating to

Chicago in 1918. Played with many other small local groups in New Orleans. In Chicago he opened with his now mythical King Oliver's Creole Jazz Band at the Dreamland Cafe; moved to Royal Garden Cafe about a year later; then went to California about a year. On his return (1922) he again played at Royal Gardens, and it was here that Armstrong joined the group as second trumpeter. Oliver played various spots in the Windy City (including the Plantation Cafe) until 1928, when he went to New York, where he waxed numerous discs with recording groups under his name. From 1931-37 he was booked out for one-nighters, principally in Southeastern states.

Due to the fact that Oliver had to have his teeth removed (while in New York), his career as trumpet soloist was cut short, and for that reason his best work as leader and soloist was achieved from 1918-30.

Representative solos: *Dipper Mouth Blues* (Gennet 5132 and Okeh 4918); *Sugar Foot Stomp* (Vocalion 1033); *Snag It* (Vocalion 1007); *Jackass Blues* (Vocalion 1014); *Sobbin' Blues* (Vocalion 1152) all by Oliver Orch.

**ORY, Edward (Kid).** Renowned trombone soloist. Born New Orleans, La., 1891. Played with numerous local New Orleans groups between 1910-18 including a band headed by King Oliver. Migrated to Los Angeles in 1919, and there formed his own group, which recorded for the Nordskog and Sunshine labels. Went to Chicago in 1925, and there recorded with the Armstrong Hot Five, and played and recorded with King Oliver. Returned to Los Angeles in 1929, and retired from active musical circles. Composer of *Muskrat Ramble*.

Representative solos: *Drop That Sack* by Lil's Hot Shots (Vocalion 1037); *Savoy Blues and Hotter Than That* by Armstrong Hot Five (Okeh 8535); *Sugar Foot Stomp* (Vocalion 1033); *West End Blues* (Vocalion 1189); *Tack Annie* (Vocalion 1049) all by King Oliver Orch.

**PARISH, Averi.** Among best of the younger pianists. Has been associated with the Erskine Hawkins band for past several years. Representative solos: *Weary Blues* (Bluebird 7839); *Who's Sorry Now* (Vocalion 4072) both

by Hawkins group.

**PASTOR, Tony.** Famed tenor saxophone soloist. Born 1908. Has played with Vincent Lopez, Irving Aaronsen, Joe Venuti; joined Art Shaw orchestra when it was organized (1936).

Representative solos: *Sobbin' Blues* (Brunswick 7806); *Free For All* (Brunswick 8019); *The Blues* (Vocalion 4401) all by Shaw Orch.

**PEREZ, Emanuel.** Trumpeter; leader of the Imperial Band, an early New Orleans ragtime group (1900-15). His band was not fundamentally "hot," but the historical importance of the group cannot be overlooked. No recordings.

**PETITE, Joseph.** Leader of the famed Olympia Band, an early "hot" ragtime group in New Orleans from about 1913-18; valve trombonist. Was leader of Olympians during only part of their existence. No recordings.

**PHILLIPS, Sidney.** Widely known English composer and arranger; baritone saxophonist. Born London, Eng., 1907. Studied music in both England and Italy, where he acquired a good general knowledge. Organized a small band which won first dance band contest given by London *Melody Maker*. Since 1930 has been concerned principally with arranging, and has devoted much of his time to both playing and scoring for Bert Ambrose. During his 1938 visit to America four of his own tunes were waxed by a recording group under his name.

Composer and arranger of *B'Wanga* (Decca 726); *Escapada* (Decca 15033); *Night Ride* (Decca 992); *Cotton Picker's Congregation* (Decca 1526); *Tarantula* (Decca 1206) all by Ambrose band; *An Amazon Goes a Wooing* (Brunswick 8187) by Phillips recording group.

**PIMIGLIO, Pete.** Famous clarinet soloist of the Raymond Scott Quintet. Representative solos: *The Happy Farmer* and *Egyptian Barn Dance* (Brunswick 8144); *The Penguin* (Brunswick 8058); *Reckless Night On Board an Ocean Liner* (Brunswick 8000) all by Scott Quintet.

**POLLACK, Ben.** Famed bandleader; drummer. Pollack's fame in hot jazz rests on his activities as leader of a group of now famed instrumentalists who played under

his direction in Chicago and New York (1926-30); and for his work with the New Orleans Rhythm Kings. Now leads a newly organized band in California.

Good sample of his work may be heard on *Alice Blue Gown* by own band (Decca 1546).

**POLO, Danny.** American born clarinet soloist of international repute. Has been associated with the Bert Ambrose band for past several years. While in America played with Jean Goldkette (1927). Recorded with own studio group.

Representative solos: *Blue Murder* by Polo's Swing Stars (Decca 1718); *Deep Henderson and Cotton Picker's Congregation* (Decca 1526); *Tarantula* (Decca 1206) all by Ambrose band.

**PRESTOPNICK, Irving (Fazola).** Widely known clarinet soloist. Has played with Seger Ellis and Ben Pollack bands; now with Bob Crosby orchestra. Representative solos: *Deep Elm* (Vocalion 3769) and *In a Sentimental Mood* (Variety) both by Pollack Orch.; *Milk Cow Blues* by Crosby Orch. (Decca 1962).

**RAGAS, Henry.** Pianist of the Original Dixieland Band, and co-composer of many of the original titles recorded by that group.

**RANDOLPH, Zilner.** Talented composer and arranger; trumpeter. Born Dermott, Ark. 1900. Studied harmony, instrumentation, theory, composition, piano, and trumpet at Kruger Conservatory in St. Louis, and the Wisconsin Conservatory in Milwaukee. Played trumpet in the orchestras of Bernie Young and Louis Armstrong. Has arranged for Earl Hines, Louis Armstrong, Fletcher Henderson.

Now living in Chicago. During the past year Randolph has been engaged in writing numerous original compositions, one of the best of which is a *Suite For Jazz Orchestra*.

**RANK, William (Bill).** Famous trombone soloist, associated with the recording groups of Bix Beiderbecke and Frank Trumbauer; played with the Jean Goldkette band. Representative solos: *At the Jazz Band Ball* (Okeh 40923) and *Sorry* (Okeh 41001) both by Beiderbecke group;

*Clarinet Marmalade* by Trumbauer group (Okeh 40772).

**RAPOLLO**, Leon. Famous clarinetist of the New Orleans Rhythm Kings. Representative solos: *Eccentric* (Gennett 5009); *Tin Roof Blues* (Gennett 5105); *Clarinet Marmalade* (Gennett 5520) all by New Orleans Rhythm Kings.

**REDMAN**, Donald (Don). One of best known and widely respected jazz arrangers; among finest alto and soprano saxophone soloists; composer. Born Piedmont, W. Va., 1900. Was considered a child prodigy: played trumpet at three; joined a band at six; started piano lessons at eight; entered Storer College at fifteen—studied all instruments. More study at Boston Conservatory of Music; can play any instrument of the jazz orchestra.

Joined Fletcher Henderson in 1925, remaining for two years as alto saxophonist and arranger; occupied same position with McKinney's Cotton Pickers from 1927-31—also conducted the McKinney group. Organized own band in 1931 (in conjunction with Horace Henderson), playing at New York's Connie's Inn. Has since toured extensively. Broadcast commercially for Chipso in 1932.

Composer of *Chant of the Weed*. Representative solos: Alto: *Peggy* (Victor V-38133); *Milenberg Joys* (Victor 21611); and *The Way I Feel* (Victor V-38102) all by McKinney's; *Chant of the Weed* by Redman Orch. (Brunswick 6211). Soprano: *That Naughty Waltz* (Variety 635) and *Stormy Weather* (Vocalion 3829) both by Redman Orch. Baritone saxophone: *Milenberg Joys* by McKinney's (Victor 21611).

**REEVES**, Ruben. Trumpeter, well known in Chicago during the late 20's, where he played with Tate's Orch., (Vendome and Metropolitan Theatres), and with Fess Williams' Orch., (Regal Theatre). Known generally as leader of recording group bearing his name (Vocalion).

Representative solos: *Mazie* (Vocalion 2723) and *Yellow Five* (Vocalion 2638) both by Reeves' recording group.

**REINHARDT**, Django. French gypsy guitar soloist. Best known for his recording work with the Quintet of the Hot Club of France. Representative solos: *St. Louis Blues* (Decca 23032) and *Ultrafox* (Decca 23003) both by

Hot Club Quintet.

**ROBINSON**, Willie (Bunk). Famed trumpeter in the New Orleans of the second decade of the twentieth century. Was member of the renowned Eagle Band in that city.

**RODRIGUEZ**, Goodwin. Pianist. Best known for his work with the Spike Hughes recording orchestra. Now playing with Don Redman band. Representative solo: *How Come You Do* by Spike Hughes Orch. (Eng. Decca F3972).

**RODIN**, Gil. Famed first chair tenor saxophonist. Born Chicago, Ill., 1908. Began musical career with Ben Pollack band; has since played with various groups; now with Bob Crosby orchestra as musical director and "concertmaster."

**ROLLINI**, Adrian. Famed bass saxophone soloist; vibraharpist; composer; bandleader. Born New York City. Featured as soloist with many recording groups during the late 20's and early 30's; leader of his own several recording outfits. Now heads the Rollini Trio, which plays at a New York hostelry.

Recorded with his own groups, Adrian's Ramblers and Adrian's Tap Room Gang; and with the California Ramblers, Goofus Five, Bix Beiderbecke, Frank Trumbauer, Joe Venuti, Jack Purvis, The Five Pennies, The Charleston Chasers, and the Arkansas Travelers.

Representative solos: Vibraharp: *Autopsy on Schubert* by Larry Wagner Orch. (Victor 25723). Bass Saxophone: *At the Jazz Band Ball* (Okeh 40923) and *Since My Best Gal* (Okeh 41001) both by Bix Beiderbecke Orch.; *Allah's Holiday* (Brunswick 4286) and *Who* (Brunswick 4925) both by Nichols' Five Pennies; *Meanest Kind o' Blues* and *O'er the Billowy Sea* by Louisiana Rhythm Kings (Brunswick 4845 & 4908 respectively).

**ROLLINI**, Arthur. Tenor saxophonist, best known for his work with the Benny Goodman band. Representative solo: *Sugar* by Adrian Rollini Orch. (Decca 265).

**ROBINSON**, Prince. Tenor saxophone and clarinet soloist. Has played with McKinney's Cotton Pickers and Willie Bryant's band. Representative solo: *Milenberg*

Joys by McKinney's (Victor 21611).

**RUSIN**, Irving (Babe). Well known tenor saxophone soloist. Has played with many bands and recorded with numerous studio combinations; now with Tommy Dorsey. Representative solos: *Merry Widow on a Spree* by Franklyn Marks Orch. (Master 126); *Abba Dabba* by Larry Clinton Orch. (Victor 25707); *I Want to be Happy* by Nichols' Five Pennies (Brunswick 4724); *I'll Build a Stairway to Paradise* (Vocalion 3837) and *Where's My Sweetie Hiding* (Vocalion 3826) both by Johnny Williams Orch.

**RUSSELL**, Luis. One of most famous leaders of a hot orchestra during late 20's and early 30's; pianist and composer of distinction. Born Bocas del Toro, Republic of Panama, 1903. Russell's father, himself a pianist, taught him to play. Migrated to New Orleans at sixteen; to Chicago at twenty. Played with King Oliver in Chicago, went to New York with the group, and eventually formed his own band, which he led until 1935, when he merged interests with Louis Armstrong.

Recorded with Armstrong, King Oliver, Wilton Crawley, Red Allen, and his own group.

Representative solos: *West End Blues* (Victor V-38034); *Call of the Freaks* (Victor V-38039); *Jackass Blues* (Vocalion 1014) all by King Oliver Orch.; *She's Got What I Need* by Wilton Crawley Orch. (Victor V-38116).

**RUSSELL**, Charles E. (Pee Wee). Famous clarinet soloist. Jobbed around Chicago in the late 1920's with various bands and studio recording groups. Played with Bob Hackett orchestra during 1937-38 season; now heads own band.

Representative solos: *Everybody Loves My Baby* and *I've Found a New Baby* by Russell Trio (Hot Record Society 1002); *Carnegie Drag* by Jam Session at Commodore (Commodore 1500); *One Hour* by Mound City Blue Blowers (Victor V-38100); *Oh Peter* by Billy Banks Rhythmakers (Perfect 15620); *Tennessee Twilight* by Eddie Condon Orch. (French Brunswick 500406).

**ST. CYR**, Johnny. Well known banjoist. Played with Armstrong Hot Five for recordings (1925-27); and with



the Cook Doctors of Syncopation (1925-30). Good sample of his work may be heard on his own composition, *Oriental Strut* by Hot Five (Okeh 8299); *King of the Zulus* by Hot Five (Okeh 8396).

**SAMPSON**, Edgar. Famed arranger; alto and baritone saxophonist; composer. Has been associated with Chick Webb, Fletcher Henderson, and others. Composer of *Blue Minor*, *Stompin' at the Savoy*. Has made numerous arrangements for the Benny Goodman orchestra (during 1937-38).

Representative solo: Alto: *Blue Minor*—his own composition and arrangement—by Chick Webb Orch. (Decca 172). Baritone: *Ring Dem Bells* by Lionel Hampton Orch. (Victor 26017).

**SAUTER**, Eddie. Famed arranger. Born Nyack, N. Y., 1915. Has done considerable work for the Red Norvo band. Good sample of his work may be heard on *Smoke Dreams* by Red Norvo orchestra (Brunswick 7815).

**SBARBARO**, Tony. Drummer of the Original Dixieland Band (1914-24). See Chapter V. for list of Dixieland records.

**SCHAFFNER**, Robert (Bob). Well known trumpet soloist. Born Paducah, Ky., 1900. Played with Creath's Jazz-o-Maniacs in St. Louis (1919); with John Wycliffe band in Chicago (1920-22); with May Brady's Dreamland Band; with King Oliver in Chicago (1924-27); with Elgar's Creole Band; with Erskine Tate (1928-31); with Earl Hines; with Jesse Stone in New York (1935-38).

Representative solo: *29th and Dearborn* and *Sweet Mumtaz* by Luis Russell Hot Six (Vocalion 1059); played in all trumpet duets in the King Oliver Vocalions (see Chapter V. for list).

**SCOTT**, Raymond. Renowned leader of the Raymond Scott Quintet; pianist. Came into national prominence through the recordings by the Quintet. Spent a year (1936-37) at the Twentieth-Century Fox studios in Hollywood; now conducts experimental jazz laboratory for C.B.S., in New York. Composer of *The Penguin*, *Powerhouse*, *Toy Trumpet*, and, in fact all the tunes recorded by the Quintet for the Master and Brunswick labels.

**SCHUTT, Arthur.** Talented pianist who gained prominence through his association with The Five Pennies; composer. Born Reading Pa., 1902. Began piano lessons under his father's tuition. First professional job with Paul Specht; later played with Roger Wolfe Kahn, Don Voorhees.

Recorded solos for Okeh, Harmony; and with Five Pennies, Miff Mole, Frank Trumbauer, Goofus Five, Eddie Lang, and the Charleston Chasers.

Representative solos: *Piano Puzzle* (Okeh 41243); *Eccentric* by Nichols' Five Pennies (Brunswick 3627).

**SHAW, Art.** Renowned bandleader; among greatest clarinet soloists; composer; arranger. Born 1911. Started playing in small local bands at age of thirteen. Has played with Austin Wylie (in Cleveland), Irving Aaronson, Paul Specht, Red Nichols, and with numerous radio studio combinations. Organized own band in 1936. Composer of *Nightmare*, *Monsoon*, *Streamline*, *Comin' On*.

Representative solos: *Monsoon* (Brunswick 8019); *Streamline* (Brunswick 7852); *Fee Fi Fo Fum* (Brunswick 7952); *Comin' On* (Bluebird 7772) all by own band.

**SHIELDS, Larry.** Famous clarinetist of the Original Dixieland Jazz Band. Good samples of his work may be heard on *Skeleton Jangle* (Victor 18472) and *Ostrich Walk* (Victor 18454) both by Dixieland Band.

**SHOUBEE, Louis.** String bassist, best known for his work with the Raymond Scott Quintet. Good sample of his work may be heard on *Reckless Night on Board an Ocean Liner* by Scott Quintet (Brunswick 8000).

**SIMEON, Omer.** Clarinet and alto saxophone soloist of considerable fame. Has played with Jimmie Bell (1921-22); Charlie Elgar (1923); later with King Oliver, Luis Russell, Jelly Roll Morton, Erskine Tate, Earl Hines, and Horace Henderson.

Representative solos: *Kansas City Stomp* and *Boogaboo* (Victor V-38010) and *Georgia Swing* (Bluebird 5109) all by Jelly Roll Morton Orch; *Smokehouse Blues* and *Beau Koo Jack*—clarinet solo (Brunswick 7109).

**SIMPSON, Cassino (Cass).** Piano soloist of consider-

able repute. Most of his activities centered in Chicago (1920-32). Headed own band for several years; also played with Bernie Young's Creole Jazz Band and Erskine Tate. Representative solos: *St. Louis Blues* and *Little Joe*—accompaniment for vocalist Laura Rucker—(Paramount 13075); *My Good Man Sam* and *Can I Tell You* by King Oliver Orch. (Victor V-38049).

**SINGLETON**, Arthur (Zutty). Famous drummer. Has played with numerous Chicago bands; headed his own band for several years at Three Deuces (Chicago). Now with Sidney Bechet's group at Nick's (New York). Good samples of his work may be heard on *West End Blues* by Armstrong Hot Five (Okeh 8597); *Oh Peter* by Billy Banks Orch. (Perfect 15620); *Everybody Loves My Baby* and *I've Found a New Baby* by Russell Trio (Hot Record Society 1002).

**SMITH**, Bessie. Among greatest of the blue singers, and one of the most popular between the years 1920-30. Born Chattanooga, Tenn., about 1897; died 1937. Taught and coached by "Ma" Rainey, another well known blues singer. Bessie Smith began singing at an early age, and about 1922 was signed by Columbia records; for this label she waxed some 160 sides, many of which became best sellers.

Representative vocals: See list in Chapter V.

**SMITH**, Cladys (Jabbo). Well known trumpet soloist. Born Claxton, Ga., 1908. Has played and recorded with Charlie Johnson, Duke Ellington, Claude Hopkins; now with Hopkins. Recorded for Brunswick with group bearing his name. Off and on, has led his own band, mostly in Chicago and Middle West.

Representative solos: *Jazz Battle* (Brunswick 4244) and *Croonin' the Blues* (Brunswick 7087) both by own recording group.

**SMITH**, Howard. Well known pianist; arranger. Born Ardmore, Okla. Studied his instrument for nine years. Has played with Isham Jones, Benny Goodman, Irving Aaronson, Ray Noble; now with Tommy Dorsey orchestra.

Representative solos: *Nola* (Victor 25570); *Night and Day* (Victor 25657); *Twilight in Turkey* (Victor 25568);

*Boogie Woogie* (Victor 26054) all by Dorsey band.

**SMITH, Joe.** Among greatest trumpet soloists. Born Ritley, Ohio, about 1901; died 1937. Was associated, off and on, with the Fletcher Henderson orchestra from 1923-30, and waxed many records with that outfit. Accompanied many blues singers, including Bessie and Clara Smith, Ma Rainey, Coot Grant, Ozzie McPherson. Also played and recorded with McKinney's Cotton Pickers.

Representative solos: *Sensation* (Vocalion 1092); *St. Louis Blues* (Harmony 451); *Have It Ready* (Vocalion 15532) all by Henderson group.

**SMITH, Tab.** One of the better of the younger alto saxophone soloists. Was associated for a time with the Blue Rhythm Band. Representative solos: *The Lucky Swing* (Variety 604); *Balloonacy* (Columbia 3156); *Prelude to a Stomp* (Variety 546) all by Blue Rhythm Band.

**SMITH, Warren.** Famed trombonist. Born Dallas, Tex., 1913. Now associated with the Bob Crosby orchestra. Representative solos: *Who's Sorry Now* (Decca 1865) and *Panama* (Decca 1615) both by Crosby Bob Cats.

**SMITH, Willie** (The Lion). Famous piano soloist; known today for his activities as leader of recording groups bearing his name. Has played around New York for many years, and especially in the 1920's, he was well known.

**SPANIER, Francis** (Muggsy). Famous trumpet soloist. Played with Sig Meyers band in Chicago, 1922-26. Recorded with Charlie Pierce and other Chicago groups, 1925-28. Since then has played with Ben Pollack, Ted Lewis. Will probably join the Bob Crosby Orch. early in 1939.

Representative solos: *Jazz Me Blues* (Paramount 12640) and *Bull Frog Blues* (Paramount 12619) both by Pierce Orch.; *Alice Blue Gown* by Pollack Band (Decca 1546).

**SPIVACK, Charles.** Well known first chair trumpeter. Has played with Bob Crosby orchestra; now with the Tommy Dorsey band. Recorded with various studio groups. Representative solos: *Blues in B Flat* (Vocalion 3847) and *My Gal Sal* (Vocalion 3837) both by Chauncey

Morehouse Orch.; *I'll Build a Stairway to Paradise* by Johnny Williams Orch. (Vocalion 3837).

**STABLE**, Richard (Dick). Well known bandleader; alto saxophone and clarinet soloist. Representative solos: Alto: *You Call It Madness* (Bluebird 7480) and *In the Shade of the New Apple Tree* (Bluebird 7388) both by own band. Clarinet: *Ain't Ya Comin' Back* (Bluebird 7492) by own band.

**STACEY**, Jesse. Famous pianist. Born Cape Girardeau, Mo., 1904. Has been associated with the Benny Goodman band since 1935. Played with various Mississippi riverboat bands (1921-25); played around Chicago with numerous bands and recording groups (1925-35), including Midway Gardens Orchestra, Louis Panico, Art Kassell.

Representative solos: *Barrelhouse*—solo (Eng. Parlophone R-2187); *Stomp* (Victor 25535) and *Buzzin' Around With the Bee* (Victor 25575) both by Lionel Hampton Orch.; *Roll Em* (Victor 25627) by Goodman Orch.

**STEWART**, Rex William. Among top-bracket trumpet soloists. Born Philadelphia, Pa., 1907. Began training in juvenile band at age of twelve. Professionally launched career with Daniel Doy's Melody Mixers (1921), subsequently playing with Elmer Snowden, Willie Smith, Alex Jackson, Luis Russell, the Savoy Bearcats, McKinney's Cotton Pickers; joined Duke Ellington band in 1935. Has recorded with last four bands named, as well as recording group under his name.

Representative solos: *Buffet Flat* (Brunswick 8231) and *Merry Go Round* (Brunswick 7440) both by Ellington band; *Tea and Trumpets* (Vocalion 3831), *Swing Baby Swing* and *Sugar Hill Shim Sham* (Vocalion 3844) all by own recording group.

**SUDLER**, Joe. Great trumpet soloist. Played with Elgar's Creole Orchestra from about 1916 to 1923. No recordings.

**SULLIVAN**, Joe. Among the finest and most popular piano soloists; composer. Born Chicago, Ill., about 1908. Began study of piano at early age; later studied at Chicago Conservatory of Music. Jobbed around Chicago 1925-28, recording with various studio combinations, and

playing with Sig Meyers, Louis Panico. Worked at radio stations WBBM, KYW, WENR (all Chicago). Was associated, in New York, with Dorsey Brothers, Benny Goodman, Ozzie Nelson, Roger Wolfe Kahn; later joined the Bob Crosby band, but had to retire because of ill health.

Representative solos: *Gin Mill Blues* (Columbia 2876) and *Onyx Bringdown* (Columbia 2925)—both solos; *Oh Peter* by Billy Banks Orch. (Perfect 15620); *China Boy* by Nichols' Five Pennies (Brunswick 4877), and by McKenzie & Condon's Chicagoans (Okeh 41011).

**TATE**, Erskine. Famous bandleader. Born Memphis, Tenn., 1895. Studied music with his mother, herself a musician and teacher; later studied at Lane College, Jackson, Tenn.; and at the American Conservatory of Music and Chicago Musical College (Chicago). Came to Chicago in 1912, heading small bands which played at various small theatres. In 1918 he established himself at the Vendome Theatre (Chicago), where he remained for nine consecutive years. The next three consecutive years his band was the feature of the Metropolitan Theatre; the following two years at the Michigan Theatre (both Chicago). Tate now devotes much of his time to teaching but still has an orchestra.

Tate's place in hot jazz was made secure during the years 1924 to 1933, when he conducted, with real artistry, a top-notch orchestra which, at one time or another, was dotted by such famed instrumentalists as Louis Armstrong, Freddie Keppard, Jabbo Smith, Ruben Reeves, trumpets; Teddy Weatherford, Teddy Wilson, Cassino Simpson, pianos; Buster Bailey, Darnell Howard, Omer Simeon, clarinets; Jimmy Bertrand, Wallace Bishop, drums; Stompy Evans, alto; Fayette Williams, trombone.

**TATUM**, Art. Famed partially blind pianist. Born Toledo, Ohio. Has been featured piano soloist at many night spots throughout country. Has recorded solos and with a studio band under his name.

Representative solo: *Tiger Rag* (Brunswick 6543).

**TAYLOR**, William (Billy). String bassist of considerable repute. Born Washington, D. C., 1906. Began career with Elmer Snowden; subsequently played with McKin-

ney's Cotton Pickers, Fats Waller, Chick Webb, Fletcher Henderson, Don Redman. Has been with Duke Ellington Orch. since 1934. Good sample of his work may be heard on *The Jeep Is Jumpin'* by Johnny Hodges Orch. (Vocalion 4386).

**TEAGARDEN**, Charles (Charlie). Well known trumpet soloist. Has been associated with Paul Whiteman band for past several years. Recorded with various studio combinations. Representative solos: *Peg o' My Heart* by Nichols' Five Pennies (Brunswick 4877); *Sugar and Riverboat Shuffle* by Adrian Rollini Orch. (Decca 265).

**TEAGARDEN**, Jackson (Jack). One of most popular and widely known trombone soloists. Born Vernon, Tex., 1906. Learned to play trombone at early age; was member of Peck Kelly's band at the age of fifteen. Came into prominence with Ben Pollack orch. (1927), and since 1931 has performed under Paul Whiteman's baton. If present plans materialize, he will organize his own band early in 1939.

Has recorded with his own group, Frank Trumbauer, Venuti-Lang All Star orch., Charleston Chasers, Benny Goodman's Boys, The Five Pennies, and the Mound City Blue Blowers.

Representative solos: *Tailspin Blues* by Mound City Blue Blowers (Victor V-38037); *Someday Sweetheart* and *Beale St. Blues* by Venuti-Lang All Stars (Melotone 12277); *Riverboat Shuffle* by Adrian Rollini Orch. (Decca 265); *China Boy* (Brunswick 4877); *The Shiek* (Brunswick 4885); *After You've Gone* (Brunswick 4839) all by Nichols' Five Pennies.

**TESCHMAKER**, Frank. Among greatest of the clarinet soloists. Born Chicago, Ill., 1907; died 1932. Played alto saxophone during his high school days; developed interest in clarinet (1925) when he began playing that instrument during a jam session at Lost Lake, Wis., a summer resort. Played with various small local groups and recording combinations in Chicago for following five years. Played with Jan Garber band 1930-31.

Representative solos: *Bull Frog Blues* (Paramount 12619) and *Jazz Me Blues* (Paramount 12640) both by

Charlie Pierce Orch.; *Friar's Point Shuffle* by The Jungle Kings (Paramount 12654); *Dear Old Southland* by Original Wolverines (Vocalion 15705).

**THORNHILL**, Claude. Well known pianist; arranger. Has recorded and played with numerous bands and studio recording combinations. Widely known for his accompaniments for Maxine Sullivan. Representative solos: *Blues in B Flat* (Vocalion 3847) and *My Gal Sal* (Vocalion 3837) both by Chauncey Morehouse Orch.; *I'll Build a Stairway to Paradise* (Vocalion 3837) and *Where's My Sweetie Hiding* (Vocalion 3826) both by Johnny Williams Orch.

**TIO**, Lorenzo. Famed clarinetist of the New Orleans of 1905-18. Played with the Eagle Band, a "hot" ragtime group of that city. Also taught clarinet, some of his pupils having been Jimmy Noone, Barney Bigard.

**TIZOL**, Juan. Renowned and popular trombone soloist; composer. Born Porto Rico, 1900. Played with Bobby Lee's Cotton Pickers and White Brothers orchestra before joining Duke Ellington band in 1929; has remained with latter group. Composer of *Caravan*, *Moonlight Fiesta*, *Lost in Mediation*, *Pyramid*.

Representative solos: *Pyramid* (Brunswick 8168); *Reminiscing in Tempo* (Brunswick 7546-47); *Caravan* (Master 131) all by Ellington Orch.; *Moonlight Fiesta* (Vocalion 3834) by Barney Bigard Orch.

**TOUGH**, Dave. Well known drummer of long experience. Born Oak Park, Ill., 1907. Attended high school in Oak Park; Lewis Institute, intermittently, for three years. At Lewis, Tough played for tea dances (at fifty cents an afternoon) with some friends of his named Benny Goodman, Bud Freeman, Jimmy McPartland, Joe Sullivan, Muggsy Spanier, and Frank Teschmaker.

In 1927 Tough worked at Commercial Theatre in South Chicago with Freeman (tenor), Condon (banjo), O'Brien (trombone). Soon after termination of this job, left for Europe with Danny Polo, now clarinetist with Bert Ambrose. Tough played gigs in Paris, Ostend, Berlin, Nice, the Riviera. Returned to New York after almost three years, playing with various bands. Inactive in musical



circles from 1932-35. Joined Tommy Dorsey in 1935, remaining till end of 1937; with Bunny Berigan orchestra three months following; joined Benny Goodman orchestra April, 1938; rejoined Dorsey, December, 1938.

Good sample of work in these records: *Blues in Your and My Flat* by Goodman Quartet (Victor 26044); *Satan Takes a Holiday* by Dorsey Orch. (Victor 25570).

**TRIPANIA**, Ernest. Drummer of the famous New Orleans "hot" ragtime group of the second decade of our century—the Olympia Band.

**TRUMBAUER**, Frank (now spells his name Trombar). Renowned C Melody saxophone soloist; bandleader; composer. Born Carbondale, Ill., 1900. Knowledge of instrument self-taught, but studied violin, trombone, and flute under others. In 1927 organized a band which played at Arcadia Ballrom (St. Louis). Then joined Jean Goldkette orchestra in Detroit; joined Whiteman soon after (about 1928), with whom he remained until early 1938, when he again organized own band, which has since been playing on the West Coast.

Recorded with own group, Bix and his Gang, Goofus Five, The Five Pennies, Jack Teagarden.

Representative solos: *Singing the Blues* (Okeh 40772) and *I'm Coming Virginia* (Okeh 40843) both by Trumbauer Orch.

**VENSON**, Eddie. Trombonist with the Olympia Band of New Orleans (1913-18) during part of its existence. Later joined the Original Creole Band, first "hot" ragtime band to tour America extensively.

**VENUTI**, Guisepe (Joe). Most renowned of the hot violinists; bandleader. Born at sea, on ship bound for U. S., 1904. Educated in Philadelphia. With Eddie Lang, the guitarist, organized a band in 1925. Later played with Roger Wolfe Kahn, Paul Whiteman. Now heads own band.

Composer of *Sunshine*, *Wildcat*, *Goin' Places*, others. Recorded with own group, Lang-Venuti All Stars, Eddie Lang, Frank Trumbauer, Five Pennies. Duets with Lang, guitar, for Okeh.

Representative solos: *Beale St. Blues* and *Someday*

*Sweetheart* by Venuti-Lang All Stars (Melotone 12277).

**WADE**, Dave. Well known trumpet soloist. Best known for his work with the Raymond Scott Quintet. Representative solos: *Toy Trumpet* (Brunswick 7933); *Minuet in Jazz* (Brunswick 7992); and *The Happy Farmer* (Brunswick 8144) all by Scott Quintet.

**WALLER**, Thomas (Fats). Eminent pianist and composer; bandleader. Born New York City, 1904. Received early training on organ and piano, continuing his studies for some years. Family wanted him to be minister, but he ran away from home to avoid it. Played numerous New York cabarets and theatres while still very young (1920-25). In 1925 played for a short time with Erskine Tate's orchestra at the Vendome Theatre, where he played organ-trumpet duets with Louis Armstrong. Later spent several years as staff artist at WLW. Not long after organized his own band, which was popularized through CBS broadcasts. Has since toured extensively with band.

Has recorded with his own band, both piano and organ solos for Victor; and with Thomas Morris' Seven Hot Babies and McKinney's Cotton Pickers.

Representative solos: Piano: *Numb Fumblin'* (Victor 25338); *Basin St. Blues* (Victor 25631); *Viper's Drag* (Victor 25015)—all solos; *Bach Up To Me* by Waller's Rhythm (Victor 25536). Organ: *St. Louis Blues* and *Lennox Avenue Blues* (Victor 20357).

**WEBB**, Chick. Renowned drummer and bandleader. Born Baltimore, Md., 1907. Started playing in local bands at age of twelve. Came to New York in 1924; organized own band in 1926, but did not come to fore until some years later. Now one of best known and most popular swing bands in country.

Good sample of his playing may be heard on *What a Shuffle* by own band (Decca 1087).

**WETHINGTON**, Arthur Crawford. Alto saxophone soloist of considerable repute; baritone and soprano saxophonist. Born Chicago, Ill., 1909. Studied at Chicago College of Music. Has played with Louis Armstrong; Blue Rhythm Band (1932-36); now with Edgar Hayes

band (since 1937). Few, if any, solos on records—has been first chair man.

**WETTLING, George.** Famous drummer. Born Topeka, Kans., 1908. Played with various bands and recording combinations around Chicago (1925-33). Has been associated with Art Shaw, Bunny Berigan, Red Norvo, Wingy Mannone. Good samples of his work may be heard on *Streamline* by Shaw Orch. (Brunswick 7852); *Limehouse Blues* by Joe Sodka Orch. (Variety 609).

**WHETSEL, Arthur Parker (Art).** Well known trumpeter, best known for his first chair work with Duke Ellington's orchestra. Born Punta Gordo, Fla., 1905. Studied at Howard University Conservatory. Has been associated with the Duke Ellington band almost steadily since 1923. Spent a short time with Claude Hopkins and White Bros. orchestra. Illness forced him to leave the Ellington group in 1938.

Representative solo: *Misty Mornin'* by Ellington band (Victor V-38058).

**WILLIAMS, Bobby.** Famous trumpeter who played in Chicago during early 1920's. Was associated with the John Wycliffe band from 1919-22. No recordings.

**WILLIAMS, Charles Melvin (Cootie).** Widely known "growl" trumpet soloist; composer. Born Mobile, Ala., 1908. Prior to joining Duke Ellington's orchestra in 1928, he played with Alonzo Ross, Chick Webb, and Fletcher Henderson bands. Still with Ellington. Composer of *Echoes of Harlem*, *Echoes of the Jungle*, *It's Glory*.

Representative solos: *Swing Pan Alley* by own recording group (Vocalion 4425); *Echoes of Harlem* (Brunswick 7650); *Black and Tan Fantasy* (Brunswick 8063); *East St. Louis Toodle-O* (Master 101) all by Ellington orchestra; *Ring Dem Bells* (Victor 26017) and *Buzzin' Around with the Bee* (Victor 25575) both by Lionel Hampton recording group.

**WILLIAMS, John.** First chair alto saxophonist. Born Memphis, Tenn., 1905. Began career in 1922 with an obscure band. Somewhat later organized own band, recording for Black Patti and Paramount. Joined Andy Kirk's orchestra when first organized; has been with Kirk group

ever since.

**WILLIAMS, Johnny.** Famous drummer, best known for his work during past several years with the Raymond Scott Quintet. Good samples of his work may be heard on *Egyptian Barn Dance* (Brunswick 8144); *War Dance for Wooden Indians* and *The Penguin* (Brunswick 8058); *Powerhouse* (Brunswick 7993) all by Scott Quintet; *I'll Build a Stairway to Paradise* by own recording group (Vocalion 3837).

**WILLIAMS, Mary Lou.** One of best known pianists and arrangers; greatest hot soloist of her sex. Born Pittsburgh, Pa., 1910. Began studying early, developing a liking for classical music. At fifteen she played the Orpheum Circuit with an act called Seymore & Jeanette. Later played with John Williams' Syncopators, joining Andy Kirk's orchestra in 1929, with whom she has remained. Composer of *Roll 'Em*, *Camel Hop*, *Night Life*, *A Mellow Bit of Rhythm*, others.

Representative solos: *Night Life* — solo — (Brunswick 7178); *Wednesday Night Hop* (Decca 1303) and *Mess-a-Stomp* (Brunswick 4694) both by Kirk Orch.

**WILSON, Richard (Dick).** Well known tenor saxophonist. Born Mt. Vernon, Ill., 1911. Had no teachers; picked up knowledge through own resources. Joined Andy Kirk's orchestra in 1936, and is still member of that group.

Representative solos: *In the Groove* (Decca 1261); *Wednesday Night Hop* (Decca 1303); *Mellow Bit of Rhythm* (Decca 1579) all by Kirk Orch.

**WILSON, Quinn.** String bassist; arranger. Has worked with Art Simms, Walter Barnes, Erskine Tate, Earl Hines. Good sample of his work may be heard on: *Blue Drag* by Hines Orchestra, which he arranged (Brunswick 6345).

**WILSON, Theodore (Teddy).** One of greatest of the swing pianists, and one of most popular. Born Austin, Tex., 1912. Educated at Tuskegee (Ala.) high school. Parents taught him to play piano; began with violin, but switched at Tulladega (Ala.) College because school orchestra needed pianist.

Went to Detroit in 1929, after only one year at college. In that city was inspired by hearing McKinney's Cotton

Pickers and Fletcher Henderson. He decided on music as a career. Joined Milton Senior's band in Toledo (1930-31); went with Senior to Chicago, where he also played with Erskine Tate, Jimmie Noone, Francois. Migrated to New York in 1933; played with Bennie Carter, Willie Bryant, The Charioteers. Joined the Goodman Trio in 1936.

Representative solos: *Blues in C Sharp Minor* (Brunswick 7684) and *Just a Mood* (Brunswick 7973) both by Wilson recording groups; *Blues in Your and My Flat* (Victor 26044) and *The Man I Love* (Victor 25644) both by Goodman Quartet; *Blues in E Flat* by Red Norvo Octet (Columbia 3079).

**WYCLIFFE**, John. Well known drummer who headed band in Chicago from about 1919-25.

**YOUNG**, Lester (Les). Well known tenor saxophone soloist. Best known for his work with the Count Basie Band, with which he has been associated for the past several years.

Representative solos: *Every Tub* (Decca 1728) and *Out the Window* (Decca 1581) both by Basie Orch.

**YSAGUIRRE**, Robert. Well known string bassist. Has long been associated with the Don Redman orchestra. Good samples of his work may be heard on *Bugle Call Rag* (Vocalion 3354); *The Man on the Flying Trapeze* (Vocalion 3836); *Chant of the Weed* (Brunswick 6211); *I Got Rhythm* (Brunswick 6354) all by the Redman Orch.

**ZENO**, Henry. Drummer with the Buddy Bolden and Eagle Bands of New Orleans, two of the earliest "hot" ragtime groups in the history of jazz (1900-1918).

**ZURKE**, Bob. Renowned piano soloist. Born Detroit, Mich., about 1912. Now playing with the Bob Crosby orchestra.

Representative solos: *Tea for Two* (Decca 1850); *Who's Sorry Now* (Decca 1865); *Gin Mill Blues* (Decca 1171); *Yancey Special* (Decca 1747); and *Little Rock Getaway* (Decca 1552) all by the Crosby group.

## CHAPTER FOUR: A REPRESENTATIVE RECORD LIBRARY

*Listed alphabetically according to titles of tunes. Wherever possible, complete personnels are given for each recording.*

## CHAPTER IV

### A REPRESENTATIVE RECORD LIBRARY

The prime objective has been to select a picked group of representative recordings by hot jazz orchestras. Due consideration has been given to a broad variety of tastes, but at the same time no record has been chosen merely because it has been advertised as the favorite of this critic or that swing fan.

If a record has been re-issued, that fact has been noted in each case. Many of these re-issues may be obtained at the Hot Record Society, 303 Fifth Avenue, New York City; and at The Commodore Music Shop, 144 E. 42nd St., New York City. Most likely spots where hard-to-obtain original pressings may be found: The Record Rendezvous, 408 S. Wabash Avenue, Chicago, Ill., and The Hot Record Exchange, 303 Fifth Avenue, New York City.

#### **AT THE JAZZ BAND BALL** (La Rocca-Shields).

*BY* Bix Beiderbecke & His Gang (Okeh 40923; re-issued on Vocalion 3042).

Personnel: Bix Beiderbecke, cornet. Bill Rank, trombone. Don Murray, clarinet. Adrian Rollini, bass sax. Chauncey Morehouse, drums. Howard Quicksell, banjo. Frank Signorelli, piano.

Solos: by Rollini, Murray, Signorelli.

#### **AZURE** (Ellington).

*BY* Duke Ellington & Orch. (Master 131; re-issued on Brunswick 7997).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Freddy Taylor, bass. Charles Williams, Arthur Whetsel, Rex Stewart, Fred Jenkins, trumpets. Juan Tizol, Lawrence Brown, Joseph Nanton, trombones. Johnny Hodges, alto. Harry Carney, alto & baritone. Barney Bigard, tenor. Otto Hardwick, alto.

Solos: by Bigard, Carney.

#### **BARRELHOUSE** (Stacey).

*BY* Jesse Stacey, as a piano solo (Eng. Parlophone R-2187).

Accompanied by Israel Crosby, bass. G. Krupa, drums.

**BIRMINGHAM BREAKDOWN** (Ellington).

BY Duke Ellington & Orch. (Master 123; re-issued on Brunswick 7994).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Freddy Taylor and Hayes Alvis, bass. Otto Hardwick and Johnny Hodges, altos. Harry Carney, baritone and alto. Barney Bigard, clarinet and tenor. Joseph Nanton, Lawrence Brown, Juan Tizol, trombones. Charles Williams, Rex Stewart, Art Whetsel, Fred Jenkins, trumpets.

Solos: by Ellington, Hodges, Williams, Carney, Bigard.

**BLACK AND TAN FANTASY** (Ellington-Miley).

BY Duke Ellington & Orch. In two parts: Part I—Prologue (Brunswick 8256); Part II—(Brunswick 8063).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Hayes Alvis, Freddy Taylor, basses. Johnny Hodges, alto & soprano. Harry Carney, alto and baritone. Otto Hardwick, alto. Barney Bigard, clarinet and tenor. Joseph Nanton, Juan Tizol, Lawrence Brown, trombones. Rex Stewart, Charles Williams, Fred Jenkins, Art Whetsel, trumpets.

Solos: by Ellington, Carney, Bigard, Williams, Hardwick.

**BLUE DRAG** (Myrow).

BY Earl Hines & Orch. (Brunswick 6345).

Personnel: Earl Hines, piano. Wallace Bishop, drums. Quinn Wilson, bass. Lawrence Dixon, guitar. Charles Allen, George Dixon, Walter Fuller, trumpets. Billy Franklin, Louis Taylor, James Young, trombones. Omer Simeon, alto. Darnell Howard, clarinet & alto. Cecil Irwin, James Mundy, tenors.

Solos: by Hines, Irwin, Howard.

BY Freddy Taylor & Swing Men (French Ultraphone 1489).

Personnel: Freddy Taylor, Charles Johnson, trumpets. Fletcher Allen, tenor. Chester Lanier, alto, baritone, & clarinet. John Ferrier, piano. D'Hellemmes, bass. William Diemer, drums. Oscar Allimand, guitar.

Solos: by Taylor, Allen.



**BLUE FEELING** (Ellington).*BY Duke Ellington & Orch.* (Victor 24521).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Art Whetsel, Fred Jenkins, Charles Williams, trumpets. Lawrence Brown, Juan Tizol, Joseph Nanton, trombones. Barney Bigard, clarinet and tenor. Otto Hardwick, Johnny Hodges, altos. Harry Carney, alto and baritone.

Solos: by Williams, Brown, Bigard.

**BLUES, THE** (Traditional)

*BY Art Shaw & Orch.* (Brunswick 7947; re-issued on Brunswick 4401).

Personnel: Art Shaw, clarinet. Tony Pastor, Jules Rubin, tenors. Les Robinson, Harry Freeman, altos. John Best, Malcom Crain, Tom Di Carlo, trumpets. Harry Rodgers, George Arus, trombones. Les Burness, piano. Al Avola, guitar. Ben Ginsberg, bass. Cliff Leeman, drums.

Solos: by Shaw, Pastor, Burness, Leeman, and probably Arus, Best.

**BLUES IN B FLAT** (Traditional)

*BY Chauncey Morehouse Orch.* (Variety 608; re-issued on Vocalion 3847).

Personnel: Chauncey Morehouse, drums & vibraharp. Claude Thornhill, piano. Arthur Bernstein, bass. Jimmy Lytell, clarinet. George Brunies, trombone. Charles Spivack, trumpet.

Solos: by Thornhill, Lytell, Brunies, Spivack.

**BLUES IN C SHARP MINOR** (Wilson).

*BY Teddy Wilson & Orch.* (Brunswick 7684).

Personnel: Teddy Wilson, piano. Israel Crosby, bass. Robert Lessey, guitar. Sidney Catlett, drums. Roy Eldridge, trumpet. Choo Berry, tenor, Buster Bailey, clarinet.

Solos: by Wilson, Eldridge, Berry, Bailey, Crosby.

**BLUES IN E FLAT** (Norvo).

*BY Red Norvo & Swing Octet* (Columbia 3079; re-issued on Brunswick 8208).

Personnel: Red Norvo, xylophone. Bunny Berigan, trumpet. Jack Jenney, trombone. Choo Berry, tenor.

Johnny Muenzenberger, clarinet. Teddy Wilson, piano. George Van Eps, guitar. Gene Krupa, drums. Arthur Bernstein, bass.

Solos: by Norvo, Berigan, Muenzenberger, Berry, Wilson.

**BLUES IN YOUR & MY FLAT, THE** (Hampton).

BY Benny Goodman Quartet (Victor 26044).

Personnel: Benny Goodman, clarinet. Teddy Wilson, piano. Dave Tough, drums. Lionel Hampton, vibraharp and vocal.

Solos by all.

**BLUES JUMPED A RABBIT, THE** (Traditional).

BY Jimmie Noone & Orch. (Eng. Parlaphone R-2303).

Personnel: Jimmie Noone, clarinet. Francis Whitby, tenor. Guy Kelley, trumpet & vocal. Preston Jackson, trombone. Tubby Hall, drums. Israel Crosby, bass. Gideon Honore, piano.

Solos: by Noone, Kelley, Jackson.

**BREAK IT UP and BREAK IT DOWN** (Hudson).

BY Will Hudson & Orch. (Brunswick 8222).

Personnel: Max Herman, Joe Bauer, Rudy Novak, trumpets. Jack Andrews, Ed Kolyer, trombones. Pete Brendel (alto), Gus Bovana (clarinet), Ted Duane (tenor), George Bohn, reeds. Mark Hyams, piano. Ed Goldberg, bass. Billy Exiner, drums. Busse Etri, guitar.

Solos: none — all ensemble.

**BUFFET FLAT** (Ellington).

BY Duke Ellington & Orch. (Brunswick 8231).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Freddy Taylor, bass. Charles Williams, Rex Stewart, Wallace Jones, trumpets. Juan Tizol, Lawrence Brown, Joseph Nanton, trombones. Johnny Hodges, Otto Hardwick, altos. Harry Carney, baritone. Barney Bigard, clarinet & tenor.

Solos: by Stewart, Carney.

**BULL FROG BLUES** (Teschmaker).

BY Charles Pierce & Orch. (Paramount 12619; re-issued on Commodore 1-2).

Personnel: Charles Pierce, alto. Ralph Rudder, tenor. Frank Teschmaker, clarinet & alto. Muggsy Spanier,

cornet. Siegel, bass. Paul Keppler, drums. Ray Littscomb, piano. Stuart Branch, guitar.

Solos: by Teschmaker, Spanier.

**BUZZIN' 'ROUND WITH THE BEE** (Hancock).

BY Lionel Hampton & Orch. (Victor 25575).

Personnel: Lionel Hampton, vibraharp. Johnny Hodges, alto. Charles Williams, trumpet. Lawrence Brown, trombone. Milton Mesirow, clarinet. Allan Reuss, guitar. Jesse Stacey, piano. Cozy Cole, drums. John Kirby, bass.

Solos: by Hampton, Stacey, Hodges, Williams, Brown.

**B'WANGA** (Phillips).

BY Bert Ambrose & Orch. (Decca 726).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Max Goldberg, Dennis Radcliffe, trumpets. Sidney Phillips, baritone. Lew Davis, Ted Heath, Tony Thorpe, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums. Jack Simpson, tympani.

Solos: by Polo, Amstell, Goldberg, Davis.

**BY HECK** (Gilbert-Henry).

BY Dorsey Brothers Orch. (Brunswick 6624).

Personnel: Jimmy Dorsey, clarinet & alto. Larry Binyon, tenor. Tommy Dorsey, trombone. Mannie Klein, trumpet. Fulton McGrath, piano. Stanley King, drums. Dick McDonough, guitar, Arthur Bernstein, bass.

Solos: by J. and T. Dorsey, Klein, McDonough.

**CAKE WALKING BABIES BACK HOME** (Williams-Smith-Troy).

BY Clarence Williams Blue Five (Okeh 8245).

Personnel: Louis Armstrong, trumpet. Sidney Bechet, soprano. Clarence Williams, piano. Buddy Christian, banjo. Charles Irvis, trombone. Eva Taylor, vocal.

Solos: by Armstrong, Bechet, Taylor.

**CARAVAN** (Tizol-Ellington).

BY Duke Ellington & Orch. (Master 131; re-issued on Brunswick 7997).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Hayes Alvis, Billy Taylor, basses. Otto Hardwick, Johnny Hodges, Harry Carney, altos.

Barney Bigard, clarinet & tenor. Juan Tizol, Lawrence Brown, Joseph Nanton, trombones. Art Whetzel, Rex Stewart, Charles Williams, Fred Jenkins, trumpets.

Solos: by Tizol, Williams.

BY Bunny Berigan & Orch. (Victor 25653).

Personnel: Bunny Berigan, Steve Lipkins, Irving Goodman, trumpets. Sonny Lee, A. George, trombones. Mike Doty, Joe Dixon, George Auld, Clyde Rounds, reeds. George Wettling, drums. Joe Lippman, piano. Hank Wayland, bass. Tom Morgan, guitar.

Solos: by Berigan.

BY Bert Ambrose & Orch. (Decca 1442).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Tommy McQuarter, Alfred Noakes, trumpets. Lew Davis, Eric Breeze, Les Carew, trombones. Bert Barnes, piano. Albert Harris, guitar. Max Bacon, drums. Tiny Winters, bass. Jack Simpson, tympani.

Solos: by Amstell, McQuarter, Simpson.

**CHANT OF THE WEED** (Redman).

BY Don Redman & Orch. (Brunswick 6211); released under incorrect title of *Song of the Weeds*.

Personnel: Don Redman, Rupert Cole, altos. Edward Inge, clarinet. Robert Carroll, tenor. Henry Allen, Langston Curl, Leonard Davis, trumpets. George Washington, Fred Robinson, trombones. Horace Henderson, piano. Robert Ysaquarre, bass. Talcott Reeves, guitar. Manzie Johnson, drums.

Solos: by Redman, Inge, Henderson.

**CHINA BOY** (Boutelje).

BY Charles Pierce & Orch. (Paramount 12619; re-issued on Commodore 1-2).

Personnel: Muggsy Spanier, cornet. Frank Teschmaker, clarinet. Charles Pierce, alto. Frank Rudder, tenor. Siegel, bass. Stuart Branch, guitar. Paul Keppler, drums. Ray Litscomb, piano.

Solos: by Spanier, Teschmaker.

BY McKenzie & Condon's *Chicagoans* (Okeh 41011; re-issued on Commodore 9-10).

Personnel: Eddie Condon, banjo. Gene Krupa, drums.

Jim Lannigan, bass. Joe Sullivan, piano. Bud Freeman, tenor. Frank Teschmaker, clarinet. Jimmy McPartland, cornet.

Solos: by McPartland, Sullivan, Freeman, Teschmaker.

**CHRISTOPHER COLUMBUS** (Henderson-Berry).

BY *Fletcher Henderson & Orch.* (Vocalion 3211).

Personnel: Roy Eldridge, Vance Dixon, Joe Thomas, trumpets. Edward Cuffee, Ferdinand Arbello, trombones. Buster Bailey, Omer Simeon, altos. Choo Berry, Elmer Williams, tenors. Horace Henderson, piano. Sidney Catlett, drums. John Kirby, bass. Robert Lessey, guitar.

Solos: by Berry, Eldridge.

BY *Benny Goodman & Orch.* (Victor 25279).

Personnel: Benny Goodman, clarinet. Hymie Schertzer, William DePew, altos. Dick Clark, Arthur Rollini, tenors. Harry Geller, Nate Kazebier, Ralph Muzzilo, trumpets. Joe Harris, Sterling Ballard, trombones. Gene Krupa, drums. Jesse Stacey, piano. Harry Goodman, bass. Allan Reuss, guitar.

Solos: by Goodman, Clark, Muzzilo.

**COAL CART BLUES** (Armstrong-Hardin).

BY *Clarence Williams Blue Five* (Okeh 8245; re-issued on Hot Record Society 6).

Personnel: Louis Armstrong, trumpet. Sidney Bechet, soprano. Charles Irvis, trombone. Buddy Christian, banjo. Clarence Williams, piano. Eva Taylor, vocal.

Solos: by Armstrong, Bechet, Irvis, Taylor.

**COMIN' ON** (Shaw).

BY *Art Shaw & Orch.* (Bluebird 7772).

Personnel: Art Shaw, clarinet. Les Robinson, Tony Pastor (tenor), Hank Freeman, Ronny Perry, reeds. Chuck Peterson, John Best, Claude Bowen, trumpets. George Arus, Ted Vesely, Harry Rodgers, trombones. Les Burness, piano. Al Avola, guitar. Sid Weiss, bass. Cliff Leeman, drums.

Solos: by Shaw, Burness, and probably, Arus, Best.

**COPENHAGEN** (Davis).

BY *The Wolverines* (Gennett 5453; re-issued on Commodore 45-46).

Personnel: Bix Beiderbecke, cornet. Jimmy Hartwell,

clarinet. George Johnson, tenor. Dick Voynow, piano. Vic Moore, drums. Bob Gillette, banjo. Min Leibbrook, bass.

Solos: by Hartwell, Johnson, Beiderbecke, Leibbrook.

**COTTON PICKER'S CONGREGATION** (Phillips).

BY Bert Ambrose & Orch. (Decca 1526).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Tommy McQuarter, Alfred Noakes, trumpets. Lew Davis, Les Carew, Eric Breeze, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums. Jack Simpson, tympani.

Solos: by Davis, Polo, Amstell, Simpson.

**DANCE OF THE OCTOPUS** (Norvo).

BY Red Norvo, as marimba solo (Brunswick 6906; re-issued on Brunswick 8236).

Accompanied by Benny Goodman, bass clarinet. Arthur Bernstein, bass. Dick McDonough, guitar.

**DAVENPORT BLUES** (Beiderbecke).

BY *The Charleston Chasers* (Columbia 861).

Personnel: Red Nichols, trumpet. Miff Mole, trombone. Jimmy Dorsey, alto & clarinet. Arthur Schutt, piano. Eddie Lang, guitar. Vic Berton, drums.

Solos: by Dorsey (alto & clarinet), Mole, Nichols.

**DEEP HENDERSON** (Rose).

BY King Oliver & Orch. (Vocalion 1014).

Personnel: King Oliver, Bob Schaffner, trumpets. Kid Ory, trombone. Albert Nicholas, clarinet. Darnell Howard, alto. Barney Bigard, tenor. Paul Barbarin, drums. Luis Russell, piano. Bert Cobb, bass. Arthur Budd Scott, banjo.

Solos: by Oliver, Nicholas, Bigard.

BY Bert Ambrose & Orch. (Decca 1526).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Tommy McQuarter, Alfred Noakes, trumpets. Lew Davis, Les Carew, Eric Breeze, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums. Jack Simpson, tympani.

Solos: by Brannelly, McQuarter, Polo, Barnes, Simpson.

**DEAR OLD SOUTHLAND** (Creamer-Layton).

BY *Louis Armstrong*, as a trumpet solo (Okeh 41454).

Accompanied by *Buck Washington*, piano.

BY *Duke Ellington & Orch.* (Victor 24501).

Personnel: *Duke Ellington*, piano. *Fred Guy*, guitar. *Sonny Greer*, drums. *Wellman Braud*, bass. *Art Whetsel*, *Charles Williams*, *Fred Jenkins*, *Louis Bacon*, trumpets. *Barney Bigard*, clarinet & tenor. *Harry Carney*, baritone & alto. *Johnny Hodges*, soprano and alto; *Otto Hardwick*, alto. *Lawrence Brown*, *Juan Tizol*, *Joseph Nanton*, trombones.

Solos: by *Carney*, *Nanton*, *Williams*, *Hodges*.

**DODGING A DIVORCEE** (Foresythe).

BY *Reginald Foresythe & Orch.* (Columbia 3012).

Personnel: *Reginald Foresythe*, piano. *John Kirby*, bass. *Gene Krupa*, drums. *Benny Goodman*, *Johnny Muenzenberger*, clarinets. *Toots Mondello*, *Hymie Schertzer*, altos. *Dick Clark*, tenor. *Sol Schoebach*, bassoon.

Solos: by *Foresythe*, *Schoenbach*, *Goodman*, *Mondello*.

**DOGTOWN BLUES** (Haggart).

BY *Bob Crosby & Orch.* (Decca 15038).

Personnel: *Matty Mattlock*, *Joe Kearns*, altos. *Gil Rodin*, tenor. *Eddie Miller*, clarinet & tenor. *Yank Lawson*, *Charles Spivack*, *Bill Butterfield*, trumpets. *Ward Silloway*, *Warren Smith*, trombones. *Bob Zurke*, piano. *Bob Haggart*, bass. *Nappy Lamare*, guitar. *Ray Bauduc*, drums.

Solos: by *Lawson*, *Miller*.

**DONEGAL CRADLE SONG** (Hughes).

BY *Spike Hughes & Orch.* (Eng. Decca F-3717).

Personnel: *Choo Berry*, *Coleman Hawkins*, tenors. *Benny Carter*, *Howard Johnson*, *Wayman Carver*, altos. *Henry Allen*, *Bill Dillard*, *Leonard Davis*, trumpets. *George Washington*, *Wilbur DeParis*, *Dickie Wells*, trombones. *Goodwin Rodriguez*, piano. *Ernest Hill*, bass. *Sidney Catlett*, drums. *Lawrence Lucie*, guitar.

Solos: by *Hawkins*.

**DOUBLE CHECK STOMP** (Ellington).

BY *The Jungle Band* (pseud. for Ellington) (Brunswick

4783; re-issued on Brunswick 6846 under name of Ellington).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Charles Williams, Art Whetsel, Fred Jenkins, trumpets. Juan Tizol, Joseph Nanton, trombones. Johnny Hodges, alto. Harry Carney, baritone & alto. Barney Bigard, clarinet & tenor. Joe Cornell, accordion.

Solos: Cornell, Carney, Nanton, Braud, Hodges.

**DROP THAT SACK** (Armstrong).

BY *Lil's Hot Shots* (Vocalion 1037).

Personnel: Louis Armstrong, trumpet. Kid Ory, trombone. Johnny Dodds, clarinet. Johnny St. Cyr, banjo. Lil Hardin, Armstrong, piano.

Solos: by Armstrong, Hardin, Ory, St. Cyr, Dodds.

**EASE ON DOWN** (Russell).

BY *Luis Russell & Orch.* (Vocalion 1579). Released under incorrect title of *Case on Down*.

Personnel: Henry Allen, Otis Johnson, trumpets. Jay Higginbotham, trombone. Charles Holmes, alto. Albert Nicholas, clarinet. Greely Walton, tenor. Luis Russell, piano. Paul Barbarin, drums. Will Johnson, banjo. George Foster, bass.

Solos: by Allen, Walton, Higginbotham.

**EAST ST. LOUIS TOODLE-O** (Ellington-Miley).

BY *Duke Ellington & Orch.* (Master 101; re-issued on Brunswick 7989).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Hayes Alvis, Billy Taylor, basses. Charles Williams, Art Whetsel, Rex Stewart, trumpets. Juan Tizol, Lawrence Brown, Joseph Nanton, trombones. Barney Bigard, clarinet & tenor. Otto Hardwick, Harry Carney, Johnny Hodges, altos.

Solos: by Williams, Bigard.

**ECCENTRIC** (Robinson).

BY *Red Nichols & Five Pennies* (Brunswick 3627; re-issued on Brunswick 6820).

Personnel: Red Nichols, trumpet. Miff Mole, trombone. Fud Livingston, clarinet & tenor. Adrian Rollini, bass



saxophone. Arthur Schutt, piano. Vic Berton, drums. Dick McDonough, guitar.

Solos: by Nichols, Mole, Livingston, Rollini, Schutt.

**ECHOES OF THE JUNGLE** (Ellington-Williams).

BY Duke Ellington & Orch. (Victor 22743).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Johnny Hodges, Harry Carney, altos. Barney Bigard, clarinet & tenor. Juan Tizol, Joseph Nanton, trombones. Fred Jenkins, Art Whetsel, Charles Williams, trumpets.

Solos: by Williams, Hodges, Bigard, Guy, Nanton.

**EGYPTIAN BARN DANCE** (Scott).

BY Raymond Scott Quintet (Brunswick 8144).

Personnel: Raymond Scott, piano. Fred Whiting, bass. Johnny Williams, drums. Pete Pimiglio, clarinet. Dave Harris, tenor. Dave Wade, trumpet.

Solos: by Pimiglio, Wade, Harris, Williams.

**EMBASSY STOMP** (Barnes).

BY Bert Ambrose & Orch. (Decca 551).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Max Goldberg, Dennis Radcliffe, trumpets. Lew Davis, Ted Heath, Tony Thorpe, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums.

Solos: by Barnes, Amstell, Polo, Goldberg.

**FEE FI FO FUM** (Avola-Shaw).

BY Art Shaw & Orch. (Brunswick 7952).

Personnel: Art Shaw, clarinet. Les Robinson, Henry Freeman, altos. Tony Pastor, Jules Rubin, tenors. John Best, Malcom Crain, Tom Di Carlo, trumpets. George Arus, Harry Rodgers, trombones. Les Burness, piano. Al Avola, guitar. Cliff Leeman, drums. Ben Ginsberg, bass.

Solos: by Shaw, Burness.

**FEELIN' GAY** (Blue Rhythm Band).

BY The Blue Rhythm Band (Melotone 12793).

Personnel: Gene Michael, Crawford Wethington, altos. Joe Garland, tenor & bass saxophone. Shelton Hemphill, Wardell Jones, Edward Anderson, trumpets. George Washington, Henry Hicks, trombones. Edgar Hayes,

piano. Hayes Alvis, bass. O'Neill Spencer, drums. Lawrence Lucie, guitar.

Solos: by Anderson, Garland, Hicks, Wethington, Hayes.

**FICKLE FAY CREEP** (Morton).

BY *Jelly Roll Morton & Orch.* (Victor 23019).

Personnel: Unknown. Solos: by piano (Morton), trombone, clarinet, trumpet.

**FIDGETY FEET** (Edward).

BY *Fletcher Henderson & Orch.* (Vocalion 1092; re-issued on Brunswick 3521; re-issued again on Commodore 21-22).

Personnel: Fletcher Henderson, piano. Kaiser Marshall, drums. Charles Dixon, banjo. June Cole, bass. Buster Bailey, clarinet. Don Redman, alto. Coleman Hawkins, tenor. Russell Smith, Joe Smith, Tommy Ladnier, trumpets. Charlie Green, Jimmy Harrison, trombones.

Solos: by Bailey, Hawkins, Smith (1st trumpet solo), Ladnier (2nd trumpet solo), Harrison or Green (trombone).

**FIVE PENNIES** (Nichols).

BY *Red Nichols & Orch.* (Victor 21560).

Partial Personnel: Red Nichols, trumpet. Miff Mole, trombone. Fud Livingston, clarinet. Adrian Rollini, bass saxophone.

Solos: by Nichols, Mole, Livingston; and the pianist.

**FIVE POINT BLUES** (Lawson).

BY *Bob Crosby Bob Cats* (Decca 2108).

Personnel: Yank Lawson, trumpet. Warren Smith, trombone. Irving Fazola, clarinet. Eddie Miller, tenor. Bob Zurke, piano. Ray Bauduc, drums. Bob Haggart, bass. Nappy Lamare, guitar.

Solos: by Lawson, Zurke.

**FRIAR'S POINT SHUFFLE** (McKenzie-Condon).

BY *The Jungle Kings* (Paramount 12654; re-issued on Commodore 3-4).

Personnel: Frank Teschmaker, clarinet. Milton Mesrow, tenor. Muggsy Spanier, cornet. George Wettling, drums. Eddie Condon, banjo. Joe Sullivan, piano. Jim Lannigan, bass. Red McKenzie, vocal.

Solos: by Spanier, Teschmaker, Sullivan, Mesirov, McKenzie.

**FROGGIE MOORE** (Morton-Spikes Bros.)

BY King Oliver & Orch. (Gennett 5135).

Personnel: King Oliver, Louis Armstrong, trumpets. Honore Deutray, trombone. Johnny Dodds, clarinet. Baby Dodds, drums. Lillian Hardin, piano. Probably Johnny St. Cyr, banjo.

Solos: by Oliver, Dodds.

**GAL FROM JOE'S, THE** (Ellington).

BY Duke Ellington & Orch. (Brunswick 8108).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Billy Taylor, bass. Johnny Hodges, Harry Carney, Otto Hardwick, altos. Barney Bigard, clarinet & tenor. Charles Williams, Rex Stewart, Art Whetsel, trumpets. Lawrence Brown, Joseph Nanton, Juan Tizol, trombones.

Solos: by Hodges.

**GEORGIA SWING** (Morton-Pecora).

BY Jelly Roll Morton & Orch. (Victor V-38024; re-issued on Bluebird 5109).

Personnel: Unknown. Solos: by Omer Simeon, clarinet; Ward Pickett, trumpet; Morton, piano; and the trombonist.

**GIN MILL BLUES** (Sullivan).

BY Joe Sullivan, as a piano solo (Columbia 2876; re-issued on Commodore 31-32).

BY Bob Crosby & Orch. (Decca 1170).

Personnel: Bill DePew, Matty Mattlock, altos. Eddie Miller, clarinet & tenor. Gil Rodin, tenor. Yank Lawson, Zeke Zarchy, trumpets. Ward Silloway, Warren Smith, trombones. Bob Zurke, piano. Ray Bauduc, drums. Bob Haggart, bass. Nappy Lamare, guitar.

Solos: by Zurke, Miller.

**GROWL, THE** (Hayes).

BY The Blue Rhythm Band (Bluebird 5688).

Personnel: Gene Michael, Crawford Wethington, altos. Joe Garland, tenor & bass saxophone. Shelton Hemphill, Wardell Jones, Edward Anderson, trumpets. George Washington, Henry Hicks, trombones. Edgar Hayes,

piano. Hayes Alvis, bass. O'Neill Spencer, drums. Lawrence Lucie, guitar.

Solos: by Garland, Wethington, Hayes; and the clarinetist.

**HALLELUJAH BLUES** (Bradford).

BY *Johnny Dunn & Orch.* (Columbia A-3839).

Personnel: Unknown. Solos: by Dunn, trumpet; and the pianist.

**HAPPY FARMER, THE** (Scott).

BY *The Raymond Scott Quintet* (Brunswick 8144).

Personnel: Raymond Scott, piano. Fred Whiting, bass. Dave Wade, trumpet. Pete Pimiglio, clarinet. Dave Harris, tenor. Johnny Williams, drums.

Solos: by Wade, Pimiglio, Harris.

**HAVE IT READY** (Henderson).

BY *Fletcher Henderson & Orch.* (Vocalion 15532; re-issued on Brunswick 3460).

Personnel: Fletcher Henderson, piano. Kaiser Marshall, drums. June Cole, bass. Charles Dixon, banjo. Buster Bailey, Don Redman, altos. Coleman Hawkins, tenor. Russell Smith, Tommy Ladnier, Joe Smith, trumpets. Charles Green, Jimmy Harrison, trombones.

Solos: by Henderson, J. Smith.

**HEARTBREAK BLUES** (Hawkins).

BY *Coleman Hawkins & Orch.* (Okeh 41566).

Personnel: Coleman Hawkins, tenor. Hilton Jefferson, alto. Henry Allen, trumpet. Jay Higginbotham, trombone. Bernard Addison, guitar. Horace Henderson, piano. John Kirby, bass. Walter Johnson, drums.

Solos: by Hawkins, Allen.

**HIGH FEVER** (Sanders).

BY *Cookie's Gingersnaps* (Okeh 8369).

Personnel: Not known, except for Freddie Keppard, trumpet; Jimmie Noone, clarinet; Charles Cooke, piano—all of whom take solos.

**HOLE IN THE WALL** (Norvo).

BY *Red Norvo*, as a xylophone solo (Brunswick 6562).

Accompanied by Fulton McGrath, piano. Dick McDonough, guitar. Arthur Bernstein, bass. Jimmy Dorsey, clarinet.

**HONKY TONK TRAIN BLUES** (Lewis).*BY Meade Lux Lewis, as a piano solo* (Victor 25541).**HONOLULU BLUES** (Gonsky-Goldstein).*BY Red Nichols & Five Pennies* (Brunswick 6198).

Personnel: Red Nichols, trumpet. Jimmy Dorsey, clarinet & alto. Arthur Schutt, piano. Vic Berton, drums and tympani. Eddie Lang, guitar. Joe Venuti, violin.

Solos: by all.

**I'D LOVE IT** (Redman-Hudson).*BY McKinney's Cotton Pickers* (Victor V-38133).

Personnel: Joe Smith, Leonard Davis, Sidney DeParis, trumpets. Claude Jones, trombone. Bennie Carter, Don Redman, altos. Coleman Hawkins, Joe Bettus, tenors. Thomas Waller, piano. Kaiser Marshall, drums. Lonnie Johnson, banjo. Billy Taylor, bass.

Solos: by Carter, Jones, Waller, Hawkins.

**I GOT RHYTHM** (Gershwin).*BY Don Redman & Orch.* (Brunswick 6354).

Personnel: Don Redman, Rupert Cole, altos. Edward Inge, clarinet. Robert Carroll, tenor. Langston Curl, Shirley Clay, Sidney DeParis, trumpets. Claude Jones, Benny Morton, Quentin Jackson, trombones. Horace Henderson, piano. Talcott Reeves, guitar. Robert Ysaquierre, bass. Manzie Johnson, drums.

Solos: by Morton, Inge, Carroll, Ysaquierre.

**IMAGINATION** (Livingston).*BY The Charleston Chasers.* (Columbia 1260).

Personnel: Red Nichols, Phil Napoleon, trumpets. Miff Mole, trombone. Fud Livingston, clarinet & tenor. Arthur Schutt, piano. Vic Berton, drums. Dick McDonough, guitar.

Solos: by Nichols, Livingston, Schutt.

*BY Miff Mole & Orch.* (Okeh 40890).

Personnel: Miff Mole, trombone. Red Nichols, trumpet. Fud Livingston, clarinet & tenor. Adrian Rollini, bass saxophone. Arthur Schutt, piano. Vic Berton, drums. Eddie Lang, guitar.

Solos: by Nichols, Mole, Rollini, Schutt.

**I'M IN THE MOOD FOR SWING** (Carter).*BY Lionel Hampton & Orch.* (Victor 26011).

Personnel: Lionel Hampton, vibraharp. Benny Carter, Dave Matthews, altos. Babe Rusin, Herschell Evans, tenors. Harry James, trumpet. John Kirby, bass. Billy Kyle, piano. Joe Jones, drums.

Solos: by Hampton, James, Carter, Kyle.

**IN A MIST** (Beiderbecke).

BY *Bix Beiderbecke*, as a piano solo (Okeh 40916; re-issued on Vocalion 3150).

BY *Red Norvo*, as a marimba solo (Brunswick 6906; re-issued on Brunswick 8236).

Accompanied by Benny Goodman, bass clarinet. Dick McDonough, guitar. Arthur Bernstein, bass.

**IT'S JAM UP** (Celestin).

BY *Celestin's Tuxedo Orch.* (Columbia 14323).

Personnel: Unknown. Solos: by Celestin, trumpet; and by another trumpeter (one solo played muted, the other open); and by a soprano saxophonist.

**I'VE FOUND A NEW BABY** (Williams-Palmer).

BY *New Orleans Footwarmers* (Victor 24150; re-issued on Bluebird 10022).

Personnel: Sidney Bechet, soprano. Tommy Ladnier, trumpet. Henry Duncan, piano. Teddy Nixon, trombone. Morris Moran, drums. Ernest Meyers, bass.

Solos: by Bechet, Ladnier, Duncan.

BY *Pee Wee Russell Trio* (Hot Record Society 1002).

Personnel: Pee Wee Russell, clarinet. Zutty Singleton, drums. James P. Johnson, piano. Solos by all.

**JAZZ ME BLUES** (Delaney).

BY *Charles Pierce & Orch.* (Paramount 12640).

Personnel: Charles Pierce, alto. Ralph Rudder, tenor. Frank Teschmaker, clarinet. Muggsy Spanier, cornet. Jim Lannigan, bass. Paul Keppler, drums. Ray Littscombe, piano. Stuart Branch, banjo.

Solos by: Teschmaker, Spanier.

BY *Bix Beiderbecke & Orch.* (Okeh 40923; re-issued on Vocalion 3042).

Personnel: Bix Beiderbecke, trumpet. Bill Rank, trombone. Don Murray, clarinet. Adrian Rollini, bass saxophone. Chauncey Morehouse, drums. Howard Quick-

sell, banjo. Frank Signorelli, piano.

Solos: by Beiderbecke, Murray, Rank, Rollini.

**JOLLY WOG** (Ellington).

BY *The Jungle Band*. (Brunswick 4705; re-issued on Brunswick 6810 under name of Ellington).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Johnny Hodges, alto. Harry Carney, baritone. Barney Bigard, clarinet & tenor. Joseph Nanton, Juan Tizol, trombones. Fred Jenkins, Art Whetsel, Charles Williams, trumpets.

Solos: by Bigard, Nanton, Hodges, Carney, Ellington.

**JUST A MOOD** (Traditional).

BY *Teddy Wilson Quartet* (Brunswick 7973).

Personnel: Teddy Wilson, piano. Red Norvo, xylophone. Harry James, trumpet. John Simmons, bass.

Solos: by Wilson, James, Norvo.

**JUST BLUES** (Henderson).

BY *Fletcher Henderson & Orch.* (Melotone 12239).

Personnel: Fletcher Henderson, piano. John Kirby, bass. Walter Johnson, drums. Clarence Holliday, guitar. Rex Stewart, Robert Stark, Russell Smith, trumpets. Claude Jones, Benny Morton, trombones. Coleman Hawkins, tenor. Harvey Boone, Russell Procope, altos.

Solos: by Henderson, Stewart, Hawkins, Morton.

**KANSAS CITY MAN BLUES** (Williams-Johnson).

BY *Clarence Williams & Blue Five* (Okeh 4925).

Personnel: Sidney Bechet, soprano. Thomas Morris, trumpet. Clarence Williams, piano. Charles Irvis, trombone. Buddy Christian, banjo.

Solos: by Bechet.

**KEEP THE RHYTHM GOING** (Garland).

BY *The Blue Rhythm Band* (Columbia 2994).

Personnel: Gene Michael, Crawford Wethington, altos. Joe Garland, tenor & bass saxophone. Henry Allen, Shelton Hemphill, Wardell Jones, trumpets. Jay Higginbotham, George Washington, trombones. Edgar Hayes, piano. Lawrence Lucie, guitar. Hayes Alvis, bass. O'Neill Spencer, drums.

Solos: by Garland, Allen.

**KING PORTER STOMP** (Morton).*BY Jelly Roll Morton, as a piano solo* (Vocalion 1020).*BY Benny Goodman & Orch.* (Victor 25090).

Personnel: Benny Goodman, clarinet. Toots Mondello, Hymie Schertzer, altos. Dick Clark, Arthur Rollini, tenors. Bunny Berigan, Nate Kazebier, Ralph Muzzillo, trumpets. Sterling Ballard, Jack Lacey, trombones. Gene Krupa, drums. Frank Froeba, piano. Harry Goodman, bass. Allan Reuss, guitar.

Solos: Goodman, Berigan, Clark.

**LENNOX AVENUE BLUES** (Waller).*BY Thomas Waller, as a pipe organ solo* (Victor 20357).**LULLABY** (Foresythe).*BY Reginald Foresythe & Orch.* (Columbia 3012).

Personnel: Reginald Foresythe, piano. Gene Krupa, drums. John Kirby, bass. Sol Schoebach, bassoon. Dick Clark, tenor. Toots Mondello, Hymie Schertzer, altos. Benny Goodman, Johnny Muenzenberger, clarinets.

Solo by: Foresythe.

**MADAME DYNAMITE** (Hill).*BY Eddie Condon & Orch.* (French Brunswick 500406).

Personnel: Max Kaminsky, trumpet. Floyd O'Brien, trombone. Pee Wee Russell, clarinet. Bud Freeman, tenor. Alex Hill, piano. Eddie Condon, banjo. Arthur Bernstein, bass. Sidney Catlett, drums.

Solos: by Russell, O'Brien, Freeman, Hill.

**MAKIN' FRIENDS** (Condon-Teagarden-McPartland).*BY Eddie Condon & Orch.* (Okeh 41142; re-issued on Commodore 27-28).

Personnel: Eddie Condon, banjo. Gene Krupa, drums. Art Miller, bass. Joe Sullivan, piano. Milton Mesirov, clarinet & tenor. Jimmy McPartland, cornet. Jack Teagarden, trombone & vocal.

Solos: by McPartland, Sullivan, Teagarden, Mesirov.

**MAN FROM HARLEM, THE** (Hudson).*BY Cab Calloway & Orch.* (Brunswick 6450; re-issued on Perfect 15825 and Melotone 12802).

Personnel: (probable)—Cab Calloway, vocal. Edwin Swayzee, Adolphus Cheatham, Lamar Wright, trumpet. De Priest Wheeler, Harry White, trombones. Eddie Bare-



field, Arvelle Harris, altos. Andrew Brown, Walter Thomas, tenors. Benny Payne, piano. Al Morgan, bass. Leroy Maxey, drums. Morris White, guitar.

Solos: by Calloway, Thomas.

**MAN I LOVE, THE** (Gershwin).

BY Benny Goodman Quartet (Victor 25644).

Personnel: Benny Goodman, clarinet. Teddy Wilson, piano. Genes Krupa, drums. Lionel Hampton, vibraharp.

Solos: by Goodman, Wilson, Hampton.

**MAPLE LEAF RAG** (Joplin).

BY New Orleans Feetwarmers (Victor 23360; re-issued on Bluebird 7614). Released under incorrect title of *Maple Rag*.

Personnel: Sidney Bechet, soprano saxophone & clarinet. Tommy Ladnier, trumpet. Henry Duncan, piano. Teddy Nixon, trombone. Ernest Meyers, bass. Morris Moran, drums.

Solos: by Bechet, Duncan, Ladnier.

BY Tommy Dorsey & Orch. (Victor 25496).

Personnel: Tommy Dorsey, Les Jenkins, Walter Mercurio, trombones. Max Kaminsky, Steve Lipkins, Joe Bauer, trumpets. Joe Dixon, Bud Freeman, tenors. Fred Stulce, Clyde Rounds, altos. Dick Jones, piano. Dave Tough, drums. Carmen Castren, guitar. Gene Traxler, bass.

Solos: by Dorsey, Kaminsky, Freeman; and the clarinetist.

BY Paul Mares & Orch. (Okeh 41574).

Personnel: Paul Mares, trumpet. Santo Pecora, trombone. Omer Simeon, clarinet. Boyce Brown, alto. Jesse Stacey, piano. Pat Pattison, bass. George Wettling, drums.

Solos: by Mares, Brown, Pecora, Simeon.

**MAZI-PANI** (Morehouse).

BY Chauncey Morehouse & Orch. (Brunswick 8122).

Personnel: Chauncey Morehouse, N'Goma drums. Stanley King, drums. Felix Giebbe, bass. Jack LeMaire, guitar. Fulton McGrath, piano. Ralph Muzillo, Toots Camarata, Chelsea Quealey, trumpets. Larry Altpeter,

Andy Russo, trombones. Milton Yaner, Slats Long, altos. Carl Beisecher, Tony Zimmers, tenors.

Solo: by Morehouse.

**MERRY-GO-ROUND** (Ellington).

BY Duke Ellington & Orch. (Brunswick 7440).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Billy Taylor, bass. Rex Stewart, Art Whetsel, Charles Williams, trumpets. Lawrence Brown, Juan Tizol, Joseph Nanton, trombones. Barney Bigard, clarinet & tenor. Johnny Hodges, Harry Carney (baritone), Otto Hardick, altos.

Solos: by Stewart, Brown, Hodges, Carney.

**MILENBERG JOYS** (Morton-Mares-Rapollo).

BY McKinney's Cotton Pickers (Victor 21611).

Personnel: John Nesbit, Langston Curl, trumpets. Claude Jones, trombone. Milton Senior, George Thomas, Don Redman, altos. Prince Robinson, tenor. Dave Wilborn, banjo. Robert Escudero, bass. Todd Rhodes, piano. Cuba Austin, drums.

Solos: by Nesbit, Jones, Redman (alto & baritone).

**MINOR DRAG** (Waller).

BY Fats Waller & Buddies (Victor V-38050).

Personnel: Fats Waller, piano. Gene Krupa, drums. Eddie Condon, banjo. George Foster, bass. Red Allen, trumpet. Kidy Ory, trombone. Crawford Wethington, alto & clarinet.

Solos: by Waller, Wethington, Allen, Ory.

**MISSISSIPPI MOAN** (Ellington).

BY Joe Turner & Memphis Men (Columbia 1813).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Brad, bass. Fred Jenkins, Charles Williams, Art Whetsel, trumpets. Juan Tizol, Joseph Nanton, trombones. Barney Bigard, clarinet & tenor. Johnny Hodges, Harry Carney, altos.

Solos: by Bigard, Nanton, Williams.

**MISTY MORNIN'** (Whetsel-Ellington).

BY Duke Ellington & Orch. (Victor V-38058).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Fred Jenkins, Art Whetsel, Charles Williams, trumpets. Juan

Tizol, Joseph Nanton, trombones. Barney Bigard, clarinet & tenor. Harry Carney, Johnny Hodges, altos.

Solos: by Whetsel, Ellington, Hodges, Braud.

**MONDAY DATE** (Hines)

BY Jimmy Noone & Orch. (Vocalion 1229; re-issued on Commzodore 41-42).

Personnel: Jimmy Noone, clarinet. Joseph Poston, alto. Earl Hines, piano. Ollie Powers, drums. Arthur Budd Scott, banjo.

Solos: by Hines, Noone.

**MONSOON** (Shaw).

BY Art Shaw & Orch. (Brunswick 8019).

Personnel: Art Shaw, clarinet. Tony Pastor, Jules Rubin, tenors. Les Robinson, Henry Freeman, altos. John Best, Malcolm Crain, Tom Di Carlo, trumpets. George Arus, Harry Rodgers, trombones. Les Burness, piano. Al Avola, guitar. Ben Ginsberg, bass. Cliff Leeman, drums.

Solos: by Shaw, Burness.

**MOURNFUL SERENADE** (Oliver).

BY Jelly Roll Morton & Orch. (Victor V-38024; re-issued on Bluebird 6601).

Personnel: Unknown. Solos by piano (Morton), clarinet, trombone (may be Kid Ory).

**MUGGIN' LIGHTLY** (Russell).

BY Luis Russel & Orch. (Okeh 8830).

Personnel: Luis Russell, piano. George Foster, bass. Will Johnson, guitar. Paul Barbarin, drums. Charles Holmes, alto. Albert Nicholas, clarinet and alto. Greely Walton, tenor. Henry Allen, Otis Johnson, trumpets. Jay Higginbotham, trombone.

Solos: by Walton, Higginbotham, Holmes.

**MY DADDY ROCKS ME** (Barbour).

BY Charles Creath & Orch. (Okeh 8217).

Personnel: Charles Creath, Leonard Davis, trumpets. Charles Lawson, trombone. Horace Eubanks, William Rollins, altos. Sammy Long, tenor. George Foster, bass. Pauline Creath, piano. Robinson, banjo. Probable drummer: Floyd Campbell, with Wilbur Kirk subbing during vocal; drummer may be Louis Alexander on some of the other Creath records.

Solos: by Creath, Campbell (vocal).

**MYSTIC MOAN** (Hopkins).

BY Claude Hopkins & Orch. (Brunswick 6750).

Personnel: Claude Hopkins, piano. Pete Jacobs, drums. Henry Turner, bass. Walter Jones, guitar. Eugene Johnson, Edmund Hall, altos. Bobby Sands, tenor. Ovie Alston, Albert Snaer, Sylvester Lewis, trumpets. Fred Norman, Ferdinand Arbello, trombones.

Solos: by Alston, Hopkins.

**NEW ORLEANS BUMP** (Morton).

BY Jelly Roll Morton & Orch. (Victor V-38078; re-issued on Bluebird 7757).

Personnel: Not known, except Morton, piano.

**NIGHTMARE** (Shaw).

BY Art Shaw & Orch. (Brunswick 7965; re-issued on Vocalion 4306).

Personnel: Art Shaw, clarinet. Les Robinson, Henry Freeman, altos. Tony Pastor, Fred Petry, tenors. Malcolm Crain, Charles Peterson, Norman Ayres, trumpets. George Arus, Harry Rodgers, trombones. Les Burness, piano. Al Avola, guitar. Sid Weiss, bass. Cliff Leeman, drums.

Solo: by Shaw.

**NIGHT RIDE** (Phillips).

BY Bert Ambrose & Orch. (Decca 992).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Max Goldberg, Clinton French, trumpets. Lew Davis, Eric Breeze, Les Carew, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums. Jack Simpson, tympani.

Solos: by Goldberg, Polo, Simpson.

**NOBODY'S SWEETHEART.**

BY Charles Pierce & Orch. (Paramount 12616; re-issued on Broadway 1174).

Personnel: Muggsy Spanier, cornet. Frank Teschmaker, clarinet. Ralph Rudder, tenor. Charles Pierce, alto. Siegel, bass. Paul Keppler, drums. Ray Litscomb, piano. Stuart Branch, guitar. Reed, trombone.

Solos: by Teschmaker, Spanier, Reed.

*BY McKinney's Cotton Pickers* (Victor V-38000)

Personnel: Langsion Curl, John Nesbit, trumpets. Claude Jones, trombone. Prince Robinson, tenor. Milton Senior, alto. George Thomas, clarinet & alto. Todd Rhodes, piano. Dave Wilborn, banjo. Cuba Austin, drums. Bob Escudero, bass.

Solos: by Nesbit, Jones, Wilborn (vocal), Thomas.

**NUMB FUMBLIN'** (Waller).

*BY Thomas Waller, as a piano solo.* (Victor V-38058; re-issued on Victor 25338).

**OH PETER** (Wiedoeft-Rose-Stafford).

*BY Billy Banks & Orch.* (Perfect 15620; re-issued on Commodore 110).

Personnel: Billy Banks, vocal. Henry Allen, trumpet. Pee Wee Russell, clarinet. Joe Sullivan, piano. Zutty Singleton, drums. Al Morgan, bass. Jack Bland, guitar.

Solos: by Russell, Banks, Sullivan, Allen, Morgan.

*BY Red Nichols & Five Pennies* (Brunswick 6198).

Personnel: Red Nichols, trumpet. Jimmy Dorsey, clarinet & alto. Arthur Schutt, piano. Vic Berton, drums. Joe Venuti, violin. Eddie Lang, guitar.

Solos: by Nichols, Dorsey, Schutt, Lang, Venuti.

**OLD MAN BLUES** (Ellington).

*BY Duke Ellington & Orch.* (Victor 23022; re-issued on Bluebird 6450).

Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Juan Tizol, Joseph Nanton, trombones. Fred Jenkins, Charles Williams, Art Whetsel, trumpets. Johnny Hodges, soprano and alto. Harry Carney, baritone & alto. Barney Bigard, clarinet & tenor.

Solos: by Nanton, Bigard, Carney, Ellington, Hodges, Williams.

**ONE HOUR** (McKenzie-Krupa).

*BY Mound City Blue Blowers* (Victor V-38100; re-issued on Bluebird 6456; re-issued on Bluebird 10037).

Personnel: Red McKenzie, blue blower. Coleman Hawkins, tenor. Pee Wee Russell, clarinet. Glen Miller, trombone. Gene Krupa, drums. Al Morgan, bass. Jack Bland, guitar.

Solos by McKenzie, Russell, Hawkins, Miller.

**ONYX BRINGDOWN** (Sullivan).

BY *Joe Sullivan*, as a piano solo. (Columbia 2925; re-issued on Commodore 33-34).

**PARADE OF THE MILK BOTTLE CAPS**

BY *Jimmy Dorsey & Orch.* (Decca 941).

Personnel: Not known, except Jimmy Dorsey, clarinet and alto.

**PEARLS, THE** (Morton).

BY *Jelly Roll Morton*, as a piano solo. (Vocalion 1020).

BY *Jelly Roll Morton & Orch.* (Victor 20948).

Personnel: Not known, except Morton, piano.

**PEGGY** (Nesbit-Wilborn-Thomas).

BY *McKinney's Cotton Pickers* (Victor V-38133).

Personnel: Joe Smith, Sidney DeParis, Leonard Davis, trumpets. Claude Jones, trombone. Coleman Hawkins, tenor. Don Redman, Bennie Carter, Joe Bettus, altos. Thomas Waller, piano. Billy Taylor, bass. Lonnie Johnson, banjo. Kaiser Marshall, drums.

Solos: by Jones, DeParis, Redman.

**PENGUIN, THE** (Scott).

BY *Raymond Scott Quintet* (Brunswick 8058).

Personnel: Raymond Scott, piano. Johnny Williams, drums. Ted Harkins, bass. Dave Harris, tenor. Pete Pimiglio, clarinet. Dave Wade, trumpet.

Solos: by Harris, Wade, Pimiglio, Williams, Scott.

**PLAIN DIRT** (Stanton-Nesbit).

BY *McKinney's Cotton Pickers* (Victor V-38097).

Personnel: Joe Smith, Leonard Davis, Sidney DeParis, trumpets. Claude Jones, trombone. Joe Bettus, Bennie Carter, Don Redman, altos. Coleman Hawkins, tenor. Thomas Waller, piano. Lonnie Johnson, banjo. Billy Taylor, bass. Kaiser Marshall, drums.

Solos: by DeParis, Jones, Hawkins.

**PLANTATION JOYS** (Russell).

BY *Luis Russel & Orch.* (Okeh 8424).

Personnel: Bob Schaffner, trumpet. Albert Nicholas, clarinet. Barney Bigard, tenor. Paul Barbarin, drums. Luis Russel, piano. Preston Jackson or Kid Ory, trombone.

Solos: by Schaffner, Nicholas, Bigard, and the trombonist.

**QUEER NOTIONS** (Hawkins).

BY Fletcher Henderson & Orch. (Vocalion 2583).

Personnel: Fletcher Henderson, piano. John Kirby, bass. Walter Johnson, drums. Bernard Addison, guitar. Henry Allen, Russell Smith, Robert Stark, trumpets. Richard Wells, Sandy Williams, trombones. Hilton Jefferson, Russell Procope, altos. Coleman Hawkins, tenor.

Solos: by Allen, Hawkins.

**RADIO RHYTHM** (Leslie).

BY Fletcher Henderson & Orch. (Brunswick 6176).

Personnel: Fletcher Henderson piano. John Kirby, bass. Walter Johnson, drums. Clarence Holliday, guitar. Rex Stewart, Russell Smith, Robert Stark, trumpets. Claude Jones, Benny Morton, trombones. Russell Procope, Bennie Carter, altos. Coleman Hawkins, tenor.

Solos: by Procope, Jones, Stewart.

**RECKLESS NIGHT ON BOARD AN OCEAN LINER**

(Scott).

BY Raymond Scott Quintet (Master 136; re-issued on Brunswick 8000).

Personnel: Raymond Scott, piano. Johnny Williams, drums. Louis Shoubee, bass. Dave Harris, tenor. Pete Pimiglio, clarinet. Dave Wade, trumpet.

Solos: by Pimiglio, Harris, Wade.

**REMINISCING IN TEMPO** (Ellington).

BY Duke Ellington & Orch. (In 3 parts—Brunswick 7546-47).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Hayes Alvis, Billy Taylor, basses. Arthur Whetsel, Rex Stewart, Charles Williams, trumpets. Lawrence Brown, Juan Tizol, Joseph Nanton, trombones. Barney Bigard, tenor & clarinet. Johnny Hodges, alto & soprano. Harry Carney, baritone & alto. Otto Hardwick, alto.

Solos: by Ellington, Bigard, Tizol, Whetsel (1st trumpet solo), Williams (2nd trumpet solo), Hodges.

**RING DEM BELLS** (Ellington).

BY Lionel Hampton & Orch. (Victor 26017).

Personnel: Lionel Hampton, vibraharp & vocal. Johnny Hodges, alto. Edgar Sampson, baritone & alto. Charles Williams, trumpet. Jesse Stacey, piano. Sonny Greer, drums. Allen Reuss, guitar. Billy Taylor, bass.

Solos: by Hampton, Hodges, Greer, Williams, Sampson.

**RIVERBOAT SHUFFLE** (Voynow-Carmichael).

BY Red Nichols & Five Pennies (Brunswick 3627; re-issued on Brunswick 6820).

Personnel: Red Nichols, trumpet. Miff Mole, trombone. Fud Livingston, clarinet. Adrian Rollini, bass saxophone. Vick Berton, drums & tympani. Arthur Schutt, piano. Dick McDonough, guitar.

Solos: by Nichols, Mole, Rollini, Livingston, McDonough.

BY *The Wolverines* (Gennett 5454; re-issued on Hot Record Society 9).

Personnel: Bix Beiderbecke, cornet. Jimmy Hartwell, clarinet. George Johnson, tenor. Vic Moore, drums. Min Leibbrook, bass. Dick Voynow, piano. Bob Gillette, banjo.

Solos: by Beiderbecke, Hartwell.

BY Frank Trumbauer & Orch. (Okeh 40822; re-issued on Commodore 29-30).

Personnel: Frank Trumbauer, C Melody. Don Murray, clarinet. Doc Ryker, alto. Bill Rank, trombone. Bix Beiderbecke, trumpet. Paul Mertz, piano. Chauncey Morehouse, drums. Eddie Lang, guitar.

Solos: by Trumbauer, Beiderbecke.

**RIVERSIDE BLUES** (Jones-Dorsey).

BY King Oliver & Orch. (Okeh 40034, Puritan 11292, and Paramount 20292, the last two being identical masters).

Personnel: King Oliver, Louis Armstrong, trumpets. Honore Deutray, trombone, Johnny Dodds, clarinet. Baby Dodds, drums. Lillian Hardin, piano. Probably Johnny St. Cyr, banjo.

Solos: by Oliver, Deutray, Dodds.

**ROCKY MOUNTAIN BLUES** (Henderson-Carroll-Macomber).

BY Fletcher Henderson & Orch. (Columbia 970).

Personnel: Joe Smith, Tommy Ladnier, Russell Smith,



trumpets. Charles Green, trombone. Buster Bailey, clarinet & alto. Don Redman, alto. Coleman Hawkins, tenor. Thomas Waller, piano. June Cole, bass. Kaiser Marshall, drums. Charles Dixon, banjo.

Solos: by Waller, Hawkins, Green, J. Smith (1st trumpet solo), Ladnier (2nd trumpet solo).

**ROLL 'EM** (Williams).

*BY* Benny Goodman & Orch. (Victor 25627).

Personnel: Benny Goodman, clarinet. Hymie Schertzer, George Koenig, altos. Vido Musso, Arthur Rollini, tenors. Chris Griffin, Ziggy Elman, Harry James, trumpets. Sterling Ballard, Murray MacEachern, trombones. Jesse Stacey, piano. Harry Goodman, bass. Gene Krupa, drums. Allan Reuss, guitar.

Solos: by Goodman, Stacey, James.

**RUDE INTERLUDE** (Ellington).

*BY* Duke Ellington & Orch. (Victor 24431).

Personnel: Arthur Whetsel, Charles Williams, Fred Jenkins, Louis Bacon, trumpets. Lawrence Brown, Juan Tizol, Joseph Nanton, trombones. Barney Bigard, clarinet & tenor. Johnny Hodges, Otto Hardwick, Harry Carney, altos. Duke Ellington, piano. Sonny Greer, drums. Fred Guy, guitar. Wellman Braud, bass.

Solos: by Ellington, Williams, Bacon (vocal).

**SADDEST TALE** (Nanton-Ellington).

*BY* Duke Ellington & Orch. (Brunswick 7310).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Hayes Alvis, Billy Taylor, basses. Art Whetsel, Charles Williams, Rex Stewart, trumpets. Juan Tizol, Lawrence Brown, Joseph Nanton, trombones. Barney Bigard, tenor. Harry Carney, clarinet & alto. Johnny Hodges, Otto Hardwick, altos.

Solos: by Williams, Nanton, Carney, Ellington (voice).

**ST. LOUIS BLUES** (Handy).

*BY* Thomas Waller, as an organ solo (Victor 20357).

*BY* Quintet of the Hot Club of France (Decca 23032).

Personnel: Django Reinhardt, Joseph Reinhardt, Roger Chaput, guitars. Stephane Grappelly, violin. Louis Vola, bass.

Solos: by D. Reinhardt, Grappelly.

BY *Louis Armstrong & Orch.* (Okeh 41350; re-issued on Vocalion 3008).

Personnel: Louis Armstrong, Henry Allen, Otis Johnson, trumpets. Jay Higginbotham, trombone. Albert Nicholas, Charles Holmes, altos. Teddy Hill, tenor. Luis Russell, piano. George Foster, bass. Paul Barbarin, drums. Will Johnson, guitar.

Solos: by Armstrong, Higginbotham.

BY *Bessie Smith*, as a vocalism (Columbia 14064).

Accompaniment features Armstrong, trumpet.

**SAN SUE STRUT** (Mannone).

BY *Casa Loma Orchestra* (Okeh 41403; re-issued on Columbia 2884).

Personnel: Unknown. Solos: by the clarinetist (probably Clarence Hutchinson); the tenor saxophonist (may be Pat Davis); the trumpeter; the trombonist (may be Bill Rauch).

**SARATOGA SWING** (Bigard).

BY *Duke Ellington & Orch.* (Victor V-38058).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Barney Bigard, clarinet. Johnny Hodges, alto. Charles Williams, trumpet.

Solos: by Ellington, Bigard, Braud, Williams, Hodges.

**SAVOY BLUES** (Ory).

BY *Louis Armstrong & Orch.* (Okeh 8535; re-issued on Vocalion 3217).

Personnel: Louis Armstrong, trumpet. Johnny Dodds, clarinet. Kid Ory, trombone. Lillian Hardin, piano. Baby Dodds, drums. Johnny St. Cyr, banjo. Lonnie Johnson, guitar.

Solos: by Armstrong, Ory, Johnson.

**SHAKE YO' BONES** (Leslie).

BY *Nat Leslie & Orch.* (Vocalion 3584).

Personnel: Unknown. Solos by the trumpeter, trombonist.

**SHIEK, THE** (Snyder).

BY *Duke Ellington & Orch.* (Brunswick 6336).

Personnel: Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Wellman Braud, bass. Lawrence Brown, Juan Tizol, Joseph Nanton, trombones. Arthur

Whetsel, Charles Williams, Fred Jenkins, trumpets. Johnny Hodges, soprano & alto. Harry Carney, Otto Hardwick, altos. Barney Bigard clarinet & tenor.

Solos: by Brown, Nanton, Hodges.

**SHIMME-SHA-WABBLE** (Williams).

BY *McKinney's Cotton Pickers* (Victor 21611).

Personnel: John Nesbit, Langston Curl, trumpets. Claude Jones, trombone. Milton Senior, alto. George Thomas, alto, clarinet. Prince Robinson, tenor. Don Redman, alto & baritone. Todd Rhodes, piano. Dave Wilborn, banjo. Cuba Austin, drums. Robert Escudero, bass.

Solos by Robinson, Nesbit, Redman (alto & baritone), Thomas (clarinet), Rhodes.

**SHOE SHINER'S DRAG** (Morton).

BY *Jelly Roll Morton & Orch.* (Victor 21658; re-issued on Bluebird 5707 and Bluebird 7725).

Personnel: Not known, but may be Simeon, clarinet; Pickett or Mitchell, trumpet. Ory or Lawson, trombone.

Solos by pianist (Morton), clarinetist, trumpeter, trombonist.

BY *Lionel Hampton & Orch.* (Victor 26011).

Personnel: Lionel Hampton, vibraharp. Bennie Carter, Dave Matthews, altos. Babe Rusin, Herschell Evans, tenors. Harry James, trumpet. John Kirby, bass. Billy Kyle, piano. Joe Jones, drums.

Solos: by Hampton, Carter (alto & clarinet), James, Evans (1st tenor solo), Rusin (2nd tenor solo).

**SING SING SING** (Prima).

BY *Benny Goodman & Orch.* (Victor 36205).

Personnel: Benny Goodman, clarinet. Hymie Schertzer, George Koenig, altos. Vido Musso, Arthur Rollini, tenors. Harry James, Ziggy Elman, Gordon Griffin, trumpets. Sterling Ballard, Murray MacEachern, trombones. Jesse Stacey, piano. Gene Krupa, drums. Harry Goodman, bass. Allan Reuss, guitar.

Solos: by Goodman, Musso, James, Krupa.

**SLIPPIN' AROUND** (Mole).

BY *Red and Miff's Stompers* (Victor 21397).

Personnel: Miff Mole, trombone. Red Nichols, trumpet.

Jimmy Dorsey, clarinet. Arthur Schutt, piano. Vic Berton, drums.

Solo by Mole.

**SOMEDAY SWEETHEART** (Spikes Bros.)

BY Venuti-Lang All Star Orch. (Vocalion 15858; re-issued on Melotone 12277; re-issued again on Commodore 106).

Personnel: Joe Venuti, violin. Eddie Lang, guitar. Charles Teagarden, trumpet. Jack Teagarden, trombone. Benny Goodman, clarinet. Arthur Schutt, piano. Joe Tarto, bass. Neil Marshall, drums.

Solos: by Venuti, Lang, Goodman, both Teagardens.

BY Mildred Bailey & Orch. (Vocalion 3057).

Personnel: Mildred Bailey, vocal. Choo Berry, tenor. Gordon Griffin, trumpet. Teddy Wilson, piano. Dick McDonough, guitar. Arthur Bernstein, bass. Ed Dougherty, drums.

BY Benny Goodman Trio (Victor 25181).

Personnel: Benny Goodman, clarinet. Teddy Wilson, piano. Gene Krupa, drums. Solos by all.

**STEALING APPLES** (Waller).

BY Fletcher Henderson & Orch. (Vocalion 3213).

Personnel: Fletcher Henderson, piano. John Kirby, bass. Robert Lessey, guitar. Sidney Catlett, drums. Buster Bailey, clarinet & alto. Omer Simeon, alto. Choo Berry, Elmer Williams, tenors. Roy Eldridge, Vance Dixon, Joe Thomas, trumpets. Ferdinand Arbello, Edward Cuffee, trombones.

Solos: by Henderson, Berry, Bailey, Eldridge.

**STOMPING AT THE RENNEY** (Garland).

BY Edgar Hayes & Orch. (Decca 1416).

Personnel: Edgar Hayes, piano. Elmer James, bass. Kenneth Clark, drums. Andrew Jackson, guitar. Crawford Wethington, Roger Boyd, Rudy Powell, altos. Joseph Garland, tenor and bass saxophone. Bernard Flood, Leonard Davis, Henry Goodwin, trumpets. Clyde Barnhart, R. H. Horton, David James, trombones.

Solos: by Garland, Hayes.

**STOMP OFF LET'S GO**

BY Erskine Tate & Orch. (Vocalion 1027; re-issued on

Vocalion 15372).

Personnel: Louis Armstrong, James Tate, trumpets. Fayette Williams, trombone. Alvin Fernandez, clarinet. Stompy Evans, alto & baritone. Norvel Morton, tenor. Teddy Weatherford, piano. Jimmy Bertrand, drums. John Hare, bass.

Solos: by Armstrong, Weatherford, Bertrand.

**STOP LOOK AND LISTEN** (Van Eps).

BY Tommy Dorsey & Orch. (Victor 36207).

Personnel: Tommy Dorsey, E. W. (Red) Bone, Les Jenkins, trombones. Andy Ferretti, George Irwin, Joe Bauer, trumpets. Johnny Mince, clarinet & alto. Mike Doty, alto. Fred Stulce, Bud Freeman, tenors. Howard Smith, piano. Dave Tough, drums. Carmen Mastren, guitar. Gene Traxler, bass.

Solos: by Dorsey, Mince, Freeman, Irwin.

**STREAMLINE** (Shaw).

BY Art Shaw & Orch. (Brunswick 7852).

Personnel: Art Shaw, clarinet. George Wettling, drums. Tony Gattuso, guitar. Franklin Siegfried, Jerry Gray, violins. Samuel Rosenbloom, viola. William Schuman, cello. Ben Ginsberg, bass.

Solos: by Shaw, Wettling, Ginsberg.

**SUGAR FOOT STOMP** (Oliver).

BY King Oliver & Orch. (Gennet 5132 and Okeh 4918; Okeh re-issued on Hot Record Society 4).

Personnel: King Oliver, Louis Armstrong, trumpets. Johnny Dodds, clarinet. Honore Deutray, trombone. Johnny St. Cyr, banjo. Baby Dodds, drums. Lillian Hardin, piano.

Solos: by Oliver, Dodds.

BY King Oliver & Orch. (Vocalion 1033; re-issued on Brunswick 3361; re-issued again on Commodore 41.42).

Personnel: King Oliver, Bob Schaffner, trumpets. Kid Ory, trombone. Albert Nicholas, clarinet. Darnell Howard, alto. Barney Bigard, tenor. Luis Russell, piano. Paul Barbarin, drums. Bert Cobb, bass. Arthur Budd Scott, banjo.

Solos: by Oliver, Nicholas, Ory.

BY Fletcher Henderson & Orch. (Columbia 2513 and

Melotone 12239—recorded within a week of each other).

Personnel: Fletcher Henderson, piano. John Kirby, bass. Walter Johnson, drums. Clarence Holliday, guitar. Rex Stewart, Russell Smith, Robert Stark, trumpets. Claude Jones, Benny Morton, trombones. Coleman Hawkins, tenor. Harvey Boone, alto. Russell Procope, alto & clarinet.

Solos: by Henderson (on Columbia disc only), Procope (clarinet, in Melotone disc only), Hawkins, Stewart, Jones (1st trombone solo in both), Morton (2nd trombone solo in both).

*BY Benny Goodman & Orch.* (Victor 25678).

Personnel: Benny Goodman, clarinet. Hymie Schertzer, George Koenig, altos. Arthur Rollini, Vido Musso, tenors. Gordon Griffin, Ziggy Elman, Harry James, trumpets. Sterling Ballard, Murray MacEachern, trombones. Jesse Stacey, piano. Gene Krupa, drums. Allan Reuss, guitar. Harry Goodman, bass.

Solos: by Goodman, James.

**SWEET SORROW BLUES** (Hughes).

*BY Spike Hughes & Orch.* (Eng. Decca F-5101).

Personnel: Bennie Carter, Wayman Carver, Howard Johnson, altos. Coleman Hawkins, Choo Berry, tenors. Henry Allen, William Dillard, Leonard Davis, trumpets. George Washington, Dicky Wells, Wilbur DeParis, trombones. Luis Russel, piano. Lawrence Lucie, guitar. Sidney Catlett, drums. Ernest Hill, bass.

Solos: by Hawkins, Allen; and the trombonist.

**SWING BABY SWING** (Alvis-Ellington).

*BY Rex Stewart & Orch.* (Variety 664; re-issued on Vocalion 3844).

Personnel: Rex Stewart, Fred Jenkins, trumpets. Johnny Hodges, alto. Harry Carney, baritone. Duke Ellington, piano. Hayes Alvis, bass. Brick Fleigel, guitar. Jack Maisel, drums.

Solos: by Stewart, Hodges, Carney, Ellington.

**SWING OUT** (Allen-Higginbotham).

*BY Henry Allen & Orch.* (Victor V-38080).

Personnel: Henry Allen, trumpet. Jay Higginbotham, trombone. Albert Nicholas, clarinet & alto. Charles

Holmes, alto. Teddy Hill, tenor. Luis Russell, piano. George Foster, bass. Will Johnson, guitar. Paul Barbarin, drums.

Solosc: by Allen, Higginbotham, Hill, Holmes, Nicholas.

**SWING PAN ALLEY** (Williams-Ellington).

BY Cootie Williams & Orch. (Vocalion 4425).

Personnel: Charles Williams, trumpet. Johnny Hodges, soprano & alto. Harry Carney, baritone & alto. Duke Ellington, piano. Fred Guy, guitar. Sonny Greer, drums. Billy Taylor, bass.

Solo: by Williams.

**TARANTULA** (Phillips).

BY Bert Ambrose & Orch. (Decca 1206).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Tommy McQuarter, Alfred Noakes, trumpets. Lew Davis, Eric Breeze, Les Carew, trombones. Bert Barnes, piano. Joe Brannelly, guitar. Dick Ball, bass. Max Bacon, drums.

Solos: by Polo, Amstell, Barnes, Davis.

**TEA TIME** (Norvo).

BY Red Norvo & Orch. (Brunswick 8103).

Personnel: Not known, except Norvo, xylophone; Henry D'Amico, clarinet. Solos also by trumpeter and trombonist.

**TENNESSEE TWILIGHT** (Hill).

BY Eddie Condon & Orch. (French Brunswick F-500406).

Personnel: Bud Freeman, tenor. Pee Wee Russell, clarinet. Floyd O'Brien, trombone. Max Kaminsky, trumpet. Alex Hill, piano. Sidney Catlett, drums. Eddie Condon, guitar. Arthur Bernstein, bass.

Solos: by Freeman, Russell, Kaminsky, Hill, O'Brien.

**TEXAS MOANER BLUES**

BY Clarence Williams Blue Five (Okeh 8171).

Personnel: Sidney Bechet, soprano. Louis Armstrong, trumpet. Clarence Williams, piano. Buddy Christian, banjo. Charles Irvis, trombone.

Solos: by Armstrong, Bechet, Irvis.

**THREE'S NO CROWD** (Freeman-Stacey-Wetling).

BY Bud Freeman Trio (Commodore 501).

Personnel: Bud Freeman, tenor. Jesse Stacey, piano. George Wettling, drums. Solos by all.

**TIGER RAG** LaRocca-Shields).

BY *The Benny Goodman Trio* (Victor 25481).

Personnel: Benny Goodman, clarinet. Teddy Wilson, piano. Gene Krupa, drums. Solos by all.

BY *Art Tatum, as a piano solo* (Brunswick 6543).

**TIME OUT** (Durham).

BY *Count Basie Orch.* (Decca 1538).

Personnel: Count Basie, piano. Freddie Green, guitar. Joe Jones, drums. Walter Page, bass. Earl Warren, Jack Washington, altos. Lester Young, Herschel Evans, tenors. Ed Lewis, Bobby Hicks, Buck Clayton, trumpets. George Hunt, Dan Minor, Ed Durham, trombones.

Solos: by Basie, Young.

**TIN ROOF BLUES** (Jones).

BY *New Orleans Rhythm Kings* (Gennett 5105—best master is #1135a).

Personnel: Paul Mares, trumpet. Leon Rapollo, clarinet. George Brunies, trombone. Steve Brown, bass. Ben Pollack, drums. Mel Stitzel, piano. Lew Black, banjo.

Solos: by Rapollo, Stitzel, Mares, Brunies.

BY *King Oliver & Orch.* (Vocalion 1189).

Personnel: King Oliver, Bob Schaffner, trumpets. Kid Ory, trombone. Albert Nicholas, clarinet. Barney Bigard, tenor. Darnell Howard, alto. Luis Russell, piano. Paul Barbarin, drums. Bert Cobb, bass. Arthur Budd Scott, banjo.

Solos: by Oliver, Nicholas, Ory.

**TOY TRUMPET** (Scott).

BY *The Raymond Scott Quintet* (Master 111; re-issued on Brunswick 7993).

Personnel: Raymond Scott, piano. Johnny Williams, drums. Louis Schoubee, bass. Dave Wade, trumpet. Pete Pimiglio, clarinet. Dave Harris, tenor.

Solos: by Wade, Pimiglio, Williams.

BY *Bert Ambrose & Orch.* (Decca 1485).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone, Tommy McQuarter, Alfred Noakes, trumpets. Lew Davis,



Eric Breeze, Les Carew, trombones. Bert Barnes, piano. Albert Harris, guitar. Max Bacon, drums. Tiny Winters, bass.

Solos: by McQuarter, Bacon.

**ULTRAFOX** (Reinhardt-Grappelly).

*BY Quintet of the Hot Club of France* (Decca 23003).

Personnel: Django Reinhardt, Joseph Reinhardt, Roger Chaput, guitars. Stephane Grappelly, violin. Louis Vola, bass.

Solos: by D. Reinhardt, Grappelly.

**VARIETY STOMP** (Henderson-Trent).

*BY Fletcher Henderson & Orch.* (Victor 20944).

Personnel: Fletcher Henderson, piano. Kaiser Marshall, drums. June Cole, bass. Charles Dixon, banjo. Buster Bailey, Don Redman, altos. Coleman Hawkins, tenor. Joe Smith, Russell Smith, Tommy Ladnier, trumpets. Charles Green, Jimmy Harrison, trombones.

Solos: by Green, Hawkins, J. Smith.

**VIBRAPHONE BLUES** (Hampton).

*BY The Benny Goodman Quartet* (Victor 25521).

Personnel: Benny Goodman, clarinet. Teddy Wilson, piano. Gene Krupa, drums. Lionel Hampton, vibraharp.

Solos by all, with vocal by Hampton.

**VIPER'S DRAG** (Waller).

*BY Thomas Waller, as a piano solo* (Victor 25015).

**VIPER'S DREAM**

*BY Freddy Taylor & Orch.* (French Ultraphone 1489).

Personnel: Freddy Taylor, Charles Johnson, trumpets. Fletcher Allen, tenor. Chester Lanier, baritone & alto. John Ferrier, piano. Oscar Allemand, guitar. D'Hellemmes, bass. William Deimer, drums.

Solos: by Taylor, Lanier.

**WEST END BLUES** (Oliver)

*BY Louis Armstrong & Hot Five* (Okeh 8597; re-issued on Okeh 41078; re-issued again on Vocalion 3204).

Personnel: Louis Armstrong, trumpet. Fred Robinson, trombone. Jimmy Strong, clarinet. Earl Hines, piano. Zutty Singleton, drums.

Solos: by Armstrong, Hines, Strong, Robinson.

*BY King Oliver & Orch.* (Victor V-38034).

Personnel: King Oliver, Louis Metcalfe, trumpets. Jay Higginbotham, trombone. Charles Holmes, alto. Teddy Hill, tenor. Luis Russell, piano. Paul Barbarin, drums. George Foster, bass. Will Johnson, guitar.

Solos: by Metcalfe, Higginbotham, Holmes, Russell.

**WHITEMAN STOMP** (Waller-Trent).

*BY Fletcher Henderson & Orch.* (Columbia 1059).

Personnel: Joe Smith, Russell Smith, Tommy Ladnier, trumpets. Charles Green, Jimmy Harrison, trombones. Buster Bailey, clarinet & alto. Don Redman, alto. Coleman Hawkins, tenor. Thomas Waller, piano. Kaiser Marshall, drums. June Cole, bass. Charlie Dixon, banjo.

Solos: by Hawkins, Bailey, Waller, Marshall; trombonist may be either Green or Harrison.

**WILD MAN BLUES** (Armstrong-Morton).

*BY Louis Armstrong & Hot Five* (Okeh 8474; re-issued on Vocalion 3193).

Personnel: Louis Armstrong, trumpet. Johnny Dodds, clarinet. Kid Ory, trombone. Lillian Hardin, piano. Johnny St. Cyr, banjo.

Solos: by Dodds, Armstrong.

*BY Johnny Dodds & Orch.* (Brunswick 3567).

Personnel: Louis Armstrong, trumpet. Kid Ory, trombone, Johnny Dodds, clarinet. Earl Hines, piano. Baby Dodds, drums. Johnny St. Cyr, banjo.

Solos: by Armstrong, Dodds, Hines.

**WILL YOU WON'T YOU BE MY BABE** (Nesbit-Quick-sell)

*BY McKinney's Cotton Pickers* (Victor 22932).

Personnel: John Nesbit, Langston Curl, trumpets. Claude Jones, trombone. Milton Senior, Don Redman, George Thomas, altos. Prince Robinson, tenor. Todd Rhodes, piano. Dave Wilborn, banjo. Robert Escudero, bass. Cuba Austin, drums.

Solos: by Nesbit, Robinson, Redman, Rhodes.

**WOOD AND IVORY** (Phillips)

*BY Bert Ambrose & Orch.* (Decca 972).

Personnel: Danny Polo, clarinet & alto. Joe Jeanette, alto. Billy Amstell, tenor. Sid Phillips, baritone. Max Goldberg, Clinton French, trumpets. Lew Davis, Eric

Breeze, Les Carew, trombones. Bert Barnes, piano. Jack Simpson, xylophone. Dick Ball, bass. Max Bacon, drums. Joe Brannelly, guitar.

Solos: by Barnes, Simpson, Polo.

**YANCEY SPECIAL** (Lewis).

BY Bob Crosby & Orch. (Decca 1747).

Personnel: Matty Mattlock, Joe Kearns, altos. Eddie Miller, Gil Rodin, tenors. Charles Spivak, Yank Lawson, Bill Butterfield, trumpets. Ward Silloway, Warren Smith, trombones. Bob Zurke, piano. Nappy Lamare, guitar. Bob Haggart, bass. Ray Bauduc, drums.

Solo by Zurke.

**YOU CAN DEPEND ON ME** (Carpenter-Dunlap-Hines)

BY Fletcher Henderson & Orch. (Victor 25379).

Personnel: Buster Bailey, clarinet & alto. Don Pasquall, alto. Elmer Williams, Choo Berry, tenors. Roy Eldridge, Richard Vance, Joe Thomas, trumpets. Edward Cuffee, Ferdinand Arbello, trombones. Horace Henderson, piano. Walter Johnson, drums. Robert Lessey, guitar. Israel Crosby, bass.

Solos: by Eldridge, Berry, Cuffee, Bailey.

**YOUNG WOMAN'S BLUES**

BY Bessie Smith, as a vocalism (Columbia 14179; re-issued on Commodore 5-6).

Accompanied by Joe Smith, cornet. Jimmy Harrison, trombone. Buster Bailey, clarinet. Fletcher Henderson, piano.

**ZUDDAN** (Jackson).

BY Ruben Reeves & Orch. (Vocalion 2723).

Personnel: Ruben Reeves, James Tate, Cicero Thomas, trumpets. Gerald Reeves, John Thomas, trombones. Franz Jackson, clarinet & alto. Norvel Morton, alto. Fred Brown, tenor. Eddie King, piano. Richard Barnett, drums. Sudie Reynaud, bass. Elliott Washington, banjo.

Solos: by Jackson.

CHAPTER FIVE: VALUTION OF  
COLLECTORS'  
RECORDS

*Listed alphabetically according  
to names of archestras.*

## CHAPTER V.

### VALUATION OF COLLECTORS' RECORDS

Every effort has been made to include, in the following pages, those collectors' items of genuine importance.

In some instances only the better and more valuable records by a given orchestra have been listed, and therefore the titles grouped under each band are not necessarily the only ones.

In each case, only the label and number of the original issue have been noted. Re-issues, the equivalent of second editions, have little value for the collector from the standpoint of rarity.

All values are based upon records in new or excellent condition.

**ALLEN, HENRY & ORCH.** (actually Luis Russel Orch.); featuring Allen, trumpet; Higginbotham, trombone; Nicholas, clarinet; Holmes, alto; Russell, piano.

*Victor*

V-38017	Pleasin' Paul—Make a Country Bird Fly	
	Wild	\$3.50
V-38073	Biffly Blues—It Should Be You	5.00
V-38080	Feeling Drowsy—Swing Out	5.00
V-38088	Funny Feathers Blues—How Do They Do It	2.50
V-38121	Dancing Dave—Everybody Shout	2.50
V-38140	Sugar Hill Function—You Might Get Better	5.00
23006	Roamin'—Patrol Wagon Blues	5.00
23338	Singing Pretty Songs—I Fell in Love	5.00

**ARKANSAS TRAVELERS, THE** (recording group only); featuring Nichols, cornet; Mole, trombone; Schutt, piano; Berton, drums.

*Harmony*

332	Boneyard Shuffle—Washboard Blues	\$5.00
383	That's No Bargain	2.50
421	Sensation—Ja Da	3.50
505	I Ain't Got Noboy	5.00
601	Red Head Blues	5.00
459	Stompin' Fool	3.50

**ARMSTRONG, LOUIS & ORCH.**

*Okeh* (featuring Armstrong, trumpet, Dodds, clarinet; Ory, trombone. Recording group only, known as Hot Five.)

8261	Gut Bucket Blues—Yes I'm in the Barrel	\$20.00
8299	Oriental Strut—You're Next	25.00
8300	Heebie Jeebies—Muskrat Ramble	5.00
8318	Come Back Sweet Papa—Georgia Grind	7.50
8320	Cornet Chop Suey—My Heart	20.00
8343	Gonna Gitcha—Don't Forget to Mess Around	5.00
8357	Droppin' Shucks—Who's It	20.00
8379	Big Fat Ma & Skinny Pa—Sweet Little Papa	15.00
8396	King of Zulus—Lonesome Blues	10.00
8423	Sunset Cafe Stomp—Butter & Egg Man	7.50
8436	Jazz Lips—Skid Da De Dat	7.50
8474	Gully Low Blues—Wild Man Blues	10.00
8482	Willie the Weeper—Alligator Crawl	7.50
8496	Melancholy Blues—Keyhole Blues	7.50
8503	Potato Head Blues—Put 'Em Down Blues	7.50
8519	Weary Blues—That's When I'll Come Back	3.00
8535	Hotter than That—Savoy Blues	3.50
8551	Got No Blues—I'm Not Rough	5.00
8566	Struttin' With Some Barbecue—Once in a While	7.50

*Okeh* (featuring Armstrong, trumpet; Hines, piano)

8597	West End Blues—Fireworks	\$7.50
8609	Sugar Foot Strut—Monday Date	5.00
8631	Skip the Gutter—Knee Drops	3.50
8641	Two Deuces—Squeeze Me	3.50
8649	Tight Like This—Heah Me Talkin'	2.50
8657	St. James Infirmary—Save It Pretty Mama	2.50
8669	Can't Give You Anything But Love— No One Else	2.00
8680	Beau Koo Jack—Mahogany Hall Stomp	3.00
8690	Basin St. Blues—No	2.00
8703	Muggles	10.00

*Okeh* (featuring Armstrong, trumpet; Teagarden, trombone; Sullivan, piano; Lang, guitar.)

8703	Knockin' A Jug	10.00
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*Okeh* (various recording groups)

8774	Dallas Blues—Bessie Couldn't Help It	3.00
41350	St. Louis Blues—When You're Smiling	3.00
8800	Tiger Rag—Dinah	3.00

**ARMSTRONG, LOUIS** (trumpet solo) \*acc. by Hines, piano.

*Okeh*

41454	*Weather Bird—Dear Old Southland	10.00
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**ARMSTRONG, LOUIS**, featured in accompaniments

See:

Baby Mack  
 Butterbeans and Susie  
 Calloway, Blanche  
 Christian, Lillie Delk  
 Cox, Ida  
 Ellis, Seger  
 Henderson, Fletcher & Orch.  
 Hill, Bertha Chippie  
 Johnson, Margaret  
 Jones, Maggie  
 Liston, Virginia  
 Rainey, Ma  
 Smith, Bessie  
 Smith, Clara  
 Spivey, Victoria  
 Thomas, Hociel  
 Wallace, Sippie  
 Welsh, Nolan

**BABY MACK** (vocal with accompaniment featuring Armstrong, trumpet).

*Okeh*

8313	What Kind o' Man—You've Got to Go Home	\$15.00
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**BAILEY, BUSTER & SEVEN CHOCOLATE DANDIES**

(recording group only); featuring Bailey, clarinet; Higginbotham, trombone; Allen, trumpet; Carter, alto; Beal, piano.

*Vocalion*

2887	Call of the Delta—Shanghai Shuffle	\$1.50
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**BAILEY, MILDRED** (vocal); accompanied by orchestra featuring T. Dorsey, trombone; J. Dorsey, clarinet; Berigan, trumpet; McGrath, piano; McDonough, guitar; Bernstein, bass; King, drums.

*Brunswick*

- |      |                                       |        |
|------|---------------------------------------|--------|
| 6558 | Is That Religion—Harlem Lullaby       | \$2.50 |
| 6655 | Shouting in That Amen Corner—Snowball | 2.50   |

**BAYSTATE BROADCASTERS** (recording group only); featuring McPartland, trumpet; Goodman, clarinet; Teagarden, trombone.

*Van Dyke*

- |       |                     |        |
|-------|---------------------|--------|
| 81843 | St. James Infirmary | \$5.00 |
|-------|---------------------|--------|

**BALTIMORE BELL HOPS** (pseud. for Fletcher Henderson Orch.)

*Columbia*

- |      |                                  |        |
|------|----------------------------------|--------|
| 2449 | Hot and Anxious—Comin' and Goin' | \$5.00 |
|------|----------------------------------|--------|

**BANKS, BILLY & ORCH.** (recording group only); featuring Allen, trumpet; Russell, clarinet; Sullivan, piano.

*Perfect*

- |       |                                                 |         |
|-------|-------------------------------------------------|---------|
| 15606 | Minnie the Moocher's Wedding Day—<br>Heat Waves | \$15.00 |
| 15615 | Spider Crawl—Bugle Call Rag                     | 15.00   |
| 15620 | Oh Peter—Margie                                 | 15.00   |
| 15642 | Bald Headed Hama—Who's Sorry Now                | 15.00   |

**BARBECUE JOE & HIS HOT DOGS** (pseud. for Wingy Mannone Orch.)

*Champion*

- |       |                                         |        |
|-------|-----------------------------------------|--------|
| 16127 | Up the Country Blues—Weary Blues        | \$3.50 |
| 16192 | Big Butter and Egg Man—Shake That Thing | 3.50   |

**BEIDERBECKE, BIX** (piano solo)

*Okeh*

- |       |           |         |
|-------|-----------|---------|
| 40916 | In A Mist | \$12.50 |
|-------|-----------|---------|

**BEIDERBECKE, BIX & ORCH** (recording group only).

*Okeh* (featuring Bix, cornet; Rank, trombone; Murray, clarinet; Rollini, bass sax; Signorelli, piano).

- |       |                                     |       |
|-------|-------------------------------------|-------|
| 40923 | At the Jazz Band Ball—Jazz Me Blues | 10.00 |
| 41001 | Since My Best Gal—Sorry             | 10.00 |



Okeh (featuring Bix, cornet; Rank, trombone; Friedman, clarinet; Hayton, piano).

41173 Rhythm King—Louisiana 10.00

41088 Old Man River—Wa Da Da 10.00

41030 Thou Swell—Somebody Stole My Gal 10.00

**BEN'S DAD BOYS** (pseud. for Ben Pollack Orch.)

Victor

21971 Yellow Dog Blues—Wang Wang Blues \$2.50

**BIX & HIS RHYTHM JUGGLERS** (recording group only); featuring Beiderbecke, cornet; Dorsey, trombone; Murray, clarinet.

Gennett

5654 Davenport Blues—Toddlin' Blues \$25.00

**BLAND, JACK & RHYTHMAKERS** (recording group only); featuring Bland, guitar; Allen, trumpet; Russell, clarinet; Waller or Froeba, piano; Lord, also clarinet; Dorsey, trombone).

Perfect

15651 I' Do Anything for You—Yes Suh \$10.00

15669 Yellow Dog Blues—Mean Old Bed Bug Blues 10.00

15689 Shine on Your Shoes—It's Gonna Be You 10.00

Melotone

12513 Who Stole the Lock—Somebody Stole

Gabriel's Horn 10.00

12457 Mean Old Bed Bug Blues—I'd Do Anything

for You 10.00

12481 Yellow Dog Blues—Yes Suh 10.00

12510 It's Gonna Be You—Shine on Your Shoes 10.00

**BLOOM, RUBE & HIS BAYOU BOYS** (recording group only); featuring Dorsey, trombone; Napoleon, trumpet; Goodman, clarinet; Bloom, piano; Rollini bass sax.)

Columbia

2103 The Man From the South—St. James Infirmary \$2.50

2186 Mysterious Mose—Bessie Couldn't Help It 2.50

2218 On Revival Day—There's a Wah Wah Gal 2.50

**BLUE RHYTHM BAND, THE**

Perfect

15822 Jazz Martini—Feeling Gay \$2.50

Bluebird

5688 The Growl—The Stuff Is Here 1.50

**BLYTHE, JIMMY** (piano solos)*Paramount*

12207	Armour Avenue Struggle—Chicago Stomps	3.50
12304	Fat Meat and Greens—Jimmy Blues	2.00
12370	Mr. Freddie Blues—Lovin's Been Here	2.00

**BRACKEN, JIMMY & TOE TICKLERS** (recording group only); featuring Teagarden, trombone; McPartland, cornet; Goodman, clarinet.

*Domino*

4274	Shirt Tail Stomp—It's Tight Like That	\$15.00
4322	Makin' Friends—Tiger Rag	15.00
?	Icky Blues—Four or Five Times	15.00

*Regal*

8768	Makin' Friends—Tiger Rag	15.00
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**BRADFORD, PERRY & JAZZ PHOOLS** (recording group only); featuring Armstrong, trumpet.

*Vocalion*

15165	Lucy Long—I Ain't Gonna Play	\$15.00
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**BROADWAY BELLHOPS** (recording group only); featuring Beiderbecke, cornet; Trumbauer, C Melody; Venuti, violin.

*Harmony*

504	Cradle in Caroline—There Ain't No Land	\$25.00
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*Velvetone*

1504	Cradle in Caroline—There Ain't No Land	25.00
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**BROWN, HENRY** (piano solo).*Paramount*

12825	Henry Brown Blues—Twenty-First St. Stomp	\$3.50
12988	Deep Morgan Blues—Eastern Chimes Blues	5.00

**BRUNIES, MERRIT & FRIARS INN ORCH** (featuring Mares, trumpet; De Faut, clarinet; H. Brunies, trombone).

*Okeh*

40526	Sugar Foot Stomp	\$3.00
40618	Up Jumped the Devil	3.00

**BUCKTOWN FIVE, THE** (recording group only); featuring Spanier, trumpet; De Faut, clarinet; Stitzel, piano.

*Gennett*

5405	Mobile Blues—Someday Sweetheart	\$15.00
5418	Buddy's Habits—Chicago Blues	15.00

- 5419 Steady Roll Blues—Really a Pain 15.00  
 5518 Hot Mittens 10.00

**BUTTERBEANS & SUSIE** (vocal duet with accompaniment featuring Armstrong's Hot Five, with Armstrong, trumpet).

*Okeh*

- 8355 He Likes It Slow \$7.50

**CALLOWAY, BLANCHE** (vocal with accompaniment featuring Armstrong, trumpet).

*Okeh*

- 8279 Lonesome Lovesick Blues—Lazy Woman's Blues \$15.00

**CARMICHAEL, HOAGY & PALS** (recording group only); trumpeter may be Beiderbecke; first recording of the famous Carmichael composition.

*Gennett*

- 6311 Stardust—One Night in Havana \$5.00

**CARMICHAEL, HOAGY & ORCH.** (recording group only).

*Victor* (featuring Beiderbecke, cornet; Goodman, clarinet; Freeman, tenor; Lang, guitar; Krupa, drums).

- V-38139 Barnacle Bill—Rockin' Chair \$5.00

- 23013 Georgia on My Mind—One Night in Havana 3.50

**CARTER, BENNY & ORCH** (recording group only).

*Columbia*

- 2898 Devil's Holiday—Symphony in Riffs \$2.00

- 2504 Blue Rhythm—Moanin' 2.00

*Vocalion*

- 2898 Shoot the Works—Dream Lullaby 2.00

- 2870 Synthetic Love—Everybody Shuffle 2.00

*Okeh*

- 41567 Blue Lou—Lonesome Nights 3.50

**CASA LOMA ORCH.**

*Okeh*

- 41403 San Sue Strut—China Girl \$2.50

**CELESTIN, PAPA & ORIGINAL TUXEDO ORCH.**

*Columbia*

- 14323 It's Jam Up—When I'm With You \$10.00

- 14200 Give Me Some More—I'm Satisfied You  
Love Me 5.00
- 636 Station Calls—My Josephine 5.00
- 14220 Papa's Got the Jim Jams—Dear Almanzoer 2.50
- CELLAR BOYS, THE** (recording group only)  
*Vocalion*
- 1503 Wailing Blues—Barrel House Stomp \$25.00
- CHARLESTON CHASERS, THE** (recording group only).  
*Columbia* (featuring Nichols, trumpet; Mole, trombone).
- 861 After You've Gone—Someday Sweetheart \$2.50
- 909 Davenport Blues—Wabash Blues 2.50
- 1076 Delirium 5.00
- 1229 Feelin No Pain—Five Pennies 2.50
- 1260 Imagination—Sugar Foot Strut 2.50
- 1335 Mississippi Mud—My Melancholy Baby 2.50
- CHICAGO LOOPERS, THE** (recording group only);  
featuring Beiderbecke, cornet; Murray, clarinet; Trumbauer, C Melody.  
*Perfect*
- 14910 Three Blind Mice—Glorinda \$25.00
- 14905 (See Willard Robison Orch.) 25.00
- CHICAGO RHYTHM KINGS, THE** (recording group only);  
featuring Teschmaker, clarinet; Spanier, cornet; Sullivan, piano; Krupa, drums; Mesirov, tenor.  
*Brunswick*
- 4001 I've Found a New Baby—There'll Be Some  
Changes \$15.00
- CHOCOLATE DANDIES, THE** (recording group only).  
*Okeh* (featuring Nesbit, trumpet; Redman alto; Robinson, tenor; Jones, trombone).
- 8668 Birmingham Breakdown—Stardust \$5.00
- 8627 Paducah—Four or Five Times 3.50
- 41136 Cherry 2.00
- Okeh* (featuring Stewart, trumpet; Redman, alto; Hawkins, tenor; Waller, piano; Higginbotham, trombone).
- 8728 That's How I Feel Today—Six or Seven Times 3.50
- Vocalion*
- 1610 Loveless Love—One More Time 5.00

*Columbia* (featuring Harrison, trombone; Hawkins, tenor; Carter, clarinet & alto; H. Henderson, piano).

2543 *Dee Blues—Bugle Call Rag* 3.50

2875 *I Never Knew* 2.00

*Okeh* (featuring Carter, alto; Berry, tenor; Wilson, piano; Kaminsky, trumpet; O'Brien, trombone).

41568 *Once Upon a Time—Krazy Kapers* 5.00

**CHRISTIAN, LILLIE DELK** (vocal with accompaniment featuring Armstrong, trumpet; Noone, clarinet; Hines, piano).

*Okeh*

8660 *I Must Have That Man—Baby* \$5.00

8650 *Sweethearts on Parade—Can't Give You Anything* 5.00

8607 *You're a Real Sweetheart—Last Night I Dreamed* 3.50

8596 *Too Busy—Was It a Dream* 3.50

**CLAY, SONNY & PLANTATION ORCH.**

*Vocalion*

15078 *Jambled Blues—Bogloosa Blues* \$2.50

15254 *Chicago Breakdown—Plantation Blues* 2.50

**CONDON, EDDIE & FOOTWARMERS** (recording group only); featuring Condon, banjo; Sullivan, piano; Krupa, drums; McPartland, cornet; Mesirov, clarinet; Teagarden, trombone.

*Okeh*

41142 *Makin' Friends—Sorry I Made You Cry* \$15.00

**CONDON, EDDIE & HOT SHOTS** (recording group only); featuring Condon, banjo; Sullivan, piano; Davis, trumpet; Teagarden, trombone; Mesirov, alto.

*Victor*

V-38046 *I'm Gonna Stomp—That's a Serious Thing* \$15.00

**CONNIES INN ORCH** (pseud. for Fletcher Henderson Orch.).

*Crown*

3093 *After You've Gone—Stardust* \$25.00

3107 *Tiger Rag—Somebody Stole My Gal* 25.00

3180 *Blue Rhythm—You Rascal You* 25.00

3191 *Sugar Foot Stomp—Low Down on Bayou* 25.00

3212 Milenberg Joys—Twelfth St. Rag 25.00  
*Melotone*

12239 Sugar Foot Stomp—Just Blues 12.50

12216 House of David Blues—You Rascal You 5.00

**COOK, DOC & 14 DOCTORS of SYNCOPATION.**

*Columbia* (featuring Mitchell or Graham, trumpet).

1298 Alligator Crawl—Brainstorm \$3.50

1070 Willie the Weeper—Bluefoot 3.50

1430 I Got Worry—Hum and Strum 1.00

**COOK, DOC & DREAMLAND ORCH.;** featuring Keppard, trumpet; Noone, clarinet.

*Gennett*

5373 Moanful Man—Lonely Little Wall Flower \$10.00

5374 Scissor Grinder Joe—Memphis Maybe Man 10.00

*Columbia*

727 Spanish Mama—Here Comes Hot Tamale Man 5.00

813 High Fever—Brown Sugar 5.00

862 Sidewalk Blues 3.00

**COOKIE'S GINGERSNAPS** (pseud. for Cook's Dreamland Orch); featuring Keppard, trumpet; Noone, clarinet.

*Okeh*

8369 High Fever—Here Comes Hot Tamale Man \$10.00

8390 Messin' Around 10.00

**COX, IDA** (vocal with accompanying orchestra featuring Armstrong, trumpet).

*Paramount*

12298 Mistreatin' Daddy Blues—Southern  
 Woman's Blues \$5.00

12307 Long Distance Blues—Lonesome Blues 5.00

**CRAWLEY, WILTON & ORCH.** (recording group only); featuring Crawley, (bad) clarinet; Henry Allen, trumpet; Charlie Holmes, alto; Luis Russell and Jelly Roll Morton, pianos; George Foster, bass; Paul Barbarin, drums; Joe Britton, trombone.

*Victor*

V-38116 She's Got What I Need—Keep Your  
 Business \$7.50

V-38136 Futuristic Blues—Oughta See My Gal 3.50

23292 Big Time Woman—She Gave Her  
 Sweetest Smile 3.50

**CREATH, CHARLIE & JAZZ-O-MANIACS;** featuring  
Creath, trumpet; Campbell, drums.

*Okeh*

8201	Pleasure Mad—Market St. Blues	\$3.50
8210	King Porter Stomp—Every Man that Wears	5.00
8217	My Daddy Rocks Me—I Woke Up Cold in Hand	7.50
8257	Grandpa's Spell—Down in Lover's Lane	3.50
?	Common St. Blues—Market St. Stomp	3.50
8477	Crazy Quilt—Butter Finger Blues	2.00

**DAVENPORT, COW COW** (piano solos)

*Paramount*

12447	Third Alley Blues—Sad and Blue	\$3.50
12800	Chimes Blues—Slow Drag	3.50

*Vocalion*

1198	Cow Cow Blues—State St. Jive	2.00
1227	Dirty Groundhog Blues—Alabama Mistreater	2.00
1253	Alabama Strut—Chimin' the Blues	2.00
1282	Mootch Piddle—Back in the Alley	2.00
1291	Texas Shout—We Gonna Rub It	2.00
1434	Slum Gullion Stomp—Mama Don't Allow	2.00

**De DROIT, JOHNNY & NEW ORLEANS JAZZ ORCH.**

*Okeh*

40090	New Orleans Blues—The Swing	\$1.50
40150	Number Two Blues—Nobody Knows Blues	1.50

**DICKERSON, CARROL & SAVOY ORCH.**

*Brunswick*

3990	Black Maria—Missouri Squabble	\$2.50
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**DIXIE DAISIES** (recording group only); featuring Tea-  
garden, trombone; perahps Goodman, clarinet.

*Romeo*

839	Bugle Call Rag	\$3.50
?	Diga Diga Do—Cause I'm In Love	3.50

**DIXIE RHYTHM KINGS** (recording group only); feat-  
uring Simeon, clarinet.

*Brunswick*

7115	Chant—Congo Love Song	\$3.50
7127	Easy Rider—Story Book Ball	3.50

**DIXIE STOMPERS, THE** (pseud. for Fletcher Henderson Orch).*Harmony*

70	Spanish Shawl—Clap Hands	\$3.50
88	Get It Fixed—Florida Stomp	3.50
92	Panama—Chinese Blues	3.50
121	I Found a New Baby	2.00
153	Black Horse Stomp—Nervous Charlie Stomp	3.50
166	Tampeeko—Jackass Blues	3.50
179	Hi Diddle Diddle	2.00
197	Static Strut—Hard to Get Gertie	3.50
299	Off to Buffalo—Brotherly Love	5.00
353	Snag It—Ain't She Sweet	5.00
467	Have It Ready—St. Louis Shuffle	5.00
545	Goose Pimples—Cornfed	5.00
636	Oh Baby—Feelin' Good	7.50
974	I'm Feelin' Devilish	7.50
526	Baltimore—Black Maria	5.00
451	St. Louis Blues—Variety Stomp	3.50
407	Wabash Blues—Wang Wang Blues	5.00
209	Dynamite	2.00
283	Alabama Stomp	2.00

**DODDS, JOHNNY** (clarinet solos)*Brunswick*

3574	Clarinet Wobble—San	\$3.00
3583	St. Louis Blues—Oh Lizzie	3.00

**DODDS, JOHNNY & BLACK BOTTOM STOMPERS** (recording group only); featuring Dodds, clarinet; Armstrong, trumpet; Hines, piano; Ory, trombone.

*Brunswick*

3567	Wild Man Blues (#26 master)— Melancholy (#28 master)	\$15.00
3567	Wild Man Blues (#25 master)— Melancholy (#27 master)	10.00

*Vocalion*

1108	Melancholy	7.50
15632	New Orleans Stomp—Weary Blues	20.00

*Paramount*

12471	Oh Daddy	2.50
12483	Loveless Love—19th St. Blues	5.00



**DORSEY BROTHERS ORCH.***Brunswick*

- |      |                                 |        |
|------|---------------------------------|--------|
| 6537 | Mood Hollywood—Shim Sham Shimmy | \$3.50 |
| 6624 | By Heck—Old Man Harlem          | 3.50   |
| 6722 | Fidgety—Blue Room               | 3.50   |

**DORSEY, JIMMIE** (clarinet & alto solos)*Brunswick*

- |       |                         |      |
|-------|-------------------------|------|
| 6352  | Oodles of Noodles—Beebe | 3.00 |
|       | <i>Okeh</i>             |      |
| 41245 | Praying the Blues—Beebe | 3.00 |

**DORSEY, TOMMY** (trumpet solos)*Okeh*

- |       |                                        |      |
|-------|----------------------------------------|------|
| 41178 | Tiger Rag—It's Right Here              | 3.00 |
| 41422 | You Can't Cheat—Daddy Change Your Mind | 3.00 |

**DUNN, JOHNNY** (cornet solo).*Columbia*

- |     |                                                  |         |
|-----|--------------------------------------------------|---------|
| 124 | You've Never Heard the Blues—Dunn's Cornet Blues | \$10.00 |
|-----|--------------------------------------------------|---------|

**DUNN, JOHNNY & ORCH.***Columbia*

- |       |                                               |      |
|-------|-----------------------------------------------|------|
| 13004 | Jazzin' Babies Blues—I Promised Not to Holler | 2.50 |
| 14306 | Buffalo Blues—Dunn's Bugle Call Blues         | 2.50 |
| 14358 | Ham and Eggs—You Need Some Lovin'             | 2.50 |

**DUNN, JOHNNY & JAZZ HOUNDS***Columbia*

- |      |                                   |         |
|------|-----------------------------------|---------|
| 3839 | Hallelujah Blues—Spanish Dreams   | \$10.00 |
| 3579 | Moanful Blues—Put and Take        | 2.00    |
| 3729 | Hawaiian Blues—Four O'Clock Blues | 2.00    |

**DUNN, JOHNNY & JAZZ HOUNDS** (playing accompaniment for Edith Wilson, vocal).

*Columbia*

- |      |                                            |        |
|------|--------------------------------------------|--------|
| 3674 | What Do You Care—Lonesome Mama Blues       | \$5.00 |
| 3479 | Nervous Blues—Vampin' Liza Jane            | 2.00   |
| 3558 | Birmingham Blues—Wicked Blues              | 2.00   |
| 3537 | West Texas Blues—I Don't Want Nobody Blues | 2.00   |
| 3746 | Evil Blues—Pensacola Bles                  | 2.00   |
| 3634 | Take It—Mammy I'm Thinking of You          | 2.00   |
| 3506 | Old Time Blues—Frankie and Johnny          | 2.00   |
| 3787 | Dixie Blues—He Used to Be Your Man         | 2.00   |
| 3653 | Rules and Regulations—He May Be Your Man   | 2.00   |

**ELGAR, CHARLES & CREOLE ORCH.***Vocalion*

- .5478 Nightmare—Brotherly Love \$2.50  
 15477 Cafe Capers—Walk Jenny Walk 3.50

**ELLINGTON, DUKE** (piano solos)*Okeh*

- 8636 Swampy River—Black Beauty \$2.50

**ELLINGTON, DUKE & ORCH.***Gennett*

- 3342 Animal Crackers—Little Farine \$10.00  
 3291 Wanna Go Back—If You Can't Hold That  
 Man 10.00

*Vocalion*

- 1064 Birmingham Breakdown—E. St. Louis Toodle 15.00  
 1077 Immigration Blues—The Creeper 15.00  
 1086 Song of the Cotton Field—New Orleans  
 Low Down 15.00  
 1153 Red Hot Band—Doin' the Frog 15.00

*Columbia*

- 953 Hop Head—East St. Louis Toodle 10.00  
 1076 Down in Our Alley Blues 5.00

**ELLIS, SEGER** (vocal with accompaniment featuring Armstrong, trumpet; Dorsey Brothers, clarinet, trombone).

*Okeh*

- 41255 S'posin'—To Be In Love \$5.00  
 41291 Ain't Misbehavin' 2.50

**EZELL, WILL** (piano solos)

- 12914 Freakish Mistreater Blues—Hot Spot Stuff \$3.50  
 12855 Pitchin' Boogie—Just Can't Stay Here 5.00

**FREEMAN, BUD & ORCH.** (recording group only).*Okeh*

- 41168 Craze-ology—Can't Help Lovin' Dat Man \$15.00

**FRIARS SOCIETY ORCH., THE.** (featuring Leon Rappolo, clarinet; Paul Mares, trumpet; George Brunies, trombone. Elmer Schoebel, piano. Steve Brown, bass. Jack Pettis, reeds).

*Gennett*

- 4966 Farewell Blues—Oriental \$3.50  
 4967 Discontented Blues—Bugle Call Rag 3.50

- 4968 Panama—Tiger Rag 3.50  
 5009 Eccentric 3.50

**GEORGIA COTTON PICKERS** (recording group only).

*Velvetone*

- 2127 Snag It—Louisiana Bo Bo \$3.50

*Harmony*

- 1127 Snag It—Louisiana Bo Bo 3.50

**GEORGIA SYNCOPATORS** (recording group only)

featuring Bechet, soprano; Jackson, alto; Ladnier and Briggs, trumpets; Burns, trombone; Coles, bass; Pinckney, piano; Usera, tenor; Duchensy, clarinet; Carter, drums; Ethridge, guitar.

*Melotone*

- 12444 Loveless Love \$10.00

**GOODMAN, BENNY & BOYS** (recording group only).

*Brunswick* (featuring Goodman, clarinet; McPartland, cornet; Miller, trombone).

- 3975 Shirt Tail Stomp—Blue \$10.00

- 4013 Room 1411—Jungle Blues 10.00

*Brunswick* (featuring Goodman, clarinet; Sullivan, piano; Mannone, trumpet; Freman, tenor).

- 4968 Muskrat Scramble—After Awhile 10.00

*Vocalion*

- 15656 Wolverine Blues—Jazz Holiday 15.00

**GOODY & HIS GOOD TIMERS** (featuring Goodman, clarinet; Teagarden, trombone).

*Perfect*

- 15083 Diga Diga Do \$3.50

- 15105 Now I'm In Love 3.50

**GRAY, RUSSELL & ORCH.** (pseud. for Frank Trumbauer Orch., featuring Beiderbecke, trumpet; Trumbauer, C Melody).

*Okeh*

- 40938 Sugar \$10.00

**GULF COAST SEVEN** (probably pseud. for Johnny Dunn Orch.).

*Columbia*

- 3978 Memphis Tennessee—Papa Watch Your Step \$2.50

- 3916 Daybreak Blues—Fade Away Blues 2.50

**HANDY, W. C. & ORCH.***Paramount*

- |       |                                      |        |
|-------|--------------------------------------|--------|
| 20098 | St. Louis Blues—Yellow Dog Blues     | \$2.50 |
| 20112 | Muscle Shoals Blues—She's a Mean Job | 2.50   |

*Okeh*

- |      |                                     |      |
|------|-------------------------------------|------|
| 4896 | St. Louis Blues—Memphis Blues       | 5.00 |
| 4789 | Aunt Hagar's Blues—Louisville Blues | 2.00 |
| 4886 | Florida Blues—Sundown Blues         | 2.00 |

**HALFWAY HOUSE DANCE ORCH.***Okeh* (clarinet may be Rappolo).

- |       |                         |      |
|-------|-------------------------|------|
| 40318 | Barataria—Pussy Cat Rag | 5.00 |
|-------|-------------------------|------|

**HARLEM FOOTWARMERS** (pseud. for Duke Ellington Orch.).*Okeh*

- |      |                                      |      |
|------|--------------------------------------|------|
| 8675 | Chicago Stomp Down                   | 2.00 |
| 8760 | Lazy Duke                            | 2.00 |
| 8720 | Snake Hip Dance—Jungle Jamboree      | 2.00 |
| 8869 | Old Man Blues—Rockin' in Rhythm      | 3.00 |
| 8836 | Rocky Mountain Blues—Big House Blues | 5.00 |

*Columbia*

- |       |                               |      |
|-------|-------------------------------|------|
| 14670 | Big House Blues—Sweet Chariot | 5.00 |
|-------|-------------------------------|------|

**HAWKINS, COLEMAN & ORCH.** (recording group only).*Okeh*

- |       |                                |        |
|-------|--------------------------------|--------|
| 41566 | Heartbreak Blues—Jamaica Shout | \$7.50 |
|-------|--------------------------------|--------|

**HENDERSON, FLETCHER & ORCH.***Columbia* (\*with Armstrong, trumpet).

- |      |                                         |         |
|------|-----------------------------------------|---------|
| 228* | Go Along Mule—Manda                     | \$ 7.50 |
| 249* | Meanest Kind o'Blues—Naughty Man        | 7.50    |
| 292* | Play Me Slow—Bye and Bye                | 7.50    |
| 383* | Money Blues—I'll Take Her Back          | 10.00   |
| 395* | Sugar Foot Stomp—What-cha-call-em Blues | 2.50    |
| 509* | T. N. T.—Carolina Stomp                 | 15.00   |
| 532* | Pensacola—Nobody's Rose                 | 7.50    |
| 654  | Jackass Blues—Stampede                  | 10.00   |
| 817  | The Chant—Henderson Stomp               | 10.00   |
| 854  | I Need Lovin'—Sweet Thing               | 7.50    |
| 970  | Rocky Mountain Blues—Tozo               | 15.00   |
| 1002 | Livery Stable Blues—P. D. Q. Blues      | 10.00   |
| 1059 | Whiteman Stomp—I'm Coming Virginia      | 15.00   |

1543	D Natural Blues—King Porter Stomp	7.50
1913	Blazin'—Wang Wang Blues	5.00
2513	Sugar Foot Stomp—Clarinet Marmalade	10.00
14392	Easy Money—Come On Baby	7.50
	<i>Vocalion</i> (*with Armstrong, trumpet).	
14926*	Copenhagen—Words	\$10.00
14935*	Shanghai Shuffle—Naughty Man	10.00
15030*	Memphis Bound—When You Do	10.00
15532	Have It Ready—Stockholm Stomp	10.00
1065	Hot Mustard—Clarinet Marmalade	10.00
1092	Sensation—Fidgety Feet	10.00
2583	Queer Notions—Can You Take It	3.50
	<i>Brunswick</i>	
4119	Hop Off	3.50
	<i>Bluebird</i>	
6562	Tidal Wave—Hocus Pocus	2.50
	<i>Victor</i>	
20944	Variety Stomp—St. Louis Shuffle	10.00
22721	Sugar Foot Stomp—Singing the Blues	7.50
24699	Phantom Fantasie—Harlem Madness	3.50
	<i>Puritan</i>	
11367	Prince of Wails—Mandy	5.00
	<i>Paramount</i>	
20367	Prince of Wails—Mandy	5.00
	<i>Regal</i> (with Armstrong, trumpet)	
9753	One of These Days	7.50
9770	Why Couldn't It Be	7.50
	<i>Banner</i> (with Armstrong, trumpet)	
1445	How Come You Do	5.00
1470	I'll Se You In My Dreams	5.00
1471	Everybody Loves My Baby	7.50
	<i>Ajax</i> (with Armstrong, trumpet)	
17109	Everybody Loves My Baby	7.50
17123	Why Couldn't It Be	7.50
	<i>Apex</i> (with Armstrong, trumpet)	
8039	Alabamy Bound	5.00
	<b>HENDERSON, FLETCHER &amp; ORCH.</b> (accompaniments);	
	*featuring Armstrong, trumpet.	
	<i>Paramount</i> (acc. for Grant and Wilson)	
12317*	Have Your Chill—Come On Coot	\$ 7.50

12324*	Speak Now—You Dirty Mistreater	7.50
12337*	Find Me at the Greasy Spoon— When Your Man	7.50
	<i>Paramount</i> (acc. for Ozzie McPherson)	
12355*	I'm So Blue—Nobody in Town	7.50
12632*	Down to the Bottom—I Want My Loving	7.50
	<i>Paramount</i> (acc. for Edna Hicks)	
12090	If You Don't Give—Where Can That Somebody	3.50
	<i>Paramount</i> (acc. for Trixie Smith)	
12208	Sorrowful Blues—I Don't Know	2.50
12250*	Mining Camp Blues—You've Got to Beat Me	7.50
12262*	Railroad Blues—World's Jazz Crazy	10.00
12330	Everybody's Doin'—Love Me	2.50
12336	Black Bottom Hop—He Likes It Slow	2.50
	<i>Columbia</i> (acc. for Maggie Jones)	
14074	Cheatin' On Me—Mama	2.50
	<b>HIGGINBOTHAM, J. C. &amp; SIX HICKS</b> (recording group only).	
	<i>Okeh</i>	
8772	Higginbotham Blues—Give Me Your Number	\$10.00
	<b>HILL, ALEX</b> (piano solos).	
	<i>Vocalion</i>	
1270	Tack Head Blues—Stompin' Em Down	\$7.50
	<b>HILL, ALEX &amp; ORCH.</b>	
	<i>Vocalion</i>	
1465	South Bound—St. James Infirmary	3.50
1493	Toogaloo Shout—Dyin' With the Blues	3.50
2826	Ain't It Nice—Functionizin'	2.00
2848	Song of the Plow—Let's Have a Jubilee	2.00
	<b>HILL, BERTHA CHIPPIE</b> (vocal with accompaniment featuring Armstrong, trumpet).	
	<i>Okeh</i>	
8273	Low Land Blues—Kid Man Blues	\$10.00
8312	Trouble In Mind—Georgia Man	3.50
8339	Lonesome All Alone	15.00
8420	Pratt City Blues—Pleadin' for the Blues	10.00
8437	Mess Katie Mess	4.00
8453	Lovesick Blues—Lonsome Weary Blues	15.00

**HINES, EARL** (piano solos).**QRS**

7036	Off Time Blues—Blues in Thirds	\$25.00
7037	Monday Date—Chicago High Life	25.00
7038	Chimes in Blues—Stowaway	25.00
7039	Just Too Soon—Panther Rag	25.00

**Okeh**

8832	Caution Blues—Monday Date	10.00
8653	57 Varieties—I Ain't Got Nobody	10.00

**HINES, EARL** (piano accompaniments).**Gennet** (acc. for Louis Deppe)

20021	Southland—Sometimes I Feel	10.00
20022	Isabel—For the Last Time	10.00

**HINES, EARL & ORCH.****Brunswick**

6345	Blue Drag—Oh You Sweet Thing	\$7.50
6379	Sensational Mood—I Love You	2.50
6541	Cavernism—Rosetta	2.50
6710	Bubbling Over—I Want a Lot of Love	2.50
6771	Take It Easy—Harlem Lament	2.50
6872	Blue—Julia	2.50

**HITCH'S HAPPY HARMONISTS****Gennett**

3066	Washboard Blues—Boneyard Shuffle	\$7.50
5286	Cruel Woman—Home Brew Blues	3.50
5402	Baptistown Crawl—Ethiopian Nightmare	3.50
5518	Steady Steppin' Papa	10.00
5633	Cataract Rag Blues—Nightingale Rag Blues	3.50

**HOPKINS, CLAUDE & ORCH.****Brunswick**

6750	Mystic Moan—Washington Squabble	\$5.00
6916	Everybody Shuffle—Margie	2.50

**Columbia**

2674	Mush Mouth—How'm I Doin'	3.50
2665	Mad Moments—I'd Do Anything	3.50
2904	Minor Mania—Marie	3.50

**HOWARD, PAUL & HIS QUALITY SERENADERS**

(featuring Howard, tenor; Brown, trombone; Lawrence, alto and clarinet; Thompson and Orndoff, trumpets,

Hampton, drums; Brooks, piano.)

*Victor*

V-38068	Moonlight Blues—The Ramble	\$4.00
V-38122	Quality Shout—Stuff	4.00
V-38070	Overnight Blues—Charlie's Idea	4.00
23354	California Swing—Harlem	4.00
23420	Cuttin' Up—Gettin' Ready Blues	4.00
22660	My Kinda Blues	2.00

**JACKSON, DEWEY & PEACOCK ORCH.** (probably features Dewey Jackson, Charles Creath, trumpets. Charlie Lawson, trombone. Thomas Stark, Horace Eubanks, reeds. Al Morgan, bass. Fate Marable, J. Lovingood, pianos. Floyd Campbell, drums.)

*Vocalion*

1039	Go'won to Town—What Do You Want (acc.)	\$10.00
1040	Capitol Blues—She's Cryin' for Me	15.00

**JACKSON, PRESTON & HIS UPTOWN BAND** (recording group only); featuring Jackson, trombone; Shirley Clay, trumpet; Artis Stocks, alto and clarinet; George Reynolds, piano; Frank Brazil, guitar.)

*Paramount*

12400	Harmony Blues—It's Tight Jim	\$5.00
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**JOHNSON, CHARLIE & PARADISE ORCH.**

*Victor* (\*with Harrison, trombone).

20551*	Paradise Wobble—Birmingham Black	
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*Bottom*

\$7.50

21247	Hot Tempered Blues—You Ain't the One	3.50
21712	The Boy in the Boat—Walk That Think	2.50
21491	Charleston Is Best Dance	2.00
V-38059	Hot Bones and Rice—Harlem Drag	2.50
20663*	Don't Leave Me Here	5.00

**JOHNSON, JIMMY** (piano solos).

*Black Swan*

2026	The Harlem Strut	\$5.00
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*Columbia*

14204	Snowy Morning Blues—All that I Had	3.50
14334	Chicago Blues—Mournful Thots	3.50
3950	Weeping Blues—Worried and Lonesome	

Blues

3.50

*Okeh*



- 4495 Keep Off the Grass—Carolina Shout 5.00  
 4937 Scoutin' Around—Toddlin' 5.00

**JOHNSON, MARGARET** (vocal with accompaniment by Williams' Blue Five, featuring Armstrong, trumpet).

Okeh

- 8185 Changeable Daddy—Mama's All Alone  
 Blues \$5.00

- 8193 Done Made a Fool—Who'll Chop Your Suey 3.50

**JONES, MAGGIE** (vocal with accompaniment featuring Armstrong, trumpet).

Columbia

- 14050 Thunderstorm Blues—Poor House Blues \$10.00

- 14055 Good Time Flat Blues—Screamin' the Blues 10.00

- 14059 If I Lose Let Me Lose 7.50

- 14063 Anybody Here Want to Try My Cabbage 7.50

**JONES, RICHARD M.** (piano solos).

Gennett

- 5174 Jazzin' Babies Blues—12th St. Rag \$5.00

**JONES, RICHARD M. & JAZZ WIZARDS**

Paramount

- 12705 Hot and Ready—It's a Low Down \$5.00

Okeh

- 8260 Spanish Shawl—29th and Dearborn 3.50

- 8290 New Orleans Shags—Wonderful Dream 2.00

- 8349 Mush Mouth Blues—Kin to Kant Blues 5.00

- 8390 Baby of Mine 10.00

**JUNGLE BAND, THE** (pseud. for Chick Webb Orch. for these two titles only).

Brunswick

- 4450 Dog Bottom—Jungle Mama \$3.50

**JUNGLE BAND, THE** (pseud. for Duke Ellington Orch.)

Brunswick

- 3987 Tishimngo Blues—Yellow Dog Blues \$2.00

- 4009 Black Beauty—Take It Easy 2.00

- 4110 Louisiana—Awful Sad 2.00

- 4238 Tiger Rag (2 parts) 2.50

- 4309 Harlem Flat Blues—Paducah 2.00

- 4345 Rent Party Blues—Doin' Voom Voom 2.00

- 4705 Jolly Wog—Jazz Convulsions 5.00

- 4492 Jungle Jamboree—Black and Blue 2.00

4760	When You're Smiling—Sweet Mama	2.00
4776	Maori—Admiration	2.00
4783	Double Check Stomp—Accordion Joe	5.00
4887	Wall St. Wail—Cotton Club Stomp	3.50
4952	Dreamy Blues—Runnin' Wild	3.50
4396	St. Louis Blues—Gotta Darn Good Reason	2.50
4122	The Mooche	2.00
6093	Creole Rhapsody (2 parts)	3.50
6003	Home Again Blues—Wang Wang Blues	2.00
6038	Twelfth St. Rag—Rockin' in Rhythm	2.00

**JUNGLE KINGS, THE** (recording group only); featuring  
Teschmaker, clarinet; Sullivan, piano; Krupa, drums;  
Spanier, cornet; Mesirov, tenor.

*Paramount*

12654	Friar's Point Shuffle—Darktown Strutter's Ball	\$25.00
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**KENTUCKY GRASSHOPPERS** (recording group only);  
featuring Teagarden, trombone; McPartland, cornet.

*Banner*

6360	Makin' Friends	5.00
6295	Four or Five Times—It's Tight	5.00

**KEPPARD, FREDDIE & JAZZ CARDINALS**

*Paramount*

12399	Stock Yards Strut—Salty Dog	\$25.00
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**LANG, EDDIE & ORCH.** (recording group only).

*Okeh*

41253	Freeze and Melt—Hot Heels	5.00
41344	March of the Hoodlums—Walkin' the Dog	3.50

**LATTIMORE, HARLAN & CONNIE'S INN ORCH.**

(pseud. for Don Redman Orch.)

*Columbia*

2675	Chant of the Weed—South in My Soul	\$3.50
2678	I Heard—Reefer Man	2.50

**LEE'S BLACK DIAMONDS** (recording group only).

*Broadway* (may be re-issue of Paramount 12770).

1294	South African Blues—Piggly Wiggly Blues	\$2.00
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**LEWIS, MEADE LUX**

*Paramount* (piano solo).

12896	Honky Tonk Train Blues	\$25.00
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*Paramount* (piano accompaniments).

13024	The Boy in the Boat—Freakish Blues	5.00
13028	I've Got Some—The Preacher	5.00
13030	Sittin' on Top of World—Don't Put That Thing	5.00
13048	Molasses Sopper Blues—Alley Rat Blues	5.00
13064	I'm Gonna Moochy—I Don't Want It Now	5.00

**LIL'S HOT SHOTS** (pseud. for Armstrong Hot Five);  
featuring Armstrong, trumpet; Dodds, clarinet.

*Vocalion*

1037	Drop That Sack—Georgia Bo Bo	\$25.00
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**LINDLEY, DONALD & HIS BOYS**

*Columbia*

1443	Slidin' Around—Nothin' Doin'	\$5.00
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**LISTON, VIRGINIA** (vocal with accompaniment by  
Williams' Blue Five, featuring Armstrong, trumpet;  
Bechet, soprano).

*Okeh*

8173	You've Got the Right Key	\$5.00
8187	Early in the Morning	3.50

**LOU & HIS GINGERSNAPS** (pseud. for Luis Russell  
Orch.)

*Banner*

6540	The Way He Loves Me Is Just Too Bad	\$15.00
6536	Broadway Rhythm	15.00

**LOUISIANA RHYTHM KINGS** (recording group only);  
pseud. for Red Nichols Five Pennies.

*Vocalion*

15657	Nobody's Sweetheart—Mississippi Mud	\$15.00
15716	Dusky Stevedore—When You're Smiling	15.00
15729	Skinner's Sock—Hallucinations	15.00
15779	Out Where Blue Begins—Futuristic Rhythm	10.00
15784	That's A Plenty	10.00
15710	I Can't Give You Anything But Love	10.00
15815	Basin St. Blues—Last Cent	25.00
15828	That Da Da Strain—Ballin' the Jack	25.00

*Brunswick*

4706	Lady Be Good—I Have to Have You	\$3.50
4845	Meanest Kind o' Blues—Swanee	3.50
4908	Karavan—O'er the Billowy Sea	3.50
4923	Lazy Daddy—There's Egypt	3.50

- 4938 Tell Me—Pretty Baby 3.50  
 4953 Sweet Sue—Squeeze Me 3.50

**LOUISIANA STOMPERS** (pseud. for Fletcher Henderson Orch.)

*Paramount*

- 12550 Hop Off—Rough House Blues \$3.00

**LUMBERJACKS, THE** (recording group only); featuring McPartland, cornet; Goodman, clarinet; Freeman, tenor; Teagarden, trombone.

*Cameo*

- 9030 Whoopee Stomp \$5.00  
 8352 Black Beauty (probably Ellington) 5.00

*Romeo*

- ? Whoopee Stomp 5.00

**MANNONE, JOE & CLUB ROYALE ORCH.** (pseud. for Wingy Mannone Orch.)

*Vocalion*

- 15728 Downright Disgusted—Fare Thee Well \$15.00  
 15797 Isn't There a Little Love—Trying to Stop 25.00

**MANNONE, JOE & HARMONY KINGS** (pseud. for Wingy Mannone Orch.)

*Columbia*

- 1044 Ringside Stomp—Up the Country Blues 7.50  
 14282 Cat's Head—Sadness Will be Gladness 3.50

**MANNONE, WINGY & ORCH.**

*Champion*

- 16153 Tar Paper Stomp—Tin Roof Blues \$3.50

*Brunswick*

- 6911 No Calling Card—Strange Blues 2.50  
 6940 Send Me—Walkin' the Streets 2.50

*Okeh*

- 41569 She's Crying for Me—Just One Girl 2.50  
 41570 Royal Garden Blues—Zero 2.50  
 41573 Nickel in the Slot—Swing Brother 2.50

**MARES, PAUL & FRIARS SOCIETY ORCH.** (recording group only).

*Okeh*

- 41574 Maple Leaf Rag—Nagasaki \$5.00  
 41575 Reincarnation—Land of Dreams 5.00

**McDOOUGH, DICK** (guitar duet with Carl Kress).*Brunswick*

6917 Stage Fright—Danzon \$2.50

**McHUGH, JIMMY & BOSTONIANS** (recording group only).*Harmony*

763 I Don't Care \$3.50

836 Whoopee Stomp—Futuristic Rag 5.00

**McKENZIE & CONDON'S CHICAGOANS** (recording group only).*Okeh*

40971 Nobody's Sweetheart—Liza \$10.00

41011 China Boy—Sugar 10.00

**McKINNEY'S COTTON PICKERS**

*Victor* (featuring DeParis, trumpet; Hawkins, tenor; Carter and Redman, altos; Waller, piano; Jones, trombone).

V-38097 Plain Dirt—Gee Ain't I Good \$10.00

V-38102 Miss Hannah—Way I Feel Today 10.00

V-38133 Peggy—I'd Love It 10.00

*Victor* (featuring Nesbit, trumpet; Redman, alto; Robinson, tenor; Thomas, clarinet; Austin, drums; Jones, trombone; \*Stewart, trumpet).

V-38000 Nobody's Sweetheart—Sighing and Crying 5.00

v-38013 Rainbow Round My Shoulder—Tight Like That 3.50

V-38025 Stop Kidding—Put It There 3.50

V-38051 Do Something—Precious Little Thing 3.50

V-38052 Selling That Stuff—Beedle Um Bum 3.50

V-38112 Trav'lin' All Alone—Words Can't Express 4.00

V-38118 Zonky—If I Could Be With You 3.00

21611 Milenberg Joys—Shimme-sha-Wobble 7.50

22932 Will You Won't You—\*Rocky Road 5.00

23012 Cotton Picker's Scat—Just a Shade Corn 5.00

**MESIROW, MEZZ & ORCH.** (recording group only).

*Brunswick* (featuring Mesrirow, clarinet; Wilson, piano; Carter, alto; Kaminsky, trumpet; Russell, tenor).

- 6778 Swinging With Mezz—Love You're Not  
the One \$5.00  
7551 Free Love—Dissonance 5.00

**MIDWAY GARDEN DANCE ORCH.**

Columbia (featuring Elmer Schoebel, piano. Steve Brown, bass. Murphy Steinberg, trumpet. Jesse Barnes, trombone. Roy Kramer, clarinet. Bobby De Lee, drums. Art Kassel, reeds. Lew Black, banjo).

- 33 Black Sheep Blues—Lot's O Mama \$5.00  
51 Buddy's Habits—Cotton Picker's Ball 5.00

*Paramount*

- 20373 Sobbin' Blues—Lot's O Mama 7.50

*Claxtanola*

- 40272 Black Sheep Blues 7.50

**MISSOURIANS, THE***Victor*

- V-38067 Market St. Stomp—Missouri Moan \$2.00  
V-38071 You'll Cry For Me—Ozark Mountain Blues 2.00  
V-38084 Scotty Blues—400 Hop 2.00  
V-38103 Vine St. Drag—I've Got Someone 2.00  
V-38120 Stoppin' the Traffic—Prohibition Blues 2.00

**MOLE, MIFF & HIS MOLERS** (recording group only).

*Okeh* (featuring Teschmaker, clarinet Sullivan, piano; Mole, trombone; Krupa, drums).

- 41445 Shimme-sha-Wabble \$10.00

*Okeh* (featuring Mole, trombone; Nichols, trumpet; Mertz, piano; Lang, guitar; Berton, drums).

- 40848 Hurricane—Davenport Blues 3.50

*Okeh* (featuring Mole, trombone; Nichols, trumpet; Livingston, clarinet; Rollini, bass sax).

- 40890 Imagination—Feelin' No Pain 3.50

**MORTON, JELLY ROLL** (piano solos).*Gennett*

- 5218 Grandpa's Spell—Mr. Jelly Roll \$5.00  
5289 Wolverine Blues—King Porter Stomp 5.00  
5323 The Pearls 5.00  
5515 Tom Cat Blues—Bucktown Blues 5.00  
5590 Stratford Hunch—Shreveport Stomp 5.00

*Autograph* (with Oliver, cornet)

- 617 King Porter Stomp—Tom Cat Blues 10.00

*Silvertone*

4038	Jelly Roll Blues—Big Ham Fat	3.50
4040	Bucktown Blues—Tom Cat Blues	3.50
4041	New Orleans Joys—Perfect Rag	3.50

*Vocalion*

1019	Fat Meat and Greens—Sweetheart o' Mine	5.00
1020	King Porter Stomp—The Pearls	5.00

*Victor*

V-38257	Seattle Hunch—Freakish	2.00
V-38627	Frances—Pep	2.00

*Victor* (acc. for Lizzie Miles)

V-38571	I Hate a Man—Don't Tell Me Nothin'	3.50
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*Puritan*

12216	Mamanita—35th St. Blues	5.00
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**MORTON, JELLY ROLL & ORCH.***Puritan*

11251	Muddy Water Blues	\$2.50
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*Okeh*

8105	Someday Sweetheart—London Blues	5.00
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*Paramount*

12050	Big Fat Ham—Muddy Water Blues	3.50
20332	Steady Roll—Mr. Jelly Lord	5.00

*Autograph*

606	High Society—Fish Tail Blues	2.50
607	Weary Blues—Tiger Rag	2.50

*Victor*

V-38010	Kansas City Stomp—Boogaboo	5.00
V-38024	Georgia Swing—Mournful Serenade	5.00
V-38055	Deep Creek—Red Hot Pepper	3.50
V-38078	New Orleans Bump—Pretty Lil	5.00
V-38135	Harmony Blues—Little Lawrence	3.50
23019	Fickle Fay Creep—That'll Never Do	5.00
21658	Shreveport—Shoe Shiner's Drag	5.00

**MOTEN, BENNY & KANSAS CITY ORCH.***Okeh*

8100	Crawdad Blues—Elephant's Wobble	\$3.50
8184	Tulsa Blues—Goofy Dust	3.50
8194	Vine St. Blues—South	3.50
8255	South St. Blues—She's Sweeter Than Sugar	3.50

- 8242 Things Seem So Blue—18th St. Strut 3.50  
 8277 Kater St. Rag—Sister Honky Tonk 5.00

**MOUND CITY BLUE BLOWERS** (recording group only).

Okeh (featuring Hawkins, tenor; Spanier, trumpet; Dorsey, clarinet; Morgan, bass; Rusin, piano; Condon, banjo; McKenzie, vocal and blue blower).

- 41526 You Rascal—Darktown Strutter's Ball \$5.00  
 41515 Georgia on My Mind—I Can't Believe 5.00

Victor (featuring Teagarden, trombone; Bland, guitar; Condon, banjo; McKenzie, blue blower).

- V-38087 Tailspin Blues—Never Had a Reason 3.50

Victor (featuring Hawkins, tenor; Russell, clarinet; Miller, trombone; Condon, banjo; McKenzie, blue blower).

- V-38100 Hello Lola—One Hour 5.00

**NELSON, ROMEO** (piano solos)

Vocalion

- 1447 Head Rag Hop—Gettin' Dirty \$5.00

**NEW ORLEANS BOOTBLACKS** (recording group only); features Mitchell, trumpet; Doods, clarinet; Ory, trombone.

Columbia

- 14337 Mad Dog—Flat Foot \$3.50  
 14465 I Can't Say—Mixed Salad 3.50

**NEW ORLEANS FEETWARMERS** (featuring Betchet, soprano and clarinet; Ladnier, trumpet; Duncan, piano).

Victor

- 23360 Maple Rag—Sweetie Dear \$15.00  
 23358 Lay Your Racket—I Want You 5.00  
 24150 Shag—I've Found a New Baby 5.00

**NEW ORLEANS RAMBLERS** (recording group only); featuring Teagarden, trombone; McPartland, cornet; Goodman, clarinet.

Melotone

- 12133 I'm One of God's Children 5.00

**NEW ORLEANS RHYTHM KINGS, THE**

Gennett (featuring Paul Mares, trumpet; Leon Rapolo, clarinet; George Brunies, trombone; Steve Brown, bass; Ben Pollack, drums. \*Mel Stitzel, piano; \*\*Jelly Roll Morton, piano; \*\*\*Keil Pierce, piano.)

- 5102\* Wolverine Blues—Weary Blues 7.50



5105*	Tin Roof Blues—That's A Plenty	\$5.00
5217***	Marguerite—Milenberg Joys	7.50
5219**	Sobbin Blues**	7.50

Gennett (featuring Mares, Brunies, Rappolo, Brown.

Also Frank Snyder, drums; Don Murray, tenor. \*Keil Pierce, piano; \*\*Jelly Roll Morton, piano.)

5219*	Angry	7.50
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5220	Mr. Jelly Lord**—Clarinet Marmalade*	7.50
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Gennett (featuring Mares, Rappolo, Brunies, Pollack, Stitzel).

5104	Maple Leaf Rag—Sweet Lovin' Man	10.00
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5106	Shimme-Sha-Wabble—Da Da Strain	10.00
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Gennett (featuring Mares, Rappolo, Brunies, Pollack, Brown; Don Murray, tenor; probably Stitzel, piano.)

5221	London Blues—Mad	7.50
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Okeh (featuring Mares, Rappolo; Pecora, trombone).

40327	She's Cryin' For Me—Golden Leaf Strut	5.00
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40422	Baby—I Never Knew	5.00
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Victor (featuring Mares, Pecora; Cordilla, clarinet).

19645	She's Cryin' For Me—Everybody Loves	2.50
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**NEW ORLEANS WANDERERS** (recording group only); featuring Mitchell, trumpet; Dodds, clarinet; Ory, trombone.

Columbia

698	Gate Mouth—Perdido St. Blues	\$ 3.50
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735	Too Tight—Papa Dip	3.50
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**NICHOLS, RED & HIS FIVE PENNIES** (recording group only); featuring Nichols, trumpet; Mole, trombone; Berton, drums; Schutt, piano; \*Livingston, clarinet; \*\*Dorsey, clarinet; bass sax, where heard, is Rollini; violin, where heard, Venuti.

Brunswick

3627*	Riverboat Shuffle—Eccentric	7.50
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3855	Five Pennies**—Japanese Sandman*	5.00
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3961*	Panama—Margie	10.00
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3626*	Ida—Feelin' No Pain	5.00
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3989*	Dixieland One Step—Imagination	5.00
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6198**	Honolulu Blues—Oh Peter	7.50
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Vocalion

1069**	That's No Bargain—Washboard Blues	10.00
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- 15566\*\* Alabama Stomp—Hurricane 10.00  
 15573\*\* Boneyard Shuffle—Buddy's Habits 10.00

**NICHOLS, RED & ORCH.** (recording group only); featuring Nichols, trumpet; Mole, trombone; Livingston, clarinet; Rollini, bass sax; Trumbauer, C Melody.

*Victor*

- 21560 Five Pennies—Harlem Twist 5.00

**NOONE, JIMMY & ORCH.**

*Vocalion* (featuring Noone, clarinet; Hines, piano)

- 1184 I Know that You Know—Sweet Sue \$15.00  
 1229 Monday Date—King Joe 12.50  
 1215 Blues—Ain't That Hot 10.00  
 1185 Every Evening—Four or Five Times 10.00  
 1207 Sweet Lorraine—Apex Blues 10.00

*Vocalion* (featuring Noone, clarinet; Cohen, piano)

- 1518 Virginia Lee—So Sweet 3.50  
 2779 My Daddy Rocks Me—Apex Blues 2.00

*Vocalion*

- 1267 I Got a Misery—Chicago Rhythm 5.00  
 1490 El Rado Shuffle—Deep Trouble 2.50

**NORVO, RED.** (\*xylophone and \*\*marimba solos)

*Brunswick*

- 6562\* Hole in the Wall—Knockin' On Wood \$10.00  
 6906\*\* Dance of the Octopus—In A Mist 10.00

**OLIVER, KING** (trumpet solo accompanied by Jelly Roll Morton, piano.)

*Autograph*

- 617 King Porter Stomp—Tom Cat \$10.00

**OLIVER, KING & HIS CREOLE JAZZ BAND.** (featuring Oliver and Armstrong, trumpets; Dodds, clarinet; St. Cyr, banjo; Deutray, trombone; Dodds, drums.)

*Puritan*

- 11292 Riverside Blues—Mabel's Dream \$25.00

*Paramount*

- 12088 The Southern Stomps 25.00

*Columbia*

- 13003 New Orleans Stomp—Chattanooga Stomp 10.00  
 14003 Camp Meeting Blues—London Cafe Blues 10.00

*Gennett*

- 5132 Dipper Mouth Blues—Weather Bird Rag 15.00

5133	Canal St. Blues—Just Gone	15.00
5134	Mandy Lee Blues—I'm Goin' Away	20.00
5135	Chimes Blues—Froggie Moore	25.00
5184	Snake Rag	20.00
5274	Alligator Hop—Krooked Blues	22.50

*Okeh*

4906	Sobbin' Blues—Sweet Lovin' Man	20.00
4918	Dipper Mouth Blues—Where Did You Stay	20.00
4933	Snake Rag—High Society Rag	25.00
4975	Jazzin' Babies Blues	20.00
8148	Room Rent Blues—I Ain't Gonna Tell	25.00
8235	Mabel's Dream—Sweet Baby Doll	25.00
40000	Tears—Buddy's Habits	25.00
40034	Riverside Blues—Working Man Blues	25.00

**OLIVER, KING & HIS DIXIE SYNCOPATORS** (featuring Oliver and Schaffner, trumpets; Ory, trombone; Nicholas, clarinet; Russell, piano; Barbarin, drums; Bigard, tenor; Howard, alto; Scott, banjo; Cobb, bass.)

*Vocalion*

1007	Snag It—Too Bad	\$10.00
1014	Deep Henderson—Jackass Blues	10.00
1033	Sugar Foot Stomp—Wa Wa Wa	15.00
1049	Tack Annie—Wang Wang Blues	10.00
1059	Someday Sweetheart—Dead Man Blues	7.50
1112	Black Snake Blues—Willie the Weeper	10.00
1114	Every Tub—Showboat Shuffle	10.00
1152	Sobbin' Blues—Farewell Blues	10.00
1189	West End Blues—Tin Roof Blues	10.00
1190	Lazy Mama—Sweet Emaline	10.00
1225	Speakeasy Blues	7.50

**OLIVER, KING & ORCH.** (recording group only)

*Victor*

V-38034	West End Blues	\$ 5.00
V-38039	Call of the Freaks—Trumpet's Prayer	5.00
V-38049	My Good Man Sam—Can I Tell You	7.50
V-38090	Too Late—What Do You Want	3.50
V-38101	Sweet Like This—I Want You	3.50
V-38109	Frankie and Johnny—Everybody Does It	3.50
V-38124	I Must Have It—You're Just My Type	3.50
V-38134	Boogie Woogie—Mule Face Blues	5.00

V-38137	Rhythm Club Stomp—Edna	7.50
23001	Struggle Buggy—Don't You Think	5.00
23009	Shake and Break It—Stingaree Blues	7.50
23029	I'm Lonesome—Can't Stop Loving You	3.50
23011	What the Use—Passing Time With Me	3.50
23388	New Orleans Shout—Nelson Stomp	10.00
22681	Olga	5.00
22298	St. James Infirmary—When You're Smiling	2.50

**ORIGINAL DIXIELAND JAZZ BAND** (featuring LaRocca, trumpet; Shields, clarinet; \*Edwards, trombone; \*\*Christian, trombone).

*Aeolian-Vocalion*

1206*	Tiger Rag—Ostrich Walk	\$15.00
1205*	At the Jazz Band Ball—Barnyard Blues	15.00
1242*	Reisenweber Rag—Look at 'Em	15.00
12097*	Oriental Jazz	7.50

*Columbia*

2903*	Darktown Strutter's Ball—Indiana	2.50
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*Okeh*

4738**	Toddlin' Blues—Some of These Days	3.00
4841**	Barnyard Blues—Tiger Rag	3.00

*Victor*

All titles between and including Nos. 18255-18564		1.00
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**ORY, KID & HIS CREOLE BAND** (featuring Ory, trombone; Carey, trumpet; Johnson, clarinet; Washington, piano; Borders, drums).

*Sunshine - Hollywood - Nordskog*

Number unknown—Ory's Creole Trombone—Society Blues		\$15.00
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*Sunshine (acc. for Roberta Dudley)*

3001	Krooked Blues—When You're Alone Blues	5.00
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*Sunshine (acc. for Ruth Lee)*

3002	Maybe Someday—That Sweet Something	5.00
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**PIERCE, CHARLIE & ORCH.** (featuring Teschmaker, clarinet; Spanier, trumpet).

*Paramount*

12616	Nobody's Sweetheart	\$20.00
12619	Bull Frog Blues—China Boy	25.00
12640	Jazz Me Blues—Sister Kate	25.00

*Broadway*

1174 Nobody's Sweetheart 20.00

**POWERS, OLLIE & HARMONY SYNCOPATORS***Paramount*

12059 Play That Thing—Jazzbo Jenkins \$5.00

**PURVIS, JACK & ORCH.** (recording group only) featuring Purvis, trumpet; Rollini, bass sax; Hawkins, tenor, except \*Walton, tenor; Higginbotham, trombone; Froeba, piano.

*Okeh*

8782 Poor Richard—Down Georgia Way \$5.00

8808 Dismal Dan—\*Be Bo Bo 5.00

**RAINEY, MA** (vocal with orchestral accompaniment).*Paramount* (acc. features Armstrong, trumpet)

12238 Jelly Bean Blues—Counting the Blues \$2.50

12252 See See Rider—Jealous Hatred Blues 5.00

*Paramount* (acc. features J. Smith, trumpet)

12357 Stack o' Lee Blues—Yonder Come the Blues 2.50

**RED & MIFF'S STOMPERS** (recording group only); featuring Nichols, trumpet; Mole, trombone; Dorsey, clarinet; Schutt, piano; Berton, drums.

*Victor*

20778 Davenport Blues—Delirium \$5.00

21183 Feelin' No Pain 3.50

21397 Slippin' Around 3.50

**RED HEADS, THE** (recording group only); probably featuring Nichols, trumpet; Mole, trombone.

*Perfect*

14528 Nervous Charlie Stomp—Headin' for Louisville \$ 5.00

14565 Fallen Arches 3.50

14600 Hang Over—Tain't Cold 5.00

14617 Hurricane 3.50

14738 Heebie Jeebies—Black Bottom Stomp 5.00

14882 Baltimore—Good Man Hard to Find 5.00

*Pathe-Actuelle*

11069 Nervous Charlie Stomp—Headin' for Louisville 5.00

11236 Alabama Stomp—Brown Sugar 5.00

11289 Heebie Jeebies—Black Bottom Stomp 5.00

11331	Hurricane—That's No Bargain	5.00
11347	Get a Load of This—Get With	10.00
11456	Fallen Arches—Dynamite	5.00

**REDMAN, DON & ORCH.** (featuring Redman, alto; Inge, clarinet; \*De Paris, trumpet; \*\*Allen, trumpet; \*\*\*Morton, trombone; Robert Carrol, tenor).

*Brunswick*

6211**	Chant of the Weed—Shakin' the African	\$10.00
6237**	I Heard—Why Pick On Me	3.50
6354***	I Got Rhythm—Tea For Two	5.00
6368*	Hot and Anxious—If It's True	5.00
6429*	Nagasaki—Doin' What I Please	5.00

**RED ONION JAZZ BABIES** (recording group only). Not a pseudonym for King Oliver band; actually the Williams Blue Five. Featuring Armstrong, trumpet; Bechet, clarinet; Lil Hardin, piano.

*Gennett*

5607	Santa Claus Blues—Terrible Blues	\$25.00
5627	Cake Walkin' Babies—Of All the Wrongs	25.00

*Gennett* (acc. for Josephine Beatty)

5594	Texas Moaner Blues—Everybody Loves My Baby	15.00
5626	Nobody Knows Way I Feel—Early Every Morn	15.00

**REEVES, RUBEN & HIS RIVER BOYS** (recording group only); featuring Reeves, trumpet; Jackson, alto and clarinet.

*Vocalion*

2723	Zuddan—Mazie	\$10.00
2638	Yellow Five—Screws, Nuts and Bolts	5.00

**ROBISON, WILLARD & ORCH.** (pseud. for the Chicago Loopers, featuring Beiderbecke, trumpet; Murray, clarinet; Trumbauer, C Melody.)

*Perfect*

14905	I'm More Than Satisfied	\$25.00
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**RODIN, GIL & HIS BOYS** (recording group only); featuring McPartland, cornet; Teagradsen, trombone; Freeman, tenor; Goodman, clarinet.

*Regal*

8813	It's So Good—12th St. Rag	\$4.00
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**RUSSELL, LUIS & HOT SIX** (recording group only); featuring Russell, piano; Nicholas, clarinet; Jackson, trombone; Schaffner, trumpet; Bigard, tenor; Barbarin, drums.

*Vocalion*

1059 Sweet Mumtaz—29th and Dearborn \$15.00

*Okeh*

8424 Plantation Joys—Please Don't Turn Me  
Down 10.00

8454 Sweet Mumtaz—Dolly Mine 10.00

**RUSSELL, LUIS & ORCH.** (featuring Russel, piano; Allen trumpet; Higginbotham, trombone; Nicholas, clarinet; Foster, bass; Barbarin, drums; Holmes, alto; Walton, tenor.)

*Vocalion*

1579 Ease on Down—Saratoga Drag \$15.00

*Victor*

22789 Goin' to Town—Say the Word 2.50

22793 Freakish Blues—You Rascal 3.50

*Okeh*

8656 Call of the Freaks—Tight Like That 2.50

8760 Savoy Shout 2.00

8766 Doctor Blues—Feelin' the Spirit 2.50

8780 Saratoga Shout—Song of Swanee 3.50

8811 Louisiana Swing—On Revival Day 2.50

8830 Muggin' Lightly—Poor L'il Me 7.50

8848 High Tension—Panama 3.50

**SAVANNAH SYNCOPATORS** (pseud. for Fletcher Henderson Orch., for these two titles only); featuring Procope, alto; Jones, trombone; Stewart, trumpet.

*Brunswick*

6176 Radio Rhythm—Low Down on the Bayou \$15.00

**SCHOEBEL, ELMER & ORCH.** (featuring Teschmaker, clarinet)

*Brunswick*

4652 Prince of Wails—Copenhagen \$15.00

**SIMEON, OMER** (clarinet solo; accompanied by Hines, piano).

*Brunswick*

7109 Beau Koo Jack—Smokehouse Blues \$15.00

**SIMPSON, CASSINO** (piano accompaniment for Laura Rucker, vocal).

*Paramount*

13075 St. Louis Blues—Little Joe \$3.50

**SIoux CITY SIX** (recording group only); featuring Beiderbecke, cornet; Trumbauer, C Melody; Mole, trombone; Bloom, piano.

*Gennett*

5569 Flock o' Blues—I'm Glad \$20.00

**SLIM & HIS HOT SHOTS** (pseud. for Ben Pollack Orch.)

*Victor*

V-38044 That's a Plenty—Mississippi Stomp \$3.00

**SMITH, BESSIE** (vocal with accompaniment featuring Armstrong, trumpet).

*Columbia*

14056 Reckless Blues—Sobbin' Hearted Blues \$3.50

14064 Cold in Hand—St. Louis Blues 3.50

14079 You've Been a Good Old Wagon 3.50

14083 Careless Love 3.50

14090 Nashville Woman Blues—I Ain't Gonna Play 3.50

14095 J. C. Holmes Blues 5.00

**SMITH, BESSIE** (vocal with accompaniments).

*Columbia*

14611 Blue Blues—In the House Blues \$5.00

14554 Black Mountain Blues—Hustlin' Dan 3.00

14538 Moan You Moaners—On Revival Day 4.00

14476 Dirty No Gooder's Blues—Wasted Life Blues 4.00

14172 One and Two Blues—Honey Man Blues 3.50

14133 Squeeze Me—Jazzbo Brown 4.00

14115 Red Mountain Blues—I've Been Mistreated 4.00

14384 Slow and Easy Man—Me and My Gin 2.00

14075 Yellow Dog Blues—Soft Pedal Blues 2.00

14123 Golden Rule Blues—Lonesome Desert Blues 2.50

14147 Baby Doll—Them Has Been Blues 2.00

14158 Gin House Blues—Lost Your Head Blues 2.00

14179 Young Woman's Blues—Hard Time Blues 2.00

14273 Foolish Man's Blues—Dying by the Hour 2.00

14324 Spider Man's Blues—Put It Right There 2.00

14451 Take It Right Back—Nobody Knows You 2.00



14516	New Orleans Hop Scop Blues—Keep It To Yourself	2.00
14527	Blues Spirit Blues—Worn Out Papa Blues	2.00
14569	Hot Spring Blues—Lookin' For My Man Blues	2.00
14634	Safety Mama—Need a Little Sugar	3.50
14663	Shipwreck Blues—Lonely Old Road	3.50
	All other titles	1.50

*Okeh* (accompaniment features Teagarden, trombone; Berry, tenor; Goodman, clarinet; Newton, trumpet.)

8449	Gimme a Pigfoot—Take Me for a Buggy Ride	3.50
8949	Do Your Duty—I'm Down in the Dumps	2.00

**SMITH, CLARA** (vocal with accompaniment featuring Armstrong, trumpet).

*Columbia*

14058	Nobody Knows the Way I Feel	\$3.50
14062	Broken Busted Blues	5.00
14073	Court House Blues	5.00
14077	Shipwreck Blues—My John Blues	7.50

**SMITH, JABBO & HIS RHYTHM ACES** (recording group only). \*Personnel as follows: Smith, trumpet; Simeon, clarinet; George James, alto; Earl Frazier, piano; Hayes Alvis, bass; Ike Robinson, banjo. \*\*Personnel as follows: Smith, trumpet; Willard Brown, alto and clarinet; Kenneth Anderson, piano; Lawson Buford, bass.

*Brunswick*

4244*	Jazz Battle	\$3.50
7058*	Sleepy Time Blues—Little Willie Blues	5.00
7061*	Take Your Time—Sweet 'N Low Blues	5.00
7065	**Let's Get Together—*Sau-Sha Stomp	5.00
7069**	Michigander Blues	3.50
7071*	Take Me To the River—Ace of Rhythms	5.00
7078	*Decatur St. Tutti—**Till Times Get Better	5.00
7087	*Croonin' the Blues—**Lina Blues	5.00
7101*	Boston Skuffle—Tanguay Blues	5.00
7120*	I Got the Stinger	3.50
7111*	Band Box Stomp—Moanful Blues	5.00

**SMITH, PINE TOP** (piano solos)

*Vocalion*

1245	Pinetop's Boogie	\$4.00
1298	Jump Steady Blues	5.00

**SPIKES, REB & HIS MAJORS & MINORS.***Columbia*

1193 Fight That Thing—My Mammy's Blues \$2.50

**SPIVEY, VICTORIA** (vocal with accompaniment by Armstrong's Hot Five, with Armstrong, trumpet; Robinson, trombone; Singleton, drums).

*Okeh*

8713 Funny Feather's Blues—How They Do It \$3.50

**STEWART, SAMMY & HIS TEN KNIGHTS OF SYNCOPATION***Puritan*

11340 My Daddy Rocks Me—Manda \$2.50

*Vocalion*

15724 Ol' Man River—'Cause I Feel Low Down 2.50

**SULLIVAN, JOE** (piano solos)*Columbia*

2876 Gin Mill Blues—Honeysuckle Rose \$5.00

2925 Onyx Bringdown 3.50

**TATE, ERSKINE & VENDOME ORCH.**

*Vocalion* (featuring Armstrong, trumpet; Weatherford, piano; Bertrand, drums.)

1027 Stomp Off Let's Go—Static Strut \$25.00

*Okeh* (featuring Freddie Keppard, James Tate, trumpets. Buster Bailey, alto. Alvin Fernandez, clarinet. Norvel Morton, tenor & flute. Fayette Williams, trombone. Jimmy Bertrand, drums. Erskine Tate, banjo. Adrian Robinson, piano.)

4907 Chinaman Blues—Cutie Blues \$10.00

**TAYLOR, MONTANA** (piano solos)*Vocalion*

1419 Detroit Rocks—Indiana Avenue Stomp \$2.50

**TEAGARDEN, JACK & ORCH.** (recording group only)*Crown*

3051 Loveless Love—Rockin' Chair \$15.00

*Columbia*

2558 You Rascal You—That's What I Like 3.50

2913 Plantation Moods—I've Got It 3.50

2802 Shake Your Hips—Someone Stole Gabriel's  
Horn 3.50

**TENNESSEE MUSIC ;MEN** (recording group only)  
featuring Mole, trombone.

*Harmony*

1415	Bugle Call Rag—Deep Harlem	\$2.00
1422	No Trumps—Baby Won't You Please	2.00
1427	Shimme-Sha-Wabble	3.50

**THOMAS, HOCIEL** (vocal with accompaniment featuring Armstrong, trumpet.)

*Okeh*

8258	Adam and Eve—Put It Where I Can Get It	\$5.00
8289	Gambler's Dream—Washwoman Blues	5.00
8297	Lonesome Hours—Deep Water Blues	4.00
8326	I've Stopped My Man—Sunshine Baby	7.50
8346	G'wan I Told You—Listen to Ma	5.00

**TRUMBAUER, FRANK & TRIO** (recording group only);  
featuring Trumbauer, C Melody; Beiderbecke, piano;  
Lang, guitar.

*Okeh*

40871	For No Reason at All in C	\$10.00
40916	Wringin' and Twistin'	12.50

**TRUMBAUER, FRANK & ORCH.** (recording group only)  
featuring Trumbauer, C Melody; Beiderbecke, cornet;  
Rank, trombone; clarinet, where heard, as follows:  
\*Murray, \*\*Dorsey, \*\*\*Friedman; bass sax, where heard,  
is Rollini.

*Okeh*

40772**	Clarinet Marmalade—Singin' the Blues	\$10.00
40822*	Riverboat Shuffle—Ostrich Walk	12.50
40843*	I'm Coming Virginia—Way Down Yonder	12.50
40871	Trumbology	10.00
40879*	Blue River—Cradle in Caroline	7.50
40903*	Three Blind Mice—Krazy Kat	12.50
40912*	One Hour of Love—I'm Wonderin' Who	7.50
40926*	Baltimore—Humpty Dumpty	10.00
40966*	Cryin' All Day—Good Man Is Hard to Find	7.50
40979***	Mississippi Mud—There'll Come a Time	10.00
41019***	Bungalow of Dreams—Lila	5.00
41044***	Jubilee	5.00
41100***	Dusky Stevedore—Bless You Sister	5.00
41128***	Sentimental Baby—High on Hill Top	5.00

41039***	Borneo—My Pet	5.00
41145***	Love Affairs—Take Your Tomorrow	5.00
41209***	Raisin' the Roof—Futuristic Rhythm	7.50
41231***	Louise—Ma Cherie	5.00
41286***	Baby Please Come Home—I Like That	5.00

**TURNER, JOE & HIS MEMPHIS MEN** (pseud. for Duke Ellington Orch.)

*Columbia*

1813	Mississippi Moan—Freeze and Melt	\$3.50
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**VENUTI-LANG ALL STAR ORCH.** (recording group only); featuring Venuti, violin; Lang, guitar; Goodman, clarinet; J. Teagarden, trombone C. Teagarden, trumpet.

*Vocalion*

15858	Farewell Blues—Someday Sweetheart	\$20.00
15864	After You've Gone—Beale St. Blues	20.00

**VENUTI, JOE**—small recording combinations.

*Okeh* (duets, with \*Lang, guitar; \*\*Schutt, piano)

40762*	Wild Cat—Sunshine	\$2.50
40825**	Goin' Places—Doin' Things	3.00

*Okeh* (various instrumentalists under the pseud. Joe Venuti's Blue Four)

40853	Kickin' the Cat—Beatin' the Dog	2.50
40897	Mug of Ale—Cheese and Crackers	2.50
40947	Four String Joe—Penn Peach Blues	2.50
41025	The Wild Dog—Dinah	3.00
41144	Sensation—The Blue Room	3.00
41251	Goin' Home—My Honey's Lovin' Arms	3.00
41361	Apple Blossoms—Runnin' Ragged	3.00
41469	Sweet Sue—I've Found a New Baby	3.00
41762	Pretty Trix—Man From the South	3.00

*Victor* (various instrumentalists under the pseud. Joe Venuti's Blue Four)

21561	Doin' Things—Wild Cat	3.00
23021	The Wild Dog—Really Blue	4.00
23039	Gettin' Hot	2.00

**VOORHEES, DON & ORCH.** (recording group only); featuring Nichols, trumpet; Mole, trombone; Livingston, clarinet; Schutt, piano; McDonough, guitar.

*Columbia*

1123	Baby's Blue	3.50
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- 1129 Soliloquy \$3.50  
**WADE, JIMMY & ORCH.**  
*Vocalion* . . . . .
- 1236 Gates Blues \$5.00  
**WALLACE, SIPPE** (vocal with accompaniments)  
*Okeh* (acc. features Armstrong, trumpet)
- 8238 Jack of Diamonds Blues—Special Delivery Blues \$3.50
- 8301 A Jealous Woman—A Man for Every Day 7.50
- 8345 Mail Train Blues—I Feel Good 5.00
- 8212 Trouble Everywhere—I Can't Use You 2.00  
*Okeh* (acc. features Armstrong, trumpet; Dodds, clarinet; Ory, trombone.)
- 8470 The Flood Blues—Lazy Man Blues 5.00
- 8449 Dead Drunk Blues—Have You Ever Been Down 5.00  
*Okeh* (acc. features Oliver, cornet)
- 8205 Every Dog—Morning Dove Blues 2.50
- 8206 Devil Dance Blues 2.00
- WALLACE, WESLEY** (piano solos)  
*Paramount*
- 12958 Fanny Lee Blues—Number 29 \$2.50
- WALLER, FATS & HIS BUDDIES** (recording group only).  
*Victor* (featuring Waller, piano; Wethington, alto and clarinet; Ory, trombone; Allen, trumpet.)
- V-38050 Minor Drag—Harlem Fuss \$10.00  
*Victor* (featuring Waller, piano; Wethington, alto; Allen, trumpet; Foster, bass; \*Teagarden, trombone; \*\*Green, trombone.)
- V-38086\* Lookin' Good—I Need Someone 7.50
- V-38119 \*Ridin' But Walkin'—\*\*Won't You Get Off 7.50
- WALLER, THOMAS** (piano accompaniments for Sara Martin)  
*Okeh*
- 8043 You Got Everything—Tain't Nobody's Business \$3.50
- 8045 Mama's Got the Blues—Last Go Round Blues 3.50
- WALLER, THOMAS** (piano solos)  
*Okeh*
- 4757 Birmingham Blues—Muscle Shoal Blues \$7.50

<i>Victor</i>		
V-38058	Numb Fumblin'—Handful of Keys	3.50
V-38554	Valentine Stomp—Gladys	3.00
V-38568	Turn on the Heat—My Fate	2.00
V-38613	Smashing Thirds—My Feelin's Are Hurt	3.50
22108	Ain't Misbehavin'—Swee Savannah Sue	3.00
22092	Love Me or Leave Me—I've Got a Feelin'	2.00

**WALLER, THOMAS** (organ solos)

<i>Victor</i>		
20357	St. Louis Blues—Lenox Avenue Blues	\$5.00
20470	Loveless Love—Soothin' Syrup	5.00
20492	Sloppy Water—The Rusty Pail	5.00
20655	Stompin' the Bug—Messin' Around With the Blues	5.00

**WALLER, THOMAS** (organ solos)

<i>Victor</i>		
Never released:		
	Fugue in D Minor (Bach)	
	Fugue in B Minor (Bach)	
	Spanish Days—waltz (Frinl)	
	Spanish Dance (Moszkowsky)	
	Leiberstraum (Liszt)	
	Flight of Bumble Bee (Rimsky-Korsakoff)	

All the above were first played in a legitimate manner; then were played hot.

**WASHINGTONIANS, THE** (pseud. for Duke Ellington Orch.)

<i>Harmony</i>		
505	Birmingham Breakdown	\$5.00
577	Sweet Mama—Bugle Call Rag	5.00
601	Stack o' Lee Blues	5.00
<i>Brunswick</i>		
3526	Black and Tan Fantasy—Soliloquy	3.50
4044	Jubilee Stomp	2.50
<i>Cameo</i>		
8182	East St. Louis Toodle—Jubilee Stomp	3.50
8188	Take It Easy	2.50
9025	Move Over	2.50
9036	Saturday Night Function—Beggar's Blues	4.00
9064	Tight Like That—Mississippi	2.00

9175	Saratoga Swing	3.50
	<i>Perfect</i>	
104	Parlor Social Stomp—Georgia Grind	10.00
14514	Trombone Blues—I'm Gonna Hang Around	3.50
14968	Take It Easy	2.50
	<i>Pathe</i>	
36333	Trombone Blues—I'm Gonna Hang Around	3.50
36781	East St. Louis Toodle—Jubilee Stomp	2.50
36787	Take It Easy—Tight Like That	2.50
	<i>Romeo</i>	
613	Take It Easy	3.50
827	Hot and Bothered	3.50
	<b>WEBB, CHICK &amp; ORCH.</b>	
	<i>Vocalion</i>	
1607	Heebie Jeebie—Soft and Sweet	\$5.00
	<i>Okeh</i>	
41572	Blue Minor—Lonesome Moments	3.50
	<b>WELSH, NOLAN</b> (vocal with accompaniment featuring Armstrong, cornet).	
	<i>Okeh</i>	
8372	St. Peter Blues—Bridewell Blues	\$5.00
	<b>WE THREE</b> (recording group only); featuring Nichols, trumpet; Schutt, piano; Berton, drums.	
	<i>Perfect</i>	
14645	Trumpet Sobs	\$7.50
14673	Plenty Off Center	5.00
	<b>WILLIAMS, CLARENCE &amp; BLUE FIVE</b> (recording group only). Featuring *Armstrong, trumpet; **Bechet, soprano; ***Armstrong and Bechet. Some of these records are accompaniments for vocalists: these are indicated by an "a" after record number.	
	<i>Okeh</i>	
4925**	Kansas City Man Blues—Wild Cat Blues	\$15.00
4966	**Achin' Hearted Blues—Tain't Nobody's	5.00
4975**	New Orleans Hop Scop Blues	20.00
4993**	Old Fashioned Love—Oh Daddy Blues	7.50
8090a**	Blind Man Blues—Atlanta Blues	2.50
8171	***Texas Moaner Blues—**House Rent Blues	20.00
8181***	Of All the Wrongs—Everybody Loves My Baby	10.00

8215***	Papa De Da	15.00
8245***	Coal Cart Blues—Santa Claus Blues	20.00
8254***	Squeeze Me	20.00
8254α*	Santa Claus Blues	20.00
8267α*	Get It Fixed—Shake That Thing	5.00
8272***	Livin' High—Just Wait Till You See	20.00
8342*	You Can't Sush Katie	10.00
40006**	Mean Blues—Shreveport	7.50
40260***	Mandy—I'm a Little Blackbird	15.00
40321***	Cake Walkin' Babies	20.00
40330α***	Pickin On Your Baby—Cast Away	10.00

**WILLIAMS, JABBO** (piano solos)*Paramount*

13141	Pratt City Blues—Jabbo Blues	\$2.00
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**WILLIAMS, JOHNNY & MEMPHIS STOMPERS***Paramount*

12457	Goose Grease—Down in Gallion	\$5.00
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*Black Patti*

8009	Now Cut Lose—Peewee Blues	5.00
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**WILLIAMS, MARY LOU** (piano solos)*Brunswick*

7178	Night Life—Drag 'Em	\$25.00
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**WINDY CITY RHYTHM KINGS** (recording group only)*Paramount*

12770	South African Blues—Piggly Wiggly Blues	\$5.00
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**WOLVERINES, THE** (featuring Beiderbecke, cornet, except \*McPartland, cornet; Hartwell, clarinet; \*\*Brunies, trombone; \*\*\*Beiderbecke, piano.)

*Gennett*

5408	Jazz Me Blues—Fidgety Feet	\$15.00
5453	Copenhagen—Oh Baby	12.50
5454	Riverboat Shuffle—Susie	17.50
5542**	Lazy Daddy—Sensation	20.00
5565***	Big Boy—Tia Juana	17.50
5620	When My Sugar—Prince of Wails	7.50
22062	Royal Garden Blues—I Need Some Pettin'	20.00

**WOLVERINES, THE** (recording group only); probably featuring McPartland, trumpet; \*probably Teschmaker, clarinet.



*Vocalion*

15708*	Dear Old Southland	\$7.50
15705	Limehouse Blues—Dear Old Southland	5.00
15712	Shimme-sha-Wobble—New Twister	5.00
15635	Royal Garden Blues—Good Man Hard to Find	5.00

*Brunswick*

3332	Crazy Quilt—You're Burnin' Me Up	5.00
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**WYNN, AL & CREOLE JAZZ BAND***Vocalion*

1218	Crying My Blues Away	\$3.50
1220	Parkway Stomp—Down by the Levee	3.50
1252	She's Cryin' For Me	3.50

*Okeh*

8350	That Creole Band—When	3.50
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**WYNN'S DALLAS DANDIES** (recording group only); featuring Goodman, clarinet; Teagarden, trombone; possibly Beiderbecke, trumpet.

*Vocalion*

15860	Loved One—St. Louis Blues	\$7.50
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**YOUNG, BERNIE & HIS CREOLE JAZZ BAND** (featuring Young, trumpet; Cassino Simpson, piano; Preston Jackson, trombone; Philmore Holley, clarinet; Edward Temple, drums.)

*Paramount*

12088	Dearborn St. Blues	\$25.00
12060	Every Saturday Night	10.00

*Paramount* (acc. for Anna Oliver)

12060	What's the Use of Lovin'	10.00
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CHAPTER SIX: VOCABULARY  
OF SWING  
TERMS

*Listed alphabetically.*

## CHAPTER VI.

### VOCABULARY OF SWING TERMS

*alligator* (1) a swing fan who plays no instrument. (2) a musician who frequents places where orchestras are playing.

*balloon lungs* pertaining to a brass man with plenty of wind or power.

*barn* a ballroom without acoustics.

*barrel-house* (1) swing music played in a "dirty and lowdown" style. (2) a method of playing which permits every man to swing out for himself, allowing great freedom to the soloist.

*barrel-house spot* a small, intimate night club where musicians gather.

*baton weaver* a band leader.

*battle ax* trumpet.

*belly fiddle* guitar.

*blackstick* clarinet.

*bleed all choruses* no introduction, no verse, no change of key; just choruses.

*bogie man* a critic.

*bounce* prominent rhythm.

*brass blaster* trumpeter or trombonist.

*break* a hot phrase by a solo instrument, usually occurring in the 7th and 8th and 15th and 16th measures of a hot chorus.

*break it down* get hot; swing it; go to town.

*bring down* (1) a mental let-down. (2) music played in such bad taste as to kill the enthusiasm of other players or to disappoint listeners.

*canary girl* vocalist.

*cats* (1) musicians in a swing orchestra. (2) people who like swing music.

*coffee-and-cake* money enough to barely cover expenses.

*collegiate* a very slow style of playing swing music.

*commercial* appealing to popular taste.

*corn* (1) music in bad taste. (2) outmoded music.

*corny* (1) outmoded style using freakish effects to call

- attention to one's self. (2) a more precise meaning of *corny* might be as follows: not stupid, not old-fashioned, but too stupid to know or not caring when one is being old-fashioned.
- coupling* the other side of a phonograph record.
- dime-grind palace* a dancehall with 10c-a-dance attraction.
- dirty and lowdown* pertaining to swing music played in a powerful, primitive style.
- disc* or *disk* a phonograph record.
- Dixieland* a style of playing used by orchestras from about 1915 to 1920, recently revived, and in which trumpet, trombone, and clarinet assume great importance as the solo and lead ensemble instruments.
- dog house* string bass.
- drive notes* ensemble chords that indicate change of key.
- eighty-eight* (88) piano.
- frisking whiskers* (1) tuning up. (2) getting in the mood.
- gate word* of greeting between musicians.
- get off* start to swing.
- give out* play from the heart.
- gliss* sliding from one note to another.
- gobble pipe* saxophone.
- gob stick* clarinet.
- going up the Golden Stairs* up before the union trial board.
- groan box* accordion.
- growl* a lowdown tone played by brass.
- guinea's harp* guitar.
- gut scraper* a violinist
- hep-cat* (1) a swing devotee who is "hep" or alert to the most authoritative information. (2) a swing musician.
- herring farm* a mountain resort.
- hide drums*.
- hot circle* or *hot plate* hot phonograph record by a swing band.
- hot man* a musician who plays swing music well.
- ickie* one who does not understand swing music.
- icky* straight and sweet.
- ink slinger* an arranger.

*in the groove* (1) playing genuine swing. (2) carried away by the music.

*iron horn trumpet*, cornet.

*jam* to improvise against a rhythmic background.

*jam session* informal gathering at which musicians play for their own pleasure, without leadership or score.

*jig* a colored musician.

*jitterbug* a swing fan (not a true swing music lover) who expresses his fondness for swing music by eccentric dancing or emotional gestures and gyrations.

*jive* (1) to fool. (2) the language of swing.

*jive artist* an elegant nothing; a ham who sells out.

*Joe Below* a musician who pays less than union scale.

*joint* a small night spot where musicians play all night for a "kitty," or for very meagre wages.

*kicking out very free*; improvising.

*kitty* a receptacle into which patrons of a joint toss tips for the musicians.

*knocked out* so inspired by the music as to be oblivious of everything but the music being played.

*know where beat is* to understand swing.

*lick* a hot phrase in rhythm.

*licorice stick* a clarinet.

*lift* inspiration.

*liver lips* strong, tough lips (refers to trumpet players.)

*lollypop band* a sweet band.

*long hair* a symphony man; one who likes classical music.

*meal ticket* one's instrument.

*Mickey Mouse music* a very simple kind of music, using trick musical effect, played by commercial bands. It is kept simple enough so that anyone can understand it, and is held in contempt by swing musicians.

*monkey hurdler* organist.

*mothbox* a piano.

*muggles* marihuana.

*mugging heavy* swinging with heavy beat.

*mugging lightly* soft, staccato swinging.

*name band* a nationally known band, not necessarily good.

- nitery* a night club.  
*old man* a bandleader.  
*open cold* to play an engagement without any advance publicity.  
*one-in-a-bar and live forever* a bass player.  
*one-nighter* a one night stand or engagement.  
*out of this world* par excellence, incredibly good.  
*paper man* a musician who plays by note only, just as the music is written.  
*peckhorn* a mellophone.  
*pipe* a saxophone.  
*platter* a phonograph record.  
*pop* a popular tune.  
*plumbing* a trumpet.  
*pops* a word of greeting between musicians.  
*pressing* equivalent of "edition" with reference to phonograph records.  
*pretzel* a French horn.  
*prima donna* a temperamental musician.  
*quiver bells* vibraharp or vibraphone.  
*rhythm on the bounce* see *lift*.  
*ricky-tick* corn.  
*ride* to play effortlessly, but with intensely rhythmic phrasing.  
*rideman* the musician in each section of the orchestra who plays the hot solos.  
*rock-crusher* an accordion.  
*rooty-toot* corn.  
*rug-cutter* a swing dancer.  
*salon man* a legitimate musician.  
*satchlemouth* see *liver lips*  
*saw box* a cello  
*scat singer* vocalist who sings rhythmically, but without using accepted English words; most frequent expressions are da, lee, la—and the like.  
*schmalz, schmaltz* sweet, sentimental, straight.  
*schmooley schmalz*  
*screwball* (1) an eccentric musician. (2) unrestrained playing.  
*send* to arouse the emotions with swing music.

*sender* (1) a musician capable of playing good hot solos.

(2) a performance that pleases swing fans.

*sent to* to be thrilled emotionally by a performance.

*shag* a form of dance inspired by swing music.

*sideman* any musician in the band except the leader.

*sit in* voluntarily to join someone else's band temporarily,

playing for the pleasure in it.

*skins* drums.

*skin-beater* a drummer.

*slip horn* a trombone.

*slush pump* a trombone.

*smear* to play with glissando.

*solid* really good.

*sock chorus* an intensely rhythmic chorus, usually played

as the finale.

*spook* a white musician.

*spots* notes.

*squeaker* a violinist.

*stick-waver* a bandleader.

*strictly union* corny.

*sugar band* a sweet band.

*suitcase* drums.

*swing* the latest name for hot jazz music; more freely

used as a term applied to all popular jazz.

*swing man* a swing musician.

*swing out* to embellish a melody in rhythm.

*tea hound* one who smokes marihuana.

*tin ear* one who does not like swing music.

*viper* a marihuana smoker.

*voodoo boilers* drums.

*wah-wah* a brass effect secured by favoring the bell of

a horn with a mute.

*warden* the secretary of the union.

*wax a disc* to make a recording.

*weed* marihuana.

*whacky* wild, unrestrained, applied to swing music.

*wire* a radio outlet.

*woodpile* a xylophone.

*woodshed* a place for a private rehearsal, often used as

a verb, meaning to practice in private.

## CHAPTER SEVEN: BIBLIOGRAPHY

*This is a selected list of books and magazine articles for the guidance of the reader who seeks additional information.*



## CHAPTER VII.

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