



Updated
30 July 2018 at *I Never Knew What a Gal Could Do*
25 Nov 19 at *Emperor Norton's Hunch*
17 May 20 at *Load of Coal*
14 Mar 21 at *Move the Body Over*

INDEX of 3,836 TUNE TITLES and COMPOSERS (Stomp Off 1001 - 1436)

Four-digit numbers are Stomp Off record numbers. Recordings may be available on CD or as MP3 downloads at stompoffrecords.com. A prefix of *CD* before the album number in this index means that that tune is found on the CD version only; *C* indicates that the tune is found on the cassette version only. Subtitles are shown in (); alternative titles are in []; *indicates pseudonym for composer—see list at end.

A Note to those who are reading this index in its annotated “draft” form:

This is by no means a polished, scholarly research work. Stomp Off founder Bob Erdos and I started working on these issues over 25 years ago and produced four editions of this index by 2001, which were published in Stomp Off catalogs CC, DD, EE and FF (the two earlier versions, AA and BB, were done by Vince Saunders and did not include composer credits). There followed a long hiatus, partly because Stomp Off slowed down production from its earlier feverish rate (366 of its 436 titles had been issued by 2001), and partly because I retired and moved twice across the country in the intervening years.

They'll be confusing, alas. Most of the earlier edition entries were notes on conversations or mail exchanges between Erdos and myself. And they are more or less stream-of-consciousness, piling up and contradicting each other as I added new information. I've left them here now (c. June 2014) in raw form mainly as reminders for Bob Erdos as he reviews this work. Later, I'll go through the book and clean them up, leaving just the final evidence for the decisions that were made, plus any information that might be of interest to other researchers.

In June 2011 I spent four days comparing this list with Audrey Van Dyke's extensive sheet music collection in Alexandria, VA. Any notes gleaned from that search are coded “ASM” (Audrey's Sheet Music). Also spent a day in Alex Hassan's even bigger collection. Those notes are here as “HSM.” (I had consulted both collectors many times in past, but mentioned them by name rather than by these abbreviations, so you'll see both in the notes.) Other abbreviations are explained below.

A recurring problem is what to do about lyricists. Some things are clear and obvious: When a composition is published originally as a song, we must consider it a joint effort between composer and lyricist, even if they're separately identified on the sheet. We know that melodies get adjusted to account for the lyricist's wishes and vice versa. Many songs start out as lyrics to which music is later set. In these cases, both must be listed, of course. Then there are cases in which we're pretty sure that lyrics were added or changed much later by another lyricist. In such cases, we've tended to ignore the later lyricist. Because so many tunes have been published multiple times and in different variations, starting with my spin through Audrey's collection, I've started adding the publisher and copyright/publication date to notes about the sheet music, something I didn't think to do in the past. I also put notes (w. [words] or m. [music]) to identify composers &

lyricists. In most cases, of course, the sheet music just confirms our originally correct entry, but I've still entered it to show that that particular entry has been verified.

One category that's problematic is the many classic jazz songs published with lyrics by some guy named Melrose or Mills or McGillicuddy. We can be pretty sure that the lyrics were added for publication, not because they were there in the tune's original form, but the fact is that the original published sheet music had lyrics and a lyricist. I just had a long chat with Tex Wyndham, and he insists (and I agree) that the copyright page of the original published sheet music, when it exists, must be treated as the gold-plated authority on title and composer.

Another problem that became evident as I looked through Audrey's extensive collection of early rags is that some early pieces were published in two forms, as songs and as instrumentals, sometimes with slightly different titles. They'll often have the same year of publication, but according to Tex one would have preceded the other by some period, although not always in the same order. But the question, I said, is should we be citing the lyricist's name if our recording has no lyrics.

That depends, said Tex, on whether you're playing the instrumental or song version. Well, *instrumental*, obviously, I responded: Nobody sings.

Wrong answer, it turns out. The instrumental version would have a ragtime format with multiple strains (or at least one extra strain); the song version would be the typical verse-chorus form of most songs. You have to listen to the version played and identify it as the instrumental or song version as originally published. In many cases, contemporary bands (and even piano soloists, in some cases), actually play the song version. He cited the example of "Honky Tonky Town," which was published in instrumental and song versions with slightly different titles. Today's bands all play the song version; to the best of his knowledge, only the St. Louis Ragtimers have ever recorded the instrumental version.

This gives us a problem (which I pointed out to Tex); not reading music, I don't feel qualified to listen to these recordings and identify them as the song or instrumental versions. Tex suggested we do this: List each such tune by the title & composer we think is best known and add a note (like our current alternative title notes in brackets), saying something like "Also published in a song version with lyrics by Joe Blow." If the song version title is different, we'd have to note that too. Of course, the reader still doesn't know by looking at our list which version is on the Stomp Off recording, but at least he knows there are two possibilities.

That actually won't fatten our list by much. On my first pass through this list I found only eight tunes that I've identified this way (Grizzly Bear, Hiawatha, Oh That Beautiful Rag, Railroad Blues, Red Wing, Silver Bell, Silver Heels, Temptation Rag, Wild Cherries); of course, there are dozens of others published simultaneously in two versions that we don't know about, but that can't be helped.

Background on this project:

The first two Tune Title-Composer indexes were compiled by Vince Saunders "mechanically" (dare I say *analog*)? But all through the 1980s I'd been working my way through a succession of early computers, hoping, among other things, to put my extensive record collection in an easily searchable database. The first PCs just couldn't handle it, but when I finally did develop the capacity to, e.g., sort my collection by tune title, I was dismayed to discover manifold discrepancies in composer credits for many tunes, and even variations on titles. I even noticed that within Stomp Off records, the same tunes had different composer credits on different LPs.

When I mentioned this to Erdos, a very punctilious gentleman, he was aghast, and he asked me to try to reconcile the conflicts and confusion for a new edition of the list. That happened in 1990, and was updated in 1993, 1996, and 2001—mostly the old fashioned way by writing long, detailed letters and trying to collect copies of sheet music: We had Xerox machines, but the Internet was in its infancy and the vast resources that are available now were not to be found.

Because it's such a labor-intensive undertaking for me, and an expensive one for him (he was publishing them in oversize, slick-paper, color catalogs that cost a fortune to print), Bob and I have put off another update for a long time. But the Stomp Off collection has grown by nearly 20% since the 6th edition, and the power of the Internet and near-universal contact by email has made the task a good deal easier, so we're going to try for a 7th edition. But we'll need a lot of help from a lot of people.

Over the years, as I did research, collected information, and—with Bob Erdos—made decisions, I entered hidden “author’s notes” in the manuscript. For this—probably the last—edition, I’ve decided to break those many notes out and make them readable. Unfortunately, they’re often pretty darned cryptic, since they were essentially notes to myself.

One more note relating especially to this 7th edition: As I noted above, this whole project began when I noticed discrepancies—conflicts between different recordings of the same tune. So from the very start, our focus has been to resolve such conflicts, to find differences in titles and composer credits and figure out which is correct. But many titles never got a second look because either (a) there was only one recording of that title in Stomp Off or (b) there were multiple recordings, but the bandleaders all gave Erdos the same title/composer info. I feared all along that other mistakes were lurking in the list, but it would be hard to find them and resolving obvious discrepancies was of more importance. Finally, though, in 2013 we came to this edition, which is bound to be the last and for which the incredible power of the internet allows easier searches. So I tried to double-check and confirm every last one of nearly 4,000 titles. And sure enough, I found a pretty healthy percentage of errors in titles that we’d never thought to check before. For this reason, while I can’t guarantee anything, and I’m sure that some problems linger, I think I can state that this is easily the most complete and accurate account of the jazz repertoire that ever has been compiled.

“cy” or “copyright” files refers to the vast copyright card catalog at the Library of Congress in Washington, D.C., which has (or should have) a 3"x5" file card for every tune ever submitted for copyright. When I was visiting the LC in person, I always went directly to the card catalog, which had everything. I was aware that LC also published annual volumes of all tunes for a given year, but didn’t use it. In my 2013 work on this edition, I discovered that some, if not all, of those annual volumes have been scanned and made available online via the big Google Books project. Try searching on
catalog of copyright entries musical compositions 19??

If you get a chance to download a large PDF, do so and search it. And beware that some years are divided into two books, a “first half” of year and a “last half.”

If that doesn’t work, try searching on
catalog of copyright entries musical compositions “title of tune”
and hope you get lucky.

“PARR” refers to the Performing Arts Reading Room of the Library of Congress, where one can—if lucky—request access to both published sheet music and handwritten lead sheets submitted in support of copyright applications

MTSU refers to the Center for Popular Music at Middle Tennessee State University, a very useful online resource (<http://popmusic.mtsu.edu/collections/default.aspx>). It doesn’t let you actually see the sheets in its vast collection, but for a \$5 fee they’ll send you a Xerox copy of it or scan it and send you digital copy in the format of your choice.

Other good online resources are referred to as

IN Harmony—Sheet music from Indiana at Indiana University, but it holds WAY more than just Indiana music—
<http://webapp1.dlib.indiana.edu/inharmony/welcome.do>

LC SONIC—Sound ONline Inventory and Catalog of the Library of Congress—
<http://star1.loc.gov/cgi-bin/starfinder/0?path=sonic.txt&id=webber&pass=webb1&OK=OK>

Levy—the Lester Levy sheet music collection at Johns Hopkins University, <http://levysheetmusic.mse.jhu.edu/>

Popsike is a great place to find record labels: <http://www.popsike.com>

Red Hot Jazz Archive—<http://www.redhotjazz.com/> [it’s no longer being updated and its search function is broken, but you can query it by using your search term + red hot jazz archive]

78 Online—the Online Discographical Project—<http://www.78discography.com/>

Templeton—the Templeton Music Collection as Mississippi State—
<http://library.msstate.edu/content/templates/level2-templeton.aspx?articleid=1488&zoneid=359>

Victor Project—Encyclopedic Discography of Victor Recordings—<http://victor.library.ucsb.edu/index.php>

But perhaps the best gateway into online music databases is the UCLA Sheet Music Consortium:

<http://digital2.library.ucla.edu/sheetmusic/index.html>

This actually consolidates the listings of dozens of other databases and gives you a handy link straight to the host site's page on that title.

You'll find **many** instances in the notes below in which we agonized over similar tunes that were recorded—sometimes even copyrighted—under more than one title: Should we list them separately, or pick a “primary” title with alternatives?

Tex Wyndham was a frequent participant of such conversations; in fact, he devoted an entire chapter of his book *Texas Shout: How Dixieland Jazz Works* (Seattle: Light Words & Music, 1997) to just that subject. He suggested adding the following three paragraphs to these notes, which makes sense to me:

There are many instances in traditional jazz and ragtime of substantially identical tunes being recorded under different titles and/or with different composer credits, either as stand-alone numbers or as strains of a multi-themed piece. This index cross-references such tunes, provided that Stomp Off's consultants agree that the two musical passages are sufficiently similar to warrant a cross-reference.

However, there are undoubtedly many other examples of which we are not aware, or for which experts disagree as to whether they are sufficiently similar to be considered essentially the same. These, of course, are not cross-referenced.

This problem occurs with more frequency in recordings that include sidemen who began playing music in New Orleans in the early 1900s. At that time and place, it was unlikely that pursuing composer's copyright privileges would produce more than a token amount of royalties. Possibly for that reason, there appears to be a body of themes that were regarded as common currency in New Orleans, susceptible to being recorded with whatever title and composer credit seemed expedient at the time. Users of this index and other serious students of the music should be aware of this situation.

Finally, a project like this can never be finished. I'll keep hoping to improve it for many years, so if you have anything to add, please do so. There is an email link to me at the host site for this index, stomppoff.dickbaker.org. And if you *really* want to help, I invite you to tackle one or more of the 25 tunes that we were never able to solve to our satisfaction. You'll find a list of them at <http://stomppoff.dickbaker.org/unsolved.pdf>.

—Dick Baker

* * * * *

A Huggin' and A Chalkin' (see Huggin' and Chalkin')		Montgomery found it, explains that this is case in which a later melody, “Eventide,” was matched to a poem/lyric written earlier (we've seen another case or two—e.g., “Amazing Grace”—in which a new melody is written for an old poem). Mike says this is not worth explaining or documenting, and I agree. Let's stick with what we've got.	OUCH: 6/20/14 found the original Decca 1712 label by Jabbo. It's just “Absolutely,” but composer credits are Jabbo and Mayo Williams. But since we have published sheet music without Williams, will stick with just Jabbo.
A Major Rag (Tom McDermott) Tom McDermott	1024		
Á Solas (Butch Thompson) Butch Thompson	1037		
Met Butch at Evansville 2007, he confirmed the accent.			
Abide with Me (Henry F. Lyte– William H. Monk) Grand Dominion JB	1291	About a Quarter to Nine (Al Dubin–Harry Warren) Paul and His Gang	Accordion Joe (Cornell Smelser– Dale Wimbrow) Roaring Seven JB Milano Hot Jazz Orchestra
<i>Great Song Thesaurus</i> says Abide with Me, or, Fast Falls the Eventide. William Henry Monk/Henry Francis Lyte, 1861		1329	1019 had Smelser-Wimbrow See liner notes to Jack Teagarden 1930 Studio Sessions for extensive discussion of Cornell's real name.
<i>Variety Music Cavalcade</i> says Abide with Me; Fast Falls the Eventide. Hymn. Tune: Eventide. William Henry Monk/Henry Francis Lyte. Novello & Co., 1861, in <i>Hymns Ancient and Modern...with Accompanying Tunes</i> .		Confirmed by 3/13/35 copyright reg, w. AD/m. HW, from <i>Go Into Your Dance</i> .	1930 Okeh 41386 by Cornell & His Orchestra credits Wimbrow-Cornell.
		Absolutely (Jabbo Smith) Grand Dominion JB	6/11 confirmed HSM. 1930 Mills. Copyright is interesting: Accordion Joe; lyric by Dale Wimbrow, music by Cornell; pf. and ukulele acc. © Apr. 9, 1930; 2 c. Apr. 19; E pub. 14833; Mills music, inc., New York.
		1337	
		Got sheet music from Audrey. It's just “Absolutely” (1337 had “Absolutely, Positively”). The words “absolutely, positively” repeat over and over in the lyrics. But look at this: Absolutely, positively; pf. treble, with w. © 1 c. Feb. 2, 1938; E unpub. 159494; Clady's Jabbo Smith, New York.	

Didn't I note somewhere else that Smelser used just his first name professionally?

Ace in the Hole, The (George Mitchell–James E. Dempsey)
Steve Waddell's Creole Bells 1173
Chris Tyle's NO Rover Boys 1235
Bob Schulz & His Frisco JB 1288

No *The* on these recordings.

Fascinating history of the song at <http://www.jazz.com/jazz-blog/2010/1/6/ace-in-the-hole>. From 1909, reissued in 1936. MTSU says *The Ace...*, but can't find that elsewhere--could be diff between cover & cy page.

2013 review: original copyright has the *The: Ace (The) in the hole*; words by James Dempsey, music by George Mitchell. Mitchell music pub. co., New York, N.Y. C 205353, Apr. 14, 1909; 2 c. May 11, 1909.

And aha, I found the sheet in the John Arpin collection--it's "The Ace in the Hole" on both cover and copyright pages. Note that the sheet music matches the copyright in showing James Dempsey, no middle initial. However, found several of his other songs online, and he's James E. on all of them.

Note that there's also same title in 1930 by Jack Edwards.

Ace in the Hole (Elmer Schoebel–Louis Panico)
Les Rois du Fox-Trot 1407

Article above confirms these composers for this version. As did ASM, 1926.

2013 review: Rec.
Al Katz & His Kittens, 5/3/26, Victor 20081.
Credit Panico-Schoebel and definitely our tune.

University Six, 5/12/26, Harmony 209-H.
Credit Panico-Schoebel.

Earl Gresh & His Gangplank Orch, 5/14/26, Columbia 672-D. Credit Panico-Schoebel.
Black Diamond Serenaders, 6/8/26, Pathe 36511, Perfect 14692. Credit Panico-Schoebel.

Abe Lyman, 6/22/26, Brunswick 3241. -- couldn't find label, but it's our tune.

And note that there was a 1929 *The Ace in the Hole* by Everett J. Buckley & Walter Hirsch, arr. Tiny Parham, pub. by Melrose. Wonder why we never found that one.

And note that there was also a Cole Porter *Ace in the Hole* in 1941. And another 1930 by Jack Edwards, registered by Melrose & Montgomery.

Ace of Clubs (Billy Mayerl)
Tony Caramia 1313

Ace of Diamonds (Billy Mayerl)

Tony Caramia 1313

Ace of Hearts (Billy Mayerl)
Tony Caramia 1313

Ace of Rhythm (Jabbo Smith)
Black Eagle JB 1065
State Street Aces 1106
Original Salty Dogs JB 1233

Ace of Spades (Billy Mayerl)
Tony Caramia 1313

Bob, I know you like medleys/suites broken out, but doesn't Mayerl's Four Aces Suite look awful wrapped around *Ace of Rhythm*? Could I talk you into listing it once, under "Four Aces Suite"?

No, he says. Not medley, each "Ace" can be played alone. --4>

Confirmed this one ASM, 1934 Keith Prowse, so they were published separately.

Achin' Hearted Blues (Clarence Williams–Spencer Williams–Clarence Johnson)
Hot Antic JB 1099
Dick Hyman 1141
Gauthé's Creole Rice YBBB 1170
Neville Dickie 1366

S&P say Cl. Johnson & Sp. Williams, no Cl. Williams.

Rhodes: "Achin' Hearted Blues is by Clarence Johnson and Spencer Williams with Clarence Williams. It is a legitimate steal from "Don't Mind Cryin' Blues," by Clarence Johnson and Spencer Williams, (c) 1919 by Spencer Williams. Clarence Williams purchased "Don't Mind Cryin'" from Spencer in March 1922, and of course had to screw with it. He changed the last line of the blues (about 10%). Johnson made a rollicking nickelodeon roll of the earlier piece; I presume that Spencer mostly contributed words.

1/15/01: Cy card confirmed w/m by those three composers. Published, 3/13/22, Williams & Piron.

Confirmed ASM 1922 Clarence Williams.

Adam and Eve Had the Blues
(George W. Thomas)
Carol Leigh & Jim Dapogny 1064

S&P confirm; rec. by Hociel Thomas, who was George W.'s daughter.

2013 review: Oops, Rust says they *got* the blues: Rec. 11/11/25, OKeh 8258.

9/21/25 copyright reg. by G.W. is *had*. AND the OKeh 8258 label is *had*, so Rust just got it wrong.

Affinity Rag (Irene Cozad)
Elliott Adams 1198
ASM 1910 J. W. Jenkins.

African Hunch (Richard M. Jones)

Red Rose Ragtime Band 1360

That seems to be the credit on the original Richard M. Jones Jazz Wizards recording.

2013 review: Rec. Jones 11/7/27, Victor 21345. Strange: not in copyright books 1926-28, although dozens of other Jones tunes are there. But the Victor label does indeed credit R. Jones, and the Victor Project entry confirms him as composer (although it's source is the disc label).

In their 1997 bio-discography *Richard M. Jones. Forgotten Man of Jazz*, Hillman and Middleton (under The Compositions Of Richard M Jones. Known Copyrighted compositions) list: African Hunch. Southern Music (unpublished) 1927. [But it is NOT in the copyright books.]

African Jungle (Spencer Williams)
Keith Nichols Cotton Club Orchestra 1320

That seems to be the credit on the original Jungle Town Stompers recording, 4/15/29, OKeh 8686, Parlophone R-2212.

2013 review: Confirmed by 4/15/29 copyright reg. and by OKeh 8686 label by Jungle Town Stompers.

African Pas' (Maurice Kirwin)
Chrysanthemum Ragtime Band 1196

Confirmed by my sheet music.

African Queen (Sandy Brown)
Zenith Hot Stompers 1248

Oops, not in Rust. My recordings by Dutch Swing College Band and Climax JB credit Brown. Lord says rec. Sandy Brown's JB, London, 9/28/55, Tempo (E)EXA33, A124 (with three other tunes, so evidently an EP).

BBC site that lists tunes played on a show has credit of Brown--and the Brits are very punctilious about such things.

African Ripples (Fats Waller)
Paris Washboard 1182

Confirmed by 4/20/31 copyright reg.

African Violet (Dave Dallwitz)
Dave Dallwitz JB 1112

Africana (A New "Booster")
(M. L. Lake)
Pierce College Symphonic Winds 1297

Lake's full name is Mayhew Lester, which we used in earlier editions of this index, but Stephen Kent Goodman writes: M.L. seldom used 'Mayhew' (in fact, he hated the name--that's why he abbreviated it.) Most of the band music he arranged/composed I know of is under M.L., but I have seen a couple of pieces listed as 'Mayhew L. Lake.' I think you're safe with M.L.

Well, there was also an Africana by Leo E. Berliner ("a ragtime classic characteristic march", 1903. Can see music at IN Harmony.

2013 review: Copyright reg is Africana; a new booster, characteristic dance, by M. L. Lake [of U.S.] 4to. 1. Full orch. with piano.—2. Military band. (American star journal, no. 2127) © Aug. 9, 1919; 2 c. each, Dec. 12, 1919; E 463732, 463733; Carl Fischer, New York. [Copyright is claimed on arrangement for full orchestra]

Nora Hulse found and sent copyright page of piano/conductor score, pub. 1919 Carl Fischer.

Africana

A New "Booster"

After All I've Done for You

(Tiny Parham)
Scaniazz 1004

Rec. Parham 11/11/30 Victor 23432. Victor Project lists recording of that title as piano/vocal by Arnold Moseley in Dallas 10/18/29, shows composer as Parham. Red Hot Jazz Archive confirms Parham as composer.>

2013 review: confirmed by 12/17/30 copyright reg.

After Awhile (Bud Freeman–Benny Goodman) Louisiana Washboard Five 1398

Titled "After a While" on 1398. 5/12/11: wait a minute--all my other recordings show it as After Awhile. Red Hot Jazz Archive has After A While, but Benny Goodman's original recording 1929 Brunswick 4968 has it solid, as does Bud Freeman's 1940 recording on Columbia 35856. Have queried collectors to check the record labels. Mike Walbridge reports that Brunswick 4968 definitely has it as two words, so I'll make the change.

Also "After a While" songs by James A. Walsh and by Benny Davis & Harry Akst (ASM).

2013 review: Rec. Cotton Pickers, 2/9/28, Gennett 6396. Evidently no credit on Gennett label (but it turns out this is a different tune).

BG (as After a While, says Rust), 8/13/29, Brunswick 4968 et al. Wait, the Brunswick 80028 label is After Awhile, by Bud Freeman-Benny Goodman. The A of AWHILE is a little awkwardly spaced from the W, so it might be read as a separate word, but a careful examination dispels that reading. BUT the Brunswick 1264 label is quite clearly A While. AND LC SONIC reports Brunswick 4968 is A While, which conflicts with Walbridge's report.

Bud Freeman, 7/23/40, Columbia 35856, 291620; Parlophone R-2877 et al. Rust shows this as Awhile, but most online refs

say A While. BUT LC SONIC reports Awhile for Columbia 35856.

Not in copyright books 1927-31 or 1940-41. I have three reissues of the Freeman recording, all call it Awhile. It's pretty much a toss-up.

3/14 follow-up: Haesler tracked down many more labels: Br 4968, Br 1264 (UK), Br 80028 (later U.S. reissue), Col 35856, Par R-2877, Par A-7474 (Aus. Freeman). The ONLY one that spelled it A WHILE was the British Brunswick. And for what it's worth, the credits on the original U.S. Brunswick and the U.K. issue were *Freedman*-Goodman.

After Hours (James P. Johnson) Keith Nichols 1159
ASM 1923 Mills.

After the Ball (Charles K. Harris) New Orleans Rascals 1074
Louisiana Repertory Jazz Ensemble 1140
Imperial Serenaders 1351

ASM 1892 Chas. K. Harris.

After the Blues (Mike Baird) South Frisco JB 1307
Baird is clarinet with the band.

After Tonight (Lil Hardin–Clarence Williams–Ralph Matthews) Swedish Jazz Kings 1188

Source is Vince Saunders quoting Tom Lord's Clarence Williams book. CW sheet music confirms--but as Lillian Armstrong rather than Lil Hardin. 7/25/33 copyright reg. confirms, w/m all three.

After You Get What You Want You Don't Want It (Irving Berlin) Chrysanthemum Ragtime Band 1079

We had logical comma after first *Want*, but ASM copy (1920 Irving Berlin) shows no comma on cover or (c) page.

After You've Gone (Turner Layton–Henry Creamer) Rusty Taylor/Southern Stompers 1028
Andy Stein & Friends 1146
Frisco Syncopators 1245
Kustbandet 1294
Paul Asaro & Neville Dickie 1404

ASM & HSM 1981 Broadway Music.

Aggravatin' Papa (Don't You Try to Two-Time Me) (Roy Turk–J. Russel Robinson–Addy Britt) (On 1229 the tune labeled **Aggravatin' Papa** is really **Beale Street Mamma**) Chris Tyle's NO Rover Boys 1235
Jacques Gauthé's Creole Rice YJB 1256
Ted Shafer's Jelly Roll JB 1278

HSM 1922 Waterson, Berlin & Snyder. Weird that different versions of cover have Turk-Robinson or Turk-Robinson-Britt, BUT the cy page stays Turk-Robinson.

2013 review: Copyright reg. is Aggravatin' papa don't you try to two-time me; words and music by Roy Turk and J. Russel Robinson [of U.S.] © Dec. 14, 1922; 2 c. Dec. 14; E 552729; Waterson, Berlin & Snyder co., New York.

Well, if the copyright AND the copyright page say Turk-Robinson, and one of covers says T-R, maybe I should be ignoring the Britt on the odd cover. My own recordings seem to be about 60-40 in favor of all three.

Online search found several copies, same story as Audrey's: Some covers just the two, at least one with Britt added. It's the exact same cover, just has Britt's name added after Robinson & Turk. I can only speculate that Britt claimed a share after the copyright was filed and the sheet published, so they just published a new cover to add him there.

3/14 Haesler did a lengthy study of this tune and Addy Britt in general. He found Britt credited in Kinkle and in Britt's ASCAP bio. He found no fewer than 14 labels of Aggravatin' Papa, and the only one that had Britt in the credits was a 1947-48 RCA Victor by Lil Green. Professor Bill's blurb for this tune says, "Note that musician/publisher Addy Britt is listed here with a question mark on that piece, since his name was not on the original cover nor on the inside plates of the modified cover that does have his name, so his role was likely promotional."

Makes him even slightly more tenuous, but I guess I'll let him stay.

Aggravation Rag (George L. Cobb) George Foley 1088
ASM 1910 Walter Jacobs.

Agitation Rag (Robert Hampton) Marquet–Persson Melody Boys 1229
Elliott Adams 1299

Confirmed by sheet music reproduced in Dover folio.

Ah-Ha! (James V. Monaco–Sidney Clare) Red Rose Ragtime Band 1412
m. JVM/w. SC; HSM 1925 Shapiro, Bernstein. 2/28/25 pub. copyright reg. agrees.

Ain't I Got Rosie (Ain't Rosie Got Me) (Max Kortlander–Pete Wendling–Willie Raskin) Back Bay Ramblers 1279
CD just had Raskins. First name?--4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

"Raskins" is Raskin, Willie Raskin.

8/22, Alex Hassan: "Raskins" in sheet music of the 20s, is one WILLIE RASKIN (no "S)

8/24: And Montgomery sends further proof of Willie Raskin.

2013 review: Rust has logical ?, rec. Johnny Clesi's Areolians (w/Red Nichols, Miff Mole), 9/22/26, Gennett 3380, 6061; Champion 15174*; Gennett Special 2010. *as Twin City Bell Hops.

9/14/26 copyright reg. confirms w/m by all three; no ?, but there seldom is one in copyright.

The Champion label is "Ain't I Got Rosie (Ain't Rosie Got Me)." LC SONIC says Gennett 3380 label is same, gives composers as Kortlander-Wendling-Raskins, so that's where Raskins came from.

Ain't It a Shame About Mame

(James V. Monaco-Johnny Burke)

Rosy McHargue 1253

CD had a question mark.

<Middle Tenn. State confirms Monaco m./Burke w. So does IMDB, as it's from 1940 film *Rhythm on the River*>

2013 review: Cover doesn't have a question mark, and index entries at U. Maine and MTSU don't show a question mark, although it could be on cy page. Bought from MTSU, no question mark on copyright page either.

Ain't Misbehavin' (Fats Waller-

Harry Brooks-Andy Razaf)

Dry Throat Five 1151

Keith Nichols 1159

Louis Mazetier & Neville Dickie 1289

Newberger-Mazzy-Thompson 1352

Paris Washboard 1359

ASM m. FW-HB/w. AR; 1929 Mills. One cover has "(I'm Saving My Love for You)" as sub on cover only.

Ain't Much Good in the Best of

Men Now Days (Eugene Hunter)

Newberger-Mazzy-Thompson 1352

Barbara Rosene 1431

Rosene title was "There Ain't Much Good," and I struggled through an entirely new research job at that title because I forgot I'd dealt with it months ago here at "Ain't." Will try to combine my notes below.

Oops, not in Rust. Not under *There*, anyway. Copyright says it's

Ain't much good in the best of men now days; words and music by Eugene Hunter; pf. and ukulele acc. © Jan. 3, 1927; 2 c. Jan. 5; E 655085; Handy bros. music co., inc., New York.

And Rust has it under that title, although with a dubious "(sic)" after it, rec. by Bessie Brown,

8/26, Oriole 716, Banner 1833, Regal 8143.

LC SONIC says Ain't Much...Nowadays for Regal, but it's hard to take that seriously, and the composer credit in LC SONIC was Handy, the publisher (how'd his name get on a record label in any case?); never found either of the other labels.

Interesting: RJHA shows title *No There* with "These Days." *Moanin' Low: A Discography of Female Popular Vocal Recordings, 1920-1933*, shows it as no *There*, "Nowadays." Original Bessie Brown complete works on Document CD is no *There*, but "Nowadays." Wikipedia article on her says "Nowdays." Surprisingly detailed bio sketch on answers.com says "Now Days."

Well, we're at least sure that—as Gertrude Stein famously said about Oakland, California—there's no *There* there; but it's in the lyrics over and over, so that's where Barbara got it.

As for the ridiculous now days/nowdays/nowadays/these days jumble, it's fairly easy to take "Now Days," as it was on the copyright and was the title Rust reported, even if he didn't believe it ("sic").

And since we put it on a CD with the bad "There," we'll need a cross-ref back here from there, even though we won't show it as an alternative title.

Ain't Nobody Got the Blues Like Me

(Dick Oxtot)

Grand Dominion JB 1189

Des Plantes' Washboard Wizards 1421

Looks like that was the credit on Barbara Dane's 1957 LP recording on San Francisco Records. Tex W. confirms in 1189 notes.

Ain't That a Grand and Glorious

Feeling? (Milton Ager-Jack Yellen)

Neely's Royal Society Jazz Orch 1208

Barbara Rosene 1368

HSM m. MA/w. JY, 1927 Ager, Yellen.

Ain't That Hateful? (Bill Creger-Edward

"Pinky" Gerbrecht-Jules Bauduc)

Evergreen Classic JB 1202

rec. 2/1/24 on Gennett 5393 by Naylor's Seven Aces--and utterly unknown anyplace but there. HOWEVER, the Gennett label (found on YouTube), does indeed credit Creger-Gerbrecht-Bauduc as composers. But where in hell did Evergreen Classic get those first names? And there's no question mark on the label. Well, Erdos's source appears to be the Retrieval reissue of Oliver Naylor. I guess we have to trust them. Aha, later I learn that all three were members of Naylor's band, so I guess we can be confident.

2013 review: Not in copyright books 1923-25. Gennett label definitely no ? And yet Rust and

almost all other refs include it, so I guess I'll leave it.

Ain't-Cha' Glad? (Fats Waller-

Andy Razaf)

Paramount JB of Boston 1205

James Dapogny's Chicagoans 1263

Neville Dickie 1397

Kinkle shows it as Ain'tcha Glad?; so does Rust. My other records have Ain't-cha, Ain'tcha, Ain't Cha, and even Aintcha. S&P say Ain't-cha Glad?

Saunders, citing sheet music in Anderson collection): "Ain't-Cha Glad" [Erdos chose Ain't-cha Glad? --2>

Second apostrophe added via your note of 4/12/93, citing Dapogny. Saunders also reported before that this is what is on sheet music in Chuck Anderson collection. But it sure looks weird. Tex's sheet music confirms it.

And ASM 1933 Keit-Engel confirms.

Haesler later came up with some original record labels:

Hal Kemp, Brunswick 6656: Ain't-Cha' Glad? by Razaf-Waller.

Benny Goodman, Columbia 2835-D, same details.

Aisha (see **Asia**)

Alabama Jigger (Edward B. Claypoole)

Elliott Adams 1299

Confirmed by 1/28/13 copyright reg.

Alabama Jubilee (George L. Cobb-

Jack Yellen)

Down Home JB 1300

Heliotrope Ragtime Orchestra 1427

2/11/11 saw sheet music at Levy. Music Cobb, words Yellen. ASM confirms, 1915 Jerome Remick.

Alabamy Bound (Ray Henderson-

Bud Green-B. G. De Sylva)

Delirium Tremolo 1177

Down Home JB 1273

HSM confirms w/m all 3 1925 Shapiro, Bernstein. 1177 had "Alabama Bound." None to be confused with Don't You Leave Me Here [Alabama Bound]

Alamo Rag (Percy Wenrich-

Ben Deely)

St. Louis Ragtimers 1267

Oops, found the sheet music online at IN Harmony. It's w. Wenrich, w. **Ben Deely**. We had Deeley on 1267.

Alaskan Rag, The (Joseph F. Lamb)

Matthew Davidson 1252

Confirmed by 3/17/59 copyright reg. by Lamb.

See my set of notes about Lamb rags that have been published in folios (*Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), and *Little Lost Lamb*, published by Sue Keller); also the long list of Lamb titles I found copyrighted in the books for 1959-63.

Alchemist, The (Glenn Jenks)
 Glenn Jenks 1179
Alcoholic Blues, The (Albert Von Tilzer–Edward Laska)
 Down Home JB 1241
 Back Bay Ramblers 1374

We had "Alcoholic Blues," but HSM (1919 Broadway Music) shows "The Alcoholic Blues" both cover & (c) page. "(Some Blues)" subtitle on cover but not (c). m. AVT/w. EL.

Alexander's Ragtime Band
 (Irving Berlin)
 Waldo's Ragtime Orchestra 1007
 Ronn Weatherburn 1107
 Paris Washboard 1182
 Bob Pelland & Bob Pilsbury C 1212
 Heliotrope Ragtime Orchestra 1411
 ASM 1911 Ted Snyder.

Alive & Well (Stephen Kent Goodman)
 Pierce College Symphonic Winds 1297
 Goodman was guest conductor of the band.

Alkali Ike Rag (A North Dakota Misunderstanding) (Albert Perfect)
 Waldo's Ragtime Orchestra 1007
 LP had Alkali Ike (A North Dakota Misunderstanding).

2013 review: Hmm, the copyright reg. is Alkali ike rag; a Nort [sic] Dakota tone poem by A. Perfect, of U.S. © 1 c. Feb. 12, 1915; E 360230; Albert Perfect, Valley City, N.D.

Paragon called it Alkali Ike Rag plus the same subtitle. Several online refs have subtitle of "A North Dakota Misunderstanding" as well. 8/26/13 Rick Benjamin of Paragon sent copyright page: Alkali Ike Rag, with that subtitle. Credit was Albert Perfect, arr. by Alford-Colby, and Benjamin adds:

In this case, Harry Alford and his associate Carleton Colby completely "remodeled" the piece. I don't own the piano solo version, but I have seen it, and it is quite a bit less interesting than in this Alford-Colby orchestral treatment.

All Alone (Irving Berlin)
 Bob Pilsbury with Friends 1265
 ASM 1924 Irving Berlin.

All Birds Look Like Chickens to Me
 (Irving Jones)
 Ernie Carson & the Castle JB 1283

Very few references to this, most of them referring to a song by somebody named TK; but I did find mention of it as 1899 sheet music

on amazon.co.uk--why? And wait--looks like there was a wax cylinder recording on Victor in 1899 by Will F. Denny. And a few more refs to coon song by Irving Jones.

2013 review: Songfacts.com says, Published by W. B. Gray of New York in 1899, if this sounds a strange title for a song, there are two reasons for it. One is that it was actually written by the black songwriter Irving Jones mimicking the Ernest Hogan composition "All Coons Look Alike To Me". The other is that Mr. Jones appears to have had a thing about chickens. In 1926, it was recorded by Sweet Papa Stovepipe, which is probably the best known version. (thanks, Alexander Baron - London, England)

Songsters and Saints: Vocal Traditions on Race Records by Paul Oliver confirms as well.

Not in 1899-1900 copyright books, although several other Irving Jones titles are.xx

All by Myself (Irving Berlin)
 Bob Pelland & Bob Pilsbury 1212
 Neville Dickie & Louis Mazetier 1302
 Paul Asaro & Neville Dickie 1404

HSM 1921 Irving Berlin.

All Dressed Up in New Rags
 (Stephen Kent Goodman)
 Univ. of Wisconsin Symphony Band 1246
 Goodman was guest conductor of the band.

All God's Chillun Got Rhythm
 (Bronislaw Kaper–Walter Jurmann–Gus Kahn)
 Paris Washboard 1347
 Amazing: was written for Marx Bros.' Day at the Races, 1937. m. Kaper-Jurmann; w. Kahn.

All I Need Is Just a Girl Like You
 (Abe Olman–Addison Burkhardt)
 Dan Levinson's Roof Garden JB 1380
 MTSU says m. Olman, w. Addison Burkhardt, Forster Music Pub., 1917. Yep, found the cover online, confirming. 1380 had Olman only. And see note at Winter Garden Rag about how Olman was rendered Oleman on some of his important compositions.

All Muddled Up (Percy Wenrich)
 Neville Dickie 1423
 HSM 1922 Leo Feist.

All Night Blues [All Night Shags]
[Richard M. Jones Blues]
 (Richard M. Jones)
 New Yankee Rhythm Kings 1050
 South Frisco JB 1143
 Down Home JB 1190
 New Jazz Wizards 1244
 Bob Helm's JB 1310

[1244 was shown on the CD and listed here as All Night Shags, but I've moved it--see Blues/Shags Notes at end --DB, 8/27/15] <2--:

Rhodes: Also called Richard M. Jones Blues. The latter title bestowed in the composer's honor by Lu Watters. Saunders: When the YJB recorded this tune in 1946, Jones had just died. Watters decided to dedicate this to him by renaming it to "Richard M. Jones Blues." Most of the world knows it by this latter title [that way on 1310]. It probably should be cross-referenced because of the importance of not "losing" it under its original title. Baker: Yes, primary listing at All Night, cross-ref at Richard. --2>

Confirmed HSM in 1923 Melrose folio, also copyright reg. 8/18/23, E 568722, reg. by Melrose Brothers. 1st rec. by singer Callie Vassar acc. by Jones, Gennett 5172, 5/31/23.

Shags/Blues Notes:

All Night Shags was recorded by Albert Nicholas with the Chicago Hottentots (Jones pno, Johnny St. Cyr, bjo) 1926, Vocalion 1008. Red Hot Jazz Archive and Online 78s agree on Jones as composer.

2013 review: Not in copyright books 1925-27. Vocalion label credits Jones.

August 2015: But wait a darned minute. Jan Mulder of Holland pointed out that Christopher Hillman, in a book about Jones, says that the two tunes are similar. And in the New Jazz Wizards liner notes, Trevor Richards says that All Night Shags is the tune that Lu Watters recorded as Richard M. Jones Blues.

Something didn't add up, so I tracked down the original recording of All Night Blues by Callie Vassar with Jones on piano (Gennett 5172, 5/31/23), the Chicago Hottentots' recording of All Night Shags (Vocalion 1008, 3/10/26, and asked my board of experts to compare them. Both Bill Haesler and Robbie Rhodes report that Shags and Blues really are the same basic tune. That would explain why Jones—always punctilious about copyrights—didn't register All Night Shags; presumably, he considered it the same tune.

To put icing on the cake, Dave Robinson filed the same report:

The Hottentots' "Shags" is All Night Blues at a brighter tempo. They threw in a couple of improvised 12-bar blues choruses in the middle, which the NJW also did, but it's still All Night Blues. (The Vassar recording, as "All Night Blues", also throws in a 12-bar blues chorus for the pianist.)

Bottom line: all eight recordings in your Blues/Shags directory are of the same tune.

All-of-a-Twist (Billy Mayerl)

Tony Caramia 1313
ASM 1925 Keith Prowse.

All That I Ask of You Is Love

(Herbert Ingraham-Edgar Selden)
Butch Thompson & Hal Smith 1075
Imperial Serenaders 1351
ASM w. ES/m. HI, 1910 Maurice W. Shapiro.

All That I Had Is Gone (Perry Bradford)

Des Plantes' Washboard Wizards 1409
Rec. James P. 1927 by self and with Original
Jazz Hounds, with Perry Bradford, vocal. All
my three James P. reissues credit Bradford.

2013 review: Rec. James P., pno solo, 3/7/27,
Columbia 14204-D. Orig. Jazz Hounds,
3/15/27, Columbia 14207-D. Jimmy Wade
(w/P. Bradford vcl), 4/5/27, Gennett 6105 et al.

Confirmed by 4/27/27 copyright reg.

All the Candy (E. Harry Kelly)

Glenn Jenks & Dan Grinstead 1292
ASM 1917 J. W. Jenkins' Sons.

**All the Girls Go Crazy [All the
Whores Like the Way I Ride]**
(see **The Girls Go Crazy**)

<3--telcon 8/29: for completeness, also add
"All the Whores Like the Way I Ride."

Allah's Holiday (Rudolf Friml-
Otto Harbach)

Charquet & Co 1039
Charleston Chasers 1314
ASM m. RF/w. OH; 1917 G. Schirmer.

Alligator Crawl [Alligator Blues]

(Fats Waller-Joe Davis-Andy Razaf)
Tomas Ornberg's Blue Five 1043
Watergate Seven Plus One 1165
Steve Waddell's Creole Bells 1173
Neville Dickie 1176
Down Home JB 1190
Bob Helm's JB 1310
Pam Pameijer's New Jazz Wizards 1350
Milano Hot Jazz Orchestra 1354
Paris Washboard 1359
Yerba Buena Stompers 1381
Paul Asaro & Neville Dickie 1404

<2--S&P (via Baker) and Columbia CD (via
Erdos) credit Waller/Razaf-Davis [so that's
what we chose]--2>

<3--Your note of 5/29/93 dropped Andy Razaf
as composer. But read on . . .
Erwin Elvers of Luetjensee, Germany, says,
"The 'Alligator Blues' recorded by Louis
Armstrong and his Hot Seven on May 10,
1927, was composed by Spencer Williams.
When Fats Waller wrote his 'Alligator Crawl' he
used Williams's tune. To end this confusion, I
think we should say:

Alligator Blues (Spencer Williams)

Alligator Crawl (Spencer Williams, Fats
Waller, Joe Davis, Andy Razaf)"

Ah, but Robbie Rhodes did a serious study of
this tune with help from a bunch of other
scholars. He settles on Waller-Davis, without
Razaf, as composers, and adds this P.S.:
"Brian Rust also lists a title 'Alligator Blues,' by
'Williams-Lagniappe,' played by John Hyman
in 1927. I hear no resemblance to the
Waller-Davis-Razaf piece, but the title may
have caused confusion with the 'Alligator
Blues' subtitle on the Armstrong phono record
label."* So I guess we're right the way we
stand. [According to Rust, the Hot Seven
recording of "Alligator Crawl" (5/10/29), was
released/reissued on no fewer than ten
different label numbers on Okeh, Parlophone,
Odeon and Columbia. Three of the five
Parlophone labels called it "Alligator Blues."

Frank Powers: just Fats on sheet music
published 1934 by Mayfair.

Steve Abrams confirms Waller-Davis.

Damn: Robbie Rhodes letter of 8/1/93
contradicts his earlier finding. Now he argues
for Waller-Razaf for "Alligator Crawl." But . . .

Charles Anderson letter of 7/31/93 quotes
the recent book *Black and Blue: The Life and
Lyrics of Andy Razaf*, which shows Alligator
Crawl as music by Waller, lyrics by Razaf &
Davis, copyright 1927, published 1937.

Which brings us back to the notes to the first
edition, which gave it to Waller/Razaf-Davis
based on Shapiro & Pollock citation and
Columbia CD. Your note dropping Razaf
probably was based on Robbie's earlier letter
arguing against Razaf, but now perhaps it's
time go to back to all three.

8/6/93: OK, back to Waller/Davis-Razaf
HSM confirms, 1927 Joe Davis.

May 2011: But now comes John Gill on 1381
recording it as Alligator Blues. Based on
everything above, I think we can stick with
Waller-Davis-Razaf as composers, consider
Alligator Crawl to be the correct title, and
consider Alligator Blues to be an alternative
title.

December 2014: Ivan of Nottingham's highly
informative trad jazz blog just posted an essay
on this tune--see
<http://playing-traditional-jazz.blogspot.co.uk/2013/01/alligator-crawl-louis-armstrong-fats.htm>
|

He points out that the seminal recording of this
tune was the one by Armstrong's Hot Seven in
May 1927 and that Armstrong's arrangement
was vastly different from the piano solo version
that Waller finally got around to recording in
1934. He suggests that "maybe Armstrong
(and his pianist wife Lil Hardin) took just a
musical idea and the harmonies from the
Waller 24-bar theme and re-structured them in
their own way, allowing for some tremendous
fresh invention."

What he doesn't do, alas, is compare Arm-
strong's recording with the tune as originally

composed by Waller. At this point, I went to
the copyright books (which I didn't have avail-
able in previous assessments of this tune). It
looks like the original 1927 copyright was filed
by Triangle for an orchestration of the tune (it
would be interesting to find that orchestration,
which presumably was published, or at least
distributed to musicians):

Alligator crawl; blues fox-trot, by Fats Waller
[pseud. of Thomas Waller], arr. by Frank L.
Ventre; orch. 4to. © Apr. 18, 1927; 2 c. Apr.
18; E 661814; Triangle music pub. co., inc.,
New York.

Then in 1934 we get a copyright for the piano
version that Fats recorded that year:

Alligator crawl; by Fats Waller; pf. © Dec.
17, 1934; E pub. 45374; Joe Davis, inc.,
New York.

It doesn't appear that the lyrics were written
and copyrighted until 1937, when we get
these three entries in a group:

Alligator crawl; fox-trot, Thomas (Fats)
Waller, arr. Ralph Gordon; orch. pts. © Aug.
30, 1937; E pub. 63921; Joe Davis, inc. New
York.

_____ pf. © Sept. 27, 1937; E pub.
64347; Joe Davis, inc., New York.

_____ w Andy Razaf and Joe Davis, m
Thomas Fats Waller. © Sept. 27, 1937; E
pub. 64348; Joe Davis, inc., New York.

The song version was renewed by Razaf in
1964 (I also found later renewals for the
orchestrated versions):

ALLIGATOR CRAWL; fox-trot, w Andy Razaf
& Joe Davis, m Thomas "Fats" Waller. ©
27Sep37; EP64348. Andy Razaf (A);
28Sep64; R345451.

Alligator Hop [Alligator Flop]

(Joe Oliver-Alphonse Picou)
Peruna Jazzmen 1003
Louisiana Repertory Jazz Ensemble 1055
High Society JB 1166
Steve Waddell's Creole Bells 1173
John Gill's Dixieland Serenaders 1295
Neville Dickie 1309
Miss Lulu White's Red Hot Creole JB 1370
Independence Hall JB 1384
Manhattan Ragtime Orchestra 1419

<2--

Baker: I have nine recordings--3 Oliver-
Picou (all SOS), 4 Oliver alone, 2
uncredited.

Robinson: Original Gennett ledgers credit
Oliver-Picou acc. to Laurie Wright's King
Oliver discography.

Saunders, citing sheet music in Anderson
collection: Alligator Hop (copyrighted as
Alligator Flop)--Oliver (only), arr. by Lil.
[Erdos accepted this.] --2>

Well, the original recording, Gennett 5274, did
indeed credit Oliver-Picou; for now I'm going
to let this trump Anderson, since he doesn't

generally present original sheet music, rather lead sheets and arrangements.

From a web site by the Doctors of Jazz band: Alligator Hop (Joe Oliver and Alphonse Picou) Recorded by King Oliver's Creole Jazz Band for Gennett in Richmond, Indiana on 5 October 1923. The original title of Oliver's lead sheet deposited at the Library of Congress appears to have been "Alligator Rag." "Rag" is crossed out, however, and "Flop," (which may have been misread as "Hop" by Gennett) added.

This comports with Saunders's note earlier.

2013 review: Deposit lead sheets and copyrights are fine as far as they go, but in the absence of published sheet music, the record label is the publication of record. And Gennett 5274 said Alligator Hop by Oliver-Picou. Reissue on Century 3008 was same.

However, copyright reg. did come out Alligator flop; melody J. O., of U.S., arr. Lillian Hardin, of U.S. © 1 c. Oct. 25, 1923; E 574459; Joseph Oliver, Chicago.

So let's do what Rust did and list Flop as an alternative title. (Bob Wilber recorded it under that title in 1981, released on 1988 GHB LP, then in 1991 on Swedish label.

Almost Rag (Tom McDermott) 1024
Tom McDermott

Along the Road to Gundagai 1301
(Jack O'Hagan)
Steve Waddell's Creole Bells

on 1301 as "Gundagai"
Stomp Off may have dropped the ball on this one. As Waddell mentions in his notes, this is a famous folk song in Australia, "Along the Road to Gundagai," written by O'Hagan in 1922. But it ended up just "Gundagai" in the booklet tunelist and back cover.

Along the Tar (Tom Shea) 1022
Tom Shea

Altération Désalterée 1114
(Raymond Graisier)
Dry Throat Five
Graisier was the drummer in the band.

Always (Irving Berlin) 1212
Bob Pelland & Bob Pilsbury
Confirmed HSM, 1925.

Am I Blue? (Harry Akst-Grant Clarke)
John Gill's Original Sunset Five 1126
Butch Thompson/Berkeley Gang 1127
Fried Potatoes 1163
Paris Washboard 1308
Barbara Rosene 1368
Aces of Syncopation 1372
High Society JB 1396
Confirmed m. HA/w. GC, 1929 Witmark, ASM.

Amazing Grace (John Newton) 1054
Black Eagle JB

<LP had "traditional."
<4-- 11/6/95 note from Don Rouse:
"The Lutheran Hymnal shows John Newton and William Walker as composers. However, John Newton (1725-1807) probably only wrote the words, which were later incorporated into music. The Hymnal also shows William Walker, Southern Harmony, 1835 as its source, and probably Walker was the publisher of the collection of hymns under that name. The Episcopal Hymnal shows "Amazing Grace" as by John Newton, and cites its source as "New Britain," from the Virginia Harmony, 1831. A book titled *Amazing Grace* (Hyperion, 1991) contains a forward by Joan Collins in which she states that John Newton wrote the verses, and that in the late 18th century the verses were published as a hymn in a collection titled *Olney*, utilizing the melody of another older hymn, "New Britain," composer unknown."

We changed this from "Trad." to John Newton in the 2nd ed. (my first) based on my finding it in Shapiro & Pollack as "written by John Newton (England) in 1779, now public domain."

But it sounds to me like like the melody we know came much later when William Walker wrote it for (or at least applied it to) Newton's poem. Shouldn't Walker get co-credit here? (William Walker-John Newton) --4>

8/2/00: Rats--I realize that I misunderstood Rouse's earlier note; he caught it when he spotted the catalog giving both men credit. I said to him,

I took this [his 11/6/95 note above] to mean that Walker wrote the tune and Newton the words (much later). It's been our convention all through the index to list both composer and lyricist, even if the tune is presented as an instrumental, so I kept both names.

In rereading your note now, I can interpret it to say that Newton wrote words to the melody of an older hymn, "New Britain," composer unknown, and that William Walker was just standing around getting his name mentioned here & there.

Rouse responded:

Right. Wm. Walker was the publisher of the Southern Harmony. I doubt that he was the composer of New Britain, and therefore Amazing Grace, since New Britain was an older tune that predates Walker's publication. However, I can't find any other reference so far in my hymnals to a New Britain (I don't have the Olney collection). I wouldn't cite Walker as composer of the music. It may have been Walker, or it may have been someone else, who took the

melody to New Britain and borrowed Newton's poem for the lyrics. We only know for sure that Walker was the publisher (the Lutheran Hymnal notwithstanding). But that raises an interesting question. I don't know what you do when a melody for a tune is cited under an older title as the source, as we have in two examples here.

So my later note to erdos:

I screwed this up, Bob, by misunderstanding Rouse's research. William Walker published the combination of John Newton's words and the melody from a much older hymn, called "New Britain," the composer of which is unknown. In fact, Walker may even be the one who did the combining of the old melody and the later words--but he's not the composer.

So we're in the same awkward position we're in with Old Dan Tucker: We have the instrumental version of a melody whose composer is unknown, but for which somebody else later wrote words and generally is credited as the author of the song. (The hymnals credit Newton for Amazing Grace, just as Dan D. Emmett is credited for writing Old Dan Tucker.

I'm ambivalent, but I think I'm leaning on going with the rest of the crowd--if Newton is the only name we have to associate with that old hymn, let's use it; ditto Emmett for Old Dan Tucker.

Marvin Paymer (Facts Behind the Songs) says by John Newton/Anon.

Amazon Rag, The (Teddy Hahn) 1132
David Thomas Roberts
In Trebor's Ragtime Rediscoveries.

America, I Love You (Archie Gottler-Edgar Leslie) 1253
Rosy McHargue
Canary Cottage Dance Orchestra 1415
Confirmed via online sheet music. m. Gottler, w. Leslie. 1915.

American Beauty (Joseph F. Lamb) 1269
Neville Dickie
Heliotrope Ragtime Orchestra 1427

We had American Beauty Rag, but 1913 sheet music (pub. Stark) reproduced in Dover's Classic Piano Rags shows that it was "American Beauty Rag" on cover, but just "American Beauty" on copyright page.

American Patrol (Frank W. Meacham) 1430
Levinson's Trans-Atlantic Saxtette

Actually, the 1914 sheet shows F. W. Meacham on both cover and cy page. But wait: it's actually 1885 by F. W. Meacham! Wikipedia says it's Frank White Meacham, but known as F. W. Victor Project calls him F.W.

American Sampler Rag (Terry Parrish)

Elite Syncopators 1358
Parrish is pianist/bandleader of the group.

American Soldier [Bugle Boy March]

(Francis A. Myers)
Black Eagle JB 1054
New Orleans Rascals 1074
Monty Sunshine JB 1110
Louisiana Repertory Jazz Ensemble 1197
Grand Dominion JB 1268

<5: Some time in past four years Norrie Cox told me that Bugle Boy March is really called American Soldier; says Clive Wilson of New Orleans researched it. I went to index expecting to find the tune under Bugle Boy, but we'd already moved it to American Soldier, but with no explanatory note. Very strange. 5>

Aha--the explanatory note came from John Gill on DJML 5/1/11:

You all have heard the old story about the musicians taking the sheet music and tearing off the title so no one could identify the song? This seems to have been the case of a tune we know? as "Bugle Boy" which was really "The American Soldier March." I can vouch for this one because I did get a copy of the original arrangement and the two are identical.

Well, there was an "American Soldier" by Richard C. Dillmore published in 1904.

The "Playing Traditional Jazz" blogspot in England says,

[Bugle Boy March] was composed in 1907 by Francis A. Myers (1875 - 1960). Myers played clarinet for four years in the band of John Philip Sousa before going on to become a formidable band-leader, composer and music tutor.

Myers himself entitled it The American Soldier. But in the early days of rival jazz bands - particularly in New Orleans - when musicians discovered a good new tune such as this, they would play and learn it from the sheet music and then cut the title off the top of the music with scissors and give the tune another name. This was intended to make it hard for other bands to get hold of it!

But no definite article in the copyright:

American soldier; march and two-step, by Francis A. Myers, band. 4to. Fillmore bros. co.. Cincinnati, Ohio. C 156121, July 1, 1907. [Odd--submitted again 12/21/08, only word changed was from band to orchestra--I guess a different arrangement.]

(They Made It Twice As Nice As Paradise) And They Called It Dixieland (Richard A. Whiting--Raymond B. Egan)

Paramount JB of Boston 1247
Down Home JB 1264

<1 Feb 11 noticed that we had Richard A. Whiting most of the time, but some plain Richards, so changed all to the middle initial. Copyright page is

They Made It Twice as Nice as Paradise

And They Called It Dixieland

Cover is similar, although fonts are a little closer in size. Subtitle is upper-lower case, title all CAPS. w. RE/m. RAW.

Copyright reg. runs it all together as one long title.

Angel Cake Lady and the Gingerbread Man, The (A Bakery Romance)

(M. K. Jerome--Joan Jasmyn--Pat Ballard)
Alex Hassan 1322

Ouch! HSM (m. MKJ/w. JJ; 1932 M. K. Jerome) shows it as

(c) page:

The Angel Cake Lady
(And the Gingerbread Man)
(A Bakery Romance)

Cover breaks lines same way, but 2nd line has no parens. But it would look bizarre to have two separate subtitles, so let's quietly leave it the way we had it.

Angry (Henry Brunies--Merritt Brunies--Jules Cassard--Dudley Mecum)

Down Home JB 1241
One More Time JB 1410

<3--{Lissauer and Kinkle both agree on music by Henry Brunies & Jules Cassard, lyrics by Dudley Mecum, published 1925. Whence Merritt Brunies?}

BE: Ray Smith has multiple sources citing music by Brunies-Brunies-Cassard, lyrics by Mecum

Frank Powers & Steve Abrams agree OK, all four

Tex sends 1925 sheet music that has all four - but note spelling: Merrit Brunies. Actually, Powers spelled it that way; I didn't notice difference between him and Smith/Abrams, who put two t's. But Don Rouse spells it with two t's, as do Rust, Delauney, and Sam Charters in notes to my only recording of Merritt Brunies & His Friar's Inn Orchestra, on Folkways. I have reprint of 1925 sheet music with title and credits reset in folio The Best of Dixieland Favorites and How to Play Them, with title and credits reset, that shows it Merritt. I don't think there's the slightest doubt that the one-t spelling was a typo.

ASM had same sheet music Tex sent; I noticed that it was spelled Merritt on cover; just a typo, obviously, on (c) page.

Anita (Fats Waller)
Paris Washboard 1359

HSM, 1939, Mills.

Anitra's Dance (Edvard Grieg)

Neville Dickie 1176
Paul Asaro & Neville Dickie 1404

From the *Peer Gynt Suite*, 1875.

Annie Laurie (Lady John Scott, based on poem by William Douglas)

Tom Stuijp & Delirium Tremolo 1433

We had "Lady John Douglas Scott" as composer, but I think that's a conglomeration of two contributors. According to Wikipedia, it's "an old Scottish song based on poem by William Douglas (1672?-1748)."... The words were modified and the tune was added by Alicia Scott in 1834/5. The song is also known as Maxwelton Braes." Evidently, much later Lady John Scott (1810-1900) (née Alicia Ann Spottiswoode) added music and rewrote the lyrics extensively. I think we used the formula I've put here in another place or two.

Annie Street Rock (Lu Watters)

South Frisco JB 1027
Watergate Seven Plus One 1165
Minstrels of Annie Street 1272

Lord says first rec. YJB May 1946 on West Coast 105, and that label indeed credits Watters. Confirmed by 5/25/45 copyright reg., Lucius Carl Watters.

Anticipation Waltz (Zez Confrey)

Elite Syncopators 1358

ASM, 1924, Jack Mills.

Antigua Blues (Lu Watters)

South Frisco JB 1143
Milano Hot Jazz Orchestra 1354
Yerba Buena Stompers 1369

Lord says first released version rec. 4/22/46, West Coast 101. Label confirms Watters.

Confirmed by 5/25/45 copyright reg., Lucius Carl Watters.

Any-Kind-A-Man (Victoria Spivey)

Mojo Jazzin' Five 1086

<9/10/96: silly hyphens confirmed by original Vocalion 03366)

Technically, would be alphabetized as if one long word, but that's absurd.

Any Rags? (Thomas S. Allen)

Imperial Serenaders 1351

ASM, 1903, Geo. M. Krey; note initial.

Any Time (Joe Jordan--Clarence Williams)

Jazz Classics CD 1061
Hot Antic JB 1154
Des Plantes' Washboard Wizards 1174
Dry Throat Fellows CD 1226
Neville Dickie 1366

<2-- Some sources just Clarence Williams, but

Rhodes: By Joe Jordan & Clarence Williams. Bears such a strong resemblance to "Lovey Joe" by Jordan that Clarence thought he'd better give Jordan credit. --2>

1/15/01: AHA! Found this on both the cy card under this title and in the publisher's registration card from Cl. Williams: It's Anytime -- written solid. Composer credits are confirmed.

1/26/01: AHA!! Not only are both copyright cards in agreement on Anytime, but the cover of the sheet music shows it as Anytime in two places, at the top, in big letters, and in a smaller list of all the songs in Bottomland. BUT: The copyright page says Any Time. We consider that definitive, and, happily, it coincides with the first recording label, so we switch back to Any Time.

Also, I see where we got "some sources just Clarence Williams" as composer. The cover of Any Time says, "Clarence Williams presents a musical comedy: Bottomland -- Book & Music by Clarence Williams. But copyright page says "By Joe Jordan & Clarence Williams."

Anything [Thunder in My Dreams]

(Phil Napoleon-Frank Signorelli)

Peter Ecklund's Melody Makers 1175

<2--

Baker: Blue catalog [1st ed.] lists this as "Anything to Do with Moonlight," but that title is not on LP, nor is it listed in Kinkle or Rust. Can check S&P, but . . .

Erdos: unless S&P has longer title, stay with just Anything.--2>

Not in S&P. 2011 follow-up Google search found nothing.

However, my Sinatra reissue of Dorsey studio masters, well documented, says, Napoleon-Signorelli-E. DeLange. NEED to confirm this--and to decide on DeLange or De Lange--keep seeing both.

But oh, crap: MTSU has it Napoleon-Signorelli-Roy Jacobs lyr. "This piece is included in a bound volume of professional copies of 481 songs published by Peer-International. This second edition of the "Big Blue Book" was compiled and distributed in 1966 or later."

Problem with short, common-word title is that it foils google searches. Recordings of tune by that name are

Phil Napoleon, 5/23/29, Victor V-38069 (same track released on Bluebird B-7039 with title "Thunder in My Dreams") Victor label credits Napoleon-Signorelli.

Original Memphis Five (Napoleon group), 11/24/31, Columbia 2588-D

Tommy Dorsey, 9/9/40, Victor 27208

Una Mae Carlisle, 7/22/41, Bluebird B-11257
Benny Goodman, 8/1/41, Columbia 36305

AHA: The evidently definitive Victor Project shows Napoleon-Signorelli as composers on the original 1929 recording. It's probably safe to presume that De Lange may have added

lyrics later, when it was recorded by Sinatra and Una Mae Carlisle. In fact, De Lange wasn't even active in the 1920s.

Bizarre: The Eddie De Lange home page at eddiedelange.com spells his name DeLange in text, but then says, "For licensing information, contact De Lange Music Co.!" And it doesn't list "Anything" among his works. Christ: Songwriters' Hall of Fame entry on him spells it both ways!
BUT it appears that all the sheet music I could find online spells it De Lange, which is what we've been using here and will stick to.

2013 review: OOPS! The copyright: Anything; melody by Napoleon Signorelli. © 1 c. Sept. 28, 1929; E unpub. 11365; Southern music pub. co., inc., New York. It does not appear in index under Phil Napoleon's name, nor under Frank Signorelli's (both are there for other tunes), but only under the name of Napoleon Signorelli. But surely this is either a mistake or a gag.

Couldn't find the actual Victor V-38069 label, but the Victor Project confirms Anything title and the two as composers, and the reliable LC SONIC entry for the record agrees.

But was also released on Bluebird as "Thunder in My Dreams," which Rust shows as an alternative title. Victor Project confirms that, as well as LC SONIC. We must do it too.

But wait, and aha—for what it's worth: Gene Kardos aho recorded "Thunder in My Dreams" in 1937. Couldn't find the ARC/Melotone record label, but a German index of that label shows credits of Heyman-Napoleon-Signorelli. So I checked 1937 copyright book at found Thunder in my dreams; w Edward Heyman, m Phil Napoleon and Frank Signorelli; with guit. arr. © July 7, 1937; E pub. 63470; Southern music pub. Co., inc., New York. 21547

Looks like Heyman added lyrics for Kardos in 1937 and they recopyrighted it; couldn't find a new copyright with lyrics for Frank Sinatra by De Lange in 1940, but that's not ruled out. In any case, it's a safe bet that jazz bands are harking back to the Phil Napoleon original, so we can keep the Napoleon-Signorelli credits.

Anything for You (see I Would Do Anything for You)

Anywhere Sweetie Goes (I'll Be There)
(Clarence Williams-Fats Waller)
Jacob's Bottomland Orchestra 1266
Bob Helm's JB 1310

<1/15/01: Interesting . . . the sheet in CW's own hand in PARR file (11/7/27) says by Clarence Williams and Thomas (Fats) Waller but the second line is marked out by several heavy black lines.

Must double check this back in cy files.

1/25/01 follow-up: The cy card says Anywhere sweetie goes [no subtitle], words & music by Clarence Williams, unpublished, 11/7/27, rights by Clarence Williams Music Publishing Co. Inc.

The claimant card from CWMP Co. Inc. agrees, although the claimant card specifically designates "Name of composer of music" without giving a place to list a lyricist.

Recheck of the copyright lead sheet, presumably in CW's own hand, is clear: Fats Waller's name was originally on it but was very carefully lined out. [1/14 at LC saw this again, confirmed the subtitle on the lead sheet as well.]

Wayne Shirley, the jazz music guru at LC that David Sager suggested I consult, said, "Well, Fats probably had a hand in it but made some sort of deal with Williams, such as, 'OK, take me off this one and give me full credit on that other one.'"

This is a tough one. We may suspect strongly that Fats Waller had a hand in this tune, but that's not the way it went into the books.

My preference would be to lose Waller unless you have some other strong evidence for his inclusion.

Telcon 2/1/01: Yes, lose Waller.

2013 review: But what about that subtitle? Rust mentions it. Rec. Dixie Washboard Band, 3/120/27, Columbia 14239-D.

Oops: The Columbia label confirms the subtitle, BUT it also confirms Williams and Waller as composers. We must put Fats back on. Here's the theory: Fats may not be on the copyright as a legal co-owner of royalties, but he was on the published work of art, i.e., the record label.

Ape Man (Jimmy Blythe)
Mojo Jazzin' Five 1086
Rec. Blythe's Washboard Ragamuffins, 10/26, Paramount 12428, 14029 et al. 12428 credits Blythe, 14029 has no composer credit.

And confirmed by 6/21/28 copyright reg. 1/14 found lead sheet, 6/21/28, E 693548.

Apeda Rag (Dave Harris)
Trebtor Tichenor 1282
ASM, 1913, Waterson, Berlin & Snyder.

Apex Blues (Jimmie Noone-Earl Hines-Joe Poston)
Jimmy Noone Jr/Davies Rhythmic 5 1121
Les Red Hot Reedwarmers 1425

<3--{Erwin Elvers of Luetjensee, Germany: "Are Joe Poston and Earl Hines really co-composers? The LP MCA 1353 and many other records name Jimmie Noone and J. Mayo Williams as composers."

We had several good sources for our version -- Shapiro & Pollock,

Saunders/Anderson, and recordings by Art Hodes and Warren Vache.

Steve Abrams: "All of my original 78s, Brunswick and Vocalions, have only Jimmie Noone.}"

Erdos 8/6: stet as is

Frank Dutton: original Vocalion 78 says Noones [sic]-Hines-Poston]

4/30/13 follow-up: Orig. recording was 8/23/28, Vocalion 1207, also Brunswick 80023. End of argument: found the Vocalion 1207 label online: Noones-Hines-Poston. And found the copyright:

Apex blues; by J. Noone, J. Poston and E. Hines. [Chords, single staff] © 1 c. Oct. 29, 1928; E—Unpub. 1232; James Noone, Earl Hines and Joe Poston, Chicago.

Apple Blossoms (Joe Venuti–Lennie Hayton–Frankie Trumbauer–Eddie Lang)

Prague Jazzphonics 1236
Andy Stein Blue Five 1390

WAIT a minute. This was Joe Venuti's Blue Four, 10/18/29, Okeh 41361. 1236 & 1390 show Joe Venuti as sole composer.

My reissue on the usually reliable The Old Masters label says composer Frankie Trumbauer. Wikipedia says Venuti wrote Apple Blossoms with Lennie Hayton, Frankie Trumbauer, and Eddie Lang (i.e., the rest of the Blue Four). Aha: Red Hot Jazz Archive also lists the quadruple authorship. AND the Eddie Lang website (eddielang.com) also shows this as a quadruple authorship. AND AHA: finally found picture of the original Okeh label, which showed all four as composers!

Copyright lists only Venuti:

Apple blossoms; by Joe Venuti, arr. Leonid Leonardi; violin with pf. acc. © Mar. 14, 1933; E pub. 35189; Robbins music corp.

Apple Jack (Some Rag)

(Charles L. Johnson)
Chrysanthemum Ragtime Band 1079

Hyphen on cover, but not (c) page. ASM 1909 Vandersloot.

Apple Sass Rag (Harry Belding)

Chrysanthemum Ragtime Band 1196

"Rag" on (c) page, not cover. ASM, 1914, Buck & Lowney.

Arab Strut (Roy Giomi)

Steve Waddell's Creole Bells 1173
South Frisco JB 1342

Hmmm. All my other recordings say Giomi except the one by the Bay City JB (his home band) on Good Time Jazz, which says Giomi-Burris. Who was Burris? How the hell will I find out? Lloyd Byassee was in that band, and Ev Farey was leader. 4/27/13 queried Saunders & Rhodes.

4/28/13 got note from Byassee at behest of Robbie (who asked about Tom/Thomas Burris, although hadn't mentioned a first name):

As you probably all know, I was the drummer on both Bay City JB Good Time Jazz albums. I also played with these same guys prior to these two recordings - dating back to days when Bill Mulhern played piano, Dean Frazier played tuba, and Kent Stowe played banjo. Believe this was in '52 - '54 when I got myself conscripted into the USA. Returned to the Bay City JB when discharged in Jan '56 and played with them at the Sail'n in SF prior to cutting the GTJ albums.

Most certainly the original vinyl GTJ albums did not mention a co-composer of Arab Strut. I have never heard the name, Burris uttered by anyone connected to my musical history. Interestingly however, I just opened a new Fantasy cd reissue of the original BCJB vinyl recording and see that Burris is also list as a co-composer with Newbauer's Auntie Soshal's Social. I find this more than a little strange. Legerdemain? Copyright obfuscation? Who knows? Until I see some evidence establishing otherwise, I will consider Giomi the sole composer of Arab Strut and Newbauer the sole composer of Auntie Soshal's Social.

Then Vince Saunders chimed in:

Just got off the phone with Ev Farey. He said he just talked to you, Lloyd. The same story is floating around. Ev said that neither Roy Giomi or Sanford had any help in writing the two songs in question. They were definitely their own compositions. He had no idea where the name "Tom Burris" came from, or had never heard of it. He didn't know if Sanford or Roy had ever copyrighted the two compositions, and it could have crept in when the CD was released from Fantasy!!!! Anyway, Dick, it gives you the clearance to go ahead without the "Tom Burris" name as a co-composer (however, legally, the "other" name may be on the copyright document!)

And Robbie confirms that there was no Burris on the credits of the original LP.

Finally, Bill Haesler found the copyright:

ARAB STRUT; m Roy Giomi © Good Time Jazz Record Co. Inc. 27Apr56 EU435219

Arabella's Wedding Day

(George W. Meyer)
Des Plantes' Washboard Wizards 1409

1409 credits "W. H. Meyer."

Appears to be from "Black-Birds Revue" of 1926; rec. by Plantation Orchestra on Columbia 4238. Label does show "Meyer" as composer. BUT wait: Blackbirds 1926 was revue in London: "Charles B. Cochrane; Music and lyrics by George W. Meyer." Geo. W. we know well--here for Me and My Gal, I'm a Little

Blackbird Looking for a Bluebird and other titles).

Aha, for some reason, all the titles from this show in Red Hot Jazz Archive show "W. H. Meyer, but that must be a mistake. And aha, a label from another song in the revue by the Plantation Orchestra shows G. W. Meyer.

But Haesler found the copyright:

Arabella's wedding day; fox-trot, from Black-birds, words and music by Geo. W. Meyer, of Great Britain; pf. and ukulele acc. 1926; 1 c. Oct. 12; © Sept. 27, E 647275; Ascherberg, Hopwood & Crew, Ltd., London.

Arabia (Larry Buck*)

Bo Grumpus 1388

CD credited Vess L. Ossman.

Alas, I cannot confirm this anywhere. Recorded by Zonophone Concert Orch, but can't find an Ossman recording, although they're must have been one. I did, however, find one by Larry Buck, published 1906, titled either

"Arabia" March

or

Arabia, March

which was recorded by many military bands, especially in UK, in early years.

But aha--I did find a recording by Ossman of "Arabia" from 1906 (Nassau Record B-76), but no composer is noted.

And from a Circus web site, I learned that "Larry Buck" was a pseudonym of Lawrence Dubuclet. In 1906 he wrote 'March' Arabia."

Aha, 4/28/13 queried Craig Ventresco, who wrote: "I never said that Ossman wrote Arabia. If that's what it says on that cd it means that some other band member provided the information to Erdos...I believe that Buck wrote it." Based on this, we make title simply "Arabia" and credit Buck.

Arctic Sunset (Amelia L. Lamb–

Joseph F. Lamb)
Matthew Davidson 1252

Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print. Amelia looks dubious, but this presumably is the original publication of the rag. And the 1962 copyright reg. also credits both, so there.

Are You from Dixie? ('Cause I'm

from Dixie Too) (Jack Yellen–
George L. Cobb)

Heliotrope Ragtime Orchestra 1411

Oops, found the sheet music. The ! that we had at the end of the subtitle is on the cover only, not the copyright page.

Are You Half the Man Your Mother Thought You'd Be

(Harry De Costa–Leo Wood)
Univ. of Wisconsin Symphony Band 1284

<4-- Bob, this was in notes as "Wake Up America! introducing Are You Half. . . ." Are you sure that Glogau wrote both? Liner notes imply that, but don't say so specifically.

No, says Erdos. Not Glogau; Goodman doesn't know who wrote it.--4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

m. Harry De Costa; w. Leo Wood.

8/29, Goodman sends back handwritten mark-up of original query indicating he's now going with Glogau. I've sent email asking him to confirm his source.

2011: evidently never heard back from him. But doesn't matter: Google search quickly found two copies of the sheet music on sale, both identifying De Costa-Wood as composers.

AND ASM had the sheet music (1916, Leo Feist), BUT there's no ? on either cover or (c) page. 2/4/16 copyright reg. matches it.

Arkansas Blues (A Down Home Chant)

(Anton Lada–Spencer Williams)
Ray Skjelbred 1124
Neville Dickie 1269

<4--subtitle added via Erdos note of 12/26-95 --4>

ASM & HSM had it, 1921 Francis Clifford. Down-Home on cover, but no hyphen on (c). Arkansas blues; words and music by Anton Lada and Spencer Williams [of U.S.], arr. by Harry Alford [of U.S.] © 1 c. Jan. 10, 1921; E 497786; Frances Clifford music co., Chicago.

Later

Arkansas blues; a down home chant, words and music by Anton Lada and Spencer Williams [of U.S.] © Sept. 17, 1921; 2 c. Sept. 17, 1921; E 520773; Frances Clifford music co., Chicago.

Armadillo (Clarence F. Brown)

Elliott Adams 1299

2013 review: Found the copyright page online: It's just Armadillo, a rag/two-step.

Armful of You, An (Fats Waller)

Neville Dickie 1397

I wonder. There's "An Armful of You" written by Clifford Grey / Leo Robin / Vincent Youmans for *Hit the Deck* (musical comedy on Broadway 1927-28). There are a zillion instances of a Joe Sullivan recording of that tune, including his "Sullivan Plays Fats Waller" album.

BUT I guess this explains it, a review of *Fats Waller First Editions*:

This 10" long-playing record came out in 1954. The music was recorded by pianist Joe Sullivan with bassists Bob Casey or Walter Page and drummer George Wettling in June and September, 1952. The material consisted of songs that were composed by Fats Waller, who passed away before he had a chance to record any of them himself. True to Waller's persona, the titles communicate almost as much as the music itself: "What's Your Name?" "An Armful of You" . . .

I gave a quick listen to a bit of the 1927 Grey-Robins-Youmans tune and can't hear any resemblance to Fats.

And Haesler found the copyright:

An armful of you; by Thomas "Fats" Waller. [Melody, chords in treble clef, and chord symbols] © Southern Music Pub. Co., inc.; 11May54; EU358258.

Artful Artie (Arthur Pryor)

Pierce College Symphonic Winds 1297

The original Victor 16021 label confirms Pryor as composer, Victor Project confirms.

And confirmed by 5/13/08 copyright reg., Carl Fischer, NY.

As Long As I Live (Harold Arlen–

Ted Koehler)
Wally Fawkes & His Soho Shakers 1144
HSM & ASM w. TK/m. HA; 1934, Mills.

Asbestos (Fats Waller)

Grosz–Ingham Paswonky Serenads 1214

1930 says Perfesser Bill, but not in copyright books 1929-31 (however, a fellow named Asbestos Jones copyrighted two songs in 1931!).

Couple of sites are reissuing the sheet as by Waller.

Aha, 5/14 Haesler found this extract from *Never Sell a Copyright: Joe Davis and His Role in the New York Music Scene 1916 -1978* (Bruce Bastin. 1990. Storyville Publications.)

One of his unpublished songs of 1927 was Fats Waller's "Asbestos," though arguably the best-known Waller tune from this year was "Alligator Crawl." The April 9, 1927, edition of *Zit's Theatrical News* carried the note that it "was the latest addition to the Triangle Family of 'Hot Tunes' and that Joe thinks that he will have another 'blues' hit to his cred it." *The Metronome* of the following week added that Davis "claims this is a new rhythm in blues and will create a sensation among the orchestras. The dance orchestration was arranged by Frank L. Ventre, who formerly was a member of Charles Dornberger's Orchestra."

Asia (Aisha) (John Lindsay) [also

published in song version with lyrics by E. Ray Goetz]

Chrysanthemum Ragtime Band 1047
On 1047 as "Aisha."

However, from the 1913 copyright book we learn that (a) it was also published in song version, (b) Lindsay intended for there to be an accent mark, (c) it was from a show called *All Aboard*, and (d) in the show, at least, it was also called "Asia"

(see keepingscore.x10.mx/allaboard.html)
Asia (Aisha); East Indian intermezzo, introduced in *All aboard*, by John Lindsay; pf. © Aug. 19, 1913; 2 c. Aug. 19, 1913; E 313045; Waterson, Berlin & Snyder co., New York.

_____ words by E. Ray Goetz, music by John Lindsay. © Aug. 21, 1913; 2 c. Aug. 22, 1913; E 317200; Waterson, Berlin & Snyder co., New York.

BUT WAIT: Found both instrumental and song versions of sheet music. Both covers have same artwork and mostly same text. Covers are

ASIA

(AISHA)

EAST INDIAN INTERMEZZO

Instrumental copyright page is

ASIA

(AISHA)

Indian Intermezzo

Song copyright page is

ASIA

(Aisha.)

Both have E. Ray Goetz as lyricist on cover, but instrumental has Lindsay only on copyright page. And get this: The lyrics are about a lovely girl in Ceylon named "Asia"—there's not a single mention of "Aisha" or "Aisha."

First and foremost, we rename it to Asia; and based on the covers and copyright, I'll include the mysterious accent mark in the already mysterious subtitle.

At a Georgia Campmeeting

(Kerry Mills)

Down Home JB 1171
John Gill's Novelty Orchestra 1227
Zenith Hot Stompers 1248
Black Eagle JB 1257
Charleston Chasers 1287
Lake Arrowhead Early JB 1365

Confirmed by ASM 1897, F. A. Mills. 1930 reissue has Campmeeting cover but Camp Meeting (c) page.

At Midnight (Hal Isbitz)
Frank French & Scott Kirby 1306

The Terra Verde Corner credits Isbitz, 1991. Is in his folio *Blue Gardenia: Twelve Latin American Piano Pieces* by Hal Isbitz.

At Sundown (When Love Is Calling Me Home) (Walter Donaldson)
Ingham-Grosz Hot Cosmopolites 1237

<4--subtitle found on Flapper CD. Can someone confirm from sheet music?-->

8/25: Montgomery sends sheet music, confirming

At Sundown

(When Love is Calling Me Home)
FOX-TROT SONG

Note, however, that on the cover the subtitle is "Love Is Calling Me Home"--no When. Further evidence, as if we needed it, that you can't trust covers.

ASM, 1927, Leo Feist.

At the Ball, That's All (J. Leubrie Hill)
Canary Cottage Dance Orchestra 1400

ASM, 1913, Lafayette.

At the Christmas Ball (Fred Longshaw)
Jimmy Mazzy & Eli Newberger CD 1109

Rec. Bessie 11/18/25, Columbia 35842 (and again 12/9/25, but rejected--why?). Confirmed by 12/8/25 copyright reg., F. W. Longshaw.

At the Devil's Ball (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Bob Schulz & His Frisco JB 1349

ASM, 1913, Waterson, Berlin & Snyder.

At the Firemen's Ball (Jimmy McHugh--Harold Adamson)
Frisco Syncopators 1245

m JM/ w HA, 1947, confirmed several places, from film *Calendar Girl*. But couldn't find copyright.

Wait a minute, though. Lord says FF5+2 rec. this as Fireman's (singular) for Good Time Jazz in 1959, but my CD reissue on Good Time Jazz says it's Firemen's, and credits McHugh-Adamson. However, you get a LOT more hits googling it as fireman's than firemen's. But Both Sides Now LP database says it was plural.

Couldn't find copyright, which is strange, because in 1947 book did find several other songs from *Calendar Girl*.

OK, confirmed by original LP in collection of Vince Saunders: plural, adamson-mchugh.

At the Indian Cabaret
(Richard Howard)
Ernie Carson & the Castle JB 1277

HSM, 1922, Orpheum Music.

At the Jazz Band Ball (Nick LaRocca--Larry Shields)
Hal Smith's Creole Sunshine Orch 1078
Andy Stein & Friends 1146
John Gill's Dixieland Serenaders 1295
Southern Stompers 1414
Manhattan Ragtime Orchestra 1419
Neville Dickie 1423

ASM, 1918, Leo Feist.

Hmm...I seem to be finding lots of references to him as "La Rocca" (i.e., with a space between La and Rocca. I wonder if there's any way to determine that for sure.

Well, the odjb.com website run by his son, Jimmy (whom I've heard in person), spells it solid, so I guess he's as good a source as we're likely to find.

No, there's a better one. I found Jimmy LaRocca's email address on that site and asked him directly. To my surprise, he answered within a couple of hours:

"LaRocca is the way Nick LaRocca spelled it."

At the Mississippi Cabaret
(Albert Gumble--A. Seymour Brown)
Down Home JB 1316

Confirmed online sheet music, w. Brown/m. Gumble.

At the Moving Picture Ball (A Photo-Play in 2 Reels) (Howard Johnson--Joseph Santly)
Heliotrope Ragtime Orchestra 1427

No subtitle on CD, but both ASM & HSM had copies (1920 Leo Feist) showing

(A Photo-Play in 2 Reels)

as subtitle on (c) page, but not cover. w. HJ/m. JS

At the New Jump Steady Ball
(Tom Delaney--Sidney Easton)
Carol Leigh & Jim Dapogny 1064
ASM, 1920, Easton & Delaney.

At the Panama-Pacific Fair
(Sidney Carter*--Charles N. Daniels)
Chrysanthemum Ragtime Band 1168

Tom Brier has the sheet music, confirms w. Sidney Carter, m. Daniels. AND, as Vermazen's credit hints, Sidney Carter is a pseudonym that Daniels sometimes used for his lyric writing.

Atlanta Blues (Make Me One Pallet on Your Floor) [Make Me a Pallet on the Floor] (W. C. Handy--Dave Elman)
New Orleans Rascals 1113
Wally Fawkes & His Soho Shakers 1144
James Dapogny & Butch Thompson 1183
Chris Tyle's Silver Leaf JB 1258
Imperial Serenaders 1351
Delta Stompers 1426

<4--11/6/95 note from Don Rouse calls our attention to *Blues: An Anthology*, published in 1926 and edited by W. C. Handy. And guess what? I have a copy of it.

It shows "Atlanta Blues (Make Me One Pallet on Your Floor)," by Handy & Elman, with copyright date of 1924. Shapiro & Pollack agrees exactly. And Dave Robinson has a copy of that 1924 piano score, confirms this title.

Seems pretty clear that we should be listing it here with full proper title and the commonly used alternative title:

Atlanta Blues (Make Me One Pallet on Your Floor) [Make Me a Pallet on the Floor] (W. C. Handy-Dave Elman)

The cross-ref should stay as it is:

Make Me a Pallet on the Floor (see Atlanta Blues)

Agreed, says Erdos, 8/96.
--4>

2014 review found copyright:

Atlanta blues; make me one pallet on your floor, w Dave Elman, m William C. Handy, of U.S. © Apr. 5, 1924; 2 c. Apr. 14; E 589118; Handy bros. music co., inc., New York.

Atlanta Rag (Cow Cow Davenport)
Helm-Leigh Jazz & Blues Review 1331
CD said by Will Ezell.

Wait a minute! All my other recordings of this title say by Cow Cow Davenport, including my Davenport reissues, one on the rigorously researched New World Bicentennial series. And Jasen's big Encyclopedia/Discography/Sheetography book says Davenport.

Rec. Davenport 4/29, Gennett 6869, Champion 15726 et al. No composer credit on Champion, just performer "Charlie Davenport."

Not copyrighted by either of them 1928-30, although both are in books with other titles.

Jasen-Tichenor *Rags and Ragtime* says it started as "Trilby Rag" by Carey Morgan, and that Davenport "transformed it into 'Atlanta Rag' and 'Texas Shout' (claiming composer credit with each retitling)."

I can only presume that Ezell was a mistake.

But still suspicious. Doesn't appear that the Gennett & Supertone releases had credit either; and no copyright 1928-31, although Davenport registered many other tunes 1928-30. Of course, if he really stole it as Jasen-Tichenor say, maybe he'd be shy about trying to copyright it.

Aunt Dinah Has Blowed de Horn
(from *Treemonisha*) (Scott Joplin)
St. Louis Ragtimers 1267

Pinsker noted this about "We're Goin' Around," the companion tune in the Ragtimers Treemonisha medley on 1267: "Surely somehow this should say that it's an excerpt from his opera "Treemonisha", shouldn't it? It was never published as a separate sheet." Good point.

Aunt Hagar's Children [Blues]

[Aunt Hagar's Blues]

(W. C. Handy-J. Tim Brymn)

Keith Nichols' Hot Six	1063
Original Salty Dogs JB	1115
Keith Nichols Cotton Club Orchestra	1210
Down Home JB	1217
Chris Tyle's Silver Leaf JB	1298
South Frisco JB	1342
Newberger-Mazzy-Thompson	1352
Dan Levinson's Roof Garden JB	1380

<4-- final "Blues" added via Erdos note of 12/26/95.

Let's beat on this some more:

The original copyright-1920 version is reprinted in Handy's Blues: An Anthology. It is "Aunt Hagar's Children" (no Blues), no lyrics, attributed to W. C. Handy.

The first recordings (according to Rust) were in Aug 1921-- by Sam Lanin and by Ladd's Black Aces, both as "Aunt Hagar's Children Blues." Then came Alice Leslie Carter in Sept 1921 as "Aunt Hagar's Blues." Many other recordings follow, all as "Aunt Hagar's Blues."

BUT: (a) We have the sheet music that predates the recordings and (b) we know that in this period, the blues were commercially popular and all sorts of songs got blues put in the title to sell records and sheet music, even tunes that weren't really blues. "Aunt Hagar's Children" might have mystified the record-buying public; adding "Blues" helped them know what kind of tune it was.

To me, this is ample evidence that we should be citing it as

Aunt Hagar's Children [Aunt Hagar's Blues]

(There are several other tunes in this catalog that are far better known by an alternative title than the actual one, but we've elected (properly) to use the actual title when we're sure. Also, technically, there could yet another alternative title of [Aunt Hagar's Children Blues], but I think that might be overkill.)

Now, on to credits. Shapiro & Pollack say "words by J. Tim Brymn." And in our research to 2nd ed., Vince Saunders cited sheet music from 1921 showing "Aunt Hagar's Children Blues -- W. C. Handy-Lieut. J. Tim Brymn, but also quoted from sheet music in Charles Anderson collection: "Aunt Hagar's Children" -- adds 'lyrics by J. T. Brymn,' 1920."

Don't know why Handy elected to omit those lyrics in the 1926 book, but clearly they were done concurrent with or just after the tune was published. The main thing is, a lot of today's bands sing those lyrics. Therefore, I think we ought to put Brymn in the credits. (Of course, if none of your recordings has the lyrics, you could legitimately elect not to add Brymn--but I still don't think it would be wrong to do so.) --4>

2011 review of above: What the hell was I agonizing over? It was called Aunt Hagar's Children Blues often enough to have the Blues added it brackets just the way we did it.

Then found three copies in ASM & HSM collections. Let's see if they fit with above:

1. HSM, 1921, Handy Bros.
Aunt Hagar's Children Blues
1921 Adaptation from Aunt Hagar's Children
Handy/Brymn
2. HSM, 1921, Handy Brothers.
Aunt Hagar's Blues
1922 Adaptation from Aunt Hadar's Children
3. ASM
Aunt Hagar's Children Blues
cy 1921 Handy Bros.
pub. 1921 Handy Bros.
4. ASM edition diff from above, 1921 Handy Bros.
Aunt Hagar's Blues
"New revised edition. Adaptation from Handy's Original Selection "Aunt Hagar's Children."
(c) 1921 Handy Bros.
(c) 1922 assigned to Richmond-Robbins
pub. 1922 Richmond Robbins

So take your pick, but formula we have above still works fine.

2013 afterthought: We've been calling him Tim Brymn, but I just went through lots of his sheets and find that he's most often called J. Tim, although there are more that a few James T.'s, at least early in his career. But never just Tim.

2014 Bill found this copyright:
Aunt Hagar's children blues; lyrics by J. Tim Brymn [sic --DB], music by W. C. Handy [of U.S.] © June 23, 1921; 2 c. July 8, 1921; E 514673; Handy bros. music co., inc., New York.

Auntie Skinner's Chicken Dinner

(Theodore F. Morse-Arthur Fields-Earl Carroll)

Steve Waddell's Creole Bells	1173
Frisco Syncopators	1245
Jacques Gauthé's Creole Rice YJB	1256
Bob Schulz & His Frisco JB	1349

<2--Saunders was source of composers--LP omitted Carroll --2>

m. TFM/w. AF-EC, 1915, Witmark.

3/14 review: I presume line above comes from this copyright registration:
Auntie Skinner's chicken dinner; by Theodore Morse, arr. by Geo. J. Trinkhaus.
1. Vocal orchestra, in C. 4to.—2. Song, words by Arthur Fields and Earl Carroll. © Feb. 5, 1915; 2 c. Feb. 6, 1915; E 355712; M. Witmark & sons, New York. [Copyright is claimed on new arrangement.]

Auntie Soshal's Social

(Sanford Newbauer)

Down Home JB 1300

See Byassee note at Arab Strut. Haesler found this copyright too:

AUNTIE SOSHAL'S SOCIAL; m Sanford Newbauer © Good Time Jazz Record Co. Inc 27Apr56 EU435221.

Autumn Crocus (Billy Mayerl)

Tony Caramia 1313

Rec. by Mayerl 1932. Confirmed by 2/3/32 copyright reg.

Autumn in Tuffnel Park (Wally Fawkes)

Wally Fawkes & the Rhythm Kings 1060

Presume we can consider this a given-- couldn't confirm it anywhere else.

Autumn Leaves (Joseph Kosma-

Johnny Mercer-Jacques Prévert)

John Gill 1066

LP had Grevert-Kosma-Mercer.

<3--{Erwin Elvers of Luetjensee, Germany, and Frank Dutton of Malvern Link, England, write to point out that this should be Prévert. Actually, I had two good sources for correction from Grevert to Prevert before, but must have failed to enter the correction before going to press.}--3>

2013 review: French song, music Kosma, French words Prevert, English lyrics Johnny Mercer. Pub. 1947 in France, 1950 in U.S.

Autumn Memory, An (Eric Marchese)

Tom Brier 1274

Several online confirmations, written 1991.

Avalon (Vincent Rose-Al Jolson-

B. G. De Sylva)

Chrysanthemum Ragtime Band 1168

Louisiana Washboard Five 1398

<3--1168 had Jolson-Rose.

Erwin Elvers points out that ASCAP and Lissauer show B. G. DeSylva as third composer (Jim Lyons also has copy of ASCAP Biographical Dictionary of Composers, Authors & Publishers, confirms all three). I found that Kinkle does as well. On the other hand, Ewen and Shapiro & Pollock credit Rose-Jolson. Vince Saunders said Rose-Jolson in comments to first edition; we presumed he was citing sheet music. The Dutch collector's sheet music list sent by

Abrams shows Rose-Jolson. I have recordings listing all three composers by Eddie Condon, Dutch Swing College, Het Fluitekruiddt (Holland), Natural Gas JB, and Mel Powell Orchestra. Clearly, this is another that was published both ways. I guess we must add DeSylva.

Tex's original-looking 1920 sheet music (1920, Jerome Remick; HSM has it too) has only Rose-Jolson, but it seems painfully obvious that DeSylva added or revised lyrics and got his name put on music, and that he's getting royalties (i.e., the ASCAP listing), so we probably ought to have him in the credits

Telcon 8/28: no DeSylva on theory that guy who added or changed lyrics after the tune was written couldn't have made any contribution to the melody that we play as instrumental --3>

June 2004: Erdos has change of heart, says to add De Sylva. Repeats this in long note of changes sent in Oct. '04.

June 2011: Bob, I like this less and less. I've searched extensively and can find no published version of this song after the 1920 Jerome Remick original, which credits Rose-Jolson. Yet most sources credit all three. Did find this blurb in the article on Avalon at the Jazz Standards web site: "The original music shows only the names of Jolson and Rose. At some point in time DeSylva's name was added. It is possible that he did have a hand in the lyrics, as he wrote lyrics to many of the songs performed by and purportedly composed by Jolson" (written by our Chris Tyle).

I'd feel a lot better about including him if we could be sure he had a hand in the original writing and didn't just get his name added by buying the rights or recopyrighting it later.

[A footnote, for what it's worth, provided by Australian researcher Bill Haesler on the DJML:

For those who are are still following this recent thread, I did some research from the operatic side of the subject and came up with some more interesting things.

It has been claimed that the tune's opening phrase resembles that of Giacomo Puccini's aria "E lucevan le stele", from the opera Tosca, but in the major key. The remaining 30 bars do not. Puccini's publishers sued the song's composers in 1921 for use of the melody, and "were awarded \$25,000 and all subsequent royalties of the song by the court". [It appears to have been later settled out of court.]

Aviation Rag (Mark Janza)

Univ. of Wisconsin Symphony Band 1284
ASM, 1910, Forster.

Awful Sad (Duke Ellington)

Andy Stein & Friends 1146
San Francisco Starlight Orchestra 1271
Confirmed by 1/29/29 copyright reg.

B

Baby (Santo Pecora–Freddie Newman)
Le Petit Jazzband 1403

<Just Newman until note from Erdos 4/20/05. Gave no source, so it still might not hurt to look for this in LC cy files. No way to research this online, as *baby* is just too generic for a google search. But Rust says NORK recorded it 1/23/25 on Okeh 40422, credit "S. Pecora-Newman." Pecora was in the band, but nobody named Newman.

BUT we do know that Charles Newman not only wrote jazz tunes (in this index "Dream Train," "Sweethearts on Parade," "What's the Use?") BUT some sources name Pecora and Charles Newman as co-composers of I Never Knew What a Gal Could Do/Zero (see note at that listing). I'm really suspicious of Fred Newman here.

Afterthought: However, there was a Freddy Newman, pianist, in New Orleans; he recorded with Sharkey Bonano there a couple of times in 1928.

And here is the copyright:

Baby; by S. Pecora and F. Newman, both of U.S.; instrumental. © 1 c. Aug. 24, 1925; E 622663; Santo Pecora and Freddie Newman, New Orleans.

Baby! (Jimmy McHugh–Dorothy Fields)
Barbara Lashley & Ray Skjelbred 1152
Marty Grosz /Keepers of the Flame 1158
Keith Nichols 1159
Moonlight Broadcasters 1193
West Jesmond Rhythm Kings 1255
James Dapogny's Chicagoans 1263
Charleston Chasers 1314

! only on (c), not cover (but failed to note where I saw it). And the Harmony 795-H label by Jimmy McHugh's Bostonians also has banger, credits McHugh-Fields.

Baby Brown (Alex Hill)
Paris Washboard 1280
Neville Dickie 1397

Online 78 confirms Alex Hill as composer on Victor 24846 by Waller & His Rhythm. Same credit in biography of Joe Davis at googlebooks.

2013 review: Rec.
NORK, 2/20/35, Decca 401, Brunswick 03447.
Both labels credit Hill.

Sepia Serenaders, 12/14/34, Bluebird B-5782.
Fats Rhythm 1/5/35, Victor 24846, Bluebird B-10101 et al. Victor credit is Alex Hill.

Confirmed by 1/3/34 copyright reg.

Baby Dear (Bennie Moten–

Thamon Hayes)
Des Plantés' Washboard Wizards 1231
Lande's Rhythm Club Orchestra 1327
Keith Nichols & the Blue Devils 1387

Rec. Moten 11/29/24, Okeh 8213. Again 6/11/27, Victor 20946. Mary Lou Williams, 11/18/40, Decca 18122. Both Victor and Okeh labels credit Bennie Moten-Thamon Hayes (actually, Victor misspells it Benny).

No copyright 1924-26, but 12/6/27 copyright reg. confirms melody by both, as does follow-up orchestration copyright in 1928.

Baby Doll (Bessie Smith)
Golden Eagle JB 1192

1192 has Bessie. Online 78 says Columbia 14147D by Bessie 5/4/26 credits Bessie-Chris Smith, but Columbia 35674, a different issue of the same recording, credits only Bessie. Red Hot Jazz archive credits Bessie/H. Webman on 14147D, but I'm losing faith in that source. This is a classic case where we need the LC cy card for resolution; in the meantime, I'll query my collectors to see if any of them actually have 14147D. If Smith really is there as cocomposer, I'll add him, on the theory that while it would be easy enough to drop a credit (as on 35674), it's highly unlikely that one would be mistakenly added.

Well, Sonny McG. sent scan of 14147D label: (Smith) is the sole credit (later found it myself as well). And Dave Robinson pointed out that it's in S&P: W&M by Bessie, add'l lyrics added 1953 by Harold Webman.

2013 review: Interesting: 4/9/27 copyright reg. is "melody by B. Smith."

Baby, Have Pity on Me
(Clarence Williams-Billy Moll)
Neville Dickie 1366

<Hmmm. Both the Columbia Bessie Smith: The World's Greatest Blues Singer and the Time-Life Giants of Jazz set on Bessie confirm these composers, but neither has the comma in the title. Anderson does have it. Where's Dickie get it?

1/18/01 telcon: Lord book says original Columbia release had the comma. I may have overlooked this at LC--no notes on it.

1/25/01 recheck at LC confirms the comma on both copyright cards and on the published sheet.

1/14 at LC reconfirmed published sheet, Shapiro, Bernstein, 1930.

Baby, I'd Love to Steal You
(Tony Jackson)
Chris Tyle's Silver Leaf JB 1258

Tyle's liner notes say it's an unpublished Tony Jackson number. Can't find any other mentions online; we just have to trust Tyle. There is a clue in a description of a recording of conversations with Bunk Johnson: "Bunk talks about Tony Jackson and the

composition 'Baby I'd Love To Steal You.'" And a second-hand mention to the effect that Martin Williams listed this as a Jackson song in his *Jazz masters of New Orleans*.

Baby o' Mine (Richard M. Jones)

Black Eagle JB 1065
New Jazz Wizards 1244

1065 just had Jones as composer; Williams added on 1244. Why?

Online 78 says Jones alone on Okeh 8356 by Lillie Delk Christian 6/15/26, also on RMJones Jazz Wizards Decca 8390 6/22/26, and RMJones Chicago Cosmopolitans 9/13/35 Decca 7115. Google search on title + Clarence Williams yields zero.

Erdos:

Clarence Williams is listed as the co-composer with Richard M. Jones in a composer index in the most complete biography and discography of Clarence Williams that I am aware of:

"Clarence Williams" c. Storyville Publications and Co., Ltd 1976.

The book is 625 pages (small type), written and assembled by Tom Lord (of England, not Canada) with discographical assistance by the Storyville team: Laurie Wright, John R. T. Davies, Brian A. L. Rust, John Chilton and others.

So how is it that Lord and absolutely nobody else in the world knows this?

2013 Review: Rec.

Lillie Delk Christian, 6/15/26, Okeh 8356.

Label says Jones only.

RMJ Jazz Wizards, 6/22/26, Okeh 8390.

Tom Morton (as Baby Mine), 11/1/26, Pathe 30548, Perfect 14729.

Jones' Chi Cosmopolitans, 9/13/35, Decca 7115.

Copyright is

Baby o' mine; words and music by R. M. Jones. © 1 c. Aug. 11, 1926; E 645222; Richard M. Jones. Chicago.

And no follow-up 1935-36 to add CW.

Nuts to Lord, who has been wrong before.

Copyright reg. and record labels mean more than a book written decades later.

Baby – Oh Where Can You Be?

(Frank Magine–Ted Koehler)

State Street Aces 1011
Thompson, Smith & DeVore 1116
Barbara Lashley & Ray Skjelbred 1152
Red Rose Ragtime Band 1412
John Gill Sentimental Serenaders 1424

<4-- Rust has "Baby, Oh! Where Can You Be?" Kinkle has "Baby--Oh Where Can You Be?" Does somebody have the sheet music? --4>

8/22, Alex Hassan: Baby--Oh Where Can You Be? is correct, as Kinkle has it

8/24, Frank Dutton says Laurie Wright's book *Fats in Fact* shows Baby, Oh! Where Can You Be.

8/25: Montgomery sends sheet music (1929), confirms Kinkle/Hassan.

Baby Won't You Please Come Home

(Clarence Williams–Charles Warfield)

Down Home JB 1241
Two Clarinet Stompers 1259
Jacobi's Bottomland Orchestra 1266

<3-

8/30: 1241 had Baby, Won't You Please Come Home? Erdos questions comma and question mark. Practically all the entries in Rust have comma & Q. S&P & Kinkle have comma, no Q; Ewen has comma and Q. But Bob's Bessie Smith Songbook has reproduction (alas, with title RESET) showing no comma, no Q), dated 1919. Library of Congress registration card agrees.

10/02: I have the sheet music (1919, Williams & Piron, Chicago), which shows comma on cover, but not cy page. No question mark.

1923 edition (pub. Clarence Williams): no comma either place.

1926 "New Edition", pub. Clarence Williams, has comma on (c) page but not cover.

1928 edition from CWMPC has no comma cover and (c).

Earliest wins, or three out of four wins, take your pick.

Baby's Blue (Herman Hupfeld)

Keith Nichols Cotton Club Orchestra 1234

ASM, 1927, Harms.

Bachelor's Button (W. C. Powell*)

Chrysanthemum Ragtime Band 1047

Confirmed by sheet music at IN Harmony.

Bachelor's Two-Step (Glenn Jenks)

Glenn Jenks 1179

(Just Try to Picture Me) Back Home in Tennessee (see **Down Home in Tennessee**)

Back o' Town Blues (L. M. Bowen–Herbie Herbedeaux)

John Gill's Original Sunset Five 1094

<2--Baker: S&P show Back o' Town Blues, Luis Russell-Louis Armstrong, 1946, introduced by Armstrong's All-Stars. Erdos: Different tune, I think. --2>

HSM-ASM, 1923, Leo Feist.

Back to Life (Charles Hunter)

David Thomas Roberts 1021

<4--in working on later Roberts CD (1317) and cross-checking against the dozen or so Hunter rags I have, I find that he's always Charles Hunter (or more often, Chas. Hunter) on sheet music, never a middle initial. But we learned somewhere that that's his middle initial. And that's how Tichenor and Jasen list him, so I

guess we stick with it. I say this with some ambivalence, since I'm elsewhere suggesting that we retreat from Mayhew Lester Lake to M. L. --4>

ASM, 1905, Chas. Harris.

2013 review, and revised thinking: Just looked at every rag we have in this book, and he's always Chas. or occasionally Charles, never uses the initial. We must drop it.

Backside of Town (Weldon Kees–Bob Helm)

Leigh–Dapogny Mysterious Babies 1087

Confirmed in the Kees-Helm Sheet Music Collection at Univ. of Nebraska-Lincoln.

Bag of Rags, A (W. R. McKanlass)

Terry Waldo 1002
Neville Dickie 1269

<--1002 had just "Mackonlass"--full name?

This is in both Anderson fake book and UNH Library as W. R. McKanlass, so obviously was published that way. We don't need his full name.

ASM, 1912, Jos. M. Daly.

Ballin' the Jack (Chris Smith–Jim Burris)

Hal Smith's Creole Sunshine Orch 1078
New Orleans Rascals 1113
Down Home JB 1190
Terry Waldo's Gotham City Band 1201
Trevor Richards New Orleans Trio 1222
Bob Schulz & His Frisco JB 1349

ASM:

1. w. Jim Burris, m. Chris Smith. 1913 Jos. Stern.

2. Chris Smith & James Reese Europe (no lyrics). 1914 Jos. W. Stern. Europe must have helped Smith with the *later* piano solo arrangement.

Copyright:

Ballin' the jack; words by Jim Burris, music by Chris Smith. © Oct. 10, 1913; 2 c. Oct. 14, 1913; E 321023; Jos. W. Stern & co., New York.

then

Ballin' the jack; one-step and trot, by Chris Smith, arr. by Wm. Schulz orchestra. 4to. © July 23, 1914; 2 c. July 24, 1914; E 346605; Jos. W. Stern & co., New York. [Copyright is claimed on arrangement.]

and

Ballin' the jack; fox trot by Chris Smith and James Reese Europe: piano. © Aug. 7, 1914; 2 c. Aug. 8, 1914; E 343525; Jos. W. Stern & co., New York. [Copyright is claimed on arrangement]

which confirms my speculation above, but is still very odd--why wasn't Europe named an arranger rather than cocomposer?

April 2015: The redoubtable Bill Haesler made the connection that eluded me. When the big fox trot craze hit in 1914, many earlier songs were recast in fox trot tempo (see Sweetie Dear). He continued through the books and found copyrights after the ones I'd found above:

Ballin' the Jack; fox trot by Chris. Smith, arr. by Maurice F. Smith; band. 4to. [24462 © Dec. 14, 1914; 2 c. Dec. 15, 1914; E 354346; Jos. W. Stern & co.. New York. [Copyright is claimed on a rramgement.]

and

Ballin' the Jack; intro: What it takes to make me love you, one step and trot, by Chris Smith, arr. by Maurice F. Smith; band. © Jan. 7, 1915; 2 c. Jan. 8, 1915; E 358098; Jos. W. Stern & Co., New York. [Copyright is claimed on arrangement.]

and finally

Ballin' the Jack; by Burriss and Smith, arr. by Dave Langlands, of U.S.; ukulele. 4to. [5275 © Mar. 25, 1916; 2 c. Mar. 23, 1916; E 379070; Southern California music co., Los Angeles. [Copyright is claimed on arrangement in chart form].

What a remarkable difference between how history has treated this tune and Sweetie Dear. Sweetie Dear was written as a song by Jordan and Cook, but when it was recast as a fox trot without lyrics by Jordan in 1914, Cook fell off and was never heard from again.

In the case of Ballin' the Jack, however, Burriss's name stayed attached to it in spite of the fact that it was Smith and Europe who recast it as a fox trot and made it popular. . . .

OR SO I thought until I bounced it off Robbie Rhodes, who reported,

The only difference of "Ballin' the Jack" in the two sheet music editions is the time signature. The 1913 edition is 4/4 time which says the conductor swings the baton 4 times per measure. The 1914 edition by J.R. Europe chages the time signature to 2/2 (cut time, denoted by the big "C" with a vertical line through it), therefore the conductor makes only two leisurely swings of the baton in each measure. I don't know which form designates "fox trot" (and, frankly my dear, I could care less! . . .

The only change was in the sheet music (2/2 vs. 4/4 notation) and that has no affect on what you hear or what is played. The time signature affects only the conductor's baton, and maybe the foot tapping.

Ballin' the Jack [Ballin' a Jack]
(Charlie Clark) (see also **Barrel House Stomp**)

Pam Pameijer's New Jazz Wizards 1395
South Side Jazz Serenaders 1420

<Ballin' the Jack (Ballin' a Jack) research 6/04 (this is not the popular Smith-Burriss song from 1914).

[info from Rust] Ballin' the Jack recorded by Chicago Footwarmers (Natty Dominique-Johnny Dodds-Jimmy Blythe-Baby Dodds) 3 Dec 27. Original US release was Okeh 8533, also many other US & foreign releases as Ballin' the Jack. One release, on English Columbia, had title as "Ballin' a Jack," which presumably is why that title pops up, especially on English CDs such as my Jazz Greats series.

Most sources give composer as just "Clark." The Steve Abrams 78 database shows Okeh 8533 title as "Ballin' the Jack (Cootie Stomp)" by Charlie Clark. Charlie Clark was a pianist who recorded duet sides with Blythe in 1931, so he must be the guy. [Abrams was making stuff up: I found the 8533 label--it's just Ballin' the Jack, by Clark. ALSO, an Okeh discography points out that the same take was released on Columbia DB3131 as "Ballin' a Jack"--and I found that label too, with that title and a credit of Clark.]

BUT now see this from David Robinson:

"I don't have the 78 and in fact never knew there was a second tune by that name. So I listened to it (I have it on a Classics CD). I recognize the tune as Barrel House Stomp! Of which there were three recordings (as "Barrel House Stomp"). I have all three on reissues:

E. C. Cobb and his Corn Eaters, Dec '28, Victor V38023

The Cellar Boys (Wingy et al), Jan '30, Vocalion 1503 [I have this version on the Time-Life Teschmacher set]

State St. Ramblers, March '31, Champion 16320

"I've aurally confirmed that these are all the same tune as the Chicago Footwarmers side."Attribution-wise, I checked the Abrams web site (of which I was previously unaware, thanks! a useful resource); the Vocalion and Victor are attributed to "Lester Melrose". No attribution is shown for the Champion. The Classics CD attributes the Okeh to "Clark".

"Interestingly, the Victor has Frank Melrose on piano, the Vocalion has Frank Melrose on piano plus Charles Melrose on accordion, and the Champion has Jimmy Blythe on piano.

"But the Dodds (Chicago Footwarmers), with Blythe on piano, predates the others. So apparently the Melrose name just got slapped on a Blythe tune? With a new title? (Or maybe the "Ballin' the/a Jack" title was an error to begin with?) Better hit the LOC!*" [*Actually, I had hit the LoC searching for Barrel House Stomp and found that it was indeed copyrighted by Lester Melrose.]

"Charlie Clark was a pianist who recorded a couple of duet sides with Blythe in 1931."

In follow-up conversation, Robinson insists that the tunes are way too similar to consider the Melrose version a variation or new arrangement--there's just a little difference in the lead, he says.

Still, for now (7/5/04), Erdos & I will list them separately with a "see also" cross-ref as in Dipper Mouth/Sugarfoot et al.

I looked through copyright books 1926-29 and couldn't find the Charlie Clark tune. Right now, all we have to go on is the Okeh and [British] Columbia labels for our composer and title credits.

Balthazar (Graeme Bell)

Steve Waddell's Creole Bells 1348

Australian Jazz Real Book online confirms, as do other sources.

Baltimore (Jimmy McHugh--Dan Healy--Irving Kahal)

Scaniazz 1004
Hot Dogs /Victoria Varekamp 1033
Red Roseland Cornpickers 1102
Minerva JB 1117
San Francisco Starlight Orchestra 1296

<2--Robinson: "My 1927 published arrangement credits Jimmy McHugh (music), Danny Healy-Irving Kahal (lyrics)." Baker: "Saunders/Anderson agrees.--2> ASM 1927 Jack Mills: It's Danny on cover but Dan on (c) page, so we'll go with that. 10/25/27 copyright reg. filed by Mills is Dan Healy.

Baltimore Buzz (Eubie Blake--Noble Sissle)

Ophelia Ragtime Orchestra 1108
John Gill's Original Sunset Five 1126

ASM copy is from *Shuffle Along* (1921).

Baltimore Todolo, The (Eubie Blake)

Matthew Davidson 1252
Heliotrope Ragtime Orchestra 1427

1252 said *The*, 1427 didn't. Six of my eight recordings of it have no *The*, including *The 86 Years of Eubie Blake* LP.

Queried Pinsker 8/26/13, and he had all the poop:

You betcha [that Eubie copyrighted it]. I think in 1962, when Eubie, Joe Jordan, and Charley Thompson were recruited by Bob Darch to record the "Golden Reunion In Ragtime" LP on Stereodiddies, Eubie was inspired to write down a large number of tunes that he hadn't bothered to previously. So if you look at 1962 registrations, you find about 15 registrations by Eubie, all as unpublished works, including a number of piano solos:

THAT'S JELLY ROLL (which is a little impression of Jelly Roll Morton that Eubie plays on that LP)

BALTIMORE TODOLO [sic - more detail below] BRITWOOD RAG, DICTYS ON 7TH AVE (he recorded that on the LP), EUBIE'S SLOW DRAG, and KITCHEN TOM.

The registration for BALTIMORE is:

THE BALTIMORE TODOLO m Eubie Blake (James Hubert Blake) c James Hubert "Eubie" Blake; 29Oct62; EU742587.

The piece wasn't published until after Eubie recorded it on his "The Eighty-Six Years of Eubie Blake" double LP in 1969, and then only after Terry Waldo transcribed it and included it in the 1976 folio "Sincerely, Eubie Blake". Going from memory at this moment - I'll look it up when I get home - but I recall that that publication has both copyright dates on the title page. 1962, 1976, that is.

Bamboula (Louis Moreau Gottschalk)
Louisiana Repertory Jazz Ensemble 1055

From Wikipedia:

Bamboula, Op. 2, is a fantasy composition for piano written by American composer Louis Moreau Gottschalk during a delirium of typhoid fever in the French town of Clermont-sur-l'Oise between 1844-45. Dedicated to "à sa Majesté Isabelle II, Reine des Espagnes", it is the first of the so-called set of three "Louisiana Creole pieces" that Gottschalk composed between 1844-46.

Banana Rag (Dave Dallwitz)
Dave Dallwitz JB 1112

Band Box Stomp (Jabbo Smith)
Hot Antic JB 1044
Golden Eagle JB 1080
Red Onions & Otilie 1090
Louisiana Washboard Five 1398

<1398 had it solid, "Bandbox," but that must have just been a typo.

Rec. 8/22/29, Brunswick 7111. Confirmed by 2/23/30 E unpub. 16110 copyright reg., State Street Music Pub. Co., and Brunswick label.

Band Played On, The (John F. Palmer-Charles B. Ward)
Imperial Serenaders 1351

Levy/ASM, w. John F. Palmer (we had E. before, m. Charles B. Ward. 1895, New York Music Co.

Bandana Days (Eubie Blake-Noble Sissle)
Paris Washboard 1391

Confirmed by 6/15/21 copyright reg., w/m both, from Shuffle Along.

Bandanna Babies (Jimmy McHugh-Dorothy Fields)
Chicago Rhythm 1059
Moonlight Broadcasters 1193
San Francisco Starlight Orchestra 1334

Confirmed by 5/25/28 copyright reg, w DF/m. JF, from Blackbirds of 1928.

Banjo Blues (Blue Man Sam's

Lament (Spencer Williams)
Helm-Leigh Jazz & Blues Review 1332

Hmm...music is in W. C. Handy's old *Blues: An Anthology*, with subtitle/alt title (Blue Man Sam's Lament). But titles/credits there are reset, not reproduced. Songwriters Hall of Fame confirms Sp. Williams.

AHA: Original LC cy listing (from the book, online, not the card) from 1924 shows that subtitle as well, so it was copyrighted that way, even if the subtitle seems never to have been used in practice. Erdos would never pass this up, so I'm adding it 4/30/13.

Banjonera (Tom Stuij)
Tom Stuij & Delirium Tremolo 1433

Bantam Step (Harry Jentes)
Elite Syncopators 1286
Red Rose Ragtime Band 1360

ASM, 1916, Shapiro, Bernstein.

Barataria (Bill Eastwood-Leo Adde)
New Orleans Classic Jazz Orch 1223
Le Petit Jazzband 1403

<2--Baker: Bill Eastwood was banjo, Leo Adde drums on original recording. [had only last names to begin with]. --2>
Confirmed by several sources online, including bio of Adde on AllMusic.com.

2013 review: Rec. Halfway House Orch, 1/22/25, OKeh 40318. Not in copyright books 1924-26. Found small image of label on YouTube, can't read composers for sure, but there appears to be two of them in the correct relative lengths for Eastwood-Adde. And LC SONIC confirms it.

Barber Pole Rag, The
(Charles L. Johnson)
Queen City Ragtime Ensemble 1138

Confirmed by 1911 sheet music found at Miss. State., pub. Hal G. Nichols, Denver.

Barber Shop Rag (Brun Campbell)
David Thomas Roberts 1132

1132 had Barbershop. My collection = 5 x Barber Shop, 4 x Barbershop. BUT Wikipedia, Perfesser Bill, DTR's own web site, Dave Jasen's big book all agree on Barber Shop!

Well, crap--I also keep seeing it with and without the definite article *The*. Most are without, I guess, although Jasen-Tichenor perversely have it both ways. They also say not published or copyrighted.

8/13 queried Virginia Tichenor about Campbell, who directed inquiry to ragtimer Richard Egan, who has done extensive Campbell research. He responded:

I've studied the Campbell music thoroughly, transcribing the music from his original recordings, and publishing Campbell's known works in a folio in 1993. Barrel House Rag is the only one that existed as a handwritten sheet. Everything

else was just recorded by Brun, not notated. Chestnut Street was the only formally released recording during Campbell's lifetime. Barber Shop, Campbell Cakewalk, and Lulu White first appeared on The Professors LPs in 1962-3. So, here is what I know about the rags you have questions about, in their most appropriate spellings:

Barber Shop Rag - I've even seen it as one word "Barbershop Rag" but I would put two words and leave off the "the" First released as a recording on The Professors Vol. 1 but not published until 1993.

[I've put the rest of his specific notes next to the various rags I had questions about]

Bare-Foot Boy That Drives the Cattle Home, The (John S. Black)
Albion JB 1206

What in the world's the deal with this one? The Albion CD calls it just "Barefoot Boy," says it's by Herb Morand. Yet here it is in this index titled "The Bare-Foot Boy (Drives the Cattle Home)" by John S. Black. Obviously, we made the change intentionally, but I didn't document it. AND I just went through my notes for the 2nd edition, which is where this entry appeared, and I don't find any note, from Erdos or elsewhere, that would explain this.

Well, I'll be damned. I figured this was way too obscure to google, but my very second hit was the sheet music, found at U of Alabama. Cover has THE BARE-FOOT BOY in larger type, with That Drives the Cattle Home in much smaller type on second line, as if it's a subtitle, but the title page is clear: All on one line and in same type size: The Bare-foot Boy That Drives the Cattle Home. w/m John S. Black, 1914, E. J. Murray Music, Pittsburgh-New York. (When went looking for it later, couldn't find the sheet music at Alabama, but found an LC cy catalog entry that confirms same.)

And AHA! Here's where the Albion title & credit came from: The Harlem Hamfats recorded it (only recording of it in Rust) in 1938 on Decca 7484 and Brunswick 03356 (UK), title The Barefoot Boy, composer credit Morand (Herb Morand, the trumpeter player/vocalist of the band--but they wisely didn't try to copyright it. Morand sings just the chorus, but he changes it around quite a bit.

Sheet music chorus:

I wish I were the bare-foot boy
that drives the cattle home,
And never knew of old Broadway,
I only wish that I had never
had the chance to roam
Among the lights that shine so bright
in each cafe,
The high life isn't always what it
always seems to be,
To live it is like paying out your own,
And to start again today

I would live the simple way,
Like the bare-foot boy
that drives the cattle home.

Morand sings:

I'd like to be the barefoot boy
who drives the cattle home
who's never seen the lights
of old Broadway
I'd love to roam around
in a little old country town
with fields of clover 'round all over
miles and miles around.
Broadway and its high life
with all its woes and cares
many many hearts are broken there
If I only had my way
I would live a life and stay
Like the barefoot boy
that drives the cattle home.

Tony Pringle on 1206 sings the Morand lyrics
with just a few changes.

Just to be safe, I asked Robbie Rhodes to
compare the sheet music with the Hamfats
recording to make sure they're using the John
S. Black melody. He assures me that both
Hamfats and Albion "play the essential melody
and chords of the 1914 composition by John
S. Black." So Morand fiddled with the lyrics to
his own taste, but that doesn't merit composer
credit.

(Oh Boy! What Joy We Had in)

Barefoot Days (Al Wilson–

James A. Brennan)
Steve Waddell's Creole Bells 1230

<3--1230 had Barefoot Days by Wilson-
Brennan
First names?

Erwin Elvers: James Alexander Brennan-Al
Wilson (from ASCAP)

Frank Dutton: Shapiro & Pollock list "Oh Boy!
What Joy We Had in Barefoot Days," words &
music by Al Wilson & James A. Brennan,
published 1923 by Marks Music Corp.

Bob: What a find! I never spotted it in S&P
because, naturally, I looked under "Barefoot."
There's no cross-reference from there, so
Dutton must have had some other source for
that title to lead him there in the first place.

Unless we find a copy of sheet music that
shows the other words to be a subtitle, it
seems we should list this under full "Oh Boy"
title, with cross-reference from "Barefoot
Days."

Aha: 8/25/93, Rob Bamberger found it in
Library of Congress. Title is as in S&P, but no
punctuation marks (that prob. was on cover
sheet for S&P to pick up).

Obviously, we move it to "Oh . . .," put
cross-ref from "Barefoot Days."

Aha, HSM has this (1923, Edward B. Marks),
and it's what I'd come to expect

Oh Boy! What Joy We Had In

Barefoot Days

On both cover and copyright page.

2013 review: Rats! I let Shapiro & Pollack lead
me astray when they failed to treat the pretitle
as such and indexed it under 'O'. In looking
for it now, I find that it was in a musical called
Bombo, where it was listed as "Barefoot
Days." And sites selling the sheet music
(amazingly, there are some) call it "Barefoot
days." Must move it back.

Barnyard Blues (see **Livery Stable Blues**)

Barrel House Blues (Lovie Austin)
Helm–Leigh Jazz & Blues Review 1332
CD had Barrelhouse Blues.

Rust indexes it as Barrel House Blues. Rec.
Rosa Henderson, 5/24/24, Vocalion 14831;
then 7/24 on Banner 1394 & Regal 9690 (as
Sally Ritz), Oriole 263 (as Rosa Green).
Ma Rainey, 12/23, Paramount 12082.

Copyright is

Barrel house blues; w and m Lovie Austin, of
U.S.; in F. © 1 c. Jan. 2, 1924; E 580379;
Chicago music pub. co., Chicago.

AND found the Paramount label, definitely
Barrel House Blues, L. Austin.

Barrel House Rag (Brun Campbell)

Trebor Tichenor 1282

Supposedly Campbell's only published rag.
All the best sources agree on it, but I couldn't
find it.

And beware that there was a Barrel House Rag
by Fate Marabel & Clarence Williams in 1916.

Richard Egan (see note at Barber Shop Rag):

Barrel House Rag - Campbell hand-wrote
the musical notation, copyrighted it either in
1942 or 1943 (not legible, so we're really not
sure of the date) It was not published until
my 1993 folio.

Barrel House Stomp (Lester Melrose)

(see also **Ballin' the Jack** by Clark)
Chicago Rhythm 1164

<We had this as Frank Melrose in 4th ed.
But, says Erdos, Collectors Classics CD 14
(Junie Cobb Collection) shows it as Lester
Melrose.

They're right: LC cy book says

Barrel house stomp; by L. Melrose. [Words
and melody only] © 1 c. Dec. 26, 1928;
E—Unp. 2293; Melrose, Chicago.

And the Champion 40007 record label by
State Street Ramblers says Lester Melrose in
full for composer credit. AND the Victor
V38023 label for E. C. Cobb and his Corn-
Eaters credits L. Melrose.

7/5/04: But see the extensive notes under
Ballin' the Jack #2

Bashful Baby (Abner Silver– Cliff Friend)

Moonlight Broadcasters 1193
Neely's Royal Society Jazz Orch 1250

<2--Baker: Kinkle says Silver & Friend;
Saunders/Anderson confirms. [had only
Friend on LP]--2>

HSM, m. AS/w. CF, 1929 Geo. & Art.
Piantadosi.

Basin Street Blues (Spencer Williams)

Weatherbird JB 1034
Yerba Buena Stompers 1381

HSM, 1933, Joe Davis.

Bay City (Turk Murphy)

South Frisco JB 1027
Combined Bands/Carnegie Hall 1155
Milano Hot Jazz Orchestra 1354

First mention in Lord is 7/10/51, Good Time
Jazz L12027 (which I had, credit Murphy), as
well as the CD reissue, credit Murphy. In
Murphy discography by Goggin, Turk says he
wrote it in 1949 during engagement at the
Cinegrill when they asked him what his
closing theme would be.

Beale Street Blues (W. C. Handy)

Bent Persson's London Stompers 1167
Down Home JB 1199
Two Clarinet Stompers 1259
Pam Pameijer's New Jazz Wizards 1335
Manhattan Ragtime Orchestra 1419

Oops, several variations in the ASM collection:
1. 1917 Pace & Handy, cover:

BEALE STREET

Another Memphis "Blues"

(c) page:

Beale Street

2. also 1917 Pace & Handy:
Beale Street Blues by W. C. Handy, arranged
for piano by J. Lawrence Cook.

3. Then a 1919 reissue by Pace & Handy and
even a 1945 reissue by Handy Bros., both as

Beale Street Blues

Looks like it was first issued as "Beale Street,"
but quickly became well known, and was
subsequently reissued as, "Beale Street
Blues."

Technically, we should be calling it

Beale Street [Blues]

but that may be overkill. I'd be happy going to
that or staying where we are.

Beale Street Mamma (Roy Turk–

J. Russel Robinson)
Rusty Taylor/Southern Stompers 1028

Monty Sunshine JB	1110
Pierre Atlan's Piccadilly Revelers	1181
Smith-Tyle Frisco Syncopators	1211
Marquet-Persson Melody Boys	1229
West Jesmond Rhythm Kings	1255
Bob Schulz & His Frisco JB	1315

<2-- We had both Mama and Papa in first list. Baker: "S&P and Kinkle agree on Beale Street Mama by Robinson-Turk. No mention of Papa, which I presume is just a liberty taken by a female vocalist." --2>

<4--it's music robinson, words turk, but I've reversed them here for better line breaks --4>

<4--subtitle "Why Don't You Come Back Home?" added because we found it in Rust for the Lucille Hegamin recording (8/22, Cameo/Muse 270, Lincoln 2019. (But it wasn't on any other the many other recordings shown in Rust). Kinkle doesn't have it--but Kinkle never does. Lissauer usually does include subtitles, but does not show one for this tune. Can anybody confirm it from sheet music? --4>

8/18, Nancy Wyndham: Our original sheet music has no subtitle on either the cover or the copyright page.

8/25: The sheet music from Montgomery, pub. 1923 by Waterson, Berlin & Snyder: Beale Street Mamma, no subtitle, two mm's in Mamma. On cover, it's Mama. One m, no subtitle. [Confirmed ASM 6/11].

I'm presuming Nancy W. didn't look for or notice the number of m's because that wasn't asked. But now we know.

WAIT a minute: It appears that every last recording of this song in the 1920s & '30s spelled it "Mama." But Montgomery's sheet music said "Mamma," so I went with that--and I "thought" I confirmed it via ASM, but now I'm not so sure--maybe I just confirmed composers. AHA! Looked again at the copy Mike Montgomery sent: MAMA on the cover, Mamma on the copyright page! And the copyright is Mamma, and it's mamma in the lyrics. So we're technically right, even if just about everybody else in the world knows it as Mama.

Bear Wallow (James Alston)
Le Petit Jazzband de Mr Morel 1362
Looks like rec. by Williams Beale St. Frolickers, Victor 20555A, 3/1/27, credit James Alston. Online 78 has it; oddly, Victor Project does not.
AHA, found the Victor label, and it's clearly BEAR WALLOW-Blues
So "Bear Wallow" is title, blues a genre marker. And confirms James Alston.

Beatin' the Dog (Joe Venuti-Eddie Lang)
Andy Stein Blue Five 1390
Not in 1926-30 copyright books, but confirmed by OKeh 40853 label.

Beau Koo Jack (Louis Armstrong-Alex Hill-Walter Melrose)	
Jim Cullum JB	1148
Keith Nichols Cotton Club Orchestra	1210
Marquet-Persson Melody Boys	1229
Pam Pameijer's New Jazz Wizards	1363

Well, the original Louis Armstrong OKeh 8680 label said just Hill-Armstrong, as did the Parlophone R2066 issue. But many strong confirming sources site Melrose, presumably a case Melrose's adding lyrics to an instrumental. From Perfesser Bill's site on Alex Hill: Alex put his musical training to good use, and secured a job with Walter Melrose's publishing house, where Ferdinand "Jelly Roll" Morton had done some work. He ended up writing arrangements for groups, and even some original compositions. One of those was heard by trumpeter Louis Armstrong who was in New York City by that time, and he ended co-writing and recording Beau-Koo Jack with his Savoy Ballroom Five in 1928. While Melrose got composer credit, it was likely a courtesy to get Hill started, a common practice in the business.

2013 review: the copyright reg:

Beau koo jack; words by Walter Melrose, music by Alex Hill and Louis Armstrong, arr. by Donald Redman; orch. © Nov. 27, 1928; 2 c. Dec. 10; E—Pub. 1322; Melrose bros. music co., inc., Chicago.

This does indeed look like a copyright for a piece of published sheet music, so I guess we're OK including Melrose., especially since the music was copyrighted slightly before the recording was made. And when Fatha Hines recorded it in Feb. 1929 for Victor, the credit was Hill-Armstrong-Melrose.

Beautiful Creole (see Coontown Chimes)	
Beautiful Dreamer (Stephen Foster)	
Ronn Weatherburn	1107
Grand Dominion JB	1337

Wikipedia says,

"Beautiful Dreamer" is a parlor song by Stephen Foster (1826–1864). It was published after Foster's death in March 1864 by Wm. A. Pond & Co. of New York. The first edition states on its title page that it is "the last song ever written by Stephen C. Foster. Composed but a few days prior to his death." However, Carol Kimball, the author of Song, points out that the first edition's copyright is dated 1862, which suggests, she writes, that the song was composed and readied for publication two years before Foster's death.

See Ragging at the Rumbo for extended discussion on Ronn vs. Ron as his first name.

Beautiful Love (Victor Young-Wayne King-Egbert Van Alstyne-Haven Gillespie)

Neville Dickie 1052
<2-- [LP had Young-King-Alstyne] Baker: "S&P list it Victor Young-Wayne King/Haven Gillespie; however, several other records in my collection mention Van Alstyne as one of the composers." Saunders, citing sheet music in Anderson collection, endorsed this. --2>

w. Haven Gillespie; m. Victor Young-Egbert Van Alstyne-Wayne King. 1931, Red Star (HSM).

Beautiful Ohio (Mary Earl-Ballard Macdonald)
Canary Cottage Dance Orchestra 1415
ASM, w. BM, m. ME, 1918, Shapiro, Bernstein.

Because My Baby Don't Mean "Maybe" Now! (Walter Donaldson)
Barbara Lashley & Ray Skjelbred 1152
Marquet-Persson Melody Boys 1229
Ingham-Grosz Hot Cosmopolites 1237
San Francisco Starlight Orchestra 1296
But no quotes or banger on cover. HSM, 1928, Walter Donaldson.

Bechet's Fantasy (Sidney Bechet)
South Side Jazz Serenaders 1420
Who else, but I never found a primary source. Rec. w/Albert Nicholas Blue Four (or Five), NY 2/12/46, Blue Note 54 (12") so too late for Rust. A Bechet biography does credit him, as does Time-Life Bechet set.

In card catalog at LC 1/14 found copyright, 3/12/52, EP 132968, SARC Vogue Records, but couldn't find it in copyright books (but that year and others around it are problematic for searching).

Bedelia (Jean Schwartz-William Jerome)	
Thompson, Smith & DeVore	1116
Grand Dominion JB	1189
Yerba Buena Stompers	1375

I have sheet music: m.. Schwartz/w. Jerome.

Beedle-Um-Bo (Raymond Birch*)
George Foley 1088
Hmmm. Well, there was a Beedle-Um-Bo by Davis-Akst-Ash, rec. by Paul Ash aho on Columbia 1927. Also rec. by Golden Gate Orch. same year on Edison. But found the sheet music for the Raymond Birch/Chas. L. Johnson tune, 1908, pub. Chas. L. Johnson, Kansas City.

Beedle Um Bum [My Beedle Um Bum]
(Thomas A. Dorsey)
St. Louis Ragtimers 1267
CD credited Thomas A. Dorsey.
Rec. McKinney's Cotton Pickers, 4/9/29, Victor V-39052, Bluebird B-6595.

Victor Project ledgers for McKinney's recording do NOT show a composer. And it shows title with but one hyphen: Beedle-um bum.

BUT aha, the actual Victor record label has no hyphens--Beedle Um Bum--and no composer credit.

Copyright (in book and on lead sheet I found Jan. 2014):

My beedle um bum ; words and music by Thomas Dorsey. [Chords, single staff] © 1 c. Dec. 29, 1928; E—Unpub. 2353; Chicago music pub. co., inc., Chicago.

Online 78 says rec. by Hokum Boys as Beedle Um Bum (no hyphens), 12/28, Paramount 12714, composer Dorsey. And lose the hyphens and you get more hits: Chicago Sheiks, 2/9/32, Superior (by Gennett) 2798, Dorsey.

Aha: The Voice of the Blues: Classic Interviews from Living Blues Magazine, has an interview with Georgia Tom Dorsey:

Georgia Tom and Tampa Red were the first Hokum Boys, on "Selling That Stuff" and "Beedle Um Bum" (Paramount 12714). [But no composer credit on Paramount label.]

8/27/13 telcon with Trebor; He does recall seeing it on a nickelodeon roll, so I reached out to Frank Himpstl:

A very similar title appeared on Capitol nickelodeon rolls which was titled "My Beedle-Um-Bum." None of the Capitol nickelodeon rolls ever gave composer credits, only title information. "My Beedle-Um-Bum" appeared on Capitol nickelodeon style A-roll No. 2225, the third song out of ten total.

I see where "My Beedle" came from: The chorus of the Hokum Boys song repeats "my beedle um bum" over and over.

I guess we should add the "My" variation, since it was put on nickelodeon roll that way.

Bee-hive, The (Joseph F. Lamb)
Elliott Adams 1299
Confirmed by 3/27/59 copyright reg. by Lamb. (Sometimes cited as simply "Bee Hive")

Beer Garden Blues (Lewis Raymond—
Clarence Williams—Walter Bishop)
Des Plantes' Washboard Wizards 1421
Clarence Williams set Jazz Greats reissue has same credits (last names only). And aha, original Cl. Williams who record on Vocalion has same names.

2013 review: Rec. CW aho, 8/18/33, Vocalion/OKeh 2541, Brunswick X-2541, Columbia 37680, 30057.

Confirmed by 10/24/33 copyright reg., w. WB/m. LR-CW.

Bees and Honey Rag (Les Copeland)
Elite Syncopators 1286

Perfesser Bill confirms, 1916. But in one place, Jasen's big book just calls it "Bees and Honey," so I wonder. 5/1/13 queried Brier/Adams. Then Terry Parrish, who responded:

Copeland's Bees and Honey was never published. It only appeared as a universal hand-played roll by the composer himself around 1917. As I recall on the box label it was subtitled rag. If memory serves me correctly Dickie Zimmerman transcribed it...I think....but I did not learn it from the transcription, I learned it from the roll performance.

I'm probably barking up a silly tree. I later did google on search on B&H+ piano roll and got lots of references by serious collectors and transcribers to that piece, all calling it "Bees and Honey Rag."

Yes, I was barking up a silly tree. Tom Brier found the label reproduced in *Rags and Ragtime*:

**Bees and Honey Rag
Rag-Fox-Trot
Copeland**
PLAYED BY LES C. COPELAND

Later noted that we have several Les Copeland, two Les C. Copeland, both as performer on piano rolls. Looks like he was seen often both ways, so will change to Les in all places.

Bees Knees (A Queen Bee Fox Trot Full of Honey) (Ray Lopez—
Ted Lewis—Leo Wood)
John Gill's Original Sunset Five 1094
Down Home JB 1190
Bob Oliver's Hot Seven 1312
Yerba Buena Stompers 1406

HSM-ASM 1922, Leo Feist. w. LW; ;m. TL-RL. And a bonus subtitle for you, Bob:

(A Queen Bee Fox Trot Full of Honey)

Note that first copyright, 9/19/22, was Bees' Knees, foxtrot by RL & TL. Then 10/13/22 came Bees Knees (no apostrophe), w LW, m. RL-TL.

Bees Wax (Harry J. Lincoln)
Elite Syncopators 1286

ASM, 1916, Vandersloot, shows:
cover:

BEES-WAX RAG

but (c) page is

Bees Wax
Rag

Beetle in the Bottle (Billy Mayerl)
Tony Caramia 1313
Found sheet music at Billy Mayerl Society website. And copyright reg. 6/12/40; part of Insect Oddities set.

Believe in Me (Tommy Sancton)

Pam Pameijer's Classic Jazz Aces 1194
Sancton was on this LP, and note-writer specifically attributes this tune to him, so that's that.

Belinda (Fred S. Stone)
Elliott Adams 1198
Confirmed by 1905 sheet music, pub. Jerome Remick.

Bell Hop Rag, The
(Frederick M. Bryan)
Elliott Adams 1299
Down Home JB 1300

<4-- Down Home omitted "The." Presume Elliott A. is right.

Wow! Found sheet music at LC: Author's name is misspelled Frederic on cover, and there's no "The" on cover. Cy page matches what we have.

Belle of Louisville (Frank French)
Frank French & Scott Kirby 1306

Belle of the Philippines
(Fred S. Stone)
Ophelia Ragtime Orchestra 1108
ASM, 1903, Whitney, Warner. *The Belle* on cover, but not on (c) page.

Bells (The Bell Song) (Max Hoffmann—
Harry B. Smith)
Chrysanthemum Ragtime Band 1168
1168 had this as "Bell Song" by Hoffman.

Hmmm. LC cy book has
On San Francisco Bay; march, intro. Bell song, from *The Parisian Model*, [by] Gertrude and Max Hoffman. arr. for band by W. C. O'Hare. Witmark, NY, 2/2/07.

Aha, here's the answer. The Internet Broadway Data Base entry for *A Parisian Model* (ran 11/27/06-6/29/07) says "music by Max Hoffman, Sr.; lyrics by Harry B. Smith (unless otherwise noted)."
"(On) San Francisco Bay" is m Gertrude Hoffman, w. Vincent Bryan;
"Bells (The Bell Song)" has no credits, but is sung by chorus, so we know it's m. Max Hoffman, w. Harry B. Smith. Question is the title: was there a sheet published that differed from this listing for the musical itself?

Oops, just thought to check the LP and find that the first-mentioned O'Hare arrangement of On San Francisco Bay and Bell Song is indeed what they recorded. So I guess the deal is that O'Hare called it "Bell Song" in his arrangement, although it was called "Bells (The Bell Song)" in the show. But since it was originally written as a song, surely we must include the lyricist in the credits.

Oops, stop everything. When I got to On San Francisco Bay and found sheet music, I discovered that it says it's Gertrude Hoffmann with *nn* on cy page, just one *n* on cover.

S&P say they're both Hoffmann.

Max sheet music:

Sadie My Creole Lady: nn cover & cy
Dusky Sandy: nn cover & cy
Walk, Walk, Walk: n cover, nn cy
Ching a Ling a Loo: nn cover & cy
Lover's Lane: arr. Max Hoffmann cy
By the Old Oak Tree: nn both
Enough!

Now Gertrude:

The Heaven Born Manner: n on both
Hellow Cupid, Send Me a Fellow, has slug,
"Gertrude Hoffmann in 'Broadway to Paris'"
I Like YouToo: nn on cover, n on cy
In Washington: n on both
I Want a Gibson Man has slug "Sung with
Success by Gertrude Hoffmann"
MOST TELLING: "The Gertrude Hoffman
Glide," written by her husband, Max Hoffmann.

Bells of St. Mary's, The

(A. Emmett Adams–Douglas Furber)
Neville Dickie & Louis Mazetier 1302
<Furber added for 5th ed on word of Erdos.
HSM, 1917, Chappell. It's Emmett, not
Emmette as on 1302.

Bend Down, Sister (Con Conrad–

Ballard Macdonald–Dave Silverstein)
Alex Hassan 1322
Royal Society CD has same credit; oddly, it's
not in Hassan's sheet music database. S&P
confirm w. BM-DS/m. CC, 1931. No comma in
S&P, but the Ben Selvin record on Columbia
that year has it. Cover of the original sheet
music has it. 8/10/31 copyright reg. also has
the comma, and mistakenly spells Ballard's
name MacDonald.

Bert Williams (Jelly Roll Morton)

Ray Smith 1012
Butch Thompson & Hal Smith 1075
From the Alan Lomax/LC sessions.

Berta (Miguel Lerdo de Tejada)

Evergreen Ragtime Quartet 1383
Says Grinstead in notes: never published,
transcribed from single-sided Columbia 5663
as played by Banda Espanol. Online 78 has it
on Columbia A-0116 as "Berta Cake Walk,"
but no composer credit. Wikipedia confirms
Mexican composer by that name 1869-1941.

But wait a minute, something doesn't add up.
Victor Project shows several recordings of it:

7/05 (as Berta March in Mexico City), by
Orquesta Tipica Lerdo, conducted by Miguel
Lerdo de Tejada, Victor 98119, no composer
credit.
mid-1927, by Augustin Magaldi (vocalist),
Victor 80030, composer Armando Carrera,
lyricist Gerardo Moraga, calls it a tango.
10/21/27 by Sexteto Habanero, composer
Carlos Godínez, Victor 81939.

Only Banda Espanol recording of it in Online
78 is 4/06, Columbia A-0116, Berta Cake
Walk, no credit. And a very detailed listing
of old Columbias includes composer credits,
specifically says "not given" for Columbia A-
116.

Well, Tejada conducted his own band playing
it for Victor in 1905. He wasn't listed as
composer on that record, but Victor has over
three dozen records on which he is the com-
poser (and many more of his as arranger,
conductor, bandleader, etc. This isn't proven,
but I guess we can buy it. UCSB has a record-
ing of it that it attributes to Tejada. And I found
the association in an online Spanish book that
I couldn't read.

Bessie Couldn't Help It

(Byron H. Warner–J. L. Richmond–
Charles A. Bayha)
Marty Grosz/Keepers of the Flame 1158
Keith Nichols Cotton Club Orchestra 1234
San Francisco Starlight Orchestra 1296
Paul and His Gang 1329
ASM & HSM, 1925, Shapiro, Bernstein.

Bethena (Scott Joplin)

Canary Cottage Dance Orchestra 1415
Confirmed by my 1904 sheet music.

Betsy Brown (George Temple)

Des Plantes' Washboard Wizards 1409
Des Plantes says orig. by Fess Williams & His
Royal Flush Orchestra. Rust says Victor V-
38062. And Victor Project confirms! And
confirmed by 9/28/29 unpub. copyright reg.
(Note that there's a "Bashful Betsy Brown" by
Winthrop Wiley/Edward Gardenier.)

Between the Devil and the Deep

Blue Sea (Harold Arlen–Ted Koehler)
Paris Washboard 1326
S&P confirm w. TK/m. HA.

Beyond the Blue Horizon (Richard A.

Whiting–W. Franke Harling–Leo Robin)
Marty Grosz's Orphan Newsboys 1225
Confirmed by 8/18/30 copyright reg., w. LR/m.
WFH-RAW.

B-Hap-E (Anton Lada–Alcide Nunez– Carl Burger)

Dan Levinson's Roof Garden JB 1380
Levinson says by Louisiana Five; Rust has it as
B-Happ-E by L5 4/14/19 on Edison (diamond
disk) 50569, Edison Blue Amberol cylinder
3843; then again 11/19 as Be Happ-E on
Emerson 10229, Medallion 8208.
Online 78 says Emerson 10229 is "Be Happy,"
composers Lada-Nunez-Burger. Medallion is
"B-Hap-E," no composers.

One collector page crowed that he found the
Edisons and Medallion at an antique sale, and
he referred to the title as B-Hap-E, but didn't
reproduce any labels. Another site selling the

Edison disc also calls it B-Hap-E, so that *must*
be what the label says. But Bill found the
Edison disc, and it's B-Hap-e.

6/11/14, after went to press, learned that
composer is Carl not Karl Burger. Bill Haesler
found the copyrights and even published
sheet music. Title page says

B-HAP-E

(Be Happy)
One Step

pub. Leo Feist, 1919. Copyright is
B-HAP-E (Be happy); one step, by Anton
Lada, Carl Burger and Al Nunez [of U.S.];
piano. © July 21, 1919; 2 c. July 22, 1919; E
453702; Leo Feist, inc., New York.

also

BE-HAP-E BLUES; be happy, one step, a
jazzensation, by Anton Lada, Carl Burger
and Al. Nunez [of U.S.], arr. by Leroy Walker
[of U.S.]; orch. 4to. © Nov. 10, 1919; 2 c.
Nov. 11, 1919; E 462901; Leo Feist, inc.,
New York. [Copyright is claimed on
arrangement]

BUT while both the copyright and sheet music
agree on Carl Burger, Rust and the Victor
Project both show Karl Berger to be the banjo
in the band along with Lada on drums and
Nunez on cl. The third composer almost has
to be that banjoist, so we can only guess that
Rust got his name wrong. Carl Burger is in the
1919-20 copyright books for several other
titles. AND Haesler found his passport photo
online: Carl Burger.

B-Hap-E or B-Hap-e? Could be argued either
way.

Bienville Blues (see Those Draftin' Blues)

<2-- there's a note in 2nd ed., but I think we
come back and expound on it later. If not, go
back and reproduce it here or at Those
Draftin'. -->

Big Bad Bill (Is Sweet William Now)

(Milton Ager–Jack Yellen)
Rusty Taylor's New Jazz Review 1186
Newberger–Mazzy–Thompson 1352
HSM, 1924, Ager, Yellen & Bornstein.

Big Bear Stomp (Lu Watters)

Uptown Lowdown JB 1030
Turk Murphy JB 1155
Down Home JB 1241
South Frisco JB 1307
Yerba Buena Stompers 1369

Poss. first rec. 4/22/46, West Coast 104, Good
Time Jazz L-12002. LC SONIC confirms credit
Watters on WC 104.

Big Boy! (Milton Ager–Jack Yellen)

Rusty Taylor/Southern Stompers 1028
Chicago Rhythm 1059

Mike Daniels' Delta Jazzmen	1203
Marquet-Persson Melody Boys	1229
Neely's Royal Society Jazz Orch	1250
Paul and His Gang	1329
Red Rose Ragtime Band	1412

HSM, 1924, Ager, Yellen & Bornstein) has banger on both cover & (c) page.

Big Butter and Egg Man from the West [I Want a Big Butter and Egg Man] (Percy Venable)

Down Home JB	1171
Terry Waldo's Gotham City Band	1201

<2-- 1171 was BB&EM, Venable-Armstrong; 1201 was BB&EM, Venable. Baker:

"Blackbirds of Paradise LP shows Friend-Clair-Santly, while Muggsy Spanier Ragtime Band lists Friend-Clare-Santly. Dutch Swing College agrees on Venable-Armstrong." Erdos underlined Venable-Armstrong version. Based in science? --2>

Lissauer says "BB&EM" Friend-Clare-Santly; S&P & Kinkle say "I Want a BB&EM" Venable-Armstrong.

Found the answer: Cliff Friend-Sidney Clare-Joe Santly did indeed write a tune called "The Big Butter and Egg Man" in 1924 -- but I found the lyrics online and they're NOT the lyrics that Percy Venable wrote for Louis Armstrong and Alix May (singer) for a stage show in that same year!

For what it's worth, in 1925 we find:

All the girls think I'm wonderful, I'm a big butter and egg man from the West; w Fred Fisher, m Al. Koppel, of U.S. © July 16, 1925; 2 c. July 18 ; E 617426 ; Fred Fisher inc., New York.

ASM has both:

"The Big Butter and Egg Man"; Cliff Friend-Sidney Clare-Jo Santly; Jerome Remick, 1924.

But NOTE THIS:

"I Want a Big Butter and Egg Man"; words & music Percy Venable-Louis Armstrong, arranged by Billy Maxted; Leeds Music Corp., 1926, renewed 1950. So it appears that it was copyrighted and recorded in 1926 but not published in sheet music until the 1950 version, in which case it would not outvote the 1926 record label.

The copyright is

I want a butter and egg man ; melody by P. F. Venable. © 1 c. Oct. 13, 1926; E 649013; Percy F. Venable, Chicago.

I looked through rest of 1927 and all of '27 for a follow-up reg. that added Armstrong, but didn't find it. Doesn't mean that he couldn't have been added to the record label; we've seen that before many times., or to the sheet music.

The follow-up 1950 copyright is

I want a big butter and egg man; [words and music by Percy Venable and Louis Armstrong], arr. by Billy Maxted. 50¢ ©

Leeds Music Corp., New York; 4Aug50; EP48325. Appl. states previous reg. 13Oct26, E649013.

So on to the record labels: Oops, the "I Want" variation is not in Rust. He does have, under "Big Butter and Egg Man," Armstrong Hot Five, 11/16/26, OKeh 8423; Odeon 279788, A-2384. Wingy Manone, 9/19/30, Champion 16192, 40055; Decca 7414; Brunswick 03520. Muggsy Spanier, 7/7/39, Bluebird B-10417, Montgomery Ward M8376, HMV B-9033 et al.

Oh, fer chrissake: The Armstrong Hot Five OKeh label is

BIG BUTTER AND EGG MAN FROM THE WEST
(Venable)

And aha! The Muggsy Spanier recording is the one by Friend-Clare-Santly (found the HMV label). Manone recording is same as ours, and credits only Venable.

I'm more and more convinced that we should honor the 1926 Hot Five label as official title; use the 1950 reissue as alternative. Recapping the history:

1. 1926 copyright as "I want a butter and egg man" by Venable.
2. 1926 published (on Hot Five record label) as "Big Butter and Egg Man from the West" by Venable.
3. 1950 rereg. and sheet published as "I Want a Butter and Egg Man" by Venable-Armstrong.

So it wasn't until 24 years after the original publication (as OKeh 8423) that Leeds had Billy Maxted do a new arrangement and published the song with a different title, adding Louis as a composer.

Big Chief Battle-Axe (Thomas S. Allen)

Rent Party Revellers	1220
Chris Tyle's Silver Leaf JB	1258

Tex is specific: w/m Allen, 1907, example of Indian intermezzo. Found confirming sheet music online, pub. by Walter Jacobs.

Big City Blues (Con Conrad-

Archie Gottler-Sidney D. Mitchell)	
Barbara Lashley & Ray Skjelbred	1152
John Gill's Calif. Sunshine Boys	1157

ASM, 1929, De Sylva, Brown & Henderson.

Big Fat Ham (see **Big Foot Ham**)

Big Fat Ma (Anton Lada-

Spencer Williams)	
Dan Levinson's Roof Garden JB	1380

On CD as Anton Lada-Spencer.

<This is from Louisiana Five, Emerson 10172 & Medallion 8208, 1919. Found Emerson label, which credits "Lada & Spencer."

2013 review: Oops, there's this copyright:

Big fat ma; melody, by S. Williams [of U.S.], arr. by Burrell Van Buren [of U.S.] © 1 c. Aug. 22, 1919; E 458166; Spencer Williams, New York.

Followed later by

Big fat ma; by Anton Lada and Spencer Williams [of U.S.]; piano. © Dec. 6, 1919; 2 c. Dec. 8, 1919; E 463588; Leo Feist, inc., New York.

Big Fat Ma and Skinny Pa

(Richard M. Jones)	
Peruna Jazzmen	CD 1003
Peruna Jazzmen	1020
Tomás Örnberg's Blue Five	1043

1st rec. of Big Fat Ma and Skinny Pa was by Armstrong Hot Five in 1926 on OKeh 8379, which credits (I saw the label) "(Jones)." Extensive book on Hot Fives credits Richard M., as do all my other recordings.

Confirmed by 9/7/26 copyright reg.

Big Foot Ham [Big Fat Ham]

[Ham and Eggs] (Jelly Roll Morton)	
Oakley's Lakeshore Serenaders	1013
Butch Thompson & Hal Smith	1075
West End JB	1085
Bob Oliver's Hot Seven	1312
Bob Schulz & His Frisco JB	1315

<2-- Baker: S&P say Big Foot Ham, also Alan Lomax in Morton biography. Robinson: "Morton recorded it as 'Foot' and 'Fat,' and as 'Ham and Eggs.' Dapogny's JRM Collected Piano Music calls it 'Big Foot Ham (aka Big Fat Ham, and Ham and Eggs.)"

4> Bob: based on this, why did we use Big Fat as primary? Shouldn't Big Foot be primary and the other two alternatives?

Yes, he says. Adjust the cross-refs.

--4>

2013 review: 4/11/23 copyright is as Big Foot Ham, by JRM.

Big Lip Blues (Jelly Roll Morton)

Red Rose Ragtime Band	1128
Pam Pameijer Trio	1172
Jacques Gauthé's Creole Rice YBJB	1256
Red Rose Ragtime Band	1399

Hmm, all my other sources say Morton, but Bob Greene's World of JR LP credits Morton-Carew. Doubtful, though: In John Chilton's book on Red Allen, he says,

While the two men [Morton & Allen] were sharing some goodnatured banter at the January 1940 recording session Morton decided to name the piece they were working on "Big Lip Blues," telling Red that he was naming the song after him. . . .

Some days later, on 18 January, in another letter to Carew, Morton again revealed that he could be modest: "I just wrote 'Big Lip Blues' in the studio and it don't amount to much.

Jelly's letter to Carew clearly takes Carew out of the composition of it.

Copyright is:

Big lip blues; melody Jelly Roll [i.e. Ferd] Morton. © 1 c. Jan. 20, 1940; E unp. 212838; Tempo-music pub. co., Washington.

Big Mamou (Link Davis)
Grand Dominion JB 1378

1378 had Lewis Lincoln Davis. This is the only one of my four recordings that has a composer's credit. No help in 1378 liner notes. S&P has a "Big Mamou" from 1953 by Link David, best-selling record by Pete Hanley (OKeh). [But many other sources say it's Link Davis.] Found the OKeh 45, credit is L. Davis. Many recordings by country stars as a cajun/zydeco type of song—and that's what the GDJB sounds like. So it's the same song—now whence "Lewis Lincoln" sted of Link? OK, turns out Link Davis was performer as well as composer--found a zillion refs and his recordings, and he's *always* Link. Found one serious bio sketch that confirmed that his birth name was Lewis Lincoln, but that's just not how he was known.

Big Walkabout (Norm "Bud" Baker)
Steve Waddell's Creole Bells 1301

Looks like Baker was a member of Graeme Bell's band, which recorded this in London in 1951. Several confirmations, including the Australian Jazz Compositions list.

Billy Goat Stomp (Jelly Roll Morton)
John Gill's Dixieland Serenaders 1295
Helm-Leigh Jazz & Blues Review 1331

Confirmed by 1927 sheet music.

Billy Meets Zez on 12th Street
(Terry Parrish)
Elite Syncopators 1358

Parrish is pianist/leader of the band.

Bimbo [I'm Gonna Take My Bimbo Back to the Bambo Isle]
(Jack Palmer--Spencer Williams)
Scaniazz 1038
Dry Throat Five 1151
Keith Nichols Cotton Club Orchestra 1210
West Jesmond Rhythm Kings 1255

1038 credited Palmer-Williams; rest were Jack Palmer-Clarence Williams

Rec. CW aho 11/28 on QRS R-7034, Creole 27; again 9/33 on Vocalion 2778.

Found QRS label--no composer credit. Credit on Vocalion is just Williams-Palmer. Online 78 show CW/JP for both Vocalion and QRS, but I *know* QRS doesn't have credits. Guess I just go with it--many secondary sources agree, although Red Hot archive had Spencer Williams-Jack Palmer.

2013 review: Oops, the copyright situation is problematic. No Bimbo 1927-30, but there is I'm gonna take my bimbo back to the Bambo [!] isle; from Bottomland, words and music by Spencer Williams and Jack Palmer. © July 15, 1927; 2 c. Aug. 8; E 672735; Clarence Williams music pub. co., inc., New York.

[!] is the Library's version of (*sic*) And I had that title by CW aho on a Milestone LP called *The Immortal King Oliver*, with composer credit Williams-Palmer, although Rust doesn't show it.

We need to get the sheet music from *Bottomland* and see if they're the same tune. Most of the *Bottomland* songs were by Clarence, but Spencer and some others made contributions as well. I'll just bet that "Bimbo" is really the song from *Bottomland* and that everyone has presumed that it was written by Clarence.

2/14: Got the sheet at LC; it confirms "Bambo" and Jack Palmer-Spencer Williams, pub. 1927 by Clarence Williams Music Pub. Co. I asked Robbie to compare it with the recordings:

1. The Stomp Off bands all play the version recorded by Cl. Wms in 1928, entitled "Bimbo", which has a 16-bar verse.
2. The Cl. Wms record of 1933 is the same tune but the band plays only the chorus.
3. The 1927 sheet music has a 24-bar verse and so is slightly different from the phono recordings. Perhaps it was cut down to 16 bars early in the production of the show "Bottomland". (And I also think the 24-bar verse is too long.)

The 1928 phono recording is just enough different from the 1927 sheet music that you would be justified to retain the title on the 1928 record, "Bimbo", and maybe remark that it's also known as "I'm Gonna Take My Bimbo Back to the Bambo [sic] Isle."

I'm intrigued that Clarence, at his 1928 session, didn't insist that someone play the melody as published for singing -- it's pretty loose.

Bird-Brain Rag (Joseph F. Lamb)
Matthew Davidson 1252

Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print.

And confirmed by 11/16/59 copyright reg.

Birds Ball, The (R. M. Stults)
Red Wing Blackbirds 1018

LP had Bird's.
<Found 15 pieces of Stults music in Levy online, all as R. M., so to hell with his real names.

ASM, 1916, Sam Fox: No apostrophe on cover or (c) page.

Birmingham Bertha (Harry Akst--Grant Clarke)
European Classic JB 1070
Terry Waldo's Gotham City Band 1120
Les Red Hot Reedwarmers 1435

Sung by Ethel Waters in 1929 film *On with the Show!* -- IMDB confirms m. Akst/w. Clarke. (*Am I Blue?* from same film!) Columbia 78 had same credits. 5/18/29 copyright reg. also confirms.

Birmingham Black Bottom
(Freddie Johnson--Thomas Morris)
Bruno's Salon Band 1251
<3--1251 had F. Johnson--first name?

2013 review: Rec. 2/25/27, Victor 20551. Well, Victor Project says composers are m. Thomas Morris/w. F. Johnson.

Copyright makes all clear:
Birmingham black bottom; words by Freddie Johnson, melody by F. Johnson and Thomas Morris. © 1 c. May 9, 1927: E 664445; R. S. Peer, New York.

Birmingham Blues (Charles McCord--Matthews*)
Tom Shea 1022
Down Home JB 1264
Neville Dickie 1269
Bob Oliver's Hot Seven 1312
John Gill's Dixieland Serenaders 1321

<1022 had just McCord-Matthews
<2--Tex has sheet music that shows composers, oddly, as Charles McCord and Matthews. --2>

LC copyright reg. is
Birmingham blues; words by Harry Pease, music by Chas. E. McCord [of U.S.] © Nov. 4, 1921; 2 c. Nov. 9, 1921; E 524015; McDonald & Fisher, New York.

Fats Waller OKeh 4757 recording of it also credits Charles McCord-Matthews.

8/25: Montgomery sends sheet music, pub. 1922 by Perry Bradford, and damned if it doesn't say "By Charles McCord and Matthews." Montgomery also reports that Harry Pease is well-known composer, many listings with many collaborators in ASCAP Biographical Dictionary.

Seems to me that we must treat Matthews as pseudonym for Pease.

ASM has the 1922 music that Montgomery sent, confirming.

4/13 relook: Yes, Harry Pease has many compositions to credit, including "Ten Little Fingers and Ten Little Toes--Down in Tennessee" -- I seem to remember finding that while I was in Chattanooga.

Oops, what's this? Online WorldCat ("world's largest online library catalog") says it was published in Melbourne in 1922 by L. F. Collin,

shows Charles McCord and **Artie Matthews**. Says copies held in The British Library, St. Pancras, and Nat'l Library of Australia, Canberra. BUT Brit Library itself just says C. McCord-Matthews.

Canberra is a little more sure:
Author McCord, Charles
Description Melbourne : L.F. Collin, ©1922
1 score (5 p.) ; 31 cm.

Notes For voice and piano. Includes chord symbols for ukulele.

Cover features port. captioned "Featured by Gracie Emmerson, The Child Wonder."

Subjects Songs with piano. | Blues (Music) | Popular music - 1921-1930. | Birmingham (Ala.) - Songs and music.

Other authors/contributors Matthews, Artie, 1888-1958

Copyright information Copyright 1922 by Perry Bradford Music Pub. Co. 1922

Big Jasen book is Charles McCord & Matthews, Perry Bradford Music, NY, 1922; introduced on record by Fats Waller—his first record—a piano solo (Okeh 4757). Surely Jasen would have spoken up if Artie Matthews were involved.

Continued a-googling, and I keep coming across places where Artie Matthews pops up as the Matthews in question. IN Harmony database is one: They show the sheet music with Chas. McCord-Matthews, but in their text description of it they list the composers as Charles McCord-Matthews, then the lyricists as Charles-McCord-Artie Matthews.

Well, this is maddening. Until I find hard evidence, I have to assume that the "Artie" is spurious, a single presumption that got repeated occasionally--or was mispresumed more than once. In fact, we have the copyright registration of m. McCord/w. Harry Pease, and we have the McCord-Matthews published sheet. I must continue to assume that Matthews is a pseudonym they decided to use for Pease when it was published—although I couldn't find any evidence that Pease ever used a pseudonym anywhere else.

Birmingham Breakdown

(Duke Ellington)

Vince Giordano's Nighthawks 1260

The composition list in Ellington's biography calls it "Birmingham Breakdown (Backdown)" 1927 by Ellington. The original Brunswick 78 was Brunswick 3480/Vocalion 1064; Brunswick label credits Ellington. Could find no instance of an issue under "backdown," so ignore that.

2013 review: Oops, no more ignoring "backdown"--here's the copyright:

Birmingham back-down; by Duke Ellington; pf. © Feb. 10, 1927; 2 c. Mar. 1; E 680361; Gotham music service, inc., New York.

Actually, Ellington rec. it twice: 11/29/26, Vocalion 1064. Then 2/28/27, Brunswick 3480, 6801, 80000 et al. AND all the Vocalion & Brunswick labels agree on Breakdown.

Birmingham Papa (Your Memphis Mamma's Comin' to Town)

(Al Bernard)

Frisco Syncopators 1245

HSM, 1924, Henry Waterson. Two lines on cover, with 2nd line much smaller, but all one line on (c) page. And it's Mamma, not Mama.

Birth of the Blues, The

(B. G. De Sylva-Lew Brown-

Ray Henderson)

Ingham-Grosz Hot Cosmopolites 1285

<4--Shapiro & Pollack says "The Birth..."

Sounds likely.

Lissauer too, notes Erdos

--4>

Confirmed by ASM sheet music.

Biscuit Roller (Edward Hudson)

Jim Snyder /Georgia Grinders 1068

Biscuit Roller (Myrtle Jenkins)

Original Salty Dogs JB 1233

<3--{1233 has composer of Myrtle Jenkins.

Same tune? Where did you get this?}

Steve Abrams: The 78 label has Myrtle Jenkins-Richard M. Jones. I used to have the Georgia Tom version and assume the tune is the same as that done by the State Street Ramblers. BUT we don't know which 78 label Abrams was using, and none of the other sources have that same credit.

Mike Durham: I think Myrtle Jenkins has crept in here by mistake. She is credited with a tune of this name recorded by both Priscilla Stewart (Paramount 12402, Myrtle credited on label) and by Georgia White (Decca 7357/Vocalion V-1038, but I've only got a Rosetta LP that gives Myrtle as the composer). I have played the Georgia White, but the melody is different from the Memphis Night Hawks tune. So I guess we have to go back to good old "Unknown" for the Roy Palmer "Biscuit Roller."}}

Bob: your note on printout confirms that these are two different tunes: 1068 is the "Unknown" Roy Palmer tune and 1233 is different tune by Myrtle Jenkins. Should we add Richard M. Jones based on Steve Abrams's 78 record label?

Erdos: yes--3> [2013 afterthought: Abrams was *always* misstating record label credits, and he obviously did so in this case]

9/5, Baker at LC copyright registration: A "Biscuit Roller" was registered as unpublished tune unpub. 74638, 8/21/33, composer Edward Hudson, copyright held by Melrose-Montgomery, Chicago. The piano player shown in Rust for the Memphis Nighthawks recording was Bob Hudson. This may well be our "unknown" version.

But this is odd: Before showing me the copyright registration files, Caulfield gave me a quick look at the Rieger-Deutsch index, which has the label information from every 78 rpm record in the collections of the Library of Congress and several major universities. One of the tunes we looked up was the Georgia White "Biscuit Roller" (Decca 7357). The note I made says just Jones as composer, no mention of Jenkins. I must either return or ask Caulfield to double check this.

9/10: More research in copyright registration files and with Dave Sager, pulling 78s from the Altschuler collection.

1. The copyright registration card says Biscuit Roller Blues, words & music by Myrtle Jenkins. 6/21/28, E 693558, (c) Chicago Music Co.
2. Decca 7357, the Georgia White recording, credits just Jones.
3. Paramount 12402, the Priscilla Stewart recording, credits only Jenkins.
4. Vocalion 1744, the Memphis Nighthawks recording, has no composer credits.

The Blues on that registration card is intriguing, but it appears that from very start it was presented to the world as Biscuit Roller, so I guess we stick with that title and with both composers.

4/13 afterthought: In hindsight, I want to question Richard M. Jones as co-author with Myrtle. What can we find with the power of google:

Priscilla Stewart 9/26 Paramount 12402
Memphis Night Hawks 3/30/32 Vocalion 1744
Georgia White (acc. by Richard M. Jones)
5/19/37 Decca 7357-Vocalion V1038.

I'm ambivalent, but lean more toward Myrtle alone, which is, after all, what the copyright card says. There's at least a fair possibility that when Georgia White recorded it with Jones at piano in 1937, Decca just presumed it was written by Jones, who wrote so many other tunes.

2013 review: I like my previous logic. Just Myrtle Jenkins; Jones was probably a mistake on the later Decca because he happened to be the accompanist.

Bittersweet (Dick Zimmerman)

Dick Zimmerman 1017

Black America (A Negro Oddity)

(Harry H. Zickel)

River Raisin Ragtime Revue 1417

Confirmed by cover in Milan book. Actually, tracked down the sheet music, realize that both cover and copyright page have subtitle "A Negro Oddity."

(What Did I Do to Be So) Black

and Blue (Fats Waller-Harry Brooks-Andy Razaf)

Kustbandet 1294

Louisiana Washboard Five 1398

<4--This looks strange. The question mark only makes sense if "What Did I Do..." is an active part of the title, not a parenthetical one.

But confirmed by Barry Singer's Razaf book and by JSPCD [?] says Erdos.

--4>

Aha: ASM, 1929, Mills, w. AR/m. FW-HB: No ? on cover or (c) page.

Black and Blue Rhapsody

(Bingie Madison)

Keith Nichols Dreamland Syncoptrs 1150

<3--1150 had only initial B.

11/1/28 copyright reg. confirms Bingie.

Black and Blue Rhythm (Billy Ternent)

Lande's Rhythm Club Orchestra 1327

Rec. London, Jack Hylton aho, London, 11/33, Decca F-3767. F-3767 label online is Ternent; Billy Ternent was sax player in the band, according to Rust.

Black and Tan Fantasy

(Duke Ellington-Bubber Miley)

Limehouse JB 1014

Charquet & Co 1053

Black Eagle JB 1054

ASM, 1927, Gotham, Bub Miley, but we'll keep it Bubber.

Black and White Rag

(George Botsford)

John Gill's Dixieland Serenaders 1295

Yerba Buena Stompers 1406

River Raisin Ragtime Revue 1417

ASM, 1918, Jerome Remick.

Black Beauty (Duke Ellington)

Hot Dogs/Victoria Varekamp 1033

Charleston Chasers 1287

Confirmed by 7/7/28 copyright reg. and record labels.

Black Beauty (Jean Schwartz)

Wally Rose 1057

ASM, 1918, Jerome Remick.

Black Bottom (B. G. De Sylva-

Lew Brown-Ray Henderson)

Roaring Seven JB 1019

Charleston Chasers 1376

Confirmed by 6/23/26 copyright reg., w. BGDS-LB/m. RH, from George White's Scandals.

Black Bottom Stomp [Queen of

Spades] (Jelly Roll Morton)

South Frisco JB C/CD 1027

New Yankee Rhythm Kings 1050

Ray Skjelbred 1097

Louisiana Repertory Jazz Ensemble 1140

Swedish Jazz Kings 1188

New Orleans Classic Jazz Orch 1223

Jim Cullum JB 1254

Le Petit Jazzband 1403

S&P confirms for Black Bottom Stomp. Looks like it was copyrighted by Melrose in 1925 as "Queen of Spades," then recopyrighted (and recorded by Red Hot Peppers) as BBS in 1926; it doesn't seem to have ever been recorded as Queen of Spades.

Orig. copyright

Queen of spades; by Jelly Roll Morton, arr.

Elmer Schoebel, both of U.S.; orch. 4to. ©

Sept. 25, 1925; 2 c. Oct. 12; E 626230;

Melrose bros. music co., inc., Chicago.

Then

Black bottom stomp; by Jelly Roll Morton

[pseud, of Ferd Morton), arr. by Elmer

Schoebel; orch. 4to. © Sept. 18, 1926; 2 c.

Oct. 4; E 648730; Melrose bros. music co.,

inc., Chicago.

Hmmm. I know the 1926 Black Bottom Stomp arrangement by Schoebel was published in sheet form by Melrose; was it first published by them as Queen of Spades?

Black Canary (Harry Tierney)

Elite Syncopators 1286

Confirmed with 1911 sheet music, publ. Ted Snyder. Harry Austin Tierney on both cover & cy page.

Black Cat Moan (Tiny Parham)

Charquet & Co 1008

Pam Pameijer's New Jazz Wizards 1281

Victor V-38126, 12/3/29. All other recordings AND the Victor Project confirm Parham. Also 6/6/30 copyright reg. unpub.

Black Cat on the Fence (Charles Love)

New Orleans Rascals 1074

Albion JB 1206

[These two and all my other recordings of tune credit "Traditional."]

<4--Don Rouse sends follow-up note:

Charles Love, composer. Scratch what I

said before. William Russell said that

Louis Nelson told him that Charlie Love

wrote the tune. This is now what I

remember Dick Allen telling me; he was

also at this session. Bill Russell's

recording from the session, American

Music No. 537, shows Charles Love as the

composer. What people saw as "Long"

must have been a misspelling of "Love."

Here are our notes from 3rd edition:

<3--Erwin Elvers of Luetjensee, Germany:

"This seems to be a traditional tune. On

some records it is credited to 'Long.' Do

you know a composer by this name?"

Mike Durham: I can't find any attribution to

"Long," but I do have an ancient record of

Ken Colyer in N.O. where composer credit

is given as "Love." Any help?

Rouse: Dick Allen of the Tulane Hogan

Jazz Archives was with Bill Russell in

recording that original session (1949). He

told me that Louis Nelson said that it was

his tune, and that's all Dick knows. It does seem to be a composition from an earlier period (a multi-strained tune of the type published before c. 1920.

Bob: how 'bout composer as "(Louis Nelson?)?"

Telcon 8/28: Erdos doubts Nelson: tune is multistrain like a rag, not like what Nelson might have written. But someone must have composed it, so make it unknown sted traditional.--3>

Seems like plenty of evidence now to go to Charles Love. --4>

May 2013 afterthoughts: "plenty of evidence"? Hardly. But Love's as good as anything else

we've heard. Sure wish I could get into LC

copyright card file--but this is one that may

well have never been copyrighted.

2013 review: Now have the copyright books, but this isn't in (too late for?) Rust. Yoicks!

Not in Lord discography either. Also, just

noticed that I have it as both on a fence and

on *the* fence.

Ken Colyer may have recorded it as early as the 1950s--1953? But I see that this came up on DJML earlier this year, with this report by the redoubtable Bill Haesler:

My sources say tpt player Charlie Love composed "Black Cat On The Fence". He recorded it with Louis Delisle's Band (Love; cllist Big Eye Louis Nelson Deslisle; tbnist Louis Nelson; Johnny St Cyr, g & Austin Young, d.) for Bill Russell's American Music label in NO on 19 July 1949.

According to Bill Russell, Charlie Love (at the session) "laughed and explained that 'Black Cat on the Fence' was the only polite title they told the girls when they asked the name of the piece".

Ken Colyer's first version was made in New Orleans on 23 Feb 1953 (I have it on a Dawn Club 12025 LP). He also recorded it in London for English Decca (I have the Lake 5006 LP reissue) in Oct/Nov 1956.

From then on it became a favourite with the New Orleans 'revivalists'. Sorry Bruce, no date, but assume that it is from the 1940s. However, Charlie Love was around for a long time (1885-1963) and had been playing since 1925.

Black Cat Rag, The (Frank Wooster-

Ethyl B. Smith)

David Thomas Roberts 1317

<4-- The list you sent had Ethel scratched in after the fact, but I have a reproduction of the sheet music in Tichenor's Ragtime Rarities folio that clearly shows Ethyl B. Smith on copyright page. --4>

ASM, 1905, Frank Wooster.

Black Coffee (Al Hoffman-Al Goodhart-

Maurice Sigler)

Des Plantes' Washboard Wizards 1421

HSM, 1935 Remick, w. MS/m. AH-AG.

Black Eye Blues [Gonna Catch You with Your Breeches Down]

(Thomas A. Dorsey)

West Jesmond Rhythm Kings 1255

Only recording in Rust is Ma Rainey, 9/28, Paramount 12963; Dorsey on pno, Tampa Red on gtr. Starr-Gennett Foundation web site bio of Dorsey mentions his playing on side, but not composing it. Red Hot Jazz Archive credits Dorsey, but they've proven less than authoritative on composers before. Online 78 also credits Dorsey. But no primary sources. And where in the world did we get that subtitle? None of my extensive Google searches on the title produced it.

5/9/13 Erdos found bio of Dorsey that didn't mention the tune, so no help there. But found *Mother of the Blues: A Study of Ma Rainey* by Sandra Lieb. In tune index, "Black Eye Blues" had on next line "(c) Gonna Catch You with Your Britches Down." Presume that means it was copyrighted under that title. If so, safe guess is that it was considered too long (or too raunchy) a title to put on a record label.

2013 review: Aha! Found this copyright after lots of searching:

Gonna catch you with your breeches down; words and music by Thomas Dorsey.

[Words and melody only] © 1 c. Nov. 30, 1928; E—Unp. 1724; Chicago music pub. co., inc., Chicago.

But are we sure it's the same song? Yes! It's about Nancy Ann, who's man beats her up, blacking both her eyes. She responds, sooner or later, gonna catch you with your britches down. [pronounced the way we now pronounce *bitches*, and I think the word was pronounced that way in the past even when it was spelled *breeches*.

So it's not a subtitle, it was the original copyright title.

Black Gal (Louis Washington)

Chris Tyle's Silver Leaf JB 1258

Only rec. in Rust is Clarence Williams aho, 3/7/35, Vocalion 2927. Aha: LC copyright book (not the card catalog) confirms w/m Louis Washington, cy. 1934 by Clarence Williams Publishing.

Black Girl [In the Pines]

(Cecil Sharpe)

Magnolia Jazz Five/Jimmy Mazzy 1137

Golden Eagle JB 1192

<2-- [this was Black Girl by Huddie Ledbetter on 1137; In the Pines (Black Girl) by Ledbetter on 1192. Erdos note said list under In the Pines. We must have changed our minds later.--2>

<2--Tex has big book on Huddie Ledbetter that shows two reproductions of sheet music to this tune. First is the 1932 original, shown

as "'Black Girl,' collected and adapted by Cecil Sharpe." Then came 1962 version with very minor changes in lyrics that was credited to Ledbetter. Both are called "Black Girl," no ref. to "In the Pines." He feels strongly that it should be listed under "Black Girl" (although we certainly could list "In the Pines" as alternative title and cross-ref it from there), with Cecil Sharpe as composer, not Ledbetter.

Erdos: go with Tex. --2>

Black Hand Rag, The

(George A. Norton)

Queen City Ragtime Ensemble 1138

Confirmed by sheet music, which had the middle initial on both cover and cy page.

Black Keys on Parade (see **Troublesome Ivories**)

Black Maria (Fred Rose)

Hot Antic JB 1058

Hot Antic JB 1154

Moonlight Broadcasters 1193

LPs all credited Rose. In 4th ed., we changed credit to Rose-Razaf-J. C. Johnson based on the 1939 sheet music that Vince Saunders had.

<4--Tex made a point back in 2nd ed. that we never reacted to, and probably shouldn't now, but it's worth recalling. He points out that J. C. Johnson was often shown as Jimmy Johnson, so we should call him J. C. "Jimmy" Johnson. He has a point--it might help people figure out that J. C. Johnson and Jimmy Johnson are the same person. But to what extent does it conflict with the fact that James P. Johnson was also shown often as "Jimmie Johnson" and that we have elected (correctly, I still believe) to show him as James P. everywhere? Still, would it hurt anything to stick in "Jimmy" here?

Stick with J.C., says Erdos.

--4>

Hmm: HSM has two copies:

1929, Paull-Pioneer, is w. & m. Fred Rose.

1939, Paull-Pioneer, is m. Fred Rose, new lyric by Razaf & Johnson for entirely different arrangement for a Fats Waller recording.

You could argue against naming Razaf & Johnson as lyricists because they came along ten years later and in any case the SOS recordings don't have vocals. Or argue for them on theory that the song is known today only because the great Fats Waller recorded it.

2013 review: Well, who *did* record it besides Fats?

Arnold Frank & His Roger's Cafe Orchestra (Minneapolis), 9/9/27, OKeh 40896, Parlophone R-3466. Just Rose, says LC SONIC.

Devine's Wisconsin Roof Orch, 10/27, Broadway 1123.

Dixie Stompers (Fletcher Henderson group), 10/24/27, Harmony 526-H. Just Rose says LC SONIC.

Carroll Dickerson's Savoy Orch, 5/25/28, Broadway 3990, 3853 et al. Just Rose says LC SONIC.

Bubber Miley, 7/3/30, Victor V-38146. Just Rose, says LC SONIC.

Fats Rhythm, 1/12/40, Bluebird B-10624.

Razaf-Johnson-Rose says LC SONIC.

The copyrights:

Black Maria; novelty stomp, by Fred Rose, arr. by Archie Bleyer; pts., with words. 4to. orch. © May 4, 1930; 2 c. May 7; E pub. 15237; Paull-Pioneer music co., New York.

But oops, get a load of this:

Jitterbug tree; w Andy Razaf & J. C. Johnson, melody from Fred Rose's Black Maria, rev. Thomas (Fats) Waller, pf. sc. Ted Eastwood. © Jan. 19, 1939; E pub. 74333; Paull-pioneer music corp., New York.

It looks like their intention was to create a new song based on Fred Rose's old melody, but it ended up getting recorded (by Fats) and published under the old Black Maria title.

Black Mountain Blues (Henry Cole*)

Rusty Taylor/Southern Stompers 1028

<2-- 1028 credited Cole. At some point we changed it to J. C. Johnson.

Baker: "Time-Life set on Bessie credits J. C. Johnson, as does Chris Albertson in his biography of Bessie. However, the Columbia 2-LP set on Bessie credits H. Cole." Erdos chose J. C. Johnson.--2>

Orig. Bessie record was Columbia 14554-D.

Review of a 1984 recording of it in England points out that the "Black Mountain Blues" is take on the old Bessie Smith number credited here as H. Cole. 'Black Mountain Blues' is originally written by J.C. Johnson (James C. Johnson)."

Search on title plus Johnson and Cole actually finds more hits on Cole than Johnson as composer, but what we have seems to be more authoritative.

But oops! I found a nice, clear picture of the original Columbia 14554-D label, and it credits Cole. Seems to me we have to switch back to Cole unless we find some hard evidence that the label is a mistake.

2013 review: Let's take another look. Rec. Bessie 7/22/30, Columbia 14554-D, HJCA 608, Temple 552. Credit on Columbia label clearly Cole.

Copyright? Can this be it?

Black Mountain blues; words and melody by James Crawford. © 1 c. Apr. 28, 1931; E unp. 38737; J. C. Johnson, New York. In the index, this shows up as a tune title under J. C. Johnson's name--but as copyright

registrant, not composer. Can somebody along the way have seen that and come to the conclusion that J.C. wrote it? But what about James Crawford? There's nothing else like this in the books for 1929-31.

Another curious point: James Crawford has two titles copyrighted in 1931, Black Mountain Blues and its flip side Hustlin' Dan. And Crawford is credited as composer on the Hustlin' Dan label.

What a mess! No way to be sure that the copyright entry above is really our song. The only "hard" evidence we have is "Cole" on the record label. Johnson simply comes out of left field. Anybody got any ideas?

Bill Haesler found another Blues song by Cole in the period: Mary Dixon's "Fire and Thunder Blues," rec. 8/24/29, Columbia 14459-D; label credits Cole, but alas, it wasn't copyrighted 1929-30.

And also "All Around Mama" by Mary Dixon 6/20/29, Columbia Columbia 14442-D. And Hah! "All Around Mama" copyright:

All around mama; words and music by Henry Cole. [Words and melody only] © 1 c. July 16, 1929; E unsp. 8914; J. C. Johnson, New York.

J. C. Johnson again! But that was the only song copyrighted by Henry Cole in 1929. In 1930 he had "You Can't Stay Here No More," recorded by Clara Smith 12/31/29, Columbia 14497-D--copyright filed by James Johnson!

It would appear that Johnson the publisher had an in with Columbia to get his blues songs recorded, and that one of his blues writers was Henry Cole.

But Bill Haesler broaches a novel theory: That Henry Cole and James Crawford were both pseudonyms for J. C. Johnson. His main evidence is this:

Years ago my dear mate, local singer 90-year-old Kate Dunbar, corresponded with a Bessie Smith 'authority' (who worked for a time at the LoC). He provided her with his transcriptions of all the Bessie Smith recordings, with notes.

Kate looked up "Black Mountain Blues/Hustlin' Dan" for me. He too notes: H. Cole with the comment "probably a pseudonym for James Crawford equals J C Johnson."

Presumably, from LoC sources.

Bill also points out that the label of Columbia 14411-D, Ethel Waters singing "My Baby Sure Knows How to Love," credits Crawford and Rafe--but the copyright registration for that song is

My baby sure knows how to love; words by Andy Razaf, music by J. C. Johnson. [Words and melody only] © 1 c. Apr. 4, 1929; E unsp. 5352; J. C. Johnson, New York.

Well, this is another case where the last and only piece of evidence may be the original copyright deposit for "Black Mountain Blues." Sure would be nice to get somebody into the PARR at LC for this and for the Hill-Williams "The stuff is here, let's get gay." 1/14: We did get somebody in there: me. And I couldn't find either one. And even if we found that the Crawford lead sheet matches our tune, we won't positively have proved Haesler's speculation that Henry Cole and James Crawford were both pseudonyms for J. C. Johnson.

5/14 Bill did some further digging, but came up with nothing definitive. He found Cole copyrights for All Around Mama (w&m, 1929), You Can't Stay Here No More (w&m, 1930), Can You Do That to Me (w Cole, m J. C. Johnson, 1929)—all registered by J. C. Johnson. And he found Cole as composer credit on record labels for Black Mountain Blues, All Around Mama, Can You Do That to Me, Fire and Thunder Blues. BUT Fire and Thunder Blues is essentially the same song as Flood and Thunder Blues, copyright by J. C. Johnson in 1928.

Take note of Can You Do That to Me: copyright Cole & Johnson, but only Cole credited on the record label (Columbia 14452-D, by Pigmeat Pete & Catjuice Charlie (Wesley Wilson & Harry McDaniels). This listing of both names on the same copyright seems counter to the Cole = Johnson theory, but I believe we've found this phenomenon elsewhere: a composer uses his real name *and* a pseudonym for co-credits.

The only other copyright by James Crawford in the books is for the song on the flip side of Bessie's Columbia, Hustlin' Dan. That label does identify Crawford as composer.

And another mixing of Crawford and Johnson: credits on label for My Baby Sure Knows How to Love (Columbia 14411-D) are Crawford & Rafe, but the copyright shows Andy Razaf & J. C. Johnson.

So we're still stuck with our hardest evidence = Cole on the label, but Crawford on the copyright, and suspicions that both could be J. C. Johnson.

Haesler suggests that he now tends to consider Henry Cole a real person, based on Can you do that to me; words by Henry Cole, music by J. C. Johnson. [Chords, single staff] © 1 c. Aug. 14, 1929; E unsp. 9868; J. C. Johnson, New York.

Somewhat persuasive, but I have found a few instances in this book in which a chap files a copyright with both his own name and his pseudonym as cocomposers or composer/arranger.

I later requested special search at LC for Crawford lead sheet and asked about any possible info about pseudonyms. Result:

A search submitted to the United States Copyright Office for "Black Mountain Blues," a copy of which was registered with that office in 1931, met with the response that this material was not located within that office's copyright deposit collections despite being searched by multiple staff members.

Regrettably, as biographical information about the composers of works submitted for copyright registration is not included within the data collected to complete registration and/or cataloging records, the United States Copyright Office holds no data regarding aliases that may have been used by certain composers -- unless such information was already indicated, as it occasionally is, on the registration record itself. In this case, however, only the name of James Crawford appears as the copyright claimant on this work's original registration record.

I regret not being able to provide a more encouraging response to your inquiry.

26 Aug 16, Bill finds this copyright renewal: BLACK MOUNTAIN BLUES; w & m James Crawford, pseud, of J. C. Johnson. © 28Apr31; EU38737. J- C. Johnson (A); 28Apr58; R213649.

Well, this proves the peripheral issue of whether James Crawford is a pseudonym of J. C. Johnson: it is. But there's still the issue of whether Henry Cole is for real or is a figment of J. C. Johnson's imagination.

Bill found other instances of Henry Cole turning into James Crawford or J. C. Johnson several months after the original Cole copyright or record label attribution, and wonders if perhaps Johnson bought Cole's copyrights and reregistered them as Crawford or Johnson. He still holds to his later decision that Henry Cole is for real, and cites several other titles that were released with Cole on label but copyrighted by Johnson after the record was recorded: this one, Black Mountain Blues (Columbia 14554-D); All Around Mama (Columbia 14442-D); Breath and Breeches (or Britches Blues (Gennett 6708). But other titles started as and stayed Cole.

Maybe I'll refer Cole to the pseudonyms list with the notation "*possibly* J. C. Johnson."

Black Mountain Rag

(Tommy Magness)

St. Louis Ragtimers

1267

<3--1267 had only T. Magnus--3>

Not in LC copyright files, says M. Caulfield.

Did find evidence for a "Black Mountain Rag" by Tommy Magness.

And aha! Google search 5/5/11 turns up "Performed by Chet Atkins on his D'Angelico guitar. Originally released 1953 on Chet Atkins' Gallopin' Guitar, RCA. Recording provided courtesy of Sony Music Entertainment."

But there's more. A search on "Tommy Magnus" does indeed find a couple of hits on him as the fiddle player with Roy Hall and His Blue Ridge Entertainers. But it also finds a book that the Google project has put online, *If Trouble Don't Kill Me: A Family's Story of Brotherhood, War, and Bluegrass* by Ralph Berrier. It talks at great length about Roy Hall's group and its genius fiddle player, Tommy Magness. Berrier says that a big boost to the band's success came when the *Roanoke Times* wrote about them, but that the caption to the photo of the band in that article misspelled Tommy's name as *Magnus*, which Berrier called "a common mistake."

Now a search for Tommy Magness gets a zillion hits about his brilliant career in bluegrass, including playing with Bill Monroe--AND lots of hits identifying him as the composer of "Black Mountain Rag."

What *would* we have done without the internet?

Black Pepper Stomp (Henry Davies) 1149
Henry's Bootblacks
Henry Davies is the founder/leader of the band.

Black Sheep Blues, The
(Gus Kahn--Phil Baker) 1344
Le Petit Jazzband de Mr Morel
This is kind of a tough one. Most sources cite just Phil Baker, a couple cite Spencer Williams, BUT LC copyright book says w. Kahn, m.. Baker, and the labels of Gennett 5263, 9/20/23 by Black Dominoes, and Pathe Actuelle 021076, 1/5/23, by New Synco JB, both site Kahn-Baker.

Black Snake Blues (Victoria Spivey--Jesse J. Johnson)
Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
Chicago Rhythm 1059
Abi Hübner's Low Down Wizards 1093
Evergreen Classic JB 1202
Jacobi's Bottomland Orchestra 1266

<2--first four LPs had Jesse J. Johnson-Spivey, Spivey-Lonnie Johnson, Spivey-Lonnie Johnson, and Clarence Williams! Baker: I have one other recording, by Doc Evans JB on Audiophile, which shows this as by Clarence Williams. However, Blues Who's Who, by Sheldon Harris (Arlington House, 1979), gives Spivey some or all credit--it's not clear whether she had a collaborator. Saunders, supposedly citing Lord, says W. R. Callaway-Clarence Williams. Erdos: "Not so,

Lord says Victoria Spivey-Jesse J. Johnson--> The Spivey recording, OKeh 8338, does credit Spivey-Johnson. But Lonnie or Jesse J.? Most Googled sources say Lonnie, and he was definitely in the neighborhood: Her original recording of it was May 1926, accompanying herself on piano; she started recording regularly with Lonnie Johnson in August 1926, and she recorded "New Black Snake Blues" with him in 1928.

The Google Books project shows this intriguing entry:

Title "Black Snake Blues"
Authors Victoria Spivey, Jesse J. Johnson
Publisher J.J. Johnson music house, 1926
Length 5 pages

That certainly appears to be 1926 sheet music. MTSU has a 1927 copy of the tune published by Harrison Smith, crediting Spivey only.

But get a load of this, in the words of Victoria Spivey herself in *Conversation with the Blues* ("Compiled from transcriptions of interviews with blues artists made by Paul Oliver in 1960"):

[When I was 15], I walked into this De Luxe music shop that Mr. Jesse Johnson owned at the time. And I spoke to the girl behind the desk, I says, "Is the manager here?" And she says, "No, he's gone to Chicago." So I says, "When will he be here?" and she says, "He's due back tomorrow. What you want with him? I'm the manager here," she says, "when he's absent." "Well," I say, "I'm a singer and I want to make a record.!" Just that simple--that's true." She says, "Girl, you better go home" I says, "What's home? I live in Houston, Texas, and I'm not goin' home. I come here to make a record." She says, "Well, there's a piano over there; can you play the piano?" I says, "I certainly can!" I was darin', you know. So I just sit there and commence to whippin' on them ole "Black Snake Blues"!

[recites lyrics of song]

Well, she was just dumbfounded at that! . . . Two days later Mr. Johnson rolled up in a blue phaeton--Packard--and signed a contract with me. And in about five more days the "Black Snake Blues" was in Brooklyn being pressed and hundred and fifty thousand of those records was sold in thirty days! And then they couldn't get none--they couldn't press them fast enough. But "Black Snake Blues was just my joke; my sister used to go with a guy and they called him Snake--he was a pianner player; he taught me to play pianner. And he was the one that inspired me to play this. And my sister was angry; she says, "You ole black snake you!" So I just looks at her and I thinks, "Uh-huh . . ." So when I gets my ideas of it, as he was the one that taught me to play pianner, so I tho't I would make the "Black Snake Blues." And I wrote the thing myself. He had always shown me the

melody, but I got the first rhythm--of blues with rhythm. Now "Garter Snake Blues" is just a steal from the "Black Snake Blues," and "T.B. Blues" is another steal from it.

Well, it's clear from this that she wrote it on her own, but between the OKeh 8338 label and Lord (and that Google reference to a copy published by Jesse Johnson), it seems pretty likely that Jesse got his name on it in exchange for getting it recorded and possibly for publishing it. I suspect that Lonnie's name keeps popping up because he performed with her a lot and his name does appear as co-composer credit on the later "New Black Snake Blues" (OKeh 8626).

Also found the copyright:

Black snake blues; words and music by J. J. Johnson and Victoria Spivey. © June 20, 1926; 2 c. Oct. 8; E 648947; Jesse J. Johnson, St. Louis.

Blackberry Rag (R. W. Durden) 1388
Bo Grumpus
Credit on CD R. W. Durden. From 1931, says Ventresco. And yes, tune of that title recorded by The Three Stripped Gears 10/30/31 on OKeh 45571; the mandolin player was Ralph W. Durden. (Actually, *Country Music Records: A Discography, 1921-1942*, says, "The mandolinist's name has been reported as B. W. Durden, but Marion Brown [the guitar player on the record] remembered his name as Ralph"; however, I'd seen it listed as R. W. Durden on another source.) The other tune recorded that day, which also is on OKeh 45571, was Alabama Blues. The Stripped Gears made only two other sides, three days later on November 2: 1931 Depression Blues and Black Bottom Strut.

But earlier recording was by J. D. Harris (vln, w/Ernest Helton, bjo), 11-12/24, Broadway B-1965.

Christ, we'll never know for sure, and I'm tired of fighting these damned obscure Bo Grumpus tunes. No copyrights on Blackberry or Black Berry Rag 923-33. I suspect that the J. D. Harris recording of 1924 is a different tune.

But I'll be darned: one last extensive search led me to the OKeh 45571 label: Durden!

Black-eyed Susan Brown
(Al Hoffman--Al Goodhart--Herb Magidson) 1325
Des Plantes' Washboard Wizards

For some reason (or simple oversight) we had this in 6th Ed. as just Magidson, although the CD agrees with my CanUS recording that it's Magidson-Al Hoffman-Al Goodhart. S&P confirm w. HM/m. AH-AG. But S&P has no hyphen. Hyphen is grammatically correct, but MTSU doesn't show it either. Nor do all the other collections that have indexed it, nor

does the cover (couldn't see cy page as it's still in copyright, but it certainly appears that there's no hyphen. BUT Alex Hassan has the music. No hyphen on the cover, but it's there on the title/copyright page.

Blame It On the Blues [Quincy Street Stomp] (Charles L. Cooke)

Pierre Atlan's Piccadilly Revelers	1181
Albion JB	1206
Smith-Tyle Frisco Syncopators	1211
Black Eagle JB	1224
Neville Dickie	1269
Chris Tyle's Silver Leaf JB	1311
Paramount JB of Boston	1340
Duke Heitger's Big Four	1367
Manhattan Ragtime Orchestra	1402
River Raisin Ragtime Revue	1417
South Side Jazz Serenaders	1420

<2-- first 4 LPs had Cooke, Charles Cooke, Charles L. "Doc" Cooke, Charles Cooke. "Baker: Is this Doc Cooke? I have two other recordings: Turk Murphy lists no credits; Max Collie credits Thomas A. Dorsey. And Blues Who's Who also says Dorsey." Saunders, citing music in Anderson collection: "Charles L. Cooke." Erdos: Dorsey's is different tune. -- 2>

[The Dorsey copyright is

Blame it on the blues; words and music by Thomas Dorsey. [Words and melody only] © 1 c. Nov. 30, 1928; E—Unpub. 1723; Chicago music pub. co., inc., Chicago.

1420 had it "Quincy Street Stomp ([Blame It on the Blues]." Looks like Bechet recorded Blame It under the Quincy title for Blue Note, so we must place it here and consider Quincy Street to be an alternative title.

ASM, 1914, Jerome Remick. Cover is

BLAME ON THE BLUES
(VERY BLUE)

(c) page is

Blame It On the Blues
A WEARY BLUE

I think we must ignore both as closer to genre markers than to subtitles.

Also, I believe that elsewhere I established that this composer's proper name, and the one he used as a composer, was Charles L. Cooke, but as a bandleader he went by Doc Cook.

Blaze Away (Abe Holzmann)

Louisiana Repertory Jazz Ensemble 1197
1901, Leo Feist. Found online.

Blazin' (Joe Sanders)

Keith Nichols Cotton Club Orchestra 1234
Victor Project and both my Coon-Sanders recordings agree. And confirmed by 8/16/28 copyright reg.

Bless You! Sister (J. Russel Robinson–
Al Dubin)

Paul and His Gang 1329
Bless You! Sister on both cover & (c) page (we had comma before). w. AD/m. JRR. ASM, 1928, Waterson, Berlin & Snyder.

Blind Boone's Southern Rag Medley No. 2 (Strains from the Flat Branch)

(Blind Boone)	
Queen City Ragtime Ensemble	1138
St. Louis Ragtimers	1267
David Thomas Roberts	1317

<3--1267 added subtitle "(Strains from the Flat Branch)." Is this known subtitle for whole piece, or is "Strains" one part of a longer medley?

Jasen-Tichenor book says the subtitle is "(Strains from Flat Branch)" (no the Dick Zimmerman confirms *the* BUT: Dave Robinson cites John Hasse book and his own copy of unpublished master's thesis as saying there is no *the*. Thesis points out that Flat Branch is neighborhood where Boone grew up, so one wouldn't expect to call it "the Flat Branch."

Last word: Eric Sager has the sheet music. *the* Flat Branch.--3>
And ASM copy confirms it.

Blood and Tears [O Sacred Head, Sore Wounded] (Hans Leo Hassler)

Grand Dominion JB 1291
We originally had "Passion Chorale" as an alternative title.

Mike Cox's liner notes say, "a piece that J. S. Bach stole for his Passion Chorale from H. L. Hassler [26 October 1564 – 8 June 1612]."

Well, let's get technical. First came a long medieval Latin poem, "Salve mundi salutare," with stanzas addressing the various parts of Christ's body hanging on the Cross. The last part of the poem, from which the hymn is taken, is addressed to Christ's head, and begins "Salve caput cruentatum" ("Greetings bloody head"). The poem was translated into German by the prolific Lutheran hymnist Paul Gerhardt (1607-1676). Although Gerhardt translated the whole poem, it is the closing section which has become best known, and is often sung as a hymn in its own right. The German hymn begins, "O Haupt voll Blut und Wunden" (O head full of blood and wounds"). The closing section has also been translated into English, by several writers, but is best known as "O Sacred head, sore wounded." The music for the German and English versions of the hymn is by Hans Leo Hassler, written around 1600 for a secular love song, "Mein G'müt ist mir verwirret" (roughly, "my mind or soul is confused"), which first appeared in print in 1601. The tune was appropriated and rhythmically simplified for Gerhardt's German hymn in 1656 by Johann Crüger.

Johann Sebastian Bach arranged the melody and used five stanzas of the hymn in his *St. Matthew Passion*.

I've looked far and wide and can't find any evidence that the hymn was ever called "Blood and Tears." The Wikipedia articles from which the above para is taken refer to quite a few major Christian hymnals that contain it, but they always refer to it by citing the first line, beginning with "O sacred head" or just "O head." I suppose it's possible that one of them gave it a title of "Blood and Tears," but a Google search on that title doesn't turn it up.

I guess we must presume Cox had a reason for "Blood and Tears," but our alt. title was a mistake. The Hassler melody is but a small part of the Passion Chorale, while it is to be found in Christian hymnals, which is how and why it's on this album. So our alt. title obviously has to be "O Sacred Head, Sore Wounded."

Queried Bob Pelland about where they got "Blood and Tears," got this response: We copied the title from a LP recording by the Magnolia Jazz Band of Norway called "MJB and Lillian Boutte/New Orleans Gospel in Molde Kirke" (1991/81). Found LP notes online, discovered that the MJB had credited it to Trad.

Blowin' Off Steam (Joe Davis–
Howard Johnson)

New Orleans Classic Jazz Orch 1223
<4-- 1223 had no first names -->

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield: Joe Davis and Howard Johnson.

2014 review: Rec. Rocky Mountain Trio, 3/23/26, Gennett 3288. Gennett label says Johnson.

Joe Candullo, 8/26, Banner 1815, Domino 3783, Regal 8126. This release on Australian Bon Marche label says Davis-Johnson.

Candullo again 10/15/26, Harmony 286-H. New Orleans Owls, 11/8/26, Columbia 823-D. Label says Davis & Johnson.

Sharkey Bonano, 12/4/36, Vocalion 3410, Brunswick 5082 et al.

Copyright is

Blowin' off steam; fox trot, words and music by Joe Davis and Howard Johnson. © Aug. 30, 1926; 2 c. Aug. 28; E 643968; Triangle music pub. co., inc., New York.

August 2016 note: Oops, Bo Scherman notes,

Of [the recordings you list under this title], I have the ones by New Orleans Owls 11/8/26 and Sharkey Bonano 12/4/36, but they are two different compositions. The one by the New Orleans Owls is the Joe Davis-Howard Johnson composition, a 32 bar theme without bridge (and a 16 bar verse), while

the one by Sharkey Bonano is a 32 bar theme with a bridge. I have the Bonano version on the CD Timeless CBC 1-001, which lists the composer as Winstein (the tenor sax player David Winstein, who was with Bonano on an earlier session 2/21/36). I haven't found any copyright information for it.

Well, this isn't the first time I've been caught assuming that all the listings under a given title in Rust's index were the same tune. Should have known, since I have the Timeless CD Scherman refers to and another recording on Jazz Greats 65, both crediting Winstein. Found this one at

Blowing off steam ; w and melody. © 1 c. Nov. 20, 1936; E unpub. 135559; David Winstein, New Orleans.

Blue Again (Jimmy McHugh–Dorothy Fields)
Barbara Lashley & Ray Skjelbred 1152
ASM, 1930, M-G-M, w. DF/m. JM.

Blue [(and Broken Hearted)]
(Lou Handman–Grant Clarke–Edgar Leslie)
Hot Antic JB 1044

S&P confirm w. GC-EL, m. LH, 1922.
BUT NO: 4/17 discovered that original copyright and sheet published by Stark & Cowan was just "Blue" on both cover and cy page. But Mildred Bailey recorded it for Columbia in 1940 with the subtitle (picked up from the lyrics) on the label, and Mills reissued the sheet with that subtitle and with her photo on the cover.

Blue Because of You (Charles Carpenter–Louis Dunlap–Quinn Wilson)
Paris Washboard 1326
Waller Bluebird B-10322 78 label confirms Carpenter–Dunlap–Wilson. LC copyright book confirms the first names.

Blue Bells Goodbye (Bunk Johnson, based largely on **Bright Eyes, Good Bye** by Egbert Van Alstyne–Harry Williams)
Golden Eagle JB 1080
Grand Dominion JB 1139
Black Eagle JB 1303
Black Eagle JB 1356

<2--Tex argues strongly against attributing "Blue Bells Goodbye" to Egbert Van Alstyne, claiming that this is again just a product of Bunk Johnson's bad memory. Tex feels that Bunk probably had Van Alstyne's "Bright Eyes, Goodbye" in mind with he did his recording, but that he changed the tune so much that it just can't be called the Van Alstyne tune. Says composer credit should be given to Johnson.

--2>

<3--punctuation of Alstyne-Williams title changed via your note of 4/12/93. But 1258 listed it as "Bright Eyes, Goodbye (Van Alstyne-Williams)." Is the 1258 tune true to original, rather than copy of Bunk's recording "based largely on" original? If so, should we list it separately with perhaps note "(see also Blue Bells Goodbye)"? If not that, then we must at least have cross-ref from Bright Eyes, since title appeared at least once that way on SOS.

OK - yes, list separately--3>

Blue Blazes (Arthur Sizemore)
David Thomas Roberts 1317
ASM, 1909, Victor Kremer.

Blue Blood Blues (J. C. Johnson)
Jazz Classics CD 1061

CD credited Lonnie Johnson.
Presumably this is the BBB recorded by Blind Willie Dunn's Gin Bottle Four, 4/30/29, on Okeh 8689; Columbia DB-3440, BF-634, DO-3690, DZ-2040; Biltmore 1007, which consisted of King Oliver, J. C. Johnson, Eddie Lang, Lonnie Johnson, Hoagy Carmichael (according to Rust, but other sources say Tommy Dorsey sted of Oliver, and no J. C. Johnson at all.

Red Hot Jazz Archive: Blind Willie Dunn was a pseudonym that guitarist Eddie Lang's records were released under when he teamed up with Lonnie Johnson on the Okeh label. RHJA credits Lonnie J., as does Online 78. The Okeh 8689 label credits just "Johnson."

But wait a minute, and see this copyright:
Blue blood blues; by J. C. Johnson. [Melody only] © 1 c. June 22, 1929; E unpub. 8218; J. C. Johnson, New York.

Lonnie Johnson had no fewer than 12 songs copyrighted in 1929, but this one is not among them. It's J. C.! RJHA saw "Johnson" on label and presumed Lonnie, and we copied them. I'll bet many others have as well.

And further evidence: I found the Columbia DB-3440 label as well as a similar Columbia SCM5100 (both UK reissues), and both very clearly give a composer credit of J. C. Johnson.

Blue Blood Blues (Jelly Roll Morton)
Black Eagle JB 1065
Paramount Theatre Orchestra 1089
Pam Pameijer's New Jazz Wizards 1318

Rec. JRM Red Hot Peppers 7/14/30, Victor 22681, A-1335, Bluebird B-8201; HMV EA-3419; et al. No shortage of agreement on this, including label of Victor 22681

Blue Blowers Blues (Curtis Mosby)
Le Petit Jazzband 1403

Rec. Curtis Mosby and His Dixieland Blue Blowers, 3/28/28, Columbia 1442-D. Online 78 has odd credit of C. Mosby-(Les Hite). Red

Hot Jazz Archive credits just Mosby. And aha: Columbia 1442-D label credits Mosby. And confirmed by 7/22/29 unpub. copyright reg.

Blue Bungalow (Buck Evans)
Magnolia Jazz Five/Jimmy Mazzy 1137

Liner notes say, "First heard by Jim [Mazzy] when played for him by its composer, Buck Evans . . . written in the 1980s.

Found very little online, except for this odd entry in something called
copyrightencyclopedia.com:

Type of Work:Musical work
Registration Number / Date:PA0000297084 / 1986-07-11

Date of Publication:May 30, 1986

Date of Creation:1986

Title:The Blue bungalow ; Lonesome Hollywood blues ; Oh, you devil man / Evans.

Variant title:The Blue bungalow
Other Title:Lonesome Hollywood blues
Oh, you devil man

Live from the steaming tropical jungles of Southeast Alaska

Appears in:Buck Evans--Live from the steaming tropical jungles of Southeast Alaska. : [S.l. : s.n., 19--] 1 sound cassette. ; side A, selection no. 3, etc.

Copyright Claimant:Robert B. Evans
Authorship on Application:words and music: Robert Bailey Evans ("Buck" Evans)
Performer:Performed by Buck Evans.

Guess we have to presume it's the same guy, but I won't add the "The" to title without another clue.

HAH: get a load of this, a feature article on Evans:
http://juneauempire.com/stories/081408/mus_318643929.shtml

Blue Clarinet Stomp (Johnny Dodds)
Pam Pameijer's New Jazz Wizards 1382
Rec. Johnny Dodds Trio, 7/5/28, Victor 21554, HMV DLP-1073; Andy Kirk 12 clouds, 11/7/29, Brunswick 4694, Vocalion 3255. Mike Riley et al., 11/26/35, Decca 641, Brunswick 02135.

Victor Project confirms Dodds as composer. Victor label credits John Dodds.

Blue Devil Blues (Walter Page)
Keith Nichols & the Blue Devils 1387

<Well researched New World Records LP confirms Page.

2013 review: That ain't nearly good enough. Rec. Page's Blue Devils, KC, 11/20/29, Vocalion 1463. (also Sara Martin's Jug Band, 9/16/24, Okeh 8188, but that's evidently a different song—credits are MacDonald-Hayes.)

Here's the copyright:
Blue devil blues; words and melody by Walter Page. © 1 c. June 5, 1930; E unpub.

22908; State Street music pub. co., inc., Chicago.

But **oops**, the Vocalion label reads

Blue Devil Blues —Fox Trot

Los blues del diablo azul —Stovall—
**Walter Page and His Original
Blue Devils**
With Vocal Chorus

And that's definitely the way Vocalion presented composer credits in that series: name or names in that font between two em dashes.

Stovall? Don Stovall is alto sax player who recorded with many bands 1939-41.

Wikipedia:

Don Stovall (December 12, 1913 – November 20, 1970) was an American jazz alto saxophonist.

Stovall began playing violin as a child before settling on alto. He played in St. Louis, Missouri with Dewey Jackson and Fate Marable on riverboats in the 1920s, and then played with Eddie Johnson's Crackerjacks in 1932-33. In the 1930s he lived in Buffalo, New York, where he led his own ensemble and played with Lil Armstrong. He moved to New York City in 1939, and played there with Sammy Price, Eddie Durham, and Cootie Williams. Following this he recorded extensively with Red Allen, remaining with him until 1950. He also recorded with Pete Johnson and Snub Mosley over the course of his career, though he never recorded as a leader.

But Don Stovall would have been not quite 16 years old when Walter Page made that record. It just can't have been him. And since we don't know what Stovall Vocalion had in mind, let's just drop the subject.

Yoicks: Haesler's Brunswick book by Ross Laird credits Page and Jimmy Rushing.

Anybody have any idea how that credit of Stovall got on the record label?

And for what it's worth—presumably nothing—there's this:

Blue devil blues; song. © 1 c. Mar. 15, 1932; E unpr. 531S4; Jack McOarver.

Blue Devil Rag (Forrest A. Turner)

Bo Grampus 1388

1388 had Jack Cawley as composer.

Rec. by Buster Cawley's Oklahoma Ridge Runners, 10/10/29, Victor V-40175.

Aha: The Victor Project says that the mandolin player on the side, Forrest A. Turner, was the composer. AND the 12/26/29 copyright reg. is to F. A. Turner.

Blue Drag (Josef Myrow)

Baker–Baldwin Radiogram Wshbrds 1243
Rec. Earl Hines, 7/14/32, Brunswick 6345.
Original Yellow Jackets, 3/5/37, Vocalion 03591. Washboard Rhythm Kings, 12/14/32, Vocalion 1732, Brunswick A-81318. Decca F-3781.

My Washboard Rhythm Kings reissue credits Myrow. My Django reissue credits Django. Yellow Jackets reissue credits Myrow. But a couple of guitar sites that displayed sheet music or chord charts for Django's recording credit it to Myrow, as does Wikifonia. YouTube posting of the Hines recording shows Myrow. And finally: Washboard Rhythm Kings label credits Myrow.

And confirmed by 9/19/32 copyright reg.

Blue Evening (Joe Bishop–Gordon Jenkins)

Jimmy Mazzy & Eli Newberger CD 1109

ASM, 1939, Miller; m. JB/w. GJ.

Blue Fever (Luckey Roberts)

Tom Roberts 1345

<It doesn't matter, since we've decided to call him *Luckey* in this listing, but in a spasm of sheet music searching and Googling in June 2011, I've found multiple credible sources, including sheet music, proving that his real middle name is Luckyth . . . or Luckyeth . . . or Luckeyth . . . or Luckeyeth. I queried Tom Roberts, who did the Luckey Roberts CD for Stomp Off, who said,

The spelling of the middle name seems to be something that changed consistently. I have seen Luckeyth, Luckeyeth, and Luckyth. I sincerely doubt that there is a birth certificate and that the family actually knew how to spell the name in the first place. Here is a link to his draft registration and he uses Lucky!

Indeed, his draft registration card, found at www.doctorjazz.co.uk/draftcards3.html, shows "Charles Lucky Roberts," presumably in his own handwriting.

This tune was recorded by Roberts on piano roll; can't find any evidence he recorded it on disc. Most piano roll sources call it "Blue Fever Blues," but I found the original Vocalstyle 11490 label, which clearly is just "Blue Fever," with (blues song) in smaller type under it.

Blue for Waterloo (Humphrey Lyttelton)

Lyttelton–Fawkes Troglodytes 1238

Pam Pameijer's New Jazz Wizards 1432

Found London Jazz 78 label by Lyttelton & his band, from May 1949, with his name as credit. Also a 1953 Parlophone 78.

Blue Goose (Raymond Birch*)

Hall Brothers JB 1031

I have repro of sheet music (and ASM has it, 1916, Forster). Composer is actually shown as Raymond Birch, a common pseudonym of

Charles L. Johnson that we've used already. Title on cover is

BLUE GOOSE

– RAG –

copyright page is

"BLUE GOOSE"

RAG

This says to me that "RAG" is not properly part of the title—it's there as a guide to the potential purchaser as to what kind of tune it is.

Copyright agrees:

BLUE GOOSE; rag by Raymond Birch, of U.S.; piano. © Jan. 3, 1916; 2 c. Jan. 7, 1916; E 375280; Forster music publishers, Chicago.

Blue Grass Blues (Elmer Schoebel–Billy Meyers)

Bent Persson's London Stompers 1167

Chris Tyle's Silver Leaf JB 1311

ASM-HSM, 1923, Jack Mills.

Blue Hawaii (Leo Robin–Ralph Rainger)

John Gill Sentimental Serenaders 1424

We can presume Gill recorded the one that Bing did on this Bing tribute, which is indeed Robin & Rainger. But note that Paul Whiteman also recorded a Blue Hawaii by Abel Baer-Irving Caesar-Ira Schuster, 1929, Leo Feist.

Blue Hoosier Blues (Cliff Friend–Jack Meskill–Abel Baer)

San Francisco Starlight Orchestra 1271

HSM, 1923, Leo Feist; by all three.

Blue Is the Night (Fred Fisher)

Rosy McHargue 1253

HSM, 1930, Robbins.

Blue Jeans (Lou Traveller–Harry D. Kerr)

Ian Whitcomb & Dick Zimmerman 1049

Good God! There's a Wikipedia article just for this song, with reproduction of cover. w. Kerr, m. Traveller.

Blue Lightning (Claude Lapham)

Tony Caramia 1328

Looks like Lapham was composer, performer, author of mail-order piano course in '20s-'30s. Several online bio sketches mention Blue Lightning.

Confirmed by 5/14/28 copyright reg.

Blue Mama's Suicide Wail (see Mountain Top Blues)

Blue Moments (Fletcher Henderson)
Kustbandet 1178

Have three other recordings (one a Fletcher Henderson reissue)—all credit Henderson as composer. Mosaic CD reissue credits Henderson—but that's another secondary citation. Same true of Columbia CXK 85470 or C4L-19, a four-LP box set of Henderson released in 1961; its individual records were CL-1682-85.

2013 review: Rec. Connie's Inn Orch, 3/11/32, Melotone M-12368 (never issued), Columbia CL-1685 (see above).

Well, there's

Blue moments; w Morey Davidson and Buddy Fields, melody Art. Berman. © 1 c. Aug. 11, 1932; E unp. 59948; Harry Bloom, inc.

But that was later reregistered as

Blue moments without you dear; w Buddy Fields and Morey Davidson, m Art Berman; with ukulele arr. © Oct. 31, 1932; E pub. 32850; Harry Bloom, inc.

and rereg. again as Blue Moments in 1934.

But no FH Blue Moments 1930-34.

And I see that Ted Fiorito recorded the Davidson-Berman-Fields Blue Moments--Brunswick 6479, 11/1/32. And other blue moments in online 78 are Will Osborne, Melotone 12585, 12/15/32; Romeo 1994, Blue Moments (WYD) Osborne Banner 32645, Perfect 15714.

Just to be sure, I compared the Henderson recording with Fiorito's, and they don't sound anything alike, so I must presume that Henderson's is his alone and take everybody's word that he wrote it. Sure can't figure out why he didn't copyright it, though--he copyright three other tunes that year and two the next year, so he knew the drill.

Haesler's *Hendersonia* by Walt Allen has this to say:

Page 308. The discography.
BLUE MOMENTS (F. Henderson)
Recorded Friday, March 11, 1932
Melotone M 12340 (scheduled but never issued.)

"A trumpet solo was so bad that it was deleted from the Columbia LP issue." CLP 1685.

Tentatively ascribed to Leora Henderson [tp].

A test pressing of take-B exists.

Page 514. The 'Orch-ography'.
BLUE MOMENTS (Coleman Hawkins?)
Although labelled on the LP as FH composition and arr., Sandy Williams names Hawkins as composer.
Arr. credit seems questionable.

Sandy Williams was the trombonist on the session. Well, Allen *appears* to come down on the side of Henderson as composer, and he's

the best we have, but this is a long way from a done deal: No copyright, no record label.

Blue Moon of Kentucky (Bill Monroe)
Yerba Buena Stompers 1406

My History of C&W Music CD set credits Monroe, as does Columbia Country Classics series and Wikipedia article on the song.

Blue Notes for Jim (Matthias Seuffert)
Pam Pameijer's New Jazz Wizards 1395

Seuffert was on the recording, so they/he should know.

Blue Orchids (Hoagy Carmichael)
Bruno's Salon Band 1251

HSM, 1939, Famous Music.

Blue Prelude (Joe Bishop--
Gordon Jenkins)

Susan LaMarche/Waldo's Gut. Sync. 1032
ASM-HSM, 1930, Isham Jones; w. GJ/m. JB.

Blue Reed Blues (Richard Hadlock--
Butch Thompson--Ray Skjelbred--
Mike Duffy--Hal Smith)
Butch Thompson/Berkeley Gang 1127

Blue River (Joseph Meyer--
Alfred Bryan)
Classic Jazz Quartet 1125
San Francisco Starlight Orchestra 1271
Tom Stuij & Delirium Tremolo 1433

<2-- 1125 had only last names; first names came via Saunders citing music in Anderson collection.--2>

ASM-HSM, 1927, Jerome Remick; w. AB/m. JM.

Blue Shadows (Buck Evans)
Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Blue Shivers (Ted des Plantes)
Des Plantes' Washboard Wizards 1231

Blue, Turning Grey Over You
(Fats Waller--Andy Razaf)
Pam Pameijer Trio 1172
Paris Washboard 1359
Barbara Rosene 1368

ASM-HSM, 1930, Joe Davis.

Blue Washboard Stomp
(Johnny Dodds)
Jean-François Bonnel & Friends 1104

I have two Johnny Dodds reissues that credit him. Rec. 7/6/28, Victor 21552. Victor Project confirms Dodds as composer.

Not in copyright books 1927-30.

Blue Yodel No. 4 [California Blues]
(Jimmie Rodgers)

Helm-Leigh Jazz & Blues Review 1332
On CD as "California Blues."

First discovered that, like several Rodgers songs, this has an alternative title in the "numbered yodel" series: Blue Yodel No. 4. This song was recorded in Atlanta on 10/20/28, Victor 40014. According to the Victor Project, it's "primary title" was "Blue Yodel No. 4," while "California Blues" was an alternate title. And sure enough, that Victor label read

BLUE YODEL NO. 4
(California Blues)
(J. Rodgers)

And wait a minute—it was copyrighted as Blue Yodel:

Blue yodel no. 4; words and music by Jimmie Rodgers, arr. by Art Addoms; pf. and ukulele acc. © Apr. 8, 1929; 2 c. Apr. 25; E pub. 4903; Southern music pub. co., inc., New York.

"California Blues" is not in the copyright book! So obviously we got this backwards: Blue Yodel No. 4 is it's title; California Blues is an alternative title.

Blueberry Rhyme (James P. Johnson)
Paul Asaro & Neville Dickie 1404

All three of my James P. reissues credit him. Rec. 6/14/39, CBS CL-1780, BPG-62090 (LPs--presumably 10"). But found it on Signature 28105, 78, credit JPJ. Also found in his listing at Songwriters Hall of Fame.

And confirmed by 2/28/40 unpub. copyright reg.

Bluer Than Blue (Lil Hardin--
Avon Long)
European Classic Jazz Trio 1142

We had just Lil Hardin before 6/11
Rec. Lil 4/15/37 Decca 1299, Brunswick 02465.

Red Hot Jazz Archive credits Lil Hardin/Avon Long for Decca 1299.

BUT LC copyright listing shows "Bluer than blue; w and melody. (c) 1 c. Apr. 9, 1937; E unp. 141677; Avon Long, New York. Could be just Long's song, with Hardin attached accidentally because she recorded it, or maybe Lil got co-credit for recording it, as often happens. Would be nice to be able to see the LC cy card catalog entry to look for a second, "published" entry. Google search did find several more refs to Hardin/Long.

Hah! Found the Decca label; credit is "(Lil and Avon)." Australian researcher Bill Haesler wrote this on DJML about Avon Long:

ASCAP provides the following compositions to his credit, but he is not mentioned in my copy (1952) of the ASCAP Biographical Dictionary:

Bad Boy [with Lil Armstrong], Breathless, Let's Get Happy Together [a Lil tune], Topsy (I Ain't Gonna Be No), When I Went Back Home [with Lil Armstrong]. He also gets credit with Lil for a few other songs from 1936-40 and Lil Armstrong's period as a staff person at Decca. Also "Brown Gal" with Lil.

Blues for an Unknown Gypsy [Play, Gypsy, Play] (Emmerich Kalman)

Humphrey Lyttelton & His Band 1160
Pam Pameijer's New Jazz Wizards 1432
Rec. by Lyttelton c. 1950, Parlophone R3424. My reissue of his old Parlophones credits Lyttelton himself. 1160 credits "E. Kalman," no explanation in credits.

Ah, 1432 gives these details:

The melody for this piece originates with the song "Play, Gypsy, Play," from Emmerich Kalman's operetta Countess Maritza [Vienna, 1924]. . . . Humph first presented the tune at a concert in Royal Festival Hall in July 1951.

And indeed, that concert was recorded and released on an LP, Dormouse DM10. A detailed online listing of tunes and personnels credits Kalman as composer. And plenty of online confirmations for "Play, Gypsy, Play" by Kalman.

Blues for Frank Chace (Jim Snyder)

Waldo's Gutbucket Syncopators 1036
<2-- alas, wrong (Frank Chace) on LP and first catalog--2>. Credit on 1036 was J. Snyder, who was playing trombone, so we must accept it.

2013 review: Oops, no note as to how we learned that he was really Frank Chace, but obviously we had a good reason. And there was a clarinetist named Frank Chace very active in Chicago in the 1950s, so he must be the guy.

Blues for J. W. (Mike Durham)

West Jesmond Rhythm Kings 1255
Durham was leader of WJRK; John Wheatley was a former string bass/tuba player in the band.

Blues for Jimmie Noone [Jimmie's Blues] [Blues for Jimmy]

(Kid Ory)
Hal Smith's Creole Sunshine Orch 1078

Well known story is that Noone was in band led by Ory that played on Orson Welles's radio show in LA. Noone died suddenly in April 1944, and on the next show (April 19) they played this as a tribute to him. All sources credit Ory, but the title?

I think it probably was first recorded on Good Time Records. I found a Good Time 45 issue that used the "Jimmie Noone" title, but I also found Crescent Number 2 (label of Jazz Man Record Shop in LA?) with title "Blues for Jimmy." And I have three recordings of it with

that title, including a Kid Ory reissue on a CBS LP. Also found a Good Time EP cover that showed it as "Jimmie Noone."

Well, crap, I found two sources (one is Bruyninckx; it's not in Rust) that show it was called "Jimmie's Blues" on that original radio broadcast; Bruyninckx says that broadcast version was released on Jazz Pan LP8, Joy ((E)1264, and Folklyric 2008. Found the Folklyric LP online, and it is indeed "Jimmie's Blues."

And Bruyninckx's first mention of a studio recording of it by Ory was that Crescent 78 (Crescent 2), rec. 8/3/44. Bruyninckx titles it Blues for Jimmie, but the Crescent label is Jimmy, as noted above. Also notes that same session was released on Good Time Jazz 77, and Online 78 says GTJ77 title was "Blues for Jimmie Noone," which is seconded by the very detailed jazzdicco.org entry for Good Time Jazz 77, which it calls a "reissue of Crescent 2."

Well . . . a great case can be made for calling it "Jimmie's Blues," the title the original radio broadcast recording was issued under, or "Blues for Jimmy," the first title used for the August 1944 studio recording. But "Blues for Jimmie Noone" was around early on and has the virtue of using Noone's complete name and spelling his first name correctly, so we'll stick with it. But I believe I'll put those alternative titles there as well, just to be punctillious and pedantic.

Blues for Lovie Austin (Art Hodes)

Art Hodes Blues Serenaders 1184
Hodes would know. It's in an album devoted to the music of Austin.

Blues for the Duchess (Oakley's Lakeshore Serenaders)

Oakley's Lakeshore Serenaders 1013
<3--1013 had Dutchess.

Frank Dutton of Malvern Link, England, notes that the wife of a duke is a duchess, not dutchess. Is that what the group had in mind? Did a typo or misspelling creep in somewhere?

OK - drop the t--3>

Blues for the King (Imperial Serenaders)

Imperial Serenaders 1351

<Trad? That *could* be right, I suppose, if there's some evidence this melody was around a long time. This presumably is the tune described in the liner notes as "a blues based on Manuel Manetta's recollection of Bolden's performances and Pops Foster's mention of 'slow blues with a Spanish beat.'"

If we don't know enough to attribute it to Bolden, then we must settle for "(unknown)". We have several of those already.

5/14: John Gill, who played drums on the session, says,

It was made up impromptu style in the studio by the band. The "King" in question is not Oliver or Bolden but Elvis Presley. We were watching an Elvis video with the sound turned down while we recorded it at Bay Records.

But that's sure hard to square with Marc Caparone's liner notes. But when I pointed that out to Gill, he replied,

Yes I know that the idea was to re-create a Bolden era band, but that's the story on that tune. We made it up. You can check with Clint, or Marc for verification, and the Elvis connection is also true. I guess just a touch of humor between musicians at a session. The title of course was meant to confuse. We knew that people would imply that we were referring to "King" Bolden and that they would shudder with horror if they knew it was a nod to Elvis. It might have been meant to be kept secret but I guess the cat is out of the bag now.

And Caparone confirms all this:

I would be happy to shed some more light on "Blues for the King." John is essentially correct, we made that tune up in the studio. And we did have an Elvis documentary on the TV at Bay Records while we were recording. Mike Cogan asked us for the title, and we just came up with "Blues for the King" on the spot. There is a little more to it -- while doing my research for the album (at Tulane and the Historic New Orleans collection, plus a lot of reading and research into pre-jazz music) I came across Manuel Manetta's description of Bolden being one of the first bands to play blues, often with a latin beat. Manetta played with Bolden, and one of Bolden's competitors, Tom Albert, corroborated the fact that Bolden was the first to play blues. Thinking about what the first blues played by a band might have sounded like was our inspiration for Blues for the King. The cornet part is based on the styles of Fred Keppard, Mutt Carey and Wooden Joe Nicholas.

Blues for Tommy [Ladnier]

(Port of Harlem Seven)

Wally Fawkes & the Rhythm Kings 1060
LP showed "Blues for Tommy Ladnier" by Mezz Mezzrow.

Title does not show up in the index of Mezzrow's autobiography, *Really the Blues*. The original (and practically only) recording of it is by the Port of Harlem Seven, with Sidney Bechet, 6/8/39, Blue Note 7, Jazz Selection (France) 545. Rust shows it as just "Blues for Tommy." My only (surprising, considering the number of Bechet reissues I have) reissue of Blue Note 7 is in the Chronological Classics series. Tellingly, in a list of titles in which the composer is given in parentheses after the title, this one is listed as

Blues for Tommy (Improvisation)

clearly implying that it's Bechet's improvisation, which leaves no room for Mezzrow.

Aha: Found the Blue Note Seven label:

BLUES FOR TOMMY

(IN MEMORY OF TOMMY LADNIER)

No composer credit on label. Chilton's biography of Bechet also calls it Blues for Tommy, so we can take that as a given. And Chilton devotes a whole paragraph to the tune. Says the recording session happened to come just four days after Ladnier's death.

The group settled down to record a tribute entitled Blues for Tommy." If only the heart-felt mood created by Bechet's opening phrases could have been maintained, the valediction might have been a worthy one.

[Goes on to praise Bechet's contribution but criticize the overall recording fairly harshly.]

Mezzrow was not on that recording session. Bechet, in his autobiography, *Treat It Gentle*, describes the period of Ladnier's death, saying that Mezzrow had been working with him on a project and was actually staying with Ladnier when he died. He goes on to describe recording "Blues for Tommy," but makes no mention of Mezzrow as a contributing force. An extensive google search on Blues for Tommy + Mezzrow turned up only one source that associated Mezzrow with the tune, a German listing of Mezzrow compositions that had that title on it--with a question mark.

The Port of Harlem Jazzmen was an all-star group put together by Blue Note owner Alfred Lion, so we probably can't consider Bechet the "leader" in any way (he wasn't even at the previous recording session of the Port of Harlem Jazzmen).

5/14 Haesler points out what both of the record labels say:

Blue Note: "Improvisation by Port of Harlem Seven"; Jazz Selection: "(Improvisation)."

I think we credit it to the entire band.

Blues Galore (Richard M. Jones)
Jean-François Bonnel & Friends 1104

Rec. Johnny Dodds 1/21/38, Decca 7413, M-30402; Vocalion S-215; Brunswick 03205. Red Hot Jazz Archive says Jones; Found index of a 78 collection listing a British Brunswick (J862) release of it, cites Jones as composer. Allmusic.com credits Jones. Aha, finally found the label of Vocalion S-215, which credits Jones.

Blues Have Got Me, The (Roy Turk-Abner Silver)
Keith Nichols Cotton Club Gang 1242
HSM, 1924, Irving Berlin.

Blues I Love to Sing (Duke Ellington-Bubber Miley)
Keith Nichols Cotton Club Orchestra 1320

Milano Hot Jazz Orchestra 1354

Both CDs had "The Blues I . . ." Rec. 10/26/27, Victor 21490, label of which says Ellington-Miley. Oops: The Victor label and the Victor Project records omit the initial "The." It was also on Victor 22985 and Bluebird B-6531, and those labels ALSO omit the "The." The list of compositions in Duke's biography (compiled by Stanley Dance) says "The," as does the composition list compiled by Ken Bloom for *Duke Ellington and His World* by A. H. Lawrence. But the actual copyright reg. doesn't have it either, so out it goes.

Blues I love to sing; by Duke Ellington and Bub Miley; pf. © Dec. 30, 1927; 2 c. Jan. 19, 1928; E 682387; Gotham music service, inc., New York.

Blues in C (François Rilhac-Louis Mazetier)
Louis Mazetier & François Rilhac 1218

[I'm Left with the] Blues in My Heart
(Benny Carter-Irving Mills)
State Street Aces 1011
Golden Eagle JB 1100
Black Eagle JB 1356

1011 = Carter-Mills; 1100 = King Carter-Irving Mills. <2--Baker: S&P say Benny Carter/Irving Mills--2>

<3--{Erwin Elvers of Luetjensee, Germany: The composer is Benny Carter (not King Carter) (ASCAP)

Frank Dutton of Malvern Link, England: "Benny Carter. 'King' was a temporary nickname that didn't stick." 5/13 follow-up: lots of online sources, including Wikipedia article, say King was what other musicians called Benny Carter (e.g., King Bolden, King Oliver, etc.).

Kinkle & Lissauer both agree.--3>
AND LC copyright book has it w. & m. King Carter & Irving Mills!

Hassan has two copies, with different covers. One of the covers has overline "I'm Left with the" above the title, the other doesn't; and neither has that on the cy page. Both are King Carter-Irving Mills.

And some record labels include that overline as part of title: "I'm Left with the Blues in My Heart" (Columbia 2439-D by King Carter & His Royal Orchestra, Brunswick 6156 by Chick Webb). The rest Bill could find were just "Blues in My Heart: Columbia 2559-D by Fletcher Henderson, Brunswick 01857 by Chick Webb (UK), Victor 22810 by Bert Lown.

This suggests that we really should be including that long version as an alternative title.

Blues in Thirds [Caution Blues]
(Earl Hines)
Chalumeau Serenaders 1394

I have eight other recordings of it; all credit Hines. Rec. Hines pno solo 12/8/28, QRS R-7036 and several other QRS record numbers. Title given in Rust is

Blues in Thirds (Caution Blues)
Wonder if that means that some of those issues were under the other title. Bechet & His NO Footwarmers (with Hines on pno) 9/6/40, Victor 27204, HMV 9340. A book called Selected Piano Solos: 1928-1941, Volume 56 on Earl Hines, presents detailed notes of the QRS recording session at which this and seven other sides were made. Author questions date of Dec. 8 as unlikely, since it was in NY, and Hines recorded for Okeh in Chicago on Dec. 7 and 9. Hines later told Stanley Dance that the QRS sessions were some days before that.

Ah, here's our answer: On that Dec. 9 date for Okeh, Hines recorded "Blues in Thirds" under the title "Caution Blues" (Okeh 8653).

Blues (My Naughty Sweetie Gives to Me) (Arthur N. Swanstone-Charles R. McCarron-Carey Morgan)
Susan LaMarche/Waldo's Gut. Sync. 1032
Hal Smith's Creole Sunshine Orch 1078
Jean-François Bonnel & Friends 1104
Turk Murphy JB 1161
Paris Washboard 1182
Down Home JB 1199
Terry Waldo's Gotham City Band 1201
Lytelton-Fawkes Troglodytes 1238
Zenith Hot Stompers 1248
Bob Schulz & His Frisco JB 1315
John Gill's Dixieland Serenaders 1321
Dan Levinson's Roof Garden JB 1361
Heliotrope Ragtime Orchestra 1411

<Not sure when (2001-11) found the sheet music, but it says, "Blues (My Naughty Sweetie Gives to Me)"

ASM had it too, 1919, Jos. W. Stern.

Blues of the Vagabond
(Duke Ellington)
Red Roseland Cornpickers 1153
Red Rose Ragtime Band 1360

Rec. Ellington 11/20/29, Okeh 8746 (as The Harlem Footwarmers, rest as DE aho); Parlophone R-1535 et al.; Odeon 194296, 298101, et al. Indeed, credit on all three labels is Ellington.

Blues over Bodega (Lu Watters)
Yerba Buena Stompers 1375
Rec. 1964, Homespun H-105, Fantasy 5016; later CD reissues on Good Time and Fantasy.

Confirmed by 1/7/64 copyright reg. by Lucius Carl Watters.

Blues Serenade, A (Frank Signorelli-Mitchell Parish)
Bruno's Salon Band 1251
We had only Signorelli, but ASM, 1935, Mills, says w. Mitchell Parish/m. Signorelli.

Blues Stampede, The (Irving Mills)
 Jazz O'Maniacs 1046
 Neville Dickie 1341

The added for 5th ed based on new info.
 5/2013: Well, Rust has *The* in listing for Jimmy Bertrand's Washboard Wizards, 4/21/27, Vocalion 1100, HJCA HC-38.
 Red Hot Jazz Archive says *The, Mills*. Louis Armstrong online discography has no *The*, but does credit Mills. Online 78 has *The* for the Vocalion. Interesting: Book on Brunswick recording sessions by Ross Laird shows the four titles recorded that day, with author's note: "Handwritten across the entire recording sheet is 'Transferred to Vocalion.' The Vocalion masters were assigned on May 16, 1927." And it shows *The*. Ah, composer not shown on recording session sheet, but the book's index has composer credit of Mills for that title. Guess we're good.

Blues with a Feelin', The
 (Duke Ellington)
 Charleston Chasers 1287
 Blue Rhythmakers 1373

Hmmm. Last edition had *The Blues with a Feeling*," but neither CD has *The*. Where'd I get it? Rust lists it as "The Blues with a Feelin', 11/22/28, OKeh 8662, Columbia 35955, Vocalion 3229, Parlophone R-2258 et al. And indeed, all four labels say it's "The Blues with a Feelin'." The 3/15/29 copyright is "The . . . Feeling," but the labels are unanimous and decisive.

Bluin' a Breeze (Matthias Seuffert)
 Pam Pameijer's New Jazz Wizards 1395
 Seuffert was on the session, so I guess he'd know.

Bluin' the Black Keys (Arthur Schutt)
 Tony Caramia 1209
 ASM, 1926, Robbins.

Bluin' the Blues (Henry Ragas--
 Sidney D. Mitchell)
 Dan Levinson's Roof Garden JB 1361
 Yerba Buena Stompers 1406

<Found 1919 sheet music from Leo Feist, with slug "The Latest Jazz Song Craze," so tune had already become popular either through performances at Reisenwebers or 1918 recording, but no way to know if this is first publication of it--but probably is.* Has words by Sidney D. Mitchell.
 MTSU has same sheet music, so probably is the first.

10/15/02: Audrey has copy of it. Cy 1919. Composer shown as H. W. Ragas, but the world knows him as Henry so we can stay with this.

*June 2011: Oops, Audrey ALSO has a version without lyrics, pub. 1918 by Feist, composer Henry Ragas. So do we keep

Mitchell the year-later lyricist or dump him. I suggest keeping him.

Bo Grumpus Stomp (Craig Ventresco)
 Terry Waldo & Bo Grumpus 1339
 Ventresco is the leader of Bo Grumpus.

Bogalouisa [Bogalusa] Strut
 (Sam Morgan)
 Louisiana Repertory Jazz Ensemble 1029
 Scaniazz 1038
 New Orleans Rascals 1074
 Black Eagle JB 1257
 Down Home JB 1300
 Le Petit Jazzband de Mr Morel 1344

Rec. Morgan 10/22/27, Columbia 14351-D, Brunswick 4, Jazz Classic 520, Vinylite Jazz Reissues SP-3.

Well, well, well: The copyright is Bogalusa strut; by S. Morgan; cornet in B flat. © 1 c. Jan. 15, 1929; E unp. 2836; Sam Morgan, New Orleans.

But the original Columbia label is *Bogalouisa Strut*.

Good time to remind all that *strutt* seems to be the standard spelling for that word at the time (presumably a dance step); I've found it in many several copyrights. But Columbia published it as *Strut*, so that's the published version.

Clearly, most people know it as *Bogalusa* (I have 33 recordings of it that way, including one by Sam Morgan; but I have 5 recordings of it as *Bogalouisa*, three of which are Sam Morgan reissues.

Obviously, given the copyright, the odd spelling came from Columbia, but the fact remains that that's how it was originally given to the world. That the "correct" spelling predominates today is due, I'm sure, to the fact that people will inadvertently or consciously (with good intentions) correct obvious misspellings. (Ask 50 people to copy the name Ballard Macdonald [the correct spelling] from one place to another, and more than half will "correct" it to MacDonald.) I know it's pedantic, but I've put both spellings here as alternative titles.

Bohemia (Joseph F. Lamb)
 Dave Dallwitz Ragtime Ensemble 1098
 Elite Syncopators 1286
 Waldo's Jazz Entertainers 1377
 Evergreen Ragtime Quartet 1383

Confirmed by sheet music. On cover and cy page, "RAG" is in tiny type below the title as a genre marker.

Bohunkus Blues (Jimmy Blythe--
 La Thair Stevens)
 Des Plantes' Washboard Wizards 1231
 1231 credits Jimmy Blythe.

Rec. Blythe's Washboard Band, 5/26, Paramount 12368. Oops, Online 78 says Jimmy Blythe-V. Stevens [presumably Vol]. Red Hot Jazz Archive has same credits. 78 sales outlet "The Music Rack" has listing of Paramount 78s with same credits for 12368. Chronological Jonny Dodds CD presumably has same credits, since a YouTube posting of that track from that CD credits them.

Well, I never found the actual record label, but I think there's enough evidence here to add Vol Stevens.

2013 review: Very suspicious: not in copyright books 1925-29 although many other Blythe titles are copyrighted in those years.

Haesler found the Paramount label; credit is in fact Blythe-Stevens . . . And we have two other Blythe-Stevens collaborations here, Chicago Buzz and East Coast Trot, both also on Paramount.

BUT Bill suggests that Lothair/Lathair/LaThair (spelling varies) Stevens is more likely than Vol. Points to Vol discography at <http://www.wirz.de/music/ojfrfm.htm> -- seems that Vol was a guitarist/mandolinist/singer from Tennessee who made many records solo and recorded others with the Memphis Jug Band and other jug bands between 1927 and mid-'30s. Looks like he did all his recording with Victor, and Victor Project shows six sides for which he has composer credit, all jug band/blues tunes. All those tunes were copyrighted in 1928, and in all cases the composer was Vol Stevens and the registrations were filed by the publisher Ralph Peer. And all those Victor records were made either in Atlanta or Memphis, and he was always referred to in their books as Vol, never L. or Lathair.

Haesler then found the following Paramount recordings for "Stevens," with spellings as per Vreede's book on Paramount, presumably off the record labels:

- 12243 - Don't Dog Me (La Thais Stevens) - Sodarisa Miller
- 12253 - The Woman Ain't Born (La Thais Stevens) - Priscilla Stewart
- 12345 - Quit Knocking On My Door (Lathair Stevens) - Viola Bartlette, acc. by [Jimmy] Blythe's Sinful Five!
- 12363 - You Don't Mean Me No Good (Lothair Stevens) - Viola Bartlette
- 12368 - Bohunkus Blues (Blythe - Stevens) - Blythe's Washboard Band
- 12382 - East Coast Trot (Blythe and Stevens) - Junie Cobb's Home Town Band
- 12382 - Chicago Buzz (Blythe and Stevens) - Junie Cobb's Home Town Band

And in the 1926 copyright book we find Don't Dog Me Around and The Woman Ain't Born by LaThair; Quit Knocking and You Don't Mean Me by Lathair. But he's just Lathair in the

index. All registered by Chicago Music Pub. Co. (In 1925 and into 1926, Blythe too was represented by Chicago Music Co., but he then moved to Melrose-Montgomery.)

BUT I also have the copyright deposit for "The Boy in the Boat" (the precursor melody to "Squeeze Me"), 1936, filed by State Street Music Pub. Co. It's handwritten, with title and lyrics in one handwriting, in cursive, but "By Lothair Stevens" and "Copyright 1936 The State Street Music Pub. Co." printed in a different hand. The printed copyright book also spells it Lothair. Maddening, but we still have more Lathairs than anything else.

Well, Perfesser Bill, in his bio sketch/discography of Blythe, calls our man "Lathair 'Vol' Stevens," but that just may be an assumption.

An article on Blythe at the Chicago Southside Piano website (<http://www.chicagosouthsidepiano.com/mecca-flat-blues-the-story-of-jimmy-blythe/>) says, "Quit Knocking On My Door" was composed by LaThair Stevens, who described Blythe (to John Steiner in 1965) as a "slightly stout pixieish fellow much like Erroll Garner."

Lathair is the guy who worked in Chicago with Jimmy Blythe and and Paramount and Chicago Music and wrote jazz tunes. Vol is the guy from Tennessee who wrote jug band tunes and worked with Victor and Ralph Peer in Atlanta and Memphis.

They just can't be the same guy, and Lathair just has to be the Stevens on those Blythe Paramount labels.

But there's a little more: At LC in 1/14 I found three Stevens copyright deposits, all by him alone, so presumably he prepared them himself:

1. Don't dog me around: on lead and lyric sheets name handwritten as La Thair.
2. The young woman ain't born: typed as LaThair on lead sheet but handwritten as La Thair on lyric sheet.
3. You don't mean me no good: Typed as LaThair on lead sheet.

And evidence of why LC's files are so difficult to navigate: On a much earlier trip (2001?) to LC, I found the copyright deposit to "The Boy in the Boat" (E unpub 134777, 11/6/36, State Street Music Pub. Co. This too was handwritten; name appears to be Lothair, but the 'o' is a little miswritten, so could really be a bad 'a' or could misinterpreted as 'a'.

My best guess is that **he** spelled it *La Thair*.

Boiled Owl (Marty Grosz)
Marty Grosz's Orphan Newsboys 1225
<There was a(LC card):

(published) Boiled owl; rag, by Margaret Woodin, piano. 4/28/11. Cy claimed by Margaret W. Couthie [sp? hard to read], Flint, MI.

But *our* Boiled Owl was written by Grosz, who confirmed it in an email to me 5/12/11.

"Bolo" Rag, The (Albert Gumble)
Pierce College Symphonic Winds 1297
1297 showed it as **Bolo Rag**.
Aha, found sheet music, Jerome Remick, Detroit-New York, 1908. Cover is THE BOLO RAG, but copyright page is

The "Bolo" Rag

Bolsa Chica Strut (Mike Baird)
South Frisco JB 1180
Mike's in the band, so presumably they know.

Bombay (Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281
Rec. Parham 10/25/29, Victor 23427. Victor Project confirms. Copyright reg. is 2/15/34, unpub., reg. by Southern Music.

Bombshell Rag (Thomas R. Confare-Morris Silver)
Elliott Adams 1198
Damn. Just discovered that I reversed the second name in the previous catalog, making it Silver Morris. Dave Jasen's big book confirms this, says was never published.

Bon Ton (Luckey Roberts)
Tom Roberts 1345
On 1345 as "Bon Ton Cakewalk."
Oops. We know that lots of Roberts's compositions are known to us through piano rolls only, and I found the label of this one on Universal. The title is just "Bon Ton"; "CAKE WALK" is beneath the title in **much** smaller print. A YouTube posting of the tune by Bub & Petra and Robyn Drivon called it a one step and elicited comments to the effect that it's a take-off on "Junk Man" ("Junk Man' upside down"), and that it was published in 1915. Perfesser Bill calls it "Bon Ton: One Step." Victor Project says it was recorded as Bon Ton one-step by Conway's Band on Victor 17851 (composer Roberts, arranger J. Louis von der Mehden). And aha, Jasen's big book calls it just "Junk Man," pub. May 7, 1915, G. Ricordi & Co., NY; adds note "an inverted version of 'Junk Man Rag.'"

Bond Street (Fats Waller)
Keith Nichols 1159
Part of Waller's *London Suite*. Bizarrely, this is the only part of the London Suite copyright by Fats at the time. 8/14 Haesler found a copyright for the entire suite filed posthumously:

WALLER, "FATS", 1904-1943.
"Fats" Waller's famous London suite; for the piano. © The Peter Maurice Music

Co., Ltd., New York; 7Feb47; EF5170.

"Maurice"? That was his son's first name. Any connection? Surely not, since Maurice was evidently a British company:
Bond street; from London suite, by Thomas Waller; pf. © Apr. 10, 1940; E pub. 84708; Peter Maurice music co., ltd., London.

Bone-Head Blues (Leo Gordon*)
Waldo's Ragtime Orchestra 1069
No hyphen on LP.
<4-- I have reproduction of the sheet music: It's "Bone-Head Blues."--4>

Boneyard Shuffle [Bone Yard Shuffle]
(Hoagy Carmichael-Irving Mills)
Red Roseland Cornpickers 1102
<2--LP just has Carmichael-Mills. Saunders, citing Anderson collection sheet music, reported Hoagy Carmichael-Harry Mills. S&P says Irving Mills. Erdos: Harry Mills is a Mills brother. Can't be right.--2>
Original rec. with Hitch's Happy Harmonists, 1/19/25, Gennett 3066.

Lissauer says Hoagy & Irving, 1925; "lyrics were later added by Fred Callahan and Mitchell Parish.

Extensive googling failed, surprisingly, to produce the sheet music itself, but everybody agrees that it's Hoagy-Irving except a Brunswick records index, which has Harry.

2014 review: The original copyright has a hyphen but not a Mills:
Bone-yard shuffle; by Hoagy Carmichael [i.e. H. H. Carmichael] of U.S.; instrumental. © 1 c. May 28, 1925; E 618293; Hoagland H. Carmichael, Bloomington, Ind.
But then comes the published copyright:
Boneyard shuffle; by Hoagy Carmichael and Irving Mills; pf. © Aug. 18, 1926; 2 c. Aug. 28; E 643934; Jack Mills, inc., New York.

TINY POINT OF ORDER: The original Gennett 3066 by Hitch's Happy Harmonists with Hoagy presented the title as BONE YARD SHUFFLE (composer credit to Carmichael only). The flip side is rendered as WASH BOARD BLUES.

But subsequent recordings seemed to spell it solid like the copyright (Red Nichols on Brunswick in 1926 definitely Boneyard). More pedantry, I suppose, but we really ought to make note that Bone Yard is a legitimate alternative, since that was absolutely the original publication of the tune.

Boodle Am [Shake] (Jack Palmer-Spencer Williams)
Golden Eagle JB 1100
Black Bottom Stompers (Switz.) 1130
Helm-Leigh Jazz & Blues Review 1332
1100 & 1332 had Booodle-Am Shake; 1130 had Booodle Am Shake.

I've got three other recordings that say Palmer Williams—and two that say Handy. Such is jazz scholarship. (1100 notes say, "often incorrectly attributed to W. C. Handy, but he only published it.")

First rec. Dixie Washboard Band, Oriole 650. Then, in a later session in 5/26 (date unspecified), by same band under same title, Banner 1781, Domino 3755, Oriole 650 (as Louisville Washboard Band), Regal 8093, Bon Marche (Australia) 1013 (this doesn't, of course, quite make sense, at least as regards the release on Oriole). I did find an Oriole 650 label as Louisville Washboard Band, title "Boodle Am" by Palmer Williams; the Banner 1781 label also is Boodle Am.

Second rec. Dixieland Jug Blowers, 12/10/26, as "Boodle-Am Shake" (according to Rust): take 1 on HMV B-10707; take 2 on Victor 20480, Biltmore 1018 (Biltmore 1018 as Johnny Dodds' Dixieland Jug Blowers, despite fact that Dodds is not present). The Victor label has a high potential for confusion:

BOODLE-AM—SHAKE

The em-dash separating SHAKE from the rest of the title is now Victor identifies genre markers, and indeed, the Victor Project entry for this tune says the title is "Boodle-am" and the "title descriptor" is SHAKE.. And note that the "em-dash distinction" was lost on the HMV release of this side: BOODLE-AM-SHAKE.

Aha: LC catalog of copyright entries has "Boodle-am : Charleston pat, w and m Jack Palmer and Spencer Williams, both of U.S. ; instrumental with w. © 1 c. Feb. 27, 1925; E 610085; Handy bros. music co., inc., New York. 330.

BUT I found the published sheet at LC Jan. 2014! Cover is Biltmore 1018

BOODLE-AM

(A Brand New Charleston Pat)

but copyright page is

Boodle Am

(A Brand New Charleston Pat)

So here's the story: This tune was copyrighted as Boodle-Am but first recorded as Boodle Am. When it was recorded by another band seven months later for Victor, "Shake" got added to it as a genre marker (e.g., rag, one-step, foxtrot) that got repeated on some subsequent reissues.

Lead sheet was "Boodle-am" with "Charleston pat" as subtitle. "Shake" is in lyrics in phrase "shake yo' feet"—one time only; doesn't follow "boodle am."

The hyphen can be argued either way: it's on the copyright and sheet cover, but the first recording and the all-important sheet

copyright page did not have it, so we won't either; "Shake" was a genre-marker that got added to the real title later and repeated plenty of times, so we'll include it as an optional title.

Boogaboo (Jelly Roll Morton)

Peruna Jazzmen 1105

Pam Pameijer's New Jazz Wizards 1335

<2-- Boogaboo on LP.

Baker: All my other records show it this way, as does Lomax in Jelly bio, but S&P list "'Bug-a-Boo Blues' by Grant V. Rymal, rec. JRM & Red Hot Pappers." But then S&P also list "'Bugaboo Blues,' JRM, rec. Red Hot Peppers".

Robinson: "'Boogaboo'--Dapogny shows it this way, as published by Melrose in 1928 (don't know where Rymal came from)." Saunders, citing sheet music in Anderson collection: "Boogaboo by Morton. "There is another song "Bug-a-Boo' by Terry Shand/Bee Hartley, 1931." --2>

2013 review: rec. Morton as Boogaboo (Rust), 6/11/28, Victor V-38010, Bluebird B6031 et al.

Confirmed by 8/18/28 copyright reg., and Victor label, which says "BOOGABOO—Slow Blues."

Boogie Rag (Wilbur Sweatman)

Chrysanthemum Ragtime Band 1047

Down Home JB 1316

Rec. Sweatman JB 3/17, Pathe 20147, Empire 6219.

That's Got 'Em: The Life and Music of Wilbur C. Sweatman, by Mark Berresford, says written by Sweatman 1917, pub. Shapiro, Bernstein & Co. Jasen's big book confirms as well.

Confirmed by 9/21/17 copyright reg.

Boogie Woogie (Joe Oliver–

Dave Nelson)

Neely's Royal Society Jazz Orch 1208

Rec. Oliver 3/18/30, Victor V-38134, Bluebird B-6778. (Not to be confused with Pinetop Smith's tune, evidently also originally issued as "Boogie Woogie," and evidently changed by popular usage to "Pinetop's BW.") Victor Project confirms Oliver-Nelson.

And confirmed by 10/20/30 copyright reg.

Booster, The (An American

Absurdity Rag) (M. L. Lake)

Waldo's Ragtime Orchestra 1069

<3--changed from "The Booster Rag" in your note of 5/29/93}--3>

Google found an online band arrangement from 1913 (pub. Fred Fischer) that matches our title. And most other online searches agree.

Another look May 2013: Actually, I'm finding that subtitle as both (An American Absurdity) and (An American Absurdity Rag). Really need to look at the sheet music, but I'm

amazed that I can't find it online. Have queried collectors Brier & Adams. Brier sends proof we had it right:

The Booster

(AN AMERICAN ABSURDITY RAG.)

One Step - Two Step or Trot.

Borneo (Walter Donaldson)

Red Roseland Cornpickers 1133

Well, everybody seems to agree on this as Borneo by Donaldson in 1928, but the only sheet music I found was slugged "Operatic Edition," that reads (cover & cy)

I WISH THAT I'D BEEN BORN

IN BORNEO

"Successfully introduced by Eddie Cantor in George LeMaires 'Broadway Brevities.'" Lyrics by Grant Clarke, music Donaldson, pub. 1920 by Irving Berlin. (Online at <http://digital.library.msstate.edu/cdm/singleitem/collection/SheetMusic/id/3854/rec/1>)

Strangely, not in Lissauer or S&P, and can't find a pure "Borneo" sheet online, even though it's out of copyright. Songwriters Hall of Fame for Donaldson says it's Borneo by WD, pub. by Donaldson, but doesn't cite year.

earlyjas.org article on Donaldson says, BORNEO - this 'jungle' tune was written in 1928, while working at Irving Berlin's publishing company. C-melody saxophonist, Frankie Trumbauer and His Orchestra (with Bix Beiderbecke on cornet) recorded this tune for the Okeh label in New York, 4/10/28.

What the hell? The "operatic edition" mentioned above definitely says 1920.

Eddie Cantor recorded it as "I Wish That I'd Been Born in Borneo" in October 1920 on Emerson 10301 (credit Clarke & Donaldson); The Harmonizers' Quartet recorded it as "I Wish I Had Been Born in Borneo 11/15/20 on Vocalion 14141. Both records released 1921.

Ben Bernie recorded it March 22, 1928 (Brunswick 3887, 3775); the Trumbauer record with Bix was April 10, 1928 (Okeh 41039, Parlophone R-203 (as the Goofus Five and their Orchestra), Odeon 165360, Columbia 20674).

Bernie's Brunswick label has no composer credit. Trumbauer Okeh 41039 label credits just Donaldson, as does Parlophone R-203. Couldn't find any other labels.

I'd be tempted to say that the 1920 date on the operatic edition was simply wrong, but that sheet carries blurbs for "Tired of Me" and "My Sahara Rose," both by Donaldson-Clarke, also dated 1920.

And oops: found the copyright entry in LC copyright book: Definitely "I Wish That I'd Been Born in Borneo," (c) September 27, 1920, w. Clarke-m. Donaldson; filed by Irving Berlin, Inc.

Before I did some listening to the recordings, I figured I'd discover that Bernie arranged the

tune for his band and recorded it with a simplified title.

BUT the lyrics that are sung on the 1928 recordings are nothing like the Clarke-Donaldson lyrics of 1920. I listened to the 1921 Cantor song, and I don't see that the melodies are anything alike.

AHA: 5/12/13: I thought I'd googled every possible combination, but I tried once more and found this entry in the Library of Congress copyright books:

Borneo; fox-trot, words and music by Walter Donaldson. (c) Feb. 16, 1928; 2 c. Feb. 18; E 686098; Leo Feist, Inc., New York.

Then another entry:

Borneo; fox-trot, words and music by Walter Donaldson, arr. by Frank Skinner; orch. 4to. (c) Mar. 24, 1928; 2 c. March 26: E 688304, Leo [rest cut off].

AND elsewhere learned that Frank Skinner was arranger for Ben Bernie.

I asked Dave Robinson if the 1928 song was just a foxtrotification of the earlier one. His reply: "Looking at the 1920 sheet, I can tell you that it's absolutely a whole different tune."

Still hard to believe that it was never published in sheet music form. Anybody have it?

Tex W. says the sheet music must be very rare, because he's never seen it, but he's sure it must have been published, because it was reissued in a Donaldson folio with copyright date 1928.

Curses! Found the sheet at LC 1/14, Leo Feist, 1928, but failed to make a copy of it.

Bos'n Rag, The (Fred S. Stone) 1108
Ophelia Ragtime Orchestra
1108 was just "Bos'n Rag."
<4-- Folio *The Ragtime Book* (Belwin Mills, 1956) calls it *The Bos'n Rag*, but that's a resetting, not a repro. Do any of our collectors have a copy? --4>

8/18, Nancy Wyndham: Our 1899 original uses **The Bos'n Rag** on both cover and copyright page.
8/25: Montgomery sends copy of that same music.

Boston Shuffle [Boston Skuffle]
(Jabbo Smith) 1058
Hot Antic JB

<2-- 1058 had Boston Shuffle. Baker: Rust has the following entry: "C-4023- Boston Skuffle (Boston Shuffle*) Br 7101, UHCA 44, AF A-044*." So the original Brunswick release was as Skuffle (confirmed by label), as was the reissue by the United Hot Clubs of America, while the reissue by the label abbreviated as AF was the only that called in Shuffle, presumably erroneously. And guess what AF is: Association Francaise des Collectionneurs de Disques du Jazz! So

guess where Hot Antic got their bad spelling. ->

But Damn! See the copyright:
Boston shuffle; melody by Jabbo Smith, arr. by James Alston. © 1 c. Mar. 19, 1930; E unp. 18846; State street music pub. co., inc., Chicago.

So I had it backwards: AF was only one to get it right; the Brunswick and UHCA got it wrong. Guess I switch it back to Shuffle with Skuffle as an alternative.

Bottomland (see **I'm Goin' Back to Bottomland**)

Bottoms Up (Burton Lane-- Harold Adamson) 1322
Alex Hassan

They wrote three songs for the 1934 film *Bottoms Up*, but "Bottoms Up" was not one of those titles. Have asked Alex if this is a medley of the three--seems like we ought to note that rather than give the impression that this is a song title.

He responded that there is indeed a published "Bottoms Up" song, even though it's not in his database or in the IMDB entry for the film.

And indeed, there's a copyright for a song of that title:

Bottoms up; w Harold Adamson, melody Burton Lane. © 1 c. Jan. 15, 1934; E unp. 81329; Irving Berlin, inc.
and the published copyright:
Bottoms up; from the film, w Harold Adamson, m Burton Lane ; with arr. for ukulele, etc. © Mar. 7, 1934; E pub. 40829; Irving Berlin, inc.

For what it's worth, there was also a "Bottoms Up" by Cliff Friend-George White from "George White's Scandals."

Bouncing Around (Armand J. Piron-- Peter Bocage)

Hot Antic JB	1044
London Ragtime Orchestra	1081
Louisiana Repertory Jazz Ensemble	1140
South Frisco JB	1180
Albion JB	1249
Steve Waddell's Creole Bells	1301
Le Petit Jazzband de Mr Morel	1362
Grand Dominion JB	1378
One More Time JB	1410
Manhattan Ragtime Orchestra	1419

Rec. Piron's NO Orchestra 12/3/23, Okeh 40021, Odeon 03204. Couldn't find sheet music, but Okeh label says (P. Bocage-A. J. Piron).

1/14 at LC did find sheet music, arr. by W. C. Polla, pub. CWMPC 1924. Lead sheet confirms too.

Bouncing (At the Rubber Ball)
(Roger Lewis--Ernie Erdman)

Chrysanthemum Ragtime Band 1123
ASM, 1916, F. J. A. Forster; w. RL/m. EE..
(c) page is:

BOUNCING
At the Rubber Ball

cover is

BOUNCING AT
THE RUBBER BALL

Bow-Wow (Wheeler Wadsworth-- Don Rockwell) 1358
Elite Syncopators

CD has Bow Wow by F. Wheeler Wadsworth-Don Rockwell.
Aha. Found that it's Bow-Wow on both cover and cy page, one-step by Wheeler Wadsworth (again, no F. on either cover or cy page). cy 1919 by Daniels & Wilson, San Francisco (IN Harmony). And, as I expected, I also found a vocal version (at Templeton), words by Don Rockwell, still hyphen and no F. on both cover and cy page, but there's a subtitle (Puppy-Lov) on cy page of vocal version, pub. 1920. CD notes say they took their version from the piano roll version by Charley Straight, which Trachtman database says is Imperial 91075, 1920, and credits both Rockwell & Wadsworth. Also found the LC copyright entry for the Charley Straight piano roll, and it too credits "Rockwell and Wadsworth" (no first names). Elsewhere, Tex W. has pointed out that the existence of both instrumental and vocal versions of rags does *not* mean that a recording of it without a vocal is in fact the instrumental version. So we must here presume that Straight was basing his roll on the vocal version, and continue that credit to our recording.

Now about the F. The only other tune in the index by Wadsworth is "Dolly (I Love You)." The sheet music there said just Wheeler Wadsworth, no F., but we added the F. because we already had it here. Now it turns out we didn't really have it here. Even if he had that first initial, he didn't use it, so out it goes.

(J. Russel Robinson also made a piano roll of it.)
(And beware that there's a Bow-Wow! with exclamation point by F. Henri Klickmann.)

In spite of the hyphen in the title, I'm electing to treat it as two words, Bow Wow, thus putting it ahead of Bowery in alphabetical order.

Bowery, The (Charles H. Hoyt-- Percy Gaunt) 1351
Imperial Serenaders

Looks like it was published in folio of songs from Hoyt's *A Trip to Chinatown* in 1892. Found it in two places. w. Chas. H. Hoyt, m. PG.

Boy in the Boat, The [The Rock]

(Charlie Johnson)	
Evergreen Classic JB	1202
Keith Nichols Cotton Club Orchestra	1210
Lande's Rhythm Club Orchestra	1327
Les Rois du Fox-Trot	1436

<2-- Rhodes: ". . . is said to be a Harlem street song (i.e., folk melody). Fats Waller and Clarence Williams, I guess, cleaned it up as 'Squeeze Me.'" --2>

5th edit: The Rock doesn't make sense as subtitle. Where'd you get it? You sure it's not an alternative title?

10/8/00 Erdos agrees it should be alternative title.

Only entry in LC copyright files is "The Boy in the Boat," w/m Lothar Stevens, 11/6/36, State St. Music, Chicago. We sure it's not the same song? (Alas, music isn't in LC PARR.)

1/25/01: Aha. They dug the Lothair (not Lothar) Stevens sheet out of a warehouse in Landover, MD. Lyrics are pretty raunchy and melody line is sketchy, but I'll send it to Robbie so he can compare it with the original Charlie Johnson recording and with Squeeze Me.

Note that in his liner notes to a Waldo's Gutbucket Syncopators recording of it on Dirty Shame, Waldo says, "...originally called THE ROCK, written by Charlie Johnson. . . . Don't confuse this tune with a Harlem ditty of the same name which forms the basis for Fats Wallers SQUEEZE ME."

Note also that the New World Records reissue of the original Charlie Johnson recording notes that this tune is "often credited to Fats Waller"—wonder if they got confused by the Squeeze Me feint.

2/1/01: Robbie Reports:

You asked me to listen to the 1928 recording by Charlie Johnson entitled "The Boy in the Boat (The Rock)" and compare it with the song copyrighted in 1936 by Lothair Stevens entitled "The Boy in the Boat". I recommend that the forthcoming revised Stomp Off record catalog list say

The Rock (Charlie Johnson)

But to substantiate this we need evidence for Terry Waldo's statement on the Gutbucket Syncopators record, that it was "originally called THE ROCK, written by Charlie Johnson...."

The trivia mongers will be upset if "Boy in the Boat" is not mentioned, but the only reason for including it is that it appears on the 1928 record label. We've already agreed that a record label is bad evidence, right?

The melody of the 1936 copyright deposition by Lothair Stevens, entitled "The Boy in the Boat", bears no resemblance to the sophisticated melodies of the Charlie Johnson recording. But there is some resemblance to the song, "Squeeze Me", by Fats Waller & Clarence Williams.

I believe that composer Charlie Johnson and his band called the composition "The Rock". Then one day a sleazeball sidles up and whispers, "I own a record company and I

can sell your tune..." You get the picture.

How many times has the title of a work been altered by a producer or publisher who has his own ideas about how to sell the product?!

Consider, too, that in the brief era of 1928 to 1930 several jazz orchestras were experimenting with far-out structures and harmonies, sort of the immediate precursor to the works of the Duke Ellington orchestra. The tune titles were short and punchy Third Rail, The Mooche, The Terror, and The Rock.

I listened to the cassette tape of Johnson's performance and said, "I've played that somewhere with a band..." Then I recalled Royal Society Jazz Orchestra. Don Neely transcribed the arrangement from Charlie Johnson's record. Don is a faithful traditionalist and so at the top of his charts is "Boy in the Boat", just as printed on the record label. Evergreen Jazz Band also plays it very well.

At this point I telephoned Frank Powers, who supplied the path to the evidence. It's in the album notes written by Orrin Keepnews for a Victor XLP circa 1954. This LP compilation included a re-issue of Charlie Johnson's 1928 recording(s).

Evidently Keepnews talked with Johnson or some of his musicians about the song and the recording sessions, and they said without hesitation that Johnson named the song "The Rock" but the record producer didn't like the title so the record was titled "Boy in the Boat" simply for title recognition. I wuz right!

I see no compelling reason to mention the title "The Boy in the Boat" in association with the composition by Charlie Johnson, since the composer himself never called the song by that name. (And he probably hated it!)

Robbie's instincts and research are great, but his conclusion is flawed. The song was not copyrighted, nor was it published, so the record label is our only, and thus primary, source. The fact that before he recorded it, Johnson himself called his tune "The Rock" is immaterial. When he "published" it by recording it, the title applied to it was "The Boy in the Boat," on both the Victor and Bluebird labels. That's the only way that posterity knows the tune.

We can show our Stomp Off cleverness at having ascertained that "The Rock" is an alternative title rather than a subtitle by putting it in [brackets] according to our system, but we can't change the fact that the tune was, in effect, published as "The Boy in the Boat."

2/2/01 followup: When I pointed out to Robbie that there's no copyright card or sheet music for this tune, just the record label, he agreed with my argument wholeheartedly.

2013 review: A case in which Rust plucked a rejected, unused alternative title out of the Victor recording ledgers and put it behind the

title in parentheses, making it look like a subtitle. The Victor 21712 label and ledgers both agree on Charlie Johnson as composer.

VICTOR'S DARNED "ALTERNATE" TITLES

It was probably quite common for a band to come into the studio with a tune to record, only to have the record company insist on releasing it under a different title from the one the band had in mind. Most jazz fans are familiar with the story of a tune that the ODJB called "War Cloud" when they played it at Reisenweber's. The "War Cloud" was, of course, World War I, but the war was over by the time they recorded the tune for Victor, so Victor insisted on renaming it "Fidgety Feet." And many of us have heard Turk Murphy talk about how Columbia producer Lester Koenig insisted that Turk rename his "Road Apple Rag" to the more tasteful "Mesa 'Round"; Koenig also got Turk to use "Turk's Blues" for the tune Turk had been calling "Social Polecat."

For the most part, we never learned of the tune titles that were rejected before the records were published because for the most part, tunes that were created by or within jazz bands didn't get copyrighted until after publication, so we never knew of any title but the one that went on the record label and the copyright registration. "War Cloud"/"Fidgety Feet" is an exception because Leo Feist published (and copyrighted) a band arrangement of the tune under the original title before the band recorded it and Victor changed its name. Feist quickly republished the tune as "Fidgety Feet," but by then the original title was well known.

Victor, however, must have kept better books than the other companies, because Victor made note of those original, rejected titles in its records, labeling them "alternate" titles. See, e.g., Victor's entry for King Oliver's recording of "Rhythm Club Stomp":

http://victor.library.ucsb.edu/index.php/matrix/detail/800030140/BVE-59526-Rhythm_Club_stomp

The bizarre alternative title "Curwship Glide" never got on a record label in the jazz age and never got in the copyright books. It would—and frankly *should*—have been forgotten except that Brian Rust got into Victor's ledgers and found those rejected titles; he then put them in his discography in parentheses, making them look like legitimate subtitles, such as in "Every Evening (I Miss You)" or "Flag That Train (To Alabam)."

With very few exceptions, those rejected "alternate" titles never got on bands' recordings of those tunes, and they weren't in the copyright books. They generally started appearing in the LP era when record companies reissued 78s and revivalist bands recorded older tunes; both looked to Rust for guidance—and got misled. Since those long-

discarded unused titles have been released into the wild and can occasionally be found, we must reluctantly, and with misgivings, list them here as alternative titles, not subtitles the way Rust did, and point out to bandleaders considering recording those tunes that they really are not legitimate alternative titles like, for example, "Big Fat Ham" and "Ham and Eggs" as alternative titles for "Big Foot Ham," since Jelly Roll recorded that tune under all three titles.

The titles in this category in this index:

The Boy in the Boat [The Rock]

Harlem [Harlemania]

The Charlie Lawrence tune, not Duke Ellington's "Harlemania." The Victor ledgers show "Harlemania" as an alternate title, but for some reason Rust didn't include it in his discography, so we won't show it in this index.

Pass Out Lightly [There Ain't Nothin' to It]

In this case, the Victor ledgers call this a subtitle rather than an alternate title. BUT the sub never got on the record or the copyright, it was just noted in the Victor ledgers for Rust to find, so we can treat it like the alternative titles here.

Rhythm Club Stomp [Curwhish Glide]

Rumba Negro [Spanish Stomp]

She's No Trouble [Sweetheart]

Stop Kidding [Neckbones and Sauerkraut]

Here, too, "Neckbones and Sauerkraut" was called a "subtitle" in the Victor ledgers, but it didn't get on any record labels or copyrights; it just lurked in the Victor ledgers until Rust resurrected it, so we can treat it like an alternate title.

Take Me Away from the River [Song of the Viper]

This one is speculation: it was issued on Victor, but the Victor Project hasn't gotten that far in its work, so it's a guess that it will be listed as an alternative title there. Nevertheless, like the others, it's a subtitle that keeps getting bandied about with no evident historical precedent. [7/28/18 addendum: When the Victor Project (since renamed Discography of American Historical Recordings) did get to 1932, it confirmed that this was an alternative title in the Victor ledgers.]

Tiny's Stomp [Oriental Blues]

Room 1411 [Goin' to Town]

This wasn't on Victor, but the story is the same. Goodman and colleagues had been calling this "Goin' to Town" among themselves, but when they recorded it, they decided to call it Room 1411, which is the way it went on the record label and in the copyright books. Rust obviously heard the story of its heritage and included "Goin' to Town" in parentheses after the real title in his book.

----- END OF ALT TITLES ESSAY -----

Bozo (see **Tozo**!)

[Brahms] Lullaby (Johannes Brahms)
Grand Dominion JB 1330

<I hate to be pedantic, but J. Brahms didn't write a song called **Brahms Lullaby**. He did write a song that he named simply **Wiegenlied** (literally "cradle song"), which translates into English as **Lullaby**. The world has come to know it as **Brahms Lullaby**. Properly speaking, our entry should be **Lullaby [Brahms Lullaby]** with a cross-ref from Brahms Lullaby" Or perhaps better yet, just one listing under **B** as **[Brahms] Lullaby**.

Bran Dance Shuffle, A (Wade Harrison)
David Thomas Roberts 1317

Confirmed by sheet music at Templeton, pub. H. A. French, Nashville, 1902.

Brand New Charleston
(W. Benton Overstreet)
Neville Dickie 1324

Rec. Jimmie O'Bryant, 2/25, Paramount 12265.

Confirmed by 3/23/25 copyright reg. (as Benton W. Overstreet) and Paramount label (as Benton Overstreet).

Brass Bell (Frank Thomas)
Frisco Syncopators 1245

All three of my FF5+2 reissues confirm Thomas.

Braymer (David Thomas Roberts)
David Thomas Roberts 1072

Breakaway (Con Conrad--
Archie Gottler--Sidney D. Mitchell)
Hotel Edison Roof Orchestra 1169
Neely's Royal Society Jazz Orch CD 1208

<2--S&P has "The Breakaway," but Kinkle omits the "The." No "The" on Don Rouse's sheet music.--2>

<4--noticed this one again this time, found that Lissauer also has "The Breakaway." Must ask Rouse if he was quoting cover or copyright page of sheet music.--4>

Rec. the Travelers, 6/19/29, OKeh 41260, Parlophone E-6197 as Breakaway; four diff. Brit bands as Breakaway; Sam Wooding in Paris, 12/29, Pathe X-8709 as Breakaway. Whatever may have happened to *The*, the rest of the tune left the country in a hurry. MTSU says just Breakaway, 9, for *Fox Movietone Follies of 1929*; pub. De Sylva, Brown & Henderson 1929. (IMDB for the movie also has just Breakaway.) IN Harmony agrees, as does Templeton, but the collections won't show sheet because it's still in copyright. But surely if there were a *The* in the title, at least one of these sources would have noticed it. BUT the Songwriters Hall of Fame entry for Conrad has *The*. ASCAP has no *The*.

2013 review: Found cover and seven different listings for it in various online collections: No *The* on cover, no *The* in the listings. It just can't be there.

1/14 at LC found sheet music, no The on copyright either.

Breeze (Blow My Baby Back to Me)
(James F. Hanley--Ballard Macdonald--
Joe Goodwin)

- Hot Antic JB 1099
- Jimmy Mazzy & Eli Newberger 1109
- Magnolia Jazz Five/Jimmy Mazzy 1137
- Fried Potatoes 1163
- Pam Pameijer Trio 1172
- Lyttelton--Fawkes Troglodytes 1238
- Paris Washboard 1280
- Manhattan Ragtime Orchestra 1419

ASM, 1919, Shapiro, Bernstein.

Breezin' [When the Nylons Bloom Again] (Fats Waller--George Marion, Jr.)

- Grosz--Ingham Paswonky Serenadr 1214
- Neville Dickie 1397

<Bob, you added the alternative title of "When the Nylons Bloom Again" on 1397.

"Breezin'" comes from a 1954 10" LP by Joe Sullivan of tunes that Fats Waller wrote but never recorded before he died in 1943; it appears that "Breezin'" wasn't copyrighted until 1954, but is in Waller's name. "Nylons" was written in 1943, credited m. Fats Waller, w. George Marion Jr. I found a song performance of "Nylons" from *Ain't Misbehavin'* (the 1978 musical), and they do sound the same. We have to presume that Fats wrote "Breezin'" sometime before his death in December 1943, but didn't record or copyright it, and Marion turned it into a song in 1943. This may be plenty of reason to show "Nylons" as an alternative title, but we'd certainly have to add Marion's name to the credits—and now it looks like Marion was Fats's coauthor on "Breezin'." But then again, for all we know, Fats and Marion did collaborate on it in 1943 as "Nylons," and Joe Sullivan gave it the name "Breezin'" in 1954 when he recorded it as an instrumental.

In any case, if we include "Nylons" as an alternative title, we must also add Marion as a co-composer.

But look at this! In LC copyright book found *When the nylons bloom again*; from Early to bed, w. George Marion, jr., m Fats [i.e. Thomas] Waller. (c) July 26, 1943; E pub. 115316; Advanced music Corp., New York. *Early to Bed* was a two-act Broadway musical comedy, music by Waller, book and lyrics by Marion, Broadhurst Theatre, June 17, 1943-May 13, 1944. "When the Nylons Bloom Again" was the closing number.

So it turns out that "Nylons" was the original title and very likely that "Breezin'" was a name that Sullivan gave it eleven years later when he recorded it as a piano solo.

Technically, then we should be listing it as

When the Nylons Bloom Again [Breezin']

but since Stomp Off recorded it as Breezin' and the jazz world presumably knows it under that title, I guess we can cheat a bit and keep it listed here.

Brier Patch Rag (Tom Brier)
Tom Brier 1274

Bright Boy Blues (Cecil Scott–
Don Frye)
Back Bay Ramblers 1279

Rec. Cecil Scott & His Bright Boys Orch,
11/19/29, Victor V38117. Victor Project
confirms Scott-Frye.

Bright Eyes, Good Bye (Egbert
Van Alstyne–Harry Williams)
(see also **Blue Bells Goodbye**)
Chris Tyle's Silver Leaf JB 1258

Sheet music (Remick, 1905):
Cover:

**BRIGHT EYES,
GOOD-BYE.**

Cy:

**Bright Eyes.
Good Bye.**

Chorus lyric is
Bright eyes, good-bye
Bright eyes, don't cry . . .

I shall overrule the illogical first period on the
cy page and go for the more logical version
that we had before.

Bright Star Blues (Armand J. Piron–
Peter Bocage)
Grand Dominion JB 1139

Just Piron on 1139.

Hmmm. My Piron Orch reissue on Azure says
Piron-Bocage. Rec. Piron's NO Orch. 2/15/24,
Columbia 99-D. Aha: the Columbia label
confirms Piron-Bocage.

But wait a minute: No blues in the copyright:
Bright star; melody Peter Bocage and A. J.
Piron, of U.S. © 1 c. Feb. 21, 1924; E
579710; Clarence Williams music pub. co.,
inc., New York.

But the Columbia 99-D label is clear: **Bright
Star Blues.**

Bring It On Home to Your Grandma
(Sam Theard)
New Jazz Wizards 1244

<3--By "unknown" on 1244. Anybody know?

Steve Abrams: I have Richard M. Jones &
Clarence Williams.}}

Erwin Elvers: Clarence Williams, Richard M.
Jones, J. Mayo Williams (from Clarence
Williams Discography by Tom Lord)

Abrams follow-up: tune is on Decca 7051
credit (Jones-Williams). Recorded 1/16/35 by
Richard M. Jones. This was during the period
when Clarence Williams was already almost
retired.

Telcon 8/28: OK, go with Abrams

9/00: Found in Jones folder at LC PARR.

2013 review: Wait a minute; *what* did I see in
Jones folder in 2000? Copyright is
Bring it home to grandma; w and melody
Richard M. Jones. © 1 c. Mar. 26, 1937; E
unp. 141347; Clarence Williams music pub.
co., inc., New York.

Aha, *again* Abrams screwed up when
supposedly reading off a record label. Decca
7051 label is Bring It On Home to Grandma,
but the composer credit is just Jones. Out
goes Williams.

And note that Jimmie Noone recorded "Bring
It On Home to Your Grandma," by Theard.

August 2015: Stop the show! This was titled
Bring It On Home to Grandma by unknown on
SOS 1244, which was a tribute to Richard M.
Jones. We then found that Jones had
recorded that title in 1935, with his name on
the label as composer, and he then
copyrighted it in 1937.

But my parenthetical remark that Jimmie
Noone had recorded a similar title turned out
to be prophetic. It turns out that the song the
New Jazz Wizards is **not** the 1935 Richard M.
Jones song but is in fact "Bring It On Home to
Your Grandma," written and recorded by Sam
Theard as Lovin' Sam from Down in 'Bam on
Brunswick 7183 (7/14/30). Jimmie Noone
recorded it on 11/29/30 on Vocalion 1584.

I never found the actual Brunswick 7183 or
Vocalion 1584 labels, but the very precise LC
SONIC catalog shows it as "Your Grandma" by
Theard, and Laurie Wright serialized the
Jimmie Noone Vocalion in Storyville magazine
(nos. 153-159) based on photostats of the
Brunswick ledger cards made by Bill Triggs—
he too shows it as "Your Grandma" by Theard.

The New Jazz Wizards were probably
confused (as have been many others) by the
fact that (a) Rust lists both the Jones and
Noone recordings as "Bring It On Home to
Grandma" (the Theard recording isn't in Rust);
and (b) the Chronological Classics CD issue of
the complete Jimmie Noone recordings lists it
as "Bring It On Home to Grandma" with a
composer credit of "unknown."

As for the melodies of the Theard, Noone,
Jones and New Jazz Wizards recordings,
Dave Robinson finds them to be essentially
the same:

Bring On the Band (see **Here
Comes the Band**)

Broadway Rag (James Scott)
Frank French & Scott Kirby 1306
1922, Stark, found online.

Broadway Rose (Martin Fried–
Otis Spencer–Eugene West)
Back Bay Ramblers 1262
Dan Levinson's Roof Garden JB 1361
Tom Stuijp & Delirium Tremolo 1433

Rust: rec. ODJB (Introducing "Dolly, I Love
You"), 12/4/20, Victor 18722; HMV B-1216,
R8815; Zonophone 3305.
Sheet music confirms m. Fried-Spencer, w.
West., Fred Fisher, 1920.

Broken Hill (Roger Bell)
Steve Waddell's Creole Bells 1348

Victorian Jazz Archive and other sources
confirm Bell, rec. his Pagan Pipers 1968 on
Swaggie S 1244. Nat'l Library of Australia
dates it 1949.

Broken Promises (Clancy Hayes–
Daphne King)
South Frisco JB 1180
Down Home JB 1241
Bob Schulz & His Frisco JB 1349

<4-- King added via Erdos note 2/3/95.

"Authority: Daphne, other compositions she
sent to me." --4>

Then came this later correspondence:

With Wayne Jones, April 2001:

Daphne says she wrote Broken Promises all
herself, and no matter what The Record
Shows, I believe her. She also acknow-
ledges the collaboration with Clancy, but is
adamant on B.P. She meant it to be just
what it seems: A C-W tune...

Follow-up postcard May 01: "What the LOC
says, Daphne did, in fact, write Broken
Promises and 'gave' half to Clancy, as they
were collaborators generally at that time."

BUT 7/18/03 trip to LC finds several tunes
named Broken Promises in files, but none by
Hayes or Hayes-King.

Posting to Dixieland Jazz Mailing List by Scott
Anthony 12 Sep 2007:

Broken Promises is NOT by Clancy Hayes
even though he made it appear to be. It
was written by Daphne King. She was a
wonderful, kind, and talented composer and
artist who wrote a number of tunes that
Clancy claimed for himself. I think they were
an "item" at the time. She lived in Coos Bay,
OR and used to come to see us (both the
Golden Gate Rhythm Machine and Bob
Schulz Frisco Jazz Band) when we played
the festival there.

As adamant, and probably correct, as Jones
and Anthony are, the tune evidently wasn't
copyrighted, so if Daphne King told Bob
Erdos that Clancy was the coauthor, then we
have to accept that as gospel.

And now comes more gospel: 5/11 Robbie
Rhodes sent me an article that Daphne King
wrote for the Oregon Jazz Band quarterly
newsletter in 1993 titled "I Remember Clancy

Hayes." She says that four of the five songs that she and Clancy collaborated on were published, and specifically mentions "Broken Promises" and "Travelin' Shoes."

Robbie also included an article written by Scott Anthony et al. for the Frisco Cricket in 2006, in which he says, "She collaborated with Clancy on 'Travelin' Shoes,' 'Broken Promises,' 'Swingin' Doors,' and 'In New Orleans.'"

Finally, Robbie send a copy of the "Uniform Popular Songwriters Contract" that allowed Edwin Morris to publish "Broken Promises." The writers are shown as Clancy Hayes and Daphne June King.

Robbie also found a copyright renewal notice from 1978, renewing a 1950 copyright for "On the Midway" by Clancy Hayes and Daphne King.

End of subject, finally. It's both of 'em.

Brother, Can You Spare a Dime?

(E. Y. Harburg-Jay Gorney)

Delirium Tremolo 1177

S&P confirms, Harms, 1932. IN Harmony shows m. Gorney, w. Harburg, but won't show sheet as it's still in copyright. Ditto Levy.

Confirmed by 9/28/32 copyright reg., but no ? there, although there is one on cover. Brunswick 6414 by Bing Crosby and Columbia 2527-D by Rudy Vallee both have the comma and the question mark.

Brother Lowdown (Turk Murphy)

New Yankee Rhythm Kings 1015
Down Home JB 1171
Steve Waddell's Creole Bells 1230
South Frisco JB 1240
John Gill's Dixieland Serenaders 1304
Yerba Buena Stompers 1418

<2--Saunders, citing sheet music in Anderson collection: "Brother Low-Down," Turk Murphy, 1947. Erdos: Everybody knows it without the hyphen. --2>

<4--If the Bruyninckx discography is to be believed, the first recording by Murphy's band on 12/31/47 for Good Time Jazz L12005, was Brother Lowdown. --4>

Anderson's no source. Everybody else in the world confirms no hyphen, Murphy.

Brotherly Love (Elmer Schoebel-

Billy Meyers)

New Orleans Classic Jazz Orch 1223
Les Rois du Fox-Trot 1407

Rec.

New Orleans Owls, 4/14/26, Columbia 823-D.
Elgar's Creole Orch, 9/17/26, Vocalion 15478,
Brunswick 3404, A-356.

Dixie Stompers (F. Henderson band),
10/20/26, Harmony 299-H.

Johnny Clesi's Areoleans, 12/22/26, Gennett
6033, Champion 15203, Silvertone 5024.

Red Hot Jazz Archives confirms, as does 78 Online. Couldn't find any music or labels, but this looks pretty solid.

2013 review: Confirmed by 10/25/26 copyright reg., w. BM/m. ES.

Brown Bottom Bess (Chicago Footwarmers?)

Pam Pameijer's New Jazz Wizards 1382

<8/22/02 query by Erdos on composer:

Brown Bottom Bess - by Chicago Footwarmers, Chicago, December 3, 1927, Okeh 8613, others. Dodds plus Natty Dominique, cnt; Jimmy Blythe, pno; Baby Dodds, wbd; Honore Dutrey, tb; Bill Johnson, b.

Erdos has a source that says Williams.

Dodds index on Finnish web site says "J. Johnson." This looks like an index compiled from 78s.

The other Dodds index on web says "Johnson."

Aha: The Online 78 rpm Discographical Project (<http://settle.fateback.com/>) is run by our friend Steve Abrams, who contributed earlier to the catalog. He has listings by number for all the 78 rpm record labels. He shows Okeh 8613, Brown Bottom Bess, as written by Richard M. Jones. That ought to be easy to check--Jones would have put in in LC copyright pages for sure.*

A French CD reissue of Dodds says Natty Dominique., as does the Chronological Johnny Dodds.

[*I queried Abrams, got this response:

Hi Dick:

I think my entry is a mistake. I am trying to go back to the original source and have written several collectors who might have the OKEH 8613 in their collection. John R T Davies would certainly have a copy. I have checked the Columbia files and they list NO composer for that tune....the only tune done by the Chicago Footwarmers that has no composer listed. The Columbia files show composers for all the others.

And there's no such title in the copyright files 1926-30.

BUT the Red Hot Jazz Archive also credits Richard M. Jones as the composer!

5/8/11 Mike Walbridge checks record, confirms that there's **no** composer credit on Okeh 8613 (later found it myself, also the flip side, "Lady Love," does have a credit of Dominique). No credit either on the Biltmore 1081 or HJCA reissues.

Schuller's *Early Jazz* book discusses the tune at great length without ever suggesting a composer.

2/14 Bill Haesler looked into this:

I noted your recording date (Chicago Footwarmers, Chicago, December 3, 1927, Okeh 8613) and checked the list of composition/copyrights in the 1997 Hillman-Middleton 'Richard M Jones' bio-discography.

I suggest that RMJ only received possible credit because of his early association with Okeh. However, he left Okeh in c. February 1927, following the Columbia takeover in late 1926, to set up his own publishing company.

It seems significant that "Brown Bottom Bess" is the only tune in the Okeh Chicago Footwarmers series that does not have a (composer) credit on its label. Why?

I rechecked the Copyright Entries books from 1924-1932 for the "Brown Bottom Bess" title, with no luck.

Its verse/chorus construction certainly suggests that it has lyrics.

Could it be another tune, retitled by Okeh in 1928?

This must, alas, remain Unknown unless somebody out there has some brilliant information.

5/19/14: With publishing deadline on the horizon, I'll take the path of putting the originating band down as a possible composer--this seems to offer the user a little usable information about the tune, while "unknown" gives no info at all. Would be happy to amend this if anybody can come up with proof to the contrary.

Brown Skin Mama (Jimmy Blythe)

Jim Snyder /Georgia Grinders 1068
Rent Party Revellers 1220

Rats--I had a hyphen in this since 2nd ed. because I thought Tex W. had reported it based on sheet music, but telcon 2/21/14 reveals no such music, nor does he think it was ever published.

The copyright:

Brown skin mama; melody James Blythe. ©
1 c. Nov. 5, 1935; E unp. 112630; Wabash music co., Chicago.

Rec. by State Street Ramblers, 7/18/28, Gennett 6569, but also issued on Champion 15676 and 40023 as by Blythe's Blue Boys. The Champion 40023 label has no hyphen, credits Jimmy Blythe.

Later rec. by Washboard Rhythm Kings, 11/1/35, Bluebird B-6157--NO hyphen on label, even though Rust includes it. Credit J. Blythe. And obviously, this later recording is the one that occasioned it to finally be copyrighted.

Brown Skin (Who You For)

(Armand J. Piron-Clarence Williams)

Thompson, Smith & DeVore 1116

<2--[1116 had "Brown Skin, Who You For?" by Clarence Williams.] Saunders, citing Lord's Clarence Williams book, gives this title (Brownskin) and Piron as second composer. Sheet music in Anderson collection agrees. Erdos specifies this title, but does note in margin that "Actually, Lord in body of text shows as Brown Skin (two words)."
--2>

Indeed, it's Brown Skin (Who You For), both cover & (c); ASM, 1915, Clarence Williams. 10/11/15 copyright reg. by Clarence Williams is the same.

Brown Sugar (Harry Barris)
Keith Nichols' Hot Six 1063
South Frisco JB 1103
ASM, 1926, Larry Conley.

Brun Campbell Express (Tom Shea)
Tom Shea 1022
Confirmed with sheet music.

Brush Stomp (Natty Dominique)
Louisiana Repertory Jazz Ensemble 1140
New Orleans Classic Jazz Orch 1223
Pam Pameijer's New Jazz Wizards 1382

Rec. Chicago Footwarmers 7/2/28, Okeh 8599, Columbia 35681.
Red Hot Jazz Archive confirms Dominique, as does 78 Online. And aha: the Okeh has Dominique on label.

Bubbles (W. C. Powell*)
Red Wing Blackbirds 1018
ASM, 1906, Shapiro, Remick.

Bucket's Got a Hole in It (see **My Bucket's Got a Hole in It**)
Bucktown Buck (Frank French)
Frank French & Scott Kirby 1306
Bucktown Stomp (Johnny Dodds)
Pam Pameijer's New Jazz Wizards 1382
Louisiana Washboard Five 1398

<8/22/02 query from Erdos about Dodds as composer:
Bucktown Stomp - by Johnny Dodds' Washboard Band, Chicago, July 6, 1928, Victor V-38004, Bluebird B-8549, HMV B-10082, others. Dodds, Natty Dominique, cnt; Honore Dutrey, tb; Charlie Alexander, pno; Bill Johnson, b; Baby Dodds, wbd.

Anderson fake book says Dodds.
Bluebird numerical listing on web says Dodds.
Dodds recording index on Finnish web site says Dodds.
Victor Project on web says Dodds.
Other Dodds recording index on web says Dodds.

2013 review: No Johnny Dodds at all in 1927-31 copyright books. And oops, Victor label has no composer credit. And LC SONIC says Bluebird no credit either. But the HMV label does credit Dodds. That and the Victor Project listing are the best we have.

Buddy Bolden's Blues (I Thought I Heard Buddy Bolden Say)
(Jelly Roll Morton)
Morten Gunnar Larsen 1009
Orpheon Celesta 1095
European Classic Jazz Trio 1142
Paris Washboard 1182
Zenith Hot Stompers 1248
Jim Cullum JB 1254
John Gill's Jazz Kings 1401
Southern Stompers 1413

<4--We're showing "I Thought I Heard Buddy Bolden Say" as an *alternative* title (thus the brackets). But is it possible that it's really a subtitle on the original music? In that case we should show "Buddy Bolden's Blues (I Thought I Heard Buddy Bolden Say)." Can someone help? --4>

8/25: Montgomery sends a later republication of song (1939, 1940, and 1950 by Tempo-Music Pub. Co., R. J. Carew, prop., Wash, DC). Has note, "As recorded by Jelly Roll. Transcribed and edited by J. Lawrence Cook" (I found this same sheet in LC 1/14). Cover and copyright page have

Buddy Bolden's Blues
(I Thought I Heard Buddy Bolden Say)

But this isn't definitive, of course.

8/26: This is strange, but Nancy Wyndham describes sheet that is identical to Montgomery's in all ways (copyright dates, publisher, and subtitle), but "edited and transcribed by Dick Hyman 'from recordings and previous publications.'"

9/5, Baker at LC, the Definitive Story: This registered as unpublished in Sept. '39 as **I thot I heard Buddy Bolden say**, (c) Tempo (Roy Carew's publishing company). Then recopyrighted Feb. '40 under same title with "new matter" - evidently the lyrics.

The song first appeared in Lomax's 1938 Library of Congress interview with Jelly, which was released on Circle; that disk in the series was labeled "Early Blues/Buddy Bolden/Buddy Bolden's Blues."

Then Jelly recorded it Dec. 39 for General as "Buddy Bolden's Blues."

So Montgomery's and the Wyndhams' 1939 sheet music is not a "later republication" as I had assumed, but the definitive one, so we must use a subtitle:

Buddy Bolden's Blues (I Thought I Heard Buddy Bolden Say)

But we must keep the cross-ref from "I Thought..." both because it is widely known that way and because of that copyright registration entry.

Buddy Burton's Jazz (William E.
"Buddy" Burton) 1086
Mojo Jazzin' Five

Rec. Blythe's WB Band (w/ Burton wb-v), 5/26, Paramount 12368, American Music 2 et al.

To my surprise, confirmed by 6/21/28 copyright reg. Note that copyright has the logical possessive apostrophe, but the Paramount 12368 label did not.

Buddy's Habits [Buddy's Habit]
(Arnett Nelson-Charley Straight)
High Society JB 1010
Louisiana Repertory Jazz Ensemble 1029
Hot Dogs/Victoria Varekamp 1033
South Frisco JB C/CD 1035
Steve Lane's Southern Stompers 1040
Black Bottom Stompers (England) 1045
Louisiana Repertory Jazz Ens. CD 1055
Pierre Atlan's Piccadilly Revelers 1181
Peruna Jazzmen 1204
Southern Stompers (France) 1215
Paris Washboard 1308
Bob Oliver's Hot Seven 1312
Independence Hall JB 1384
High Society JB 1396
Yerba Buena Stompers 1406
Southern Stompers 1413
Manhattan Ragtime Orchestra 1419

[previous editions had title as Buddy's Habit [Buddy's Habits]
Don't have any notes on why we did it this way, except that "everybody knows" it's really *Habit* but often gets presented as *Habits*.

Well, according to Rust, the very first recording of it was by

Charley Straight himself (aho), 6/23, as *Habits* on Paramount 20244, Claxtonala 40244, National 12244, Puritan 11244.

Then came the Midway Dance Orchestra, 10/18/23 as *Habits* on Columbia 51-D.

Then King Oliver's Creole JB on 10/25/23 as *Habit* on Okeh 40000, Biltmore 1056, HJCA HC-37.

Later, the Bucktown Five in 1924 and Red Nichols in 1926 as *Habits*.

So Buddy's *Habit* would be appear to be the lone exception, odd man out, from all the other recordings, most notably the prior recording by the tune's author. But, of course, King Oliver made jazz history.

Let's see what recording labels we can actually look at:

Charley Straight: Claxtonala 40244 is indeed *Habits* (as the Rendezvous Dance Orchestra, and confirms our composers); Online 78 confirms *Habits* for Paramount 20244; Red Hot Jazz Archive confirms composers..

Midway Dance Orch: Yep, Columbia label is *Habits*.

King Oliver: Okeh 40000 is indeed *Habit*.

Bucktown Five: Gennett 5418 is indeed *Habits*.

Red Nichols: Brunswick 3477 is indeed *Habits*.

And finally: I found the copyright entry:

Buddy's habits; melody by A. Nelson of U.S. 7953. (c) May 11, 1923, E 564026; Arnett Nelson, Chicago.

It appears that Nelson copyrighted it by himself, but we must presume that the first person to record it, Charley Straight, made enough changes to get his named added as composer; in any case, every recording of it since then names both of them.

And what "everybody knows" is baloney.

June 2018: further evidence for the above. The redoubtable Bill Haesler found later copyrights that confirm it:

Buddy's habits; by Charley Straight and Arnett Nelson; pf. © June 6, 1927; 2 c. June 16; E 667346; Jack Mills, inc., New York. (this appears to coincide with the early June 1927 release of Red Nichols's recording of the tune on Vocalion and Brunswick.) and its renewal:

BUDDY'S HABITS; for piano by Charles Straight & Arnett Nelson. © 6Jun27; E667346. June Straight Glickley (W of C. Straight) & Arnett Nelson (A); 31May55; R150811.

Buffalo Bill's Centennial

(Stephen Kent Goodman)

Univ. of Wisconsin Symphony Band 1246

Says Goodman, guest conductor and liner note writer: "written to commemorate the centennial of the founding of the famous Wild West Show by 'Buffalo' Bill Cody in 1884."

Buffalo Blues (see Mister Joe)

<Note that there's also a Buffalo Blues by Richard M. Jones & Clarence Williams, 1424, found in CW folder at PARR.

Buffalo Rag, The (Tom Turpin)

Elliott Adams 1198
Heliotrope Ragtime Orchestra 1411

ASM, 1904, Will Rossiter.

Buffalo Rhythm (Ivan Beaty-

Marvin Smolev-Hyman Arluck*)

Dry Throat Five 1114
Lande's Rhythm Club Orchestra 1327

<3-1114 by Beaty-Smolev-Arluck. Who Beaty?

Ray Smith: no doubt Ivan Beaty

Frank Powers: Ivan Beaty--3>

Rec. Walter Barnes & His Royal Creolians, 2/27/29, Brunswick 7072. Henny Hendrickson's Louisville Serenaders, 6/17/31, Victor 22749. Johnny Ringer's Rosemont Orchestra, 5/24/27, Gennett 6183; Champion 15304, 40112. Billy Stennett's Carolina Stompers, 6/28, Broadway 1194. Ted Wallace aho, 9/12/27, OKeh 41014, Parlophone R-3466. [Jesus, how did the tune get remembered from that crowd of unknowns?]

And from England, Jack Hylton aho, 10/24/27, HMV B-5379. Piccadilly Revels Band, 10/20/27, Columbia 4610.

Last one is key, according to 1327 liner note writer Rob Bamberger:

The Piccadilly Revels [sic], *in situ* at the Piccadilly Hotel in London, inspire the version of "Buffalo Rhythm" heard here. . . . Cio-composer Hyman Arluck was to become better known as Harold Arlen. Marvin Smolev is believed to have been a band contractor and possibly the musical director of Grey Gull Records.

The official Harold Arlen website shows it as 1927 by our three composers—and it's also flagged to show that it was published, although I searched through many of the online collections without finding it. Jablonski's biography of Arlen also cites it in detail.

And in "A Selection of Pre-1935 Stock Arrangements in the collections of the Music Division, Library of Congress," we find:

Arluck, Harold [Harold Arlen], Ivan Beaty, Marvin Smolev. Buffalo Rhythm. Trot. Phonograph arrangement by Harold Arluck of the Buffalodians. (Denton & Haskins Hot Tunes). New York, Denton & Haskins, 1927. Copyright no.: E665522. Call No.: M1350.A.

And last but not least, an LC copyright cat entry from 1954, either a registration for an orchestrated version of possibly a copyright renewal:

BUFFALO RHYTHM; m Ivan Beaty & Marvin Smolev, m & orchestra arr. Harold Arluck. © 3Jun27; £66 ^ 522 [sic]. Landmark Music, Inc. (PWH); 27Aug54; R 135062.

And then finally found that original arrangement copyright in 1927 book, and it credits Arluck as composer as well as arranger:

Buffalo rhythm; trot, by Ivan Beaty, Marvin Smolev and Harold Arluck. arr. by H. Arluck; orch. 4to. © June 3, 1927; 2 c. June 18; E 665522; Denton & Haskins music pub. co., inc., New York.

Bugle Blues (Robert Kelly)

Bob Oliver's Hot Seven 1312

CD credited this to Johnny Dunn.

Rec.

Ethel Waters (intro. Old Miss Blues), 9/21, Black Swan 2037, Paramount 12173. Black Swan credit is Handy.

Johnny Dunn, 12/21/21, Columbia A-3541.

But note that Dunn later recorded "Dunn's Cornet Blues," 4/11/24, Columbia 124-D (credit on label is Johnny Dunn); and "Sergeant Dunn's Bugle Call Blues," 3/13/28, Columbia 14306-D (credit on label is Dunn). Same tune?

Barbary Coast Four, 11/19/25, OKeh 40511. Cab Calloway, 12/10/37, Vocalion 4019, Conqueror 9090.

Count Basie, 7/24/42, Columbia 36709 et al. (his 1937 rec. of it issued only on LP). Skeets Tolbert, 12/7/40, Decca 8516.

Copyrights? Everybody wrote it except Johnny Dunn:

Bugle blues; melody by S. Williams [of U.S.], arr. by Bert Peters. © 1 c. Jan. 14, 1920; E 467105; Spencer Williams, Chicago.

Bugle (The) blues; descriptive fox trot, words and music by C. H. Booker [of U.S.] © 1 c. Nov. 19, 1921; E 524286; Chas. H. Booker, Memphis, Tenn.

Bugle (The) blues; words by C. Smith, melody by William C. Handy [of U.S.] © 1 c. Sept. 18, 1921; E 520679; Handy bros. music co., inc., New York.

Bugle blues; words and melody by Robert Kelly [of U.S.], arr. by Robert Rickitt [of U.S.] © 1 c. Nov. 26, 1921; E 523262; Perry Bradford music pub. co., New York.

Bugle blues; words by Henry Johnson, music by Jefferson Jones [of U.S.] © Dec. 29, 1921; 2 c. Jan. 19, 1922; E 529567; F. B. Haviland pub. co., New York.

2 x Johnny Dunn in 1920; 0 in 1921-22; 2 in 1923, but no Bugle Blues.

RJHA says Johnny Dunn 1921 Columbia by Robert Kelly, which is what both my carefully packaged reissues of it say, LP by New World records and CD Fremaux FA 181. A German site says Peck Kelly, which kind of confirms the Kelly and probably represents a guess as to first name.

Eureka! Finally found the Columbia A-3541 label, and the credit is indeed Kelly! (It was hiding in plain sight above the Dunn page at RHJA.) Whew.

AND note that this tune was used in the same "Plantation Revue" that included "Hawaiian Blues" and "He Used to Be Your Man..."

Bugle Boy March (see American Soldier)

Bugle Call Rag (Eubie Blake-

Carey Morgan)

Heliotrope Ragtime Orchestra 1427

confirmed LofC online 2/11/11. As Eubie, not J. Hubert Blake as on CD. And ASM, 1916, Jos. W. Stern.

Bugle Call Rag [Bugle Call Blues]

(Jack Pettis-Billy Meyers-

Elmer Schoebel)

Humphrey Lyttelton Rhythmakers 1111

Chris Tyle's Silver Leaf JB 1298

Paris Washboard 1338

ASM, 1923, Jack Mills.

BUT get a load of this: Rust lists this under Bugle Call Rag, but notes "sometimes known as Bugle Call Blues." Earliest recordings are Ford Dabney aho, 3/22, Paramount 20125, Famous 3120, Puritan/Triangle 11124, Puritan 11125. BLUES. Paramount label very hard to read, but looks like Ford Dabney! Could well be a different tune. RHJA credits Dabney too.

Friars Society Orchestra (with Schoebel, Brunies, Pettis), 8/29/22, Gennett 4967, State 9304, Brunswick 02213. BLUES Label = Snyder-Pettis-Brunies

Frank Westphal aho, 3/30/23, Columbia A-3872. RAG. Composers on label: Snyder-Pettis-Brunies-Mills.

Albert E. Short Tivoli Syncopators, 5/23, Vocalion 14658. RAG Snyder-Pettis-Brunies-Mills

Joseph Samuels aho, 5/7/23, Banner 1229 et al. RAG

Abe Lyman, 7/26/23, Brunswick 2481, RAG. Credit is Pettis-Schoebel.

Jimmie's Joys, 8/23, Golden B-1865, RAG.

Ted Lewis, 11/22/26, Columbia 826-D, RAG. Credit Schoebel-Pettis-Meyers

Red Nichols, 3/3/27, Brunswick 3490, 3510 et al. RAG Label Pettis-Mills-Schoebel.

Mills' Musical Clowns, 11/23/28, Pathe 36945*, Perfect 15137*, Vocalion S-12**, Cameo 9035 et al. *as Whoopee Makers, **as Benny Goodman's Whoopee Makers. RAG Cameo 9035 label says Schoebel-Meyers. So does Perfect 15137.

Washingtonians (Ellington), 1/9/28, Harmony 577-H, RAG. Label Pettis-Meyers-Schoebel

Jack Pettis & His Pets, 5/9/29, Victor V-38105. BLUES Label credits Schoebel-Meyers-Pettis-Mills.

Eddie Lang aho, 5/22/29, OKeh 41410 et al., RAG. Label Pettis-Meyers-Schoebel

Reuben Reeves & His River Boys, 6/19/29, Vocalion 1297. BLUES No label found, but RHJA & Online 78 both say by Reuben Reeves.

AND A ZILLION later recordings, all as RAG.

Now get a load of the copyrights:
Bugle call blues; by George Brunies, Frank Snyder and Jack Pettis [of U.S.], arr. by Elmer Schoebel [of U.S.]; instrumental. © 1 c. Oct. 21, 1922; E 548904; John B. Pettis, Chicago.

Then...
Bugle call rag; words and music by Jack Pettis, Billy Meyers and Elmer Schoebel [of U.S.]. © June 13, 1923; 2 c. June 13; E 563032; Jack Mills, inc., New York.

Now note that published sheet music again: Published 1923 by Jack Mills, matches the second copyright.

Well, this is a heck of a mess. Obviously, the title was originally BLUES, which is what both the recordings by the composers* called it, the first one, by the Friars Society Orchestra in 1922, and the Pettis band recording in 1929.

But when Pettis took it to Jack Mills for publication, Snyder and Brunies got the shaft and Meyers and Schoebel got the credit...and the royalties. Snyder & Brunies got label credits on the earliest recordings, but soon got displaced by the composers on the sheet music.

As usual, we must defer to the published sheet music (which, we note, has no Irving (or Jack) Mills credit, in spite of his name popping up on several of the record labels), but it seems clear that we must include Bugle Call Blues as an alternative title.

Bull Fiddle Blues (Johnny Dodds)
Pam Pameijer's New Jazz Wizards 1382
Rec. Dodds 7/6/28, Victor 21552, Bluebird B-10239, HMV B-10223 et al. Dick Robertson aho, 6/7/32, Mitchell M-12418, Perfect 15632.
There was a tune of this name copyrighted by George Brown (pseudonym for Billy Hill) in 1932, but presumably not the same tune. Bluebird label credits Dodds; Victor Project confirms Dodds.

Bull Foot Stomp (Sam Wooding)
Vince Giordano's Nighthawks 1260
My Wooding reissue credits Wooding. Looks like Wooding's only rec. of this was in Spain, as Maestro Sam Wooding y sus Chocolate Kiddies, 7/29, Parlophone B-25424. No other recordings of it in Rust. Haesler found the Spanish Parlophone label; it's fuzzy, but does seem to credit Sam Wooding.

Red Hot Jazz Archive lists the record, but has no composer credit.
I have two reissues of the Wooding record: *Harlem Jazz: The '20s* on ABM credits Wooding; *Jazz City—New York* on Jazz Greats (UK) credits "unknown."

No Sam Wooding at all in 1929-32 copyright books.

Google is absolutely helpless on this one, so we must stick with Wooding. Fact that it comes from the punctilious Giordano makes that easier.

Bull Frog Blues (Tom Brown—
Guy Shrigley)
Elliott Adams 1198
Levinson's Trans-Atlantic Saxtette 1430
ASM, 1916, Will Rossiter. Bull-Frog on cover, but no hyphen on (c).

Bull Frog Blues (Billy Pierce)
Peter Ecklund's Melody Makers 1175
1175 credited Frank Teschemacher (correct spelling is Teschemacher—ouch).
Rec. Charles Pierce aho (incl. Teschemacher), Chicago, 2/28, Paramount 12619.
[In addition to the Brown-Shrigley tune, there was one by Chas. Caldwell and Ferde Grofé cy 1936.]

I'm not so sure about Teschemacher. My Chas. Pierce reissue on Joker LP credits B. Pierce; Pierce reissue on Disky CD is Pierce-Spanier; RHJA is Charles Pierce. And, tellingly, the Time-Life Giants of Jazz set on Teschemacher, with its very extensive research booklet, fails to cite Teschemacher as the composer of the tune.

The Paramount label's no help: it has no composer credit.

And for what it's worth, when Ray Skjelbred recorded this for Jazzology, he credited Charles Pierce. I know him to be pretty careful on such things.

But *wait a minute*: In LC catalog for 1928 we find

Bullfrog blues [note that Paramount label is Bull Frog]; melody by Billy Pierce. 693021; © 1 c. May 31, 1928; E Chicago music pub. co., inc., Chicago. 10133

and

China boy; melody by Billy Pierce. 1 c. May 31, 1928; E 693024; Chicago music pub. co., inc., Chicago. 10204

This is strange, and too odd to be a coincidence, since "China Boy" is the B side of Paramount 12619. But it's hard give it any credence, because the "China Boy" that Pierce recorded was the well-known tune by Boutelje & Winfree.

But Billy Pierce also wrote "The Dirty Dig" and Flapper Stomp, both with Chris Smith and Al West, in 1928

So we're back to this: we have a little (not much) evidence for Charles Pierce, a little evidence (but it **is** a copyright registration) for Billy Pierce, but **no** evidence for Teschemacher (or even negative evidence, if you consider the absence of his mention in the Time-Life booklet; thus we must switch to Billy Pierce (and worry a little about Charles Pierce) unless we learn something new.

Skjelbred didn't have any hard evidence: "Sometimes the sources just remain fuzzy. I have no special insight, just what I know from past references. I would assume Pierce since he seems the original source."

Aha, found the Billy Pierce Bullfrog lead sheet at LC Jan. 2014, asked Robbie for comment:

Yes, the Paramount recording of 1928 does indeed play the song of the copyright deposition by Billy Pierce. I printed the lead sheet and followed it as I played the audio file several times. These observations emerged:

1. The band plays the four measure intro as written; it's a nod to "Saint Louie Woman" (W. C. Handy).

2. The rhythm of the ensemble riffs is pretty much preserved as indicated in the lead sheet, although the actual notes vary.

3. The third section has the breaks, and the band and the lead sheet agree on the rhythm of that section.

So, all things considered, "yes" its the same tune. One could say the 1928 band plays a "distinctive arrangement" (just to be different).

The band of SOS 1175 Peter Ecklund plays their own "distinctive arrangement" based on the 1928 recording. They add a little 4-bar vamp to introduce the next soloist, which I like. They play the same 4-bar riff as a coda also.

Bully (James E. C. Kelly) 1282
Trebtor Tichenor

We had this as "Bully Rag," but Tom Brier sends the copyright page:

Dedicated to Jack Lang

Bully Rag-Two-Step

Bully Rag, The (J. Fred O'Connor) 1299
Elliott Adams

<4-- These two bullies sound somewhat alike to me. I trust we're sure that they're different tunes.

Yes, says Erdos. In fact, there's yet a third Bully Rag not on Stomp Off.

--4>

YES! Tom Brier confirms from his sheet music that O'Connor's is The Bully Rag (Two Step), while Kelly's is Bully (Rag-Two-Step)

Bully Song, The (see **May Irwin's "Bully" Song**)

Bunch o' Blackberries (Abe Holzmann)
Hall Brothers JB 1031
Imperial Serenaders 1351
Lake Arrowhead Early JB 1365

ASM, 1899, Feist & Frankenthaler.

Bunch of Blues, A (H. Alf Kelley--
J. Paul Wyer)

Ophelia Ragtime Orchestra 1108
John Gill's Original Sunset Five 1126
John Gill's Dixieland Serenaders 1321
Manhattan Ragtime Orchestra 1402

Supertitle on cover is "Left Me Drooping Like a Willow Tree" -- illogical as supertitle (should be sub), but in any case it's not on (c) page. ASM, 1915, Will Rossiter.

Burgundy Street Blues (George Lewis)
Fenix JB 1129

Too late for Rust; Bruyninckx says rec. Lewis Trio in NO 7/27/44, American Music 531. Another of those *everybody knows that . . .* tunes. But AM 531 doesn't have composer credits on either side (flip side is Closer Walk with Thee). Not in LC cy catalog for 1944, but there's no reason to doubt Lewis.

Burma Girl (Charlie Lawrence)
Prague Jazzphonics 1236

Rec. Paul Howard's Quality Serenaders (incl. Lawrence on reeds), 6/25/30, Victor LPM-10117 (LP) [guess that means it was never issued on 78]. But the Victor Project confirms it, source: Victor Ledgers. Not in copyright books 1928-32, although other Lawrence titles are there.

Burnin' the Iceberg (Jelly Roll Morton)
Keith Nichols Red Hot Syncopators 1135
Jim Cullum JB 1254
Pam Pameijer's New Jazz Wizards 1335
Louisiana Washboard Five 1398

My other four recordings, including two Morton reissues, agree. Rec. JRM aho 7/9/29, Take 1 = Victor 741054 (LP). Take 2 = Victor V-38075, 40-0120, HMV B-10762. Victor Project confirms.

Burning of Rome (E. T. Paull) 1007
Waldo's Ragtime Orchestra

We had The Burning...which is on cover but NOT (c) page. ASM, 1903, E. T. Paull.

Burton Lane Song Fantasy (arr. Hassan) 1322}
Alex Hassan

<4-- I guess it has to go here. I'd *like* it to be at Lane, but it would look funny starting with **B** in the L's. Then there's the possible **Lane Song Fantasy, Burton** or **(Burton) Lane Song Fantasy**

Actually, that last one might not look too bad under **L**.

Erdos says don't list the medley title when constituent titles are listed separately, so this entry will stay hidden.
--4>

Burning Sands (D. Onivas*--
Jack Meskill) 1385
New Century Ragtime Orchestra

Aha, found sheet music online. Cover is

BURNING SANDS *THE ANSWER TO "THE SHEIK"*

By D. Onivas.

However, the copyright page is just BURNING SANDS; lyric by Jack Meskill, melody by D. Oniv, Richmond-Robbins, NY, 1922.

Button Up Your Overcoat
(B. G. De Sylva--Lew Brown--
Ray Henderson) 1107
Ronn Weatherburn 1285
Ingham--Grosz Hot Cosmopolites

<4-- Shapiro & Pollock says it has ! at end. Can someone check sheet music? --4>

8/22-23, Alex Hassan: Button Up Your Overcoat has no exclamation mark on original music; Follow Thru is name of show that song was in.
8/25: Montgomery sends sheet music confirming Hassan.

Buttons (Stanley Bennett)
Scaniazz 1038
Des Plantes' Washboard Wizards 1409

<Oops! We had a Buttons by F. Williams on 1038; now comes a Buttons by Walter Bennett on 1409.

Aha! Fess Williams & His Royal Flush Orchestra recorded "Buttons" on Victor V-38095 on 9/20/29. I listened to it at Red Hot Jazz Archive and found that the Des Plantes arrangement is very similar to the Williams recording; Scaniazz differs more, but it's clearly the same tune, so that settles that.

BUT: Victor Project says composer is Stanley Bennett, not Walter. In follow-up email, Des Plantes concedes that he just slipped up, that it's indeed Stanley. Later found both the 12/26/29 copyright reg. and the Victor label, both confirming Stanley Bennett.

Buy, Buy for Baby (or Baby Will Bye Bye You) (Irving Caesar--
Joseph Meyer) 1250
Neely's Royal Society Jazz Orch

<3--Kinkle doesn't have subtitle or comma between buys.
Erdos: stet--3>

Rec. Ben Pollock & His Park Central Orch as (according to Rust) "Buy, Buy for Baby (Or Baby Will Bye-Bye You)," 10/15/28, Victor 21743, HMV B-5596.

Victor Project confirms w. IC, m. JM.; title as we have it (no hyphens in bye bye). Templeton collection has music but won't display it for copyright reasons, but title matches Victor Project. AND the Victor label matches above, so Rust was wrong about the hyphen in bye bye.

Buzzer Rag (May Aufderheide) 1196
Chrysanthemum Ragtime Band
ASM, 1909, J. H. Aufderheide.

Bye Bye Blues (Bert Lown--Chauncey Gray--Dave Bennett--Fred Hamm) 1083
Orpheon Celesta
Paris Washboard 1261

ASM, 1930, Bourne and 1930, Irving Berlin, with different covers--but it's Dave on both, not the David that we had.

Bye-Bye Pretty Baby (Jack Gardner--
Spike Hamilton) 1225
Marty Grosz's Orphan Newsboys

I have two as here (this one and one by Roy Bargy) and two more as Bye-Bye with hyphen (Pauline Alpert and West End JB). And Rust has (only) "Bye-Bye, Pretty Baby," Joe Herlihy aho, 9/16/27, Edison 52098.

MTSU doesn't show sheet music, but it carefully indexes: "Bye-Bye, Pretty Baby," w&m Gardner-Hamilton, Shapiro, Bernstein, 1927. IN Harmony has it but won't show it for copyright reasons; however, their punctuation is identical to MTSU. Templeton also has it,

won't show it, but shows title with hyphen but without comma.

This is almost bound to be a discrepancy between cover and copyright page. Will ask Mike Bezin if he has sheet; if not, could get from MTSU for \$3.

Bezin reports no sheet music, says Columbia 78 label is Bye Bye Pretty Baby.

So I bought the sheet music from MTSU and got the answer:

Bye-Bye, Pretty Baby on cover
Bye-Bye Pretty Baby on copyright page.

C

Cabin in the Pines (see **There's a Cabin in the Pines**)

Cafe Capers (Mel Stitzel)

Le Petit Jazzband 1389

Rec. Elgar's Creole Orch, 9/17/26, Vocalion 15477, Brunswick A-229 (France or Germany). The Jazz Kings (Berlin), 8-10/27, Tri-Ergon TE-5057. [Tony] Parenti's Liberty Syncopators, 4/12/26, rejected. Couldn't find Vocalion label; Online 78 credits Stitzel for it, as does very detailed German index.

And an LC index shows "MELROSE DIXIELAND CONCERT SERIES [listed on back of Panama Blues (1926)]" that has entry "Cafe Capers. [By Mel Stitzel] Chicago, Melrose, 1926. Copyright no.: E634856. Call no.: M1350.S." Which leads to the copyright: Cafe capers; by Mel Stitzel, arr. by Elmer Schoebel; orch. © Jan. 15, 1926; 2 c. Mar. 2; E 634856; Melrose bros. music co., inc., Chicago.

Cake Walk at Booblestein's Ball

(Will Morrison)

Tom Brier 1274

4/13 had Tom check titles on his CD; he says there's no "The" in this title.

Cake Walking Babies from Home

(Chris Smith-Henry Troy-

Clarence Williams)

South Frisco JB 1027
Banu Gibson NO Hot Jazz Orch 1073
Golden Eagle JB 1080
Jean-François Bonnel & Friends 1104
Peruna Jazzmen 1105
Steve Waddell's Creole Bells 1230
Down Home JB 1241
Paris Washboard 1391
High Society JB 1396

<4--1027, 1073, 1104 = Cakewalking; 1080 Cake Walking; 1105 = Cake-Walking Rust, Lissauer, and Shapiro & Pollack all say Cake Walking. Kinkle has Cake Walkin'. We chose Cake Walkin' in 2nd edition based on Tom Lord's book on Clarence Williams--but that book says it's "Cake Walkin' Babies (from Home)," so it's hardly definitive. --4>

1/15/01: Aha! The 1924 edition published by Clarence Williams (found in his files at PARR) says Walking

Obviously, we must abandon Lord.

Oops, wait a minute: I saw the 1924 Clarence Williams pub. sheet music at Audrey's June 2011: It's *Cakewalking* (one word) on cover but *Cake Walking* on copyright page, final g rather than apostrophe on both.

California Blues (see **Blue Yodel No. 4**)

California (Here I Come) (Joseph

Meyer-Al Jolson-B. G. De Sylva)

Fenix JB 1129
Paris Washboard 1280
Louis Mazetier & Neville Dickie 1289
Canary Cottage Dance Orchestra 1415

<4--Cover (all I have) doesn't have comma, but S&P and Kinkle do, so may be on copyright page.

Nope, says Erdos in 8/14 telcon--John Gill reports no comma either place. Guess we go with that--but begrudgingly, since this song is in every index I've found, always with a comma--4>

8/22, Alex Hassan: CALIFORNIA Here I Come is the way the title reads on the original sheet, with California on top, smaller font for last three words right below; no comma

Oops--Looks like we're headed for **California (Here I Come)**

8/25: Montgomery sends sheet music:

CALIFORNIA

Here I Come

FOX TROT SONG

It's getting pretty clear now. Shapiro & Pollock considered "Here I Come" a subtitle, which is why they separated it with a comma--something we now see that they do regularly. This is just another case where the lyrics have been sucked up into the title in people's awareness. So

California (Here I Come). Right?

8/30, Erdos: Yes, reluctantly.

California Stomp (Ray Smith)

Ray Smith 1012

Call Me Shine (Armand J. Piron)

Morten Gunnar Larsen 1009

ASM, 1917, Williams & Piron. Subtitle "That Name Will Do for Mine" on cover, not (c). Found a different published sheet at LC 1/14 that did not have the "That name will do for mine" subtitle on cover, and it's Armand J Piron on cover, Armand Piron on cy page.

Call Me Up Some Rainy Afternoon

(Irving Berlin)

Bob Pelland & Bob Pilsbury 1232

ASM, 1910, Ted Snyder.

[New] Call of the Freaks, The

(Paul Barbarin-Luis Russell)

Kustbandet 1178
Grand Dominion JB 1268
Ingham-Grosz Hot Cosmopolites 1323

1178 was "The New Call of the Freaks"; 1268 was "Call of the Freaks"; 1323 was "The Call of the Freaks"; all credited only Barbarin. All of my other many recordings of it as Call of or The Call of cite Barbarin only; of my three reissues of it as "The New Call of by Russell, one credits Barbarin only; the other two credit Barbarin-Russell.

<2--John Chilton, in notes to Time-Life Red Allen set, credits it to Barbarin and Luis Russell (As "The New Call... It was recorded by Luis Russell Orchestra. A CBS Russell reissue credits just Barbarin.--2>

<3--Bob, I presume this is the same that we already had on 1178 as "The New Call of the Freaks" by Barbarin. We must sort this out.

Ray Smith: "(New)" was added to the Okeh 8734 release of the tune; otherwise, it's just Call of the Freaks.

We should list it under call, with cross-ref from New Call. Is it worth even mentioning "New" at the primary reference?

Done as you suggest on list, but note "New" in brackets rather than parens, to show it as alternative title rather than subtitle--3>

Updated review May 2013: Rec.

1/15/29, Luis Russell & His Burning Eight (as "The Call of the Freaks," says Rust), Okeh 8656. Credit is Russell-Barbarin.

2/1/29, King Oliver aho (as "Call of the Freaks," says Rust), take 1 Victor 741055; take 2 Victor V-38039, Bluebird B-6546, B-7505, HMV EA-2989. HMV J.F. 36 label is "Call of the Freaks" by Barbarian! Victor V-38039 has no composer credit, "Call of the Freaks," same for Bluebird B-6546.

9/6/29, Luis Russell aho (as "The New Call of the Freaks," says Rust), Okeh 8734; Columbia 35960, DO-2229; Parlophone R-1645; Odeon A-286079, B-35635.

ACTUALLY, the Okeh 8734 label is "The (New) Call of the Freaks" by Russell-Barbarin.

6/4/31, The [Washboard] Rhythm Kings (as "Call of the Freaks," says Rust), Victor 23279; Bluebird 1848, B-5028. Victor label credits "Sid. Barbarian."

3/10/32, Joel Shaw aho (as "Call of the Freaks," says Rust), Crown 3312; Varsity 6012; Summit 225. But get this: Varsity 6012, Shaw's band as the Harlem Wildcats, is

THE CALL OF THE FREAKS

(Stick Out Your Can--Here Comes

The Garbage Man)

(Russell-Barbarin)

2/15/38, Artie Shaw (as "The Call of the Freaks," says Rust, Thesaurus 549, 1136.

Well, this list confirms Ray Smith's observation about *New* having been added for the second Luis Russell recording on Okeh 8734.

But we never addressed the *The*; nor did we address the issue of Barbarin or Barbarin-Russell.

Aha, LC cy catalog of 1929 says,
Call (The) of the freaks; by L. Russell and Paul Barbarin; pf. Jan. 30, 1929; E unp. 3292; Luis Russell, New York.

AND now I find that the very first recording of it, on Okeh 8656, gave title as "The Call of" and credits as Russell-Barbarin. So where did it go wrong after that? Perhaps here: The Victor Project entry for the King Oliver recording calls it just "Call of the Freaks," and doesn't have a composer credit—presumably, the 78 label read the same way—and aha, Victor V-38034 reads that way and has no composer credit; ditto for Bluebird B-6546.

Anyway, we can now be assured of "The New Call of" by Barbarin-Russell.

Calliope Rag (James Scott)
Ophelia Ragtime Orchestra 1108
Elite Syncopators 1286

Yes, Scott, but with a troubled history. It is thought to have been written by Scott prior to 1910 for performance on a steam calliope in Lakeside Amusement Park near Carthage, MO. The tune wasn't published until it appeared in later editions of TAPR in 1964. According to Bob Darch, a relative of Scott loaned him the music in the late 1950s; unable to Xerox it, Darch jotted down the themes. Later he filled in the harmonies and wrote a trio, then copyrighted the tune under Scott's name.

Camille (David Thomas Roberts)
David Thomas Roberts 1132

Camp Meeting Blues [Temptation Blues] (Joe Oliver)
Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
Watergate Seven Plus One 1165
Jacques Gauthé's Creole Rice YBJB 1170
South Frisco JB 1180
Peruna Jazzmen 1204
Southern Stompers (France) 1215
Independence Hall JB 1384
Red Rose Ragtime Band 1412
Southern Stompers 1413
Yerba Buena Stompers 1418

<3--

See the note from Eckstein. Besides the Uptown Lowdown records, I have it recorded twice by Turk under title of Temptation Blues (Oz Turk, Jazz & Jazz 6357 903; and San Francisco Memories, MMRC-116). Given that, I really think we should cross-reference it to here from that title.

--3>

10/15/02: Interesting: Audrey found copyright lead sheet in LC of Temptation Blues, dated 8/11/23. This may mean that Temptation is correct title rather than Camp Meeting. Would have to research recording dates and look for Camp Meeting in LC as well.

Interesting: Rust lists two Camp Meeting Blues, one dated 1919 and the other 1923.

The "1919" version rec. [Ford] Dabney's Band (as "Camp Meeting Blues"), c. 10/19, Aeolian-Vocalion 12246; Tim Brymn Black Devil Orch (as "Camp-Meeting Blues"), 3-4/1921, Okeh 4339.

The "1923" version rec. King Oliver, 10/16/23, Columbia 14003-D, Phillips B-23573-H (Holland), Biltmore 1054,

Temptation Blues rec. Clarence Williams, c. 12/24, Okeh 8204 (no indication in Rust that he thinks they're the same song.

The "Eckstein note" referred to above is from 2/93, when he sent me several pages xeroxed from an unidentified book. Appears to be a chapter titled "The Oliver Copyrights," compiled by Howard Rye, and taken directly from LC copyright files. It shows that Oliver copyrighted "Temptation Blues" on 8/11/23:

Temptation blues, melody by J.O., arranged by Lillian Harding; E570230, 11 August 1923; Joseph Oliver, Chicago.

And indeed, Audrey found copyright lead sheet for Temptation Blues, dated 8/11/23; this would have been submitted to LC in support of the copyright registration. [And I also found this copyright in the 1923 book]

But what about the 1919 tune? I found and searched every year of copyright registrations from 1918 through 1923 without finding it. Did find

Campmeeting (The) blues; fox trot, 1492 by William T. Carroll [of U.S.] piano. © Oct. 4, 1920; 2 c. Oct. 25, 1920 E 491706; Pace & Handy music co., inc., New York.

Now on to record labels:

Aha, the Dabney "Camp Meeting Blues" is the one above by Carroll, according to Aeolian-Vocalion label. And Tim Brymn on Okeh 4339 also credits W. T. Carroll.

And indeed, Oliver's Columbia 14003-D credits Joe Oliver.

And the one recording of Temptation Blues on Okeh by Clarence Williams? That would be Temptation blues; w and melody N. E. Reed, of U.S. © 1 c. May 15, 1925; E 616008; Clarence Williams music pub. co., inc., New York.

According to the Wright book, the credit on that disc is N. E. Reid.

Well, this all brings us back to where we started, with Camp Meeting Blues by Joe

Oliver, aka Temptation Blues. But a couple of huge questions are raised:

1. Why did Oliver copyright it as "Temptation Blues" and then turn around two months later and record it as "Camp Meeting Blues," especially considering that W. T. Carroll's "Camp Meeting Blues" had been released in 1919 and 1921?

2. How did modern jazz bands come to consider "Temptation Blues" as an alternative title? It is, of course, but jazz bands don't generally muck about in Library of Congress card catalogs, they take stuff off records: Oliver recorded the tune as "Camp Meeting," and nobody else in the era covered by Rust recorded it as Temptation Blues.

Answer to Question 2 could well be that Turk Murphy, who might just know such copyright details, recorded it as "Temptation Blues"; I'll bet a lot—or all—of the other modern bands that have recorded it under that title learned it from Turk.

5/14 Haesler confirms adds a curious note about Oliver's "lapse" and confirms my Turk hypothesis:

Because Oliver "forgot" to re-copyright "Temptation Blues" as "Camp Meeting Blues" when Columbia released it in 1923, he lost a later legal challenge when Ellington pinched the tune and named it "Creole Love Call".

When Turk recorded 'Oz Turk" he told me that Walt Allen told him that "Camp Meeting Blues" was originally copyrighted as "Temptation Blues".

So, being Turk, he always called it that.

Camp Meeting No. 1 [Camp Meeting Melodies] (Blind Boone) 1317
David Thomas Roberts

On the CD as Camp Meeting Melodies. Well, I can't find any reference whatsoever to such a title outside of this CD. And here's why, quoting from Trebor Tichenor's liner notes:

In 1912, he was one of the first black pianists contracted to cut piano rolls, for the QRS Co., then in Chicago. These early hand-played rolls are a rare legacy of a great Missouri legend. Included among them are two folk medleys, "Camp Meeting Melodies," and "Rag Medley #2," the latter published by Allen Music Co. of Columbia, MO in 1909 as "Blind Boone's Southern Rag Medley #2--Strains From The Flat Branch."

There's no copyright in the book for 1912, which doesn't surprise me. What **does** surprise me is that neither of the Boone biographies I consulted bothered to mention these seminal piano rolls.

The wisest thing to do with questions of piano rolls is to ask Robbie Rhodes—and as usual, he came through:

I have only the QRS catalog of 1922, which shows only the rolls currently available. Many old songs of the preceding years were dropped from the catalog.

But the good news is Frank Himpsl transcribed some Blind Boone rolls to MIDI files (attached) for the enjoyment of historians like you and me. Himpsl appended all the label data into the file name, which I've expanded:

1. Camp Meeting No. 1
QRS 400034
played by the composer Blind Boone
2. Rag Medley No. 2
QRS 200142
played by the composer Blind Boone

Trebtor wrote, "These early hand-played rolls are a rare legacy ..." Quite so. The QRS recording piano was placed in service in 1912 in Chicago and used intermittently thereafter until the QRS piano roll operation moved to New York around 1922.

The machine was restored to operation in the 1960s and put back in service at QRS in Buffalo, New York, where it was used to record many contemporary hand-played rolls by artists like Liberace, George Shearing and many others. The 100-year-old recording piano is now displayed at the Smithsonian, I believe.

Then came further research by Tom Brier:

That mystery tune seems to go by a variety of names, depending on who you ask. The Blind Boone biography I have (*Blind Boone: Missouri's Ragtime Pioneer* by Jack Batterson) calls it "Camp Meeting Song No. 1" (it looks like he reviewed a copy of a recording contract rather than an actual copy of the roll). The CD I have with a recording of the roll calls it "Camp Meeting Medley #1". The ultimate authority, though, is the BluesTone Piano Roll web site, which reissued the roll. They have an image of the roll label on the site, which calls it "Camp Meeting No. 1", which is how I would list it.

Campbell Cakewalk (Brun Campbell)
Elite Syncopators 1358

Must be so: my other five recordings of it (two by Campbell) cite him as composer. Many other sources agree. Jasen & Tichenor say not copyrighted or published, just performed on *The Professors, Vol. 2*, Euphonic ESR 1202.

Richard Egan (see note at Barber Shop Rag):
Campbell Cakewalk - you are correct in that it was first released on *The Professors Vol. 2*. First published in 1993.

Can I Tell You? (Joe Oliver)
Swedish-American Hot Jazz Collab. 1136
Henry's Bootblacks 1149
Charleston Chasers 1287

Rec. Oliver, 2/25/29, take 1 on Victor X Vault LA-3018 (LP), EVA-12 [?]; Victor RA-5317, HMV 7EG-8091; take 2 on Victor V-38049. Victor Project confirms.

Can You Tell (Alex Sullivan-
Ray Miller-Lou Handman)

Dan Levinson's Roof Garden JB 1380
Rec. Ray Miller's Black and White Melody Boys, c. 7/16/20, Vocalion 14106. (Rust has the ? but he was wrong--it's not on Aeolian-Vocalion label.)

Red Hot Jazz Archive confirms last names. Online index of Vocalion label confirms last names, says it's really Aeolian-Vocalion. Looks like it comes from a show called Ed Wynn Carnival on Broadway in 1920 (no ? on this list). Keeping Score website (songs from musicals) confirms m. LH-RM/w. Sullivan, has the ?

Copyright has no ?, but they rarely do:
Can you tell; from the Ed. Wynn carnival, words by Alex Sullivan, music by Ray Miller and Louis Handman [of U.S.] © July 8, 1920; 2 c. July 8, 1920; E 482992; Jerome H. Remick & co., New York.

Found the sheet music--no ? on either cover or copyright page.

Canadian Capers (Gus Chandler-
Bert White-Henry Cohen-Earl Burtnett)
Chrysanthemum Ragtime Band 1168
My sheet music confirms m. GS-BW-HC/w. EB

Canal Street Blues (Joe Oliver-
Louis Armstrong)
New Yankee Rhythm Kings 1050
Louisiana Repertory Jazz Ensemble 1055
Turk Murphy JB 1155
Southern Stompers (France) 1215
Chris Tyle's Silver Leaf JB 1298
Yerba Buena Stompers 1369
High Society JB 1396
Southern Stompers 1414

<4-- 1050, 1155 & 1369 say just Oliver, rest are Oliver-Armstrong.

S&P say just Oliver, but we went with Oliver-Armstrong based on Dave Robinson's note that it was Oliver-Armstrong on original Gennett label --4>

I later found Oliver's hand-written lead sheet in the Oliver collection in the Music Reading Room of Library of Congress. It shows only Oliver as composer, but it's always possible that Louis could have been added later, when and if it was published.

I later asked Nancy Wyndham if they have an early copy of sheet music. Her response:

"King" Oliver, (1987), by Laurie Wright, the definitive bio-discography on Oliver, lists "Canal Street Blues" as having been copyrighted by Oliver on May 23, 1923 and says that it was not published during his lifetime. It says that a "Notice Of Use", indicating a first recording, was filed on May 21, 1923, stating "melody by J. Oliver, arranged by Lillian Johnson" [Lil Armstrong].

Thus, it would seem that Oliver is the sole composer. The Oliver-Armstrong confusion probably comes from the fact that "Oliver-

Armstrong", according to Wright, is the composer credit on Gennett Ge 5133-B, the tune's first recording on April 5, 1923. However, composer credits on recordings, though they may sometimes be the best or only source, are notoriously unreliable.

For what it's worth, Tex has a published version -- published sometime after 1949, as the title page has the tune assigned to International Music and copyrighted by International Music in 1949. That title page credits "Joe 'King' Oliver" as the composer and says, at the bottom, "Copyright 1923 by Joseph Oliver".

2013 review: In earlier editions of this index I gave much more credence to original copyright filings, perhaps partly because it was so difficult to find them. But now that I've looked up a couple of thousand copyright registrations and seen how often they don't match what was actually "published," I'm not as in thrall to them. And by "published" I mean presented to and sold to the public, either as sheet music or a phonograph record. What matters is what was ultimately published rather than what was first filed on a card at the Library of Congress. This piece didn't appear on sheet music until 1949, so its original publication was that Gennett 5133 record, which credits Oliver-Armstrong.

Canary Cottage (Earl Carroll)
Canary Cottage Dance Orchestra 1400
Canary Cottage (medley) (Earl Carroll)
Dan Levinson's Roof Garden JB 1380

Canary Cottage was a musical farce by Earl Carroll, on Broadway 2/5-5/12/17. Internet Broadway Database says all songs in it w&m Carroll. Sheet music confirms (but pub. 1916 by Leo Feist).

Candlelights (Bix Beiderbecke)
Terry Waldo's Gotham City Band 1120
Confirmed by sheet music pub. 1930.

Candy, The (Clarence Jones)
David Thomas Roberts 1132
This doesn't make sense: DTR's notes say he learned the tune from Trebor Tichenor's *Ragtime Rediscoveries* folio, "Trebor's second volume of underexposed early rags." But I have Trebor's *Wildflower Rag* CD for PianoMania, which carries "The Candy" published by its composer, Robert Bircher. Year given by Tichenor is 1909, same as DTR.

But I guess there are two Candies and that Trebor published one and then recorded the other, because the copy in *Rediscoveries* is indeed by Jones, reproduced from the original, pub. by John Arnold in Cincinnati. Oddly, it's not in the 1909-10 copyright books, although the Robert Bircher piece is (as "The Candy Rag").

Candy Lips (I'm Stuck on You)

(Mike Jackson–Jack Lauria)	
Charquet & Co	1008
Hot Dogs /Victoria Varekamp	1033
Hot Antic JB	1044
Creole JB	1051
Leigh–Dapogny Mysterious Babies	1087
Paramount Theatre Orchestra	1089
Abi Hübner's Low Down Wizards	1093
Swedish Jazz Kings	1122
Dry Throat Fellows	1226
Paramount JB of Boston	1247
Paris Washboard	1280
Miss Lulu White's Red Hot Creole JB	1370
Neville Dickie	1423
Les Red Hot Reedwarmers	1435

Paris Washboard CD had Jack Laurie, the same misspelling that was on 1008, 1033, 1044, 1051, and 1087.

Robbie & Vince both have sheet, which shows the subtitle.

Did find the LC copyright:

Candy lips; words by J. Lauria, melody by M. Jackson. © 1 c. Aug. 23, 1926; E 645560; Mike Jackson and Jack Lauria, New York.

The first recording of it, by Eva Taylor on Okeh 8414, had the subtitle, as did the third recording of it, by Clarence Williams Washboard Four, Okeh 8440. Couldn't find the 2nd recording by Clarence Williams Jazz Kings, Columbia 14193-D, just four days before his Washboard Four recording. There was also Louis Armstrong's Original Washboard Beaters on Parlophone R-2531 and R 3445, both just Candy Lips, no subtitle, Lauria-Jackson.

Canned Corn (George L. Cobb)
George Foley 1088

We had Canned Corn Rag; while this often is called Canned Corn Rag, it's occasionally called Canned Corn. And, as I suspected, the sheet music confirms it. Cover doesn't have the word "Rag" on it at all, and the copyright page is

CANNED CORN

Rag.

cy 1910, Bell Music, Buffalo.

But oops: The copyright entry is
Canned corn rag; by George L. Cobb piano.
© 1 c. Mar. 1, 1910; E 225863; Bell music co., Buffalo, N. Y.

Cannon Ball, The (Joseph C. Northup)
Chrysanthemum Ragtime Band 1196
San Francisco Starlight Orchestra 1296
Bo Grumpus 1388
Manhattan Ragtime Orchestra 1402

<4-- 1196 had Cannon Ball; 1296 "The Cannon Ball."

1905 sheet music offers both: "Cannon Ball" on cover, "The Cannon Ball" on cy page. FYI, Northup's middle initial is on cover but not cy page.

Cannon Ball Blues (Jelly Roll Morton–

Charlie Rider–Marty Bloom)
Evergreen Classic JB 1202

<LC cy card:

Cannon ball blues by Charlie Rider, Marty Bloom and Jelly Roll Morton [pseud. of Ferd Morton]. 12/10/26. Melrose Bros., Chicago
Confirmed by ASM June 2011.

Can't Help Lovin' Dat Man
(Jerome Kern–Oscar Hammerstein II)
Swedish–American Hot Jazz Collab. 1136

S&P confirm w. OHll/m. JK, as do online collections (although they won't show music, as it's still in copyright. *Show Boat*, 1929.

Confirmed by 11/30/27 copyright reg.

Can't We Be Friends? (Kay Swift–Paul James*)
Peter Ecklund's Melody Makers 1175
Tom Pletcher & the Classic Jazzband 1353

<4--S&P: Paul James = pseudonym for James Warburg. --4>

<4-- later: Good grief: in reviewing notes for 2nd ed, I find that I spotted this in S&P then, made note of it--and evidently forgot to enter it.--4>

Cy entry has no ?, but S&P does, and IN Harmony.

Can't We Get Together? (Fats Waller–Andy Razaf–Harry Brooks)
Ray Skjeltbred 1124
Blue Rhythmakers 1373
Neville Dickie 1397

Like "Breezin'," says Skjeltbred, one of the unpublished Waller pieces that Joe Sullivan recorded in 1954. (Actually, 1952 –DB)

But here's the copyright entry!

Can't we get together; from Connie's hot chocolates, words by Andy Razaf, music by Thomas Waller and Harry Brooks; pf. acc. with ukulele arr. by M. Kalua. © Aug. 7, 1929; 2 c. Aug. 27; E pub. 8680; Mills music, inc., New York.

This is the show that Ain't Misbehavin' came from. And we have the composers for Ain't Misbehavin', so we're fine with this. But Skjeltbred isn't right in saying it wasn't published; presumably he meant Fats didn't record it in his lifetime. Duke U. has published copy, Mills, indexes it with question mark.

Captive Rag (John Hancock)
John Hancock 1025

Caravan (Duke Ellington–Juan Tizol–Irving Mills)
Paris Washboard 1347

HSM, 1937, Exclusive; m. DE-JT/w. IM.
ASM has a "Piano Transcription" version, credits to DE-JT, transcribed by Norman Ellis, (c) 1937, 1940.

Car-Barlick-Acid (Clarence C. Wiley)
Red Wing Blackbirds 1018

Cover is just CARBARLICK. ASM, 1904, Giles Bros.

Careless Love [Blues] [Loveless Love]
(W. C. Handy–Martha E. Koenig–Spencer Williams)
Rusty Taylor /Southern Stompers 1028
Black Eagle JB 1048
High Society JB 1166
Paris Washboard 1326

<4--

Aha, here's our answer as far as "Careless Love" goes: Handy's *Blues: An Anthology* (mentioned at "Atlanta Blues"), first prints two pages of words & music under title "Careless Love," with "(Folk-Melody)" under title in parentheses, and "Arr. by W. C. Handy." Then, on next page, comes a set of lyrics in verse form. Top of page is laid out like copyright page, with title "Careless Love" and credits as follows: Music by W. C. Handy, words by Martha E. Koenig and Spencer Williams. So Handy has again done what he always admitted to having done: Taken a traditional folk melody and prepared it for publication. I think we stick with credits as shown.

HOWEVER, this is all on pp. 55-57 of the book. On pp. 75-78 we find "Loveless Love (A Blues Novelty)," by W. C. Handy. Seems to be a different song entirely (and obviously Handy didn't consider them the same). Here comes the confusion:

Every verse of "Careless Love" begins with line "Love, oh love, oh careless love." The *chorus* of "Loveless Love" begins "Love, oh love, oh loveless love."

Note added 6/22: aw, hell, sorry I brought it up. Don Rouse played both from Handy anthology, says that "Loveless Love" is essentially just "Careless Love" with a bluesy intro. Also says lots of confusion rampant about the tunes, since early recordings didn't make even this distinction. Says one of the ones we call Careless Love does in fact have that intro from Loveless Love. But his advice was to do just what we've done with other tunes known under multiple titles: put it on CD under whatever title the band says it's playing. --4>

ASM (c) 1926, W. C. Handy, as published in the book *Blues: An Anthology*; and (c) 1935 by Handy Bros., pub. Handy Bros.

Note that there's also a Careless Love by Frank Melrose, 1/24/31, E unp. 33624. (BUT later discovered that this is really Handy's Careless Love!).

AND there was a Careless Love Frank Melrose and Angelo Fernandez registered 1/24/31.

And oddly, while Handy copyrighted his Loveless Love in 1921, I couldn't find a copyright in 1922-27 for Careless Love, yet it's in his 1926 book with a 1925 copyright date. And while Martha E. Koenig appears nowhere else in Handy's 1926 book, she did copyright

a song of her own, "Come with Me to the Cabaret," in 1924. She was from Palisades Park, NJ.

Haesler later found liner notes for the LP and CD reissues of Louis Armstrong Plays W. C. Handy, which claim that the old folk melody actually started as Careless Love, which Handy heard in Bessemer, AL, in 1892, and later added a verse and lyrics to create Loveless Love. Fine theory, but no proof.

Carolina in the Morning

(Walter Donaldson–Gus Kahn)
Neville Dickie & Louis Mazetier 1302
ASM, 1922, Jerome Remick; w. GK/m. WD.

Carolina Moon (Joe Burke–

Benny Davis)
Acker Bilk & Ken Colyer 1119
Barbara Rosene & Her New Yorkers 1393

Confirmed by 10/22/28 copyright reg., w. BD/m. JB.

Carolina Shout (James P. Johnson)

Tom McDermott 1024
Waldo's Gutbucket Syncopators 1036
John Gill 1066
Neville Dickie 1096
Fenix JB 1129
Louis Mazetier & François Rilhac 1218

Johnson's third recording, 10/18/21, Okeh 4495. Copyright not until 10/16/25 as "(The) Carolina Shout," entered by Clarence Williams Music Pub. Co. The renewal in 1952 is as "The Carolina Shout." Original Okeh label was just "Carolina Shout."

Carolina Stomp (Rube Bloom–

Bartley Costello) (see also
Flock o' Blues)
Keith Nichols Cotton Club Orchestra 1275
Charleston Chasers 1314

Hmmm. 1925 copyright is by "melody Rube Bloom" of U.S., registered by Triangle Music Pub. Co., but the 1952 cy renewal adds w. Bartley Costello. But aha, HSM sheet music is dated 1925, pub. by Triangle, and already has Costello for lyrics, so I guess we keep him. Columbia 509-D by Fletcher Henderson 10/21/25 also had Costello on label. AND SEE Flock o' Blues.

Carpet Alley (Henry Clifford–Cal Smith)

Pam Pameijer's New Jazz Wizards 1382
CD had Carpet Alley Breakdown. Only Rust citation is as "Carpet Alley - Breakdown" by Dixieland Jug Blowers, 10/11/26: take 1, Victor 20480, Biltmore 1019; take 2, HMV B-10727 (UK), JK-2773 (Switzerland).

The actual Victor 78 label reads

CARPET ALLEY—BREAKDOWN

which is label speak for "breakdown" as a genre marker rather than part of the title. And

the composer credits on the label are "Cal Smith–H. Clifford. Also, the Biltmore reissue, correctly interpreting the Victor label, called it just "Carpet Alley." Which is what the punctilious Smithsonian Folkways reissue LP did too.

What do the copyright books say? *Oops!* The only "Carpet Alley" in the copyright books for 1925-27 is

Carpet alley breakdown; melody by Curtis Hayes. © 1 c. Feb. 8, 1927 E 658019; R. S. Peer, New York.

Curtis Hayes was a member of the band, as were both Clifford and Smith.

But the Victor Project entry for Victor 20480 shows title as "Carpet Alley Breakdown," says composers are our Clifford & Smith ("Composer information source: Victor ledgers"). Both Red Hot Jazz Archive and Online 78 credit Clifford-Smith.

Not sure what Curtis Hayes was up to with that copyright, but I'm going to keep our credits. The dates are instructive: When the band recorded for Victor in Chicago in December 1926, they (presumably) told Victor that the tune was by Clifford and Smith. Hayes filed the copyright two months later.

According to the Lord discography, this SOS recording is the first one since Victor 20480, and since that label was Carpet Alley, with Breakdown just there as a genre-marker, that's what we'll use here.

Carry Me Back to Old Virginny

(James A. Bland)
South Side Jazz Serenaders 1420
<1420 had Jack Bland, but sheet music has James A. on cover and James Bland on cy page.

Casey Jones (Eddie Newton–

T. Lawrence Seibert)
Chris Tyle's Silver Leaf JB 1258

<3--Lissauer & Kinkle both confirm composers, but neither shows "The Brave Engineer" as a subtitle.

Later: found sheet music repro published 1909 by Newton & Seibert. Subtitle (in smaller type, not parens) appears on cover, but not on copyright page. We decided that is the holy writ, right?

Erdos: OK, yes, drop subtitle--3>

June 2011 saw that very music in ASM; m. EN/w. TLS.

Cassoulet Stomp (Jacques Gauthé)

Jacques Gauthé's Creole Rice YJB 1170

Cassowary Strut (Dave Dallwitz)

Dave Dallwitz JB 1112

Cast Away (On an Island of Love)

(Sidney Easton–J. Edgerton Brown–
R. James Stewart)
Southern Stompers 1414

Rec. by Easton 12/4/23, Okeh 8116; Georgia Harvey (as "Castaway") c. 11/22, Black Swan 14119, 16058, Paramount 12141; Clarence Williams' Blue Five (vcl Eva Taylor--this is the recording the band cites in liner notes) 3/4/25, Okeh 40330.

Copyright :

Cast away; ballad, words by J. Edgerton Browne and R. James Stewart, music by Sidney Easton [of U.S.], arr. by Edwin C. Stevens [of U.S.] © 1 c. Nov.16, 1921; E 523015; Browne-Easton-Stevens music pub. co, Baltimore.

Then reregistered (presumably because Clarence Williams bought the rights to it):

Cast away ; w and m J. Brown, S. Easton and J. Stewart, all of U.S. © Sept. 15, 1924: 2 c. Sept. 25; E 600065; Clarence Williams music pub. co., inc., New York.

Haesler reports:

The Helge Thygesen 'Black Swan' discography does [provide full details of the record], with Cast Away (On An Island Of Love) as the title.

This is supported by Walter C Allen in 'Hendersonia' with full details of the Georgia Harvey session.

It was reissued on Paramount 12141 with the title's parentheses missing: Cast Away On An Island Of Love

He also found a Black Swan ad for the Georgia Harvey record that gives title as "Cast Away (On an Island of Love)." And an online 1924 Paramount catalog confirmed the full title without parens on 12141.

However, the Eva Taylor (that's the name on the label, not Clarence Williams) Okeh 40330 is just Cast Away, no subtitle. Online 78 shows Black Swan title as "Cast Away on an Island of Love," but I can't really trust them.

Well, Erdos loves his subtitles, so I guess I'll take a chance on this one--but I'd much rather see it on an actual record label. (The only one of the above batch I've actually seen is Okeh 40330; the other's are second-hand reports)

Castilian (Tango Parisienne)

(Lee S. Roberts)
Frederick Hodges 1333

From the copyright files:

Castilian; tango parisienne, by L. S. Roberts, of U.S., arr. by Frank E.. Barry, of U.S.; 1st violin. [2517 © 1 c. Feb. 19, 1916; E 378334; Lee S. Roberts, Chicago.

Am not going to agonize over whether "tango parisienne" is a subtitle or a genre marker.

Yes, I am: Asked Brier, got this response: I don't have it, but I have a rather thorough listing for it in my database, which suggests I've run across an ad for it somewhere. For what it's worth, I show "Tango Parisienne" as

being the subtitle. As far as I know, "Castilian" by itself is the title.

Castle House Rag

(James Reese Europe)

South Frisco JB

C/CD 1035

ASM, 1914, Jos. Stern.

Cat and the Dog, The (Harry Reser)

Delirium Tremolo

1177

Howard Alden with Dick Hyman

1200

Wikipedia article on Reser says he wrote only three compositions for banjo: The Cat and the Dog, Cracker Jack, and Lolly Pops. Copyright:

Cat (The) and the dog; by H. F. Reser ; ten. banjo, with pf. acc. July 12, 1928; 2 © July 23; E 696331 Harry F. Reser, New York.

Cataract (Robert Hampton)

Waldo's Ragtime Orchestra

1069

Tony Caramia

1209

Tony Caramia

1328

We had Cataract Rag.

Oops, this one's clear: While cover is CATARACT RAG, cy page is

Cataract.

RAG.

And the copyright confirms:

Cataract; rag by Robert Hampton; piano. © July 27. 1914; 2 c. Aug. 1, 1914 E 343415; Stark music co., St. Louis.

Cathedral Blues (Tiny Parham)

Le Petit Jazzband

1403

Rec. Parham 12/3/29, Victor V-38111. Victor Project confirms, as does label.

Caution Blues (see Blues in Thirds)

Cavern Rag (Robin Wetterau)

Down Home JB

1300

Found copyright entry:

CAVERN RAG; m & (c) Robin Wetterau 28Feb55 EU387815.

Ce mossieu qui parle (Sidney Bechet)

Lyttelton-Fawkes Troglodytes

1238

<3--{see note at end on Bechet & foreign titles}--3>

CD had Ce Mossieu qui parle.

2014 review: Whoa! How come I never double-checked this one? According to Lord, first recorded in Paris October 1949 by Bechet with Claude Luter band. Issued on several Vogue labels as well as others; I have it on Vogue V. 16-25001, a 16 2/3 rpm LP! Credit is Bechet, and title has a couple of accent marks: cé mossieu qui parlé (on record label, in which titles are all lower-case, even proper nouns).

Chronological Classics reissue of this recording also credits Bechet, renders title as Ce Mossieu qui parle.

Next recording is Humphrey Lyttelton in 1955, but the very thorough Calligraphy reissue of all the Humphrey Parlophones doesn't show a composer credit.

Appears that mossieu is dialect for monsieur (man), and title is "this man who speaks." Am pretty sure, then, that proper capitalization and accents in French are "Cé mossieu qui parlé."*

*But I--and the Vogue record label--were wrong! 8/15 Jan Mulder wrote that the accents were incorrect, so I bounced it off trombonist/singer/French teacher Jim Armstrong in Canada, who responded:

Your Dutchman is correct. The word "ce" in French means either "this" or "that" but it does not require any accent. The word "parle" with an accent means "talked" or "spoke", the accent indicating the past tense. I am led to believe that the title is indeed Creole, itself a form of French which allows for different spellings, and is translated as "That Man Who's Talking". Furthermore, I have seen it written as "Ce Mossieu Qui Parle" and Ce M'sieur Qui Parle", both versions being a phonetic rendering of what, in "real" French, would read "Ce Monsieur Qui Parle". Bottom line, NO accents! Cheers!

Central City Blues (Rent Party Revellers)

Rent Party Revellers

1220

Century Prize (Arthur Marshall)

Bob Wright

1239

1239 showed this as Century Prize Rag. But it appears to have been first published in *They All Played Ragtime*, where it's

Century Prize

March and Two-Step

(c) 1966.

Several online sources agree.

Certain Party, A (Tom Kelley)

Tom Brier

1274

<4--

8/23, Baker: just realized that (Rag) here clearly falls into the "publisher talks to his potential buyers" category of "genre-markers," which in light of later experience we have decided not to treat as subtitles. So I'll drop it. --4>

Indeed, ASM, 1910, Maurice Shapiro, is

A Certain Party

(Rag)

Cette chanson est pour vous (French

adaptation of **Life Is a Song**, by

Fred E. Ahlert-Joe Young, French

lyrics by Henri Varna-Marc Cab)

Jean-François Bonnel & Friends

1131

On record as "Cette Chanson Est Pour Vous" by Varna-Cab-Ahlert-Young; hitherto in this index under "This Song Is for You."

Not in Rust. Ted des Plantes' liner notes say, "Cette Chanson Est Pour Vous" ("This Song Is for You") . . . is truly a beautiful melody, dating from a December 7, 1935, recording by Paris entertainer Jean Sablon accompanied by Django Reinhardt, Stéphane Grapelli and most of the classic Quintet of the Hot Club of France.

That led me to believe that this was originally a French song, but I was hard pressed to figure out how Joe Young and Fred Ahlert got their names on a French song. Then I started finding references to its being known in English as "Life Is a Song" by Young and Ahlert, so I figured that they'd done a later, Americanized version with English lyrics and was all set to write them out of the credits.

But then I found their copyright for the song:

Life is a song, let's sing it together; w Joe Young, m Fred E. Ahlert; with guit. arr. © Mar. 30, 1935; E pub. 47338; Metro-Goldwyn-Mayer corp., New York.

But nothing there about its being an adaption from something else. Then I tracked down the sheet music, pub. Robbins in 1935:

Life Is a Song

(Let's Sing It Together)

w. Joe Young, m. Fred E. Ahlert, "Originally introduced by Frank Parker." And no hint of its being adapted from a French song.

I consulted Robbie Rhodes, who prowled some French-language sites and came up with the obvious answer: In fact, it was the French lyricists Cab and Varna who wrote lyrics for a French version of the song, which Sablon recorded with Django. Robbie compared the sheet music score with the Sablon recording and says the melody is identical; Cab & Varna didn't change that.

But now there's the awkward question of how to list it. Bonnel & Friends are playing the Ahlert melody and not singing any French lyrics.

I'll cobble something together, but it won't be pretty. I'm sorely tempted to simply ignore the French title and lyricists and simply list it as Life Is a Song—but it's a sure bet that the French band learned it from the Sablon-Reinhardt record.

Chameleon (Ray Smith)

European Classic Jazz Trio

1142

Ray Smith was the pianist on this record, and leader Ted des Plantes' liner notes clearly say it's Smith's composition.

Champagne & Roses

(Stephen Kent Goodman)

Univ. of Wisconsin Symphony Band 1246

Goodman was guest conductor and liner note writer.

Changeable Daddy of Mine

(Sam Wooding–Bob Schafer)
Carol Leigh & Jim Dapogny 1064

<3--1064 had S. Wooding, B. Schafer.

Frank Dutton of Malvern Link, England:

"Sam Wooding–Bob Schafer." Makes sense; Bob Schafer is here several times, no other Schafer is found.

Erwin Elvers confirms, citing Lord as source --3>

Rec. Margaret Johnson (acc. by Clarence Williams group), 11/25/24, OKeh 8185. Label credits Sam Wooding–Bob Schafer.

Copyright:

Changeable daddy of mine; w and m Sam D. Wooding and Bob Schafer, both of U.S. Clarence Williams blues ed. © June 30, 1924; 2 c. June 30; E 591455; Clarence Williams music pub. co., inc., New York.

Changes (Walter Donaldson)

New Yankee Rhythm Kings	1067
Banu Gibson NO Hot Jazz Orch	1073
Dick Sudhalter & Connie Jones	1207
Neely's Royal Society Jazz Orch	1208
Ingham–Grosz Hot Cosmopolites	1237
Red Rose Ragtime Band	1360

ASM, 1927, Leo Feist.

Chant, The (Mel Stitzel)

Peruna Jazzmen	1003
New Yankee Rhythm Kings	1015
Weatherbird JB	1034
Banu Gibson NO Hot Jazz Orch	1073
Keith Nichols Red Hot Syncopators	1135
Black Eagle JB	1147
New Orleans Classic Jazz Orch	1223
Bruno's Salon Band	1251
Jim Cullum JB	1254
Aces of Syncopation	1372
Independence Hall JB	1386
Le Petit Jazzband	1389
Les Red Hot Reedwarmers	1435

9/15/26, Red Hot Peppers, Victor 20221, Bluebird B-10253

11/26/26, Original Memphis Five, Pathe Aktuelle 36565, 11295; Perfect 14746

12/24/26, Original Indiana Five, Harmony 387-H

12/28/26, Joe Candullo and His Everglades Orchestra, Edison 51912.

11/3/26, Fletcher Henderson, Columbia 817-D 9/23/29, Dixie Rhythm Kings, Brunswick 7115

Victor Project confirms Stitzel for 9/15/26 session. And the copyright:

Chant (The); spooky serenade, by Mel Stitzel; orch. 4to. © July 19, 1926 2 c. Aug. 2; E 644871 ; Melrose bros. music co., inc., Chicago.

Supposedly published by Melrose in Aug. 1926, but I can't original sheet music anywhere. As for "spooky serenade," Victor Project doesn't mention it (and they regularly

include what they call "secondary" titles, nor does it appear on the Victor disc. Nor on Henderson's Columbia.

Chant of the Weed (Don Redman)

San Francisco Starlight Orchestra 1364
ASM, 1932, Gotham, as Donald, but we've got him as Don everywhere else.

Later Bill Haesler found that the copyright (5/9/32) was also Chant of the Weed, but several of the early record labels rendered it in the plural (Chant of the Weeds): Redman on Brunswick 6211 (US), Brunswick 1244 (UK, with Redman–Mills as composers), Brunswick A-9250 (Ger.). But the Harlan Lattimore in 1932 (2675-D) was Weed, as was the 1940s Brunswick reissue on 80036. And a later Columbia reissue of Redman was Weed.

Charge of the Light Brigade

(E. T. Paull)
Glenn Jenks & Dan Grinstead 1292
ASM, 1897, E. T. Paull.

Charleston (James P. Johnson–

Cecil Mack*)
Terry Waldo 1002
Neville Dickie 1096
Charleston Chasers 1314
Paris Washboard 1391

<4-- S&P: Cecil Mack = pseudonym for Richard C. McPherson. McPherson was a publisher (with Ford Dabney, he published "Shine") --4>

ASM, 1923, Harms, as CM & Jimmy J.

Charleston Hound (Fats Waller–

Clarence Williams–Spencer Williams–
Eddie Rector)
Grosz–Ingham Paswonky Serenads 1214
Neville Dickie 1324

<4--Jesus, Eddie R. again. Grosz–Ingham had Rector; Neville Dickie comes in with Reston. Back in 2nd edition, I quoted note from Vince Saunders, who was citing Tom Lord's *Clarence Williams*, that it is Reston, but you wrote note in red: "Wrong! Lord has Rector." Sounds to me like Lord has it both ways at some point.

Rector is right, reaffirms Erdos. --4>

What can we learn in the Google age?

Rec. Blue Grass Footwarmers (Ed Allen, c; Benny Moten, cl/sax; Jasper Taylor, wb; Clarence Todd, v), 6/16/26, Harmony 206-H. 7/1/26, Eva Taylor (acc. by CW), OKeh 40655. 9/3/26, Willie Jackson, Columbia 14165-D.

Aha! Copyright is

Charleston hound; from Tan Town topics revue, words by Eddie Rector and Spencer Williams, music by Clarence Williams and Thomas (Fat) Waller; pf. acc, with ukulele arr. by Hannibal McGuire. © June 11, 1926; 2 c. June 18; E 642488; Clarence Williams music pub. co., inc., New York.

Charleston Is the Best Dance After All

(Charlie Johnson–Arthur D. Porter)
Keith Nichols Cotton Club Orchestra 1210
Vince Giordano's Nighthawks 1260
<3--1260 shows "*The Charleston* . . ." Right? OK as is, no *The* [this presumably from Erdos--3>
1210 said A. Porter, 1260 was Arthur D.

S&P have the *The*. First rec. Charlie Johnson's Paradise Band, 1/24/28, Victor 21491; Victor Project has no *The*, and there's not one on the label. And copyright is
Charleston is the best dance after all; melody by Johnson–Porter. July 5, 1928 ; E 695243; © 1 c. United pub. co., New York. That's right, no *The*. And just Porter. But at Hot-Tempered Blues in same book he's Arthur Porter; at Save It for Me and You Ain't the One he's composed by A. D. and registered by Arthur D.

Charleston Mad (Lovie Austin)

Jazz Classics 1061
Art Hodes Blues Serenaders 1184
Neville Dickie 1324
One More Time JB 1410

Rec. Austin 4/25, Paramount 12278, Century 3012. Eddie Peabody, 11/21/25, Banner 1665, Domino 3635, Regal 9971. Copyright: w and melody Lovie Austin, of U.S.; in C. © 1 c. May 2, 1925 E 613653; L. Austin, Chicago. 9314

FYI, there was another Charleston Mad that same month, by William B. Friedlander and Conrad, from *Mercenary Mary*.

Charleston Rag [Sounds of Africa]

(Eubie Blake)
Paris Washboard 1391

1391 was "The Charleston Rag," but wait a minute. I have 33 recordings of this as simply "Charleston Rag" but only this and four others as "*The Charleston Rag*." To my amazement, I couldn't find the sheet music in any of the big collections. But I did find the copyright:
Charleston Rag; [by E. Blake, of U.S.]; piano. © 1 c. Aug. 8, 1917; E 409294; Eubie Blake [sic], New York.

Now another issue. Eubie always said that he composed this in 1899, but didn't write it down and copyright it until many years later, when he learned to write music. What I remember is that he originally called it "Sounds of Africa," but Al Rose's bio of Eubie quotes him as saying that actually, Will Marion Cook called it "Sounds of Africa" when Eubie first played it for him. I've seen many references to that early title, and I have three recordings of this tune under that title, so we must put it in the index as an alternative.

Charley, My Boy (Gus Kahn–

Ted Fiorito)
Les Rois du Fox-Trot 1429

Rats. I have the cover, and it has no comma. But Hassan's sheet music shows no comma cover, but comma on cy page.

Charlie's Idea (Charlie Lawrence)
Keith Nichols Dreamland Syncoptrs 1150
Hot Antic JB 1154

Rec. Paul Howard's Quality Syncopators (with Charlie Lawrence on reeds), 4/28/29, Victor V-38070, 22001. Victor Project confirms Lawrence, as does 9/28/29 copyright entry.

Charlie's Straight (Terry Parrish)
Elite Syncopators 1286
Know this one personally from Parrish.

Chase #1 (Terry Waldo)
Waldo's Ragtime Orchestra 1069

Says Waldo:

Finally, our whole ensemble performs the exciting climax to our album, "The Hold Up Rag." I wrote some introductory chase music and join Susan LaMarche on the vocal for a tribute to the silent 1903 film *The Great Train Robbery*.

Chattanooga (Down in Tennessee)
(Porter Grainger-Bob Ricketts)
Des Plantes' Washboard Wizards 1357

<LC cy card says, Chattanooga, down in Tennessee, w/m Porter Grainger & Bob Ricketts, unpub. E578924, 1/19/24. 1/25/01: handwritten lead sheet in LC PARR says, Chattanooga Down in Tennessee [sub is written slightly smaller]

Typed lyric sheet attached is clear:

Chattanooga
(Down in Tennessee)

Extensive online search never turned up the sheet music, but almost all refs to the song had it the way we do. That seems to be the way it was shown on the only major recording of the tune, by Fletcher Henderson in 1924.

Yes, 3/14 found the label, confirmed the parenthetical subtitle.

Chattanooga Stomp (Alphonse Picou-Joe Oliver)
Creole JB 1051
Humphrey Lyttelton & His Band 1160
Jacques Gauthé's Creole Rice YBBB 1170
Steve Waddell's Creole Bells 1173
Peruna Jazzmen 1204
Baker-Baldwin Radiogram Wshbrds 1243
South Frisco JB 1342
Miss Lulu White's Red Hot Creole JB 1370
Independence Hall JB 1384
Manhattan Ragtime Orchestra 1419
Pam Pameijer's New Jazz Wizards 1432

<2--[early stomp off and my other recordings evenly split between Oliver and Oliver-Picou]. The original Oliver recording was on Columbia 13003-D, made 10/15/23 in Chicago. That label reads

Chattanooga Stomp (Oliver and Picou) Shimmy One Step

BUT 1419 popped up with **Olympia Rag** as an alternative title, claiming that it was the original title of Chattanooga Stomp. Not in Rust, so evidently never recorded under that title.

But wait: In *A Trumpet Around the Corner: The Story of New Orleans Jazz*, Sam Charters writes (about Picou):

He also wrote music, and two of his compositions, "Onzaga Blues" and "Olympia Rag," were recorded by Joe Oliver's Creole Jazz Band as "Chattanooga Stomp" and "New Orleans Stomp."

He didn't add the word *respectively*, but why would one read this any other way than that it was "Onzaga Blues" that became "Chattanooga Stomp"?

BUT this whole statement is suspect, since at "New Orleans Stomp" we established that it was written by Hardin-Armstrong as "New Orleans Cut-Out" and later was renamed Stomp. We mustn't touch "Olympia Rag" as another title for "Chattanooga Stomp" without much better evidence.

However, a French jazz site with a Picou biography page turns them around:

In 1923 he wrote several compositions for "Creole Jazz Band" from "King" Oliver, whose "Olympia Rag" and "Onzaga" renamed by Oliver during the recordings: "Chattanooga Stomp" and "New Orleans Stomp".

Must check LC cy files for both titles. And I think Audrey copied everything in the Oliver folder at LC PARR, so maybe she'll be of some help. [Actually, Audrey reminded me that Dave Sager had researched the 1923 Olivers for Archeophone, and in his booklet I found Oliver's original lead sheet deposited at Library of Congress for the copyright registration. Like the copyright reg., it mentions only Oliver.]

All the above was written for earlier editions of this index. Now for a May 2013 revisit: Well, we now have all the LC copyright files, so let's look.

First, I think we must reject that jive about the tune's having originally been "Onzaga" or "Olympia Rag." I looked through all years 1922-25, did NOT find an Olympia Rag or an Onzaga Blues.

What I did find were these three entries:

In the main section, titled "Musical Compositions," we find
Chattanooga stomp; melody J. O., of U.S. © 1 c. Oct. 25, 1923 ; E 574457; Joseph Oliver, Chicago.

But in a later section of the 1923 book, headed "List of music used or licensed to be

used for the manufacture of parts of instruments serving to produce mechanically the musical work under Sec. 1 (E) of the Act of Mar. 1909":

Chattanooga stomps. © Joseph Oliver, Chicago. Notice rec'd Oct. 25, 1923; recorded, v. 5, p. 195.

And 250 pages later:

Chattanooga stomps. © Melrose bros. music co., Chicago. Notice rec'd Dec. 31, 1923; recorded, v. 6, p. 18.

So it was copyrighted by Oliver alone, but his very first recording of it credits Oliver *and* Picou. One is tempted to hark back to those books cited above and suspect that the tune either is entirely something Picou wrote but never copyrighted or is an adaptation of it by Oliver. But if Oliver was willing to cheat Picou out of his share of the credit when he copyrighted the tune, why would he give Picou credit on the record? He wasn't known for such sneakiness, was he?

The two secondary copyright book mentions as *Stomps* are puzzling, but must be discounted, since the primary entry is Stomp, and Oliver and everybody else recorded it that way.

I guess we stick with Oliver-Picou based on that original record label, but I remain troubled by this one.

Dave Sager, on his extensively documented Archeophone release of the 1923 Olivers, did the same thing. When I pressed him about how Picou might have got on the label, he wrote, "He shows up as co composer on a bunch of Oliver tunes, so, I assume it's legit. I'll run up and re check the card files again, but I imagine that he just simply didn't get his name on the lead sheet." And later: "The copyright registration card and the claimant card both indicate 'melody only.' Perhaps Picou did the harmonization."

Cheatin' On Me (Jack Yellen-Lew Pollack) (On 1082 the tune labeled **Cheatin' On Me** is really **I Know That My Baby Is Cheatin' On Me**)
Neville Dickie 1324

<3--Bob: Don't we owe the folks this, on the example of Harlem Fuss?

Yes--3>

S&P confirm w JY/m LP, Advanced Music Corp., 1925, intro'd by Sophie Tucker.

Cheatin' On Your Baby (see **If You're Cheatin' On Your Baby**)

Cheek to Cheek (Irving Berlin)
Bob Pilsbury with Friends 1265

S&P confirm, Irving Berlin Music Corp., 1935, from *Top Hat*.

Cheerful Little Earful (Harry Warren-Ira Gershwin-Billy Rose)
San Francisco Starlight Orchestra 1296

S&P confirm w. IG & BR/m. HW, New World Music Corp., 1930, intro'd in musical *Sweet and Low*.

Copyright differs as to musical introduction:
Cheerful little earful; from Corned beef and roses, words by Ira Gershwin and Billy Rose, music by Harry Warren; with ukulele arr. © Nov. 5, 1930; 2 c. Nov. 8; E pub. 19011; Remick music Corp., New York.

Cheerin' Rag (Roefie Hueting)
Miss Lulu White's Red Hot Creole JB 1370
Liner notes by Keith Nichols say, "a new composition by Roefie Hueting, leader of the Down Town Jazzband" [Holland].

Cheese and Crackers (Homer Denney)
John Hancock 1025
Found the cy page online:
Cheese and Crackers.
A NEW RAG.

Looks like 1909, but can't read publisher's name. Bill Edwards confirms. Found cover elsewhere, which shows publishers as the Jos. Krolage Music Pub. Co., Cincinnati.

For what it's worth, it appears that there's a tune by the same title by Joe Venuti.

Chef Menteur Joys (Johnny Wiggs)
Hall Brothers JB 1031
Only other recording of it I have that shows a composer is by the Jazz Fiddlers on Supraphon, agrees on Wiggs. Looks like it appears (first?) on a Jazzology LP called *Papa Laine's Children*, and several sources credit Laine. But the Silver Leaf JB of NO recorded something called "Silver Leaf Strut" on a Good Time Jazz GTJ-15001 c. 1994; reviewer Hal Smith in *Mississippi Rag* wrote,
There are four rarely heard Johnny Wiggs compositions in the program: "Congo Square;" "Silver Leaf Strut" (actually called "Chef Menteur Joys;") "Bourbon Street Bounce" and "Gallatin Street Grind."
And aha: copyright August 1946 by J. W. Hyman; John Wigginton Hyman was Johnny Wiggs's real name.

Chelsea (Fats Waller)
Keith Nichols 1159
This is the first "movement" of Waller's London Suite. See notes at Bond Street.

Chelsea on Down (Robin Wetterau)
Ted Shafer's Jelly Roll JB 1278
Seems like I researched this years ago, but no note. I have seven other recordings of it; the four that have a composer credit agree on Wetterau. Salty Dogs notes for *On the Right Track* say Wetterau wrote it while he was pianist with the Red Onion JB. Guy named Craig Johnson wrote this on DJML listserve in 2004:

I've often wondered about the derivation of the title "Chelsea on Down." Ted Shafer just enlightened me. Robin Wetterau, the composer of that tune, was on a gig in Boston and was bitching that there was not a decent restaurant there "from Chelsea on down" (meaning from the north bordering town southward). The comment stuck and became the title of his piece.

Had to give up finding this in LC copyright books--later ones just don't seem to be as well documented online as earlier ones, but we have plenty of evidence to stick with Wetterau.

Cherie (An American Foxtrot Song with a Parisian Twist) (Irving Bibo--Leo Wood)
Rosy McHargue 1253
<3--Lissauer & Kinkle both confirm composers, but neither shows a subtitle. OK - stet--3>

Found sheet music online at IN Harmony, confirms subtitle cover and (c), w. Wood/m. Bibo (NMI), 1921, Leo Feist.

Irving Bibo: On some sheets he's Irving, on some he's Irving M., but the NMI version seems to be far more prevalent, so I guess we'll keep him that way throughout.

Cherry (Don Redman)
Baker--Baldwin Radiogram Wshbrds 1243
<1/14/04: We had Don Redman-Ray Gilbert, but Bill Haesler on DJML questioned that, pointing out that Cherry came from 1928, while Ray Gilbert did all his other work in the 1940s & later. I responded:

I never had the original sheet music on hand for this one, and it's not one of the many titles that I've looked up in the Library of Congress copyright files. I suspect that Erdos got the Don Redman/Ray Gilbert from the Baker-Baldwin Radiogram Wizards when he recorded them in 1993 and that we didn't question it at the time.

I've just done some research using my usual tools. Both Kinkle and Lissauer (*Encyclopedia of Popular Music in America*) cite just Don Redman. But another source that I've found quite useful is the Center for Popular Music at Tennessee State University (<http://popmusic.mtsu.edu/research.html>). They report:

COMPOSER, LYRICIST, ARRANGER
Redman, Don
Gilbert, Ray lyr

TITLE
Cherry.

FIRST LINE
No one in this world will ever take your place,
IMPRINT
New York, NY : Peer-Southern Organization World-Wide Music Publishers, 1955 : 1928
DESCRIPTION
3 pp.

NOTES

This piece is included in a bound volume of professional copies of 481 songs published by Peer-International. This second edition of the "Big Blue Book" was compiled and distributed in 1966 or later.

Generally, Tenn. State has original sheet music, but this comes from a later folio. In my own record collection, the Redman-Gilbert pairing comes up twice on "Cherry," both on recordings by Harry James. And Bill Haesler notes that Ray Gilbert was active in the '40s, much later than "Cherry."

So here's an educated guess: Ray Gilbert modified Don Redman's lyrics at some later date.

Others on the list agreed, so am making the change here.

follow-up: Haesler noted that the line mentioned above, "no one in this world will ever take your place," is NOT found in the original 1928 Redman recording; I checked, it ain't. Then I did a bit more research and reported back to Haesler:

I have that Circle LP of the 1941 Harry James recording, which credits Ray Gilbert-Don Redman. The lyrics sung there are about 50% the same as the original Redman 1928 recording: some changing, some reordering. BUT the line "No one in this world will ever take your place" is NOT there. Go figure. But regardless of that, it would appear that Ray Gilbert took, or was given, lyricist credit for substantially modifying Redman's lyrics.

Update for 6th ed., May 2013. I'm sure the above is right, but let's look again:
Rec.

7/12/28, McKinney's Cottom Pickers, Victor 21730, Bluebird B-5145, B-6304. Label credits Redman.
9/29/28, The Big Aces, Okeh 41136, Parlophone R-365, Odeon 165125. Okeh label credits "Redmond."
1/23/39, Bob Crosby, Decca 2703. Credit is Donald Redman.
7/18/39, Erskine Hawkins, Bluebird B-10540, 30-0819, Victor 20-3285. Bluebird label credits "Don Redman."
7/23/40, Rex Stewart, Hot Record Society 2004.
3/27/41, Benny Goodman, Harmony 1061. Credit is Redman.
4/11/40, Louis w/Mills Bros., Decca 3180. Credit Donald Redman.
7/22/42, Harry James, Columbia 36683, 20992. 36683 label is Redman.

Aha, the 1928 copyright entry:
Cherry; fox-trot, words and music by Donald Redman, arr. by Art Addoms; pf. acc, with ukulele or banjulele banjo. New York, N. Y., United pub. co. © Oct. 22, 1928; 2 c. Nov. 9;

E—Pub. 468; Southern music pub. co., inc., New York.

Evidence plenty that Ray Gilbert's a Johnny-come-lately as far as lyrics to this song go. Very lately, since he never got on a label all the way to 1942.

Cheryl (Doug Finke)
Independence Hall JB 1371
Finke's the leader of the band, so I guess he'd know.

Chestnut Street in the '90's
(Brun Campbell)
David Thomas Roberts 1132
Elite Syncopators 1358

I have nine recordings of it, and all agree on Campbell. Jasen-Tichenor book says it was neither copyrighted nor published, so I guess this is as much proof as we'll get. But now some pedantry. We had 90's; but different sources also have 90s and '90s. The latter is grammatically correct, and that's the way Trebor first recorded it, so that's what I'll use.

But later comes Campbell researcher Richard Egan (see note at Barber Shop Rag):
Chestnut Street in the '90's - is how it appears on Brun's record, recorded December 1946 and released on the West Coast Label. First published in 1993.

Chevy Chase, The (Eubie Blake)
Terry Waldo 1002
Ophelia Ragtime Orchestra 1108
Waldo's Jazz Entertainers 1377

THE Chevy Chase, both cover & (c) page. Online, 1914, Jos. W. Stern.

Chicago Blues (see **Jelly Roll Blues**)
Chicago Breakdown [Stratford Hunch]
(Jelly Roll Morton)
Neville Dickie 1052
Don Ewell 1077
West End JB 1085
Jimmy Mazzy & Eli Newberger 1109
Swedish-American Hot Jazz Collab. 1136
Jim Cullum JB 1148
Jimmy Mazzy & Friends 1219
Bob Schulz & His Frisco JB 1288

<2--Baker: Wayne Jones's notes to 1085 say that this is also known as "Stratford Hunch." Tex on 1109 says Morton recorded it as Stratford Hunch in '24, then published it under title of Chicago Breakdown in '26. --2>
<4-- Just Jazz, Blues & Stomps, a folio of JRM compositions that is reset rather than reproduced, has it as three words: Chicago Break Down. Not unlikely, considering practices of the period. BUT in reviewing earlier notes, I see that we had lots of heavy hitters looking at this, and no one mentions it as Break Down. Just couldn't be. --4>

And he copyrighted it as Breakdown:
Chicago breakdown; by Jelly Roll Morton, arr. by Elmer Schoebel orch. 4to. © Jan. 12,

1926; 2 c. Feb. 15; E 633467; Melrose bros. music co., inc., Chicago.

Chicago Buzz (Tiny Parham)
Golden Eagle JB 1080
Jean-François Bonnel & Friends 1104
Black Bottom Stompers (Switz.) 1130
Two Clarinet Stompers 1259
Red Rose Ragtime Band 1360

<2--[first three SOS recordings said by Junie Cobb, but S&P said Tiny Parham.]--2>

<3--

Only recording in Rust by
Junie Cobb's Hometown Band, 8/26, with Johnny Dodds, Tiny Parham, Eustern Woodfork, Paramount 12382, Century 3006, Ampersand (Australia) R-104, Memory 301, Jazz Collector (UK) L-38. This according to Rust. But there's also Special Record No. 301 (limited edition, from France, found on YouTube.

SR 301 says "Blythe et Stevens." As does Century 3006. LC SONIC says JC L-38 is same.

Erwin Elvers: Both this tune and "East Coast Trot" [credited on this index to Jimmy Blythe-La Thair Stevens] were recorded by Junie Cobb's Hometown Band in August 1926 and the old records have composer credits "Blythe-Stevens" for both compositions. What is correct?

Bob: Indeed. Time and again we've seen credit devolve incorrectly to person who first recorded the tune. Could that have happened here? Is this something Frank Powers or perhaps Ray Smith could be queried on?

Eureka: Tex has original 78, Paramount 12382, which shows Blythe-Stevens.
--3>

That's what we go with, as it wasn't copyrighted in any year from 1924 to '27.

BUT see the extended notes at Bohunkus Blues. This obviously is La Thair Stevens, not Vol.

1/16/14: But wait! Bill Haesler has continued working on this and reports:

I still have a nagging worry about "Chicago Buzz". Paramount 12382 (Blythe and Stevens) was released in September 1926. So, why did Parham and Chicago Music copyright the following nearly 2 years later?
Chicago buzz; melody by Strathdene Parham. © 1 c. June 21, 1928; E 693540; Chicago music pub. co., inc., Chicago.

And sure enough, like East Coast Trot (flip side of this record), no copyright by Blythe-Stevens, even though they had other songs copyrighted in 1926-27.

At last, my 2014 Christmas present was the Parham lead sheet, which Marty Eggers had copied at LC a few years ago. He and Dave Robinson confirm that it's the tune that Junie Cobb recorded.

Why the wrong credits on the Paramount record? Well, Chicago Buzz was on the other side of East Coast Trot on Paramount 12382; the composer credits on both were Blythe-Stevens. East Coast Trot was never copyrighted; maybe Paramount "knew" that Blythe-Stevens wrote it and just presumed that they'd also written Chi Buzz.

Chicago Rhythm (Bernie Grossman--
Ben Kanter)
Chicago Rhythm 1026
Hot Antic JB 1044
Independence Hall JB 1371
Les Red Hot Reedwarmers 1416

ASM, 1929, Grossman-Lewis; w. BG/m. BK.

Chicken Ain't Nothing but a Bird, A
(Emmet "Babe" Wallace)
Grand Dominion JB 1408

Amazingly, all six of my recordings of this have this composer. And 1940 copyright reg. confirms.

Chicken Reel (Joseph M. Daly)
Helm-Leigh Jazz & Blues Review 1332
ASM, 1910, Daly & Son.

Chicken Walk (Tom Brown)
Heliotrope Ragtime Orchestra 1411
Levinson's Trans-Atlantic Saxtette 1430

Six Brown Brothers reissue on Archeophone says rec. 6/20/16, Victor 18189, by Brown, arr. Klickmann. However, the only copyright in the 1916 book is this:

Chicken (The) walk; from The century girl, words and music by I. Berlin, of U.S. © Nov. 11, 1916; 2 c. Nov. 13, 1916: E 392370; Irving Berlin, inc., New York.

Aha: Victor Project says composers Tom Brown and "Slap" White, arr. Klickmann, but the record label had only Brown. Found the copyright in 1917:

Chicken walk; eccentric fox trot from Chin Chin, by Tom Brown, of U.S.; piano. © Mar. 5, 1917; 2 c. Mar. 7, 1917 E 399184; Will Rossiter, Chicago.

Childhood Lullaby (Tom McDermott)
Tom McDermott 1024

Chills and Fever
(Theron C. Bennett)
Heliotrope Ragtime Orchestra 1427
1427 has "Chills and Fever Rag," but "Rag" is just on cover as genre marker; it doesn't appear on (c) page. ASM, 1912, Sam Fox.

Chimes (Homer Denney)
John Hancock 1025
ASM, 1910, Denney.

Chimes Blues (Joe Oliver)

Steve Lane's Southern Stompers 1040
 Black Eagle JB 1147
 Down Home JB 1217
 South Frisco JB 1307
 Neville Dickie 1309
 Independence Hall JB 1384

Rec. Oliver 4/6/23, Gennett 5135, Brunswick 02201. And indeed, the Gennett label credits Oliver.

No copyright found 1922-23-25; only one for 1924 is this title w. Arnold Johnson/m. Herb Wiedoett.

We'll just have to trust the record label for this one.

BUT oops, found this by accident much later:

Chimes (The); melody, by J. Oliver [of U.S.], arr. by Lillian Harding [of U.S.] © 1 c. May 21, 1923; E 563940; Joseph Oliver, Chicago.

But see also

Chimes blues; by King [i.e., Joseph] Oliver; orch. pts. © Sept. 17, 1923; E pub. 122601; Melrose music corp., New York. [BUT this is found in the 1944 copyright book--very strange.]

And then in 1950 Stella Oliver renewed both copyrights.

So originally copyrighted as "The Chimes," recorded as "Chimes Blues," and much later recopyrighted as "Chimes Blues."

Chinatown, My Chinatown

(Jean Schwartz-William Jerome)
 European Classic JB 1070

<3--Bob, note comma found on copyright page of sheet music, but not on cover.--3>

ASM, 1910, Jerome Remick, w. WJ/m. JS.

Chinese Blues (Jimmy McHugh-

Irving Mills-Sam Coslow)
 Keith Nichols Cotton Club Orchestra 1275

Oops, I have two other recordings of this title and the sheet music, all of which credit Oscar Gardner & Fred D. Moore. But that's 1915, and the recordings are by Irving Kaufman and George Gershwin (piano roll); surely our Chinese Blues is later. Yes, in his notes, Nichols refers to the Dixie Stompers.

Rec.

Dixie Stompers [=Fletcher Henderson aho], 11/22/25, Harmony 92-H. LC SONIC says label credit is Waller-Mills.

Original Memphis Five, 1/21/26, Brunswick 3039; 1/23/26, Vocalion 15234 (as The Hottentots). Both Brunswick & Vocalion labels credit Waller-Mills.

Boyd Senter, 5/8/28 (as "Original Chinese Blues," which Rust considers the same tune), OKeh 41163; Parlophone R-143, A-3342; Odeon 165577, 193272. OKeh label credits Moore-Gardner.

Oh, dear. No copyright registration for that title 1924-25, 27-28 ; in 1926 we find:

Chinese blues ; words by Sam Coslow, music by Irving Mills and Jimmy McHugh: pf. acc, with ukulele arr. by M. Kalua. © Apr. 17, 1926; 2 c. Apr. 21 ; E 640304 ; Jack Mills, inc., New York.

And here, for what it's worth (see sheet music note above, is

Chinese blues; lyric by Fred D. Moore, music by Oscar Gardner, of U.S. © Feb. 18, 1915; 2 c. Feb. 23, 1915; E 360327; Tell Taylor, New York.

. . . updated by Mel Stitzel in 1926:

Original Chinese blues; by Fred Moore and Oscar Gardner, arr. by Mel Stitzel; orch. 4to. © May 10, 1926; 2 c. June 1; E 641318 ; Melrose bros. music co., inc., Chicago.

Not sure what to make of this--Stitzel band arrangement of 1915 song that Senter recorded? Yes, I heard it on OKeh 41163, and it's the old Kaufman song; credits Moore-Gardner.

Can't imagine why I couldn't find a copyright, but the two Memphis Five/Hottentots labels say Waller-Mills, and a detailed Brunswick discography found via Google Books has Waller-Mills credit in listing. I guess we must go with it, although it wouldn't hurt to look for the Coslow-Mills-McHugh copyright deposit to make sure their tune isn't our tune.

Found the published Coslow-Mills-McHugh sheet, sent it to Robbie Rhodes to compare with the recordings:

The sheet music you found has lyrics, a 16-bar verse, and a chorus. Its intro and vamp are trivial.

But the Fletcher Henderson "Dixie Stompers" . . . also play a 16-bar patter section not in the sheet music. The other two early recordings (Memphis 5 and Hottentots) also play the patter section that isn't in the sheet music.

Keith Nichols plays the Henderson "Dixie Stompers" version quite closely, adding a couple more instrumental solos.

The Original Memphis Five (& Hottentots) play essentially the same version as "Dixie Stompers".

The patter section of the early recordings, played on all the records, is tricky and screwy and so is best performed with the notes in front of the musicians. Where did they find the patter section?

You say that the record labels of all the early recordings give composer credit to "Waller-Mills".

All this makes me wonder if Henderson, as arranger of the band music, allowed a small arrangement with the patter section and bearing Waller's name to be circulated.

My advice is to give the "Waller-Mills" credit to the Keith Nichols recording, because the sheet music you found doesn't reflect the patter melody of the early recordings.

But, for what it's worth, Dave Robinson feels that the Dixie Stompers and Original Memphis Five recordings do match that sheet music!

However, note that the records crediting Waller-Mills were made in November 1925 and January 1926, while the copyright and sheet music crediting Coslow, Mills & McHugh comes later. I'll go out on a limb and speculate that Waller & Mills cooked something up for Fletcher Henderson to record in Nov. '25, and that Mills later got together with Coslow and McHugh to rearrange it and add lyrics for publication. We can only speculate as to Waller's original contribution and why he got shut out later, but the fact is that his name is on the original recording labels.

August 2015: Well, hell, another bit of evidence leading back to Coslow-Mills-McHugh. In the "Fats Waller Copyrights" section of Laurie Wright's "Fats" in Fact, we find this entry:

CHINESE BLUES, words by Sam Coslow, music by Irving Mills & Jimmy McHugh [as James Francis McHugh in renewals], pianoforte acc. with ukulele arrangement by M. Kalua. Pub. 23 Apr 26, E637273, JM, New York. Renewed 15 Apr 54 by Coslow, Mills & McHugh, R128849,

This entry is included because it is credited to 'Waller-Mills' on the Original Memphis Five recording 23 Jan 26.

OK, command decision 8/30/15: Now have Waller research Laurie Wright agreeing with Dave R. the Coslow-Mills-McHugh tune is the one that Henderson and the OM5 recorded, so I'll switch to it.

Chitterlin' Strut (Lemuel Fowler)

Keith Nichols 1159

Hmmm. Note say Nichols got this from Fowler band version from 1922, but according to Rust, Fowler's Washboard Wonders recorded it 7/2/25, Columbia 14084-D. And here's a copyright:

Chitterlin' strutt [sic]; a stomp, Lemuel Fowler, of U.S.; pf. © 1 c. Oct. 29, 1924; E 600941; Edith Smith, New York.

The Columbia record label does spell Strut the "modern" way and credits Fowler.

8/13 Bob Pinsker notes this about Fowler:

In all of this poring over the CCE [Catalog of Copyright Entries of the Library of Congress], I have happened upon things that I had no idea about, just nearby. For instance, I found a previously unknown alias for Lem Fowler - he was just a nut for pseudonyms, using "P. Henry", "Relphow James", "James Meller", "Ed. Richard", at least, on copyright registrations in the mid-twenties. Now I stumbled across a copyright for "Frisky Feet" under the name "Relphow Jones" (note that "Relphow" is sort

of "Fowler" inside-out!). Even Mike Montgomery didn't know that - in his liner notes on Document for the CD of Fowler material he wrote: "Frisky Feet' (for which there never was a copyright) is the working title Lem gave in 1926 to a tune which (in 1927) would be called 'Percolatin' Blues'." Ah, but it turns out that there WAS a "Frisky Feet" copyright under this variant pseudonym (Jones instead of James)! Just serendipity! You are now the 2nd person to know that, I reckon.

Chizzlin' Sam (Clarence Williams)
Moonlight Broadcasters 1193

<confirmed via sheet music 10/02. And 12/17/35 copyright reg. by Williams.

Chloe (Song of the Swamp)
(Neil Morét*-Gus Kahn)
Classic Jazz Quartet 1125
Grand Dominion JB 1337
Paris Washboard 1428

<4--Bob, see notes below from previous edition. Obviously, I should have added subtitle (Song of the Swamp), but I guess I just overlooked it.

Dick Zimmerman: "Chloe (Song of the Swamp)" from 1927 sheet music. Cover has hyphen, as do lyrics (obviously to make sure people sing it as two syllables), but NOT copyright page.

Mike Durham confirms: I have sheet music (1927) which gives title as "Chloe (Song of the Swamp)" with no hyphen.

Presume we'll go with this.
Erdos: yes

Damn: Tex sends sheet music copyright page, also 1927, that does have the hyphen. The only conceivable explanation is that it was published both ways. I guess I still prefer Chloe.

ASM has what is probably the copy Tex sent: 1927, Villa Moret; has photo of Ethel Waters on cover and "The African Souvenir edition"—obviously not the first publication.

Chong (He Come from Hong Kong)
(Harold Weeks)
Frederick Hodges 1333

CD just had "Chong" as title.
Found sheet music. Copyright page is

CHONG

(He Come from Hong Kong)

Cover is same, but no parens on subtitle, it's just on second line in **much** smaller type.

And the copyright confirms:

CHONG HE COME FROM HONG-KONG; fox trot, by Harold Weeks [of U.S.]; band. 4to. (c) Apr. 23, 1919; 2 c.. Apr. 24, 1919; E 448529; Leo Feist, inc. New York.

Note hyphen in copyright entry, but none on sheet music.

Choo Choo (I Gotta Hurry Home)

Dave Ringle-Bob Schafer-Duke Ellington)

Des Plantes' Washboard Wizards 1409
We had (Gotta Hurry Home) as subtitle, which is what Rust shows in index. Rec.

The Ambassadors, 10/24, Vocalion 14916, X-9523.

Original Memphis Five, 10/14/24, Pathe Aktuelle 036151, 10989; Pathe 6759; Perfect 14332.

Goofus Five, 10/24/24, OKeh 40233.

Earl Randolph's Orchestra (pseudonym for Joseph Samuels Orch), c. 10/23/24, Paramount 20358, Triangle 11431.

Bailey's Dixie Dudes, 11/12/24, Gennett 5602, Claxtonola 40397.

Washingtonians [Ellington], 11/24, Blu-Disc T-1002, 5001; Pennington 1437; Rex 28003.

Kentucky Blowers, 11/12/24, Gennett 5602.

(*Wow, did this ever take the country by storm!*)

Oops! The first first recording of it, Ambassadors on Vocalion, showed the subtitle as "I Gotta Hurry Home," confirms our composer last names. Couldn't find any Memphis Five labels, but Online 78 lists our composers and "I Gotta Hurry Home" as subtitle. Goofus Five on OKeh also is "I Gotta Hurry Home," cites all three composers by complete names, but does have hyphen in Choo Choo. The Duke Ellington Music Society web site uses "I Gotta Hurry Home" as the subtitle. No subtitle on Washingtonians T-2005 or Blu-Disc 5001.

Well, the fact is that wherever I actually find the subtitle on a label, it begins with *I*.

And here's the clincher:

Choo choo, I gotta hurry home; w Dave Ringle and Bob Schafer, m Duke Ellington, arr. William H. Heagney, both of U.S. © 1 c. July 19, 1924; E 5960000; Broadway music corp.. New York.

It appears to me that Rust overlooked the *I* and everybody followed him.

Choo-Choo Blues (Elmer Barr-Mort Bosley-Henry Santrey)
Chris Tyle's Silver Leaf JB 1298

Rust says

Frank Westphal aho, 10/12/22, Columbia A-3743.

The Virginians, (as Choo-Choo with hyphen) 10/24/22, Victor 18978, HMV B-1855, Zonophone 3496.

Art Landry's Syncopatin' Six, 6/16/23, Gennett 5184.

Trixie Smith, 12/24, Paramount 12245, Silvertone 3565 (as Tessie Ames).—but this is a different song, by J. Guy Suddoth.

1922 copyright book shows

Choo-choo blues; words by Mort Bosley, music by Elmer Barr [of U.S.], ed. and arr.

by Jean Walz; piano with words. © 1 c. Sept. 7, 1922; E 543691; Irving Berlin, inc.. New York.

Choo-choo blues; words by Mort Bosley and Henry Santrey, music by Elmer Barr [of U.S.] © Oct. 11, 1922; 2 c. Oct. 12; E 548659; Irving Berlin, inc., New York.

Copyrighted by Bosley-Barr Sept 7; then re-copyrighted Oct. 11 adding Santrey as lyricist, then rec. by Westphal the next day. My guess is that Berlin or Westphal wanted the lyrics massaged a bit before recording the song, and Santrey did the job.

Note that copyrights had the hyphen.

Labels? Couldn't find Westphal's Columbia label, but but LC SONIC says its Barr only, no hyphen, which is how the Columbia master catalog reads.

The Virginians Victor label has hyphen, credit for Barr only. (Victor project same, but has a note at composer listing: "Composer information source: Disc label"; usually they have their own recording session records to consult.)

Art Landry on Gennett is no hyphen, but composer credit is Barr-Creager.

Am ambivalent on this one, so I guess we just stick with Choo Choo and Barr, as we had it.

NO! Later search found the sheet music, pub. by Irving Berlin, 1922, w. Mort Bosley & Henry Santry, m. Elmer Barr. Hyphen on copyright page but not on cover.

Chromatic Capers (George L. Cobb)
George Foley 1088
Confirmed with 1925 sheet music.

Chrysanthemum, The (An Afro-American Intermezzo) (Scott Joplin)
Trevor Richards New Orleans Trio 1222

<4--[Baker to Erdos] Sheet music for this has subtitle "An Afro-American Intermezzo." I would argue that this is a genuine subtitle, not truly in the pattern of "publisher's description of genre to potential buyer." For, example, right next to it in the NY Public Library complete Joplin works book we find "The Cascades (A Rag)," "The Sycamore (A Concert Rag)," "The Favorite (A Ragtime Two-Step)"—I would reject all of these as subtitles. This is a fine distinction, I admit, and if you're ambivalent, then leave it out. I absolutely do not want to treat these generic genre descriptions, found so frequently in the ragtime pages, as subtitles, but I do want to leave the door open for all other manner of interesting subtitles—a predilection I learned from you, I might add! --4>

ASM, 1904, Stark.

Chunnel Boogie (Louis Mazetier-Neville Dickie)

Louis Mazetier & Neville Dickie 1289
Church Street Sobbin' Blues
 (Anton Lada-Joe Cawley-Alcide Nunez)
 Swedish Jazz Kings 1122
 Des Plantes' Washboard Wizards 1325

Rec.

Louisiana Five (w/Nunez-Cawley-Lada), 3/19, Emerson 9179, 7517.

Plantation Dance/Jazz Orch, 3/30/21, Emerson 10368.

Eva Taylor (as Irene Gibbons), 5/8/23, OKeh 8069.

Clarence Williams WB Four, 11/25/27, also as "(Norfolk) . . .," says Rust, OKeh 8525.

Eddie Lang, 11/5/28, as "(Norfolk) Church Street Sobbin' Blues," says Rust, OKeh 8633, Parlophone R-1495 et al. (OKeh as Blind Willie Dunn).

Claude Hopkins, 2/21/37, Decca 1286, Brunswick 02447.

Williams and Lang OKeh labels are odd:

(Norfolk)
CHURCH STREET SOBBIN' BLUES
 (Lada - Cawley - Nunez)

And it stays odd: Haesler found a different pressing of the OKeh 8525 label, with a different placing of Norfolk:

CHURCH STREET SOBBIN' BLUES
 (Norfolk)
 (Lada - Cawley - Nunez)

Hard to know what to make of that "(Norfolk)" stuck up there; couldn't find any of the other actual labels, but presumably they're all the "correct" title, which is how the tune was copyrighted and later published:

Confirmed by 5/26/16 copyright reg. Later ASM sheet music is w. Spencer Williams/m. Lada-Cawley-Nunez.

(c) 1919 Feist

(c) renewal 1947 Feist.

Presumably a song version that came later.

I've put a cross-ref from "Norfolk" to lead users here, but I'm not inclined to treat that as a genuine alternative title--seems it was more like an OKeh aberration--also LC SONIC has the Eva Taylor OKeh 8069 and doesn't report a Norfolk on it, nor on the Parlophone release of Eddie Lang.

But Bill did a little more research on the mysterious Norfolk: To my conclusion that it was an OKeh aberration, he said,

I agree. But why add it to two versions recorded almost 12 months apart?

English and Australian Parlophone did not acknowledge (Norfolk) in the title when they released the Dunn version of the tune on an Eddie Lang memorial record in 1933.

Ross Laird's 'Discography of OKeh Records, 1918-1934' includes the (Norfolk)

prefix/sub-title for both 8525 and 8633, so it is probably in the recording ledger.

Aha. I forgot I have the Mosaic MD8-213 CD set, 'The Classic Columbia and OKeh Joe Venuti and Eddie Lang Sessions' with the 5 November Blind Willie Dunn sides.

The Mosaic booklet discography makes reference in some instances to information on the 'Okeh file card', so it seems that the compiler/producers had access in 2001-02, via Michael Brooks, to Sony's Columbia/OKeh archive. However, all Mosaic references to "Church Sobbin' Blues" tune title have omitted the (Norfolk).

The notes for "Church Sobbin' Blues", written by Marty Grosz, are mainly musical, but include the comment:

"...first recorded in 1919 by the Louisiana Five. It was composed by the band's star, clarinetist Alcide... The tune later surfaced under the title Mecca Flat Blues..."

June 2014 Haesler dug into this some more. Turns out that the copyright registration of the song version with words by Spencer Williams wasn't all that far behind the original copyright: Nov. 22, 1919. Both copyrights were registered by Leo Feist.

Then comes a whole batch of labels: Louisiana Five on Emerson 9179 = 3 composers, no Norfolk.

Eva Taylor on OKeh 8069 is the same. Which is odd, in that she's accompanied by Clarence Williams and sings (presumably) his lyrics, but his name didn't get on the label.

Williams WB4 on OKeh on 8525 is as noted above: 3 composers with (Norfolk). Nor did his name get on this label, even though he had added his lyrics eight years earlier.

Same for Eddie Lang (Blind Willie Dunn) on OKeh 8633, as noted above.

Parlophone R 1495 reissue of Langhas 3 composers, no (Norfolk) this time.

Claude Hopkins on Decca 1286 has FOUR composers, no (Norfolk).

Cinderella Girl (Dave Dallwitz)
 Steve Waddell's Creole Bells 1348

Several confirming sources, incl. Victorian Jazz Archive and "Australian Jazz Compositions: By Composers" online at jazzramble.com.

Circus Day in Dixie (Albert Gumble-Jack Yellen)
 Univ. of Wisconsin Symphony Band 1284

We just had Gumble, but ASM shows w. Jack Yellen/m. Gumble; 1915, Jerome Remick. Confirmed by online search as the original publication of the song, so we must add Yellen. 6/23/15 copyright reg. also confirms both.

Ciribiribin (Alberto Pestalozza-Carlo Tiochet)

New Orleans Rascals 1113
 LP had "Chiribiribin" by A. Pestalozza-Tiochet. <3--Erwin Elvers of Luetjensee, Germany: "The correct name of the Italian composer is Alberto Pestalozza."

Bob: Our spelling comes from S&P. But Kinkle and Lissauer both show him as A. Pestalozza, which may be more likely (cf. pizza)

Maybe it's worth revisiting earlier notes in light of yet another source, Lissauer:

S&P say "Ciribirin (They're So in Love)." Eng. words by Harry James-Jack Lawrence based on Italian song by Albert Pestalozza with lyrics by Carlo Tiochet.

Kinkle shows it as "Ciribiribin (Italian; U.S. version by Rudolph Thaler, A. Pestalozza)."

Lissauer: music by A. Pestalozza; Eng. words by Tell Taylor [writer of "Down by the Old Mill Stream" --DB]; Ital. words by Rudolf Thaler.

David Ewen in American Popular Songs: From the Revolutionary War to the Present: music A. Pestalozza, English lyrics Rudolf Thaler.

Jeeze, what a mess!

Dick Zimmerman: A. Pestalozza (from 1909 orch.).

OK, Alberto Pestalozza-Carlo Tiochet

Tex sends 1909 sheet music showing music by A. Pestalozza, lyrics by Rudolf Thaler. That's the song that we know in America, so there's sure an argument for listing it as Pestalozza-Thaler.

But I could still go with Pestalozza-Tiochet.

telcon 8/28: Stick with Pestalozza-Tiochet. Thaler falls out via the Avalon precedent. [lyrics added/long after song music composed]

City Limits (Jack T. Rummel)
 Jack Rummel 1118

<4--It still looks odd to me to have composer Jack T. Rummel, performer just Jack Rummel. Especially since Jack usually is nickname for John. John T. Rummel I could buy. I'm Richard A. Baker or Dick Baker, but I'd never be Dick A. Baker. Have you bounced this off Rummel?

No, says Erdos--but I can see why performer doesn't want to clutter or formalize his name. --4>

And the final word from collector Tom Brier: I have all three of Rummel's folios, and he consistently credits himself as "Jack T. Rummel" on the music.

City of a Million Dreams
 (Raymond Burke)
 Thompson, Smith & DeVore 1116

1116 credited Burke-Rose.

Norrie Cox recording credits only Burke. And all the other mentions of a composer I could find were Burke only. Butch Thompson said it was Charlie Devore who claimed that

Rose had contributed to the lyrics. He later double-check with DeVore and sent this note:

As for Charlie and City of a Million Dreams, we have only Charlie's word for it, but he thinks it's a strong possibility based on his friendship with Raymond, Paul Crawford, Johnny Wiggs and the others that Mr. Rose may have written some of the lyrics -- not the music -- for City of a Million Dreams. It's strictly hearsay, with only Charlie around to even mention it. He's OK with however you want to handle it. My inclination would be to skip the theorizing about the lyrics -- too hard to explain, no hard evidence -- and leave Rose out.

Clap Hands! Here Comes Charley!

(Joseph Meyer-Billy Rose-Ballard Macdonald)

Orpheon Celesta 1095
Charleston Chasers 1376

<2--[McDonald & no final ! on 1095]

Baker: "S&P say Joseph Meyer/Billy Rose-Ballard MacDonald. Kinkle confirms composers, but adds second, final, explanation point." Erdos (point to note about final !): "NO." --2>

<4--But just noticed that Lissauer also has "Clap Hands! Here Comes Charley!" And double-checked S&P, which also has the banger. Obviously, it belongs there. --4>

Hassan's sheet music agrees. And, of course, we figured out a long time ago that Ballard spelled it Macdonald.

Clarinet Marmalade (Larry Shields-Henry Ragas)

Paramount Theatre Orchestra 1089
Orpheon Celesta 1095
Ray Skjelbred 1124
Smith-Tyle Frisco Syncopators 1211
Bob Schulz & His Frisco JB 1315

ASM, 1918, Leo Feist.

Clarinet Spice (Dave Dallwitz)

Back Bay Ramblers 1262

Many secondary citations on Australian web sites credit Dallwitz, incl. Victorian Jazz Archive. Looks like 1st rec. Parlophone in 1950.

Clark and Addison (Ray Skjelbred)

Butch Thompson/Berkeley Gang 1127

Skjelbred was pno in the band.

Clearing House Blues, The

(Sadie Honesty-Harry Webb)

Neville Dickie 1269

Neville says it was a piano roll Waller recorded for QRS 1922-25. The copyright:

Clearing (The) house blues; w Sadie Honesty, melody H. B. W.. of U.S., arr. Walter Johnson, of U.S. © 1 c. Nov. 1, 1923; E 575079; Harry Benjamin Webb, New York.

And then later

Clearing (The) house blues; w and m Sadie Honesty and Harry Webb, both of U.S., arr. Arthur Darvo. © Apr. 12, 1924; 2 c. Apr. 11; E 585353; Joe Davis music co., New York.

Clementine (from New Orleans)

(Harry Warren-Henry Creamer)

West End JB 1085
Paramount Theatre Orchestra 1089
John Gill's Calif. Sunshine Boys 1157
Charleston Chasers 1287
San Francisco Starlight Orchestra 1296

<4--Erdos just found book that credits James P. Johnson along with Warren & Creamer. Can someone confirm --4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Neither unpub nor pub registrations give subtitle. Unpub: w. Harry Creamer, m. Harry Warren & Jimmy Johnson (Harry Creamer is not my typo). Pub: w. Henry Creamer, m. Harry Warren, with ukulele arr. by Anthony J. Franchini.

8/22, Alex Hassan: Clementine (from New O.) does not list JPJ on the original sheet credit. Riley & Montgomery send confirming sheet music.

ASM-HSM both have it, 1927, Shapiro, Bernstein.

Cleopatra Had a Jazz Band

(Jimmy Morgan-Jack Coogan)

John Gill's Original Sunset Five 1126

ASM, 1917, Leo Feist; m. JM/w. JC. 8/17/17 copyright reg. calls him J. L. Morgan first, then James Lewellyn Morgan, but on sheet music he's Jimmy.

Cleopha (Scott Joplin)

Queen City Ragtime Ensemble 1138

Confirmed via my sheet music, 1902.

Clicquot (Harry Reser)

Howard Alden with Dick Hyman 1200

ASM, 1926, Harry F. Reser.

Climax Rag (James Scott)

Black Eagle JB 1054
Trevor Richards New Orleans Trio 1222
Red Rose Ragtime Band 1360

Confirmed via my sheet music, 1914.

Clock and the Banjo, The

(Harry Reser)

Howard Alden with Dick Hyman 1200

Clock (The) and the banjo; by H. F. Reser ; banjo solo, with pf. acc. (c) Jan. 1, 1927; 2 e Jan. 21; E 655640; Harry F. Reser, Forest Hills, L. I., N. Y.

Close Fit Blues (Clarence Williams)

Swedish Jazz Kings 1122
Peruna Jazzmen 1204

Rec. Irene Mims, 3/30/28, Vocalion 1183. CW's Jazz Kings, 1/12/28, Columbia 14287-D; 3/29, Grey Gull & Madison 1718, Radiex 1736, Van Dyke 7801, 33024, 77038.

Close fit blues; melody by Clarence Williams. © 1 c. Feb. 27, 1928; E 633481; Clarence Williams music pub. co., inc., New York.

Close Your Eyes (Bernice Petkere)

Barbara Rosene & Her New Yorkers 1422

Close your eyes; w and melody Bernice Petkere. © 1 c. Jan. 16, 1933; E unp. 66332; Irving Berlin, inc.

Closing Time (Wally Fawkes)

Wally Fawkes & His Soho Shakers 1144

Cloudsville (Steve Lane)

Des Plantes' Washboard Wizards 1290

Tex W. says 1962 by Lane, a Brit., so my copyright sources won't help. It was on Wembley Wiggle, an LP on 77 Records LEU 12/3 in UK, rec. date 1960-62. Couldn't Google up confirmation, so we'll rely on Tex.

Coal Cart Blues (Louis Armstrong-

Lil Hardin)

Scaniazz 1038
West End JB 1042
Original Salty Dogs JB 1115
South Frisco JB 1143
Jacques Gauthé's Creole Rice YBJB 1170
Down Home JB 1241
Two Clarinet Stompers 1259

What?! This title isn't in Rust title index! But that's an oversight, as it's there by CW Blue Five, 10/8/25, OKeh 8245, HJCA HC-18. (OKeh 8245 credit is full names Louis Armstrong-Lillian Harding [sic].

LA aho (w/Bechet), 5/27/40, Decca 18091.

Label has same full-name credits as OKeh.

Copyright:

Coal cart blues; melody L. A. and L. H., of U.S. © 1 c. Nov. 3, 1923; E 574625; Louis Armstrong and Lillian Hardin, Chicago.

And John Gill reports having found "date obscured, looks like 1927" copyright deposit for this tune by Lillian Hardin.

Coal-Yard Shuffle (Joe Steele)

Back Bay Ramblers 1355

CD was Coal Yard, no hyphen.

Notes say by Joe Steele's Orchestra, Victor, 1929, and that's the only recording of it shown in Rust. Victor Project confirms (6/4/29, Victor V-38066), but gives title as "Coal-yard Shuffle."

And the Victor label is clear: COAL-YARD SHUFFLE.

But Steele copyrighted it without the hyphen: Coal yard shuffle; melody by Joe Steele. © 1 c. Dec. 17, 1930; E unp. 32297: Southern music pub. co. inc., New York.

Coaxing the Piano (Zez Confrey)
Tony Caramia 1209
Tony Caramia 1328

Rec. 9/21, Brunswick 2167. Label credits Confrey. 1922 copyright entry confirms.

Cocaine Habit Blues (Jennie May Clayton)
Terry Waldo 1002

<3--by Traditional on 1002 -- anybody know?

Steve Abrams: By Jesse Clayton. Not to be confused with Cocaine Blues by Luke Jordan.

ErDOS: yes, use it--3> [which we've been doing since 1993. --DB]

New look May 2013 for 6th ed.: Rec. Memphis Jug Band, 5/17/30, Victor V-38620. Aha: The Victor Project for it credits Jennie Clayton.

And aha again: The label credits (Jennie May Clayton). And aha No. 3:

Cocaine habit blues; words and music by Jennie May Clayton. © 1 c. May 23, 1931; E unp. 40331; Southern music pub. co., inc., New York.

We shall follow this, but note this Wikipedia entry:

"Take a Whiff on Me" is an American folk song, with references to the use of cocaine. It is also known as "Take a Whiff (on Me)," "Cocaine Habit," and "Cocaine Habit Blues." . . . This song was collected by John and Alan Lomax from Iron Head and Lead Belly, as well as other sources.

This is probably like "Frankie and Johnny" and other old folk songs: Anybody's free to copyright "their version" of it.

Coffee Rag (Lily Coffee)
Trebtor Tichenor 1282

Coffee rag; by L. Coffee, of U.S.; piano. Houston, Tex., W. C. Munn co. © July 21, 1915; 2 c. July 20, 1915; E 365415; Lily Coffee, Houston, Tex.

Coffin Blues (Aletha Dickerson--Rosa Taylor)
Jazz Classics 1061

Rec. Ida Cox, 9/25, Paramount 12318. Copyright confirms:

Coffin blues; w Rosa Taylor, melody Aletha Dickerson. of U.S.; in F. © 1 c. Nov. 23, 1925; E 628767; Chicago music pub. co., inc., Chicago.

Oddly, the claimant card shows just Dickerson. Paramount label credits both.

Cold in Hand Blues (Jack Gee--Fred Longshaw)
Helm-Leigh Jazz & Blues Review 1331

Rec. Bessie Smith 1/14/25, Columbia 14064-D, 35672, DF-3074, LF-218; Parlophone R-2344; Odeon 272289. Victoria Spivey (as Cold in Hand), 10/11/37, Bluebird B-7224.

Copyright:

Cold in hand blues; melody Jack Gee and Fred Longshaw, both of U.S. © 1 c. Feb. 3, 1925; E 605492; C. R. pub. co., New York.

Cole Smoak (Clarence H. St. John)
David Thomas Roberts 1021
Le Petit Jazzband de Mr Morel 1362
Red Rose Ragtime Band 1399

ASM, 1906, Stark.

College Rag, The
(William Parke Hunter)
Terry Waldo & Bo Grumpus 1339

Rec. Olly Oakley, London 3/12/03, Zonophone 1060 (oddly, Rust has a composer credit: W. Hunter), and that's indeed what's on the label. My reissue on World Records/EMI credits Parke Hunter. Notes say William Parke Hunter was renowned banjo virtuoso. And indeed, he and Vess Ossman recorded together many times.

Collegiate (Moe Jaffe--Nat Bonx)
New Orleans Rascals 1113
ASM, 1925, Shapiro, Bernstein.

Collegiate Rhythm (Keith Nichols)
Red Roseland Cornpickers 1133
Nichols was in that band, so he/they should know.

Colonial Glide (Paul Pratt)
Wally Rose 1057
Trebtor Tichenor 1282
ASM, 1910, J. H. Aufderheide.

Colonial Rag (Ernest R. Ball--Julius Lenzberg)
Glenn Jenks & Dan Grinstead 1292
ASM, 1914, Witmark.

Colorado Blues (Euday L. Bowman)
Bob Wright 1239

<4--we had him Euday Bowman a couple of places, including here, and Euday L. a couple of places. I'll add the middle initial everywhere. --4>

ASM, 1915, Bowman.

Colored Aristocracy (Gus W. Bernard)
Lake Arrowhead Early JB 1365

<Oops, we had Gus on the list, but I found the sheet music and it's Gus. with a period. But after thinking about Will/Will. Heeland, I'm persuaded that he used the name/nickname Gus and that the period is either superfluous or indicates there's a longer name that he just didn't use.

ASM, 1899, Green.

Colossus of Columbia
(Russell Alexander)
Bo Grumpus 1388

This was on CD as Pan American Exposition March by Alexander.

1901, say notes. Oops, I found Pan-American exposition march; by H. Geo. Evans, for piano. Copyright by Pepper-Evans music co., Jefferson, Okla. Class C, XXc, no. 5668, Apr. 15, 1901; 2 copies rec'd Apr. 15, 1901. [But copyright registered by Pepper-Evans Music Co. of Johnstown, Pa.]

[Nothing else 1900-02]

Pan-American Exposition was in Buffalo, NY, 1901. Pres. McKinley was assassinated there, and Teddy Roosevelt became president.

Well, State U. of NY has a Pan-American Exposition Sheet Music Collection. It has 35 pieces, incl. the Evans one and a "Pan-American Exposition" march and two-step by E. B. Ralph (1898).

Russell Alexander Alger was McKinley's secretary of war!

Sent the Evans and Ralph pieces to Robbie 1/3/14. His report: Neither one of them is the Bo Grumpus tune. Back to Square One. But one of the folks Robbie consulted knew a bit about Alexander. Here's a bio sketch I found in a program that featured one of his tunes:

Russell T. Alexander was born in Nevada, Missouri, on February 26, 1877. It is not known how he first became interested in music or whether his parents were musicians, but at 20 years of age he signed a contract with Barnum and Bailey's Circus to play euphonium for a five-year tour of Europe and Great Britain. He obviously had extensive musical training, because he was entrusted with the task of arranging music used by the band while on tour. During another period, he played with the Belford Carnival. While on tour with these organizations, he composed many of his famous marches.

During the time he was in Europe, his brother Newton was playing trumpet in theater orchestras in Philadelphia and Atlantic City. After accompanying many vaudeville shows, Newton conceived the idea of a music unit as a vaudeville act. He organized a group composed of himself, his brother Woodruff, James Brady, and Willie Patton. The act gained popularity under the name The Exposition Four. Russell Alexander replaced Willie Patton in the Exposition Four, which was basically a comedy team. One of them worked with blackface, and the audience loved the act so much that they were called for many repeat engagements throughout the United States.

Brother Newton was famous for his duets in which he played two trumpets simultaneously, using variations with double and triple tonguing. The Exposition Four members were accomplished musicians, thus accounting in part for their audience appeal.

Both Russell and Woodruff were frequently treated in tuberculosis sanitariums. Russell, despite his health problems, continued to compose. He finally succumbed to the disease, however, at a sanitarium in Liberty, New York, on October 1, 1915. He was only 38 years of age.

Alexander has come to be regarded as one of the greatest composers of circus music and was elected to the Windjammers Hall of Fame in 1978. It is a sad footnote to the history of band music that his widow, Eleanor, was penniless and sold all rights to his compositions to C.L. Barnhouse for a mere \$125.

Barnhouse

(<http://www.barnhouse.com/composers.php?id=-100>) has several dozen Alexander compositions for sale in various arrangements; Wikipedia (http://en.wikipedia.org/wiki/Russell_Alexander) lists 42 titles for him. This piece could be any of them.

Well, the Chatsfield Brass Band & Music Lending Library

(<http://chatfieldband.lib.mn.us/>) can provide the entire 15 parts of either the 1897 or 1926 arrangement of "International Vaudeville" for a membership fee of \$15 plus \$15 for all 15 parts or c. \$2 for an individual part. If push comes to shove, could do that.

Aha, 1/20/14 Robbie tracked down "Colossus of Columbia" by Russell Alexander (hear it at <http://dickbaker.org/stomppoff/PanAmerican/> -- he claims that they're the same tune, and it sounds right to me. Copyright for that is

Colossus of Columbia. For military band, by Russell Alexander. Copyright by C. L. Barnhouse, Oskaloosa, Ia. Class C, XXc, no. 1526, Jan. 31, 1901; 2 copies rec'd Mar. 11, 1901.

But note that the Exposition collection I mention has many more "Pan-American March" titles than I found before. See it at <http://library.buffalo.edu/pan-am/exposition/music/sheetmusic.html>

And the Colossus of Columbia sheet music confirms that it is indeed the tune that Bo Grampus recorded.

Finally got a follow-up from Ventresco:

Colossus of Columbia was originally called The Pan American Exposition March. There's an Edison cylinder of it. I have it somewhere--it's from 1900. By the 20's it had been re-named Colossus of Columbia..Exactly the same piece.

Great story . . . but see the 1901 copyright for Colossus of Columbia.

There was a "Pan-American Exposition" recorded by the Edison Grand Concert Band

released c. 1902 on Edison Gold Moulded Record No. 7826, but I couldn't find a composer credit for it. And we know that there were several Pan-American Exposition marches written at the time.

Columbia, the Gem of the Ocean

(David T. Shaw)

Levinson's Trans-Atlantic Saxtette 1430

Wikipedia:

"Columbia, the Gem of the Ocean" is a United States patriotic song which was popular during the mid-19th and early 20th centuries, especially during the Civil War era. It may have functioned as an unofficial national anthem in competition with "Hail, Columbia" and "The Star-Spangled Banner" until the latter's formal adoption as the national anthem of the United States in 1931. . . .

Historical sources generally agree that in the autumn of 1843 an actor named David T. Shaw wanted a new patriotic song to sing at a benefit performance. He gained the assistance of a fellow performer, Thomas á Beckett (1808-1890), who wrote the lyrics and melody for him. Evidently, Shaw published the song under his own name, but Beckett was able to prove his authorship by means of his original handwritten composition. [According to Paul Holsinger, editor, *War and American Popular Culture: A Historical Encyclopedia*, Greenwood Publishing Group, 1999, p. 67]. There remains some disagreement as to whether other versions of the song predated Beckett's composition or followed it. The British version of this anthem, "Britannia, the Pride of the Ocean," was first published in 1852, nine years after the American version was first published. There is no actual evidence it predated the American version. Interesting. And here's an article at Library of Congress web site on the song:

About 1843, David Shaw, a Philadelphia singer, wrote a few patriotic lines and commissioned another performer, the actor and musician Thomas a'Beckett, to put them to music. A'Beckett, apparently not fond of Shaw's lines, rewrote them as he composed the tune. Shaw performed the new piece to great acclaim, but when the music was first published he alone was credited as both composer and lyricist. A'Beckett, credited only as the arranger, contested authorship and subsequently published his own version of the song.

A'Beckett may have authored the words to "Columbia, the Gem of the Ocean," but the matter soon became more complex when he, in turn, was accused of plagiarizing the words of a British song, "Britannia, The Pride of the Ocean." It has been documented that the British journalist, Stephen Joseph Meany, wrote the poem "Britannia, the Pride of the Ocean" in 1842 but a'Beckett claimed "Britannia" was plagiarized from his song. Either way, Meany's lyrics and the

Shaw/a'Beckett lyrics show a remarkable similarity. . . .

Sheet music from both 1843 and 1846 credited the American title as "Columbia, the Land of the Brave." Yet between these two dates, in 1844, the song was also published under the title it subsequently retained, "Columbia, the Gem of the Ocean." Extremely popular during Abraham Lincoln's Civil War administration, the song became a standard tune in the U.S. Marine Corps Band's repertoire.

I guess we keep our original citation—but also keep in mind that's a bit controversial.

Columbine Rag (Jack T. Rummel)

Jack Rummel

1118

Come Along My Mandy! (Tom Mellor–

Alfred J. Lawrence–Harry Gifford–

Nora Bayes–Jack Norworth)

Canary Cottage Dance Orchestra 1415

Says Dan Levinson in notes:

Originally composed in 1907 by Tom Mellor, Alfred Lawrence and Harry Gifford; three years later Nora Bayes and Jack Norworth rewrote the lyrics and introduced it in *The Jolly Bachelors*.

And indeed, in 1910 copyright book we find Come along my Mandy; written and composed by Tom Mellor, Alf. J. Lawrence [sic] and Harry Gifford, American version by Nora Bayes and Jack Norworth. © Jan. 10, 1910; 2 c. Jan. 10, 1910: E 223222; Francis, Day & Hunter, London, England.

Hmmm. MTSU has it, but with ! on title, and shows Lawrence, so that must have been an LC typo. AND I found the 1907-10 sheet online at Levy. Indeed there is an exclamation point on the cy page, although not the cover.

Come and Make Your Heaven in L.A.

(Buck Murphy–Jack Engels)

Ian Whitcomb

1049

I fear we'll have to take Ian's word for this one. It wasn't copyrighted anytime 1921-24 (which is not impossible, considering that it was written on commission for a real estate company. I Googled until I was blue in the face, but couldn't find any reference to it that doesn't lead back to Ian. His liner notes:

The most obscure of the songs on this album is "Come and Make Your Heaven in L.A.," a real estate "enticement" song of 1922, when realtors were making an all-out assault on Americans of the hinterland to come realize their dreams in Lotusland. It was a clever hype—since the land was recently reclaimed desert—and it worked. The song was commissioned by Orange Realty Inc., and Buck Murphy, an Alley veteran, wrote the tune. Unfortunately Jack Engels, a crafty communist and erstwhile agitator for the I.W.W., conned the realtors into being allowed to write the words. The result was a wicked piece of anticapitalist propaganda, which might have never seen

the light of day had not Engels himself had it privately published. Whitcomb discovered it on a lower shelf in the Hungerford-Lummo Foundation in Glendale, California. This was when he was researching for his novel *LotusLand—A Story of Southern California*, and as a result of that wallow in the 1917-1925 period he wrote a sort of rag which he has named after his ill-fated novel.

Come Back Sweet Papa

(Paul Barbarin–Luis Russell)	
Canal Street JB	1005
Oakley's Lakeshore Serenaders	1013
Tomas Örnberg's Blue Five	1043
Wally Fawkes & the Rhythm Kings	1060
Pam Pameijer's Classic Jazz Aces	1194
Down Home JB	1199
Peruna Jazzmen	1204
Smith–Tyle Frisco Syncopators	1211
Ernie Carson & the Castle JB	1283
South Frisco JB	1307
Helm–Leigh Jazz & Blues Review	1331
Neville Dickie	1341
Yerba Buena Stompers	1369
John Gill's Jazz Kings	1401
Delta Stompers	1426

<2-- 1194 & 1199 had comma. Baker: to comma or not? S&P say no, and agree on Barbarin-Luis C. Russell. Also, no comma in Kinkle. --2>

2013 revisit: Rec. Armstrong Hot Five 2/22/26, OKeh 8318, Special Edition 5018-S, Odeon 279790, HJCA HC-21. (Rust has comma)

No comma on the OKeh label.

Aha, the copyright:

Come back sweet papa ; melody by L. C. Russell and P. Barbarin. 1 c. May 1, 1926; E 637450; Luis C. Russell and Paul Barbarin, Chicago.

OK, no comma!

Come Back to Me Mandy (I Want You Back Home)

(Buddy Christian–Armand J. Piron)
Swedish Jazz Kings 1188

Not in Rust! LP has subtitle that I never put here in index: (I Want You Back Home).

And here's the copyright:

Come back to me Mandy I want you back home; words and melody by Buddy Christian and A. J. Piron [of U.S.] © 1 e. Aug. 5, 1919; E 4563S8; Armand J. Piron, New Orleans.

And oops, we had composer name as Narcissus Buddy Christian based on Ray Smith's notes, but there's no Narcissus on the copyright, and he's here elsewhere multiple times without his presumed (and odd) first name, so we must lose it here.

Folks at Hogan Archive at Tulane were kind enough to send the cover and copyright page. The subtitle is on the cover, but not the copyright page; and Christian is identified by initials N. B.

Normally, I reject a subtitle that's not on the copyright page, but in this case, we have the copyright too showing that it was the composers' idea, not some cover artist's, so I shall leave it.

Come On and Stomp, Stomp, Stomp

(Fats Waller–Chris Smith–Irving Mills)	
Peruna Jazzmen	1003
Black Bottom Stompers (England)	1045
Creole JB	1051
South Frisco JB	1180
Paramount JB of Boston	1205
Zenith Hot Stompers	1248
Pam Pameijer's New Jazz Wizards	1382
Yerba Buena Stompers	1406

Rec. Johnny Dodds 10/8/27, Brunswick 3568, 3681, 80074; Vocalion 1148, V-1003.

Well, well, well: no commas and no composer credits on one Brunswick 3568 label, but found the Canadian version of 3568, which had "Come On and Stomp, Stomp, Stomp!" Vocalion 1148 matches Brunswick 3568. The only other label I found was Vocalion V-1003, which *does* have commas, and confirms Smith-Waller-Mills.

The labels are divided, so let's go with copyright:

Come on and stomp, stomp, stomp; words and music by Chris Smith, Thomas Waller and Irving Mills; pf. acc. with ukulele arr. by M. Kalua. © Dec. 27, 1927; 2 e. Jan. 9, 1928; E 681048; Jack Mills, inc., New York

Come On, Baby! (Archie Gottler–Maceo Pinkard–Sidney Clare)

Red Roseland Cornpickers	1153
Neely's Royal Society Jazz Orch	1250

ASM, 1928, Ager, Yellen & Bornstein. 9/28/28 copyright reg. had no punctuation, but most of the record labels match the sheet music in having the comma and banger.

Come On, Coot Do That Thing

(Coot Grant*)	
Scaniazz	1056
Leigh–Dapogny Mysterious Babies	1087
Blue Rhythmakers	1373

<2--[1087 had Leola Grant, 1056 had Coot Grant]. Baker: Tex says in Scaniazz vol. 3 liner notes that Coot Grant is pseudonym for Leola B. Pettigrew Wilson, so "Leola Grant" would appear to be a misnomer.--2>

And Rust says for her: "Leola B. Wilson, nee Pettigrew and wife of 'Kid' Wesley Wilson, recorded under both her maiden and her married names, and as Coot Grant, solo and with her husband."

<3--Seems like there oughtta be a comma after Coot.

Mike Durham: I agree it seems like there's a comma missing after "Coot," but the label of Paramount 12317 doesn't have one [confirmed by DB 5/20/13]. Strangely, the Paramount newspaper ads for this number DO have the second comma, so I'd say the label is a typo, and would vote for "Come On, Coot, Do That Thing" as being the probable intention of the composer. Also, worthy of note, although Coot Grant was indeed Leola B. Wilson, the Paramount label composer credit is "Coot Grant," not Leola B. Wilson.

Oops, and damn! Bob, the above comment by Durham prompted me to go back and research our notes for the first edition of catalog. In my first draft of that list I noted that SOS 1056 showed Coot Grant as composer for this tune, while SOS 1087 showed composer as Leola Grant. Tex's liner notes to 1087 stated that Coot Grant was pseudonym for Leola B. Pettigrew Wilson, and our solution was to change composer to Leola B. Wilson. But that was inconsistent with the way we treated pseudonyms everywhere else. We should have shown composer as Coot Grant with asterisk leading reader to pseudonym list at end of index.

Obviously, we must change composer here back to Coot Grant with asterisk. Also, I vote for including the logical second comma as Durham proposes.

telcon 8/10: comma also missing on Paramount list, so let's go with it, grammar or no. But do make the change to Coot Grant*--3>

May 2013 follow-up: Rust says 9/25 recording also released as UHCA 80, Jazz Information 6, Ampersand (Australia) R-104, Jazz Society (France) AA-506.

Well, what about the copyright? Oh, fer chrissake, cy is also missing a comma, but in a different place:

Come on coot, do that thing; w and melody L. B. Grant, of U.S. © 1 c. Oct. 1, 1925; E 623730; Leola B. Grant, Washington.

Ah, the hell with it: leave it the way it appeared on the only recording that most people have ever seen, the original Paramount.

Come On In, Baby (Lester Melrose)

(see also Georgia Grind by Melrose)	
Jim Snyder / Georgia Grinders	1068
Rent Party Revellers	1220

<3--[no composers shown on 1068; "unknown" on 1220. We had Thomas A. Dorsey-Georgia Ramsey in this index since third edition]

Steve Abrams: By Thomas Dorsey & George Ramsey

OK use it: Thomas A. Dorsey & George Ramsey--3>

May 2013 follow-up: Rec. Memphis Night Hawks, 3/31/32, Vocalion 1744, HJCA HC-74. Couldn't find labels, but online 78 confirms comma, has no composers. Haesler reports that Chris Hillman's *Chicago Swingers* discography reports no composer for either side of 1744

Copyright? Nothing definitive (but see below) from 1930 to 1934. Only appearance of George Ramsey is once as a publisher in 1934. The only year in which Dorsey appears is 1930, where he has more than a dozen titles copyrighted—but none is near this title. However, many of them were registered by Lester Melrose as publisher. So now see this:

Come on in baby; melody. © 1 c. Aug. 5, 1933; E unp. 74639; Lester Melrose.

From the pattern I've seen, the Lester Melrose at the end means that he's the registering publisher, not the composer. So what the hell does this mean? But no, the claimant card I found 1/14 at LC does identify Lester Melrose as composer as well as claimant:

Come on in baby melody by L. Melrose. (c) 1 c. E unpub. 74639 claimed by Lester Melrose, Chicago.

As of 5/20/13, this smells very bad. We were willing to accept anybody's word who sounded remotely sure back in 1990, so we never questioned Abrams—but his work went into the Online 78 database, which doesn't show any composer credits for Vocalion 1744—and he's been wrong many, many times.

As of now (2/14), my inclination is to credit Lester Melrose based on the copyright, since we have no real basis for Thomas Dorsey & George Ramsey. The right thing to do, of course, is to find the Lester Melrose lead sheet to see if it's this tune.

But now it gets murkier, thanks to some listening by Bill Haesler, who feels that Georgia Grind and Come On In are essentially the same tune (I agree) and both sound like an up-tempo My Daddy Rocks Me, something that Bob Walter noticed years ago.

And final evidence: June 2014 got the Lester Melrose lead sheet for his Come On In Baby from Library of Congress; Robbie Rhodes confirms that it is indeed the tune that the Memphis Night Hawks recorded.

Comedy Tom (Gus King)
Levinson's Trans-Atlantic Saxtette 1430
Copyright:
Comedy Tom march; by Gus King [of U.S.]; piano. © Dec. 17, 1917; 2 c. Dec. 20, 1917 E 414772 Will Rossiter, Chicago.

Aha, sheet music has "march" as part of title on cover, but copyright page is

COMEDY TOM MARCH

Complainin' (It's Human Nature to Complain) (Luckey Roberts–

Alex Rogers) 1187
George Foley 1345
Tom Roberts

Foley:

Swing pianist Jess Stacy claimed "Complainin'" as his own in a 1939 recording. However, if you listen to the barely audible piano accompaniment to Part Three of The Two Black Crows by the black-face comedians Moran and Mack in 1923, you will hear Luckey playing "Complainin'."

Rec. Stacy 1939 Commodore 506, crediting it to himself, and he even copyrighted it that way!

Complainin'; by Jess Stacy pf. © Mar. 30, 1939; E pub. 76059; Bregman, Vocco & Conn, inc., New York.

All Music.com article on Roberts says, In the 1920s, he can be heard leading the orchestra on records by comic Charles Hunter and backing up the radio comedy team of Moran and Mack, "The Two Black Crows"; Roberts also performed on their network radio show as accompanist. On such records, Roberts sometimes employed a theme he developed for vaudeville shows around 1923 called "Complainin'."

Aha. The Victor Project lists this as Victor 19154, rec. 7/25/23 by Eddie Hunter with orchestra, Roberts composer and Alex Rogers, lyricist. But according to the Victor Project, the title on the record was "Complainin' (It's Human Nature to Complain)"; it also shows a subtitle (according to Victor ledgers) of "A Darcy Lament."

Then I found an earlier copyright that that would explain the subtitle shown in Victor ledgers:

Complainin'; a darcy lament, words by Alex Rogers, music by C. Luckeyth Roberts [of U.S.] © 1 c. Jan. 18, 1922; E 530326; Irving Berlin, inc., New York.

I couldn't find any previous copyrights as far back as 1918, so we must presume that this is the original, adding Rogers as lyricist and including the subtitle.

SUBTITLE: Yes, it was copyrighted with a subtitle (or perhaps just genre-marker) of "A darcy lament," but the Victor Project says that the label actually had the subtitle of "It's human nature to complain"; moreover, I found OKeh 4617, recorded by Sophie Tucker in March 1922, that had that same subtitle, so that's what we must use.

Comrades (Felix McGlennon)
Imperial Serenaders 1351

Well, there's a "Comrades" by Robert King and Ballard Macdonald (1919) that expresses the same sentiments, but I found a recording of our song, sung by a chorus from 1915) on YouTube complete with a picture of the sheet music, and it shows McGlennon as composer. MTSU has it but just guesses at the date--1870s--80s. Levy has sheet, which is indeed undated.

Con-Carol Rag (Gale Foehner)
Gale Foehner 1023

Concentratin' (on You) (Fats Waller–
Andy Razaf)
Back Bay Ramblers 1355
Neville Dickie 1397

both had "Concentratin' on You," but both cover & (c) page show it as

Concentratin' On You

ASM, 1931, Santly Bros.; w. AF/m. FW. And that's how Rust shows it.

Rec. Mildred Bailey (as Concentratin', says Rust), 11/24/31, Victor 22880; Boswell Sisters, 10/27/31, Brunswick 6210, 01252; California Ramblers 10/5/31, Columbia 2569-D, Regal G-21254; Blanche Calloway, 11/18/31, Victor 22862.

Calloway's is the recording Neville cites as source, and that Victor label is definitely "Concentratin' (on You)." Same for the CA Ramblers Columbia label.

Concentrating (Willie "The Lion" Smith)
Tom Roberts 1392
1392 had Concentratin'.

Rec. Smith (as Concentrating, says Rust) 2/39, Commodore 524. BUT I checked copyright books for 1936-41 and found only this:

Concentratin' in 1940, but it's w. Bob Wright/m. Jack Betzner.

Red Hot Jazz Archive also says it's Concentrating, as does Online 78. And the Wikipedia article on Smith, and most of the other collections that list the Commodore 78. The one place I found it as Concentratin' was on the Good Time Jazz LP *Luckey and the Lion*, which could be where Roberts found it as well.

From Sonny McGown: "I don't have Com 524 but I have 3 Commodore LPs that all list Concentrating." AND LC SONIC has Com 524, shows title as Concentrating.

Concourse March, The
(Guy E. Holmes)
Levinson's Trans-Atlantic Saxtette 1430
G. E. Holmes on the CD.
Concourse (The) march; Guy E. Holmes [of U.S.]; piano. © 1 c. Nov. 22, 1919; E 463132 Continental music pub. CO., Chicago.

Orig. rec. by Six Brown Bros. was Emerson 10106, which credited G. E. Holmes, but the Archeophone reissue also names him as Guy E. Couldn't find the sheet music online, but sources that refer directly to it indicated that he was G. E. Holmes on the music. But very many places call him Guy E. or even Guy Earl, so let's put his first name here based on the copyright entry.

Coney Island Washboard

(Hampton Durand–Jerry Adams–
Ned Nestor–Claude Shugart)
Down Home JB 1171
Down Home JB 1264

ASM, 1926, Lewis; w. NN-CS/m. HD-JA.

Congo Love Song (see **The Head Hunter's Dream**)

Contrary Motion

(Willie "The Lion" Smith)
Keith Nichols 1159
Tom Roberts 1392

Too late for Rust--1949, says Roberts. I have three LP reissues, two Smith, one Smith-Norman. Lord says first rec. by Smith in Paris, 12/1/49, released on Royal Jazz 733 (evidently a 78), Vogue DP20 (prob. LP), et al.

Copyright

CONTRARY MOTION © m William H. Smith
110ct49 EU183165 [in unpublished section]

Conversation on Park Avenue

(Willie "The Lion" Smith)
Neville Dickie 1176

ASM, 1941, Shapiro, Bernstein.

[My] Conversational Man

(Ted Shapiro–Sammy Lerner)
Neely's Royal Society Jazz Orch 1208

1208 was just "Conversational Man."

Found a reference to it in *Moanin' Low: A Discography of Female Popular Vocal Recordings, 1919-1933* by Ross Laird: Just title and "(Lerner-Shapiro)."

Hmm: Sophie Tucker recorded a song called "My Conversational Man."

DAMN: And the Neely song is the Sophie Tucker song. However, it seems that the Tucker recording is very frequently referred to as simply "Conversational Man." One source shows her recording it under that title on Columbia 4995 in 1928 [Yes, saw the label, confirmed no "My"]]

Here's the copyright:

My conversational man; words and music by Ted Shapiro and Sam Lerner. [Words and melody only] © 1 c. Oct. 30, 1928 ; E—U.S. unpub. 716; De Sylva, Brown & Henderson, inc., New York.

Aha, then learned that Columbia 4995 was issued only in UK, not U.S. Strangely, I could never find a 78 of it issued in U.S. under title

"My Conversational Man," but it absolutely *must* have happened, since searching for the title on her name produces FAR more hits on the "My" title, and it seems that every reissue uses the full "My Conversational Man" title.

Which is why early in the production of the 6th edition I moved it from C to M in the alphabet.

3/14 rethink: Am having second thoughts about this one, since I just went through another cycle of looking high and low for an original recording of this as "My Conversational Man"—and failed. Nor could I find any evidence that it was ever published in sheet music form. My normal rule is that in the absence of sheet music, the "published" title (i.e., the recording) trumps the copyrighted title. And in this case, the only recording I've ever found is the British Columbia as "Conversational Man." While the vast majority of online listings of the title (i.e., sites selling copies of it) show it as "My," the only extant recording is just "Conversational Man," which is how Neely recorded it, and which is how we must list it, so back to 'C' it goes.

Cooking Breakfast for the One I Love

(Billy Rose–Henry Tobias)
Barbara Rosene 1368
Cooking breakfast for the one I love; from *Be yourself*, words by William Rose, music by Henry Tobias pf. acc., with ukulele arr. by Milt Coleman. © Jan. 20, 1930; 2 c. Jan. 22 E pub. 12700; William Rose, inc., New York.

There had been a Broadway musical comedy in 1924 called *Be Yourself*, this one was a 1930 film starring Fanny Brice.

(I suspected that "for the one I love" might be a subtitle, but evidently not. It's on the copyright and all the record labels I could find.

Coon Band Contest, A (Arthur Pryor)

Down Home JB 1300
Lake Arrowhead Early JB 1365

ASM, 1899, A. Pryor.

Coon Band Parade, The

(James Reese Europe)
Red Wing Blackbirds 1018

Well, couldn't find a copyright entry or sheet music, but Badger's biography of Europe agrees, as does the Mechanical Music Project, which shows the same title by Europe for a Wurlitzer roll.

Tom Brier is amazing: "I have the original sheet. Yes, title is 'The Coon Band Parade'; yes, composer is James Reese Europe; yes, published by Sol Bloom in 1905."

Coon Hollow Capers (Frank R. Gillis)

Red Rose Ragtime Band 1128
Glenn Jenks & Dan Grinstead 1292

confirmed by sheet music from Tichenor's *Ragtime Rarities*.

Coon's Birthday (Paul Lincke)

Lake Arrowhead Early JB 1365

I found a cover for it at <http://www.ebay.com/itm/COONS-BIRTHDAY-VIVID-COVER-BLACKS-CAKEWALKING-1909-Sheet-Music-/300901483060>

with title "Coon's Birthday" and German title "Negers Geburtstag," pub. Jos. W. Stern, 1909, with a mention of Apollo Verlag Berlin on cover. And on it goes: also recording on Victor 16435, Victor Orchestra, with Lincke as composer, as "The Coon's Birthday."

And based on that, I found in copyright files for 1909:

Coon's birthday (Negers geburtstag). American cakewalk, by Paul Lincke, for piano. Jos. W. Stern & co., New York, N.Y. C 202605, Mar. 10, 1909.

Coontown Capers

(Theodore F. Morse)
Lake Arrowhead Early JB 1365

"By Theo. F. Morse, with Characteristic Verse by Paul Dresser." 1897. Brier assures me that "verse" in this case refers to a couple of lines of lyrics, not to a section of the composition.

Coontown Chimes (Le Cake Walk)

[**Beautiful Creole**] (Harry S. Webster)
St. Louis Ragtimers 1267

<4-- Your note of 2/3/95 says to expand alternative title to "Beautiful Creole--Original Cake Walk" or Beautiful Creole (Original Cake Walk)." But I urge against it. I recently went through my sheet music collection adding all the titles to the same database as my recordings. Came to hundreds of titles, most in bound folios plus a few dozen loose. I found a great number of rags to which things like "Original One-Step," "Novelty Rag & Cakewalk," etc. have been added, more often on cover but frequently on copyright page as well. I consider these to be publishers' hints/aids to potential buyers as to what the music is, not genuine parts of title. Just like all the 78s you've seen with "(Oriental Fox-Trot)" under the title.

Erdos: Don't fully agree because of word "original"--but since subtitle of (Le Cake Walk) enough is enough.

--4>

Previous note:

<3--1267 was "Beautiful Creole" by Alexandroff

Dick Zimmerman: Alexandroff (no first name on old piano roll, circa 1904). Music on roll is identical to "Coontown Chimes" by Harry S. Webster, (c) 1902. Says all the keen roll collectors are aware of this identity. Bob, you want to query Tichenor about this? Seems like it ought to be under the Coontime Chimes title.

Erdos 8/6: stet as is

Mike Dutton, based on research by Dave Kerr: Universal Piano Roll No. 66499 titles this as "Beautiful Creole: Original Cakewalk" with composer credit to "Alexandroff." In *101 Rare Rags* published by Zimmerman, the same tune (melody) appears as "Coontown Chimes (Le Cake Walk)" by Harry S. Webster, copyright 1902 by M. Witmark & Sons. According to Zimmerman, it was published under this title in both Paris and Moscow. This may account for the "Alexandroff" credit. Also, someone told me it had appeared on piano roll as "La Belle Creole," which would presumably be published in Paris!

Bob, it's beginning to look more and more like we should list it under Webster's name and title, with Beautiful Creole in brackets as alternative title, and with cross-ref from that title. I find it very hard to believe that some Russian wrote a cakewalk before 1902 that got over here for Webster to steal. The theft, conscious or not, most have gone the other way.

telcon 8/28: OK, go with Webster music, with piano roll title as alternative in brackets and cross-ref from that title
--3>

And with the power of the web, 2013, got confirming evidence:

Coontown chimes; march and two-step for piano, by Harry S. Webster. Copyright by Marcus Witmark & sons, New York. N.Y. Class C. XXc. no. 23116, Mar. 7, 1902: 2 copies rec'd Mar. 5, 1902.

Cootie Stomp (Charlie Clark) 1086
Mojo Jazzin' Five

<1086 had C. Stark as composer. Anybody know his first name?

Aha: LC copyright files says

Cootie stomp; melody by Charlie Clark. © 1 c. Dec. 16, 1927; E 680480; Melrose & Montgomery, Chicago.

Rec. State Street Ramblers, 8/12/27, Gennett 6232, Champion 15399 (as Down Home Seremaders), Biltmore 1086. Gennett 6232 is indeed credited to Clark.

Copenhagen (Charlie Davis–Walter Melrose)

High Society JB	1010
Limehouse JB	1014
Scaniazz	1056
Banu Gibson NO Hot Jazz Orch	1073
Ray Skjelbred	1097
Ted Shafer's Jelly Roll JB	1278
Steve Waddell's Creole Bells	1301
Independence Hall JB	1371
Yerba Buena Stompers	1375

<2-- [1073 had Davis, rest Davis-Melrose]
Baker: S&P say Charlie Davis/Walter Melrose.
Rouse: "Charlie Davis, the bandleader. In one interview I read he for all intents attributed the composition to the band as a whole.--2>

ASM, 1924, Melrose; w. WM/m. CD.

It was first copyrighted by Melrose as a melody by Davis, arr. Joe Jordan, on 8/15/24. On 10/1/24 Melrose copyrighted a band arrangement by Jordan. Then on 10/20/24 Melrose copyrighted it with lyrics by Walter Melrose. And Kitty Irvin recorded those lyrics (with Melrose on piano) on Gennett in October 1924.

Haesler's detailed chronology:

- Composed and named in early 1924 by pianist-bandleader Charlie Davis.
- 5 April 1924 - The Wolverines heard the Charlie Davis band play it at the Indianapolis Athletic Club and requested permission to record it.
- 6 May 1924 - Recorded by the Wolverines for Gennett.
- 31 May 1924 - Gennett 5453 "Oh Baby" backed by "Copenhagen" released.
- 15 August 1924 - Melody registered by Melrose Bros.
- Melrose stock arrangement (based on the Wolverines' recording) published.
- 8 September 1924 - Recorded by The Benson Orchestra of Chicago. Followed in the US by Sammy Stewart, Al Turk, Oriole Orchestra, Varsity Eight, New Orleans Jazz Band, California Ramblers, Fletcher Henderson...
- 1 October 1924 - Stock arrangement registered.
- Melrose sheet music (Melrose-Davis), with Benson Orch on cover, published.
- 20 October 1924 - Words and Music registered. Copies lodged on 18 December 1924.
- October 1924 - Recorded by Kitty Irvin, with Walter Melrose on piano. Released on Gennett 5592 and rereleased in mid 1925 on Gennett 3048.

Coquette (Carmen Lombardo–Johnny Green–Gus Kahn) 1271
San Francisco Starlight Orchestra

S&P confirm w. GK/m. Green-Lombardo, 1928; copyright file confirms.

Corky Stomp (Andy Kirk–John Williams) 1355
Back Bay Ramblers

We had Andy Kirk-Mary Lou Williams.

Rec. Andy Kirk 11/11/29, Brunswick 4893, 01211, A-8225. Again 3/7/36 (as "Corky," arr. credit to Mary Lou Williams), Decca 772, Y-5112; Columbia DB/MC-5020. Found English Brunswick 1211 release, credits Kirk-Williams, then Amer. 4893, same..

Oops, see the copyright:

Corky stomp; melody by Andy Kirk and John Williams. © 1 c. July 3, 1930; E unp. 24463; State Street music pub. co., inc., Chicago.

And John in index, no Mary Lou shown in 1930 index. Found no rereg. in 1936-38 books for a later arrangement.

This is another mistake like Mess-a-Stomp, in which we presumed that "Williams" was Mary Lou, but it was really her husband, John, who was a composer in his own right.

Corn Shucks (Ed Kuhn) 1274
Tom Brier

Brier confirms from his sheet music.

Corncracker Rag (Tom Shea) 1022
Tom Shea
Jack Rummel 1118

Cornet Chop Suey (Louis Armstrong) 1033
Hot Dogs/Victoria Varekamp 1042
West End JB 1042
Queen City Ragtime Ensemble 1138
Down Home JB 1217
Paramount JB of Boston 1247
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1350

<3--Oops: 1247 credits this to Richard M. Jones. But I've never seen any credit but Armstrong. Has Ray Smith scored a coup or pulled a boner?

Erdos: Ray Smith acknowledges his error--3>

Odd: Only mention in 1926 copyright catalog is one for mechanical reproduction:

Cornet chop suey. © Consolidated music pub. house, Chicago. Notice rec'd Aug. 7, 1926; recorded, v. 7, p. 49.

Aha, that's because the original copyright was in 1924:

Cornet chop suey; pf. jazz fox trot, melody L.A., of U.S., arr. Lillian Johnson Hardin. © 1 c. Jan. 18, 1924; E 580818; Louis Armstrong, Chicago.

John Gill reports 1/18/24 copyright deposit by Louis.

Cornfed! (Bob Effros–Phil Wall) 1385
New Century Ragtime Orchestra

Lots of recordings of it in 1927; all the labels and refs I could find confirmed composer, some of the labels had the exclamation point, some didn't. In any case, the copyright is definitive:

Cornfed ! by Bob Effros and Phil Wall, arr. by Phil Wall; pf. 4to. (c) May 27, 1927; 2 c. Sept. 2; E 673579; Spier & Coslow, inc., New York.

Corrine Corrina (J. Mayo Williams–Bo Chatman) 1119
Acker Bilk & Ken Colyer 1137
Magnolia Jazz Five/Jimmy Mazzy

Oops, not in Rust index! First copyright is Corrine Corrina; words and music by J. M. Williams and Bo Chatman, arr. by James Alston. [Words and melody only] © 27421 © 1 c. Dec. 5, 1929; E unp. 14071; State Street music pub. co., inc., Chicago.

But a later copyright adds another lyricist: Corrine Corrina; w and m J. M. Williams and Bo Chatman, additional lyrics Mitchell Parish, pf. sc. James Matté ; with ukulele arr.

© Mar. 18, 1932; E pub. 29265; Gotham music service, inc.

This is presumably why you commonly see the composers listed as Williams-Chatman or Williams-Chatman-Parish. I guess we stick with what we had, which confirms to original copyright. Oddly, though, I looked long and hard for sheet music and couldn't find any evidence of its actually being published before 1956.

First recording reputedly by Charlie McCoy & Bo Chatman on Brunswick 7080 in 1928. No composer credit on that record—and no comma in title: So why do we see it so often?

Corsica Rag (Joe Jordan) 1002
Terry Waldo

Johnny Maddox's recording also credits Jordan, says 1909, but I couldn't find copyright anytime in 1908-10. Peacherine Ragtime Orchestra YouTube recording of it also says Jordan 1909. I couldn't find this in any collections, either—but in Googling around I found a zillion refs to it as being by Jordan, and a couple of mentions of its never having been published. We must trust Maddox on this: He knew Joe Jordan quite well

Cosey Rag, The (Shelton Brooks) 1316
Down Home JB
ASM, 1911, Will Rossiter.

Cotton Babes (Percy Wenrich) 1358
Elite Syncopators
Cotton babes; rag two-step, by Percy Wenrich; for piano. © Dec. 7, 1909; 2 c. Dec. 7, 1909 E 219872; Jerome H. Remick & co., Detroit, Mich.

Odd—the big collections had dozens of pieces by Wenrich, but not this one.

Cotton Bolts (Charles Hunter) 1022
Tom Shea
David Thomas Roberts 1317
Confirmed by my 1901 sheet music.

Cotton Club Stomp [No. 2]
(Duke Ellington–Irving Mills) 1327
Lande's Rhythm Club Orchestra

<My earlier note, evidently passed to me by Erdos: This appeared on 1327 as Keep Your Temper by Smith, but Vince Giordano says they're different enough to be listed separately. See corresponding note at Keep Your Temper. [On basis of this, changed title here to "Cotton Club Stomp No. 2" by Ellington. But see below]>

2013 review: There as been a ton of controversy and confusion over this title by Duke and "Keep Your Temper" by Willie the Lion Smith. In the course of the year I've compiled voluminous notes by myself, Bill Haesler, Vince Giordano and the news letter of the Duke Ellington Music Society. They run to

several pages in this format so I'm just going to recap them here and keep the full notes on file for anybody who's unsatisfied by the recap.

First, the various recordings of the title are:

Cotton Club Stomp [No. 1]
Ellington's first recording of the title was 5/3/29 by DE & His Cotton Club Orchestra, Victor V-38079; Bluebird B-10242; HMV B-4872 et al.

Ellington actually had recorded this same tune on 4/12/29 as part of a medley (with Misty Mornin') titled "A Nite at the Cotton Club - Part 1," Victor 741029 (a later LP reissue, credit Hodges-Carney-Ellington); and then again a decade later on 6/6/39 on Brunswick 8405.

The 5/3/29 Victor and Bluebird labels credit Rodgers-Carney-Ellington. But the 6/6/39 Brunswick label has it corrected to Carney-Hodges-Ellington.

Cotton Club Stomp [No. 2]
Same title by the Jungle Band, 4/22/30, Brunswick 4887, 6813, 1186 et al. Brunswick 4887, 6813 & 1186 credit Mills-Ellington (6813 calls it by DE & His Famous Orch rather than Jungle Band).

The numbers are arbitrary, assigned for convenience' sake in keeping them apart. First, they are different tunes with the same title; that alone was sure to cause a huge amount of confusion. Second, at some point early on, listeners detected some similarity between Cotton Club No. 2 and Smith's "Keep Your Temper," and advanced the theory that it really was "Keep Your Temper" incorrectly labeled. And in fact, some reissues of it carried that "incorrectly corrected" title. As did SOS 1327. But later, serious musical analysis of the two tunes notes some similarities but agrees that they are not the same tune.

Adding to the confusion was the fact that most labels of No. 1 carried the composer credits of Rodgers-Carney-Ellington, but that was a typo: *Rodgers* should have been *Hodges* (Johnny), and Victor shares some of the blame because it spelled the name *Hodgers* in its files!

2/12/14: Robbie compared all recordings, finds that we have it right: Lande's Rhythm Club Orch is playing Cotton Club Stomp 2, the rest are playing Keep Your Temper.

Cotton Pickers Ball (Elmer Schoebel–Billy Meyers) 1407
Les Rois du Fox-Trot

Isham Jones 10/11/23, Brunswick 2548 (label says Pickers'; credit is Schoebel-Meyers-Mills!

Midway Dance Orchestra 10/18/23, Columbia 51-D, Regal G-8149 (as Corona Dance Orchestra). Columbia label is Pickers'; credit is just Schoebel.

Fletcher Henderson 1/29/24, Vocalion 14759 (Vocalion label shows Picker's, but can't read credit on it; Red Hot Jazz Archive Online 78 both credit only Schoebel [see copyright below]).

Guy Lombardo 3/10/24, Gennett 5417, Starr 9536. Gennett label is Pickers, credit Schoebel-Meyers.

Copyright is
Cotton pickers ball; melody Elmer Schoebel. of U.S. 21353 © 1 c. Nov. 16, 1923; E 577112; Jack Mills, inc., New York.
Then a month later:
Cottonpicker's ball; w Billy Meyers, m Elmer Schoebel. of U.S. © 1 c. Dec. 13, 1923; E 577836; Jack Mills, inc.. New York.
And then four months later:
Cottonpickers ball; w Billy Meyers, m Elmer Schoebel, of U.S. © Mar. 5, 1924; 2 c. Mar. 13; E 586275; Jack Mills, inc., New York.

Well, this is a conflicting mess. First, and I think easiest, is to reject Mills as a co-composer, even though his name is on the very first recording of the tune. He never shows up in copyrights or on any later recordings.

Next, Cotton Pickers or Cottonpickers? Since the first copyright and all the recordings present it as two words, I'm going to stick with that option.

Finally, that pesky apostrophe: Grammatically, Pickers' is best; it's on the first two records, but none of the copyrights. Picker's (which is what's on SOS 1407) is worst, as it takes more than one cotton picker to have a ball (see "Darktown Strutters' Ball"). So let's be safe and stick with two of the three copyrights: Pickers. (Think of the Veterans Administration.)

Cotton Pickers Rag (William J. Braun) 1365
Lake Arrowhead Early JB
"Cotton Pickers Rag and Cakewalk" on 1365, but I found sheet music online (1900, Louis Grunewald). Cover has genre marker "Original Cakewalk"; (c) page is

Cotton Pickers Rag

CAKE WALK

Cotton Picker's Scat (Don Redman–Bill McKinney) 1334
San Francisco Starlight Orchestra
Rec. McKinney's Cotton Pickers 7/31/30, Victor 23012; HMV B-4931, K-6262. The Victor label is indeed Picker's.

Copyright:
Cotton pickers scat; melody by Redman and McKinney. © 1 c. Oct. 30, E unp. 29866; Southern music pub. co., inc., New York.

I'm going to leave the apostrophe on the theory that the McKinney's Victor was the first and only publication of the song.

Cotton Time (Charles N. Daniels)
 Chrysanthemum Ragtime Band 1123
 Heliotrope Ragtime Orchestra 1411
 ASM, 1910, Jerome Remick.

Cottontail Rag (Joseph F. Lamb)
 Matthew Davidson 1252
 Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print.

And confirmed by 11/16/59 copyright reg.

Could You Be True to Eyes of Blue If You Looked into Eyes of Brown?
 (Will D. Cobb–Gus Edwards)
 Ernie Carson & the Castle JB 1283
 We had “Could You Be True to Eyes of Blue? (If You Looked into Eyes of Brown)”

Could you be true to eyes of blue, if you looked into eyes of brown; words and music by Cobb & Edwards. Copyright by F. A. Mills, New York, N.Y. Class C, XXc, no. 28561, June 14, 1902; 2 copies rec'd June 14, 1902.

Found the sheet music online at Levy, and I'm hard pressed to consider this a title + subtitle. The cover looks like this:

COULD YOU
 BE TRUE TO
 EYES OF BLUE
 IF
 YOU LOOKED
 INTO EYES
 OF BROWN?

The copyright page is

Could You Be True To Eyes Of Blue,
 If You Looked Into Eyes Of Brown?

In both cases, the fonts were of uniform size and weight. And, logically, “If you looked into eyes of brown” is part of the question and looks odd hanging behind the question mark. So I'm making it one long title.

Courthouse Bump (Jelly Roll Morton)
 Des Plantes' Washboard Wizards 1290
 1929 says Tex in liner notes. Oddly, I have no other recordings of it. Rec. Morton 7/9/29, take 1 to Victor 741054 (LP), take 2 to Victor V-38093. Victor Project confirms, as does copyright registration 12/26/29 unpub.

Coventry Rag (Jeff Hughes)
 Paramount JB of Boston 1247
 Hughes was cornetist/vocalist on CD; leader Ray Smith's notes specifically credit him.

Cover Me Up with Sunshine (and Feather My Nest with Love)
 (Ray Henderson–Mort Dixon)

Back Bay Ramblers 1279
 Rec. Jean Goldkette 10/15/26, Victor 20588
 Rust says subtitle (And Feather My Nest with Love). According to Victor Project, Greta Woodson recorded it 9/25/26 as “Cover Me Up with Sunshine,” but it wasn't issued. Then Goldkette as “Cover me up with sunshine (and feather my nest with love).” Victor label agrees.

Copyright is
 Cover me up with sunshine; words by Mort Dixon, music by Ray Henderson. © Sept. 16, 1926; 2 c. Sept. 20; E 650230; Jerome H. Remick & co., New York.

Couldn't find it in any of the big American collections, but Nat'l Library of Australia has a copy indexed with the subtitle.

Crackerjack (Harry Reser)
 Howard Alden with Dick Hyman 1200
 Confirmed by 1931 copyright entry.

Crave, The (Jelly Roll Morton)
 Uptown Lowdown JB 1030
 Pam Pameijer – Duet/Trio/Quartet 1134
 James Dapogny & Butch Thompson 1183
 Rec. 12/14/39, General 4003, Commodore 589, Vogue V-2067.

Perfesser Bill site has cover of tune published by Tempo Publishing in DC (Jelly's enterprise with Roy Carew), says copyright 1938, but it's not in the 1938 (or 39-40) copyright book, although some other Morton titles pub. by Tempo are there. Says Biill: “In spite of the listed copyright date, there are indications that Morton was playing this ‘Spanish tinge’ piece as early as 1910.”

Crazy Blues (Perry Bradford)
 John Gill's Original Sunset Five 1094
 Des Plantes' Washboard Wizards 1174
 John Gill's Dixieland Serenaders 1321
 Manhattan Ragtime Orchestra 1419
 ASM, 1920, Perry Bradford.

Crazy Bone Rag (Charles L. Johnson)
 Elite Syncopators 1358
 ASM, 1913, Forster.

Crazy 'bout My Gal (Jack Pettis–Irving Mills)
 Back Bay Ramblers 1355
 Confirmed by 5/14/30 copyright entry.

Crazy 'bout Red-Head Mamas
 (Jean-Pierre Morel)
 Charquet & Co 1195
 Les Rois du Fox-Trot 1429
 Morel is leader of the bands, so he should know.

Crazy 'bout That Man I Love
 (Fats Waller–Spencer Williams–Clarence Williams)

Neville Dickie 1397
 Not in Rust. Confirmed by 6/18/26 copyright.

Crazy Chords (Jelly Roll Morton)
 Louisiana Washboard Five 1398
 Rec. RHP 6/2/30, Victor 23307, HMV B-4898, Biltmore 1074. Victor label confirms, as does Victor Project. And the copyright reg., from 1/7/32 unpub., registered by Southern Music.

Crazy Jo' (Harry Reser)
 Terry Waldo's Gotham City Band 1201
 1201 had Crazy Jo, no apostrophe.
 Copyright's an oops:
 Crazy Jo'; by Harry F. Reser [of U.S.; banjo and piano, with solo for ten. banjo. 24280 © Nov. 23, 1922; 2 c. Nov. 24; E 552190; Jack Mills, inc., New York.

And indeed, Reser's c. 1922 recording on Brunswick 2308 has the apostrophe.

Crazy Quilt (Paul Van Loan–Andrew B. Sterling)
 Charquet & Co 1008
 Keith Nichols Dreamland Syncoptrs 1150
 Hot Antic JB 1154
 John Gill's Calif. Sunshine Boys 1157
 Charleston Chasers 1287
 Le Petit Jazzband 1389
 Les Rois du Fox-Trot 1436

<4-- Sterling added 3/30/96 by Erdos; source Harry Fox agency --4>

'But I wonder . . . what can I find in 2013?
 Joe Candullo, 7/26, Pathe Aktuelle 36487, 11204, Perfect 14668.
 Goofus Five, 7/15/26, OKeh 40687, Parlophone E-5716.
 Sam Lanin, c. 8/20/26, Cameo [#?], Lincoln [#?], Romeo 260.
 Tennessee Tooters, 9/20/26, Vocalion 15487, Brunswick 3332.
 [Vance] Dixon's Jazz Maniacs, c. 1/27, Paramount 12446.
 Chas. Creath Jazzomaniacs, 5/2/27, OKeh 8477.
 Frankie Trumbauer aho, 6/24/31, Brunswick 6146, 01261 (with vocal), Brunswick A-9110 (instr.)

Copyright:

Crazy quilt; fox trot, by Paul F. Van Loan; orch. 4to. © June 25, 1926; 2 c. July 17; E 644568; Denton & Haskins music pub. co., inc., New York.

Then
 Crazy quilt; fox-trot, by Paul F. Van Loan; pf. © Oct. 1, 1926; 2 c. Oct. 30; E 649497; Denton & Haskins music pub. co., inc., New York.

From above, looks like orchestration filed first, then piano version. Then comes
 Crazy quilt; words by Andrew B. Sterling, music by Paul F. Van Loan pf. and ukulele acc. © Oct. 1, 1926 : 2 c. Oct. 30; E 649498;

Denton & Haskins music pub. co., inc., New York.

OK, Sterling's lyrics not there on Day 1, copyright-wise, but they caught up soon enough to qualify him, especially since the very first recording of it, by Candullo, had a vocal.

Crazy Quilt (Harry Warren–Bud Green)
San Francisco Starlight Orchestra 1271

Copyright:

Crazy quilt; from the play, lyric by Bud Green, music by Harry Warren; with ukulele arr. by F. Henri Klickmann. © June 1, 1931; 2 c. June 2; E pub. 23535; De Sylva, Brown & Henderson, inc., New York.

Billy Rose's Crazy Quilt ran on Broadway May–June 1931.

Creepy Feeling (Jelly Roll Morton)
Butch Thompson 1037

Rec. Morton 12/38, Jazz Man 12, Vogue GV-2256.

Copyright finally filed by Roy Carew, 8/25/44, unpub., showing Morton as composer. Jazz Man 12 labels also show Morton as composer.

Creole Belles (J. Bodewalt Lampe–George Sidney)

Tom Shea	1022
Uptown Lowdown JB	1030
South Frisco JB	C/CD 1035
London Ragtime Orchestra	1081
Watergate Seven Plus One	1165
Louisiana Repertory Jazz Ensemble	1197
Down Home JB	1241
Univ. of Wisconsin Symphony Band	1284
Steve Waddell's Creole Bells	1348
Lake Arrowhead Early JB	1365
Yerba Buena Stompers	1369
Red Rose Ragtime Band	1399
River Raisin Ragtime Revue	1417
Tom Stuij & Delirium Tremolo	1433

ASM has two versions, both 1900 Whitney-Warner:

1. March Two-Step version (no lyrics), is Creole Belles on both cover & (c) page.
2. Song version, lyrics by George Sidney, has Belles on cover but Belle on (c) page. They're concurrent, and the lyrics are often sung, so we must add Sidney. But let's keep it Belles.

Creole Jazz (Claude Luter)
Jacques Gauthé's Creole Rice YBBJ 1256

Acc. to Bruyninckx, rec. Luter Quartet, Paris, 1959, went on Vogue (F)EPL7727, LD499. Vogue ELP has four tunes—amazingly found back cover online, which clearly credits Luter for this and "St. Germaine Dance"; other two tracks are by Bechet.

Creole Love Call, The (Duke Ellington)
Magnolia Jazz Five/Jimmy Mazzy 1137
Paramount JB of Boston 1247
Black Eagle JB 1356

1137 was Ellington-Miley-Jackson.
<3--1247 credited just Ellington.

Lissauer credits only Ellington. And Ellington credits only Ellington in *Music Is My Mistress*.

However, Dan Morgenstern in music notes to the meticulously done Time-Life set on Ellington *does* cite Miley & Jackson as cocomposers. So there.

Ray Smith: all three are right
OK - all three

Tex sends the original 1928 sheet music showing just Ellington. We have music and Ellington's own book (which has been accurate every time we've tested it - see I'm Checking Out -- Goom Bye) agreeing. We MUST go with that in spite of Dan Morgenstern & Ray Smith. ALSO, it's *The Creole Love Call*. Mike Dutton, based on research by Dave Kerr, says British sheet music agrees with Tex's, but has copyright date of 1927.

But then--Frank Dutton: original Victor 78 by Duke says Ellington-Miley-Jackson.

I still say Duke's book plus Tex's sheet music carry the day. Telcon 8/28: yes.
--3>

ASM, 1928, Gotham.

2014 review: The copyright is
Creole (The) love call; by Duke Ellington; pf.
© Aug. 16, 1928; 2 c. Aug. 18; E 698167;
Gotham music service, inc., New York.

Rec. Duke in 1927 and 32. All the 1927 Victor and HMV labels credit Ellington-Miley-Jackson. The 1932 recording was released on Brunswick and a bunch of Columbia labels, all of which credited just Ellington.

We still must go with the sheet music.

Creole Lullaby (Peephole Blues)
(Omer Simeon–James P. Johnson)
Trevor Richards New Orleans Trio 1222

We had Creole Lullaby by just Simeon. Only one in Rust is rec. in London by The Six Swingers, 1/6/37, Columbia FB-1618. Ah, here's the deal: Simeon recorded it, but after Rust. Found label on his recording on YouTube:

Label appears to be from Disc New York, No. 6002, recorded 2/22/45 in NYC:

CREOLE LULLABY

(Peephole Blues)
(Simeon-Johnson)

THE CARNIVAL THREE

Omer Simeon, clarinet; George "Pops" Foster, bass; James P. Johnson, piano.
No copyright 1937 or 1945-6, but the record is ample evidence.

Creole Rhapsody (Duke Ellington)
Chalumeau Serenaders 1394

Rec. Ellington 1/16/31 as two tracks, Part 1 and Part 2, on both sides of Brunswick 6093, 80047, 01145, A-9079, S-602088.

Composition list in Ellington autobio. says copyrighted 1944, but I couldn't find it in either 1931 or 1944. Brunswick 3093 label (as Jungle Band) credits Ellington, so that's it.

6/17: finally found cy by Ellington in 1966!

Creole Song (C'est l'Autre Cancan)
(Kid Ory)
Butch Thompson & Hal Smith 1075
Hal Smith's Creole Sunshine Orch 1078

Found label of Crescent CPM 10352, rec. August 1944, from Jazz Man Records, Hollywood, credits Ory. But no copyright in 1943-45 books. Subtitle is (C'est l'Autre Cancan). Red Hot Jazz Archive confirm this, including the subtitle.

With no copyright, we go with this 78 and add the subtitle.

Cricket Dance (Billy Mayerl)
Tony Caramia 1313

From *Three Dances in Syncopation*, 1930, says Caramia. Found this copyright:
Mayerl (Billy) Three dances in syncopation; by B. Mayerl, of Great Britain, op. 73; pf. 1. English dance. [2 others]; © Mar. 12, 1930; 1 c. Mar. 11; E for. 9715; Keith, Prowse & co., ltd. London.

Pefesser Bill's site confirms that the three parts of this suite are
English Dance
Cricket Dance
Harmonica Dance

Crinoline Days (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Canary Cottage Dance Orchestra 1400

Confirmed 1922 copyright, from The Music Box Revue 1922-23.

Crooked Stove Pipe (traditional)
St. Louis Ragtimers 1267

<Scottish reel found zillions of places on the web with no composer--trad. looks good.

Cross-Words Between Sweetie and Me
(Billy Heagney–Bert Reed–Fred Steele–Bob Schafer)
Back Bay Ramblers 1279

<4-- [was Cross Words, no hyphen.

Shapiro & Pollace say Cross-Words. Possible, since this is in period when crossword puzzles first a fad in the country, but Kinkle doesn't have hyphen, so stick with this unless we can find original sheet music. --4>

8/22, Alex Hassan: Cross-Words Between Sweetie and Me, as indicated by Shapiro & Pollack. Hyphen is right there on the sheet. "Between Sweetie and Me" are smaller font underneath Cross-Words

8/25, Montgomery sends music, Broadway Music Corp, 1925, which is what S&P lists as

original. Cover art has crossword puzzle;
Copyright page says

Cross-Words

Between Sweetie and Me

I'll probably hate myself in the morning, but in this case we just must overrule the typographic clue. For one thing, (**Cross-Words**) **Between Sweetie and Me** would look silly, since "Between Sweetie and Me" could never stand alone as a song title. (Although, we must admit, there are a few other cases in this index in which the proper title makes little sense without the subtitle.) For another thing, there's Alex's report that on his copy of the music, the *Cross-Words* is played large, with *Between...* in smaller type under it.

The cover, by the way, does in fact play the subtitle more prominently. Looks something like

Cross Words.....**BETWEEN**

SWEETIE and **ME**

If we can get confirmation that Alex's version is as he described it, and that it's earlier, I'd opt for **Cross-Words (Between Sweetie and Me)**, but for now we must go with **Cross-Words Between Sweetie and Me**.

9/8: Amazing. Alex's copy is same publisher, same year. Cover art is different but thematically the same. And copyright page is identical at every point except title itself:

Cross Words

Between Sweetie and Me

Alex's version is more logical, but since we can't date one before the other, I suggest we just forget trying to establish a subtitle and stick with **Cross-Words between Sweetie and Me**.

Crusader, The (John Hancock) 1025
John Hancock

Cry Baby Blues (George W. Meyer–
Sam M. Lewis–Joe Young) 1423
Neville Dickie

ASM, w. Sam Lewis & Joe Young/m. Geo. W. Meyer, 1921, Irving Berlin. (Was just Meyer on 1423). SAM M. LEWIS: Evidently he went on a lot of music as just Sam Lewis, but we decided on Sam M. early on, and this piece for sure was Sam M. on both copyright reg. and music. so Sam M. it shall be.

Cryin' for the Carolines (Harry Warren–
Sam M. Lewis–Joe Young)
Rusty Taylor's New Jazz Review 1186
Keith Nichols Cotton Club Orchestra 1234
Tom Stuij & Delirium Tremolo 1433

Les Rois du Fox-Trot 1434
Confirmed by 1930 copyright; from film *Spring Is Here*. w. SL-JY/m. HW/

Crying and Sighing (John Nesbitt)
Lande's Rhythm Club Orchestra 1327

Confirmed 1929 copyright. Victor Project also confirms for 1928 McKinney's Cotton Pickers recording.

Crying My Blues Away (Alex Hill)
Scaniazz 1004

Rec. Albert Wynn Gut Bucket Five, 10/9/28, Vocalion 1218, Supraphone S-2234, Decatur 515. Jimmy Gordon Vip Vop Band, 5/12/38, Decca 7519. Confirmed w/m by Hill 1928 copyright.

Cubanola Glide, The (Harry Von Tilzer–
Vincent P. Bryan)
Ted Shafer's Jelly Roll JB 1278
Imperial Serenaders 1351
Manhattan Ragtime Orchestra 1402

<Erdos note Oct. '04 says add composer Vincent P. Bryan. Actually, I have the sheet music, which confirms Bryan – AND adds *The* to the title.

ASM confirms: 1909, Harry Von Tilzer; m. HVT/w. VPB.

Cuddle Up Blues (Harry De Costa–
M. K. Jerome) 1423
Neville Dickie

ASM, 1922, Waterson, Berlin & Snyder; w. HDC/m. MKJ.

Cup of Coffee, a Sandwich and You, A
(Joseph Meyer–Billy Rose–Al Dubin)
Henry's Bootblacks 1149

ASM, 1925, Harms; w. Rose-Dubin/m. Meyer.

Curse of an Aching Heart, The
(Al Piantadosi–Henry Fink)
New Orleans Classic Jazz Orch 1145
Paris Washboard 1428

ASM, 1913, Leo Feist; m. AP/w. HF. 2/24/13 copyright reg. shows that he's really Henri Finck, but he obviously Americanized it for professional purposes. He was also Henry Fink on the Edison cylinder label for this song by Will Oakland.

Cushion Foot Stomp
(Clarence Williams)
Charquet & Co 1008
Keith Nichols' Hot Six 1063
Hot Antic JB 1099
Dick Hyman 1141
John Gill's Calif. Sunshine Boys 1156
Watergate Seven Plus One 1165
Charquet & Co 1195
Paris Washboard 1293
Le Petit Jazzband de Mr Morel 1343
Le Petit Jazzband de Mr Morel 1362
Neville Dickie 1366

Rec.

CW Washboard Band, 3/8/27, Brunswick 7000, Vocalion 1088, Oriole 1012; take 2 on Vocalion V-1034. (all had vocals).

Dixie Washboard Band, 3/10/27, Columbia 14239-D.

Sara Martin acc. by Clarence Williams' Blue Five, 4/9/27, OKeh 8461, Parlophone R-3506.

Copyright mentions only melody:

Cushion foot stomp; melody by Clarence Williams. © 1 c. Nov. 26, 1926; E 651964; Clarence Williams music pub. co., inc., New York.

Again next year, no mention of lyrics:

Cushion foot stomp; by C. Williams; pf. © Mar. 28, 1927; 2 c. June 23; E 667557; Clarence Williams music pub. co., inc., New York.

Original Columbia 14239-D credits Williams.

Custom House Up and Down

(Harley Carter–P. T. Stanton–
Jerry Stanton)

Uptown Lowdown JB 1030
Jacques Gauthé's Creole Rice YBJB 1256
Minstrels of Annie Street 1272
South Frisco JB 1307
Yerba Buena Stompers 1369

<3--Harley Carter added with 1256 & 1272

BUT: credit on 1272 shows P. T. Stanton sted of Phil. Is this the P. T. Stanton of the Stone Age JB? If that's the name he goes by, then we should use P. T. here as well.

Steve Abrams: When I played with the Churchill Street JB, Lu Watters gave us copies of his original charts. Could be he put his name on this only to signify ownership but we always thought that Lu Watters wrote this. I knew P. T. Stanton also when he played with Dick Oxtot but he never mentioned we were playing his own tune.

Robbie Rhodes:

Lu Watters spelled it "Customhouse . . ." Bob Helm says the primary composer was pianist Jerry Stanton, brother of P.T., who still lives in S.F. Bay area and is currently performing in Switzerland, due to the notoriety of a recent record by George Buck.

Jerry Stanton and clarinetist Harley Carter, as kids, returned from visiting New Orleans after the war and shyly asked Watters if he would play their song. Lu wrote it into his book and the YBJB played it occasionally, but Bob says it never felt comfortable (the last strain does have an awkward spot).

I agree with Hal Smith that the title refers to walking up and down Custom House Street/ Blvd/Ave in New Orleans. I also agree with Helm that P.T. Stanton gave little, if any, contribution to the music -- it was the others that visited New Orleans for inspiration. However, P. T. (Peter Thomas Stanton) was the big promoter of the tune, and everyone knows his name, so it's

appropriate to cut him in on the composer royalties.

{Bob, your note on first draft (written before Robbie weighed in) says stet *Phil* and that P. T. was *Perry T.* To the disinterested observer (i.e., yours truly) you appear to be way out on a thin limb. Who the hell was *Phil Stanton*?

telcon 8/10: Erdos, based on telcon with Hal Smith: no Phil, P.T. should be third composer.--3>

Cutter, The (Elma Ney McClure)
Elliott Adams 1198

Confirmed 1909 copyright and sheet music, both of which mentioned (A Classy Rag) as a subtitle, but that's not far-enough removed from simple genre-marker to warrant inclusion here.

Cuttin' Out (Willie "The Lion" Smith)
Tom Roberts 1392

1949, says Roberts.

Uh, oh: 1949 copyright book has only CUTTIN OUT w & m Paul Gayten © Merit Music Corp. 16Nov49 EU187242

But the Chronological Classics Willie Smith CD says rec. 12/24/49, in Paris, Vogue V5038, says composed by Smith. Jasen & Tichenor's *Rags and Ragtime* say not copyrighted or published, but credit Smith, mention the Vogue recording. Jasen's later big book says same thing.

Guess with go with that.

Cuttin' Up (Charlie Lawrence)
Back Bay Ramblers 1355
Blue Rhythmakers 1373

Rec. Paul Howard's Quality Serenaders (with Charlie Lawrence on reeds), 2/3/30, Victor 23420. Rust says see also "Lazy Blues," where we find "Lazy Blues (Cuttin' Up)," rec. Art Landry, 9/5/24, Victor 19488. Both recordings in Southern California.

Hmm. 1355 says based on Charlie Lawrence's recording; 1373 says arranged by Keith Nichols from "trombonist Lawrence Brown's 'Cuttin' Up.'" (Brown was also on the Lawrence record.)

Victor Project confirms by Charlie Lawrence. Found Landry's Victor 19488, which is just "Lazy Blues" (no sub- or alt title), credits Landry-Humphry-Emerson. Victor Project says primary title is "Lazy Blues" and that it was on record label, but records "Cuttin' Up" as "alternate title . . . source: Victor ledgers"; composers Art Landry-Charles Humphreys-Howard Emerson.

Obviously, Landry tune was entirely different one; Rust was a little misleading in this instance.

Cyclone in Darktown, A

(George D. Barnard)
River Raisin Ragtime Revue 1417

Copyright shows no indef. article, but that doesn't mean it didn't get on the sheet music: Cyclone in Darktown; by Geo. D. Barnard. © Feb. 4, 1911; E 252489; Carl Fischer, New York, N.Y. Notice rec'd June 19, 1911; recorded, v. 1, p. 112.

It also give Barnard's middle initial--wonder if that too is on the sheet music.

Jasen's big book omits the A, includes the middle initial.

Aha, the music is in Trebor's *Ragtime Rediscoveries*. Author Geo. D.; subtitle on cover is "Just Rags," but "Just Rag" on copyright page. Not worth keeping.

Czechoslovak Journey (Graeme Bell)
Steve Waddell's Creole Bells 1230

No doubt on this one.

D

"D" Natural Blues [Grand Terrace Rhythm] (Fletcher Henderson)
State Street Aces 1106
Keith Nichols Cotton Club Orchestra 1275

Rec. Henderson 3/14/28, Columbia 1543-D

Copyright is

D natural blues; by F. Henderson and W. H. Challis. [Melody only] (c) 1 c. Nov. 2, 1928; E—U.S. unpub. 818; Fletcher Henderson, New York.

BUT Rust says "D" Natural Blues, and that's what's on the Columbia label, which credits only Henderson.

Both the liner notes (Dapogny & Powers for 1106, Nichols for 1275) note that Henderson wrote it, Challis arranged it.

8/15 Jan Mulder, citing *Hendersonia*, makes point that this is same tune as Grand Terrace Rhythm. And indeed, they sound the same (with the latter a tad faster). FH recorded GTR 5/23/36 on Victor 25339. Label says comp. & arr. by Henderson. Copyright is Grand terrace rhythm; melody Fletcher Henderson. © 1 c. May 19, 1936; E unp. 124737; Joe Davis, inc., New York.

Guess we really should put GTR here as alt title and a cross-ref.

Daddy Do (Fred Longshaw)
Leigh-Dapogny Mysterious Babies 1087
Watergate Seven Plus One 1165
Down Home JB 1171
Bob Schulz & His Frisco JB 1288
Steve Waddell's Creole Bells 1301
South Frisco JB 1307
Bob Helm's JB 1310
Yerba Buena Stompers 1369

Rec. Lu Watters 3/29/42, Jazz Man 13; Kitty Irvin, 10/24, Gennett 5592, Claxtonola 40393, Silvertone 4035.

No copyright 1923-25, but Gennett 5592 credits Longshaw, as does Jazz Man 13.

Daddy Let Me Lay It On You (see **Mama Let Me Lay It On You**)

Daddy Won't You Please Come Home (Sam Coslow)
John Gill's Original Sunset Five 1126
Rusty Taylor's New Jazz Review 1186
Barbara Rosene & Her New Yorkers 1393

<2--Baker: All my other recordings have a comma after "Daddy." Kinkle has comma and question mark at end, as does rust.--2>

<4--interesting: there's a Blake/Sissle song of same name (reprinted in Darch's Rag Classix, but it's not the one (judging by lyrics) that jazz bands play. --4>

Sure enough: ASM,, 1929, (c) Famous Music, pub. Spier & Coslow--No comma, no question mark.

Daddy's Little Girl (Bobby Burke--Horace Gerlach)
Albion JB 1249
Grand Dominion JB 1337

Evidently there was a song of same title by Theodore F. Morse-Edward Madden. But S&P say Burke & Gerlach wrote the 1949 song that was a best seller for the Mills Brothers--and that's our song. I recognize it as the Mills Bros. recording.

He's probably Horace C. Gerlach (see Me and the Blues), but am leaving him here as Horace for now.

ASM, 1949, Beacon Music. Horace G., no initial.

Daintiness Rag (James P. Johnson)
Paris Washboard 1308

Rec. 7/43, says the Chrono Classics reissue, which--tellingly--says composer unknown. Looks like he recorded it on piano roll much earlier, poss. 1917. Red Hot Jazz Archive says he also recorded it 6/5/47 on Circle 3005, credits Johnson as composer for that and the 1943 recording. Tichenor-Jasen says not copyrighted or published, first rec. on piano roll Universal 203107, credits Johnson. Says 1947 recording is on Blue Star 198. Liner notes to Folkways James P. LP say composed 1916. And finally: the Universal piano roll label does indeed credit Johnson as both player and composer.

Dallas Blues (Hart A. Wand--Lloyd Garrett)
Three Deuces 1185
Down Home JB 1190
New Orleans Classic Jazz Orch 1223
Down Home JB 1273
Yerba Buena Stompers 1418

Here's the story, from ASM collection and confirmed by Wikipedia: Hart A. Wand published "Dallas Blues" in 1912 as Wand Publishing, Oklahoma City. No lyrics. Lloyd Garrett added the lyrics six years later (1918, pub. by Frank K. Root). Don't know if any of the SOS recordings have the vocal, but I've heard it sung many times by jazz bands, so we must keep Garrett in the credits.

Dallas Rag (Dallas String Band?)
Bo Grumpus 1388

CD says 1927, but nothing in copyright books for 1926-30. Not in Rust. Not in Jasen-Tichenor. Aha, *New World Ragtime in Rural America* LP says rec. 12/8/28 by Dallas String Band, Columbia 14290-D, whose mandolin player was Coley Jones. But it doesn't name a composer.

NOR does the label on Columbia 14290-D. And in fact, I googled on the title plus Coley Jones and found zillions of hits, all indicating that Jones was the star of the Dallas String Band, and that Dallas Rag was the best tune they ever did, but nobody, absolutely nobody, suggests that Jones wrote this tune.

I think I'll have to drop this credit in favor of unknown, or credit it to Dallas String Band.... Later Ventresco reported that this and the other problem titles on this CD were brought to the session by guitarist Rob Kerwin, who has since quit playing and doesn't want to be contacted about this subject.

Does anybody else know about this tune?

5/19/14 arbitrary decision in favor of band as composer.

Dance of the Paper Dolls (Johnny Tucker-Joe Schuster-John Siras*)
Levinson's Trans-Atlantic Saxtette 1430

Copyright:
Dance of the paper dolls; words and music by Johnny Tucker, Joe Schuster and John Siras; pf. and ukulele acc. © Sept. 24. 1928; 2 c. Sept. 28 E 698802; M. Witmark & sons, New York.

(See Siras note at In a Shanty in Old Shanty Town.)

Dance of the Witch Hazels
(Paul Lingle)
Ray Skjelbred 1124

Have this on three LPs, two by Lingle, all credit Lingle. No way to document it--came out on Euphonic LP pressed from lousy tapes made live at the Jug Club in 1951. All the recordings credit Lingle, as does Jasen's big book, so we must go with that.

Dancers in Love [Stomp for Beginners] (Duke Ellington)
Paris Washboard 1347
Part of Ellington's *Perfume Suite*.

Sidebar: My namesake, Dick Two Ton Baker, who was a great friend of Duke Ellington, recorded this on Mercury with the subtitle "(Lancing's Dance)." I've never been able to figure out where that came from.

Dancin' Dan (Jack Stanley-William Tracey)
Paul and His Gang 1329
Neville Dickie 1423
[Tracy on both CDs.]

But beware that we have William Tracey for "Play That Barbershop Chord," Mammy o' Mine, "Okay, Baby" and "(That's What I Call) Sweet Music" (although in last case we're sure it's Tracey even though it was spelled Tracy on the sheet music. So what about this William Tracey? This is the only place we have him.

AHA! MTSU has this, and it's w. William Tracey like the others/m. Stanley (1923, Irving Berlin). Confirmed elsewhere by finding the cover online.

Dancing Fool (Ted Snyder-Harry B. Smith-Francis Wheeler)
Bob Schulz & His Frisco JB 1349
ASM, 1922, Waterson, Berlin & Snyder; w. Smith-Wheeler/m. Snyder.

Dancing Tambourine (W. C. Polla-Phil Ponce)
Frederick Hodges 1333
Rec. (says Rust) Rube Bloom 9/9/27, OKeh 40901, Parlophone R-3446.

A bit of a conundrum. Frederick's notes say, "... an iconoclastic masterpiece that, when new, attracted such pianistic talents as Pauline Alpert (Victor 21251 and Duo-Art piano roll 713430) and Rube Bloom (Okeh 40901). Continued enthusiasm for the piece was ensured with its publication as a song with words by Phil Ponce. It was also recorded in orchestral transcription by such dance as Paul Whiteman (Victor 20972) and Sam Lanin (OKeh 40874).

There are no fewer than four different entries for this song in the 1927 copyright book. Below, I've interspersed them with what I can figure out about the various recordings.

Dancing tambourine; by W. C. Polla; orch. 4to. Aug. York. 5; © Aug. 4, 1927: 2 c. E 672617; W. C. Polla, New York.

Dancing tambourine: words by Phil Ponce, music by W. C. Polla; pf. and ukulele acc. 2 c. Sept. 23; © Sept. 21, 1927; E 674173; Harms, inc., New York.

9/22/27, Paul Whiteman, Victor 20972--aha, while Victor Project said only Polla, the label says Ponce-Polla, although there's no vocal.

Dancing tambourine; by W. C. Polla pf. © Sept. 23, 1927; 2 c. Sept. 26; E 674323; Harms, inc., New York.

11/3/27, Pauline Alpert, Victor 21252, composer Polla.

Dancing tambourine; fox-trot, by W. C. Polla, arr. by Max Irwin, of Great Britain; military band, with solo clarinet in B flat, conductor. London, Chappell & co., ltd. 4to. © Jan. 16, 1928; 1 c. Feb. 8; E 684702; Harms, inc., New York.

8/8/27, Marimba Centro-Americana, Victor 81560, composer Polla.

8/18/27, Sam Lanin, OKeh 40874, credit Polla, says Online 78.

9/1/27, Rube Bloom, Okeh 40901, credit Polla-Ponce, says Online 78. (couldn't find label)

Finally, as Hodges suggests, the sheet music was published by Harms in 1927 with the lyrics by Phil Ponce.

I think we must include Phil Ponce as an original contributor.

Dancing the Devil Away (Otto Harbach-Bert Kalmar-Harry Ruby)
Frederick Hodges 1333
Rec. Don Voorhees and his Earl Carroll Vanities Orchestra, 4/11/27, Columbia 954-D. Says Frederick, "introduced on 22 March 27 at the New Amsterdam Theatre by Mary Eaton in the Broadway show Lucky. . . . Later in the 1930 Radio picture *The Cuckoos*, starring Wheeler and Woolsey." Yep, 3/25/27 copyright confirms w & m all three.

Dancing the Jelly Roll
(Herman Paley-Nat Vincent)
Down Home JB 1316
ASM, 1915, Jerome Remick; m. HP/w. NV.

Dancing with Tears in My Eyes
(Al Dubin-Joe Burke)
Barbara Rosene 1368
Two consecutive copyright entries:
Dancing with tears in my eyes; by Joe Burke, arr. by Geo. J. Trinkaus; vocal orch. pts. 4to. © Apr. 18, 1930; 2 c. Apr. 19; E pub. 14942; M. Witmark & sons, New York.
Dancing with tears in my eyes; lyric by Al Dubin, music, by Joe Burke; pf. and ukulele acc. © Apr. 23, 1930; 2 c. Apr. 24; E pub. 15034; M. Witmark & sons, New York.

Dans les jungles du Poitou [Tiny's Ideas] (Jean-Pierre Morel; based on **Back to the Jungle** by Tiny Parham)
Le Petit Jazzband 1403
This went on the CD as by Parham-Morel, but obviously Parham (who died in 1943) didn't

collaborate with a modern Frenchman on a new tune. Morel says in notes that "the first minor theme and the modulation are strongly inspired by "Back to the Jungle" [1930] (with slightly different melody and harmonies), but the second 32-bar theme is my own, although inspired by Parham's moods." Morel started out calling it "Tiny's Moods," but later began using a comical French title that harkens back to Tiny's title for the original tune.

We must do here what we did at "Don't You Leave Me Here," "New Orleans Hula," and "Blue Bells Goodbye."

Dans les rues d'Antibes

(Sidney Bechet)

Zenith Hot Stompers 1191

Appears to date from Paris, January 1952, recorded for Vogue. Did find a Vogue 45 label crediting Bechet.

Dapper Dan (Albert Von Tilzer-Lew Brown)

Jimmy Mazzy & Eli Newberger 1109
Steve Waddell's Creole Bells 1173
Steve Waddell's Creole Bells 1348

Interesting--Found two versions of sheet music. First cover is

DAPPER DAN

FROM DEAR OLD DIXIE LAND

Next one, presumably published later, has blurb "featured with terrific success by Eddie Cantor in *The Midnight Rounders*." It's cover has different drawing and title

THE LADIES MAN

DAPPER-DAN

FROM DIXIE LAND

But the copyright page is clear: Dapper Dan, w. Brown/m. Von Tilzer, Broadway Music Corp., 1921

Dark Eyes (based on **Hommage Valse**)

by Florian Hermann and poem by Yevhen Pavlovych Hrebinka)

M 'N' M Trio 1319

<[was Dark Eyes [Otchi-Tchornia] (A. Salama)]

<4-- This is not the best way to transliterate the Russian words, but I think I've seen an American published version that had Russian transliteration right on the sheet music, probably in parentheses. Can someone confirm that it's spelled this way? And that composer credit? I have only one recording of the tune with composer credits, a Fats Waller LP on the Trip label, showing "Salama Ambrosio-Carl Fisher!"

American Song: The Complete Musical Theatre Companion, by Ken Bloom (New York: Facts on File, 1985), says that "Dark Eyes" by A. Salami was in Broadway musical *Chauve Souris*, 1922. It had many Russians among cast, composers, management.

Title search in ASCAP's internet page finds many citations, one of which is A. Salama.

Aha, search through Russian encyclopedia reveals that 19th-century Ukrainian poet Yevgenij Pavlovich Grebenka wrote the words, as a poem (and in Russian). Obviously, they were set to music later--presumably by Ambrosio Salama.
--4>

8/17: *Great Music Thesaurus* has Dark Eyes, or Black Eyes. 1926, w.m. arr. Harry Horlick, Gregory Stone. Based on trad. Russian gypsy song "Otchi Tchorniya," as early as 1884.

Variety Music Cavalcade is similar: Black Eyes [Dark Eyes]. Orch. composition, m., arranged by Harry Horlick & Gregory Stone. Carl Fischer, 1926.

8/22-23, Hassan: Dark Eyes: A. Salama IS the credited composer, but my copies do not have translit. The sheet is from Balieff's *Chauve Souris*, mid-20s.

8/25 Baker comment: Unless lightning strikes*, I'll go with

Dark Eyes (Ambrosio Salama-E. P. Grebenka)

(Russians always use only initials in such situations--I got first name & patronymic [Russian "middle" name is always taken from father's first name] from encyclopedia.)

8/26, Nancy Wyndham:

Our 1930 Boston Music Co. edition copyright page attributes the music to A. Salama, arr. Chester Wallis; "The English Words by Cecil Cowdrey." Title is shown thus:

DARK EYES
Otchi-Tchorniya
(A Russian Folk Song)

Our 1932 Robbins Premier Series copyright page shows English lyrics by Howard Johnson, music by A. Salami [sic].

Our 1935 Calument Music Co. edition copyright page attributes English lyrics by Bernice Manoloff, arr. by Nick Manoloff (no mention of composer at all!). The title is shown as

DARK EYES
Russian Gypsy Ballad

8/31: I don't think we're going to learn anything more from this. The poem came first, and was set to music by Salama, so the poet has to get co-credit. It's obviously had English

lyrics written by various people over the years, but we can ignore them.

7/2/15 while doing research on Russian records at russian-records.com I find that while Evgeniy Grebenka is always given lyricist credit, the Russians don't give composer credit--to Salama or anybody else. I think the true story is that it was indeed an old gypsy folk song, but it was Salama was the first to write it down and publish it. So his credit for the melody is as valid/and invalid as Handy's for many of his publications and Clarence Williams's as the "composer" of "My Bucket's Got a Hole in It."

*Lightning struck on August 26, 2015! I'd never found anything earlier than Salama's version in previous research, but now a lot more is available. And it's a bit of along story.

First, a minor modification to the poet. He was a Ukrainian who wrote in both Ukrainian and Russian; his Ukrainian name was Євген Павлович Гребінка, usually transliterated as Yevhen Pavlovych Hrebinka; in Russian it's Евгений Павлович Гребёнка, typically transliterated as Evgeny Pavlovich Grebyonka (or Grebenko). This poem was originally written in Ukrainian but first published in Hrebinka's own translation into Russian in *Literaturnaya Gazeta* on 17 January 1843.

The poem seems to have become a song in 1884 when a certain Sofus Gerdel set the poem to his "gypsy song" arrangement of the "Hommage Valse," opus 21, by Florian Hermann (a "Russian-German"), which had been published by Büttner in St. Petersburg c. 1873-83.

My extensive earlier research never got back earlier than Salama in 1922, and was "confirmed" by all the published copies of the Salama arrangement that found their way into my friends' sheet music collections.

But my instinct now is to do another "based on" credit but still mention the poet. Good online refs are
www.youtube.com/watch?v=Djfsotg9NAC
humilitan.blogspot.com/2015/06/florian-herrmanns-time-and-place.html
<http://www.originals.be/en/originals.php?id=4492>
en.wikipedia.org/wiki/Yevhen_Hrebinka
[en.wikipedia.org/wiki/Dark_Eyes_\(song\)](http://en.wikipedia.org/wiki/Dark_Eyes_(song))
instro-rock.blogspot.com/2015/07/ochi-chornye-black-eyes-dark-eyes-les.html

Last is probably best of the lot. Note too that Russian bass Feodor Chaliapin later rewrote lyrics slightly to apply to his own wife (Hrebinka had written it for his fiancée), some sources consider his lyrics the definitive ones, but my own recollection of the song (I learned

it in Russian language school in 1963)
matches the Hrebinka lyrics.

Dark Eyes (I'm in Love with You)

(Clarence Williams–Buddy Christian–
Ethel Murray)

Jacobi's Bottomland Orchestra 1336

<1/15/01: Where'd we get Ethel Brevard (the original credit on 1336)? The 1926 sheet music published by Clarence Williams says Ethel Murray. Must change to that unless we find some reason to overrule the published sheet.

1/26/01 follow-up just for your info, Bob, since we had this resolved properly already.

Found original cy card on this in LC that read,

Dark eyes I'm in love with you, 3/20/26, by
Buddy Christian & Ethel Murray.

Then the claimant card from Clarence Williams
Music Publishing Co. Inc.:

Dark eyes; song. Composers Clarence
Williams, Buddy Christian & Ethel Murray.
Presumably CW either added something or
just grabbed a piece of it. But you've got to
wonder were we came up with that original
"Ethel Brevard" credit.

10/02 got sheet music from Audrey. Noticed
that on cy page it's Buddie Christian, on cover
is Buddy. Presume cy page is in error.

Darkies' Drill, The (Agnes Melville)

Lake Arrowhead Early JB 1365

CD had no apostrophe.

Copyright:

Darkies (The) drill; cake walk, by Agnes
Melville, for piano. Copyright by Agnes
Melville, Charlestown, Mass. Class C, XXc.
no. Oct. 16, 1902; 2 copies rec'd Oct. 16,
1902.

Later,

Darkies' (The) drill; two step and cake walk,
bv Agnes Melville for band. C 46821, Apr.
28, 1903; 2 c. Apr. 23, 1903. [followed by
separate entries for banjo, guitar, mandolin,
orchestra]

Ouch! Found the sheet music online at
University of Maine, via UCLA Sheet Music
Consortium. Found it with two different
covers, both of which have Darkies'. BUT the
copyright page (identical in both copies) has
Darkie's. The latter is grammatically wrong,
since both the copyrights indicate that she
intended it to be plural, so I'm going to
overrule the copyright page in this case and
go with the cover and the updated copyright.

Darktown Shuffle (Joe Thomas– Earl Baker)

Les Rois du Fox-Trot 1436

Rec. Eddie Carlew's Baby Aristocrats Orch,
5/28/27, Gennett 6198, Champion 15308 (as
Palmetto Night Club Orch). Sonny Clay aho,
1/12/28, Vocalion rejected. Owen Fallon & His
Californians, 10/25, Sunset 1135. Seattle

Harmony Kings (Thomas pno, Baker tp),
9/2/25, Victor 19772, HMV B-5091.

Confirmed by 8/1/25 copyright reg.

Darktown Strutters' Ball, The

(Shelton Brooks)

John Gill's Original Sunset Five	1094
Southern Stompers (France)	1215
Gauthé–Marquet Clarinet Serenadr	1216
Chris Tyle's NO Rover Boys	1235
Bob Schulz & His Frisco JB	1315
Paris Washboard	1338
Southern Stompers	1414
Levinson's Trans-Atlantic Saxtette	1430

ASM, 1917, Will Rossiter.

Darling Nelly Gray (Benjamin

Russell Hanby)

Imperial Serenaders	1351
Canary Cottage Dance Orchestra	1415

<Are you sure about Russel with one 'el' (as
on 1351 tunelist), or did you let yourself get
influenced by J. Russel Robinson?

And see the sheet music, fetched from the
Levy online collection. It's *Nelly*, not *Nellie*,
and the composer was shown as B. R. Hanby
on the music.

Aha, Jablonski (Edward Jablonski, *The
Encyclopedia of American Music* (1981) has a
whole section on him: Benjamin Russell
Hanby; **Darling Nelly Gray** (1856) was his
most famous song.

Darts and Doubles

(Patricia Rossborough)

Tony Caramia 1328

1938, British, says Caramia. Not copyrighted
in U.S. 1937-40. Not in Rust. Rossborough
recorded it it—found it on *Dainty Debutantes:
Female Novelty Pianists* of the 1930s on
Rivermont. Parlophone A7007 (Australia).
MusicWeb International in survey of Brit. light
music composers credits her with it. U.K.
Sheet Music Warehouse has a copy in mint
condition, pub. Chappel & Co. Ltd., London,
1938 [says title is Patricia Rossborough,
composer is Darts and Doubles!].

Dat Yam Rag (A Darkie Delicacy)

(A. J. Weidt)

Chrysanthemum Ragtime Band 1047

Copyright:

Dat yam rag; a darkie delicacy, by A. J.
Weidt, arr, by R. E. Hildreth; orch. 4to. ©
Aug. 8, 1912; 2 c. Aug. 16, 1912; E 292187;
Walter Jacobs, Boston. [Copyright is
claimed on the arrangement.]

Couldn't find the sheet in any online
collections, but did find *10 Original Banjo
Duets by A. J. Weidt*, from the Weidt School of
Music. No covers, but sheet for Dat Yam
clearly shows

Dat Yam Rag

A DARKIE DELICACY

(The Sound of a Chicken Frying in a Pan) Dat's Music to Me

(Chris Smith)

Helm–Leigh Jazz & Blues Review 1331
ASM, 1907, Helf & Hager. Cover is just

DATS MUSIC TO ME

(no sub/supertitle, no apostrophe), but (c)
page is

The Sound of a Chicken frying in a pan
Dat's Music to Me

Even though both lines are in same type, the
first clearly must be treated as a supertitle.

Davenport Blues (Bix Beiderbecke)

Keith Nichols' Hot Six	1063
Dick Sudhalter & Connie Jones	1207
Paul and His Gang	1329
Independence Hall JB	1371
Louisiana Washboard Five	1398

ASM, 1927, Robbins, "For Piano--edited by
William H. Challis."

Dawn Club Joys (Bob Helm)

Down Home JB 1241

Rec. by Helm's Riverside Roustabouts on 8
October 54 for issue on Riverside RLP 2510.

I don't think we'll get any copyright or record
labels on this one. Leader Hal Smith:

All the numbers in this set were played by
the Yerba Buena Jazz Band, though more
than half the tunes were never recorded
commercially by that band. We are
especially pleased to present the first
commercial recordings of the Yerba Buena
arrangements of [several titles] and Bob
Helm's great tune "Dawn Club Joys."

And Helms was in the band for this 1991
recording, so there.

AND note the extended info at "How'm I
Gonna Do It" for the original recording
session.

Dawn on the Desert (Charlie Shavers)

Red Roseland Cornpickers 1101

Oh, crap, we had "*in* the Desert." I have five
recordings of it by Kirby that all say "*on* the
Desert." Rec. 1/9/39, Vocalion/OKeh 4653;
Parlophone R-2674, Odeon A-272275. LC
SONIC has Vocalion, OKeh, Parlophone all as
on the Desert.

Copyrights:

Dawn on the desert; Charles Shavers, © 1 c.
June 28, 1939; E unpub. 198978; Wilma G.
Doughnan, Brookville, O.

Then

Dawn on the desert; by Charles Shavers,
arr. Spud Murphy; orch. pts. © Aug. 1, 1939;

E pub. 78528; Robbins music corp., New York.

(Ellington had written "Dusk on the Desert" in 1938; presumably this was a play on that.)

Daybreak Blues (Bob Helm–Weldon Kees)
Down Home JB 1217
South Frisco JB 1342
Red Rose Ragtime Band 1360

[see Dawn Club Joys—also rec. by Helm's Riverside Roustabouts same session.]

Aha: found in the Kees-Helm Sheet Music Collection online at libxml1a.unl.edu/cocoon/archives/kees_helm.ms300.unl.html

Weldon Kees was writer, poet, songwriter, collaborated with Helm on many songs. This one is March 23, 1953.

Dead Man Blues (Jelly Roll Morton–Anita Gonzalez)
Morten Gunnar Larsen 1009
Chicago Rhythm 1059
Mojo Jazzin' Five 1086

<2-- Baker: S&P say Morton and Anita Gonzalez. Erdos: [put a question mark by Baker note, but we never acted on it.]-->

May 2013 revisit:
Rec. Edmonia Henderson, 7/21/26, Vocalion 1043, Brunswick A-168. Morton, 9/21/26, Victor 20252. King Oliver, 9/17/26, Vocalion 1059, 15493; Brunswick A-179, A-81002. Triangle Harmony Boys, 7/7/27, Gennett 6322, Bell 1182, Champion 15415. Georgia White (as Dead Man's Blues), 10/21/38, Decca 7534.

Well, well, well--copyright:
Dead man blues; words by Anita Gonzales, music by Jelly Roll Morton [pseud, of Ferd Morton] © 1 c. July 3, 1926; E 642855; Melrose bros. music co., inc., Chicago.

Then three months later:
Dead man blues; by Jelly Roll Morton [pseud, of Ferd Morton], arr. by Mel Stitzel; pf. © Oct. 6, 1926; 2 c. Oct. 22; E 650996; Melrose bros. music co., inc., Chicago.

That very first recording, by Edmonia Henderson in July '26, carried the composer credit Morton-Gonzales, but both the Oliver and Red Hot Peppers recordings in Sept. were Morton only. But we must include Anita.

Decatur Street Tutti (Jabbo Smith)
State Street Aces 1041
Hot Antic JB 1058
Jazz Classics 1061
Black Eagle JB 1346
Louisiana Washboard Five 1398

Rec. Jabbo 4/4/29, Brunswick 7078, HJCA 616.

Oops, copyright adds an odd letter:

Decatur street tutti; melody by Jabbo Smith. © 1 c. Oct. 14, 1929; E unpub. 13027; State Street music pub. co., inc., Chicago.

But Brunswick 7078 definitely *Tutti*.

'Deed I Do (Walter Hirsch–Fred Rose)
Keith Nichols Cotton Club Orchestra 1234
Baker–Baldwin Radiogram Wshbrds 1243
Paris Washboard 1338
Barbara Rosene 1368

ASM, 1926, Ted Browne.

Deep Creek (Jelly Roll Morton)
Hall Brothers JB 1062
Keith Nichols Red Hot Syncopators 1135
Pam Pameijer's New Jazz Wizards 1318
Les Rois du Fox-Trot 1436

Rec. 12/6/28, Victor V-38055, 40-0119; Bluebird B-5333 et al.

Deep creek: melody by Jelly Roll Morton [pseud, of Ferd Morton] © 1 c. Dec. 17, 1930; E unpub. 32288 Southern music pub. co., inc., New York.

Deep Harlem (Matty Malneck–Frank Signorelli)
Back Bay Ramblers 1279

Rec.

Frankie Trumbauer aho, 5/10/30, OKeh 41431, Clarion 5461-C*, Harmony 1415-H* (*as Tennessee Music Men). OKeh and Harmony credits are Malneck-Signorelli-Condon. Parlophone R-1946 and the Australian release, A6266, say Malneck-Signorelli-Conlon.

Irving Mills Hotsy Totsy Gang (with Bix!), 6/6/30, Brunswick 4983, 02821, A-500091. 4983 and 500091 (France) say Mills-Lignorelli-Melnick; 02821 (UK) says Mills-Signorelli-Malneck.

Condon not in either band in 1930, but he later used this melody as the theme for his radio shows, and in 1946 he recorded it for Decca as "Improvisation for the March of Time" and credited himself!

This is tough: no copyright entry, two recordings made at essentially the same time, so which is right? Malneck-Signorelli-Mills or Malneck-Signorelli-Condon? Well, Bill Haesler dug up this paragraph from Richard Sudhalter's liner notes to Mosaic MD7-211 [CD], *The Complete Okeh and Brunswick Bix Beiderbecke, Frank Trumbauer and Jack Teagarden sessions (1924-36)*:

"Deep Harlem" is basically a blues with window-dressing. Its principal theme, credited to Frank Signorelli and Matty Malneck, turned up more than a decade later as theme music to Eddie Condon's radio shows, and on the guitarist's 1946 Decca record of a blues titled "Improvisation for the March of Time." Bix, long gone from the Whiteman family, recorded the same number that June with a Pickup group including Benny Goodman and Jack Tea-

garden. Malneck's arrangement here employs the call-and-response antiphonal brass and reed figures soon to emerge as a hallmark of swing—suggesting that this gifted violinist-songwriter-arranger may have been one of the unsung founders of 1930s big band jazz.

And Haesler adds:

My gut feeling is that the real (composer) credit belongs to Malneck-Signorelli who had a good collaborative track record (pun intended), whereas Mills and Condon were included by association. Condon because he had a previous recording association with Okeh - and you can bet he was at the Trumbauer session. And Mills, because it was his Hotsy Totsy Gang session.

That sounds logical enough to me.

Deep Henderson (Fred Rose)
Charquet & Co 1053
Orpheon Celesta 1083
Keith Nichols Red Hot Syncopators 1135
Henry's Bootblacks 1149
Chris Tyle's Silver Leaf JB 1311
Black Eagle JB 1356
John Gill's Jazz Kings 1401
Les Rois du Fox-Trot 1434

ASM, 1926, Ted Browne.

Deep Hollow (Mickey Guy–Ken Macomber)
Red Rose Ragtime Band 1412

Rec.

B. A. Rolfe, 5/14/28, Edison 18496. Credit Mickey Guy-Ken Macomber.
Joe Candullo aho, 7/16/28, Banner 7192, Challenge 535 (as St. Louis and His Blues), Oriole 1313 (as Dixie Jazz Band). Challenge and Oriole labels Guy-Macomber.
Garden Dancing Palace Orch, 6/29/28 (Spokane), Columbia 1501-D.

Copyright:

Deep Hollow; by Mickey Guy and Ken Macomber, arr. by K. Macomber; orch. 4to. © Jan. 24, 1928; 2 c. Jan. 25; E 681688; Alfred & co., New York.

Deep in the Ozarks (A Missouri Ozark Blues) (Trebtor Tichenor)
Trebtor Tichenor 1282

Deep in Thought Blues (Keith Nichols)
Keith Nichols 1159

Deep Night (Rudy Vallée–Charlie Henderson)
Frederick Hodges 1333
Barbara Rosene 1368

Rec. Goofus Five, 2/28/29, OKeh 41220, Parlophone R-380, Odeon 165765. Calif. Ramblers, 4/26/29, Harmony 906-H. And many more. Ruth Etting Columbia 1801-D is Vallée-Henderson.

Deep night; lyrics by Rudy Vallée, music by Charlie Henderson; pf. acc. with ukulele arr. by Dan Dougherty © Feb. 15, 1929 : 2 c. Feb. 16; 3572 : Ager, Yellen & Bornstein, inc., New York.

Deep Trouble (Fred Rose)
Hot Antic JB 1058
Dry Throat Five 1114
Les Red Hot Reedwarmers 1416

<Damn! We've had Billy Rose all this time. Wayne Jones suggested it should be Fred, which is confirmed by copyright:
Deep trouble; by Fred Rose; pf. © 1 c. May 21, 1930; E unp. 22201; Melrose bros. music co., inc., Chicago.

Rec. Jimmie Noone, 2/3/30, Vocalion 1490, but I've never been able to track down the record label.

2/9/11: alas, I didn't get the word above to Erdos, who used Billy on 1416.

Delia's Gone (traditional) 1379
Grand Dominion JB

We must never give up on anything as by "traditional" without a thorough search!

Acker Bilk and Climax JB say it's by "Blake."

Fascinating! See <http://murderbygasslight.blogspot.com/2010/03/delias-gone-one-more-round.html> for the gripping story of the murder of Delia Green. It begins...

On Christmas Eve 1900, Cooney Houston shot and killed Delia Green. If that isn't tragic enough, they were both 14 years old. Their sad story would have been long forgotten, even in Yamacraw – the black neighborhood in the western end of Savannah, Georgia, where the killing took place – if it hadn't been for a song. The ballad of Delia's murder traveled from Georgia to the Bahamas, then back to the States during the folk boom of the 1950s. Though the facts have been altered along the way, Delia's story has been sung by generations of folk singers, and has been recorded by musical icons like Bob Dylan and Johnny Cash.

And goes on in great detail. Among the early recordings of the Delia song were those by Blind Willie McTell and Alphonso "Blind Blake" Higgs (presumably the Blake above) [But Blind Blake's real name was Arthur Phelps.].

Another site, http://www.princeton.edu/~paw/web_exclusives/plus/plus_012605wilentz.html

Goes on in even more detail. Both sites discuss the various versions of the story that made their way into song, but nobody even hints at a known original composer. So this one ends up like "Frankie and Johnny": Sing the words that please you and call it your own. I suspect that Chris Daniels sings the words

that Blind Blake sang, but we truly can call this one "Traditional."

Delirium (Arthur Schutt) 1177
Delirium Tremolo
Delirium; by Arthur Schutt, arr. by Mel Stitzel; orch. New York, Robbiris-Engel, inc. © Apr. 27, 1927; 2 c. Apr. 28; E (504209; Robbins music corp., New York. [Strangely, the 1st violin part had been copyrighted on Feb 2!]

Delmar Drag (Don Ewell) 1162
Ray Smith

To my surprise, I found the copyright: DELMAR DRAG; m & (c) Donald Tyson Ewell 18Jun52 EU281673.

Delta Bound (Alex Hill) 1344
Le Petit Jazzband de Mr Morel 1425
Les Red Hot Reedwarmers
Delta bound; w and melody Alex Hill. © 1 c. July 17, 1933; E unp. 73S38; Joe Davis, inc. And the Jimmie Noone Vocalion 2620 label credited Alexander Hill.

Democratic Fun (A Campaign Cake-Walk) (Robert Buechel) 1138
Queen City Ragtime Ensemble
ASM, 1908, Talbert R. Ingram. Both cover and (c) page have

Democratic Fun (A Campaign Cake-Walk)

Dengozo (Ernesto Nazareth) 1427
Heliotrope Ragtime Orchestra
ASM, 1914, Popular Music.

Der Pussy-cat Walk (Ian Whitcomb) 1276
Ian Whitcomb & His Merry Bands

Detroit Rags (Dewey Lee–Tom Shea) 1022
Tom Shea

Mike Montgomery:
Detroit Rags is sort of a collaboration. The main theme is something Tom and I both heard performed by a black pianist named Dewey Lee. . . . Dewey told Tom that the main theme wasn't even his—that it was something he just picked up from hearing others play it around town. Tom's contribution to the piece is the intro to the A strain.

Deuces Wild Rag (Hubert Bauersachs) 1069
Waldo's Ragtime Orchestra
1069 had Herbert. Copyright is Deuces wild rag; by Hubert Bauersachs [of U.S.]; piano. 21700 © Oct. 19, 1922; 2 c. Oct. 23; E 547433; H. L. Bauersachs & co., St. Louis.

Oops! Herbert or Hubert?
Then found the sheet music: definitely Hubert, pub. H. T. Bauersachs & Co., 1922.

Dicty Glide, The (Duke Ellington) 1355
Back Bay Ramblers

Hmm. The copyright is Dicty glide; by Duke Ellington; pf. © May 16, 1929; 2 c. May 29; E pub. 6366; Gotham music service, inc., New York. But all the original Victor and Bluebird labels use *The Dicty Glide*.

Did You Ever See a Dream Walking? (Mack Gordon–Harry Revel) 1424
John Gill Sentimental Serenaders

Copyright is Did you ever see a dream walking; from Sitting pretty, w Mack Gordon, m Harry Revel; with ukulele arr. © Nov. 23, 1933; E pub. 38947; Paramount productions, inc. Sung by Ginger Rogers in the film. Music from film was published by De Sylva, Brown & Henderson, and there's no ? on that cover, but I have sheet music (reset, not reproduced) that has the ? on the copyright page. Various online sources split between ? and no ? so I suspect that the ? is indeed on the copyright page. And I did find two Brit. releases of the sheet music (Chappell) with ? on the cover too.

Diga Diga Doo (Jimmy McHugh–Dorothy Fields) 1019
Roaring Seven JB 1153
Red Roseland Cornpickers

<4-- Oops! The first (Saunders) cat had Diga Diga Doo, but we overruled it and stuck with Do as on both LPs. But I found the sheet music in a folio, *Songs from the Golden Eras 1900-1929* (Ed Ronny Schiff, MCA/Mills, date uncertain). It has all titles reset for uniformity, but the music itself appears to be reproduced. This tune (copyright 1928) has *Diga Diga Doo* as title (which is not 100% reliable, since it's been reset, but the lyrics consistently spell it "Diga Diga Doo."

And here's the odd copyright:
Diga diga doo; from Blackbirds of 1928, words by Dorothy Fields, music by Jimmy McHugh; pf. acc., with ukulele arr. by M. Kalua. (Cover title:—Digga digga doo) © June 9. 1928; 2 c. June 14; E 693374; Jack Mills, inc., New York.

I've never seen "cover title" in a copyright entry and have no idea what it means, but *Doo* is confirmed. Now I know what it means: The 1928 Jack Mills cover did indeed say Digga Digga Do, but Diga Diga Doo on copyright page; and a different Mills cover evidently has Diga Diga Doo.

Later found out where the *Do* version came from: The Victor V-38008 recording by Ellington had "Diga Diga Do" on label.

Dill Pickles (Charles L. Johnson) 1007
Waldo's Ragtime Orchestra 1417
River Raisin Ragtime Revue

<4-- [Dill Pickles Rag on 1007]

I'm pretty sure this should be just "Dill Pickles." The words "A New Rag" appear on the cover (reproduced after p. 76 of Jasen & Tichenor's book), but not in a position that would indicate they're to be a subtitle. And just "Dill Pickles" is how it's treated in my Belwin-Mills Play Them Rags folio (although it is reset there).

From Matthew Caulfield: Having seen myself how words like "waltz" and "march" get attached to tune titles where they don't belong and detached from titles where they DO belong, I took a look at the copyright records for "Dill Pickles (Rag)" and found two registrations. The earlier one is the Sept. 16, 1907 Remick one mentioned by Robbie. The entry reads: Dill pickles; a new rag, by Chas. Johnson. The later one, giving May 12, 1910, as publication date, reads: Dill pickles; a rag. Words by Alfred Bryan, music by Charles L. Johnson. Looks to me like "rag" isn't part of the title, unless it appeared that way on the uncopyrighted 1906 version Robbie seems to know about.

Can someone check music, advise on Rag and Alfred Bryan?

--4>

8/18, Nancy Wyndham: Our 1906 original, with no lyrics, says Dill Pickles, with (Two-Step) in smaller lettering under the title, on the copyright page. The cover says Dill Pickles, with A New Rag printed in smaller letters, higher and on the left of the page. My conclusion would be that the publisher intended, by use of "A New Rag," to identify the type of music for his customers. "A New Rag" does not appear close enough to "Dill Pickles" on the cover to be confused as part of the title.

8/25, Montgomery sends copy of sheet described by Nancy. ASM has a copy too.

That copyright registration I found sure indicates that it was also published in a song version with lyrics by Alfred Bryan, but I haven't found that anywhere yet, so for now I won't list it (7/1/11).

3/11/14 found the 1906 instrumental version and then the song version, published 1910. But, oddly, the instrumental copyright was filed until 9/16/17, by Remick, even though the music carried a copyright date of 1906.

Dimples (L. E. Colburn)

Wally Rose 1057

Hmm. Richard Egan's CD on Piano Joys gives his full name, Leroy Earl Colburn. Ed Sprankle's notes to 1057:

(L. E. Colburn - 1910 - Colburn-Rendina Music). A scarce Kansas City publication "rediscovered" by Tichenor and included in his Dover folio.

Copyright is

Dimples; rag time intermezzo, by L. E. Colburn, for piano. © Jan. 10, 1910; 2 c.

Jan. 8, E 224191; Colburn-Rendina music pub. co., Kansas City, Mo.

(There's also a "Dimples" by Wenrich-Madden in 1913; and Vincent Rose-Richard Coburn-King Zany in 1922; and Ted Browne in 1909; and Ed Plottle-Floyd E. Whitmore in 1920. Whew!)

Definitely just initials on sheet music, and Tom Brier hasn't seen anything but initials on other Colburn rags (he knows of Foxy Grandpa and Foxy Kid).

Dinah (Harry Akst-Sam M. Lewis-Joe Young)

Waldo's Gutbucket Syncopators	1001
Limehouse JB	1014
Paris Washboard	1261

ASM, 1925, Henry Waterson; w. Lewis-Young/m. Akst.

Ding Dong Blues (Bennie Moten)

Keith Nichols Dreamland Syncoptrs	1150
Bruno's Salon Band	1251
West Jesmond Rhythm Kings	1255
San Francisco Starlight Orchestra	1364
Keith Nichols & the Blue Devils	1387

<Oops--the San Francisco Starlight Orchestra list shows it as Bennie Moten and ? Staton. We don't have any Statons on the list so far. San Francisco Starlight Orchestra also says the tune is known both with and without the hyphen. (And they're quite right)

Shapiro & Pollack say just Bennie Moten, "unpub., copyright held by Ralph Peer. 1st rec. Moten's KC Orchestra, Victor." No hyphen.

11/17: Tex Wyndham sends the copyright page of the sheet music--but it is a French edition, a 1973 republication that shows "(c) 1927 by Peer International Corp New York; (c) 1973 by St. D'Editions...." It shows no hyphen and no Staton ("Musique de Bennie Moten, Paroles francaises de ['French lyrics by'] Jean Eigel").

Nancy Wyndham adds: "I have examined my computer catalogue and can find no Staton in the 8800+ items catalogued so far." Looks like we must lose the hyphen and Jean Eigel, since we'd scarcely credit a Frenchman who added lyrics 46 years after the fact.

2013 revisit: Did find the copyright:

Ding dong blues; melody by Bennie Moten. © 1 c. Nov. 30, 1927; E 675823; Ralph Peer, New York.

Rec. Moten 6/12/27, Victor 21199--and that label does indeed have a hyphen and a Staton as co-composer--in fact, his name is listed in front of Moten! But the very detailed Victor Project seems to be in the same boat we are: "Unverified composer information: Staton; Moten. Composer information source: Disc label."

Seems to me that the hyphen is optional, and normally I'd say we're obligated to include a cocomposer listed on the original recording, but (a) we don't know who Staton is and (b) we do have the copyright entry without him to fall back on. Also, there's this telling note from Dave Robinson: "none of my four books on Kansas City jazz mentions a Staton."

Dip Your Brush in the Sunshine (and Keep On Painting Away)

(J. C. Johnson-Andy Razaf)

Jimmy Mazzy & Eli Newberger	CD 1109
Paramount JB of Boston	1340

<4--Kinkle has the slightly more logical sounding "Dip Your Brush in Sunshine," but Rust and Shapiro & Pollack both agree with "The Sunshine."--4>

Rec. Ted Lewis 4/13/31 as "Dip Your Brush in the Sunshine (and Keep On Painting Away)," Columbia 2467-D, 38843; Decatur 504. Snooks and His Memphis Ramblers/Stompers, 5/21/31, Victor 22720. Confirmed subtitle on Lewis Columbia 2467-D--AND on Memphis Rambler Victor 22720.

Aha, copyright agrees with Lewis:

Dip your brush in the sunshine, and keep on painting away; fox-trot, words by Andy Razaf, music by J. C. Johnson. © May 11, 1931; 2 c. May 12; E pub. 22938; Joe Davis, inc., New York.

Dipper Mouth Blues (Joe Oliver-

Louis Armstrong) (see also

Sugar Foot Stomp)

Peruna Jazzmen	1003
Hal Smith's Creole Sunshine Orch	1078
Chicago Rhythm	1164
Golden Eagle JB	1192
Chris Tyle's NO Rover Boys	1235
Chris Tyle's Silver Leaf JB	1298
Neville Dickie	1309
Yerba Buena Stompers	1381

<4-- Erdos note of 12/26/95 says drop Melrose as composer, wonders how it got there to begin with. [Probably snuck in from Sugar Foot Stomp] Following are our notes from 2nd ed:

<2-- Baker: In my collection, Dippermouth outnumbers Dipper Mouth 27-10, but S&P lists it as Dipper Mouth, then refers you to Sugar Foot Stomp, where composer/lyricist credit goes to Joe Oliver/Walter Melrose. Of my 37 recordings under Dippermouth/Dipper Mouth, Oliver-Armstrong pops up often, as do several Oliver-Armstrong-Melroses and a couple of Oliver-Melroses. Under Sugar Foot/Sugarfoot, a Harry Hames recording credits Melrose-Oliver. Shouldn't we put all recordings in one place with cross-reference?

Robinson: "Dipper Mouth Blues" on original Okeh label; credited to Oliver-Armstrong.

Vince Saunders and Audrey Van Dyke both have clear copies of the original 5/21/23 copyright deposit, likely in Oliver's own hand. Title is "Dipper Mouth Blues" and Joseph Oliver is the only composer shown.

The copyright card itself reads:
unpublished
Dipper mouth blues
melody J. Oliver, arr. Lillian Johnson
rec'd & reg'd 5/21/23
Joseph Oliver, Chicago

ErDOS: Dipper Mouth Blues [Sugar Foot Stomp] (Joe Oliver-Louis Armstrong-Walter Melrose).

Seems to me that we had as much reason to put Melrose there as we did Armstrong.
--4>

<4-- The Answer, per Tyle & Dapogny: Sugar Foot is slightly diff, one extra strain, and add Melrose for lyrics. --4>

The recordings:
King Oliver, 6/23/23, OKeh 4918, label = Oliver-Armstrong.
(Armstrong himself later recorded it with Jimmy Dorsey's Orchestra on Decca 906 in 1936: No composer credit on label!)

Based on the the original publication of the tune—the OKeh record—we make the credit Oliver-Armstrong.

5/14, Haesler tracked down the copyrights and record labels:

Copyrights:

Dipper mouth blues; melody by Oliver [of U.S.], arr. by Lillian J. Johnson [of U.S.] © 1 c. May 21, 1923; E 565369; Joseph Oliver, Chicago.

DIPPERMOUTH BLUES; m Joseph Oliver, arr. Lillian Johnson; Instrumental. © 21May23, E565369. R62579, 24May50, Stella Oliver (W)

Record Labels:

Oliver's Creole JB, Gennett 5132: Oliver-Armstrong.
King Oliver's JB, OKeh 4918: Oliver-Armstrong.
Johnnie Miller, Columbia 1546-D: no credit.

Situation unchanged by above: Although copyrighted as by Oliver only, it was "published" (on record labels) as Oliver-Armstrong.

See also Sugar Foot Stomp.

Dirty Dozen, The (A Jazz Drag)

(Clarence M. Jones-Jack Frost) 1081
London Ragtime Orchestra

<2--subtitle & composers from Vince Saunders, presumably quoting sheet music. --2>

2013 revisit--copyright:

Dirty dozen; a jazz drag, by Clarence M. Jones [of U.S.]; instrumental. © 1 c. July 26, 1917; E 407074; Frank K. Root & co., Chicago.

In searching for title, found some references to Jones alone, some to Jones-Frost. And here's probably why: In Mississippi State/Templeton collection I found a copy with SONG slug at very top, typically marker that piece has been published in both instrumental and song versions. Subtitle "A Jazz Drag" not on cover, but is on cy page, m. Jones, w. Frost, pub. Frank K. Root & Co., 1917. And definite article on both cover and copyright page.

Found three different copies of the song version, but never did find the instrumental version, so we'll go with what we've got.

Dirty Dozen's Cousins

(Alabama Rascals?)
Jim Snyder / Georgia Grinders 1068

Rec. Memphis Night Hawks (as Alabama Rascals), 3/30/32, Perfect 0246, ARC (American Record Corp.)/Melotone 7-01-63, HJCA HC-72; BRS (British Rhythm Society) 17.

The Alabama Rascals Melotone label has no composer credi; couldn't find any of the other labels. Not in copyright books 1931-34.

LOOKS like this will stay unknown unless our brain trust has something.

5/19/14: arbitrary decision to credit band--it's better than nothing..

Discontented Blues (Elmer Schoebel-Billy Meyers-Sam Miller)

Les Rois du Fox-Trot 1407

Rec. NORK (as Friars Soc. Orch), 8/29/22, Gennett 4967, Starr (Canada) 9303.

Couldn't find a copyright entry 1921-24. But the Gennett 4967 label credits Meyers-Schoebel-Miller; and Red Hot Jazz Archive lists composers as Elmer Schoebel-Billy Meyers-Miller.

Who the hell is Miller? Littlefield checked the booklet in his NORK Complete Set on Retrieval (RTR 79031), but no info on Miller. There was a "Discontented Blues" in 1919 by Elmer Snowden, presumably an entirely different piece, which was recorded on piano roll by Pete Wendling.

The Friars Society Orchestra (original name for NORK) made eight sides in late August 1922; the other seven were all copyrighted, but not Discontented!

Without a copyright entry, our only evidence is the original Friars Society recording, so we must add Miller to the composers, but . . .

So who the hell is Miller?

One DJML'er guessed Ray Miller. He started out in Chicago as a singing waiter in 1916, but he followed the ODJB to NY c. 1917 and did his handleading and recording there before returning to Chicago in 1927.

5/14 Haesler has an interesting theory, based on fact that House of David Blues was written by Elmer Schoebel, Billy Meyers and Irving Mills, and that the Victor V-38105 label for Bugle Call Blues credited Schoebel, Meyers, Jack Pettis...and Irving Mills. (But see the notes for Bugle Call Rag elsewhere in this index--another source of confusion.)

Can the "Miller" on the Discontented label be a typo for Irving Mills?

Probably, but we daren't make the assumption.

And aha, the answer from Vince Giordano, who sends photocopies of a lead sheet (properly typeset, as if published), and a lyric sheet (typed on a sheet of paper). Both say copyright 1924 by Jack Mills, New York City, but they don't have copyright office stamps, so they didn't come from there, and the song is not in the copyright books.

Lead sheet says by Elmer Schoebel and Sam Miller, arr. Schoebel; lyric sheet says by Elmer Schoebel & Sammy Miller. So we know Miller's first name, but I guess we must still respect the original record label and include Billy Meyers in the credits.

Distant Lights (A Remembrance)

(Trebtor Tichenor) 1282
Trebtor Tichenor

Dixie (see I Wish I Was in Dixie's Land)

Dixie (Jimmy McHugh-Dorothy Fields) 1320
Keith Nichols Cotton Club Orchestra
Dixie; from Blackbirds of 1928, words by Dorothy Fields, music by Jimmy McHugh: pf. acc., with ukulele arr. by M. Kalua. © May 25, 1928; 2 c. June 5; E 693121; Jack Mills, inc., New York.

Dixie Blossoms (Percy Wenrich)

Dave Dallwitz Ragtime Ensemble 1098
Confirmed by my 1906 sheet music.

Dixie Cinderella (Fats Waller-

Andy Razaf-Harry Brooks) 1214
Grosz-Ingham Paswonky Serenads 1214
Down Home JB 1273
Neville Dickie 1397

Dixie Cinderella; from Connie's hot chocolates, lyric by Andy Razaf, music by Thomas Waller and Harry Brooks; pf. acc.,

with ukulele arr. by M. Kalua. © July 2, 1929; 2 c. July 24; E pub. 7893; Mills music, inc., New York.

Dixie Lee (Alex Hill)
Les Red Hot Reedwarmers 1435
Rec. Chick Bullock, 12/19/33, Banner 32936, Melotone M-12879 et al. Casa Loma, 12/16/33, Brunswick 6726, 01704, 4881. Jimmie Noone 12/15/33, Vocalion 2620, Decca F-3904 et al.

Confirmed by 11/4/33 unpub. copyright reg. and by several labels at LC SONIC.

Dixie Queen (Robert Hoffman)
Elite Syncopators 1286
<4-- This title ("Dixie Queen, a Southern Ragtime") doesn't look right. We must get look at sheet music. --4>
Sheet in Trebor's *Ragtime Rediscoveries* has subtitle on cover, but not cy page.

9/3: Trebor reports that 1st edition, 1906, had just Dixie Queen on cover; 2nd ed., 1907, added "A Southern Ragtime" on cover--but same plate used for inside on both.

Dixieland Doin's (Tiny Parham)
Jungle Crawlers 1084
Rec. Parham 12/3/29, Victor V-38111, 1AC-0126; Creole 14. Victor Project confirms, as does Victor label, and 3/5/30 copyright entry.

Dixieland Jass Band One-Step
[Original Dixieland One-Step]
(Nick LaRocca-Joe Jordan)
Louisiana Repertory Jazz Ensemble 1140
Down Home JB 1217
Yerba Buena Stompers 1375
<2--[LPs showed Original Dixieland One-Step by D. J. "Nick" LaRocca (1217) and One Step by Nick LaRocca (1140); 1375 was La Rocca-Jordan.] Baker: All my other recordings use hyphen: One-Step. Rouse: It was "Dixieland Jass Band One-Step," originally on the Victor 18255 label. In this case the label probably preceded any sheet music. Label reads, "composed and played by . . ."
--2>

<4--This is generally regarded as the first jazz record ever published. As Rouse notes, the record presumably predates any published sheet music. The record (which I have in front of me as I write this), is clearly titled "Dixieland Jass Band One-Step." Aren't we obligated to turn our listing around and put the primary listing under

Dixieland Jass Band One-Step
[Original Dixieland One-Step]

with a cross-ref from **Original Dixieland One-Step** to that title?

If you want a precedent, note that we have the primary listing of a Jelly Roll tune under "Ponchatrain" rather than the far more accepted and better-known title of "Pontchartrain Blues," done because Morton technically first copyrighted it under "Ponchatrain."

Yes, says Erdos.
--4>

Note that later pressings of this disc gave the title as

Dixie Jass Band One-Step

Introducing "That Teasin' Rag"

This presumably in response to Joe Jordan's successful suit for partial credit, but I wonder why they changed Dixieland to Dixie.

2014 review: I just realized that we never agonized over the composer credits. In the books for 1917-19 I find several other early ODJB titles copyrighted as by Original Dixieland Jazz Band or by La Rocca alone or La Rocca-Shields, but this tune is conspicuously absent. The Victor label is precise: "Composed and played by Original Dixieland 'Jass' Band." I can't find any evidence of a sheet music release until 1937, when Nick La Rocca copyrighted it as "Original Dixieland One-Step" in his name only; it was published by Peter Maurice Music, London, with slug "A new arrangement of the familiar jazz favorite."

According to H. O. Brunn's book on the ODJB, after the Joe Jordan/Teasin' Rag, debacle, La Rocca went to the publisher owning the rights (Stern, later Edward B. Marks) and successfully claimed a third of the royalties from the tune, which was essentially turned into a two-tune medley by Victor's relabeling. So our La Rocca-Jordan credit is OK, I guess: La Rocca for One-Step, Jordan for Teasin'.

Dixieland Jazz (Clarence Williams)
Swedish Jazz Kings 1188

Oops, not in Rust. Says Ray Smith: "Dixieland Jazz" brings us to 1955 and Clarence Williams's last composition, written shortly before he passed away. The tune was never recorded.

But it was copyrighted:
DIXIELAND JAZZ; w ; m & (c) Clarence Williams Sr. 27Oct55 EU 414425.

Dizzy Dan (Harold McKnight)
Les Rois du Fox-Trot 1436

Leader Morel wrote this to go with an online video of the band playing this tune: DIZZY DAN is a not well-known tune composed by a certain H. McKnight and recorded by the French orchestra of Leo Poll in 1930. I heard this tune for the first time at the Whitley Bay Jazz Festival 2010. It was

played by the wonderful band of Keith Nichols & the Blue Devils. Keith offered us very kindly the arrangement that he had transcribed from the Leo Poll recording.

I found several refs to the Leo Poll et son orchestre recording from June 1930, but none that mentioned a composer credit. I guess we just have to trust Nichols--but he's pretty trustworthy. And his response to my inquiry: I don't have much information. Harold McKnight was an American living in France. (Paris?) The chart's construction sounds like it may have been a printed 10 piece orchestration. Just my guess.

Dizzy Fingers (Zez Confrey)
Tony Caramia 1209
Tony Caramia 1328
Confirmed 11/17/23 copyright.

Do De O Do (Stanley J. Damerell--Robert Hargreaves--George Formby)
Jimmy Mazzy & Eli Newberger CD 1109
Not in Rust. "Sendup of British Vaudeville," says Newberger. Aha, my own very well documented George Formby CD on Flapper says rec. by Formby 7/1/32, Decca F 3079 with Nat Gonella, tp; composers Damerell-Hargreaves-Formby. Oddly, my Naxos Nostalgia record credits only Formby and says with Jack Hylton Orchestra. And there's a reason, according to the George Formby web site at www.georgeformby.org: It was done with the Hylton band, but Hylton but the songs were dodgy--the A side was "Chinese [Laundry] Blues," and Hylton feared it would damage his reputation. And the Formby site even has the original recording session sheet on display, confirming the performers, but by last name only. Confirmed our first names elsewhere.

Do I Know What I'm Doing While I'm in Love (Leo Robin--Sam Coslow--Richard A. Whiting)
Waldo's Jazz Entertainers 1377
CD had "Do I Know What I'm Doing?"
Rec. Reuben Reeves, 9/12/29, Vocalion 15839; Ethel Waters, 6/7/29, Columbia 1905-D, 5690.

Columbia 1905-D label has

DO I KNOW WHAT I'M DOING
(Robin, Coslow and Whiting)
From Moran and Mack's Talking Picture
"Why Bring That Up"
ETHEL WATERS

Copyrights, all in 1929:
Do I know what I am doing? words and music by Bert Kalmar and Harry Ruby. [Words and melody only] © 1 c. June 11, 1929; E unp. 7789; De Sylva, Brown & Henderson, inc., New York.

But later

Do I know what I'm doing? words and music by Bert Kalmer [sic] and Harry Ruby. © July 5, 1929; 2 c. July 6 E pub. 7415; De Sylva, Brown & Henderson, inc., New York

AND then

Do I know what I'm doing; words by Jack Yellon [sic], music by Milton Ager. [Photostat] © 1 c. July 23, 1929; E unpub. 9132; Metro-Goldwyn-Mayer corp., Culver City, Calif.

AND FINALLY

Do I know what I'm doing while I'm in love; from *Why bring that up*, words and music by Leo Robin, Sam Coslow and Richard A. Whiting; pf. and ukulele acc. (c) Aug. 28, 1929; 2 c. Aug. 30; E pub. 8865; Famous music corp., New York.

Why Bring That Up? Internet Movie Data Base says title is "Do I Know What I'm Doing While I'm in Love" (no ?, same as copyright and label.)

Amazingly, I couldn't find this title (or any of its sisters above) in all the big online music databases. So we have both the copyright and the source movie credit agreeing on the extended title without a question mark. The Waters 78 record had no extended title (perhaps because that label was so bloody crowded with other info), and it too agreed on no question mark.

Do It Baby (Clarence Williams) (see also **Harlem Rhythm Dance** and **The Shim Sham Shimmy Dance**)

Helm-Leigh Jazz & Blues Review 1331

[Before 12/13, Do It Baby and Shim Sham were combined.]

1186 Rusty Taylor was "Shim Sham Shimmy (Dance)," Spencer Williams-Andy Razaf; 1325 Des Plantes & 1366 Dickie were "Shim Sham Shimmy Dance," Clarence Williams-AR; 1331 Helm-Leigh was "Do It, Baby," CW-AR.

Looks like I switched from Spencer to Clarence without making any special note of it.

<these two titles combined for 5th ed by Erdos>

(And note that there's also a **Shim Sham Shimmy** by J. Russel Robinson/Frank Goodman-Frank Montgomery, 1933; but it's definitely a different tune.)

1/15/01, later updated in 2013 review, based on sheet music found in Cl. Williams files in PARR and the various recordings.

In 1928 Williams copyrighted it with just lead sheet and lyrics, which repeatedly exhorted the gal to "Do it, baby"; no mention of words "shim sham shimmy." (The typed lyric sheet,

by the way, says "By Clarence Williams," no mention of Andy Razaf.)

The copyright as entered in the books confirms this:

Do it baby; words and music by C. Williams. [Words and melody only] © 1 c. Aug. 18, 1928; E 699078; Clarence Williams music pub. co., inc., New York.

He recorded it for Columbia twice under this title in Nov-Dec 1928, as CW's Jazz Kings, but both takes were rejected. But the recording of it by Katherine Henderson, backed by CW aho, in November 1928 was released on QRS R-7041 and Paramount 12840. Neither label had composer credits. She sings the verse, then the first chorus twice. (2nd chorus is ignored.)

Note that neither the handwritten lead sheet, nor the copyright reg., nor either of the K. Henderson labels has a comma in the title. Rust made that part up.

Then, in 1933, Williams published it as **The Shim Sham Shimmy Dance** (note the *The*), m/Spencer Williams, w/Andy Razaf. The lyric is identical, except in every place but two. Main difference is that the exhortation to "Do it baby" is replaced with the phrase "shim sham shimmy" (same syllabic pattern). Also minor changes in last two lines of chorus.

Copyright in books for this version is Shim (The) sham shimmy dance; w Andy Razaf, m Clarence Williams; with ukulele arr. © July 1, 1933; E pub. 37176; Clarence Williams music pub. co., inc.

He recorded it as CW Jug Band, with Eva Taylor on vocal, 8/7/33. Again, the Columbia 2806-D label agrees: "The Shim Sham Shimmy Dance," by Williams-Razaf. Taylor sings just the chorus, which now has "shim sham shimmy" instead of "do it baby."

What do we have? Rusty Taylor and Ted des Plantes sing Shim Sham Shimmy, but Carol Leigh sings Do It Baby! Neville Dickie, wisely, doesn't sing anything.

This is a hell of a difficult pick. Same melody and just a few words difference in lyrics. BUT three of those changed words provide the titles of the two versions. Moreover, they were copyrighted separately, with different composer credits, and they were recorded at the time under both versions. As alike as they are, we must treat them as different songs.

But on, hell, it gets even worse. See this note from Harlem Rhythm Dance, which we credited to Williams-Razaf based on labels but for which we never found a copyright:

Tom Lord in his Clarence Williams book:

Perhaps "Harlem Rhythm Dance" was not registered with the LoC because it was already registered as "Shim Sham Shimmy Dance" and previously as "Do It Baby." The similarity is evident by aural comparison.

And both Dave Robinson and Robbie Rhodes listened to all three and agree that HRD is in fact the same tune as the others.

Normally, we use "see also's" to link other tunes, and I believe we have a few at which we linked two or even more similar titles, so I guess we ought to do the same here.

Do Me a Favor (Jack Lawrence-Peter Tinturin)

Neville Dickie 1397

Do me a favor ; w Jack Lawrence, m Peter Tinturin, pf. arr. R. H. Noeltner; with ukulele arr. 1934; E pub. 41094; © Mar. 12, Keit music corp.

Do Something (Bud Green-Sam H. Stept)

Dry Throat Fellows 1226
Kustbandet 1294
San Francisco Starlight Orchestra 1296
Paramount JB of Boston 1340

Blanche Calloway, 4/4/29, Edison 52570, 14024.

McKinney's Cotton Pickers, 4/9/29, Victor V-38051.

Sam Lanin aho, 4/26/29, Cameo 9158*; Lincoln 3185*; Pathe Aktuelle 36990**;
Perfect 15171**;
Romeo 960*; Banner 6388; Domino 4337; Regal 8783 (*as Broadway Broadcasters; **as Tuxedo Dance Orch)

The Sunshine Boys, 5/6/29, Columbia 1834-D, 5524.

Carolina Club orch, 7/1/29, OKeh 41277; Odeon A-189261, A-189263.

Plus several Brit. recordings.

Copyright:

Do something; from Syncopation, words and music by Bud Green and Sam H. Stept. © Mar. 19. 1929; 2 c. Mar. 19; E pub. 4355; Green & Stept, inc., New York.

Do What Ory Say (Kid Ory)

Hal Smith's Creole Sunshine Orch 1078
Delta Stompers 1426

<2-- Rhodes: "Get It Right" = "Do What Ory Say" = "Gatemouth." I think it's really a New Orleans folk melody. Erdos: Probably--but let's list separately anyway. --2>

So we ended up with Do What Ory Say by Ory, Gate Mouth by Lil, Get It Right by Traditional.

2013 review: Well, see this:
Rec. Kid Ory's Creole JB in LA August 1945, Crescent 5--and credit on label says C.

Williams. Label can be seen and song heard at <http://www.youtube.com/watch?v=b77npOKfUsl>

There's no copyright for "Do What Ory Say" in the books for 1945-46.

But see what Australian researcher Bill Haesler wrote on the DJML list in 2003:

Further to our discussion regarding the song "Do What Ory Say":

Geoff Bull told to me at lunch last Tuesday that the tune is in fact "Mama's Baby Boy," which was recorded by a Johnny Wiggs/Raymond Burke group.

Armed with this information, I was able to establish that "Mama's Baby Boy" was composed in 1917 by John A St Cyr and Armand J Piron and published by the Piron and Clarence Williams partnership at the time.

[Editor's note: Actually the copyright entry for the song has two mm's:

Mamma's baby boy; a jazz song, words and music by John A. St. Cyr, and Armand J. Piron. of U.S., arr. by F. Ahaynon. © May 4, 1917; 2 c. May 7, 1917 E 404920; Williams & Piron music pub. co., New Orleans.

The sheet music (see note at *Mamma's Baby Boy* in this index) confirms all this.

According to Rust, Earl Fuller's band recorded it 2/27/18 for Victor, but it was rejected. The Victor Project confirms this, and that the composers were Piron and St. Cyr.]

But is it really the same tune?

The Wiggs/Burke side was recorded on 7 Oct 1952 by Ray Burke and His New Orleanians and issued on LP (Paramount CJS 107) which I do not have. My mates Phil O'Rourke or Geoff Holden may have it somewhere.

I then found that it was recorded by The Swedish Jazz Kings in California in Dec 1987 on their first US tour and issued on LP (Stomp Off SOS 1188). Which I do have! [This can be heard at <http://dickbaker.org/stomppoff/sos1188--mamasbabyboy.mp3>]

It is indeed the same tune. My dear friends, the SJKs, are dedicated jazz people, with a great love and knowledge of the classic jazz era and would have, almost certainly, taken their version (complete with verse) from the original sheet music. Pianist Ray Smith implies this in his notes to the LP.

Then I thought about the big box of sheet music copies DJML angel, Audrey Van Dyke, sent to me last year. Didn't this one contain some early Piron-Williams stuff?

And did I recall, or dream, that it included a St Cyr sheet music item? I rang my mate cllist David Ridyard, who is helping me catalogue this addition to Audrey's earlier

'goldmine of music', so that it can be made available to others.

Sure enough, it is there! "Mama's Baby Boy". Dave confirmed that he had already checked, and that it is the "Do What Ory Say" tune.

Of course, it may go back further than 1917 and it could be that Johnny St Cyr learnt it in New Orleans days as a kid, and simply rearranged it and wrote it down.

But it goes back farther yet. In *Creole Trombone: Kid Ory and the Early Years of Jazz*, John McCusker describes a band formed by Ory and Joe Oliver:

Ory's band was known for its original material. Ed Garland said that, when he joined the band in 1910, they were playing made-up songs from the country. Stella Oliver had similar memories. "Ory would sing songs he had made up and the rest would then work them out. They would whistle and say songs they made up to each other" "Ory had a pretty good ear. Tht's why Joe liked him so much, Manuel Manetta recalled.

While playing a gig in an advertising wagon, Ory began toying with the riff that would become his song "Do What Ory Say." Oliver's ears pricked up at the catchy ditty and he began to play along.

We were in a big furniture wagon, drifting along and when we came to a dull section, we weren't playing every corner, just the hot spots, the hot corners so he said, "Keep playing it, play it again for me, please." So, he said, "I think I have it."

So, we got on a corner and he said, "Let's try it. Let's go." I stomped off and (King) Oliver kept the melody and that quick I picked up harmony. Oliver was pretty fast himself, as everyone knows, but that was a fast hand on the climax, my ideas. So we started playing it. We played it once or twice before we hit Toledano & Franklin where all the crowd was and there we met Jack Carey's band.

We started to play it and everyone wanted to know what number was it. It was so new, we didn't know it ourselves. WE didn't have no title more than "Do What Ory Say." I didn't have no idea of no title so someone hollered and said, "What's the number you played, Kid?"

I said, "Oh, we're just playing." King Oliver said, "Do What Ory Say," and the word started spreading around. . . .

[paragraph about song's dirty lyrics]

The melody took on different names over the years. In 1917 Clarence Williams and Armand Piron published it with the title "Mama's Baby Boy." The writing credit went to Johnny St. Cyr, a former Ory band member, and Piron. Ory said Williams stole it: "Clarence Williams appeared at Economy Hall were we played [Do What Ory Say] and he wrote it down and he was in the

publishing business and stole an idea and he changed the title. He came to Economy Hall and had me play it a couple of times a night. I didn't know what they were up to. They were writing it down and got an idea for a title.

Historian William Russell recorded bands in the forties that played the same melody with the title "Pork Chop." Whatever the name of the song or its origin, its popularity helped raise the band's profile.

Louis Armstrong remembered "Do What Ory Say," though not by name.

Kid Ory and Joe Oliver got together and made one of the hottest jazz bands that ever hit New Orleans. They often played in a tailgate wagon to advertise a ball or other entertainments. When they found themselves on a street corner next to another band in another wagon, Joe and Kid Ory would shoot the works. They would give with all that good, mad music they had under thjeir belts and the crowd would go wild. When the other band decided it was best to cut the competition and start out for another corner, Kid Ory played a littlr tune on his trombone that made the crowd go wild again. But this time they were wildl with laughter. It was a cute little tune to celebrate the defeat of the enemy. I thought it screamingly funny and I think you would too.

Well, where does this all get us? Unless we reject the story in the McCusker book completely, which I see no reason to do, Ory "created" (if not wrote) the tune before 1917, but had it stolen, copyrighted, and published by Clarence Williams. Why Williams put St. Cyr & Piron on the copyright and music as composers is subject to speculation: perhaps to cover his tracks; perhaps because they added the introduction on their version that wasn't on the Ory version.

It's troubling, and odd, that when Ory himself finally recorded it under his original title in 1945, he put Clarence Williams on the label as composer, but there's a possible perverse logic: Ory felt that it had been stolen by Williams (not Piron & St. Cyr), and as much as it must have galled him, he may have felt that he could be in for legal trouble if he didn't credit Williams (who was still alive and publishing in 1945).

But wait, there's more: According to a very serious historical analysis of Hot Five recordings at <http://dippermouth.blogspot.com.au/2012/11/85-years-of-hot-seven-sol-bluesgully.html>, talking specifically about "S.O.L. Blues," we read

I mentioned that the Hot Seven just couldn't play a blues all the way through from start to finish. Case in point: the entire opening section, which is based on a song that some New Orleans jazz fans might know as "Do What Ory Say" or "South" but really had its

origins in the Crescent City during cutting contests, where it got its original title of "Kiss My Fuckin' Ass" (sorry this has been such a bawdy post!).

But never mind that, it's here for titillation.

So we'll credit Ory as the composer of "Do What Ory Say" on the basis of the above.

But now what do we do about "Gate Mouth" and "Get It Right," also thought to be copies of/steals from Ory's tune? To keep all this line of speculation in one place, I'll reproduce the entries and notes for those tunes below.

First,

Gate Mouth (Louis Armstrong)

Black Eagle JB	1054
New Yankee Rhythm Kings	1067
Abi Hübner's Low Down Wizards	1093
Jean-François Bonnel & Friends	1104
Lytelton-Fawkes Troglodytes	1238

<2-- [first four LPs had Gatemouth by Armstrong or L. Armstrong]. Baker: Title probably should be two words, Gate Mouth--that's the way both Rust and S&P list it. And composer is very likely Lil, since it was recorded with her New Orleans Wanderers in 1926, with Geo. Mitchell, not Louis. (S&P credit Louis, but I'm inclined to discount it; if Louis ever even recorded the tune, Rust doesn't show it.)

Robinson: "'Gate Mouth'--Bill Haesler's liner notes to Swaggie 807 say Lil composed it, credited it to Louis and took the royalties."

Rhodes: "'Get It Right' = 'Do What Ory Say' = 'Gatemouth.' I think it's really a New Orleans folk melody." --2>

2013 reassessment:

Rec. New Orleans Wanderers, 7/13/26, Columbia 698-D, DB-2860, BF-417, CQ-2239, DZ-789, GN-5086, GNS-5092, M-199, et al. (what the hell?!)

Can be heard at

http://dickbaker.org/stompoff/gate_mouth--no-wanderers.mp3

Copyright entry is:

Gate mouth; melody, by L. Armstrong. © 1 c. July 19, 1926; E 643154; Louis Armstrong, Chicago.

Well, the Columbia 698-D original 78 does indeed credit Louis Armstrong, but everybody seems to agree that it's really Lil. But why? See this posting by John Gill to the DJML in 2011:

Many years ago while playing a gig in Washington DC, I made several trips to The Library of Congress and turned up many interesting "Classic" jazz lead sheets. These were filed for copyright purposes. I found many compositions by Armstrong, Oliver, Ory, Lil Hardin, etc.

Anyway, the other day I decided to put together a simple lead sheet arrangement of the tune "Gate Mouth," and remembering that it was one of the titles I found at the Library of Congress I thought I would see how it compared to the recording done by The New Orleans Boot Blacks back in July 1926 [he must have mean N.O. Wanderers, Ed.]. First of all the lead sheet is in F concert and the recording is in Eb. But the most interesting thing is that in the B section there are an extra 4 bars of breaks that do not appear on the recording. So I thought that might be something that would interest some of you. I intend to use the extra 4 bars on my leadsheet.

The composer is listed as Louis Armstrong (his hand writing) and copyrighted Jul 19, 1926. The main part of the song is probably an old New Orleans theme that had been floating around as it appears in other places as "Do What Ory Say" by Kid Ory and "Mama's Baby Boy" by Johnny St. Cyr. The St. Cyr version also sports a different verse.

So that's it. There's always something new to learn. [On 1/14 trip to LC I found and copied this lead sheet —DB]

So both the lead sheet submitted with the copyright registration and the original 78 credit Louis Armstrong, while the copyright registration itself credits L. Armstrong. So why in the world do most recordings credit Lil rather than Louis? Possibly because there are indeed some record labels that credit either just Armstrong or L. Armstrong as composers of tunes that we know Lil wrote, presumably to trade on the more famous name of Louis.

Whatever else we do, we change the composer here from Lil to Louis (unless our panel of experts have more to contribute). But we still must resolve whether this is just another steal from/version of Ory's "Do What Ory Say." And before we do that, let's consider "Get It Right."

But we must also ask why Lil/Louis had the gall to steal this melody from their old friend Kid Ory. Perhaps they felt that since Ory hadn't written it down, copyrighted it, or recorded it, AND that Clarence Williams had already stolen it once, it was fair game.

Get It Right (traditional)

Down Home JB 1199

<2--Rhodes says that Get It Right = Do What Ory Say = Gatemouth. Erdos: True--but will list each separately w/o cross-reference.--2>

2013 revisit:

Rec. Henry "Kid" Rena's JB, 8/21/40, Delta 807. The label does indeed say "Traditional" for composer, and there's no copyright entry in books for 1940-41. Most later bands know it from the 1946 recording by Lu Watters YBJB, also credited to traditional. The Down

Home JB recording can be heard at <http://dickbaker.org/stompoff/sos1199--getitright.mp3>

Robbie Rhodes notes,

Regarding "Get It Right", Kid Rena's Jazz Band recording plays only the familiar chorus of "Gate Mouth". I don't hear a verse. What is the source of the verse played by the Down Home Jazz Band on SOS 1199? It's the same melody heard in the verse of Turk Murphy's "Little John's Rag" played by South Frisco Jazz Band on SOS 1240.

And John Gill response:

Regarding the verse to "Get It Right", Turk Murphy told me that when the Watters band started playing "Get It Right" it was decided that the tune was too short so Turk wrote an original verse for it. A live recording does exist of the Watters band playing "Get It Right" with the verse. Turk then took it back and used it for the first strain of his composition "Little John's Rag". During my tenure with Turk's band we did play "Get It Right" without the verse.

And finally,

Mamma's Baby Boy (Johnny St. Cyr--Armand J. Piron)

Swedish Jazz Kings 1188

< We had Mama's, and composers St. Cyr, Piron & Clarence Williams. Our source was Lord's Clarence Williams book

BUT the sheet music shows it as Mamma. ASM, 1917, Williams & Piron; by John A. St. Cyr & Armand J. Piron.

This recording can be heard at <http://dickbaker.org/stompoff/sos1188--mamasbabyboy.mp3>

Robbie Rhodes on Mamma's Baby Boy:

Consider the 1917 song "Mamma's Baby Boy" credited to Johnny St. Cyr and A. J. Piron. As I recall, the words of the chorus are something close to

Because he's Mamma's baby boy____
He's his Papa's pride and joy____.

Those big, round vowels would be sung by a barrel-chested vaudeville singer with lots of wind power. The version by Swedish Jazz Kings suffers from lack of wind for sustained notes.

In complete contrast is the "stop time" dance treatment of "Do What Ory Say" -- for break dancing!!! Somewhere in between is the 1926 recording of "Gate Mouth."

The verse of "Mamma's Baby Boy" also has words, and I feel that most of the credit for the song belongs to St. Cyr. The song has a similar feel to St. Cyr's "Messin' Around" (Doc Cook Orch.).

The verse of "Get It Right" is quite different, and it seems to be the same as the verse of "Little John's Rag" by Turk Murphy.

SO THERE YOU HAVE IT. Four tunes that are very similar. To me, as a nonmusician, Gate Mouth and Do What Ory Say sound quite alike. Mamma's Baby Boy and Get It Right have different intros, but end up with the same theme as the previous two.

The big question is this: Are they enough alike that we should call them the same tune, with notes to explain all the title/composer credit/copyright differences?

THE ANSWER: A RESOUNDING NO!

I sent all the above to John Gill, Robbie Rhodes, Bill Haesler, Dave Robinson, and Tex Wyndham, mainly because I thought the Kid Ory interview might serve as some sort of Rosetta Stone on the subject, but all these folks responded with variations on the same few themes:

(a) many such riffs/melodies/themes were floating around long before the recording era and available to be picked up and used. They have no precise owner.

(b) In this case, as in most, there are discernible differences that can be claimed as the new composer's contribution.

(c) Don't go down this road or it'll make you nuts and you'll never finish the index. This point made most strongly by Tex Wyndham, who directed me to his "Common Themes," which started out in the West Coast Rag in 1994 and ended up as Ch. 40 of his book *Texas Shout: How Dixieland Jazz Works*.

Robbie dug up this item:

GATEMOUTH. AKA and see "Get It Right," "Mamma's Baby Boy," "Pork Chops Rag." Old-Time. USA, Louisiana. Harry Smith (1952) identifies this as a regional Louisiana tune known by a variety of titles.

and this one

GEORGIA STOMP. Old Time, Breakdown. Composed by African-American fiddler Jim Baxter. Harry Smith (Folkways FA2952, 1952) says the recording is "structurally intermediate between the early rural string band style and the syncopated urban style that was perfected about 1880." Interpolated near the end of the recording is the "Louisiana regional melody" variously called "Gatemouth," "Get it Right," "Mamm's Baby Boy," or "Pork Chops Rag." Folkways FA2952, Andrew and Jim Baxter "Anthology of American Folk Music, vol. Two: Social Music" (1952. Orig. rec. 1929, Victor V-38002B).

And Robbie draws this conclusion:

Therefore I conclude all the songs warrant their own identities, while acknowledging that the chorus of all the songs incorporate the same street melody or folk melody.

And also this from John Gill:

I guess that there must have been lots of tunes floating around New Orleans way

back when. "Salty Dog", "Girls Go Crazy", "Alabama Bound" just to name a few.

Judging from how many versions of "Get It Right"/"Mamma's Baby Boy"/"Gatemouth" are out there, this must have been one of the most popular. I believe that there was a lot of borrowing going on, and I think that most everybody just accepted it as part of the game. I doubt if there was much arguing about ownership until the famous lawsuit between Nick LaRocca and Yellow Nunez over ownership of "Livery Stable Blues"/"Barnyard Blues". But by then jazz had broken into the big time and there was money to be made with records, sheet music, and piano rolls.

You probably all know that Sidney Bechet's "Egyptian Fantasy" is lifted in its entirety from an Abe Olman composition called "Egyptia" composed I think in 1911. Just recently I came across a military band arrangement for Olman's "Egyptia" and lo behold there was a part for Soprano Sax solo. There it was for Sidney and ready to play! I think the famous "Creole Band" played this number too. Not to be too hard on Bechet because I LOVE his playing, but I have a French edition of the sheet music for "Wabash Blues" from the 1950's and guess who the listed composer is? Sidney Bechet! Now we all know that Sidney didn't write that one either. So I guess that the borrowing of others music has been going on for a long time.

So we let them stay as they are. At some point, I must decide whether to leave all four sets of notes here for easy comparison or return them to their various places in the book.

Do What You Did Last Night

(Andy Razaf-J. C. Johnson)
Barbara Rosene 1431

Rec. Ethel Waters (acc. by James P. Johnson), 8/21/28, Columbia 14380-D. Alice Clinton (acc by J. C. Johnson), 4/19/28, Gennett 5601, Champion 15510 (as Lillian Rush), Supertone 9284.

Do what you did last night; words by Andy Razaf, melody by J. C. Johnson. © 1 c. Feb. 21, 1928; E 683373; J. C. Johnson, New York.

Do You Believe in Love at Sight?

(Gus Kahn-Ted Fiorito)
San Francisco Starlight Orchestra 1334

Oops, no ? on copyright:

Do you believe in love at sight; lyric by Gus Kahn, music by Ted Fiorito, arr. by E. Chas. Eggett; with ukulele arr. by May Singhi Breen. (c) Apr. 18, 1931; 2 c. Apr. 21; E pub. 22578; Red star music co., inc., New York.

Rec. McKinney's Cotton Pickers 9/8/31, Victor 22811. The label did have the ?, so we'll use it here.

Do You Ever Think of Me?

(Earl Burtnett-John Cooper-Harry D. Kerr)

Chris Tyle's Silver Leaf JB 1258

Rec.

Southern Rag-A-Jazz Band, London, 9/21, Edison Bell Winner 3592.

Claude Hopkins, 11/9/34, Decca 353, Brunswick 02120.

Red Norvo, 7/9/37, Brunswick 7932, Vocalion S-108.

Bob Crosby, 2/6/40, Decca 3040, Coral 60056, Brunswick 04310, Odeon 286062.

I was sure we'd discover that the 1921 London recording was of a different tune, but here's the copyright:

Do you ever think of me; fox trot, by Kerr, Cooper, and Burtnett, played by Charley Straight and Roy Barge [of U.S.] (Imperial player rolls, no. 91282) [Music roll] © Mar. 18, 1921; 2 c. Mar. 28, 1921 E 504602; Imperial player roll co., Chicago. [Copyright is claimed on interpretation.]

Wikipedia list of Blue Amberol records shows it on 4246 by Raderman's Jazz Orchestra (no date), gives full names of composers as we have them - w. JC-HDK, m. EB. And has the question mark.

It's not in Rust, but Whiteman recorded it for Victor in 1921; that label had Burnett-Kerr, no Cooper, and did have the question mark.

(Do You Know What It Means to Miss) New Orleans (Louis Alter-Eddie De Lange)

Hot Antic JB 1058
Paris Washboard 1338

Strange: S&P say pub. 1946 (Edwin H. Morris Co.); no ?; introduced by Billie Holiday, with Louis Armstrong and his band, in New Orleans (film, 1947). But I can't find a copyright entry for any year 1945-47. MTSU confirms above exactly, including absence of ?

No, wait: this must be it:

New Orleans: New Orleans [excerpt] Lyric by Eddie De Lange. 10Dec46; Edwin H. Morris & co., inc., New York; EP 10255. For voice and piano, with chord symbols.

And for what it's worth, the IN Harmony data base says that the title is "New Orleans," noting that the first line of the chorus is "Do you know . . ." The IMDB listing is "Do You Know What It Means to Miss New Orleans" (also known as 'New Orleans').

Aha: Bought the sheet music from MTSU, and both the cover and copyright are clear:

Do You Know What It Means To Miss

New Orleans

And the fact that the first words are really a subtitle is why it makes no sense to have a question mark. Also, the fact that Hoagy

Carmichael had a hit song named "New Orleans" would push people to use the longer title for the De Lange-Alter song to distinguish it.

Do You Take This Woman for Your Lawful Wife? (I Do, I Do)

(Andrew B. Sterling–Harry Von Tilzer)
Heliotrope Ragtime Orchestra 1427
ASM, 1913, Harry Von Tilzer; w. Sterling/m. Von Tilzer.

Do Your Duty (Wesley Wilson)

Rusty Taylor's New Jazz Review 1186
Rec. Bessie Smith (with Buck and His Band), 11/24/33, OKeh 8945; Columbia 37575, DS-538; Parlophone R-1793; Odeon 026927. Lether McGraw, 3/24/39, Decca 7580, Vocalion S-238.

Bessie's OKeh label says Wilson.

Looked through years 1932-35, couldn't find a copyright entry. The Time-Life set on Bessie (booklet by Chris Albertson), says, of the November 24, 33, OKeh session, which was Bessie's last,

At Bessie's request, all of the compositions recorded on the OKeh date were written by the husband-and-wife vaudeville team of Leola B. (Coot) Grant and Wesley (Socks) Wilson.

Of the three other titles from that session, we have "Take Me for a Buggy Ride" and "I'm down in the dumps."

S&P say

Words and music by "Kid" Wesley "Sox" Wilson. Northern Music Corp., 1933, 1962. Introduced by Coot Grant and Sox Wilson. Best-selling record by Bessie Smith (Columbia).

Presuming that "1962" to be a date for copyright renewal or transfer, I looked in the book for 1962 as well, and . . . BINGO!

DO YOUR DUTY; w & m Wesley Wilson. © Northern Music Corp.; 17Jul62; EPI65810.

And at LC 1/14 found sheet music for it pub. by Northern in 1962, w/m Wesley Wilson.

June 2016 restudy of copyright books reveals that Wesley Wilson registered lots of songs in the 1920s and '30s, all just in his name: w. & m. by WW. Then in the mid-1950s, Wesley Wilson filed renewals on most of them, again in his name only. But these four songs for Bessie Smith were not among them. Finally, in 1958-9, shortly after Wesley's death, Leola Peddigrew Wilson filed copyrights for Down in the Dumps (original recordings all said *I'm Down in the Dumps*) and Take Me for a Buggy Ride, m. Wesley Wilson, w. Leola Peddigrew Wilson (she was Leola B. Peddigrew before marrying Wesley).

Then, on 17 July 1962, Northern Music Corp. filed copyrights on Do Your Duty and Gimme a Pigfoot (no mention of the bottle of beer.

All four registrations were initial copyrights, not renewals.

Dockstader Rag, The (Les Copeland)
David Thomas Roberts 1317
Confirmed by sheet music, 1912, Jerome Remick.

Doctor Blues (Luis Russell–Paul Barbarin)
Lyttelton–Fawkes Troglodytes 1238
Rec. Russell 12/17/29, OKeh 8766, Vocalion 3480.

Doctor blues; melody by Paul Barbarin and Luis Russell. © 1 c. Apr. 17, 1930; E unp. 20450; Triangle music pub. co., inc., New York.

Doctor Jazz (Joe Oliver–Walter Melrose)
Wally Fawkes & the Rhythm Kings 1060
Orpheon Celesta 1095
Peruna Jazzmen 1105
Keith Nichols Red Hot Syncopators 1135
Gauthé–Marquet Clarinet Serenaders 1216
John Gill's Dixieland Serenaders 1304
Neville Dickie 1309
Newberger–Mazzy–Thompson 1352
Yerba Buena Stompers 1381

<4--my Best of Dixieland Favorites folio (Charles Hansen, 1950), gives lyrics credit to Walter Melrose. Not unlikely. Shapiro & Pollack agree, as does Lissauer. We must go with it, especially since this is a song that--unfortunately--everybody feels obliged to sing. I'm tired of it.--4>

ASM, 1927, Melrose Bros.; w. WM/m. JO.

Does Jesus Care (Kenneth Morris)
Creole JB 1051
Grand Dominion JB 1408

<2-- was trad, changed to Morris via Riley sheet music. Confirmed at MTSU, 1943]

Dog Bottom (Chick Webb)
Keith Nichols Dreamland Syncoptrs 1150
Rec. The Jungle Band (w/ Webb on dr), 6/14/29, Brunswick 4450, 6808, 01235, 4495 (Canada).

No copyright found 1928-30, but the Brunswick label credits Webb.

Dogin' Rag, The (Robert Hampton–Frank Gray)
Down Home JB 1316

Dogin' (The) rag; lyric by Frank Gray, music by Robert Hampton. © Aug. 30, 1913; 2 c. Sept. 22, 1913; E 319982; Stark music co., St. Louis.

Doin' the Crazy Walk (Duke Ellington–Irving Mills)

Charquet & Co 1195
Keith Nichols Cotton Club Orchestra 1320
From the Duke Ellington Music Society web site:

Duke Ellington and Irving Mills are the credited authors on the sheet music of "Doin' the Crazy Walk," which was first published in 1930 and reprinted in a 1973 Belwin/Mills-Dover anthology, *The Great Music of Duke Ellington*. The song originated in the Cotton Club revue *Blackberries of 1930*, as did two others that were registered for copyright and published as sheet music that year: "Bumpty Bump" (music by Ellington, lyric by Irving Mills) and "Swanee River Rhapsody" (by Clarence Gaskill, Irving Mills and Duke Ellington).
Confirmed by 3/14/30 copyright entry.

Doin' the Hambone (Lu Watters)
South Frisco JB C/CD 1035
Jacques Gauthé's Creole Rice YBJB 1170
Down Home JB 1199
Steve Waddell's Creole Bells 1230
Yerba Buena Stompers 1406

Rec. by Watters YBJB late '40 and early '50, says Mike Duffy in 1199. And sure enough: DOIN' THE HAMBONE © m Lucius Carl Matters 12Decl9 EU187586

Doin' the Jug-Jug (Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281
Rec Parham 11/4/30, Victor 23027, HMV B-4839.
Confirmed by 12/20/30 copyright entry.

Doin' the New Low Down
(Jimmy McHugh–Dorothy Fields)
Keith Nichols 1159
Moonlight Broadcasters 1193
Paramount JB of Boston 1205
San Francisco Starlight Orchestra 1334
Chalumeau Serenaders 1394
Paul Asaro & Neville Dickie 1404

<4-- S&P say it's Low-Down, and both Rust and Lissauer agree, although Kinkle omits the hyphen. Seems enough evidence to go with the hyphen. --4>

Aha! ASM, 1928, Jack Mills, has hyphen on cover but NOT (c) page. And no hyphen on the 6/2/28 copyright.

Doin' the Raccoon (J. Fred Coots–Raymond Klages)
Delirium Tremolo 1177
Keith Nichols Cotton Club Gang 1242
Rosy McHargue 1253
San Francisco Starlight Orchestra 1271
Red Rose Ragtime Band 1399

ASM, 1928, Remick; w. Klages/m. Coots.

Doin' the Shake (Harry White)
Le Petit Jazzband de Mr Morel 1344
Rec. Barron Lee & the [Mills] Blue Rhythm Band, 2/25/32, Banner 32493, Perfect 15634, Vocalion C-0002, Imperial 6026.

Couldn't find a copyright entry 1931-33, but label of Perfect 15634 credits Harry White.

Doin' the Voom (Duke Ellington–Bubber Miley)
Lande's Rhythm Club Orchestra 1327
Rec. Ellington 1/16/29, Victor V-38035, 24121; Bluebird B-7710 et al.
Confirmed by Victor V38035 label and by 4/16/29 copyright entry.

Doin' Things (Joe Venuti–Eddie Lang)
Andy Stein Blue Five 1390
1390 has Venuti alone.
Rec. Venuti 5/4/27, OKeh 40825, Parlophone R-3352, R-2632, Odeon 193014. Again 6/21/28, Bluebird B-10280, Victor 21561. Again 10/4/28, OKeh 41133, Odeon 165679, 193256. Again 12/26/34, London HMG-5023 (LP) [and LP with 14 tunes? in 1934?]

Oops, copyright is a bit odd:
Doin' things; words by J. Venuti and E. Lang; violin. © 1 c. July 8, 1927; E 670837; Joe Venuti and Eddie Lang, New York.

Then
Doin' things; by Joe Venuti and Eddie Lang; pf. © May 28, 1928; 2 c. May 29; E 694005; Robbins music corp., New York.

And indeed, the first OKeh recording credits both of them.

Doll Dance, The (Nacio Herb Brown)
Frederick Hodges 1333
Confirmed from my sheet music (Note: No "The" on the cover).

Dolly (I Love You) (Wheeler Wadsworth–Victor Arden–Dick Long)
Dan Levinson's Roof Garden JB 1361
<Two LC copyright cards, both marked "published":
1. Dolly; foxtrot by Long, Wadsworth and Arden. Played by Clarence Jones–Imperial music roll 11/30/20 Imperial Player Roll Co., Chicago

2. Dolly I Love You w/Dick Long, m/Wheeler Wadsworth & Victor Arden. 9/30/20, Fred Fisher Inc. NY

We know that it's F. Wheeler Wadsworth from other tunes. [5/12/13: no we don't: see Bow-Wow] The title on the 2nd copyright card isn't punctuated, but the "I Love You" part obviously has to be set off by a comma at least if not as a subtitle. We really need to see the sheet music on this. (But alas, it's not in PARR.)

11/9/00: Dave Jasen reports that cover of sheet music says **Dolly I Love You**, no parens or punctuation.

11/15/00: Aha, Tex sends copyright page. Credits are music by Wheeler Wadsworth and Victor Arden, lyric by Dick Long. Title is rendered as

DOLLY
I Love You

so I make it **Dolly (I Love You)**.

Donegal Bay (Henry Lodge–Jean C. Havez)
Ian Whitcomb & Dick Zimmerman 1017
Confirmed via online sheet music, Jerome Remick, 1914.

Donkey Honk Rag (Stephen Kent Goodman)
Pierce College Symphonic Winds 1297
Goodman was guest conductor and note writer, so he should know. 1990.

Don's Blues (Ray Smith; based on **Blues Improvisation** by Don Ewell)
Ray Smith 1162
We had Ewell-Smith as co-composers, but that's bunk—they did *not* sit down together and work out a tune. What Smith says is "my improvisations on Don's 'Blues Improvisation' from 1957."

Don't Be Like That (Archie Gottler–Charles Tobias–Maceo Pinkard)
Neely's Royal Society Jazz Orch 1250
Andy Stein Blue Five 1390
ASM, 1927, Shapiro, Bernstein.

Don't Bring Lulu (Ray Henderson–Billy Rose–Lew Brown)
Neely's Royal Society Jazz Orch 1250
Confirmed by sheet music hanging on my wall: w. BR-LB, m. RH.

Don't Fish in My Sea (Ma Rainey–Bessie Smith)
Helm–Leigh Jazz & Blues Review 1332
Rec. Ma Rainey, 12/26, Paramount 12438, Broadway 5010 (as Lila Patterson), et al.
Don't fish in my sea; words by Bessie Smith, melody by Gertrude Rainey. © 1 c. June 21, 1928; E 693554; Chicago music pub. co., inc., Chicago.

Don't Forget 127th Street (Charles Strouse–Lee Adams)
Bob Schulz & His Frisco JB 1349
Confirmed by 1964 copyright, from Sammy Davis Jr. musical *Golden Boy*, m. CS, w. LA.

Don't Forget to Mess Around When You're Doing the Charleston (Paul Barbarin–Louis Armstrong)
Swedish–American Hot Jazz Collab. 1136
M 'N' M Trio 1319
Pam Pameijer's New Jazz Wizards 1350

We had ...when you do the Charleston.
<4-- Shapiro & Pollack say it's "Don't Forget to Mess Around When You're Doing the Charleston" (1926). Rust agrees with what we have. Any sheet music out there?--4>

8/26, Nancy Wyndham:
We have a xerox copy of a handwritten stock arrangement of this tune. The title is written

with varied punctuation on different parts, yet it seems clear that (When You're Doin' That Charleston Dance) is a subtitle. It is shown in parentheses, in smaller print, and below the underlined main title in smaller print.

9/5, Baker at LC: Copyright reg. card is unpublished, 3-10-26, Barbarin & Armstrong, as "Don't forget to mess around when you're doing the Charleston."

Obviously, we really need to let the original sheet music settle this. Perhaps could ask Bamberger or Caulfield to dig it out, since none of our collectors (oddly) has it.

9/10: When Sager requested the sheet from music files, they produced the hand-written sheet submitted for copyright, possibly in Paul Barbarin's hand. It agreed with the copyright registration files and with Shapiro & Pollock, so we must go with it

John Gill reports copying the same 3/10/26 deposit, and I found it too at LC 1/14.

It would still be nice to look at actual published sheet music, but I can't find any evidence that it exists.

Don't Give Me No Goose for Christmas, Grandma (Korn Kobblers)
Terry Waldo 1002
Terry Waldo & Bo Grumpus 1339

Hah: This is the only one of 21 songs on my Korn Kobblers CD that doesn't have a composer credit. 1948, Columbia 20517 ("This is a late 1948 re-issue to the Country Music Series of a recording made possibly as early as 1941" (and there's no composer credit on the record label either). Also on Montgomery Ward 10083. Looked for copyright all through the 1940s, found none. Probably some bit of silliness the band cooked up in the studio, so Waldo's attribution makes sense.

Don't Give Me That Jive (Come On with the Come On) (Fats Waller–Ed Kirkeby)
Paris Washboard 1391
Rec. Fats Rhythm 12/26/41, Bluebird B-11539, HMV BD-1077.

Copyright not filed until 11/16/44, unp., as "Don't give me that jive, come on with the come on," w. Kirkeby, m. Waller, filed by C. R. Publishing Co. The Bluebird label is clear:

DON'T GIVE ME THAT JIVE--Fox Trot
(Come On with the Come On)
(Ed Kirkeby–"Fats" Waller)
"Fats" Waller and his Rhythm
Vocal refrain and piano
by "Fats" Waller

And the HMV label reads exactly the same. Congratulations, Bob: We've found you a new silly subtitle!

Don't Give Up the Ship

(Harry Warren-Al Dubin)

Hall Brothers JB	1062
Grand Dominion JB	1139

<4-- Shapiro & Pollack say it's (Shipmates Forever) Don't Give Up the Ship from the film Shipmates Forever, 1935. But that may be misreading of overline on sheet music cover.

8/22, Hassan: Don't Give Up the Ship is the title of the song, FROM the film "Shipmates Forever!"

Don't Go Way Nobody (P.A.G.T.-

Percy Cahill)

Chris Tyle's Silver Leaf JB	1258
Imperial Serenaders	1351
Manhattan Ragtime Orchestra	1419

<3--

Dave Robinson notes that this often attributed to Buddy Bolden, was supposedly his theme song. Tyle confirms that it was published as rag song in 1902, that Bolden played it with only minimal changes.

--3>

2013 revisit. Actually, what Tyle writes in 1258 notes is

"Don't Go 'Way Nobody" was purportedly played by Buddy Bolden's band. Although there is a published tune with that title that was written in New Orleans, our version is based on the way George Lewis's band played it.

[For what it's worth, the George Lewis recording of it on Blue Note/Climax 105 had credit of Buddy Bolden.]

Marc Caparone in 1351 notes say,

"Don't Go 'Way Nobody," a signature tune of Bolden's, was published in New Orleans in 1906. We use the original verse and chorus, which is a bit different from the "traditional" version (which seems to be based on "I'm a Ding Dong Daddy from Dumas").

Donald Marquis, in his *In Search of Buddy Bolden: First Man of Jazz*, also identifies "Don't Go 'Way Nobody" as a song used by Bolden, and adds this footnote:

"Don't Go Away, Nobody" was written by Percy Cahill and was included in a list of new music received by the New Orleans *Item* from Grunewald's Music Store, published October 7, 1906, p. 8. The exact date the song was written and published is not known.

I'll be darned, here's the copyright:

Don't go way, nobody: words by Percy Cahill, music by P. A. G. T. f°, 5 p. Ashton music co., New Orleans, La. C 127703, Aug.

20, 1906; 2 c. Sept. 24, 1906. [note no apostrophe before way, and comma after it.]

AND EUREKA! Found sheet music at the Hogan Jazz Archive at Tulane. cover is

DON'T GO WAY,
NOBODY.

But copyright page is simply

Don't Go Way Nobody.

Words by Percy Cahill, Music by P.A.G.T. (On cover P.A.G.T. is written solid, but on copyright page it's got spaces between the letters: P. A. G. T., like it was in the copyright registration.)

Copyright 1906, Ashton Music Co., 143 Baronne St., New Orleans, AL.

So we lose our apostrophe.

For what it's worth, I queried the folks at Tulane to see if they had any ideas about P.A.G.T. Guy who got my query bucked it up to Bruce Raeburn, who referred it to Lynn Abbott, who wrote, "I'm afraid that the 'P. A. G. T.' designation on 'Don't Go Way Nobody' is totally cryptic to those of us here at Hogan Jazz Archive."

Don't Jazz Me - Rag (I'm Music)

(James Scott)

Elliott Adams	1198
Bob Wright	1239

Confirmed by sheet music.

Don't Leave Me, Daddy (J. M. Verges)

John Gill's Novelty Orchestra	1227
Barbara Rosene	1431

<[1227 had no comma]

Tenn State collection lists it as Don't Leave Me, Daddy by J. M. Verges

ASM 1916, Broadway Popular: no comma on cover, but is on (c) page.

Don't Leave Me in the Ice and Snow

(see **Ice and Snow**)

Don't Let Your Love Come Down

(Andy Razaf)

Neville Dickie	1324
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Rec. Lizzie Miles, 11/13/27, Banner 7025, Jewel 5207, Oriole 1147. Gertrude Saunders, 8/27, Vocalion 1131.

Don't let your love come down; words and melody by Andy Razaf. Aug. Davis. © 1 c. 5, 1927; E 672730: Joseph M. Davis, New York.

Don't Monkey with It

(Ade Monsborough, later lyrics by Dave Dallwitz)

Black Eagle JB	1147
Steve Waddell's Creole Bells	1301

Couldn't find a record label; don't know where to look for a copyright reg., but all my other recordings of it and many web search hits all attribute it to Monsborough. Found just two places (one web site and the credits of 1301, saying that Dave Dallwitz added lyrics to it. But Dallwitz's own recording of the tune on Swaggie credited only Monsborough.

WE MUST add Dallwitz, since Waddell sings those lyrics, but do we add it like any other co-composer or make note that the lyrics came later?

Here's the WHOLE story, from Bill Haesler:

- Ade wrote the tune in the early 1950s and recorded it with the Humphrey Lyttelton Band for English Parlophone in London on 26 September 1951.

(When the Graeme Bell band was on its second UK-European tour.) Label credit at the time was (Monsborough). [It was reissued on Swaggie LP (S1206) with label credit as (Monsborough) and on Swaggie LP (S1290) as (Ade Monsborough).]

- The tune's second recording was for Swaggie Records (S 1007) by Lazy Ade And His Late Hour Boys in Melbourne, Victoria on 21 April 1956. Label credit was again (Monsborough).

- It's third appearance on LP was Swaggie (S1293) by the Pearce-Pickering Ragime Five, recorded in Hobart, Tasmania on 6 February 1971 with vocal by Tom Pickering. Label credit was now (Monsborough & Dallwitz)

- The Dallwitz-Monsborough Jazzmen then recorded it for Swaggie LP (S-1303) in Melbourne, on 18-19 March 1972 with scat vocal by Ade Monsborough. In the cover notes Len Barnard (who who played drums and washboard on the session) says in part: "Dave produced a type-written sheet of lyrics which nobody sang..." Label credit was (Monsborough).

- And finally, so far as this summary is concerned, the Dave Dallwitz Jazzmen recorded the tune in Melbourne for Swaggie LP (S-1343) on 9 March 1974 with vocal Roger Bell (Graeme's young brother). Label credit was (Ade Monsborough & Dave Dallwitz).

To summarise all the above it is also necessary to know the local background.

Ade Monsborough, Tom Pickering and Dave Dallwitz were all close personal friends from the 1940s and frequently collaborated musically.

However, a year after Dave Dallwitz's Southern Jazz Group (from Adelaide, South Australia) broke up in June 1950 Dave left the jazz scene to concentrate on his painting, teaching, classical chamber music, arranging for musical theatre and composing.

He returned to jazz and Swaggie Records in about 1971 to record his jazz and ragtime compositions and those of his Australian jazz mates. Included in all this activity were the lyrics to "Don't Monkey With It".

So the lyrics came 20 years later. We can't consider Dallwitz a cocomposer, but we must recognize his lyrics.

Don't Say Goodbye, Miss Ragtime

(Bob Gifford–Harry Mellor)

Ian Whitcomb & Dick Zimmerman 1017

No U.S. copyright 1912-14, but that's not surprising: Whitcomb's notes say written 1913 by Brit music hall writers (says Gifford went on to write many songs for George Formby.) But did find a Brit. site that confirmed rec. of it by Stanley Kirkby in 1913, showed Mellor-Gifford as composers.

Don't Take That Black Bottom Away

(Sam Coslow–Addy Britt–Harry Link)

Des Plantes' Washboard Wizards 1290

Barbara Rosene 1431

ASM, 1926, Henry Waterson. Erdos put Britt-Link/Coslow on 1431, but I'm pretty sure it's W&M all 3. Yes, Audrey confirms that on cover and cy page it's just "by 1, 2 & 3."

BUT the 11/23/26 copyright, filed by Henry Waterson, clearly states w. SC-AB/m. HL.

Don't Tell Her (What's Happened to Me)

(B. G. De Sylva–Lew Brown–Ray Henderson)

Barbara Rosene 1431

Rec. Boswell Sisters, 10/31/30, OKeh 41470, Parlophone R-850, Odeon 193830. Chick Bullock, 10/1/30, Perfect 12647, Romeo 1475, Imperial 2377, Vocalion 717. Ted Wallace, 8/12/30, Columbia 2275-D, DO-223.

According to Rust, Boswells was Don't Tell Him What's Happened to Me; Bullock and Wallace were Don't Tell Her (What's Happened to Me).

Red Hot Jazz Archive also says Isham Jones, 9/8/30, Brunswick 1003, Don't Tell Her What Happened to Me.

Actually, Boswell OKeh label is

DON'T TELL HER

What's Happened to Me

And Nat Shilkret on Victor 22526 is even more specific:

DON'T TELL HER--Fox Trot

(What's Happened to Me)

Copyright is

Don't tell her what's happened to me; words and melody by B. G. De Sylva [pseud, of George Gard De Sylva], Lew Brown and Ray Henderson. 1 c. July 31, 1930; E unpub. 25837; De Sylva, Brown & Henderson inc., New York.

Then later

Don't tell her what's happened to me words and music by B. G. De Sylva [pseud, of George Gard De Sylva], Lew Brown and Ray Henderson; pf. acc., with ukulele arr. by Joseph M. Weiss. © Aug. 18, 1930; 2 c.

Aug. 19; E pub. 17352; De Sylva, Brown & Henderson, inc., New York.

MTSU shows title

Don't tell her. | What's Happened to Me, which clearly implies that second phrase is subtitle. 1930, De Sylvia, Brown & Henderson. And has tag "motion picture music." And then says, "There are two song titles," the other is "Never Swat a Fly." Clearly, this is a pub. done after film was released. Film evidently was *Dancing Sweeties*, although this song is not mentioned in IMDB article on the film.

MTSU has a second copy titled

Don't tell her what's happened to me, also 1930 DB&H, no mention of film.

IN Harmon says Title: Don't Tell Her; Alternative Title: What's Happened to Me. Clear indication of subtitle.

And Templeton actually shows the cover, which is

Don't Tell Her

What's happened to me

Can't see copyright page because of copyright restriction.

But it's clear now that the correct title is "Don't Tell Her (What's Happened to Me)."

Don't Think You'll Be Missed

(Fred Rose–Charlie Harrison–Joe Lyons)

Scaniazz 1004

Rec. Fletcher Henderson, 5/1/23, Paramount 20226. Broadway/Puritan/Triangle 11247, Claxtonola 40226 et al. The Virginians, 3/2/23, Victor 19039.

Victor Project confirms. 1/11/23 copyright confirms, w&m all three.

Don't Turn Your Back on Me

(Clarence Williams–Andy Razaf)

Neville Dickie 1366

1/15/01: Cy card confirms, but adds the cryptic "sc. by Tim Brymn." I found it in CW sheet music, which explained "scored by Tim Brymn." Presume that's the equivalent of arranged by.

But 1/25/01: The CW file in PARR has handwritten lead sheet for this tune with just CW's name on it, BUT a typed lyric sheet attached to it says, "Music Clarence Williams, Lyric Andy Razaf." Dated 11/30/28. The published sheet from 1929 has these same lyrics but no credit for Razaf.

2013 revisit: Rec. Sara Martin, 11/28, QRS R-7035. Label has no composer credit.

Copyright book search found entry I missed in the card files long ago:

Don't turn your back on me; words by Andy Razaf, music by C. Williams. [Words and melody only] (c) 1 c. Nov. 30, 1928; E--Unpub. 1736; Clarence Williams music pub. co., inc., New York.

Don't You Leave Me Here [I'm

Alabama Bound] (Jelly Roll Morton, based on I'm Alabama Bound by Robert Hoffman)

Canal Street JB 1005

European Classic JB 1070

New Orleans Classic Jazz Orch 1223

Barbara Rosene 1431

All four credit Jelly Roll Morton.

2013 revisit. In fact, I'm going to recompile this section, because when we agonized over it back in the late 1980s, we had some bad information that colored our thinking.

The recording and copyright record:

1927: Charlie Johnson's Paradise Ten, Feb. 25, Victor 20653, vcl Monette Moore. The Victor label does NOT have a composer credit, and the Victor Project archives entry for this recording session does not list a composer (they usually do). However, Anderson's fake book says it's w. Freddie Johnson/m. Thomas Morris, and sure enough, in the 1927 copyright book we find

Don't you leave me here; words by Freddie Johnson, melody by Thomas Morris. © 1 c. July 21, 1927; E 672286; Ralph Peer, New York.

Johnson recording can be heard at <http://www.redhotjazz.com/cjpo.html>, and it sure sounds like the Jelly Roll song to me. But the lyrics Moore sings are nothing like the ones in the Anderson lead sheet!

Laura Smith, 1927, c. Feb. 25, Banner 1977, Domino 3948, Regal 8304. And this gets curious: Tom Morris and Lukie Johnson were her accompanists. I was going to suggest that they entered that copyright for the Laura Smith version, but while I could find the Laura Smith Banner label, I found several good indications that the credit on it was Morton. BUT I also found the Laura Smith recording at http://www.youtube.com/watch?v=4vISIW7K_Kw, and the lyrics she sings (which are transcribed there) are much longer and much different from the Monette Moore or Jelly Roll songs.

1938: Merline Johnson, July 7, Vocalion 04331, Conqueror 9079.

1938: Jelly Roll, as Alabam a Bound for Library of Congress, later issued on Circle 67-68.

1939: Jelly Roll's NO Jazzmen, Sept. 28, Bluebird B-10450; Montgomery Ward M-8404; HMV B-9218. Aha, Jelly's lyrics are the ones on the Anderson lead sheet.

1939: Jelly Roll pno solo, Dec. 16, General 4005, Commodore 589.

And Jelly Roll copyrighted it twice in 1939: I'm Alabama bound; w & m Jelly Roll [i.e.F.] Morton. © 1 c. Jan. 3, 1939; E unp. 183620; Ferdinand Morton, New York.

And then

Don't you leave me here; melody Jelly Roll [i.e. Ferd.] Morton. © 1 c. Sept. 26, 1939; E unp. 203984; Tempo-music pub. co., New York.

Liner notes by Butch Thompson say,

"Don't You Leave Me Here" is his recasting of a folk tune published by Robert Hoffman as "I'm Alabama Bound" in 1909 [which had no lyrics—DB]. Regardless of authorship (Morton claimed it at the Library of Congress), this reshaping, complete with the characteristic Morton "verse" section following the first vocal, makes Morton's record definitive.

And this, from an essay on Blind Lemon Jefferson:

If we analyze the melody of "Elder Green's in Town", we immediately realize it is close to the standard melody of "Alabama Bound." This could indicate either a more-or-less accurate transcription of Jefferson singing a traditional tune or simply the fact that the scribe had the standard melody in mind and imposed it on Jefferson's singing. It appears to be a variant of a New Orleans melody that has migrated northward up the Mississippi River Valley and westward to Texas. It first shows up as "I'm Alabama Bound" published in New Orleans in 1909, credited to a white theatre pianist named Robert Hoffman. The tune can be viewed as a version of an AAB blues with the first two lines compressed in length, but retaining the convention of starting each line respectively with a suggestion of the tonic, subdominant, and dominant harmonies (I, IV and V). Blind Boone used the melody also in 1909 as one of the strains in his "Boone's Rag Medley no. 2." New Orleans pianist Jelly Roll Morton claimed to have created the tune in Mobile, Alabama, in 1905, but this probably has as much accuracy as his claim to have invented jazz in 1902. Nevertheless, it suggests an early acquaintance with this tune by a New Orleans musician. Morton called it "Don't You Leave Me Here," and it is a well known tune under this title.

Early versions of "Don't You Leave Me Here," or, in some cases, entitled more simply "Don't Leave Me Here," were recorded by Monette Moore (February 25, 1927, Victor 20653), Laura Smith (ca. March 1927, Banner 1977), Papa Harvey Hull (April 3, 1927, Gennett 6106 or Black Patti 8002), Henry Thomas (ca. October 7, 1929, Vocalion 1443), Washboard Sam [Robert Brown] (March 14, 1938, Bluebird B7501),

and Merline Johnson (July 7, 1938, Vocalion 04331), most of them differing textually from one another.

12/12: Oh, hell, all this surfaced again, and the revisit above prompted, when Erdos found the Morris/Johnson credits on a Charles Anderson lead sheet. [see "Don't You Leave Me Here notes.txt" in the Soscat6 directory.] My argument at this time is that whatever came before--folk melodies, Robert's song, whatever Morris/Johnson did--Jelly Roll gets credit for the version that the jazz world knows, but we'll give a "based on" credit like the one at "Blue Bells Goodbye."

This will turn out like Do What Ory Say. The melody, and probably some versions of the lyrics, were lying around in the street for somebody to pick up. It appears that Hoffman was the first to publish the melody, but there were plenty of others later. Each's claim is as good as the other.

Doodle Doo Doo (Art Kassel–Mel Stitzel)

Bruno's Salon Band 1251
Rec. by nine bands May-Oct 1924 (and that's just the jazz bands listed in Rust).

Confirmed 5/15/24 copyright.

Do-Re-Mi (Richard Rogers–Oscar Hammerstein II)

Paris Washboard 1280
From 1959 musical *Sound of Music*.
Confirmed 9/25/59 copyright.

Dormouse, The (Humphrey Lyttelton)

Pam Pameijer's New Jazz Wizards 1432
My Lyttelton Parlophone reissues on Calligraph credit Lyttelton. Rec. 2/28/51, Parlophone R-3398. Guess we'll have to settle for that.

Double Fudge (Joe Jordan)

Elite Syncopators 1358
Confirmed by my 1902 sheet music.

Double Talk (A Fugue) (Lou Singer, based on themes by Johann Sebastian Bach)

Red Roseland Cornpickers 1101

Well, we can't imply that Bach wrote something called "Double Talk." How to present it?

Notes: "Again a tune from John Kirby's repertoire (1937). The music is a swinging adaptation of compositions by Johann Sebastian Bach (organ phantasy [sic] and violin concerto), with a typical baroque ending."

Bach wrote several organ fantasies and quite a few violin concertos, so we daren't try to get

specific without a helluva trained classicist to figure out which ones Kirby used.

What did Kirby do? My Complete Columbia & Victor reissue of Kirby calls it "Double Talk (A Fugue)" and credits it to L. Singer, rec. 1/15/41, Columbia 35998 (flip side of "Bounce of the Sugar Plum Fairy") Found lots of refs to this recording, none mentioned a composer credit. Couldn't find label online. BUT the Library of Congress detailed index for Columbia 35998 does credit Singer. (no init.), confirms the subtitle.

We must presume that "Singer" was credited on the record and that the reissue project had some way to know that his first initial was L.

Aha! This in a note from Bill Haesler on composer scholarship in general:

As a matter of interest, some years ago was intrigued by the name 'L Singer' on the John Kirby records and wondered who he was. Thanks to Warren Vaché snr and his book *The Unsung Songwriters* and the ASCAP Biographical Dictionary (I have the 1952 edition) I found that it was Louis [Lou] C Singer. (1912-1966) who wrote "One Meat Ball" and "Sleepy Serenade". Apart from "Double Talk" his contribution to the John Kirby songbook included "Lass With The Delicate Air", "Night Whispers", "Bugler's Dilemma", "Keep Smilin'", "Blue Fantasy" and "If I Had A Ribbon Bow".

Appears that Singer used Lou rather than Louis C. for professional purposes, so that's what we'll use here.

<http://www.traditionalmusic.co.uk/music-search/music-songs-composers%20-%200562.htm>

Down a Little Moonlight Lane

(Buck Evans)
Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Down Among the Sheltering Palms

(James Brockman–Abe Olman)
Acker Bilk & Ken Colyer 1119
Down Home JB 1264
Canary Cottage Dance Orchestra 1400
Delta Stompers 1426

Confirmed by sheet music, w JB, m AO, pub. La Salle, 1914.

(When I'm Walkin' with My Sweetness)

Down Among the Sugar-Cane
(Charles Tobias–Sidney Clare–Peter De Rose)
Back Bay Ramblers 1262

ASM, 1929, Irving Berlin; w. Tobias-Clare/m. De Rose.

Down and Out Blues (W. Earthman Farrell-Arthur Sizemore)
Charquet & Co 1008
ASM, 1925, L. B. Curtis; w. Farrell/m. Sizemore.

Down by the Old Mill Stream
(Tell Taylor)
Aces of Syncopation 1372
Confirmed by sheet music, pub. Taylor 1910.

Down by the Riverside [Ain't Gonna Study War No More] (Paul Barnes)
Down Home JB 1199
Delta Stompers 1426

<4-- Erdos note of 2/3/95 says, "Add [Study War No More]. This is actually the correct title, but the tune came to be known as Down by the Riverside. Cross-reference seems to be in order. Authority: Jim Riley, Library of Congress."

FYI, here is our note from previous edition:

<3--Lissauer says "words & music by Paul Barnes, 1900. Popular development of Negro spiritual from the Civil War period. Became a favorite with glee clubs and jazz bands. Among recordings: Turk Murphy, Bunk Johnson, Conrad Janis, Jim Robinson."

How about that!

Steve Abrams: I don't have the Lissauer book but somewhere else I also got Paul Barnes copyright 1900, so it must have been off the sheet music."

OK - Paul Barnes-->3

--4>

2013 review: Well, the original 1900 copyright is

Down by the riverside. Song composed by Paul Barnes. Copyright by Theo. F. Morse, New York, 'N.Y. 1900, class C, no. 16251, Oct. 31; 2 copies rec'd Oct. 31, 1900.

[Was recopyrighted Dec. 31 by Howley, Haviland & Dresser, NY.]

Beware that this Paul Barnes frequently gets confused with the New Orleans reed player of the same name, who wasn't born until 1901. Of our Paul Barnes, the *Toledo Blade* reported on June 8, 1922:

WAR SONG WRITER DIES BLIND PAUPER

That Paul Barnes, who died in Manhattan state hospital, Ward's island, May 8, insane, blind and a pauper, was the author of "Good-bye, Dolly Gray," the battle chant of American soldiers and sailors in the war against Spain, became known recently.

Barnes was the author of many other songs once popular. Among some 50 are "Josephine, My Joe," "Down by the Riverside," "Dreamin'," "Venetian Moon," and "Mammy Jenny's Lullaby."

The last appearance of Paul Barnes was in the English music halls just at the outbreak of the war. When he and his wife, who worked with him, returned to Broadway they found themselves forgotten and soon, through worry, Barnes became insane.

So "Study War No More" is by no means the original or "correct" title; rather, it's another case of a song becoming known by a repeated line in the lyric. But actually, it's alternative title is far more often rendered as "Ain't Gonna Study War No More," so that's what we'll use.

Down Hearted Blues (Alberta Hunter-Lovie Austin)
Mahogany Hall Stompers 1221

We had "Downhearted," but both cover & (c) page say Down Hearted. ASM, 1923, Jack Mills; w. AH/m. LA.

For what it's worth, the copyright book entry is Down hearted blues ; words by Alberta Hunter, music by Lovie Austin [of U.S.] ; in E flat. © Feb. 24, 1923; 2 c. Mar. 3: E 558445 ; Chicago music co., Port Washington, Wis.

Then there's

Down hearted blues ; words by Alberta Hunter, music by Lovie Austin [of U.S.] © June 13, 1923; 2 c. Tune 13; E 563033; Jack Mills., inc., New York. 9978

But claimant card, dated 3/3/23, E558445, Chicago Music, had both names but Albert Hunter was blacked out.

[New] Down Home Blues

(Tom Delaney)
John Gill's Original Sunset Five 1126
Jacobi's Bottomland Orchestra 1336
Manhattan Ragtime Orchestra 1419

1126 & 1419 were Down Home Blues by Delaney; 1336 was New Down Home Blues by Delaney.

Rec.

Ethel Waters, 4-5/21, Black Swan 2010, Paramount 12169. BS label is Tom Delaney, no *The*

Mamie Smith, 8/30/21, OKeh 4446. Credit Tom Delaney, no *The*

Alice Leslie Carter, 9/21, Arto 9103; Bell P-103; Globe 7103; Hy-Tone K-103.

Mary Stafford, 9/28/21, Columbia A-3511. Composer credit Albury!

Tampa Blue Jazz Band, c. 11/14/21, OKeh 4499.

Waring's Pennsylvanians, 3/26/24, Victor 19303. (this is a different tune entirely, by somebody named Morde).

Ethel Waters, 7/28/25, Columbia 14093-D. label is Tom Delaney, No *The*

Rec. as New Down Home Blues by Cl. Williams -- see notes on that title below.

Copyright:

Down (The) home blues; words and music by Tom Delaney [of U.S.] © Sept. 24, 1921; 2 c. Sept. 26, 1921 E 519500; Albury & Delaney music pub. co., New York.

Well, I couldn't find that any of the labels used the definite article *The* in their titles, but I guess we can leave it.

BEWARE: AM PRETTY SURE THIS IS SAME AS NEW DOWN HOME BLUES/RAG BY CLARENCE WILLIAMS. IF CONFIRMED, MOVE THEM ALL HERE.

8/7/13 Robbie Rhodes confirms my suspicion that New Down Home Blues/Rag is just the 1921 tune played faster.

Robbie also notes,

"Down Home Blues" by Delany was the inspiration for another great tune, "Last Go 'Round Blues", credited to Jimmy Cox (9 May 1922) and recorded by Eva Taylor, among several others, copyright by Clarence Williams Music Publ. Co., Sept. 25, 1922.

A piano roll, QRS 2363 (Sept. 1923), was recorded by Thomas Waller at the QRS recording piano, the same machine used by Eubie Blake and James P. Johnson. An announcement of this roll appears in PRESTO, August 11, 1923.

Much credit is due Waller's editor, J. Lawrence Cook, who coaxed all the melody variations out of Waller and then spent hours making a cohesive piano roll performance. Needless to say, Cook greatly admired Thomas 'Fats' Waller.

WHAT FOLLOWS IS MY ORIGINAL NOTES TO NEW DOWN HOME BLUES. Moved everything here 8/7/13

New Down Home Blues (Tom Delaney)
Jacobi's Bottomland Orchestra 1336

Rec. Cl. Williams aho, 8/28, QRS R-7005; Broadway 1348; Paramount 12885, 14008*; JC L-32*; XX 12* (*as New Down Home Rag, and XX 12 as by "Comrade Pajandrasayarthi Chundernagore Vyshinski Ram Srinavinegar and His Red Indians"!). No composer credit on QRS label, nor on Paramount 14008 "Rag" label, nor XX 12 "Rag" label--which I actually found online); nor JC L-32 label).

Not in 1928-29 copyright books, although many other Delaney pieces are there. But wait a minute: Delaney's "The New Down Home Blues" was copyright in 1921 and recorded by many people. Is this just a rerecording of the 1921 tune with "new" stuck on to refer back to the earlier piece? We had that with [New] Moten Stomp and elected to put all recordings under Moten Stomp.

I'm sure that's the case. The "New" tunes by Williams and Jacobi sound to me exactly like the 1921/25 Waters and John Gill recordings, just speeded up. Will ask Robbie to compare them. [He did—see note above.]

But one last note: It looks like I added the "The" to the title clear back at the 3rd edition; only basis I can see for that in old notes is that S&P had it. But none of the SOS records had *The*, nor did any of the original recordings, so it probably never should have been there. (In the absence of published sheet music, record labels outweigh copyright registrations.)

(Just Try to Picture Me) Down [Back]

Home in Tennessee (William Jerome–Walter Donaldson)
Heliotrope Ragtime Orchestra 1427

<Aha! 1427 is *Back* home in TN. Found sheet music (ASM, 1915, Waterson, Berlin & Snyder; w. WJ/m. WD). COVER says

Just Try to Picture Me
Back Home in Tennessee

BUT copyright page is

Just Try to Picture Me
Down Home in Tennessee

And the copyright is *Down*:

Just try to picture me down home in Tennessee; words by William Jerome, music by Walter Donaldson, of U.S. © July 23, 1915; 2 c. July 24, 1915; E 363546; Waterson, Berlin & Snyder co., New York.

Another case (we've seen 'em before) of miscommunication with, or artistic license taken by, cover artist. And, for what it's worth, bandleader Bruce Vermazen called it "Down Home" in his liner notes.

But since some people may know it by the cover title, I've put the [Back] there to explain it—See Ragtime Nightingale/Nightingale Rag.

2013 review: Argh! that "fix" of adding [Back] in brackets is damned ugly, and could be read as "Down Back Home" as the alternative wording. I'll leave it, must but hold my nose to do so.

Down Home Rag (Wilbur Sweatman)

Wally Fawkes & the Rhythm Kings	1060
John Gill's Original Sunset Five	1126
South Frisco JB	1143
Jacques Gauthé's Creole Rice YBJB	1170
Down Home JB	1190
Chris Tyle's NO Rover Boys	1235
Bob Schulz & His Frisco JB	1288

Hmmm. Dozens of recordings say Sweatman, but two-old Turk Murphy at the Roundtable LP and Six Brown Bros. on New World LP—say Sweatman-Brown-Lewis (although Six Brown

Bros. on the well researched Archeophone says just Sweatman). Where does that come from?

Then at IN Harmony found the 1911 version, pub. Will Rossiter. By Wilbur C. S. Sweatman, no lyrics. Cover is red with drawing of cotton plant, with faces of black boy and girl on two of the bolls.

AND two copies of the 1913 version, also pub. Rossiter, which has different cover, drawing of white people at barn dance scene. There's an inset photo of a performer who recorded the song on each; one "originally introduced by Al Abbott," the other is "originally introduced by Lee White of Lee White and Geo. Perry." Credits now w. Roger Lewis and m. Wilbur C. Sweatman.

And aha: First copyright I could find was Down home rag; words by Roger Lewis, music by Wilbur C. Sweatman. (c) Jan. 8, 1913; 2 c. Jan.18, 1913; E 304091; Will Rossiter, Chicago.

Normally I argue for including the lyricist when he was in at the beginning or this close to the beginning. But Lewis's words are silly and sappy. I've never heard them sung, nor can I imagine anybody singing them at the tempo that jazz and ragtime bands play this piece. And although the Six Brown Bros. play it at a fairly stately tempo that might allow for singing, there's no vocal on their recording. We can safely ignore the lyricist on this one.

2013 review: A bit of a mystery. Have combed 1911 & 1912 copyright books, but no sign of this, even though Rossiter published it in that year—as noted, without lyrics, and by Wilbur C. S. Sweatman. Then comes the 1913 version by Wilbur C. Sweatman & Roger Lewis, with lyrics, as shown in the copyright.

The recordings: James Reese Europe and London Orchestra in 1913; Six Brown Bros. in 1915; Wilbur Sweatman and Versatile Four (UK) in 1916. All issued after the 1913 published song version, but all had only Sweatman on label as composer.

Shall continue to rule that the song version was an effort to sell more copies that wasn't born out in the marketplace.

Down in Honky Tonky Town

(Chris Smith–Charles R. McCarron)	
Waldo's Gutbucket Syncopators	1036
Banu Gibson NO Hot Jazz Orch	1073
New Orleans Rascals	1074
Original Salty Dogs JB	1115
South Frisco JB	1143
John Gill's Dixieland Serenaders	1304
Heliotrope Ragtime Orchestra	1411

<4—he's definitely Charles R. McCarron on sheet music to "Blues My Naughty Sweetie....," so I'm adding the initial here and to "Eve

Wasn't Modest" and "She Lives Down in Our Alley." --4>

ASM, 1916, Broadway Music.

Down in Jungle Town (A Monkey

Ditty) (Theodore F. Morse–Edward Madden)	
Down Home JB	1171
St. Louis Ragtimers	1267
Paris Washboard	1280
Bob Schulz & His Frisco JB	1288
Grand Dominion JB	1379
New Century Ragtime Orchestra	1385
Tom Stuijp & Delirium Tremolo	1433

ASM, 1908, F. B. Haviland; subtitle is on (c) page only, not cover.

Down in Our Alley Blues

(Duke Ellington–Otto Hardwick)	
Keith Nichols Cotton Club Orchestra	1320

Rec. Ellington 3/22/27, Columbia 1076-D, 4562.
S&P confirms, as does 8/12/27 copyright reg.

Down My Way (Jelly Roll Morton)

Back Bay Ramblers	1374
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Rec. JRM aho 7/12/29, Victor V-38113.
Victor Project and label confirm, as does the 3/5/30 unp. copyright filed by Southern Music.

Down Where the Rajahs Dwell

(Anton Lada–Will E. Skidmore)	
Dan Levinson's Roof Garden JB	1380

Rec. Louisiana Five, 11/19, Emerson 10116.
Down where the rajahs dwell; jazzensation, words and music by Anton Lada and Will E. Skidmore [of U.S.] © Dec. 29, 1919; 2 c. Dec. 30, 1919; E 470037; Leo Feist, inc., New York.

Down Where the Sun Goes Down

(Isham Jones–Verne Buck)	
John Gill's Calif. Sunshine Boys	1156
Smith–Tyle Frisco Syncopators	1211
Red Rose Ragtime Band	1412

Down where the sun goes down; words and music by Isham Jones and Verne Buck. [Words and melody only] © 1 c. June 13, 1928; E 694417; Leo Feist, inc., New York.

Down Yonder (Tiny Parham)

Pam Pameijer's New Jazz Wizards	1281
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Rec. Parham 11/4/30, Pirate MPC-505 (EP), which evidently was released in 1966 and was reviewed in *Storyville* 5 (June 1966, p. 28). (Audrey has the complete set of Storyvilles, but alas that review doesn't say anything about composers.)

Strange--Red Hot Jazz Archive says Victor unissued (and credits Parham)—and in fact, four of the eight tunes made that day were issued on Victor, so presumably it was indeed a Victor session. Alas, the Victor Project hasn't gotten that far, so they can't help.

No Parham in copyright books 1928-32, but perhaps that's because it wasn't issued at the time.

I guess we keep our Parham attribution. Seems like he rarely if ever recorded tunes by other composers.

1/16/14: But wait. Haesler has been pecking away at this one. He looked for Parham copyrights for every year from 1926 to 1932, confirms that there's no Down Yonder copyrighted by Parham, but he did find Down yonder; by Hershaw Brown, arr. by Irene Spain. [Melody only] © 1 c. May 31, 1928; E 601972; Polk C. Brockman, Atlanta. and then Down yonder; by Hershaw Brown. [Melody only] © 1 c. June 13, 1929; E unpub. 8228; Southern music pub. co., inc., New York.

This tune recorded by Herschel [note spelling difference] Brown & His Washboard Band Orchestra on Victor 21403 on 2/24/28. There is no composer credit on the Victor label, and oddly, the Victor Project listing for this recording doesn't seem to have access to the actual 78, but it lists the composer as L. Wolfe Gilbert based on "Meade."

Don't know what to make of the Brown copyright, because the tune he plays is indeed the L. Wolfe Gilbert standard.

Downright Disgusted [Blues]

(Terry Shand-Bud Freeman-Wingy Manone)
Chicago Rhythm 1164
Rec. Manone 9/4/28, Vocalion 15728; again 4/26/39 as "Downright Disgusted Blues," Bluebird B-10296, Montgomery Ward M-8353. Red Hot Jazz Archive has only the 1939 Bluebird listed, and it credits all three, with the Blues on the title.

The plot thickens:

The credit on the original Vocalion is Shand-Freeman (by Joe Mannone and His Club Royale Orchestra).

The credit on the 1939 Bluebird label is Wingy Manone-Terry Shand.

But the copyright settles it:

Downright disgusted; words and music by J. Mannone, Terry Shand and Bud Freeman. [Words and melody only] © 1 c. Oct. 12, 1928; E U.S. unpub. 223; Joe Mannone, New Orleans.

We must add the Blues as alternative title, since Wingy himself recorded it that way.

Doxy (Sonny Rollins)
Minerva JB 1117

From Wikipedia:

"Doxy" is an early composition by jazz saxophonist Sonny Rollins. It first appeared on the 1954 Miles Davis album *Bags*'

Groove. . . . When Rollins eventually established his own record label, he named it Doxy Records. The chords are from Bob Carleton's 16-bar song, "Ja-Da."

But the New Grove Dictionary of Jazz says it's based on "How Come You Do Me Like You Do," which is what I hear in it.

Dream, The [Dream Rag]

(Jesse Pickett)
Dave Dallwitz Ragtime Ensemble 1098
Frank French & Scott Kirby 1306

<4-- 1095 was "The Dream" by Jess Pickett; 1306 "The Dream Rag" by Jesse. --4>

<4-- note added later, after San Juan: Scott Kirby says orig. title was "The Bull Dyke's Dream." Says Mary Haley has sheet music; I queried her by email 8/6/96--4>

<4--Collectors: Jess Pickett or Jesse? (or Jessie?). "The Dream" or "Dream Rag" or "The Dream Rag"? Finally, can anyone confirm Scott Kirby's belief that this was originally called "The Bull Dyke's Dream"? --4>

<4-- later: Mary Haley's report (Bob, Haley is proprietor of the Ragtime Home Page on the internet; Scott Kirby touted her as the one to contact when I asked him about this at the Friday Harbor festival):

Here's the intro on the "Dream Rag" that's in the Harlem Stride Piano Solos book:

"Dream Rag" as recorded by Eubie Blake on Lp Columbia C28 847; 1968.

This composition has never been published before.

"Dream Rag" is Eubie Blake's rendition of an old tune called "The Dream." "The Dream" is a very important piece from a historical standpoint, as it is the first example we have of an Eastern ragtime composition. Its melody and bass prove that the so-called "Spanish tinge" was not exclusively confined to the New Orleans area.

It was almost certainly composed by Jesse Pickett (ca. mid-1800s-1922), a black itinerant pianist who played in Baltimore, in The Jungles section of New York and at the Chicago World's Fair in 1893. Dedicated to lesbians, "The Dream" was a great favorite among Stride pianists, and it was variously titled "The Bull Dyke's Dream", "The Bowdiger's Dream", "Ladies' Dream", and "Digah's Dream." Many "ticklers" had personal arrangements of this tune, a "hit" of The Jungles years (early 1910s).

Reid Badger (bio of James Reese Europe) says Jesse, Dream Rag.

They All Played Ragtime says Jess, The Dream.

Terry Waldo says Jesse, "The Bull-Dyke's Dream."

Plenty of evidence for Jesse sted Jess. Plenty of evidence for "Dream Rag" as alternative title, since Blake reintroduced it to the world under that title.

--4>

2013 review: But insufficient evidence for any of those "lesbian" title versions, which are purely anecdotal.

Dream Flapper (Buck Evans)

Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Dream Man (Make Me Dream Some More) (Milton Ager-Joe Young)

Prague Jazzphonics 1236
Rec. Dorsey Bros. 10/29/34, Decca 291, Brunswick 01964. Fats Waller, 11/7/34, Victor 24801, Bluebird B-10261, HMV BD-117 et al.

Yes, Dorseys Decca label was

DREAM MAN

Make Me Dream Some More
Waller Victor added parentheses to the subtitle.

Copyright:

Dream man, make me dream some more; w Joe Young, m Milton Ager; with arr. for ukulele, etc. © Sept. 28, 1984; E pub. 43942; Ager, Yellen & Bornstein, inc., New York.

Dream Sweetheart (Bud Green)

Back Bay Ramblers 1279
Rec. Eddie Edinborough Washboard Band, 5/3/32, Vocalion 1901. Cliff Edwards, 5/4/32, Brunswick 6307, 01314. McKenzie's MCBB, 4/12/32, Columbia 2645-D. Pickens Sisters, 4/6/32, Victor 22975.

Dream sweetheart; song, Bud Green with ukulele arr. © Mar. 1, 1932; E pub. 29059; Green & White, inc.

Dream Train (Billy Baskette-Charles Newman)

Ian Whitcomb & His Merry Bands 1276
Rec. Cal. Ramblers, 3/18/29, Edison 54547. Devine's Wisconsin Roof Orch, 1/29, Paramount 20690. Goofus Five, 2/28/29, OKeh 41202.

Dream train; words by Charles Newman, music by Billy Baskette, arr. by Rube Bennett pf. and ukulele acc.; © Dec. 12, 1928; 2 c. Dec. 15 E—Pub. 1561; Milton Weil music co., Chicago.

Dreaming 'bout My Man

(Henry Woode-Reuben Floyd)
Back Bay Ramblers 1374

1374 had Henri Wood
Rec. Hunter's Serenaders, 4/2/31, Vocalion
1621, vcl Victoria Spivey. According to Rust,
Rueben Floyd was one of tps in band; Henry
Woode was arr.

But RHJA calls him Henry Woods.

Couldn't find copyright 1929-33, or label.

discogs.com article on Henri Woode
describes him as American composer, born
1909, and he appeared on various recording
credits as Henry or Henri, Woode, Wood, or
Woods--and on one Mezz Mezzrow record as
Henri Newton. But I did find him on another
copyright as Henry Woode (with Moten on
Here Comes Marjorie), and I seem to find
Henry the most of all the names he used, so
I'm going to be consistent here with Henry.

Given all this, might as well keep him here the
way we have him.

2013 review: Did find the flip side, Sensational
Mood, which credits "Woods-Floyd." This not
in copyright books either, but I did find "As
Long as I Love You" by Henry Woods in 1931
book. Also in 1933 book with Moten on
Marjorie as Henry Woode, he was Henri
Woode on two other titles. So obviously, his
name was fluid, but he was definitely Henry
Woode on that other title in this book, so we
might as well make him Henry Woode here.

Dreaming the Hours Away

(Will E. Dulmage-Stanton Ferguson)

Black Eagle JB	1065
Hot Antic JB	1099
South Frisco JB	1103
South Frisco JB	CD 1143
One More Time JB	1410

Rec. Andy Pendleton, 6/26/28, OKeh 8625;
Clarence Williams 1/12/28, Columbia 14287-D.

Dreaming the hours away; words and music
by Will E. Dulmage and Stanton Ferguson;
pf. acc., with ukulele arr. by Ben Garrison. ©
Dec. 20, 1926; 2 c. Mar. 7, 1927; E 660693;
Clarence Williams music pub. co., inc.. New
York.

Dreamland Blues (Part 1) (Troy Floyd)

Keith Nichols Dreamland Syncoptrs 1150

Dreamland Blues (Part 2) (Troy Floyd)

Keith Nichols Dreamland Syncoptrs 1150

Rec. Troy Floyd & His Shadowland Orch,
6/21/29, OKeh 8719. Couldn't find copyright
1928-30, but the OKeh label credits Floyd.

Dreamy Autumn Waltz (Poplin-Woods

Tennessee String Band?)

Bo Grumpus 1388

1928, says CD. Not a good sign--not in copy-
right books 1927-30, not in Rust, not in the big
sheet music databases.

Ah, but here it is in Victor Project archives:
Rec. by Poplin-Woods Tennessee String Band
10/4/28, Victor V-40080. Band consisted of Ed
Poplin (vln), Louise Woods (pno), Jack Woods
(mndln), Francis Woods (gtr). It was also
issued on Aurora 222 (Canada) and Zono-
phone 4368 (So. Africa) as by just Tennessee
String Band.

No composer is listed in Victor entry, so I'll bet
dollars to doughnuts that Ventresco assumed
the bandleaders were the composers (I've
found him doing that on other titles).

The band made eight sides for Victor that day,
and the Victor ledgers definitely call them
"Poplin-Woods Tennessee String Band," as
does *Country Music Records: A Discography,
1921-1942*. Of the eight sides, only three
show composer credits in the Victor Project
listings: Pray for the Lights to Go Out (Will E.
Skidmore), Are You from Dixie? (Yellen &
Cobb), and Robert E. Lee (Luis F. Muir).

Found the Victor label; as I suspected, no
composer credits.

But aha, a clue. The label on Victor is

DREAMY AUTUMN WALTZ

Poplin-Woods
Tennessee String Band

But Victor Project says also released on
Canadian Aurora 222 with performer credit of
just Tennessee String Band. And when we
look at that label, we find

Dreamy Autumn Waltz

Poplin-Woods
Tennessee String Band

In the case of both those labels, and especially
the Aurora 222 one, it would be easy for
somebody reading the label to decide that
Poplin-Woods was the composer credit and
Tennessee String Band the name of the
group, but that's clearly (from the Victor
Project listings) NOT the case. I'll bet anything
that this is what Ventresco (or somebody) did.

But even if you did have independent
confirmation that the composer credit should
be Poplin-Woods, you're still stuck with the
fact that there were three people named
Woods in that band. Piano player Louise is
probably a good guess as co-composer, but
still just a guess. There's no Poplin at all or
any of those Woodses in copyright books
1927-31, so no help there. This would appear
to be another candidate for a questionable
composer credit: Poplin-Woods(?) Or even
unknown, or the entire band as composer.

Does our brain trust have any ideas?

Command decision 5/20/14: credit to the
entire band.

Dreamy Blues (see **Mood Indigo**)

Drop Me Off at [in] Harlem

(Duke Ellington-Nick Kenny)

Charleston Chasers	1287
Paris Washboard	1347

1287 was *at*, 1347 was *in*.

<4-- My 7 other recordings and the very
definitive composition list in Ellington's *Music
Is My Mistress* agree that it's ". . . *in* Harlem."
Shapiro & Pollack have "'Drop Me Off in
Harlem,' also known as 'Drop Me at Harlem.'"
--4>

2013 recheck: Well, I must have been onto
something: Rust calls it "Drop Me Off at/in
Harlem." And indeed, the original Ellington
recording 2/17/33, Brunswick 6528. was *at*.
The Mills Blue Rhythm Band seems to have
recorded it for Victor in December of that year
as *in*, but the take was rejected, not released.

And here's our answer, the copyright entry:
Drop me off in Harlem ; w Nick Kenny, m
Duke Ellington; with ukulele arr. © Dec. 5,
1933; E pub. 39494; Mills music, inc.

So Ellington copyrighted it as *in* and recorded
it as *at*. We shall let the "published" version
take precedence, but indicate that the other is
a legitimate alternative title.

Drop That Sack (Louis Armstrong-- Philmore Holley)

New Yankee Rhythm Kings	1015
Hot Dogs /Victoria Varekamp	1033
Jazz Classics	1061
Peruna Jazzmen	1105
Ray Skjelbred	1124
South Frisco JB	1240
Down Home JB	1264

1015, 1105, 1124=Armstrong; 1033=
Armstrong-Holly; 1061, 1240, 1264=
Armstrong-Hardin.

<3-- Erwin Elvers:

I don't think Lil Hardin was second
composer. Most records give "Armstrong-
Holley." I never knew who this Holley was,
but now I read in Richard B. Allen's notes to
the Steve Pistorius CD "Tain't No Sin" (GHB
BCD 289): "Drop That Sack" is credited to
Louis Armstrong and Philmore Holley.
Philmore Holley is not a household word or
even two household words. However, he
was a clarinetist who recorded with Young's
Creole Jazz Band in October 1923.

Also, Jim Lyons has the Brunswick release
(80060) of the original 1926 recording, which
credits Armstrong-Holley. Looks good to me.
3>

2013 revisit: Rec. Lill's Hot Shots, 4/20/26,
Vocalion 1037; Oriole 1009, Brunswick
80060 (as Louis Armstrong with Lill's Hot
Shots), 02502, A-184, A-500319; Decca BM-
30356.

The record label record:

Vocalion 1037=Armstrong
Brunswick 80060 LC ONLINE says
Armstrong-Holley, but Online 78 says Louis
Armstrong-Philmore Holley
Brunswick 02502 = Armstrong.
Brunswick A-500319=Armstrong
Evidently also a Brunswick BL-58004 that
credited Armstrong-Holley.

The copyright record...was confusing. Turns
out that it had been copyrighted back in 1923:
Drop that sack; melody L. A. and P. H., of
U.S., arr. Lillian Hardin, of U.S. © 1 c. Dec. 8,
1923; E 577784; Louis Armstrong and
Philmore Holley, Chicago.

And later John Gill reported finding the
"12/2/?" copyright deposit (evidently date not
clear from handwriting), showing Louis
Armstrong and Philmore Holley.

[Note that there's also a "Drop That Sack" by
Charlie Jackson, 1925.]

Dropping Shucks (Lil Hardin)
Peruna Jazzmen 1003
Tomas Örnberg's Blue Five 1043
Evergreen Classic JB 1202
Pam Pameijer's New Jazz Wizards 1350

Rec Louis Armstrong Hot 5 6/16/26, OKeh
8357.

Copyright:

Dropping shucks; melody by L. Hardin. © 1
c. July 19, 1926; E 643160; Lillian Hardin,
Chicago.

The OKeh label confirms this. So why do so
many people call it *Droppin' Shucks*? The
Columbia/Legacy Hot 5-7 reissue set calls it
Droppin', as does my only other reissue of
OKeh 8537, and lots of online references to
the record.

And John Gill reports 7/19/26 copyright
deposit showing Lillian Hardin.

Drum Face-Lift (Trevor Richards)
Trevor Richards NO Trio CD 1222

Drummer's Delight (Barney Bigard-
Duke Ellington)
Red Roseland Cornpickers 1101

Rec. Bigard & His Jazzopators 1/18/38,
Vocalion 3985.

Drummer's delight; by Duke Ellington &
Barney Bigard; pf. © Sept. 29, 1938; E pub.
71965; Exclusive publications, inc., New
York.

Duff Campbell's Revenge
(Turk Murphy)
West End JB 1042
South Frisco JB 1307
Yerba Buena Stompers 1406

Evidently Turk's first rec. of it was 4/22/57 for
Verve EPV2032 *Music for Losers*. But Eddie
Condon had recorded it first for Columbia, on
his *Treasure of Jazz* LP, and acknowledges

Murphy's authorship in his liner notes. Not
copyrighted 1956-58.

Dusky Dudes (Jean Schwartz-
Will A. Heelan)
Lake Arrowhead Early JB 1365

<Sheet music copyright page says words by
Will. A. Heelan. I found other sheets that show
him as Will Heelan, Will A. Heelan. Question
is, (a) did he really go by the name Will or is
Will. an abbreviation for William that we should
expand? (FYI, our policy is to expand the
abbreviations of common first names that were
used so widely in the ragtime/Tin Pan Alley
era. Thus the commonly found Chas. Jas.,
Wm., Theo., Jos. become Charles, James,
William, Theodore and Joseph.)
Kinkle & Lissauer both use Will A. Heelan, and
I found Will without the period a good deal
more often than with it, so to hell with further
research: Make him Will A. Heelan.

ASM has both instrumental and song versions,
both 1899 Shapiro, Bernstein & Von Tilzer;;
instrumental credits Schwartz only. This is a
pattern I've found several times in the ASM
collection.

Dusky Stevedore (J. C. Johnson-
Andy Razaf)
Down Home JB 1171
Steve Waddell's Creole Bells 1230
Neely's Royal Society Jazz Orch 1250
Yerba Buena Stompers 1406

ASM, 1928, Triangle; w. Razaf/m. Johnson.

Dustin' the Keys (Walker O'Neill)
Tony Caramia 1209

1923, London, says Caramia. Alas, there were
several other *dustin'/dusting the keys*.

Rec. by O'Neill 2/20/24, London,
Homochord H675. Also by O'Neill & Ray Allan
(piano duet), Berlin, 4/24, Vox 06217.
AND he copyrighted it in U.S.

Dustin' the keys; by Walker O'Neill, of Great
Britain; piano. © June 4, 1923; 1 c. June 6; E
566320; B. Feldman & co., London.

Dusty [Rag] (May Aufderheide)
Red Wing Blackbirds 1018
Red Rose Ragtime Band 1128
Chris Tyle's Silver Leaf JB 1258

ASM, 1908, Duane Crabb.

Cover is

DUSTY

RAG

Copyright is dead clear, just Dusty. But it's so
often called Dusty Rag that we'll put it here in
bracket as alternative.

Dynamite (Fletcher Henderson-
Jack Palmer)
New Orleans Classic Jazz Orch 1145
Rec. Henderson s Dixie Stompers, 4/14/26,
Harmony 209-H. NO Owls, 4/14/26, Columbia
1045-D. The Red Heads, 4/7/26, Pathe

Aktuelle 36458, 11456; Perfect 14639; Pathe
X-6903.

Dynamite; fox trot, by Fletcher Henderson
and Jack Palmer, arr. by Elmer Schoebel;
orch. 4to. (c) Apr. 19, 1926; 2 c. Apr. 16; E
640158; Triangle music pub. co., inc., New
York.

E

E K Rag (Gale Foehner)
Gale Foehner 1023

Each Day (Jelly Roll Morton)
Swedish-American Hot Jazz Collab. 1136
Pam Pameijer's New Jazz Wizards 1335

Rec JRM 3/5/30, Victor 23351. Victor Project
confirms, as does record label. Unp.
copyright reg. dated 12/22/32 by Southern
Music.

Early Every Morn (I Want Some Lovin')
[Early in the Morning] (W. Benton
Overstreet-Billy Higgins)
New Yankee Rhythm Kings 1067
Neville Dickie 1324

<3--1067 was "Early in the Morning" by
Higgins; 1324 was "Early Every Morn' (I Want
Some Lovin')," inspired by Albert Hunter
recording.

2013 review with Rust & copyright books in
hand:

Recordings of the "Early Every" title:

Etta Mooney as Early Every Morn (I Want
Some Lovin'), c. 6/22, Black Swan 14118,
Paramount 12151. Aha: Black Swan label is
Early Every Morn' (I want some Lovin), credit
Higgins-Overstreet.

Maggie Jones, as Early Every Morn' (I Want
My Lovin') according to Rust, 12/18/24,
Columbia 14059-D. LC ONLINE confirms this
title and says Higgins-Overstreet.

(Two above explain why Rust lists it as "Early
Every Morn' (I Want My/Some Lovin)")

Alberta Hunter (as Josephine Beatty) w/Red
Onion Jazz Babies, 12/22/24, Gennett 5626,
3044; Silvertone 4030. (Couldn't find label,
must several secondary sources confirm the
"Early Every Morn" title and cite Higgins-
Overstreet as composers on it. However, the
very detailed LC ONLINE record of the 78
confirms title, shows just Higgins as
composer.

Then there's Early in the Morning:

Slim Gaillard, 10/4/39, Vocalion 5220--but that
was by Gaillard.

Virginia Liston, 10/17/24, OKeh 8187. But
label says Higgins-Overstreet (mistakenly
listed in Rust under Early in the Morning
Blues). This is exactly what Alberta Hunter
recorded as Early Every Morn.

Then there's Early in the Morning Blues
(from Rust's listing under that title):
Lada's Louisiana Orch, 11/22, Empire 10567.

The Virginians, 8/31/22, Victor 18946. Label credit is Ray Klages.

Copyright:

Early every morn; words by Billie Higgins, melody by W. Benton Overstreet [of U.S.] [14781 © 1 c. July 26, 1922; E 542654; Harry H. Pace, New York.

But note also that "Early in the Morning" was copyrighted by Ray Brown-Ray Klages, pub. Irving Berlin, just a few days before this. This obviously the tune the Virginians recorded.

So here's the ugly, confusing story:

In 1922, Higgins-Overstreet wrote and copyrighted "Early Every Morn." The first recording of it, that same year by Etta Mooney, was titled "Early Every Morn (I Want Some Lovin')."

Then in 1924 came several more recordings of it. The first, by Virginia Liston, came out with title "Early in the Morning." Then Maggie Jones recorded it as "Early Every Morn' (I Want My Lovin)", followed a week later by Alberta Hunter as "Early Every Morn."

I can find no evidence that it was ever published, so the copyright and all these record labels are our only sources. To cover all four possibilities we'd have to come up with this:

Early Every Morn' [(I Want Some [My] Lovin')] [Early in the Morning]

which still ignores the wandering apostrophes, and is impossible to read. I think we stay with what we've got, which starts with the original published title and covers the Liston recording with an alternative title. The "My" of the Jones recording isn't worth fooling with, nor is the fact that it was published both with and without the subtitle. However, I will remove the apostrophe from Morn. It wasn't on the copyright, wasn't on the Etta Mooney original recording, wasn't on the best-known Alberta Hunter recording. The word is legitimately used without it, unlike Lovin'.

Early Hours (Lonnie Donegan)
Albion JB 1206

Decca 45 of tune by Ken Colyer's Jazzmen credits Donegan.

Early Life of Larry Hoffer, The
(David Thomas Roberts)
David Thomas Roberts 1072

Ease on Down [Case on Down]
(Luis Russell-Bob Williams)
Kustbandet 1178
1178 was East on Down by S. Williams-Russell.

Rec. Luis Russell aho, 12/17/30, Vocalion 1579; Brunswick 80038, 02008.

Rust has it listed as Case on Dawn with note: "correct title EASE ON DOWN." Well, I wonder. The Vocalion label says Case on Down (not Dawn). AND the copyright entry is Case on down; melody by L. Russell and Bob Williams. © 1 c. Sept. 14, 1931; E unp. 44930; Luis Russell, New York.

Vocalion label can be seen at <http://www.popsike.com/ULTRA-RARE-LUIS-RUSSELL-AHO-78-CASE-ON-DOWN-SARATOGA-DRAG-US-VOCALION-1579-E/120911947038.html>

And note BOB Williams—in this catalog at (I Would Do) Anything for You, not Spencer.

Also, in addition to Rust, I noticed a couple of other online refs to Vocalion label's "Case on Dawn," but I found that label, and that's not the "case": It's "Case on Down." But I also found LOTS of other notes to the effect that Ease on Down is the correct title.

1. Williams: A google search on either title + Williams reveals not a single case of a first name being suggested, so we must go with Bob as on the copyright.

2. Ease/Case: As silly as Case on Down sounds, I can scarcely imagine the same typo being made in a copyright reg in September and again in a recording studio in December, but since rightly or wrongly the world knows it as Ease, we must keep it here, but we also must put the other title as an alternative, since that's what all the early recordings say.

East Coast Trot (Jimmy Blythe-La Thair Stevens)
Jazz O'Maniacs 1046
Wally Fawkes & the Rhythm Kings 1060
Golden Eagle JB 1100
Jean-François Bonnel & Friends 1104
Black Bottom Stompers (Switz.) 1130
Grand Dominion JB 1139
Two Clarinet Stompers 1259
Des Plantes' Washboard Wizards 1421

<2--[first six LPs split between Junie Cobb and Blythe-Stevens. Baker: The tune was first recorded by Junie Cobb at the same session that produced Chicago Buzz, also of disputed authorship (see above). In addition to your recordings of it, Climax JB says Blythe-Stevens, Aker Bilk says just Blythe. Erdos: Let's go with Jimmy Blythe-Vol Stevens.--2>

2013 review: Rec. Cobb 8/26, Paramount 12382, Century 3006, Memory 301.

As with Chicago Buzz, not copyrighted. Found two different very blurred labels of Century 3006, both look like look like Blythe & Stevens. [No, later discovered that Chicago Buzz was copyrighted by Tiny Parham in 1928,

but I could not find a copyright for East Coast Trot.]

BUT see the extended notes at Bohunk Blues. This obviously is La Thair Stevens, not Vol. And see Chicago Buzz.

East St. Louis Toodle-o [Toodle-oo]

[Toodle-oo] (Duke Ellington-Bubber Miley)
Evergreen Classic JB 1202

1202 had Toodle-oo
<3--List of compositions in back of Ellington's *Music Is My Mistress* shows it as "Toodle-O." Shapiro & Pollock have "Toodle-o."

Stanley Dance's book on Ellington shows it as "Toodle-oo" (if there are two ohs, they sure look better lower-cased. Kinkle and Lissauer both agree with "Toodle-oo." Let's go with that}

Erdos: stet Toodle-Oo - from Rust & Gunther Schuller

But Dave Robinson's copy of Ellington's 1927 stock arrangement says "TOODLE-O," so we must go with that. Aha: Vince Giordano's 1927 arrangement has it in upper-&-lower case: Toodle-o. Frank Powers's two later published arrangements had Toodle-O.

Perhaps final word: Library of Congress copyright card says

East St. Louis toodle-o; by Duke Ellington and Bub Miley; pf. (c) Feb 10, 1927; 2 c. March 1; E 660364; Gotham music service, inc., New York.

I said perhaps, didn't I? Here's where the confusion lies:

First rec. 3/14/27, several different releases. Vocalion 1064, Brunswick 3480, Brunswick 6801 all said Toodle-o. But Brunswick 8000 and Brunswick 01681 (the former, at least, an obvious later reissue), said Toodle-oo.

Then rec. again just eight days later, on March 22: Columbia 953-D, Odeon O-26993 (Germany), Parlophone A-6483 (Australia), Parlophone R-2202 (England) all had Toodle-o.

Then rec. again December 19: Bluebird B-6430, Victor 20-1531, HMV B.4958, all Toodle-oo; BUT Victor 21703, Bluebird B-6430 (diff. label from one above), HMV B-8469 are all Toodle-oo.

Then rec. again 3/8/28: Romeo 612, Cameo 8182, both Toodle-oo.

This is, of course, just nuts, but it explains why I've seen all those variations (and probably more) at various times. Clearly, Ellington started out at Toodle-o but quickly switched to Toodle-oo for the vast majority of his recordings, except for those two odd toddles. Total count (for the labels held at the

redoubtable Ellington 78 rpm Labels site
(<http://ellingtonweb.ca/Hostedpages/DoojiCollection/DoojiCollection-1924-26.html>) is

7 Toodle-o
7 Toodle-oo
3 Toddle-oo

Well, hell, we have to show that we're aware of all this, so here comes another convoluted title entry.

Easter Parade (Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Confirmed by 9/22/33 copyright.

Easy Come, Easy Go (Edward Heyman-Johnny Green)
Barbara Rosene 1431

Easy Come Easy Go [Blues]
(Roy Bergere)
Canal Street JB 1005
Keith Nichols' Hot Six 1063
Neville Dickie 1341
One More Time JB 1410

Oh, hell. We added Rosene early 2013; in starting my review later I found that we'd agonized over the Bergere/Blues version ad nauseum since Day 1. Must revisit it all and sort it out now that I have better access to copyrights and recording info.

<2--[1005 has Bergere; 1063 has Roy-Bergere; both had Easy Come, Easy Go Blues--note comma] 1341 is Bergere, no comma; 1410 is no comma, Bergère, says rec. by Jimmy Blythe & Johnny Dodds.

OK, Rust index "Easy Come, Easy Go":

Jimmy Bertrand's Washboard Wizards (w/Dodds, Blythe, Armstrong), 4/21/27, Vocalion 1100, HJCA HC-38 (AS Louis Armstrong's Orchestra), no vcl, no comma. Online Armstrong discography says Bergere. HC-38 label has comma AND Blues on title, no composer credit. Brunswick discography says Vocalion 1100 was no comma, Blues. Surprisingly, couldn't find label online. But search for title plus reveals huge number of hits that agree on no comma, Blues, Bergere. Found a few that had a comma, but they were probably punctuating for logic or being affected by the Heyman-Green song. One French site did show Bergère (as did our French band on 1410), but that's probably the effect of the name of the famous nightclub, Folies Bergère. Roy was an American, born in Baltimore 1899.

Johnny Green aho, 3/17/34, Brunswick 6855, 01757, vcl Lee Wiley, comma. Found label, comma, no Blues, Heyman-Green.

Eddie Elkins, 4/26/34, Oriole 2897, vcl Chick Bullock, Heyman-Green, EC, EG (from label & recording found online).

Ruth Etting, 5/10/34, Brunswick 6882, credit Heyman-Green, EC, EG (not Rust, CD reissue). Didn't find the label, but Ruth Etting site confirms Heyman-Green and shows the lyrics:

Easy come, easy go
That's the way,
if love must have it's day,
Then easy come, let it go.
No remorse, no regrets
We should part
exactly as we met,
Just easy come, easy go.

We never dreamt
of romantic dangers,
But now that it ends,
let's be friends
And not two strangers.

Easy come, easy go
Here we are,
so Darling, au revoir
It's easy come, easy go.

Dorsey Bros. (as Paul Hamilton aho),
5/21/34, Vocalion 2721, vcl Chick Bullock.
Found label, has comma, no Blues, Heyman-Green.

Rust index, "Easy Come, Easy Go Blues"

Bessie Smith, 1/10/24, Columbia 14005-D, has comma. Reissue in big Columbia/Legacy box set credits W. Jackson-E. Brown. Found the label: no comma, Blues and composer credits are full names: Will Jackson-Eddie Brown.

Q: Is Barbara singing the Heyman-Green song or the Bessie Smith song?

A: Green-Wiley, Elkins-Bullock, Etting and Rosene are all singing the same lyrics. As expected, Bessie's singing an entirely different song.

Q: Are the other bands really playing the Washboard Wizards tune. YES.

Now let's look for the copyrights. Bergere:
Easy come easy go; by Roy Bergere; pf. ©
June 30, 1928; 2 c. July 21 E 696396;
Gotham music service, inc., New York.
OK, he copyrighted it without Blues, but it appears that the word was added to the title on the record. The prudent course is to make "Blues" an alternative part of title.

Now to 1934 for Heyman-Green:
Easy come, easy go; w Edward Heyman, m
John W. Green. © Apr. 10, 1934; E pub.
41430; Harms, inc.

Easy Goin' (Harry Reser)
Howard Alden with Dick Hyman 1200
1927, says 1200 notes, but actually it was
1923 on Okeh 40092, Broadway 11385.

Confirmed by 11/5/23 copyright reg.

Easy Money (Claude Austin)
Back Bay Ramblers 1355
<Anybody know the first name? Claire Austin?
Rec. Fletcher Henderson, 12/12/28, Columbia 14392-D. Aha: LC copyright card says Claude Austin, 1/11/29, Lewis Music Pub., NY. Columbia label agrees.

Easy Winners, The (Scott Joplin)
Bob Schulz & His Frisco JB 1315
Confirmed by my 1901 sheet music.

Ebony Dreams (James P. Johnson)
Keith Nichols' Hot Six 1063
Rec. Johnson 2/3/28, but oops: Victor rejected. No other entries in Rust. So how do we know about it? Piano roll? Victor Project confirms recording session and James P. as composer; describes it as "on approval." Aha, he did copyright it in December.

Eccentric (see That Eccentric Rag)

Echo Blues (Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281
Rec. Parham 7/22/29, Victor V-38082, Creole 12.
Copyrighted 12/7/29, & Victor Project confirms.

Echo of Spring [Echoes of Spring]
(Clarence Williams-Tausha Hammed-Willie "The Lion" Smith)
Louis Mazetier & Neville Dickie 1289
South Frisco JB 1342
Tom Roberts 1392

1289 & 1392 were Echoes, 1342 was Echo.

<4-- oops, it's "Echo of Spring," by "Clarence Williams-Tausha Hammed-Willie Smith (The Lion)." I have repro of sheet music in Jasen's folio *100 Authentic Rags*. Shapiro & Pollack agree on both title and composers; Kinkle agrees on title but doesn't list composers. But here's the explanation of how we know it by both titles, from Lissauer:

Echo of Spring. w/m Clarence Williams and William H. Smith, 1935. Recorded by the co-writer Willie "The Lion" Smith (Decca) and later as "Echoes of Spring" (Commodore). [Actually, Smith recorded it several more times as Echos, but the copyright, sheet pub. and first recording were all in the singular.]

[4/17/03 LC cy cards, both unpub. 4/4/35 and pub. 5/28/35, agree on:
Echo of Spring. Words by Clarence Williams & Tausha Hammed, music by Willie Smith. Cy by Clarence Williams Music Pub. Co.]

While we're at it, what about "The Lion"? The "Echo of Spring" sheet music, published by

Leo Feist in 1935, actually lists the composers like this:

CLARENCE WILLIAMS
TAUSHA HAMMED
WILLIE SMITH
(*The Lion*)

The sheet music to Smith's "Finger Buster" (Leo Feist, 1934) is also in Jasen's folio, where the composer is shown as

WILLIE SMITH
"The Lion"

Echoes from Dixie (Bart Barnes,
arr. Terry Parrish)
Elite Syncopators 1358

Says leader Terry Parish, "a folksy [1899] cakewalk entitled Echoes from Dixie by Bart Barnes of Cincinnati. The music was incomplete, so I added the trio and interlude to finish the tune." Seems a shame not to give Terry some credit. I suggested Barnes, arr. Parrish to him; will go by his response....he blesses it.

Echoes from the Snowball Club
(Harry P. Guy)
Ophelia Ragtime Orchestra 1108
Glenn Jenks & Dan Grinstead 1292
Evergreen Ragtime Quartet 1383
River Raisin Ragtime Revue 1417

Confirmed with my 1898 sheet music.

Echoes of Carolina (Louis Mazetier)
Louis Mazetier & François Rilhac 1218

Ecuadorian Memories
(Butch Thompson)
Butch Thompson 1037

Edna (Joe Oliver-Dave Nelson)
Des Plantes' Washboard Wizards 1290

Rec. Oliver 4/10/30, Victor V-38137, 760-0004.
Edna; melody by Oliver-Nelson. 1 c. July 1, 1930; E unpr. 24334; Southern music pub. co., inc., New York.

Victor Project confirms Dave.

Ed's Echoes (Wally Rose)
Wally Rose 1057

From notes by rec. engr. Ed Sprinkle:
1982. After a marathon evening of listening to some of my more esoteric piano rolls, Wally called to tell me that he had been inspired to write a tune for me. It's a singular honor to have one of your favorite artists dedicate a tune to you.

Eeny Meeny Miney Mo
(Johnny Mercer-Matty Malneck)
Alex Hassan 1322

<4--Bob: In this case, the sheet music clearly says Matt Malneck, according to Alex, but he appears elsewhere in this list as Matty, and Kinkle always calls him Matty, and the jazz world knows him as Matty, so that's what I've put here. Also, Shapiro & Pollack have 13

songs composed by him as Matt Malneck and 5 as Matty, so he clearly is both--4>

Egyptia (Abe Olman)
Manhattan Ragtime Orchestra 1402
Heliotrope Ragtime Orchestra 1427

Confirmed by 9/22/11 copyright, filed by Will Rossiter. MTSU confirms 1911, Rossiter.

Egyptian-Ella (Walter Doyle)
Red Roseland Cornpickers 1102
John Gill's Novelty Orchestra 1227
Steve Waddell's Creole Bells 1230
Le Petit Jazzband de Mr Morel 1362

Oops, we may be missing a hyphen:
Egyptian-Ella; words and music by Walter Doyle. © Jan. 21, 1931; 2 c. Jan. 22; E pub. 20668; Skidmore music co., inc., New York.

Found the cover online (rest still in copyright), which does indeed have the hyphen. Brier's sheet music confirms hyphen on copyright page too.

Egyptian Fantasy (Sidney Bechet-
John D. Reid; but actually **Egyptia**
by Abe Olman)
Red Roseland Cornpickers 1101

Rec. Bechet's N.O. Feetwarmers 1/8/41, Victor 27337, 63-0811, JK-2345. Credit on label is the full John D. Reid-Sidney Bechet, but it was never copyrighted.

In fact, everybody agrees that this not just an variation of or adaptation, but a dead steal from Olman's "Egyptia."

In his biography of Bechet, John Chilton writes,

The tuneful and construction of the composition "Egyptian Fantasy" was widely praised. It was listed as being jointly by Bechet and John Reid, but, in truth, neither man had any part in the origination of the striking melody. The tune, and all of its various strains, had been copyrighted in 1911 by Chicago publisher Will Rossiter and issued in sheet-music form as "Egyptia." The composer was Abe Olman, an Ohioan whose other works included "Down Among the Sheltering Palms." Bechet had known the piece for many years: it had been a theme song for Freddie Keppard's Original Creole Orchestra.

It is not unkind to conclude that Bechet deliberately chose to ignore the rules governing the use of copyright music.

Tex Wyndham notes this too in his "Common Themes" chapter in the Texas Shout series he wrote for West Coast Rag, and continues,

Incidentally, while I don't condone plagiarism, I can understand what Bechet might have been thinking at the "Egyptian Fantasy" session in 1941. He may well have felt that, as long as nobody remembered "Egyptia" anymore (I don't think it was a big

hit in the first place), why not get a few extra bucks or prestige or whatever by claiming authorship?

In 1941, as now, jazz records didn't sell in huge quantities, so it was unlikely that the royalties on "Egyptian Fantasy" would be worth a lawsuit to claim even if anyone noticed.

Egyptland (Bartley Costello-
James W. Casey)
Levinson's Trans-Atlantic Saxtette 1430

Copyright:
Egyptland; words by Bartley Costello, music by James W. Casey [of U.S.] © Jan. 10, 1919; 2 c. Jan. 6, 1919; E 439709; Echo music pub. co., New York.
Sheet music confirms.

Eight o'Clock Rush, The
(Bess Rudisill)
Chrysanthemum Ragtime Band 1047
ASM, 1916, Sears-Wilson. "Rag" is added on cover, but not cy page.

18th Street Strut (Bennie Moten)
Neville Dickie 1269
Keith Nichols & the Blue Devils 1387

We had Bennie Moten-Bartley Costello
Rec. Joe Candullo, 5/17/26, Harmony 208-H.
Five Musical Blackbirds, 3/26, Pathe Aktuelle 7508, Perfect 14585. Bennie Moten, c. 5/14/25, OKeh 8242. Looks like Fats Waller also rec. it on piano roll QRS 3377 in March 1926, later reissued on QRS-151.

Copyright:
18th street strut; fox-trot, by Bennie Moten, arr. by Frank Skinner; orch. 4to. © Feb. 25, 1926; 2 c. Feb. 23; E 636040; Triangle music pub. co., inc., New York.
Checked through 1928, found no rereg. with lyrics.

No composer credit on Moten OKeh; nor on the Fats 151 reissue roll; but just Moten on a 78 reissue of the roll by Fats (Century 4001). Moten and Costello on Candullo's Harmony 208-H. LC ONLINE has Perfect 108 by Five Musical Blackbirds, credit Bennie Moten.

Dickie says his source was the Waller piano roll; Nichols says this is one of few Moten tunes issued in a stock orchestration, which is presumably his source.

This gives me a pain. The only place I find Costello for sure is the Joe Candullo record, and, for what it's worth, Rust does not show a vocal on that recording. I keep seeing refs to the Waller piano roll as Moten-Costello, but there was no credit on the reissue of the roll and only Moten on the 78 rpm disc reissue of it. Have yet to find the original QRS roll. Will leave Costello here provisionally, but will be sorely tempted to remove him unless we find

his name on that Waller piano roll (and even that's crazy--no vocal on a piano roll).

Robbie couldn't produce the actual QRS 3377 label, but he did cite extensive research by other careful observers (incl. John Farrell and Bob Billings) who cataloged that roll and tellingly did not record a composer credit.

My inclination now is to kill Costello until we can come up with a reason to think he's anything but a figment of Joe Candullo's imagination. He was a for-real writer, of course--we have him elsewhere in two places (Carolina Stomp, Egyptland), and theres a bio sketch of him at <http://www.allmusic.com/artist/bartley-costello-mn0001865098>.

Nichols reports that he indeed has the Skinner orchestration, and that it lists only Moten as composer. Says he has not heard of this being published as a song, nor did he supply Costello's name to Stomp Off, so it must have come from Neville. Joe Candullo is now a very odd man out, and his Bartley Costello has to go.

Neville Dickie reports: "I knew only Moten as composer and gave Erdos that name." Obviously, Erdos found Costello somewhere else (the Joe Candullo record?), but it's just not credible.

El Capitan (John Philip Sousa)
Imperial Serenaders 1351

Hmmm. *El Capitan* was actually a 1896 three-act operetta by Sousa. Copyright book shows separate entries for

El Capitan Song, El Capitan Waltz, El Capitan Selections, and El Capitan March. But wikipedia entry for operetta describes it, goes on to say

El Capitan also refers to the march of the same name, composed of themes from the operetta.

Comports with Levy, which has several different versions. Ours is

EL CAPITAN. MARCH.

on copyright page; cover looks pretty much the same.

El Productio (Charles Sonnanstine)
Ted Shafer's Jelly Roll JB 1278

Sonnanstine was in the band, so he/they ought to know. Notes say it dates to 1960. Evidently not copyrighted

El Rado Scuffle (Fred Rose)
Original Salty Dogs JB 1115
Waldo's Jazz Entertainers 1377
Les Red Hot Reedwarmers 1435

<3--1115 said by Jimmie Noone

Erwin Elvers of Luetjensee, Germany:

"Was this tune really composed by Jimmie Noone? MCA 1363 and other issues state Billy Rose."

Steve Abrams: "Jimmie Noone really did compose this tune.

Bob, what's up: You marked this for Billy Rose citing Affinity CD and Ray Smith. But Ray makes a convincing argument for Fred Rose, not Billy.

Steve Abrams follow-up: I recant. John R. T. Davies has Vocalion 1490 which shows Rose as composer. The tune was recorded once by Jimmie Noone and somebody assumed it was his own composition.

Tex also has old 78 with Rose as composer.

Aha: 8/25/93, Rob Bamberger found it in Library of Congress, filed, evidently since 1930, under "Rado." It's FRED ROSE.

+++++-----3>

2013 review, confirmed 5/21/30 copyright reg.

Elephant Stomp (Albert Ferrer--
Yannick Singery)
Dave Dallwitz JB 1112

email exchange on Dixieland Jazz Mailing List (DJML) 11/30/06:

From: "Gerard Bielderman"
Subject: Elephant Stomp

The German organisation GEMA (copyright etc.) suggested that St. Gery and Alferay are pseudonyms. Perhaps the title is from French origin. Humphrey Lyttelton announces it on the LP/CD as "Stomp d'éléphant". A joke or did he know it comes from France?

Gerard Bielderman / Leie 18 / 8032 ZG
ZWOLLE / Netherlands
Publisher of jazz discographies

Response:

From: "Craig I. Johnson"
To: "Gerard Bielderman"

A google search turned up St. Gery as the site (a street or section?) in Brussels featuring jazz and similar entertainments. Alferay appears in a discussion of guitar players Reinhart and Matelot (a reference I don't understand indicates Alferay may have been a play on words "jeu de mot") relative to Matelot's name. Lends a bit of credence to the pseudonym and French (language) source of the composer credits.

Craig

Same credits on recordings by Lyttelton, Keith Ingham, Terry Lightfoot, but never any further details.

2013 review: Rust has this title by Locke Brothers Rhythm Orchestra, Charlotte, NC, 2/15/36, Bluebird B-6297. Actually found that recording at http://www.heypally78rmps.com/2012_04_15_

archive.html, but it's not our tune. And there's no copyright of that title in the books for 1935-38.

And there was this exchange on DJML late November 2013:

A Google search shows up that it was recorded on a Lake Records CD of British clarinet players: Acker Bilk, Sandy Brown, Terry Lightfoot & Archie Semple Clarinet Jamboree, LACD230. [Actually, that's a reissue of an old Marble Arch LP that I had, which did credit St. Gery-Alferay. -DB]

I suggest that the the "Elephant Stomp" on Lake LACD230 is the Parlophone version (I mentioned earlier) by Terry Lightfoot.

Bill is quite correct - it was by Terry Lightfoot's quartet (drawn from his band) - recorded on 13th October 1959.

"Elephant Stomp" a 3-theme rag is credited to St. Gery-Alferay. The earliest recording I know of was recorded by the Locke Brothers Rhythm Orchestra in Charlotte, NC on 15 Feb 1936 for Bluebird B-6297. Unknown tb/as/p/bj-g/d. There is a vocal.

It has never been reissued on LP or CD, to my knowledge and is not on that wonderful source, the Red Hot Jazz Archive.

Somewhere, Humphrey Lyttelton picked it up (assuming it is the same tune) and featured it with Bruce Turner at the now-legendary Conway Hall jazz concert in London, England on 2 Sept 1954. On LP and CD.

Subsequent recorded versions include Jan Burgers (Dutch) on 9 April 1957, Terry Lightfoot (13 Oct 1959) and my dear friend, Australia's Dave Dallwitz (Aug-Sept 1985). I have a long detailed list of other later versions. The Lyttelton/Dallwitz renditions (which remind me of a strain from WC Handy's "Ole Miss Rag") would have been the logical source for the chords [which I have, but in two parts only] you played with your 80-year old mate yesterday.

Unfortunately, the late Dave Dallwitz was never able to find anything about the origin, date or composers of the tune, which was sent to him on tape by John RT Davies. Perhaps it was the Locke Bros side.

OK, who were St Gery and Alferay? A query our erudite and composer-literate listmate, Dick Baker, should be able to answer.

There is another "Elephant Stomp" recorded by Earl Hines in Jan 1975. [On an LP titled 'In New Orleans with Wallace Davenport & Orange Kellin'.] The composer credit for this is (Minerbi) and is similar but not, to my ears, the same tune.

So we're still stuck with St. Gery-Alferay.

Or we were until late Jan. 2014, when I heard from Erwin Elvers, who had helped much in earlier versions of this index:

I can resolve one question. ELEPHANT STOMP (Alferay, St. Gery) was written by two French jazz musicians: Tenor saxophonist Albert Ferreri and pianist Yannick Singery (variant spelling: St. Gery, correct spelling is Singery). Alferay is a pseudonym für Albert Ferreri (see Copyright Encyclopedia).

SACEM (= French ASCAP) has this tune as STOMP D' ELEPHANT composed by Albert Ferreri and Saint Gery (wrong spelling).

Albert Nicholas recorded STOMP D' ELEPANT in Paris on November 28, 1953 with Andre Reweliotty et son orchestre (10" LP Vogue LD 177) with Yannick Singery on piano.

STOMP D' ELEPANHT by Marcello Minerbi (recorded by Earl Hines with the Wallace Davenport Band) is a completely different composition.

Eleven-Thirty Saturday Night (see 'Leven-Thirty Saturday Night)

Eli Green's Cakewalk (Sadie Koninsky-Dave Reed, Jr.)
Terry Waldo 1007
1007 had Sadie Koninsky, 1898.

<10/5/00 found earlier sheet. Published 1896 (Jos. A. Stern, NY) with blurb "A Red Hot Number" on cover: Words by Dave Reed Jr., Music by Sadie Koninsky. Then in 1898 republished by Stern (ASM has this version): Music by Sadie Koninsky, arranged by Chas. E. Pratt. Blurbs at top say "Beautiful Instrumental Transcription from the Popular Song." It's also labeled "March and Two-Step" on cover and "Characteristic March" on copyright page.

Decided not to change our listing--but could have!

June 2011 rethought this in light of all the instances I've seen of the the song & instrumental versions coming at the same time. In this case, the song was first, and some bands sing the lyrics (e.g., St. Louis Ragtimers), so let's put Mr. Reed in the credits.

Elite Syncopations (Scott Joplin)
New Century Ragtime Orchestra 1385
Confirmed by 1902 sheet music.

Elizabeth (Robert Katscher-Irving Caesar)
Lytelton-Fawkes Troglodytes 1238
Pam Pameijer's New Jazz Wizards 1432

<4--S&P: Elizabeth (Austrian). music Robert Katscher, words Katscher & G. Herczeg. Eng. words by Irving Caesar. 1930 Vienna, 1931 USA.--4>

Hmmm. The copyright is odd:

Wenn die Elisabeth . . . das neue lange kleid [When Elizabeth . . . the new long dress]; lied und fox [song and fox], aus Die wunder bar [from "The Wonder Bar"], worte von K. Farkas, G. Herczeg und R. Katscher, musik von Robert Katscher, of Austria. (c) Jan. 24, 1930.; 1 c. Apr. 2; E for. 10501; Ludwig Dolbinger (Bernhard Herzmannsky), Vienna.

But then

Elizabeth; fox-trot, from Wonder bar, lyric by Rowland Leigh, of Great Britain, music by Robert Katscher. [Staff and tonic sol-fa notations] © Dec. 2, 1930; 1 c. Dec. 17; E for. 15901; Ascherberg, Hopwood & Crew, ltd., London. 601

and finally our version

Elizabeth; from The wonder bar, English words by Irving Caesar, music by Robert Katscher; with ukulele arr. by S. M. Zoltai. © Mar. 9, 1931; 2 c. Mar. 11; E pub. 21627; Harms, inc., New York. [Copyright is claimed on English lyrics]

The American version of the play ran in Nora Bayes Theater, 3/17-5/29/31. I have the superb Warner Bros. musical movie version from 1934, with Al Jolson, Dick Powell, Dolores Del Rio.

Elmer Schoebel Blues

(Jean-Pierre Morel)
Les Rois du Fox-Trot 1407

Morel's the bandleader, so he should know. But as a composer, we have him twice as Jean-Pierre and twice as J. P. We must be consistent.

Elmwood Stomp (Gale Foehner)
Gale Foehner 1023

Emma Louise (in Old Los Angeles)
(unknown)
Ian Whitcomb & Dick Zimmerman 1017
Ian Whitcomb & His Merry Bands 1276

<3--anybody know?

Dick Zimmerman: no composer on record from which this song was taken.

Steve Abrams: "This was written by Ian Whitcomb when he first arrived in Los Angeles to live here. He told a story about this tune the last time I went to one of his performances. I think it is his wife's name."

Zimmerman in later telcon: Abrams story is sheer fantasy.--3>

11/9/00: Dave Jasen says he really liked this song and asked Whitcomb about it; Whitcomb claimed it as his own.

Guess it's time to track down Whitcomb and ask him directly.

But first, a note from Zimmerman, who encloses copy of our own liner notes (what a novel place to look!), which say, "No sheet music to this song has ever turned up and

Zimmerman found 'Emma' on a Brithsh 78 made circa 1930 by G. H. Elliott, a soft-shoe shuffling star of the Music Halls."

Zimmerman then adds, "I introduced Ian to the song via a tape I made of the G. H. Elliott English recording from the '30s. No composer has been found."

2013, with the power of the internet at hand: Edison Bell Radio 868. (Amazingly, a copy of this record was sold on eBay in March 2013.) But neither of these sources gave a date. But another site on the label says 849 was c. April 1928, and 876 was c. June 1928. Checked U.S. copyrights 1926-30, but no dice. She's still a mystery.

BMI lists this as "Emma Louise in Old Los Angeles" by Ian, but we know from Zimmerman that that's not true.

Emperor Norton's Hunch (Lu Watters)
Minstrels of Annie Street 1272
South Frisco JB 1342

I'll be darned: 5/24/14 noticed I'd never tried to confirm this. Famously known to be by Watters, but I should have made some kind of effort. Maybe later.

25 Nov 19: later is now! Bill Haesler found an interesting blog post at <http://www.emperorsbridge.org/blog/2019/4/17/emperor-nortons-hunch-lu-watters-original-or-variation-on-an-earlier-theme>

The writer, John Lumea, makes the argument that this tune may actually have been written by Wilbur Watkins Campbell (1889-1951). Watters seems to have first played Norton in public in May 1946. He copyrighted the title as an "unpublished musical composition" on 29 Aug 46. The label on Watters's own West Coast Recordings WCR-107, from 1946-7, credits him, as do later LP/CD reissues/recordings of it.

A few months later in the copyright books we find

CAMPBELL, WILBUR WATKINS (1998-Emperor Norton; a light comedy opera, music by Wilbur Campbell. Partial Score. 1st ed. (c Wilbur Campbell, Los Angeles; 2Jan47; EP10766.

Then in 1950 Mercury released a three-78 album of Watters recordings that cites Campbell on the record label as composer of Emperor Norton's Hunch. But in the notes to the album, Watters is clearly identified as its composer.

My guess is that some eager beaver in the Mercury copyright department found the Campbell copyright in the 1947 book and stuck it on that record label, making a large leap to conclusions. And that the blogger followed him over that stifle decades later.

Joshua Abraham "Emperor" Norton (1818-1880) was a well-known, colorful figure in 19th century San Francisco (and still is: the blog cited here is on an extensive web site devoted

to Norton's memory and legacy), so it's no great surprise that more than one composer would have been moved to celebrate him in song (one Lawrence L Vargo did it again in 1969).

Even if we were to discover Campbell's manuscript and find a similarity between his light opera music and Watters's rag-march, our first logical instinct would be to suggest that Campbell took the idea from Watters, rather than vice versa, since it appears that Watters got there first.

Bill later noticed that that Mercury label not only credited Campbell, but listed Campbell as an ASCAP artist. He posits a variation on my theme above: Mercury sent its tune list to ASCAP for verification, and ASCAP greedily or incorrectly (or both) grabbed Emperor Norton for its artist Wilbur Campbell. BMI does list Emperor Norton as a Watters composition.

En août à Saint-Germain-des-Prés

(Louis Mazetier)
Paris Washboard 1326
Mazetier is the band's pianist.

Encore Rag (Tad Fischer)

Trebor Tichenor 1282
ASM, 1912, O. K. Houck.

Endurance Stomp (Angelo Fernandez)

Jim Snyder /Georgia Grinders 1068
<3--no composer credit on 1068

Steve Abrams: "There has been much written about the South Chicago sides in *Joslin Jazz Journal* in a monthly column called The Amen Corner. The composer has now been certified as Angelo Fernandez. This is confirmed on my Champion record, which lists Fernandez as composer. Sometimes the old 78s are BETTER than books such as Lissauer and Kinkle, which were published 40 years after the records were issued."

Mike Durham: I have a German Coral EP of this dating from the early 1970s that gives composer credit to "Fernandez," presumably the Angelo Fernandez who is often mentioned in the context of these recording groups. Tom Lord in *Clarence Williams* (Storyville Press) gives the copyright composer as A. C. Fernandez.

Erwin Elvers confirms Angelo "Alvin" Fernandez (he recorded it with Junie C. Cobb and his Grains of Corn on August 21, 1928.--3>

2013 review: Rec.

State Street Ramblers, 7/18/28, Champion 40025, 15615 (as Blythe's Blue Boys); Decca 7224, Gennett 6562; Creole 20; et al. Credit on Champion 15615 is Fernandez.

J. C. Cobb & His Grains of Corn (with Jimmy Cobb on cornet and Junie on tsax), 8/21/28, Vocalion 1204. Credit on this is Fernandez. And it *does* say Junie C. Cobb, not J. C. Cobb.

Barrel House Five Orch (w. Cl. Williams on pno), 1/29, QRS R-7019, Paramount 12875 & several others, one of which titled it Barrel House Stomp. Rust notes that "some copies of QRS R-7019 appear to have been pressed from Gennett masters, made by the State Street Ramblers." I found one such label; it has no composer credit. Memphis Night Hawks, 3/31/32, Oriole 8137, Perfect 0260, Romeo 5137, et al. (Romeo label has no composer credit.)

But the personnels and band names get confusing. According to Rust, Cecil Irwin was cl on the J. C. Cobb recording, but my Junie Cobb reissue on Collector's Classics says it's Junie C. Cobb and his Grains of Corn and that Angelo Fernandez plays cl as Elvers says. (And the CD says that its discographical source is Rust!)

And at least a couple of online sources claim that Angelo is clarinetist on the State Street Ramblers recording, which Rust says is Baldy McDonald.

Sure enough:

Endurance stomp; melody by A. C. Fernandez. © 1 c. Aug. 10, 1928; E 696942; Lester Melrose, Chicago.

Also, there's a 1931 copyright for Careless Love by Frank Melrose and Angelo Fernandez; and an Angelo Fernandez played cl on recording sessions by Erskine Tate in 1923 and 1926.

Entertainer, The (Scott Joplin)

Paris Washboard 1428
Confirmed by 1902 sheet music.

Entertainer's Rag, The (Jay Roberts)

Chrysanthemum Ragtime Band 1168
ASM, 1912, Payne & Roberts.

Entry of the Gladiators (Julius Fučík)

Evergreen Ragtime Quartet 1383
Note the correct diacriticals--he's a Czech.

Ethiopia Rag (Joseph F. Lamb)

New Orleans Ragtime Orchestra 1213
We had just Ethiopia. But while the cover reads something like

ETHIOPIA

A RAG
BY
JOSEPH LAMB

the copy page is clear:

ETHIOPIA RAG.

And in fact, all my other recordings of it use that title. Odd: Stark published it in 1909, but it wasn't copyrighted, at least not 1908-10.

Ethiopian Mardi Gras, An

(Maurice Levi)
Lake Arrowhead Early JB 1365
Confirmed by my 1899 sheet music. Oddly, as with Ethiopia, not copyrighted.

Euphonic Sounds (Scott Joplin)

Manhattan Ragtime Orchestra 1402
<Oct. '04 Erdos note says add (A Syncopated Novelty) as subtitle. Looks very much like something that would go on a cover as a genre marker but not on copyrightpage. Must track down the music and check.

Bob: Phooey. Cover has "A Syncopated Novelty," but copyright page has "A Syncopated Two-Step." It's really a genre marker, not a subtitle. They probably figured they needed to call it "syncopated" because it didn't have "rag" in the title.

Eve Wasn't Modest Till She Ate That

Apple (We'll Have to Pass the Apples Again) (Albert Von Tilzer--Charles R. McCarron)
St. Louis Ragtimers 1267
ASM, 1917, Broadway Music. m. Von Tilzer/w. McCarron

Even Sunny Skies Are Blue

(Andy Leggett--Henry Davies)
Henry's Bootblacks 1149
m. Davies (the bandleader), w. Leggett (reeds/vocals)

Evergreen Rag (James Scott)

Elite Syncopators 1358
Confirmed ASM.

Every Evening (I Miss You)

(Jimmy McHugh--Billy Rose)
Ray Skjelbred 1097
Dry Throat Five 1114
Paramount JB of Boston 1205
Louisiana Washboard Five 1398
Les Red Hot Reedwarmers 1416

<2--[1097 was Every Evening by Marjorie Hennings-Billy Rose-Jimmy McHugh. 1114 & 1205 were Every Evening (I Miss You) by Rose-McHugh].

Baker: Jimmie Noone reissue on Decca calls it Every Evening (I Miss You), by Rose-McHugh-Hennings. Rust confirms title for that recording. Kinkle shows Every Evening recorded by Whiteman in '28. Erdos: Can't find evidence of M. Hennings--except I trust Dick Hadlock, wrote notes on 1097. --2>

<3--Erwin Elvers of Luetjensee, Germany: "The third composer is Marjorie Hennings (LP MCA 1313).--3>

2013 revisit: Recordings [title "Every Evening (I Miss You)" unless otherwise noted].

Irving Kaufman, 2/28, Pathe Aktuelle 32353, Perfect 12432. Rust says just Every Evening; no label info.

Horace Heidt, vcl Lee Lykins, 2/17/28, Victor 21312. As just Every Evening, credit McHugh-Rose.

Jimmie Noone, 5/16/28, Vocalion 1185, Melotone M-12543, Brunswick 80025. All three labels credit McHugh-Rose.

Lyll Bowen & His Philadelphians, 3/28, Perfect 14957. Just Every Evening, Rose-McHugh.

Wyllie Robyn, Perfect 12432. Just Every Evening, Rose-McHugh. [some confusion--pseudonym for Kaufman?]

Eddy Thomas, c. 2-3/28, Brunswick 3845. Rose-McHugh.

Copyright is:

Every evening; words by Billy Rose, music by Jimmy McHugh; pf. acc., with ukulele arr. by M. Kalua. © Jan. 28. 1928; 2 c. Feb. 6; E 682894; Jack Mills, inc., New York.

Sheets: MTSU shows Every evening I miss you, but can't rely on them for subtitle subtleties, and they don't show music online (in any case, it's still in copyright). Oddly, MTSU listing says pub. Jack Mills 1927, but the copyright is not until 1928. And also oddly, none of the other bit online libraries had copies at all.

Songwriters hall of fame says EVERY EVENING I MISS YOU

Writer: Billy Rose, Jimmy McHugh

Publisher: Cotton Club Publishing/EMI Mills Music Inc.

In looking specifically for Hennings, in addition to the Jimmie Noone LP reissue on Decca DL 79235 and the one Elvers reports on MCA 1313, I found one German list of McHugh titles that listed her alongside Rose as lyricists. But only that one. Everybody else in the world says Rose-McHugh. So she's out. (I'll query Hadlock & Skjelbred just for the heck of it, but it wouldn't surprise me to find that Hadlock and the German were looking at one of those LPs.)

Now is it "Every Evening," "Every Evening I Miss You" or "Every Evening (I Miss You)"?

The copyright and four of the six 1928 recordings are just "Every Evening"; two other recordings (including the Noone disc that the jazz world knows) is "Every Evening (I Miss You)." Most sources have the I Love You words, some in parens, some not. I suggest we leave them the way we had them, in parens.

OH, hell. After all this I thought to check the Alex Hassan collection database and discovered that he has it and that he shows it

as "Every Evening (I Miss You)," by Rose-McHugh, pub. 1927 by Jack Mills.

Every Night (Remco van der Gugten)
Fried Potatoes 1163

Reed player in the band composed this and several other tunes on the LP.

Every Now and Then (King Zany*--
Don McNamee)
Ian Whitcomb & Dick Zimmerman 1049

<3--Frank Dutton of Malvern Link, England: King Zany is pseudonym for Jack Dill.

Kinkle mentions Zany, not Dill. Can anyone confirm?>

Steve Abrams: Old 78 record label states King Zany & Don McNamee.

Frank Dutton: I don't remember the source, because I didn't write it down.

Bob: Even though King Zany sounds like an obvious phony name, I now am moved to drop it as a pseudonym since there's no substantiation from any source, including Dutton.

--3>

2013 review: Copyright is Every now and then; from The great Gabbo, words by Don McNamee, music by King Zany. © Sept. 16, 1929 2 c. Sept. 21; E pub. 9379; Sherman, Clay & co., San Francisco. 1929 film starring Eric von Stroheim; IMDB confirms song and composers. Now what about King Zany as pseudonym?

Aha, IMDB says that King Zany's real name is Charles W. Dill. Looks like he was a screen actor as well as composer (he's in this list elsewhere). But I see where Dutton got his info: A 1921 copyright reg. for "Koo Kee Koo" says "words and melody by Herb. Brown and King Zany [pseud. of Jack Dill, of U.S.] arr. by King Zany [of U.S.]." Found same note for a 1920 song as well.

I can't account for Jack, but it appears that he used King Zany exclusively for songwriting and mostly but did appear a couple of times as Charles Dill, so I guess we can use the pseudonym after all.

Every Tub (Paul Barbarin--Joe Oliver)
Hall Brothers JB 1031

<2--LP had Oliver, we added Barbarin via S&P --2>

10/15/02: Audrey found original copyright lead sheet in LC, confirming Barbarin-Oliver, and I found the actual copyright reg. in book as well.

But note that Count Basie & Eddie Durham wrote and recorded an Every Tub in 1938.

Everybody Has a Whistle Like Me
(Edward Rogers)

Bo Grampus 1388
ASM, 1901, Jos. Stern (Ed Rogers on cover; Ed. Rogers on (c))

Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)
(Jack Palmer--Spencer Williams)

Don Ewell	1077
Peruna Jazzmen	1105
Three Deuces	1185
Down Home JB	1264
Neville Dickie & Louis Mazetier	1302
Bob Helm's JB	1310
Newberger--Mazzy--Thompson	1352
Red Rose Ragtime Band	1412

<2-- [LPs had just "Everybody Loves My Baby"] Baker: S&P say that full title is "Everybody Loves My Baby, but My Baby Don't Love Nobody but Me." Saunders, presumably quoting sheet music: Everybody Loves My Baby (But My Baby Don't Love Nobody But Me." Erdos: Go with Saunders.

<4--Kinkle & Rust just show "Everybody Loves My Baby;" Lissauer agrees with what we have.--4>

ASM, 1924, Clarence Williams. Cover & (c) agree with us.

Everybody Step (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Canary Cottage Dance Orchestra 1415
Confirmed 9/12/21 copyright reg.

Everybody Stomp (Elmer Schoebel--
Billy Meyers)
Charquet & Co 1053
Les Rois du Fox-Trot 1407
ASM, 1925, Leo Feist.

Everybody Two-Step (Wallie Herzer)
[also published in song version with lyrics by Earl C. Jones]
Chrysanthemum Ragtime Band 1168
1168 just had Herzer, but I added Earl C. Jones based on . . .
ASM, 1912, Jerome Remick; w. Earl C. Jones/m. Wallie Herzer. Two-Step on cover, but Twostep on (c) page (which looks so odd that I'm going to use the cover spelling).

9/14 revisit: oops, I blew this one. I found that copy in ASM and quit looking. But I just found the earlier rag instrumental version. Title is Everybody Twostep on both cover and copyright page. Copyright reads

Copyright MCMX by Wallie Herzer.
Copyright transferred 1911 to Jerome H. Remick & Co., Detroit and New York.

Now the copyright book entries:
Everybody two-step; rag by W. Herzer; piano. © June 30, 1910; 2 c. July 7, 1910; E 235359; Wallie Herzer, San Francisco, Cal.

Everybody twostep; words by Earl C. Jones, music by Wallie Herzer. © Feb. 20, 1912; 2 c. Feb. 20, 1912; E 278767; Jerome H. Remick & co., New York.

So Herzer wrote it as a piano rag mid-1910, registered it with a hyphen. Sold it to Remick 1911, and Remick published it as Twostep both cover and copyright page. Remick then had Jones add lyrics in 1912, registered it without hyphen, published it with hyphen on cover but not copyright page.

What's oddly missing here is a 1911 rereg. of the rag piano copyright by Remick when they bought it.

So I'm going to drop Jones from primary listing but give it an "also published in..." credit like I've done with others. But even though the no-hyphen covers outvote the hyphenated version, I'm going to continue to cheat and use it based on Herzer's original copyright.

More data points: Edison cylinder from 1912 by Murray & chorus used the hyphen, no composer credits. First disk recording was Victor 17171 by American Quartet: hyphen, and Herzer-Jones.

Everybody's Doing It Now

(Irving Berlin)
Red Wing Blackbirds 1018
Bob Pelland & Bob Pilsbury 1232

<3--*Doin'* on 1018.

Apostrophe is on cover of 1911 Ted Snyder sheet music, but copyright page says *Doing!*

Ate Van Delden sheet music list shows "Doing."

Dick Zimmerman: "Everybody's Doing It." First page of sheet music usually has the more correct title, since artists often goofed on doing cover art. For example, Ragtime Nightingale is called Nightingale Rag on the cover."

ASM, 1911, Ted Snyder, agrees.

Everybody's Rag (Dan Goldsmith-

Robert D. Sharp)
Queen City Ragtime Ensemble 1138
1909, Denver, say the notes, pub. by Sharp's publishing house.

ASM has an Everybody's Rag by w. Seth Low Wilson/m. Fred Bernhardt, 1912, Bernhardt.

And copyright book has one by M. A. Zechmann of Sioux City, Iowa, 1909.

But here is is:

Everybody's rag; by D. Goldsmith and B. D. Sharp, for piano. © Nov. 9, 1909; 2 c. Nov. 8, 1909; E 217328; Dan Goldsmith & Robert D. Sharp, Denver, Colo.

Everything Happens to Me

(Tom Adair-Matt Dennis)
Paris Washboard 1428

Piano solo on CD. Rec. Tommy Dorsey, 2/7/41, Victor 27359, 20-1577. Woody Herman, 3/11/41, Decca 3693.

Copyright is

Everything happens to me; w Tom Adair, & melody. © 1 c. Nov. 14, 1940; E unpub. 236883; Matthew Loveland Dennis, Los Angeles.

But the 1941 sheet music at MTSU gives our credits, so either the entry above got garbled or Dennis got more involved between the unpub. reg. and the published sheet music.

Beware that there were no fewer than four other songs by that title in 1940, one of which was by Johnny Mercer & Hoagy Carmichael.

Everything Is All Right with Me

(Terry Waldo)
Terry Waldo's Gotham City Band 1201

Everything Is Hotsy Totsy Now

(Jimmy McHugh-Irving Mills)
Chris Tyle's Silver Leaf JB 1311

Confirmed by sheet music. The two billed themselves as "The Hotsy Totsy Boys" after the success of this song.

Ev'ning in Caroline, An

(Walter Donaldson)
Ingham-Grosz Hot Cosmopolites 1237
Back Bay Ramblers 1355

Confirmed 1931 sheet music.

Ev'ry Darkey Had a Raglan On

(Nick Brown-Joe Allen)
Bo Grampus 1388

We had "Every Darcy," Brown-Allan.

Copyright is

Every darkey had a raglan on. Words by Joe Allen; music by Nick Brown. Copyright by Jos. W. Stern & co., New York, N.Y. Class C, XXc., 3008, Feb. 27, 1901; 2 copies rec'd Mar. 5, 1901.

But then later in book

Every nigger had a raglan on. Written and composed by Brown and Allen; arr. by Theo. H. Northrop. 3907 Copyright by Jos. W. Stern & co., New York, N.Y. Class C, XXc, no. 3762, Mar. 12, 1901; 2 copies rec'd Apr. 3, 1901.

So there you have it: quickly realizing that their original title wasn't offensive enough to sell in the market of the day, Allen & Brown reregistered it to punch it up a bit. Whew!

BUT the published version (in files of Univ of So. Carolina) came out "Ev'ry Darkey Had a Raglan On," by Brown & Allen [no first names on sheet], arr. by Theo. H. Northrup [note diff. spelling from copyright], copyright 1901 by Jos. W. Stern.

It was recorded by noted period singer Arthur Collins in 1901 on Columbia 583 under the title

"Every Darcy Had a Raglan On," which probably is where Ventresco got it.

(You Know—I Know) Ev'rything's Made for Love (Howard Johnson-Charles Tobias-Al Sherman)

Barbara Rosene & Her New Yorkers 1393

Copyright:

You know—I know ev'rything's made for love; words and music by Howard Johnson, Charles Tobias, and Al Sherman; pf. and ukulele acc. © Dec. 14, 1926; 2 c. Dec. 15; E 652935; Shapiro, Bernstein & co., inc., New York.

MTSU listing is no help: "You know I know ev'rything's made for love." IN Harmony gives a better clue:

Title: Ev'rything's made for love
Alternative title: You know—I know

Hassan database treats it same way.

Exactly Like You (Dorothy Fields-Jimmy McHugh)

Barbara Rosene 1368

Conf. 1930 copyright entry & MTSU listing.

Exemplar, The (Glenn Jenks)

Glenn Jenks 1179

Exit Gloom (Jelly Roll Morton-

Charles Raymond-Robert Peary)
Terry Waldo 1002
Terry Waldo's Gotham City Band 1201

<2-- [1002 had Morton-Peary-Raymond].

ErDOS: I think these two guys added name to music.--2>

2013 review: Well, it's not mentioned at all in Lomax's bio of Jelly, or the more recent bio by Howard Reich & William Gaines. Both have extensive lists of all Morton compositions and recordings.

Terry's notes on 1002 say, "a rare Jelly Roll Morton number that, to my knowledge, is recorded here for the first time anywhere. Special thanks to Vince Giordano for turning this one up."

Jim Cullum's Jelly show has the tune, calling it "a piece written by Jelly Roll Morton late in his career and recently rediscovered by jazz historian and bandleader Vince Giordano."

Absolutely no info on web that doesn't lead to Waldo-Giordano.

6/4/13 queried Giordano, who replied:

I tracked down the last owner of the publisher Denton & Haskins...he had this manuscript and others in a closet.

Here's the scan of "Gloom" and another tune they wrote with Jelly for D & H ...they really should be credited. they DID work with Jelly for Denton and Haskins.

Scan is hand-written manuscript on paper with preprinted D&H copyright credit. Composers

are indeed JRM-Charles Raymond-Robert Peary.

Eye Opener (Bob Zurke-Julian Matlock)
Neville Dickie 1052
<2-- [1052 had Zurke only] Baker: Ralph Sutton record on Roulette credits Zurke-Matlock. [so where'd we get Julian?]. --2>
ASM, 1939, Leo Feist confirms Zurke-Matlock.

F

F Minor Stride (François Rilhac)
Paris Washboard 1293

Rilhac is French pianist who recorded duet album (SOS 1218) with Louis Mazetier, the pianist with Paris Washboard.

Faded Summer Love, A (Phil Baxter)
John Gill Sentimental Serenaders 1424
Conf. 9/25/31 copyright entry.

Fading Star (Willie "The Lion" Smith)
Tom Roberts 1392
Rec. Smith 2/39, Commodore 521.
Pub. copyright reg. 11/5/37 by Mills. Label credits Smith.

Fair and Square (Andy Razaf-Ada Rubin*)
Grand Dominion JB 1330
Rec. Waller Rhythm 7/1/38, Victor 25891, HMV B-10234 et al. Credit on Victor is Razaf-Rubin. Rubin mentioned by first name on label of diff. recording by Willie Farmer aho. Also found a 1980 renewal with both names on the "Copyright Encyclopedia" site. And the original copyright reg. wasn't done until 2/19/52 by Mayfair Music Corp., w/m Razaf/Rubin.

8/14 collector Bo Scherman points out that the tune list in Razaf's bio *Black and Blue* credits this to Razaf, Paul Denniker & Joe Davis, while Songwriters Hall of Fame web site credits Razaf and Ada Roeter.

It's clear that Ada Rubin was known as Queenie Ada Rubin; she was a pianist who recorded dozens of sides with Tempo King and His Kings of Tempo 1936-37. But it also seems to be the case that Ada Roeter was her real name. She also wrote "Alexander's Back in Town" with Razaf & Davis; there too the Songwriters Hall of Fame calls her Roeter, but the copyright was as Rubin.

Note also a "Fair & Square Blues" by James Blythe & Janice Blythe, 10/5/25, E621420, lyric & lead sheet.

Fair and Warmer (Harry Reser)
Howard Alden with Dick Hyman 1200
Confirmed 5/3/28 copyright entry.

Fallen Arches – A Ragtime Instep
(Jack T. Rummel)
Jack Rummel 1118

Fallen Heroes (George Southwell)
Louisiana Repertory Jazz Ensemble 1197
Couldn't find copyright, but several hits, including wikipedia article on Southwell, confirm this for 1894.

Family Lines System, The
(David Thomas Roberts)
David Thomas Roberts 1072

Fancy Fingers (Burn Knowles)
Tony Caramia 1209
Tony Caramia 1328

Confirmed 7/14/36 copyright entry and sheet music cover. Yes, he's really named "Burn."

Fanlight Fanny (Harry Gifford-Fred Cliffe)
Steve Waddell's Creole Bells 1301

CD had subtitle (The Frowzy Nightclub Queen), credits George Formby-Fred E. Diffe-Harry Gifford. "The frowzy nightclub queen" is the line that follows "Fanlight Fanny" repeatedly in the lyrics.

The very extensive George Formby Society web site in UK calls it only "Fanlight Fanny," and spell it "frowsy" in their lyrics.

And oops, the Formby Society detailed discography also says just "Fanlight Fanny," rec. 5/29/35, Decca F-5569, by Gifford/Cliffe—no Formby, although they show him as co-composer with Gifford and Cliffe on several other songs.

And I'll be darned: I found that Decca label—it sold on the UK version of eBay just a few months ago. It is indeed "Fanlight Fanny" by Harry Gifford, Fred Cliffe.

Far Away Blues (George Brooks*)
Magnolia JB 1016
Monty Sunshine JB 1110
Grand Dominion JB 1139

Rec. Bessie & Clara Smith, 10/4/23, Columbia 13007-D.

Copyright
Far away blues; w and melody G. B., of U.S.
© 1 c. Jan. 7, 1924: E 580528; George Brooks. New York.
Record label matches.

Farewell Blues (Elmer Schoebel-Paul Mares-Leon Rappolo)
Louisiana Repertory Jazz Ensemble 1140
Humphrey Lyttelton & His Band 1160
John Gill's Dixieland Serenaders 1321
Le Petit Jazzband de Mr Morel 1343
Tom Pletcher & the Classic Jazzband 1353
Les Rois du Fox-Trot 1407

<
Rappolo, Roppolo—Alas, we have it both ways. Must sort this out.

Hmm--S&P have Rappolo for Farewell Blues and Milenberg Joys, "see also Roppolo," who's credited with Make Love to Me. So S&P know the same guy is appearing under both spellings.

But James Lincoln Collier, Kinkle, Delauney, Feather's Encyclopedia, Shapiro & Hentoff, Gunther Schuller, and the extensive liner notes to my Milestone NORK reissue LP all agree on Rappolo; only Rust has Roppolo. My guess is that somewhere along the line his name was misspelled, probably on a record label (hence Rust), and that gets repeated occasionally. We can't possibly be wrong in sticking with Rappolo.

Three copies in ASM, all 1923 Jack Mills.

1. Schoebel-Mares-Rappolo - "song" - has lyrics.
2. Schoebel-Sam Ehrlich-Leon Rabbolo cover & (c) - "song."
3. Schoebel-Mares-Rappolo, has lyrics but doesn't say "song"

Haesler notes, "We know Leon's family name was spelt Roppolo, but 'published' sources win." Asked for sources, he replied, "numerous biographies, and <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=21695631> which has a bio sketch calling him Roppolo and, more importantly, a photo of his gravestone, which reads LEON J. ROPPOLO.

Bill adds, "The original confusion may have come about because his nickname was 'Rap'."

9/15 recheck of copyright books confirms above choice: Original copyrights of both Farewell and Milenberg were Rappolo. He has three copyright renewals (1950+) as Roppolo, but six as Rappolo.

Farewell to Storyville (see **Good Time Flat Blues**)
Farmerette (Jesse Greer)
George Foley 1088
Confirmed 10/22/28 copyright reg.

Fat Frances (see **Frances**)
Fatima (Egbert Van Alstyne-Loyal Curtis)
Levinson's Trans-Atlantic Saxtette 1430
1920, says Levinson, transcribed from an Emerson disc. No Fatima in Rust. Only Fatima in 1920 copyright book is by J. W. Alden, pub. Waterson, Berlin & Snyder. There was one song written by Loyal Curtis and Egbert Van Alstyne that year (Marie), but mainly Van Alstyne & Curtis were publishers, 15 songs that year alone, many of them by Haven Gillespie. There was no "Fatima" copyrighted in 1919; there were three in 1921, but two were waltzes and none was pub. by Van Alstyne & Curtis, so no point going there.

Aha, now see Bruce Vermazen's note from the discography of *The Six Brown Brothers: Broadway's Favorite Clowns*, on Archeophone: Fatima (One Step) (composer unknown: record label credits it to Curtis and Van Alstyne, who were probably the prospective publishers). Emerson 10205, prob. March 1920.

Well, we're stuck. Curtis & Van Alstyne probably weren't the composers, but their names got on the record, and without a copyright to go by, we're obligated to reproduce them here.

Feel So Good (Leonard Lee) 1408
Grand Dominion JB

No wonder it's not in Rust or my jazz collection! It's the rock & roll song from my youth by Shirley & Lee. Couldn't find a copyright entry, but many confirmations online and in my pop music collection.

Feelin' Good (Owen Murphy–Milton Ager–Jack Yellen) 1374
Back Bay Ramblers
Des Plantes' Washboard Wizards 1421

1374 is Murphy-Yellen, 1421 is just Murphy. Aha, Tennessee database has **Feelin' Good**, music Owen Murphy-Milton Ager, lyrics Jack Yellen, 1928, pub. Ager, Yellen & Bornstein. But wait--LC copyright files say **Feelin' Good** (from "Rain or Shine"), w/Jack Yellen, m/Owen Murphy, 1/6/28, Ager, Yellen & Bornstein. So who's right? Perhaps query Jellema. Jellema comes through, pulls sheet music, confirms music Ager-Murphy, lyrics Jack Yellen. May be a case of the copyright card being for the original unpublished version and that Ager shined the melody up enough to claim credit when they published the thing.

Feelin' No Pain (Fud Livingston) 1133
Red Roseland Cornpickers

Rec. Charleston Chasers, 9/8/27, Columbia 1229-D, 4797. Miff Mole's Little Molars (w/Fud on reeds), 8/30/27, OKeh 40890; Columbia 35687; Parlophone R-3402 et al. Red [Nichols] and Miff's Stompers (also Fud on reeds) as "Feeling," 10/12/27, Victor 21183. OKeh 40890 indeed Feelin', credit Livingston. Victor 21183 label is Feeling, Livingston, Victor Project agrees.

Copyright:
Feelin' no pain; by Fud Livingston; orch. 4to. © Sept. 16. 1927; 2 c. Sept. 19; E 673990; Robbins music corp., New York.

Feelin' Way Down Low (Keith Nichols) 1063
Keith Nichols' Hot Six

Felicity Rag (Scott Joplin–Scott Hayden) 1187
George Foley
Confirmed 1911 sheet music.

Felix Rag (H. H. McSkimming)

David Thomas Roberts 1317
<--full name?
H.H. in Anderson fake book. And Audrey has the sheet music, which also is H. H., so we can content ourselves with that.
Cover has subtitle (or genre marker?) of "A Phenomenal Double Ragtime Two-Step" but not the copyright page.

Few Riffs, A (see **Ozark Blues**)

Fickle Fay Creep [Soap Suds]
(Jelly Roll Morton)
Ray Smith 1012
South Frisco JB 1027
Dave Dallwitz JB 1112
James Dapogny & Butch Thompson 1183
Pam Pameijer's New Jazz Wizards 1335

<2-- Baker: Saunders note from July 1990 says cross-ref to "Soap Suds." Ben Garrison & Harrison Smith, Jelly's former business partners, claimed this as their composition "Just a Lonely Echo." Erdos: No need to add. --2>

2013 Review: Of all my other recordings, none credits Garrison-Harrison, only one (Time-Life Giants of Jazz) cites "Soap Suds" as alternative title, no explanation).

Rec. JRM-RHP 10/9/30, Victor 23307, HMV JK-2859; Biltmore 1074. Also Lomax interviews, 1938, issued on Circle 32-46.

Aha, and there's an entry in Rust for "Soap Suds" too: rec. St. Louis Levee Band, in St. Louis with JRM as pianist/director on 5/12/26, OKeh 8404. Alas, the credit on that label is Martin, but that could be typo for Morton.

Lomax bio says cy 1931 Southern Music Co.; Reich-Gaines bio. agrees. LC copyright book agrees.

OK, here's some more explanation. The detailed article at http://www.vjm.biz/new_page_8.htm addressing the issue of whether Jelly stole from Garrison-Smith, has this entry:

Who stole from whom? Harrison Smith claimed he and Ben Garrison wrote "Just A Lonely Echo," which was the basis for "Fickle Fay Creep," but this tune had been recorded by Morton already back in 1926 under the title "Soap Suds" (OKeh 8404 as by St. Louis Levee Band). "Soap Suds" was registered by Tempo Music at LofC in 1949 [but I couldn't find it, even though the "Estate of Ferdinand J. Morton, deceased," registered several other tunes that year]. Incidentally, Kid Ory claimed he recorded with Morton in St. Louis. Was this Soap Suds (and three unissued titles, 9659, 9660, 9662)? (One known case of Morton stealing a tune is Lee Collins' "Fish Tail Blues" of 1924 which became Morton's "Sidewalk Blues" in 1926. [Baker: No, see notes at

Sidewalk Blues: Morton and Collins cowrote "Fish Tail Blues"]
One can hear that 1926 "Soap Suds" at <http://www.redhotjazz.com/stlouislb.html>, and it sure sounds like "Fickle Fay Creep" to me..

Queried Butch Thompson:
Fickle Fay is the same as Soap Suds, beyond a doubt. It's much more than "reasonable" to say it's the same tune. Interesting, too -- Morton plays pretty much the same arrangement, instrumental breaks and all, in his solo version (superb and my favorite) at the L of C.

Later found a follow-up registration by Harrison Smith & Ben Garrison:
Fickle Fay creep; instrumental novelty, by Harrison Smith & Ben Garrison, piano solo arr. by Aletha Mae Robinson [i.e., Aletha Dickerson --DB]. (c) on arrangement; Harrison Godwin Smith, Brooklyn; 31Mar50; EP45253. Appl. states prev. reg. as Just a lonely echo, 8Jul30, EU24583.

And that previous reg. is in the 1930 book: Just a lonely echo; words by H. G. Smith, music by Ben. Garrison [i.e. Benjamin Harrison Garrison] © 1 c. July 8, 1930; E unp. 24583; Harrison Godwin Smith, Brooklyn.

But see Dapogny's comments to If Someone Would Only Love Me, in which he notes:

It's hard to know what to think of Smith's claims. At least one, that he'd written FICKLE FAY CREEP ca. 1930, is complete negated by Jelly's having recorded it, as SOAP SUDS, in 1926 apparently before he and Smith had met.

And Tex W. compared the Fickle Fay Creep that Smith published in 1930 to the Morton recordings and finds very little similarity--only 8 bars seem to be similar, so we continue to award this one to Jelly.

Later Haesler came up with the Jelly's copyright registrations, which I'd not found: SOAP SUDS Ferdinand Joseph Morton © Estate of Ferdinand Joseph Morton, Deceased, Hugh E. McHugh, Executor 17May49 EU167645. [Odd that I've not come across Hugh McHugh before, but I generally haven't looked in distantly later years. In any case, we know Jelly recorded this in 1926 and has his name on the label.]

And
Fickle Fay creep; melody by Jelly Roll Morton [pseud, of Ferd Morton] © 1 c. Jan. 10, 1931; E unp. 33439; Southern music pub. co., inc., New York.

Fidgety Feet [War Cloud]
(Nick LaRocca–Larry Shields)
Humphrey Lyttelton Rhythmakers 1111
Down Home JB 1199
Chris Tyle's NO Rover Boys 1235

Zenith Hot Stompers	1248
Bob Schulz & His Frisco JB	1315
Bob Schulz & His Frisco JB	1349
Dan Levinson's Roof Garden JB	1380
Independence Hall JB	1386

<At 07:31 PM 5/25/02, Jim Jones wrote:

The question: Any idea WHY the name of "War Cloud" was changed to "Fidgety Feet", composed and recorded by the ODJB in 1918? I have a copy of the 1918 chart using only the first title, "As Played by the Original Dixieland JaZZ Band, copyright 1918 (emphasis is mine). Rust lists it on Vic 18564 as "Fidgety Feet (War Cloud)", recorded 7/17/18.

Guessing, it was likely either a choice by the Victor guy or a reflection that the war was over and better forgotten. Could there be a tale here . . . ?

I responded:

Hmm, very interesting.

I never did any research on this one...it appears several times on Stomp Off, but always as Fidgety Feet, so I've never tried any title reconciliation. Like you, I've many times seen reference to the fact that it was retitled from "War Cloud," but never tracked down the history of that.

Arhoolie 1058, "New Orleans Ragtime Orchestra," lists it as "War Cloud," and the notes say, "'War Cloud,' better known as 'Fidgety Feet,' dates from 1917. An official of the Victor Talking Machine Company made the title change in 1918 since he saw the end of World War I coming." Quite frankly, I don't find that explanation particularly compelling.

Ah, here we go. I started out looking at liner notes, then remembered that I have a copy of the definitive history of the ODJB by H. O. Brunn ("The Story of the Original Dixieland Jazz Band," Louisiana State University Press, 1960). He states,

The genius that manifested itself in such unforgettable music obviously did not extend to the printed word. Some of the names suggested by LaRocca for his compositions would have been more suitable for race horses. Although "War Cloud" and "Belgian Doll" were timely, considering America's entry into the war and her popular sympathy for Belgium, the Victor Company, according to official correspondence, did not consider them "particularly appropriate." J. S. MacDonald of that company, who had already created utter chaos by substituting "Barnyard" for "Livery Stable," was ready with bright new titles. At his suggestion, "War Cloud" became "Fidgety Feet," and "Belgian Doll" turned into "Lasses Candy."

But even if we accept this story at face value, the question remains: How did we ever learn that LaRocca intended/hoped to call it "War

Cloud"? It can't conceivably have been published as sheet music before it was recorded, so how in the world can we know that LaRocca wanted to call it "War Cloud"? I can only guess wildly that the band played it publicly under that title before recording it, and that this was reported and became known.

Jones responded:

Many thanks. I've fwd'd your research to Floyd Levin, the jazz writer, with attribution to you.

Once again, I assure you that the stock chart I have here, copyright 1918, uses only the War Cloud title. The arranger was Leroy Walker, for two trumpets, one t'bone, two saxes, clt and flute plus rhythm. And, picking up on your idea, it does say, "As PLAYED by the Original Dixieland Jazz Band" (emphasis mine). That intimates that the printed chart preceded the recording date of 7/17/18.

2013 review . . . and I'll be darned: it WAS copyrighted as War Cloud:

War cloud; one-step, by D. J. La Rocca, Larry Shields and H. W. Ragas [of U.S.]; piano. © 1 c. June 26, 1918; E 428197; Leo Feist, inc., New York.

Later came a rereg. dropping Ragas:

War cloud; one step, by D. J. La Rocca and Larry Shields [of U.S.]; piano. © Aug. 9, 1918; 2 c. Aug. 10, 1918; E 430045; Leo Feist, inc., New York.

And then an arrangement copyright:

War cloud; one step, by D. J. La Rocca and Larry Shields [of U.S.], arr. by Le Roy Walker [of U.S.]; orch. with piano. 4to. © Dec. 13, 1918; 2 c. Dec. 14, 1918; E 440108; Leo Feist, Inc., New York. [Copyright is claimed on arrangement]

THIS is the version that Jim Jones has.

NO copyrights as Fidgety Feet 1917-18.

In 1919, we get two copyrights side by side as "Fidgety Feet," one for the arrangement, one for the piano score:

Fidgety feet; jazz one step, by D. J. La Rocca and Larry Shields, arr. by Leroy Walker [of U.S.]; orch. 4to. © Jan. 28, 1919; 2 c. Jan. 29, 1919; E 442167; Leo Feist, inc., New York.

_____ one step, by D. J. La Rocca and Larry Shields [of U.S.]; piano. © Jan. 20, 1919; 2 c. Jan. 21, 1919; E 439966; Leo Feist, inc., New York.

Victor 18564, rec. 6/25/18, definitely "Fidgety Feet," credits La Rocca-Shields. However, the Victor Project ledgers report that its "alternate title" is "The War Cloud."

Fifty Miles of Elbow Room

Surprisingly, this isn't in the Stomp Off catalog yet, but in November 2014 there was an exchange on DJML between Haesler & others about its composer.

Marek Boym found it on a Turk Murphy record, credited to "traditional," but wonders.

Haesler responded:

"Fifty Miles of Elbow Room" (F. W. McGee) Recorded by Rev. F. W. McGee for Victor 23401 on 16 July 1930 with unk. t/p/g. (Copyrighted on Sept 7, 1933) <http://www.youtube.com/watch?v=mDc-seffbYo>

Dave Richoux responded:

The Mudcat forum has a different story on "50 Miles of Elbow Room" - http://mudcat.org/detail_pf.cfm?messages_Message_ID=2500071

They tend to be accurate, but it is like a specialized Wiki sometimes...

Mudcat reports:

Fifty Miles of Elbow Room was written by Herbert Buffum 1879-1939

After moving with his family to California and being converted to Christ at age 18, Buffum felt a call to the ministry. He held ministerial credentials with the Church of the Nazarene, and was a holiness/Pentecostal evangelist. He was also a prolific song writer, with many songs inspired by personal experience; he had 10,000 songs to his credit, 1,000 actually published. Ripley's "Believe It or Not" claimed he once wrote 12 songs in an hour. Though a talented musician, Buffum received no musical training. He sold most of his songs for five dollars or less. When he died, the Los Angeles Times called him "The King of Gospel Song Writers."

[It then cites the McGee record as the seminal recording of the song.]

Well, I rechecked the books: Buffum appears first in 1910, then hits stride in mid-1920s with dozens of hymns. But now Elbow Room.

McGee copyright the song in 1933 and then renewed the copyright in 1960:

Fifty miles of elbow room; melody F. W. McGee. © 1 c. Sept. 7, 1933; E unp. 76896; Southern music pub. co., inc.

FIFTY MILES OF ELBOW ROOM; by F. W. McGee, © 7Sep33j EU76896, F. W. McGee (A); 14Sep60; R262715.

BUT this is intriguing: One of Buffum's copyrights was for "There'll Be Room Enough in Heaven," which is at least the theme of Elbow Room. But it's probably a recurring theme in gospel music. The copyrights favor McGee.

And I later bought the Buffum piece and found that the lyrics are nothing like the song we know.

Fig Leaf [Rag] (Scott Joplin)
Paramount JB of Boston

Le Petit Jazzband 1389
Oops, stop the show. The cover (pub. Stark, 1909, does say Fig Leaf Rag, but the copyright page is clear:

"FIG LEAF"

A High Class Rag.

But because of the cover, and because it's so widely known by the three-word title, let's put the Rag there as alternative.

Fig Leaf, The (William Lawrence) 1389
Elite Syncopators
We had "Fig Leaf Rag," but the copyright is Fig [The] leaf; rag and two step, by W. R. Lawrence, for piano. Wm. E. Lawrence, Philadelphia, Pa. C 209071, June 7, 1909.

And sure enough, Tom Brier reports that it's "The Fig Leaf" on both cover and copyright page.

Finger Buster [Finger Breaker]
(Jelly Roll Morton)
Morten Gunnar Larsen 1009
John Gill 1066
Jim Cullum JB 1254

1009 showed Finger Breaker, 1066 was Finger Buster, 1254 was Fingerbuster. Looks like we had Fingerbuster in this index before, based on some confusing, contradictory notes from years ago, which I've tossed in favor of an entirely new look in June 2013:

Rust says rec Finger Buster, 2/38, Jazz Man 12, Blue Star 170, Vogue GV-2256. Jazz Man label agrees. [AH, but here's where the Fingerbuster variant comes from. The Jazz Man 12 label has

FINGER BUSTER

but the font and typesetting is odd. There's more space between individual letters than in most fonts, and the gap between R and B is only slightly larger than the gap between letters. I definitely see it as two words, but it wouldn't be hard to read it solid if one didn't look very carefully.]

According to the Reich-Gaines bio, Jelly called his tune Finger Breaker, but it was titled Finger Buster by mistake on the Jazz Man label. Hmph. Says pub. by Roy Carew 1941 as "The Finger Breaker."

Lomax says rec. on Jazz Man as "Fingerbuster"; pub. Carew 1942: "The Fingerbreaker (Fingerbuster)." They can't both be right.

Aha! The Carew copyright is Finger breaker; by Ferdinand J. Morton; pf. (c) 1 c. Nov. 23, 1942; E unp. 316156; Roy J. Crew [sic], Washington. 47838 [this 16 months after Jelly died]

It still would be instructive to see how the sheet music as published by Carew reads. But we can't be mindreaders: It was "published" as Finger Buster in 1938, then after Jelly's death it was copyrighted and published in sheet form under a different title. We should list it under Buster and use the published sheet title as an alternative. Even if we're sure Jelly "really meant" it to be called Breaker, the fact is that it came out as Buster.

Finger Buster (Willie "The Lion" Smith)
Neville Dickie 1096
Tom Roberts 1392
Paul Asaro & Neville Dickie 1404

Rec. 5/14/34 for ARC, but not issued. Rec. 2/39, Commodore 522.
Copyright
Finger buster; by Willie Smith; pf. © Oct. 15, 1934; E pub. 44100; Clarence Williams music pub. co., inc., New York.
This one, at least, is not complicated. Same title on recording and copyright. But . . .

Fingers on Holiday (Robin Frost) 1252
Matthew Davidson
Lots of online sources confirm, and I found a piano roll crediting him as composer and performer. And it's in a Frost folio published by John Roache.

Fire Chief Rag (Danny Alguire) 1211
Smith-Tyle Frisco Syncopators
Both my Firehouse Five+2 reissues credit him, as do a zillion online hits, but I couldn't find a copyright. Dave Whitney (Boston trumpeter) writes,
Danny's composition "Firechief Rag" (based on Bob Wills' "Beaumont Rag," a cousin to "Do What Ory Say"), is another fine side from this period.

Well, the 1951 copyright is Fire Chief Rag:
Fire chief rag, Reuben Daniel Alguire (c)
Good Time Jazz Rec. Co., 7/6/51, EU 43547.

But a couple of detailed Good Time Jazz discography listings say it was really titled "Firehouse Chief (Firechief Rag)" on the LP.

But ho! Robbie Rhodes points out that those FF5+2 records were first issued on 78 and 45, only compiled into LP (which makes a lot of sense, since the first three LPs were titled The Firehouse Five Plus Two Story, Vols. 1-3). He sends the label of the 45 rpm GTJ 45 label, which is "Fire Chief Rag," and a link to a WorldCat.org index entry for the 78 as "Fire Chief Rag," which is confirmed by the LC SONIC listing for that 78. It didn't become Firechief written solid until it was reissued on LP.

Firehouse Rag
(Stephen Kent Goodman) 1284
Univ. of Wisconsin Symphony Band

pub. 1986. Goodman was guest conductor of the band for this CD.

Firehouse Stomp (Ward Kimball-Harper Goff) 1245
Frisco Syncopators
No copyright, but I found the record label, and all my FF5+2 reissues agree.

Fireworks (Spencer Williams)
Weatherbird JB 1034
Jim Cullum JB 1148
Pam Pameijer's New Jazz Wizards 1363
Les Rois du Fox-Trot 1434
Rec. Hot Five 6/27/28, OKeh 8597, 41078; Vocalion 3148. Bob Fuller, 5/18/28, Domino 0249; Regal 8589; Oriole 1274. New Yorkers, 5/30, QRS Q-1053. Original Memphis Five, 6/13/28, Vocalion 15761.
Fireworks; by Spencer Williams, arr. by Ken Macomber; orch. 4to. © May 14, 1928; 2 c. May 14; E 691534; Triangle music pub. co., inc., New York.

First Step One Step (Wally Rose) 1057
Wally Rose 1057
South Frisco JB 1240
Rose ought to know.

Fit As a Fiddle (Arthur Freed-Al Hoffman-Al Goodhart) 1287
Charleston Chasers 1368
Barbara Rosene 1390
Andy Stein Blue Five
ASM, 1932, Leo Feist; w. Freed/m. Hoffman-Goodhart.

Five Aces (Turk Murphy) 1042
West End JB
Copyright is
FIVE ACES; m & (c) Melvin Edward Murphy 14Jan55 EU300162.

Five Pennies (Red Nichols) 1104
Charquet & Co 1104
Jean-François Bonnel & Friends 1153
Red Roseland Cornpickers 1234
Keith Nichols Cotton Club Orchestra 1260
Vince Giordano's Nighthawks

Rec. 6/20/27, Brunswick 3855; again 6/21/28, Victor 21560. Copyright:
Five pennies; by Red Nichols; pf. © Aug. 31, 1927; 2 c. Aug. 31; E; 673429; Lewis music pub. co., New York.

Fives, The (George W. Thomas-Hersal Thomas) 1401
John Gill's Jazz Kings
Rec. Tampa Blue Jazz Band 2/23, OKeh 4791. Basie 11/9/38, Decca 2722 et al. Jimmy Yancey 4/39, Solo Art 12008, Circle J-1051.

Basie and Yancey records have no composer credit, while the early Okeh 4791 credits only George W.

Had a devil of a time finding this, as I was looking for the wrong title. I finally found it in the 1921 book this way:

Five's (The); words by G. W. Thomas, music by Hersal Thomas and G. W. Thomas [of U.S.] © 1 c. Dec. 9, 1921; E 524885; Geo. W. Thomas, Chicago.

Once I knew to look for it with the apostrophe, I found that it was published as sheet music in 1922 by George W. himself, before it was ever recorded, and that the sheet music cover had the apostrophe as well. BUT the title/copyright page was just Fives.

Fizz Water (Eubie Blake)
Hall Brothers JB 1062
Fizz water; trot and one step, by J. Hubert Blake; piano. © Oct. 28, 1914; 2 c. Oct. 30, 1914; E 352523; Jos. W. Stern & co., New York. [reg. for orchestration follows]

Flag That Train (to Alabam)
(Eddie Richmond–Lindsay McPhail–Irving Rothchild)
John Gill's Novelty Orchestra 1227

1227 had apostrophe and just last names. <3--first names?

Frank Powers: No apostrophe in subtitle. Composers are Eddie Richmond, Lindsay McPhail, & Irving Rothchild. (from sheet music, but didn't say whether cover or copyright page.)

2013 review: I wonder--all online hits seem to have the apostrophe.

Rec.
Bailey's Lucky 7, 4/15/25, Gennett 5710, 3011.
Vick Myers' Atlanta Melody Artists, 4/15/25, OKeh 40364.

Fred Hamm aho, 5/1/25, Victor 19672.

Lanin's Red Heads, 5/4/25, Columbia 376-D, 3715.

Sam Lanin, 5/8/25, Banner 1541; Domino 3514; Oriole 424; et al.

Merritt Brunies Friars Inn Orch, 5/25, Auto 624.

Victor Project entry for Hamm record confirms composers, has the apostrophe.

Very precise article on the Bailey's Lucky Seven record has the apostrophe.
OKeh discography for Vic Myers record has the apostrophe.

Lanin's Red Heads on Columbia has it.

Aha, I found three different covers online (can't view music itself because it's still in copyright) from two different publishers.

The Witmark cover is

FLAG THAT TRAIN
(TO ALABAM)

A Quigley and Benson cover with picture of Russo & Fiorito's Oriole Orchestra in inset is

FLAG THAT TRAIN!
(TO ALABAM)

Another Quigley and Benson cover with different artwork treats the title the same way.

But the fact that so many sources describe it with an apostrophe makes me think that the apostrophe might be on the copyright page if not the cover. And, quite frankly, I suspect that the exclamation point is not on the copyright page--it's surely not on any of the record labels.

Copyright is
Flag that train, to Alabam'; w and m Eddie Richmond, Lindsay McPhail and Irving Rothchild, all of U.S. © Feb. 9, 1925: 2 c. Feb. 12; E 607168 ; Quigley & Benson, inc., Chicago. 1082

But here's the bottom line: The copyright page of the sheet music has no exclamation point, no apostrophe. Frank Powers was right clear back on Day 1.

Flamin' Mamie (Fred Rose–Paul Whiteman)
Smith–Tyle Frisco Syncopators 1211
Bob Schulz & His Frisco JB 1288
Chris Tyle's Silver Leaf JB 1311

Confirmed by 10/16/25 copyright, w & m both.

Flaming Youth (Duke Ellington)
Red Roseland Cornpickers 1133
Rec. 1/16/29, Victor V-38034, 24057, J-1083; Bluebird B-10243.
Confirmed 3/16/29 copyright.

Flapperette (Jesse Greer)
Frederick Hodges 1333
Confirmed 2/22/26 copyright.

Flashes (Bix Beiderbecke)
Tony Caramia 1328
Flashes; by Bix Beiderbecke, ed. by William H. Challis; pf. © Apr. 18, 1931; 2 c. Apr. 21; E pub. 22489; Bobbins music corp., New York.

Flat Five (Claus Jacobi)
Red Roseland Cornpickers 1102
Jacobi was the reed player with the band.

Flat Foot (Lil Hardin)
Waldo's Gutbucket Syncopators 1036
New Yankee Rhythm Kings 1050
Abi Hübner's Low Down Wizards 1093
Turk Murphy JB 1161
Steve Waddell's Creole Bells 1348
Miss Lulu White's Red Hot Creole JB 1370

<2-- [had two Armstrong, one Louis Armstrong, one Lil Armstrong.] Baker: Should be Lil. S&P credit her, and the original recording was by Lil's New Orleans Bootblacks in 1926 with Geo. Mitchell, not Louis, on cornet. --2>

And I've got many recordings of it as "Flatfoot" (spelled solid), but I'm sure that's a case of people being influenced by the old common term for "cop" before they started riding Segways and bicycles.

2013 review: Rec. 7/14/26, Columbia 14337-D, Biltmore 1085. Credit on Columbia was just "Armstrong," but copyright tells the tale:
Flat foot; melody, by L. Armstrong. © 1 c. July 19, 1926; E 643153; Lillian Armstrong, Chicago.

John Gill has the copyright deposit, also confirms Lil.

Floatin' Down to Cotton Town (Harold G. "Jack" Frost–F. Henri Klickmann)
Bob Schulz & His Frisco JB 1349
Canary Cottage Dance Orchestra 1400

Confirmed by 7/21/19 copyright reg., also sheet music pub. McKinley, w JF/mFHK.

Flock o' Blues (Rube Bloom) (see also **Carolina Stomp**)
Ted Shafer's Jelly Roll JB 1278

Rec. Sioux City Six, 10/10/24, Gennett 5569, Brunswick 02207. Gennett label confirms Bloom. No copyright reg. 1924-25. "Probably because it appeared the next year rewritten as 'Carolina Stomp,'" says Haesler.

Florida Blues, The
(William King Phillips)
South Frisco JB 1307

<4-- This is published in Handy's Blues: An Anthology (1926), showing "Music by Wm. King Phillips (rearranged by W. C. Handy); words by Dave Hoffman and Arthur Neale." (Handy's text mentions that Phillips was sax player in Handy's band.)

It's possible, I suppose, that this had been published earlier as instrumental and that Handy had the lyrics written for this book--but I doubt it. Shouldn't we add the two lyricists?

Robbie Rhodes--this is yours to answer --4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Always registered as *The Florida...*
1914 unpub: by W. K. Phillips;
1915 pub: by Wm King Phillips;
1917 pub: words by Hezekiah [sic] Jenkins & Chas. A. Jones, music by William King Phillips;
1926 pub: W. C. Handy, arranger, William King Phillips, music, Dave Hoffman, Arthur Neale, words.

So Phillips wrote it as instrumental in 1914-15. One pair of fellows added lyrics in 1917, then Handy had another set of lyrics written when he republished it in 1926. So let's just drop lyricists entirely.

8/25: The amazing Mike Montgomery sends sheet music for all three versions, just as described by Caulfield's LC copyright records. He too notes that since there were two sets of lyrics and lyricists, we should skip them.

Florida Rag (George L. Lowry)
Morten Gunnar Larsen 1009
Confirmed ASM and my own reprint copy from Ragtime Society, Jos. Stern 1905.

Flyer, The (Frieda Aufderheide)
Bob Wright 1239
We had Flyer Rag by May Aufderheide.
Rats! Found the sheet music online. Cover is

THE FLYER
RAG
BY
FRIEDA AUFDERHEIDE

Copyright page even clearer:

The Flyer.
RAG.

Pub. Carlin & Lennox, Indianapolis, 1908.

Perfesser Bill has the answer: Frieda was May's cousin.

Flying Arrow (Abe Holzmann)
Bo Grumpus 1388
Confirmed sheet music, pub. Leo Feist 1906.

Fool Such as I, A (Bill Trader)
Tom Stuijp & Delirium Tremolo 1433
Confirmed 1952 copyright--yes, it's the Jo Stafford, Elvis Presley song.

Foolin' Around (Ray Smith)
Ray Smith 1012

Foolin' Myself (Fats Waller--
Andy Razaf)
Neville Dickie 1397

There was a famous 1937 song of this title, recorded by Billie Holiday with Teddy Wilson and by several swing bands. By Jack Lawrence and Peter Tinturin. But CD notes say Neville's tune never recorded, not published until the 1950s.

Aha, institute at Rutgers confirms Dickie's story:

The Institute of Jazz Studies collection of Waller memorabilia includes several drafts of music in Waller's hand. These are basically early attempts (first versions or rough sketches) of songs Waller was writing, made in pencil on music manuscript paper. Different drafts in the collection can probably best be understood as distinct stages of Waller's compositional process. The first stage would have consisted of a single melodic line on one staff ("Foolin' Myself").

Songwriters Hall of Fame says Waller-Razaf, pub. Mills.EMI Mills Music, Inc./Razaf Music.

Don't know where to look for the 1950s copyright, but did find, at the odd Copyright Encyclopedia site, what looks like a 1986 copyright renewal by Alicia Razaf:
Foolin' myself. Music by Thomas Waller, words: Andy Razaf
Type of Work:Musical work
ArrayRE0000158821 / 1983-01-31
EP0000090844 / 1955-06-22
Title:Foolin' myself. Music by Thomas Waller, words: Andy Razaf.
Variant title:Foolin' myself
Copyright Claimant:Alicia Razaf (W)
Names:Thomas Waller (16 documents)
example document: Ain't misbehavin'
Andy Razaf (124 documents)
example document: Little Pops is tops to me
Alicia Razaf (45 documents)
example document: Jealous of me & 29 other titles

And Dickie's tune sounds nothing like the others, so we can OK this one.

Foolish Little Girl Like You, A (see
What Can I Do with a Foolish Little Girl Like You?)

Foot Warmer (Anton Lada--
Alcide Nunez--Joe Cawley)
Dan Levinson's Roof Garden JB 1380
Rec. Louisiana Five, 4/14/19, Edison 50569, Ambassador 3843.
Foot warmer; fox trot, by Anton Lada, Joe Cawley, and Al. Nunez, arr. by Leroy Walker [of U.S.]; orch. with piano. 4to. © July 3, 1919; 2 c. July 5, 1919 E 454658; Leo. Feist, inc., New York. [Copyright is claimed on arrangement.]

For a Beautiful Girl Like You
(unknown)
Heliotrope Ragtime Orchestra 1427

<Probably 1915. Must look in LC cy cards, but wouldn't be surprised to find half a dozen songs with that title there. This may help: an arranger named William Schulz combined it with (Just Try to Picture Me) Down/Back Home in Tennessee, so I could very well find a copyright for the arrangement that sheds some light.

Nope. Schulz is in the books for 1915-16 many times, but not for either of these tunes.

Also looked through Irving Berlin claimant cards for it, since it was paired with a song that he published, but no luck there either.

For Me and My Gal (George W. Meyer--
Edgar Leslie)
Ian Whitcomb & His Merry Bands 1276
ASM, 1917, Waterson, Berlin & Snyder; w. Leslie-Goetz/m. Meyer.

For Teresa (David Thomas Roberts)

David Thomas Roberts 1072
Forevermore (Manfred Gotthelf--
Helen Burnett--Alan Lewis)
Ray Skjelbred 1097
Dry Throat Five 1151
Three Deuces 1185
Les Red Hot Reedwarmers 1416

First 3 LPs had just first initials
<3--Erwin Elvers of Luetjensee, Germany:
"Mike Gotthelf, Henry Burnett, Arthur Lewis (LP MCA 1313).
OK - Mike Gotthelf-Henry Burnett, Arthur Lewi]-->3>

HAH! 2/20/06 revisited this because French band doing Noone tribute had it, tracked down two academic sheet music collections and even found a copy of the music, with cover picture, on sale on Canadian eBay:

It's Lyrics by Alan Lewis; Music by Manfred Gotthelf & Helen Burnett. But the Jimmie Noon Vocalion 1188 label just listed Gotthelf & Burnett.

Fort Worth Rag (Forrest A. Turner)
Bo Grumpus 1388
Rec. Jack Cawley's Oklahoma Ridger Runners, 10/10/29, Victor V-40175. Victor Project confirms Turner. 12/26/29 copyright agrees

Forty and Tight (Frank Melrose)
Mojo Jazzin' Five 1086
Golden Eagle JB 1100
Bent Persson's London Stompers 1167
Pam Pameijer's New Jazz Wizards 1382

Rec. Beale St Washboard Band, 7/24/29, Vocalion 1403, V-1016; Banner 32388; Brunswick 80076 et al.
Copyright has misspelling:
Fourty and tight; melody by Frank Melrose.
© 1 c. Sept. 9, 1929; E unp. 10725; Lester Melrose, Chicago.

The copyright deposit did indeed say "Fourty," but Vocalion label was Forty.

40 Years On (Terry Waldo)
Terry Waldo & Bo Grumpus 1339

Forty-Second Street (Harry Warren--
Al Dubin)
Terry Waldo's Gotham City Band 1120

No hyphen in original copyright:
Forty second street; w Al Dubin, m Harry Warren; with ukulele arr. © Nov. 30, 1932; E pub. 33471; M. Witmark & sons.
But it was Broadway show, then 1933 film, then 1980s revival, and various indexes show it every possible way: Forty Second Street, Forty-Second Street, 42nd Street. One 1932 sheet says it's Forty-Second Street from the film Forty Second Street! Hyphen seems the most common, so we'll keep it.

Four o'Clock Blues (Gus Horsley--
Johnny Dunn)

Black Bottom Stompers (Switz.) 1130
<2-- [LP had Horsley-Dunn]

Baker: S&P have just Dunn-Horsley; Bradford as publisher.

Saunders (citing *Clarence Williams* by Tom Lord): Gus Horsley-Perry Bradford-Johnny Dunn. Erdos: go with Lord. --2>

Sheet music or LC cy card would be better source. And we got it: ASM, 1923, by Johnny Dunn & Gus Horsley. Perry Bradford was the *publisher*.

Four o'Clock Groove

(James P. Johnson)

Paris Washboard 1428

Evidently originally an album of 12" 78 rpm platters on the Asch label (Ash 551-2), 1944, later reissued on LP. But title not in copyright book for 1944. Songwriters Hall of Fame confirms it, says pub. the James P. Johnson Foundation. Guess we'll have to settle for this.

Haesler notes that those Asch 78s never carried a composer credit, sends this one and another one in that set, Hot Harlem, as examples.

He did learn in Frank H. Trolle's book on James P. Johnson that Johnson registered the song with ASCAP in 1952, but neither of us could ever find a copyright reg. for it.

Four or Five Times (Byron Gay--

Marco H. Hellman)

Jimmy Noone Jr/Davies Rhythmic 5 1121
Marquet-Persson Melody Boys 1229
Baker-Baldwin Radiogram Wshbrds 1243

ASM, 1927, Sherman, Clay; w. Hellman/m. Gay.

Frances [Fat Frances]

(Jelly Roll Morton)

Ray Smith 1012

1012 was Fat Francis; we listed it in this index under that title with Frances as alternative.

What prompted us to consider just "Frances" an alternative title? Under Fat Frances, Rust says "see Frances." Rec. 7/8/29, Victor V-38627; Bluebird V-10257; HMV B-10619, JK-2201 [as Fat Frances!]. Label check: Victor is indeed Frances, Bluebird is Fat Francis, as is HMV B-10619.

Victor Project shows "Francis" on Victor V-38627, then "Fat Francis" on Bluebird V-10257 and on two releases on the Gramophone label, one in Scandinavia, one in Switzerland (I presume these are HMV subsidiaries).

Copyright entry is

Frances; melody by Jelly Roll Morton [pseud. of Ferd Morton] © 1 c. Jan. 10, 1931; E unpub. 33437; Southern music pub. co., inc., New York.

According to Bill Haesler, the Bluebird release was 1938-9 and the others even later. So it was released by Victor as Frances in 1929, copyrighted as Frances in 1931, then became Fat Frances for the 1938-39 Bluebird and later reissues.

It seems to me that we should be considering "Frances" to be the primary title and "Fat Frances" the alternative.

HOWEVER, Bill also dug up an interesting bit of arcana and an explanation for what it meant. He wrote

As shown in Laurie Wright's *Mr Jelly Lord*, the master disc was inscribed "'at Frances" (under the label). (The "rubbing" from the JK2201 label is included below.)

The image was a crude, hand-written circular one, which Bill then explained:

On the day when original wax masters were cut at Victor, the recording information (also on the recording sheet) was inscribed in the label area by the engineer at the time of recording.

When the masters were later processed this central area was machined smooth and the catalogue and other wax information added later with dies, usually outside the label area.

However, when metal masters were sent to subsidiary companies for issue abroad, they often failed to machine this label area and the in-the-wax wax information, visible under the label, provided useful information to discographers.

It is possible to read this information (which included tune title, matrix, take number, recording settings and the like) and take rubbings.

I came across this under-the-label information when I started collecting back in the mid 1940s, as some Australian HMV reissues (including a few Jelly Roll Mortons) appeared here.

What can be found on the Swiss pressing below, are the original master (at 12 o'clock - BVE 49450), the take number 2 (at 9 o'clock), the tune title (Fat -----s), the performer's name (Morton) and the type of band (Colored). And, at 4 o'clock, the stamped catalogue number (B-10247A) added when the master was used for the later Bluebird release.

We found that, quite often, the alternative masters, used for the later Bluebird releases were those sent overseas.

François (Louis Mazetier)

Louis Mazetier & Neville Dickie 1289

Frankie and Johnny (traditional)

Paris Washboard 1182
Down Home JB 1217

<We had this as (traditional) before, but added a subtitle and composers based on liner notes by Ian Whitcomb to one of his CDs.

Shapiro & Pollack have two entries:

w/m Sam Cooke, 1963, "Based on traditional song.'

w/m Fred Karger, Alex Gottlieb, & Ben Weisman, 1966. "Adapted from a traditional, mid-nineteenth century American folk ballad. First known printed version, with w/m credited to Hughie Cannon [composer of Bill Bailey] and titled "He Done Me Wrong," pub. 1904.

Anderson fake book has a version by Boyd Bunch/Bert Leighton in 1918.

Bob, I say nuts to Whitcomb. This old song clearly has always been up for grabs for anyone who wants to write down his version of the lyrics and trot to the copyright office with it. If you want to credit anybody, then it presumably would be Hughie Cannon. Leighton Bros. & Shields didn't come along until 1928. The subtitle appears to have been their invention.

Later, look-up at LC copyright files:

1. Anon words & melody adapted by Frank Crumit, 1927.
2. "new arr. of music & new lyrics by Jimmie Rodgers, 1929."
3. Arr. by Joe Oliver, 1930. (!!!)
4. [the Leighton Bros & Ren Shields version, dated 1923]
5. and several others all claiming new arrangements and/or words.

I stand by what I said above.

Paymer says, "traditional American folk ballad."

12/13/03: Oops, though--at least a little bit. Audrey has a version by Leighton Bros. and Ren Shields published in 1912 by Tell Taylor, Chicago. Has subtitle (in parens, on cover and cy page) (You'll Miss Me in the Days to Come). But as noted above, later revisions of old "traditional" song should cut no ice. What if Sam Cooke had added a subtitle in 1963?

Freakish (Jelly Roll Morton)

Ray Smith 1012
Oakley's Lakeshore Serenaders 1013
Red Roseland Cornpickers 1133
Jim Cullum JB 1155
Jim Cullum JB 1254

Rec. 7/8/29, Victor 27565, V-38527, HMV JK-2762. Then in the LC/Lomax sessions in 1938, issued on Circle 45-71.

Freakish ; melody by J. Morton, © 1 c. Sept. 28, 1929; E unpub. 11378; Southern music pub. co., inc., New York.

Freakish Light Blues (Luis Russell--

Paul Barbarin)
Charquet & Co 1039

Freakish light blues; fox-trot, melody by Lewis Russell and Paul Barbarin. © 1 c.

Sept. 28, 1929; E unp. 11372 Southern music pub. co., inc., New York.

Freckles Rag (Larry Buck*)
Chrysanthemum Ragtime Band 1079

ASM, 1905, W. C. Polla. (See note at Arabia--Buck is pseudonym.

Free Wheeling (see **Riverboat Shuffle**)

Freeze an' Melt (Jimmy McHugh--
Dorothy Fields)
Kustbandet 1294

We had freeze and melt, but . . .
Rec. Ellington 4/4/29, Columbia 5486, Creole 3; then 4/12/29 as part of "A Nite at the Cotton Club," Victor 741029. Fletcher Henderson, 4/29, Cameo 9174; Lincoln 3201; Romeo 976. Eddie Lang aho (as Freeze an' Melt), OKeh 8696, 41253; Parlophone R-448; Odeon 193397 et al.

Only Lang had it right:

Freeze an' melt; lyrics by Dorothy Fields, music by Jimmy McHugh; pf. and ukulele acc. © June 26, 1929; 2 c. July 1; E pub. 7299; Mills music, inc., New York.

AND Hassan's sheet music confirms apostrophe.

Freeze Out (Fats Waller)
West End JB 1042
Jacobi's Bottomland Orchestra 1266

Rec. Clarence Williams 12/19/28, OKeh 8663. Again 8/26/29, Columbia 14460-D.

Freeze out; melody by Thos. Waller. © 1 c. Jan. 13. 1928; E 081161; Clarence Williams music pub. co., inc., New York.

French Pastry Rag (Les Copeland)
Elite Syncopators 1358

ASM, 1914, Jerome Remick.

Freshman Hop (Jack Pettis--
Al Goering--Irving Mills)
Louis Mazetier & Neville Dickie 1289

1289 just Pettis.

Rec. Whoopee Makers, 1/10/29, Vocalion 15769; Mills Musical Clowns, 2/14/29, Pathe Aktuelle 37054; Perfect 15235; Banner 0508; Cameo 1018; Romeo 1125. Jack Pettis, 11/6/28, Victor 21793 et al.; 2/8/29, OKeh 41411; Parlophone PNY-34076, Odeon 238288.

Copyright is

Freshman hop; words and music by Al Goering, Jack Pettis and Irving Mills; pf. acc., with ukulele arr. by M. Kalua. © Jan. 29, 1929; 2 c. Feb. 11; E pub. 3350; Mill's music, inc., New York.

Victor Project has Goering-Pettis, which is what label says too. Odeon 238288 has all three, but diff. Odeon of Pettis, 31814, has only Pettis. Fred Rich Orch on Oriole had all three.

Fried Chicken Rag (Ella Hudson Day)
Elliott Adams 1198

Confirmed via cover and 2/27/12 copyright reg., publ Thos. Goggan & Brothers, Galveston.

Friendless Blues (W. C. Handy--
Mercedes Gilbert)
Abi Hübner's Low Down Wizards 1093
Chris Tyle's NO Rover Boys 1235
South Frisco JB 1307
Yerba Buena Stompers 1369

<2-- [1093 had Handy only] Saunders (presumably quoting sheet music): W. C. Handy/Mercedes Gilbert, 1926. --2>

<4-- presume he was quoting Handy's Blues: An Anthology, which agrees. --4>

ASM, 1926, W. C. Handy.

"W. C. Handy's"

Friendless Blues

w. Gilbert/m. Handy. "Featured by Willard Robison & His Orchestra," with picture of Robison.

Frisco Rag, The (Harry Armstrong)
Frisco Syncopators 1245

ASM, 1909, Witmark.

Frisco Rider (Don Ewell)
Don Ewell 1077

Frisco Toodle-oo (Robin Wetterau)
Down Home JB 1300

Wetterau was in the band for this CD, so he/they should know. Says written while he was with the Great Pacific JB.

Frisco, You're a Bear
(Arthur Don--Jack E. McClellan)
Chrysanthemum Ragtime Band 1168

LP says 1911, but not in copyright book.

Found music in Fresno State archives. No comma on cover, but there is one on cy page. And it's Jack E. McClellan on cover, NMI on cy page.

Frog Legs Rag (James Scott)
Neville Dickie 1269
Frank French & Scott Kirby 1306
Down Home JB 1316

ASM confirms.

Frog Tongue Stomp (Lovie Austin)
South Frisco JB 1240
Two Clarinet Stompers 1259
Pam Pameijer's New Jazz Wizards 1382

Rec Austin 4/26, Paramount 12361, Broadway 1018, Puritan 11460, Century 3007, Jazz Collector (UK) L-19, French AF A-013 (latter two have labels reversed, says Rust).

Strange--the only mention of it in 1926 book is for mechanical reproduction rights:

Frog tongue stomp. © Chicago music pub. co., inc., Chicago. Notice rec'd Sept. 10, 1926; recorded, v. 7, p. 55.

No entry in 1925. But both the original Paramount label and the Century reissue have her as composer, so we'll settle for that.

Frog-I-More (Rag) [Froggie Moore]
[Sweetheart o' Mine] (Jelly Roll
Morton--John C. Spikes--
Benjamin F. Spikes)
Canal Street JB 1005
New Yankee Rhythm Kings 1015
Peruna Jazzmen 1020
Butch Thompson 1037
Black Eagle JB 1065
Jean-François Bonnel & Friends 1131
Louisiana Repertory Jazz Ensemble 1140
Zenith Hot Stompers 1191
Evergreen Classic JB 1202
South Frisco JB 1240
Albion JB 1249
Jim Cullum JB 1254
Bob Schulz & His Frisco JB 1288
Paris Washboard 1293
High Society JB 1396
Southern Stompers 1414
Yerba Buena Stompers 1418

<4-- Bob: just noticed in notes to 2nd ed. (my first) that Hagert & Saunders say this same tune was recorded as "Sweetheart o' Mine." Why didn't we give that as another alternative title?

<2--Baker: Evidently King Oliver recorded it first, in 1923, as "Froggie Moore"; later Jelly recorded it as "Froggie Moore (Frog-I-More)" according to Rust. Lomax in Jelly bio says it was copyrighted as "Frog-i-more Rag" in 1918 with Morton composer, then copyrighted as "Froggie Moore" in 1923 as composed by Morton, words by Spikes Bros. Lomax reproduces the original manuscript in Jelly's own handwriting, as "Frog-i-more Rag." S&P say Froggie Moore, 1923, w/m JRM-Benjamin F. Spikes-John C. Spikes. Blue cat uses "Froggie Moore," but we probably ought to have cross-ref from Frog-I-More [Rag]." Hagert goes with Frog-I-More, as does Saunders; both note that it was also recorded as "Sweetheart o' Mine."

Erdos: [chose "Froggie Moore [Frog-I-More]" --2>
--4>

!!see notes after talk with Erdos 7/25/07 decided that we need "Frog-i-more Rag" as well in this mix. But Bob, it sure looks to me, based on earlier copyright card and the Jelly Roll manuscript in Lomax, that "Frog-I-More (Rag) should be the primary title, with the others listed as alternatives.

I'll be darned: 30 minutes after writing the above, I found your note of 4/5/11 suggesting the same thing. Consider it done.

And for what it's worth, John Gill sent me a copy of the sheet music from 1923 with title "Frogie Moore" by Spikes-Spikes-Morton.

For what it's worth some more: ASM has "Sweetheart o' Mine (1926, Melrose Bros.; w. Walter Melrose/m. Ferd Morton. But the cover slug is "The Ballad Beautiful" and the lyrics are syrupy and maudlin. How could this possibly be the frisky Froggie Moore.

Found this in the liner notes to a New Leviathan LP:

"Frog-I-More Rag" was composed in 1908 by Ferdinand Joseph Lamothe, aka Jelly Roll Morton... In 1923, the songwriting and publishing Spikes Brothers added words and published it as "Froggie Moore".... Three years later, it was brought further into the American music mainstream when the Melrose Music Co. had Charles L. "Doc" Cooke turn it into a lushly orchestrated fox-trot ballad with a verse and lyrics by partner Walter Melrose. At the same time, they gave it a new name, "Sweetheart o' Mine."

It's sure hard to listen to Froggie Moore and Sweetheart and connect them as the same tune. And it's a hell of a stretch to suggest that "Sweetheart o' Mine" is but an alternative title to Froggie Moore. It'd take a keen musician's ear to find the Frog in Sweetheart.

Note too this copyright:

Sweetheart o' mine; melody by Ferd Morton.
© 1 c. June 10, 1926; E 641589; Melrose bros. music co., inc., Chicago.

Frolic Sam (Cootie Williams) 1347
Paris Washboard

Rec.

Barney Bigard, 12/19/36, Variety 525,
Vocalion/OKeh 3813, Parlophone R-3199.
Duke Ellington, 6/25/38, Jazz Panorama LP-14
(LP).

Confirmed by 11/5/37 pub. copyright reg. and by Variety label.

From Monday On (Harry Barris–
Bing Crosby) 1152
Barbara Lashley & Ray Skjelbred 1242
Keith Nichols Cotton Club Gang

ASM, 1928, Shapiro, Bernstein.

**From Sunrise to Sunset (From
Sunset Till Dawn** (Benny
McLaughlin–Jack Miller) 1296
San Francisco Starlight Orchestra
1296 had "From Sunrise to Sunset," but both
cover and (c) page show

From Sunrise to Sunset
(From Sunset Till Dawn)

ASM, 1929, Irving Berlin.

Frosted Chocolate (Harry Reser) 1200
Howard Alden with Dick Hyman
Not in Rust. Confirmed by 1/19/35 copyright
reg.

Frotti Frotta (Claude Luter) 1256
Jacques Gauthé's Creole Rice YBB

A search returns it more often without the hyphen, which is how it appears in the online Copyright Encyclopedia, which indicates that it was copyrighted 1956, renewed 1984. Nearly all the French sites are without hyphen, so we'll go there too.

Frozen Bill (Arthur Pryor) 1246
Univ. of Wisconsin Symphony Band
Glenn Jenks & Dan Grinstead 1292

1909 sheet music (pub. Carl Fischer) confirms. RAG is fairly prominent on cover, but still smaller than title; on cy page it's very obviously a genre marker.

Funny Bones (C. L. Woolsey) 1132
David Thomas Roberts
ASM, 1909, Jerome Remick, as C. L. Woolsey.

WHEN I GET here and check this one, look around and see if there's really any reason to keep calling him by all three names. He seems to have published only as C. L. See example of M. L. Lake. Queried Tom Brier, who said,

It looks like we may know him as Calvin Lee Woolsey, but to his sheet-music buying public he was always C. L. Woolsey, both as composer and publisher (he self-published most of his own music). If he was ever Calvin in print, I've never seen it (and I have nine scores, including a march and two songs).

Funny, Dear, What Love Can Do (Joe Bennett–George A. Little–
Charley Straight) 1422
Barbara Rosene & Her New Yorkers
Funny dear what love can do; words and music by George A. Little, Charley Straight and Joe Bennett. [Words and melody only]
© 1 c. July 20, 1929; E unpub. 9039; Leo Feist, inc., New York.

Found the cover online, and it has the commas, but some online refs don't. But Alex Hassan has the sheet, and confirms that the cy page has the commas.

Funny Feathers (Victoria Spivey) 1357
Des Plantes' Washboard Wizards
Rec. Spivey 7/10/29, OKeh 8713, Parlophone R-2177, Jazz Classic 568. Red Allen 9/24/29 (w/Spivey vcl), Victor V-38088, Bluebird B-6588.
Conf. 12/7/29 copyright reg.

Funny Fumble (Harry Dial) 1154
Hot Antic JB 1164
Chicago Rhythm
Rec. Dial 5/15/30, Vocalion 1515.

Oops, copyright is
Funny (The) fumble; by H. Dial. © 1 c. May 19, 1930; E unpub. 21971; Harry Dial, Chicago. But no, the Vocalion label has no *The*, so I guess they thought better of it when they published.

Funny Honey (Raina Reid–

Andy Leggett) 1314
Charleston Chasers
Reid was a member of the band; her husband, Andy, had been a member earlier.

Fussy Mabel (Jelly Roll Morton) 1201
Terry Waldo's Gotham City Band
Pam Pameijer's New Jazz Wizards 1335
Rec. 3/20/30, Victor V-38135, 70-0003.
Confirmed by 6/5/30 copyright reg.

Futuristic Rhythm (Jimmy McHugh–
Dorothy Fields) 1099
Hot Antic JB 1207
Dick Sudhalter & Connie Jones 1398
Louisiana Washboard Five
ASM, 1928, Mills, w. DF/m. JH.

G

Gaby Glide, The (Louis A. Hirsch–
Harry Pilcer) 1377
Waldo's Jazz Entertainers
ASM, 1911, Shapiro; w. Harry Pilcer/m. Louis A. Hirsch (1377 had just Louis Hirsch). Cover blurb: "The tremendous success of Gaby Deslys and Harry Pilcer in the Winter Garden production 'Vera Violetta.'"

Galion Stomp (Lovie Austin) 1184
Art Hodes Blues Serenaders 1382
Pam Pameijer's New Jazz Wizards
Rec. Austin 8/26, Paramount 12380, 14030.
No credit on Paramount 14030, no copyright reg. 1927-29. We have nothing but secondary sources: RHJA, Online 78. And fact that Hodes attributed it to her--he was active in Chicago when she was.

Oops, here's why I didn't find it--was looking for wrong spelling. The copyright is
Gallion stomp; melody by Lovie Austin. © 1 c. June 21, 1928; E 693537 Chicago music pub. co., inc., Chicago

BUT the Paramount 14030 label was definitely one-L Galion. Later: I failed to save that label, and Haesler couldn't find it, but he does note that "Max Vreede's Paramount discography confirms 'Galion' and provides (L. Austin) as (composer) label credit." Later Swedish collector Bo Scherman reported that he has 14030, and it's definitely one-L Galion.

Gambling Jack (Jelly Roll Morton) 1318
Pam Pameijer's New Jazz Wizards 1373
Blue Rhythmakers
Rec. Morton 10/9/30, Victor 23307, HMV JK-2859, Biltmore 1074.
Victor label credits Morton. No copyright 1930-31.

Garden of Allah, The (Robert A. Keiser) 1123
Chrysanthemum Ragtime Band
LP had Garden of Allah, dated 1913.

Confirmed by 10/14/12 copyright reg., THE Garden of Allah, pub. Harold Rossiter. Vermazen later sent sheet music (c) 1913 pub. Shapiro Music, so obviously it was transferred that year from Rossiter to Shapiro.

Garland of Flowers (Boyer)

Louisiana Repertory Jazz Ensemble 1197
<3--first name?--3>

9/5/96, Baker at LC: Prob. not the right one, but for what it's worth:

Garland of Flowers; an orig. service for children's day. Words Elsie Duncan Yale; music J. Lincoln Hall. 5-22-16. Published by Hall-Mack Co., Philadelphia.

5/5/11 Google search found two refs to that hymn, both identifying only Boyer as composer. Don Rouse did further research, establishing that the tune by Boyer was in publication by 1895 and that it was presented both as a funeral dirge and a march. Also, Cyprien Boyer was a French organist and composer of religious material (c. 1852 - c. 1924) but I am unable to hook him up with Garland of Flowers.

Gate Mouth (Louis Armstrong)

Black Eagle JB	1054
New Yankee Rhythm Kings	1067
Abi Hübner's Low Down Wizards	1093
Jean-François Bonnel & Friends	1104
Lytelton-Fawkes Troglodytes	1238

See notes at Do What Ory Say.

Gates Blues (Jimmy Wade)

Back Bay Ramblers	1374
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Rec. Wade Dixielanders, 10/10/28, Vocalion 1236, V-1029; Brunswick 80041.
No copyright. Brunswick label confirms him by first-last name.

Gee, [Baby,] Ain't I Good to You

(Don Redman-Andy Razaf)
Kustbandet 1294

<-- there should be a comma after Gee. Are we sure there isn't one?

[Later:] Shapiro & Pollock confirm no comma, but they don't have the ?; Lissauer no comma, but does have question mark.

Erdos: That makes it unanimous.

--4>

2011: Unanimous? Huh? Must look for sheet music or cy card.

2013 review: Rust calls it "Gee, Ain't I Good to You?" Rec.

McKinney's C.P., 11/5/29, Victor V-38097, J-5208; Bluebird B-5205, B-10249, B-11590; HMV B-4967, JK-2155, K6950.

Don Redman aho (as "Ain't I Good to You?"), 5/18/39, Victor 26266.

Chu Berry, 9/41, Commodore 1508, 17302; Embassy 148.

Aha! Copyright is

Ain't I good to you; words by Andy Razaf, music by Donald Redman. [Words and melody only] © 1 c. Nov. 18, 1929; E unp. 13345; Joe Davis, New York.

Now what about the record labels?

Victor Project says "Gee, Ain't I Good to You" by McKinney's, based on record label. And actual V-38097 label confirms this.

Library of Congress has 20 records with this title on them:

6 x Gee Baby, Ain't I Good to You
5 x Gee, Ain't I Good to You
4 x Gee, Baby, Ain't I Good to You?
3 x Gee Baby Ain't I Good to You
1 x Gee Baby, Ain't I Good to You?
1 x Gee Baby, Ain't I Good to You

Yep, that sure makes it unanimous!

It was copyrighted (unpublished) as simply "Ain't I Good to You," but it was "published" (the original McKinney's record) as "Gee Ain't I Good to You."

I expected I'd find that the "Gee Baby" had crept in from the lyrics, so I listened to it. The line "baby, ain't I good to you" is sung twice, just that way.

So the "Gee," got added to the record label out of sheer fancy, and later recordings picked up the "baby" from the lyrics and threw them in in all possible combinations of punctuation. The only one that adhered to the original copyright was Don't Redman's in 1939 (but I'm relying on Rust to have that right, although RHJA and Online 78 agree, but he did add the question mark.

So I'll go with the original "published" version, but put the Baby in as alternative title since it appears to frequently, especially in the recording that revived the song, by Nat King Cole, who also had the "Gee" in his lyrics. And it appears it was published as sheet music in 1944 with Cole on the cover as "Gee Baby, Ain't I Good to You." (I couldn't find any evidence of a sheet music issue in 1929.)

Gee, It's Wonderful (Buck Evans)

Brahmin Bellhops	1305
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See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Georgia Blues (W. Benton Overstreet-

Billy Higgins)	
Leigh-Dapogny Mysterious Babies	1087

Rec. Ethel Waters 5/22, Black Swan 14120, Paramount 12177. Again 6/7/29, Columbia 14565-D.

Lanin's Arkansas Travelers, 5/24, OKeh 40124. Black Swan label confirms, as does OKeh,

Copyright has was it presented as a very odd genre marker:

Georgia blues; lovesick moan, w Billy Higgins, m W. Benton Overstreet. of U.S. Mark bro. ed. © Sept. 15, 1923; 2 c. Sept. 17; E 569381: Edward B. Marks music co., New York.

Georgia Bo-Bo (Fats Waller-Jo Trent)

New Yankee Rhythm Kings	1015
Tomas Örnberg's Blue Five	1043
Minerva JB	1117
Jacques Gauthé's Creole Rice YBJB	1170
Grosz-Ingham Paswonky Serenadr	1214
Black Eagle JB	1346
South Side Jazz Serenaders	1420

<4-- S&P have hyphen, Bo-Bo, but Rust & Kinkle do not.--4>

Rec. Lil's Hot Shots, 5/28/26, Vocalion 1037, Oriole 1009, Brunswick 80060 et al.
Jelly James & His Fewsicians, 1/25/27, Gennett 6045, Champion 15216, Silvertone 5023 et al.

Aha:

Georgia bo-bo; words and music by Jo Trent and Fats Waller [pseud, of Thomas Waller] © Apr. 23, 1926; 2 c. Apr. 24; E 637273; Shapiro, Bernstein & co., inc., New York.

[and in copyright cat discovered Jo's full name is Joseph H. Trent.

But how about this: Lil's Vocalion label had the hyphen, but Brunswick 80060 did not. So either is acceptable, but let's add it to match the copyright reg.

Georgia Cabin (Mary E. Karoley-

Sidney Bechet)	
South Side Jazz Serenaders	1420

1420 had just Bechet.

Rec. Bechet's N.O.F. 4/28/41, Victor 27904, HMV K-8664.

Oops, found the Victor label: composers are Mary E. Karoley-Sidney Bechet! Not in 1941-41 copyright books.

Georgia Gigolo (Spencer Williams-

Howard Johnson)	
Rusty Taylor's New Jazz Review	1186
Des Plantes' Washboard Wizards	1409

ASM, 1929, Triangle.

Georgia Grind (Ford T. Dabney)

Wally Rose	1057
Red Rose Ragtime Band	1128

ASM, 1915, Jos. W. Stern.

Georgia Grind (Spencer Williams)

Peruna Jazzmen	1003
Pam Pameijer's New Jazz Wizards	1350

Georgia Grind [Palmer's Georgia Grind] (Lester Melrose) (see also

Come On In, Baby)

Jim Snyder /Georgia Grinders 1068
Grand Dominion JB 1189
South Frisco JB 1240

<2 [1003 had Smith-Waller-Mills; 1068 had Roy Palmer?; 1189 had Frank Melrose; 1128 & 1057 were the Ford Dabney tune] Baker: The Georgia Grind on Peruna JB is the most common one, but it usually is attributed to Spencer Williams--I have it by Circus Square JB by Eddie Condon group with the Spencer Williams attribution. We must get this sorted out. --2>

<3--As a result of that note I sent Bob Walter (with copy to you) about Roy Palmer/Spencer Williams/Georgia Grind, he double-checked his recordings and discovered that we've got a mistake in the index: The Grand Dominion's Georgia Grind on 1189 is the "unknown/Roy Palmer" version rather than the Spencer Williams composition. So here's a question: Where did Grand Dominion come up with composer credit of Frank Melrose for the tune they recorded? Can they show, or even prove, that the tune recorded by the State Street Ramblers with Roy Palmer was composed by Melrose? Or did they just fall prey to someone else's shoddy scholarship?

For what it's worth, Walter says that the Unknown/Palmer Georgia Grind sounds to him like an up-tempo version of "My Daddy Rocks Me (With One Steady Roll)", attributed to J. Berni Barbour. [Ten years later, Bill Haesler made the same observation.]. I made a pass through Rust and found that "My Daddy Rocks Me" had been around quite a while by the time the State Street Ramblers recorded their Georgia Grind. It first was recorded by Trixie Smith in 1922 (as My Man Rocks Me (With One Steady Roll) (Black Swan 14127), then (among others) Chas. Creath's Jazz-O-Maniacs in 1924, Tampa Red and Jimmie Noone in 1929. So it certainly would have been known to the State Street Ramblers that day.

Steve Abrams: The version played by the State Street Ramblers and reproduced by Jim Snyder "was claimed by Thomas A. Dorsey around 1928."

OK - move 1189 from "Williams" to "unknown."
Erdos: Pelland says My Daddy Rocks Me is different enough to warrant treating them as different tunes.

Tom Dorsey's reputed "claim" via Abrams is not enough to warrant acceptance.

Abrams follow-up: There may have been FOUR Georgia Grinds. Thomas A. Dorsey's was sung by blues vocalists. The one done by Jim Snyder's band is probably copied off the Roy Palmer Memphis Night Hawks version, in which case the original record label showed the tune as Palmer's Georgia Grind, probably denoting a different tune.

Bob: The title shown in Rust is just "Georgia Grind," not "Palmer's..." But I do have one

recording of the tune under the title "Palmer's Georgia Grind," by Ray Heitger's band. If an early record label had the tune titled that way, it's an indication, if not proof, that Palmer did in fact write it. Lends credence for at least the "(Roy Palmer?)" credit line.

BUT: Tex says he's sure it never was released in the period under title of "Palmer's Georgia Grind." [And I later found most of the original labels--no Palmer's.]

9/2: I just realized that we missed a bet on this one. While we eliminated Palmer as composer of the tune, we did learn that it is widely known, and often recorded, as **Palmer's Georgia Grind**. So we should have that as alternative title. Thus

Palmer's Georgia Grind
(see **Georgia Grind**)

and

Georgia Grind [Palmer's Georgia Grind] (unknown)

9/5, Baker at LC: for what it's worth, there's also The Georgia Grind, m. Albert Gumble, w. Ray Goetz, pub. 12-20-10, Jerome Remick. (in ASM collection)

Erdos telcon sometime in fall 2000: Change to Frank Melrose based on Cygnet CD that I just got. Actually, we started out with Frank Melrose, which we got from Grand Dominion. [BUT STOP THE SHOW: learned 2/22/14 that the credit on that Cygnet CD is just Melrose, like the label, not necessarily Walter.]

12/6/00 note from Steve Abrams: "I used to have a copy of Georgia Grind recorded in 1931 on a Champion 40009 which has Frank Melrose listed as composer." [NO, that label says just (Melrose), no first name.]

It's hard to believe that somebody as well organized and documented as Melrose wouldn't have copyrighted it, but we have three pieces of evidence--none solid, but we go with it, I guess.

2013 review: Oh, Christ! Must look around one more time for record labels and copyrights to see if we can keep Melrose on [Palmer's] Georgia Grind.

Well, I found that Champion 40009 by State Street Ramblers, and sure enough, the credit is Melrose. Same for release on Superior by Speed Jefferies.

And 1/14 at LC found the Spencer Williams copyright:

Georgia grind; by Spencer Williams; clarinet, cornet, trombone or banjo with pf. acc. © 1 c. Aug. 19, 1926; E 643753; Bud Allen music co., New York.

2/22/14: OK, the pendulum tilts back to Lester Melrose for two reasons: (a) Haesler has a detailed Superior records catalog serialized in

Record Research magazine in 1961-2, which shows Lester as composer of the Georgia Grind recorded by the State Street Ramblers 3/13/31 and released on Superior 2648 as by Speed Jeffries and His Night Owls; and (b), Come On In, Baby, rec. by the Memphis Night Hawks 3/31/32 is the same tune, and we have a copyright filed for that title by Lester Melrose.

2/24/14 -- Robbie Rhodes agrees that Georgia Grind is based on same 16-bar blues theme as My Daddy Rocks Me, but notes that I'll Be Glad When You're Dead You Rascal You is pretty much the same song too.

6/14 comes final bit of evidence: Got Lester Melrose's lead sheet for Come On In Baby from LC; Robbie confirms that it's indeed the Come On In Baby that the Memphis Night Hawks recorded; and we know that Georgia Grind is the very same tune.

Georgia Pines (Jo Trent--
Peter De Rose)

Prague Jazzphonics 1236

Rec. The Georgians, 10/4/29, Harmony 1023-H. Marlow Hardy & His Alabamians, 10/29/29, Columbia 2034-D.

Confirmed 9/25/29 copyright reg. w. JT/m. PDR.

Georgia Sunset (A Southern Tone Poem) (Albert W. Brown)

Down Home JB 1316
Heliotrope Ragtime Orchestra 1427

Rec. Arthur Pryor, 9/22/08, Victor 5607; again 9/16/24, Victor 16796.

Copyright:

Georgia sunset; A Southern tone-poem, [by] Albert W. Brown. f°, 6 p. pf. Lvon & Heav, Chicago, Ill. C 124191, June 25, 1906; 2 c. Jan. 5, 1907.

Found cover, W. is there too.

Georgia Swing (Jelly Roll Morton--
Santo Pecora)

Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
Minerva JB 1117
Fenix JB 1129

Rec. RHP 6/11/28, Victor V-38024, Bluebird B-5109, et al.

Copyright:

Georgia swing; by Ferd, Jelly Roll, Morton and Santo Pecora; pf. © Aug. 15, 1928; 2 c. Aug. 18; E 699057; Melrose bros. music co., inc., Chicago.

But later also this odd copyright:

Georgia swing; by Ferd Jelly Roll Morton, extracted from [composer's orchestra] record by Mel Stitzel, and Carrol Martin; orch. pts. © June 1, 1929; 2 c. June 26; E pub. 7068; Melrose bros. music co., inc., Chicago.

Looks like copyright for a published orchestration, but why drop Pecora?

And also see notes at She's Crying for Me, from which this tune is adapted.

Get It Right (traditional)
Down Home JB 1199
See notes at Do What Ory Say

Get Off Stuff (Ikey Robinson)
Des Plantes' Washboard Wizards 1231
Rec. Pods of Pepper (Ikey Robinson), 2/6/31, Columbia 14590-D.
No copyright 1930-32, But the label confirms Robinson as composer.

Get Out and Get Under the Moon
(Larry Shay–Charles Tobias–
William Jerome)
Dick Sudhalter & Connie Jones 1207
Barbara Rosene & Her New Yorkers 1405
ASM, 1928, Irving Berlin; w. Tobias-Jerome/m. Shay.

Get Out of Here (and Go On Home)
(Kid Ory–Bud Scott)
Golden State JB 1006
Hal Smith's Creole Sunshine Orch 1078
Duke Heitger's Big Four 1367
Grand Dominion JB 1408
Delta Stompers 1426
Pam Pameijer's New Jazz Wizards 1432

<All recordings had title "Get Out of Here" except 1408, which added "and go on home."

Aha: On YouTube I found a record label: Crescent Number 2, August 1944, by Kid Ory's Creole Jazz Band. Title is

GET OUT OF HERE

(AND GO ON HOME)

Kid Ory–Bud Scott

released by the Jazz Man Record Shop in Hollywood.

That seems to have been the original release of the tune, and it's a cinch that it wasn't published as sheet music in 1944, so this is definitive.

Copyright is close to that:

Get out of here, go on home; melody E. Ory & Bud [i.e. A. B.] Scott. © 1 c. Dec. 1, 1944; E unpub. 402173; Edward Ory & Arthur Bud Scott, Los Angeles.

Get Up Off Your Knees
(Clarence Williams–Andy Razaf)
Barbara Rosene 1431

1431 had "Get Up Off Your Knees, Papa." Rec. Hazel Smith, 8/29/28, OKeh 8620. Ethel Waters, 8/23/28, Columbia 14380-D. Both as "Get Up Off Your Knees" acc. to Rust. And both those record labels confirm no Papa and show only Williams as composer credit.

And sure enough, the copyright is

Get up off your knees; words and music by Clarence Williams. [Words and melody only] (c) 1 c. Sept. 11, 1928; E 704513; Clarence Williams music pub. co., inc., New York.

But Razaf got his oar in the water shortly thereafter:

Get up off your knees; words by Andy Razaf, music by Clarence Williams. © Mar. 1, 1929; 2 c. May 1; E pub. 5583; Clarence Williams music pub. co., inc., New York.

And none of the many online refs to it mentioned papa. Obviously, Rosene pulled the "papa" out of the lyrics.

Get Your Habits On (Paul Sarebresole)
Imperial Serenaders 1351

We had Sabresole

New Orleans 1898, says Marc Caparone. Not in copyright books (nor anything else by Sabresole) 1897-99. Not in any online indexes—not even in the Hogan Archives at Tulane, which specializes in NO music. Google reveals no tune by that title, no person by that name.

John Gill reports:

I think that I can clear this up. I did all the arranging for that session, and I found that tune when I lived in New Orleans. There was no cover, just the music with the composer's name, and a date, and that it was published in New Orleans and that's all I could ever find out about it. I don't know who Paul Saberone was or any reference to the tune.

But he came back minutes later with further research. Turns out the name is Sarebresole. Wikipedia article on him confirms this tune, says he also wrote "Roustabout Rag" in 1897, "Fire's Out" in 1902 and "Come Clean" in 1905.

Gettin' Ready Blues
(Charlie Lawrence)
Des Plantes' Washboard Wizards 1357

<In LC copyright cards, 12/5/33, Southern Music, unpub, as Charles Lawrence. But found The Ramble at same time in LC cards as Charlie Lawrence, and that's how we've had him before, so I kept it that way. 9/2/00.

Gettin' the Runaround (Billy Novick)
Pam Pameijer's Classic Jazz Aces 1194
Novick was on the recording, so they'd know.

Gettysburg March (S. B. Stambaugh)
Monty Sunshine JB 1110
Louisiana Repertory Jazz Ensemble 1197

Rec. Kid Rena's JB, 8/21/40, Delta 3, 801; Circle J-1035; Esquire 10-111
Gettysburg march; by S. B. Stambaugh; band. © Apr. 5, 1911; 2 c. Apr. 10, 1911 E 255382; Fillmore bros. co., Cincinnati, O.

Ghost of the Blues (Sidney Bechet–
J. Tim Brymn)
Manhattan Ragtime Orchestra 1402

ASM, 1924, Clarence Williams. Also found 1/14/24 original copyright and renewals in

1950 and 1951 by Dorothy Brymn and Sidney Bechet.

Ghost of the Saxophone, The
(Jack Frost–F. Henri Klickmann)
Levinson's Trans-Atlantic Saxtette 1430

ASM, w. Frost/m. Klickmann (missed year/publisher). 4/19/17 copyright reg. by Frank K. Root & Co. composers. Victor 18309 label by Six Brown Bros. show just Klickmann as composer; Victor 18354 by Collins & Harlan credit both.

Ghosts of the Missouri Backroads
(Trebtor Tichenor)
Trebtor Tichenor 1282

Gimme Blues (Buddy Christian–
Chris Smith)
Des Plantes' Washboard Wizards 1325
Neville Dickie 1366

Both CDs are Gimme Blues.

Earlier editions of this index showed an alternative title of **I've Got Those Gimme Blues** because of the following note I wrote long ago, prob. 2001:

Both the copyright card and the claimant (i.e., publisher's) card from Clarence Williams Music Publishing list this as **I've got those gimme blues**,* 12/4/24, music by Buddy Christian, lyrics by Chris Smith.

However, when the Dixie Washboard Band (Clarence Williams on piano) recorded it in 1926 on Columbia 14188-D, they called it **Gimme Blues**.

2013 review:

*This is interesting: many years ago when I made the notes above, I was looking in the LC card catalog files. But now I'm looking at the annual compilations, and I find it in the 1924 book as **I've got those gimme blues**:

I've got those gimme blues; w. Chris Smith, melody Buddy Christian, of U.S.; in B flat. © 1 c. Dec. 4, 1924; E 601949; Clarence Williams music pub. co., inc., New York.

Either I wrote it down wrong earlier (not impossible, but I was there to be super-careful of details) or there's a difference between the card and the book.

And a point of curiosity: The 1924 copyright book contains, in the paradigm "I've got those _____ blues," the following entries—

Butler

drifting from you

I don't want 'em but I gotta have 'em

as ye sow so shall ye reap

c-r-y-i-n-g

Dixie

broken busted can't be trusted

broken hearted

missing mammy

no more kisses

dinkum Aussie

gimme
good natured

Hell, that's an LP's worth, nearly a CD's worth.
Title, of course: *I've Got Those [1924] Blues*.

June 2014 review: It was a mistake to show "I've Got Those Gimme Blues" as an alternative title. I later decided that the "published" title was what mattered when it differed from copyrighted title, and we've found many instances when that is the case.

Gin Mill Blues (Joe Sullivan)
Ray Skjelbred 1097
ASM, 1938-39, Leo Feist.

Ginger Snaps (Harry Reser)
Howard Alden with Dick Hyman 1200
Confirmed by 5/3/28 copyright reg.

Girl Friend, The (Richard Rodgers–Lorenz Hart)
Paramount Theatre Orchestra 1089
LP was *The Girlfriend*.
<4-- S&P and Lissauer and Kinkle all agree that it's *The Girl Friend*.--4>
3/24/26 copyright reg. agrees. Strangely, most (but not all) entries in collection indexes show a subtitle of (Lenny and Mollie), but I found several covers online that didn't mention them, so I'm going to ignore it.

2013 review: Nope, no ignoring anything problematic this time through. 12/13/13 ordered it from MTSU. Aha, yes, there is "(Lenny and Mollie)" under the title on the copyright page, but I see now that this refers to the two characters intended to sing the song in the show. It's not really a subtitle.

Girl Friend of a Boy Friend of Mine, A
(Walter Donaldson–Gus Kahn)
Ingham–Grosz Hot Cosmopolites 1237
Charleston Chasers 1287
<4--1237 had girlfriend and boyfriend [spelled solid]; Charleston Chasers has "Girl Friend" and "Boy Friend." Kinkle agrees. It's not in S&P or Lissauer. I'd say it's likely.--4>

8/20/30 copyright reg. has girl friend/boy friend, as do practically all online sources.

Girl on the Magazine [Cover], The
(Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Canary Cottage Dance Orchestra 1415
1232 had "cover," but 1415 had "The Girl on the Magazine" - I tracked down the sheet music and found that that's exactly right--the "Cover" is in the lyrics only. Will leave "Cover" here as an alternative form of title, since just about everybody "knows" it that way.

Girl Who Moved Away, The
(David Thomas Roberts)
Red Rose Ragtime Band 1412

Plenty of online confirmations, including DTR's own publications of his compositions.

Girls Go Crazy, The [All the Girls Go Crazy] [All the Whores Like the Way I Ride]
("Big Eye" Louis Nelson Delisle)
Canal Street JB 1005
Butch Thompson & Hal Smith 1075
Hal Smith's Creole Sunshine Orch 1078
Turk Murphy JB 1155
Smith–Tyle Frisco Syncopators 1211

In August 2002 I heard Marty Frankel cite a composer for this song, which was the theme song of his Federal Jazz Commission. I emailed him asking for details:

I named the composer of "All the Girls Go Crazy" (actually it's "All the Whores Like the Way I Ride") as "Big Eye" Louis Nelson Delisle, a New Orleans clarinetist. The information came from American Music Records, 10 inch LP No. 644, titled *Bunk: 1945-46*. The album notes state: "All the Whores' was composed by Bunk's friend Big Eye Louis, who was one of the first to take a band into the Storyville red light district. In later years, Big Eye refused requests to play this tune because everyone had forgotten how the third strain went."

According to bio on allmusic.com by Scott Yanow, he later dropped his last name and was known as just Big Eye Louis Nelson.

I think it's unlikely we'll find a LC cy card on this, but those liner notes sound pretty likely. Can anybody else confirm this story?

5/13/14, Tony Hagert:
My recollection is that in the 1940s, he was a Union member and not allowed to record or perform with non-Union musicians so he used the other name as a pseudonym. I'm not sure but believe he used the old family name "DeLisle" as the pseudonym as with Bill Russell in the late 1940s.

I responded with my lingering confusion: Real name Nelson, pseudonym DeLisle, or vice versa? Tony responded,
I don't know for sure but think Nelson was his given name and DeLisle was his Grandmother's or some such. Maybe Gushee nailed it in his book about the Creole Band. I will check.

My own research: And here's a clue in Al Rose's book *Storyville: New Orleans*, describing New Orleans in 1914:
The music that had drawn the visitor had issued from the clarinet of Louis Delisle (known to later jazz enthusiasts as "Big Eye" Louis Nelson), whose band, the Golden Rule Orchestra, was able to play, according to a sign over the bar, all the "latest song hits."

Wikipedia gives his "birth name" as Louis Nelson Delisle. And allmusic.com says, "Born Louis Nelson DeLisle -- he eventually dropped his last name." Curiously, George Buck has a CD titled "Big Eye Louis Nelson Delisle--1949 Second Masters." The personnel list includes . . . Big Eye Louis Nelson. So evidently Buck too considers his real name to be Louis Nelson Delisle, who recorded as Louis Nelson.

And I found a footnote in Gushee's book (didn't have the whole thing) about the spelling of Big Eye's name: Evidently DeLisle, Delisle, Delille and Delile were all to be found at one time or another.

Give Me a Call (Steve Lane)
Rusty Taylor's Jazz Makers 1082
Lane wasn't on this session, but Taylor spent most of her singing career with his Southern Stompers, so she'd certainly know if he was the composer. Lane himself recorded the tune in 1981.

Give Me an Old Fashioned Swing
(see **Old Fashioned Swing**)
Give Me Your Telephone Number
(J. C. Higginbotham)
Golden State JB 1006
Bob Helm's JB 1310

Rec. Higginbotham & His Six Hicks, 2/5/30, OKeh 8772; Hot Record Society 14; Odeon PO-67 et al.
Confirmed by 4/15/30 copyright reg.

Glad Rag Doll (Milton Ager–Dan Dougherty–Jack Yellen)
Prague Jazzphonics 1236
Ingham–Grosz Hot Cosmopolites 1323
San Francisco Starlight Orchestra 1364
Charleston Chasers 1376
Barbara Rosene 1431

<Glad Rag Doll, no hyphen, both cover & cy page on sheet music.

ASM confirms this, 1929, Ager, Yellen & Bornstein. This is the "plain American version." ASM also has a copy with same (c) info but printed & released in England with a band photo on the cover; that copy has a hyphen on the (c) page but not the cover.

Gladiolus Rag (Scott Joplin)
Down Home JB 1273
Confirmed 1907 sheet music.

Glenridge Rag (John Hancock)
John Hancock 1025

Gloria (Fred Hager–Justin Ring*)
Tony Caramia 1209

<Justin Ring/Ringleben?
I have two recordings of this, both showing Ring; but mainly I have the music reproduced in Dave Jasen's "100 Authentic Rags" (Big 3 Music Corp., 1979). Also Ring. There *was* a Justin Ringleben; I have him in my own

database (but not on SOS) as composer of "Jovial Joe."

Aha--it would appear that Trebor Tichenor & Dave Jasen in "Rags & Ragtime" consider Ring and Ringleben to be the same person. Their index lists Justin Ring, to be found on pp. 235 and 294. 235 has the publishing and recording details for "Gloria," and calls him Ring. But 294 is in an appendix list of "Other Important Ragtime Composers," and the entry there is Justin Ringleben. I think we've found a new pseudonym, since Ringleben seems to have published under his own name as well-- Jovial Joe, 1904; Sweet Potatoes, 1906; and Virginia, 1924.

Copyright is

Gloria; by Fred Hager and Justin Ring; E flat alto saxophone with pf. acc. © Aug. 10, 1926; 2 c. Aug. 11 E 645201: Robbins-Engel, inc., New York.

But aha, *Popular American Recording Pioneers, 1895-1925*, by Tim Gracyk & Frank William Hoffman, says that Ring's real name was Justus Ringleben Jr. And elsewhere found several confirmations that he was really Justus Jr. -- published "Scarecrow Dance" that way. So changed pseudonym list accordingly.

Glorianna (Lew Pollack--Sidney Clare)

Keith Nichols Cotton Club Orchestra 1234
Rec. Calif. Ramblers, 11/21/28, Pathe Aktuelle 36903; Perfect 15084. Georgians, 11/1/28, Harmony 776-H. Ipana Troubadors, 10/25/28, Columbia 1638-D, 5243. Waring's Pennsylvanians, 12/14/28, Victor 21836, HMV B-5618.

Confirmed 10/23/28 copyright reg. w&m by both.

Glory of Love, The (Billy Hill)

Ronn Weatherburn 1107
ASM, 1926, Shapiro, Bernstein/

Go Back Where You Stayed Last

Night (Sidney Easton--Ethel Waters)
John Gill's Dixieland Serenaders 1304
Rec.
Ethel Waters, 7/28/25, Columbia 14093-D.
Five Birmingham Babies, 10/27/25, Pathe Aktuelle 36352, Perfect 14533.
Viola Bartlette, 9/25, Paramount 12322, Silvertone 3556.

Oops, we find

Go back where you slept last night; w and melody Sidney Easton, arr. Harry Collins, both of U.S. © 1 c. Mar. 16, 1925: E 612055; Sidney Easton, New York.
but later
Go back where you stayed night; melody Easton and Waters, both of U.S. © 1 c. Sept. 22, 1925; E 623530 ; C. R. pub. co., New York.

Waters Columbia label confirms "stayed" and Easton-Waters credit, as does the Viola Bartlette Paramount label.

Not hard to figure this one out: Sidney wrote it and copyrighted it as "slept"; Ethel came in to record it and said, "I can't sing that, it's too raunchy." (Or Columbia said it to her.) So they worked out a compromise.

Go Fly a Kite (James V. Monaco--

Johnny Burke)
Rosy McHargue 1253
<3--1253 had Monaco & "Johnny Sonny Burke."

Bob, this is Johnny Burke. Lissauer & Kinkle both have it listed as Monaco and Johnny Burke. And see the Kinkle entries for Johnny Burke and for Sonny [Joseph Francis] Burke.

Copyright reg. 6/27/39 confirms Johnny.

Go Home and Tell Your Mother

(Dorothy Fields--Jimmy McHugh)
Barbara Rosene 1431
5/7/30 copyright reg. confirms.

Goanna March (Graeme Bell)

Steve Waddell's Creole Bells 1230
Many confirmations, including early Parlophone R.3445 label and a couple of Aussie web sites listing Australian jazz compositions. Evidently first recorded in U.K.

God Leads Us Along

(George A. Young)
Grand Dominion JB 1291
<1291 had G. A. Young. Found full name on web site, Rouse confirmed independently

2013 review: great number of religious sites confirm this; many cite 1903 as composition date, but it's not in 1903 LC copyright book. Aha, is in 1904:

God leads us along;; words and music by G. A. Young. © 61869, Dec. 30, 1903.) Purity Pub Co., Austin, Ill.

God Will Take Care of You

(Civilla D. Martin--W. Stillman Martin)
Grand Dominion JB 1291
One online listing says Civilla Durfee Martin/Walter Stillman Martin.

Copyright:

God will take care of you; words by C. D. Martin; music by W. S. Martin. (C 99695, July 25, 1905; 2 c. July 25, 1905.)

Well, you can find it online in every conceivable of combination of C. D./Civilla D. and W. S./Walter Stillman/Stillman/W. Stillman. Might as well stick with what band gave us. They were husband and wife, and he appeared to be known better as Stillman than Walter.

Goin' About (Fats Waller)

Keith Nichols 1159
Paris Washboard 1359

Rec. Fats piano solo 9/11/29, but evidently never issued on 78, just LP. Not in 1929-30 books. Victor Project confirms recording, notes only issued LP, and confirms Waller composer.

Goin' Crazy with the Blues

(Andy Razaf--J. C. Johnson)
Golden Eagle JB 1100
Rec. Mamie Smith, 8/27/26, Victor LPs, Victor 20210.
Confirmed by 2/10/27 copyright, w. Razaf, m. Johnson.

Goin' Home (Antonín Dvořák, arr. Ken

Colyer; from the Largo movement of the *New World Symphony*)
Albion JB CD 1206
Credit on CD was Colyer.
<From Don Rouse, Jan 01:

Here is another one of my unhelpful messages. I listened to the Ken Colyer Going Home recorded in the 1950's with his British band, and I don't recognize the melody from any hymn I know. It happens to be a 12 bar blues with a distinctive (and nice) melody. Most hymns are 8, 16 bars, but it wouldn't be the first time a 16 bar melody has been collapsed into a 12 bar blues. However, the composer credit on the LP I have, which is probably a 78 reissue, shows composer, Dvorak; arranged, Ken Colyer. So this must be a reworking of the "going home" movement of Dvorak's New World Symphony. Certainly the melody is similar to the Dvorak.

Meanwhile, just to confuse things, I checked out I'm Goin Home by Sharkey and his Kings of Dixieland on Southland LP 205, and it also turns out to be a 12 bar blues with one part of the melody that is very similar to the Ken Colyer piece. The rest of the melody is less similar. The composer credit is Paul Mares.

Both of these recordings are from the c. late 40's, early 50's.

2013 review: Well, this has the potential to be a real monster, since the title was used countless times over the years. Below are recordings and what copyrights (indented)I could find:

1893 Dvorak's Symphony No. 9 in E Minor, Op. 95: From the New World [better known as simply New World Symphony] premiered at Carnegie Hall. From Encyclopedia Britannica article:

The gently lyrical second movement is popularly perceived as an orchestral setting of the spiritual "Goin' Home." However, "Goin' Home" has no organic tie to the South or to plantation life; it is Dvořák's own melody, written specifically for the New World Symphony and later given words by one of his students.

However, see this from the Africlassical Blogspot, 2008:

H. T. Burleigh's "Goin' Home"
Was Adapted From Dvorak's
"New World Symphony"

On April 20 AfriClassical posted a National Public Radio essay by Maestro Marin Alsop, who explained that Henry T. Burleigh's [actually Harry Thackeray Burleigh --DB] song Goin' Home was adapted from Antonin Dvorak's New World Symphony. Burleigh is profiled at AfriClassical.com We have received a comment by E-mail from David Robinson:

"Thanks for the write-up on "Going Home." I always tell my students that it was originally a Negro spiritual that Dvorak put into a symphony. Now I know it was written by Harry Burleigh.

BUT STOP: First, see this copyright:

1922

Goin' home; from the largo of the symphony From the New world, words and adaptation by William Arms Fisher [of U. S.], music by Anton Dvorak, op. 95; piano or organ acc. 1. Men's voices. — 2. Mixed voices. © Dec. 7, 1922 ; 2 c. each Jan. 15, 1923 ; E 555261, 555262 ; Oliver Ditson co., Boston.
[Copyright is claimed on arrangement]

Then see this essay at
americanmusicpreservation.com:

Goin' home, goin' home, I'm a goin' home;
Quiet-like, some still day, I'm jes' goin'
home.

It's not far, jes' close by,
Through an open door;
Work all done, care laid by,
Goin' to fear no more.

Mother's there 'spectin' me,
Father's waitin' too;
Lots o' folks gather'd there,
All the friends I knew,
All the friends I knew.
Home, I'm goin' home!

These opening lines are from "Goin' Home," a song based on the Czech composer Antonin Dvorak's famous "Largo" theme from his Symphony No. 9 (From the New World), Op. 95. His symphony was composed while he was in America and was first performed by the New York Philharmonic at Carnegie Hall on December 16, 1893.

It has been said that Dvorak's themes in his symphony were inspired by American folk melodies, especially Afro-American or American Indian. But his themes are just as similar to Bohemian folk music.

Did Dvorak have anything to do with writing the words to "Goin' Home"?
No.

"Goin' Home" was actually written by one of Dvorak's pupils, William Arms Fisher (1861-1948), who adapted and arranged the Largo theme and added his own words. This is part of what Fisher wrote in the published sheet music of his song, "Goin' Home" (Oliver Ditson Company):

The Largo, with its haunting English horn solo, is the outpouring of Dvorak's own home-longing, with something of the loneliness of far-off prairie horizons, the faint memory of the red-man's bygone days, and a sense of the tragedy of the black-man as it sings in his "spirituals." Deeper still it is a moving expression of that nostalgia of the soul all human beings feel. That the lyric opening theme of the Largo should spontaneously suggest the words 'Goin' home, goin' home' is natural enough, and that the lines that follow the melody should take the form of a negro spiritual accords with the genesis of the symphony.

-- William Arms Fisher, Boston, July 21, 1922.

There's no break, there's no end,
Jes'a livin' on;
Wide awake, with a smile
Goin' on and on.

Some have written that "Goin Home" was based on a spiritual written by Harry Burleigh. But there is no evidence to support that claim, even though Burleigh knew Dvorak. Instead, it is William Arms Fisher who should be credited with adapting and arranging this song in "the form of a negro spiritual."

Fisher described his song as: "a moving expression of that nostalgia of the soul all human beings feel." Thus, it might be suitable for a funeral or any other occasion "of the soul."

But, like the words of the song, the false claims for this beautiful and poignant song just keeping

"Goin' on and on."

More recordings and copyrights:

1923 Edna Hicks, acc. by Porter Grainger, Ajax 17012 (from Lord, wasn't in Rust) 1923

Goin' home; words and melody by Porter Grainger and Bob Ricketts [of U.S.], arr. by P. Grainger. © 1 c. Apr. 20, 1923; E 561756; Zipf music pub. co., New York.

Article on Porter Grainger confirms this as the song that Edna Hicks recorded, also the 1924 song by Rosa Henderson.

1924 Rosa Henderson Emerson 10747

1928 Joe Venuti's Blue Four OKeh 41251, Vocalion 3043. Credit on the OKeh is Bloom-Lang-Venuti, but not in copyright books.

1928

I'm goin' home ; negro spiritual, by Clarence Cameron White, arr. by Chas. J. Roberts [pseud, of Charles Kraushaar]; full orch., with pf. conductor. © Sept. 21. 1928; 2 c. Nov. 19 : E—Pub. 774; Carl Fischer. inc., New York. 23660

Not sure what to make of this: The "spiritual" version of Dvorak's melody is the one by Fisher, but his lyrics repeat the line "I'm goin' home" over and over, so his version ends up getting referred to frequently as "I'm Goin' Home."

1934 Boswell Sisters Brunswick 6951 . Credit is Fisher-Dvorak--and it sure sounds like a spiritual to me. They're singing Fisher's lyrics.

1937 Tommy Dorsey Victor 25600. Rust: "Adapted from Largo—2nd movement of Symphony 'From the New World' by Anton Dvorak, arr. by Carmen Mastren)." Actually, the credit on that record is Dvorak--Arr. by Dorsey & Mastren." Makes it swing a lot.

1940-45 Glenn Miller on several radio shows later issued on LP/CD. Miller's version much closer to the Dvorak original, with string section.

1944 Woody Herman Coral CRL56090, Brunswick BL54024, Ajax 231

1947 Wynonie Harris & Big Joe Turner Imperial (French) 156131

1949 Art Tatum Capitol H-269 (10" LP?)

c. 1952 Argo Singers Trumpet 163

1952 Lynn Hope Alladin 3134

1952 Harry James Columbia 39846, Ajax C-661

1952 Sharkey Bonano Storyville (Denmark) SLP-6015. Found the first 20 seconds or so of this online, doesn't sound like our tune. And LCONIC says the credit for the Capitol 1452 78 release is Mares-Stitzel-Vidacovich.

1953 Ken Colyer Decca (UK) LF-1152, reissued many times, including Lake LPs and CDs My Lake CD reissue carries a credit of Dvorak/Colyer, which matches what Rouse saw on an earlier LP reissue.

1955 Ken Colyer Live recording in Dusseldorf evidently issued first on Upbeat (UK) URCD-180

1955 for BBC, issued on Upbeat (UK) URCD-111, URCD-173

1956 Jack Teagarden Capitol T-820, Mosaic MD4-168 (CD)

Many more recordings in Lord after this in various genres.

Actually turned out to be easy enough, since Colyer himself never claimed more than credit for rearranging the old Dvorak warhorse.

Goin' Out in a Blaze of Glory

(Ted des Plantes)

Des Plantes' Washboard Wizards 1409

Goin' Places (Joe Venuti–Eddie Lang)
Andy Stein & Friends 1146
1146 said just Venuti.

Rec. Venuti 5/4/27, OKeh 40825; Parlophone R-2632, R-3352; Odeon 193014, A-189141.

Odd: the flip side, "Doin' Things," recorded at the same session, is in 1927 copyright book, but not this one, nor in 1926 or '28.

Several sources say Venuti-Lang . . . Aha, found the OKeh 40825, and credit is indeed Venuti-Lang.

Goin' to Town (Burton Lane–
Harold Adamson)
Alex Hassan 1322

From 1931 *Earl Carroll Vanities*, says Alex in notes. But the Internet Broadway Database says the title is "Going to Town with Me." The only two "Goin' to Town" songs I could find were by Ellington-Miley and by Harold Mooney and Hughie Prince, also from 1931, but they don't seem to have had any part in *Earl Carroll Vanities* 1931.

But no, here it is:

Goin' to town; from Earl Carroll vanities, 9th ed., lyric by Harold Adamson, music by Burton Lane; with ukulele arr. by May Singhi Breen. © Oct. 1, 1931; 2 c. Oct. 3; E pub. 25534; Metro-Goldwyn-Mayer Corp., New York.

Gold Digger (Will Donaldson–
Duke Ellington)
Lande's Rhythm Club Orchestra 1327

Rec. Johnny Ringer's Rosemont Orch (huh?), 9/16/27, Gennett 6280; Superior 310; Champion 15366 (as Wally Spencer's Georgians).

Gold digger; stomp or fox trot, by Will Donaldson and Duke Ellington, arr. by Our gang; orch. 4to. © Aug. 13, 1927; 2 c. Aug. 25; E 670985; Denton & Haskins music pub. co., inc., New York.

Gold Dust (Twins) (Nat Johnson)
Tom Brier 1274
<4--1274 had "Gold Dust Twins Rag"

The cover, reproduced in Jasen & Tichenor, shows

GOLD DUST
TWINS RAG

If "Twins" is part of the title, then so is "Rag." And that's how J&T refer to it. But we really need look at copyright page for confirmation. Any collectors have it?
--4>

8/18, Nancy Wyndham: Our original cover shows Gold Dust in all caps, with Twins Rag in smaller caps beneath it, as Jasen & Tichenor's cover shows. The copyright page has Gold Dust in all caps, with (Twins) in smaller, darker

caps beneath it. There are two black children on the cover.

8/30: Ed Sprinkle describes it just like Nancy did, i.e.,

GOLD DUST
(TWINS)

Looks like it's really Gold Dust (Twins), then, but let's see if Trebor comes up with anything different.

9/3: Trebor mentions third line, a genre-marker:

GOLD DUST
(TWINS)
Rag – Two Step*

*this matches ASM, copy.

Gold Rush Rag
(Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1284

He was guest conductor for the session, so he'd know.

Golden Lily (Tiny Parham)
Jungle Crawlers 1084
Pam Pameijer's New Jazz Wizards 1281

Rec. Parham 10/25/29, Victor 23426. Frankie Franko & His Louisianians (as "Golden Lily Blues"), Melotone M-12009; Polk P-9030; Biltmore 1037 et al.

No copyright--typical for Parham., but Victor label and Victor Project confirm him.. No, copyright came much later:
Golden lily; melody Tiny Parham. © 1 c. Feb. 15, 1934; E unpr. 83003; Southern music pub. co., inc.

Gondolier, The (W. C. Powell*)
Glenn Jenks & Dan Grinstead 1292
ASM, 1903, W. C. Polla.

Gone Daddy Blues (Ma Rainey)
Down Home JB 1273
Helm–Leigh Jazz & Blues Review 1331

Rec. Rainey 8/27, Paramount 12526, 3; Jazz Collector (UK) L-120.

No copyright 1926-28. And Sandra R. Lieb, in *Mother of the Blues: A Study of Ma Rainey*, goes on at great length about Rainey's compositions and collaborations, mentioning dozens and dozens of lead sheets and copyright entries she's found at Library of Congress. But in a list of Rainey's recorded songs including composer credits, this stands out as one of the few marked "untraced."

However, the Paramount label credits Rainey, so we can go with that.

Gonna Get a Girl (Howard Simon–
Paul Ash–Al Lewis)
Ernie Carson & the Castle JB 1277

Rec. Gilt-Edged Four in London 9/13/27, Columbia 4611; Lud Gluskin in Paris 6/21/28,

Pathe X-8549; Jackie Souders aho in Los Angeles, 2/17/27, Columbia 905-D. Same song? Evidently yes; Ted des Plantes's liner notes mention Gluskin's as the most notable early recording of it. And sure enough:
Gonna get a girl; words by Al Lewis, music by Howard Simon and Paul Ash; pf. and ukulele acc. © Feb. 10, 1927; 2 c. Feb. 15; E 658270; Villa Moret, inc., San Francisco.

Goober Dance (Lil Hardin)
Pam Pameijer's Classic Jazz Aces 1194
Pam Pameijer's New Jazz Wizards 1382

Rec. Johnny Dodds 2/7/29, Bluebird B-10240; HMV JK-2138; Biltmore 1093; Victor 23396; et al.

Not in copyright files 1928-30. Victor Project confirms. Bluebird B-10240 label agrees.

Good Feelin' Blues (J. V. DeCimber–
Charles Boulanger)
Back Bay Ramblers 1262
<3--1262 had "DeCimbles-Boulanger."

Rec. KC Stompers, 7/2/29, Brunswick 7091, Vocalion V-1039, Creole 10. Bud Spaight's Harmony Kings, 6/30, Broadway 1389. Zach Whyte's Chocolate Beau Brummels, 12/19/29, Gennett 7086, Champion 15905, Supertone 9685, Varsity 2029 (with subtitle Big Blues).

Oops, there was a Good Feelin' Blues by Bessie Mae Smith (using pseudonym Blue Belle in 1928! And ours:
Good feelin' blues; by Charlie Boulanger and J. V. DeCimber, arr. by Alex Hill; trombone. 4to. © 1 c. Sept. 9, 1929; E unpr. 10724; Lester Melrose, Chicago.

And see extended note on spelling of DeCimber at Wailin' Blues.

Good Gravy Rag (A Musical Relish)
(Harry Belding)
Waldo's Ragtime Orchestra 1069

ASM, Buck & Lowry, has subtitle on (c) page, not cover:

(A Musical Relish)

Good Little Bad Little You
(Sam H. Stept–Bud Green)
Chicago Rhythm 1164
1164 had Good Little, Bad Little You

Rec. Ermine Calloway, 1/19/29, Edison diamond disc 52519, Edison Blue Amberol 5661. Cliff Edwards, 9/21/28, Columbia 1705-D, 5185, 01369. High Hatters, 3/19/29, Victor 21909. Earl Hines aho, 2/14/29, Victor V-38043, Bluebird 7768.

Copyright reg. has no comma:
Good little bad little you; words and music by Bud Green and Sam H. Stept; pf. acc. with ukulele arr. by A. J. Franchini. © Oct.

25, 1928; 2 c. Oct. 25; E—Pub. 1288; Green & Stept, inc., New York.

Bought sheet music from MTSU. Cover is

Good-Little Bad-Little You

but copyright page is like copyright reg.:

Good Little Bad Little You

Good Looking Papa Blues

(Clarence Williams)

Neville Dickie 1366

<1/15/01: CW published sheet confirmed

Good Looking on cy page, but note that there's a hyphen on cover: Good-Looking.

Good Man Is Hard to Find, A

(Eddie Green)

High Society JB 1010

ASM, 1918, Pace & Handy.

Good Old Bad Old Days, The

(Leslie A. Bricusse—Anthony Newley)

Rusty Taylor /Southern Stompers 1028

LP had just Bricusse.

Bricusse Wikipedia article says he wrote this with Anthony Newley. It's title song of London show of same name, which was written by Bricusse & Newley. Songwriters Hall of Fame credits both.

Good Old New York (Jelly Roll Morton—

Ed Werac*)

Butch Thompson & Hal Smith 1075

Golden Eagle JB 1100

Terry Waldo's Gotham City Band 1201

M 'N' M Trio 1319

Aces of Syncopation 1372

We had just Morton, but copyright is

Good old New York; w Ed. Werac [pseud, of

R. J. Carew], m Jelly Roll [i.e. Ferdinand]

Morton. © 1 c. Feb. 9, 1939; E unp. 187163;

Roy J. Carew, Washington.

Good Stuff (Richard M. Jones—

Artie Starks)

New Jazz Wizards 1244

<Found with this subtitle of Dixie Always Give Em in the Jones folder at LC PARR, but that subtitle is not on copyright or records, so we really have no business using it.

Copyright is

Good stuff; words and melody by R. M.

Jones. © 1 c. June 20, 1927 E 667431;

Richard M. Jones music pub. co., Chicago.

Rec. RMJ's Jazz Wizards, 6/13/27, Victor 20859. Then (as Wallie Coulter on Gennett), 12/19/27, Gennett 6369, Champion 40114, Supertone 327. Bill Pearson, 1/8/29, Brunswick 7053.

Whoa! The original Victor 20859 credits Starks-Jones. Victor Project has Artie Starks as co-composer—he was reed player in band.

Good Time Flat Blues [Farewell to Storyville] (Spencer Williams)

Magnolia JB 1016

Turk Murphy JB 1161

Golden Eagle JB 1192

John Gill's Dixieland Serenaders 1295

Blue Rhythmakers 1373

Rec. Maggie Jones, 12/17/24, Columbia a14055-D; British Rhythm Society 6; Jazz Classic 507.

The copyright:

Good time flat blues; w and m Spencer Williams, of U.S. © Jan. 31, 1925 2 c. Jan. 30; E 606863; Lincoln music co., New York.

Sheet music confirms: pub. Lindoln Music Co., NY, 1925.

Everybody agrees that it's also known as "Goodbye to Storyville," but why? She sings about how things have gotten tough and she's gonna leave this town, but she doesn't say "farewell" or "Storyville" in the lyrics. Ah, I see: They called it "Farewell to Storyville" when they used it in the 1947 film *New Orleans*.

Good-bye Broadway, Hello France!

(C. Francis Reisner—Benny Davis—

Billy Baskette)

Canary Cottage Dance Orchestra 1400

Not in Rust. From *The Passing Show of 1917*, says Levinson. Copyright:

Good-bye Broadway—hello France; words by Chuck Reisner and Benny Davis, music by Billy Baskette. of U.S. © 1 c. June 20, 1917; E 408076; Leo. Feist, inc., New York.

Our title matches copyright page of sheet music; cover is same but without the exclamation point.

Goodnight, Angeline (Eubie Blake—

Noble Sissle—James Reese Europe)

Hall Brothers JB 1062

Jimmy Mazzy & Eli Newberger 1109

Independence Hall JB 1386

<2-- both LPs have comma, but Erdos says delete based on Richard Allen--2>

Which was the case until . . .

4/16/11 Audrey Van Dyke has three different publications of the sheet music. All bear copyright date 1919 and were published by Witmark.

1. has photo of Jim Reese Europe's Hellfighters band on cover--this appears to be the oldest of the three pubs, but can't tell for absolute sure. NO COMMA, both cover and cy page.

2. From *Shuffle Along*, which was staged in 1921. COMMAS on cover & cy page.

3. Generic looking cover with gal singer. COMMAS on cover & cy page.

The comma is grammatically logical and two of three editions have it; even if you can argue that the "Hellfighters" edition without comma

came first, you can argue that Eubie noticed his mistake in 1921 and corrected it.

The comma goes back!

Goodnight Sweet Prince (see Schläfe, Mein Prinzchen)

Goody Goody (Johnny Mercer—Matty Malneck)

Tom Pletcher & the Classic Jazzband 1353

Duke Heitger's Big Four 1367

ASM, 1936, De Sylva, Brown & Henderson.

Goofus (Wayne King—William Harold—Gus Kahn)

Delirium Tremolo 1177

Confirmed by sheet music, Leo Feist, 1930.

Goofy Dust (Bennie Moten)

Down Home JB 1316

Rec. Moten 11/29/24, OKeh 8184; Wax Shop 109. But see also New Goofy Dust Rag [typo "Now" on label], 7/18/29, Victor V-38091, HMV R-14374.

Oops: No copyright in books 1923-25; no composer credit on OKeh label, and my reissue in Chronological Classics series says composer is unknown. However, in liner notes to *Toe-Tappin' Ragtime* (Folkways LP), Dave Jasen does name Moten as composer.

Now see this 1929 copyright:

Now goofy dust; melody by Benny Moten. © 1 c. Dec. 26, 1929; E unp. 14934; Southern music pub. co., inc., New York.

Found the Victor label, it is "Now Goofy Dust" by Benny [sic] Moten. (Rag is added as genre marker). And the Victor Project agrees, but spells Bennie right.

Most references to the 1929 tune call it "New" (RHJA does not), but on what basis? The copyright, the Victor Project, and the record label all say "Now."

But never mind that: I tracked it down because it is the same tune as "Goofy Dust," just arranged more for band (the earlier version featured Moten's piano solo). And since we can definitely confirm Moten for the Now/New version, we can safely assigned him to the 1924 tune as well.

Goose Pimples (Fletcher Henderson—Jo Trent)

New Orleans Classic Jazz Orch 1145

Marty Grosz's Orphan Newsboys 1225

Rec. Bix & his gang, 10/25/27, OKeh 8544; Columbia 35334, DO-2245; Parlophone R-127 et al. Dixie Stompers, 10/24/27, Harmony 545-H. NO Owls, 10/26/27, Columbia 1261-D.

Confirmed by 7/12/27 copyright reg.

Got a Bran' New Suit (Arthur Schwartz—

Howard Dietz)
Prague Jazzphonics 1236
Paris Washboard 1359

Rec. Armstrong aho, 10/3/35, Decca 579,
Brunswick A-9931 et al. Tommy Dorsey,
10/11/35, Victor 25173 et al. Fats Waller,
8/10/35, Victor 25123 et al.

Confirmed by 9/19/35 copyright reg., w. HD/m.
AS, from At Home Abroad.

**Got a Great Big Date (with a
Little Bitta Girl)** (Joe Sanders)
Rent Party Revellers 1220

<2-- this based on Wyndham's sheet music,
even tho Kinkle has slightly different version of
title. --2>

2013 review: rec. Coon-Sanders (as "Gotta,"
says Rust), 7/26/29, Victor 22123. But he's
wrong: Victor label is "Got a . . ." and Victor
Project confirms.

Copyright is
Got a great big date, with a little bitta girl;
words and music by Joe Sanders; pf. and
ukulele acc. © Aug. 1, 1929; 2 c. Aug. 5; E
pub. 8087; Villa Moret, inc., San Francisco.

which agrees with Tex's sheet music and Alex
Hassan's.

Got Butter on It (Ikey Robinson)
Jazz O'Maniacs 1046
Hot Antic JB 1099
Original Salty Dogs JB 1233

<2-- 1099 was Jabbo Smith. Recorded by
Ikey Robinson & his band in 1929 (with Jabbo
on cornet). Copyright
Got butter on it; by Ikey Robinson, arr. by
James Alston. © 1 c. Dec. 5, 1929; E unp.
14061; State Street music pub. co., inc.,
Chicago.

Got Dem Blues (unknown)
Down Home JB 1171
Smith-Tyle Frisco Syncopators 1211
South Frisco JB 1307

<Anyone know a composer?
12/6/00: Robbie Rhodes says, "I vote for
'unknown' [as composer]; this song is too
complex to be labeled 'trad.'"
Erdos-Baker telcon 12/14/00: switching to
(unknown).
S supposedly dates to 1872, unearthed by
Turk in his YBJB days, but never recorded by
YBJB.

**Got Everything (Don't Want Anything
But You)** (Jack Palmer-Andy Razaf)
Keith Nichols Cotton Club Orchestra 1210
South Frisco JB 1240

Rec. King Oliver 8/13/28, Brunswick 4028.
Copyright is shorter:
Got everything ; words by Andy Razaf,
music by Jack Palmer; pf. acc, with ukulele

arr. by M. Kalua. © Nov. 19. 1927; 2 c. Dec.
16; E 679353: Jack Mills, inc., New York.
BUT the Brunswick label does have the
subtitle.

Got No Blues (Lil Hardin)
Minerva JB 1117
Mike Daniels' Delta Jazzmen 1203
Pam Pameijer's New Jazz Wizards 1350

Rec. Hot 7 12/9/27, Okeh 8551,
Vocalion/Okeh 3204, Columbia 37536, et al.
Got no blues; melody by Lil Hardin. © 1 c.
May 10, 1928; E 690493; Consolidated
music pub. house, Chicago.

John Gill also reports 5/10/28 copyright
deposit, showing Lil Hardin.

Got No Time (Gus Kahn-
Richard A. Whiting)
Barbara Rosene & Her New Yorkers 1422
Confirmed 3/23/25 copyright, also sheet
music.

**Got to Cool My Doggies Now (Got to
Cool My Puppies Now)**
(Bob Schafer-Babe Thompson-
Spencer Williams)
John Gill's Original Sunset Five 1126
Neville Dickie 1269

<2-- Baker: S&P says it's *Cool my Puppies*.
Erdos: Lord says *Doggies*. --2>
<4--Kinkle & Rust both say *Doggies* --4>

And now we know why the confusion. ASM
copy (1922, Clarence Williams) has

Got to Cool My Doggies Now
(Got to Cool My Puppies Now)
(c) is like this, cover doesn't have parens, but
second line is much smaller.

Odd...at LC 1/14 found very crude published
sheet, also CWMPC, copyright page and
music properly typeset but cover is hand-
printed with a crayon! "Got to Cool My
Puppies Now" on both cover and (c) page, but
(c) page also has subtitle "(Sweet N' Pretty
Strut)."

Gothenburg Rag (Peter Lundberg)
Jack Rummel 1118
Written by Swede Lundberg in 1966 after trip
to Missouri in 1963, says Rummel. Pub. Oak
Publications, NY, he says. No 1965-66
copyright. Lots of online confirmations, and
published in 2nd ed of *They All Played
Ragtime*.

Gotta Be, Gonna Be Mine
(Fats Waller-Andy Razaf)
Neville Dickie 1397

Rec. Washboard Rhythm Kings, 12/14/32,
Vocalion 1729, Decca F-3781, Brunswick A-
81318, A-86017.

Confirmed by 7/29/32 pub. copyright reg.

**Gotta Darn Good Reason Now
(for Bein' Good)** (Milton Berle-
Leonard Wilson-Doris Tauber)
Back Bay Ramblers 1262

1262 had "Gotta Darn Good Reason Now" by
De Priest Wheeler-Lammar Wright.
Frank Powers in notes says first rec. by Cab
Calloway under his own name, 1930, by
Wright, his trumpeter, and Wheeler, his
trombonist.

Oops, Rust says it's got subtitle (for Bein'
Good). Cab Calloway, 7/24/30, Brunswick
4936, Lucky 5001. (The flip side is St. Louis
Blues.) Rust also mentions (as does the
extensive published Brunswick discography),
that the original pressing of 4936 was by The
Jungle Band, but later pressings were by Cab
Calloway and His Orchestra.

But here's what the copyright catalog has:
Gotta darn good reason now for bein' good;
lyric by Milton Berle and Leonard Wilson,
music by Doris Tauber; pf. and ukulele acc.
© Aug. 7. 1930; 2 c. Aug. 30; E pub. 17506;
Mills music, inc., New York.

An extensive search found at least five copies
in online collections or in the hands of private
collectors. All were the early pressing by the
Jungle Band and all did indeed credit Berle-
Wilson-Tauber. (And had the subtitle). Bill
also looked high and low for the later
Calloway, and found only the flip side, so we
have both versions of that side of Brunswick
4936, the first pressing as The Jungle Band,
the later one as Cab Calloway aho.

Unless I can find a copy of the later Cab
Calloway pressing, we can speculate that
might have carried the credit of Wheeler-
Wright. If so, we can speculate that perhaps
those two did the arrangement of the Berle-
Willson-Tauber song that Calloway recorded
and were being rewarded for that with credits.
That certainly would account for all the online
refs to the recording that show Wheeler-Wright
as composers.

But that really wouldn't deter us from using the
Berle-Wilson-Tauber credit: It was the copy-
right credit, and it was the credit on the origi-
nal record release. That other credits got put
on a later release shouldn't change that--
although, if I were indeed to learn for sure that
the later Calloway label carried the other
credits, it would merit a note in this entry to
indicate that fact.

The merriment continues: The credit on the
British release (Brunswick 01574, as Cab
Calloway aho) is Burns-Schilling! But I can
see how that mistake happened: The flip side
of that record is "I Gotta Go Places" by Burns-
Schilling (which was Jeanne Burns & Gus
Schilling, copyrighted 1/20/33. That was the
correct credit for the I Gotta Go Places side
that was inadvertently repeated on the Gotta
Darn Good Reason side.

But Eureka! Haesler finally came up with the "Gotta Darn Good Reason" side of the later pressing of Br 4936. And the credits are the same as the Jungle Band pressing: Berle-Wilson-Tauber. So where in the world did that Wheeler-Wright credit come from? Frank Powers had it, and several CD reissues of the Calloway record have carried it.

Gotta Feelin' for You (Louis Alter-Jo Trent)
Ingham-Grosz Hot Cosmopolites 1323

Rec.

Frankie Trumbauer (as "Got A . . .," says Rust), 5/21/29, OKeh 41252, Parlophone R-434 et al. OKeh label is Gotta.

Hot Air Men (Phil Napoleon), 5/23/29, Columbia 1850-D, 5562 et al. 1850-D label is Gotta.

High Hatters, 7/11/29, Victor 22041, HMV B-5719. Victor label is Gotta.

Reuben Reeves, 7/22/29, Vocalion 15837.

Teddy Joyce, 9/11/29, Harmony 1009-H.

Copyright

Gotta feelin' for you; from Hollywood revue of 1929, lyric by Jo' Trent, music by Louis Alter; pf. acc., with ukulele arr. by Hank Linet. © May 27, 1929; 2 c. May 28; E pub. 6348; Metro Goldwyn-Mayer corp., New York.

Well, Rust indexes it under both titles, and since the first release, by somebody as important as Trumbauer, had the variation, I suppose we should include it.

2013 review: have learned can't always trust Rust for getting record titles correct, so let's look for them directly [notes inserted in recording list above].

And sure enough, Rust had it wrong for Trumbauer, so there's no need to respect the "Got a . . ." variant.

Gouge of Armour Avenue, The (W. C. Handy)
Red Rose Ragtime Band 1399

Rec. Faye Barnes, 5-6/24, Paramount 12209. Rust also says it's on p. 715, which would be Fletcher Henderson in 2nd half of 1924, but it's not there or anywhere else in Henderson listings. But Online 78 says Henderson recorded it 7/31/24, on Vocalion 14859, a session that Rust presumably intended to print, but dropped it for some reason.

6/30/24 copyright reg. confirms it, as does Henderson's Vocalion label.

Grace and Beauty Rag (James Scott)
Waldo's Gutbucket Syncopators 1032
Red Rose Ragtime Band 1360

ASM, 1909, Stark, has (A Classy Rag) in smaller type under title on (c) page, but that

looks closer to a publicity blurb/genre marker than to a subtitle.

Grampa's Rag (William R. Hayes)
River Raisin Ragtime Revue 1417

Hayes is music director of the band, wrote this in 2003.

Grand Boubousse (Sammy Price)
Trevor Richards New Orleans Trio 1222

Record credited Price-Omer Simeon. Looks like Omer Simeon Trio, with Sammy Price & Zutty Singleton, rec. 1955, Jazztone J-1014 (10" LP).

The 1955 copyright book attributes it just to Sammy Price. Only mention of Simeon in the book is for "Lagniappe," which he and Price did collaborate on.

I queried Butch Thompson (who was on the record), who forwarded my query to Richards. He responded that the Jazztone label had no composer information, he credited Simeon because the titles on that LP were in Creole French and he didn't figure that Sammy Price, a Texan, would know French. No label, so we go by the copyright, drop Simeon.

Grand Terrace Rhythm (see "D" Natural Blues)

Grandpa's Spells (Jelly Roll Morton)
Uptown Lowdown JB 1030
European Classic JB 1070
Fenix JB 1129
Queen City Ragtime Ensemble 1138
Down Home JB 1241
John Gill's Dixieland Serenaders 1304
Paris Washboard 1326
Le Petit Jazzband de Mr Morel 1344
Chalumeau Serenaders 1394

Rec. pno solo 7/18/23, Gennett 5218, Biltmore 1069 et al. RHP 12/16/26, Bluebird B-2712, Victor 20431, et many al.
Confirmed 8/20/23 copyright reg.

Grass Is Always Greener, The (in the Other Fellow's Yard) (Richard A. Whiting-Raymond B. Egan)
Rosy McHargue 1253
Dan Levinson's Roof Garden JB 1361

Rec. Fletcher Henderson, 7/21/24, Banner 1388, Domino 370, Regal 9683, Apex 8233. Orig Memphis 5, 7/25/24, Columbia 186-D. Confirmed 6/25/24 copyright reg., w. Egan, m. Whiting. And the MTSU index listing shows it that way too.

Gravier Street Blues (Clarence Williams)
Magnolia JB 1016
Keith Nichols Cotton Club Orchestra 1210
New Jazz Wizards 1244
Albion JB 1249
Black Eagle JB 1346
Neville Dickie 1366
Grand Dominion JB 1408

<Confirmed by cy card.

Great Scott Rag (James Scott)
Elite Syncopators 1358
Evergreen Ragtime Quartet 1383
Conf. 1909 sheet music.

Grenadilla Blues (Chalumeau Serenaders)
Chalumeau Serenaders 1394

Grizzly Bear (George Botsford-Irving Berlin)
Red Wing Blackbirds 1018
Chrysanthemum Ragtime Band 1168
Down Home JB 1273
Yerba Buena Stompers 1375

<4-- both my folios have "Grizzly Bear," no "Rag." They're resettings, not reproductions, but I'll bet anything it's just Grizzly Bear.

Does somebody have the music?
--4>

8/18, Nancy Wyndham:
We have three vocals and one instrumental originals. The instrumental (ASM confirms) says **Grizzly Bear** on the copyright page. The cover of the instrumental says **The Grizzly Bear** in an arch at the top, with **Rag** tucked under the arch.

The vocals (with pictures of Maude Raymond or Tim McMahon (ASM has this) on the covers) all say **Grizzly Bear** on the copyright page. The covers all read **The Grizzly Bear**, with smaller letters above reading **The Dance of**. Irving Berlin was the lyricist.

(9/3: Trebor describes same thing as Nancy, notes that both were published in 1910.)

Bob: the lyrics probably were added after first publication as instrumental, but certainly not long after, and it *is* Irving Berlin. Let's add him to credits.

From Jasen & Tichenor, p. 139, the section on George Botsford: "His *Grizzly Bear Rag* was also a tremendous hit and became an even greater seller when Irving Berlin wrote words for it."

Another reason for doing this is that I'm certain I've seen this title listed in at least one other index as by just Irving Berlin, so I presumed they were two different pieces. Adding Berlin here will make it clear that there's just one Grizzly Bear.

ErDOS: No. Lyrics added later. See Wild Cherries--we didn't add Berlin.

Baker: True, but Wild Cherries the song is forgotten while the rag has flourished, whereas Grizzly Bear the song is just as popular (in the jazz world) as Grizzly Bear the instrumental.

Bob, your note on 4/5/11 wonders if it's worth filling this out to

Grizzly Bear [**The Grizzly Bear**] [**Grizzly Bear Rag**]

Technically, it's true that the tune is known under all three titles, but they're all nearly the same, and in any case a person looking for any variation still is going to go to "grizzly" in an alphabetical listing. It's not like some other tunes we've given alternates for, in which the alternates are somewhat or quite a lot different from the proper title.

BUT, I'd still like to add Irving Berlin to the composer credits. (1) it's not like Berlin's lyrics came long after the instrumental: They were in the same year, according to Tichenor and Nancy Wyndham's sheet music. (2) As Jasen & Tichenor note, the tune quickly became an even bigger hit as a song. As Tex Wyndham points out every time he does a ragtime show, to the music-buying public of the early 20th century, "ragtime" meant songs, not piano solos.

Final note, early July 2011, after my conversation with Tex W. and new understanding of the difference between song and instrumental versions. All the wool-gathering above is now moot, but I'm leaving it here, Bob, so you can see the evolution of (and confusion in) previous efforts. Upshot is this:

INSTRUMENTAL

Cover

The Grizzly Bear

Rag

Copyright

Grizzly Bear

-Rag-

SONG

cover

The Dance of

The Grizzly Bear

copyright

Grizzly Bear

Both pub. 1910, Ted Snyder.

One more note about this and the others that were published in both song and instrumental formats: A search of my most useful online sources found nine copies, seven of the song version and only two of the instrumental. It's no surprise that more song sheets would have been sold that instrumentals, and thus that the world at large (if not the hard-core ragtime community), would be more likely to know these tunes by their song versions.

Guess Who's in Town (Andy Razaf-J. C. Johnson)

Louis Mazetier & François Rilhac 1218
Neville Dickie 1324

Rec. Ethel Waters, 8/21/28, Columbia 14353-D. Conf. 8/29/28 copyright reg., w. Razaf, m. Johnson.

Guilty (Gus Kahn-Harry Akst-

Richard A. Whiting)

Barbara Rosene 1368

Rec. Annette Hanshaw, 9/22/31, Harmony 1376-H, Clarion 5390-C, Velvet Tone 2454-V. Snooks/Memphis Ramblers, 9/24/31, Melotone M-12245 et al. Confirmed 6/20/31 copyright reg., w/m all 3.

Gulf Coast Blues (Clarence Williams)

Scaniazz 1004
High Society JB 1010
Dick Hyman 1141
High Society JB 1396

ASM, 1923, Clarence Williams.

Gully Low Blues (Louis Armstrong)

(see also **S.O.L. Blues**)

Jazz O'Maniacs 1046
John Gill's Dixieland Serenaders 1304
Pam Pameijer's New Jazz Wizards 1363

<3--Dave Ostwald in liner notes to *Gully Low JB in Dreamland* (GHB-163): "Gully Low Blues was originally called S.O.L. Blues, a title which offended the tender sensibilities of the producers at Okeh records. As a result, The Hot Seven was convinced by the powers-that-be to rerecord the tune a day later with new lyrics and the new title Gully Low Blues. S.O.L. Blues was not released until years later."

On pattern of many other tunes in this list, shouldn't we list all recordings of it at S.O.L., with Gully Low in brackets, and entry at Gully Low saying see S.O.L.?

Essex: yes, put AFTER composer.

Bob, in telcon 8/3 you wanted to go with separate entries because of differences in lyrics between the two titles. And in fact the 1046 version has the "Gully Low" lyrics, while 1043 is instrumental.

However, most people, including musicians (e.g., Dave Ostwald), accept the explanation that they're the same tune, with the "Gully Low" version just a rerecording with cleaned up title and lyrics because of record company's squeamishness.

I could see going either way here, but if we do list them separately, I think we owe it to users to have "(see also S.O.L. Blues)" at Gully Low and "(see also Gully Low Blues)" at S.O.L.--3>

And John Gill reports 11/26/27 copyright deposit showing Louis.

Note sent by Bill Haesler 6/4/13: be sure to see this link when I get to this/these tunes: <http://dippermouth.blogspot.com.au/2012/11/85-years-of-hot-seven-sol-bluesgully.html>. The author of this very serious assessment argues that the legend above is hogwash, since there's nothing remotely risque in the lyrics that Louis sings on "S.O.L." If it was the title that the Okeh producers objected to, it would have been simple enough to change it for publication. He argues instead that the three

takes on May 13, 1927, were simply not up to snuff, so they took another whack at it the next day and got it right.

Gundagai (see **Along the Road to Gundagai**)

Gut Bucket Blues (Louis Armstrong)

Jacques Gauthé's Creole Rice YBJB 1170
Smith-Tyle Frisco Syncopators 1211
Pam Pameijer's New Jazz Wizards 1350
Yerba Buena Stompers 1369

Rec. Hot Five, 11/12/25, Okeh 8261, Columbia 36152, et many al.

Gut bucket blues; melody, by L. Armstrong. © 1 c. Apr. 30, 1926; E 640490; Louis Armstrong, Chicago.

Gypsy Blues (Eubie Blake-

Noble Sissle)
John Gill's Novelty Orchestra 1270
Dan Levinson's Roof Garden JB 1361
Neville Dickie 1423

ASM, 1921, Witmark.

Gypsy Love Song (Slumber On, My Little Gypsy Sweetheart)

(Victor Herbert-Harry B. Smith)

John Gill's Novelty Orchestra 1270
Dan Levinson's Roof Garden JB 1361

<4--Aha: My reproduction of 1898 sheet music says music by Victor Herbert, words by Harry B. Smith. It was written for comic opera *The Fortune Teller*, so certainly would have had lyrics from the start. --4>

Aha again: recheck of that sheet music says subtitle (Slumber On, My Little Gypsy Sweetheart). This is cover, not copyright page, but it's typeset rather than an artist's drawing, so probably can trust it. Aha, found the original 1898 sheet online at IN Harmony. In addition to cover, it has a separate lyrics-only page, then the regular title-copyright page. All have the subtitle.

Gypsy Without a Song, A

(Duke Ellington-Lou Singer-Juan Tizol-Irving Gordon)

Le Petit Jazzband de Mr Morel 1343
Milano Hot Jazz Orchestra 1354

<Ellington book says music Ellington & Singer, lyrics Gordon, no mention of Tizol. But S&P have Tizol, as do Anderson fake book and Great Music of Duke Ellington (latter two cited in LA ALLSONG database).

2013 review: Rec. 6/20/38, Brunswick 8186, Swing 307. Copyright is

Gypsy without a song; w Irving Gordon, m Duke Ellington, Lou Singer & Juan Tizol. © Oct. 28, 1938 ; E pub. 72602; Exclusive publications, inc., New York.

H

Half-Way to Heaven (Al Dubin–
J. Russel Robinson)
Ian Whitcomb & Dick Zimmerman 1017
M 'N' M Trio 1319

1017 was Halfway.

ASM, 1928, Waterson, Berlin & Snyder; w.
Dubin/m. Robinson. No hyphen on cover, but
is on (c) page.

Hallelujah! (Vincent Youmans–
Leo Robin–Clifford Grey)
Classic Jazz Quartet 1125
John Gill 1066
Paris Washboard 1391

Well, the 4/22/27 copyright doesn't include an
exclamation point, but the sheet music cover
does, as does S&P, and six of the seven
entries for it at MTSU.

Ham And ! (Arthur Marshall)
John Hancock 1025

Confirmed 1908 sheet music, but note: no
exclamation point on cover.

Ham and Eggs (see **Big Foot Ham**)

Ham Bones (Homer Denney)
John Hancock 1025

Copyright is

Ham bones; an easy picked rag, by Homer
Denney; pf. © Jan. 30, 1912; 2 c. Feb. 2,
1912; E 275824; Joseph Krolage music co.,
Cincinnati.

Hmmm--cover is HAM-BONES, and "An Easy
Picked Rag" is shown more as genre-marker
than subtitle, but copyright page has no
hyphen, no subtitle or genre-marker. (1912,
Joseph Krolage, Cincinnati)

Ham Gravy (Thomas Morris)
Des Plantes' Washboard Wizards 1409

Rec. Morris 8/17/26, Victor 20179. 10/20/26
copyright reg. confirms.

Hambone Kelly (Lu Watters)
Jacques Gauthé's Creole Rice YBJB 1170
Down Home JB 1190

1190 notes by Wayne Jones say,
Among the buried treasure turned up by the
YBJB regrouping were two "new" Watters
compositions. "Hambone Kelly," written in
1944 aboard the S.S. *Antigua*, revealed Lu's
fondness for the name (as Turk was fond of
"Earthquake McGoon") at least fifteen years
before he was able to put it in lights.

Doesn't appear that we'll get any hard
evidence. According to Hal Smith, YBJB never
recorded it.

But there it is in the 1945 copyright book:
Hambone Kelly; melody. © 1 c. May 25,
1945; E unpub. 428073; Lucius Carl Watters,
San Leandro, Calif.

Handful of Keys (Fats Waller)
Don Ewell 1077

Red Roseland Cornpickers 1133
Paris Washboard 1428
Rec. 3/1/29, Victor V-38505, et al. Confirmed
Victor Project and 12/29/30 copyright reg.

Hangin' Around (Fred Hamm–
Jack Gardner–Harry Harris)
Barbara Rosene & Her New Yorkers 1393
ASM, 1928, Melrose Bros. m. Hamm/w.
Gardner-Harris.

Happy Days in Dixie (Kerry Mills)
Elite Syncopators 1286
ASM, 1896, F. A. Mills.

Happy Feet (Milton Ager–Jack Yellen)
State Street Aces 1041
Delirium Tremolo 1177
Lande's Rhythm Club Orchestra 1327
Milano Hot Jazz Orchestra 1354
Waldo's Jazz Entertainers 1377

Conf. 3/15/30 from King of Jazz, w. Yellen/m.
Ager.

**Happy-Go-Lucky You and Broken
Hearted Me** (Jack Murray–
Al Goodhart–Al Hoffman)
John Gill Sentimental Serenaders 1424

CD had (And Broken Hearted Me) in parens as
subtitle.

Rec. Glen Gray Casa Loma, 5/10/32,
Brunswick 6318 et al. Copyright:

Happy-go-lucky you and broken-hearted
me; words and melody by Jack Murray, Al
Goodhart and Al Hoffman. © 1 c. Feb. 27,
1932; E unpub. 52378; Phil Kornheiser, inc.,
New York.

Oh, rats: found the Brunswick label, which had
the second part of title as subtitle, but omitted
the hyphen in broken-hearted. Only real
answer is to order the sheet music from MTSU
(at a rate of \$5 per hyphen--I'm mad!).

OK, cover is

Happy-Go-Lucky You
And Broken Hearted Me

broken across two lines, but in same font
except for *And*, which was much smaller..

Copyright page is

Happy-Go-Lucky You
And
Broken Hearted Me

The "And" is in smaller type, but main two
lines are same, so I read this as one long title,
not title and subtitle.

Happy Mose (Phil Kussel)
Lake Arrowhead Early JB 1365

<Name on cover of this tune, pub. by Feist, is
Philip Kussel (don't have copyright page). But
everywhere else he's Phil Kussel, including on

several sheets published by the Philip Kussel
publishing Co., so obviously, he considered
his "composer" name to be Phil Kussel.

Happy Pal Stomp (Lee Roy Wyche)
Keith Nichols Dreamland Syncoptrs 1150
<3--1150 had just "Wyche."

Erwin Elvers of Luetjensee, Germany:
"The composer is Leroy Wyche, who played
piano with Roy Johnson's Happy Pals when
they recorded this tune on August 15, 1929."

Steve Abrams confirms Leroy Wyche--3>

2013 review: rec. 8/15/29, OKeh 8723 (and
evidently 26055 as well) by Roy Johnson's
Happy Pals, Richmond, VA. Copyright is
Happy pals stomp; melody by L. R. Wyche.
© 1 c. Aug. 26, 1929; E unpub. 11207; Lee
Roy Wyche, Richmond.

OKeh 8723 label definitely Pal and credit
Wyche. But we must call him Lee Roy,
trusting the copyright over Rust.

Happy Rag (R. G. Grady)
Neville Dickie 1096

<Rats...1096 had had composer credit of R.
Gradi in tunelist, but Neville identified him as
Richard G. Queried Neville, he says sheet
music shows R. G. Grady.

2013 review: Perfesser Bill has article on him
headed *Richard Grant "R.G." Grady*. It shows
two covers, both R.G., and all the other listings
for his rags identify him that way, so we must
use his initials too--on pattern of M. L. Lake.

Happy Rhythm (Spencer Williams)
Back Bay Ramblers 1262

<3--1262 just had Williams. First name?

Steve Abrams: Clarence Williams

But Erdos, after lengthy study of Lord book,
now is sure that it was not Clarence Williams --
it's not in the book any way at all--3>

9/10: Hah! 1/28/29 copyright registration card
says Spencer Williams.

Harbour Rag, The (Glenn Jenks)
Glenn Jenks 1179
Glenn Jenks & Dan Grinstead 1292

Harlem (Charlie Lawrence)
Back Bay Ramblers 1355

Rec. Paul Howard's Quality Syncopators
(w/Charlie Lawrence on reeds and vcl), 2/3/30,
Victor 23354.

Only "Harlem" in 1930 copyright book is by
Andy Razaf-Eubie Blake from *Lew Leslie's
Blackbirds of 1930*. Not in 1929 or '31 either.
But Victor Project confirms this one. Aha, it's
in 1932:

Harlem; melody Chas. Lawrence; © 1 c.
Nov. 2, 1932; E unpub. 63723; Southern music
pub. co., inc.

Note that the Victor ledgers show an alternate title of "Harlemania" for this tune, but for some reason Rust didn't pick it up the way he did other Victor alt. titles. See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

Harlem Blues (W. C. Handy)
Independence Hall JB 1371
ASM, 1922, Handy Bros.

Harlem Bound (Freddy Johnson)
State Street Aces 1041
Le Petit Jazzband de Mr Morel 1343

Rec. Freddy Johnson 10/33 in Paris, Brunswick A-500340, Decca F-3810. Not in copyright books 1932-34. But Brunswick label confirms F. Johnson.

Harlem Crawl (Ted des Plantes)
Des Plantes' Washboard Wizards 1421

Harlem Drag (Benny Waters)
State Street Aces 1041
Keith Nichols Cotton Club Orchestra 1210

Rec. Charlie Johnson aho, 5/8/29, Victor V-38059, with Waters on sax/cl. Victor Project confirms Waters as composer.

Copyright:

Harlem drag; melody by Benny Waters; © 1 c. Sept. 28, 1929; E unp. Southern music pub. co., inc., New York.

Beware, though that there's a song of the same title in the 1928 copyright book, which is the one cited in S&P:

Harlem drag; words by R. Arthqr Booker, melody by W. Bishop. © 1 c. July 20, 1928; E 696328; Walter Bishop, New York.

Harlem Flat Blues (Duke Ellington)
San Francisco Starlight Orchestra 1364

Rec. Ellington 3/1/29, Brunswick 4309 et al. Confirmed copyright reg. 5/14/29.

Harlem Fuss (On 1080 and 1133 the tune labeled **Harlem Fuss** is really **The Minor Drag**)
Louisiana Washboard Five 1398

Rec. Fats & Buddies 3/1/29, Victor V-38050, Bluebird B-10185. Confirmed 12/17/30 copyright reg. & Victor label. See note at Minor Drag.

Harlem Hotcha (James P. Johnson–Andy Razaf)
Trevor Richards New Orleans Trio 1222
Paris Washboard 1261
Neville Dickie 1423

<3--1261 added Andy Razaf as co-composer. This confirmed anywhere?

OK - yes, says Bob, add Razaf

Confirmed by Razaf biography via Saunders --3>

Not in Rust.

Aha: comes from *Harlem Hotcha*, a cabaret revue that ran 1932-33 at Connie's Inn. m. by

Johnson, w. by Razaf. Also played four weeks at the Lafayette Theater in Harlem in March 1933. Musical numbers all published by Handy Music in 1932. Finally found copyright (I'd been searching for Hotcha):

Harlem hot-cha; w Andy Razaf, melody James P. Johnson. © 1 c. Sept. 26, 1932; E unp. 61946; Handy bros. music co., inc.

Not recorded until James P. recorded it with the Carnival Three in 1945, on Disc 6001. That label is Harlem Hotcha, credits only Johnson as composer.

Harlem Joys (Walter Bishop–Willie "The Lion" Smith–Clarence Williams)
Louis Mazetier & François Rilhac 1218
Paris Washboard 1391
Les Red Hot Reedwarmers 1416

Rec. Willie & the Cubs 4/23/5, Decca 7074, 1144; Brunswick 02513. Confirmed by 5/28/35 copyright reg., w. CW & WB/m. WS.

Harlem Rag (Tom Turpin)
Zenith Hot Stompers 1191
Albion JB CD 1206

Confirmed by 1899 sheet music.

Harlem Rhythm Dance (Clarence Williams–Andy Razaf) (see also **Do It Baby** and **Shim Sham Shimmy Dance**)
Jacobi's Bottomland Orchestra 1336

Rec.

Clarence Williams aho, 11/10/33, Vocalion 2602--this label says Razaf-Williams. Oddly, missed in Rust index.

Herman Chittison, 5-6/34 in Paris, Brunswick A-500439, 01960.

Claude Hopkins, 1/11/34, Columbia 2880-D, Parlophone R-2283, A-3838. Columbia and Parlophone labels show Williams-Razaf.

Oddly, not in copyright books 1932-36: how could a publisher like Williams have missed copyrighting it? Jasen's notes to Folkways reissue LP cite Williams alone, no Razaf.

Bill Haesler has an interesting answer, quoting Tom Lord in his Clarence Williams book:

Perhaps "Harlem Rhythm Dance" was not registered with the LoC because it was already registered as "Shim Sham Shimmy Dance" and previously as "Do It Baby." The similarity is evident by aural comparison.

Yep, both Robbie Rhodes and Dave Robinson agree that HRD is practically the same tune as the others.

Harlem Strut, The (James P. Johnson)
Wally Rose 1057
Neville Dickie 1176
Paris Washboard 1182
Neville Dickie & Louis Mazetier 1302

The Harlem Strut, says Rust, rec. James P. 8/21, Black Swan 2026; Paramount 12144, 1409; Jazz Collector (UK) L-60. Indeed, both Paramount and Black Swan labels are *The Harlem Strut*.

Harlemania (Dorothy Fields–Jimmy McHugh)
Des Plantes' Washboard Wizards 1409
Rec. Ellington 2/18/29, Victor V-38045, Bluebird B-6306. Victor label confirms; strangely, not in copyright books 1928-35.

Harlem's Araby (see **In Harlem's Araby**)
Harmonica Dance (Billy Mayerl)
Tony Caramia 1313
One of his *Three Dances in Syncopation*. Confirmed by 3/12/30 copyright reg.

Harmony Blues (Jelly Roll Morton)
Pam Pameijer's New Jazz Wizards 1318
Rec. Morton 3/19/30, Victor V-38135, 40-0121; HMV EA-3680 et al. Confirmed 7/18/30 copyright reg.

Harmony Blues (Bennie Moten)
Keith Nichols & the Blue Devils 1387
Les Rois du Fox-Trot 1429

Rec. Moten 12/13/26, Victor 20406; HMV B-5302. Confirmed 5/18/27 copyright reg.

Harp of the Winds, The (Billy Mayerl)
Tony Caramia 1313

No *The* on copyright reg.:

Harp of the winds; by Billy Mayerl; pf. © July 3, 1939; E for. 59830; Keith, Prowse & co., Ltd., London.

Perfesser Bill shows it with *The*, as does the Billy Mayerl Society's Mayerl discography. Alex Hassan confirms as well.

Harry's Tune (Remco van der Gugten)
Fried Potatoes 1163

He's the reed player/bandleader, wrote half the tunes on the LP.

Harvey (Hoagy Carmichael–Irving Mills)
Des Plantes' Washboard Wizards 1357

<This is odd--by 8/31/00 I've checked all the most logical sources without finding this song. How can a Hoagy Carmichael song stay so hidden?

Aha--LC cy files has w/m Hoagy Carmichael & Irving Mills, 11-20/29, Gotham Music Service, NY.

Hats Off to You (Ray Landsberg–Mark Kronosky)
San Francisco Starlight Orchestra 1364

<copyright 1989; Landsberg is member of band

Haunted Nights (Duke Ellington)
Keith Nichols Cotton Club Orchestra 1320

Rec. Ellington 9/16/29, Victor V-38092, Bluebird B-6727 et al. Confirmed by 11/23/29 copyright reg.

Haunting Blues (Henry Busse–Walter Hirsch)
Rosy McHargue 1253
ASM, 1922, Waterson, Berlin & Snyder; w. Hirsch/m. Busse.

Haunting Rag (Julius Lenzberg)
Red Wing Blackbirds 1018
ASM, 1911, Witmark.

Havana (E. Ray Goetz–James Kendis–Herman Paley)
Imperial Serenaders 1351

Confirmed by copyright:
Havana; words by E. Ray Goetz, music by Kendis and Paley. © Jan. 4. 1910 : 2 c. Feb. 4, 1910 E 22534S; Maurice Shapiro, New York. N.Y.

Actually, all their copyrights are just Kendis & Paley, and that's how they appear on sheet music, but many libraries indexing their songs identify them as James and Herman. They were Kendis & Paley publishers as well, but Kendis writing alone is James Kendis, and Paley alone uses Herman.

Have Mercy! (Jimmy Blythe–Mary Slaughter)
Pam Pameijer's New Jazz Wizards 1395

CD had Jimmy Blythe-M. Slaughter.
Rec. Jimmy Blythe's Owls 10/5/28 says Rust, but it must be a typo; should be 27], Vocalion 1136, Biltmore 1089.

Nothing in copyright books 1925-29, although Blythe has many other registrations in those years.

Well, the Vocalion label doesn't have a composer credit, but it does have the banger, Biltmore no credits-no banger. But Online 78 shows J. Blythe-M. Slaughter, which may be where band got credits for CD. But I've given up trusting them for composer credits—they've been wrong way too many times before. But many other places also credit both: Chronological Classics reissue. And Perfesser Bill is quite specific, says Blythe wrote tune with his sister, Mary Slaughter.

Brunswick discography also confirms Blythe-Slaughter.

Have You Ever Felt That Way?
(Spencer Williams–Agnes Castleton)
Scaniazz 1038
Jazz O'Maniacs 1046

ASM, 1929, Clarence Williams. 1/14 found matching (and agreeing) lead sheet.

Hawaiian Blues (Perry Bradford)
Dan Levinson's Roof Garden JB 1380
1380 said Bradford-Herschel Brassfield (who was Johnny Dunn's reed player).

Rec. Johnny Dunn Jazz Hounds, 8/12/22, Columbia A-3729.

Amazing: Copyright book for 1922 shows three other Hawaiian Blues that year, and another in 1921 and 1923. Ours isn't in any book from 1920 to 26, even though Bradford had many other titles registered as composer or publisher.

RHJA says by Bradford, *arranged* Brassfield, as does Online 78. Southern Illinois University at Edwardsville has record in its index, says composers are Bradford-Brassfield. And the *Columbia Master Book Discography* says the same thing.

And AHA: Columbia label has
HAWAIIAN BLUES
(Bradford)
(Arranged by Brassfield)

We've not included arrangers as composers anywhere else, so I don't see how we can do so here.

He Likes It Slow (W. Benton Overstreet)
Carol Leigh & Jim Dapogny 1064
Red Onions & Ottilie 1090

Rec. Butterbeans & Susie, 6/18/26, OKeh 8355. Trixie Smith, 12/25, Paramount 12336, Broadway 5006, Silvertone 3525 et al. Confirmed by 8/13/26 copyright reg.

He Used to Be Your Man But He's My Man Now (Robert Kelly)
Neville Dickie 1324

Rec.
Edith Wilson, acc. by her Jazz Hounds, incl. Johnny Dunn, 12/13/22, Columbia A-3787. Label says by Bradford, no comma.
Lizzie Miles, 1/23, OKeh 8048. Label credit is Kelly.
Lena Wilson, 1/31/23, Pathe Aktuelle 020910, Perfect 12044. Perfect label credit is Kelly.

Copyright has a comma:
HE USED TO BE YOUR MAN, BUT HE'S MY MAN NOW; from the Plantation review, words and music by Robert Kelley [of U.S.] © Nov. 25, 1922; 2 c. Dec. 11; E 552686; Blues music co., New York.

Columbia Master Book Discography has the comma. BUT it is not on the Columbia A3787 label, the first issue of the record.

BUT wait a minute: Credit on Columbia A-3787 is Bradford. Perfect 12044 is Kelly. And OKeh 8048 is Robert Kelly. All three with no comma, no parens.

Internet Broadway Database confirms Plantation Review in summer 1922, included Edith Wilson, and Johnnie Dunn as the "eccentric cornetist," but says music by Roy Turk and J. Russel Robinson and makes no mention of this title. But those are opening

night credits, and we know that revues like this had plenty of new songs interpolated into them throughout their run.

And aha, there's a more complete review of Plantation Revue at <http://www.keepingsscore.x10.mx/plantationrevue1922.html>.

It mentions that the show included Hawaiian Blues by Perry Bradford (above), and gives this title as "He Used to Be Your Man (But He's My Man Now)" by Robert Kelly.

And aha! This Kelly ends up in the 1922 copyright book with two different spellings: He's Kelly for "Bugle Blues," also in this show, and Kelley for "He Used to Be" and "That Dog." It appears that Kelly is the most likely spelling, so that's what we'll stick with.

Bradford's credit on the Edith Wilson Columbia has to be in error, probably as a result of the fact that he wrote some of the other songs in the show and, primarily, published all of them. Bill Haesler found some info in Bradford's biography that points this way:

Earlier today I went looking for the Perry Bradford autobiography to see if he refers to "He Used to be Your Man But He's My Man Now"

He does, in connection with a request from Sophie Tucker for "some man song you had published [my emphasis]."

And mentions:
"He Used To Be Your Man—But He Belongs To Me Now" [sic]
"He's A Mean-Mean Man—But He's So Good To Me"
and
"He May Be Your Man—But He Comes To See Me Sometimes".
No claim that he composed them.

Head Hunter's Dream, The (An African Fantasy) [Congo Love Song] (Tiny Parham)

Jungle Crawlers	1084
Minerva JB	1117
Red Rose Ragtime Band	1128
Back Bay Ramblers	1374
Le Petit Jazzband	1389
Manhattan Ragtime Orchestra	1419
Les Rois du Fox-Trot	1434

Rec Parham 7/2/28, Victor 21553.

Copyright doesn't have a subtitle:
Head (The) hunter's dream; melody by H. S. Parham. © 1 c. Aug. 1928; E 696848; H. Strathdene Parham, Chicago. [and of course not on lead sheet found 1/14]

But the Victor label has it!

OH, for chrissake! 7/15/15 discovered that this tune and Congo Love Song, which we had listed separately (the entry in brackets

below), are exactly the same tune. I can only guess that the Omer Simeon group recorded Head Hunter under a different title and that Parham simply copyrighted that title too.

[Congo Love Song] (Tiny Parham)

Back Bay Ramblers	1374
Le Petit Jazzband	1389
Manhattan Ragtime Orchestra	1419
Les Rois du Fox-Trot	1434

<NOTE Bob found but couldn't confirm subtitle "(An African Fantasy)" - can I confirm it? In extensive searching May 2013, I could not.

Rust says rec. Dixie Rhythm Kings 9/23/29, Brunswick 7115; London Orchestra, 6/13/13, Cinch 5212 (as Cinch Military Band, and Rust gives composer credit Cole-Johnson, so this surely is a different tune).

Here's the copyright:

Congo love song; composed and arr. by Tiny Parham [pseud, of H. Stravedore [sic] Parham]; orch. pts. © December 2, 1929; 2 c. Dec. 16; E pub. 11651; Melrose bros. music co., inc., Chicago.

Finally found Brunswick label--no subtitle there either.]

Headin' for Better Times

(Charles Tobias-Murray Mencher)
John Gill's Novelty Orchestra 1270

Rec. Ted Lewis 1/12/31, Columbia 2378-D, 2721D, CB-304 et al. Confirmed by 12/26/30 copyright, w/m both.

Heah' Me Talkin' (Lil Hardin)

Mojo Jazzin' Five	1086
Pam Pameijer's New Jazz Wizards	1395

We had Heah before.

Rec. Johnny Dodds Orch w/Lil on pno, 2/7/29, Victor V-38541, Bluebird B-10241 et many al. (OOPS: the Victor label is "Heah' Me Talkin'." And Victor Project confirms it. This is a done deal. AND it matches the copyright entry:

Heah' me talkin'; melody by Lillian Hardin. © 1 c. Dec. 7, 1929; E unpub. 14379; Southern music pub. co., inc., New York.

Heah Me Talkin' to Ya? [Hear Me Talkin' to Ya] (Don Redman-

Louis Armstrong)	
Black Eagle JB	1356
Pam Pameijer's New Jazz Wizards	1363

<Alternative title added at behest of Erdos in Jan 2K note:

Probably it was copyrighted with the "Heah" title. Armstrong changed it to "Hear" and dropped the "?" when he recorded it again in 1939. That's how folks know it today.

Rec.

Armstrong Savoy Ballroom Five (as "Heah Me Talkin' to Ya?"), 12/12/28, OKeh 8649, Vocalion/OKeh 3303, Columbia 36378 et al.

Armstrong aho, 4/5/39 (as "Hear . . . Ya"), Decca 2405, 25155, F-7110, Y-5407; Brunswick A82125 (as "Hear My . . . Ya"), A-505222.

YES, the OKeh 8649 label confirms . . . Ya? by Armstrong-Redman. AND the Decca 2405 label confirms "Hear . . . Ya" by Armstrong-Redman.

Copyright is

Heah me talkin' to ya'; by Louis Armstrong. [Melody only] © 1 c. Mar. 13, 1929; E unpub. 5129; Consolidated music pub. house, Chicago.

Hear Me Talkin' to You (Ma Rainey)

Helm-Leigh Jazz & Blues Review	1332
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Rec. Rainey 6/28, Paramount 12668.

<1/25/01 got the sheet submitted for copyright from the Landover storage facility. Notes are handwritten, but title, composer credit & lyrics are typed in. It's Hear Me Talkin' to You by Gertrude Ma Rainey

Copyright matches:

Hear me talkin' to you; words and music by Ma Rainey [pseud, of Gertrude Rainey] [Words and melody only] © 1 c. Oct. 1, 1928; E U.S. unpub. 492; Chicago music pub. co., inc., Chicago.

Hear What My Heart Is Saying

(Burton Lane-Harold Adamson) Alex Hassan	1322
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Confirmed by 1/9/35 copyright; from film *Reckless*. w. Adamson, m. Lane.

He'd Have to Get Under—Get Out and Get Under (to Fix Up His Automobile) (Grant Clarke-

Edgar Leslie-Maurice Abrahams) Heliotrope Ragtime Orchestra	1427
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<Confirmed 2/11/11 by look at online music. Abrahams music, Clarke-Leslie lyrics; confirmed ASM.

Heebie Jeebies (Boyd Atkins)

Banu Gibson NO Hot Jazz Orch	1073
Down Home JB	1199
John Gill's Dixieland Serenaders	1295
Neville Dickie	1341
Pam Pameijer's New Jazz Wizards	1363

ASM, 1926, Consolidated Music.

Copyright:

Heebie jeebies; fox trot, words and music by Boyd Atkins and Richard M. Jones, arr. by Chas. L. Cooke orch. 4to. © July 16, 1926; 2 c. Aug. 6; E 645170; Consolidated music pub. house, Chicago.

What? Did I overlook Jones when I checked that sheet in Audrey's collection in June 2011?

But see this old note from Vince Saunders, sent when the Heebie Jeebies first started piling up:

Boyd Atkins, 1926 (I have sheet music). There was a recording by Tommy Ladnier with Lovie Austin's Blues Serenaders (Paramount 12283) in 1925 of a tune with the same title but a different melody and arrangement--this is the one that Art Hodes did on SOS 1184, not Boyd Atkins's tune.

Surely if Vince had the sheet music, he wouldn't also have overlooked a co-composer, would he? No. 6/14/13 he double-checked, says Consolidated, 1926, w & m Atkins, no mention of Jones. Also, "A Rube Bennett arrangement," no mention of Chas. L. Cooke as in the copyright.

And the Armstrong/Hot Five labels had only Atkins. For some reason, between the filing of the copyright and the later recording of the tune and publishing of the music, Jones went bye-bye.

7/3/13 Audrey confirms that 1926 sheet has Atkins only, points out that the copyright I cited was for an orchestration, not the original composition, so perhaps Jones had something to do with that.

Heebie Jeebies (Tommy Ladnier)

Art Hodes Blues Serenaders	1184
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Rec. Lovie Austin (w/Ladnier in group), 4/25, Paramount 12283, Silvertone 3551, Jazz Collector (UK) L-64. Paramount & JC labels credit Ladnier, but I couldn't find a Ladnier copyright 1924-27.

Heebie Jeebies (Harry Reser)

Howard Alden with Dick Hyman	1200
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<2--Robinson: Reser wrote his own "Heebie Jeebies" in 1925 acc. to *The Great Harry Reser* by W. W. Triggs.

Heebie jeebies; by H. F. Reser, of U.S.; solo banjo or 1st violin. 1 c. July 8, 1925; E 617236; Harry F. Reser, Forest Hills, L. I., N. Y.

Heliotrope Bouquet (Scott Joplin-

Louis Chauvin) Zenith Hot Stompers	1191
Paramount JB of Boston	1340

Confirmed by 1907 sheet music.

He'll Understand and Say Well Done

(Lucie E. Campbell) Black Eagle JB	1257
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1257 had Lucy.

Actually (according to Wikipedia), Lucie Eddie Campbell was born in 1885, spent most of career in Memphis, was music director of the US National Baptist Convention for over 40 years, wrote many hymns.

11/14 Bo Scherman notes that Ingemar Wagerman's book *Jazz at Vespers* says an

alternative, more common title for the song is "When I Come to the End of My Journey." However, the Memphis Music Hall of Fame article on her says,

Her best-known composition, "He Understands; He'll Say, 'Well Done'," which Sister Rosetta Tharpe recorded for Decca in 1941 as "The End of My Journey" and is commonly known as "He'll Understand and Say Well Done," remains a standard at funerals regardless of denomination and is a song gospel music scholar Horace Clarence Boyer calls the second most popular modern black hymn behind Dorsey's "Take My Hand, Precious Lord."

Looked high & low for copyright, finally found He understands. He'll say well done; [by] Lucie E. Campbell. Memphis, Campbell & Williams. [Close score: SATB; shape-note notation] © Lucie Edith Campbell and Countee Robert Williams; 29May50; EP47509. Appl. states prev. reg. 8Mar50, 196388.

Ah, hell, I guess we can leave it where it is, since most online refs treat it that way--even Johnny Cash recorded that title.

Hello Bluebird (Cliff Friend)

Louisiana Repertory Jazz Ensemble 1055 <2--1055 had F. Skinner. Tex checked the Louisiana Rep recording against his sheet music. This is sequel to other Cliff Friend bird songs (My Blackbirds Are Bluebirds Now, etc.)--2>

2013 review: Rec. Jay C. Flippen, 12/26, Pathe Aktuelle 32260, 11364; Perfect 12308. Art Landry (as Hello Blue Bird), 10/14/26, Victor 20285; HMV EA-218. Whistler & His Jug Band, 9/25/24, rejected. Confirmed by 10/27/26 copyright reg.

Hello Jelly! (Louis Mazetier)

Paris Washboard 1280
Mazetier is pianist in the band.

Hello, Lola (Red McKenzie--Gordon Means)

Chicago Rhythm 1059
Back Bay Ramblers 1374

Rec. Mound City Blue Blowers, 11/14/29, Victor V-38100, 62-0058; Bluebird B-6270, B-10037; et many al.

Copyright has no comma:

Hello Lola; melody by McKenzie-Means. © 1 c. Jan. 22, 1930; E unp. 16027; Southern music pub. co., inc., New York.

First, where'd we get the comma? Well, I'm pretty sure Victor V-38100 doesn't have it, although I didn't actually see the label (Victor Project and LCSONIC both omit it); Bluebird B-6270 does not have it, but B-10037 does. Oh, well, it's logical and was on at least one of the issues, so we'll keep it.

But the Victor Project listing has only McKenzie "officially" listed as composer, but has note "Unverified composer information: McKenzie; Means; Composer information source: Disc label." And sure enough, the credit is McKenzie-Means on all the labels.

2013 review: So how do we know that Means's first name is Gordon? It was on 1059 with no explanation, but there was nobody named Means in the Mound City Blue Blowers (or anywhere else in Rust), and not even Victor knows his first name.

Well, allmusic.com says Gordon. And he shows up on a listing of Pee Wee Russell recordings (he was on Hello Lola). And the WorldCat.org listing for this side shows him--but that's just an index listing of the recording, and we know that "Gordon" is not on that disc.

12/17/3: as usual, Bill Haesler comes through:

A reference to Gordon Means can be found on page 62 of John Chilton's 1990 book *The Song of the Hawk. The Life and Recordings of Coleman Hawkins.*

According to Hawkins, "We named 'Hello Lola' for the girlfriend of a rich fellow named Gordon Means who was always helping out McKenzie and Eddie Condon who didn't even have coffee money then. It seems Lola was a popular girl because Max Kaminsky remembered her as a girlfriend of Pee Wee Russell, one who sliced up Pee Wee's clothes after they had an argument."

Hello! Ma Baby (Joseph E. Howard--Ida Emerson)

Lake Arrowhead Early JB 1365
New Century Ragtime Orchestra 1385

ASM, 1899, Harms. By Howard & Emerson, no first names given. "Hello, Ma Baby" on cover, but (c) as we have it.

Hello, Mr. Jelly (Brian Ogilvie)

Pam Pameijer - Duet/Trio/Quartet 1134
Ogilvie was in the band.

Hello, Montreal! (Billy Rose--Mort Dixon--Harry Warren)

Neely's Royal Society Jazz Orch 1250
1250 had Hello, Montreal.

Rec. Jack Denny, Montreal, 4/28, Brunswick 3884, 3874 (with !, says Rust). Arthur Fields & His Assassinator, 3/28/28, Edison 52264, Edison Blue Amberol 5550. The New Harmonians (Ben Selvin group), 4/4/28, Harmony 638.

Oops, the copyright is different:

Goodbye Broadway, hello Montreal; words by Billy Rose and Mort Dixon, melody by Harry Warren. © 1 c. Mar. 7, 1928; E 683717; Irving Berlin, inc., New York.

But later we find

Hello Montreal; words by Billy Rose and Mort Dixon, melody by Harry Warren. © 1 c.

Mar. 3, 1928; E 686556; Irving Berlin, inc., New York.

_____. Same. © Mar. 28, 1928; 2 c. Mar. 29; E 687288; Irving Berlin, inc., New York.

AND aha! That original Edison 52264 was indeed Hello Montreal with no comma, credits as on copyright.

But in "Excerpts from Edison Blue Amberol Cylinders (U.S., Foreign and Special Issues) — the complete Blue Amberol cylinderography," we find a very specific listing of "Hello, Montreal!" for the cylinder release on Blue Amberol. But then another very serious study has that same cylinder as "Hello Montreal" (but surely it's more likely that a researcher would have dropped punctuation rather than making it up).

The Brunswick discography says that Denny's recording also was "Hello, Montreal!"

The New Harmonians Harmony label is "Hello Montreal!"

So it was copyrighted by longer title early March 1928, but then recorded and released (and recopyrighted) by the two-word title, with punctuation at the whim of the record label. I say let's use both the punctuation marks in gay abandon.

Hell's Bells and Hallelujah

(Arthur Young--Val Valentine)

Andy Stein Blue Five 1390

Rec. Venuti in London 9/20/34, Regal Zonophone MR-1452, Columbia DO-1317 et al.

Not in copyright books 1933-35. But amazingly, I found the Regal Zonophone label, and it credits "Young & Valentine." All Music site has those first names. And I found other copyrights by the two, so we're OK.

Hen Cackles (Harry Reser)

Howard Alden with Dick Hyman 1200

Confirmed 4/21/33 copyright reg.

Henderson Stomp, The

(Fletcher Henderson)

Keith Nichols Cotton Club Orchestra 1275

CD had just Henderson Stomp
Rec. Henderson (as *The HS*, says Rust), 3/11/26, Columbia 817-D, 4421, DB/MC5030, J-132; Nipponophone 17150. 1940 rec. by Goodman without *The*.

Copyright 12/18/26 as The Henderson Stomp. AND that's the title on Columbia 817-D.

Here Comes Emaline (Charles O'Flynn--Fred Phillips--Al Sherman)

Steve Waddell's Creole Bells 1348

Joe Candullo, 5/17/26, Harmony 208-H.
Calif. Ramblers 5/19/26, Pathe Aktuelle 36459 (as Palace Garden Orch), Perfect 14640.
Rec Buffalodians 5/24/26, Columbia 665-D.

Confirmed by 2/1/26 copyright reg., w&m all 3.

Here Comes Marjorie

(Henry Woode–Bennie Moten)
Back Bay Ramblers 1355
Rec. Bennie Moten 10/21/30, Victor 23391.

Copyright:

Here comes Marjorie ; melody, Henry
Woode and Bennie Moten. © 1 c. June 5,
1933; E unp. 72926; Southern music pub.
co.,inc

And we screwed up and spelled it Benny
sted of Bennie.

Here Comes My Blackbird

(Jimmy McHugh–Dorothy Fields)
West Jesmond Rhythm Kings 1255
Keith Nichols Cotton Club Orchestra 1320
Confirmed by 12/8/28 copyright reg, w. DF/m.
JM, from *Blackbirds of 1928*.

Here Comes the Band [Bring On the Band] (Willie "The Lion" Smith–

Jack Edwards)
Neville Dickie 1176
Tom Roberts 1392

<2-- 1176 has it "Bring on the Band (Here
Comes the Band)." If *Here Comes* is alterna-
tive title under which tune is known or has
been recorded, should be in brackets. If it's
parenthetical comment on original sheet
music, then parentheses. -->

1392 had as just "Here Comes the Band," with
date of 1949. We must sort this out.

It's not in Rust, so perhaps not on 78. Looks
like Lion recorded it as *Bring* on a 1968 *The
Memoires of Willie "The Lion" Smith* two-LP
set. But according to the Lord discography,
he also recorded it as *Here Comes* on several
occasions (with a Condon "Town Hall" group
in 1944, Paris in 1949, France or Belgium in
1950, Town Hall in 1951, Paris in 1965,
Germany in 1966, Toronto in 1966, and
several more.

BUT I have that LP and a 1957 Dot LP with
Bring On, and the composer credit on both is
Smith-Edwards. Who's Edwards?

Well, an online listing for the Memoires LP
says Gus Edwards. Perfesser Bill Edwards's
Lion composition list says it's from 1949 and
(aka Here Comes the Band).

And get a load of this from the Gus Edwards
web site, maintained by Evan Edwards:

Evan Edwards is the great-nephew of Gus
and lives in New York City. His father Jack
Edwards was a songwriter. . . . Jack
Edwards also worked with legendary stride
style pianist Willie "The Lion" Smith. They
wrote numerous songs together, including
The Zig Zag and Here Comes The Band
a.k.a. Bring on the Band.

I think that settles the Edwards co-composer.
Now for the proper title: The Gus Edwards
page calls it Here Comes, but more
importantly, Smith recorded it under that title

first and far more often, so we must make that
the primary title, with "Bring On" as the
alternative.

3/5/14 Tom Roberts reports that on p. 299 of
Music on My Mind, Smith's autobiography, he
claims it was copyrighted 1949 by Commercial
Music, lyrics by Edwards--but I've been
through the 1949 and 1950 copyright books
and couldn't find it. In any case, in the
absence of published sheet music, the earlier
record labels for Here Comes the Band would
take precedence.

Here Comes the Hot Tamale Man

(Fred Rose–Charlie Harrison)
Swedish–American Hot Jazz Collab. 1136
John Gill's Novelty Orchestra 1270
Chris Tyle's Silver Leaf JB 1311

<4--Erdos note: Tyle submitted it as (Here
Comes the) Hot Tamale Man, but I think our
current title is right. Baker: We wondered
about this clear back at 2nd ed., where I wrote,
"Kinkle and Rust and most of my other
recordings have 'Here Comes the Hot Tamale
Man,' no parens, as did the original Saunders
catalog." -->

Rec. Cookie's Gingersnaps, 6/22/26, Okeh
8369. Then Cook's Dreamland Orchestra
(with ! on title), 7/10/26, Columbia 727-D.
Coon-Sanders, 3/9/26 for Victor was rejected.

Copyright is

Here comes the hot tamale man; w and
melody Fred Rose and Charlie Harrison. © 1
c. Feb. 26, 1926; E 633822; Leo Feist, inc.,
New York.

Okeh label has no parens, no !, Columbia
does have the !, no parens in title.
Victor ledgers for 3/9/26 recording also no
parens, no ! Guess we stick with that.

Here Lies Love (Leo Robin–

Ralph Rainger)
Terry Waldo's Gotham City Band 1201
Confirmed by 7/6/32 copyright reg.

Here or There as Long as I'm with You

(Benny Davis–Jesse Greer)
Barbara Rosene & Her New Yorkers 1393

Rec. Annette Hanshaw (as just Here or There),
2/2/27, Pathe Aktuelle 32235, 11433; Perfect
12314. Perfect label confirms short title.

Copyright is short too:

Here or there; words and melody by Benny
Davis and Jesse Greer. © 1 c. Nov. 24,
1926; E 652102; Irving Berlin, inc., New
York.

But MTSU listing for it is the long title. I can
smell this already: I'll bet that the "as Long as
I'm with You" is on the cover, but not the
copyright page. But no, Alex has the sheet
and cofnrims it's one long title both cover and
copyright page.

He's a Colonel from Kentucky

(Charles Tobias–Jack Scholl–
Murray Mencher–Abel Baer)
Des Plantes' Washboard Wizards 1325
Rec. Clarence Williams, 1/17/34, Vocalion
2629, Edison Bell Winner (UK) W-121.

Oops, no Baer in copyright:

He's a colonel from Kentucky; fox-trot, w
and m Charles Tobias, Jack Scholl and
Murray Mencher; with ukelele arr. © Dec.
29, 1933; E pub. 39860; Leo Feist, inc.
BUT updated copyright adds him:
He's a colonel from Kentucky; fox trot, w
Charles Tobias and Jack Scholl, m Abel
Baer and Murray Mencher. arr. Art McKay;
orch. pts., with male trio arr. B. Faighes. Jan.
26, 1934; E pub. 40241; Leo Feist, inc.
_____ with ukulele arr. Rev. version.
© Feb. 1, 1934; E pub. 40275; Leo Feist,
inc.

Couldn't find label, but LCONSONIC says all four
composers are on label.

He's a Cousin of Mine (Chris Smith–

Silvio Hein–Cecil Mack*)
Minstrels of Annie Street 1272

<confirmed via sheet music 10/22/02: Chris
Smith-Silvio Hein/Cecil Mack
And ASM, 1906, Gotham-Attucks; m. Smith-
Hein/w. Mack

He's a Devil in His Own Home Town

(Irving Berlin–Grant Clarke)
Bob Pelland & Bob Pilsbury 1232
ASM, 1914, Irving Berlin.

He's a Son of the South (Andy Razaf–

Joe Davis–Reginald Foresythe)
Jim Cullum JB 1148

ASM, 1933, Joe Davis. m. Foresyth/w. Andy
Razaf & Joe Davis (we just had Foresythe-
Razaf). And all three are shown on original
Louis Armstrong Orch recording on Bluebird
5086 in Jan. 1933..

He's Got Me Goin' (Harold Gray)

Rusty Taylor/Southern Stompers 1028

<3--only credit on LP was "Gray."
For 3rd edition we made him Nat Gray and
added Maurice Gunsky on say-so of Frank

Rec. Bessie 8/20/29, Columbia 14464-D.

Label of this disc says "Gray," and the
copyright settles it:

He's got me goin'; words and music by
Harold Gray. [Words and melody only] © 1
c. Sept. 9, 1929; E unp. 10667; Joseph M.
Davis, New York.

So we'd carried this ridiculously wrong credit
for 20 years. Arrgghh!

He's My Secret Passion (Val Valentine–

Arthur Young)
Barbara Rosene & Her New Yorkers 1422

Oh, hell, the CD had Val Valentino, but it's Valentino. These same two guys wrote Hell's Bells and Hallelujah. 7/30/30 copyright reg. confirms it.

He's Not Worth Your Tears

(Harry Warren–Mort Dixon–Billy Rose)
Dry Throat Five 1151
Les Red Hot Reedwarmers 1416

Rec. Goodman, 11/7/30, Melotone M12023, Panachord P-12000. Jimmie Noone, 1/12/31, Vocalion 1580. Ben Selvin, 1/15/31, Columbia 2381-D, Regal G-20963.

No Rose on copyright:

He's not worth your tears; words by Mort Dixon, melody by Harry Warren. © 1 c. Apr. 19, 1930; E unp. 20562; Remick music corp., New York.

But he got in later:

He's not worth your tears; lyric by Mort Dixon and Billy Rose, music by Harry Warren. © Nov. 14, 1930; 2 c. Nov. 19; E pub. 19253; Remick music corp., New York.

And all three names are on all three records

He's So Unusual (Al Sherman–

Al Lewis–Abner Silver)
Back Bay Ramblers 1279

Rec. Annette Hanshaw, 10/28/29, Harmony 104-H. Hal Kemp, 10/30/29, OKeh 41326; Parlophone R-557, A-2915, A-89298. Fred Rich aho, 11/15/29, Columbia 2043-D, A-8308; Regal MR-14.

Confirmed by 1/9/29 copyright reg.

He's the Different Type of Guy

(Gideon Joseph Honoré)
Chicago Rhythm 1059
Les Red Hot Reedwarmers 1425

1425 had had "He's a Different...

Rec. Jimmie Noone as *the*, 1/15/36, Parlophone R-2303, PZ-11115; Decca 18439, 60379, M30859; Odeon 286228, OR-2303. Gideon Honore was pianist on the date.

No copyright 1935-37. Brian Wright has it indexed in detail in his collection, confirms *the* and composer for the Decca 18439 disc.

LC SONIC confirms *the* on the Parlophone R-2303 and Decca 18439, confirms Honore on Decca; no composer credit on Parlophone.

And here's the copyright, WITH an accent: He's the different type of guy; w and melody. © 1 c. Jan. 13, 1934; E unp. 81941; Gideon Joseph Honoré. [has accent in index listing too]

He's the Last Word (Walter Donaldson–Gus Kahn)

Chicago Rhythm 1026
Marty Grosz/Keepers of the Flame 1158

Rusty Taylor's New Jazz Review 1186
Neely's Royal Society Jazz Orch 1250
Confirmed 1/18/27 copyright reg.; w. Kahn, m. Donaldson.

Hesitating Blues, The (W. C. Handy)

[same melody as **Hesitation Blues (Oh! Baby, Must I Hesitate)**, by Billy Smythe–Scott Middleton, published at same time]
Magnolia JB 1016
Ray Skjelbred 1124
Gauthé–Marquet Clarinet Serenaders 1216
Down Home JB 1264
Yerba Buena Stompers 1381

<2--[1016 & 1216 were Hesitating by Handy; 1124 was Hesitation by Smythe-Middleton-Handy]

Baker: This begs for explanation. Kinkle has both titles, but no author poop. See Skjelbred's notes to 1124. Blue cat lists both under "Hesitating Blues, The (Hesitation Blues)."

Robinson: "The Hesitating Blues" - my 1915 piano score is titled this way, with "words & music by W. C. Handy."

Rhodes: "The Hesitating Blues," words & music by W. C. Handy, (c) 1915 Pace & Handy (ASM has this). The same melody in a slightly different arrangement was published about the same time by Smythe & Middleton of Louisville as "Hesitation Blues" or "Must I Hesitate?"

[ASM has "Hesitation Blues (Oh! Baby, Must I Hesitate)", Scott Middleton & Billy Smythe, pub. Billy Smith 1915, probably the one Robby's describing; AND "Hesitation Blues (Oh! Baby, Must I Hesitate?"; by Billy Smith-Scott Middleton & Art Gillham; 1926, Jack Mills; which may be a later reissue of the one Robby describes -- DB]. "Neither song was stolen from the other, but the basis of [Handy's version] was played and sung to Handy by a wandering musician who said he had it from a hymn (yet unidentified)" -- quote from Blues: An Anthology, ed. by Handy. Thus it could indeed be also credited to Smythe & Middleton, but not Smythe-Middleton-Handy. Baker: Saunders's sheet music agrees. --2>

2013 review: Copyrights?

Hesitating (The) blues; words and music by W. C. Handy, of U.S. Memphis, Pace & Handy music co. © May 5, 1915; 2 c. June 30, 1915; E 365270; William C. Handy, Memphis, Tenn.

The very next day:

Hesitation blues; or, Oh ! baby, must I hesitate, words and music by Scott Middleton and Billy Smythe, of U.S. © May 5, 1915; 2 c. May 6, 1915; E 362252; Billy Smythe music co., inc., Louisville, Ky.

Then later

Hesitation blues; one-step by Billy Smythe, of U.S. © Aug. 28, 1915; 2 c. Sept. 2, 1915; E 370180; Billy Smythe music co., inc., Louisville, Ky.

(Couldn't find the last one in 1926-27)

Well, with only one day's difference in their copyright dates, it's hard to state for sure that Smythe & Middleton *stole* it from Handy, if Handy thought they'd done so, he'd have sued their socks off, wouldn't he? Sounds like that wandering musician wandered past Smythe & Middleton as well as Handy and that they independently came up with the tune.

And Handy himself concedes that they came up with it independently from him.

Well, it seems unfair to give it all to Handy and shut Smythe & Middleton out entirely, thus the awkward formulation above.

Hey! Hey! And Hee! Hee! (I'm

Charleston Crazy) (R. Arthur Booker–

Charles A. Matson–Irving Mills)

Neville Dickie 1324

ASM, 1924, Jack Mills. "and" is lower-cased on (c) page, but that looks silly, since it follows a strong punctuation mark.

Hiawatha (A Summer Idyl)

(Neil Morét*) [also published in song version with lyrics by James O'Dea]

Black Eagle JB 1091
John Gill's Dixieland Serenaders 1321
New Century Ragtime Orchestra 1385
River Raisin Ragtime Revue 1417

<2-- LP had Hiawatha by Daniels-O'Dea.

Saunders: "Hiawatha (A Summer Idyl) - Neil Moret, 1902. This is the way the sheet music was published. O'Dea was noted for writing words in Ann Charters's Ragtime Songbook. -- 2>

Aha, and wait a minute: ASM has the one that Vince describes:

Hiawatha (A Summer Idyl) by Neil Moret (subtitle is on both cover and copyright page).

Info at bottom of (c) page is

(c) 1901 Daniels & Russell

(c) transferred Nov 29, 1902, to Whitney-

Warner Publishing Co., Detroit and it is

published by Whitney-Warner.

There are no lyrics, BUT across the bottom of the cover is

"HIAWATHA" VOCAL 60¢ - A ROMANTIC LOVE SONG.

And ASM has "Hiawatha (His Song to Minnehaha)" (subtitle on copyright page but not cover; the "subtitle" on cover is simply SONG); w/ James O'Dea/m. Moret; 1903, Whitney-Warner. It has a picture of a/the vocalist who performed it, Amelia Stone.

I guess we must accept that the "song version" plug at the bottom of the 1902 sheet means that the instrumental/song versions were concurrent, thus we keep O'Dea in the credits, in spite of the 1902/1903 difference between the sheets. And the photo on the 1903 sheet could mean that it's a reissue to

plug the singer that made it a hit, something that happened all the time in those days.

Hickory Smoked Rag

(Trebor Tichenor)

St. Louis Ragtimers 1267

Tichenor is pianist with the Ragtimers, so they should know.

High and Dry (Hoagy Carmichael)

Keith Nichols Cotton Club Gang 1242

Confirmed by 2/18/30 copyright reg.

High Brown (James P. Johnson)

Keith Nichols Cotton Club Orchestra 1320

Confirmed 9/10/34 copyright reg. Found published sheet music for sale ("excellent condition") for \$300. Whew.

High Fever (Joe Sanders--

Charlie Harrison)

Henry's Bootblacks 1149

1149 has just Joe Sanders.

ASM, 1926, Ted Browne; w. Charlie Harrison/m. Joe Sanders. Has two copies, one with photo of Scheuerman's Colorado Orchestra, another with Irving Aaronson & His Commanders -- so where's Coon-Sanders?

But copyright is just Sanders:

High fever; fox trot, by Joe Sanders, arr. by Chas. L. Cook; orch. 4to. © Aug. 5, 1926; 2 c. Aug. 30; E 645131; Ted Browne music co., inc., Chicago.

Harrison was cocreator of Here Comes the Hot Tamale Man with Cook, so there's a connection.

Rec.

Cookie's Gingersnaps, 6/22/26, OKeh 8369.

Label credit is Sanders.

Cook Dreamland Orch, 7/10/26, Columbia 813-D, 4338. Columbia 813-D credit is Sanders.

Sam Lanin, 8/20/26, Cameo 996. Label credit (LCSO) Joe Sanders.

Fess Williams Royal Flush Orch, 11/18/26, Vocalion 1058, 15942.

Coon-Sanders, 12/8/26, Victor 20461. Label credit is Charlie Harrison-Joe Sanders!

Obviously, it started as Joe Sanders alone, but by the time Coon-Sanders recorded and it was published in sheet form, it had picked up lyrics by Charlie Harrison.

High Jinks (Con Conrad--Jay Whidden)

Chrysanthemum Ragtime Band 1123

ASM, 1910, Leo Feist, by Whidden & Conrad--no first names. Copyright reads the same way. British site has bio of Whidden, calls him American bandleader who was a big hit in England. Real name James, but went by Jay.

As a self taught violinist attuned to improvisation it's not surprising that he became enamoured of ragtime which became the rage in America in the first

decade of the twentieth century. At this time he struck up a close and lasting friendship with composer/lyricist to be Con Conrad, born Conrad K. Dober, on 18 June 1891 in New York.

High Society (Porter Steele)

Ray Smith	1012
Louisiana Repertory Jazz Ensemble	1055
Hal Smith's Creole Sunshine Orch	1078
Orpheon Celesta	1083
Pam Pameijer - Duet /Trio/Quartet	1134
Humphrey Lyttelton & His Band	1160
Paris Washboard	1182
Swedish Jazz Kings	1188
Louisiana Repertory Jazz Ensemble	1197
Black Eagle JB	1224
Yerba Buena Stompers	1381
Paul Asaro & Neville Dickie	1404

<3--Erwin Elvers of Luetjensee, Germany: "ASCAP says Walter Melrose is also one of the writers.. I think he wrote the never heard lyrics."

Following are notes I wrote in working on the first edition:

You want other variations? [We had an Armand Piron, and a Piron-Clarence Williams in original list.] I've also got Alphonse Picou (on an East German anthology), Steele-Melrose (High Society JB of Poland on anthology, also Bunny Berigan orchestra). Overall, Porter Steele is most common, but not by much.

Don Rouse: "Porter Steele is the composer. See Tony Hager's original Old Rags notes which trace the history of composer credits on this one." Hager's notes:

Porter Steele, 1901. ... It was published in 1901 by Ruby Brooks and E. J. Denton, important banjoists of the 1890s. They had an orchestration made by Robert Recker, a violinist who led the pit band at The London Theatre in New York City.

Recker faithfully transcribed "High Society" for orchestra, but also invented a brilliant piccolo counterpart to the Trio. His orchestration seems to have been popularized in New Orleans by John Robichaux's Orchestra. Because of transposition problems, Robichaux later assigned the piccolo counterpart to the clarinet and it became a standard solo which is played pretty much the same even today....

Although "High Society" ultimately came to be played all over the world, Steele never listed it among his compositions and even neglected to renew the copyright in 1929. By some adroit footwork two years later, Melrose Brothers of Chicago managed to copyright a garbled version which must have baffled any musician familiar with the number.

And here's that original copyright:

High society; march and two-step, by Porter Steele, for piano. Copyright by Elmer J.

Denton, New York, N. Y. Class C, XXc, no. 6167, Apr. 23, 1901; 2 copies rec'd Apr. 8, 1901.

And ASM has a later reissue (1949) of that version. The original copyright is 1931 Melrose Music, and the credits are Porter Steele & Walter Melrose.

Lissauer credits just Porter Steele, then mentions, "There have been numerous lyrics written to the music that is in the public domain."

Let's stay with what we have.}--3>

And here's the copyright in which Melrose jams his foot in the door:

High society; by Porter Steele, 32 bars of new melody, strains A and B, by Walter Melrose, arr. by Fud Livingston; orch. pts., with solo arr. for saxophone by Frank Trumbauer, for clarinet by Benny Goodman and for cornet by Louis Armstrong. 4to. © Dec. 5, 1931; 2 c. Dec. 21; E pub. 27266; Melrose bros. music co., inc., Chicago.

10/15/02: Audrey came up with copy of a 1933 "High Society," music by Piron, words by Clarence Williams, pub. by Williams. Cover says "featured by Boxwell Sisters." This must be a different tune.

Higher Ground (Johnson Oatman, Jr.--

Charles H. Gabriel)

Grand Dominion JB 1291

Baptist hymn according to notes. Yep, found sheet at hymnary.org, w. Oatman, m. Gabriel. According to Imgemar Wagerman's Jazz at Vespers, written in 1898. Sure enough, here's the copyright:

Higher ground. Words by Johnson Oatman, jr. Music by Chas. H. Gabriel, [n.i.] Copyright by J. Howard Entwisle, Philadelphia. 1898. no. 25233, Apr. 21. 2 copies rec'd May 4, 1898.

Wagerman shows alt. title of "I'm Pressing On," which comes from the lyric "I'm pressing on the upward way" that is commonly mentioned with the title.

Hij Wel (Wim Poppink)

Minerva JB

1117

Minerva from Netherlands; Poppink was reed man with famous De Ramblers band in Holland; wrote this in 1947.

Hilarity March (Frank Johnson)

Steve Waddell's Creole Bells

1301

ASM has a Hilarity March by Jos. H. Barrett, 1901, Barrett. But this one is 1950; australianjazzconvention.org.au confirms that Johnson won the 1950 original tune competition with this one.

Hilarity Rag (James Scott)

Down Home JB

1316

Heliotrope Ragtime Orchestra

1427

Confirmed by 1910 sheet music.

Hindustan (Harold Weeks–
Oliver G. Wallace)
New Orleans Ragtime Orchestra 1213
ASM, 1918, Forster.

[**His Eye Is on the Sparrow**. Not in SOS cat
as of this writing 10/26/01, but I happened to
run across it in LC reading room.

The sheet music is a little ambiguous, reading
HIS EYE IS ON THE SPARROW (centered, of
course)

Against the left margin is Mrs. C. D. Martin.

Opposite this justified right is

Chas. H. Gabriel
Arr. Griffith J. Jones

The cy card in LC says, "see under Chas. M.
Alexander." Claimant card from Alexander
says "w/m Charles H. Gabriel. 7/3/05."

12/28/03 followup: Story in today's WashPost
says, "The words, by Civilla D. Martin...." Aha,
web searches prove beyond a doubt that
Civilla Durfee Martin wrote the words, Charles
Hutchinson Gabriel the music.]

Hittin' the Bottle (Harold Arlen–
Ted Koehler)
Hotel Edison Roof Orchestra 1169
Confirmed by 7/14/30 copyright reg.; from Earl
Carroll Vanities, 8th, ed.; w. TK/m. HA.

Hobby-Horse Parade, The (Cliff Hess)
Alex Hassan 1322
1322 said Hobby Horse Parade, but copyright
and Alex's actual sheet music say it's "The
Hobby-Horse Parade."

Hobo, You Can't Ride This Train
(Louis Armstrong)
Des Plantes' Washboard Wizards 1290
1290 had exclamation point, credited
Armstrong and Onah Spencer.

Rec. Armstrong aho 12/8/32, Victor 24200,
Bluebird B-6501, Montgomery Ward M5041,
HMV B-6315. Rust doesn't show the !

Copyright doesn't square with 1290:
Hobo, you can't ride this train; w and m
Louis Armstrong, song version cho. rev.
Clarence Gaskill; with ukulele arr. © Apr. 13,
1933; E pub. 35840; Shapiro, Bernstein &
co., inc.

Well, the Victor 24200 label says just
Armstrong. Ditto Bluebird. And neither label
had an exclamation mark. In fact, I find that
Onah Spencer was a journalist specializing in
jazz around 1940, writing for the WPA Federal
Writers' Project, but I can't find any evidence
that he ever composed anything.

Des Plantes reports that he either took it off an
LP reissue or Erdos did.

At LC 1/14 found sheet pub. Shapiro,
Bernstein, 1933, no !, Armstrong only.

Hobo's Prayer, The (Boyd Senter–
Walter Hirsch)
State Street Aces 1011

A big bunch of recordings in Rust in early 1926,
some with *The*, some without. Copyright is
Hobo's (The) prayer; lyric by Walter Hirsch.
m by Boyd Senter. © Jan. 15, 1926: 2 c.
Mar. 2; E 634858; Melrose bros. music co.,
inc., Chicago.

Hobson Street Blues (Bob Zurke)
John Gill 1066
Confirmed by 1940 sheet music.

Hold Me (Little Jack Little–Dave
Oppenheim–Ira Schuster)
Barbara Lashley & Ray Skjelbred 1152
Confirmed by 1/18/33 copyright reg.

Hold My Hand (Fats Waller–
J. C. Johnson)
Paris Washboard 1280
Rec. Fats 4/12/38, Victor 26045; HMV EA-
2296, JO-89 et al.

Confirmed by 5/20/38 copyright reg., w.
Johnson, m. Waller.

Hold Up Rag, The (Egbert Van Alstyne–
Edward Madden)
Waldo's Ragtime Orchestra 1069
ASM, 1912, Jerome Remick; w. EM/m. EVA)

Holding My Savior's Hand
(Yolanda Reed–Robert Anderson)
New Orleans Rascals 1113
Grand Dominion JB 1291
{ <4-- This new version (Holding sted Holdin'
and authors sted trad) added by Erdos in note
2/3/95. "Authority: Jim Riley, Library of
Congress. --4>
2013 confirmed at a few gospel music sites.

Hole in the Wall (Shelton Brooks)
Jazz Classics 1061
<3--LP says Clarence Williams.

Erwin Elvers of Luetjensee, Germany:
"was recorded by Clarence Williams in 1928,
but he was not the composer. The composer
is Shelton Brooks, copyright November 30,
1928 (Clarence Williams Discography by Tom
Lord).

Steve Abrams: By Shelton Brooks. Published
by Clarence Williams; often Clarence added
his name to tunes he bought.

Saunders confirms
--3>

2013 review: Actually copyrighted with a *The*:
Hole (The) in the wall; words and music by
Shelton Brooks. [Words and melody only] ©

1 c. Nov. 30, 1928; E—Unp. 1905; Clarence
Williams music pub. co., inc., Chicago.

Rec. Sara Martin, w/Cl. Williams aho, 11/28,
QRS R-7035. NO *The* on the record label.

And note that Red Norvo wrote and recorded
a tune of the same title in 1933.

Hollywood Shuffle (Richard M. Jones)
New Jazz Wizards 1244
Rec. Jones 6/13/27, Victor 20812. Confirmed
by 6/20/27 copyright reg.

Hollywood Stars (Lothar Perl)
Alex Hassan 1322
Confirmed 8/12/32 copyright reg.

Holy Moses (C. Seymour*)
David Thomas Roberts 1021
<3--Extensively researched cover story of May
1991 *Rag Times* by Dick Zimmerman claims
unequivocally that Cy Seymour is pseudonym
for William C. Polla, who also wrote as W. C.
Powell (we have him here twice under that
pseudonym). "Holy Moses" is cited
specifically.--3>

Confirmed 1906 sheet music: Cy Seymour on
cover, just C. on copyright page. And note
that this was published by Arnett-Delonais of
Chicago; all the rests of the Seymour pieces
were published by Albright.

BUT as of 3/21/14 am rejecting Cy as an
aberration of this particular cover art. See
extended notes at Panama Rag.

Home Again Blues (Irving Berlin–
Harry Akst)
John Gill's Original Sunset Five 1094
Bob Pilsbury with Friends 1265
John Gill's Dixieland Serenaders 1295
Neville Dickie 1423
ASM, 1921, Irving Berlin.

Home in Pasadena (Harry Warren–
Grant Clarke–Edgar Leslie)
Thompson, Smith & DeVore 1116
Manhattan Ragtime Orchestra 1419
<Clarke & Leslie added 2/10/11 as per 1419
and my finding the cover online.

And ASM has it: 1923, Clarke & Leslie; w.
Clarke-Leslie/m. Warren.

Home No More (Dick Sudhalter)
Classic Jazz Quartet 1125
Sudhalter was on the record.

Homesick (Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Ernie Carson & the Castle JB 1283
Confirmed 8/10/22 copyright reg.

Homesickness Blues (Cliff Hess)
John Gill's Dixieland Serenaders 1321

ASM, 1916, Waterson, Berlin & Snyder.
Actually Home Sickness Blues on cover, but
Homesickness Blues on (c).

Honey Bunch (Cliff Friend)
Back Bay Ramblers 1279

Rec. Fletcher Henderson (as Honeybunch),
3/26/26, Gennett 3286, Champion 15088,
Vocalion X-9826. Gilt-Edged Four in London
(as Honey Bunch), 5/20/26, Columbia 4002.

Hassan sheet music shows it as two words, as
does 3/10/26 copyright reg.

Honey Hush (Fats Waller–Ed Kirkeby)
Neville Dickie 1052
Neville Dickie & Louis Mazetier 1302
Paris Washboard 1359

<2--Kirkeby as co-composer or lyricist came
from Mike Montgomery via the Biograph piano
roll reissue (BLP 1015Q) --2>

2013 review: We can do better than an LP
reissue of a piano roll, can't we? Rec. Waller
Rhythm, vcl by Fats, 6/28/39, Bluebird B-
10346; Montgomery Ward M-8394; HMV B-
10191 et al.

Oddly, copyright reg. is indeed w. Kirkeby, m.
Waller, 7/18/39; but a piano roll recording
would have been a long time before that,
wouldn't it? LC SONIC also reports both
names on Bluebird label.

Honey Moon Rag (James Scott)
Elite Syncopators 1358

Confirmed by 1926 sheet music, pub. Stark.
Beware there was a Honeymoon Rag by
Lawrence B. O'Connor in 1910, and another
by Abe Olman in 1908.

Honey Rag (Egbert Van Alstyne)
Neville Dickie 1096
Confirmed 1909 sheet music, pub. Jerome
Remick.

Honey, When It's Sunny (Charlotte
Blake–Arthur Gillespie–Collin Davis)
River Raisin Ragtime Revue 1417

No comma on CD, but 1909 copyright has
comma, and sheet music (pub. Jerome
Remick) has no comma on cover but comma
on copyright page.

Honey Where You Been So Long?
(Tom Delaney)
Golden Eagle JB 1080

LP had the logical comma after Honey.
Rec. Ma Rainey, 3/24, Paramount 12200, Jazz
Collector (UK) L-82. (no comma or Q mark in
Rust)

Copyright was in 1921:

Honey where you been so long; words and
melody by T. Delaney [of U.S.], arr. by Eddie
Heyword [of U.S.;] 1st violin acc. © 1 c.

Sept. 26, 1921; E 519484; Tom Delaney,
Baltimore.

Paramount label is clear: no comma, yes
question mark by Tom Delaney.

Honeymoon Rag (Abe Olman)
Down Home JB 1316

Confirmed by sheet music, pub. 1908 by W. B.
Morrison, Indianapolis.

Honeysuckle Rose (Fats Waller–
Andy Razaf)
Keith Nichols 1159
James Dapogny & Butch Thompson 1183
ASM, 1929, Santly Bros.; w. AR/m. FW.

**Honky-Tonk (A Rhythmical
Absurdity)** (Billy Mayerl)
Tony Caramia 1313

Billy Mayerl Society discography says
Piano Solo
Petty France, London, 11 October 1928
WA 7968-2 Honky Tonk, A Rhythmical
Absurdity (Billy Mayerl) Col 5154
Oops found the cover. Honky-Tonk big at top,
then large drawing of guy whacking away on
piano. Two lines at bottom

A Rhythmical Absurdity for the Piano By Billy Mayerl

I would not call it a subtitle. But Alex says yes
to hyphen, yes to subtitle.

Honolulu Rag, The (Egbert Van
Alstyne–Harry Williams)
Red Wing Blackbirds 1018
Chrysanthemum Ragtime Band 1123
Heliotrope Ragtime Orchestra 1411

We had Honolulu, which is what's on the
cover, but the copyright page is Honolulu Rag,
and that's how it's spelled in the lyrics; it's a
relatively common variation on Honolulu, so
we must presume it's not just a typo. ASM,
1910, Jerome Remick; w. HW/m. EVA.

Honolulu Blues (Nat Goldstein–
Maurice J. Gungsky)
Red Roseland Cornpickers 1102

2013 review: This makes no sense. LP credit
was just Goldstein--from 1927 Red Nichols
recording, said the notes. But clear back at
the 3rd edition in 1993 I changed it to Lew
Gold–Sidney Caine–Eli Dawson with no
explanation. All I had was a parenthetical
comment about a different song with same
title:

Also a Honolulu Blues by w. Grant Clarke/m.
Jimmy V. Monaco, 1916, Leo Feist (ASM)

So what was I thinking of? Starting over . . .

Rec.
Russo & Fiorito's Oriole Orch, 1/23, Brunswick
2398. Aha: label credit is Gungsky-Goldstein!

Miff Mole's Little Molers (incl. Red Nichols),
9/1/27, OKeh 40984, Brunswick 8243 et al.
OKeh credit is Goldstein.

Jack Pettis (as New Orleans Black Birds),
11/6/28, Victor V-38026, Bluebird B-7881.
Victor V-38026 credits M. J. Gungsky-Nat
Goldstein, and Victor Project entry expands
it to Maurice J. Gungsky & Nat Goldstein.
Red Nichols, 9/16/31, Brunswick 6198, 1233,
A-9170. The 6198 and 1233 (UK) labels
both say Gungsky-Goldstein.

AND here's the copyright:
Honolulu blues; words by Maurice J.
Gungsky, music by Nat Goldstein [of U.S.] ©
Sept. 1, 1922; 2 c. Sept. 19, 1922; E
548083; Nat Goldstein music pub. co., San
Francisco.

Next question is where the hell I got Gold-
Caine-Dawson. Maybe here: RHJA reports
that Jack Chapman's Drake Hotel Orchestra
recorded that title in 1923 on Victor 19237 with
credits Lew Gold-Sidney Caine-E. Dawson.
AND Online 78 says the same thing. BUT
that's a mistake--that label says Nat Goldstein.

I can't find any other evidence linking those
three guys to that title, so I must presume I got
it from one or both of those sources 20 years
ago. And it's been sitting here ever since, a
monumental blunder.

Mea culpa, mea maxima culpa.

Honourable Hazard (Chris Herrmann)
Bruno's Salon Band 1251
Herrmann was clarinetist/leader of the band.

Hooking Cow Blues
(Douglass Williams)
Down Home JB 1300

<4--Odd composer spelling confirmed by
Baker's sheet music--4>

ASM has it too; it's Douglas on the cover, but
Douglass on (c) page.

Hoola Boola Dance (Shelton Brooks)
Des Plantes' Washboard Wizards 1409
Rec. Perry Bradford's Jazz Phools, 2/24,
Paramount 20309, Claxtonola 40309,
Harmograph 912, Puritan 11309.

Not in copyright books 1923-25. Couldn't find
label, but LC SONIC for Paramount 20309
confirms our title & composer.

Hoosier Sweetheart (Joe Goodwin–
Paul Ash–Billy Baskette)
Kustbandet 1294

Rec. Goldkette, 1/31/27, Victor 20471, HMV
EA-157 et al. Confirmed 1/26/27 copyright
reg., w/m all three.

Hop Head (Duke Ellington)
Charleston Chasers 1287
Kustbandet 1294

Rec. Ellington 3/22/27, Columbia 953-D, 4420; Parlophone R-2202 et al.

Confirmed 7/12/27 copyright reg.

6/19/17 addendum: ACTUALLY, both Columbia & Parlophone labels credit Ellington-Hardwick, but cy doesn't nor does Ellington bio. Maybe it migrated over from Down in Our Alley Blues, recorded at same session and issued on Columbia 1076-D.

Hop Off (Clarence Williams)
Red Roseland Cornpickers 1153
Keith Nichols Cotton Club Orchestra 1275
<2--[1153 just had "Williams." Our notes unclear--first Clarence Williams-Fats Waller via Lord's book, but then Joe Jordan also added, possibly via Lord's book] --2>

2013 review: Rec.
Fletcher Henderson (as Louisiana Stompers), 9-10/27, Paramount 12550. Label says by Joe Jordan!
FH aho, 9/14/27, Columbia 35670, BF-563; Parlophone R-2783, A-7397, PZ-11134. Columbia 35670 says Williams-Waller--and notes that this take was unissued in 1927. Parlophone R-2783 also W-W, as well as Australian Parlophone A-7397 (issued mid-40s).
FH aho, 9/14/28, Brunswick 4119, 1004, A-8044, A-500389. 4119 label says Waller.

Well, copyright is
Hop off; by Clarence Williams: pf. © Jan. 23, 1928; 2 c. Feb. 17; E 686068; Clarence Williams music pub. co., inc., New York.
Looked for later registrations adding other names, which does happen, through 1930 with no luck.

Two of my Henderson reissues say just Williams; third says just Waller. Grrrr!

And for what it's worth, the big multivolume reissue of Fletcher Henderson recordings put out by Columbia in 1961 credits Fats Waller-Spencer Williams for the 11/4/27 recording, didn't even include the other two. [But I may have gotten this wrong (I had found a detailed description of it online): Haesler has it, says the only credit for Hop Off is "(Williams)." But he also found an online reference to it that credits Waller-Williams-Williams.

Haesler reports:
This copyright is not shown in Tom Lord's 'Clarence Williams' book in Chapter 17C: CWMPC Compositions Recorded By Other Artists, compiled from "a few miscellaneous sources."

However, the title only is listed in Chapter 17D: Compositions by Clarence Williams, Owned By CWMPC.

But is not under Thomas 'Fats' Waller in Chapter 17E: Selected list of Composers And Compositions Of CWMPC.

Bill also notes that the Songwriters Hall of Fame listing for C. Williams includes Hop Off, but the one for S. Williams doesn't, nor the one for Waller.

5/14 Vince Giordano saves the day by sending the published arrangement--probably the only published form of this tune. By Clarence Williams, arr. Joe Jordan, pub. by CWMPC, 1928.

Hop-Scotch (George L. Cobb)
George Foley 1088
LP had Hop Scotch
Brier says never published as single sheet, only in *Melody* magazine. And has hyphen, which agrees with most of the refs to it on the web.

[Alphabetization here (and some other places) is arbitrary: If you think of the title as two words, in spite of the hyphen, you alphabetize it as "Hop Scotch, thus putting it ahead of Hopfrog and Hoppin'.]

Hopfrog (Humphrey Lyttelton)
Creole JB 1051
Humphrey Lyttelton & His Band 1160
Black Eagle JB 1346
Pam Pameijer's New Jazz Wizards 1432

Rec. by Lyttelton 4/26/50, Parlophone R3286, label confirms Lyttelton.

Hoppin' Mad (Humphrey Lyttelton)
Pam Pameijer's New Jazz Wizards 1432
Rec. Lyttelton 9/25/51, Parlophone R3460, label confirms Lyttelton.

Hors d'Oeuvre (Dave Comer)
Marty Grosz's Orphan Newsboys 1225
CD was Hors d'Oeuvres.

Rec. Ambrose, London, 1/4/35, Decca F-5375, F-7204; Brunswick A-9724 et al. Comer & Blanche, London, 4/15, Regal G-6936. Murray's Ragtime Trio, Hayes, Middlesex, 4/8/15, HMV C-399. And six of my other recordings of this tune show Comer--amazing in their unanimity.

But oops, the copyright is singular:
Hors d'oeuvre; fox trot by David Comer, of England; piano. © Apr. 21, 1915; 1 c. Apr. 23, 1915; E 351836; B, Feldman & Co., London.

And well, well, well: In yahoo chat group on non-U.S. ragtime composers, we find:

Hors d'oeuvre (fox trot)
David Comer
London; B. Feldman & Co., 1915
[I have a photocopy of the original 1915 sheet music I could scan]

Many online refs to the Ambrose recording have it in the singular. Likewise refs. to Comer & Blanche recording. And Murray. AND I

have recordings of it in singular by Dick Zimmerman, Lou Busch, and Brit. Geoff Love. Obviously Comer wrote it singular and it's been changed to plural inadvertently by people (i.e., nearly all of us) who never see the expression in the singular.

Further research: No! The final "plural" s is an English bastardization to begin with. From Wikipedia entry on the term:

The French (singular and plural) is hors d'oeuvre; in English, the œ ligature is usually replaced by the digraph oe with the plural often written as hors d'oeuvres and pronounced the same.

My God, the things you learn when you poke around!

Horse Feathers (Marvin Smolev--Cliff Jackson)
Keith Nichols Cotton Club Orchestra 1320
Red Rose Ragtime Band 1399

Rec. Cliff Jackson Krazy Kats, 1/30/30, Grey Gull/Globe 1839, Madison 5098, Radiex/Van Dyke 923, Van Dyke 81839. (Good God, talk about obscure!)

Not in copyright books 1929-32. But Haesler found all the labels (amazing), and all confirm Smolev-Jackson.

Horseshoe Rag (Julia Lee Niebergall)
Wally Rose 1057
ASM, 1911, J. H. Aufderheide; Horse Shoe on cover, but Horseshoe on (c). Also on 4/1/11 copyright reg.

Hot Aire (Elmer Schoebel)
New Century Ragtime Orchestra 1385
Les Rois du Fox-Trot 1407
Confirmed by 10/8/25 copyright reg.

Hot and Ready (Richard M. Jones?)
New Jazz Wizards 1244
Rec. Jones Jazz Wizards 10/28, Paramount 12705, 14001, Jazz Collector (UK) L-75, AF (Association Francaise...) A-050 .

No copyright 1927-29. Paramount 12705 label has no composer credit, nor do Paramount 20928 (not mentioned in Rust) or 14001, but all secondary sources say Jones. But, tellingly, neither of my Jones reissues has a composer credit. Nor does it make sense that Jones, both a composer and publisher, would fail to copyright one of his compositions.

Haesler notes:
The monograph "Richard M. Jones. Forgotten Man of Jazz" by Christopher Hillman and Roy Middleton (1997, Cygnet Productions) includes a list of the "known" compositions of Richard M Jones. Hot And Ready (and It's A Low Down Thing) are not mentioned.

Jones seems more and more questionable--at best might cite him as a "maybe" (?) composer. Can anybody tie him to this tune with a primary source?

5/21/14: temporary command decision: Jones with question mark.

Hot Cabbage (Homer Denney)
John Hancock 1025
Confirmed 7/21/08 copyright reg.

Hot Cinders (Joseph F. Lamb)
Bob Wright 1239
Matthew Davidson 1252

Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print.

And confirmed by 11/16/59 copyright reg.

Hot Coffee (Bennie Krueger--
Bartley Costello)
West End JB 1042
Rec. Five Musical Blackbirds, 3/26, Pathe
Aktuelle 36404, Perfect 14585. Also couple of
London bands.

Copyright is
Hot coffee ; fox trot, words by Bartley
Costello, music by Bennie Krueger, arr. by
Merle T. Kendrick. © Jan. 2, 1926; 2 c. Dec.
21, 1925; E 627852 Triangle music pub. co.,
inc., New York.

Costello (our old friend!) was on the record
label as well.

Hot Fingers (Joe Gold)
Tony Caramia 1209
Confirmed by 10/15/25 copyright reg.

Hot Hands (Charley Straight)
George Foley 1088
Down Home JB 1273

ASM, 1916, Jerome Remick.

Hot Heels (Jack Pettis--Al Goering--
Irving Mills)
Back Bay Ramblers 1355

Rec.
Dunk Rendleman & the Alabamians, 7/26/27,
Gennett 6233; Universal 40103; Silvertone
5052, 25052.

Jack Pettis, 6/20/28, Vocalion 15073.
Ed Lang aho 5/22/29, Okeh 8696, 41253;
Parlophone R-596, 22429 et al.

Irving Mills, 6/14/29, Cameo 9207, Lincoln
3234, Romeo 1009.

Confirmed by 4/16/29 copyright reg. There
was also a "Hot Heels" in 1927 by Lee David-
Billy Rose-Ballard Macdonald, which is what
Dunk Rendleman recorded.

Label of Okeh 8696 had only Pettis-Goering,
Romeo 1009 had all three. .

Hot-House Rag (Paul Pratt)
Wally Rose 1057
Yerba Buena Stompers 1418
Les Rois du Fox-Trot 1434

<4--my reset version of sheet music has
hyphen, but Blesh/Janis and Tichenor/Jasen
both spell it Hot House Rag. --4>

BUT ASM, 1914, Stark, is Hot-House on both
cover and (c) page.

[See note at Hop-Scotch. I'm choosing to
alphabetize this as two words.]

Hot Ivories (Ray Sinatra)
Tony Caramia 1209
Tony Caramia 1328

Confirmed 4/11/27 copyright reg.

Hot Lips (Henry Busse--Lou Davis--
Henry Lange)
John Gill's Dixieland Serenaders 1295
Bob Oliver's Hot Seven 1312
High Society JB 1396
Le Petit Jazzband 1403

<silly subtitle (He's Got Hot Lips When He
Plays) added by Erdos on 1403 -- can I find
the sheet music? Found it online at UCLA:
Cover has

When he Plays Jazz he's got —

HOT LIPS

(A Blues Fox Trot Song)

BUT it is not on the copyright page. Sorry,
Bob...

Leo Feist, 1922.

ASM has a slightly different version, also 1922
Leo Feist, with photo of Busse on cover (one
above had caricature of black trumpet player),
which has no supertitle on cover or (c).

Hot Lovin' [Loving]
(Charles Warfield)
Des Plantes' Washboard Wizards 1174
Baker--Baldwin Radiogram Wshbrds 1243
Paris Washboard 1293

1174 was Hot Lovin', 1243-1293 were Loving.

The only "Loving" in Rust says see "Hot
Lovin'." And we already have "Hot Lovin'"
above rec. by Ted des Plantes on 1174. My
notes there are . . .

Rec.
Barrel House Five Orch (w/CW on pno), 1/29,
QRS R-7059, Paramount 12851, Broadway
5058.

Cl. Williams aho, 10/31/30, Banner 32063;
Jewel 6164; Oriole 2164; Perfect 15403;
Romeo 1529.

Not in copyright books 1928-31. In fact,
Chas. Warfield's name doesn't appear *at all*
1928-31.

So we had only very thin evidence for "Hot
Lovin'," so how do we cope with "Loving"?
First, how did it get to be known by that title?

Here's how (and Rust missed it in index): A
month after CW aho record ed "Hot Lovin',"
CW Washboard Band recorded "Loving,"
11/11/30, Okeh 8842. Bill Haesler reports that
the Baker-Baldwin CD, for which he wrote the
liner notes, took its arrangement off this
record.

Label credits:

1. BH5 Hot Lovin': No composer credits on
any of the three labels.
2. CW aho Hot Lovin': Charles Warfield is
credited on the Perfect label.
3. CW wb band Loving: Warfield on the Okeh
label.

Next obvious question: Are they the same
tune? They seem alike to me, but I don't want
to trust myself.

Bill Haesler did his own research and listening.
He thinks they're the same; more importantly,
he reports that Clarence Williams expert Tom
Lord says the same thing in his Clarence
Williams book.

And keen-eared Robbie Rhodes confirms.
Obviously, we move this to "Hot Lovin'," since
that title came nearly two years before the
"Loving" variant.

Hot Mamma (Jelly James)
Des Plantes' Washboard Wizards 1290
CD was Hot Mama by Fess Williams.

Rec. Williams 4/18/30, Victor 22864, HMV B-
4898. No copyright entry 1929-31.

Wait a minute, the label on Victor 22864 says
Hot Mamma by Jelly James. AND David
"Jelly" James was Williams's trombonist on
the date. Victor Project confirms--but they're
reading off the same label rather than off their
ledgers. Found the HMV label too--it's the
same. Tellingly, there are several other Fess
Williams pieces copyrighted in 1930, but not
this one.

And here's the copyright:

Hot mamma; melody by Jelly James. © 1 c.
Dec. 24, 1931; E unp. 49732; Southern
music pub. co., inc., New York.

Hot Mustard (Fletcher Henderson)
Waldo's Gutbucket Syncopators 1036
Keith Nichols Cotton Club Orchestra 1275
Waldo's Jazz Entertainers 1377

ASM, 1939, Mills Music.

Hot Red (Ted des Plantes)

Des Plantes' Washboard Wizards 1409
Hot Strut [Fowler's Hot Strut]
(Lemuel Fowler)

Pam Pameijer's New Jazz Wizards 1395
According Rust, rec. Fowler 3/8/27 as Fowler's Hot Strut, but rejected. Then rec 7/5/27 as Hot Strut, Columbia 14230-D. Also, he recorded it on piano roll (QRS 4385) as Fowler's Hot Strut.

Copyright has the earlier name:

Fowler's hot strut ; by Lem Fowler pf. © 1 c. Apr. 13. 1927; E 661675; Edith Smith, New York.

And just Hot Strut is how the label reads.

CD had Lem Fowler, but he's on sheet music of "You've Got Ev'ry..." as Lemuel, so let's make him that here.

Hot-Tempered Blues (Charlie Johnson–Arthur D. Porter)

Keith Nichols Cotton Club Orchestra 1210
Rec. Johnson (as Hot-Tempered), 1/24/28, Victor 21247. No hyphen in copyright:
Hot tempered blues; melody by Charles Johnson and Arthur Porter. © 1 c. May 18, 1928; E 691703; United pub. co., New York.
BUT YES, hyphen on the record label.

Hot Things (Willie "The Lion" Smith)

Tom Roberts 1392
Hot things; melody Willie Smith, of U.S. © 1 c. Oct. 16, 1925; E 621713; Clarence Williams music pub. co., inc., New York.
When Eubie Blake wrote the same tune, he called it "Brittwood Rag."

Hot Time in the Old Town, A [There'll

Be a Hot Time in the Old Town Tonight] (Theodore A. Metz–Joe Hayden)

Ophelia Ragtime Orchestra 1108
St. Louis Ragtimers 1267
Down Home JB 1273

ASM, 1896, Willis Woodward, as "A Hot Time in the Old Town," m. Theo. A. Metz/w. Joe Hayden.

Also has 1897, same publisher, without lyrics or lyricist credit.

Hotter Than That (Lil Hardin)

Pierre Atlan's Piccadilly Revelers 1181
Bob Helm's JB 1310
Pam Pameijer's New Jazz Wizards 1363

Rec. Hot Five 12/13/27, OKeh 8535, Vocalion 3237, Parlophone R-2704 et many al.

Hotter than that; melody by Lil Hardin. © 1 c. May 10, 1928; E 690496; Consolidated music pub. house, Chicago.

John Gill reports 5/10/28 copyright deposit, showing Lil Hardin.

House of David Blues, The (Billy Meyers–Elmer Schoebel–Irving Mills)

Down Home JB 1264

Orig. Memphis Melody Boys, 5/30/23, Columbia A3923, Regal G8096.
Broadway Syncopators, 8/14/23, Vocalion 14670, Beltone 371, Guardsman 1425.
The Virginians, 9/6/23, Victor 19140, Zonophone 3629.

Synco JB, 9/14/23, Pathe Aktuelle 021075, Perfect 14178.

Orig. Memphis 5, 10/25/23, Banner 1282, Regal 9573, Apex 8132, Imperial 1249.
Greenwich Village Orch, 11/26/23, Paramount 20288, Claxtonola 40288, Harmograph 886, Pennington 1288.

Fletcher Henderson (as *The House...*), 7/17/31, Banner 32733; Domino 127; Melotone M-12216, Oriole 2677; Perfect 15753 et al.

Labels: First recording, Columbia A3923, no *The*. But of the 15 recordings I could find, 9 had *The*, 6 did not.

Copyright:

House of David blues; by Billy Meyers, Elmer Schoebel and Irving Mills of U.S.; melody with piano acc. © 1 c. June 26, 1923; E 563315; Jack Mills, inc., New York.

But then later the *The* was added:

House (The) of David blues; w and m Elmer Schoebel, Billy Meyers and Irving Mills, of U.S. © Aug. 23, 1923; 2 c. Sept. 4; E 570807; Jack Mills, inc., New York.

Obviously, it could go either way, but since the copyright was updated (evidently) for the express purpose of adding *The* to the title, we should as well.

House Rent Blues (The Stomp)

[Copyrighted and published as **The Stomp (House Rent Blues)** but recorded using the subtitle] (De Koven Thompson–Will H. Hendrickson)
Des Plantes' Washboard Wizards 1325
Le Petit Jazzband 1403

On both CDs as "House Rent Blues (The Stomp)" by Reginald DeKoven Thompson and Will H. Hendrickson.

Rec. Monette Moore, 10/24, Ajax 17064.
Bessie Smith, 7/23/24, Columbia 14032-D. Cl. Williams Blue 5, 11/14/23, OKeh 8171.
According to Rust, only the Williams record had (The Stomp) subtitle.

The OKeh 8171 label is indeed

HOUSE RENT BLUES

(The Stomp)
(De Koven Thompson)

Couldn't find any of the labels, but the usually reliable index at LC SONIC says composer Ted Wallace on Columbia, DeKoven Thompson on OKeh 8171 (and confirms the subtitle).

Ah, here it is:

Stomp (The); house rent blues, words by Will H. Hendrickson, music by De Koven Thompson iof U.S. © Feb. 15, 1923; 2 c. Feb. 19: E 560145 ; Ted Browne music co., Chicago.

Note that De Koven split in this entry, but I found many others, and it jumps around between solid and split. Same is true of other searches for his name.

And aha: Found the sheet in ASM. Both cover and copyright page show

"THE STOMP"

(HOUSE RENT BLUES)

And it's m. De Koven Thompson, w. Will H. Hendrickson. Ted Brown Music Co., 1923.

So this is a quandary: It was copyrighted and published as "The Stomp" with a subtitle, but the world, at least the jazz/blues world, knows it the other way around. OK, we'll keep it under House Rent, but with an explanation and a cross-ref from real title.

ALSO, the Reginald was a mistake from the start. In searching the copyright books for our guy, I learned that there was another very prolific composer in the same years named Reginald DeKoven.

Also, beware that Bessie Smith recorded a "House Rent Blues" written by Ted Wallace (Columbia 14032-D, 7/23/24; title copyrighted 8/29/24).

How Am I to Know? (Jack King–Dorothy Parker)

Ingham–Grosz Hot Cosmopolites 1323
Copyright 8/9/29, from film *Dynamite*, w. Parker, m. King but no question mark on copyright.

MTSU listing shows the ? as do all the other online indexes, and it's on the cover as well.

How Can You Face Me? (Fats Waller–Andy Razaf)

Butch Thompson/Berkeley Gang 1127
Neville Dickie 1176
Prague Jazzphonics 1236
Paris Washboard 1261
Neville Dickie 1397

Rec. Rhythm 9/28/34, Victor 24737, Bluebird
These and other labels at LC SONIC agree on title and composers. Actually found HMV J.F.14 release, has the ? and cites Waller–Razaf.

Copyright filed 2/8/32 by Joe Davis.

How Could I Be Blue?

(Dan Wilson–Andy Razaf)
James Dapogny & Butch Thompson 1183
Neville Dickie & Louis Mazetier 1302

Des Plantes' Washboard Wizards 1325
We had Daniel Wilson, but...
ASM, 1926, pub. by Clarence Williams. Dan Wilson & Andy Razaf. We also have Dan Wilson & Andy Razaf for "Mama Stayed Out the Whole Night Long," so he must be Dan here too. 1/2126 copyright reg. by CWMPCI and Harmony 206-H label by Blue Grass Footwarmers also confirm.

How High the Moon (Morgan Lewis–Nancy Hamilton)
Baker–Baldwin Radiogram Wshbrds 1243
Confirmed 1/30/40 copyright reg., w. Hamilton/m. Lewis, from *Two for the Show*.

How Long How Long Blues
(Leroy Carr)
Golden State JB 1006
Butch Thompson 1037
1006 was How Long, How Long Blues by LeRoy Carr 1037 was How Long Blues by Leroy.
<2--S&P say w. Ann Engberg, m. Leroy.>
<3--Lissauer says words & music by Leroy Carr.

Who's Ann Engberg?}
Don Rouse: The original 1928 Leroy Carr recording (Vocalion 1191) label just shows Carr as the composer

Frank Dutton: have always understood/assumed Leroy Carr only.

Bob: we must drop Ann Engberg, right?
Telcon 8/28: right.
--3>

2013 review: Rust lists it under "How Long, How Long Blues," has a zillion recordings, and notes, "There are several variations on this title." Also note that none of the Leroy Carr recordings are listed in Rust; I took them from Online 78. (In listing below, title characterization after performer name is from Rust; if it comes after record number, it's from the actual label.)

Daisy Martin, 8/1/21, OKeh 8009. (label "How Long? How Long? (Absent Blues)"; this evidently a different song--label says composer is ? Everett White)
Alberta Brown, 4/25/28, Columbia 14321-D. (label just "How Long," no credit)
Leroy Carr, 6/19/28, Banner 32557, Perfect 215, Vocalion 1191 (label is How Long - How Long Blues, by Carr); 12/19/28, Vocalion 1241 (label is 5 words, no comma, credit Carr); 12/20/28, Vocalion 1279 (label is 5 words, no comma)
Benson Orch (5 words, no comma), 8/31/28, OKeh 8612.
Sonny Porter, 10/5/28, Columbia 14366-D. (label "How Long — How Long Blues"; no credit)
Walter Barnes RoyalCreolians, 12/14/28, Brunswick 4187 (label 5 words, no comma, credit Carr)

Tampa Red's Hokum Jug Band (5 words, no comma), 1/16/29, Vocalion 1258.
Jed Davenport (5 words no comma), 9/19/29, Vocalion 1440, Supertone S-2229.
Red Nichols, 6/11/31, Brunswick 6160 (label 5 words, no comma, credit Carr), 01213, A-9117.
Boots & His Buddies (in two parts), pt 1 8/14/35, Bluebird B-6132; pt 2 2/25/36, Bluebird B-6301 (label How Long? - part 2, no credit).
Count Basie, 11/9/38, Decca 2355, Brunswick 02762 (label 3 words, credit ARMSTRONG!) et al.; again 6/24/39, Vocalion 5010 (label 3 words, credit Rushing-Basie!; again 7/24/42, Columbia 36710 (label 3 words, credit CARR).
Peter Johnson (as How Long, How Long), 4/16/39, Solo Art 12004, Circle J-1049.
Jimmy Yancey (3 words), 4/39, Riverside RLP-1062 (LP) et al.
Wingy Manone (3 words), 9/6/39, Bluebird B-10749.
Varsity Seven, 1/15/40, Varsity 8173 (label 5 words, comma, credit Carr-Williams), Elite 5032 (5 words, no comma, no credit) et al.

First recording 1921 (although that turned out to be another song), so I started looking for copyright reg. that year. Nothing 1921-24. Found "How Long Blues" by Ted Nixon in 1925. First Leroy Carr hit came in 1928:

(1928)
How long blues; words and music by Leroy Carr and J. M. Williams. [Words and melody only] © 1 c. Aug. 23, 1928; E 704111; State street music pub. co., Chicago.
(1929a)
How long, how long blues; no. 3, by Leroy Carr, music by Leroy Carr and J. M. Williams. [Words and melody only] © 1 c. Feb. 13, 1929 E unp. 3712; State street music pub. co., inc., Chicago.
(1929b)
How long how long blues; words and music by Leroy Carr. [Words and melody only] © 1 c. Aug. 1, 1929; E unp. 9438; State street music pub. co., inc., Chicago.

What are we to make of this? If the first 1929 entry was no. 3, where was no. 2? In 1929b, did Carr revise it and remove the notes that J. Mayo Williams had contributed? That's nutty.

(No further entries through 1935)

There's a Leroy Carr specialty site on the web at www.wirz.de/music/carrfrm.htm

SUMMARY:
Obviously, there's ammunition here for every conceivable permutation on the title, and for composer credit of Carr-Williams or just Carr.

But we do have evidence to push us gently (certainly not forcefully) toward **How Long How Long Blues** by Carr: (1) That was the

final copyrighted version, and (2) That was the version on two out of three of Carr's own recordings of it (at least the ones we can find labels for).

How Many Times? (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Confirmed by 5/20/26 copyright reg., but no question marks or exclamation points in copyright books. Couldn't find a copyright page, but cover and all the collection indexes have the ? HSM has the ?

How 'Ya Gonna Keep 'em Down on the Farm? (After They've Seen Paree) (Walter Donaldson–Sam M. Lewis–Joe Young)
Ingham–Grosz Hot Cosmopolites 1237
Down Home JB 1264

Aha! On the cover the question mark comes after "Paree" in the subtitle, but on the copyright page, it's the way we have it, after "Farm." w. SML-JY/m. WD, Waterson, Berlin & Snyder, 1919.

Howdy! (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

How'm I Gonna Do It (If I Don't Know What It Is That You Crave)
(Bob Helm–Weldon Kees)
Down Home JB 1217
Rec. by Helm's Riverside Roustabouts on 8 October 54 for issue on Riverside RLP 2510. [This LP issued in England on London H-APB 1039 in 1955.] A note on the DJML says that all the tracks on this LP were Helm compositions. Found the cover on eBay. Looks like might have been 10" LP, cover blurb says, "The San Francisco clarinet star plays his own jazz compositions with Everett Farey, cornet; Hank Ross, piano; Bob Thompson, washboard; Bill Stanley, bass.

Text notes that "Ev Farey wrote an eight-piece arrangement of the tune and recorded it with his Bay City Jazz Band for Good Time Jazz in 1956."

Amazingly, found a copyright reg.:
HOW'M I GONNA DO IT, IF I DON'T KNOW WHAT IT IS THAT YOU CRAVE; w & m Robert Helm & Weldon Kees (c) Contemporary Music, a division of Good Time Jazz Record Co., Inc. 1Aug56 EU448798.

Obviously, this copyright filed in conjunction with the 1956 version. I did not find anything in the 1955-56 books.

Huggin' and Chalkin' [A Huggin' and A Chalkin'] (Clancy Hayes–Kermit Goell)

Bob Schulz & His Frisco JB 1288
<4--Aha some more: Shapiro & Pollack: "Huggin' and Chalkin', also known as A-Huggin' and A-Chalkin'." Lissauer says the same thing, and mentions that the song was recorded by Hoagy Carmichael, among others. I never did like the **A-** a-hanging out there in front of an entry in the **H** section. I prefer to use **Huggin' and Chalkin'**. We could add [**A Huggin' and A-Chalkin'**] as alternative title if you want--I'm ambivalent.--4>

I have it by Tarnished Six as "A Huggin' and a Chalkin'"; by Bob Scobey (on reissue CD) as "Huggin' and a Chalkin'"; by Southern Comfort as "Huggin' and a-Chalkin'." Kinkle alphabetizes under A, calling it "A-Huggin' and a-Chalkin'" (date 1946).

Erdos: Lissauer is probably mistaken; Hoagy wrote and recorded his own similar song called "Huggin' and Chalkin'" (no A's). The Hayes-Goell song has the A's.

Baker: I find that very difficult to believe. Hoagy wouldn't have to plagiarize; and Hayes wouldn't dare plagiarize from somebody so well known.

Bruyninckx discography shows first recording by Clancy Hayes Dixieland Band, Chicago, 1960, for Audio Fidelity AFLP1937 as "Huggin' and Chalkin'."

Great Song Thesaurus: Huggin' and Chalkin', 1946, w/m Kermit Goell, Clarence Leonard Hayes.

Aha: Chris Tyle has the sheet music, reports that both the cover and copyright page show "Huggin' and Chalkin'." He agrees with my speculation that the lyrics, which do indeed read "a-huggin' and a-chalkin'," are responsible for the title confusion.

But certainly many *do* know it as "A-Huggin' and a-Chalkin'," and that title could/should be found under A rather than H (as Kinkle does), so we must have cross-ref from that title.

--later--

--oh, no--Erdos telcon 8/14 says that John Gill has the sheet, and it's "Huggin' and Chalkin'" on the cover but "A Huggin' And A Chalkin'" on copyright page. Johnny Mercer's picture on cover. Tex Wyndham has same sheet, copyrighted 1946, confirms this. 1946 is date given in all indexes.

But how could music being published for first time have picture of the person who was to make hit recording of it? Tyle reports that his music was dated 1941, which I discounted at the time--but maybe he's right!

8/17: And now, the Bamberger report: Your theory--that there were two versions of the same song--is indeed supported by copyright records. But you're not going to be happy about the punctuation on the cards....

On Aug. 31, 1946, Clarence Hayes and Kermit Goell copyrighted "Huggin' and chalkin'." [no capital "C"] Another card, dated Nov. 7, 1946, noting "additional lyrics and changes in music" from the previous filing, now records the song as titled "A huggin' and a chalkin'." [that's right--no hyphens!]

So here's the Baker theory as of Aug 17: Song originally published as "Huggin' and Chalkin'." Song recorded and was national hit by Carmichael/Mercer. Song republished with Mercer's picture on cover to take advantage of that hit recording. The "additional lyrics and changes in music" probably were done to make the new published version match the recorded version exactly.
--4>

8/22, Jim Riley quotes from *Who Wrote That Song?* by Dick Jacobs: Huggin' and Chalkin' (1946). Words & music by Clancy Hayes, Kermit Goell. Introduced by Clancy Hayes. Popularized by Hoagy Carmichael, No. 1 chart record. Cover record by Johnny Mercer.

Odd--if Hoagy had the No. 1 chart hit, why'd they put Mercer's picture on cover?

Hula Lou (see *New Orleans Hula*)

Hullabaloo (Robert Emmett Dolan--Walter O'Keefe)
Henry's Bootblacks 1149
<3--LP was Dolan-O'Keefe. First names?

Erwin Elvers: Robert Dolan, Walter O'Keefe (from ASCAP)
--3>

2013 Review: Rec University Orch (Sam Lanin), 7/14/30, Gennett 7257, Champion 16039, Silvertone 9744. McKinney's CP, 7/30/30, Victor 22511, HMV JF-24. And three Brit. recordings.

Oops, copyright is Hullabaloo; from Three flights up, lyric by Walter O'Keefe, music by Bobby Dolan; pf. and ukulele acc. © Apr. 19, 1930; 2 c. Apr. 21; E pub. 14946; M. Witmark & sons, New York.

Dolan could be a typo; he's in the same year's book for two other songs as Bobby *Dolan* and six more as R. E. Dolan.

He's definitely Dolan, but used several variations on music: Bobby, Robert, or--and far most often--Robert Emmett Dolan.

Hum and Strum (Do, Do, Do, That's What I Do) (Elmer Schoebel--

Billy Meyers)
Hot Antic JB 1058

A bonus for Bob Erdos, lover of silly subtitles: ASM, 1928, Forster, has subtitle on both cover and copyright page:

(Do, Do, Do, That's What I Do)

2/14/28 copyright reg. filed by Forster confirms w. Billy Meyers, m. Elmer Schoebel (which I failed to note above, probably because sheet didn't define them. And Columbia 1430-D label by Doc Cook treats title the same way and credits Meyers & Schoebel.

Hummer Rag, The (J. Rollie Bibb)

Elliott Adams 1299
Confirmed by Adams sheet music and 1917 copyright reg.

(I've Got the Words -- I've Got the Tune) Hummin' to Myself

(Sammy Fain--Herb Magidson--Monty Siegel)
Chicago Rhythm 1026

<3--LP last names only.

Frank Dutton of Malvern Link, England: "Al Siegel. 'Money' a nickname, perhaps? But AHA: Lissauer has "Hummin' to Myself (I've Got the Words -- I've Got the Tune). Music by Sammy Fain, lyrics by Herb Magidson & Monty Siegel."

There was an Al Siegel, who wrote "After You" and "Panamania" with Sam Coslow, both tunes in 1937 for movie musicals. But I'm ready to go with *Monty*. And let's keep the subtitle -- it's great!

OK - go with Lissauer

Oops: Tex sends sheet music showing that subtitle *precedes* the title. Mike Dutton, based on research by Dave Kerr citing 1932 stock arrangement showing same thing. We must go with that.
--3>

Other confirmations abound: 3/24/32 copyright reg. by De Sylva, Brown & Henderson, and record labels by Connie Boswell on Brunswick, Washboard Rhythm Boys on Victor, and Russ Carlson aho on Crown all have supertitle in parens in smaller type.

And for what it's worth, there was a "Hummin' to Myself" by Fred Hager & Justin Ring copyrighted 2/2/33.

Humoreske (Opus 101, No. 7)

(Antonín Dvořák)
San Francisco Starlight Orchestra 1271

He wrote a series of eight Humoreskes (usually spelled *Humoresque* in English), published as a set in 1894. No. 7 was to be the most famous of them.

Hundred Years from Today, A

(Joseph Young--Ned Washington--Victor Young)
Barbara Rosene & Her New Yorkers 1393
Confirmed by 11/6/33 copyright reg., w. JY-NW/m. VY.

Hungarian Rag (Julius Lenzberg)
Evergreen Ragtime Quartet 1383
New Century Ragtime Orchestra 1385
ASM, 1913, Jerome Remick.

Hungry Blues (James P. Johnson–
Langston Hughes)
Paris Washboard 1391
Chalumeau Serenaders 1394

<1391 says by James P.; 1394 says James P.–
Langston Hughes.

MANY online confirmations of Hughes.

2013 review: Rec. JPJ aho 6/15/39, CBS CL-
1780, BPG-62090 (LPs). Not in copyright
books 1938-40.

Found that song is from *De Organizer*, a
James P. Johnson musical (libretto by
Langston Hughes).

Hunky-Dory (Abe Holzmann)
Lake Arrowhead Early JB 1365
ASM, 1900, Feist & Frankenthaler.

Hurricane (Paul Mertz)
Vince Giordano's Nighthawks 1260
Confirmed by 10/16/26 copyright reg.

Hush-a-Bye (Sammy Fain–
Jerry Seelen)
Grand Dominion JB 1379

1379 was Hushabye by Monty Sunshine, but
I'm dubious. It was recorded March 1956 by
Sunshine & rhythm section of Barber band.
Like similar "Petite Fleur," I think the record
probably went out with name of band, perhaps
"featuring" Sunshine. My reissue on Jazz
Jamboree (UK), says Trad, arr. Sunshine, TRO
Essex Music Ltd., original Pye recording, (c)
1956 Castle Copyrights Ltd.

The U.S. copyright is
HUSH-A-BYE; arr. Chris Barber, adapted by
Kenny Graham. Piano. London, Essex Music
Part. NM.: arr. © Essex Music Ltd.; 28Dec56;
EF23450.

And one of my four Brit reissues is Hush-a-
bye; the rest are Hushabye.

Found sleeve cover for 45 on Pye-Vogue
(evidently a French Pye record). It is listed as
Chris Barber JB, not Sunshine, rec. # is PNV
24043, no hyphens. BUT oops, the record
itself credits Sunshine as composer.

Also found Pye-Nixa (another foreign Pye) 78,
rec. NJ.2011, also no hyphens, credit
Sunshine. But the Pye-Nixa 45, 7NJ.2011,
credits Sunshine-Barber. But we've seen
enough to keep it Hushabye/Sunshine.

But Wait: 11/16/14 Bo Scherman writes:
Hushabye
I remember that Monty Sunshine was listed
as composer also on the Metronome 45rpm
EP issue of his recording with Chris Barber (I

bought it as a teenager in 1957 but got rid of
it many years ago). This is not only dubious
but wrong. I have a version by Svend
Asmussen with an American rhythm section
from 1983, and I have seen and heard
issues of some other versions. All of them
correctly credit Sammy Fain and Jerry
Seelen. Here are the details:

Hush-a-bye
Music by Sammy Fain, lyrics by Jerry
Seelen. Copyright 1953. From the Warner
Brothers picture "The Jazz Singer".
See
<http://catalogue.nla.gov.au/Record/2753404>

Indeed, Fain and Seelen wrote a "Hush-a-Bye"
(aka "Lu Lulla Lu") for the 1952 remake of *The
Jazz Singer* starring Danny Thomas & Peggy
Lee. U.S. copyright for that is
(The jazz singer) Hush-a-bye; based on
theme by Thomas [from] *The jazz singer*, by
Jerry Seelen and Sammy Fain. [For voice
and piano] © Remick Music Corp., New
York; 3Feb53; EP69474.

\$64 Question is whether it's the Monty
Sunshine tune. Could only find a poor
YouTube snatch of the film soundtrack, so just
ordered the sheet music from MTSU so we
can compare that with the Sunshine & Grand
Dominion recordings.

But Scherman is pretty confident:

There are in fact two versions of Hush-a-Bye
by Chris Barber, both played by Monty
Sunshine and the rhythm section only (with
Barber on bass). The Nixa recording from
March 26, 1956, reissued in Scandinavia on
Metronome, has composer credit errone-
ously to Sunshine, but the earlier recording
from Copenhagen, October 10, 1954, issued
on Storyville SEP 306 and SLP 196, has
composer credit to Thomas! See
<http://www.ebay.ca/itm/CHRIS-BARBER-Ma-kin-Whoopee-Over-In-The-New-Burying-Gro-und-jazz-vinyl-45-EP-/360801958063>.

Yes, there are other songs titled Hush-a-
Bye, for instance the one recorded by Jean
Goldkette in 1926, a waltz composed by
Robert E. Spencer (music) and Frank X.
Galvin (lyrics), copyright 1926, but Monty
Sunshine's versions with Chris Barber are
definitely the one by Sammy Fain and Jerry
Seelen. I have compared it with the Svend
Asmussen version from 1983 and the two
versions by Danny Thomas that you
enclosed with your e-mail. I also remember
that Johnny Griffin had it in his repertoire for
many years. I heard him play it here in
Stockholm in the 1970s.

The original Storyville 45 that he links to is
telling: Was the first jazz recording of the tune,
spelled Hush-a-Bye like the sheet music and
copyright, and credits Thomas: But I have the
sheet cover already, and "(Based on theme by
Thomas)" is right under the title, although

credit is clear: "by Jerry Seelen and Sammy
Fain."

11/19/14: Got the published sheet and asked
Dave Robinson to compare it to our record-
ings:

Both the Thomas recordings match the
music (chorus only, 32 bars).

The Sunshine tune is based on the
Thomas tune, but replaces the 8-bar bridge
with a different 16-bar bridge (making it a
40-bar tune).

The GDJB is playing the Sunshine tune,
except that after the 16-bar bridge, they
repeat the remaining 8 bars, making it a
48-bar tune!

How to treat this? I wouldn't give the GDJB
any kind of composer credit just because
they tack on a repeat of the last 8 bars on
every go-round; that's basically just their
arrangement. It sounds better that way after
a 16-bar bridge, and I suspect Sunshine
didn't repeat the last eight bars on each
chorus just so that it would fit better on a 45,
or get more airplay. But the Sunshine tune,
with its completely different bridge (different
chords and melody, and twice as long),
should have a Sunshine attribution. So I'd
go with: Seelen-Fain-Sunshine.

No, that would imply that Sunshine collabo-
rated with the other two. My first thought was
to use the formula we've used before when
somebody alters an existing composition
enough to call it his own: "By Monty Sunshine,
based on same title by Fain-Seelen.

Dave was adamant in subsequent exchanges
that the Sunshine Hush-a-Bye was different
enough to qualify as a new composition:

I guess the question is where "arrangement"
leaves off and "composition" begins. An
arranger might add his own intro and/or tag,
might reharmonize something, might
change the order of the strains, that kind of
thing. But when he throws away the 8-bar
bridge (25% of the chorus) and replaces it
with his own very different 16-bar bridge, I
would say he's composing, not arranging.
In fact, in this instance, Barber actually wrote
as many bars of the recorded tune as
Seelen-Fain did! The Seelen-Fain chorus
follows the standard 32-bar "AABA" format:
an 8-bar phrase followed by a repeat of that
8-bar phrase followed by a different 8-bar
phrase followed by another repeat of the
first 8-bar phrase; take away the repeats and
you have 16 composed bars. Barber threw
away the 8-bar bridge and wrote his own
16-bar bridge; in both cases, 16 composed
bars of music.

Well, he has a good point—and it's a question
that has come up often in the course of this
project—but in this case, there are two good
reasons not to go in this direction:

1. Whom to credit? Some sources say
Sunshine, some say Barber. And the

copyright filed on the Barber version says, "arr. Chris Barber, adapted by Kenny Graham." So who is it? Sunshine? Barber? Graham?

2. The original label called it Hush-a-Bye by Thomas. Thomas wasn't really the composer, but this does imply most strongly that they felt that they were playing the tune from that movie, not creating something new themselves.

Later, a final note from Scherman:

I knew I had heard the first two bars of the melody somewhere else and finally remembered it was in Sidney Bechet's recording of Blues In The Air from October 14, 1941. Between the first blues chorus and the concluding two blues choruses, Bechet plays a second 16 bar theme in D minor. The first two bars of that theme are identical to the first two bars of the A part of Hush-a-Bye (which is a 16 bar theme AABA). According to Bob Wilber, these two bars were taken from the opera Raymond, composed by Ambroise Thomas in Paris in 1851. Bechet had "borrowed" the first two bars of its overture to create this second theme of Blues In The Air.

Huskin' Time (A Rural One-Step)

(George L. Cobb)

George Foley

1088

ASM, 1914, H. C. Weasner, has, on cover and copyright page,

(A Rural One-Step)

I'm ambivalent on this one: It's not an absolutely plain vanilla genre marker, but it's an iffy subtitle. I've put it in for now.

Hustlin' and Bustlin' for Baby

(Harry Woods)

Hall Brothers JB

1062

Jim Cullum JB

1148

Rec. Armstrong aho, 1/26/33, Victor 24233, Bluebird B-5173, Elektradisk 2067, HMV B-4978. Adrian Rollini aho, 2/14/33, Banner 32699, Melotone M-12630, Oriole 2652, Perfect 15736, Decca F-3518 et al. Washboard Rhythm Band, 3/8/33, Columbia CB-611, DF-1262.

Confirmed 1/7/33 copyright reg.

Hyena Stomp (Jelly Roll Morton)

Fenix JB

1129

Trevor Richards NO Trio

CD 1222

Pam Pameijer's New Jazz Wizards

1335

Rec. RHP 6/4/27, Victor 20772, Biltmore 1059 HMV JK-2760. Then in 1938 LC/Lomax interviews, Circle 8-55. Confirmed copyright reg. 6/8/27.

I Ain't Gonna Give Nobody None o'

This Jelly Roll (Clarence Williams–Spencer Williams)

Wally Fawkes & His Soho Shakers 1144

Neville Dickie 1324

Newberger–Mazzy–Thompson 1352

Bob Schulz & His Frisco JB 1349

<OOPS - "JELLY ROLL" clearly two words on cover, but copyright page is clear:

I Ain't Gonna Give Nobody None O' This Jellyroll

And just noticed (12/5/08) that we had a hyphen (Jelly-Roll), which was on 1144.

Noticed again 4/16/11: So why didn't I change it to Jellyroll -- probably because that looks just way too strange.

Oh, boy. This appears to have been published twice in 1919.

1. ASM has one marked (c) Williams & Piron and published by Williams & Piron.

2. Indiana University has one online.

(c) 1919 Williams & Piron

(c) assigned 1919 to Shapiro, Bernstein published by Shapiro Bernstein

But both agree: Jelly Roll on cover but Jellyroll on copyright page.

But get this: the ASM above was large format (publishers were transition from large to small format sheet music in this period); she also has a version in small format, with the same two copyright lines as #2 above, but this time it's Jelly Roll in both places.

Obviously, it was Jelly Roll/Jellyroll in its very first one or even two incarnations, but got switched to Jelly Roll/Jelly Roll VERY quickly. Technically, we should switch to Jellyroll. Practically, what I said above still holds: that looks just way too strange.

I Ain't Gonna Play No Second Fiddle (If I Can't Play the Lead)

(Perry Bradford)

Des Plantes' Washboard Wizards 1231

John Gill's Dixieland Serenaders 1321

And *another* bonus subtitle:

ASM, 1925, Perry Bradford, on cover and copyright page has

(If I Can't Play the Lead)

I Ain't Gonna Tell Nobody

(Richard M. Jones)

Swedish–American Hot Jazz Collab. 1136

Louisiana Repertory Jazz Ensemble 1140

South Frisco JB 1180

Peruna Jazzmen 1204

New Jazz Wizards 1244

Neville Dickie 1309

Independence Hall JB 1384

First four are just "I Ain't Gonna Tell Nobody," after which the subtitle (**'bout the Dream I Had Last Night**) arose—but from where? No note here to explain it.

Only listing in Rust is King Oliver, 10/25/23, Okeh 8148, Odeon 03198, Biltmore 1049, but the record labels didn't have the subtitle (in 12/18/13 research, found Okeh and saw LCSONIC refs to Biltmore, HJCA & AF).

It first turned up on 1244, a Jones tribute, but no explanation in text; notes Trevor Richards, Butch Thompson & Vinnie Giordano in band. Then on 1309, notes by Butch, but no mention of it in notes. Finke's text just uses the short title, but it's on the tunelist with the subtitle.

Copyright is

I ain't gonna tell nobody; song, music by R. M. Jones [of U.S.] © 1 c. Nov. 29, 1920; E 493888; Richard M. Jones, Chicago. 1/14 found copyright lead sheet, no subtitle there either. And no updating/amending rereg. for many years thereafter; I looked.

Queried Erdos 6/18/13; if he has no good explanation, must query Butch, Trevor, Vinnie. Never heard from Erdos, so queried all 12/18/13. No response from any of them, and a serious google search 2/14 failed to turn up any mention anywhere of that subtitle, so I'm dropping it. If somebody can document it, let me hear from you.

7/14: Aha, Haesler comes up with the explanation. Two years after the Oliver recording, Jones and His Three Jazz Wizards recorded a the same melody in a song called "Wonderful Dream" (Okeh 8290, 11/6/25). An often-repeated line in the lyrics goes, "I ain't gonna tell nobody about that dream I had last night" -- a "wonderful dream" about the one I love. Another case of a lyric getting associated with a title.

I Ain't Got Nobody (and Nobody Cares for Me) [I Ain't Got Nobody Much]

(Spencer Williams–Roger Graham)

Jimmy Mazzy & Eli Newberger 1109

John Gill's Original Sunset Five 1126

Red Roseland Cornpickers 1133

Hotel Edison Roof Orchestra 1169

Kustbandet 1178

Paris Washboard 1280

Les Rois du Fox-Trot 1429

[We started with simply "I Ain't Got Nobody."] First few LPs were Williams-Graham, then Dave Peyton added on 1169.

<4-- Erdos note of 12/26/95 says, "alternate title: I Ain't Got Nobody [Much]. I believe this was the original title."

See this note from the previous edition:

<3--Dave Robinson notes finding sheet music dated 1926 that says title is "I Ain't Got Nobody Much," music by Williams, lyrics by Graham; no mention of Peyton. However, Kinkle, Lissauer, and Ewen all agree that it was written in 1916 as we have it. Lissauer notes that the first recording of it

was by Marion Harris in 1916 (Victor) under title "I Ain't Got Nobody Much."
--3>

I Ain't Got Nobody [Much] looks like good compromise to me. --4>

Well, the FOUR copies in the ASM collection shed some light:

ONE. Very first seems to be "I Ain't Got Nobody Much" (cover and copyright page), w. Graham/m. Williams.
(c) 1916 Craig & Co.

Published Craig & Co. (Roger Graham, mgr) cover art is cartoon of girl alone on park bench.

TWO. Next is cover:

I AIN'T GOT NOBODY

MUCH
AND NOBODY CARES FOR ME

but copyright page is same as #1 above plus (c) transferred 1916 to Frank K. Root, and it's published by Root. Cover has cameo photo of Sophie Tucker. Bottom of cover has blurb "Albert & Son, Australasian Agents, Sydney, Australia"--no indication it was printed there, but clearly was printed for distribution there.

The verse of the above copies starts with the (to us) familiar

There's a saying going 'round,
And I begin to think it's true,
It's awful hard to love someone
When they don't care 'bout you.

The chorus of both the above copies starts,
I ain't got nobody much,
And nobody cares for me.

(Try to sing that with the *much* in it--it just doesn't scan.)

THREE. Another version of #2, essentially same cover, same Australasian Agents line; the cameo photo is some man; the publisher is still Frank K. Root. BUT the lyricist credit has changed from Graham to David Young and the music credit from Williams to Chas. Warfield!

The cover and copyright pages are both

I AIN'T GOT NOBODY

(And Nobody Cares for Me)

The copyright credits at bottom of page have changed just slightly:

(c) 1914 by David Young
(c) 1916 by Frank K. Root
British copyright secured.

The lyrics in the verse are strange to me:

I had a sweetheart once I loved,
And I was happy as could be,
But now he's gone and left me here
For someone else you see.

But the chorus has dropped the "much" and now match what we've always heard:

I ain't got nobody,

And nobody cares for me.

The above three copies were in the earlier large format. Now comes, in small format,

FOUR.

I Ain't Got Nobody

(And Nobody Cares for Me)

The credits are back to Graham-Williams. The cover is a drawing of a woman in a padded easy chair. The copyright line is (c) 1925 by Triangle Music
Published by Triangle Music.

AND the lyrics have ended up with the ones we know today:

Verse is the original

There's a saying going 'round,
And I begin to think it's true,
It's awful hard to love someone
When they don't care 'bout you.

Chorus is the original minus the rhythmically offending *much* (i.e., the David Young modification):

I ain't got nobody,
And nobody cares for me.

2013 review, provoked by what Haesler found on the Wikipedia entry for this tune:

Composer Charles Warfield claimed to have originally written the song.[3] A copyright entry from April 1914 credits Warfield with the music, David Young with the lyrics, and Marie Lucas with the arrangement. The title of the song is given as "I Ain't Got Nobody and Nobody Cares for Me". Williams's copyright entry from 1916 for the shorter title credits the composition to Williams and Dave Peyton, and the lyrics to publisher Roger Graham.[4]

Haesler also found a fascinating essay on Williams the composer/collaborator/publisher/ and possibly thief at

<http://www.jazzstandards.com/compositions-2/babywontyoupleasecomehome.htm>.

That piece incidentally mentions that Warfield claims he was cheated out of "I Ain't Got Nobody" by Spencer Williams.

Alas, I wasn't able to look up all the copyrights when I was doing the research above, based on sheet music.

1914:

I ain't got nobody and nobody cares for me; words by D. Young, music by Charles Warfield, arr. by Marie Lucas. Melody only.
© 1 c. Apr. 8, 1914; E 338070; David Young, New York.

1915:

I ain't got nobody much; words and music by D. Peyton and S. Williams. © 1 c. Jan. 28, 1915; E 355535; Dave Peyton & Spencer Williams, Chicago, Ill. [BUT despite his appearance in the copyright here and below

in 1916, Dave Peyton never made it onto the sheet music--wonder what that's all about.]

1916:

I ain't got nobody; words by Roger Graham, music by Spencer Williams and Dave Peyton, of U.S. © Feb. 7, 1916; 2 c. Feb. 21, 1916; E 377653; Craig & co., Chicago.

But two months later

I ain't got nobody and nobody cares for me; words by David Young, music by Chas. Warfield, of U.S. © Apr. 3, 1916; 2 c. Apr. 10, 1916; E 379474; Frank K. Root & co., Chicago.

Was this Peyton & Warfield trying to reclaim/reestablish their rights to it? But then what is this one all about?

I ain't got nobody; words and music by C. E. Brandon, of U.S. © June 21, 1916; 2 c. June 24, 1916; E 388042; Syndicate music co., St. Louis. [Copyright is claimed on correction in melody and changes in harmony]

1917:

I ain't got nobody much; jazz fox-trot, by Williams, played by Victor Arden, of U.S. Rythmodik record music rolls, D 17102) © Feb. 20, 1917; 2 c. June 9, 1917; E 405989; American piano co., New York. [Copyright is claimed on interpretation.]
But Williams cited as composer.

[F. Henri Klickmann & Jack Frost copyrighted "I Ain't Got Nobody Blues" in 1923]

1925:

I ain't got nobody and nobody cares for me; fox trot, w Roger Graham, m Spencer Williams, of U.S.; pf. acc., with ukulele arr., May Singhi Breen. © June 2, 1925; 2 c. June 1; E 618459; Triangle music pub. co., inc., New York.

1928:

I ain't got nobody; words by Roger Graham, music by Spencer Williams. © June 20, 1928; 2 c. June 19; E 693463; Triangle music pub. co., inc., New York.

and

I ain't got nobody; by Spencer Williams; pf. © Aug. 13, 1928; 2 c. Aug. 11; E 696964; Triangle music pub. co., inc., New York.

1943 Renewals:

I ain't got nobody; w Roger Graham, m Spencer Williams & D. Peyton. © Dave Peyton, Chicago. R 116177, Mar. 11, 1943.
and

I ain't got nobody and nobody cares for me; song, w David Young. © Charles Warfield, Chicago. R 117040, Apr. 3, 1943. 193

So here's the story, as I reconstruct it:

David Young & Charles Warfield wrote "I Ain't Got Nobody and Nobody Cares for Me" in 1914.

Graham & Williams wrote "I Ain't Got Nobody Much" in 1915.

Both versions were published in 1916, with the second phrase of the full Young-Warfield title placed in parens as a subtitle.

Later (certainly by 1925 with the Triangle publication), it came out with the title we know today ["I Ain't Got Nobody (And Nobody Cares for Me)"], the Graham-Williams credits, and the Graham-Williams lyrics, the ones we associated with the song today, with the *much* removed.

Remember, titles can't be copyrighted, so I've elected to show the longer title that originated with the Young-Warfield version of the song with the Graham-Williams credits, since it's their version of the song that we know today.

Actually, it appears that the chorus is the same on both versions; it's just the verse that's different. Now I'm wondering how much the music itself is alike. If that too is the same, we should at least create a credit like some others we've had here (by Williams-Graham, based largely on song of same title by David Young & Charles Warfield).

Later Haesler did a careful analysis of all the recordings; only two carried the name Warfield, and one of those (Ida Cox, Paramount 12334) sings the Graham verse. The simple fact is that it was the Graham-Spencer version that the world came to know.

One site that specialized in earlier versions makes the point that Root published them both to let them compete—and Graham-Williams won the competition.

I Ain't Takin' Orders from No One

(Fred Rose–Ted Shapiro)

Fried Potatoes 1163

1163 said Ted Shapiro-Billy Rose.

Oops, not in Rust--that's odd. And oops again, copyright :

I ain't taking orders from no one; words and music by Fred E. Rose, arr. by Rube Bennett; pf. and ukulele acc. © Oct. 15, 1927; 2 c. Oct. 17; E 678561; Milton Weil music co., Chicago.

So Fred, not Billy. But did *takin'* come from label? What label and by whom? Ah, Sophie Tucker (thus not in Rust) on Okeh 41249 is *takin'* according to Online 78. Only Okeh 41249 label I could find is blurred but sure looks like composer credit is Rose-*somebody*. Aha, the Parlophone R-423 label of Sophie does look like Rose-Shapiro, also *takin'*—and it is clear that Ted Shapiro is on the piano!

I Am Pecan Pete (Turk Murphy)

Uptown Lowdown JB 1030

From Bill Haesler on DJML

"I Am Pecan Pete" was indeed composed by Turk Murphy. Its first outing on record was an LP made in Adelaide, Australia on 29 >December 1978, 'OZ Turk'. (Jazz & Jazz Records 6357 903 with notes by Bill Haesler. Now available on a 2CD set 'Oz Turk Plus' BAC-07-2 with notes by the late Ron Halstead).

The Turk Murphy band was on a tour of the eastern Australian states and attended the 33rd Australian Jazz Convention in Adelaide as special guests. As they featured "I Am Pecan Pete" on several occasions while here, I have always assumed that the tune was, at that time, a recent composition. Therefore, I have always dated it at 1978.

And Goggin's book Turk Murphy on Record has talk with Turk about how/why he wrote it.

I Believe in Miracles (Pete Wendling–

George W. Meyer–Sam M. Lewis)
Jean-François Bonnel & Friends 1131
James Dapogny's Chicagoans 1263
Paris Washboard 1308

Rec. Dorsey Bros., 12/21/34, Decca 335; Brunswick RL-225, A-9764.

Wingy Manone, 3/8/35, Vocalion 2913, Brunswick A-999. Fats-Rhythm, 1/5/35, Victor 24846, JA-489; HMV EA-1482, JK-2796.

Confirmed by 10/31/34 copyright reg., w. Lewis, m. Wendling-Meyer.

I Breathe on Windows (Billy Mayerl–

Frank Eyton–Desmond Carter)
Alex Hassan 1322

From show *Over She Goes*, 1936, says Alex. Confirmed by 9/1/36 copyright reg., w. Eyton-Carter, m. Mayerl.

I Can Beat You Doing What You're

Doing Me (Armand J. Piron–
Clarence Williams)
Des Plantes' Washboard Wizards 1174

We had Doin' both places, but ASM, 1916, Clarence Williams, has Doing both places.

And online I found an earlier copy, 1915 pub. by Williams & Piron, that matches this.

I Can't Believe That You're in Love

with Me (Jimmy McHugh–
Clarence Gaskill)
Ray Skjelbred 1097
ASM, 1926, Jack Mills.

I Can't Dance (I Got Ants in My Pants)

(Clarence Williams–Charlie Gains)
Jacobi's Bottomland Orchestra 1336

<Are we absolutely sure that the second phrase is spliced to the first with a comma and is not a subtitle?

Tenn State database shows it as a subtitle, and shows second composer as Charlie Gains; Anderson fake book has exactly same info.

Aha--got sheet from Tennessee, and cover & copyright page agree on I Can't Dance (I Got Ants in My Pants) as subtitle, using both smaller typeface and parentheses to set it off. And confirms Charlie sted Charles. ASM paper copy confirms.

I Can't Do That (Lovie Austin)

Helm–Leigh Jazz & Blues Review 1332

CD had Joe Edwards-Susie Edwards. Rec. Butterbeans & Susie, 6/18/26, Okeh 8355.

Oops, copyright is

I can't do that; words and melody by L. Austin; in F. © 1 c. July 12, 1926; E 644457; Lovie Austin, Chicago.

Jodie and Susie (nee Hawthorne) Edwards were Butterbeans & Susie; Lovie Austin was the accompanist on the recording. AND the Okeh label confirms Austin.

I Can't Do Without You (Irving Berlin)

Bob Pilsbury with Friends 1265

Confirmed by 3/7/28 copyright reg.

I Can't Escape from You (see **You Can't Escape from Me**)

I Can't Get Mississippi Off My Mind

(Harry Akst–Joe Young)
Independence Hall JB 1386

Confirmed by 6/30/31 copyright reg. (m. Akst/w. Young) and sheet music at Templeton.

I Can't Give You Anything But Love

(Jimmy McHugh–Dorothy Fields)
Ronn Weatherburn 1107
Moonlight Broadcasters 1193

Confirmed 3/6/28 copyright reg. But Wikipedia notes,

Some controversy surrounds the song's authorship. Andy Razaf biographer Harry Singer offers circumstantial evidence that suggests Fats Waller might have sold the melody to McHugh in 1926 and that the lyrics were by Andy Razaf.

Alternatively, Philip Furia has pointed out that Fields' verse is almost identical to the end of the second verse of Lorenz Hart's and Richard Rodgers' song "Where's That Rainbow?" from *Peggy-Ann*, the 1926 musical comedy with book by Fields' brother Herbert and produced by their father Lew:

I Can't Say (Lil Hardin)

Peruna Jazzmen 1105
South Frisco JB 1143
Miss Lulu White's Red Hot Creole JB 1370

Rec. NO Bootblacks 7/14/26, Columbia 14465-D, Biltmore 1085 et al. Label just says by Armstrong. Copyright is

I can't say; melody, by L. Armstrong. © 1 c. July 19, 1926; E 643155; Lillian Armstrong, Chicago.

John Gill has the 7/19/26 copyright deposit, says it confirms Lil.

I Can't Stop Loving You

(Dave Nelson-Joe Oliver)

Dry Throat Fellows 1226

1226 said just Oliver.

Rec. Maynard Baird aho (as *Lovin'*), Knoxville, 4/7/30, Vocalion 1516. King Oliver (as *Loving*), 11/6/29, Victor 23029, HMV B-4844. Chick Webb (as *Loving*), 8/17/38, Decca 2310, Brunswick 02777. Both the Oliver labels say *Loving*, and composers Oliver-Nelson; Victor Project says same, from its ledgers. (The Chick Webb record is evidently another song, by Chick Webb-Clyde Jones.)

But here's the copyright:

I can't stop loving you; words and music by D. C. Nelson. [Words and melody only] © 1 c. Nov. 21, 1929; E unp. 13499; Davidson C. Nelson, New York.

Dave wrote and copyrighted it, but for whatever reason, Oliver got co-credit on the published record. Ah, later Haesler tracked down later registration in 1930 adding Oliver to the composer credits.

(The country classic is Don Gibson, 1958.)

I Didn't Raise My Boy to Be a Soldier

(Al Piantadosi-Alfred Bryan)

Ian Whitcomb & His Merry Bands 1276

ASM, 1915, Leo Feist; w. Bryan/m. Piantadosi.

I Don't Care (Jean Lenox-

Harry O. Sutton)

Canary Cottage Dance Orchestra 1415

1415 had Harry C. Sutton. Hmm, copyright says Harry O.:

I don't care; words by Jean Lenox.; music by Harry O. Sutton. C 90601, Mar. 15, 1905; 2 c. Mar. 16, 1905.)

(Did find H. O. Sutton several other times in 1905 book, no H. C.)

From *The Sambo Girl*, says Levinson, the signature song of Eva Tanguay. However, the Internet Broadway database entry on *Sambo Girl* says Harry C. But it's wrong! IN Harmony has this and two other songs by Harry O. Sutton, one of them with Jean Lenox. Jerome Remick, 1905.

I Don't Know and I Don't Care Blues

(George Brooks*)

Scaniazz 1038

Neville Dickie 1324

Rec.

Edith Wilson, acc. by band with FH, 1/12/24, Columbia 14008-D, Diva 6025-G, Velvet Tone 7051-V. (Velvet Tone had *blues* on title (says LC SONIC), Columbia might have:

I Don't Know and I Don't Care Blues (George Brooks)

Blues in same font as rest of title, so you could read this as title or genre-marker.

Viola McCoy acc. by Henderson, 4/18/24, Domino 364 (as Bessie Williams acc. by Emmett Taylor). Careful Black Recording Artist discography says no blues, but Rust has it.

Trixie Smith acc. by FH orch, 5/24, Paramount 12208, Silvertone 3534. Probably had *blues*. Fletcher Henderson, 5/21/24, Vocalion 14828, Silvertone 3024. LC SONIC for the Vocalion adds the (Blues) in parens, perhaps genre marker, perhaps on a second line line like Edith Wilson.

Oops, no "Blues" in the copyright:

I don't know and I don't care; w and melody G. B., of U.S. © 1 c. Feb. 25, 1924; E 579770; George Brooks, New York.

Ah, hell, just leave the *blues* on the title.

Wasn't in copyright but was on most of the records.

I Don't Mind Walkin' in the Rain (When I'm Walkin' in the Rain with You)

(Max Rich-Al Hoffman)

Back Bay Ramblers 1374

Barbara Rosene & Her New Yorkers 1422

<1374 was *Walkin'*; 1422 was *Walking*. Am finding it both ways all over the place--must find the sheet music, could well be one of those cover/copyright page discrepancies. Tenn database shows *Walkin'*, 1930.

Aha, an online store selling the 1930 sheet music says it's "I Don't Mind Walkin' in the Rain (When I'm Walkin' in the Rain with You)"; confirms composers.

And aha--I found a cover for it, with Rudy Vallee's picture, that confirms the subtitle at least on the cover. And Alex has the sheet, confirms the subtitle.

I Don't Wanna Go Home (unknown)

Ernie Carson & the Castle JB 1283

(added at 4th edition. Was "I Don't Want to Go Home" on 1283, but later (just after went to press with catalog) Erdos decided that "Wanna" was more likely.)

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

I found "I Don't Want to Go Home"; dance song from "Angel Face," w. Robert Smith, m. Victor Herbert, 1919. (pub. E459799) Wonder if this is the right one.

8/24, Jim Riley has old LP (*Jimmy Roselli Sings Saloon Songs, Vol. 2*, United Artists) with the song "I Don't Wanna Go Home" by D. Di Minno. [checked it later--not same song]

8/30: Mike Montgomery asks, is that the old polka-band song that goes....? And then he proceeded to sing our very song! He says it's a staple of polka bands in Detroit, so I asked him to ask around. Perhaps I should ask Riley to check his LP to see if it's the same song.

9/5, DB at LC copyright files: I don't wanna go home - foxtrot. w/m Jos. Geo. Gilbert of U.S. & Lawrence Wright of Great Britain. 12-8-30, pub., (c) Wright, England. (pub., E for. 15287) Alas, neither of the above songs is in LCPARR sheet music collection. I did find two of that title there, by Bubber Johnson (1957) and another by a Canadian named Mart somebody, but both are lachrymose.

Ernie's is sprightly, with the lyrics

I don't wanna go home,
I don't wanna go home,
I'm havin' too much fun.
No I don't wanna go home,
I don't wanna go home,
The night has just begun.
If they wanna go home,
Send the girlies all home,
Send them all but leave me one.
No I don't wanna go home,
I don't wanna go home,
I'm havin' too much fun.

Robbie Rhodes, 12/6/00: Somewhere on the net I believe I saw this as an alternate English title for a jolly polka (probably Polish or Czech). You should continue to bug Montgomery, 'cause he still performs at that old German Rathskeller in Michigan where the polka experts often visit."

Alas, Montgomery's gone. 6/19/13 posted query on DJML, sent also to Hal Smith with request he forward it to Bartlett & Cusack.

Bartlett responded that he too likes Robbie's idea that it's an ethnic polka. He searched for the title + polka and found a YouTube video of a polka band led by Bob Doszak singing it the same song at a church picnic as We don't want to go home. Says he mentioned the possible polka connection to Kim, who said, "That sounds about right for Ernie. He pulled fun party tunes from wherever he heard them."

Found two polka bands on YouTube that played it (Doszak and Happy Louie & Julcia), 6/25/13 wrote to them seeking info. Later got a note from noted polka bandleader Steve Meisner, to whom the note had been forwarded in hopes he could help. He wrote,

My two cents on this tune is that I've been playing it since the late 80's and probably picked it up either from my Dad, Verne Meisner, or a polka band from the Penn/Ohio area. I can tell you that it has made the rounds in the polka circuit but enjoyed hearing it with a ragtime flare. It

may have originated in another field of music and just made its way into the polka field as many old tunes do.

He then referred me to Greg Drust, polka DJ and big collector, who responded:

"We Don't Wanna Go Home" seems to have entered the Slovenian-American field through Ted Zalak of Youngstown, OH. He recorded it probably in the 1980's. An early version in the Polish-American Style was done by Max Smulewicz of Newton, NJ. Vern Meisner would have learned the song somewhere down the line from the Zalak version. The Smulewicz version has drifted in to obscurity. Zalak is still alive. I don't about Smulewicz.

That's all I can say definitively. I don't know early versions of the song or its possible European origin. Your work is fascinating please let me know the outcome.

So far, still solidly in the "unknown" column. At LC 1/14 found two more copyrights for the title "I Don't Wanna Go Home":

I don't wanna go home; pf. treble, with w. © 1 c. Nov. 27, 1940; E unpub. 237836; Bill Livingston, New York.

and

I don't wanna go home; w & melody Saxie Dowell & Bill Livingston. © 1 c. Dec. 26, 1941; E unpub. 279875; Bregman, Vocco & Conn, inc., New York.

Saxie Dowell was known for novelty songs (e.g., "Three Little Fishies," "Oogoo the Worm"), but his songs tended to be more complex than this simple ditty.

6/2/14 got both lead sheets from LC; alas, not our song. Haesler also tracked down a song of the same title by Gilbert & Wright in 1930, recorded by Jack Hylton; also a different song. And Jerry Vale recorded a song of that title in 1965, by D. Diminno--not our song either. And he found that title by Perry Como and Lonnie Donegan; also different songs.

I Don't Want Your Kisses (If I Can't Have Your Love) (Fred Fisher--Martin Broones)

Paul and His Gang 1329

Rec. Fred Rich, 7/26/29, Columbia 1979-D, 01798. Jesse Stafford, 6/14/29, Brunswick 4548. (Three other recordings, all rejected by their labels!)

Copyright is

I don't want your kisses if I can't have your love; words and music by Fred Fisher and Martin Broones. © June 7, 1929; 2 c. June 10; E pub. 6622; Metro-Goldwyn-Mayer corp., New York.

Aha: found sheet music on sale and displayed on eBay, from the MGM production *So This Is College*. No subtitle on cover, but definitely

there, in smaller type and parens, on copyright page.

I Double Dare You (Jimmy Eaton--Terry Shand)

Keith Nichols' Hot Six 1063
Peter Ecklund's Melody Makers 1175
M 'N' M Trio 1319

ASM, 1937, Shapiro, Bernstein.

I Fell in Love with You

(Henry "Red" Allen)
Red Roseland Cornpickers 1153
Des Plantes' Washboard Wizards 1357

Rec. Allen 7/15/30, Victor 23338; HMV B-4985, B-6426, K7171

Only copyright in 1930 is

I fell in love with you; words and melody by Donald Heywood. © 1 c. Feb. 25, 1930; E unpub. 17628; Southern music pub. co., inc., New York.

Two more in 1931, but neither by Red Allen.

BUT in 1933 we find

I fell in love with you; melody Henry Allen. © 1 c. Jan. 3, 1933; E unpub. 66410; Southern music pub. co., inc.

And RHJA, Online 78, German index all say Victor 23338 is by Allen. Strange: LC SONIC has two recordings of it by Henry Allen Jr., Gramophone B-4985 and B-6426, both credit Henry Allen Jr. as composer. Was Red Allen Henry Jr.? Yes, found his biography.

I Found a Million Dollar Baby (in a Five and Ten Cent Store) (Billy Rose--Mort Dixon--Harry Warren)

John Gill Sentimental Serenaders 1424

Oops, Hassan's sheet music says m. Fred Fisher, w. Rose, 1926 Leo Feist.

And that's what the copyright says:

I found a million dollar baby; words and melody by Billy Rose and Fred Fisher. © 1 c. Aug. 19, 1926; E 645426; Leo Feist, inc., New York.

Aha, here's the answer, in Wikipedia:

The music was written by Harry Warren, the lyrics by Mort Dixon and Billy Rose. The song was published in 1931, though the same lyric with different music had been published five years earlier. It was introduced in the Broadway musical *Billy Rose's Crazy Quilt*, which opened in May, 1931, where it was sung by Fanny Brice.

And sure enough, in the 1931 book:

I found a million dollar baby, in a five and ten cent store; from Billy Rose's crazy quilt, lyric by Billy Rose and Mort Dixon, music by Harry Warren. © May 4, 1931; 2 c. May 7; E pub. 22856; Remick music corp., New York.

And according to Wikipedia, the 1931 version is what took off, primarily from recordings by Waring's Pennsylvanians and Bing Crosby,

and we know that's the version Gill sang on this Crosby tribute CD.

I Found a Round-a-bout Way to Heaven (Abner Silver--Harry Richman--Harry De Costa)

Charleston Chasers 1287

Record had "Roundabout" by Silver, Richman and Leon DeCosta.

Not in Rust--who wrote the liner notes for this CD. Says barely noticed when came out in 1926. But it was copyrighted, with hyphens and a different first name for De Costa:

I found a round-a-bout way to heaven; w by Harry De Costa and Harry Richman, melody by Abner Silver. © 1 c. Mar. 12, 1926; E 635190; Irving Berlin, inc., New York.

And later in same book, a rereg. with no changes (why?):

I found a round-a-bout way to heaven; words by Harry De Costa and Harry Richman, music by Abner Silver. © Apr. 6, 1926; 2 c. Apr. 7; E 635908; Irving Berlin, inc., New York.

There is a Leon De Costa (not DeCosta) in the 1926 books with four songs, but Harry De Costa has six. AND the MTSU index has it, confirms hyphens and Harry.

I Found You Out When I Found You In (Somebody Else's Arms)

(Charles O'Flynn--Phil Ponce)

Back Bay Ramblers 1279

CD was **I Found You "Out" When I Found You "In" Somebody Else's Arms**

Rec. Ted Weems, 9/21/28, Victor 21773, HMV B-5613. Tom Gerunovitch & His Roof Garden Orch, LA, 12/13/28, Brunswick 4179. Didn't find labels, but good evidence that Weems label was the way we show it (Victor Project shows it that way, saying source is disc label) and likely is the source of our title), but Gerunovitch is "I Found You Out When I Found You In (Somebody Else's Arms)."

MTSU omits quotes, 1928, A. J. Stasny. UMaine library has no quotes, implies that "somebody else's arms" is subtitle. Pub. Ponce, 1924.

The 1924 copyright is

I found you out, when I found you in somebody else's arms; m Charles O'Flynn, of U.S. ukulele acc. w Phil Ponce; pf. and © Aug. 26, 1924; 2 c. Aug. 25; E 595170; Philip Ponce publications, New York.

1928 rereg. just loses the comma:

I found you out when I found you in somebody else's arms; song, new lyrics by Charles O'Flynn and Phil Ponce; pf. and ukulele acc. Rev. ed. © July 26, 1928; 2 c. Aug. 8; E 699200; A. J. Stasny music co., inc., New York.

Well, I bought the 1928 Stasny sheet music from MTSU: It's the piano part of an orchestration by Neil Roberts. The cover is

I FOUND YOU OUT
WHEN I FOUND YOU IN
SOMEBODY ELSE'S ARMS

But cy page is

I Found You Out When I Found You In
(SOMEBODY ELSE'S ARMS)

And Hassan has the original sheet pub. by Ponce, which was the same.

I Get the Blues When It Rains

(Harry Stoddard–Marcy Klauber)

John Gill's Calif. Sunshine Boys	1156
Grand Dominion JB	1337
Charleston Chasers	1376

Here's a strange one. ASM has three copies.

1. credits Klauber & Stoddard; has photo of Jerry Sellers (?);
(c) 1928 Forster Music.

2. credits w. Klauber/m. Stodard; same cover design, but photo now is unnamed group of men and there's a blurb: "Featured by Ford & Glenn."

(c) transferred 1929 to Forster Music

(c) 1928 by Harry Stoddard

(c) 1928 by Ford and Glenn.

3. Same design, but photo now is Ford & Glenn; credits are Maide Weaver and Ford & Glenn.

(c) transferred 1929 to Forster Music

(c) 1928 by Ford & Glenn

The dates are contradictory, but I'm guessing this all means that Klauber & Stoddard wrote it; Ford & Glenn performed it, then bought it. Our listing can stay the same unless we learn something else.

I Go So Far with Sophie and Sophie Goes So Far with Me (see **Sophie**)

I Got a Misery (Larry Yoell–

Herb Scharlin–Al Jacobs)

Jimmy Noone Jr/Davies Rhythmic 5	1121
Rent Party Revellers	1220
Les Red Hot Reedwarmers	1435

<3--1121 & 1220 had only last names

Erwin Elvers of Luetjensee, Germany: "Larry Yoell, Scharlin or Sharlin, Al Jacobs (ASCAP)."

Frank Dutton of Malvern Link, England: "Larry Yoell."

OK - Larry Yoell-Scharlin-Al Jacobs--3>

9/10/96, LC copyright card confirms these plus Herb Scharlin. 1929

I Got It Bad (and That Ain't Good)

(Duke Ellington–Paul Webster)

Paris Washboard	1347
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ASM, 1941, Robbins; m. DE/w. PW shows

I Got It Bad

And That Ain't Good

On both cover and (c) page.

I Got the Stinger (Jabbo Smith)

Scaniazz	1038
Hot Antic JB	1044

Rec. Jabbo 6/9/29, Brunswick 7120, JHCA HC-97. Confirmed by 10/14/29 copyright reg. and Brunswick label.

I Got What It Takes (But It Breaks My Heart to Give It Away)

[**I've Got What It Takes (It Breaks My Heart to Give It Away)**]

(Clarence Williams–Hezekiah Jenkins)

Susan LaMarche/Waldo's Gut. Sync.	1032
Banu Gibson NO Hot Jazz Orch	1073
Rusty Taylor's Jazz Makers	1082
Steve Waddell's Creole Bells	1230

1st three as I Got, Waddell as I've got; both (but it breaks...)

In Rust under I've Got... And if you look around, you'll very commonly find both. And it's no wonder why:

1. On May 13, 1929, Williams (CWMPC) copyrighted it as "I've got what it takes, but it breaks my heart to give it away"

2. Two days later, Bessie Smith recorded it on Columbia 14435-D as "I got what it takes (but it breaks my heart to give it away)."

3. Then in October, Williams himself recorded it on OKeh 8738 as "I've got what it takes (it breaks my heart to give it away)."

We'll keep the Bessie version we had as the primary title (it was, after all, the first "publication" of the song), but we must make note of the fact that the composer himself recorded it under a slightly different title.

(And note that in 1922, Lucille Hegamin recorded the exact Williams copyright title on Cameo 254, but that was a song by Turk & Robinson from *Plantation Revue.*). AND also in 1925 there was "I've got what it takes, but it breaks my heart to give it away," words & music by Charlie Jackson.

I Got Worry (Love Is on My Mind)

(Peter De Rose–Jo Trent)

Back Bay Ramblers	1279
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<4--Shapiro & Pollack have subtitle (Love Is on My Mind). Why not? --4>

HSM confirms subtitle; 1927, Broadway Music; w. Trent/m. De Rose.

I Had Someone Else Before I Had You (and I'll Have Someone After You're Gone) (Jack Stanley–Harry Harris–

Joe Darcy)

South Frisco JB	1035
-----------------	------

<3--LP was "I Had Someone Else" by H. Harris, J. Darcy, J. Stanley.

Erwin Elvers of Luetjensee, Germany:

"The composers are Harry Harris, Joe Darcey and Jack Stanley (ASCAP." Elvers also shows title with subtitle (Before I Had You). Sounds likely.

Frank Dutton of Malvern Link, England: "Full title is `I Had Someone Else Before I Had You (And I'll Have Someone After You've Gone).' Harry Harris-Jack Stanley-J.? Darcy."

Kinkle shows title as "I Had Someone Else Before I Had You" but no details.

Frank Powers & Robbie Rhodes both confirm from sheet music: "I Had Someone Else Before I Had You (And I'll Have Someone After You're Gone)"; music Jack Stanley, lyrics Harry Harris-Joe Darcy. Tex sends confirming sheet music.

OK - go with Powers-Rhodes-Tex (but lower-case "(and" on pattern described at end of this list)--3>

ASM has that sheet music too; 1924, Leo Feist.

I Hate a Man Like You

(Jelly Roll Morton)

Newberger–Mazzy–Thompson	1352
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Rec. Lizzie Miles, acc. by JRM, 12/11/29, Victor V38571, Biltmore 1023. JRM in LC-Lomax interview, released on Circle 86-58.

Confirmed by 1/2/30 copyright reg.

I Hate Myself for Loving You

(Billy Price*)

Newberger–Mazzy–Thompson	1352
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Rec. Halfway House Orch, 4/26/28, but released only on VJM (Vintage Jazz Musiic) VLP-22.

Confirmed by 11/22/26 copyright, which also confirms our pseudonym listing.

I Hate to Lose You

(Archie Gottler–Grant Clarke)

Down Home JB	1273
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ASM, 1918, Waterson, Berlin & Snyder; w. Clarke/m. Gottler. Cover has subtitle "I'm So Used to You Now," but it's not on the copyright page.

I Have to Have You (Leo Robin–

Richard A. Whiting)

Back Bay Ramblers	1355
Barbara Rosene	1368

Confirmed 11/13/29 copyright reg., w. Robin/m. Whiting, from *Painted Heels.*

I Just Want a Daddy (I Can Call My Own) (Thomas A. Dorsey)

Bob Oliver's Hot Seven	1312
------------------------	------

Rec.

Monette Moore, 1/23, Paramount 12028.

Evidently no subtitle.

Alice Carter, 6/1/23, OKeh 8076. Evidently no subtitle.

Chas. A. Matson Creole Serenaders, 7/30/23, Edison 51224. Label *does* have the subtitle. Maggie Jones, 8/23, Black Swan 14153, Paramount 12136. Evidently no subtitle.

Copyright:

I just want a daddy I can call my own; w and m Thomas Dorsey, of U.S. © July 20, 1923; 2 c. July 26; E 568182; Jack Mills, inc., New York.

OK, subtitle on copyright and at least one recording, so we keep it.

I Know Gabriel Hates That Music

(Jean-Pierre Morel)
Les Rois du Fox-Trot 1429
Morel's the cornetist/bandleader.

I Know That My Baby Is Cheatin' on Me

(Chick Endor–Harry Steinberg–Eddie Lambert)
Rusty Taylor's Jazz Makers 1082
Neely's Royal Society Jazz Orch 1208

<4-- *Baby's* [as shown on 1208] changed to *Baby Is* via your note of 2/3/95. --4>
And composers on 1208 were Endor-Steinberg.

2013 review: Reminder: This was misidentified on 1082 as the Pollack-Yellen "Cheatin' on Me" from 1925. This one is 1928, says Neely, rec. by Sophie Tucker (that's why it's not in Rust). Confirmed 10/10/28 copyright reg., w/m by both, and it's *Baby Is*.

But wait a minute: The Sophie Tucker label Columbia 4995, British issue) confirms *Baby Is* but says composers are Endor-Steinberg-Lambert; made in London with her pianist Ted Shapiro as Ted Shapiro aho (probably using British musicians). I searched long and hard, can find no evidence she ever did another recording of it.

And the copyright starts in London too:

I know that my baby is cheatin' on me; words and music by Chick Endor and Harry Steinberg; pf. acc. with banjulele banjo and ukulele arr. by Kel Keech. [Staff and tonic sol-fa notations]; © Oct. 10, 1928; 2 c. Oct. 22: E—Pub. 452; Music pub. co., ltd., London.

But all the online citations of the song credit all three. So who's Lambert? Aha, it must be Eddie, who collaborated with Endor and Steinberg on "If I Didn't Miss You," which was copyrighted just two months after "I Know That My Baby Is Cheatin' on Me," also pub. by Music pub co. London.

I Know That You Know

(Vincent Youmans–Anne Caldwell)
Paris Washboard 1182
Les Red Hot Reedwarmers 1416

Confirmed 12/16/26 copyright reg., w. AC/m. VY, from *Oh, Please*.

I Left My Sugar Standing in the Rain (and She Melted Away)

(Sammy Fain–Irving Kahal)
Marty Grosz/Keepers of the Flame 1158

Confirmed by Alex Hassan's 1927 sheet music, Waterson, Berlin & Snyder. w. IK/m. SF.

I Like Bananas Because They Have No Bones (Chris Yacich)

Terry Waldo & Bo Grampus 1339
<We had Yachich in 5th ed, but Michael Mathew pointed to definitive web site. My response to him:

Yep, that web page is definitive. But Terry Waldo can be forgiven for getting it wrong. I have four different recordings of "I Like Bananas"; three are Hoosier Hot Shots compilations and the fourth is a novelty song anthology. The composer credits for the four different versions are

Yacich
Yarich
Yachich
Miller

2013 review: Confirmed 5/11/36 copyright reg. One of my Hoosier Hotshots reissues has (Because They Have No Bones), but the rest, like the copyright reg., do not.

I Like That [Loved One] (Frankie

Trumbauer–Lennie Hayton)
Back Bay Ramblers 1355
Chalumeau Serenaders 1394

Title on 1355 was "Loved One" by Trumbauer-Hayton-Mills, but notes say that it was also known as "I Like That." Title on 1394 was I Like That by Trumbauer-Hayton–*Ted Koehler*. What the hell?

Rust says

I Like That rec. Trumbauer aho, 4/30/29, Okeh 41286; Parlophone R-714, 22523; Odeon ONY-41286 et al. Lenny Hayton was on piano. Okeh label says Hayton-Trumbauer-Koehler [sic].

Loved One rec. IM's Hotsy Totsy Gang--as Jack Winn's Dallas Dandies, 6/6/30, Vocalion 15860, Brunswick X-15860, Metrotone M-12051, Polk P-9031. This is the source cited by CD liner notes. Brunswick label says Trombauer-Hayden-Mills [sic]

Some overlap in personnels for the two recordings: Bix Beiderbecke, Min Leibbrook, Matty Malneck.

"Loved One" not in copyright books 1928-31. But we do find

I like that; melody by L. Hayton and Frank Trumbauer. © 1 c. June 3, 1930; E unp. 22768; Leonard Hayton, New York.

Both recordings are available at RHJA; they sound the same to me, but *neither has a vocal*.

This is crazy! Trumbauer & Layton record it, and then copyright it, as an instrumental named "I Like That." Mills records it a year later as "Loved One," but also as an instrumental. AND BOTH records add a lyricist credit to the label, and not even the same lyricist.

One thing is for sure: We should have listed this under "I Like That" rather than "Loved One," with an alt title of, and cross-ref from, "Loved One."

But what about that lyricist credit on the label? The only possible explanation was that the song was published in sheet music form with lyrics added, but why contradictory lyricists? And why no follow-up "published" version copyright, as is often the case? Unless I can find some rock-hard evidence for Kohler/Koehler or Mills, I'm just going to kill the lyricist credit entirely.

Can find no evidence for sheet music, and it would be unlikely in any case. Online references that mention composers follow the record labels, with about half the "I Like That" hits correcting Kohler to Koehler.

But they're contradictory and don't make sense, so I'm killing them.

I Like to Do Things for You

(Milton Ager–Jack Yellen)
Keith Nichols Cotton Club Gang 1242
Ingham–Grosz Hot Cosmopolites 1323

Confirmed 3/15/30 copyright reg., w. JY/m. MA, from *King of Jazz*.

I Like to Go Back in the Evening (to That Old Sweetheart of Mine)

(Clarence Williams–H. O'Reilly Clint–Richard W. Pascoe)
Humphrey Lyttelton & His Band 1160
Des Plantes' Washboard Wizards 1325

<4-- Erdos note of 12/26/95 says add subtitle "(to That Old Sweetheart of Mine)." --4>

Confirmed ASM, cover & (c); m. Williams-Clint/w. Pascoe.

I Lost My Gal from Memphis

(Peter De Rose–Charles Tobias)
Chicago Rhythm 1026
Jazz O'Maniacs 1071
Hot Antic JB 1154
Steve Waddell's Creole Bells 1348
Les Red Hot Reedwarmers 1435

Confirmed 4/12/30 copyright reg., w. Tobias, m. De Rose.

I Lost My Heart in Dixieland
(Irving Berlin)
John Gill's Original Sunset Five 1094
Neville Dickie 1423
Confirmed 7/26/19 copyright reg.

I Love a Piano (Irving Berlin)
Bob Pilsbury with Friends 1265
Confirmed by 12/10/15 copyright reg., from
Stop, Look, Listen.

I Love It (Harry Von Tilzer–
E. Ray Goetz)
George Foley 1088
We had just Von Tilzer. ASM is 1910, Harry
Von Tilzer (pub.). Credits w. E. Ray Goetz/m.
Harry Von Tilzer.

I Love My Baby (My Baby Loves Me)
(Harry Warren–Bud Green)
Smith–Tyle Frisco Syncopators 1211
Chris Tyle's Silver Leaf JB 1258
Charleston Chasers 1314
John Gill's Jazz Kings 1401
ASM, 1925, Shapiro, Bernstein; w. Green/m.
Warren

I Love You Because I Love You
(Jack Murray–Al Goodhart–Al Hoffman)
Back Bay Ramblers 1262
Confirmed by 4/15/32 copyright reg., w/m all
3.

I Love You Samantha (Cole Porter)
Grand Dominion JB 1379
<Confirmed by sheet music in my collection.

**I May Be Wrong (But I Think You're
Wonderful)** (Henry Sullivan–
Harry Ruskin)
Don Ewell 1077

Copyright is
I may be wrong, but I think you're wonderful;
from Almanac, words by Harry Ruskin,
music by Henry Sullivan; pf. acc., with
ukulele arr. by Dan Dougherty. © Aug. 10,
1929; 2 c. Aug. 12; E pub. 8314; Ager,
Yellen & Bornstein, inc.. New York.
That comma in copyright reg. normally
indicates that what follows is a subtitle, and
that's the way the Wikipedia article on the
song treats it, also the MTSU index.

**I Miss My Swiss (My Swiss Miss
Misses Me)** (Abel Baer–
L. Wolfe Gilbert)
Henry's Bootblacks 1149
Confirmed by Hassan sheet music, w/m both,
1925, Feist.

I Must Have It (Joe Oliver)
Des Plantes' Washboard Wizards 1290
Red Rose Ragtime Band 1399
John Gill's Jazz Kings 1401
That title in Rust:

Hociel Thomas, 4/6/25, Gennett 3006, Buddy
8020.
Sippie Wallace, 8/25/25, OKeh 8381.
Oliver, 3/18/30, Victor V-38124, 62-0061.
Ramona Hicks, 5/15/39, Bluebird B-8173.

1930 copyright is
I must have it; melody by King Oliver. © 1 c.
June 5, 1930; E unpub. 22880; Southern music
pub. co., inc., New York.
Victor label confirms Oliver. The 1925 song of
same name was by George W. Thomas.

I Must Have That Man
(Jimmy McHugh–Dorothy Fields)
Chicago Rhythm 1059
Rusty Taylor's Jazz Makers 1082
Keith Nichols 1159
Moonlight Broadcasters 1193

Confirmed 6/9/28 copyright reg., from
Blackbirds of 1928.

I Need Lovin' (James P. Johnson–
Henry Creamer)
Chicago Rhythm 1059
New Yankee Rhythm Kings 1067
Jimmy Noone Jr/Davies Rhythmic 5 1121
Dry Throat Five 1151
Paramount JB of Boston 1247
Keith Nichols Cotton Club Orchestra 1275
Les Red Hot Reedwarmers 1435

ASM, 1936, Jerome Remick; w. Creamer/m.
Johnson.

I Need Some Pettin' (Robert King–
Ted Fiorito–Gus Kahn)
Waldo's Gotham City Band 1201
Paul and His Gang 1329
Confirmed 5/3/24 copyright reg. w. GK, m. TF-
RK.

I Need Someone Like You
(Fats Waller)
Three Deuces 1185
Le Petit Jazzband 1389

<1185 was Waller.
Erdos says Morel found source saying by Abel
Baer-Rosa Rio.
LC cy card:
(unpub) w&m by Thomas Waller (words &
melody only). 7/7/29, Southern Music Pub.
Inc. NY.

4/22/11: AHA!
Red Hot Jazz Archives (which seems to use 78
labels as source), does indeed say that Baer &
Rio are the composers of Fats's recording of
this song on Victor V-38086 on 9/24/29, which
very well could be Morel's source. But I've
long since learned not to trust RHJA or Online
78 for compser data or title punctuation/
subtitles.

Later found the Victor label online, credit is
Thomas Waller.

I Need You (Clarence Williams–

Mike Jackson)
Des Plantes' Washboard Wizards 1325
Jacobi's Bottomland Orchestra 1336

Rec. in Rust:
Rosa Henderson, 7/12/23, Columbia A-3958.
Birmingham Blue Buglers, 6/29/24, Gennett
5498, Starr 9574.
Cl. Williams Jazz Kings, 5/29/28, Columbia
14326-D.

(I suspect that the 1923-24 recordings are a
different song; no vocal on the CW recording.
(Indeed, Rosa Henderson was with Fletcher
Henderson and by him, and *Hendersonia* says
the the Birmingham Blue Buglers are indeed
playing the Henderson song).

Confirmed 8/18/28 copyright reg., w/m both.
Label confirms.

I Need You to Drive My Blues Away
(Fletcher Henderson–Lena Wilson)
Neville Dickie 1324

CD was Henderson alone.
Rec.
Lena Wilson acc. by FH, 6/5/23, Vocalion
14631, Silvertone 3009.
Rosa Henderson, acc. FH, 7/12/23, Columbia
A-3958 as just "I Need You."

Oops, here's the copyright:
I need you to drive my blues away; words by
Lena Wilson, melody by Fletcher H.
Henderson, jr. [of U.S.] © 1 c. June 1, 1923;
E 562727; Melody music co., New York.

I Never Knew (Ted Fiorito–Gus Kahn)
Paris Washboard 1261
Charleston Chasers 1314
Tom Pletcher & the Classic Jazzband 1353
Milano Hot Jazz Orchestra 1354
Les Rois du Fox-Trot 1434

ASM, 1925, Irving Berlin; w. Kahn/m. Fiorito.

I Never Knew What a Gal Could Do
[Zero] (Elmer Schoebel)
Mahogany Hall Stompers 1221
Bob Oliver's Hot Seven 1312
Le Petit Jazzband 1389
John Gill's Jazz Kings 1401

1221 as Zero by Pecora (although mentioned I
Never Knew as alternative title); 1312 I Never
by Pecora; 1389 and 1401 as I Never by
Schoebel.

<According to Rust and record labels where
found, original recordings are:
1/23/25, NORK as I Never Knew (OKeh 40422,
label credits Schoebel)
9/21/25, N.O. Owls as Zero, but not released.
10/3/34, Wingy Manone as Zero (OKeh 41570,
label credits Newman Picora [sic])
4/22/37, Santo Pecora as I Never (Columbia
36159, label credits Schoebel; and Parlo-
phone R3050, B-71159).
Recorded as Zero by N.O. Owls 9/21/25 (but
not released) and by Wingy Manone 10/3/34
(OKeh 41570).

The title wasn't copyrighted at the time of first recording, but the 1937 recording by Pecora for Columbia evidently wasn't issued until the mid-1940s, and it perhaps prompted Schoebel (or Mills) to finally copyright it, although with a superfluous word in the title:

I never knew just what a gal could do; w & m Elmer Schoebel. © Dec. 24, 1945; E pub. 137656; Mills music inc., New York.

But Haesler found the Parlophone R3050 release of the Pecora recording that had been released in 1937, and it did indeed have the same title as the copyright.

That Pecora or Pi/ecora-Newman credit shows up on some LP/CD reissues and lots of later bands' recordings of the two titles.

So here's the unlikely chronology is 1925 NORK as I Never Knew by Schoebel 1934 Manone as Zero by Newman-Pecora 1937 Pecora as I Never Knew by Schoebel

In other instances in which different bands have recorded very similar tunes under different titles and credits (see huge entry at "Do What Ory Say" and its variations, and "Georgia Swing"/"She's Crying for Me"), our advisers have urged us to be generous—or avoid splitting hairs—and list them separately as different tunes. That position would, in this case, dictate that "I Never Knew" and "Zero" should be split apart too, except for that puzzling—and telling—chronology. Even after Manone recorded the tune as "Zero" by Newman-Pecora, Pecora came back and recorded it as "I Never Knew" by Schoebel, just like NORK had back in 1925. This seems like a pretty fair indication that the Manone/OKeh label credit was just plain wrong. What's odd is that it's been repeated so frequently—it's VERY common to see the tune attributed to Pecora, even under the "I Never Knew" title.

I Never Knew What the Moonlight Could Do (Sam Coslow–Larry Spier)
Barbara Rosene & Her New Yorkers 1405
ASM, 1926, Irving Berlin.

I Never Miss the Sunshine (I'm So Used to the Rain) (Neil Pardette–Norman Jay Harvey)
Paul and His Gang 1329
Confirmed by 1/2/23 copyright reg. (with comma after sunshine), and confirmed by Hassan sheet music.

I Really Miss You, Baby (Tony Pringle)
Albion JB 1249
Pringle was in the band, so he'd know.

I Remember the Year That Clayton Delaney Died (see **The Year That Clayton Delaney Died**)

I Remember When (see **Si tu vois ma mère**)

I Said I Wasn't Gonna Tell Nobody
(see **Said I Wasn't Gonna Tell Nobody**)

I Saw Her at Eight o'Clock
(Johnny Mercer–Matty Malneck)
Alex Hassan 1322

Well, the copyright is
I saw her at 8 o'clock; from To beat the band, w and melody John Mercer and Matt Malneck. © 1 c. Sept. 12, 1935; E unp. 109846; Irving Berlin, inc., New York.
In spite of '8' in copyright, IMDB, Georgia State Library sheet music index, Songwriters Hall of Fame list for Mercer all show it as *Eight*.

I Scream – You Scream – We All Scream for Ice Cream (see **Ice Cream**)

I Surrender, Dear (Harry Barris–Gordon Clifford)
Delirium Tremolo 1177
John Gill Sentimental Serenaders 1424

ASM, 1931, Richard J. Powers; w. Gordon/m. Barris.

I Thank You, Mr. Moon (Dave Oppenheim–Dolly Morse*–Abel Baer)
Barbara Rosene & Her New Yorkers 1405

CD had Oppenheim-Baer, Dolly Morse. Confirmed by 10/28/31 copyright reg, w & m all three. Michael Steinman's notes say Dolly Morse also used pseudonyms Dorothea Morse, Dorothy Terriss, D. A. Esrom, most likely to avoid comparison with her husband, the successful (and much older) composer/publisher Theodore Morse.

But oh, crap! We've had Dorothy Terriss as pseudonym for Theodora Morse. I'll sure bet that's wrong, now that we know who her husband was. However, the Wikipedia article on her says Theodora and that Dolly was one of her pseudonyms. But it's a helluva stretch to believe that a Theodora married a Theodore. And sure enough, the Victor Project reports,
Dolly Morse (composer): Married to Theodore Morse. Born Alfreda Strandberg, she also wrote under the names D. A. Esrom, Dorothy Terriss, and Theodora Morse.

Found another source for maiden name Alfreda Strandberg, so actually, it's NOT such a stretch that she would choose Theodora Morse as her primary professional name. But hell, they're *all* pseudonyms. Why should we consider Dolly or Theodora real and the others not?

But I've found Theodora far more often—and, tellingly, the Associated Press obituary for her, dated Nov. 11, 1953, refers to her as Theodora, says she was a charter member of ASCAP, and wrote under the names of Dorothy Terris and Dolly Morse. Actually, it should have said *also* wrote under those names, since much of stuff was written as Theodora.

I Think You'll Like It (Richard A. Whiting–George Marion, Jr.)
Barbara Rosene & Her New Yorkers 1422
Actually, 10/23/29 copyright reg. identifies him as George Marion, Jr. -- whom we had collaborating with Fats back at Breezin'.

I Thought I Heard Buddy Bolden Say
(see **Buddy Bolden's Blues**)

I Thought I Heard Jimmy Yancey Say
(Wally Fawkes)
Wally Fawkes & the Rhythm Kings 1060

I Used to Call Her Baby (Howard Johnson–Murray Roth–Cliff Hess)
Terry Waldo & Bo Grumpus 1339
Confirmed by 9/27/19 copyright reg.

I Wanna Go Back to Indiana
(Halsey K. Mohr)
Back Bay Ramblers 1262

Credits on CD were De Sylva-Brown-Henderson. Notes say inspired by 1928 Billy James recording, which is in Rust: 5/29/28, Banner 7165 (as Imperial Dance Orch), Oriole 1288. But it's not in copyright books 1927-31. But wait, Online 78 says somebody named Helen Richard recorded that title on Banner 7064 on 2/23/28 and that composer is Halsey Mohr. And it says same thing about Banner 7165. An online Oriole discography says same thing about Helen Richard and Daisy King—even that it's Halsey K. Mohr. There is an H. K. Mohr in copyright books for 1930 & '31.

LC SONIC had five recordings of it: Daisy King on Jewel 5247; Helen Richards on Banner 7064; Imperial Dance Orch on Banner 7165 and Oriole 1284; and Daisy King on Oriole 1186. ALL say Halsey K. Mohr. Later found the Oriole 1284 label, confirmed Halsey K. Mohr.

Don't know where the band got that credit, but it's flat wrong.

I Wanna Go Places and Do Things
(Richard A. Whiting–Leo Robin)
West End JB 1085

Well, the copyright has an odd hyphen:
I wan-na go places and do things; theme song of Close harmony, words by Leo Robin, music by Richard A. Whiting; pf. and ukulele acc. © Mar. 28, 1929; 2 c. Mar. 30; E pub. 4670; Famous music Corp., New York. But I found two early recordings and the sheet music cover, none had a hyphen in wanna.

I Wanna Jazz Some More
(Tom Delaney)
Neville Dickie 1324

Rec. Kitty Brown, 9/29/24, Banner 1437, Domino 412, Regal 9733. Helen Gross, 5-6/24, Ajax 17042. Monette Moore, 9/15/24, Vocalion 14903. Johnny Sylvester, 4/4/24, Pathe Aktuelle 036154, Perfect 14335.

Confirmed 5/31/24 copyright reg.

I Want a Big Butter and Egg Man
(see **Big Butter and Egg Man from the West**)

I Want a Girl (Just Like the Girl That Married Dear Old Dad)

(Harry Von Tilzer–Will Dillon)

Bob Schulz & His Frisco JB 1315
Canary Cottage Dance Orchestra 1400
Delta Stompers 1426

ASM, 1915, Harry Von Tilzer; m. Von Tilzer/w. William Dillon. But he's definitely just Will Dillon on lots of other sheets I found, including "My Little Girl," which we have on SOS.

I Want to Be Bad (B. G. De Sylva–Lew Brown–Ray Henderson)

Charleston Chasers 1314

Confirmed by 12/4/28 copyright reg., from *Follow Thru*.

I Want to Be in Dixie (Ted Snyder–Irving Berlin)

Dave Dallwitz Ragtime Ensemble 1098

<4--got hold of the sheet music on this one. Both cover and copyright page credit "Berlin & Snyder" (published by Snyder). --4>
ASM confirms, 1912.

I Want to Be Your Lovin' Man

(Ray Scheller–Joe Bresland)

Jim Snyder / Georgia Grinders 1068

<From note back in second edition questioning Palmer as composer of every song on 1068:

In Paige Van Vorst's cover story on Palmer in the March 1978 *Mississippi Rag*, he mentioned Palmer's 3/13/31 recording session with the State Street Ramblers: "They recorded nine timeless sides [six of which--Tiger Moan, Georgia Grind, Kentucky Blues, I Want to Be Your Lovin' Man, Me and the Blues, South African Blues--ended up on SOS 1068].... The tunes were all very familiar, being mostly based on existing folk tunes or New Orleans themes." Doesn't sound like Palmer the composer to me. Later, Van Vorst mentions two other tunes that pop up on 1068: "'Come On In, Baby' and 'Nancy Jane' were both tunes that had been recorded by blues artists before, the former by Georgia Tom, the latter by Big Bill [Broonzy?]." [Erdos: No Palmer as composer should be shown. We lazied out on 1068.]

State Street Ramblers recorded it 3/13/31, released on Champion 16350 and Superior 2797 (as by Speed Jeffries & His Night Owls.

9/5, DB at LC:

I want to be your lovin' man; words and music by Ray Scheller. © Mar. 1, 1931; 2 c. Apr. 13; E pub. 22343; Artcrafts publishers, Chicago.

Pretty likely to be our tune. For what it's worth, Online 78 shows composers for both discs as Ray Scheller-Joe Bresland. Couldn't find a label, but *Record Research* magazine from November 1962 (with Walter Allen, Sam Charters, Mike Montgomery, John Steiner and others on the masthead), also credits Bresland-Scheller for the Superior release. (Joe Bresland is in the 1930-32 copyright books for several songs, although no collaborations with Ray Scheller. Still, we've got decent evidence to put him on the record label.

Later Bill Haesler weighed in; he has that actual Record Research mag and knew the code. The case is VERY strong for NO credits on the Champion disc but credits of Scheller-Bresland on Superior.

I Want to Go Back to Michigan

(Down on the Farm) (Irving Berlin)

Bob Pelland & Bob Pilsbury 1232

<3--Lissauer just separates subtitle with a comma, but Ewen agrees with this entry.

Dick Zimmerman confirms our title from sheet music; Tex sends confirming copy--3>
& ASM confirms, 1914, Waterson, Berlin & Snyder.

I Want to Ring Bells (J. Fred Coots–

Maurice Sigler)

Andy Stein Blue Five 1390

Rec. Joe Venuti aho, 9/25/33, Banner 32872; Domino 152; Melotone M-12807, 91635; Oriole 2771; Romeo 2144; Decca F-3803. Williams Washboard Band, 9/12/33, Bluebird B-5183; Electradisk 2076; HMV JF-23.

Confirmed 9/12/33 copyright reg., w. Sigler/m. Coots.

I Want You Just Myself (Joe Oliver)

Black Bottom Stompers (Switz.) 1130

Back Bay Ramblers 1355

Des Plantes' Washboard Wizards 1357

Rec. Oliver orch, 11/6/29, Victor V-38101, HMV R-14433. Confirmed by 1/22/30 copyright reg. (as "King Oliver"!).

I Want You Tonight (Sidney Bechet–

Billy Maxey)

James Dapogny & Butch Thompson 1183

LP had just Bechet.

Rec. Bechet's NO Feetwarmers 9/15/32, Victor 23358, Bluebird B-10472 et al.

Oops, copyright has a lyricist:

I want you tonight; w Billy Maxey, melody Sidney Bechet. © 1 c. Nov. 4, 1932; E unp. 63716; Southern music pub. co., inc.

AND the Bluebird label also credited Maxey.

I Wasn't Gonna Tell Nobody (see **Said I Wasn't Gonna Tell Nobody**)
(I Wish I Could Shimmy Like My)

Sister Kate (Armand J. Piron)

High Society JB 1166

P. T. Stanton's Stone Age JB 1228

Frisco Syncopators 1245

Zenith Hot Stompers 1248

Jacobi's Bottomland Orchestra 1266

Paris Washboard 1308

High Society JB 1396

South Side Jazz Serenaders 1420

Aha, ASM has the second edition of this: 1922, Clarence Williams.

Cover & (c) are

I WISH I COULD SHIMMY LIKE MY

SISTER KATE

which would make it a supertitle. Copyright info is

(c) assigned 1922 to Clarence Williams Pub. Clarence Williams.

But before we change our listing, we should find a copy of the original edition, which was 1919, Vogel Music Co. Well, I got a later reissue by Vogel of his edition.

(c) 1919 Armand J. Piron

(c) renewed 1956 by Oxana Piron

(c) assigned to Jerry Vogel Music Co.

The (c) page setup matches the others exactly.

I Wish I Was in Dixie's Land [Dixie]

(Dan D. Emmett)

Terry Waldo & Bo Grampus 1339

Levinson's Trans-Atlantic Saxtette 1430

<1339 had "Dixie" by Dan Emmett-Jerry Garcia.

Is this a joke? Jerry Garcia's a dead member of the Grateful Dead.

In any case, the Levy online collection has several copies, and the actual title is I Wish I Was in Dixie's Land by Dan D. Emmett. I'll put it there with a cross-ref from Dixie. And we'll re-bury Jerry Garcia.

More info: Jablonski explains all: Daniel Decatur Emmett was fiddler with the Virginia Minstrels and rival of Edwin P. Christy. He later joined Bryant's Minstrels as chief composer-entertainer, and, also known as "Old Dan" Emmett, wrote "Old Dan Tucker" and "Turkey in the Straw."

I Wish I Were a Wombat

(Tom McDermott–Ted Siegel)

Tom McDermott 1024

I Wish I Were Twins (So I Could Love

You Twice As Much) (Joseph Meyer–

Frank Loesser–Eddie De Lange)

Jimmy Mazzy & Friends 1219

Paris Washboard 1293

Paul Asaro & Neville Dickie 1404

<4--Shapiro & Pollack have subtitle (So I Could Love You Twice As Much). But Lissauer, who's pretty good about subtitles, doesn't have it. --4>

2013 review: Hassan sheet music confirms subtitle. 5/3/34 copyright reg. specifies w. De Lange-Loesser, m. Meyer. Haesler found a whole slew of record labels (eight); only one (Emil Coleman on Columbia) had the subtitle.

I Wished On the Moon

(Dorothy Parker–Ralph Rainger)

Barbara Rosene & Her New Yorkers 1405

Confirmed by 6/24/35 copyright reg.; from film *Big Broadcast of 1935*.

I Wish't I Was in Peoria [Peoria]

(Harry Woods–Billy Rose–

Mort Dixon)

Down Home JB 1190

Bob Schulz & His Frisco JB 1349

LP & CD as Peoria.

Odd--not in S&P or Rust. Maybe because Hassan's sheet music says title is "I Wish't I Was in Peoria," w. BR-MD/m. HW, 1925, Irving Berlin.

Copyright agrees:

wish't I was in Peoria; w Billy Rose and Mort Dixon, m Harry Woods, of U.S. © Nov. 12, 1925; 2 c. Nov. 13; E 628528; Irving Berlin, inc., New York.

And that's the way Rust lists it: rec. Bailey's Lucky Seven, 12/18/25, Gennett 3224, Champion 15062. Sam Lanin, 12/29/25, Banner 1674, Domino 3647 et al. Russo & Fiorito, 12/19/25, Victor 19924. Jack Stillman, 11/25, Bell 382.

Finally, found the sheet music in the Arpin collection in Canada. That's indeed title on cover and copyright page.

I Wonder (Ikey Robinson)

Original Salty Dogs JB 1233

(RUST): Jacksonville Harmony Trio (as I Wonder?), Savannah, 8/13/27, Victor 21204 (but Victor Project says this by Robert H. Cloud).

Robinson didn't record it himself, according to Rust. Looked through copyright books from 1927 to 1929 (first year Robinson recorded) to 1935 (last year he recorded), found no fewer than 34 registrations of that title, but none by Robinson. But then in Google searching on the title and Robinson, I fell into the 1943 book online:

I wonder; w & melody. © 1 c. Feb. 23, 1943; E unpub. 324823; Ikey L. Robinson, Chicago.

I Wonder If You Still Care for Me?

(Ted Snyder–Harry B. Smith–

Francis Wheeler)

Bo Grumpus 1388

CD said by Snyder, from 1921, no ? at end. Hmm...not in Rust. Aha, online found label of Victor 18806, "I Wonder If You Still Care for Me?" by Harry B. Smith–Ted Snyder, recorded

by Charles H. Hart, 8/30/21. Bound to be same tune. AND found the sheet music at Templeton, pub. Waterson, Berlin & Snyder Co., 1921. No ? on cover, but definitely there on copyright page. AND it's lyrics Harry B. Smith & Francis Wheeler, music Snyder. Note that the 1921 copyright reg. indeed said just Snyder-Smith, but obviously Wheeler got a hand in before it was published, and sheet music always wins out when it's concurrent with other sources.

I Wonder What's Become of Joe?

(Maceo Pinkard–Roy Turk)

Dry Throat Five 1151

Rosy McHargue 1253

<3--? added via your note of 4/12/93, citing illiterate sheet music. But this is a statement, not a question. Tune is mentioned in Kinkle without question mark.

Frank Powers & Robbie Rhodes both confirm question mark from sheet music; and Tex sends copy of it with ?--3>

ASM has it too: 1926, Shapiro, Bernstein; w. Turk/m. Pinkard.

(And let the record show that I just added the ? to the title above based on the sheet music; it's not a question either.) Bill found nine record labels, only one had ?

I Wonder Where My Baby Is To-night

(Walter Donaldson–Gus Kahn)

Marty Grosz/Keepers of the Flame 1158

<4--In note to 2nd ed, I pointed out that both S&P and Saunders's sheet music say it's To-night. You overruled based on Walter Donaldson Song Book. But I've since become sensitized to fact that folios (especially collections of one composer) usually reset the titles for consistency, and they probably wouldn't shrink from dropping a hyphen to make usage current. I've found lots of To-nights in my travels, which obviously was in common usage in the '20s. If it was To-night when it was published, shouldn't we keep it that way here? I'm not remotely adamant on this one, though. If you want to modernize on this fine point, I'll go along, especially since S&P and Lissauer agree on "If I Could Be with You (One Hour To-night)" as well. But if we consciously drop these hyphens, we'll want to change "(I'll Be in My Dixie Home Again) Tomorrow" too. Later discovered that the copyright reg. also had to-night, as well as the three record labels Haesler dug up.

ErDOS says go with To-night here, but mentions nothing about "If I Could Be with You (One Hour To-night)" -- will change that as well, though.
--4>

I Wonder Where My Easy Rider's Gone

(Shelton Brooks)

Le Petit Jazzband de Mr Morel 1344

ASM, 1913, Will Rossiter.

(I Would Do) Anything for You

(Claude Hopkins–Alex Hill–

Bob Williams)

Humphrey Lyttelton Rhythmakers 1111

Dry Throat Five 1151

Charleston Chasers 1376

<2--[2nd ed changed this to (I Would Do) Anything for You--2>

<4--Parens added via your note of July 3. Agrees with Kinkle, S&P and Lissauer now, although S&P & Lissauer alphabetize it under Anything.-4> 2013 addition: S&P and Lissauer are technically correct according to the Chicago Style Manual, but we decided to alphabetize under the name we think people are most likely to know it by. *However*, this does remind me that we really should have a cross-ref from the "correct" title of "Anything but you."

2013 review: Copyright is

I would do anything for you; fox-trot, words and music by Alexander Hill, Bob Williams and Claude Hopkins. © Jan. 25, 1932; 2 c. Jan. 25; E pub. 28105; Joe Davis, inc., New York.

But this could be trouble: Rust has a zillion entries for it, but notes that it is "sometimes shown as "I'd do anything for you," "I would do most anything for you," and "Anything for you." But in this case there's original sheet music to go by...except that

1. The copy at U. Maine is pub. by Joe Davis, 1932, has Red McKenzie on cover, and title on cover is

I WOULD DO

ANYTHING FOR YOU

but I can't see copyright page. And bizarrely, Red McKenzie is not among the 23 different recordings of it listed in Rust. Davis was obviously proud that McKenzie performed the song, but he's the only guy who *didn't* record it! Now I see why: McKenzie recorded it under the alternative title "I'd Do Anything for You." And the Rhythmakers' record is full title without parens.

2. Copy at MTSU is pub. by George Simon, 1932. Bought it: cover page is same as Davis/McKenzie cover above, but copyright page is clear:

(I WOULD DO)

ANYTHING FOR YOU

Ice and Snow (or Don't Leave Me in the Ice and Snow)

(Tony Jackson)

Mahogany Hall Stompers 1221

ASM, 1917, Will Rossiter clearly shows it this way:

Ice and Snow

(or Don't Leave Me in the Ice and Snow)

. We previously had it under "Don't Leave Me..."

(I Scream – You Scream – We All Scream for) Ice Cream [Ice Cream]

(Robert A. K. King–Howard E. Johnson–Billy Moll)

Steve Waddell's Creole Bells 1301

<4-- Erdos note of 12/26/95 adds the alternative title. Bob, you were reading my mind. When I ran across this earlier this evening (5/26) as I was entering new CDs, I was sure that the "I Scream..." title was wrong. I have a jillion recordings of this under "Ice Cream," and I was sure that that was the proper title. I was stunned when I found it (in Kinkle, I believe) under "I Scream..." composer source is Israeli CD carefully produced, says Erdos.

--4>

ASM, 1927, Shapiro Bernstein is

I Scream – You Scream – We All Scream For
ICE CREAM

same on cover and (c) page.

I find this alphabetized under both I Scream and Ice Cream, so it's a bit of a subjective call, I fear. And oh, crap, I just realized that I've misplaced this all along by alphabetizing it on "I Scream...". Since most people know it as "Ice Cream," that's where it should have been alphabetized. Especially obvious when you see that the copyright reg. is Ice Cream, and just Ice Cream. Clearly, the "I scream" line was taken from the lyrics to pep up the cover. So move it there, but leave a cross-ref. from I Scream.

(I'd Climb the Highest Mountain) If I Knew I'd Find You (Lew Brown–Sidney Clare)

Dick Sudhalter & Connie Jones 1207

<4--In notes to 2nd ed., Don Rouse reported that sheet music had "I'd Climb the Highest Mountain" in smaller type above "If I Knew I'd Find You," implying that former is subtitle, latter is proper title. But we dropped parens based on S&P. Alas, now we know that S&P generally doesn't use parens to reflect subtitles in smaller fonts. But Lissauer puts it only under title "I'd Climb the Highest Mountain," turning above logic on its head, so let's stay with what we've got. --4>

And let's take another look around for better source, such as sheet music.

And we found it. ASM, 1926, Irving Berlin, is clear:

I'D CLIMB THE HIGHEST MOUNTAIN

IF I KNEW I'D FIND YOU

2nd line is 50% bigger on cover but 300% bigger on copyright page (as shown here).

AND the 2/23/26 copyright reg. is just If I Knew I'd Find You, so the mountain-climbing bit was evidently dredged up from the lyrics to decorate the cover (see Ice Cream).

Record labels are all over the place, from all solid to Mountain climbing as main title with finding you as sub to vice versa.

I'd Give a Dollar for a Dime (Eubie

Blake–Andy Razaf–Johnny Finke)

Terry Waldo & Bo Grumpus 1339

CD said Milton Reddie-Eubie Blake.

Yoicks--my two other recordings credit Blake-Razaf (Spokane Falls Brass Band) and Blake-Razaf-Johnny Finke (Black Swan Classic JB) . But this is proving damned hard to find. Maryland Historical Society web site says it has five copies of music, dated 1940, by Eubie. But it wasn't copyrighted 1939-41 and there's no copy of it in any of the big online collections, so I suspect they have private, not published, copies. Got response confirming w/ Razaf, m. Blake. But I had written to him asking about "I'd Give a..." before I discovered that it seemed to have been missing those words in Tan Manhattan. Guy at library didn't say anything about the title, so I don't know if the sheet music was indeed "I'd Give a" or if he just didn't notice the discrepancy.

Perfesser Bill says 1941 with Razaf, which is likely. I'm finding many refs to it under Razaf's name, no mention so far of Milton Reddie or Johnny Finke. No, wait: Bolcom & Morris recorded it on Columbia M34504 (LP), and they also credited Eubie-A. Razaf/J. Finke.

Wait a minute! It occurred to me to look in Reminiscing with Sissle and Blake by Bolcom and Robert Kimball. It says this song was a Blake-Razafa collaboration for a 1940 show called *Tan Manhattan* (but the title listed in the book is just "A Dollar for a Dime").

The book next mentions that Eubie collaborated with Joshua Milton Reddie on over a hundred songs for several musicals, but this is not among the several specifically mentioned. It also mentions five other collaborators with whom Blake worked, but Johnny Finke was not among them. But oops, *Tan Manhattan* is not in the Internet Broadway Data Base. But it is in ovtur.com, the database that Bill Haesler uses. It confirms Blake-Razaf, and title "A Dollar for a Dime." So where did "I'd Give" come from? Presumably the lyrics. But DAMN: if this was written for Broadway show, why in the world wouldn't Eubie copyright it? In fact, I can't find copyrights for any of the songs in *Tan Manhattan*.

6/25 Waldo responds with same info: written with Razaf for Tan Manhattan, and notes that it never was published. Sent him follow-up note about title discrepancy.

Strangely, looks like the most famous recording of it didn't come until Joe Williams, 1987.

Online mentions have the "I'd Give" version a lot more often, but by no means exclusively. Blake-Razaf predominates, but Finke jumps up from time to time. AHA: later, in searching for a Waller-Razaf song that didn't get published until 1953, I stumbled across John Finke. Several compositions on his own and two collaborations with Andy Razaf!

But Eureka! I had included Bob Pinsker on an early group note about "Mo' Lasses," and he was moved to prowl through my notes online and was intrigued by this problematic entry. He wrote to me on 8/7/13:

CATALOG OF COPYRIGHT ENTRIES

Unpublished Music Jan.-Dec. 1953 3D Ser Vol 7 Pt 5B p. 627:

I'D GIVE A DOLLAR FOR A DIME ; w Andy Paul Razaf m Eubie Blake & Johnny Finke c Andy Paul Razaf, Eubie Blake & Johnny Finke 13Oct1953 EU 334271

On Johnny Finke: from *Black and Blue: The Life and Lyrics of Andy Razaf*, by Barry Singer (1992). Singer quotes from a letter Razaf wrote to a "friend Lillian", on July 3, 1952:

"In the meantime, I have my writing, reading, and other wholesome pursuits to keep me busy and make life interesting and worthwhile. To date, with the help of my partner, Johnny Finke, who is a brilliant composer-pianist-arranger, I've turned out a batch of new manuscripts (songs of all types) just waiting for some artist, publisher, or recording firm to consider."

So you see, I think Razaf must have had Johnny Finke arrange a score for the tune in 1953 when he redid the lyric. Remember, at this point Razaf is living in Los Angeles and is quite ill, while Blake is back in Brooklyn, so it wasn't convenient to have Blake arrange the score for him. I think that all is clear now, except perhaps for the small mystery of why Blake and Razaf didn't copyright the show's tunes right after they wrote them back in 1940.

I don't know what prompted Pinsker to look in 1953, but I'm glad he did. And while Finke's contribution came 13 years after the original public introduction of the song, the fact is that it was neither published nor recorded in 1940-41, so it was in effect new and first published when Razaf updated it in 1953. Which would have been how the Bolcoms acquired it which is why their credit included Finke.

I'd Love It (Don Redman–Will Hudson)

Vince Giordano's Nighthawks 1260

Chalumeau Serenaders 1394

Rec. McK's Cotton Pickers, 11/6/29, Victor V-38133; 40-0115, 62-0083; Bluebird B-11590; HMV B-4990.

Confirmed by 6/5/30 copyright reg. (as just Redman & Hudson); also Victor Project with first names.

I'd Rather Be the Girl in Your Arms

(Harlan Thompson–Harry Archer)
Back Bay Ramblers 1279
Rec. Goldkette, 10/15/26, Victor 20273, HMV K-5095. Ross Gorman, 3/24/26, Columbia 615-D. Confirmed 4/9/26 copyright reg., w. Thompson/m. Archer.

I'd Rather Charleston

(George Gershwin–Desmond Carter)
San Francisco Starlight Orchestra 1364
Only rec. in Rust is British, part of Gershwin medley. And here's why:
From the London show "Lady Be Good" 1926 (George Gershwin / Desmond Carter)
Confirmed by 3/29/26 copyright reg., w. Carter, m. Gershwin.

I'd Rather Cry Over You (Than Smile at Somebody Else)

(Jack Yellen–Dan Dougherty–Phil Ponce)
Lande's Rhythm Club Orchestra 1327
Rec. Whiteman, 6/10/28, Columbia 1496-D, 4980, 07005 & 2 others. Also two UK recordings.
Copyright is

I'd rather cry over you; words by Phil Ponce, music by Dan Dougherty; pf. and ukulele or banjolele banjo acc. © May 9, 1928; 2 c. May 10; E 691635; Ager, Yellen & Bornstein, inc., New York.

No subtitle Rust and copyright, but it doesn't make sense without one, so let's find it.

Wasn't hard: Whiteman Columbia 1496-D:

I'D RATHER CRY OVER YOU
(Than Smile At Somebody Else)

But wait: credits on label are same as copyright: Dougherty & Ponce. So where did we get Yellen?

MTSU has music indexed as just Ponce–Dougherty, pub. Ager, Yellen & Bornstein 1928. But oh, hell, Washington Univ. in St. Louis collection index says words Yellen & Ponce, also pub. Ager, Yellen & Bornstein 1928; same credits for the copy in Indiana State Univ. library. And Songwriters Hall of Fame entry for Yellen attributes it to him plus Ponce & Dougherty. And then there's this bit of international intelligence: The label of this recording by Vivien Lambelet and Padbury's Cosmo Six recording of the song on Curry 198 in 1929 (how did Rust miss this?) credits Yellen, Ponce, Dougherty. And a very detailed Bing Crosby discography credits the Whiteman recording to Yellen–Ponce–Dougherty.

OK, I give up: Somehow or other, Yellen got his name on there very early on. 7/14 Haesler did extensive search for labels and mentions

in musicological sources: Only one of five labels included Yellen, but just about all of the musicologies credited all three.

Ida! Sweet As Apple Cider

(Eddie Munson–Eddie Leonard)
Ian Whitcomb & Dick Zimmerman 1049
Thompson, Smith & DeVore 1116
Des Plantes' Washboard Wizards 1174
Yerba Buena Stompers 1375
Canary Cottage Dance Orchestra 1400

<3--1049 had *Ida!* - 1116 had *Ida*,
I have repro of sheet music that shows "Ida! Sweet as Apple Cider" on copyright page. Obviously original typography. Copyright 1930.

Dick Zimmerman confirms my find--3>
ASM confirms, 1930, Edward B. Marks.

Idawanna

(Newell Chase)
Frederick Hodges 1333
Confirmed by 5/2/29 copyright reg.

Idle Hour Special

(Jimmy Blythe)
South Side Jazz Serenaders 1420
Rec. Jimmy Bertrand's Washboard Wizards with Blythe 9/16/26, Vocalion 1060. Confirmed 5/11/27 copyright reg., Melrose & Montgomery.

Idolizing

(Sam Messenheimer–Irving Abrahamson–Ray West)
Bruno's Salon Band 1251
John Gill's Novelty Orchestra 1270
Barbara Rosene & Her New Yorkers 1393
Confirmed ASM, 1926 West Coast Music.

If Dreams Come True

(Edgar Sampson–Benny Goodman–Irving Mills)
Louis Mazetier & Neville Dickie 1289
Paris Washboard 1326

Oops, 1st copyright is
If dreams come true; pf. with w. © 1 c. Dec. 28, 1933; E unp. S1156; Edgar Melvin Sampson.

Later, still just Sampson:
If dreams come true; by Edgar Sampson; pf. © Nov. 9, 1934; E pub. 44736; Milsons music pub. corp., New York.

But I found a "professional copy" published in England, that says music Sampson & Goodman, lyrics Mills. Wikipedia article on Sampson mentions this song, co-credits Goodman Mills. And just about all online refs credit all three, so how can we document it? Guess we better look for record labels:

Chick Webb, 1/15/34, Columbia CB-754, 2883-D. (CB-754 label credits just Sampson)
Goodman, 12/14/37, MGM E/X-3789, C-807, C-6078; Verve V/V6-8582. Wait a minute: found Goodman version on Canadian Victor, and it credited just Sampson.
Chick Webb again, 12/17/37, Decca 1716; Brunswick 02793, A-82202; Polydor A-

61260. (Well, Decca 1716 also credits just Sampson)
Bobby Hackett, 2/16/38, Vocalion/OKeh 4047.
James P. solo, 6/14/39, CBS CL-1780 & other LP issues.
Artie Shaw, 2/15/38, Thesaurus 500, 1143 (EPs?)

Something odd, though: I keep running into mentions of Billie Holiday recording this song, but it's not in Rust. Is hers the one that credits all three? What label & when?

Aha, here's the answer: Although Rust doesn't list it (possibly because it was done as an encore), "If Dreams Come True" was one of the tunes played at Goodman's famous January 1938 Carnegie Hall concert. That overwhelmingly famous performance was where it was listed as Sampson–Goodman–Mills and it has carried that credit ever since.

AND at about the same time as the Carnegie Hall concert, Billie Holiday recorded it on Brunswick 8053 with Teddy Wilson with credits to all three. Between Goodman and Holiday, the triple credit would have erased all memory of the original Sampson-only credit.

So there's your chronology: Edgar Sampson wrote it with lyrics in 1934; it was recorded by Chick Webb in 1934 and 1937, and by Goodman in 1937, all credited properly to Sampson; but then Goodman put it in his 1938 Carnegie Hall concert with additional musical credit to himself and lyrics credit to Irving Mills, and Billie Holiday recorded it the same way at the same time, and that 1938 version has been the one that has dominated ever since. Alas, we must submit to the King of Swing, although it pains me.

If Ever I Cease to Love

(George Leybourne)
Acker Bilk & Ken Colyer 1119
Albion JB 1206

What the heck? The credit on both recordings is just Connolly. Yet in 2013 review I found Harry Y. Owen–Dave Frank–John P. Robichaux here in the index with no idea how it got there.

Well, here's the answer, from the 1936 copyright book:

If ever I cease to love; w D. Frank and H. Y. Owen, melody J. P. Robichaux. © 1 c. Jan. 22, 1936; E unp. 116829; Dave Frank, Harry Y. Owen and John P. Robichaux, New Orleans.

But when I googled the title, the very first hit was this, from the New Orleans *Times-Picayune*, Feb. 20, 2009, by Maria C. Montoya: "If Ever I Cease to Love" has been the royal anthem of the Rex organization since its first procession in 1872. . . . First published in 1871 in England, the sheet music identified it as a "Comic Song" written, composed and sung by George Leybourne

of Newcastle. Leybourne, also known as "Champagne Charlie," is not exactly a legend in the annals of music history -- his claim to fame possibly the fact he wrote "The Daring Young Man on the Flying Trapeze." . .

According to research published in Arthur Hardy's 1989 *Mardi Gras Guide*, the song was pirated in New York, by a performer named Lydia Thompson, who made it part of her highly successful burlesque show *Blue Beard*, which went on tour around the country. A songbook of her most popular songs, titled *If Ever I Cease to Love*, was published.

Coincidentally, she and her troupe were performing in New Orleans at the time of the first Rex parade.

The song and composer are for real, I even found an 1873 sheet music cover for it. The article above and others talk at length about how its lyrics are repeatedly updated/changed to suit the season. One site presenting lyrics for it says,

If Ever I Cease To Love - comic song by George Leybourne circa 1870, Published by White, Smith & Perry, Boston, MA. This particular set of lyrics is from a 1946 "Souvenir Edition" published by Dave Frank, New Orleans.

All the New Orleans sites that deal with this (and there are many of them) agree on Leybourne c. 1970, not one of them mentions the chaps in our copyright. This is akin to the several different copyrights I found for "Frankie & Johnny": Anybody's free to copyright their own arrangement or lyrics, although that's normally done with folk songs of uncertain heritage, not with published songs.

So we must dismiss our crew as Johnnies, Harrys and Daves come lately and install Leybourne on his rightful Rex throne.

Be we still have to wonder where Connolly came from..

If I Could Be with You (James P. Johnson-Henry Creamer)
 Louis Mazetier & François Rilhac 1218
 Trevor Richards NO Trio CD 1222
 Duke Heitger's Big Four 1367
 Paul Asaro & Neville Dickie 1404

ASM, 1926, Jerome Remick. Subtitle "(One Hour To-night)" is on cover but *not* copyright page.

If I Ever Cry (You'll Never Know)
 (Sylvia Clark-Bobbie Kuhn-Eddie Kuhn)
 John Gill's Novelty Orchestra 1270
 ASM, 1925, Milton Weil.

If I Had a Million Dollars
 (Matty Malneck-Johnny Mercer)

Rusty Taylor's New Jazz Review 1186
 Dick Sudhalter & Connie Jones 1207
 San Francisco Starlight Orchestra 1334

Rec. Boswell Sisters, 10/4/34, Brunswick 7302, 01957, A-9672; Columbia 36523 et al. Joe Haymes, 10/9/34, Banner 33222, Melotone 13189, Oriole 3016, Perfect 16008 et al. Gene Kardos, 10/8/34, Vocalion 2814.

Confirmed 8/30/34 copyright reg., w/m both.

If I Had a Talking Picture of You
 (B. G. De Sylva-Lew Brown-Ray Henderson)
 Peter Ecklund's Melody Makers 1175
 Ingham-Grosz Hot Cosmopolites 1285
 San Francisco Starlight Orchestra 1364

Confirmed by my 1928 sheet music.

If I Had My Way (James Kendis-Lou Klein)
 Ronn Weatherburn 1107
 Canary Cottage Dance Orchestra 1400
 ASM, 1913, James Kendis; w. Klein/m. Kendis.

If I Had You (Ted Shapiro-Jimmy Campbell-Reg. Connelly)
 John Gill Sentimental Serenaders 1424

Interesting: Wikipedia says that it's by Irving King (pseudonym for Campbell & Connelly) and Shapiro, and from 1928. And it's not to be confused with the Irving Berlin song of the same title. Strangely, all of my recordings of it that mention composers mention our three, none mentions Irving King.

Rec. by Crosby in 1929, says Gill (and this is a Crosby tribute).

Copyright reg. is
 If I had you; fox-trot, words and music by Ted. Shapiro, Jimmy Campbell and Reg. Connelly; pf. acc., with ukulele arr. by Hank Linet. © Dec. 28, 1928; 2 c. Dec. 29: E pub. 2627; Robbins music corp., New York.

And MTSU has sheet, makes no mention of Irving King. Same with IN Harmony. To hell with the Irving King red herring.

Note also same title m. Clarence Williams/w. Joe Simms, 9/24/26 lead sheet at LC, E648575.

If I Let You Get Away with It Once, You'll Do It All of the Time
 (Fred Rose-Jack Frost)
 Newberger-Mazzy-Thompson 1352

CD has second part of title in parens as subtitle, and did not have "of."
 Rec. Margaret Johnson, 10/19/23, Okeh 8107, Parlophone E-5187. Not in copyright catalog 1923-24, but I did learn that Jack Frost really is H. G. Frost. Odd: Rust indexes using our complete title, although with comma separator, while the entry for Johnson is just "If I let you get away with it."

Aha! The Okeh 8107 label is

IF I LET YOU GET AWAY WITH IT ONCE
 YOU'LL DO IT ALL OF THE TIME
 (Fred Rose-Jack Frost)

both lines same font, so it's one long title, not a subtitle.

It was copyrighted in 1921:
 IF I LET YOU GET AWAY WITH IT ONCE, YOU'LL DO IT ALL OF THE TIME; lyric by Jack Frost, music by Fred Rose [of U.S.] © May 2, 1921; 2 c. May 6, 1921; E 510472; McKinley music co., Chicago.

I'll suggest that they didn't put that comma on the record label because the line break came there--the comma would look odd hanging out there. But both the record label and the copyright indicate that it's all one long title, not a title and subtitle.

If It Ain't Love (Fats Waller-Andy Razaf-Don Redman)
 Grosz-Ingham Paswonky Serenaders 1214
 James Dapogny & Butch Thompson 1183
 Independence Hall JB 1386
 Neville Dickie 1397

ASM, 1932, Davis, Coots & Engel.

(Gee, I'd Be Happy) If Someone Would Only Love Me (Ben Garrison-Harrison G. Smith)
 South Frisco JB 1143

< Bob, your Jan 2000 note says to change composer to Ben Garrison on the firm basis of "I can't recall why I know this; I think from Jim Dapogny. I'll call him."

Clear back at the 2nd edition, Vince Saunders told us:

If Someone Would Only Love Me (Then I'd Be Happy) by Ben Garrison/Harrison Smith. Morton's business partners supposedly stole this from him.

Your response at the time was just, "Wright's *Mr. Jelly Lord* confirms our current title," with no mention of the composer discrepancy. Looks like we need to go back to work on this one.

Morton recorded it in 1930, Victor 23321. Victor Project says Morton is composer, based on Victor ledgers; LCSONIC agrees.

Anderson fake book: **If Someone Would Only Love Me** [no subtitle mentioned], Ben Garrison/Harrison Smith, 1930; rec. by Jelly Roll Morton.

Well, the Morton copyright is
 If someone would only love me; melody Jelly Roll Morton. © 1 c. Mar. 22, 1932; E unp. 53717; Southern music pub. co., inc.

This gets hard. Our ears tell us it's a Morton composition, and he did indeed submit it for

copyright, but perhaps two years after two other fellows.

Sheet music collectors, was this ever published?

11/9/00: Dave Jasen is sure it was never published, so Garrison-Smith credit in Anderson fake book isn't worth much. I must confess that I overrated it in my notes above. After all, there *is* a Jelly Roll card in LC cy files; there is *not* a Garrison-Smith card.

11/15/00: But now comes copy of copyright page of sheet music (from Tex W.), dated 1930, that calls it **(Gee, I'd Be Happy) If Someone Would Only Love Me**, music Ben. Garrison, words Harrison Smith. Seems to me we have to go with this unless we get something more definitive.

But wait! Jan. 2014 in LC found the Harrison-Smith-Ben Garrison copyright deposit for the published sheet that Tex has. Although the copyright line at the bottom reads "Copyright 1930-1950 by Harrison Smith, Music Publisher, New York City," it was in fact registered 3 April 1950. (Tex's published version has copyright dates of 1930-1957.)

Well, the plot thickens: First, I went looking for that 1950 copyright and found

Gee, I'd be happy if someone would only love me! Ballad, words by Harrison Smith, music by Ben Garrison. © on revised words; Harrison Godwin Smith, Brooklyn; 31Mar50; EP45253. Appl. states prev. reg. 4Feb30, EU30165.

I had looked for that title in 1930 book before without finding it, but when I looked for that 3065 claim number, I found it under a slightly different title:

I'd be so happy if some one would only love me; words by H. G. Smith, music by Ben Garrison [i.e. Benjamin Harrison Garrison] © 1 c. Nov. 4, 1930; E unpr. 30165; Harrison Godwin Smith, Brooklyn.

The copyright deposit for this one must not have been kept, as it wasn't in the Harrison & Garrison folders where I found the later rereg.

Now the plot thickens like it did at Turtle Walk/Twist. Harrison/Garrison wrote and copyrighted it as Walk; Jelly Roll recorded and copyrighted it as Twist. For that one, we decided that Jelly had improved the composition so much as to deserve to own his version of it, so we kept him as the composer. Now we must make that same decision about Harrison-Garrison's "Gee, I'd be happy if someone would only love me!" vs. Jelly Roll's "If someone would only love me."

2/6/14 sent the music to Dapogny, Thompson and Wyndham, asking them if this is just Jelly's "arrangement" of the Smith-Garrison tune or if, as with Turtle Twist, Jelly created something new out their meager starting point.

Dapogny's response:

I don't know. I might be able to tell something from the copyright deposit lead sheet--Harrison Smith's that is--but I don't have it. But lead sheets usually give you the melody only and arranging's task is to provide everything *but* the given melody.

For my money, this is one of Jelly's really interesting arrangements. Clearly he didn't have much confidence in the clarinetist but invented this really pretty texture with the open trumpet playing the melody and the other trumpet, with a straight mute, playing a contrapuntal line. Very inventive and pretty. This of course doesn't say that he didn't use the Smith-Garrison tune. But I don't know. However this retains the identity of the Smith-Garrison, it's a beautiful job of portraying it. And that, of course, is what arranging is supposed to do.

In the two cases where Jelly made over other pieces (incidentally both properties of his publisher, the Melrose Brothers)—MOURNFUL SERENADE being a pretty thoroughly recast CHIMES BLUES and GEORGIA SWING's similarly rethinking SHE'S CRYING FOR ME—I have no problem at all thinking of this as Jelly's making something rather new out of something older. And in both cases, I think, the original composers, Oliver and Pecora respectively *did* get credit.

It's hard to know what to think of Smith's claims. At least one, that he'd written FICKLE FAY CREEP ca. 1930, is complete negated by Jelly's having recorded it, as SOAP SUDS, in 1926 apparently before he and Smith had met.

And note that as he did with Turtle Walk/Twist, Harrison covered all bases by later (1950) registering and publishing his "I'd be so happy if some one" under Jelly Roll's title.

Tex also compared the Smith-published sheet music with Jelly's recording and finds them to be essentially the same. What we don't know, of course, is whether Smith altered the original composition to sound more like the Morton recording; as Dapogny points out, we couldn't know that without seeing the original Garrison-Smith lead sheet. But for now, we stick with giving them the credit for this one.

If the Rest of the World Don't Want You (Go Back to Mother and Dad)

(Dave Dreyer–Alex Gerber)
Ernie Carson & the Castle JB 1277

Convoluting story, this one: Gerber (w) & Dreyer (m) copyrighted it 10/30/23 as "If the rest of the world don't want you (go back to your mother and dad). Then on Nov. 17 they reregistered it without the *your* in the title.

The sheet music was published by Irving Berlin without the *your* in the title.

Albert Hunter recorded it 2/24 on Paramount 12093 with the "your" title, but many other recordings in Jan. 1924 either without the *your* in the title or with just a shortened title without the subtitle.

In any case, the published sheet music will out.

If Those Lips Could Only Speak

(Charles Ridgwell–Will Godwin)
Grand Dominion JB 1330

We had Ridgwell, which appears to be a common mistake--but the 1906 copyright and the serious sheet music indexes tell us he's actually Ridgwell.

If Winter Comes (W. R. Williams–

John Alden–Harold Leonard)
Levinson's Trans-Atlantic Saxtette 1430

Confirmed by 1922 copyright reg. and by sheet music, w. Williams, m. Alden-Leonard.

If You Can't Be Good, Be Careful

(Fats Waller–Andy Razaf)
Neville Dickie 1397

Neville's notes say it was never recorded and that he found it in a folio of Waller compositions. And turns out it was finally copyrighted in 1953 by Mills Music, NY.

If You Can't Hold the Man You Love (Don't Cry When He's Gone)

(Sammy Fain–Irving Kahal)
Neville Dickie 1324

Rust shows the "Don't Cry" part as a parenthetical subtitle in index, but not all entries have it. Rec.

Evelyn Preer acc. by Ellington orch, 1/10/27, Tax LP-9, Victor 731043, both LPs. Victor Project confirms composers and parenthetical subtitle, source Victor ledgers. Ethel Waters, 2/20/26, Columbia 14134-D. Label has no subtitle, credit Fain only Ellington, 3/30/26, Gennett 3291, Buddy 8010. (both labels omit subtitle) Alberta Hunter, 8/11/26, OKeh 8365, Parlophone R-3255.

Copyright is "If you can't hold the man you love, don't cry when he's gone. Comma in copyrights generally introduces subtitle.

If You Don't Believe I Love You (Look What a Fool I've Been)

(Clarence Williams)
Neville Dickie 1366

CD was "(If You Don't Believe I Love You) Look What a Fool I've Been" <12/13/00:

Tenn State says it's "If you don't believe I love you. Look what a fool I've been." w/m CWilliams, 1921. Prob means first part is a supratitle; I'll ask Jellema for a copy.

Aha, Anderson fake book is explicit: **(If You Don't Believe I Love You) Look What a Fool I've Been.**

12/16: But Anderson and Dickie are WRONG. Jellema produced sheet music, pub. 1921 by Williams & Piron. Cover reads

IF YOU DON'T BELIEVE I LOVE YOU

LOOK WHAT A FOOL I'VE BEEN

The copyright page leaves no possible doubt:

If You Don't Believe I Love You (Look What A Fool I've Been)

Cy card agrees

If You Don't, I Know Who Will

(Clarence Williams–Chris Smith–
J. Tim Brymn)

Carol Leigh & Jim Dapogny 1064
Mojo Jazzin' Five 1086

Rec. Bessie Smith acc. by Fletcher

Henderson, 6/22/23, Columbia A-3942 (no
comma on label)

Eva Taylor acc. by Cl. Williams, 8/27/23, OKeh
8089 (with comma in Rust and in OKeh
discography, also LC SONIC).

Mattie (Nellie) Hite, 1/24, Bell P-263. (no
comma in Rust.)

10/3/23 copyright reg. credits all three, has
comma in title. We'll keep it. Well, Jan. 2014
found handwritten lead sheet for copyright
deposit--no comma there. But also found
published sheet (Clarence Williams, 1923)
confirming the way we have it.

If You Don't Shake (see **Mama's Got a Baby**)

If You Knew How I Love You

(Jelly Roll Morton–Ed Werac*)

Thompson, Smith & DeVore 1116
Terry Waldo's Gotham City Band 1201
Aces of Syncopation 1372

<10/15/02: We've had Morton alone, but
sheet music shows Ed Werac as lyricist.

If You Knew Susie (Like I Know Susie)

(B. G. De Sylva)

Bruno's Salon Band 1251

<4--Shapiro & Pollack say "If You Knew Susie
Like I Know Susie," DeSylva-Meyer. Lissauer
says, "If You Knew Susie (Like I Know Susie)."
Kinkle has just "If You Knew Susie," but Kinkle
usually ignores subtitles.

Copyright is just

If you knew Susie; w and melody B. G. De
Sylva, of U.S. © 1 c. Jan. 24, 1925; E
605267; Shapiro, Bernstein & co., inc., New
York.

But then later

If you knew Susie like I know Susie from Big
boy, w and m B. G. De Sylva, of U.S.; pf. and
ukulele acc. © Mar. 18, 1925; 2 c. Mar. 19; E
610519; Shapiro, Bernstein & co., inc., New
York.

And here's that 1925 sheet music, in xerox
copy of copyright page from Jim Riley:

IF YOU KNEW SUSIE (Like I Know Susie)

by B. G. DeSylva only.

Bob: By one interpretation of our rules, this
would be

(If You Knew) Susie (Like I Know Susie)

but I think we must interpret creatively and go
with

If You Knew Susie (Like I Know Susie)

because (a) the world (or at least all of our
sources) knows it as "If You Knew Susie" and
(b) the fact that publisher put third line of title
in upper-lower case letters in parentheses
indicates that he intended it to be "more
subtitle-ish" than the first line.

As for Meyer—how can we keep him? I'll ask
Caulfield to check LofC copyright card to see if
that sheds any light.

8/28, Caulfield reports: registered unpub.
1/24/25 as If You Knew Susie; words and
music by B. G. De Sylva. Registered
published 3/18/25 as If You Knew Susie (Like I
Knew Susie), from "Big Boy," w/m De Sylva.
But the renewal application of 1945 (by Marie
De Sylva, widow of B. G. De Sylva, and
Joseph Meyer) corrects the original
application to "by B. G. De Sylva and Joseph
Meyer."

8/29, Baker: Gee, it was registered twice and
published as by De Sylva. Then his widow
and Joe Meyer come along 20 years later,
after Buddy's dead, and "correct" it.

If You Like Me Like I Like You

(Clarence Williams–Fats Waller–
Spencer Williams)

Hot Antic JB 1154
Des Plantes' Washboard Wizards 1174
Jacobi's Bottomland Orchestra 1266
Louisiana Washboard Five 1398

Rec. Rosa Henderson (as simply "If you like
me"), 8/28, Paramount 12840, QRS R7041.
CW's Jazz Kings (as If you like me like I like
you), 2/5/29, Columbia 1735-D.

Copyright is

If you like me like I like you; words and
music by C. Williams. [Words and melody
only] © 1 c. Nov. 30, 1928; E—Unp. 1737;
Clarence Williams music pub. co., inc., New
York.

But later comes

If you like me, like I like you; words and
music by Clarence Williams, Thomas Fats
Waller, and Spencer Williams; pf. acc., with
ukulele arr. by Ben Garrison. © Apr. 9, 1929;
2 c. May 1; E pub. 5584; Clarence Williams
music pub. co., inc., New York. [NOTICE the
comma]

I found two different printings of the Columbia
label, slightly different, but neither had the
comma and both had only Williams as
composer.

If You See My Mother (see **Si tu vois ma mère**)

**If You Talk in Your Sleep (Don't
Mention My Name)** (Nat D. Ayer–
A. Seymour Brown)

Terry Waldo 1002

ASM, 1911, Jerome Remick; w. Brown/m.
Ayer.

If You Talk in Your Sleep

Don't Mention My Name

These lines same size on cover, but copyright
page seems clear.

If You Want My Heart (You Got to 'Low It, Babe) (George Jean Marie– P. W. Beaulieu)

Chris Tyle's Silver Leaf JB 1298

CD credit was George John Marcie-P. W.
Beaulieu.

<4-- Silly title makes no sense. Short for
"Allow"? "Blow"?

Erdos, quoting Tyle: "Who the fuck knows (or
cares)? That's the way sheet reads." --4>

2013 review: rec. King Oliver 10/5/23, Gennett
5276, but never issued, says Rust. Says Tyle
in CD notes:

King Oliver's band recorded several tunes
that, for whatever unknown reason, were
never issued. [This] is one of those, which
they recorded for Gennett Records on
October 5, 1923 . . . Written by George
John Marcie and P. W. Beaulieu and
published in New Orleans, this may be their
only composition, as they are not familiar
names among the group of New Orleans
composers. The original sheet music to this
tune is very rare, and it would have been
impossible to play this tune if John Gill had
not unearthed a copy in New Orleans
several years ago. This is the first time this
tune has ever been recorded since Oliver's.

Copyright spells lyricist differently:

If you want my heart you got to 'low it babe;
words by George Jean Marie, music by P.
W. Beaulieu [of U.S.] © Feb. 10, 1921; 2 c.
Feb. 15, 1921; E 502780; Owl music co.,
New Orleans.

Strangely, neither Marie nor Marcie are in the
index.

2/19/14 queried Tyle and Gill for correct name. Gill's reply is no help: "My sheet music is in storage and not easy for me to get to. I'm really sorry about that because it makes checking facts like this difficult. I can pretty much verify that that is how it's spelled on the sheet music." But no, Tyle reports,

According to David Sager, "The cover and title page say "Geo. Jean Marie."

He was also a resident of New Orleans in 1910, and I found Beaulieu listed in the 1920 NO city directory.

I don't know where the "Marcie" name came from. I know that I've never seen the original music and I may have just gotten the (incorrect) information from somewhere else.

If You Want the Rainbow (You Must Have the Rain) (Billy Roe–Mort Dixon–Oscar Levant)
Barbara Rosene 1341

S&P confirms, m. OL/w. BR-MD, Remick, 1928, from film *My Man* by Fanny Brice.

If You Want to Be My Sugar Papa
(Anthony Wayne–Bob Schafer–Irving Mills)
Neville Dickie 1341

<1341 had Schaffer, A. Wayne and subtitle "(You Gotta Be Sweet to Me)."

Are we sure of Schaffer? There's no Schaffer at all in Lissauer or Kinkle, but there is Bob Schafer, who's in our index under **Changeable Daddy of Mine, Cross-Words Between Sweetie and Me, Got to Cool My Doggies Now, In Our Cottage of Love, Louisiana...** (I quit checking at this point).

2013 review: Rec. (w/o subtitle) by Jimmy Bertrand's Washboard Wizards (Louis Armstrong on cornet), 4/21/27, Vocalion 1099, V-1032; HJCA HC-39 & two French labels.

Aha, did find a copyright:

If you wanna be my sugar papa; words and music by Bob Schafer, Irving Mills and A. Wayne. New York City, Gotham music service. © Dec. 30, 1927; 2 c. Jan. 19, 1928; E 682784; Jack Mills, inc., New York. Index reveals that he's Anthony Wayne.

Found the Vocalion 1099 and V-1032 labels, as "If You Want to Be My Sugar Papa" (no subtitle), composer "unknown." HJCA label has same title, no composer credit. RHJA shows Vocalion 1099 as "If You Wanna Be My Sugar Papa" (like the copyright), composers-A. Wayne-Irving Mills-Bob Schafer (now we know where our credits came from—but what about that title? Still, all the other mentions of it say "want to," no subtitle.

So where did the subtitle come from? Ah, here's a source: The Brunswick records discography by Ross Laird says that the recording sheet for that session has "want to"

and the subtitle, with note that all four tunes from the session were transferred to Vocalion.

Which means that the subtitle was nothing but a note added at the recording session; it wasn't on the copyright, nor did it get onto any of the released records.

If You Were Mine (Johnny Mercer–Matty Malneck)
Alex Hassan 1322

MTSU database confirms, 1935, Irving Berlin, from film *To Beat the Band*. Unpub. 7/17/35 copyright confirms, w/m both; pub. 10/15/35 rereg. mentions the show.

If Your Man Is Like My Man (I Sympathize with You)
(Armand J. Piron)
Mahogany Hall Stompers 1221

Rec.
Leona Williams (no sub.), 2/5/23, Columbia A-3835.
Orig. Memphis 5 (w/sub.), 3/29/23, Bell P-216, Globe 7216.
Ladd's Black Aces (no subtitle in Rust), 4/5/23, Gennett 5125, Starr 9385.
Sara Martin (w/sub.), 4/9/23, OKeh 8063.

Not in copyright books 1922-25. Found the Gennett 5125, no subtitle. Most hits on the Sara Martin OKeh have subtitle, as suggested by Rust. And LC SONIC confirms the subtitle, so we'll keep it.

1/14 at LC found published sheet, pub. Piron & Co. 1920. Subtitle in parens is on cover, but NOT copyright page. First copyrighted 8/5/19 by Armand J. Piron, NO, then again 7/14/20 by Piron & Co.; no subtitle on either one.

BUT since the subtitle was on the cover and one of the record releases, let's leave it here.

7/14 Haesler found the copyright, 8/5/19, no subtitle, by Piron and registered by Piron. He couldn't find the OKeh label either, but says Laurie Wright's OKeh discography and Tom Lord's Cl. Williams bio-discography both confirm subtitle on that record.

If You're Cheatin' On Your Baby
(Billy Meyers–Elmer Barr)
Terry Waldo & Bo Grampus 1339

Have two other records of this by Terry as just "Cheatin' On Your Baby." From the Korn Kobblers, says Terry (a favorite source of his). And indeed, my Korn Kobblers reissue has the "If You're" title but shows Meyer-Barr as composers. But the Korn Kobblers page of hillbilly-music.com says no If You're, rec. Columbia 20517 and Montgomery Ward 10082. Another site says OKeh 6477, 1941. Online 78 says Columbia is 1941, M-W is 1939, also Varsity 8105, 1939.

Alas, no copyright reg. 1938-42. From long session of Google searches, I'm sure the title is just "Cheatin' On Your Baby" (the "If You're" comes from the lyric), but it doesn't appear that the Korn Kobblers records even had composer credits—certainly OKeh 6477 didn't.

But Online 78 came up with "If You're Cheatin' On Your Baby" by Korn Kobblers with vocal by Eve Young & the City Squares, MGM 10093, 1947, composers Meyers-Barr. Kirby Stone Four also recorded it as "If You're" by Meyers-Barr.

Finally, a copyright hit:
IF YOU'RE CHEATIN' ON YOUR BABY; w
Elmer Barr, m Billy Meyers, ukulele arr. M. Kalua. © 17Apr26, E637276. R111384, 27Apr53, Billy Meyers (A)
Looks like this is a 1953 rereg of 1926 song. And a look in 1926 produced
If you're cheatin' on your baby; words by Elmer Barr, music by Billy Meyers; pf. .acc., with ukulele arr. by M. Kalua. © Apr. 17, 1926; 2 c. Apr. 27; E 637276; Jack Mills, inc., New York.

THE BOTTOM LINE: Originally copyrighted as "If You're..." and later recorded that way, but first recorded by the Korn Kobblers and made famous as just "Cheatin' On Your Baby," so we'll put a cross-ref from that title.

Igloo Stomp (Bill Wirges)
Alex Hassan 1322
CD had subtitle (Will Thaw Icycles)
Rec. Art Payne aho (no subtitle), 10/12/28, Gennett 6644. Copyright is
Igloo stomp; by Bill Wirges, arr. by Ken Macomber; orch. 4to. © July 25, 1928; 2 c. July 21; E 696607; Alfred & co., New York.
Queried Hassan, who writes,
"Will Thaw Icycles" isn't a subtitle. It's just part of the cover art/hype.

Iko Iko [Jock-o-mo] (Jimmy "Sugarcane" Crawford)
Albion JB 1249

And now, the rest of the story:
"Iko Iko" is a much-covered New Orleans song that tells of a parade collision between two "tribes" of Mardi Gras Indians and the traditional confrontation. The song, under the original title "Jock-A-Mo," was written in 1953 by James "Sugar Boy" Crawford in New Orleans. The story tells of a "spy boy" (i.e. a lookout for one band of Indians) encountering the "flag boy" or guidon carrier for another "tribe." He threatens to "set the flag on fire."
Crawford set phrases chanted by Mardi Gras Indians to music for the song. Crawford himself states that he has no idea what the words mean, and that he originally sang the phrase "Chock-a-mo," but the title was misheard by Chess Records and Checker Records president Leonard Chess, who misspelled it as "Jock-a-mo" for the record's release.

"Jock-a-mo" was the original version of the song "Iko Iko" recorded by The Dixie Cups in 1965. Their version came about by accident. They were in a New York City studio for a recording session when they began an impromptu version of "Iko Iko," accompanied only by drumsticks on studio ashtrays.

The Dixie Cups, who had learned "Iko, Iko" from hearing their grandmother sing it, also knew little about the origin of the song and so the original authorship credit went to the members, Barbara Ann Hawkins, her sister Rosa Lee Hawkins, and their cousin Joan Marie Johnson.

After the Dixie Cups version of the "Iko Iko" was released in 1965, they and their record label, Red Bird Records, were sued by James Crawford, who claimed that "Iko Iko" was the same as his composition "Jock-a-mo." [2] Although The Dixie Cups denied that the two compositions were similar, the lawsuit resulted in a settlement in 1967 with Crawford making no claim to authorship or ownership of "Iko Iko", [3] but being credited 25% for public performances, such as on radio, of "Iko Iko" in the United States. Even though a back-to-back listening of the two recordings clearly demonstrates that "Iko Iko" was practically the same song as Crawford's "Jock-a-mo", Crawford's rationale for the settlement was motivated by years of legal battles with no royalties. In the end, he stated, "I don't even know if I really am getting my just dues. I just figure 50 percent of something is better than 100 percent of nothing."

2013 review: Oops, we missed the boat by not including "Jock-a-mo" as an alternative title.

Il Golfo Incantato (Federigo Fiorillo)
Waldo's Jazz Entertainers 1377

By "unknown" on CD.

Rec. by the Detitto Italian Orchestra for Victor on 2/20/28. The Victor Project does not show a composer credit, so it shall indeed remain *unknown*.

BUT WAIT: Previously recorded by the Seneca Instrumental Quartet for Victor on 9/28/27, and on that session, the composer was recorded in Victor ledgers as Federigo Fiorillo. The record was "made on approval" and not released.

BUT WAIT: Before that recorded for Victor by the International Novelty Quartet on 12/11/25, also by Fiorillo, although title on session was "Il Golfe Incantato." The *golfe* here is clearly a typo, as the tune--and the place in Calabria--is well known, but the composer seems now to be clear.

(I'll Be a Friend) With Pleasure
(Maceo Pinkard)
Charleston Chasers 1314

<5/23/10: When I discovered that this was called just "With Pleasure" on Ragtime Charlie & Sister Kate LP, I went looking around. Discovered instances of it's being called "I'll

Be a Friend (with Pleasure)" and "I'll Be a Friend 'With Pleasure.'" Montgomery says both cover and cy page say "I'll Be a Friend WITH PLEASURE." Technically speaking, by my rules, that would come out "(I'll Be a Friend) With Pleasure" -- which looks odd.

Audrey has the sheet music (1930 Mills Music).

Cover is

I'll Be a Friend

WITH PLEASURE

(c) page is

I'll Be a Friend

With Pleasure

"(I'll Be a Friend) With Pleasure" looks a little odd, but by now we've seen many songs in which what we've always thought to be the title was actually a supertitle: see "(I'll Be with You) In Apple Blossom Time" just below or "(I'd Climb the Highest Mountain) If I Knew I'd Find You" above.

Pianist/early 78 restorer-issuer Brad Kay adds this background info:

It was the theme song of *The Camel Pleasure Hour*, on NBC radio in 1930. "With Pleasure" was the slogan of Camel cigarettes, appearing in all their ads, in endless permutations, for decades. Clearly, the song was written to fit the slogan. The only reason we care about this number at all is on account of Bix Beiderbecke, who played in the C. P. H. Orchestra, and at his last recording session, waxed the song for Victor, featuring a tragic, noble solo. It's kind of his "King Lear," the one all the Bix fanatics like to cry in their beer over.

I'll Be Blue Just Thinking of You
(From Now On) (Pete Wendling--
George Whiting)
Hotel Edison Roof Orchestra 1169

We had comma after Blue and no sub, but ASM (1930, Leo Feist) is the same on both cover and copyright page:

I'll Be Blue Just Thinking of You
(From Now On)

(I'll Be with You) In Apple Blossom Time
(Neville Fleeson--Albert Von Tilzer)
Canary Cottage Dance Orchestra 1415

<2/9/11 tracked down sheet music online. On both cover and title page, "I'll Be with You" is in much smaller type on separate line. But all the online sites index it under 'I', so we're right in putting it here.

I'll Dance at Your Wedding (Joe Davis)
Paramount JB of Boston 1205
Neville Dickie & Louis Mazetier 1302

<2--[1205 just had Davis] Baker: Does Ray Smith know which Davis? S&P show "I'll Dance at Your Wedding (Honey Dear)" by

Hoagy Carmichael/Frank Loesser, 1941; and "I'll Dance at Your Wedding" by Ben Oakland/Herb Magidson, 1947. Both are probably too late for Ray Smith to pick up. Erdos: Joe was on LP, but not CD. This is different tune.--2>

<3--Erwin Elvers of Luetjensee, Germany: The composers are Ben Oakland and Herb Magidson. I mean the tune recorded by Fats Waller on December 7, 1938.

Bob: I questioned this before after finding two tunes by this name in S&P, neither by Davis. Your marginal note indicates that this is neither of those tunes

Ray Smith: There are three tunes by this title. This is the Joe Davis tune.--3>

2013 review: Copyright from 11/12/38 settles it: w & m by Joe Davis.

I'll Fly Away (Albert E. Brumley)
Grand Dominion JB 1378
Confirmed by Wikipedia article. Written 1929, published in hymnal 1932.

I'll Follow the Sun (John Lennon--
Paul McCartney)
Albion JB 1249
Confirmed by Wikipedia article.

I'll Keep On Loving You (Douglas)
Back Bay Ramblers 1279
<4--1279 had just Douglas. First name?--4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Lots of tunes of this title but none by Douglas in the 1898-1937 file. Date?

9/5: Erwin Elvers of Luetjensee, Germany, reports: "According to GEMA (= German ASCAP/BMI) the composer is Carl Douglas.

Sounds good enough for me. [HOWEVER, in 2013 review I made my way to GEMA web site and searched on both the song title and Carl Douglas. No hits.]

2013 review: Liner notes say from recording by Adrian Schubert's Orchestra. Have found several refs to that recording; one says 1930, another says 1930 on Banner label. Looks like vocal was by Scrappy Lambert.

Here's where Douglas may have come from: Online 78 shows this song by Roy Carlson's Dance Orchestra, Romeo 1318, 1930, by Douglas.

There is, though, a song of that title copyrighted in 1930, but it's w. Dollo Sargent, m. Bobbie Freshman.

LC SONIC is all over the map. Songs of that title by [artist/composer/year?]

Goldie Hill/Floyd Tillman/ Decca 45
Guido Deiro/Rose/Columbia 78
Connie Boswell/Floyd Tillman/Decca 78
Roy Carlson/Douglas/Romeo 78
Louis Cohen aho/V. Rose/Arto 78
Tiny Hill/Tillman/OKeh 78
Max Fells' Della Robbia Orch/Rose-Zany-
Brown/Edison 78

MTSU music collection has one by Vincent
Rose (m.) & Richard Coburn (w.), 1921, pub.
Sherman, Clay, San Francisco; Floyd Tillman,
1939. Aha, found the lyrics to the 1921 Rose-
Coburn song, it is NOT the Adrian Schubert
recording.

Aha, though: Roy Carlson's Dance Orchestra
is a pseudonym used by Adrian Schubert.
And Online 78 says that the Roy Carlson
recording of this title on Banner 694 is Rose-
Zany-Brown-Douglas! It shows same four on
the Regal 10007 release of the same side.

So we're still stuck. Can't really rely on Carl
for Douglas. Zany would be King. Brown &
Rose could be anybody.

Queried Vince Giordano, who was on the
record and is the major collector in that area.
His response was not encouraging:

Without a time machine...we will never
know the info.

I had Alex Hassan go to the Library of
Congress a few years ago and check 8 or so
composers that show up on those "B" sides
of those late 1920s / early 30s cheap-o
labels . . . names like Reynolds [who was
always paired with Lou Gold on Lou Gold
sides] Maguire, Clarkson, Manning, Rizzi
and even known names : Andy Sannella,
Mike Mosiello, Willie Creager . . . no music
or copyright listing show up for the tunes or
names that we know are listed on those
records.

I think those guys got a flat fee / no
copyright / no royalties and . . .we will never
know many of their first names unless a
payroll register or cancelled checks from
those small record companies turn up on
these guys.

This is painful. I think the only answer is to go
with the four last names that seem to have
been attached to various early recordings.

9/15 Jan Mulder attacked this one. He found
covers of two pieces of sheet music: Coral
Sea, words King Zany (1922), music Herb
Brown, and Beedy Boo (1919), words Zany,
music Herb Brown, so Herb is likely to be our
Brown.

In books from 1919 on found several other
collaborations between Zany and Herb (H. I.)
Brown. And I found Make Me Want to Be
Loved by You (1921), w. Zany & Richard
Coburn, m. Herb Brown & Vince Rose. But
ouch: also in 1921 is Koo-Kee-Koo by Zany

and Nacio Herb Brown. Must be just a
coincidence, since I've found so very many
Herb or H.I. Brown listings. And in 1921 When
Bhudda Smiles, w. Arthur Freed, m. Nacio
Herb Brown & Zany. 1922 Dimples by
Coburn, Zany & Vincent Rose, then then same
three in Wa-Wa-Waddle Walk in 1923.

I noticed that Jan reacted to "Herb Brown" by
presuming it was Nacio Herb Brown. Well, all
those early copyrights were Herb, or H.I., or
Herbert I. Brown, registered by Brown & Zany,
Los Angeles.

But I see that S&P list Coral Sea under Nacio
Herb, so they're presuming that they're the
same guy. And yes, Nacio Herb grew up in
Los Angeles. So, yes, we can presume he's
the Brown.

BUT oops! June 2016 Mulder suggests that
since Rose and Coburn wrote that title in 1921,
and then Rose and Douglas & Zany & Brown
wrote the same title with different lyrics, could
they have been using the 1921 melody with
new lyrics? Well, I tracked down the Benson
Orchestra recording of the 1921 tune and the
Adrian Schubert Salon Orchestra recording of
the later one, as well as the sheet music for the
1921 version and bounced them off Dave
Robinson. Different tunes.

But now comes the ever-resourceful Bill
Haesler with a different theory entirely. First,
he points out that some 1921 recordings (Max
Fell's Della Robbia Orchestra, the Happy Six)
of the 1921 Rose-Coburn song combined it
with ("introducing") Coral Sea, a song by King
Zany (w.) and Nacio Herb Brown (m.). At least
Zany and Brown are the composers on the
sheet music and on the copyright registration;
for some reason, various recordings of Coral
Sea have an additional credit of Burnett or
Douglas or Johns.

Bill found that an "I'll Keep On Loving You"
was registered by Dollo Sargent (w.) and
Bobbie Freshman in 1930, a month and a half
before Adrian Schubert recorded it. He
suggests that Schubert actually recorded the
Sargent-Freshman song, but Online 78
Database (our only composer source for
Schubert, because we've never found an
actual label, was conflating the composers of
the various 1921 issues with the 1930 record.
I've certainly found LOTS of mistakes before in
that database, so it wouldn't surprise me.
What we need most is a copy of the Sargent-
Freshman song, if it was ever published, or an
actual copy of the Schubert (or Carlson, as it
was also released under the pseudonym Roy
Carlson's Dance Orchestra) record: possibly
Banner 694, Romeo 1318B, Regal 10007.
Well, crap: I couldn't find any of those labels,
but I found an old Harrison Records LP that
included the Schubert version and that has a
line-art reproduction of the Banner 694 label

on the cover. The composer credit is . . .
Douglas. Now what do we do?

6/26/16 command decision, agreed upon by
Bill and myself: Douglas. The only published
source we have for a composer is "Douglas"
on the Banner label. The Coburn and Rose
attributions appear to have come incorrectly
from the 1921 song of the same title, and the
Zany & Brown attributions appear to have
come from the pairings of the 1921 song with
Coral Sea by Zany & Brown. They must be,
for now, discarded.

For what it's worth, there was that title by Jake
Hammond in 1932, rec. by Bert La Roy's
Ensigns.

I'll Keep Sittin' on It (If I Can't Sell It)

(Andy Razaf-Alex Hill)

Original Salty Dogs JB 1233

Rec. Georgia White, 5/12/36, Decca 7192.
Subtitle and composers Hill-Razaf confirmed
by Decca label. Not in copyright books 1935-
37--nor should it be. This is another old folk
song that has been repeated in dozens of
variations. Razaf-Hill put their names on their
version, but I'm sure they didn't really write it.

I'll Make Fun for You (John Nesbitt-

Charlie Stanton)

Roaring Seven JB 1019

Lande's Rhythm Club Orchestra 1327

<3--1019 had Nesbit-Stanton

2013 review: Rec. McKinney's CP, 1/31/30,
Victor V-38142, HMV B-4907. (John Nesbitt
was trumpet/arranger)

Hah: the copyright entry is

I'll make fun for you; words and melody by
Nesbit-Stanton. © 1 c. July 30, 1930; E unp.
25659; Southern music pub. co., inc., New
York.

The Victor label also calls him Nesbit.

This obviously a typo, John Nesbitt is in 1929
book, as is a different guy named Nesbit. But
what about Stanton? Well, Charlie Stanton
wrote or cowrote at least two other tunes for
the band, so he must be our guy. Yes, many
refs to him--looks like he was at one time
Gene Goldkette's manager! But ALL refs call
him Charlie, not Charles. And that's how he's
shown in the Victor ledgers for that recording
session. And Victor Project index lists John
Nesbitt as performer, arranger, composer, and
songwriter (presumably lyricist), always as
Nesbitt, no Nesbit listed by them. But he got
on this label and copyright as Nesbit AND on
the label and copyright for Will you, won't you,
be my babe?

I'll See You in C-U-B-A (Irving Berlin)

Chrysanthemum Ragtime Band 1196

Bob Pelland & Bob Pilsbury 1212

Paramount JB of Boston 1340

Confirmed by 1920 sheet music, pub. Berlin.

I'll See You in My Dreams

(Isham Jones–Gus Kahn)
Red Roseland Cornpickers 1101
Delirium Tremolo 1177
Les Red Hot Reedwarmers 1435

Confirmed 12/19/24 copyright entry and sheet music, m. IJ/w. GK.

I'll Take You Home Again, Kathleen

(Thomas P. Westendorf)
Imperial Serenaders 1351

Confirmed by 1904 sheet music.

Ill Wind (You're Blowin' Me No Good)

(Harold Arlen–Ted Koehler)
Des Plantes' Washboard Wizards 1231

<4--Shapiro & Pollack show subtitle (You're Blowin' Me No Good). Lissauer, usually good on subtitles, does not mention it.

Does someone have the sheet music?

--4>

8/17: *Great Song Thesaurus* has the subtitle.

8/22, Alex Hassan: Ill Wind--yes, the subtitle is as Shapiro & Pollack show it

8/26: Nancy Wyndham says both cover and copyright page of their 1934 original show (**You're Blowin' Me No Good**) as subtitle.

I'm a Ding Dong Daddy (from Dumas)

(Phil Baxter)
Red Roseland Cornpickers 1101
Down Home JB 1264

<3--Neither Lissauer nor S&P put "from Dumas" in parentheses. Kinkle doesn't have it at all.

Rust has it in parens.}--3>

2013 review: Copyright reg. is just "I'm a ding dong daddy" (6/29/28), but the Louis Armstrong Vocalion label (3370) had "(From Dumas)" as subtitle, as did Benny Goodman label on Bluebird. And entries in two online music collection indexes show (from Dumas) as subtitle.

(I'm a Dreamer) Aren't We All?

(B. G. De Sylva–Lew Brown–Ray Henderson)
Dick Sudhalter & Connie Jones 1207
Ingham–Grosz Hot Cosmopolites 1285

<3--reproduction of sheet music (copyright page, not cover) in *The Best Loved Songs of the American Stage, Vol. 2* clearly shows "(I'm a Dreamer) Aren't We All?" by B. G. DeSylva, Lew Brown & Ray Henderson.

OK - go with sheet music, but keep here--3>

7/14 Haesler found cover and copyright page online somewhere; cover is

(I'M A DREAMER)

AREN'T WE ALL

copyright page is

I'M A DREAMER AREN'T WE ALL?

Copyright is

I'm a dreamer, aren't we all? And he found three labels, all treating "I'm a Dreamer" as a supratitle.

I'm a Little Blackbird Looking for a

Bluebird (George W. Meyer–Arthur Johnston–Grant Clarke–Roy Turk)
South Frisco JB C/CD 1035
John Gill's Original Sunset Five 1126
Down Home JB 1217
Milano Hot Jazz Orchestra 1354

Conf. by S&P and by copyright reg. 9/11/24, w. GC-RT/m. GWM-AJ (introduced by Florence Mills in revue *Dixie to Broadway*).

I'm a Yankee Doodle Dandy (see

The Yankee Doodle Boy)

I'm Afraid to Come Home in the Dark

(Egbert Van Alstyne–Harry Williams)
Chris Tyle's Silver Leaf JB 1258

Confirmed by 1907 sheet music, pub. Jerome Remick, w. HW/m. EvA.

I'm Alabama Bound (see **Don't You**

Leave Me Here)

I'm All Bound 'Round with the Mason

Dixon Line (Jean Schwartz–Sam M. Lewis–Joe Young)
Rosy McHargue 1253

Oops, the logical hyphen is not on the cover or the copyright page of the 1917 sheet music, pub. Berlin & Snyder. m. JS/w. SML-JY.

I'm Alone Without You (unknown)

Chicago Rhythm 1059
<[1059 had Buff Estes, Jr. as composer]

<3--Frank Dutton of Malvern Link, England: "unknown. NOT Buford "Buff" Estes, Jr., who wrote 'I'm Alone With You' for Lunceford in 1939."

Erdos has checked Lord book on Clarence Williams; it's not him. so... OK - change to unknown

telcon 8/10 [93?]: Powers confirms that this is NOT the Jimmy Lunceford tune, so change to unknown.--3>

9/5, Caulfield from LC copyright registration: Two entries of that title:

Forester, Charles W., unpublished, 9-26-38
Partello, Elmer Daniel, unpublished, 2-5-38

Later got details of both entries:

I'm alone without you; pf. treble, with w. © 1 c. Feb. 5, 1938; E unp. 159600; Elmer Daniel Partello, Utica, N.Y.

I'm alone without you; song. © 1 c. Sept. 26, 1938; E unp. 178070; Charles W. Forester, Memphis, Tenn. 30435

Bob, neither name is in index so far. Does either mean anything to you?

9/8, from Frank Powers:

I've heard the name of Buff Estes, Jr., named as the composer of "I'm Alone Without You". His real name, according to Rust, was Buford E. Estes. He was an alto saxophonist and played for Benny Goodman in 1939-40 and made one session with Hampton for Victor. I've heard he died in Canada. My guess is the tune is uncopied since no one else recorded it except Wingy Manone on a session not released until many years later. None of the names you list are likely since the Manone recording is earlier. I've heard that Estes had a Canadian connection and may have died there. My arrangement for Chicago Rhythm listed Estes as the composer.

9/8: I queried Powers thus:

OK, we know that Buff Estes wrote "I'm Alone with You" for Jimmy Lunceford, and that this is NOT the same tune as your "I'm Alone Without You." What's the source of your arrangement for "without"? Is it possible that Buff wrote both of them?

9/9: Powers responded,

It was probably then Columbia Records' mistake. Except as the Collector's Classics Wingy lp suggests that the composer is unknown.

9/10: no composer shown on original Wingy Manone 78--Special Edition 5011-S, rec. 8/15/34, but evidently released sometime in the 1940s. I have it on 6-CD set of complete Brunswick/Vocalion recordings by Manone and Louis Prima 1924-37; they mislabel it "I'm Along with You" on that set, and credit Manone. But no reason to trust it.

This is probably doomed to stay unknown. I later asked LC for copyright deposits for the two copyrights I found, but no response as of 5/21/14.

I'm Busy and You Can't Come In

(Clarence Williams)
Steve Lane's Southern Stompers 1040
Leigh–Dapogny Mysterious Babies 1087
Des Plantes' Washboard Wizards 1325

Rec. Eva Taylor (w/CW on pno), 9/18/28, Columbia 14362-D. CW orch, 9/20/28, OKeh 8617.

Oops, the copyright reg. is

I'm busy—you can't come in; words and music by Clarence Williams. © Oct. 29, 1928; 2 c. Oct. 31; E—U. S. pub. 243; Clarence Williams music pub. co., inc., New York.

But these record labels presented it with *and* instead of a dash.

I'm Certainly Living a Rag-Time Life

(Robert S. Roberts–Gene Jefferson)

Down Home JB 1316
Ragtime on cover, but Rag-Time on (c). ASM,
1900, Sol Bloom; w. Jefferson/m. Roberts.

I'm Checking Out – Goom Bye

(Duke Ellington–Billy Strayhorn)
Butch Thompson/Berkeley Gang 1127
Label was "I'm Checkin' Out Goombye."

<3--{Bob: our spelling comes from Rust.
[No, Rust says "I'm checkin' out, goo'm bye"--
where'd I get this?]
But . . .

Frank Dutton of Malvern Link, England:
"I'm Checkin' Out, Go'om-Bye" (on Duke
Ellington's original version)."

Lissauer: I'm Checking Out -- Go'om Bye.

S&P: I'm Checking Out Goombye

Kinkle: I'm Checkin' Out -- Go'om Bye

Ellington's *Music Is My Mistress*: I'm Checking
Out -- Goom Bye

Stanley Dance's *World of Duke Ellington*: I'm
Checkin' Out, Goom-Bye.}

*ASCAP Biographical Dictionary of Composers,
Authors & Publishers* says "I'm Checkin' Out,
Good Bye."

OK - lead sheet in Library of Congress agrees
with Ellington's *Music Is My Mistress*. Go with
it.--3>

2013 review: Rec. as (acc. to Rust) I'm
checkin' out, goo'm bye, 6/12/39, Columbia
35208, 295161; V-Disc 723.

NO: July 2017 I found the label for Columbia
35208: I'm checkin' out - go'om bye.

But copyright reg. agrees with what we had:
I'm checking out—goom bye; w & melody
Duke Ellington & Billy Strayhorn. © 1 c. Dec.
4, 1939; E unpub. 209373; Robbins music
Corp., New York.

This is odd: The Ellington label site, which
seems have have just about everything, in its
section for 1939-40, has just one matching
entry:

Barney Goin' Easy [alternate title I'm
Checkin' Out, Goom Bye], Vocalion 5378,
by Barney Bigard and His Orchestra,
composed by Bigard, rec. 6/8/39. [This is in
Rust]

It does, however, have the V-disc 723 label,
and that is "I'm Checkin Out Goom-Bye.," but
according to the site, that tune and the flip
side were actually recorded from CBS
broadcast on 11/24/39.

What's very strange is how few hits I get on
this Ellington title and how I can't find a single
online site showing the label; you'd expect lots
of action on a Duke Ellington disc on a major
label. The authoritative LC SONIC has
Columbia 35208, says it's "I'm checkin' out -
go'om bye." [and it's right!]

Other searches show that every conceivable
variation has been published somewhere:
checkin'/checking; goom/go'om/goo'm; dash
or comma after *out*; hyphen or space in goom
bye, etc. We'll stick with what we have,
conforming to copyright reg, Ellington's bio,
and his handwritten lead sheet.

I'm Coming Virginia (Donald Heywood– Will Marion Cook)

Andy Stein & Friends 1146
Keith Nichols Cotton Club Orchestra 1275
Blue Rhythmakers 1373

ASM, 1927, Roberts-Engel; w. Cook/m.
Heywood.

I'm Crazy 'bout My Baby (and My Baby's Crazy 'bout Me)

(Alex Hill–Fats Waller)
Neely's Royal Society Jazz Orch 1250
Paris Washboard 1280

ASM, 1931, Joe Davis; m. Waller/w. Alexander
Hill (but the jazz world knows him as Alex).

Copyright is

I'm crazy 'bout my baby and my baby's
crazy 'bout me.

I'm Crazy for Love (Gene Hodgkins– Jack Coogan)

Pierce College Symphonic Winds 1297

<4-- "introduced" in "That Raggedy Rag" as
"And I'm Crazy for Love" by S. R. Henry-Gene
Hodgkins. Are we sure that same authors
wrote "I'm Crazy for Love"? Goodman says
"yes, as far as I have been able to find out."

Also, S. R. Henry flagged as pseudonym via
your note of 12/26/95.

--4>

4/18/03:

Mathew says, we had the title by Henry alone
and also with Gillespie & Reilly as lyrics. We
also had by Hodgkins and Coonan and a third
one by Joe Jordan. Tom [Brier] says there are
TWO "That Raggedy Rags" and both we
(ARC) and you (SOS) have them mixed up.
LC cy cards explain it all:

1. (published) That raggedy rag, lyric by Arthur
Gillespie & Jas. M. Reilly, music by S. R.
Henry. 1/22/12, Jos. W. Stern.
2. (published) That raggedy rag, medley.
March & two step by S. R. Henry [and] I'm
crazy for love; medley march and two-step by
Gene Hodgkins and Jack Coogan, arr. by Earl
F. Williams, orchestra. 5/7/12, Jos. W. Stern,
NY. "copyright claimed on arrangement for
orchestra."
3. (published) That raggedy rag [and] I'm
crazy for love; by S. R. Henry and Gene
Hodgkins; band. 6/27/28 by Jos. W. Stern, NY.
"copyright claimed on arrangement for band."
4. (published) That raggedy rag. dance song
w/m by Joe Jordan. 3/12/10, Harry Von Tilzer.

So there it is: In January 1912, Stern
published "That Raggedy Rag" by
Henry/Gillespie-Reilly. In May 1912, Stern
published an orchestration combining "That
Raggedy Rag" with "I'm Crazy for Love" by
Hodgkins-Coogan. In 1928 Stern published a
band arrangement of the same medley, but
dropped some of the composer credits from it.
Obviously, the band that recorded it for Stomp
Off got hold of one of that 1928 band
arrangement.

Note too that I accidentally corrected an Erdos
mistake: The CD label said the second tune
was named "And I'm Crazy for Love." I
overlooked the "And," which turned out to be
wrong anyway!

I'm Down in the Dumps

(Wesley Wilson–Leola B. Wilson)
Rusty Taylor's Jazz Makers 1082

<2--actually "Kid" Wesley "Sox" Wilson in S&P-
-2>

2013 review: Rec. Bessie Smith backed by
Buck and his Band, 11/24/33, OKeh 8945;
Columbia 37575, DS-1538; et al.

Strange--S&P say it was copyrighted by
Northern Music, 1933, confirms recorded by
Bessie, but it's not in the 1933 book, and
there's no Northern Music at all in that book or
in 1932 or '34.

But OKeh label confirms Wilson, as do all the
notes I accumulated under "Do Your Duty."

June 2016 Bill found this copyright:

DOWN IN THE DUMPS; w Leola Wilson,
mWesley Wilson. © Wesley Wilson & Leola
Peddlgrew Wilson; 280ct58; EU547863

So 6/28/16 added Leola to credits.

[See the other June 2016 notes at "Do Your
Duty."]

I'm Feelin' Devilish (Oh By Golly Oh)

(Maceo Pinkard)
Waldo's Gutbucket Syncopators 1001
Des Plantes' Washboard Wizards 1421

<1421 had Feeling devilish, but while I
couldn't find the sheet music, the vast majority
of hits coincided with the Feelin' that we had
before.

Telcon 4/23/10 - Erdos says he's seen pre-
subtitle of (Oh By Golly Oh) for this -- look for
it.

According to Rust, the first recording of this
tune was as "I'm Feelin' Devilish (Oh By Golly
Oh)" by Fletcher Henderson & His Dixie
Stompers 4/16/28 (Harmony 974-H). Couldn't
find label, but LCSONIC confirms this. When
Fess Williams recorded it for Victor (V-38131)
two years later, the disc did not carry the
subtitle.

We'll have to wait for a look at the sheet music (I couldn't find it anywhere) or the LC cy card before we can go with this.

4/5/11 Erdos sent note saying to change it back to Feeling. Obviously, we need to see the sheet music before doing anything.

Tex Wynham's two cents' worth, relayed by Nancy:

Charlie Anderson's famous fake book has the tune on page 3925 (!!!) as "I'm Feelin' Devilish" listing it as by Maceo Pinkard in 1928. By the time he got up to 4,000 pages in his book, Charlie was trying hard to get the correct information and soliciting photocopies of sheet music from collectors. Tex would send him some from time to time.

Hendersonia (1973), by Wallter C. Allen, the definitive Fletcher Henderson bio-discography, lists the April 6, 1928 recording by The Dixie Stompers with the subtitle "(Oh By Golly Oh)", but the subtitle does not appear in Anderson's fake book. Allen says the recording uses *Feelin'*.

If no better information surfaces, Tex would go with Anderson's fake book, but he would not try to take it to the bank as loan collateral.

BUT WAIT. I took one more crack at it with Google and hit paydirt. The Mudcat Cafe web site (mudcat.org, which I've run into many times before in tune seaches) specializes in songs and lyrics. It has a page devoted to Maceo Pinkard:

mudcat.org/thread.cfm?threadid=48185. Dated June 2002, it states:

What follows is a complete song list of Pinkard's material assembled by Mike Montgomery and Bill Kenney. . . . This list was assembled from their own collection of sheet music and old record label ads and catalogs. You purists should definitely copy this list because, as far as I know, it is not available anywhere else. I've searched through dozens of books and countless websites and found precious little material about Pinkard (all of it, in fact, is condensed in this article). I can't even find a photo of the man—ANY help at all from any of you would be very much appreciated. I did locate a mention of one song that does not appear on this list—"Let's Have A Showdown." Whether it appears here under another title, I cannot say. I do not even know the year of its publication. Title, year of publication, co-writers and publishers are given (when known).

In the list that follows, we find the entry: I'm Feelin' Devilish (Oh By Golly Oh) (1928 - Handy)

"(1928 - Handy)" is the format used at the end of all the other entries to indicate year and publisher, so some serious collectors had some good reason to credit it that way. We must accept all the evidence. and go with (a) the record label, (b) *Hendersonia*, and (c) the

very likely case that Montgomery or that other chap had a sheet published by Handy.

2013 review found copyright reg.:
I'm feelin' devilish; words and music by Maceo Pinkard. 2 c. Jan. 23; © Jan. 20, 1928; E 681451; Handy bros. music co., inc., New York.

Fletcher Henderson rec. (with Feelin' and subtitle, says Rust) was 4/6/28, Harmony 974-H. Fess Williams Royal Flush Orch (Feelin', no sub.), 4/18/30, Victor V-38131. Victor definitely no subtitle; but most sources show the subtitle for Henderson, and LC SONIC confirms it, so we can keep it. I rather doubt that it was published—couldn't find ref. to it in online collections.

I'm Forever Blowing Bubbles (John William Kellethe—Jaan Kenbrovin*)

Thompson, Smith & DeVore	1116
Marquet—Persson Melody Boys	1229
Chris Tyle's Silver Leaf JB	1298
Dan Levinson's Roof Garden JB	1380
Canary Cottage Dance Orchestra	1415
Les Rois du Fox-Trot	1436

<3--1229 says Jean Kenbrovin, but don't I recall finding sheet music showing original Dutch spelling?

late: Ewen says Jean Kenbrovin, as lyricist, is pen name for James Kendis, James Brockman & Nat Vincent! Can anyone confirm?

Frank Powers: confirms Jaan Kenbrovin-John William Kellethe from sheet music; so does Don Rouse. Nothing on pseudonym.

Erwin Elvers, quoting from *Tin Pan Alley* by David A. Jasen: "I'm Forever Blowing Bubbles' was written by Jaan Kenbrovin and John William Kellethe, pseudonyms for James Kendis (1883-1946), James Brockman (1886-1967) and Nat Vincent (1889-1979)."

Well, how about that. Rouse notes that James Kendis was original publisher of the song. You want to go with Jasen?

Telcon 8/28: OK, do the two = three pseudonym trick; use & like Barney & Seymour
--3>

<4-- Aha and Eureka. David Ewen says "words by Jean Kenbrovin (pen name for James Kendis, James Brockman and Nat Vincent), music by John William Kellethe." Jean perhaps hasty misreading of Jaan, but as for Kenbrovin:

Of course! Kenbrovin. Ken-Bro-Vin. *Kendis-Brockman-Vincent!*

1919 sheet music online at IN Harmony, pub. by Kendis-Brockman, confirms Jaan, but it turns out that "I'm Forever" is on separate line and much smaller on both cover and copyright page--it probably should be treated as a supertitle, but absolutely nobody has ever

treated it that way, so I'll resist the urge to be alone in pedantic rectitude.

cover
I'M FOREVER
BLOWING BUBBLES
copyright
I'm Forever
BLOWING BUBBLES

I'm Getting My Bonus in Love
(Clarence Williams—Porter Grainger)
Des Plantes' Washboard Wizards 1174
Rec. Cl. Williams aho, 7/6/34, Vocalion 2889; Brunswick A-86004, A-86052.

Couldn't find in copyright books 1933-36. Confirmed by Vocalion label.

I'm Gettin' Sentimental Over You
(George Bassman—Ned Washington)
Independence Hall JB 1371

CD had *Getting*.
Oops, S&P say it's *Gettin'*, w. NW/m. GB, 1932. And the 10/21/32 copyright reg. says the same.

Rec. Tommy Dorsey (as *Gettin'*, says Rust), 10/18/35, Victor 25236, 27518; HMV B-8565, EA-1598, HN-2496, N-4453, TG-285.

And indeed, the Victor label is also gettin'.

I'm Glad (Frank Trumbauer)
Des Plantes' Washboard Wizards 1290
Paul and His Gang 1329
Tom Pletcher & the Classic Jazzband 1353

Rec. Sioux City 6 (Bix, Trumbauer et al.), 10/10/24, Gennett 5569, Brunswick 02207, Session 7.

Confirmed by 8/26/24 copyright reg. and the Gennett label.

(I'm Goin' Back to) Bottomland
[Bottomland] (Clarence Williams—Jo Trent)

Dick Hyman	1141
Swedish Jazz Kings	1188
Jacobi's Bottomland Orchestra	1266
Minstrels of Annie Street	1272
Neville Dickie	1366
Yerba Buena Stompers	1418

<1/15/00: Aha! Both the cy card and the published CW sheet music show it as **Going**, not **Goin'**. [PS added 1/25: I screwed this up. Didn't notice diff between cover and cy page and it didn't dawn on me when I saw this on 1/15 that "I'm Goin' Back to" is pretittle. See follow-up note dated 1/25/01.]

Also, I think our alternative title is wrong, and I think I know how it got in. In looking through all the Cl. Williams music, I learned that "Bottomland" was the name of a show. I can't remember any other titles now, but I'm sure I saw at least one other piece that was listed on copyright card as something like

Title of this song (Bottomland) which is how LC cy cards indicate that a tune comes from a particular show; I've seen it other places as well. Somewhere along the line we saw "(Bottomland)" attached to this title and thought it was a subtitle or alternative title. I believe we should drop it.

1/18/01 telcon: No, says Bob, CW recorded it twice as just "Bottomland," so we should keep that as alternative title.

1/25/01: Aha! In pursuit of the answer to Anytime/Any Time, I requested the entire folder for Bottomland. In addition to resolving Any Time (see above), I found that I'd gotten this one wrong, either because I didn't pick up "I'm Going/Goin' Back to" as a pretitle on the cy card or because the cy card didn't make the distinction. In any case, the title clearly is

(I'm Goin' Back to) Bottomland

I presume we'd still want to alphabetize it under I, so we'd have our primary reference as

(I'm Goin' Back to) Bottomland

(Clarence Williams-Jo Trent)

Dick Hyman

1141

The cross-ref would look weird, requiring parens within parens, if we used our cross-ref format literally:

Bottomland (see (I'm Goin' Back to) Bottomland)

So I propose to cheat a little bit:

Bottomland (see I'm Goin' Back to Bottomland)

Once they've made the jump, they'll learn that the first part is a parenthetical pre-title.

10/02: just noticed that lyricist is "Joe" Trent sted of Jo. But we've adopted rule of being consistent with most widely used version of composers' names, so we stick with Jo.

On 1/14 trip to LC, again got the Bottomland folder, copied down all the titles and composer credits. These often get confused because all the tunes were published with same cover, which says

Clarence Williams
Presents
A Musical Comedy
BOTTOMLAND

Book & Music
by
Clarence Williams

but in fact, not all the songs were by him.

Any Time - Joe Jordan & CW
Back to Bottomland - w. Joe Trent/m. CW
Come On Home - Donald Heywood
Dancing Sue - w. Sp. Williams/m. CW
(I'm Going Back to) Bottomland - w. Joe Trent/m. CW
I'm Gonna Take My Bimbo Back to the Bambo Isle - Sp. Williams & Jack Palmer (later recorded by CW as just Bimbo)
Shootin' the Pistol - CW & Chris Smith

Steamboat Days - CW
When I March in April with May - Gerald "Corky" Williams & Sp. Williams
You're the Only One (That I Love) - w. CW/m. Len Gray

I'm Goin' Huntin' (J. C. Johnson-Fats Waller)

Uptown Lowdown JB	1030
South Frisco JB	C/CD 1035
Watergate Seven Plus One	1165
Jacques Gauthé's Creole Rice YBJB	1170
Down Home JB	1199
Marquet-Persson Melody Boys	1229
Neville Dickie	1341
Red Rose Ragtime Band	1360
Duke Heitger's Big Four	1367
Pam Pameijer's New Jazz Wizards	1395

Rec. Jimmy Bertrand's WB Wizards, 4/21/27, Vocalion 1099, V-1032; HJCA HC-38, & two French labels.

Confirmed by 9/24/27 copyright reg. No composer credit on Vocalion 1099.

I'm Goin' South (Abner Silver-Harry Woods)

John Gill's Novelty Orchestra 1270

Rec.

Bailey's Lucky 7, 12/7/23, Gennett 5324, Starr 9485.

Kentucky Colonels, 12/23/23, Vocalion 14738, X-9402.

Virginians, 12/28/23, Victor 19261, Zonophone 3737.

Jazz-O-Harmonists, 1/31/24, Edison 51302, Blue Amberol 4055.

Paul Specht, 1/4/24, Columbia 60-D, 3419.

Ray Miller, 1/5/24, Brunswick 2546.

Confirmed by copyright reg. 12/4/23, from *Bombo*.

I'm Going Away Just to Wear You

Off My Mind (Clarence Johnson-Lloyd Smith-Warren Smith)

Bent Persson's London Stompers	1167
South Frisco JB	1180
Chris Tyle's Silver Leaf JB	1298
Neville Dickie	1309
Miss Lulu White's Red Hot Creole JB	1370
Independence Hall JB	1384
Yerba Buena Stompers	1418

<4-- Is this worth revisiting? Tom Lord has the title above. Shapiro & Pollack is same except "Goin'" sted of "Going." Lissauer says it's "I'm Going to Wear You Off My Mind." Rust has "I'm Goin' Way (Just) to Wear You Off My Mind." Kinkle agrees with Lissauer!

Coin toss, anyone?--4>

8/24, Frank Dutton reports that label of the King Oliver Gennett recording shows "I'm Going Away to Wear You Off My Mind."

Rust indexes it as "I'm Goin' (Way) Just to Wear You Off My Mind":

Orig. Memphis Five, ("I'm Going Away to Wear You Off My Mind"), 6/20/22, Paramount 20142, Banner 1062 et al. Confirmed by Triangle and Puretone 11141 labels.

Alberta Hunter (& Eubie Blake, as "I'm Going Away Just to Wear You Off My Mind"), 7/22, Paramount 12006, 12043.

Leona Williams (as "I'm Goin' Away (Just to Wear You Off My Mind)"), 1/11/23, Columbia A-3815.

Eva Taylor (as "I'm Going Away Just to Wear You Off My Mind," 2/8/23, Okeh 8051.

Edna Hicks (as "I'm Goin' Away (Just to Wear You Off My Mind), 3/21/23, Victor 19083.

King Oliver, (as "I'm Going Away to Wear You Off My Mind"), 4/6/23 Gennett 5134, Brunswick 02201 et al.

Lloyd Smith aho (as "I'm Going Away Just to Wear You Off My Mind"), 10/27/30, Vocalion 1573.

8/25, Mike Montgomery sends copy of original 1922 music (that Tex had described in earlier phone call).

Cover is

I'M GOIN AWAY JUST TO WEAR YOU OFF MY MIND

Copyright page is

I'M GOING AWAY JUST TO WEAR YOU OFF MY MIND

(perhaps this version is what led Rust to put "Just" in parentheses)

8/28, Caulfield: I'm Going Away Just to Wear You Off My Mind is how the sole card in the file (10-25-22) reads, with no parentheses. [Confirmed in 1922 book 7/13]

2013 review: Early copyright reg. is

I'm goin' away to wear you off my mind; words and melody by Warren Smith, L. Smith, and Clarence Johnson [of U.S.]; arr. by Clarence Alvarez Johnson [of U.S.; piano, with words. © 1 c. Nov. 21, 1921; E 523100; Lloyd Smith, Chicago.

But then comes

I'M GOING AWAY JUST TO WEAR YOU OFF MY MIND; words and music by L. Smith, Clarence Johnson and Warren Smith [of U.S.] Chicago, Ill., original home of jazz publisher. © Oct. 25, 1922 ; 2 c. Oct. 30; E 547600; Lloyd Smith, Chicago.

But published sheet music trumps copyright reg, and the font usage above sort of makes it look like they wanted this to be "I'm Going Away" plus subtitle.

But it's not absolutely clear, and there's no tell-tale comma in either copyright reg. that normally indicates a subtitle, I guess I'll leave it as is, as one long title.

I'm Gonna Charleston Back to Charleston (Lou Handman–Roy Turk)
John Gill's Calif. Sunshine Boys 1156
ASM, 1925, Jerome Remick.

I'm Gonna Gitcha (Lil Hardin)
Swedish–American Hot Jazz Collab. 1136
Pam Pameijer's New Jazz Wizards 1350
Rec. Hot Five, 6/16/26, OKeh 8343, BRS 13,
HJCA HC-10, VJR 13, JS AA-519.

Confirmed by OKeh label (didn't find in
copyright books 1925-27).

John Gill reports that 7/19/26 copyright
deposit says "I'm Gonna Get Cha" by Lillian
Hardin. Did I miss it in 1926 book? YES!
Revisit shows it was there all the time:
I'm gonna get cha; melody by L. Hardin. © 1
c. July 19, 1926; E 643161; Lillian Hardin,
Chicago.

I'm Gonna Meet My Sweetie Now
(Benny Davis–Jesse Greer)
Back Bay Ramblers 1279
Barbara Rosene & Her New Yorkers 1393
Rec. Charleston Chasers, 2/14/27, Columbia
911-D. Jean Goldkette, 1/31/27, Victor 20675,
25354; HMV B-5363.
Jane Green, 2/18/27, Victor 20509, HMV B-
2482. Harry Pollack, 2/10/27, Gennett 6067,
Champion 15229.

Confirmed by 1/28/27 copyright reg.w. & m.
by both. And from both Goldkette Victor
labels.

I'm Growing Fonder of You
(George W. Meyer–Pete Wendling–
Joe Young)
Marty Grosz's Orphan Newsboys 1225
Rec. Fats W, 11/7/34, Victor 24801; HMV BD-
117, EA-1510. Ted Weems, 11/11/34,
Columbia 2975-D, FB-1009 . . .

Confirmed by 9/18/34 copyright reg., w & m all
three.

(I'm in) Seventh Heaven
(B. G. De Sylva–Lew Brown–
Ray Henderson–Al Jolson)
Peter Ecklund's Melody Makers 1175
Ingham–Grosz Hot Cosmopolites 1285

<4-- Jolson added via your note of 2/3/95.
"Authority: Keith Ingham." Lissauer agrees.
S&P agree on composers, add "also known as
'Seventh Heaven.'" But Lissauer, which also
often gives "aka's," doesn't mention this, so
ignore.
--4>

9/8: saw sheet at Alex's. On the cover, it's

I'm in Seventh Heaven

with the subtitle *much* smaller than the title.
The copyright page is a little closer, something
like

I'm in Seventh Heaven

but still clearly a subtitle, which would explain
the S&P comment. Let's be consistent and
put it in parentheses, but still keep it here
under / (in proofreading, I find that we have
quite a few songs with preceding subtitles that
we've alphabetized under the subtitle on
theory that the tune is better known that way).

I'm in the Market for You (James F.
Hanley–Joseph McCarthy)
Down Home JB 1264
Rec.
Ben Selvin, 4/9/30, Columbia 2187-D, Regal G-
20757.
Smith Ballew, 4/16/30, Parlophone R-690, Ariel
Grand 4580.
Sammy Fain, 5/14/30, Harmony 1163-H,
Clarion 5016-C.
Armstrong, 7/21/30, OKeh 41442, Vocalion
3370, Parlophone PNY-34129 as Ted
Shawne aho).
Harry James, 11/30/39, Columbia 35340,
Parlophone R-2926.

Confirmed by 1/28/30 copyright reg., w. JM,
m. JFH.

I'm in Training for You (Abel Baer–
L. Wolfe Gilbert)
Barbara Rosene 1368
Confirmed by 2/17/30 copyright reg., m/w
both, from *Paramount on Parade*.

I'm Just Wild About Harry
(Eubie Blake–Noble Sissle)
Neville Dickie 1096
Newberger–Mazzy–Thompson 1352
Dan Levinson's Roof Garden JB 1361
ASM, 1921, M. Witmark.

I'm Looking for a Little Bluebird
(Jelly Roll Morton)
John Gill's Dixieland Serenaders 1295
Pam Pameijer's New Jazz Wizards 1335
Both CDs said by Ben Garrison–Harrison G.
Smith.

<4-- But the Red Hot Peppers recording
(Victor 23004, 3/5/30) credited Morton. Must
look for LC cy card on this, possibly query
John Gill. Erdos thinks those guys bought/
stole it from Morton and thus got their names
on it when it was published. Not impossible.

This is interesting, from a web page at VJM's
Jazz & Blues Mart telling the story of Harrison
Smith, an article titled "Jelly Roll Morton --
Plagiarist?"-- www.vjm.biz/new_page_8.htm:
[Describes the later 1929-30 recordings by
Morton as popularly and commercially

unsuccessful.] The titles recorded in 1929
and 1930 [in NY] were "published" by the
Victor-affiliated Southern Music Company.
The word published is given in quotes as
they were never actually published but only
registered at the Library of Congress (and
not at the time of recording but at the time of
issue which meant up to five years later!).
So, while King Oliver was quite successful
with "his" Mule Face Blues and Boogie
Woogie (published as stocks by Southern
Music; actually written by Dave Nelson),
Morton was left out in the cold.

How can this decline be explained? Had he
lost his creative ability to compose when he
reached New York? Certainly none of the
1929-1940 tunes was outstanding. Is this
why he apparently stole tunes? According to
Harrison Smith (the West Indian sharing
office with Jelly mentioned in Lomax' book),
18 of the 26 tunes he recorded for Victor
between December, 1929 and October,
1930 and three of the titles recorded for
General in 1940 were stolen. In two articles
in *Record Research* in 1957 (# 11 and 13)
he listed these and showed what he claimed
were the original titles. I repeat this list
below as many present-day VJM readers
may not have these RR issues.

[Goes on to list 21 titles, listing the "real"
composers and in many cases the "real"
titles. Claims that he and Ben Harrison
wrote "Bluebird."]

Harrison Smith (1895- c. 1980) was active in
the music business in New York from 1913.
He was manager, agent and, from 1925,
music publisher. According to his own
testimony, he never composed anything but
wrote many lyrics, so the composer of the
majority of these titles would be Ben
Garrison. He was "a ghost writer for Jelly
Roll Morton, was formerly a staff arranger for
[Arthur] Fields – [Fred] Hall, Clarence
Williams, etc. He was a native of Columbia,
South Carolina" (HS in RR # 13). No further
information is available.

The author, Björn Englund, then points out
that several of the tunes claimed by
Smith had been recorded and copyrighted
some years before by Morton, so it's hard to
know how much credence to give his claim.
But from his copyright remarks, I presume
we'll find Smith & Garrison holding the
copyright to "Bluebird," whether they wrote it
or not.

The other titles in the Smith list are...

Blue Blood Blues -- "really" Majestic Stomp
by Hector Marchese
Don't Tell Me Nothing 'bout My Man -- really
by Smith-Garrison
Each Day -- Sing A Little Song Each Day by
Smith-Garrison
Fickle Fay Creep -- Just A Lonely Echo by
Smith-Garrison

Gambling Jack -- All Girls Are Beautiful Girls by Smith-Garrison
 Harmony Blues -- Honeymoon Farm by Garrison
 If Someone Would Only Love Me --(Gee I Be Happy) If Someone Would Only Love Me by Smith-Garrison
 Mushroom Shuffle -- You Taught Me How To Love by Billie Ross
 My Little Dixie Home -- by Smith-Garrison
 Oil Well -- I Know Something Now (That I Didn't Know Before) by Gene Back
 Ponchatrain -- I'm Always Sharing You by Hector Marchese
 Primrose Stomp -- Aunty, Got A Border Now by Charley Pearson
 Smilin' The Blues Away -- by Smith-Garrison
 Strok'in' Away -- Kisses From You by Hector Marchese
 That'll Never Do -- Ne Var by Smith-Garrison
 That's Like It Ought To Be --(There's Nothing Funny About That) That's Like It Oughta Be by Roy Evans & Harrison Smith
 Turtle Twist -- Turtle Walk by Tosh Hammed & Ben Garrison
 My Home Is In A Southern Town -- by Johnny Lee Long
 Sweet Substitute -- by Hector Marchese
 Swingin' The Elks -- The Old Swimming Hole by Hector Marchese

Victor does have Morton as composer on his recording of it (23004, 12/17/29), but the primary Jelly Roll Morton site (www.doctorjazz.co.uk) links to that same Harrison Smith article, so it must give some credence to it.

However, in the book for 1930 we find I'm looking for a little bluebird; melody by J. R. Morton. © 1 c. Sept. 26, 1930; E unpub. 28396; Southern music pub. co., inc., New York.

But in the University of Chicago Library we find this sheet music:

"I'm Looking for a Little Bluebird (To Cheer Me Up With a Little Song)," Harrison Smith, music by Ben Garrison; Harrison Smith Music Publisher, 1949.

And indeed, in the 1949 copyright book we find

I'm looking for a little bluebird, to cheer me with a little song; words by Harrison Smith, music by Ben Garrison, arr. by Aletha Mae Robinson. © Harrison Godwin Smith; 24Dec49; EP42924.

And note that at <http://memory.loc.gov/service/music/eadxmlm/usic/eadpdfmusic/mu2005.wp.0027.pdf> under the rubric Guides to Special Collections in the Music Division of the Library of Congress, we find *Jelly Roll Morton Collection*. I divides its Jelly Roll holdings into two

categories: "Music Composed or Arranged by JRM" and "Music Performed by JRM, Composed by Others." "Bluebird" is in the "composed by" section, citing "manuscript lead sheet" and the 1930 copyright as evidence.

I'm sorry, but this smells to high heaven. Harrison Smith pops up in 1947 claiming that Jelly stole "Bluebird" from him clear back in 1929; then in 1949 he copyrights the piece and publishes it--himself. In the 1947 article he gives no evidence, but seeks to impune Jelly's claim by stating that Jelly & Southern Music didn't "publish" the tune (in sheet music form) but only registered a copyright.

Well here's what: the vast majority of the pure jazz titles in this index weren't published as sheet music either. Ragtime and Tin Pan Alley pop songs were published first, then recorded, but jazz titles generally were recorded first (and probably never published in print): The record itself was their publication.

Jelly Roll copyrighted and recorded the tune in 1929; Victor "published" the work on its record number 23004 with his name on it as composer.

Why didn't Harrison speak up at the time? A company as big as Victor publishing a work by an artist as well known as Morton surely wouldn't have gone unnoticed, but Harrison comes along 18 years later (conveniently after Morton had died) and claims he really wrote it? Phooey!

I'll bounce this off Butch Thompson and James Dapogny, but for now I'm switching this back to JRM. [Butch responded, agrees with me entirely.]

Feb. 2013 addendum: Found the copyright deposit for this one at LC last month. Compare this to Turtle Walk/Twist, Fickle Fay Creep and If Someone Would Only Love Me: In those cases, Smith & Garrison had actually registered copyrights 1929-30, which they pointed to as proof that Jelly had stolen the tunes. In this case, the first and only copyright by Smith-Garrison is 1949, while Jelly recorded it in 1929 and copyrighted it in 1930.

I'm More Than Satisfied (Fats Waller--Raymond Klages)

Keith Nichols Cotton Club Gang	1242
Red Rose Ragtime Band	1360

ASM, 1927, Robbins; m. Waller/w. Ray Klages, but we're using *Raymond* everywhere else..

I'm Nobody's Baby (Benny Davis--Milton Ager--Lester Santly)

Keith Nichols Cotton Club Gang	1242
Barbara Rosene	1368

Rec. Mildred Bailey, 4/2/40, Columbia 35626. Tommy Dorsey, 4/10/40, Victor 26609, HMV EA-2603. Benny Goodman 4/10/40, Columbia 35472. Joseph Samuels' JB, 3/21, OKeh/Apex 4302, Odeon 311972.

When I saw the gap from 1921 to all the recordings in 1940, I figured the Samuels tune had to be different, so I was amazed when I found

I'm nobody's baby; fox-trot, by Benny Davis, Milton Ager and Lester Santley [of U.S.], arr. by Frank E. Barry [of U.S.]; orch. with piano. 4to.

© Mar. 10, 1921; 2 c. Mar. 11, 1921; E 503650; Leo Feist, inc., New York.

[Copyright is claimed on arrangement]

_____ words and melody by Benny Davis, Milton Ager and Lester Santley [of U.S.], arr. by M. Ager.

© 1 c. Mar. 5, 1921; E 501704; Leo Feist, inc., New York.

And Rosene specifically mentions that it's the 1921 song she's singing. But what in the world prompted that 1940 spasm of reinterest in this 1921 song? (The Samuels recording didn't even have a vocal.) (And I checked: The Bailey and Goodman records did credit the same three composers.)

I'm Not Rough (Lil Hardin)

Pierre Atlan's Piccadilly Revelers	1181
Pam Pameijer's New Jazz Wizards	1350

Hot Five, 12/10/27, OKeh 8551, Vocalion 3237, Columbia 37536.

Confirmed by 5/10/28 copyright reg. And John Gill reports 5/10/28 copyright deposit showing Lill Hardin. [rediscovered by DB 1/14]

I'm Not Worrying (Clarence Williams--Fats Waller)

Jacobi's Bottomland Orchestra	1336
Neville Dickie	1397

Rec. Williams 6/21/29, Columbia 14447-D. Confirmed by Columbia label and 7/1/29 copyright reg.

I'm Now Prepared to Tell The World It's You [It's You]

(Fats Waller--Andy Razaf)	
Ray Skjelbred	1124

On LP as "It's You" by Razaf-Waller.

Rec.

Boswell Sis., 7/8/31, Brunswick 6151, 80014, 01181, A-9112.

Jimmie Noone, 7/27/31, Brunswick 6192, A-9135.

Calif. Ramblers, 5/19/36, Pathe Aktuelle 36453, Perfect 14634.

Ray says he associates it with Noone & Boswell Sisters, so Calif. Ramblers could have been different tune entirely.

Oops, not in copyright books 1929-33. Oops again: Just ran across "I'm now prepared to tell the world it's you" (Waller-Razaf), rec. 1932 by Cab Calloway. Could it be same song? That record is 6/7/32, Banner 32483; Melotone M-12489, 91367; Oriole 2495; Perfect 15623;

Romeo 1868. Certainly wouldn't be surprising if the other labels chose not to use such a long title and shortened it. Here's the copyright for it:

I'm now prepared to tell the world it's you; w
Andy Razaf, m Thos. Waller. © July 8, 1932;
E pub. 31232; Mills music, inc.

AND Eureka! The Boswells and Cab Calloway are singing the same song. Online search on both titles shows--surprisingly--far more references to the full title, so we must move it there and make a cross-ref. from "It's You."

I'm on the End of the Phone

(Raina Reid-Andy Leggett)
Charleston Chasers 1314

Reid was member of band, Leggett was former member.

I'm Putting All My Eggs in One Basket

(Irving Berlin)
Neville Dickie 1052
Bob Pelland & Bob Pilsbury 1232

Copyright 1/10/36, from film *Follow the Fleet*.

I'm Riding to Glory (with a Glorious Girl)

(Mort Dixon-Harry Woods)
Neely's Royal Society Jazz Orch 1250

Rec. Lou Raderman, 4/4/28, Banner 7082, Domino 4134, Imperial 1969. Williard Robison, 4/4/28, Cameo 8205, Lincoln 2860, Romeo 628 et al.

Copyright reg. 1/3/28, w. MD, m. HW, but no subtitle there. RHJA show subtitle for the Raderman record. Online Robison discography shows it for his Cameo. Couldn't find the labels for any of these from Rust, but LC SONIC has five other recordings of it, all with subtitle, and sheet music listing at IN implies the subtitle.

I'm Somebody's Somebody Now

(Abner Silver-Al Sherman-Howard Johnson)
Back Bay Ramblers 1279

Rec. Annette Hanshaw, 6/27, Pathe Aktuelle 36664, 11485; Perfect 14845.

Confirmed by 3/25/27 copyright reg., w/m all three.

I'm Sorry I Made You Cry (N. J. Clesi)

Ian Whitcomb & Dick Zimmerman 1049
Mahogany Hall Stompers 1221
Trevor Richards New Orleans Trio 1222
Ian Whitcomb & His Merry Bands 1276
Independence Hall JB 1386
John Gill's Jazz Kings 1401

<Found sheet music in Levy collection: It's N. J. there, so let's settle for that.

I'm the Last of the Red Hot Mamas

(Milton Ager-Jack Yellen)
Bruno's Salon Band 1251

<4--1251 had Mamas, but Kinkle, Lissauer, and Shapiro & Pollack all agree that it's *Mammas*. --4>

2013 review: Rec. Belle Dyson (London), 10/29, Edison Bell Winner 4963, as Red-Hot Mamas (acc. to Rust). Herman Kenin & His Ambassador Hotel Orch, Culver City, CA, 4/26/29, Victor 22005. (Red Hot Mamas--but Rust was wrong, the label is red hot mammas)

But the copyright is

I'm the last of the red hot mammas; theme song, in Honky tonk, words by Jack Yellen, music by Milton Ager; pf. acc., with ukulele arr. by Dan Dougherty. © April 9, 1929; 2 c. April 10; E pub. 4942; Ager, Yellen & Bornstein, inc., New York.

Found sheet music listed at Butler University; can't view it directly but listing is red hot mammas, the way we had it.

I'm the Medicine Man for the Blues

(Harry Akst-Grant Clarke)
Le Petit Jazzband 1403

ASM, 1929, M. Witmark; w. Clarke/m. Akst.

I'm Through [I'm Through, Goodbye]

(Sidney Bechet-Rousseau Simmons)
Des Plantes' Washboard Wizards 1174
San Francisco Starlight Orchestra 1334
Milano Hot Jazz Orchestra 1354

<On 1174 you had this as **I'm Through, Goodbye** by Bechet.

On 1334 you had it as just **I'm Through** by Bechet and Rousseau Simmons.

9/2/00: Aha and hmmm . . . LC copyright entry is **I'm Through**, w/m Rousseau Simmons & Sidney Bechet, 11/7/24, Clarence Williams Music, unpublished. There also is an **I'm Through Goodbye** in the files, by Grace C. Griffin, Columbia, SC, 1934.

Seems to be like the 1334 entry is the correct one, and that the other is an aberration, perhaps influenced by the other entry.

Hmm. The entry in LC PARR index is
I'm tought [sic] good-bye
France SARL Vogue Records 16Oct62

telcon 1/1/01: Tune is known under both titles, so should reflect that here.

10/15/02: Got the original copyright lead and lyric sheet from LC music room. It's just "I'm Through," and the word "goodbye" doesn't even appear in the lyrics, so it really must have gotten in here by accident. But a Google search shows that Bob is definitely right that "Tune is known under both titles," so we must keep the "Goodbye" alt. version here.

2013 review: Rec. Clarence Williams as I'm Through 11/28, QRS R-7040, Paramount 14024. (no credit on Paramount)

Bechet with Bob Wilber band as I'm Through, Goodbye, 6/8/49, Circle J-1059, L-406; Riverside RLP-12-216, 139 et al. The Riverside LP jacket credits Bechet. Claude Luter as I'm Through, Goodbye, 6/5/61, Vogue (French) LD-555. . . . and many bands since under the expanded title that Bechet used when he revived the tune in 1949. It's actually far better known under that title that the original shorter one.

They're all the same tune.

I'm Thru with Love (Gus Kahn-Matty Malneck-Fud Livingston)

John Gill Sentimental Serenaders 1424

On CD as "I'm Through with Love." ASM, 1931, M-G-M; w. Kahn/m. Malneck-Livingston.

Oops, I may not have been as careful with this as I should have been. 7/14 research by Haesler shows the copyright to be I'm thru with love; words by Gus Kahn, music by Matt Malneck and Fud Livingston; with ukulele arr. by May Singhi Breen. © Apr. 15, 1931; 2 c. Apr. 17; E pub. 22423; Metro-Goldwyn-Mayer corp., New York.

Bill also found cover as published by Robbins that is **Thru**. And five record labels (Chick Bullock, Romeo; Lee Morse, Columbia; Bing Crosby, Brunswick; Nat King Cole, Capitol; Coleman Hawkins, Capitol) with Thru; only one with Through (Dinah Shore on Bluebird).

Checked with Alex Hassan, who has the sheet. He verifies that it's Thru on both cover and copyright page, and points out that Robbins was publisher for MGM, so I could well have seen MGM on copyright page, although big type on cover says Robbins. What I *didn't* but should have noticed was the discrepancy between our title and the one on the sheet; I suspect I was concentrating just on the composer credits.

I'm Ticked Pink with a Blue Eyed Baby

(Pete Wendling-Charles O'Flynn)
Neely's Royal Society Jazz Orch 1208

CD had "Blue-eyed baby"
Rec. Roy Evans, 10/31/30, Columbia 2338-D. Red Nichols Big Ten, 11/18/30, Victor 23026, HMV B-5977. Fred Rich, 11/19/30, Odeon ONY-36179, A-221334; Parlophone PNY-34155, R-856; Harmony 1246-H; Clarion 5179-C; Regal G-20945. (some had hyphen, some didn't in Rust)

Copyright reg. 9/20/30 did NOT have a hyphen; w. O'Flynn/m. Wendling. Couldn't find any actual labels, but according to LC SONIC, Nichols record had hyphen, Evans did not; two other recordings split one each. But MTSU lists it without hyphen, AND I found the cover online--without a hyphen. So sheet music and copyright overrules Red Nichols.

Haesler found cover of sheet, no hyphen.
Nichols Victor definitely has hyphen, but Sam Lanin on Parlophone does not.

I'm Travellin' - don't have this on SOS yet, but learned from Grand Dominion JB leader Bob Pelland at Chattanooga 2012 that it's really a hymn called "When I Move to the Sky," but that when Ken Colyer and the Crane River JB recorded it c. 1950, Colyer couldn't remember the real title so he made one up. Should be easy to check, since it's been recorded under "sky" title by gospel singers and even Bunk Johnson.

1/16 revisited this in researching the correct title and composer credit for "When I Move to the Sky," which Grand Dominion recorded for Stomp Off. Grand Dominion's "When I Move" sounds a lot like Colyer's "I'm Travellin'"—and, to me, nothing like Sister Rosetta Tharpe's "When I Move." But what do I know? Pelland says that Colyer (and other Brit bands) actually used Sister Lottie Peavey's recording of "When I Move to the Sky" as their model, and my team of experts does report that the basic chord structure is the same.

I'm Watching the Clock [Watchin' the Clock] (Joe Oliver–Clarence Williams)

Jacobi's Bottomland Orchestra 1336
Rec. King Oliver, 9/12/28, Brunswick 4469, Vocalion V-1033. Cl. Williams Orch (as just "Watchin' the Clock"), 12/19/28, OKeh 8663.

Here's the copyright reg.:

I'm watching the clock; by Joe Oliver and Clarence Williams. [Melody only] © 1 c. Mar. 2, 1929; E unp. 4228; Clarence Williams music pub. co., inc., New York.

Oliver Brunswick label is I'm Watching, composer credit only Oliver! This is interesting: The Williams OKeh label is indeed just "Watchin' the Clock," and the composer credit is . . . Oliver!

Only two recordings, both by major performers (and presumably co-composers): I think we must put in "Watchin' the Clock" as an alternative title.

I'm Wild About That Thing

(Spencer Williams)
Rusty Taylor/Southern Stompers 1028
Red Onions & Otilie 1090
Barbara Rosene 1431

Rec. Bessie Smith, 5/8/29, Columbia 14427-D, DZ-378; Harmony 1086; Biltmore 1009.

Confirmed by 4/29/29 copyright reg.

I'm Wonderin' Who (Albert Von Tilzer–Peter De Rose–Jo Trent–Edward Grant)

Prague Jazzphonics 1236
Neely's Royal Society Jazz Orch 1250

<3--1236 had De Rose-Trent; 1250 added Albert Von Tilzer. Both said "Wondering."

Steve Abrams confirms the three.

Oops: Tex Wyndham sends sheet music copyrighted 1927 showing "I'm Wonderin' Who," music by Albert Von Tilzer-Peter De Rose; lyrics by Jo Trent-Edward Grant. Guess that's what we go with.
--3>

Imagination (Fud Livingston)

Hot Antic JB 1099
Terry Waldo's Gotham City Band 1120
Lande's Rhythm Club Orchestra 1327
Les Rois du Fox-Trot 1429

Confirmed by sheet music and 10/6/27 copyright reg. Beware that Rust has six different imaginations, delineated by year. First is this one 1927, recorded by Livingston and by Red Nichols and Miff Mole bands.

Imagination (Sterling Russell)

Les Red Hot Reedwarmers 1435

Notes say this is the B ennie Moten Imagination, which Moten rec. 12/13/32, Victor 23378, Bluebird B-5078. And Sterling Russell is the leader of the Sterling Russell Trio of vocalists.

BUT I couldn't find any copyright in the books 1931-36 (name Sterling Russell not there for any other titles either), nor could I find either of the record labels. Oddly, not even LC SONIC has either of them, and they have dozens of Moten records. Only secondary confirmation I have is RHJA and Russell credit on Chronological Classics Moten reissue. Guess that'll have to suffice, but I'm suspicious. Russell's name could have been on the label as featured vocalist, and that could have been picked up--possibly incorrectly--as a composer credit.

Well, Bill Haesler did fearsome battle with this too. He never found a primary source (i.e., actual Moten Victor or Bluebird record labels), but he found a little more secondary evidence for Sterling Russell as the composer, so we must settle for that. And later he put the icing on the cake: The label of Victor 23378, "Imagination," by Sterling Russell Trio and Orchestra, composed by . . . S. Russell!

Immigration Blues (Duke Ellington)

Moonlight Broadcasters 1193
Rec. Ellington 12/29/26, Vocalion 1077, Oriole 1010, Biltmore 1004.

Confirmed by 2/25/27 copyright reg., also Vocalion label.

Impecunious Davis (Kerry Mills)

Glenn Jenks & Dan Grinstead 1292

<Rats! Had "Days" sted of Davis in 5th ed, my typo fixed 3/19/03

ASM, 1899, F. A. Mills.

In a Shanty in Old Shanty Town

(John Siras*–Little Jack Little–Joe Young)

M 'N' M Trio 1319

CD had Ira Schuster-Joe Young-Jack Little. Hmmm...S&P says by Joe Young, John Siras, Little Jack Little. Copyright reg. agrees: In a shanty in old Shanty town; w Joe Young, m Little Jack Little and John Siras; with ukulele arr. © Mar. 29, 1932; E pub. 29219; M. Witmark & sons.

But this is odd: in the index of the 1932 copyright book, it's listed under name of Ira Schuster. And then there's this entry in the index:

Siras (John)

Going back to the one I love. 20280.

_____also pseud. See Schuster (Ira)

Does that mean Schuster is pseudonym for guy named John Siras, or vice versa?

And aha: We have John Siras here as one of composers of "Dance of the Paper Dolls." Strangely, one of the other composers is Joe Schuster, who's also found on "Maybe--Who Knows?" and "Take Your Finger Out of Your Mouth." Ira Schuster shows up in "Hold Me" (with Jack Little), "Ten Little Fingers," and "There's a Blue Ridge . . ."

OK, S&P composer index under Ira Schuster says "see also John Siras." A separate listing for Siras shows just two songs, Dance of the Paper Dolls and Shanty in Old Shanty Town.

Lissauer has no separate entry for John Siras, but lists both these songs under Ira Schuster. SO John Siras is pseudonym for Ira Schuster. Joe's a separate fellow in both books.

In Harlem's Araby (Fats Waller–Jo Trent)

Scaniazz 1056

<2-- 1056 said (In) Harlem's Araby, Blue cat had just Harlem's Araby, but S&P & Kinkie agree on In Harlem's Araby.--2>

2013 review: Copyright is

In Harlem's Araby; w and in Jo Trent and Tom (Fats) Waller, both of U.S. © July 24, 1924; 2 c. July 23; E 594173; Equitable music Corp., New York.

Rust lists following recordings under "(In) Harlem's Araby," with cross-ref from "Harlem's Araby" to this listing:

Porter Grainger (acc. by Fats W. on pno), 5/24, Ajax 17039 (IN).

Leroy Smith, 9/24, Everybody's 2010; Globe/Grey Gull/Nadsco/Radiex 1283 (Harlem's Araby).

Get-Happy Band (with Bechet), 7/17/25, Columbia 14099-D (as just "Harlem's Araby")

Memphis Jazzers, 11/29, Grey Gull/Radiex/Supreme 1804; Biltmore 1024 et al (IN).

Adrian Schubert, 1/7/30, Banner 0569, Cameo 0169, Jewel 5824 (IN).

OK, copyright and first recording are "In Harlem's Araby," so that's the title. BUT two early recordings went out as just "Harlem's Araby," so we should include a cross-ref from that title.

In Honeysuckle Time (When Emmaline Said She'd Be Mine)

(Eubie Blake–Noble Sissle)
Ophelia Ragtime Orchestra 1108
John Gill's Original Sunset Five 1126

ASM, 1921, M. Witmark, has subtitle on both cover and (c) page.

In My Harem (Irving Berlin)

Bob Pelland & Bob Pilsbury 1232

ASM, 1913, Waterson, Berlin & Snyder.

In My Heart—On My Mind—All Day

Long (Bert Kalmar–Harry Ruby)
Bo Grumpus 1388

Rec. Bailey's Lucky 7, 12/21, Gennett 4815, Connorized 3045, Rich-Tone 7022, Starr 9193.

Copyright uses dashes:

In my heart— on my mind—all day long;
words and music by Bert Kalmar and Harry Ruby [of U.S.I © Oct. 15, 1921; 2 c. Oct. 17, 1921; E 521415; Waterson, Berlin & Snyder co., New York.

(but the later registration for mechanical reproduction rights used commas instead of dashes.)

Hassan's index shows it with dashes. AND the Berlin-Waterson-Snyder sheet music for "Sheik of Araby" has a blurb/ad for it showing the music, with the title divided by dashes.

and aha! Found sheet music at York. Cover is
IN MY HEART-ON MY MIND
ALL DAY LONG

Copyright page is

In My Heart-On My Mind-All Day Long

in both cases those appear to be hyphens rather than dashes, but dashes are required--and perhaps the typesetter didn't know the difference.

In New Orleans (Daphne King–

Clancy Hayes)
Bob Schulz & His Frisco JB 1349

See extended notes at "Broken Promises."

In Old California with You (E. Clinton

Keithley–F. Henri Klickmann)
San Francisco Starlight Orchestra 1271

Confirmed by 1/23/22 copyright reg. w. Keithley, m. Klickmann, also sheet music.

In Our Cottage of Love

(Frank Milne–Bob Schafer)

Paramount JB of Boston 1247
Des Plantes' Washboard Wizards 1421

Oops, Victor Project says Milno, rec. 5/22/29 for Victor V-38063, but the 2/5/29 copyright reg. confirms Milne for m., Schafer for w. LC SONIC says it was indeed Milno on the Victor label by CW Washboard Band, rec. 5/22/29, but Milne on Columbia 14434-D, rec. 5/28/29. And note that Rust has typo in his index, Cottage of Dreams sted Love.

In the Alley Blues (Lovie Austin)

Art Hodes Blues Serenaders 1184

Rec. Austin 8/26, Paramount 12391, American Music 4, Jazz Collector (UK) L-30, Association Française A-04.

Not in copyright books 1925-28, although many other Austin compositions are listed.

Found AM 4 label; no composer credit. Couldn't find the other labels, but LC SONIC has them all. Lists no composer credit for first three, but shows Austin as composer for AF A-04. Guess we'll have to settle for that.

In the Garden (C. Austin Miles)

Louisiana Repertory Jazz Ensemble 1029
Grand Dominion JB 1291

<4--1029 had "In the Upper Garden"-->

Well, well, well: *Great Song Thesaurus* says (He Walks with Me) In the Garden. 1912. w.m. C. Austin Miles. "3rd most popular hymn among Protestant churchgoers" according to poll by the *Christian Herald*. [placed alphabetically under *In...*

Variety Music Cavalcade says just "In the Garden," C. Austin Miles, Hall-Mack, 1912.

8/25: Mike Montgomery sends a 1917 republication of the sheet music, with just "In the Garden." But it's a republication by the original publishers, Hall-Mack, so they probably wouldn't be changing it. We must go with that. 1940 repub. by Rodeheaver-Hall-Mack also "In the Garden."

8/28, Caulfield: Only registration card is as published tune, 10-17-17, plus later 1928 arrangement, as In the Garden, C. Austin Miles.

In the Gloaming (Annie Fortescue

Harrison–Meta Orred)
Mahogany Hall Stompers 1221

CD had A. F. Harrison.
Rec. Armstrong 3/10/41, Decca 3825, M-30681; Brunswick 04298. Waller 4/12/38, Victor 25847, HMV EA-2167. LC SONIC says Decca label was Annie F. Harrison-Meta Orred.

Pistorius says they took it from Bunk Johnson Trio recording of 1946.

Hmmm...Duke Univ. has three copies, all say by Annie Fortescue Harrison and Meta Orred, but none is dated . . . a sign that it could be very old (I've seen other 19th century & older sheets that had no date).

Aha, we're getting closer. Fats Rhythm on reissue on RCA Vintage LP credits Harrison, and it's definitely same as our tune. And my Bunk Johnson reissue on Brit. Jazz Greats label credits Harrison-Orred.

The Lied, Art Song, and Choral Texts Archive says it's text by Meta Orred, music by Annie Fortescue Harrison and gives pub. date of 1877. Hyperion Records website says the same thing. And wikipedia says "In the Gloaming", an 1877 song composed by Annie Fortescue Harrison with lyrics taken from a poem by Meta Orred.

Guess that settles it.

In the Good Old Summertime

(George Evans–Ren Shields)
John Gill's Dixieland Serenaders 1295
Grand Dominion JB 1337
Canary Cottage Dance Orchestra 1400

ASM, 1902, Howley, Haviland & Dresser.

In the Groove (Willie "The Lion" Smith)

Neville Dickie 1176

There was also a Bechet tune of that title. Rec. Andy Kirk, 2/15/37, Decca 1261, 60522; Brunswick 02441. Wingy Manone, 10/1/36, Bluebird B-6616.

Confirmed 8/18/36 copyright reg.

In the Land of Harmony (Bert Kalmar–

Ted Snyder)
Bo Grumpus 1388

Confirmed by 1911 sheet music, w. BK, m. TS, pub. Snyder.

In the Pines (see **Black Girl**)

In the Shade of the Old Apple Tree

(Egbert Van Alstyne–Harry Williams)
Down Home JB 1264
Aces of Syncopation 1372
Yerba Buena Stompers 1375

<3--Bob: have repro of original sheet music that shows lyricist Williams.-->

ASM confirms, 1905, Shapiro, Remick.

In the Sweet Bye and Bye (see **Sweet By and By**)

Incandescent Rag, The
(George Botsford)
George Foley 1187

Confirmed by sheet music, pub. Remick, 1913.

Independence Day Rag

(Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1284

He was guest conductor for the session, so he'd know.

India (Al Piantadosi–Sam H. Stept)
Dan Levinson's Roof Garden JB 1380
Confirmed by 5/22/19 copyright reg., w. AP/m.
SHS. And by Yerkes Novelty Five Columbia
label

Indian Sagwa [Indian Sagua]
(Thomas S. Allen)
Hall Brothers JB 1031

Note on DJML from guy in Gota River
Jazzmen (Gothenburg, Sweden), says his
band recorded it, was by Thomas S. Allen,
says it's Sagwa (also spelled Sagua),
published 1914. And sure enough:
Indian sagwa; characteristic march by Thos.
S. Allen; orch. with piano acc. 4to. © Jan.
29, 1914; 2 c. Feb. 11, 1914; E 330920;
Walter Jacobs, Boston.

Everybody seems to know it as Sagua
because that's the way George Lewis
recorded it, although I see that the New
Orleans Ragtime Orchestra called it Sagwa.

I didn't see the sheet music, but found it
indexed as sagwa, pub. 1914 by Walter
Jacobs of Boston, in three different library
collections. Obviously, Sagwa is right, but
because of Lewis and all the bands that
learned it from his recording, we must include
Sagua as alternative.

Indian Summer (Victor Herbert–
Al Dubin)
Neville Dickie 1052
Rec. Bechet NO Feetwarmers, 2/5/40, Bluebird
B-10623, HMV B9061 et al. T. Dorsey,
9/27/39, Victor 26390, 20-2446; HMV EA-2469.
Jan Savitt, 10/4/39, Decca 2821, X-1868;
Brunswick 02972.

Wikipedia article:

Herbert composed the tune in 1919, but it
did not become a standard until much later.
... Dubin wrote his lyrics for the song in
1939, and in 1940 Tommy Dorsey's
orchestra, with vocalist Frank Sinatra, took it
to number one on the American Hit Parade.
S&P says the same thing.

Sure enough, it was copyrighted 7/22/1919 by
Herbert, described as an "American idyl." But
this is interesting: in the 1939 copyright book
we find

Indian summer; American idyl, Victor
Herbert, arr. Robert Cary; band. Condensed
sc. & pts. B set. © May 23, 1939; E pub.
77867; Harms, inc., New York. 23259

Revived in band form, but where's Dubin? Ah,
here we are, later in the book:

Indian summer; fox trot, w Al Dubin, m Victor
Herbert, arr. Jack Mason orch. pts. © Oct.
18, 1939; E pub. 80492; Harms, inc., New
York.

_____ w Al Dubin, m Victor Herbert, pf
arr. Joe Dubin. © Oct. 9, 1939; E pub.
80203; Harms, inc., New York.

Normally, we'd ignore a credit for a lyricist who
added works to a long-standing jazz standard,
but I think it's obvious that in this case, Dubin
and the arrangers of 1939 turned a 1919 "idyl"
into a jazzy foxtrot.

Indiana (James F. Hanley–
Ballard Macdonald)
Vince Giordano's Nighthawks 1260

<4-- I saw Tex refer to this in recent column as
"(Back Home in) Indiana," so I went looking.
Kinkle agrees with Tex. Lissauer has "(Back
Home Again in) Indiana." Must ask Tex about
his sheet music.

ErDOS: John Gill has sheet music, Indiana, no
subtitle.

And Mike M. has sent copy of it, 1927, no
subtitle.

Baker: Think I'll just drop the line of inquiry. --
4>

<4-- I keep running into Ballard Macdonald (a
spelling used by a small percentage of people
of that name). Shapiro & Pollack spell it that
way, as does Ken Bloom in his *Hollywood
Song: The Complete Film & Musical
Companion* (New York: Facts on File, 1955). I
looked through my collection, found four
listings, but three were spelled in all-caps.
However, the only one that used upper- and
lower-case letters was cover of "Rose of
Washington Square," which clearly shows
Ballard Macdonald.

Hassan: MacDonald on another piece of
music he has (didn't name it).

MacDonald: *Oxford Companion to American
Music, Variety Music Cavalcade*

Macdonald: *Encyclopedia of American Music*
by Edward Jablonski (which also has Jeanette
MacDonald)

Great Music Thesaurus says "(Back Home
Again in) Indiana" by MacDonald, 1917.
David Ewen says MacDonald

No doubt now. I've consulted 22 pieces of
original sheet music. Eleven use all-caps and
are of no use, but of the 11 that use upper-
and lowercase letters, 10 spell it Macdonald.
--4>

Indianola (S. R. Henry*–D. Onivas*)
Chris Tyle's Silver Leaf JB 1311

<4--9/9/96: Lissauer and Great Song
Thesaurus both confirm these pseudonyms--
S. R. Henry = Henry R. Stern and D. Onivas =
Domenico Savino --4>

2013 review: 10/5/17 copyright reg. confirms
what we show. Also issued in song version
with words by Frank H. Warren.

Indigo Blues (Isham Jones)

Elliott Adams 1299

Adams says he confirms all composers on this
CD, but just for the heck of it . . . rec.

Ford Dabney, 1/19, Aeolian Vocalion 12097
(Isham Jones in 1919?). Five Birmingham
Babies (Red Nichols, Adrian Rollini et al.),
10/27/25, Pathe Aktuelle 36349, Perfect
14530. Orig. Memphis 5, 9/27/22, Arto 9177,
Bell P-177, Globe 7177.

And here is is:

Indigo blues; fox trot, by Isham Jones [of
U.S.]; piano. New York, Tell Taylor. © Dec.
31, 1918; 2 c. Jan. 2, 1919 E 444016; Taylor
music pub. inc., Chicago.

Inka Dinka Doo (Jimmy Durante–
Ben Ryan)
Classic Jazz Quartet 1125
Confirmed by 11/7/33 copyright reg., w. Ryan,
m. Durante.

Inner Space (Luckey Roberts)
Tom Roberts 1345

1958 says Roberts, transcribed (presumably
from recording) by another fellow. Not in
copyright book for 1958 (no surprise); is from
the *Luckey & the Lion* LP that I used to have;
credit there is Roberts. Perfesser Bill confirms
it, along with Outer Space, which is also in this
index.

Innocent Ingenue Baby (Brian Hooker–
William Daly–George Gershwin)
Frederick Hodges 1333
Confirmed by 12/6/22 copyright reg., w. BH/m.
WDGG. From *Hayseed*.

Instantaneous (Walter P. English)
Pierce College Symphonic Winds 1297

"Instantaneous Rag" on CD. Aha, actually
copyrighted as "Instantaneous"; "rag" is a
genre marker:

INSTANTANEOUS; rag, by W. P. English, of
U.S.; band. 4to. © June 8, 1915; 2 c. June 8,
1915; E 364229; J. W. Jenkins sons music
co., Kansas City, Mo.

2014 review: Wait a minute. This is known as
a band piece, specifically circus music, and
every last one of the many references I find to
it online call it "Instantaneous Rag." I think I
must leave it that way unless I find 1915
published sheet music that contradicts this.

And I immediately did—or Robbie Rhodes did.
bandmusicpdf.org has the entire band score
published by Jenkins Sons in Kansas City in
1915. Each part is titled

Instantaneous

RAG

and is credited W. P. English (Op. 115). The
cornet solo part (which Robbie says is the
"official" title page of band music, the one the

conductor works from, has the additional dedication "To my friend T. P. Fallon" beneath the title.

International Rag, The

(Irving Berlin)

Bob Pelland & Bob Pilsbury CD 1212

On CD as "International Rag." Oops, the 1914 sheet music cover (pub. Waterson, Berlin & Snyder) is

THAT INTERNATIONAL RAG

But the copyright page is (and most of my recordings adhere to this usage), is

The International Rag

Into Each Life Some Rain Must Fall

(Allan Roberts-Doris Fisher)

Albion JB 1249

CD said Allen Roberts.

<4--Lissauer, Kinkle, and Shapiro & Pollack agree that it's Allan Roberts. -->

2013 review: Strange, vast number of sources agree that it's Allan Roberts-Doris Fisher 1944, pub. Sun Music Co., but it's not in copyright books 1943-45. Found several copies of the sheet music on sale online, all agree.

Strange about the copyright. Found several other songs by them in the period, including the famous "You Always Hurt the One You Love" in 1944, which the Ink Spots famously recorded, and they recorded "Into Each Life" in 1944 with Ella Fitzgerald. So where'd it go?

Haesler, 7/14, found it in the second half of the 1944 book, the one I didn't know that I didn't have. Confirms what we have.

Irish Black Bottom (Percy Venable)

Peruna Jazzmen 1003
Bent Persson's London Stompers 1167
Down Home JB 1171
St. Louis Ragtimers 1267
Bob Schulz & His Frisco JB 1315
M 'N' M Trio 1319
Pam Pameijer's New Jazz Wizards 1363

All our records showed Venable-Armstrong as composers.

Rec. Hot Five, 11/27/26, OKeh 8447, Odeon 279787, HJCA HC-3.

OOPS, copyright is

Irish black bottom; pf. by Percy Venable; © 1 c. Dec. 20, 1926; E 654631; Consolidated music pub. house, Chicago.

AND the composer credit on OKeh 8447 is just Venable. This is another case where the performer who popularizes a tune gets credited as a co-composer. This was formalized earlier when Percy Venable's

"Butter and Egg Man" was republished many years later as by Armstrong and Venable. That's nuts! Half the jazz titles in this index are known today because a great jazz musician recorded them and made them popular/famous. We can't go back and make the jazz star a co-composer in all those cases.

Irish Confetti (George L. Cobb)

George Foley 1088

Confirmed by 1918 sheet music in folio--odly, not in 1918 copyright book.

Irresistible Blues, The (Luckey Roberts)

Tom Roberts 1345

Confirmed by Vocalstyle 11463 piano roll label (but not in copyright book for 1918-20). There was also this title by George E. Jefferson, 8/1/22, E 543339, registered by Jefferson, Nashville.

Is It True What They Say About Dixie?

(Gerald Marks-Irving Caesar-Sammy Lerner)

Peter Ecklund's Melody Makers 1175

Confirmed 1/22/36 copyright reg., w. IC-SL/m. GM. No ? in copyright book, but it's on both the cover and copyright page of several editions of the sheet.

Isle of Capri (Will Grosz-

Jimmy Kennedy)

Pam Pameijer Trio 1172

Zenith Hot Stompers 1248

Confirmed by 7/27/34 copyright reg., w. JK/m. WG.

It All Belongs to Me (Irving Berlin)

Keith Nichols Cotton Club Gang 1242

Confirmed by 7/15/27 copyright reg.

It All Depends on You (B. G. De Sylva-

Lew Brown-Ray Henderson)

Barbara Rosene 1368

ASM, 1928, De Sylva, Brown & Henderson.

It Belongs to You (Albert Brunies-

Glyn Lea Long)

One More Time JB 1410

<1410 had Albert Brownies, but it must be Albert Brunies - that's what Red Hot Jazz archive says...

web page on abbie (albert) brunies agrees; many other confirmations

2013 review: Oops, we've got him as Abbie Brunies on Pussy Cat Rag. Must sort that out as well as confirm this composition. [Did, in favor of Albert] The web page is http://www.vjm.biz/new_page_19.htm -- "Albert Brunies & the Halfway House Orchestra":

That same year, on Tuesday, April 13, 1926, Abbie's band had its second recording session for Columbia, which produced I'm In Love, It Belongs To You, Since You're Gone and Snookum. The first and last titles came

out first, on Columbia 681-D. Apparently Columbia was not in a hurry to do so. A month later it recorded Fletcher Henderson in New York and this was issued before Abbie's record was. In fact the other two of Abbie's titles were filed for a while and were not issued until the next year, on Columbia 1041-D. Except for Snookum all compositions were by band members, piano player Glyn Lea Long having a hand in each case, assisted by Abbie or, in the case of Since You're Gone, by one Levy. On It Belongs To You Long is featured as a singer and his name is on the record label. This tune was a New Orleans band favorite, and many recordings of this tune exist by artists with a New Orleans background, under several names.

Hmmm, the copyright shows only Long:

It belongs to you; words and melody by G. L. Long. © 1 c. May 28, 1926; E 641273; Glynn Lea Long, New Orleans.

But the Columbia 1041-D label clearly credits Long and Brunies.

It Don't Mean a Thing (If It Ain't Got

That Swing) (Duke Ellington-Irving Mills)

Paris Washboard 1347

ASM, 1932, Gotham Music have the second line in parens on both cover and (c). And "Words & Music Duke Ellington." But TN database has a copy, also Gotham Music 1932, that names Mills as lyricist, so I guess we keep him. They also set second line of title in lighter font to indicate subtitle.

2013 review: Copyright has Mills:

It don't mean a thing if it ain't got that swing; w Irving Mills, m Duke Ellington, pf. sc. James Matte; with ukulele arr. © Oct. 28, 1932; E pub. 33029; Gotham music service, inc.

It Looks Like a Big Night To-night

[It Looks Like a Big Time Tonight]

(Egbert Van Alstyne-Harry Williams)

Acker Bilk & Ken Colyer 1119

Albion JB 1206

Chris Tyle's Silver Leaf JB 1258

Grand Dominion JB 1379

<Baker to recheck this: Title on 1119 and 1206 was **It Looks Like a Big Time Tonight**, with composer credit E. Van Alstyne-Gus Kahn. On 1258 it was **It Looks Like a Big Night Tonight**, composers Van Alstyne-Harry H. Williams. And on 1937 it reverts to Big Time and Van Alstyne-Kahn. What the hell?

My note in the index reads:

<3--{changed from first edition [from **Time** to **Night** and Van Alstyne-Kahn to Van Alstyne-Williams] via your note of 5/29/93. Lissauer confirms these composers.}--3>

BUT Kinkle lists it as **It Looks Like a Big Night Tonight** by Van Alstyne-Kahn, 1908.

But wait: I just rechecked Lissauer, and the title there is really **It Looks to Me Like a Big Night Tonight**, Van Alstyne-Williams, 1908.

Warren Craig, *Sweet and Lowdown: America's Popular Songwriters* (1978), says, "**It Looks Like a Big Night Tonight** from 1908 show 'Nearly a Hero,' Egbert Van Alstyne & Harry Williams."

OK, found the 1908 sheet music in Levy online collection: It's **It Looks Like a Big Night Tonight** (note the hyphen, but on the cover it's spelled as two words [TO NIGHT]) words by Harry Williams (no initial; see below); music by Egbert Van Alstyne. Wonder how all those other listings came about.

And here's our answer to where *Time* came from: Long before they recorded it for you, Bilk and Colyer had recording that tune under the *Time* title, and other Brits followed suit, including Brits who came to America and recorded for Stomp Off, such as the Albion and Grand Dominion bands. But clearly the tune is well known under the *Time* title, so we must put that here as an alternative title.

MORE ON HARRY [H.] WILLIAMS

Bob, I think we may have gotten misdirected on his middle initial. I did in fact find it on the copyright page (although not the cover) of **In the Shade of the Old Apple Tree**. This came when we were trying to sort out whether the American Harry Williams was the same chap who co-wrote **It's a Long Way to Tipperary**, so it seemed logical to apply the H. to American Harry to help make the distinction.

But since then I've run into Harry Williams on other sheet music (see above), in articles, in books, and he's never referred to as anything but Harry Williams, with no initial.

Which is logical, since with rare exceptions, people don't use a middle initial with a nickname: Dick A. Baker and Bob R. Erdos looks strange. Unless we can find that H. on some other sheet music, I'm going to kill the H.

It Makes My Love Come Down

(Bessie Smith)

Pierre Atlan's Piccadilly Revelers 1181
Pam Pameijer's New Jazz Wizards 1432

<3--

Erwin Elvers: All the records I know say Clarence Williams is the composer, not Bessie Smith. Bob, can you check Lord book? Sheldon Harris's Blues Who's Who shows Bessie Smith.

Tex has a Schirmer folio of Bessie Smith tunes--not originals but reprints and arrangements taken from records. It shows words & music by Bessie Smith.

--3>

2013 review: Rec. Bessie 8/20/29, Columbia 14464-D, Biltmore 1038. Confirmed by 9/27/29 copyright reg. And aha: Bessie is credited on Columbia 14464-D, but a

Humphrey Lyttelton on Parlophone credited Clarence Williams, which is what Elvers must have seen.

It Makes No Difference Now

(Floyd Tillman--Jimmie Davis)

Chris Tyle's NO Rover Boys 1235

<4--Shapiro & Pollack say words & music by Floyd Tillman, introduced by Jimmie Davis.

Kinkle agrees on Tillman only. Lissauer does credit Tillman-Davis. --4>

8/23, from Library of Congress copyright registration card as researched by Matthew Gaultfield:

Unpub. 5-25-38, w/m by Floyd Tillman; pub.

1-29-39, w/m by Jimmie Davis & Floyd Tillman.

It Must Be Love (Harry Dial)

Hot Antic JB 1058

Rec. by Harry Dial's Blusicians, 5/15/30, Vocalion 1515.

Copyright:

It must be love; words and music by H. Dial.

© 1 c. Oct. 9, 1930; E unpub. Harry Dial, Chicago.

But note that there were four more songs of that title copyrighted in 1930, most notably one by Mack Gordon & Abner Silver for *Swing High*. But Hot Antics specifically said they're playing the Harry Dial tune.

It Takes a Good Woman (to Keep a Good Man at Home)

(Jack Yellen--Milton Ager)

Helm--Leigh Jazz & Blues Review 1331

We missed the subtitle on this one. Rust shows it, and LC SONIC has a bunch of recordings, all showing it.

Copyright reg. 9/22/26 w. Yellen/m. Ager, as just "It Takes a Good Woman," but later rereg. for mechanical reproduction rights adds "to keep a good man at home" to the title, obviously because that had been put on most of the recordings of it.

It Takes Love to Cure the Heart's

Disease (James P. Johnson)

Marquet--Persson Melody Boys 1229

Definitely on a Johnson piano roll (Biograph has reissued it twice). YouTube video of player piano says QRS, 1921, and says it's one of his own songs. Not in copyright books 1920-22. Never found a primary source, but Perfesser Bill and zillions of other refs say he wrote this.

It Was Only a Sun Shower

(Irving Kahal--Francis Wheeler--

Ted Snyder)

Barbara Rosene & Her New Yorkers 1422

Confirmed by 1927 sheet music pub. Waterson, Berlin & Snyder. w. IK-FW/m. Snyder.

It's a Long [Long] Way to Tipperary

(Jack Judge--Harry Williams)

Chris Tyle's Silver Leaf JB 1258

Bob Schulz & His Frisco JB 1315

Canary Cottage Dance Orchestra 1400

<3--Lissauer confirms composers, but gives title as "It's a Long Way to..." Kinkle agrees. Where'd Tyle get the second *Long*?

Ray Smith: just one *Long*

Steve Abrams: The Ate Van Delden sheet music collection has two versions of it. "It's a Long Way to Tipperary" published 1911 and "It's a Long, Long Way to Tipperary" published 1912.

Bob: To me this is ample evidence for us to go with the widely known and confirmed title with one *Long* and not the odd-man-out version with two.

Essex: OK, one *Long*, and drop the middle initial. Harry H. Williams is a different person.--3>

<4--Bob, just found note to myself from 3rd edition in which you said to drop the H. above because Harry H. Williams is a different person. But I didn't drop the H. Oversight, or did we reconsider based on some evidence? I'll try to check this out.

Erdos: "probably drop H." But I'm still unconvinced, so will put up for grabs --4>

<4-- We have Harry Williams (NMI) in this book as composer of "Slow and Easy" (with Norman Spencer). We have Harry H. Williams here as co-composer (with Egbert Van Alstyne) of four different songs ("Bright Eyes, Good Bye"; "I'm Afraid to Come Home in the Dark"; "In the Shade of the Old Apple Tree"; and "It Looks Like a Big Night Tonight").

And I have a note from a previous edition, which for some reason I never acted on, to drop the H. from the composer of "Tipperary" because he's a different Harry Williams.

But I'm doubtful: Tipperary was published in 1911, just a few years after those Egbert/Harry H. collaborations, and "Slow and Easy" was first recorded in 1919 by the Louisiana Five, so it's in the neighborhood, too. Could there really have been a different Harry Williams in the song-writing game at the same time as Egbert's partner Harry H. Williams? --4>

<4--Erdos telcon 8/14: I remember now: The Harry Williams of Tipperary was an Englishman, *not* the same guy who wrote with Van Alstyne --4>

BUT: *Great Song Thesaurus* says

It's a Long (Long) Way to Tipperary, 1912, w/m Jack Judge, Harry H. Williams.

BUT some more: Of course, we must also nail down the co-composer of "Slow and Easy." Harry H.?

Variety Music Cavalcade says Jack Judge-Harry H. Williams, London, 1912. Bob, is it possible that familiar old Harry H. Williams had this particular tune published in London, and that this somehow is bound up in the history you remember?

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

All registrations show Jack Judge and Harry Williams, never with middle initial of any kind; clearly a British song, with most copyrights being by London publishers.

8/25, Montgomery sends two different 1912 releases, both English, both showing Jack Judge and Harry (NMI) Williams, both showing "It's a Long, Long Way to Tipperary." But both clearly indicate that they are republications of song that's already become popular. So I'm still confident in our earlier finding that it was published in 1911 with just one *Long*.

<5: March 1998 Rag Times presents definitive evidence that our American Harry Williams is NOT the same chap as the Brit Harry Williams who co-authored Tipperary.

All of the four Harry H. tunes mentioned above are co-written with Egbert Van Alstyne; I have sheet music to "In the Shade...", which shows him as Harry H. Williams, so I can presume that the American who co-wrote with Van Alstyne is definitely Harry H. A Nov. 97 article in Rag Times confirmed our Harry (H.) as co-author of Slow & Easy with Norman Spencer--but that same article also confirmed him as co-author of Tipperary and other songs with Jack Judge, which it was forced to retract in the next issue (see above). Still, absent evidence to the contrary, we must credit Harry H. with Norman Spencer.

8/25/00: See note at It Looks Like a Big Night To-night. The American Harry Williams had his initial H. appear ONE time only; everywhere else he's always just Harry Williams, so I've switched to that.

2013 review: Early on I got a note from Steve Abrams saying there was a 1911 version with one Long and then 1912 version with "Long Long." But since then I've learned that Abrams was wrong a very great deal of the time in his notes to us, even when supposedly reading the credits off a record label, so I went back to look for this music. It seems quite clear that the very first editions of the song were in 1912 and that "Long, Long" was on both the cover and copyright pages. However, over the years the song has come to

be known with the single "long" more than the double one. Says Wikipedia:

Now commonly called "It's a long way to Tipperary", original printed music has the extra "long," making the correct title "It's a long, long way to Tipperary".

And indeed a google search will show that it's referred to 90% of the time by the single "long," which is the way the line appears most frequently in the lyrics.

The web site of The Irish in Tipperary Group has extensive details, including the fact (confirmed many other places) that Harry Williams had nothing to do with writing it. Jack Judge was a music hall performer; he told his good friend Williams (who frequently lent him money) that if he ever were to write a song, he put Williams's name on it as well. When he wrote this one as a result of a £5 bar bet/challenge, he kept his promise, and both men became rich from the royalties. See

//homepage.tinet.ie/~tipperaryfame/longway1.htm

It's a Sin to Tell a Lie (Billy Mayhew)
Newberger-Mazzy-Thompson 1352
Paris Washboard 1359

Confirmed by 2/10/36 copyright reg.
Introduced by Kate Smith (!) says S&P.

(I Used to Love You But) It's All Over Now (Albert Von Tilzer-Lew Brown)
Ian Whitcomb & His Merry Bands 1276

Oops, we missed the pre-title on this one.
Cover is

I USED TO LOVE YOU
BUT IT'S ALL OVER NOW

Copyright page is

I Used to Love You But
It's All Over Now

It's Always Orange Day in California
(Earl Carroll)

Canary Cottage Dance Orchestra 1400
Confirmed by 4/1/16 copyright reg. and by sheet music.

It's Been So Long (Walter Donaldson-Harold Adamson)
Louis Mazetier & Neville Dickie 1289

Rec. Bunny Berigan, 2/24/36, Vocalion 3179.
Chick Bullock, 12/23/35, ARC (American Record Corp.) 6-03-02, Conqueror 8622, Rex 8816. Benny Goodman, 1/24/36, Victor 25245. Louis Prima, 2/28/36, Brunswick 7628. Bob Terry aho, 1/15/36, Champion 40094, Panachord 25857. Ted Weems, 1/17/36, Bluebird B-6253, Regal Zonophone MR-2104, Victor JR-55.

Confirmed by copyright reg. 8/21/35, w. HA/m. WD. From *The Great Ziegfeld*.

It's Hard to Laugh or Smile

(Bennie Moten)
State Street Aces 1106
Rec. Moten KCO, 9/7/28, Victor V-38037;
Bluebird B-6431, B-8228; HMV R-14294.

Confirmed by copyright reg. 6/12/29, also Bluebird label.

It's Jam Up (Oscar Celestin)
Louisiana Repertory Jazz Ensemble 1055
Three Deuces 1185
South Frisco JB 1342
Rec. Celestin 10/25/27, Columbia 14323-D.

Confirmed by Columbia label. Not in 1927-28 copyright books.

It's Nobody's Business (see **Nobody's Business**)

It's Only a Paper Moon (Billy Rose-E. Y. Harburg-Harold Arlen)
Barbara Rosene & Her New Yorkers 1405
Confirmed by 10/9/33 copyright reg., w. BR-EYB/m. HA. From *Take a Chance*.

It's Over Now (Humphrey Lyttelton)
Zenith Hot Stompers 1248

My Lyttelton Parlophones reissue confirms him, R-3466, rec. 10/24/51, as does a carefully researched 2008 reissue on the Retrospectives label. We'll have to settle for that.

It's Right Here for You (If You Don't Get It - 'Taint No Fault o' Mine)
(Alex Belledna*-Marion Dickerson)
Scaniazz 1056
Marty Grosz/Keepers of the Flame 1158
Chris Tyle's Silver Leaf JB 1258
Neville Dickie 1423

<2--titles & authors on this were all over the place, but we ended up going with **It's Right Here for You (If You Don't Get It - 'Tain't No Fault o' Mine)** perTex's Wyndham's sheet music.-->

<3--See note at "Living' High (Sometimes)."->3>

ASM has it too: 1920, Perry Bradford; w. Dickerson/m. Belledna.

Copyright is missing a logical apostrophe: It's right here for you, if you don't get it 'taint no fault o' mine; words by Marion Dickerson, music by Alex Belledna [of U.S.] © May 10, 1920; 2 c. May 22, 1920; E 480605; Perry Bradford music pub. co., New York.

Hmmm, the OKeh label by Mamie Smith also shows it as 'Taint without that apostrophe. So tracked down the music at Levy collection and realized that I'd got it a little wrong.

Cover is actually

IT'S RIGHT HERE FOR YOU

(IF YOU DON'T GET IT-TAIN'T NO FAULT O' MINE)

(i.e. no apostrophe before Taint but one within it.) But the copyright page is

It's Right Here For You

(If You Don't Get It - 'Taint No Fault o' Mine)

i.e., the apostrophes are reversed.

What are the other recordings? (Titles as in Rust):

Mamie Smith, 8/10/20, OKeh/Phonola 4169: It's Right Here for You (If You Don't Get It, 'Tain't No Fault of Mine). But we know Rust is wrong on this one, as I have the label. Subtitle is (If You Don't Get It---'Taint No Fault O' Mine). Credit is Marion Dickerson-Alex. Belledna.

Tim Brymn Black Devil Orch, 5/21, OKeh 8002: It's Right Here for You. Label confirms Rust, plus (Introducing "Crazy Blues"). Credit is Dickerson-Belledna.

Georgia Strutters, 8/6/26, Harmony 468-H: It's Right Here for You. And label confirms Rust, but composer credit is Bradford.

Tommy Dorsley, 11/10/28, OKeh 41178 et al.: It's Right Here for You.

Blanche Calloway, 5/8/31, Victor 22717: It's Right Here for You. Label confirms Rust, but composer credit is Bradford.

Eddie Condon, 11/30/39, Commodore 530: It's All Right Here for You.

Well, we've got 'Taint in the copyright reg., 'Taint on the copyright page of the sheet music, and 'Taint on the first record label, the only one that uses the subtitle.. Wouldn't be the first time we've put bad grammar in a song title.

It's Shufflin' Time (Keith Nichols)
Keith Nichols' Hot Six 1063

It's So Good (Gil Rodin-Ben Pollack-Benny Goodman-Jack Teagarden)
State Street Aces 1041

Rec. Mills Merry Makers, 6/6/29, Banner 6483, Conqueror 7382, Domino 4369, Jewel 5685, Oriole 1668, Romeo 8813 et al. Confirmed by 6/6/29 copyright (although copyright says "melody only" yet JT sang on it, according to Rust. Banner, Oriole labels confirm composers.

It's the Girl (Abel Baer-Dave Oppenheim)
Ernie Carson & the Castle JB 1277
Confirmed 6/13/31 copyright reg., w. DO/m. AB; also sheet music cover.

It's Tight Jim (Preston Jackson)
Bob Oliver's Hot Seven 1312

<4-- Logically, there should be a comma after tight (Unless "Tight Jim" is the nickname of the guy who just knocked on the door). Are we sure there isn't? Rust doesn't have it.--4>

Oops--1/3/02 Durham calls [really?] to say that there definitely is NO comma on the Paramount 78, but that a Paramount advertisement touting the record does have the comma.

2013 review: Well, the Preston Jackson recording is the only one of this tune in Rust: 9/26, Paramount 12400, Century 3014, Tempo R-26 (UK), AF A-025 (Fr.).

No copyright in books 1925-28, so the labels are all we have. Found the Paramount label--NO comma. Nor on Century label. Alas, the comma has to go.

It's Tight Like That (Thomas A. Dorsey-Hudson "Tampa Red" Whittaker)

Zenith Hot Stompers	1191
Dry Throat Fellows	1226
Helm-Leigh Jazz & Blues Review	1332
Le Petit Jazzband de Mr Morel	1343
Les Red Hot Reedwarmers	1435

ASM, 1928, State Street Music. Also 11/21/28 copyright reg. Note also same title that year copyright by Blind Lemon Jefferson.

It's Unanimous Now (Sam H. Stept-Bud Green)

West End JB	1085
Back Bay Ramblers	1374

Confirmed by 9/6/29 copyright reg., w/m both.

It's You (see I'm Now Prepared to Tell the World It's You)

I've Been Floating Down the Old Green River (Joe Cooper-Bert Kalmar)

Gauthé-Marquet Clarinet Serenads	1216
Frisco Syncopators	1245
Bob Schulz & His Frisco JB	1315

ASM, 1915, Waterson, Berlin & Snyder; w. Kalmar/m. Cooper.

I've Found a New Baby (Spencer Williams-Jack Palmer)

Baker-Baldwin Radiogram Wshbrds	1243
Newberger-Mazzy-Thompson	1352

ASM, 1926, Clarence Williams; also found this sheet at LC 1/14. Copyright agrees with this. But at LC 1/14 also found a 1954 reissue by Pickwick Music Corp. that has a title of "I Found a New Baby."

(I've Got a) Cross-eyed Papa (But He Looks Straight to Me) (Roy Ingraham-King Zany*-Billy Du Val)

Neville Dickie	1423
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Aha. ASM, 1923, M.Witmark; w. King Zany & Billy Du Val/m. Roy Ingraham (we had only Ingraham.

on (c) page; cover is same except the relative size diff between the middle line and the others is even greater than shown above.

Ouch: All four labels that B ill found played it "I've Got a Cross-eyed Papa (But He Looks Straight to Me)." And the copyright is I've got a cross eyed papa but he looks straight to me; w King Zany [pseud, of Jack Dill] and Wm. Duval, m Roy Ingraham, of U.S. © Sept. 26, 1923; 2 c. Oct. 4; E 571633; M. Witmark & sons, New York.

I'm in a bit of discomfort about this one: Seems like everybody treats it like those record labels, as a title ("I've Got a Cross-eyed Papa") followed by a subtitle. But both the cover and copyright page put the phrase before CROSS-EYED PAPA in the same (much smaller) relative type size as the phrase that follows it.

I've Got a Feeling I'm Falling (Fats Waller-Harry Link-Billy Rose)

John Gill's Calif. Sunshine Boys	1156
James Dapogny & Butch Thompson	1183
Louis Mazetier & Neville Dickie	1289
Paris Washboard	1308

ASM, 1929, Santly Bros.; w. Rose/m. Waller-Link.

I've Got "It" (But It Don't Do Me No Good) (Sammy Fain-Irving Kahal-Pierre Norman)
Susan LaMarche/Waldo's Gut. Sync. 1032

LP was I Got It, But It Don't Do Me No Good. <2-- blue cat had just "I Got It." Changed to I've Got "It" (But It Don't Do Me No Good) via Erdos citing Rust and English reissue.--2>

2013 review: Well, Rust has I Got It, by Jimmie Lunceford, 5/9/40, Columbia 35510, DS-1602; Parlophone R-2924; Odeon A-22390, D-6822.

I've Got "It," by Jack Teagarden aho, 7/29/33, Columbia 2913-D, DB/MC-5035.

I've also got a recording of it by our "last" title by Helen Kane, shows same composers. LaMarche puts "that's all" at the end, presumably emulating Annette Hanshaw.

Kane & Hanshaw both recorded it in 1930. Hanshaw was on OKeh, also Harmony 1155-H, Velvet Tone 2155-V.

The copyright reg. isn't much help: I've got it, but it don't do me no good from Young man of Manhattan, words and music by Sammy Fain, Irving Kahal and Pierre Norman. © May 10, 1930; 2 c. May 12; E pub. 15552; Famous music corp., New York.

In googling around on Hanshaw and Kane, I find lots without the quotes, but more with them. And I find lots of mistaken "I've got it bad, but it don't do me no good"--presumably people confusing it with Ellington's I've got it

I'VE GOT A
CROSS-EYED PAPA
BUT HE LOOKS STRAIGHT TO ME

bad and that ain't good. And found subtitle in both parens and set off by comma. So I just ordered the sheet music from MTSU. Both cover and cy page are

I've Got "It"

(But It Don't Do Me No Good)

I've Got My Captain Working for Me Now

(Irving Berlin)
High Society JB 1010
Bob Pilsbury with Friends 1265
Dan Levinson's Roof Garden JB 1380

Confirmed by 7/26/19 copyright reg.

I've Got My Eye on You

(Sam H. Stept--Bud Green)
Ian Whitcomb & Dick Zimmerman 1017
From 1929, says Whitcomb in notes.

Confirmed by 1/2/29 copyright reg., from *Show Girl in Hollywood*, w/m both, but no silly subtitle as on the LP: "(Ooh, Ooh, Ooh, Ooh!)." I looked for it, couldn't find it anywhere attached to title, but the lyrics do have some "ooh, ooh's."

2013 review: No recordings of this one in Rust, just many 1939-40 recordings of "I've Got My Eyes on You" by Cole Porter. MTSU has it, so I just ordered the darned thing to see if there's really a stupid subtitle there. No subtitle cover or copyright page.

I've Got My Fingers Crossed

(Jimmy McHugh--Ted Koehler)
Prague Jazzphonics 1236

Confirmed by 12/9/35 copyright reg., w. TK/m. JM. From *King of Burlesque*.

I've Got Rings on My Fingers (or, Mumbo Jumbo Jijiboo J. O'Shea)

(Maurice Scott--F. J. Barnes--R. P. Weston)
St. Louis Ragtimers 1267

<1267 had no subtitle, composers Maurice Scott-F. J. Barnes-R. P. Weston.

<5:

OK, Bob, I know you think I'm being excessively conservative about subtitles--insisting that they really be on copyright page and not some cover artist's arrant brainstorm--so here's a bone I'll throw you. I found this one in the Levy online collection and discovered that it has a subtitle that'll warm the cockles of your heart:

I've Got Rings on My Fingers (or, Mumbo Jumbo Jijiboo J. O'Shea)

Did you get the initials for Barnes & Weston from the Ragtimers? The sheet music has only "Words by Barnes & Weston" on cover and copyright page.

Aha: Jablonski clearly implies via cross-refs from index that it's F. J. Barnes and R. P.

Weston. This may well be where I got those initials last time; just failed to annotate it.

I've Got Somebody Now

(Spencer Williams)
Barbara Rosene 1431

Rec. Black Diamond Orch, 3/31/28, Gennett 6442, Bell 595, Champion 15475, Supraphone 2503. Rosa Henderson, 5-6/26, Vocalion 1025, Oriole 1001.

Confirmed by 6/17/26 copyright reg.

I've Got Someone

(Charles H. Brookes)
Evergreen Classic JB 1202
Dry Throat Fellows 1226
Keith Nichols Cotton Club Orchestra 1320

Rec. Missourians, 8/1/29, Victor V-38103, HMV R14399. Confirmed by 1/22/30 copyright reg.

I've Got the Blues for Home Sweet

Home (George W. Meyer--M. K. Jerome--E. Ray Goetz)
Barbara Lashley & Ray Skjelbred 1152

<LP had only last names.

<3--Frank Dutton of Malvern Link, England: "M. K. Jerome-E. Ray Goetz-George Meyer."

We have M. K. Jerome at "Jazz Baby."

And George W. Meyer several times. and E. Ray Goetz cowrote For Me and My Gal with George W. Meyer & Edgar Leslie

OK: M. K., E. Ray, and George W.-->

ASM, w. Jerome-Goetz/m. Meyer; 1916, Kalmar, Puck & Abrahams.

I've Got the Blues for Rampart Street

(see **Rampart St. Blues**)

I've Got What It Takes (see I Got What It Takes)

I've Had My Moments (Walter Donaldson--Gus Kahn)
Ingham--Grosz Hot Cosmopolites 1237
Rec. Dorsey Bros. 4/23/34, Vocalion 2708, EBW (Edison Bell Winner) W-138. Quintette of HCoF, Paris, 9/35, Ultraphone AP-1547; Decca F-6150, Y-5120; Brunswick A-81206 et al.

Confirmed 2/5/34 copyright reg., w. KG/m. WD.

J

Jack Bacon's Blues

(Remco van der Gugten)
Fried Potatoes 1163

Composer is reed man/leader.

Jackass Blues, The

(Mel Stitzel--Art Kassel)
Jazz O'Maniacs 1046
John Gill's Calif. Sunshine Boys 1156
Jacques Gauthé's Creole Rice YBJB 1170

<4--*The Jackass Blues*, say Shapiro & Pollack. Rust & Kinkle don't have *The*, so let's stick with what we have -->

AHA: ASM, Jackass Blues on cover but The Jackass Blues on copyright page. 1926, Melrose Bros.

And this is inexplicable and bizarre: Haesler found the labels for recordings of it by Clarence Williams Stompers (OKeh 40598) and Laura Smith (OKeh 8331), and both labels render it as

Jackass Blues

What the hell is that all about?

Jacksonville Gal (A Red Hot Tune)

(Fred Rose)
Rosy McHargue 1253
Dan Levinson's Roof Garden JB 1361

<check the subtitle (a red hot tune) against sheet music
Well, the LC copyright files say Jacksonville gal; red hot tune w/m Fred Rose, 6/4/25, Shapiro Bernstein, NY. The "red hot tune" is not presented as a subtitle, which is generally set off by a comma on LC copyright cards; rather, it's set off by a semicolon, which is how they treat generic genre markers such as "fox-trot." I think we should lose the subtitle unless we can actually find it on published sheet music.

Aha, says Erdos: Levinson has sheet music, and "A Red Hot Tune" is on cy page, under title, in smaller font, so is legitimate subtitle.

Jade (A Chinese Study)

(Harry Reser)
Howard Alden with Dick Hyman 1200
Well, the copyright reg. makes the subtitle look like a genre marker:
Jade; Chinese study, by H. F. Reser; ten. banjo, with pf. acc. © July 12, 1928; 2 c. July 23; E 696332; Harry F. Reser, New York.

I looked high and low for evidence of A Chinese Study, finally found the music not in sheet music form but as a page in the book Harry Reser: Tenor Banjo Legend, by Harry Reser & Bill Triggs. Had that subtitle.

Jailhouse Rag

(David Miller)
Bo Grumpus 1388
<1387 had "Davey" Miller, but I found dozens of refs to him and this song, and ALL called him David Miller.

2013 review: 1929, says CD. Not in Rust. Actually, he pops up as Davy Miller, Davey Miller, David Miller--and was widely known as Blind Soldier.

Online 78 shows

Jail House Rag - Banner 32202, Regal 10380, Perfect 12723 - 1/23/31 - Blind Solder (Davey Miller)

Looks like the only other thing he ever recorded was the flip side of this, Cannon Ball Rag. No copyright in books 1928-32 for Jailhouse or Jail House.

Well, hell. Online 78 says the discs are Jail House Rag, and one other source describing a particular disc says that Regal 10380 is Jail House. But EVERYBODY else refers to the tune Jailhouse Rag, so I guess we'll leave it that way. And even though Online 78 says the discs are by Blind Soldier (Davey Miller), almost all other sources call him David.

Jamaica Jinjer (Egbert Van Alstyne)
Wally Rose 1057
Heliotrope Ragtime Orchestra 1427

Confirmed by 1912 sheet music pub. Jerome Remick. Has subtitle "A Hot Rag."

Jamaica Shout (Horace Henderson-Coleman Hawkins)
Blue Rhythmakers 1373

CD said just Henderson.
Rec. Coleman Hawkins, 9/29/33, OKeh 41565; Parlophone R-1685, A-3862; Decca 3385; Odeon 194192 et al. Louis Prima, 9/27/34, Brunswick 7524

Oops, 7/5/34 copyright reg. says Horace Henderson and Coleman Hawkins, arr. Fletcher Henderson. Parlophone label said just Henderson. LC SONIC has these and several more, all are just Henderson, but on composer credits we can't ignore copyright reg.

Japanese Dream, A (Jimmy McHugh-Dorothy Fields)
San Francisco Starlight Orchestra 1271

Confirmed by 10/12/29 copyright reg.

Japanese Sandman, The (Richard A. Whiting-Raymond B. Egan)
Marquet-Persson Melody Boys 1229

ASM has "Japanese Sandman" (no *The* cover or copyright page), Richard Whiting, no lyrics. HSM has "The Japanese Sandman," "Told by Richard B. Egan, Set to Music by Richard A. Whiting" (this usage on both cover and (c) page. Both are Jerome Remick, 1920.

Jazz Baby (M. K. Jerome-Blanche Merrill)
Banu Gibson NO Hot Jazz Orch 1073

ASM, 1919, Waterson, Berlin & Snyder; w. Merrill/m. Jerome.

Jazz Battle (Jabbo Smith)
Charquet & Co 1053
Hot Antic JB 1099
Peter Ecklund's Melody Makers 1175

Rec. Jabbo 1/29/29, Brunswick 4244, UHCA 43, AF A-042.

Confirmed by 6/5/29 copyright reg.

Jazz-Dance Repertoire, The (Chris Smith-Shelton Brooks)
Ian Whitcomb & Dick Zimmerman 1049

ASM: Jazz-Dance with hyphen, cover and copyright page; 1920, Jerome Remick; w. Smith/m. Brooks.

Jazz Holiday, A (W. Benton Overstreet-Walter Melrose)
Marty Grosz/Keepers of the Flame 1158
Keith Nichols Cotton Club Gang 1242
John Gill's Novelty Orchestra 1270

Rec. Joe Candullo, 7/16/28, Banner 7169, Domino 4167, Jewel 5335, Oriole 1287, Regal 8595. Benny Goodman 1/23/28, Vocalion 15656, Brunswick 80027. Ted Lewis, 4/3/28, Columbia 1525-D, A-8023. Abe Lyman, 11/28/28, Brunswick 4155.

Confirmed by 1/30/28 copyright reg., m. Overstreet, w. Melrose, filed by Melrose Bros.

Jazz Lips [Zonky Blues] (Duke Ellington)
Black Eagle JB 1303

Rust says "Jazz Lips (Zonky Blues)," rec. Ellington 11/14/29, Victor V-38129; Bluebird B-6396; HMV B-4939 et al. Copyright reg. 5/20/30, just Jazz Lips. Found the Victor and two diff. versions of the Bluebird label at Ellington labels site--no mention of Zonky Blues. Where'd Rust get that?

But I'll be damned: do a google search on duke ellington zonky blues and you'll get a zillion hits on either "Jazz Lips (Zonky Blues)" or just "Zonky Blues" by itself. Oops, and now I see that both "Jazz Lips" and "Zonky Blues" are listed (separately) as 1930 compositions in the Ellington bio list of compositions.

And when I went back and looked for "Zonky Blues" in 1930 copyright book, I found it, dated 2/18/30, actually earlier than "Jazz Lips."

Well, the Duke Ellington Society of Sweden web site has a listing of primary/alternative titles for Ellington compositions, and they show Zonky Blues as an alternative title for Jazz Lips. I guess we do the same.

Jazz Lips (Lil Hardin)
Jazz O'Maniacs 1071
Abi Hübner's Low Down Wizards 1093
Pam Pameijer's New Jazz Wizards 1350

Rec. Hot Five, 11/16/26, OKeh 8436, Odeon 279828. Confirmed by 12/6/26 copyright reg.

Jazz Master, The (Billy Mayerl)
Tony Caramia 1313

Billy Mayerl Society discography confirms, rec. HMV B-2131, 9/15/25. And there's a U.S. copyright reg. from 8/4/25.

Jazz Me Blues, The (Tom Delaney)
Andy Stein & Friends 1146

<3-I added "The." Found it on sheet music repro and S&P--3>

ASM has 3 copies:

1. The Jazz-Me Blues on (c) but no hyphen on cover, (c) 1921 Palmetto Music & pub. Palmetto. The original edition, presumably.
2. The Jazz Me Blues, (c) 1921 Palmetto Music, pub. Edw. B. Marks.
3. The Jazz Me Blues, (c) 1919 Palmetto Music, (c) renewed 1958 by Top Delaney, (c) assigned 1958 to Edward B. Marks Music Corp.

Jazz Parade, The (Ade Monsborough)
Steve Waddell's Creole Bells 1348

CD had Monsborough-Dallwitz.

List of Australian Jazz Compositions says just Monsborough. Queried Bill Haesler, learned that it's just Monsborough, no doubt about it.

Jazzpation (Edward B. Claypoole)
George Foley 1088

ASM, 1920, Jerome Remick.

Jazzbo Brown from Memphis Town (George Brooks*)
Steve Lane's Southern Stompers 1040

<4--S&P don't have "from Memphis Town," but both Rust and Kinkle do.--4>

2013 review: Rec. Bessie 3/18/26, Columbia 14133-D, Biltmore 1095, HJCA HC-81.

Copyright was just Jazzbo Brown: Jazzbo Brown; words and melody by G. Brooks. © 1 c. July 13, 1926; E 644480; George Brooks, New York. BUT the Columbia label was Jazzbo Brown from Memphis Town!

Jazzbo Jenkins (Shelton Brooks)
M 'N' M Trio 1319

Rec Ollie Powers, 10/23, Paramount 12059, Harmograph 874. Young's Creole JB, 10/23, Paramount 12059 (!?), Harmograph 874. (Rust: Pm 12059 as Ollie Powers, Hg 874 as Clarence Young [this still doesn't make much sense])

Not in copyright books 1922-24. But the Paramount label credits Brooks, as do many other sources.

Jazzin' Babies Blues (Richard M. Jones)
Peruna Jazzmen 1003
South Frisco JB 1027
Minerva JB 1117
Jacques Gauthé's Creole Rice YBBB 1170
Down Home JB 1199
Chris Tyle's NO Rover Boys 1235

New Jazz Wizards	1244
Chris Tyle's Silver Leaf JB	1298
Neville Dickie	1309
Yerba Buena Stompers	1381
High Society JB	1396
John Gill's Jazz Kings	1401

<2-- 1003, 1027, 1199, 1117 had no apostrophe, 1170 did. Erdos: Rust and Okeh reissues have the apostrophe--2>
But copy in Jones folder at LC PARR did NOT have the apostrophe.

[4/16/11: This **must** be referring to an apostrophe after Babies.]

2013 review: Rec. (usage acc. to Rust unless otherwise noted):

Ethel Waters, 5/22, Black Swann 14117, Paramount 12175, Victor Electrola RE-45, Babies--conf. by BS label.

Alberta Hunter & Eubie Blake, 7/22, Paramount 12006, 12043, Baby--conf. by Paramount label.

King Oliver, 6/23/23, OKeh 4975, Biltmore 1051, HJCA HC26, Babies'--confirmed by OKeh label.

Eva Taylor, 9/29/23, OKeh 8129, Parlophone E-5261, Babies--conf. by OKeh label.

Johnny Dunn, 10/30/23, Columbia 13004-D, Babies--conf. by LC SONIC.

RMJones Jazz Wizards, 11/7/27, Victor 21203, **Baby**--conf. by Victor label.

Georgia White, 4/18/40, Decca 7741, Babies--conf. by Decca label.

Copyright is Babies:

Jazzin' babies blues; w and m R. M. Jones, of U.S. (Clarence Williams blues edition) © Apr. 22, 1924; 2 c. Apr. 26; E 587697; Clarence Williams music pub. co., inc., New York.

What a mess! First rec. as Babies and copyrighted as Babies, so we'll stick with that, but noteworthy that it had already been recorded as Baby and Babies' before Jones copyrighted it, and even more noteworthy that when Jones recorded it himself, even he used Baby rather than the title he had copyrighted it under.

1/14 found published sheet, "Jazzin' Babies Blues," CWMPC, 1924.

Jazzing the Blues Away (Dick Heinrich--Jeff Branen)

Canary Cottage Dance Orchestra 1400

ASM: Cover and (c) are Jazzing (we had Jazzin'); w. Branen/m. Heinrich; 1918, A. J. Stasny.

Jeanie with the Light Brown Hair

(Stephen Foster)

Canary Cottage Dance Orchestra 1415

This is strange...IN Harmony had two copies, one titled Jeanie with the light brown hair, the other I dream of Jeanie. But I couldn't view

them. What's more bizarre is other sites that had dozens and dozens of Stephen Foster songs but not this one, under either title!

In LC collection I found *Pretty Tunes for Little Folks No. 14: Beautiful Melodies by Stephen Foster Arranged by James Bellak*, pub. 1884. In there it was "Jeanie with the Light Brown Hair."

At UCLA Consortium found several copies titled "Jeanie with the Light Brown Hair," all reissues in the 20th century, as well as an "I Dream of Jeanie, with the Light Brown Hair."

But aha, the Wikipedia article on Foster reproduced the original 1854 cover, which was indeed "Jeanie with the Light Brown Hair."

Jeannine (I Dream of Lilac Time)

(Nat Shilkret--L. Wolfe Gilbert)

Dick Sudhalter & Connie Jones	1207
Ingham--Grosz Hot Cosmopolites	1323
Canary Cottage Dance Orchestra	1415
Barbara Rosene & Her New Yorkers	1422

Found this several ways online--as one solid title, with comma after Jeannine, with subtitle in parens, so I just bought the sheet music (Leo Feist, 1928): Cover and copyright page are the same:

Jeannine

(I Dream of Lilac Time)

Jelly Bean Blues (Ma Rainey--

Lena Arrant)

Uptown Lowdown JB	1030
Golden Eagle JB	1080
Jimmy Mazzy & Eli Newberger	1109
Original Salty Dogs JB	1115
Magnolia Jazz Five/Jimmy Mazzy	1137
Lytelton--Fawkes Troglodytes	1238
Black Eagle JB	1257
Grand Dominion JB	1268
Red Rose Ragtime Band	1412

<2--1030 & 1115 Rainey, 1080 Arant, 1109 & 1137 Rainey-Arant. Baker: Arant? Arrant? Who's she? Black Eagles (BE-FOUR) and Merseysippi JB credit "Temple." *Blues Who's Who* does not show Arant or Arrant.

Rhodes (referring to the note about Arant on South Frisco recording of See See Rider): Vince Saunders says his info is from a rare book owned by Bob Osgood. Erdos: Confirmed by Tex from book describing label of original 78. --2>

2013 review: Rec. Rainey 10/16/24, Paramount 12238, 14016; UHCA 84, et al. Clara Smith, 5/3/26 Columbia 14292-D. Copyright is Jelly bean blues; w and m Lena Arrant, of U.S. © 1 c. Dec. 4, 1924; E 601943; Chicago music pub. co., Chicago.

(and note that *Mother of the Blues: A Study of Ma Rainey*, by Sandra R. Lieb, also refers to her as *Arrant*.)

The Rainey Paramount label does have both names, but label I found wasn't clear enough to distinguish Arant or Arrant. Label on Pm 14016 had no composer credits. Oh, NO: I found a different copy of 12238 that credits only Rainey! LC SONIC has several of the other Rainey issues, on Jazz Collector L-10 (Rainey), Jazz Info 8 (Rainey-Arant), UHCA 84 (Rainey), AFCDJ A 02 (Rainey).

Found evidence that Lena has been spelled both ways--we have her on See See Rider as well with same query about spelling. So let's break off here for now and investigate that song.

And it's the same story in both cases: Lena Arrant with 2 r's copyrighted the song. Rainey recorded it and either made changes warranting her inclusion as composer or just insisted on a cut for recording it (not uncommon)--or even worse, on some issues grabbed sole credit). On the record label, Lena's name was misspelled.

Jelly Roll Blues [Original Jelly Roll Blues] [Chicago Blues]

(Jelly Roll Morton)

London Ragtime Orchestra	1081
Paramount Theatre Orchestra	1089
Turk Murphy JB	1161
Jim Cullum JB	1254
Ted Shafer's Jelly Roll JB	1278
Black Eagle JB	1303
Pam Pameijer's New Jazz Wizards	1335
Yerba Buena Stompers	1375

<4--Bob, just found this note in 2nd edition:

<2--Robinson: Appears in Dapogny as "Jelly Roll Blues, aka Original Jelly Roll Blues, originally titled Chicago Blues." Reproduced sheet music cover says "The 'Jelly Roll' Blues."

Baker: See Saunders notes (not clear whom he's citing, Dapogny or Lomax): orig. titled "Chicago Blues," cross-ref to "Original Jelly Roll Blues."

Erdos: **List all three** under Jelly Roll Blues [emphasis added].--2>

But it looks like I just forgot Chicago Blues. I'll put it in this time, thus

Jelly Roll Blues [Original Jelly Roll Blues] [Chicago Blues]

(Jelly Roll Morton)

Erdos: OK, but no need to cross-ref from Chicago Blues.

Baker: No, we must for consistency's sake. --4>

2013 review: The one thing we never did was look for copyrights, record labels, published sheet music.

Rust indexes it under Jelly-Roll Blues, but actual listings show it both with and without hyphen, and also as Original J-R Blues.

JRM pno, as J-RB, 6/9/24, Gennett 5552 et al. Gennett label is Jelly Roll Blues by Ferd (JR) Morton.

JRM RHP, as OJ-RB, 12/16/26, Victor 20405, Bluebird B-10255 et al. Victor is Original J-R Blues by J-R Morton's RHP.

Huh? No recordings by Jelly Roll as Chicago Blues? Many recordings of Chicago Blues in Rust, but none has JRM as sideman.

Bucktown Five, 2/25/24, Gennett 5419 is by Biese-Altieri-Williams.

Lillian Goodner, 12/23, Ajax 17020.

Fletcher Henderson, 2/24, Pathe 036069, Perfect 14250 is Biese-Altieri-Williams.

James P., 6/18/28, Columbia 14334-D is by Biese-Altieri-Williams.

Luella Miller, 8/1/28, Vocalion 1234. By Miller says Online 78

Clara Smith, 1/31/24, Columbia 14009-D, is by Biese-Altieri-Williams.

In *Jelly's Blues*, Gaines and Reich write of Jelly in Chicago:

Nor had anyone else published the jazz music that was starting to win converts across the country, until Morton did on September 22, 1915, when Will Rossiter released "Jelly Roll Blues" both as a written piano solo and in orchestrated form. . . . "Jelly Roll Blues swept [Chicago], requested so often by listeners that Morton briefly retitled it "The Chicago Blues."

And Lomax quotes Jelly as saying,

Up to this time the published arrangements of hot music were simply a matter of writing down the ragtime tunes played by some theater band. Then "Jelly Roll Blues" became so popular with the people of Chicago that I decided to name it in honor of the Windy City.

Several web site references (like Saunders early on in our research) describe it the other way around, that "Chicago Blues" was Jelly's "original" name for "Jelly Roll Blues," but that seems to be a fiction.

Copyrights:

Jelly (The) roll blues; by Ford. Morton, of U.S.; piano. © Sept. 22, 1915; 2 c. Sept. 25, 1915; E 372536; Will Rossiter, Chicago. [Says Lomax: "Written in 1905, arranged 1912? First published jazz composition?"]

Chicago blues; twentieth century chant, w and m Paul Biese, James Altieri and S. Walter Williams, of U.S. New York, Melody music co. © Jan. 10, 1924; 2 c. Jan. 31; E 581988; Maison-Blanche music co., New York.

Well, the bottom line is that neither Jelly nor anybody else ever recorded his tune as "Chicago Blues," and he never copyrighted it that way, but obviously that name for it got bandied about, if never codified, so we can leave it here, I suppose.

Jenny's Ball (see **There'll Be No Freebies**)

Jersey Joe (Jelly Roll Morton)

Pam Pameijer's New Jazz Wizards 1318
Rec. RHP 11/13/29, Victor 23402, HMV JK-2862 et al.

Copyrighted 1933, says Lomax, and indeed I found this:

Jersey; fox-trot, Jelly Roll Morton, trombone, clarinet and guit. [Conductor] © 1 c. July 8, 1933; E unp. 73940; Southern music pub. co., inc.

So no Joe in the copyright (a typo? Nobody would name a tune "Jersey," would he?). But full title confirmed by Victor Project.

Jersey Lightning (Luis Russell)

Black Eagle JB 1224
Rec. Russell 9/6/29, Okeh 8734, Columbia 35960, Parlophone R-740 et al. Confirmed by 3/23/29 copyright reg. (in 1930 book).

Jersey Walk (Shake 'em Up, Kid)

(James F. Hanley-Eddie Dowling-Henry Creamer)
Neville Dickie 1324
Rec. Roger Wolfe Kahn (intro. The Little White House), 9/24/26, Victor 20231, HMV B-5431. Lee Mors (The Jersey Walk), 11/9/26, Pathe Aktuelle 25202, 11410; Perfect 11636.

Copyright is

Jersey walk; from Honeymoon lane, words and music by Henry Creamer, Eddie Dowling and James F. Hanley. © Sept. 13, 1926; 2 c. Sept. 14; E 650088; Shapiro, Bernstein & co., inc., New York.

Subtitle's not on the Kahn Victor label. OK, here's the ridiculous story. Subtitle was on Edison 51841-R, "The Ukulele Ace," who was a Cliff Edwards imitator. I rather doubt he was the source of Neville Dickie's inspiration. But I found a copy (couldn't view it, still in copyright) in Univ. of Maine collection, and their index implies that subtitle, so I'll grit my teeth and keep it. Elsewhere found cover, and it did NOT have the subtitle.

Jerusalem Blues (George Lewis Jazz Band)

Grand Dominion JB 1378
Not in Rust, nothing in CD notes. YouTube (audio only) post says by GL JB, "This wonderfully haunting blues was recorded in New Orleans in 1950 at a jam session arranged by Dr Edmund Souchon." Seems to have been a Filiberto's Music Store in N.O. Had Elmer Talbert on tp.

Bruyninckx says 5/22/50, released on Paradox/Pax LP6001. Discogs.com says also Jazztone J-1212 (LP). When this version was released on Tempo Record Society J12-03 was credited to "traditional." (But then the Brits would always do that when they could

get away with it to keep from paying royalties. The version on BBC radio for download is credited to Lewis.

But later recorded again with different personnel ("Kid" Howard on tp) "taped at the NBC studios in San Francisco." Released as George Lewis NO Ragtime Band. Looks like this was 6/18/53, issued on Esq. 20-73, DL 203, Esq. EP 125 (?). Also Antone LP 2, reissued on Delmark 203. A Brit reissue of this was credited to M. Fig.

Well, maybe really by Lewis, maybe just something he remembered from younger days, but credit has stuck to him and I can't find anything to contradict it.

But Dave Robinson reports:

I no longer have the original LP. The GHB reissue CD has no attributions, while the Storyville reissue CD just says "trad". In any event, Jerusalem Blues isn't really a "tune" or "composition" at all; it's just an improvisational jam on the standard 12-bar blues form, presumably given a name after the fact for the LP issue. Lewis takes it in, playing improvised blues choruses that contain quotes from his Burgundy Street Blues as well as a bit of Chimes Blues. From there it's just a series of improvised blues solos followed by a couple of ensemble out-choruses--still no melody, just group improvisation. In the Grand Dominion version, the clarinet takes it in in a similar vein, largely copying Lewis' style but not his exact notes on the original recording, and then it's solos and improvised ensemble, again with a similar feel to the original but not copying anything specific--except that they do make repeated use of the Chimes Blues quote.

The problem is with the only terms we have at hand to describe this:

"Traditional" implies that it's a known theme whose origins are not known--an old folk melody.

"Unknown" implies that somebody composed it, but we don't know who.

What Dave describes doesn't really fit either of these concepts. Presuming it was really created at the moment, you could argue for the credit of George Lewis (evidently the leader of the session) or even George Lewis Jazz Band, which implies that the band as a whole created it.

A possible third "term" above would be a "provisional/questionable/guess" credit that would include a name and a question mark

George Lewis (?)

to indicate that we've got an idea for a credit but can't confirm it.

I'm curious to hear what approach our various experts would take, so we'll leave this open for now.

5/14 Tony Hagert sends music to "The Holy City," noting:

JERUSALEM BLUES is so named because of the words & melody to "The Holy City" (1892, publ by Boosey & Co, London, lyric by F. E. Weatherly, music by Stephen Adams, a pseudonym for Michael Maybrick). The first six bars - beginning "Jerusalem, Jerusalem. Lift up your gates and sing Hosanna .." with many variations, the last being in 12/8 time.

Bubber Miley used it for the first strain of "Black and Tan Fantasy" (Ellington, 1927) and Dutrey plays it in Johnny Dodds' "Weary City" (1928). Wikipedia gives a reference to " "spiritual" version named "Hosanna" which I didn't track down as there are several melodies with that name.

Robbie Rhodes compared Jerusalem Blues to The Holy City, reported

1. "Black and Tan Fantasy" certainly quotes "The Holy City". (Bubber Miley wuz inspired!)

2. All I hear of "The Holy City" in George Lewis's "Jerusalem Blues" is the key phrase, "Jerusalem! Jerusalem!" which I think very distinctive. Otherwise his "Jerusalem Blues" sounds like "Burgundy St. Blues" warmed over.

But I believe the connection with "The Holy City" is strong enough that you could say "inspired by" or "derivative of"...

But Dave Robinson doesn't agree:

I wasn't aware of The Holy City; it's interesting to see that four-bar phrase, a variation of which is heard in Chimes Blues, Jerusalem Blues, and Weary City, and a bigger variation of which is heard in Black and Tan Fantasy. But none of those tunes should be considered The Holy City or "based on" The Holy City. As far as I know, the phrase was first used in King Oliver's Chimes Blues (1923); it later shows up in the other tunes, all of which are also twelve-bar blues. Perhaps Oliver got the phrase in his head from hearing The Holy City in church, but who knows whether the composers of the subsequent tunes were remembering the phrase from The Holy City or from Chimes Blues. In Lewis's case (1950), since the recording got named Jerusalem Blues it seems likely that he was thinking of The Holy City when he played that phrase; but he was certainly familiar with Chimes Blues, which re recorded two years later.

Regardless, the four bars in question are just a (variation of) a piece of The Holy City, used in a whole different context. The Holy City music you sent is just the first page, so I can't see the full context, but just in the first page, the four-bar phrase is half of an eight-bar cadence that is preceded by

another cadence (which appears truncated in the music). In Chimes Blues etc., the phrase is used in the first four bars of a twelve-bar blues strain. In Jerusalem Blues, Lewis doesn't use the phrase until his third chorus, and then it's never heard again. It's just a four-bar quote heard once in an improvised blues, not enough for a "based on" citation, though the origin of the phrase is an interesting footnote.

Dave later added,

By the way, I discovered that I have a piano roll of Holy City! So I played it, and the Chimes Blues phrase is indeed just a small part of that melody. So I can state with even more certainty that Lewis' "Jerusalem Blues" is not an interpretation of Holy City.

I'm with Dave. It's a improvised blues that happens to quote a brier phrase from The Holy City, but long after that phrase had been quoted many other places. Since it was a band improvisation, we'll go the band as composer.

Jig Walk (Duke Ellington-Jo Trent)
State Street Aces 1106
Keith Nichols Cotton Club Orchestra 1320
Charleston Chasers 1376

ASM, 1925, Robbins-Engel; w. Trent/m. Ellington.

Jim Dandy (Duke Ellington-Jo Trent)
Keith Nichols Cotton Club Orchestra 1320
Charleston Chasers 1376

<The Ellington autobiography says nothing about a subtitle for **Jim Dandy** -- you had (**A Strut Dance**) on 1320). This sounds suspiciously like a cover art blurb a la (Cakewalk & Two-Step).

Aha: LC copyright card is
Jim dandy; strut dance
Ellington Trent
pub. 12/3/25
from Chocolate Dandies
this is the way LC punctuates genre markers.

Sheet has just Jim Dandy on cover; cy page has

Jim Dandy
a "Strut Dance"

Jim Jams (Roy Bargo)
Neville Dickie 1269

Rec. Bargo 3/18/24, Victor 19537. Confirmed by 6/27/22 copyright reg. and Victor label. For some reason, Rust lists it as Jim-Jams.

Jimmie's Mean Mama Blues
(Waldo O'Neal-Bob Sawyer-
Jimmie Rodgers)
Des Plantes' Washboard Wizards 1357

<First names? Rec. Jimmie Rodgers, 7/10/30, Victor 23503.

Aha: LC copyright card: published, w/m Walter O'Neal, Bob Sawyer, Jimmie Rodgers, 2/3/31, Southern Music, NY.

1/15/01: Bob, I double-checked this because you reported that your source (Ted des Plantes?) was adamant that it's Waldo O'Neal rather than Walter.

Sorry, but both the copyright card under that title (one set of files) and the publisher's (Southern Music Co.) claim card in separate set of files have it written very clearly as Walter O'Neal.

1/18/01 telcon with Bob: The definitive Nolan Porterfield book on Jimmie Rodgers definitely ID's him as Waldo O'Neal. (The Walter on the card could be result of telephone-aural communication and southern accent combining to produce confusion. See Leither/Aletha Dickerson.)

2013 review: Erdos may be right. This recording made too late to get into Victor Project but I searched for Waldo O'Neal in Victor Project database, and Waldo Lafayette O'Neal did indeed pop up as composer of "Hobo Bill's Last Ride," rec. by Rodgers 11/13/29 (and his full name is on the Victor label). Walter O'Neal doesn't show up in Victor Project. O'Neal also wrote or co-wrote other Rodgers songs. Found three others that used just Waldo O'Neal on label, so let's go with that. Must indeed have been a typo in 1931 book, because in other books he's either Waldo or W. L.

Jimtown Blues (Fred Rose-
Charlie Davis)
New Yankee Rhythm Kings 1015
Hotel Edison Roof Orchestra 1169

<Damn! This was in 4th ed. as by Charlie Davis-Charlie Davis.

1015 says Davis-Rose; 1169 says Charlie Davis.

Anderson fake book says Fred Rose-Charlie Davis, which is likely. S&P confirm it, 1925.

ASM, 1925, Melrose Bros.

Jingles (James P. Johnson)
John Gill 1066
Jacobi's Bottomland Orchestra 1266
Louis Mazetier & Neville Dickie 1289

Rec. JPJ 1/21/30, Brunswick 4762, 8032 et al. Not in copyright books 1929-31, prob. JP recorded it earlier as piano roll. Perfesser Bill says 1926, and sure enough it turns up copyright reg. 7/1/26.

Jitterbug Waltz, The (Fats Waller)
Les Red Hot Reedwarmers 1435
The JW, says Rust, rec. Fats R&O 3/16/42, Bluebird B-11518, Victor 20-2639, HMV HE-2976.

Bluebird label does indeed say The. Confirmed by 10/16/42 pub. copyright reg., filed by Robbins.

Jive at Five (Harry Edison-Count Basie)
Minerva JB 1117
Rec Basie 2/4/39, Decca 2922, Brunswick
02894 et al.

Oops, copyright is just Edison:
Jive at five; melody Harry Edison. © 1 c.
Jan. 2, 1940; E unp. 212254; Bregman,
Vocco & Conn, inc., New York. 1404

And both my Basie reissues of it credit Edison
only. And while I couldn't find the actual
labels, LC SONIC says the Decca is Edison
only. Looks like when Basie rerecorded it in
1977 (LP "Kansas City Five" on Pablo), he (or
Norman Granz) added his name.

This pains me--I think pure Edison is most
"correct," but the world knows this as by both
of them because of later recordings and
reissues. And, for what it's worth, LC has a
stock arrangement of it by Charlie Hathaway,
dated 1941, that shows both.

J.J.J. Rag (Joe Jordan)
Elite Syncopators 1358
Copyright page reproduced in Ragtime
Rediscoveries. "Rag" is on line below "J.J.J.,"
but in same font.

Jock-o-mo (see Iko Iko)

Joe Avery's Piece (traditional)
Grand Dominion JB 1189
<11/03: leader of Gremoli says this was really
called "Victory March," and that Joe Avery
used to call for it so often that his fellow
musicians began calling it "Joe Avery's Piece."
Most bands call it "Joe Avery's Piece,"
although I have a few "Joe Avery's Blues" in
my collection. Amazingly, all agree that it's by
trad.

And the title story is a long one, recounted at
length by Bill Haesler in DJML 8/30/12 (see
"Joe Avery's Piece.txt" in my filed). It seems
to have begun as "Holler Blues," but was
adopted by Avery as his signature and called
"Joe Avery's Tune," then later "Joe Avery's
Piece." It's also been recorded several times
by N.O. bands as "Victory Walk" and "Victory
Bounce." And Dejan's Olympia Brass Band
seems to have recorded it as "New Second
Line" (not to be confused by the better-known
Paul Barbarin tuned called "Second Line.")

Joe Turner Blues (W. C. Handy-
Walter Hirsch)
Peruna Jazzmen 1105
Golden Eagle JB 1192
Down Home JB 1264
Miss Lulu White's Red Hot Creole JB 1370
Yerba Buena Stompers 1381
Pam Pameijer's New Jazz Wizards 1382
Delta Stompers 1426

<1105 had Handy-Herch; 1192, 1264, 1381,
1382, 1426 just Handy; 1370 Handy-Walter
Hirsch. 5th edition catalog was just Handy.

3--Erwin Elvers of Luetjensee, Germany:
"Many records give J. Hirsch or Hirsh as
second composer."

Steve Abrams: Composer is J. Hirsch
published by W. C. Handy Music Co. Same as
Clarence Williams, he added his name to
many tunes he bought. My sheet music has
HANDY & HIRSCH listed as composers. I
have the original 1927 Handy Blues Book
published by Handy with all the sheet music of
his tunes in the book.

Erdos:: use both

Erwin Elvers also points out that this is in
Lissauer (how did I miss it?) with lyrics credit
to Walter Hirsch. Walter Hirsch is in this index
at "Deed I Do," "Haunting Blues," "Hobo's
Prayer," and "Love Is Good for Anything That
Ails You."

Is it Walter Hirsch or J. Hirsch?

Frank Powers's "later-day" sheet music shows
Handy as sole composer. Published by Pace
& Handy, 1915.

Aha: Tex has folio with a 1923 version that
says "By W. C. Handy, lyric revised by Walter
Hirsch."

telcon 8/28: skip Walter Hirsch on "later
lyricists" theory noted at "Avalon"
-->

2/1/11: on 1370, Erdos listed Handy-Hirsch.
Hell, I guess if those lyrics are as early as
1923, even if they're not perfectly original, we'll
include him.

4/2/11: Bob, I added Hirsch based on your
using him on 1370, but later noticed that last
three CDs with this tune are Handy only. Sure
seems to me that Hirsch got involved early
enough to go on the credits, *especially* since it
was Handy the composer *and* Handy the
publisher who put his name on the music. It's
not like the guys who came along decades
after the fact and wrote new lyrics for old
songs.

ASM has the sheet that Frank Powers must
have been looking at: 1915, pub. Handy &
Pace, credit Handy only, but there are lyrics.
So in 1923 Hirsch "revised" Handy's lyrics.

Jogo Rhythm (Tiny Parham)
Jazz O'Maniacs 1046
Pam Pameijer's New Jazz Wizards 1281
Le Petit Jazzband de Mr Morel 1343

Rec. Parham 7/2/28, Victor V-38009, Bluebird
B-8130 et al.

Oops, copyrighted with a hyphen:
Jogo-rhythm; melody by H. S. Parham. © 1
c. Aug. 8, 1928; E 696849; H. Strathdene
Parham. Chicago.

No hyphen on Victor label, though.

Johnson "Jass" Blues
(Arnold Johnson)
Dan Levinson's Roof Garden JB 1380

CD said E. Arnold Johnson.
Rec. Frisco JB (only musician Rust knows for
sure is Rudy Wiedoeft), 5/10/17, Edison
50470, Edison Blue Amberol 3254.

Copyright is different:
Johnson's jazz blues; A. Johnson, of U.S.;
fox-trot, by E. piano. © 1 c. June 21, 1917; E
406255; E. Arnold Johnson, New York.

But aha! Edison (Diamond Disc) 50470 says
"Johnson 'Jass' Blues." Looks like R. Arnold
Johnson on disc; look at another copy
confirms it was R. Looks like Johnson is the
piano player.

Most places just call him Arnold, though. In
fact, a lot of googling reveals he was a
bandleader in his own right in 1920s, has some
listings in Rust. All other sources (even
another song copyright) except this one
record and one copyright refer to him as
simply Arnold Johnson; so should we.

Jones Law Blues, The
(Bennie Moten-Count Basie)
South Frisco JB 1103
South Frisco JB CD 1143
Keith Nichols & the Blue Devils 1387

<Fall 03 Erdos questions, "Jones Law" or
"The Jones Law Blues." (Nichols had "The")
Queried Vince Saunders:

I don't have the original sheet music to Jones
Law Blues, but when we did our album "Jones
Law Blues" on Stomp Off, we researched the
following information from one of Raggio's
books. The song was credited to Benny
Moten and Count Basie in 1929. It was
recorded by the Moten band, 10/23/29 with
Basie on piano for the first time, and Moten as
leader, for Victor in Chicago. So the story
goes, it was named after Wesley Livsey Jones,
a U.S. senator from 1908 to 1932. He
sponsored the Jones-Stalker Law of 1929,
which increased the penalties under the
Volstead Act, forbidding the sale,
manufacture, and distribution of intoxicating
liquor. Since this greatly hampered the
musical activities of all of the musicians,
eliminating places to work (and drink), they
were all very unhappy with Jones. Therefore,
the melody of the main theme of the song is:
"I'll Be Glad When You're Dead You Rascal,
You". Of course, the themes of the rest of the
song are all great.

12/03 follow-up from Vince: As far as Jones
Law, the only thing that I have to go by is Rust.
In his tune index he lists it as "Jones Law
Blues", but on the recordings page of the
Benny Moten band, the Victor record title
shows "The Jones Law Blues". I have no idea
if the sheet music was ever published
(printed), as such, as it was such a hoked up
tune using the strain of "I'll Be Glad When
You're Dead You Rascal, You". If they had
tried to copyright it, they probably would have

gotten sued for the exact use of that one strain.

2013 review: Oops, the copyright doesn't jibe: Jones (The) law blues; words and music by B. Howell. [Words and melody only] © 1 c. June 29, 1929 E unp. 8510; Bobbie Howell, Chicago.

No rereg. in 1930-31 that would change/add to this. What about the labels? Only rec. in Rust is Moten, 10/23/29, Victor 23357.

Well, the Victor Project confirms "The Jones Law Blues," composers Moten-Basie, based on its ledgers. We must presume that passage of the law sparked a similar title by Bobbie Howard, and Vince may well be right about why there's no Basie-Moten copyright. Most sources, including my Moten reissue, have the "The."

Jonny (Friedrich Holländer)
Les Rois du Fox-Trot 1436
Rec. 1931 on French Ultraphone AP-249 by Dietrich. W/M credit on label is F. Holländer. Also confirms "Jonny," even though just about all U.S. refs to it spell it *Johnny*. It probably was released here under that title.

Joy, Joy, Joy (Ikey Robinson)
Original Salty Dogs JB 1233
Never recorded, published, or copyrighted, but Paige Van Vorst's notes (plus extended email from Tom Bartlett) make it clear that it's an Ikey original.

Joy Rag (Jay Roberts)
Chrysanthemum Ragtime Band 1196
Confirmed by 1911 sheet music, pub. Forster.

Jubilation Rag (Stan Bowsher)
San Francisco Starlight Orchestra 1296
Confirmed by 8/21/35 copyright reg., from London; rec. by Harry Roy in London.

Jubilee Stomp (Duke Ellington)
Orpheon Celesta 1083
Hot Antic JB 1099
Andy Stein & Friends 1146
Peter Ecklund's Melody Makers 1175
Lande's Rhythm Club Orchestra 1327
Paramount JB of Boston 1340
Milano Hot Jazz Orchestra 1354

Rec. Ellington 1/19/28, OKeh 41013, Brunswick 7670, et al. Again 3/28, Cameo 8182, Lincoln 2837 et al.

Confirmed 6/22/28 copyright reg. and OKeh, HMV & Odeon labels.

Judy (Hoagy Carmichael–
Sammy Lerner)
Marty Grosz's Orphan Newsboys 1225
Independence Hall JB 1386

Oops, just Carmichael in copyright reg:

Judy; w and melody Hoagy Carmichael.
unp. 86661; © 1 c. Apr. 10, 1934; E
Southern music pub. co., inc.
But Lerner gets his hand in three months later:
Judy; w and m Hoagy Carmichael and
Sammy Lerner; with ukulele arr. © July 6,
1934; E pub. 42847; Southern music pub.
co., inc., New York.

Juggling the Ivories (Harry Jentes–
Paul Ash)
George Foley 1187
Yoicks. Foley says 1927, but it's not in the 1927 copyright book. Perfesser Bill says 1924, but it's not there either.

Tom Brier reports that it was published in *The Paul Ash Folio of Novelty Piano Solos*, published by Irving Berlin in 1927. The score credits the piece to Jentes & Ash.

Juggling the Piano (Sam A. Perry)
Tony Caramia 1209
Tony Caramia 1328
Confirmed by 12/1/24 copyright reg.

Julie's Jellies (Tom Shea)
Tom Shea 1022

Jungle Blues (Jelly Roll Morton)
Ray Smith 1012
Louisiana Repertory Jazz Ensemble 1029
Charquet & Co 1053
Louisiana Repertory Jazz Ens. CD 1055
Keith Nichols Red Hot Syncopators 1135
John Gill's Calif. Sunshine Boys 1157
South Frisco JB 1307
Pam Pameijer's New Jazz Wizards 1318

Rec. JRM RHP 6/4/27, Bluebird B-10256, Victor 21345, et many al. Then in 1938 LC interview, released on Circle 32-46.

Confirmed by 6/8/27 copyright reg. and Victor label.

1/14 found published sheet at LC, Melrose Bros. Music Co., Chicago, 1927. Note also pub. sheet of "Jungle Blues" by Anton Lada & Spencer Williams, Francis Clifford, 1921.

Jungle Blues (Duke Ellington)
Back Bay Ramblers 1262
Kustbandet 1294

[this changed from Webb to Ellington 7/24/14. Previous notes follow]

<4--Ouch. After all the research we put into this before, you let Kustbandet list this as by Ellington-Miley. Here's our research report from last edition:

<3--
Ray Smith: "The two tunes named Jungle Blues are by Morton and Ellington-Miley. Webb wrote & recorded *Jungle Mama*, which was later mistakenly reissued under Duke Ellington's name, confusing Rust and others." Baker: Obviously, we need qualified

musician to listen & figure out which tune this is.

Steve Abrams: This was issued originally as *Jungle Mama* by Chick Webb on Brunswick 4450 (1929). It was reissued on Brunswick 6808 in 1936 erroneously labeled JUNGLE BLUES.

Bob: Now sounds more likely that you in fact have the Chick Webb tune, but under the mistaken title. We should list it under *Jungle Mama* with *Jungle Blues* in brackets as alternative title. And to be consistent we'd also have to have this entry: *Jungle Blues* (Chick Webb) (see *Jungle Mama*)

Aha, the answer at Essex (Erdos quoting source that I now forget): Webb wrote BOTH *Jungle Mama* & *Jungle Blues*. Webb never recorded *Jungle Blues*; Ellington *did* record it, was later erroneously credited with it. Original Oriole 78 by Ellington shows Webb as composer [NO, it does not; I found that label 7/20/14]

So stet our title-composer--3>

For what it's worth, Ellington's *Music Is My Mistress*, which has a very extensive and accurate (we discovered before) list of his compositions, does *not* have a "Jungle Blues." --4>

7/14 review: Guy who found this on web wrote and has shaken my resolve a bit, if only because we declared it "settled" 20 years ago at an earlier edition, long before I knew how to do more extensive research. And before I insisted on documenting everything thoroughly (Erdos quotes some guy whose name I never got or didn't write down and forgot. We've found many other instances of such supposedly firm evidence evaporating upon later serious review.

The recordings: According to Rust, Ellington made two takes of that tune on 1/29/30 as the Ten Black Berries, with Irving Mills vcl.

Take 1 Releases:

Banner 0598 as TBB, Ellington credited
Cameo 0198 as TBB; Ellington credited
Jewel 5854
Oriole 1854 as TBB, Ellington credited
Romeo 1215
Jazz Society JU 59/AA 509 as DE aho, Miley credited

Take 2 Releases:

Oriole 1854 as TBB, Ellington credited
Blue Disc 5002 as DE's TBB, Webb credited
Vocalion C-0006 (UK) as DE aho, credit Ellington
Imperial 6038
Rex 28004 as DE's TBB, Webb credited (discogs all call this 28004, and flip side Rent Party Blues is labeled 28004, but this label clearly is 28C04)

Also found Polish Syrena-Electro 5956 reissue as DE aho, credit Ellington.

I actually found and listened to Syrena-Electro 5956, Vocalion C-0006 and Rex 28004; they all sound the same to me.

The only recording of "Jungle Mama" was rec. by the Jungle Band on 6/27/29, Brunswick 4450 & 6808. Rust says "usually a synonym for Duke Ellington aho but on Brunswick 4936 for Cab Calloway. [And then there's the following two titles by a band listing no leader, but that had Chick Webb on drums:] Rust calls it "Jungle Mama (Jungle Blues)" and says 6808 labeled as by DE & His Famous Orchestra. BUT the title on 4450 is "Jungle Mama" and the credit is Webb. I'm not sure whether Rust means that he thinks/knows that this tune really is the same as Jungle Blues or the 6808 release was labeled Jungle Blues; I can't find the 6808 label. Probably the latter (i.e., mislabeled), as that's what Abrams reported long ago. Haesler reports that "Brunswick 4450 Jungle Band (Chick Webb) was reissued in the mid 30s on Brunswick 6808 as by Duke Ellington and His Orchestra [just as I surmised, although didn't know the time gap between 4450 and 6808]."

Found Brunswick 4450 being sold by a collector who describes it as "great 1929 Chick Webb (his first issued recordings) under the Jungle Band name which was usually assigned to early recordings by Duke Ellington --- the Chick Webb sides are great hot black jazz featuring Ward Pinkett and Edwin Swayzee (who also recorded with Jelly Roll Morton's Red Hot Peppers around this time) plus Hilton Jefferson and a young Louis Jordon on saxes and the great and under-rated Don Kirkpatrick on piano."

I looked again through the copyright books: No suitable Jungle Blues 1928-32, although Ellington copyrighted 22 titles in 1929 and another 14 in 1930. No Jungle Mama or Chick Webb copyrights in those years. And just to be sure, I checked the very extensive Ellington compositions list in his autobiography; it's definitely not there.

Fascinating bit of evidence from Bill Haesler, who found a late 1935 Brunswick flyer listing 32 Ellington Famous Orch records available on Brunswick. 6808 was among them, but the titles listed were Dog Bottom/Jungle Mama. We know Ellington never recorded either title. This confirms that Brunswick genuinely, if mistakenly, believed that the sides on 6808 were by Ellington, but it doesn't jibe with the second-hand evidence (Abrams and Rust) that the title on 6808 was really Jungle Blues instead of Mama.

And then there's this, from the August 1966 issue of *Record Research* magazine:

Jim Kidd, of Montreal, has acquired a copy of Br 6808 - Dog Bottom (E30039A)/Jungle Mama (E30091A) both as by Duke Ellington and His Famous Orchestra. Jim passed the

information on to us when he found it wasn't shown anywhere in Rust.

This is not an Ellington item. It is, in fact, a Chick Webb group but was issued on Br 4055 as by The Jungle Band, a name usually used for Duke Ellington sides on Brunswick. So, Br 6808 should be added to the issues for this coupling on page 334 of Rust with the note that it is erroneously credited to Duke Ellington.

Further evidence that it really is Mama (or Mama) on 6808, not Blues. Even the confusing evidence gets more confusing.

Dave Robinson confirms that they're definitely different tunes:

The only commonality here is that they're both 12-bar blues with a pronounced chunk-chunk-chunk-chunk rhythm, meant to evoke jungle drums. Duke's tune has a discordant intro, and then two blues melodies are stated, followed by solos; then a mix of the two melodies, ending with a discordant outro. Webb's tune starts with a different intro and then it's a string of solos with accompanying riffs, and a final riff chorus; no melody is ever stated. And of course both are different from Jelly Roll's "Jungle Blues", which wasn't a 12-bar blues at all; in fact it's essentially a one-chord tune (but also with that chunk-chunk-chunk-chunk rhythm).

BUT I'm getting closer and closer to going back to Ellington as composer based on those original Ellington labels, Banner 0598 and Oriole 1854. 7/28/14 did so.

Jungle Crawl (Tiny Parham)
Jungle Crawlers 1084
Charquet & Co 1195
Rec. Parham 7/22/29, Victor V-38082, Bluebird B-5146 et al. Clarence Williams, 9/11/34, Vocalion 2909.

Confirmed by 12/7/29 copyright reg. and Victor Project. Clarence Williams record is diff. tune, by Clarence & Ernie Williams.

Jungle Jamboree (Fats Waller-Andy Razaf-Harry Brooks)
Charquet & Co 1076
Rec. Harlem Footwarmers (from Ellington Band), 8/2/29, OKeh 8720, Parlophone R-1946 et al.

Oops, title different on copyright reg.:
That jungle jamboree; lyric by Andy Razaf, music by Thomas Waller and Harry Brooks.
© 1 c. Sept. 17, 1929; E unpub. 11050; Mills music, inc., New York.

But found several versions of the label, including OKeh 8720, all are "Jungle Jamboree," from *Connie's Hot Chocolates*.

Jungle Nights in Harlem

(Duke Ellington)
Charleston Chasers 1287
Oops, not in Rust--no, it's there under 1930, just not in index: 6/4/30, Victor 23022, Bluebird B-6335 et al.

But not in copyright books for 1929-31. Confirmed by the Victor and Bluebird labels.

Jungle Time (E. Philip Severin)
Jack Rummel 1118
Confirmed by 2/23/05 copyright reg. Found cover, which has "A Genuine Rag" as obvious genre-marker.

Junk Man (Joseph Meyer-Frank Loesser)
State Street Aces 1011
Rec. Benny Goodman, 2/2/34, Columbia 2298-D et al. Five Spirits of Rhythm, 9/14/34, Decca 160, Brunswick 01944. Jack Teagarden, 9/18/34, Brunswick 7652, Parlophone R-2599 et al.

Confirmed 1/12/34 copyright reg., w. FL/m JM.

Junk Man Rag, The (Luckey Roberts)
New Orleans Ragtime Orchestra 1213
Tom Roberts 1345
New Century Ragtime Orchestra 1385
Manhattan Ragtime Orchestra 1402
ASM, 1914, Jos. Stern, as "C. Luckyth Roberts.

Junk Man's Blues (Red Nichols-Phil Dooley)
Des Plantes' Washboard Wizards 1357
Rust says rec. as Junk Man Blues by King Oliver 10/15/23 for Columbia (but not released).
Red Nichols 10/2/31, Brunswick 6219 et al.
But Rust was wrong, label is Junk Man's Blues, credit Nichols-Dooley.
Lew Stone, London, 11/29/32, Decca F-3313.
Label is indeed Junk Man Blues, credit Dooley-Nichols.

Rust has separate listing for Junk Man's Blues:
Nat Gonella, London, 1/29/36, Parlophone F-392, A-6418; Odeon 031046 et al. Couldn't find label, but lots of evidence that it was indeed Junk Man's Blues.

LC copyright cards:
1. Junk man blues melody by J.O. of U.S. 10/25/23. Copyright claimed by Joseph Oliver, Chicago. unpubl.
2. Junkman's blues, w/m Phil Dooley & Red Nichols. unpub. 8/18/31, Joe Davis, NY.
3. Junk man's blues (fox-trot) w/m Red Nichols & Phil Dooley. 2/8/32, Joe Davis Inc., NY. published.

It appears that Dooley & Nichols first copyrighted it as Junkman's Blues, but when they published it, it became Junk Man's Blues.

Seems to me we have to go with that unless we learn otherwise.

Des Plantes says they got it from Lew Stone aho in England, but that's the one record of it that had title of Junk Man, so I wonder how Des Plantes bunch knew to change it to Junk Man's Blues.

Just a Bird's Eye View (of My Old Kentucky Home) (Walter Donaldson–Gus Kahn)

Back Bay Ramblers 1374

We had as all solid title, no parens. rec. Jean Goldkette, 9/28/26, Victor 20268, HMV EA-151. Don Voorhees, 11/25/26, Edison, rejected. Jesse Crawford, 1/21/27, Victor 20458.

Copyright is shorter:

Just a bird's eye view; words by Gus Kahn, melody by Walter Donaldson. © 1 c. Sept. 22, 1926; E 650388; Leo Feist, inc., New York.

Found the cover online and lots of index listings for this in collections. It's title plus subtitle, which is how the majority of the recordings of this at LC SONIC read. Ah, and Hassan sheet music confirms it.

Just a Cottage Small (by a Waterfall)

(B. G. De Sylva–James F. Hanley)
Canary Cottage Dance Orchestra 1415

Rec. Lada's Louisiana Lads, 12/25, Sunset 1151. Sam Wooding in Berlin, 9/26, Deutsche Grammophon/Polydor 20693. (Rust lists both without subtitle)

Copyright implies subtitle:

Just a cottage small, by a waterfall; w B. G. DeSylva. m James F. Hanley, of U.S. © Aug. 21, 1925; 2 c. Aug. 24: E 622669; Harms, inc., New York.

Wooding has the subtitle in parens; of several recordings in LC SONIC, half are the short title, half have the subtitle in parens. As with previous song, cover and a raft of online index entries make it clear that (by a Waterfall) is a parenthetical subtitle.

Just a Little While to Stay Here

(E. M. Bartlett)
New Orleans Rascals 1113
Zenith Hot Stompers 1191
Louisiana Repertory Jazz Ensemble 1197

All three credited "traditional."

<3--Erwin Elvers of Luetjensee, Germany: "This seems to be a traditional tune. On some LPs I found the composer credit 'E. M. Bartlett.'"

Steve Abrams: *arranged* by E. M. Bartlett on the sheet music.

But Don Rouse: E. M. Bartlett, E.M.B. [implies words & music by E. M. Bartlett]. Copyright 1921 by E. M. Bartlett. Stamps-Baxter Music & Ptg. Co., owners. From a photocopy I have of

the music in one of the Stamps-Baxter gospel hymnals.

Bob: I'm beginning to lean toward giving Bartlett the credit. The fact that somewhere he also was credited as arranger doesn't mean he didn't write the hymn.

telcon 8/28: yes, go with Bartlett --3>

2013 review:

Eugene Monroe Bartlett
1884 - 1941
Southern Gospel Music Association Hall of Fame credits him. Many others do too. Was mentor to Albert E. Brumley, also a great writer of religious music.

Just a Mood (Spencer Williams–Benny Carter)

Paris Washboard 1428

Rec. Carter in London, 4/36, Vocalion S-11, Imperial 6009 et al. Willie Lewis in Paris, 1/1/36, PA PA-816, Columbia DB-5019 et al. Garland Wilson in London, 9/7/36, Brunswick 03115, Decca F-42101.

Rust adds in index, "See also BLUE MOOD" (does that mean he thinks it's the same tune?):

Ellington, 9/19/32, Columbia 37298. Mills Blue Rhythm Band, 12/20/35, Jazz Panorama (LP) LP-3. Teddy Wilson [as "Just a Mood (Blue Mood)," parts 1 & 2, 9/5/37, Brunswick 7973.

Went through books from 1932-38, found these entries:

Just a mood; w Spencer Williams, m Benny Carter. © Dec. 18, 1937; E pub. 66180; Mills music, inc., New York.

Blue mood; by Edgar Hayes and Irving Mills; pf. © Feb. 7, 1936; E pub. 53350; Milsons music pub. Corp., New York.

Benny Carter's Vocalion S-11 credited only Carter. Ellington's Columbia credits Hayes-Mills. Teddy Wilson's Brunswick has no credit. Rust was leading us on a wild goose chase.

Just an Hour of Love (Albert Von

Tilzer–Peter De Rose–Jo Trent)
Terry Waldo's Gotham City Band 1201
San Francisco Starlight Orchestra 1271

Rec. Frankie Trumbauer, 9/30/27, OKeh 40912, Parlophone R-3464 et al.

Just an hour of love ; from Burlesque, words by Jo Trent, music by Albert Von Tilzer and Peter De Rose. © Sept. 12, 1927; 2 c. Sept. 13; E 673859; Shapiro, Bernstein & co., inc., New York.

Just Another Day Wasted Away (Waiting for You) (Charles Tobias–Roy Turk)

Charleston Chasers 1314
CD had no subtitle.

<4--S&P says "Just Another Day Wasted Away (Waiting for You)" Sounds good to me.--4>

2013 review: 5/23/27 copyright reg has no subtitle. Rec. CA Ramblers, 5/27/27, Banner 6007, Broadway 1081, Challenge 736 et many al. Annette Hanshaw, 10/27, PA 32309, Perfect 12388 et al.

About half the many recordings of it at LC SONIC, including one by Kate Smith, had the subtitle. MTSU index listing shows it as subtitle too.

Just Around the Corner

(Harry Von Tilzer–Dolph Singer)
Ernie Carson & the Castle JB 1277

Rec. Lou Gold, 12/24/25, Cameo 860, Lincoln 2466. Art Landry (with subtitle May be sunshine for you), 1/8/26, Victor 19930. Jack Linx, 3/12/26, OKeh 40587, Odeon 03351.

5/13/25 copyright has no subtitle; w. DS/m. HVT.

Victor Project says Landry record had the subtitle ("source: disc label"), shows only Von Tilzer as composer.

HSM sheet music shows no subtitle--could it have been only on that one record label?

Found two covers at IN Harmony, both pub. by Harry Von Tilzer. First has simple cover with title (and no subtitle) in text on page of white. Next has cover art with inset photo of Ted Lewis. Bluebird under title holds small ribbon in beak that says "May Be Sunshine for You." Wonder if it's on the copyright page. No, it's not--got it from MTSU.

Just Ask Me (Charles Hunter)

Tom McDermott 1024
David Thomas Roberts 1317

Confirmed by 1902 sheet music reproduced in Tichenor's *Ragtime Rarities*.

Just Because (Hubert A. Nelson–

James D. Touchstone)
Frisco Syncopators 1245

CD had Bob Shelton-Joe Shelton-Sydney Robin.

2013 review: Hmm, the copyright reg. is just the Sheltons:

Just because ; w and m Shelton bros. [i.e. Bob and Joe Shelton]; with voc. trio with bass and arr. for guit., etc. © Mar. 8, 1937; E pub. 60813; Jenkins music Co., Kansas City, Mo.

No updated reg. in rest of 1937 or 1938 that adds Robin. So where did S&P & band get it? (I have Turk Murphy recording from 1982 that shows Robin too.) Only rec. in Rust is Dick Stable, 1/29/36, Decca 716, 25376, 28127. Couldn't find that, but LC SONIC has a few recordings of it: Happy Jesters on Dot 45 says

Shelton-Shelton-S. Robbin. Al Tercek Orch on Delta International 45 says Shelton-Shelton-Sid Robin.

But now it gets more than a little nutty. Wikipedia says,

"Just Because" is a song written by Joe Shelton, Sydney Robin and Bob Shelton and originally recorded by Nelstone's Hawaiians (Hubert Nelson and James D. Touchstone) in 1929 and later recorded by The Shelton Brothers in 1933. Some sources say that Sydney Robin wrote the song alone and the Sheltons added their name when they recorded it.

The song has been covered many times, especially since the Shelton Brothers recording. In 1933, RCA Victor released a version of the song done by the Lonestar Cowboys, Nelstone's Hawaiians, Victor V40273 (1929).

But wait, the Hawaiians were not only the first to record it, but they copyrighted it first too:

Just because; words and melody by Nelson-Touchstone. © 1 c. July 1, 1930; E unp. 24336; Southern music pub. co., inc., New York.

And sure enough, the Victor Project shows it rec. by Nelstone's Hawaiians in Atlanta on 11/30/29, written by Hubert A. Nelson and James Touchstone.

Here's Wikipedia on the Sheltons:

The Shelton Brothers, Bob, Joe and Merle, were pioneer country musicians and renowned recording artists based out of Texas from the mid-1930s through the 1960s. They created and popularized the songs "Johnson's Old Gray Mule," "Deep Elm Blues," "These Shoes Are Killing Me," "Oh Monah," "Match Box Blues" and "My Heart Oozes Blood For You," "What's The Matter With Deep Elm," "I'm A Handy Man To Have Around" and "Henpecked Husband Blues." The Shelton Brothers (Joe and Bob) also wrote (their names appear as co-writers, but the writer was actually, individually, Sydney Robin) and were the second to record "Just Because" (Decca 46008), a song that has since been recorded numerous times by various artists including Elvis Presley, who included it on his very first album titled *Elvis Presley*. The original recording was by Nelstone's Hawaiians, comprising Hubert Nelson and James D. Touchstone. The song's opening line reads: Just because you think you're so pretty, just because you think you're so hot..... "Just Because" was the Sheltons' first release on Decca but, due to their popularity, they went on to cut over 150 sides for the label. They also recorded sides for Victor Records and King Records. The Shelton Brothers would become one of the most successful country acts of the era.

Sheet music? Indiana University has this by Shelton-Shelton-Sid Robin, pub. by Leeds Music Corp. . . . in 1941

Ah, now it gets curiouser. MTSU has several copies of it (ID'ing them here by MTSU Item ID, which is how you order music from MTSU):

010475-CPMSM - Shelton-Shelton-Robin, Leeds, 1937

005738-UCLAS - Shelton-Shelton-Robin, Leeds, 1941, 1937

007600-SMVOL - Nelson-Touchstone, Peer-Southern, 1957, 1948, 1930 ("This piece is included in a bound volume of professional copies of 481 songs published by Peer-International. This second edition of the *Big Blue Book* was compiled and distributed in 1966 or later.") [Later got copy of these pages in that book; the copyright page is clear enough: w/m Hubert A. Nelson-Jas. D. Touchstone; copyright 1930 by Peer International Corp, copyright renewed 1957 by Peer International Corp., copyright 1948 by Peer International Corp.--further evidence for my decision to switch to Nelson-Touchstone.]

THIS SEEMS TO BE ASS-BACKWARDS:

Nelson & Touchstone were the first to record this song (1929) and the first to copyright it (1930). The Shelton Brothers came along and recorded it in 1933—the recording that evidently made the song famous—and copyrighted it in 1937 through Jenkins Music in Kansas City. Then Leeds publishes it in 1937, and it comes out with Sid Robin added as a contributor.

My guess is that when the Shelton record hit big in the charts, Leeds bought it from Jenkins so they could publish it in sheet music form, and had Robin polish the lyrics a bit while they were at it.

BUT it sure seems to me that Nelson & Touchstone got robbed, although it's possible that Jenkins bought it from legitimately from Southern Music before Leeds bought it from them. The only real evidence for a pre-1937 publication of the song is Peer-Southern's *Big Blue Book*, but we can't be sure that "Just Because" was in it in 1930 or got added in 1948 . . . or 1957, or 1966+.

What's bizarre is that everybody who has commented on it has presumed that it was by Sheltons-Robin because that's how sheet music reads, even though Nelson & Touchstone were on the first, 1929, recording as composers and they copyrighted it in their names.

And aha! The Nelstone's Hawaiians recording is on YouTube at www.youtube.com/watch?v=lv5v9xafkHI

And it's absolutely our song!

It finally dawned on me to search for "Just Because" Nelson Touchstone (I'd previously been searching on title plus Sheltons and/or Robin) at which point I learned that plenty of sources, especially in the country music field, credit those two for the song, and it's even been published that way. And I found a biography of Sid Robin that credits him with writing it in 1937, even though it had been written, recorded and copyright eight years before. To hell with this, I'm changing it!

Just Before Daybreak

(James P. Johnson)

Neville Dickie

1269

<4-- just noticed that CD has alternative title [Jersey Sweet] for this tune. Why didn't we have it in the index?--4>

Got this email from Charles Davis, player of and expert on things Waller:

In your catalog you list "Just Before Daybreak" and "Jersey Sweet" together. They are two separate pieces. One was copyrighted in 1943 and the other in 1946. Reference point would be the Folkways lp Dave Jasen issued several years ago or the more recent cd released from Folkways masters which is much more complete regarding James P.'s solo recordings (on the Smithsonian label).

Sent the recording to Davis, who reported back::

Track #13 is **Just Before Daybreak**. It was copyrighted in 1946 by Mills Music. The title **Jersey Sweet** on the notes is misleading since it is entirely another piece, copyrighted in 1943 by Mills.

Charles, did you mess this up? The Brown & Hurlburt book on James P. says it's the same tune. And Erdos compared the Neville Dickie recording to James P. Johnson's recording of Jersey Sweet, says they're exactly the same.

Does anyone else have anything to add on this?

11/9/00 Dave Jasen telcon: Chas. Davis is right, they are definitely not the same tune.

Early November series of emails from Charles says he discovered long ago that the tunes were confused/mislabeled on initial issues, which has muddied the waters ever since. He sent sheet music to both, which I sent to Robbie Rhodes with the Dickie recording; we'll let him confirm Charles's argument.

11/20/00: Robbie Rhodes confirms beyond doubt that (a) the tunes are different; (b) Dickie plays **Just Before Daybreak**; (c) the original LP and even CD reissue had them mislabeled.

Just Blues (Fletcher Henderson)

Keith Nichols Cotton Club Orchestra 1275

Fletcher Henderson, 3/24, Ajax 17029, Apex 658; again 4/10/31 as Connie's Inn Orch, Melotone M-12239, Brunswick 01212, 80037 A-9912.

Grey Gull studio band headed by Mike Mosiello, 5-6/29, Madison 1649 (as Cotton Pickers Orch); Van Dyke 71739 (as Memphis Jazzers); Radiex 909, as Meanest Kind of Blues by Mike Mosiello's Radio Stars).

Ocie Stockard, 9/11/37, Bluebird B-7716.

Well, not in 1923-32 books--at least not by Henderson. One online listing of the Henderson Ajax 17029 specifically says "none listed" for composer, but another says Morris. RHJA says Henderson for later Brunswick 12239 (odd, that's the number Rust shows for the Melotone release). Southern III. Univ. at Edwardsville does show Henderson as composer for several of the Brunswick release numbers.

Grey Gull/Cotton Pickers Orch on Madison label says Mosiello--could well be diff. tune. No composer credit on the Stockard/Bluebird.

Couldn't find any of the Henderson labels, but LC SONIC says Melotone M-12239, Brunswick 1212, 70037 & A-9912 are Henderson.

I have two Henderson reissues, both of the 1931 version. One credits Henderson, the other credits . . . Henderson-Henderson!

Nichols: we just transcribed LP reissue of 1931 version; composer info came from Erdos.

2013: Looks like the LC SONIC reports on the 1931 Henderson/Connie's Inn labels are as definitive as we'll get. Hard to imagine that Fletcher Henderson would have failed to copyright his tune, though.

August 2015 research suggested by Jan Mulder: Actually, the tune Fletcher Henderson recorded as Just Blues in 1924 was "Just Blues, That's All," recorded (and evidently written by) Thomas Morris in 1923.

It's quite different from the Just Blues that Henderson recorded (and evidently wrote) in 1931.

Just Gone (Joe Oliver-Lil Hardin [known as Lil Johnson at the time the record was released])
Black Bottom Stompers (Switz.) 1130
Mahogany Hall Stompers 1221
Neville Dickie 1309
Helm-Leigh Jazz & Blues Review 1332
Miss Lulu White's Red Hot Creole JB 1370
Just Oliver on the Stomp Off issues.

<2--Saunders: Lil's name was originally on score submitted for copyright and was crossed off by Oliver. The story was that he got mad at Lil and took her off the music. It

could be that she was, originally, a co-composer. (I have a copy of this manuscript with her name crossed off. [but in Dec. 2013 I can't find it]) Erdos: She was listed as arranged by Lillian Hardin [sic].--2>

2013 review: Rec. Oliver 4/6/23, Gennett 5133, Brunswick 02202, et al. The credit on the Gennett label is Oliver-Johnson, and everybody since then has presumed that "Johnson" was Bill Johnson, the banjo player on the session (who also played bass and was a bandleader in his own right).

Copyright is
Just gone; melody, by J. Oliver [of U.S.], arr. by Lillian Harding [of U.S.] © 1 c. May 21, 1923; E 563941; Joseph Oliver, Chicago.
BUT what I never found, but Bill Haesler did, was
Just GONE; melody, by J. Oliver [of U.S.], arr. by Lillian Johnson [of U.S.] © 1 c. Apr. 11, 1923; E 561597; Joseph Oliver, Chicago.
[Beware that this entry in the online 1923a catalog has many typos, including spelling the title *Just GO'NE*, thus foiling most searches for it.]

And here's the explanation: Lil Hardin was, at the time she rejoined the King Oliver band and met Louis, married to singer Jimmy Johnson. She divorced Johnson, and helped Louis divorce his first wife, Daisy; Louis & Lil were married in 1924. We must guess that the copyright was filed with her as Johnson first, then resubmitted to reflect her divorce and reversion to her maiden name. (See http://womenshistory.about.com/od/musicjazz/blues/a/lil_armstrong.htm..)

So now we can be pretty sure that the Johnson on the label was Lil. Now how to reflect it? If we put it down as Lil Hardin, it'll confuse anybody who sees the record label, or credits of Oliver-Johnson, or even that earlier copyright, so I guess we make it Lil with an explanation.

There was also
Just gone rag. © Joseph Oliver, Chicago.
Notice rec'd May 21, 1923; recorded, v. 5, p. 169. 145.

Just Imagine (B. G. De Sylva-Lew Brown-Ray Henderson)
Ingham-Grosz Hot Cosmopolites 1285
Confirmed by 1927 sheet music; from *Good News*.

Just Like a Butterfly (That's Caught in the Rain) (Mort Dixon-Harry Woods)
Canary Cottage Dance Orchestra 1400
Confirmed by my 1927 sheet music, w. MD/m. HW.

Just Like a Melody Out of the Sky
(Walter Donaldson)

Barbara Rosene & Her New Yorkers 1422
Confirmed by Hassan sheet music, 1928.

Just Once Again (Walter Donaldson-Paul Ash)
Grand Dominion JB 1379
Confirmed by Hassan sheet music, 1927.

Just One More Chance (Sam Coslow-Arthur Johnston)
John Gill Sentimental Serenaders 1424
Confirmed by Hassan sheet music, 1931.

Just Over in the Glory-Land [Over in the Gloryland] (Emmett S. Dean-James W. Acuff)
Black Eagle JB 1092
<4-- Oops. John Gill has hymnal in which title is given as "Just Over in the Glory-Land," and only one composer is listed, Emmett S. Dean. Can we find other citations? --4>

8/20: Rouse has music & lyrics in two hymnals: One is "Over in the Glory-Land," by W. S. Nickle, copyright 1894 held by Chas. H. Gabriel. Other is "Just Over in the Glory-Land," by James W. Acuff and Emmett S. Dean, copyright 1906 held by Acuff-Dean.

Rouse: The Dean/Acuff "Just Over..." is the one all the bands play; it's the one Sam Morgan and Bunk Johnson recorded and the one the [Sunshine] Skiffle Band recorded. Haven't heard the Stomp Offs, so I don't know. Bands play both strains. The Nickle "Over in the..." has a strain similar to one of the strains in the Dean/Acuff, but that's about it. There are many, many copyrights with Gloryland in the title by many different composers.

So we'll consider "Over in the Gloryland" to be an often-encountered, *but mistaken*, misrepresentation of the title of the Dean-Acuff song. That it also is very similar to the published title of the W. S. Nickle song is something we can do nothing about.

8/28, Caulfield: No Acuff-Dean registration for Over in the Gloryland. Registration for Just Over in the Glory-Land, 4-6-06, with Dean & Acuff in the publisher line. Looking it up in the claimant file shows the title written with Glory-Land being Glory Land (two unhyphenated words) and credits: music: Emmett Sidney Dean, words: James Warren Acuff.

Haesler later points out that most trad bands appear to have taken their title and inspiration from recordings of this by Sam Morgan (called "Over in the Glory Land" on Columbia 14267-D and "Over in the Gloryland" on Columbia 14539-D); Kid Shot' New Orleans Band ("In Gloryland" on American Music 530); and Bunk's Brass Band ("In Gloryland" on American Music 101).

Just Peachy (Tom Brier)
Tom Brier 1274

Just Wait 'til You See My Baby Do the Charleston (see **Wait Till You See My Baby Do the Charleston**)

Just You, Just Me (Jesse Greer–Raymond Klages)
Don Ewell 1077
Paul Asaro & Neville Dickie 1404

Odd: S&P confirm composers, w. RK/m. JG, say pub. 1929 from film *Marianne*, and confirmed by 8/9/29 copyright by Robbins (and, oddly, also M-G-M).

K

Kalamity Kid (Ferd Guttenberger)
David Thomas Rutten 1021
Elite Syncopators 1358

I'm suspicious of DTR's Ferdinand Alexander. All my other recordings say just Ferd, and surely that comes from the sheet music, which, surprisingly, I was unable to find online.

Brier reports Ferd G. He also has three other pieces by Guttenberger, two as Ferd and one as F. A. I think DTR was getting fancy; as a rag composer, the guy generally was Ferd.

Kamaquit (unknown)
Minstrels of Annie Street 1272
<3--anybody know?

Ray Smith: It's a safe assumption that Kamaquit is a Turk Murphy original.

Robbie Rhodes: Bob Helm and Tom Bartlett believe that it's a Jamaican tune Turk heard in NY City. Mike Ferguson [long-time West Coast music lover; I've met him (Dick)] relates, "Turk told me it was a South American tune, and called it [gives odd spelling with accented letters]." At least Turk didn't call it his own composition!

I was ready to give it to Turk based on Ray Smith, but I think Robbie & Mike F. have saved us.

<3+
Vince Saunders remembers that it was a contemporary tune Turk heard on NY trip (he recorded it live at Roundtable club in NY in 1959), not an old folk tune. --3>

11/18/00: John Gill writes,

Turk told me it was something he heard on the radio. Later on someone told him it was an old Spanish folk song called "Comofay" (my spelling).

Kangaroo Hop (Melville Morris)
Glenn Jenks & Dan Grinstead 1292

ASM has two:

1915, Jerome Remick; by Melville Morris; no lyrics. "The Kangaroo Hop" on cover, but no *The* on (c) page. "RAG" in small print on cover.

1916, Jerome Remick ("song"); w. Gus Kahn/m. Morris.

Online search found FAR more hits on the 1915 rag than the 1916 song--perhaps the song didn't go anywhere.

Kansas City Blues (Euday L. Bowman–George H. Bowles)
Chrysanthemum Ragtime Band 1196
Chris Tyle's Silver Leaf JB 1311
Heliotrope Ragtime Orchestra 1411

<4-- Handy's Blues: An Anthology has this tune in it, dated 1915, with lyrics by Geo. H. Bowles. --4>

ASM has two versions:

1. By Bowman (no lyrics)]
(c) 1915 Euday L. Bowman
(c) transferred to J. W. Jenkins Sons, Kansas City, Mo.
2. [song version] m. Bowmanw. Bowles
Pub. 1915 J. W. Jenkins.

Looks the piano/song versions were essentially concurrent and that Handy got it later for his Anthology.

Kansas City Breakdown
(Bennie Moten–Joe Walder)
State Street Aces 1106
Le Petit Jazzband de Mr Morel 1344
Keith Nichols & the Blue Devils 1387

All three Woody Walder.

Rec. Moten 9/7/28, Victor 21693, HMV JF-17.

Copyright says his name is Joe:
Kansas City breakdown; melody by Joe Walder and Bennie Moten. © 1 c May 5, 1930; E unp. 21213; Southern music pub. co., inc., New York.

Just Joe in index too, no Walder.

He was shown as Woody in Rust and in Victor ledgers, but just last name used on label, so let's defer to the copyright for his correct name.

Kansas City Frank (Ray Skjelbred)
Ray Skjelbred 1097

Kansas City Kitty (Walter Donaldson–Edgar Leslie)
Roaring Seven JB 1019
State Street Aces 1106
Keith Nichols Cotton Club Orchestra 1234

ASM, 1929, Donaldson, Douglas & Gumble; w. Leslie/m. Donaldson.

Kansas City Man Blues (Clarence Williams–Clarence Johnson)
Red Onions & Ottillie 1090
Original Salty Dogs JB 1115
Bob Schulz & His Frisco JB 1288
Bob Helm's JB 1310
South Frisco JB 1342

Rec. Edna Hicks, 11/23, Paramount 12069. Josie Miles, 9/15/23, Gennett 5261. Clara Smith, 10/2/23, Columbia 12-D. Mamie

Smith, 8/5/23, OKeh 4926. CW Blue Five, 7/30/23, OKeh 4925, Biltmore 1096 et al. CW Jug Band, 9/9/30, OKeh 8826.

Confirmed by 8/14/23 copyright reg. and Blue Five OKeh label.

1/14 confirmed by pub. sheet, Clarence Williams, 1923.

Kansas City Shuffle (Bennie Moten)
John Gill's Calif. Sunshine Boys 1156
Keith Nichols & the Blue Devils 1387
Rec. Dixie Jassers wb band, 7/27, PA 7539, Perfect 139. Moten 12/13/26, Victor 20485.

Confirmed by 2/8/27 copyright reg.

Kansas City Stomp [Kansas City Stomps] (Jelly Roll Morton)
New Yankee Rhythm Kings 1015
South Frisco JB 1035
Neville Dickie 1096
Peruna Jazzmen 1105
Mike Daniels' Delta Jazzmen 1203
Jim Cullum JB 1254
Paris Washboard 1280
Pam Pameijer's New Jazz Wizards 1335
Yerba Buena Stompers 1369
Independence Hall JB 1371
Paul Asaro & Neville Dickie 1404

<2--Baker: Lomax's Jelly Roll bio says "Stomps"; Rust says "Stomp(s)"; Kinkle lists under both versions; of my 26 recordings of it, 14 are Stomp, 12 Stomps. S&P say Stomp. Blue cat has Stomp.

Robinson: Dapogny shows "Kansas City Stomp, aka Kansas CityStomps." Saunders: Stomp. Melrose's cover had "Stomps." --2>

2013 review: The copyright is singular, even though Lomax shows it as plural in his list of JRM compositions:

Kansas City stomp; by Ferd (Jelly Roll) Morton, of U.S.; pf. © 1 c. Aug. 20, 1923; E 570418; Melrose bros. music co., Chicago.

Rec. JRM pno solo 7/18/23, Gennett 5218, singular on label. But then with RHP 6/11/28, Victor V-38010 as Stomps.

So copyright and first recording are *Stomp*, but clearly the plural form is a legitimate alternative title.

Karnival on the Keys
(Willie "The Lion" Smith)
Tom Roberts 1392

1945, says Roberts. Alas, not in copyright books 1945-66. Found it mentioned in two sheet music collections as by Smith, but didn't find an individual piece of sheet music. And Bob Pinsker attributed it to Smith ("from a 1945 transcription by Harold Potter") when he played it at the June 2003 meeting of the Orange County Ragtime Society. That'll have

to do. But transcribed from what? I can't find any evidence that Smith ever recorded it.

But I did find that transcription copyright at LC 1/14:

9/26/45, transcription of Willie by Harold Potter, E. pub. 135389, Edwards Music Co. Very Odd: I found this info on card in files, but it is NOT in the 1945 or 1946 copyright book.

Kater Street Rag (Bennie Moten)
Down Home JB 1316
Keith Nichols & the Blue Devils 1387
Rec. Moten 5/14/25, Okeh 8242.

Not in 1925-26 books. Actually, the composer credit on Okeh label is "Bennie Moten's Kansas City Orchestra."

Keep a Song in Your Soul
(Fats Waller-Alex Hill)
Grosz-Ingham Paswonky Srndrs CD 1214
ASM, 1930, Joe Davis; m. Waller/w. Alexander Hill, same as 12/8/30 copyright reg.

Keep Fingering
(Willie "The Lion" Smith)
Neville Dickie 1176
Confirmed by 3/11/38 copyright reg.

Keep Moving (William White)
Lake Arrowhead Early JB 1365
ASM, 1915, Jos. Stern. And 3/30/15 copyright reg.

Keep Off the Grass
(James P. Johnson)
Louis Mazetier & François Rilhac 1218
Rec. Johnson 10/18/21 at his second recording session, Okeh 4495.

Not in 1921-22 copyright books. But Jasen's Rags & Ragtime says pub. 1926, and sure enough, it's in the 1926 copyright books (7/1/26, pub. by Clarence Williams).

Keep Smiling at Trouble (Trouble's a Bubble) (Lewis E. Gensler-B. G. De Sylva-Al Jolson)
Marty Grosz's Orphan Newsboys 1225

<4--I have this in the Rag Classix folio (reset, alas, not reproduced) that shows subtitle (Trouble's a Bubble). I love it--can a collector confirm it? --4>

But Variety Music Cavalcade says subtitle is (Big Boy). Pub. Harms, 1924.

8/22-23, Alex Hassan: Keep Smiling at Trouble (Trouble's a Bubble) is correct; Big Boy is name of show song was in.

8/25: Montgomery sends sheet music confirming this, 1924.

Keep Sweeping the Cobwebs Off the Moon (Oscar Levant-Sam M. Lewis-Joe Young)

Barbara Rosene 1368
Confirmed by 12/27/27 copyright reg. and Hassan's sheet music. w. SML-JY/m. OL.

Keep Your Hand on the Plow
(traditional)
Grand Dominion JB 1379

From Wikipedia:

"Keep Your Eyes on the Prize" is a folk song that became influential during the American civil rights movement of the 1950s and 1960s.

Although the song was composed as a hymn well before World War I, the lyrics to this version were written by civil rights activist Alice Wine in 1956. It is based on the traditional song, "Gospel Plow", also known as "Hold On", "Keep Your Hand on the Plow", and various permutations thereof. The title is a reference to the Bible verse in Phillipians 3:17 "keep your eyes on those who live as we do" and verse 14, "I press on toward the goal for the prize of the upward call of God in Christ Jesus."

Famous recording of the original "Plow" song by Mahalia Jackson.

Keep Your Temper (Willie "The Lion" Smith) (The tune labeled **Keep Your Temper** on 1327 is really **Cotton Club Stomp No. 2**)
Neville Dickie 1052
George Foley 1088
Lande's Rhythm Club Orchestra 1327
Paris Washboard 1391
Tom Roberts 1392
Le Petit Jazzband 1403
Les Rois du Fox-Trot 1434

Rec. Blue Rhythm Orch (w/Smith on pno), 10/29/25, PA 36364, Perfect 14545 et al. Gulf Coast 7, 11/5/25. Columbia 14107-D.
Confirmed by 9/19/25 copyright reg.

Keepin' Myself for You
(Vincent Youmans-Sidney Clare)
Ingham-Grosz Hot Cosmopolites 1323

Rec. Bert Lown, 1/30/30, Banner 0597, Broadway 1357 et many al. Artie Shaw, 9/3/40, Victor 26762 et al. Paul Specht, 1/23/30, Columbia 2106-D et al.

Confirmed 12/24/29 copyright reg., w. SC/m. VY, from Hit the Deck.

Keepin' Out of Mischief Now
(Fats Waller-Andy Razaf)
Neville Dickie 1052
Keith Nichols 1159
James Dapogny & Butch Thompson 1183
Louis Mazetier & François Rilhac 1218
Trevor Richards New Orleans Trio 1222
Paris Washboard 1293
Charleston Chasers 1314

<2-- S&P says Keepin'. --2>

ASM, confirms apostrophe; w. Razaf/m. Waller; (c) 1932 Con Conrad, pub. 1936 Joe Davis. Same for 2/10/32 copyright reg., the

Okeh 41560 label by Armstrong, and the HMV E.A. 2382 label by Waller.

Keeps On a Rainin' (Papa, He Can't Make No Time) (Spencer Williams-Max Kortlander)
John Gill's Dixieland Serenaders 1321

ASM: CD had "a-Rainin'," but 1923 Clarence Williams sheet has no hyphen. Nor did the 9/18/18 copyright by Williams, citing only himself for w & m. BUT it was registered 3/24/23 by CWMPCI, this time with that hyphen and showing w&m by Williams and Kortlander. And again 5/26/23 by CWMPCI, no hyphen again, Williams-Kortlander. First and last of these registrations had the subtitle (set off by a semicolon), with no internal comma.

Rec. in April 1923 by Bessie Smith (Columbia A-3898) and Sara (Okeh 8060). Both labels credit Williams-Kortlander, both had the hyphen, only Martin had the subtitle, with its comma.

Kentucky (Clint R. Carpenter)
Des Plantes' Washboard Wizards 1174
Jacobi's Bottomland Orchestra 1266
Rec CW Washboard Band, 11/11/30, Parlophone PMC-7049.

Confirmed by 9/25/30 copyright reg.

Kentucky Blues (Frank Melrose)
Jim Snyder /Georgia Grinders 1068

There's also a Kentucky Blues by Babe E. Lion & Dot T. Steed, 1917, Louisville.

2013 review: Rec. State Street Ramblers, 3/13/31, Champion 16320, 40007; Superior 2670 (as Speed Jeffries & His Night Owls); Savoy 503, Jazz Classic 515, Jazz Collector L-83. Fess Williams, 4/22/29, Victor V-38077.

(The Fess Williams record is a different tune, by Walter H. Brown, copyrighted in 1929.)

Neither RJHA or Online 78 show composer credit for the State Street Ramblers record on Champion, but Online 78 does show Melrose for the Speed Jeffries version on Superior 2670. But Online 78 has been so flaky on composer credits that I hate to give it more than a nickel's worth of credence. However, Haesler reports that George Kay's Superior catalog also reports Frank M. as composer on this label: "from the George Kay 'Superior' Catalog Listing Part 4 in my copy of Record Research magazine No. 42."

Well, hell—I found a very poor photo of the Champion 40007 label, which has a credit. First name totally unreadable, but last name looks like it could be Melrose. But oops, Yale University library has an index listing for Champion 40007 that shows Lester Melrose and Frank Melrose as composers. Could the

illegible "first name" I saw have been "Melrose-?" I don't think so, but it could possibly have been Frank, so I guess we stick with this for now.

Aha: 6/14 Haesler came up with much better copy of Champion 40007 label, which clearly credits Frank Melrose.

More evidence: Article in *Record Research* in Feb. 1962 by George Kay, who reported all the Superior label listings he found in the Gennett archives. For this one he reports:

2670 GS17623A Kentucky Blues (Instrumental Blues) Frank Melrose, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose)

Kentucky Sunrise (Karl L. King)
Pierce College Symphonic Winds 1297
Confirmed by 4/2/19 copyright reg.

Kentucky's Way of Sayin' Good Mornin'
(Gus Kahn-Egbert Van Alstyne)
New Century Ragtime Orchestra 1385
Confirmed by 10/23/25 copyright reg.

Kermit's Rag (Tom McDermott)
Tom McDermott 1024

Kerry Mills Rag Time Dance
(Kerry Mills)
South Frisco JB 1027
Watergate Seven Plus One 1165
Smith-Tyle Frisco Syncopators 1211
Bob Schulz & His Frisco JB 1288
Yerba Buena Stompers 1418

<Had this under R through 5th edition as Ragtime Dance (Kerry Mills)

Found sheet music at Audrey's, cover & cy page agree that it's

Kerry Mills Rag Time Dance (Kerry Mills)

LC cy card is Mills (Kerry) ragtime dance; by Kerry Mills, for piano. Copyright F. A. Mills, NY, 2/8/09 [BUT alphabetized under Kerry]

Kewpie Doll (Marty Symes)
Ernie Carson & the Castle JB 1283

Not in Rust. Online 78 shows this title/composer rec. Cliff Steward & the San Francisco Boys with Johnny Blowers Orchestra, Coral 60266, c. 1950+. Found sale site for that record, confirms Symes, and it's the same song. And found copyright listing 4/13/50.

Keyhole Blues (unknown)
Pierre Atlan's Piccadilly Revelers 1181
Mike Daniels' Delta Jazzmen 1203
Black Eagle JB 1257
Helm-Leigh Jazz & Blues Review 1331
Pam Pameijer's New Jazz Wizards 1363

<Before, we had ...

Keyhole Blues (N. Wilson)
Pierre Atlan's Piccadilly Revelers 1181

Mike Daniels' Delta Jazzmen 1203
Black Eagle JB 1257

Now comes
Keyhole Blues (Wesley Wilson)
Helm-Leigh Jazz & Blues Review 1331
and yet another Keyhole Blues by N. Wilson on
Pam Pameijer's New Jazz Wizards 1363

But we had some research on this one dating back to the 3rd edition:

<3--Erwin Elvers of Luetjensee, Germany: "I always thought this tune was composed by Wesley 'Sox' Wilson, who recorded it on September 27, 1928, with Leola B. Wilson ('Kid and Coot')."

If the Kid & Coot recording had been the first of the tune, I'd buy this theory readily. But the Arkansas Travelers and Louis Armstrong both recorded it in 1927.} [2013 review afterthought: Where'd I get Arkansas Travelers? Can't find it now.]

Steve Abrams: 1927 version by Louis Armstrong on Okeh 8496 has N. Wilson. 1928 version by Wesley Wilson is a different tune.--3 [No, it does *not!* --DB>

So 1331 should have been N. Wilson rather than Wesley, right?

(not in LC copyright or PARR files)

2013 review: surely we can do more on this. Only rec. in Rust is Hot 7, 5/13/27, Okeh 8496, Vocalion 3137 (as LA aho), Columbia 20028, Odeon 279829.

No song of that title in books 1926-29, although plenty of others by Wesley Wilson. No N. Wilson, but three songs by an N. C. Wilson.

On dippermouth.blogspot.com/2012/11/85-years-of-hot-seven-keyhole-blues.html, which looks to be a pretty serious discussion of Armstrong's music, we read:

"Keyhole Blues" was composed by Wesley Wilson, better known as "Kid Wilson" in the legendary vaudeville blues team of Coot Grant and Kid Wilson. Louis met the husband and wife team in New York during his tenure with Fletcher Henderson. In October 1925, Louis backed Grant and Wilson on four numbers for Paramount Records. Pianist Wilson was also a gifted songwriter, the man behind "Prince of Wails" (which Henderson recorded) and Louis's later Decca recording, "Do You Call That a Buddy," as well as Bessie Smith classics "Do Your Duty," "I'm Down in the Dumps" and "Gimme a Pigfoot." Wilson obviously admired Armstrong, penning the number "Toot It, Brother Armstrong," which, alas, was never recorded by Pops.

We're going to leave the chronology a bit and listen to Coot Grant and Kid Wilson do

their version of "Key Hole Blues" on Columbia, recorded September 27, 1928:

Well, the writer then gives links to the Grant-Wilson recording and the Hot Seven, and they sure don't sound anything alike to me. The Grant-Wilson record is Columbia 14363-D, rec. 9/27/28, and presumably isn't listed in Rust (although other of the Wilsons' work is) because there's no jazz content.

This is a hell of a puzzle: OK 8496 label does NOT have a composer credit, nor does Vocalion 3137. Columbia 20028 is Spanish from Argentina, and the credit there is indeed W. Wilson. LC SONIC doesn't have a copy at all.

The Columbia/Legacy 4-CD Hot 5/7 set says N. Wilson, but where did they get that, since it's not on any of the records. That's the only recording besides the Stomp Offs that does have N. Wilson. I did find two references to a Columbia 39243 45-rpm release that had N. Wilson.

AllMusic.com says N. Wilson, as does an online Hot 5/7 site (michaelminn.net/armstrong/index.php?section2), but the former cites no source and the latter cites Okeh 8496.

Also asked Dave Robinson to compare the tunes:

The Grant/Wilson tune is a standard 12-bar blues; the Louis tune isn't. No common ground. But the ASCAP site seems to think Louis recorded the Wilson tune; see attached screen shot. I suspect maybe Louis and the boys put a tune together for the session and called it Keyhole Blues, and then someone at Okeh, in prepping it for issue, looked up the title for label credits and assumed it was the Wilson tune.

Got the same response from Robbie Rhodes:

No way: the melody recorded by Wesley Wilson and Coot Grant is a simple 12-bar blues. The Hot Seven melody is a verse + chorus structure, each section being 16 bars.

The title, "Keyhole Blues", is too good not to use over and over. So what's happening on the Armstrong Hot Seven recording of May 13, 1927?

I hear Louis trying unsuccessfully to get "Wild Man Blues" out of his head as they do the recording. In the opening theme after the 8-bar intro I hear Louis playing a variation on "Wild Man Blues" in G-minor while the rest of the band plays Lil Hardin's chords in B-flat-major (the "relative major") -- and there is considerable disagreement. On the second time around the same thing happens again (and I imagine Lil is gnashing her teeth).

Who wrote Keyhole Blues? My conclusion is "Unknown". Lil Hardin wrote out copyright

depositions for King Oliver; she surely knew about the copyright process. If the song recorded by the Hot Seven wasn't copyrighted then I'm confident there's a darn good reason. But Lil isn't talking...

And I got this response back from Ricky Riccardi, the blogger who claimed they were the same tune:

Hi Dick and thanks for writing with this very interesting information on "Keyhole Blues." You're right about Louis's version being different from Wesley Wilson's version; I did mention that in the blog saying that Wilson's is a standard blues and Louis's is something different. I guess I followed conventional wisdom that Louis knew Wilson, they were in Chicago, they both recorded a "Keyhole Blues" and Louis's was attributed to "Wilson" so that was good enough for me. But clearly, they're different in just about every regard.

So where does the "Wilson" come from? Beats me! When was the first time "Wilson" was attributed to Armstrong's recording if it wasn't on the original Okeh 8496 record? I wonder if someone like George Avakian looked in the files, saw a "Keyhole Blues" written by Wilson and gave it that credit during one of his 1940s Columbia reissues? That wouldn't explain the N. vs. W. Wilson confusion, except maybe it was a typo?

Hmmm, I'm sorry, I'm just providing more speculation instead of anything definitive, but thanks for broaching the subject. If I come across anything else pertaining to the subject, I'll let you know (we have some of Louis's contracts for Okeh recordings with E.A. Fearn at the Archives and maybe there's something there).

Thanks again for writing and thanks for everything you do at Stomp Off, one of my very favorite labels!

Also heard back from Michael Minn, proprietor of the other site on Hot 5/7, who says to the best of his recollection, the N. Wilson credit came from the Columbia/Legacy reissue.

7/15/13 provisional summation: Wesley Wilson is out for sure. And there seems to be no explanation for N. Wilson except that it's a mistaken reference to Wesley Wilson that picked up a typo. **Unless I hear something new, I'm taking Robbie's suggestion to make it "unknown."**

Key-Stone (Willie Anderson)
Red Rose Ragtime Band 1399

Confirmed by my 1921 sheet music from Stark. "Rag" is clearly a genre-marker.

King Bolden's Tune (see **Makin' Runs**)

King Chanticleer (Nat D. Ayer–
A. Seymour Brown) (see also
Texas Tommy Dance)
Ian Whitcomb & Dick Zimmerman 1049

Ian Whitcomb & His Merry Bands 1276
<4-- vocal versions left here, instrumentals moved to Texas Tommy via your note of 2/3/95 endorsing my suggestion.

As before, notes Erdos, these are actually the very same recordings. But keep. --4>

King Joe (Bud Scott)
Chicago Rhythm 1026
Dry Throat Five 1114
Jimmy Noone Jr/Davies Rhythmic 5 1121
Magnolia Jazz Five/Jimmy Mazzy 1137
Paramount JB of Boston 1340
Les Red Hot Reedwarmers 1416

Rec. Jimmie Noone (w/Scott on bjo), 8/25/28, Vocalion 1229 et al.

Copyright doesn't make sense:
King Joe; by A. Scott; 1st violin. © 1 c. Jan. 3, 1928; E 679776; Arthur Scott, Chicago.

My Decca LP reissue says Arthur Scott. And the discogs.com bio profile says Arthur "Bud" Scott, as does a longer jazzbanjo.com bio sketch, so I guess it's the same/right guy. But why a 1st violin part submitted for copyright?

King of the Zulus, The (At a Chit'lin' Rag) (Lil Hardin)
South Frisco JB 1307

<4--This subtitle found on a CD reissue. Can someone confirm it? --4>

8/22, Jim Riley sends copy of handwritten sheet, which says "The King of the Zulus," no subtitle. Riley says, "This a LofC copy of Lil Hardin's manuscript for King of the Zulus, with *her* title. I have never seen a published version. I copied it surreptitiously from the Rare Documents Section."

8/25: Montgomery doubts it ever was published, notes that Richard M. Jones wrote song with essentially the same title (add "Blues"). He'll compare Lil's manuscript and South Frisco recording (I sent him my copy of CD) with the Jones piece, which he's recently done research on and knows well.

9/3: Steve Abrams sends Xerox of the first Okeh reissue 41581 (original was Okeh 8396), and it matches our subtitle.

9/5, DB at LC: copyright registration card: The King of the Zulus, Lil Hardin, unpublished, 7-19-26. (c) Lil Hardin, Chicago.

Reasons for *not* using the subtitle:

1. It clearly was not the way Lil Hardin, the composer, named her tune. She didn't write it on the manuscript, and she didn't put it in copyright registration. It would appear to have been a cute idea by the record company.
2. We've stated that LC copyright registrations take precedence over 78 record labels. [NO! In the serious 2013 review, in which I looked at hundreds of copyright registrations, I found many

instances in which the copyright was "provisional" (marked "unpub.") and later superceded by published sheet music. AND I came to believe that in the absence of sheet music, the first record label was indeed the original "publication" of the tune. So I now feel that record labels outrank copyright registrations. And this is definitely on the original label, Okeh 8396 But of course, that same label says "Zulu's," which I'm ignoring—so much for *my* logic.]

Reasons *for* using the subtitle:

1. It would break Bob Erdos's heart to lose it.
2. It doesn't really contradict or conflict with the proper title.

Your call.

9/9: keep it, says Erdos, predictably.

Oops: 10/31/00, while reviewing notes from 4th edition, I found a xerox copy of the original Okeh record label, copied out of a book by Steve Abrams. It does indeed show that subtitle, so let's keep it.

8/29/13 note from John Gill reports that he has the 7/19/26 copyright deposit. Title is "King of the Zulus" (Chief Boneo Boo, crossed out). Lillian Hardin.

7/14 Haesler found good photo of the label, 8396 by Louis Hot Five, and in fact the label reads:

THE KING OF THE ZULU'S
(At A Chit' Lin' Rag)
(Hardin)

Now this gets a little more painful. The only source for the subtitle is this record label, but since I've already "cleaned" Zulu's to Zulus, I guess I reify those chitlin's too.

King Porter Stomp (Jelly Roll Morton)
West End JB 1042
Turk Murphy JB 1155
Trevor Richards New Orleans Trio 1222
South Frisco JB 1240

Rec JRM pno solo 7/17/23, Gennett 5289 et al. Again 4/20/26, Vocalion 1020, Oriole 1007, Brunswick 80067 et al. Again 12/17/39, General 4005.

Confirmed by copyright reg. 12/6/24 in arrangement by Elmer Schoebel.

1/14 found copyright deposit for it, by JRM, but "Revised music & lyrics by Sonny Burke-Sid Robin," Melrose Music Corp., 1956.

Kinklets (Arthur Marshall)
Ray Smith 1012
Frank French & Scott Kirby 1306
Manhattan Ragtime Orchestra 1402

Heliotrope Ragtime Orchestra 1427
ASM, 1906, John Stark.

Kinky & Sweet (Terry Waldo)
Terry Waldo & Bo Grumpus 1339

Kipling Walk, The (Nat D. Ayer–
Clifford Grey) 1017
Ian Whitcomb & Dick Zimmerman
Kipling (The) walk; from The Bing boys are
here, words by Clifford Grey, music by Nat.
D. Ayer, of U.S. © June 27, 1916; 2 c. June
27, 1916; E 388128; B. Feldman & co.,
London.

**Kismet [Thou Mighty Kismet the
Golden Sunset]** (Herschel Henlere–
Guido Deiro) 1430
Levinson's Trans-Atlantic Saxtette
We had Kismet (Thou Mighty Kismet the
Golden Sunset).

Hmm, the copyright is
Kismet, thou mighty kismet; words and
melody by Herschel Henlere and Guido
Diero [of U.S.], arr. by F. Henri Klickmann [of
U.S.] © 1 c. Mar. 17, 1920; E 473190; Will
Rossiter, Chicago.

Also
Kismet; Arabian song and fox-trot, words
and music by Herschel Henlere and Guido
Diero [of U.S.] © Apr. 21, 1920; 2 c. Apr. 24,
1920; E 478682; Will Rossiter, Chicago.
Also found copyright for a piano roll version by
Charley Straight, using just "Kismet" as title.

Found sheet music at IN Harmony. Cover is
just Kismet, but copyright page is a bit odd:

Thou mighty **KISMET** the golden sunset
An Arabian Song and Fox-Trot

This hurts. Technically speaking, this is either
Thou Mighty Kismet the Golden Sunset or
(Thou Mighty) Kismet (the Golden Sunset),
neither of which is very appealing, and **Kismet**
would be an alternative title. But I suggest we
cheat and make **Kismet** the primary title and
the longer title an alternative.

Kismet Rag (Scott Hayden–
Scott Joplin) 1306
Frank French & Scott Kirby
Confirmed by my 1913 sheet music.

Kiss Me My Honey, Kiss Me
(Ted Snyder–Irving Berlin) 1265
Bob Pilsbury with Friends
ASM, 1910, Ted Snyder; w. Berlin/m. Snyder.
Cover is

KISS ME

MY HONEY, KISS ME

but copyright is

Kiss Me My Honey, Kiss Me

i.e., is missing the logical comma after first
Kiss Me. (But Erdos *loves* missing logical
commas!)

Kiss Me Sweet (Armand J. Piron–
Steve Lewis)
Butch Thompson 1037
New Yankee Rhythm Kings 1067
Leigh–Dapogny Mysterious Babies 1087
Charquet & Co 1195
Mahogany Hall Stompers 1221
Jacques Gauthé's Creole Rice YJB 1256
Neville Dickie 1324
Milano Hot Jazz Orchestra 1354
Manhattan Ragtime Orchestra 1402

1037 & 1195 were Armand J. Piron; 1067 was
Louis-Piron; 1087, 1324, 1354, 1402 were
Armand J. Piron-Steve Lewis; 1221, 1256 were
Armand J. Piron-Steve J. Lewis.

<3--It occurs to me that one doesn't normally
use a middle initial with a shortened version of
a first name. Richard A. Baker, sure, but not
Dick A. Baker, right? So I looked into Mr.
Lewis . . .

Steve Lewis was Armand Piron's piano
player (no middle initial in Rust). He recorded
this tune with Piron's band in 1923. Few days
later they recorded "Sud Bustin' Blues," which
pops up in Lissauer as composed by Steve
Lewis -- again, no middle initial.

Our source with the middle initial is the S&P
entry for Kiss Me Sweet, which credits Steve J.
Lewis-A. J. Piron.

Unless one of our experts has original sheet
music that shows Steve J., I'm inclined to drop
the initial.}

Robbie Rhodes: Use "Steve Lewis." It's
possible his legal name was Steve J. Lewis,
but it's evident that he didn't normally use his
middle initial, so why use it now? [6/11 did
indeed find the sheet music in ASM: 1924,
Clarence Williams, and it is indeed Steve J.
Lewis. But I think we should heed Robbie's
advice, since he's so well know in the jazz
world as just Steve Lewis.

{Bob, you said keep the initial -- cf. Sam M.
Lewis. But Sam doesn't pop up in Lissauer &
Rust without the initial like Steve does.}}

OK, lose the J.--3>

2013 review: Confirmed by 11/26/23 copyright
reg. as Steve J. Lewis & A. J. Piron.

Kiss Your Pretty Baby Nice
(J. Edgar Dowell–Mamie Medina)
Carol Leigh & Jim Dapogny 1064
Barbara Rosene 1431

<4--On LP as by Corrine-E. Dowell.

This from Walter Allen's book, says Erdos.
Any first name for Corrine? --4>

2013 Copyright book search:

KISS YOUR PRETTY BABY NICE; words and
melody by J. Edgar Dowell and Corrine [of
U.S.], arr. by J. Edgar Dowell [of U.S.]. © 1

c. Nov. 8, 1921; E 521999; Albury & Delaney
music pub. co., New York.

And later

Kiss your pretty baby nice; w Mamie
Medina, melody Edgar Dowell, of U.S. © 1
c. Sept. 24, 1923; E 569580; Clarence
Williams music pub. co., inc., New York.

Haesler suggests that the later CWMPCC reg.
coincided with the publishing of sheet music,
but I've never found that music or even any
listing of it in online archives.

But several years ago, looking in card files,
Matthew Caulfield reported slightly different
entries:

1921 unpub: by J. Edgar Dowell & Corrine
Dowell. 1923 unpub: w. Mamie Medina, m.
Edgar Dowell.

Aha, so Corrine-Edgar Dowell really means
Corrine & Edgar Dowell. When Mamie
rewrote or revised the lyrics two years later,
Corrine was left off the copyright card for
some reason.

And I see now that clear back at the 2nd
edition, I had note:

<2--Saunders (citing Lord's Clarence
Williams): Mamie Medina-Edgar Dowell.
Erdos: Can't find that in Lord. Walter Allen
says Corrine-Edgar Dowell.--2>

Erdos: skip Medina as later lyricist.

2013 review: Can find no evidence it was
published in sheet form, so let's see the
records: Ethel Waters, 8/21, Black Swan
2038, Paramount 12174. And the Black Swan
label says composers are Corrine and Dowell,
matching the copyright.

I don't like this a bit. I've looked everywhere
and can find no evidence of a Corrine Dowell
ever being associated with a piece of music,
and there's not even a Corrine Dowell in the
copyright files except as reported by Caulfield
for entries I can't find. Did he perhaps see "J.
Edgar Dowell and Corrine" and *presume* that
that equated to Corrine & Edgar Dowell? Of
course, I supposed it's possible that "by J.
Edgar Dowell and Corrine" in that 1921
copyright is a stilted way of saying J. Edgar
and Corrine Dowell. But it's also possible that
the 1923 reregistration was done to correct a
flawed earlier copyright.*

Most references to this song credit Corrine-
Dowell, right off the label; the rest credit
Dowell-Medina, which certainly is safe, since
there's a copyright that way and Mamie
Medina collaborated with Edgar Dowell on
other songs. I believe I'll finesse the issue by
citing all three, although I suppose it's also
possible that "Corrine" was an early pseudo-
nym for Mamie Medina that she quickly
abandoned.

**But it's also possible that the 1923 re-registration was done to correct a flawed earlier copyright." Bill agrees with this, citing a raft of other Mamie Medina-Dowell & J. Edgar Dowell copyrights in the period:

- 11/8/21: Kiss your pretty baby nice, w & m J. Edgar Dowell and Corrine, reg. Albury & Delaney
- 2/4/22: That da-da-da strain, w. Mamie Dowell, m. J. E. Dowell, reg. J. Edgar Dowell
- 4/8/22: I miss your loving every night, w. Mamie Medina, m. J. Edgar Dowell, reg. W. L. Albury
- 8/17/22, That da-da-da strain, from Up and down and Oh joy, w. Mamie Medina, m. J. Edgar Dowell, reg. Clarence Williams
- 7/17/23, Mushy love, w. Mamie Medina, m. J. Edgar Dowell, reg. Williams.
- 7/17/23, I wanted you all the time, w. Mamie Medina, m. Edgar Dowell, reg. Williams
- 9/24/23, Kiss your pretty baby nice, w. Mamie Medina, m. Edgar Dowell, reg. Williams
- 12/17/23, Strutting along, w. Mamie Medina, m. J. Edgar Dowell, reg. Williams
- 1/30/24, Keep on strutting along, w. & m. Mamie Medina and Edgar Dowell, reg. Williams
- 3/20/24, I'm gonna get somebody's daddy just wait and see, w. Mamie Medina, m. Edgar Dowell, reg. Rainbow Music Corp. and the oddball
- 10/18/24, Without you dear, w. & m. Henry Troy and Joseph Medina [pseud. of Edgar Dowell], reg. Tune-house, Inc.
- 9/9/14: OK, at this point I'm declaring "Corrine" to be an aberration, either an outright mistake that later got corrected or, at best, an attempt at a pseudonym for Mamie that quickly was abandoned. Early on, I put a lot of stock in that second-hand report by Caulfield that the copyright was J. Edgar Dowell and Corrine Dowell, but Bill and I have combed the copyright books and found only that single 1921 reference to "J. Edgar Dowell and Corrine," which Caulfield must have interpreted to mean J. Edgar and Corrine Dowell. It's hard to go against both the first copyright and the original Black Swan label by Ethel Waters, but "Corrine" just *has* to be Mamie Medina.
- Kitchen Tom** (Eubie Blake)
Ophelia Ragtime Orchestra 1108
Not in copyright books 1905-09, but Blake Collection at Maryland Historical Society has handwritten score dated 1908. Later confirmed by 20Oct62 copyright reg.--see Pinsker note at Baltimore Todolo.
- Kitten on the Keys** (Zez Confrey)
Tony Caramia 1209
Tony Caramia 1328
ASM, 1922, Jack Mills.
- Klondike Rag** (George Botsford)

Trebor Tichenor 1282
Confirmed by 1/23/08 copyright reg. and sheet music cover reproduced in CD booklet.

Klu-Lukum (Carl T. Williams--
Claude P. Christopher)
Elliott Adams 1198
LP said Klu-Lukum Rag, but copyright page is clear:

KLU-LUKUM. Rag.

Knee Drops (Lil Hardin)
Weatherbird JB 1034
European Classic JB 1070
Black Eagle JB 1092
Pierre Atlan's Piccadilly Revelers 1181
Mahogany Hall Stompers 1221
Pam Pameijer's New Jazz Wizards 1363

Rec Hot 5 7/5/28, OKeh 8631, 41157,
Parlophone R-2438.

Confirmed by 7/16/28 copyright reg. and Okeh 8631 label.

Knock-out Drops (F. Henri Klickmann)
Waldo's Ragtime Orchestra 1007
We had Knock Out Drops. Actually, cover is Knockout Drops and copyright page is Knock-out Drops. ASM, 1910, (c) Victor Kremer, pub. Carl Laemmle.

Kobe (Robert Veen)
Aces of Syncopation 1372
Veen is the band's clarinet player.

Kof-Kof (Emmanuel Hussenot)
Orpheon Celesta 1083
Hussenot is the cornetist/bandleader.

Koontown Koffee Klatsch [Satan's Cakewalk] (J. P. Greenberg)
Red Rose Ragtime Band 1399
1904, says CD notes, but rec. 1950 under second title by Turk Murphy.

Confirmed by 1904 Jos. Stern sheet music. But LC copyright books have only copyrights for two arrangements. And the brew got spelled every possible way on different recordings: Koffee, Kaffe, Kaffe, and maybe Koffe.

Famous recording was by the Ossman-Dudley Trio.

Koonville Koonlets (A. J. Weidt)
Lake Arrowhead Early JB 1365
Confirmed by 12/1/1899 copyright reg. and sheet music cover found online.

Krooked Blues (They Ain't Straight)
(Dink Johnson--John C. Spikes--
Benjamin F. Spikes)
Peruna Jazzmen CD 1003

Peruna Jazzmen 1020
Butch Thompson & Hal Smith 1075
John Gill's Original Sunset Five 1126
Louisiana Repertory Jazz Ensemble 1140
Down Home JB 1199
John Gill's Dixieland Serenaders 1295
Southern Stompers 1414
Manhattan Ragtime Orchestra 1419

<4-- subtitle added by Erdos 3/30/96; source Chris Tyle saw sheet music at Tulane U. --4>
And to my surprise, the copyright reg. says the same thing:

Krooked blues, they ain't straight; words by Spikes bros., music by Spikes bros. and Dink Johnson [of U.S.] © July 7, 1922; 2 c. July 15, 1922; E 541953; Spikes bros. pub. co., Los Angeles.

L

L and N Rag [Sleeping Lulu]
(traditional)

Bo Grumpus 1388

Credit on CD was Alex Hood.
From 1928, says CD notes.
Strange...there's "The L and N Blues" in Rust, rec. Clara Smith, 3/27/25, Columbia 14073-D. Jimmie Gordon and his Vip Vop Band, 6/4/40, Decca 7764.

But aha, here's "L and N Rag" by Alex Hood and his Railroad Boys, Vocalion 5463, rec. 4/8/30, released 11/15/30. Turns out that they were from Corbin, Kentucky, and all worked for the L & N Railroad. They recorded this and "Corbin Slide" on the same day, the only two tunes they ever recorded. Hood was the banjo player. Banjohangout.org has detailed essay on the session, says L & R Rag was a popular fiddle tune of that area that was usually called Sleeping Lulu, and was recorded under that title by fellow Kentuckians Richard D. Burnett and Oscar Ruttledge (4/19/30, Columbia 15567-D). (<http://www.banjohangout.org/topic/265760>)

Found many other references to the Hood recording, but not a one of them named him or anybody else as composer; no later found a site that showed Alex Hood & His Railroad Boys as composer..

It was also recorded by Gid Tanner and the Skillet Lickers, on Columbia 15777-D, 10/24/31. Also by Richard Cox & His National Fiddlers, 7/30/32, Champion 16475. And by the Carver Boys, 9/6/29, Paramount 3199.

Burnett & Ruttledge Columbia label has no composer credits, nor does Gid Tanner Columbia.

Also recorded as Sleeping Lula by Moore, Burnett & Rutherford, 10/30/28, Gennett rejected; and by Cliff (Gross) & Ray (DeArmand), 5/18/38, ARC unissued.

Hmm. *Country Music Records: A Discography, 1921-1942* calls it L. and N. Rag, and has a separate listing for Sleeping Lulu. But *Country Music Sources: A Bibliography of Commercially Recorded Traditional Music* lists all four recordings under Sleeping Lulu, and it calls this one L&N Rag. Other sources called it L&N Rag, which actually makes more sense, since I suspect folks would have called it the L&N Railroad or L & N Railroad rather than spelling out *and*. The one online listing that showed a composer credit listed it as Alex Hood and His Railroad Boys.

None of these title variations is in copyright books 1929-33, nor is Alex Hood.

OK, here's the obvious answer on this one: This tune was floating around with no obvious father like a lot of country tunes in those days. Ventresco found the Alex Hood record so he credited Hood.

So it's unknown, although I'll bounce this off Ventresco to see if he knows something I don't know. But "traditional" seems a better credit than unknown. Except that the recording does have a narrative (spoken, not sung), specifically describing Corbin and the L&N line, so that part must be their creation. From the online Traditional Tune Archive:

The "L & N Rag" featured the playing of Emory Mills on fiddle, while banjoist Alex Hood and Vocalion A & R man Bill Brown provide commentary on Corbin:

Brown: Old Alex Hood and his Railroad Boys, playing that L&N Rag.

Hood: Yeah, boy. They just down from Corbin.

Brown: That's a good place to be away from, Corbin.

Hood: All right, step on it there now, Alex.

Brown: When I say 'away from Corbin', I mean it's a pretty good town after all. We like it, whether the rest of you folks do or not.

The pair go on to talk about the railroads in Corbin, the L&N "and that old Southland too."

Haesler found this fascinating story about the session in the John Edwards Memorial Foundation Quarterly from 1972:

JOHN V. WALKER: CORBIN'S FINEST
by Donald Lee Nelson

In the ensuing years [Walker] joined a town band organized by Charley Grinsted, a noted violinist and music teacher in the area. The group got together once a week, and played until past midnight, each man paying Grinsted \$2.00 for the lesson-practice session. Although each of the men had played for some time by himself, they were now brought together as a unit by a severe taskmaster.

When Grinsted was satisfied with the proficiency of his pupils the band began playing at social functions. Some of the other band members who are still remembered in the Corbin area were Charley Ellison (violin), Alex Hood (5 string), Clyde Whittaker (guitar and vocal), and Emory Mills (violin). It was in this string band that John Walker received his first real public exposure as a musician.

In 1930, in the company of four other musicians, he went to Knoxville to become a part of a rather strange incident. The four others included Hood, Whittaker, Mills, and another guitarist named Bert Earls. Under the sponsorship of a Middlesboro piano company, the group, called Alec Hood's Railroad Boys (since all were employed by the L & N) were to record ten numbers for the Vocalion Company. When they arrived at the recording studio they were told that a group which included Lowe Stokes and Slim Miller were working on a skit called "The Hatfield-McCoy Feud." The Hood musicians were pressed into service as actors in the skit, which was practiced all day before satisfactory takes were made. Mr. Walker recalls them sending out for yards and yards of calico to tear for simulated fighting, and using pads and paddles for sounds as gunfire and running. His own line was "Stand back boys, I'll shoot." It was not until late evening that the "Feud" session was completed, and the Railroad Boys were told to cut two numbers, and then there would be a supper break, after which they were to return and do the other eight pieces. Since they had a train to catch they were unable to work on the after-dinner session.

Hence, only two sides were put on wax. "L & N Rag" was a popular fiddle tune of the area which was usually called "Sleeping Lulu." It was recorded under this title by fellow Kentuckians Richard D. Burnett and Oscar Ruttledge. The other side of the disc was "Corbin Slide." Originally titled "The Last Old Dollar," it was frequently heard around Corbin as the mainstay of another good local fiddler named Tom Grugg. Grugg was very jealous of the tune, however, and would immediately stop playing it if he saw another musician trying to learn it. The record had some impromptu talking on it, and this was done by Mr. Brown, the man in charge of the recording studio--probably the talking itself was to break up the straight instrumentalism of the number.

The band returned to Corbin that night, and was never recorded again. Their namesake, Alec Hood, a yard foreman, died in 1954. (An interesting sidelight is that there was apparently some effort made to keep the "Hatfield-McCoy" records from being issued. They did, however, come out on Brunswick as a four-part skit.)

La Danza Appassionata

(Clarence M. Jones)
Heliotrope Ragtime Orchestra 1411

Levinson's Trans-Atlantic Saxtette 1430

From mid-1910s, says leader Vermazen, picked up by Six Brown Brothers for *Chin Chin*, which ran 10/20/14-7/3/15.

Confirmed by 4/14/16 copyright reg. and sheet music pub. by Frank K. Root. "(Passion Dance)" is under the title on both cover and copyright page, but that's just a translation, not a subtitle.

2013 update--discovered that Levinson had recorded it on 1430 under English title and that I'd original put it there, but having ascertained that it was copyrighted and published under the Spanish? title, I moved it here and put a cross-ref. from Passion Dance.

La Harpe Street Blues (Ken Colyer)

Albion JB 1206

<Chris Daniel (at San Diego 2000) says Colyer came back from New Orleans with this tune, but it's suspiciously similar to "If We Ever Needed the Lord Before, We Sure Do Need Him Now." (Item added to list 12/6/00, so nobody saw it in research for 5th ed.)

1/15/01: No such title in PARR files or cy cards, so may well be a dead end unless somebody with serious spirituals/hymns resources can find it and compare it to La Harpe St.

Aha! 5/7/11 A google search on "If We Ever Needed the Lord Before" revealed that it was written by Thomas A. Dorsley, and I even found a site that displayed the sheet music, which I sent to hymns/spirituals expert Don Rouse for comparison with La Harpe Street.

His report:

Well, it seems to me to be slightly more complicated than that; or maybe less. La Harpe (which is not a 12 bar blues, but an 8 bar tune) has two strains - two different melodies. Both are derivative. One is Down By The Riverside, the other is very familiar, because it's one of the strains of Down Home Rag. So for Colyer it seems to have been mix and match with existing material.

Turns out one strain of Need Him Now is also from Down By the Riverside, so it's possible Colyer did pick it up from hearing the gospel tune, I don't know. The other strain of Need Him Now has a different melody, not the same as either of the strains of La Harpe. It's kind of an amorphous strain, and different performers seem to change it variously.

I think all this means that we can't nail it down as something else, so we have to settle with crediting it to Colyer.

La Paleta (Tom Brier)

Tom Brier 1274

<3--These (and perhaps other French & Spanish) titles are troublesome. La is merely

the definite article. One doesn't alphabetize titles beginning with A or The by the article (see "The Ladder," below), so why do it with foreign titles? Obviously, French and Spanish dictionaries wouldn't do that, or everything would star with La or Le or Los.

Mike Durham: La Harpe: You should continue to alphabetize this under L if the La Harpe of the title is somebody's name, as seems likely, rather than a thing. Otherwise, it would be like alphabetizing Nick LaRocca under R.

OK, leave here.--3>

La Pas Ma La (Ernest Hogan)
Imperial Serenaders 1351
Manhattan Ragtime Orchestra 1402

Confirmed by 1895 copyright reg. and sheet music pub. by J. R. Bell, Kansas City.

La Rumba (J. Tim Brymn)
Heliotrope Ragtime Orchestra 1427

This was on 1427 as **La Rumba (El Danzon Sociadal) (Tango Argentine)**. I was instantly suspicious of that last phrase as a subtitle, so I went looking. Found sheet music on Levy site 2/11/11 (and later in ASM collection). Cover is

La Rumba

in large, stylized typeface. Smaller, and over the left column of credits, are (El Danson Social)
TANGO ARGENTINE

Copyright page is

La Rumba

(EL DANZON SOCIADAL)
TANGO ARGENTINE

Note diff danson/danzon & social/sociadal - Google says danzon is correct, the traditional dance of Cuba, not Argentina. Alas, the sociadal appears to be a typo, should be social. But "Argentine Tango" is just a generic genre marker and shouldn't be there as a subtitle in any case.

Later I pursued the research ad infinitum with Robbie Rhodes and Heliotrope leader Bruce Vermazen, whom we found *in Spain*. The upshot is that (a) Tango Argentine never was anything but a genre marker;

(b) *El danson social / El danzon sociadal* are both ungrammatical Spanish, probably stuck on the piece to lend an air of *exotique*. The correct usage would be *El danzón social*, but it just means "Social Dance," so it must be rejected as another genre marker or just too darned lame to present as a subtitle.

La Tipica (Carlos Curti)
Waldo's Jazz Entertainers 1377

Aha (and see "Golfo Incantato"): recorded three times by Victor, one with no composer

credit, but the other two confirm Carlos Curti. Notes on CD say they got it from a hot mandolin solo, and sure enough, the three Victor recordings were bandurria solo (Spanish instrument similar to mandolin), mandolin/harp-guitar duet, and violin-flute-guitar trio.

Ladder, The (Joe Turner)
Keith Nichols 1159

Rec. Turner in Paris, 5/24/39, Swing 71. Not in copyright books 1939-40; not surprising. Couldn't find a label. But I have a Folkways reissue of it that credits Turner. Also, Nichols says that he recorded it again in 1976--and I have that LP too, on Chiaroscuro, which credits Turner. So it's him.

Lady Be Good (see
Oh, Lady, Be Good!)

Lady in Red, The (Mort Dixon--
Allie Wrubel)
Pam Pameijer's New Jazz Wizards 1432

Confirmed by 4/10/35 copyright reg.; from *In Caliente*.

Lady Love (Natty Dominique)
South Frisco JB 1103
South Frisco JB CD 1143
Pam Pameijer's New Jazz Wizards 1382
John Gill's Jazz Kings 1401

Rec. Chi. Footwarmers (with Dominique), 7/4/28 (working on a holiday!), OKeh 8613, Odeon GO-7941, Biltmore 1081 et al.

Confirmed by 7/9/28 copyright. OKeh label credits Dominique.

Lady of the Evening (Irving Berlin)
Bob Pelland & Bob Pilsbury C 1212

Confirmed by 11/2/22 copyright reg., from Music Box Revue 1922-23.

Lady's in Love with You, The
(Burton Lane--Frank Loesser)
Neville Dickie 1052
Peter Ecklund's Melody Makers 1175

Confirmed by 1/24/39 copyright reg., from Some Like It Hot, w. FR/m. BL.

Lagniappe (Omer Simeon--
Sammy Price)
Trevor Richards New Orleans Trio 1222

See **Grand Boubousse** above. Looks like Omer Simeon Trio, with Sammy Price & Zutty Singleton, rec. 1955, Jazztone J-1014 (10" LP). My note there was

The 1955 copyright book attributes [**Grand Boubousse**] just to Sammy Price. Only mention of Simeon in the book is for "Lagniappe," which he and Price did collaborate on.

Lakeside Stomp (John Hancock)
John Hancock 1025

Lament of the Lioness

(Willie "The Lion" Smith)
Tom Roberts 1392

Confirmed by 4/12/40 copyright reg. A lovely story, related by Roberts:

Written for the woman whom The Lion called his soul mate, Jane Williams. "Silvertop," as he affectionally called her, became The Lioness although he was never officially divorced from his first wife. . . . [He] stated that meeting her was the turning point in his life.

[(When You Live in) The Land of Dreams

This tune is not actually in the Stomp Off catalog, but my research on it for Bill Haesler in July 2018 revealed something very interesting.

On 26 January 1935 Paul Mares & His Friars Society Orchestra recorded the two sides of OKeh 51575: "Reincarnation" and "(When You Live in) The Land of Dreams."

Both labels credited Paul Mares-Irving Mills as composers, but Bill found a 1950 copyright for a "Land of Dreams" by Mel Stitzel & Paul Mares, which prompted his inquiry to me. Note that this was not a renewal, but an original registration.

Turns out that Mares copyrighted only one title in the entire 1933-37 period: Farewell Blues in 1936.

"Reincarnation" was copyrighted just twice during that period:

Reincarnation; w Lorenz Hart, m Richard Rodgers and James Durante. © 1 c. Sept. 9, 1933; E unpr. 76160; Metro-Goldwyn-Mayer corp. [This would have been for the Durante film "Hollywood Party," released in 1934.]

Reincarnation ; song, w Bill Johnson. © 1 c. Dec. 14, 1934; E unpr. 96915; Harley Jay Luse. Los Angeles.

Neither seems likely for the Friars Society recording. Just to be safe, I bounced Durante off Dave Robinson, who reports that they are indeed not remotely alike, adding, "The Friars Society recording is just a jam on 12-bar blues; nothing to copyright."

While the phrase "land of dreams" shows up in dozens of song titles in that period, our exact title is there just once:

When you live in the land of dreams; by Jess Stacey, George Wattling and Harry Pecora; pf. © June 18, 1935; E pub. 48857; Milsons music pub. Corp., New York.

And in the band that day were Jess Stacey on piano, George Wettling on drums (yes, the copyright did say "Wattling"), and Santo Pecora on trombone. It's hard to say where the "Harry" Pecora of the copyright came from, since Santo appears to be Pecora's real first name (although he did change his last name

from Pecoraro to distinguish himself from his his cousin, who played drums professionally, also named Santo Pecoraro). But it's inconceivable that the tune was written by anybody but the band's drummer, pianist and trombonist.]

Land O'Lingo Blues (Elmer Schoebel–Billy Meyers)
Les Rois du Fox-Trot 1407
ASM, 1925, Milton Weil.

'Lasses Candy (Nick LaRocca)
High Society JB 1166
Dan Levinson's Roof Garden JB 1361

<LC published says D. Jas. La Rocca 10/11/19, Leo Feist.

Lassus Trombone (De Cullud Valet to Miss Trombone) (Henry Fillmore)
Manhattan Ragtime Orchestra 1402

Get a load of this copyright reg.:
Lassus Trombone, de cullud valet to Miss Trombone; by Henry Fillmore, of U.S. 1. Orchestra. 2. Band. 4to. © June 14, 1915; 2 c. each July 2, 1915; E 364768, 364769; Fillmore brothers co. Cincinnati.
"Miss Trombone" was another Fillmore tune, so presumably this is a sequel. And I always figured that "Lassus" was a corruption of *molasses*, but maybe it's a first name.

7/16/13 queried bandleader Orange Kellin, who referred me to John Gill, who wrote: "Lassus Trombone" was published as a band orchestration and for solo trombone with piano accomp. This is part of a series of trombone solos. "Miss Trombone", "Teddy Trombone", "Bull Trombone" etc. And yes the dangerous sub title is on the published arrangement. All of the Fillmore trombone solos have similar subtitles and were presented as "novelty" pieces. Somewhere I have a copy of the original but I'm unable to produce it at the moment.

Gill later sent note saying Lassus is short for molasses, thinks he remembers seeing an apostrophe in front of it on the original sheet music. But I've never seen that anywhere else.

I later discovered a link to a recording of the tune by the Columbia band in 1918 at Library of Congress. Bizarrely, it doesn't identify the label and number, but says

The Columbia Band performs two trombone-intensive ragtime pieces by Henry Fillmore, "Miss Trombone" and "Lassus Trombone" (subtitled "De Cullud Valet To Miss Trombone"). The second strain of "Miss Trombone" is a "Trombone Specialty" by Leo Zimmerman. From the original 78rpm disk, which was recorded on September 3, 1918.

AND aha! Found the disc, Columbia A2825. Title is

LASSUS TROMBONE (De Cullud Valet to Miss Trombone)

**Last Night on the Back Porch
(I Loved Her Best of All)**
(Carl Schraubstader–Lew Brown)
Marty Grosz /Keepers of the Flame 1158
Down Home JB 1264
St. Louis Ragtimers 1267

No subtitle on these recordings.
<3--Frank Dutton of Malvern Link, England:
"Full title is `Last Night on the Back Porch
(I Loved Her Best of All)'"

We agree with Kinkle (but I'm beginning to detect a pattern of Kinkle's overlooking/ignoring parenthetical subtitles). Shapiro & Pollock have "Last Night on the Back Porch, I Loved Her Best of All." Lissauer agrees with Dutton. Ewen agrees with S&P, but without comma.

Dick Zimmerman: Last Night on the Back Porch (I Loved Her Best of All). Confusion often arises because subtitles appear frequently on covers without parentheses in a smaller typeface and with parentheses on title pages.

OK - go with Dutton-Lissauer-Zimmerman}}

Saunders confirms our decision from original sheet music. Ditto ASM, 1923, Skidmore.
--3>

Last Time, The (Billy V. Ewing–Sara Martin)
Bob Helm's JB 1310
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1363

Rec. Sara Martin, 3/24/26, OKeh 8308. Hot Seven, 9/6/27, Columbia 35838, Parlophone R-2792, et al. Columbia 35838 wasn't issued until 1940 in a classic jazz "reissue" program that George Avakian ran; credit on Columbia and the Parlophone version is Ewing-Martin.

No Martin on copyright reg:
Last (The) time; words and melody by Billy V. Ewing. © 1 c. May 26, 1926; E 641187; Clarence Williams music pub. co., inc., New York.

Well, the live album of Wynton Marsalis and Eric Clapton at Carnegie Hall included this tune, credited to Ewing-Martin. Big Columbia/Legacy Hot 5/7 set the same. It's thinner than I like, but I'm worn out from all those problematic 'K' tunes of recent days.

7/14 Haesler makes this point about the tune above and the one below:

Gene H Anderson in his 2007 book *The Original Hot Five Recordings of Louis Armstrong* notes that
...the Sony Archive names Sara Martin and Billy H. Ewing as composers for "The Last Time", but a copyright deposit for "The Last Time Blues" (E674699) secured by Lillian

Hardin on 14 October 1927 may be for the same composition... "Until Lil's missing deposit is located, the issue of possible plagiarism must remain unresolved."

Well, I now have that deposit, supplied by John Gill (see below).

That Hardin copyright is
Last time blues; melody by L. Hardin. © 1 c. Oct. 14, 1927; E 674699; Lillian Hardin, Chicago.

AND I didn't notice before, but "The Last Time" was rec. by Louis Hot Seven* 9/2/27, Columbia 35838, but it doesn't seem that the record was issued. Parlophone issued it on R 2792, crediting Ewing-Martin, and noting that it's "previously unissued." Oddly, most sources say it was by Hot Five, but the Columbia label definitely says Seven, as does the Parlophone reissue. Hak Forsberg has both labels in Louis book: 35838 says by Hot Seven, "previously unissued"; 37534 says by Hot Five, also has the number C-139 2 ("Original issue: Columbia 35838"). Both credit Ewing-Martin as composers, "vocal chorus by Louis Armstrong."

And indeed, that Gene Anderson book says, The "divine" Sara Martin recorded "The Last Time" in New York almost eighteen months before the Hot Five, making it the group's only legitimate "cover." How Armstrong came to record Martin's song at the ninth Hot Five session on 6 September 1927 has not been documented. Although he is not known to have worked with Martin, Armstrong certainly knew the exclusive and well-establish OKeh artist who starred along with the Hot Five at the Race Record Artists Night in June of the previous year. Unlike the Hot Five's "Last Time," initially rejected until rediscovered by George Avakian . . . , Martin's came out less than a month after being waxed.

Comparison of Martin's recording of the song with that of the Hot Five shows an evolution from what must have been Lil's* original conception to something radically different. [*Lil's? He's getting ahead of himself. The note above about Ewing-Martin being credited in Columbia-Sony archives and Lil's copyright of a similar title that Anderson hasn't seen should mean that he's on thin ice crediting it to Lil.]

Well, I'm no expert, but the Hot Five sounds like the Ewing melody to me, and Louis sings mostly the Martin lyrics, so no matter what melody the Hardin lead sheet turns out to show, I think we must continue to attribute this to Ewing-Martin, although I'd sure like to see that OKeh 8308 record label. Haesler also looked high and low for it with no luck, but he does say that Laurie Wright's OKeh discography confirms its composer credit as "Ernie-Martin." (Close enough for jazz.)

Well, just to muddy the water further, here's Robbie's comparison of the Sara Martin and Hot Seven recordings of "The Last Time" and Lil's copyright deposit of "Last Time Blues":

Lil Hardin's copyright deposit reflects the Hot Five recording session pretty well. I would call it "dependent documentation", much like the "as built" drawings which describe the product actually shipped to the customer.

I don't hear much resemblance with the earlier song recorded by Sara Martin. Yes, the first line of the music and text express similar thoughts, but the Sara Martin tune has much more development, and more 'meat'. In contrast, the Hot Five tune sounds like a second-class vaudeville tune, and the Hot Five musicians seem disinterested. <ho hum!>

Although the Hot Five piece displays some elements of Sara Martin, I conclude that they are different songs.

I was afraid of that. But we're still stuck with the fact that Louis's record carried the Ewing-Martin credits, so we must continue to assign the tune to them, even though we have evidence (from Gene Anderson and Robbie), the Lil & Louis changed the tune dramatically before they recorded it.

Last Time Blues. This not on SOS yet, but John Gill reports finding 10/14/27 copyright deposit for this title by Lillian Hardin. Ditto DB 1/14, but I didn't make copy. However, 7/14 Gill sent his copy. And Rust shows that title recorded by Ida Cox w/Lovie A. & Her Blues Serenaders, 2/24, Paramount 12212. But that label credits Lillie Taylor, which is pseudonym for Lovie Austin, and Austin copyrighted it 3/1/24.

Laughin' Cryin' Blues

(Porter Grainger-Bob Ricketts)
Neville Dickie & Louis Mazetier 1302
ASM, 1923, Zipf Music.
And confirmed by 1/3/23 copyright reg. and several record labels.

Laughing at Life (Cornell Todd-

Bob Todd-Nick Kenny-Charles Kenny)
Kustbandet 1178
Marty Grosz's Orphan Newsboys 1225
John Gill's Novelty Orchestra 1227
Keith Nichols Cotton Club Gang 1242

<3--1178 by Todd. Oops--Bob got another record that said that it's Nick and Charles Kenny plus Cornell "Bob" Todd. 1225 shows it as Bob Todd plus the two Kennys. However, Shapiro & Pollock clearly list it as above, say published Witmark in 1930.

Can Marty Grosz, or another of our correspondents, come up with definitive sheet music?

ErDOS: keep all four, but list completely & separately: Cornell Todd-Bob Todd-Nick Kenny-Charles Kenny.

Mike Dutton, based on research by Dave Kerr, has interesting speculation about "Cornell," but I think we must stick to the four names as decided.

James Dapogny reconfirms all four composers --3>

2013 review: Confirmed by 8/5/30 copyright reg.

Laughing at You (Bud Jacobson-Eddie Condon-Shorty Fall)
Chicago Rhythm 1026

Rec. Bud Jacobson's Jungle Kings, 3/9/41, Signature 106, Century 4015.

Powers says written 1926 but not recorded until 1941, and sure enough:

Laughing at you; words by Eddie Condon and Shorty Fall, music by Bud Jacobson, Shorty Fall and Eddie Condon, arr. by Rube Bennett; pf. and ukulele acc. © Oct. 22, 1926; 2 c. Nov. 1; E 651376; Consolidated music pub. house, Chicago.

Laughing Hyena (Ted Fiorito)
John Gill's Original Sunset Five 1094
Rec. Harry Yerkes Novelty Five, 4/20, Vocalion 14061, Homochord H-220 (as The Mississippi Coons).

Confirmed 4/5/20 copyright reg.

Laughing Water (Frederick W. Hager)
Chrysanthemum Ragtime Band 1079
Imperial Serenaders 1351

Both had Fred W. Hager.
Copyright reg. full name:
Laughing water; characteristic for piano, by Frederick W. Hager. C 51863, July 23, 1903; 2 c. Aug. 1, 1903. Boosey & co., London, England.

Aha, sheet music issued two ways, both by Sol Bloom, NY:
(a) instrumental version.
(b) song version, w. George Totten Smith/

On both he's Frederick W. Hager. And I think it's safe to assume that these ragtime bands were indeed playing the instrumental version.

Lawd, You Made the Night Too Long
(Victor Young-Sam M. Lewis)
Chris Tyle's NO Rover Boys 1235

<3--Oops. Kinkle agrees with Young (music) & Lewis (words), but Lissauer says music by Isham Jones, words by Sam M. Lewis.
We need a sheet music collector.

Ray Smith: two ref. books and several record labels agree on Young as composer; Lissauer must be wrong.--3>

2013 review: S&P also agree on w. SML/m. VY, 1932. And notes that "Sam, You Made the Pants Too Long" was a parody of this song.

2/13/32 copyright reg confirms.

Lawns of Louisiana (Ian Whitcomb)
Ian Whitcomb & His Merry Bands 1276
Lazy (Irving Berlin)
Scaniazz 1004
Bob Pelland & Bob Pilsbury 1232
ASM, 1924, Irving Berlin.

Lazy Daddy (Nick LaRocca-Larry Shields-Henry Ragas)
Paul and His Gang 1329
Dan Levinson's Roof Garden JB 1380
ASM, 1918, Leo Feist. 7/3/18 copyright reg. is the same.

Lazy Jazz Waltz [Sweet Hawaiian Moonlight] (F. Henri Klickmann)
Heliotrope Ragtime Orchestra 1411
CD had this as "Lazy Jazz Waltz (Sweet Hawaiian Moonlight)"

Odd copyright entries, and plenty of them.
In 1917:
Hawaiian moonlight; valse pathétique, by F. Henri Klickmann [of U.S.]; instrumental. © 1 c. Oct. 8, 1917; E 410577; Frank K. Root & co., Chicago.

In 1918,
a copyright for a piano roll version, same title, by Klickmann, played by Herbert Jones.
In 1919:
Sweet Hawaiian moonlight; lazy jazz waltz, by F. Henri Klickmann [of U.S.]; piano. © 1 c. Dec. 22, 1919; E 466132; McKinley music co., Chicago.

In 1920:
Lazy jazz waltz. See Sweet Hawaiian moonlight.
Then . . .
Sweet Hawaiian moonlight; lazy jazz waltz, by F. Henri Klickmann [of U.S.]; piano. © Apr. 22, 1920; 2 c. Apr. 23, 1920; E 478612; McKinley music co., Chicago. [this just seems to be a repeat of the 1919 copyright]

[This implies strongly that intended correct title is Sweet Hawaiian Moonlight and that Lazy Jazz Waltz is a subtitle. Let's look for the sheet music.]

Later copyright entries seem to confirm this:
Soirs d' Hawaï (Sweet Hawaiian moonlight); tell her of my love, words by Harold G. Frost, adaptation franchise de Pierre d'Amor, musique de F. Henri Klickmann [of U.S.] © Feb. 16, 1920; 1 c. Mar. 2, 1920 E 472911; Chappell & co., Ltd., Paris.

Sweet Hawaiian moonlight; pathétique, by F. Henri Klickmann, arr. by H. M. Higgs [of Great Britain]; violin and piano. London. Chappell & co., Ltd. © Jan. 14, 1920; 1 c. Jan. 24, 1920; E 468917; Frank K. Root & co., Chicago. [Copyright is claimed on arrangement]

_____ (Soirs d' Hawaï); par F. Henri Klickmann [of U.S.]; piano. © Feb. 16, 1920; 1 c. Mar. 2, 1920; E 472912; Chappell & co., ltd., Paris.

Now search for sheet music confuses things even further:

(a) Sweet Hawaiian Moonlight (Tell Her of My Love), w. Harold G. Frost, m. F. Henri Klickmann, pub. Frank K. Root, 1918. (song version, solo or duet). This at UCLA. IN Harmony has three copies of the title, all this same song version. Washington Univ. in St. Louis has the song version, as does Duke Univ.—found many more copies of this same song version, and discovered that it was acquired and republished by Joe Davis in 1936. Then I got to another version at UCLA:
(b) "(I've Got the) Sweet Hawaiian Moonlight Blues" ("By the writers of 'Sweet Hawaiian Moonlight, Tell Her of My Love)," pub. 1920.

Eureka, I finally found the instrumental version, but it's titled just "Hawaiian Moonlight" on both cover and copyright page, with a genre-marker of Valse Pathétique. It's dated 1917, and can be found at <http://webapp1.dlib.indiana.edu/inharmony/detail.do?action=detail&fullItemID=/lilly/devince/nt/LL-SDV-221074>

Lord, what a mess:

1917: instrumental copyrighted and published as "Hawaiian Moonlight" by Klickmann.
1918: published in song version as "Sweet Hawaiian Moonlight (Tell Her of My Love)," with lyrics by Frost, but no copyright registered.
1919: Instrumental version reregistered as "Sweet Hawaiian Moonlight" with subtitle "Lazy Jazz Waltz."
1920: Song version copyright registration finally catches up with the 1918 sheet music.

Next big question is what version Vermazen could have been using. He dated it 1920, and up popped that so-far overlooked Jazzy Waltz subtitle.

Aha, the word from Vermazen:

We were using a published orchestration, bearing a 1920 copyright date, which he later sent:

SWEET HAWAIIAN MOONLIGHT
LAZY JAZZ WALTZ
AS PLAYED BY THE SIX BROWN BROTHERS

I, too, was puzzled by this strangeness, so I did some research. The song "Sweet Hawaiian Moonlight" was copyrighted in 1917, then in 1919 copyrighted again, with some slight changes, as you noted. By the time the orchestration came out, "Lazy Jazz Waltz," seemingly a subtitle, had been elevated to the title. The slight changes

mostly have to do with changing the note values here and there from duples of eighth notes to dotted-eighth-and-sixteenth patterns. To make it jazzy, no doubt. But harmonically and melodically, they are just two pieces with the same name.

Well, since we've recorded a published orchestration, we must keep that title, **but**: "Sweet Hawaiian Moonlight" is not a proper subtitle on the orchestration, but an indication of the song that was being orchestrated, so we change that to an alternative title and put a cross-reference from it.

Lazy Luke (A Raggy Drag) [Red Flannel Rag] (George J. Philpot)
Turk Murphy JB 1155
Down Home JB 1316

<4—we had this under Red Flannel, with just cross ref from Lazy Luke to it.

I found a note dating back to 2nd edition that reads,

Baker: LP had Red Flannel Rag by Murphy.

Rhodes: " 'Red Flannel Rag,' as played by Turk Murphy, is *exactly* the same song as 'Lazy Luke (A Raggy Drag),' (c) 1905 by Geo. J. Philpot. When confronted with this simile, Turk could only stammer that he didn't know what happened."

Now we have a problem. We're telling the reader that **Lazy Luke (A Raggy Drag)** is an alternative title for the tune called **Red Flannel Rag** by George Philpot. But that's not the case—Philpot was long dead and in his grave by the time Turk played his "Lazy Luke" and called it "Red Flannel Rag."

What we really should do, and have done in other similar instances, is have the following two entries:

Red Flannel Rag (see **Lazy Luke**)

Lazy Luke (A Raggy Drag)
[Red Flannel Rag]
(George J. Philpot)
Turk Murphy JB 1155

Lazy Mama (Al Gifford, Jr.–Len Gray)
Scaniazz 1038
Des Plantes' Washboard Wizards 1325

1038 just Gifford-Gray.

<Frank Dutton of Malvern Link, England:

Al Gifford-Len Gray

Ray Smith: Al Gifford, Jr.

Bob: you want the Jr.?

Yes-->

2013 review: Rec. King Oliver, 6/11/28, Vocalion 1190. CW Orch, 6/23/28, OKeh 8592. CW wb band, 5/22/29, Victor V-38063.

Confirmed by 5/2/28 copyright reg., w/m both, including Jr.

Lazy Moon (Bob Cole–J. Rosamond Johnson)
John Gill's Novelty Orchestra 1270
ASM, 1903, Jos. W. Stern; w. Cole/m. Johnson.

Lazy Weather (Peter De Rose–Jo Trent)
Hotel Edison Roof Orchestra 1169
ASM, 1927, Leo Feist; w. Trent/m. De Rose.

Lazybones (Hoagy Carmichael–Johnny Mercer)
Charleston Chasers 1376
ASM, 1932, Southern Music. (Lazybones cover & copyright—for some reason I first entered it here as Lazy Bones). 6/15/33 copyright is one word, w&m both.

Lead Me, Savior (Frank M. Davis)
Black Eagle JB 1092
Albion JB 1206
Grand Dominion JB 1330
Red Rose Ragtime Band 1399

<Web research 6/1/04, when Erdos queried re 'saviour' and comma. Not saviour--Davis was an American, so this must have come back from England.

Comma: ALL of the jazz recordings have omitted it, BUT most of the sacred/hymnal web sites have the comma, so we decided to go with it.

Note that first verse starts
"Savior, lead me, lest I stray..."
while chorus starts
"Lead me, lead me, savior..."

This accounts for why title sometimes pops up as "Savior, Lead Me." And note that there was another hymn named "Savior, Lead Me" (by Charles E. Orr, 1900).

2013 review: all the online gospel sites agree, noting that he wrote it in 1880.

Leah's Lullaby (Wally Fawkes)
Lyttelton-Fawkes Troglodytes 1238

Leaning on the Gate (Tony Pringle)
Black Eagle JB CD 1224

Learn to Croon (Arthur Johnston–Sam Coslow)
San Francisco Starlight Orchestra 1296
John Gill Sentimental Serenaders 1424

Confirmed multiple sources online. w. Coslow/m. Johnson, 1933, Famous Music. There's also a "Learn to Croon" by Yellen & Arlen.

Learn to Do the Strut (Irving Berlin)
Des Plantes' Washboard Wizards 1357
Confirmed by 9/21/23 copyright reg.

Learn to Smile (Louis A. Hirsch–

Otto Harbach)
Dan Levinson's Roof Garden JB 1361
Confirmed by 5/7/21 copyright reg., w. OB/m.
LAH, from *The O'Brien Girl*.

Leaving This Morning (Ma Rainey–
Selma Davis*)
Ted Shafer's Jelly Roll JB 1278

<4--1278 had Leaving This Morning,
Dickenson, which I changed in this index to
Leavin' This Mornin' Blues based on info
below.

Oops--she's Aletha Dickerson at Coffin Blues
Dickerson is right, says Erdos.
--4>

Matthew Caulfield sent this note with his report
on Tia Juana Man (see elsewhere):

Copyright file shows title as Leavin' this
mornin' blues, and continues words by
Selma Davis (pseud. of Aletha Dickerson);
music by Gertrude Rainey. unpublished:
Nov. 30, 1928. (But sheet not in PARR)
[But in 2013 search through 1928 book, I find
Leavin this morning blues; words by Selma
Davis [pseud. of Aletha Dickerson], music
by Gertrude Rainey. [Words and melody
only] © 1 c. Nov. 30, 1928; E—Unpub. 1717;
Chicago music pub. co., inc., Chicago.]

Bob, I just (Sept. 1) confirmed this entry.
Shouldn't we make the change to match the
copyright card?

1/25/01: Oops. LC dug up the hand-written
sheet submitted for cy. The music lead sheet,
on which the notes are hand-written but the
title, composers and lyrics are typed in, says
Leavin' This Morning Blues. The attached
lyric sheet, which is typed out, says **Leavin'
This Mornin' Blues**.

2013 review: Only rec. in Rust is Leaving This
Morning, Ma Rainey, 9/28, Paramount 12902.
And aha, the label says Leaving This Morning,
by Rainey.

OK, shame on me for following the unpub.
copyright and not tracking down the actual
published version, i.e., the record label. The
band was right to begin with.

Leaving Me (Fats Waller–Andy Razaf–
Irving Mills)
Neville Dickie 1397

CD says just Waller-Razaf.
Rec. Jimmie Lunceford, 1/26/34, Victor 24586,
HMV B-6493 et al.

Only Leaving Me in 1934 book is by Lou
Harris. HOWEVER, the label of Victor 24586 is
Waller-Razaf-Mills, and Dickie says he's
playing the Lunceford tune, so there it is. And
I'm presuming it's Irving.

7/14 Haesler found the copyright reg.--in 1955!

Leaving me; words by Andy Razaf, music by
Thomas Waller. © Mills Music, Inc., New
York; 22Jun55; EP90843.

Oddly, Bill could not find the Victor label, yet I
must have some time back. With some
reluctance, I'll leave Mills here because of that
label, but I'm dubious.

'Lectric Chair Blues (see **Send Me
to the 'Lectric Chair**)

Left All Alone Again Blues
(Jerome Kern–Anne Caldwell)
Chrysanthemum Ragtime Band 1079
ASM, 1920, T. B. Harms; w. Caldwell/m. Kern.
1/13/20 copyright reg. matches.

Left All Alone with the Blues
(James P. Johnson–Spencer Williams)
Des Plantes' Washboard Wizards 1325
Jacobi's Bottomland Orchestra 1336
Neville Dickie 1366

<Confirmed by cy card.

7/14 review: Is that all? No details? Rec.
Clarence Williams Orch, 1//30, OKeh 8763.
Teddy Grace, 5/9/40, Decca 3202.

Copyright reg. fm 1930 book is
Left all alone with the blues; words by
Spencer Williams, melody by Jimmie
Johnson. © 1 c. May 29, 1930; E unp.
22590; Clarence Williams music pub. co.,
inc., New York.

Lena from Palesteena (see **Palesteena**)

**Let a Smile Be Your Umbrella
on a Rainy Day** (Irving Kahal–
Francis Wheeler–Sammy Fain)
Paul and His Gang 1329
San Francisco Starlight Orchestra 1364

<S&P have subtitle (on a Rainy Day) -- can we
confirm with sheet music?

11/5 got the sheet music from MTSU. It's
indeed (**on a Rainy Day**) on cover, BUT on
copyright page it's **Let a Smile Be Your
Umbrella on a Rainy Day** all on one line,
same typeface. Confirmed ASM, 1927,
Waterson, Berlin & Snyder; w. Fain/m. Kahal-
Wheeler.

12/22/27 and the Harmony 564-H label by
Broadway Bell Hops agree on title as one long
line.

Let Ev'ry Day Be Mother's Day
(Clarence Williams–Tausha Hammed–
Willie "The Lion" Smith)
Dick Hyman 1141

<2--1141 had "Let Every Day Be Mother's
(Sweetheart's) Day." Baker: Parenthetical
sweetheart looks odd. You didn't use it in
Blue cat, so let's not now. Erdos: Some
copies of Vocalian 78 show Sweetheart's
insted of Mother's--but we can use the
copyrighted "Mother's."--2>

We had every, but ASM, 1925, Clarence
Williams, shows

Let Ev'ry Day Be

MOTHER'S DAY

on cover, but same all on one line on
copyright page. 4/19/35 copyright reg. is
same: ev'ry, mother's (no sweethearts), notes
"w Tausha Hammed, melody Clarence
Williams and Willie Smith-the-lion."

2013 review: Only rec. in Rust is Clarence
Williams, 5/14/35, Vocalion 3195, as "Let
Every Day Be Mother's Day." Found only a
handful of copies of Vocalion 3195; in one
case, copy displaying flip side, "This Is My
Sunday Off," listed other side as "Let Every
Day Be Sweethearts Day" (not "Sweetheart's"
as shown on LP, but that could be oversight
on part of lister). In any case, published sheet
trumps record labels.

**Let It Rain, Let It Pour (I'll Be in
Virginia in the Morning)**

(Cliff Friend–Water Donaldson)
Canary Cottage Dance Orchestra 1400

Only entry in Rust is Let It Rain, Jack
Stillman's Oriole Orch, 4/1/25, Edison 51537.
Song's from 1925, says Levinson. Here it is:
Let it rain; let it pour, I'll be in Virginia in the
morning; fox trot, w Cliff Friend, m Walter
Donaldson, of U.S. © Feb. 6. 1925; 2 c. Feb.
9; E 605668; Leo Feist, inc., New York.

Found the cover of the sheet music, which is
"Let It Rain! Let It Pour!" (same subtitle).
Checked with Levinson, who sent copyright
page: Let It Rain, Let It Pour.

**Let Me Call You Sweetheart
(I'm in Love with You)**

(Leo Friedman–Beth Slater Whitson)
New Orleans Classic Jazz Orch 1223
Aces of Syncopation 1372

Aha: subtitle (I'm in Love with You) is on (c)
page, but not cover. ASM, 1910, Leo
Friedman; w. Whitson/m. Friedman.

First copyright, 4/8/10, had no subtitle; later
5/20/38 copyright of orchestration had it set
off by comma from main title--but it was on the
1910 published sheet as described above.

Let Me Sing and I'm Happy

(Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Confirmed 1/8/28 copyright reg.

Let the Great Big World Keep Turning

(Nat D. Ayer–Clifford Grey)
Grand Dominion JB 1268

CD was "Let the Big World Keep on Turning."
Hmmm, Rust has "Let the Great Big World
Keep Turning," rec. Ciro's Coon Club
Orchestra, London, 3/17, Columbia 662. And
indeed the copyright comes from England:

Let the great big world keep turning; words by Clifford Grey, music by Nat. D. Ayer. of U.S. © Mar. 19, 1917; 2 c. Mar. 20, 1917; E 402207; B. Feldman & co., London.

And the sheet music agrees. We had the title slightly wrong.

Let the Rest of the World Go By
(Ernest R. Ball-J. Keirn Brennan)
Bob Schulz & His Frisco JB 1315
Confirmed by 8/29/19 copyright reg. and Victor 18638 label, which had full names.

Let's Call It a Day (Lew Brown-Ray Henderson)
Ingham-Grosz Hot Cosmopolites 1285
<9/8: Aha! You'll remember that I already found a couple of songs on this CD that were attributed to all three but that were really written just by Brown & Henderson. At Alex's I went through ALL the tunes on that CD looking for other possible Brown-Henderson ones. And this is one of them. Have killed De Sylva, space and all.

Let's Get Lost (Jimmy McHugh-Frank Loesser)
Neville Dickie 1176
LP had subtitle (in Each Other's Arms)
<3-Neither Lissauer nor S&P nor Kinkle nor Ewen has the subtitle.
Erdos: keep it--3>

2013 review: No sub on copyright:
Let's get lost; from Happy-go-lucky, w Frank Loesser, m Jimmy McHugh. © Jan. 18, 1943; E pub. 111203; Paramount music corp., New York.
MTSU has five copies, no subtitle mentioned for any of them. Nor any of several copies elsewhere. That "in each other's arms" is in the first line of the lyric. But just to be sure, I'll buy the sheet music from MTSU:
Unequivocal: "Let's Get Lost." The chorus starts, "Let's get lost, lost in each other's arms."

Let's Have Another Cup of Coffee
(Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Confirmed by 2/17/32 copyright reg. From *Face the Music*, 1932.

Let's Misbehave (Cole Porter)
Banu Gibson NO Hot Jazz Orch 1073
Rusty Taylor's New Jazz Review 1186
San Francisco Starlight Orchestra 1364
Confirmed by 6/21/27 copyright reg.

Let's Ride with Bob (Bob Wills)
Chris Tyle's NO Rover Boys 1235
1235 credit was Strickler-Wills
Hal Smith in AFCDJS Rambler says based on "Savoy Blues." I don't hear that, but it was first recorded in 1942. But I don't find this song or any other copyrighted by Strickler in 1941-43

books. Online 78 says rec. 7/16/42, released on Columbia 20132 & 37405 and on OKeh 6692. And both those labels credit Wills as composer.

The online "Benny Strickler Story" (<http://jazzhotbigstep.com/89801.html>) says, On "Let's Ride with Bob" Benny gave away his usual featured solo to Alex Brashear on a tune that he helped conceive. Nonetheless, Alex played it closer to Benny's style, open horn and direct.

But that same story credits Hal Smith for extensive research into Strickler, provides links to four articles Hal wrote for San Francisco Traditional Jazz Foundation. In the first of those, Hal says Strickler "contributed to" the Wills theme song, but later says that it was "largely written" by Strickler.

In *San Antonio Rose: The Life and Music of Bob Wills*, by Charles R. Townsend, we read: While Bob Wills had a band for nearly thirty-five years, this big orchestra of the early forties was the one he would have kept forever had the war not broken it up. He even wrote a new song to fit its big-band sound. "Let's come up with a nice big full-horn thing for a theme song," he told the boys. They tried various tunes and arrangements and finally came up with what Bob wanted, a theme that would feature the horn and string band. It was based on "what they call the B-flat blues pattern, twelve-bar blues," [Danny] Alguire explained. Benny Strickler set a riff on the trumpet, and they "started kicking it around, playing it through, and it resulted in the theme 'Let's Ride with Bob.' . . . One good feature was the horns would take a section. Then Leon MacAuliffe would fill in with the steel guitar. It was just slow blues and a key tune for Bob to holler on. We used it to start our dances." It was, Alguire concluded, "real jazz."

7/18/13 wrote to Hal Smith to see if he has any more "official" confirmation of Strickler, but for now, I fear we must remove him as cocomposer and revert to the guy on OKeh 6692, Bob Wills.

Especially after I found the copyright, even though it came several years after the recording, and was listed as unpublished:
LET'S RIDE WITH BOB m Bob Wills © Bob Wills Music, inc. 25May48 EU 133071.

Haesler also found notes from a big Wills box set from Sony. Notewriter there describes it as "worked out" by Leon MacAuliff and trombonist Neil Durer in response to a request by Wills for a theme song that's "lowdown and dirty and bluesy." But the formal composer credit they give for the tune is Wills.

Let's Sow a Wild Oat (Byron Gay)
Jimmy Noone Jr/Davies Rhythmic 5 1121

Hot Antic JB 1154
Waldo's Jazz Entertainers 1377
Rec. Jimmie Noone, 12/27/28, Vocalion 1238, Jazz Society (France) AA-522..

Well, hell: RHJA says Gay, Online 78 says T. Dorsey-H. Whitaker [i.e., Tampa Red].

No copyright registrations of that title 1927-30, although each year contains other registrations by Byron Gay--very suspicious.

But allmusic.com credits Gay; listing for the Jazz Society AA-522 disc in Stanford U. library credits Byron Gay and Tampa Red (i.e., Hudson Whittaker, as in the Online 78 listing for Vocalion 1238.

Several other sources say Gay, but some say Tampa Red/Hudson Whittaker, which is bizarre, since I can't find any indication that Tampa Red recorded the song.

Aha, LC SONIC provides the answer: It has both releases, and in both cases it shows Gay for the "Let's Sow" side, and either Dorsey-Whittaker (Vocalion) or Whittaker (Jazz Society) for the flip side, which is "It's Tight Like That."

And later, somehow, Bill Haesler came up with the Vocalion label, which does indeed say Gay.

Let's You and I Just Say Goodbye
(George M. Cohan)
Canary Cottage Dance Orchestra 1415
Confirmed by 6/4/23 copyright reg., from *The Rise of Rosie O'Reilly*.

Levee Rag, The (Charles E. Mullen)
Elliott Adams 1299
The Levee Rag on CD.
Oops, no The on copyright:
Levee rag; dance characteristic, by Chas. E. Mullen, for piano. Copyright by Will Rossiter, Chicago, 111. Class C, XXc, no. 33749, Sept. 29, 1902; 2 copies rec'd Sept. 29, 1902.

Most online refs just LR, but a few TLR.
Answer from Adams is no The on cover, but on copyright page.

'Leven-Thirty Saturday Night
(Earl Burnett-Jess Kirkpatrick-Bill Grantham)
Back Bay Ramblers 1262
<To hyphen or not?
11/6/00 Frank Powers reports on his copy of sheet music:
<'LEVEN THIRTY SATURDAY NIGHT> is on the cover of the 1930 Sherman, Clay and Co. sheet music but on the inside at the beginning of the music it is <'LEVEN-THIRTY SATURDAY NIGHT>. Note the hyphen.

11/15/00 Tex Wyndham sends that same copyright page: 'Leven-Thirty Saturday Night is right. And ASM, 1930, Sherman, Clay.

The 2/28/30 copyright reg. has the hyphen, although Burnnett's own recording of it on Brunswick does not; nor do three other labels of it that Haesler found, but Fess Williams on Victor does have it.

Life Is a Song (see **Cette chanson est pour vous**)

Lights Out (Billy Hill)
Grand Dominion JB 1378
Confirmed by 11/23/35 copyright reg. Intro'd by Ozzie & Harriett, says S&P.

Like a Cat with a Mouse

(Billy Mayerl-Frank Eyton)
Alex Hassan 1322
Well, hell--not in copyright books, couldn't find sheet music. Mayerl Society web site calls it this in some places, "Just Like a Cat with a Mouse" in others--including another Hassan recording of it. Only Mayerl recording appears to be Decca F 7355, rec. Jan. 1940, on which it's titled "Just Like...". Comes from late 1939 show *Runaway Love*.

Queried Hassan 7/19/13: Tune was unpublished as a stand-alone songsheet, but transcribed by the composer for one of his syncopation-school magazines. The "Just Like" variant seems to come from that Decca recording of *Runaway Love* songs.

Like Ordinary People Do

(Richard Rodgers-Lorenz Hart)
Ingham-Grosz Hot Cosmopolites 1323
Confirmed by 8/13/30 copyright reg., w. Hart/m. Rodgers. From *The Hot Heiress*.

Lila (Charles Tobias-Maceo Pinkard-Archie Gottler)

Ernie Carson & the Castle JB 1277
Paul and His Gang 1329
Confirmed by 2/23/28 copyright reg., w/m all 3.

Lily Langtry Comes to the Midwest

(David Thomas Roberts)
David Thomas Roberts 1072

Lily of the Valley (traditional)

Acker Bilk & Ken Colyer 1119
Grand Dominion JB 1139

<I cleaned up my Lily notes for the DJML 10/31/06:

Ah, "Lily of the Valley." As a few of you may know, for many years I've researched titles and composer credits for the Stomp Off record label. This tune popped up in recordings by Acker Bilk/Ken Colyer and by the Grand Dominion Jazz Band. I can't speak to the J. Dorsey recording, but the trad jazz bands presumably are playing the Barbarin tune. For what it's worth -- and as a glimpse at the kind

of sleuthing one can get into in doing research like this, I'll reproduce below the series of notes I made several years ago when working on this one. I'll try to insert some explanations of who's saying what, but I apologize that it will have to be a bit cryptic; the "speaker" if not otherwise noted is myself:

Baker note to Erdos: <4-- Our 3rd edition [of the Stomp Off catalog] notes read:
Lissauer says music by Anatole Friedland, words by L. Wolfe Gilbert, 1917. Ewen agrees, but spells it "Anatol."

Steve Abrams: In our hymnal it's credited to L. Wolfe Gilbert & Anatoloe Friedland.
Erdos: But we've determined that this is different tune from the Gilbert-Friedland composition.

Then, right after we'd sent 3rd ed. to printer, Steve Abrams sent note saying,
"I found on Superior-2700 by Frank Welling & John McGhee 'Old Time Singing' Lily of the Valley (E. Hanks) (Old Time Hymn)
I don't know the year or composer E. Hanks' first name."

He followed up with photocopy of a page from Record Research (August 1961), which seem to be a complete listing for the Superior record company compiled by George Kay. It shows Superior 2700 to have on side B "The Lily of the Valley," E. Hanks. Shows dates 8/31/31-6/30/32--dates it was in print? Side A was "Hide Me (Sacred Vocal)."

Can one of our more sacred collectors find sheet music with composer and verify that it's the same song that's on these CDs? --4>

8/22: Jim Riley sends sheet music to the L. Wolfe Gilbert-Anatol Friedland song, confirms that it's not our hymn.

8/28, Matthew Caulfield of Library of Congress: Only LC card is for the Friedland-Gilbert tune.

9/12: Mike Montgomery found a Lily of the Valley in a Homer Rodeheaver hymnal. No composer, but called English melody. It's not our Lily of the Valley, which has, among other things, the melodies we know as "How Dry I Am" and "What a Friend We Have in Jesus."

July 2000 got several different Lilies from the Levy online collection, compared them all to our hymn. Alas, none is what we want: J. E. Müller (1830? 1880?); C. Kinkel (march); S. Smith (Mazourka); H. Maylath (nocturne); Carl S. Gungl (schottisch); Wm Frye.

Don Rouse found a The Lily of the Valley midi file at the Cyberhymnal web site (<http://tch.simplenet.com/htrn/l/lilyvall.htm>) that he thinks is our song, but I don't think so. This one says words Charles William Fry,

1881, music William Shakespeare Hays, adapted by Fry.

Laundry Fat reports (8/00):

This is in almost all of our old hymnals, but with a different tune than most jazz bands use. Words are by C. W. Fry, music is 'arranged by Ira D. Sankey' in our Gospel Hymns No. 5, pub. 1887.

("Happy Day": The "How Dry I Am" tune, as inserted in "Lily of the Valley," is words P. Doddridge, music E. F. Rimbault in Songs of Perfect Love (Christian Witness Co. Publishing, 1922). We think this was an "insert"; they often did this with short hymns. "Must Jesus Bear the Cross Alone?" is stuck into many other recordings, in the middle of other hymns. We think they did this with "O Happy Day" and that it was not an integral part of "Lily of the Valley.")

Well, I found the Charles W. Fry/William Shakespeare Hays "The Lily of the Valley" in Library of Congress Music Collection. Charles Davis listened to the Bilk/Colyer and Grand Dominion recordings, then played the music for me, and we figured out that the jazz Lily is definitely based on the Fry/Hays Lily, but it's decidedly jazzed up and the "How Dry I Am" tune is interpolated into it. It would be misleading to simply attribute our tune to Fry/Hays without a long explanation, so we'll leave it as is: "Traditional."

The Lily that jazz bands play is definitely based on the Fry/Hays Lily, but within the jazz realm, it appears to qualify as by "traditional."

11/04/06: response from the DJML guy who raised the question:
Dick,

Many thanks for your interesting comments!

Prince's band made the first recording of a song called Lily of the Valley in July 1917, Columbia A2327 "Lily Of The Valley Jazz One-Step". This is the Friedland/Gilbert song, and probably the Jimmy Dorsey recording from 1950 is the same, according to Bill Haesler's reply (thanks, Bill!)

There is a spiritual "He's the lily of the valley, Oh! my Lord . . . King Jesus in the chariot rides..." which was published in "Jubilee Songs" 1872. It was recorded by Texas Jubilee Singers (with Arizona Dranes!) in 1928.

The very first Salvation Army band master Charles Fry wrote another song with the lyrics "I have found a friend in Jesus, He's everything to me, He's the fairest of ten thousand to my soul... He's the Lily of the Valley, the Bright and Morning Star, He's the fairest of ten thousand to my soul."
The tune is "Little Old Log Cabin in the Lane" by William Shakespeare Hays (sic!). The first

(?) recording was made by John McGhee and Frank Welling in 1928 on Vocalion 5251. (I have not been able to trace the Superior-2700 by E. Hanks, mentioned in your reply!)

The Barbarin tune from 1951 probably originates from a song with the verse "Everybody Ought to Know (3x) Who Jesus Is". The chorus is almost the same as the Fry song: "He's the Lily of the Valley, He's the Bright and Morning Star, He's the fairest of ten thousand, Everybody Ought to Know". The origin of the first strain is not known, but the melody of the chorus is the same as "What a Friend We Have in Jesus"... Rev. F.W. McGee recorded "Everybody Don't Know Who Jesus Is" in 1930, only one chorus of the first strain. I guess that Barbarin had heard this version. The verse is slightly different from Everybody Ought To Know" - in fact it's almost the same as "O Happy Day". The chorus is also a little different from "What a Friend..." (The reverends McGee, Rice et al often changed / simplified the melodies!)

Barbarin's version seems to be the only one played by traditional jazz bands. The remaining question is: Who wrote "Everybody Ought To Know Who Jesus Is"??

Ingemar Wagerman
Gota River Jazzmen
Gothenburg, Sweden
gota_river@hotmail.com
<http://listen.to/gotariver>

Later (8/14) comes this from Ivan of Notting-ham, who runs a trad jazz research blog:

There definitely is a Victorian hymn called The Lily of the Valley with words written by William Fry for the Salvation Army. Ira Sankey set it to the music of the song The Little Old Log Cabin in the Lane, which had been composed by Will Hays. So when jazz bands play Lily of the Valley, the composers are sometimes given as Fry, Sankey and Hays. But this is QUITE WRONG. I have looked at the music and that particular Lily of the Valley is a totally different tune.

The Lily of the Valley that our jazz bands are playing is the one put together in 1951 by Paul Barbarin (the New Orleans drummer also famous as the composer of Bourbon Street Parade). It has been suggested to me by an American friend that Barbarin used as his tune the final theme of Red Onion Drag (composed in 1927 by Louis Dumaine and Eddie Jackson and recorded that year by Louis Dumaine's Jazzola Eight). You can check that recording out on YouTube and definitely hear the Lily of the Valley tune near the end. After Barbarin, I believe the tune was made popular mainly by Ken Colyer's performances of it.

Interesting. Barbarin's record was Circle L408, made 1/23/51, according to Lord Discography, and held four tunes—a 45" 10" LP? Crane

River JB was Parlophone R3634, GEP8652, also four tracks, 4/22/52. Must look for the Barbarin label, see if he claimed any credit for it. And listen again to the 1927 Red Onion Drag by Louis Dumaine.

But even if he does, it would be a hell of a stretch to honor that claim. Did find the Circle 1077 78 release at LC SONIC: no composer credit shown.

But to me a lot of REDrag sounds like "Show Me the Way to Go Home," written in 1926 by Irving King. The "How Dry I Am" part comes in briefly near the end.

I did find Circle 1077 (78, LioV & Eh La Bas by Barbarin) at LC SONIC, evidently no composer credit.

Lily Queen (Arthur Marshall–
Scott Joplin)
Frank French & Scott Kirby 1306
Terry Waldo & Bo Grumpus 1339

Confirmed by my 1907 sheet music.

Note that in their *Rags and Ragtime*, Tichenoro & Jasen quote a letter from Arthur Marshall: Joplin told me that he had a party that would publish that piece of music, so I let him handle it. But for him having any part in the composing, he did not. Now he was the more popular as a composer and that is why his name was mentioned in the writing of 'Lily Queen.' I got about \$50 in all for it at the time."

Lily Rag, The (Charles Thompson)
George Foley 1187
Bob Wright 1239

Confirmed by 1914 sheet music reproduced in *Dover's Classic Piano Rags*.

Limehouse (Fats Waller)
Keith Nichols 1159

Rec. Waller in London, 6/13/39, HMV-B-10061, as part of *London Suite*. Original HMV labels didn't have composer credits—guess it was considered a given. See notes at Bond Street.

Limehouse Blues (Philip Braham–
Douglas Furber)
Gauthé–Marquet Clarinet Serenads 1216
Paris Washboard 1326
Lande's Rhythm Club Orchestra 1327
Independence Hall JB 1386

ASM, 1922, (c) Ascherberg, Hopwood & Crew; pub. Harms, w. Furber/m. Braham.

Lina Blues (Jabbo Smith)
Scaniazz 1056
Hot Antic JB 1058
Black Eagle JB 1065
Jimmy Mazy & Eli Newberger 1109
Original Salty Dogs JB 1233
Louisiana Washboard Five 1398

Rec. Smith 4/17/29, Brunswick 7087. Confirmed by 10/21/29 copyright reg. and record label.

Linger Awhile (Vincent Rose–
Harry Owens)
Paris Washboard 1261
ASM, 1932, Leo Feist; w. Owens/m. Rose.

Listen to That Dixie Band
(George L. Cobb–Jack Yellen)
John Gill's Dixieland Serenaders 1321
ASM, 1914, Elizabeth Murray; w. Yellen/m. Cobb.

Little Annie Rooney (Michael Nolan)
Imperial Serenaders 1351
Orig. published 1889-90, but earliest editions undated; reregistered as arrangement by W. C. Polla in 1925. All sources agree on title and composer.

Little Bit Closer, A (Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281
Rec. Parham 12/27, Paramount 12586, Century 3005. Priscilla Stewart, 12/28, Paramount 12740.

Evidently not copyrighted, but Paramount 12586 label confirms Parham.

Little Bit of Rag (Hawaiian Drag)
(Paul Pratt)
Tom Brier 1274

Unpub., says Brier; exists only as piano roll. Perfesser Bill says it's "A Little Bit of Rag (A Hawaiian Drag)," from roll U.S. Music 8005B, 1916. But on www.bluesrolls.com/Rags_k-Z.html I find a very poor image of the roll label: I don't think there's an 'A' on title, and it does look like it might be "A Hawaiian Drag" or just "Hawaiian Drag" under title.

Aha: Frank Himpsl has the roll, reports that title subtitle is Little Bit of Rag (Hawaiian Drag)

Little Bits (Jimmy Blythe)
Ray Skjelbred 1124
Pam Pameijer's Classic Jazz Aces 1194
Two Clarinet Stompers 1259
One More Time JB 1410

Rec. Jimmy Bertrand's wb wizards (w/Blythe on pno), 5/29/26, Vocalion 1035, Oriole 1008, Brunswick A-164.

Confirmed by 3/18/27 copyright reg., but name on copyright is Jimmie Blythe. Odd—he has nine tunes copyrighted that year, seven as James Blythe, two as Jimmie. And Rust's section on him notes that "this artist is sometimes credited on his records as Jimmie Blythe or James Blythe." 1/14 found the lead sheet, title & Jimmie Blythe typed in, rest handwritten, including "Copyright by Glenn M. Coleman—Co." And this is strange: Coleman

copyright 13 tunes that year, and the other 12 are all spirituals!

Little by Little (Robert Emmett Dolan–Walter O’Keefe)
Ingham–Grosz Hot Cosmopolites 1323
Back Bay Ramblers 1355

See note at Hullabaloo. He was Bobby, Robert, but most often Robert Emmett.

Little Girl (Madeline Hyde–Frances Henry)
James Dapogny’s Chicagoans 1263

Confirmed by 4/23/31 copyright reg., w/m both; popularized by Guy Lombardo, says S&P.

Little Jack’s Rag (Arthur Marshall)
Terry Waldo 1007

Pub. for first time in Waldo’s *This Is Ragtime*, 1976. Says it had recently been discovered by Mildred Stewart (Marshall’s daughter, presumably).

Little John’s Rag (Turk Murphy)
South Frisco JB 1240

Jazzology bio of Turk says written in 1950 in honor of birth of Lester Koenig’s son, rec. 1951 SFTJF agrees on Turk, says 1949.

Little Lawrence (Jelly Roll Morton)
State Street Aces 1041
South Frisco JB 1103
South Frisco JB CD 1143
Mike Daniels’ Delta Jazzmen 1203
Pam Pameijer’s New Jazz Wizards 1335
Back Bay Ramblers 1374

Rec. 3/19/30 RHP, Victor V-38135, HMV EA-3680 et al. Confirmed by 7/18/30 copyright reg. and Victor label.

(Everyone in Town Loves) Little Mary Brown (Benny Davis–Jesse Greer)
Keith Nichols Cotton Club Orchestra 1234

Rec. Eddie Deas & His Boston Brownies as (Everyone in Town Loves) Little Mary Brown, 10/22/31, Victor 22844. Ben Selvin, 10/16/31, Columbia 2554-D.

Copyright reg. is

Little Mary Brown; words and melody by Benny Davis and Jesse Greer. © 1 c. Sept. 16, 1931; E unp. 44966; Irving Berlin, inc., New York.

But then . . .

Everyone in town loves little Mary Brown; words and music by Benny Davis and Jesse Greer. © Oct. 8, 1931; 2 c. Oct. 9; E pub. 25673; Irving Berlin, inc., New York.

Eddie Deas Victor label does have the parenthetical pretitle--AND full names of composers as Bennie Davis-Jesse Greer. But it’s not on the Selvin Victor label.

Got the music from MTSU: cover is

EVERYONE IN TOWN LOVES LITTLE MARY BROWN

copyright page is

Little Mary Brown

This one kind of hurts. Properly speaking, no pretitle, since it’s not on copyright page and sheet music copyright page is ultimate standard. But it WAS on the first record label and the pub. copyright and the cover of the sheet music. I think I’ll just cheat and keep it here, although technically the version with the pretitle should be an alternative version of the title, which would result in the insanely awkward

Little Mary Brown [(Everyone in Town Loves) Little Mary Brown]

Little Pal (B. G. De Sylva–Lew Brown–Ray Henderson–Al Jolson)
Newberger–Mazzy–Thompson 1352

Confirmed by 3/5/29 copyright reg., w/m all three. Introduced by Jolson in *Say It with Songs*.

Little Rock Getaway (Joe Sullivan)
John Gill 1066
Ray Skjelbred 1097

ASM, 1938-39, Leo Feist.

Little Wabash Special (Tom Shea)
Tom Shea 1022
David Thomas Roberts 1132

Little White Lies (Walter Donaldson)
John Gill’s Calif. Sunshine Boys 1157
Confirmed by 6/27/30 copyright reg.

Little Willie Blues (Jabbo Smith)
Scaniazz 1056
Jazz Classics 1061
Abi Hübner’s Low Down Wizards 1093
Hot Antic JB 1099
Original Salty Dogs JB 1233

Rec. Jabbo 2/22/29, Brunswick 7058.
Confirmed by 6/5/29 copyright reg.

Little Wonder (Butch Thompson)
Hall Brothers JB 1062
Written by Thompson 1964 in honor of the old washing machine.

Livery Stable Blues [Barnyard Blues] (Ray Lopez–Alcide Nunez)
Louisiana Repertory Jazz Ensemble 1055
ASM has two copies, song version and instrumental, both 1917 Roger Graham, so concurrent. Instrumental is Lopez-Nunez, song adds w. Marvin Lee.

H. O. Brunn’s book on the ODJB tells the remarkable story of this tune: La Rocca wrote it in 1912, and Ernie Erdman suggested the title. But when the band went to Victor to

record it, Victor insisted on changing it to a “less vulgar” title of Barnyard Blues, and that’s how it was copyrighted, with composer credit to La Rocca. But because of a mixup at Victor, the label actually carried the Livery Stable title, and the tune was a huge hit. Alcide Nunez, who had held a grudge against the ODJB since they fired him a few years earlier, discovered that the title “Livery Stable Blues” was not copyrighted, so he copyrighted the same tune under that title and had it published by Roger Graham. La Rocca got it published by Leo Feist as “Barnyard Blues” and brought suit against Nunez-Lopez for copyright infringement. The resulting ten-day trial was a bizarre affair, summarized by Brunn thus:

From the very beginning, the case was doomed to end in total confusion, for the actors in this little play could never meet on common ground. The stage was filled with musicians who could not explain what they composed or played because they could not read music; highly educated music authorities who could not understand the musicians; lawyers who could not understand the authorities; and a judge who was utterly disgusted with the whole business.

The judge ended up throwing the case out and declaring that neither party was entitled to a copyright, saying he doubted that musicians unable to read or write music could be said to have “composed” anything.

I suppose we could consider all the copyrights and published sheet music irrelevant and award the composer credit to La Rocca based on the historical evidence, but the fact is that Nunez-Lopez were the ones who copyrighted and published it first.

Livin’ High (Sometimes)

(Maceo Pinkard–Alex Belledna*)
Swedish Jazz Kings 1188
Bent Persson’s London Stompers 1167
West Jesmond Rhythm Kings 1255
Bob Helm’s JB 1310
South Side Jazz Serenaders 1420

<3--Robbie Rhodes says that Tom Lord book makes clear that Alex Belledna is pseudonym for Maceo Pinkard. "Pinkard’s wife’s name was something like Edna Belle Alexander." S&P list this as music by Pinkard, words by Belledna.

See also "It’s Right Here for You." What does our brain trust think?

telcon 8/10: based on three references in Lord, Erdos says it does look like Belledna is pseudonym for Pinkard.--3>

2011: *Then wait a minute!* Why would Pinkard sign the work with his real name AND a pseudonym? Doesn’t make sense. Even if we’re still sure that Alex Belledna = Maceo Pinkard, we must get a look at that sheet music to make sure both names are on it.

Aha, look what I found at great site
jazzstandards.com:

David A. Jasen and Gene Jones in *Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930*, explain the mystery surrounding Edna Alexander, variously credited as Edna Alexander Pinkard and Edna B. Pinkard. In 1919 a song crediting "Alex Belledna" was published, and in 1920 the name appeared on another composition, but in the small world of Tin Pan Alley no one knew this person. "In 1921 'Belledna' shared credit with Maceo Pinkard and William Tracey on 'Tain't Nothing Else But Jazz.' To put speculation about the mysterious composer to rest, *Variety* reported on June 3, 1921, that 'Alex Belledna' was a pseudonym for Maceo Pinkard." No one questioned why both Pinkard's real name and pseudonym appeared on the same songs. [Well, I just did!—DB] "What the trade paper apparently did not know was that Pinkard had recently married an aspiring songwriter named Edna Belle Alexander." She lists songs with this pseudonym in her ASCAP biography, including one with Andy Razaf, the "raunchy" "Kitchen Man" recorded by Bessie Smith. "Edna Alexander's name appears on two Pinkard songs ('Make Those Naughty Eyes Behave,' in 1925, and 'Sugar,' in 1926), and the 'Belledna' alias appears on six unpublished songs with Pinkard."

Our pseudonyms list followed the *Variety* mistake above and equated Belledna to Pinkard. Now we know.

Did find an entry for it at Indiana University. Only cover is online (still in copyright, so can't show the rest), showing "By Maceo Pinkard," but the detailed description lists Alex Belledna as lyricist, so presumably she's on the copyright page.

Copyright 6/17/25 is w. Alex Belledna/m. Pinkard. AND note that the title in the copyright is "Livin' high (sometime)," the cover is "Livin' High (Sometime)," but the copyright page is "Livin' High (Sometimes)."

Livin' in the Sunlight, Lovin' in the Moonlight (Al Sherman—Al Lewis)

Barbara Rosene & Her New Yorkers 1405

Oops, S&P use em-dash between phrases. 3/22/30 copyright reg. uses comma (but it almost never uses other punctuation), w. AS/m. AL. Sheet music cover has dash, but can't see copyright page.

So bought it from MTSU: And aha, while cover has dash, copyright page has comma, just the way we had it.

Liza (Eddie Condon—Red McKenzie—George Rubin)

Chicago Rhythm 1026
European Classic Jazz Trio 1142

Three Deuces 1185
1026 had Condon-McKenzie-Rubin; the next two were just Condon.

<3--Erwin Elvers of Luetjensee, Germany: "There's a lot of confusion about Eddie Condon's co-composers. Most records give credit to George Rilling and Ruben or Rubens (first name unknown)."

Frank Dutton of Malvern Link, England: "George Rubens (later known as George Rilling)"

Bob, here are my notes from first draft, which had Condon-McKenzie-Rubin: "I have many other recordings. ONE, by Vistula River Brass Band of Poland, shows Red McKenzie as sole composer; no other one mentions McKenzie or Rubin.

Robinson: "original Okeh label credited McKenzie-Condon-Ruben. In *Eddie Condon's Scrapbook of Jazz*, Condon credits himself and George Rilling, who Condon says changed his name to Ruben. A 1959 lead sheet reproduced in the book shows 'Eddie Condon and George Rubens.'"

Your handwritten note specified George Ruben.

Steve Abrams goes with Condon-Ruben

Bob, you appeared to opt for Rubens this time, for which there is ample evidence.

OK, go with Rubens for now--3>

Might be worth yet another look. YES, DEFINITELY. And there's also a "Liza" by Nat Vincent (w.) & Maceo Pinkard (m.), 1922, Harms, from show named *Liza*.

2013 review: Rec. McKenzie & Condon's Chicagoans, 12/16/27, OKeh 40971, Columbia 35952.

Well, see the copyright:

Liza; music by G. F. Rubin and E. A. Condon. [Melody only] Aug. 27, 1928; E 704148; © 1 c. G. F. Rubin and E. A. Condon, Chicago.

OK, to hell with all else: The OKeh label is McKenzie-Condon-Rubin (as is the HJCA reissue).

Condon refers to Rilling nine different times in his biography, We Called It Music, including a passage about "Liza": "a lazy-through-Dixie tune which George Rilling and I had put together." But he never mentions anything about Rilling changing his name or using another one.

And here's the confusion about Ruben: In *Scrapbook of Jazz*, he says this about "Liza": I had just turned 22 and because of this they put my name on the record and since Red McKenzie had promoted the date with Tommy Rockwell at OKeh they put his name

on it as well. . . . George Rilling and I had put it together for the date. . . . Rilling is given composer credit as Ruben on the record, I thought he had changed his name by then.

This was written in 1973, and Condon surely was misspelling/misremembering Rilling's other/new name, since it's on the copyright and label as Rubin. Which is how we must use it here.

And which means that Frank Powers had it right the first time, clear back in 1981.

Liza (All the Clouds'll Roll Away)

(George Gershwin—Ira Gershwin—Gus Kahn)

Acker Bilk & Ken Colyer 1119
Neville Dickie 1176
Louis Mazetier & François Rilhac 1218
Louis Mazetier & Neville Dickie 1289

Confirmed by 7/10/29 copyright reg., w. GK-IG/m. GG. From *Show Girl*.

Load of Coal (Jelly Roll Morton)

Keith Nichols Red Hot Syncopators 1135
Pam Pameijer's New Jazz Wizards 1335

Rec. RHP, 6/2/30, Victor 23429, Biltmore 1060. [Rust has "(Load of Cole)" after this entry.]

Copyright is

Load of coal; melody J. R. Morton. © 1 c. July 10, 1934; E unp. 90480; Southern music pub. co., inc., New York.

Victor Project confirms it (source = disc label). Lomax listing does not show that he ever copyrighted it. Biltmore listing in Online 78 discography, like Rust, gives title as "Load of Coal (Load of Cole)." What could that be about? But LC SONIC has the disc, shows title as simply Load of Coal. Online 78 probably got it from Rust.

Haesler notes: "In early interviews with drummer Cozy Cole (this was his first recording session) someone suggested that the tune may have been dedicated to him. And the myth stuck. The Victor Project does not mention the alternative spelling. It must have been a rare record, as I could not find its label."

Years later (5/20) Haesler returned the subject. Cites a Popsike listing: "One of the scarcest Jelly Roll Morton Victor 23000s (3 #'s from the end of the series) - only 1211 copies sold."

The Haesler checked Laurie Wright's Mister Jelly Lord discography, which says that its matrix #62183 "was originally entered as 'Load Of Cole' on the recording sheet, and the tests are so inscribed. Subsequently, the final two letters of 'Cole' have been partially erased and a handwritten 'al' replaces them."

Lock and Key (James P. Johnson—Henry Creamer)

Hot Dogs/Victoria Varekamp 1033
Rec, Bessie 4/1/27, Columbia 14232-D.
Confirmed by 4/4/27 copyright reg., w. HC/m.
JPJ. And by Columbia label.

Log Cabin Blues (Tom Delaney)

Peruna Jazzmen 1003
Swedish Jazz Kings 1122
Evergreen Classic JB 1202
Le Petit Jazzband de Mr Morel 1362

Rec. Trixie Smith, 3/23, Black Swan 14142,
Paramount 12167. CW wb 5, 4/18/28, OKeh
8572, 16310 et al. Black Swan and OKeh
labels confirm, including first name on BS.

Confirmed by 2/1/23 copyright reg. Note that
there was also a tune of this title by George
Hamilton Green and Spencer Williams, pub.
Irving Mills, 1924.

Lolly Pops (Harry Reser)

Paramount Theatre Orchestra 1089
Howard Alden with Dick Hyman 1200

<2-- 1089 had Lolly Pops; 1200 had Lollipops.
Robinson: original sheet music was Lolly
Pops; was later published in England as
Lollipops. Erdos: Ironic that Stomp Off did
English band as Lolly Pops and U.S. as
Lollipops.--2>

Rec. Reser 10/19/26, Victor 20439. Victor
Project confirms Reser (source=disc label).
Couldn't find copyright 1926-27. BUT 1/14 in
LC card files found card that said 12/31/24,
8/22/35, E pub. 50296, registered by Reser.
So looked in 1935 book and found
Lolly pops; ten. banjo solo, with pf. acc. ©
Dec. 31, 1924; E pub. 50296; Harry F. Reser,
New York.

But it was NOT in the 1924 or 1925 book!

Turned out to be in 1923 book, dated Nov. 5.
Go figure.

**London Blues [London (Cafe)
Blues] [Shoe Shiner's Drag]**

(Jelly Roll Morton)
Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
Pam Pameijer Trio 1172
Down Home JB 1199
Peruna Jazzmen 1204
Pam Pameijer's New Jazz Wizards 1318
Independence Hall JB 1384
Southern Stompers 1413

<2--Baker: Lomax says "London Blues
(Shoeshiner's Drag)." S&P say London Blues.
Blue cat has London (Cafe) Blues). Robinson:
Dapogny shows "London Blues, aka London
Café Blues and Shoe Shiner's Drag." Rouse:
"Shoeshiner's Drag" is the same as "London
Blues." Rhodes: "Jelly, and Fats and others,
enjoyed selling the same song to different
publishers, using different titles. "London Cafe
Blues" = "Shoeshiner's Drag." Baker: See
Saunders notes: London Blues, also known as

London Cafe Blues and Shoe Shiner's Drag. --2>

In editions 3-5, we had "London Café Blues"
as the second alternative title.

2013 review: Rust says rec.

JRM's JB as London Blues, 10/30/23, OKeh
8105, Biltmore 1058. OKeh confirmed.

NORK w/JRM on pno as London Blues,
7/18/23, Gennett 5521 et al. Gennett
confirmed.

King Oliver JB as London (Cafe) Blues,
10/16/23, Columbia 14003-D. Columbia
confirmed.

Pno solo as London Blues, 6/24, Rialto
(unnumbered), Session 3. Rialto confirmed.

RHP as Shoe Shiner's Drag, 6/11/28, Victor
21658, Bluebird B-5707 et al. Victor
confirmed, with apostrophe.

Lu Watters YBJB as London Blues, 3/29/42,
Jazz Man 13. Label confirmed.

Lomax says London Blues=Shoeshiner's
Drag. London Blues copyrighted 9/26/23:
London blues; by Ferd (Jelly Roll) Morton, of
U.S.; pf. © 1 c. Sept. 26, 1923; E 569713;
Melrose bros. music co., Chicago.

"Shoe Shiners Drag" copyrighted 8/15/28
(note no apostrophe in copyright):
Shoe shiners drag; by Ferd, Jelly Roll,
Morton; pf. © Aug. 15, 1928; 2 c. Aug. 18; E
699059; Melrose bros. music co., inc.,
Chicago.

The London Cafe Blues title pops up all over
the place, but the only recording that has Cafe
in the title is the Oliver one on Columbia, in
which the label says "London (Cafe) Blues,"
i.e., Cafe in parens and no accent, so we must
switch to that.

London Suite (Fats Waller)
Keith Nichols 1159
See notes at Bond Street.

Lonely Eyes (Harry Akst-Benny Davis)
Jimmy Noone Jr/Davies Rhythmic 5 1121

Rec. Calif. Ramblers, 2/24/27, Edison 51960.
Joe Candulo, 12/9/26, Gennett 6009,
Champion 15192. Cliff Edwards, 12/26, PA
25203, Perfect 11637. University Six, 11/1/26,
Harmony 296-H. Varsity 8, 12/16/26, Cameo
1077, Lincoln 2598.

Confirmed by 11/9/26 copyright reg., w/m
both.

Lonely Melody (Hal Dyson-Benny
Meroff-Sam Coslow)
San Francisco Starlight Orchestra 1271

Rec. Paul Whiteman, 1/4/28, Victor 21214,
25366 et al.

Oops, no Meroff in copyright:
Lonely melody; fox trot, words by Sam
Coslow, melody by Hal Dyson. © 1 c. July

20, 1927; E 072231; Spier & Coslow, inc.,
New York.

But later we find

Lonely melody; adapted from a melody by
Grünfeld, words by Sam Coslow and Benny
Meroff, music by Hal Dyson; pf. acc., with
ukulele arr. by Prince Mea-meawelakahau.
© Sept. 3, 1927; 2 c. Sept. 9; E 674274;
Spier & Coslow, inc., New York.

Well, looks like Meroff got his hand in before
Whiteman got to it, and the band is playing
the Whiteman arrangement. And sure
enough, the Whiteman Victor label has all
three.

Lonesome (see **Si tu vois ma mère**)

Lonesome and Sorry (Benny Davis-
Con Conrad) 1388
Bo Grumpus
ASM, 1926, Henry Waterson.

Lonesome Blues (traditional)
Bo Grumpus 1388

1388 credited Will Gilmer. This must come
from the record by the Leake County Revelers
(12/10/29, Columbia 15520-D) for whom Will
Gilmer was fiddle player and leader! Others in
band were R. O. Mosley, Jim Wolverton,
Dallas Jones.

Also rec. by Floyd Shreve, 1/18/35, Bluebird
B-5960. And Tune Wranglers, 2/28/36,
Bluebird B-6513.

Leake County Revelers label has no composer
credits, nor does the Tune Wranglers
Bluebird.

No copyright, no Gillmer at all in 1928-31
books, no record labels found, no other
evidence for Gillmer, but did find reference to
an article in the Old-Time Herald that implies,
in its title and abstract (all I could see) that it
was written by Revelers guitarist Dallas Jones.
Have queried Ventresco and Dick Spotts-
wood. (If Spottswood comes through, must
hit him with some of the other Bo Grumpus
mysteries.

8/16/13: never heard from Ventresco or
Spottswood. At great effort, got the article
from Old-Time Herald and found that it didn't
address the issue of authorship. Sent queries
to the authors, but we may be at the end of
our ropes on this one. BUT it occurs to me
that a reasonable alternative would be to
attribute the tune to Leake County Revelers
rather than Gillmer if we think this is the
original recording of it but don't have any
reason to attribute it to Gillmer. Early jazz
bands did that, and it might be a reasonable
cop-out for other tunes we've attributed to
"unknown" in this book.

But the author of that piece in the Old-Time
Herald takes a different tack:

The short answer is that I don't know who composed "Lonesome Blues". I think with fiddle tunes the convention would be to assume that they were already in the Public Domain when recorded, except in the very rare instances where a composer is known for certain for a particular tune. If you feel like you have to attribute it to someone/something, giving the tune to the Revelers en masse makes the most sense to me, though I think assigning attribution this long after the recording date and with no hard evidence to back up the attribution is of dubious validity. --John Miller

Sounds like "unknown" or "traditional" or Leake County Revelers to me.

Lonesome Blues (Lil Hardin)
 Tomas Örnberg's Blue Five 1043
 Pam Pameijer's Classic Jazz Aces 1194
 Bob Helm's JB 1310

Dabney's Band, 9/19, Aeolian Vocalion 12211 (RHJA says this is the Perry Bradford tune).
 Ida Cox, 8/25, Paramount 12307. (Online 78 says by Cox)
 Hot Five, 6/23/26, OKeh 8396, 41581;
 Columbia DB-3340 and many more. RHJA says Hardin for OKehs. AND 41581 label is definitely Hardin.
 Bechet Blue Note Quartet, 3/27/40, Blue Note 13.

There's also a Lonesome Blues by Perry Bradford (see Dabney's band above). And yet another by Ida Cox, 12925, E621433, with lyrics.

BUT 7/19/26 copyright reg. also confirms Hardin. And John Gill says his copy of the 7/19/26 copyright deposit also confirms Lil.

Lonesome Mama [Blues] (Anna Welker Brown-E. Nickel-Billie Brown)
 Frisco Syncopators 1245

<4-- Shapiro & Pollack say Lonesome Mama, music Billie Brown, lyrics A. W. Brown, 1922. Lissauer says Lonesome Mama Blues, music Billie Brown, lyrics A. W. Brown. So where'd we get E. Nickel?

Erdos remembers that we did research on 3rd edition that came up with first names for for others and initial for Nickel (CD had only last names). But neither of us remembers our source. Can someone enlighten us?

Erdos says don't know, but keep unless someone knows for sure
 --4-->

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Titled "Lonesome Mama Blues."
 1921 unpub. w. Anna Welker Brown (pseud. of E. Nichel), m. Billy Brown.

1922 pub: w. Anna Welker Brown & E. Nickel, m. Billie Brown [inconsistent spellings of Nichel and Billie not typos].

8/25: Montgomery sends 1922 sheet music (Riley had sent copyright page previously, which he got from LC). Later found in ASM, too, 1922, C. Nickel.

Cover shows

Lonesome Mama

(Blues)

Copyright page is

Lonesome Mama

Blues

Cover & copyright agree on m. Billie Brown, w. Anna Welker Brown & E. Nickel. And E. Nickel of Kansas City is the copyright owner shown on sheet, "copyright transferred to J. W. Jenkins Sons' Music Co., Kansas City, Mo."

Seems to me we go with 1922 published version, ignore unpublished entry. Also, "Blues" clearly falls in category of genre-marker, like a simple "Rag" or "March" after title, thus we should ignore it. But if you do think the song is also known as "Lonesome Mama Blues," then we can very well leave it as we have it.

7/14 research by Bill IHaesler: Found two other sheet music issues, both as above; found no fewer than six record labels: Virginians (Victor 18895) was just Lonesome Mama; Mamie Smith (OKeh 4630), Orig. Memphis Five (Broadway 11129), Johnny Dunn (Columbia A-3674), Eddie Davis (Grey Gull 1120), & Fred Van Epps (Edison 51089-R) were all "Lonesome Mama Blues"; and California Ramblers (Vocalion 14436) was "Lonesome Mamma Blues."

So we definitely must include "Blues" as alternative title (actually *primary* title based on record labels, but sheet music must win out).

Lonesome Road, The (Nat Shilkret-Gene Austin)
 Marty Grosz's Orphan Newsboys 1225
 Confirmed by 1/24/28 copyright reg., w. GA/m. NS.

Long, Deep and Wide (Fats Waller)
 Black Bottom Stompers (Switz.) 1130
 Keith Nichols Cotton Club Orchestra 1210
 Black Eagle JB 1224
 Les Rois du Fox-Trot 1434

Confirmed by 2/10/27 copyright reg. No composer credit on orig. Cl. Williams QRS label.

Long Lost Mama (Harry Woods)
 Le Petit Jazzband de Mr Morel 1344

1344 had Harry M. Woods, but ASM, 1923, M. Witmark, has no middle initial, and he's just Harry Eoods everywhere else.

Longshoreman's Blues (unknown)
 Back Bay Ramblers 1262
 CD original had unknown, and that's the way it was listed in the 3rd edition, but for some reason we changed it to Clarence Williams for the 4th edition. Alas, I didn't document why, which means almost for sure that I got a note from Erdos saying to do so.

Rec. CW aho, 11/28, QRS R-7040, Paramount 14024, Jazz Collector L-69 (UK).

Well, not in copyright books 1920-31. And the Jazz Collector label has no composer credit. LC SONIC reports no composer credit on Paramount label. Doubt QRS had a credit, as others in same number range did not, nor did the flip side of this one ("I'm Through"). So how do we know CW wrote it?

Band took it from the CW recording on QRS, so they (or Erdos) just presumed CW wrote it. But the very fact that he didn't copyright it makes me suspicious, since he was a publisher and VERY well acquainted with the copyright procedure--each of the years 1927-30 had many other of his tunes listed.

Farmed this out to Bill Haesler for help; as usual, he did a lot of good work:

Tom Lord's Clarence Williams 'bible' confirms that there is no composer credit on the QRS label of R-7040-B for "Longshoreman's Blues".

Therefore, it is not on the 1940s-50s reissue 78s - John Steiner's Paramount 14024 or the English Jazz Collector JC L69. Nor on the Riverside, London, LP reissues or Frog DGF48 CD.

A check of the Lord book also reveals that none of the August 1928 - January 1929 Clarence Williams QRS record session labels have composer credits. And he appears to have checked them all.

In fact, without checking, it would seem that QRS did not bother with composer credits at all.

The QRS sessions were recorded in the Gennett studios in New York. And, with the exception of several Gennett masters, the material on the QRS label was recorded exclusively for QRS.

Some items were later reissued on the (original) Paramount, Broadway and related labels without composer credits. However, the meticulous Tom Lord did provide copyright details for many in the Clarence Williams' QRS series.

Unfortunately some go back earlier than your 1927-29 search. For instance, the copyright for "Wildflower Rag" has three dates: 1916, 1922 and June 1929. The A side of QRS R-7040 ("I'm Through") goes back to November, 7 1924.

Although, if Tom didn't find the composer for "Longshoreman's Blues" I suspect that it is probably not in 'The Books' or on a card at the LoC.

This one looks like a case of (unknown).

Haesler also came up with all three of the labels listed in Rust:

1. Original QRS R-7040 called it Longshoreman's Blues, the way we have it.
2. Reissue on Paramount 14024, from 1940s-'50s, says Longshoreman Blues.
3. Reissue on British Jazz Collector, also '40s-'50s, says Longshoremans Blues.

Which means we had it right to begin with and then started getting clever. Well, it's back to unknown unless somebody can come up with some mighty obscure evidence to the contrary.

7/14 got this intriguing note from Bill Haesler:

Yesterday . . . my longtime dear mate, the Australian jazz discographer Jack Mitchell, mentioned your Title Index email to the DJML and mentioned that he recalls a reference to "Longshoreman's Blues" in (he thought) Laurie Wright's Storyville magazine. And, that it was pun on pianist Fred Longshaw's name.

I have the separate Index to the Storyville mags compiled by Bernhard Behncke, checked out the Longshaw references and found this in the regular 'Can't We Talk It Over' column in issue 159 (September 1994). In that letter,

Eric Woodward of Warley, West Midlands, UK, tells of discussing Longshoreman's Blues with his friend Jim January. January said the tune was by Longshaw, Woodward was sure it was by Williams. They checked the same sources I did above and learned that there was NO evidence as to who wrote it. So "Jim wrote to the Performing Rights Society (Brit version of ASCAP --DB). They replied that 'Longshoreman's Blues' was an alternative title for 'Longshaw's Stomp' and that the composer was Fred W. Longshaw. So was Clarence playing with words as he did on 'Pane in the Glass'? This might be an amusing and possibly fruitful avenue for research."

Haesler adds, "The tune is mentioned in Tom Lord's 'Clarence Williams' book, but was never recorded under that title."

That copyright is

Longshaw's stomp; by Fred Longshaw. © 1 c. Feb. 23, 1926; E 633561; Clarence Williams music pub. co., inc., New York.

Alas, we're not going to be able to confirm this; I requested the lead sheet from LC PARR, but they cannot find it.

Look at 'em Doing It! (A Little Bit

of Jazz) (Larry Shields)

Dan Levinson's Roof Garden JB 1380

We had simply **Look at 'em Doing It**, which is all that's on cover, but ASM shows a banger and a subtitle on the copyright page. 1918, Leo Feist.

Look Who's Here (Burton Lane--

Harold Adamson)

Alex Hassan 1322

Well, the sheet music cover has an exclamation point. And Hassan's data base has one-- and he usually takes his info from copyright pages. And some online collection indexes have it. I think it must be there. Not on copyright registration, but they rarely are.

Queried Hassan 7/21/13: says cover has !, but not copyright page.

(Lookie, Lookie, Lookie) Here

Comes Cookie (Mack Gordon)

Jean-François Bonnel & Friends 1131

Keith Nichols Cotton Club Gang 1242

Hmmm. IN Harmony index shows "Here Comes Cookie" as an "alternative title, i.e., subtitle. But MTSU doesn't. Levy collection reverses it: (Lookie, Lookie, Lookie) Here Comes Cookie." And the copyright is "Lookie lookie lookie, here comes cookie."

Bought the sheet music at MTSU: Cover is

Lookie, Lookie, Lookie,
HERE COMES COOKIE

Copyright page is

Lookie, Lookie, Lookie
HERE COMES COOKIE

So I make it (Lookie, Lookie, Lookie) Here Comes Cookie, but we'll leave it alphabetized under L.

Labels for Cleo Brown (Decca 409), Jimmie Noone (Vocalion 2908) and Ted Fio Rito (Brunswick 7380) all treat the three Lookies as pretitle; only German Telefunken A-2000 treats whole thing as single title. The copyright is Lookie lookie lookie, here comes Cookie ; from Love in bloom, w and m Mack Gordon ; with guit. arr. © Feb. 13, 1935; E pub. 46518; Paramount productions music corp., Jersey City.

Lookin' Good but Feelin' Bad

(Fats Waller--Lester Santly)

Grosz-Ingham Paswonky Serenads 1214

Le Petit Jazzband de Mr Morel 1343

Les Red Hot Reedwarmers 1425

<Lookin'/Feelin' on 1st two; Looking-Feeling on 1425. Shows up both ways all over the place, so must look for sheet music; failing that LC cy card.

Aha: Sonny McG (3/25/12) found orig disc (Victor VE series V-38086, rec. 9/30/29) on

sale on eBay with good label scan, which says Lookin' Good but Feelin' Bad, by Santly/Waller. 9/30/29 copyright reg. confirms w. Lester A. Santly, m. Thomas Waller. Couldn't find the Victor label, but found Victor Project file for it, which says Santly-Waller (source = disc label), so "Santly" must have been a typo by Sonny or me.

NO: Bill found the Victor label, and it's indeed Santly!

(Looking at the World thru) Rose

Colored Glasses (Tommy Malie--

Jimmy Steiger)

San Francisco Starlight Orchestra 1334

<Bob, you had "thru," which didn't look idiomatic for the time, so I checked up. Both Lissauer and Kinkle show it as **Looking at the World through Rose Colored Glasses**. No indication of supratitle, but we've seen that before. Clear that we alphabetize it under 'L' though.

S&P **Looking at the World Thru Rose Colored Glasses**, w/m Tommy Malie-Jimmy Steiger, 1926.

Song is from *A Night in Paris*, 1926.

Tenn State database has **Looking at the World thru Rose Colored Glasses**.

I suspect another discrepancy between cover and copyright page.

Jesús! 8/23/00 got the sheet from Tennessee. Cover has

Looking at the World
THRU ROSE COLORED GLASSES

Copyright page has

Looking at the World Thru
Rose Colored Glasses

So the command decision is **(Looking at the World Thru) Rose Colored Glasses**.

But 7/14 Bill H. presents some other evidence for consideration:

The copyright:

Looking at the world thru rose colored glasses; words and music by Tommie Malie and Jimmy Steiger, arr. by Rube Bennett; pf. and ukulele acc. © Aug. 6, 1926; 2 c. Aug. 16; E 645445; Milton Weil music co., Chicago.

Sheet Music Covers:

He found three, the Weil cover that I have and another from Weil, both as described above Looking...(Thru...) on cover. Cover by Albert & Son from England plays entire title as one long one. [But of course, I have the all important copyright page of one of the Weils., which clearly plays first five words as pretitle.]

Record Labels:

Paul Ash (Columbia 694-D), Waring's Pennsylvanians (Victor 20076), Dixie Players

(Champion 15134) and Vagabonds (Silverstone 3833) all show it as one long solid title. New Dixie Demons (Decca 5362) is the only one that treats first five words like pretitle, as on the music copyright page.

It's sure tempting to go with it as one long title, and I could do it without serious misgivings, but I'm going to stay true to "copyright page rules all" and keep it the way we have it. The music covers don't sway me (we know that cover artists took whatever liberties with titles on covers that seemed attractive to them); the record labels are more persuasive--but there's still that copyright page.

Looking for a Boy (Ira Gershwin–George Gershwin)
Frederick Hodges 1333
Confirmed by 12/9/25 copyright reg. From *Tip-toes*.

Loose Elbows (Billy Mayerl)
Tony Caramia 1313
Confirmed by 3/9/26 copyright reg.

Loose Feet (A Caper Cuttin' Cadence) (Spencer Williams)
Neville Dickie 1423
Ya gotta love this: Subtitle on cover (ASM) is "The Dance of Blue Goose Pete"; the subtitle on the copyright page is "A Caper Cuttin' Cadence." 1922, Leo Feist. There was no subtitle on the original 11/29/22 copyright reg. or on any of the four labels that Bill H. found. An evidently later issue with different cover art moved had (A Caper Cuttin' Cadence) as subtitle.

Loose Like a Goose (Bennie Moten–Buster Moten)
Keith Nichols & the Blue Devils 1387
Rec. Moten 7/18/29, Victor V-38123.

Confirmed by 4/9/30 copyright reg., melody by both.

Lord, Let Me in the Lifeboat (traditional)
Ted Shafer's Jelly Roll JB 1278
<Evidently Bunk & Bechet recorded it under this title in 1945, no composer credit. 12/14/00 Baker-Erdos telcon: Ted Shafer based his version on the Bunk Johnson version, reissued on Mosaic as **Lord, Let Me in the Lifeboat**. 2013 review shows no evidence that it ever was a spiritual/gospel song.

Lorenzo's Blues (Omer Simeon–Pops Foster)
Trevor Richards New Orleans Trio 1222
CD credited just Simeon. This appears to be another side made by Simeon with James P. Johnson & Pops Foster for the Disc label in 1945 as The Carnival

Three. And aha, found the label: Disc New York D205, rec. 2/22/45, credit Simeon-Foster.

Los Aeroplanos (Hector Gomez?)
Bo Grampus 1388

Los Tres Tiedres (Hector Gomez?)
Bo Grampus 1388

1926 for both is what we got from band. I don't like this one. Can't find a Spanish translation for *tiedres* or *tiedra*. Did find ref to a Spanish composer of that name, which uses accent marks: Héctor Gómez. Several refs to that name as musician, a percussionist, a pianist, and a guitarist, but they're all contemporary, as is the composer. Alas, it's such a common Spanish name.

7/21/13 queried Ventresco and Bruce Vermazen.

Vermazen:

I'm afraid I haven't heard of Hector Gomez or Héctor Gómez. I just looked at the *Nuevo Diccionario de la Lengua Española*, from the Franco era, and there's no such word as "tiedre." I looked through the "te" and "ti" entries, and the only word that looked like a likely original was "títère," which means "puppet." "Los tres titeres" or "The Three Puppets" sounds like a song title, no? Is there a kind of puppetish thing going on in the song? In later follow-up to this idea, Bruce reported,

In an idle moment here in Barcelona, I searched Google.es for the latter title and, though I didn't come up with a piece of music, I came up with a new lead. It seems that the Three Stooges were identified in at least one of their movies (Snow White and the Three Stooges), in its Spanish version, as Los Tres Titeres. Well, it's a clue.

In LC copyright files 1/14, found Aeroplanos (Los); letra y música de Ernesto Cortazar, of Mexico, domiciled at New York; pf. © 1 c. Dec. 2, 1929; E unip. 13906; Lorenzo Barcelata, Mexico City, Mexico.

But the title is so generic that this could well be a different tune.

Vermazen took a trip to the oldest music store in Barcelona, but they had never heard of Hector Gomez. He wonders if the source could be Cuban, since Cuban music was coming into the U.S. at that time.

5/21/14 command decision: leaving Gomez for now, but questionable.

Losantville Blues (Frank Powers)
Waldo's Gutbucket Syncopators 1001

Powers was in the band. Losantville is a northern suburb of Cincinnati, where Powers lived.

Lost (Phil Ohman–Johnny Mercer–

Macy O. Teetor)
Jean-François Bonnel & Friends 1131
Swedish–American Hot Jazz Collab. 1136
Paramount JB of Boston 1205

We had "Lost (A Wonderful Girl)," but there's no subtitle either on the cover or the copyright page, and the words "wonderful girl" don't appear anywhere in the lyrics. 1936, Robbins Music.

Aha, found the answer online: There was indeed a "Lost (A Wonderful Girl)," but it was written in 1922 by Benny Davis & James Hanley.

Lots o' Mama (Esther Weber–Billy Meyers–Elmer Schoebel)
Les Rois du Fox-Trot 1429

ASM & HSM, 1924, Jack Mills: Words & Music by Esther Weber, Billy Meyers & Elmer Schoebel (we just had Schoebel). But the 3/5/24 copyright reg. shows w EW & ES, m BM, EW & ES, but all three labels that Bill found credit only Schoebel, which is probably why that's all we had.

Lotta Sax Appeal (John Williams)
Back Bay Ramblers 1262
On CD John A. Williams.
Rec. Andy Kirk, 3/2/36, Decca 1046, 3883.
John Williams Synco Jazzers, 11/9/29, Vocalion 1453.

6/5/30 copyright reg. is just John Williams, which is how Rust knows him, as do all the other refs I could find. We must lose the middle initial.

Lotus Blossom (see **Sweet Lotus Blossom**)
Lotusland (Ian Whitcomb)
Ian Whitcomb 1049
Louise (Richard A. Whiting–Leo Robin)
Ingham–Grosz Hot Cosmopolites 1323
Confirmed 3/22/29 copyright reg., w. LR, m. RAW. Sung by Maurice Chevalier in film *Innocents of Paris*.

Louisiana (J. C. Johnson–Bob Schafer–Andy Razaf)
New Yankee Rhythm Kings 1050
Banu Gibson NO Hot Jazz Orch 1073
Mike Daniels' Delta Jazzmen 1203
Prague Jazzphonics 1236
Tom Pletcher & the Classic Jazzband 1353
ASM, 1928, Al Piantadosi; w. Razaf-Schafer/m. Johnson.

Louisiana (L'Albert*)
George Foley 1187
<L'Albert confirmed by Nan Bostick, who sent xerox of SM cover. Some sources evidently have L. Albert.

Louisiana (Theodore H. Northrup)
Glenn Jenks & Dan Grinstead 1292

Confirmed by 1897 sheet music reproduced in Dover's *Ragtime Rarities*, also by copyright reg.

Louisiana Bo Bo (Ted Nixon)
Keith Nichols Dreamland Syncoptrs 1150
Les Rois du Fox-Trot 1434

<3--1150 had T. Nixon

Frank Dutton of Malvern Link, England:
Is it Teddy Nixon?

Steve Abrams: Ted Nixon (I've never seen
Teddy).
--3>

<4--this looked odd on this time through.
Checked Rust; he's Teddy there, and in
Delauney.--4>

2013 review: Rec. GA Cotton Pickers, 1/22/30,
Harmony 1127-H. B. A. Rolfe, 2/29/28, Edison
52244. Lew Weiner, 7/28/28, Gennett 6540.

Confirmed by 2/25/28 copyright reg. as Ted
Nixon. I had early found him on a 1925
copyright reg. as Ted Nixon on two different
tunes. Mark Tucker in Ellington bio calls him
"Ted (or Teddy)." Google search on both
names finds him both ways, perhaps a few
more Teddies than Teds.

I think I'm going to let the actual copyright
registrations outvote Rust and Delauney.

Louisiana Cabaret (Buck Evans)
Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow.
Turns out that all 19 tracks on 1305 were
written by Evans, who played piano on the
session.

Louisiana Fairy Tale (J. Fred Coats--
Mitchell Parish--Haven Gillespie)
Paramount JB of Boston 1247
Black Eagle JB 1346

Rec. Waller 3/6/35, Victor 24894, HMV HE-
3083. Taft Jordon, 2/22/35, Banner 33398,
Metrotone M-13365 et al.

Confirmed by 4/5/35 copyright reg., w/m all
three.

Louis-i-an-ia (Joe Darensbourg)
Black Eagle JB 1356

All my recordings agree on Darensbourg;
most spell it Louisian-i-a, although a few spell
it Louisian-i-ay, but this appears to have come
after Rust finished, so I'll be hard pressed to
find confirmation.

George Buck's notes to *Salty Dogs in New
Orleans* (as Louisian-i-a) CD say,
"written in 1950 by Baton Rouge-born
clarinetist Joe Darensbourg while driving
home from an out-of-town gig with the Kid
Ory band. It was first recorded by Pete
Daily shortly thereafter with the composer on

clarinet and it became a New Orleans
standard.

Looks like that record was Capitol 1370, rec.
12/20/50, with Johnson Rag on flip side.

Well, the copyright has no hyphens and no
extra 'i' at the end:

LOUISIANA; w, m & (c) Joseph
Darensbourg 27Oct50 EU220282.

45 collector's online index says F-1370 45 was
Louis-i-an-ia. This confirmed by another
source selling that 45. Another source with
the 78 for sale also says Louis-i-an-ia. And yet
another place selling the 78 agrees.

EUREKA: I found the original Capitol 1370
label, and indeed, the title there is
LOUIS-I-AN-IA..

As for George Lewis, he recorded it twice in
1953, the first as the bizarre Lou-easy-an-i-a-i,
the second as the version we had, Louisian-i-
a, which *does* most accurately mimic the
pronunciation of the word in the lyrics, and
must be the version that most later bands have
followed.

But I don't see how we can *not* go with the
original Pete Dailey-Joe Darensbourg record.

Louisville Blues (Bob Ricketts--
Mike Jackson)
Le Petit Jazzband de Mr Morel 1344
Les Rois du Fox-Trot 1429
ASM, 1922, Triangle.

Louisville Lady (Billy Hill--
Peter De Rose)
Charleston Chasers 1376

Rec. Joe Haymes, 6/21/33, Banner 32816,
Oriole 2731 et al. Confirmed 5/27/33
copyright reg., w. BH/m. PDR. Bill also found
Anson Weeks label on Brunswick and image
of sheet cover that both confirm composers.

Lounging Around (Alfredo Gattari)
Tony Caramia 1328
Pub. by Musikhaus Huni, Zurich, 1928, says
Caramia in notes. I'll never confirm it. But I'll
be darned: copyright reg. 4/1/28 confirms.

Lounging at the Waldorf (Fats Waller)
Paris Washboard 1261
Rec. Fats 6/8/36, Victor 25430. Confirmed by
9/2/36 copyright reg.

Lovable (Ralph Holmes--Seymour
Simons--Richard A. Whiting)
Keith Nichols Cotton Club Orchestra 1234
CD had just Simons & Whiting.

2013 review: went around and around over
this (Holme? Holmes? first name Taylor or
Ralph?)

Finally able to find the copyright reg.:

Lovable; words and melody by Ralph
Holmes, Seymour Simons, and Richard A.
Whiting. © 1 c. Feb. 15, 1928; E 683318;
Leo Feist inc., New York.

But beware that much better known and in
more collections is the "Lovable" written in
1932 by Harry Woods (music) & Gus Kahn
(lyrics).

Lovable and Sweet (Oscar Levant--
Sidney Clare)
Roaring Seven JB 1019
Barbara Rosene 1368

Confirmed by 7/24/29 copyright reg., w. SC/m.
OL, from *Street Girl*.

Love Ain't Nothin' but the Blues
(Louis Alter--Joe Goodwin)
Back Bay Ramblers 1355

ASM, 1929, M-G.-M; w. Goodwin/m. Alter.
First 1/15/29 copyright reg. was *Nothing*, but
9/9/29 rereg. was *Nothin'*, as was OKeh label
by Frankie Trumbauer.

Love and Learn (Ray Landsberg--
Mark Krunosky)
San Francisco Starlight Orchestra 1334
Landsberg is violinist and vocalist on the
number.

Love for Sale (Cole Porter)
Paris Washboard 1326
Confirmed by S&P, 1930, from *The New
Yorkers*, and 11/24/30 copyright reg.

**Love Is Good for Anything That Ails
You** (Cliff Friend--Matty Malneck)
Henry's Bootblacks 1149

<2--LP had Friend-Malneck. Kinkle said
Handman-Hirsch--2>

2013 review: Based on the Kinkle entry I found
back in 1989-90, I changed this from right to
wrong.

Rec. Casa Loma Orch, 3/5/37, Decca 1180,
Brunswick 02432 (Decca label confirms
Friend-Malneck). Johnny Hamp aho, 2/16/37,
Bluebird B-6848 et al. Artie Shaw, 2/15/37,
Brunswick 7841, 5098; Vocalion 548
(Brunswick label confirms Friend-Malneck).

Copyright reg. is
Love is good for anything that ails you; w
and melody Cliff Friend and Matt Malneck.
© 1 c. Dec. 23, 1936; E unpr. 136951; Santly
bros.-Joy, inc., New York.

Kinkle definitely does credit it to Handman-
Hirsch, and Ellingtonia.com web site says
Duke recorded it and has that same credit, as
does ellingtonweb.ca. VERY strange...found
several references to this title attributed to
Handman-Hirsch and recorded by Duke in
1937 film *The Hit Parade*. IMDB entry shows

us that Duke did perform this tune in that movie, but the composer credit there too is Friend-Malneck. Somewhere, somehow, Handman-Hirsch got incorrectly associated in conjunction with that Ellington performance in that film. It got into Kinkle, and I unknowingly got it from there.

Love Is Just Around the Corner

(Leo Robin-Lewis E. Gensler)

Don Ewell 1077

<3--Bob: Got Gensler's middle initial from repro of sheet music.--3>

Love Is the Sweetest Thing

(Ray Noble)

Barbara Rosene & Her New Yorkers 1393

Rec. Ziggy Elman, 11/27/39, Bluebird B-10741. Confirmed by 8/23/33 copyright reg., from *Say It with Music*.

Love Me or Leave Me (Walter

Donaldson-Gus Kahn)

Ingham-Grosz Hot Cosmopolites 1237

Paris Washboard 1280

Barbara Rosene & Her New Yorkers 1422

Confirmed by 11/30/28 copyright, w. GK/m. WD, from musical *Whoopee*. And 1/14 by sheet music pub. Bregmann, Vocco & Conn, 1928.

But note same title registered same year for song from *Lucky Girl* by Douglas Furber, W. P. Weston, Bert Lee (w.) & Philip Charig (m.).

Love Me To-night (Victor Young-

Bing Crosby-Ned Washington)

Ray Skjelbred 1124

James Dapogny's Chicagoans 1263

Barbara Rosene & Her New Yorkers 1422

Oops, this a bit of a problem. S&P confirms Young-Crosby-Washington, 1932, introduced by Bing Crosby, but it's not in copyright books 1929-34. But 1932 book has same title by other well-known writers, such as Rodgers & Hart and Allie Wrubel.

Rust has rec. Mildred Bailey, 8/18/32, Victor 24117, Bluebird B-6945. Annette Hanshaw, 8/18/32, Banner 32541 et al. Art Jarrett, 6/7/32, Columbia 2691-D (label confirms Young-Washington-Crosby). Gene Kardos, 8/30/32, Metrotone M-12479, Conqueror 8020, Perfect 15672 et al. Chronological Crosby says rec. by him 5/26/32, Brunswick 6351. Found Anson Weeks recording crediting Crosby-Washington-Young).

This is nuts too: LC SONIC doesn't have a single recording of it by Crosby or anybody else that credits it to our guys. I've got 11 recordings of it, 8 of which, included several well-documented reissues of Crosby, say it's by Crosby-Washington-Young.

Checked all the online collections, VERY few copies of this title, all of which are by other composers.

Wikipedia credits it to Crosby-Washington-Young in Crosby bio.

Aha: *The Melody Lingers On: Great*

Songwriters and Their Movie Musicals has a lengthy article on the 1932 "Love Me Tonight" by Rodgers & Hart for a movie musical of the same name in 1932 starring Nelson Eddy & Jeanette McDonald. It says,

The title song, the most operetta-ish of the score, never caught on at all, despite considerable promotion by Paramount. Neither did another another song of the same title with which it sometimes gets confused, composed by Victor Young with lyrics by Ned Washington and Bing Crosby, which came out in the spring of 1932 (just a few months before the release of *Love Me Tonight*).

OK, we know our credit is good, but how in the world did a song written by those worthies and recorded on a major label like Brunswick not get copyrighted?

Answer: It DID get copyrighted, but I must have missed it because of the hyphen:

Love me to-night; w Bing Crosby and Ned Washington, m Victor Young; with ukulele arr. E pub, 31273; © July 5, 1932; Lawrence music publishers, inc.

AND the hyphen must have been on the published sheet that way as well. Found it in several online collections, all indexed as Tonight. And aha, Hassan, who has the sheet, reports no hyphen on cover, but it is on title/copyright page.

Love Me with a Feeling

(Sidney Bechet)

Hot Antic JB 1058

Rent Party Revellers 1220

South Frisco JB 1240

Too late for Rust. Chrono Classics says rec. 6/8/49, Circle J1060, by Bechet with Bob Wilber & His JB; credits Bechet. Bruyninckx confirms this. Circle J 1060 appears to be one of three 78s (1059-61) in Circle S-27, a three-disc album.

Hmm...Not in copyright books 1949-50, and—according to Bruyninckx and Lord—never recorded by Bechet again. Makes me think this was something off the top of Bechet's head at and for that session with Wilber. And yet it had great influence: I have two reissues of the Bechet-Wilber session plus that tune on eight other albums.

Really no way to confirm this, although no reason to doubt it. No mention of it in Bechet's biography, other than listing it at that session. Couldn't find the Circle label, but LC

SONIC has the record, confirms Bechet as composer credit on it.

Aha, Haesler found the copyright:

Love me with a feeling; w & melody. © 1 c.

Nov. 24, 1944; E unp. 399065; Sidney

Joseph Bechet, New York.

Love Nest, The (Louis A. Hirsch-Otto Harbach)

Wally Fawkes & His Soho Shakers 1144

Louis Mazetier & François Rilhac 1218

Paris Washboard 1308

Black Eagle JB 1356

Confirmed by 4/9/20 copyright reg., w. OH/m. LAH, from *Mary*.

Love Remembers

(Willie "The Lion" Smith)

Tom Roberts 1392

ASM, 1935, Leo Feist. 5/10/35 copyright reg. agrees.

Love Songs of the Nile (Nacio

Herb Brown-Arthur Freed)

Black Eagle JB 1048

New Orleans Rascals 1074

Golden Eagle JB 1192

Red Rose Ragtime Band 1399

Confirmed by 3/6/33 copyright reg, w. AF/m. NHB.

Love Will Find a Way (Eubie Blake-Noble Sissle)

New Orleans Ragtime Orchestra 1213

Louis Mazetier & François Rilhac 1218

John Gill's Novelty Orchestra 1270

Dan Levinson's Roof Garden JB 1361

ASM, 1921, M. Witmark. 4/6/21 copyright reg. agrees.

Love (Your Spell Is Everywhere)

(Edmund Goulding-Elsie Janis)

Les Red Hot Reedwarmers 1425

CD Had (Your Magic Spell Is Everywhere).

Notes say from Jimmie Noone. There is "Love" by Noone, 11/19/29, Vocalion 1439--issue as by Jimmy's Blue Melody Boys, with "Love Me" on flip side. Bill couldn't find the Noone label, but comprehensive Noone Vocalion discography written by Laurie, based on info from Vocalion recording ledgers and serialized in *Storyville* magazine, confirms that Vocalion 1439 label was "Love (Your Spell Is Everywhere)" by Goulding-Janis.

But wait, the copyright is:

Love, your spell is everywhere; words by

Elsie Janis, music by E. Goulding. [Words

and melody only] © 1 c. Aug. 2, 1929; E

unp. 9469; Irving Berlin, inc., New York.

And sure enough, I keep finding as
a Love, Your Magic Spell Is Everywhere
b Love (Your Magic Spell Is Everywhere)
c Love, Your (Magic) Spell Is Everywhere

Got sheet from MTSU. Cover is

LOVE

YOUR SPELL IS EVERYWHERE

copyright is

LOVE

(Your Spell Is Everywhere)

First line of the refrain is "Love, your magic spell is everywhere," which obviously is where that title variation is coming from.

2014 review: I had this as the first item in the "Love" series, ignoring the subtitle. But in hindsight, and after seeing others alphabetized based on the words in the subtitle, I think I must move it down to where it would rest without the parentheses.

Love, You're Not the One for Me

(Benny Carter)

Jean-François Bonnel & Friends 1131

LP credited Carter-Mezzrow.

Rec. Carter 3/14/33, Columbia CB-636, DO-987; Prestige PR 7643 (LP). Mezzrow 11/6/33, Brunswick 6778, 01762, A-500370.

Copyright is

Love, you're not the one for me; w and melody. E unpub. 57237; © 1 c. June 6, 1932; Bennie Carter.

LC SONIC says Carter CB 636 credited Carter; Mezzrow Brunswick 6778 credited Carter-Mezzrow. Jazz Classics for Benny Carter credits him alone for CB 636. Found a German list that said Carter-Mezzrow for the Brunswick 6778.

Well, here we have it. Carter copyrighted it in June 1932, recorded it the next March, with his name alone. Eight months after that, Mezzrow recorded it and put both names on the label. I'd be tempted to reject Mezzrow's claim except for one thing: playing reeds and singing the vocal on that Mezzrow and his orchestra recording was . . . Benny Carter. One must presume that he acquiesced in giving Mezzrow co-credit.

But Mezzrow doesn't claim any credit for it. In his autobiography, *Really the Blues*, Mezzrow describes what happened after he negotiated that recording session with Jack Kapp:

Then I flew over to see Benny Carter. We only had a week to prepare our arrangements, so I sat down and wrote "Dissonance," and also dug up one Alex and I had done called "Swingin' with Mezz." Benny came up with two of his own, "Free Love" and "Love, You're Not the One for Me."

Loved One (see **I Like That**)

Loveless Love (see **Careless Love**)

ASM has it by W. C. Handy, pub. 1921 Pace & Handy. But we've established, I believe, that it's really same as Careless Love.

Lovely Oriental (Tom McDermott)

Tom McDermott 1024

Lover Man (Oh, Where Can You Be?)

(Jimmy Davis-Roger "Ram" Ramirez-Jimmy Sherman)
Ray Skjelbred 1124

<4-- Lissauer and Shapiro & Pollack both show question mark in subtitle. Let's go with it.--4>

2013 review: Surprisingly, couldn't find in copyright books. MTSU has sheet, confirms composers, renders title as "Lover man. | Oh, where can you be?" which is the equivalent of ours in their format. Wikipedia article on song agrees too.

Wait a minute! discography.com refers to Jimmy Houston "Lover Man" Davis, former governor of Louisiana. We know Gov. Davis here as "Jimmie" Davis. Same guy? Separate entry there calls him James Houston "Jimmie" Davis. But the extensive article on Gov. Jimmie at Wikipedia doesn't mention "Lover Man," so maybe not. Especially since the Wiki article on this tune refers to Jimmy Davis with no suggestion that he's Gov. Jimmie. And Lover Man was copyrighted by Ram Ramirez & Jimmy Davis, New York.

And definitely NO: article at http://illkeepyouposted.typepad.com/ill_keep_you_posted/2012/02/jimmy-davis-lover-man-1.html confirms that Jimmy Davis was a "Julliard-trained pianist and a close, intimate friend of both Langston Hughes and Carl Van Vechten." Not the same guy as the governor.

Lover's Lane Glide

(C. L. Woolsey)
David Thomas Roberts 1317

Pub. by the composer in 1914, says Roberts. And confirmed by 10/19/14 copyright reg.

Loves of Yesterday, The (J. Russel

Robinson-Marguerite A. Robinson)
Ian Whitcomb & Dick Zimmerman 1017

ASM, 1911, So. Cal. Music, m. J. Russel Robinson/w. M. A. Robinson. Guess Whitcomb & Zimmerman knew her first name. And I confirmed it online.

Lovely Came Back (Lou Handman-

Sam M. Lewis-Joe Young)
Back Bay Ramblers 1279

<4--S&P says Come, but Kinkle & Lissauer agree on Came.--4>

ASM, 1923, Irving Berlin; m. Handman/w. Lewis-Young.

Lovin' Sam (The Sheik of Alabam')

(Milton Ager-Jack Yellen)

John Gill's Novelty Orchestra 1270

<Aha. cover is (Sheik of Alabam) - no apostrophe, but it's on the copyright page.

Loving (see **Hot Lovin'**)

Low Bridge! — Everybody Down (or Fifteen Years on the Erie Canal)

(Thomas S. Allen)
Terry Waldo & Bo Grumpus 1339

He was Thomas S. Allen everywhere else, so made him that here. Trust it's the same guy.

Aha! We had "Low Bridge, Everyone Down," but ASM (1913, F. B. Haviland, by Thom. S. Allen) shows cover thus:

LOW BRIDGE

EVERYBODY DOWN

(OR FIFTEEN YEARS ON THE ERIE CANAL)

But copyright page is

Low Bridge! — Everybody Down

or
Fifteen Years on the Erie Canal

Low Down Dirty Shame Blues

(Humphrey Lyttelton)
Creole JB 1051
Black Bottom Stompers (Switz.) 1130
Humphrey Lyttelton & His Band 1160

Something badly screwed up here: all three bands use title "Low Down Dirty Shame Blues," 1051 (which is a Lyttelton tribute LP) & 1130 credit Henry Turner-Joe Sullivan; 1160 credits Lyttelton.

The records: Rust says that "Low Down Dirty Shame" was rec. Joe Sullivan band that included Henry Turner, b, and Joe Turner, vcl, 2/9/40, Vocalion/OKeh 5531, Parlophone R-2773. The Vocalion label reads

LOW DOWN DIRTY SHAME

Blues Fox Trot
Vocal Chorus by Joe Turner
- Turner - Sullivan -

But my record collection tells me that in Humphrey Lyttelton recorded "Low Down Dirty Shame Blues (Parlophone R3351). The very carefully researched Lyttelton reissue series credits Lyttelton as composer (as does the Lyttelton record on Stomp Off). Something tells me that either (a) Lyttelton played the Sullivan song and got incorrectly credited with it or, more likely, (b) Lyttelton's tune is a different one entirely.

Neither the Sullivan song or the Lyttelton tune are in Library of Congress copyright books, so no help there.

The answer, as I expected, is (b) -- Lyttelton's 1950 tune is nothing like the 1940 Sullivan-Turner song, and all three bands are playing the Lyttelton tune. Clearly, when the Creole

JB recorded it for Stomp Off in 1983, Erdos looked in Rust or on his record shelves, found that title, and took the credits off it. Repeat same with Black Bottom Stompers in 1986. When Lyttelton himself recorded it later in 1986, the credit got on the LP correctly. But, Bob, you really should have noticed the composers discrepancy at that time and flagged it. These bad credits have been in the index since the very beginning.

Low Down on the Bayou (Nat Leslie–Irving Mills) 1376
Charleston Chasers
Rec. King Carter, 6/25/31, Columbia 2638-D.
Connie's Inn Orch (Fletcher Henderson), 8/31,
Crown 3194, Varsity 8053. [Mills] Blue
Rhythm Boys, 5/12/31, Banner 32240, Oriole
2318 et al.

Confirmed by 9/18/31 copyright reg., w/m
both.

**Low-Down Papa (Sweet Mamma's
Blues)** (Spencer Williams) 1269
Neville Dickie
ASM, 1923, Spencer Williams, shows Low
Down (as we had it before) on cover, but Low-
Down on (c) page.

1/14 found what is presumably a different
printing of the published sheet: Low-Down
and subtitle (Sweet Mamma's Blues) on both
cover and copyright page, pub. Spencer
Williams, 1923.

DAMN ME for not making a copy of the one I
found at LC. The copyrights are a bit
problematic too:

Low down papa; sweet mama's blues,
words and music by Spencer Williams [of
U.S.] (Williams low-down series, no. 2) ©
June 10, 1923; 2 c. June 20; E 564963;
Spencer Williams music co., inc., New York.

_____ words and melody by S. Williams
[of U.S.], arr. by J. Russel Robinson [of U.S.]
© 1 c. June 2, 1923; E 564597; Spencer
Williams, New York.

But also

Low down papa; sweet mamma's blues, w
and m S.W., of U.S. (Williams low-down
series, no. 2) © Sept. 7, 1923; 2 c. Sept. 10;
E 569183; Spencer Williams music co., inc.,
New York.

Presumably the 9/7/23 rereg. was done to
reflect the publication of sheet with that two-m
spelling on the subtitle, so I guess we can go
with it. But even then the rereg. didn't account
for the (grammatically correct) hyphen that
was on the sheet music. AND/OR rereg. was
to reflect the Victor 19157 recording by Rosa
Henderson, which had the hyphen and the
two mm's and composer credit Spencer
Williams.

2/14 got both published versions from Audrey,
one with a simple black & white text cover, no
graphics, the other with a color drawing.
Copyright pages on both were identical:

Williams Low-Down Series No. 2

LOW-DOWN PAPA

(Sweet Mamma's Blues)

The black & white text cover had same usage,
but the color cover had no hyphen and no
subtitle.

Low Gravy (Jelly Roll Morton) 1335
Pam Pameijer's New Jazz Wizards
Rec. RHP 7/14/30, Victor 23334, Bluebird B-
8302, HMV JK-2763 et al.

Confirmed by 8/10/32 copyright reg. and
Victor label.

Lucky Boy (Irving Berlin) 1393
Barbara Rosene & Her New Yorkers
Confirmed by 8/12/25 copyright reg.

Lucky Day (B. G. De Sylva–Lew Brown–
Ray Henderson) 1263
Bruno's Salon Band 1251
James Dapogny's Chicagoans 1263

<3--Lissauer shows an initial subtitle: "(This Is
My) Lucky Day." It's in S&P, Kinkle, and Ewen
without the subtitle.

OK as is--3>

2013 review: S&P says 1926, intro'd in *George
White's Scandals of 1926*.

Rec. Evelyn Preer, 9/8/26, Banner 1848.
(Needless to say, I didn't find that record label)

Copyright is
Lucky day; from George White's Scandals,
words by B. G. De Sylva and Lew Brown,
music by Ray Henderson; pf. and ukulele
acc. © June 23, 1926; 2 c. June 25; E
642609; Harms, inc., New York.

Interesting: Songwriters Hall of Fame tunelist
for Henderson has an entry under "This Is My
Lucky Day" that says, "see 'Lucky Day.'"
Lucky Day entry has details, including
"Variation: This Is My Lucky Day." Something
is afoot.

All the online indexes call it just lucky day with
no mention of sub- or variant title, but many
mention that the first line of the chorus ends
with "This is my lucky day," which is where the
variation obviously comes from. I don't think
we need to fool with it.

Lucky Kentucky (Ray Henderson–
Billy Rose–Mort Dixon) 1094
John Gill's Original Sunset Five
Rec. Bailey's Lucky 7, 12/23/24, Gennett 5625.
Johnny De Droit, 1/12/25, OKeh 40285.

Confirmed by 12/22/24 copyright reg., w. BR-
MD/m. RH.

Lucky Lukacs (Remco van der Gugten) 1163
Fried Potatoes
Composer is the bandleader/reed player.

Lucky Rock Blues (Lillie Taylor*–
Katie Winters) 1092
Black Eagle JB
LP had Ma Rainey as composer.

Rec. Rainey 3/24, Paramount 12215, acc. by
Lovie Austin's Blues Serenaders.

Interesting copyright:
Lucky rock blues; w K. W., melody Cora
Lovie Austin, of U.S. © 1 c. Feb. 9, 1924; E
581620; Katie Winters, Chicago.

Oh, fer Chrissake: Credit on Paramount label
is "Lillie Taylor-Kattie Winters." Probably a
pretty safe bet that Lillie Taylor is pseudonym
for Austin, and that Kattie is a typo.

RHJA also lists Lillie Taylor as composer of
"Last Time Blues," rec. Ida Cox 2/24,
Paramount 12212, with—guess who?—Lovie
Austin's Blues Serenaders. AND the copyright
for Last Time Blues is w/m by Lovie Austin,
registered by Lovie Austin. Time to declare
that Taylor=Austin.

Oops, should have looked here first: *Mother
of the Blues: A Study of Ma Rainey* also shows
w. Katie Winters, m. Lovie Austin for this song.

Lucky "3-6-9" (Tiny Parham) 1084
Jungle Crawlers 1084
Red Onions & Otilie 1090

Rec. Parham 7/22/29, Victor V-38082, Creole
13, and Rust puts the number series in
quotes.

Oops, the copyright is
Lucky-3-6-9; melody by Tiny Parham. © 1
c. Dec. 7, 1929; E unp. 14378; Southern
music pub. co., inc., New York. [and those
are en-dashes, not hyphens]

But the record label will be the "published"
version, so let's try to find it. Bingo! And Rust
was right:

LUCKY "3-6-9"

(again, clearly en-dashes, not hyphens.)

Lucy Long (Perry Bradford) 1231
Des Plantes' Washboard Wizards
ASM, 1925, Perry Bradford.

**Lucy's Sextette (A Ragtime Travesty
on the "Sextette from Lucia")** 1427
(Harry L. Alford)
Heliotrope Ragtime Orchestra

Well, darn. My Paragon Ragtime Orchestra recording of this shows the subtitle as "A Ragtime Travesty on Donizetti." Both Rick Benjamin and Bruce Vermazen are meticulous, but presumably they can't both be right unless, perhaps, they're working off different orchestrations (and they do give different dates, 1913 for PRO, 1914 for HRO).

The copyright is

Lucy's sextette: a ragtime travesty on the sextette from Lucia by Harry L. Alford; orch. 4to. © Mar. 3, 1913; 2 c. Mar. 8, 1913; E 305269: Alford-Colby co., Chicago.

Conway's Band recorded it for Victor in July 1916, Victor 18219, with subtitle "A Ragtime Travesty on the 'Sextette from Lucia.'"

OK, we've got HRO agreeing with copyright and that old record, so I'll just presume that PRO simplified the title.

Lull at Dawn, A (Duke Ellington)
Black Eagle JB 1346
Credit on CD was Barney Bigard.

Rec. Bigard & Orch (small group of Ellington sidemen), 11/11/40, Bluebird B-10981, HMV B-9185 et al.

Composition list in Ellington bio claims it for Duke, date 1940, but that's supposedly the copyright date, and it's just not in the books 1940-42. BUT both the Bluebird and HMV labels credit Ellington, so it's his! And Bill Haesler points out that Bigard does not mention the title in his autobiography.

Lullaby of the Leaves
(Bernice Petkere-Joe Young)
Tom Stuijp & Delirium Tremolo 1433
Confirmed by 3/22/32 copyright reg., w. JY/m. BP.

Lulu White (Brun Campbell)
Elite Syncopators 1286
This could be tough, as Campbell never published anything. "Rec. by Campbell in the 1950s," say the notes (but Campbell died in 1952). I used to have it on The Professors LP from Euphonic, now have it on a reissue of that stuff from Delmark, but no hard evidence. Wikipedia article on BC confirms it; Perfesser Bill says he wrote it sometime 1900-08. We'll just settle for that.

Richard Egan (see note at Barber Shop Rag): Lulu White - just like Barber Shop and Campbell Cakewalk: first released in recorded form on The Professors Vol. 1 but not published until 1993.

Lulu's Back in Town
(Harry Warren-Al Dubin)
Don Ewell 1077
Paris Washboard 1261

Confirmed by 5/24/35 copyright reg. and sheet music reproduced in two folios; w. AD/m. HW.

Lyin' (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

M

Ma Curly-Headed Baby
(George H. Clutsam)
Grand Dominion JB 1330

On record as My Curly-Headed Baby. Not in Rust or S&P. Liner notes say rec. by Paul Robeson in London in 1932 and was a big hit in Britain, but never issued in U.S., probably because of Robeson's politics. Not in 1932 copyright book, but no fewer than 19 other songs by Clutsam are there, filed as both G. H. Clutsam and George H., with the latter more frequent. And aha, here's our song in 1933:

Ma curly-headed babby; pt.-song or quartet, w and m G. H. Clutsam, arr. William Stickles; female voices. © Aug. 9, 1933: E pub. 37834; Chappell & co., ltd.

Babby? Not just a typo in this spot, it was in three other places in the book spelled the same way.

AND a Robeson record was labeled the same way: Columbia MM 732, Paul Robeson with the Columbia Concert Orchestra—but this is a 1948 reissue, not the 1932 original, according to the guy who placed it on YouTube. But Robeson doesn't sing it with any dialect, just "my curly-headed baby" with standard pronunciation.

But here's the label of a different release on 78: HMV B.4309, and it's Ma Curly-Headed Baby. But a presumably later Philips 45 said Babby. But aha again: at a Robeson discography site, I learned that the HMV label was indeed the original Robeson recording in 1932.

Oops, the Library of Congress has two copies of the original sheet music, at

[http://memory.loc.gov/cgi-bin/query/S?amme/m/aasm:@field\(TITLE+@od1\(Ma+curly-head ed+babby+\)\)](http://memory.loc.gov/cgi-bin/query/S?amme/m/aasm:@field(TITLE+@od1(Ma+curly-head ed+babby+)))

a "professional" copy (not to be sold) and a commercial copy. Pro copy dated 1897 by George H. Clutsam; commercial copy dated 1900 by G. H. Clutsam. It's subtitled "Plantation Song" and is written in dialect: We'll sit below de sky and sing a song to de moon.
Oh, ma babby ma little nigger babby,

yo' daddy's in de cotton field,
a-workin' for de coon.

OK, Robeson sings different, no offense lyrics for the verse:

Oh, my baby, my curly headed baby,
We'll sit below the sky and sing a song to the moon.
Oh, my baby, my curly headed baby,
Your daddy's in the cotton fields a-workin' late and soon.

Then sings the original lyrics for the chorus, although without the dialect pronunciation:

So lulla lulla lulla lulla bye bye
Does you want the moon to play with
Or the stars to run away with?
They'll come if you don't cry.
So lulla lulla lulla lulla bye bye
In your mammy's arms be creepin'
And soon you'll be a-sleepin'
Lulla lulla lulla lulla lulla bye.
Except he sings do you want (not does) and mother's not mammy's.

Now that I know how old it is, I looked in the 1897 copyright book and found it as "Ma curly-headed baby"!

This is a conundrum: Almost all the references to it I could find observed Clutsam's "Ma" instead of "My" (and so shall we), and the majority rendered it "Baby" not "Babby." The sheet music is normally a hands-down authority, and there's no doubt it's Babby there. It got into American copyright book in 1897 as Baby, but was reregistered in 1933 (presumably because of the Robeson recording) as Babby. The first Robeson record seems to have been Baby, but subsequent releases reverted to Babby. I guess we'll stick with Baby with our fingers crossed behind our backs.

Ma Rag Time Baby (Fred S. Stone)
Ophelia Ragtime Orchestra 1108
Imperial Serenaders 1351
River Raisin Ragtime Revue 1417
ASM, 1898, Whitney-Warner.

Ma Ragtime Queen (John F. Barth)
Elite Syncopators 1286
1907 says Parrish, but not in copyright books 1906-08. Aha, actually, from 1902. Found cover (pub. Rogers & Eastman, Cleveland) and then copyright in 1902 book..

Mabel (from Coral Gables)
(Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Mabel's Dream (Ike Smith)

New Yankee Rhythm Kings 1015
 South Frisco JB 1035
 Black Bottom Stompers (England) 1045
 Acker Bilk & Ken Colyer 1119
 Louisiana Repertory Jazz Ensemble 1140
 James Dapogny & Butch Thompson 1183
 Southern Stompers (France) 1215
 Steve Waddell's Creole Bells 1230
 Down Home JB 1264
 Neville Dickie 1269
 Neville Dickie 1309
 High Society JB 1396
 Southern Stompers 1413

Rec. King Oliver, 10/26/23, OKeh 3285, Biltmore 1050 et al. Then again 12/24/23, Paramount 20292, 14014, Decca 60279 and many others.

Confirmed by 11/16/23 copyright reg. and Paramount 20292 label.

Mad ('Cause You Treat Me This Way)

(Jimmy McHugh–Bobby Heath)
 High Society JB 1166
 Tom Pletcher & the Classic Jazzband 1353
 High Society JB 1396

<4-- subtitle added via your note of 12/3/95, based on Rust. But Rust doesn't show composers, so cross your fingers that this is the same song. Erdos: No risk--only one recording by NORK, which is this song. --4>

Or is it by Lil Hardin? 1396 says so. Where did we get McHugh-Heath to begin with?

OK, that original NORK recording (the only one of a "Mad" in Rust, was Gennett 5221, which says by McHugh-Heath, but title there only MAD (and they show subtitles on other tunes). Same take was issued on Temple 533--wonder if Rust found the subtitle there.

But there are zillions of online hits confirming the subtitle and McHugh-Heath, so I presume Lil was a blunder.

2013 review: Found the copyright:

Mad, 'cause you treat me this way; words by Bobby Heath, music by Jimmy McHugh [of U.S.] © Jan. 10, 1923; 2 c. Jan. 15; E 553379; Jack Mills, inc., New York.

Mad Dog (Lil Hardin)

Mojo Jazzin' Five 1086
 Red Onions & Otilie 1090
 Jean-François Bonnel & Friends 1104
 Dry Throat Five 1114
 Golden Eagle JB 1192
 Miss Lulu White's Red Hot Creole JB 1370

<2-- [1192 had Louis.] Baker: Must be Lil--was recorded by her NO Bootblacks, not by Louis--2>

2013 review: Rec. Bootblacks 7/14/26, Columbia 14337-D and many other issues, backed by Flat Foot. Composer credit on

both sides of Columbia 14337-D is "Armstrong."

Aha, copyright reg. is 1/14/27, by Lillian Armstrong.

Madame est servie

(Emmanuel Hussenot)
 Orpheon Celesta 1083

Hussenot is cornetist/bandleader.

Madison Heights Girl

(David Thomas Roberts)
 Jack Rummel 1118

Well, DTR claimed it on his own recordings, Wikipedia dates it to 1979. On his website, and he's selling the sheet music.

Magnetic Rag (Scott Joplin)

Terry Waldo 1002
 Ronn Weatherburn 1107
 Manhattan Ragtime Orchestra 1402

Confirmed ASM.

Magnolia (B. G. De Sylva–

Low Brown–Ray Henderson)
 Ingham–Grosz Hot Cosmopolites 1285

Confirmed by 4/28/27 copyright reg.

Magnolia's Wedding Day

(Jimmy McHugh–Dorothy Fields)
 Monty Sunshine JB 1110
 Keith Nichols 1159
 Red Rose Ragtime Band 1412
 Les Rois du Fox-Trot 1429

Confirmed by 12/8/28 copyright reg., w. DF/m. JM, from *Blackbirds of 1928*.

Mag's Rag (Tom Shea)

Tom Shea 1022

Mahogany Hall Stomp

(Spencer Williams)
 Hal Smith's Creole Sunshine Orch 1078
 Humphrey Lyttelton & His Band 1160
 Marquet–Persson Melody Boys 1229

<2--Baker: John S. Wilson, in notes to Armstrong Time-Life set, says was written by Clarence Williams, who he says was Lulu White's nephew. However, all my other recordings agree on Spencer Williams. Erdos: It's Spencer--2>

2013 review: Rec. LA Savoy Ballroom Five, 3/5/29, OKeh 8680, Vocalion 3055, Columbia Columbia 35879 et al. LA aho 1/28/33, Victor 24232, Bluebird B-5086 et al; again 5/18/36, Decca 824 et al.

Oops, get a load of the copyright:

Mahogany hall blues; by Spencer Williams; pf. © 1 c. Apr. 15, 1929; E unp. 5720; Triangle music pub. co., inc., New York.

But the original OKeh 8680 label said Stomp (composer Williams); Victor 24232 also stomp, and Spencer Williams in full.

Main Street Rag (Gale Foehner)

Gale Foehner 1023

Majestic Rag (Ben Rawls–Royal Neel)

Elliott Adams 1299

Confirmed by 5/14/14 copyright reg.

Make a Country Bird Fly Wild

(Henry "Red" Allen–Paul Barbarin)
 Des Plantes' Washboard Wizards 1357

Rec. Henry Allen orch + Victoria Spivey and the Four Wanderers vcl group), 9/24/29, Victor V-38017, 760-0000; HMV JF-57 et al.

Confirmed by 3/5/30 copyright reg, w/m both. Victor Project confirms.

Make Believe (Jerome Kern–

Oscar Hammerstein II)
 Paul and His Gang 1329

Well, well, see the hyphenated copyright:

Make-believe; from Show boat, words by Oscar Hammerstein, 2d., music by Jerome Kern; pf. and ukulele acc. © Nov. 30, 1927; 2 c. Dec. 2; E 675934; T. B. Harms co., New York.

In spite of the hyphen above, I find no evidence the hyphen made it into print or into the show. Sheet music cover no hyphen, sheet music in my Hammerstein folio no hyphen,

Make Me a Pallet on the Floor (see

Atlanta Blues)

Make Me Know It (If You Mean

What You Say) (Fess Williams–

Harry D. Squires)
 Leigh–Dapogny Mysterious Babies 1087

ASM, 1926, Harry D. Squires.

(Make My Cot) Where the Cot-Cot-

Cotton Grows (Jack Le Soir–

Ray Doll–Sol Klein)

Neely's Royal Society Jazz Orch CD 1208

Marty Grosz's Orphan Newsboys CD 1225

Tom Stuijp & Delirium Tremolo 1433

< 1st two had this title; 1433 was just Where the... Google search finds our full title *mostly*, but also quite a few of the 1433 version, and even "(Make My Cot) Where...

The copyright doesn't indicate a pre- or subtitle:

Make my cot where the cot-cot-cotton grows; words by Jack LeSoir and Sol Klein, music by Ray Doll; pf. © 1 c. Sept. 9, 1927; E 073730; Broadway music corp., New York.

But I found the sheet music online. The copyright page is

Make My Cot

Where The Cot-Cot-Cotton Grows

Cover also quite different in size:

MAKE MY COT

WHERE THE COT-COT-COTTON GROWS

Words and Music by Jack Le Soir, Ray Doll
and Sol Klein.

Makin' Runs [King Bolden's Tune]

(traditional)

Butch Thompson & Hal Smith	1075
Chris Tyle's Silver Leaf JB	1258
Manhattan Ragtime Orchestra	1419

<4-- TILT: You sent note 2/3/95 that said,
"Add alternate title: 'Makin' Runs [King
Bolden's Tune].' It was recorded on Stomp
Off only as Makin' Runs. Probably don't need
cross-ref from King Bolden, since few know it
under either title, but let's do so for
completeness' sake."

But we *do* have it here as King Bolden's Tune,
in a medley on 1075, and we attribute it to
Bunk Johnson. First, we must make sure
they're the same tune (sounds likely to me,
but we need professional ear). If so, we pick
one title as primary, list both recordings there,
put cross-ref from the alternative title.
Presume either way that we stick with Bunk as
composer, but that too must be endorsed. I'm
dumping this one on you, boss.
--4>

1/18/01 telcon, Bob elaborates: Bunk was
remembering a tune that Bolden played, but
he didn't remember the title, so he called it
King Bolden's Tune and claimed composer-
ship. But that's just the kind of thing he did
elsewhere and we shouldn't let it stand. So
composer to traditional and alt title of **King
Bolden's Tune**, since it did get recorded
under that title several times.

Malinda's Weddin' Day

(Frank Weldon)

Jimmy Mazzy & Friends	1219
-----------------------	------

we had Wedding

Rec. Fl. Henderson, 7/31/31, Victor 22775,
Bluebird B-5518.

Oops, copyright has apostrophe:

Malinda's weddin' day; words and melody
by Frank Weldon. © 1 c. July 13, 1931; E
unp. 42186; Joe Davis, inc., New York.

AND that's the way it was on the Victor label.

Mama I Wanna Make Rhythm

(Walter Kent*-Richard Byron-
Richard Jerome)

Keith Nichols' Hot Six	1063
------------------------	------

Rec.

Ben Pollack, 8/31/37, Decca 1476, X-1457;
Panachord 25976. Decca label has no
comma.

Cab Calloway, 8/31/37, Variety 644, Vocalion
3788. No comma on Vocalion label.

Bunny Berigan, 9/3/37, Victor 25677, HMV EA-
2010. No comma on the Victor label

The copyright is more formal:

Mama, I want to make rhythm; w and
melody Jerome Jerome, Richard Byron and
Walter Kent [pseud. of Walter M. Kaufman*]
© 1 c. May 20, 1937; E unp. 144890; Santly
bros.-Joy, inc., New York.

But then comes the published rereg.:

Mama I wanna make rhythm; from
Manhattan merry go round, w and m Jerome
Jerome, Richard Byron and Walter Kent. ©
Sept. 24, 1937; E pub. 64717; Santly
Bros.—Joy, inc., New York.

but it lost the logical comma in the rereg.

*and sure enough, the listing in the index is W.
M. Kaufman, so we have indeed found a new
pseudonym.

Well, neither the "as published" copyright reg.
nor any of the record labels have the logical
comma, so I fear we must remove it..

Mama [Daddy] Let Me Lay It On You

(Walter Coleman)

Original Salty Dogs JB	1233
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Rec. w/vocal by Carol Leigh as "Daddy Let Me
Lay It On You"

Rec. Georgia White, 5/11/36, Decca 7323

No copyright 1936. Decca label says
Coleman.

Copyright is

Mama let me lay it on you ; w and melody
Walter Coleman. © 1 c. Nov. 6, 1986; E unp.
134780; State street music pub. co.,
Chicago.

Now here's the story. Walter Coleman wrote it
and recorded it--as "Mama"--on 2/8/36 in
Chicago--just guitar/vocal. Then George
White recorded it as "Daddy" three months
later, and Carol did too.

Simple fact is that the "real" title is "Mama,"
and that "Daddy" is an alternative, so we move
it to the M's and put a cross-ref. at Daddy. I
found that while the jazz world may know it as
Daddy from the Georgia White record, it's far
more common in the folk-blues world due to
recordings by Blind Boy Fuller, Bob Dylan
(after it was altered to Baby Let Me Follow You
Down), many others.

Mama Stayed Out the Whole Night

**Long (But Mama Didn't Do No
Wrong)** (Dan Wilson-Andy Razaf)

Jacobi's Bottomland Orchestra	1336
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Hmmm: Rust index shows it as Mama Stayed
Out All Night Long/the Whole Night Long.
Butterbeans & Susie (the Whole), 3/5/26,
OKeh 8319, Parlophone R-3255.

Caroline Johnson (the Whole, but with subtitle
"but mama didn't do no wrong"), 4/26, PA
7503, Perfect 103.

Maggie Jones (the Whole), 6/22/26, Columbia
14167-D.

Barrel House Five (as just Mama Stayed Out),
1/29, QRS R-7059, Paramount 12851.
Cl. Williams aho (All), 7/14/33, Vocalion 25009.

Copyright reg. 2/8/26 is Mama stayed out the
whole night long, w/m both. We can ignore
that odd-ball "All Night" variation by CW late in
the game.

Hello! Found the copyright deposit lead sheet
at LC 1/14, which reads

Mama stayed out the whole night long (but
mama didn't do no wrong), by Dan Wilson &
Andy Razaf, 2/8/26, E633060, CWMPCC.

VERY rare for copyright entry not to replicate
lead sheet exactly, but perhaps LC thought
the title plus subtitle was just too much. In any
case, since we have lead sheet and a record
label showing us the subtitle, we must use it,
especially since Massa Erdos do love those
subtitles!

Mama's Gone, Good Bye

(Peter Bocage-Armand J. Piron)

Charleston Chasers	1287
Steve Waddell's Creole Bells	1301
Tom Pletcher & the Classic Jazzband	1353
Manhattan Ragtime Orchestra	1402

<4--Waddell didn't have the comma, but
Ewen, Kinkle, and S&P all do --4>

ASM has three copies:

1. Mama's Gone, Good Bye [cover & (c)
1924, Clarence Williams.
2. Mama's Gone, Good Bye [cover & (c)]
1924, Clarence Williams, "standard
edition--no art on cover.
3. Mama's Gone, Goodbye [cover & (c)]
(c) 1923, '24 Pickwick Music Corp
(c) renewed 1950, '501, assigned to
Pickwick
(c) 1953 Pickwick
publ. Pickwick.

We had "Goodbye" as one word, but we must
switch to the original printings. Although on
the various labels Bill found, both Mama and
Mamma are found, as well as Good Bye,
Goodbye, Good-bye. 1/15/24 copyright reg.,
however, matched sheet music.

Mama's Got a Baby (Tee Nah Nah)

[If You Don't Shake] (Jelly Roll Morton,

based largely on **Dixie Queen** by

Robert Hoffman)

Butch Thompson & Hal Smith	1075
Minstrels of Annie Street	1272
Yerba Buena Stompers	1418

On 1075 as If You Don't Shake. On 1272 &
1418 as Mama's Got a Baby (Tee Nah Nah).

<4-- tunes combined via your note of 2/3/95 --
4>

And for what it's worth (probably nothing), ASM has "Te-Na-Na (from New Orleans," w. Marguerite Kendall/m. J. Russel Robinson; 1912, I Seidel; "Successfully featured by the Two Robinsons in Vaudeville" (Marguerite Kendall was his vaudeville partner; she died young. Nothing about a baby in that song; te-na-na there is a dance step.

2013 review: Wonder where Erdos got this info—surely he told me at the time, but I didn't document it. Ah: Thompson's liner notes explain that Morton assembled it from distantly remembered sources, called it Mama's got...—"here retitled as 'If You Don't Shake.'" "Here retitled"? By Butch? Why?

Ah, here's the answer: In Jelly's Lomax/LC recordings he sings a vulgar song called "If You Don't Shake You Don't Get No Cake" to the melody of "Mama's Got a Baby."

Mama's Got It (Clarence Williams-Armand J. Piron)
Neville Dickie 1366
<Confirmed by sheet music and copyright reg. unp. 2/16/42 then pub. 4/20/42.

Mamie's Blues [2:19 Blues]
(Mamie Desdume)
Waldo's Gutbucket Syncopators 1001
Butch Thompson 1037
European Classic Jazz Trio 1142
South Frisco JB 1240
Delta Stompers 1426

<2--LPs had Morton as composer. Baker: Some others credit it to Mamie Desdume (or Desdoumes. Lomax lists it as by Morton Desdoumes. Robinson says it's the same as 2:19 Blues, for which we have a separate listing here. Erdos: Mamie Desdume; combine listing under this title--2>

2013 review: Obviously, this can never be confirmed; we'll just have to take Jelly's word for it.

Mamma's Baby Boy (Johnny St. Cyr-Armand J. Piron)
Swedish Jazz Kings 1188
See note at Do What Ory Say. Jan. 2014 at LC found sheet music, pub. Williams & Piron, NOLA, 1917.

Mammy Blossom's 'Possum Party
(Theodore F. Morse-Arthur Fields)
Red Rose Ragtime Band 1128
Red Rose Ragtime Band 1412

Confirmed by 1917 sheet music, pub. Leo Feist, w. AF/m.. TFM. 5/29/17 copyright reg. was just possum; 6/15/17 rereg. was 'possum.

Mammy o' Mine (Maceo Pinkard-William Tracey)
John Gill's Original Sunset Five 1126
Dan Levinson's Roof Garden JB 1380

ASM, 1919, Shapiro, Bernstein; w. Tracey/m. Pinkard.

Man from the South, The (with a Big Cigar in His Mouth) (Rube Bloom-Harry Woods)
Waldo's Gutbucket Syncopators 1001
West End JB 1085
Red Roseland Cornpickers 1133
Charleston Chasers 1287
Blue Rhythmakers 1373
Waldo's Jazz Entertainers 1377

<3--Bob: Both S&P and Lissauer agree that it's "The Man from the South (With a Big Cigar in His Mouth)," which is how I always heard it from demon researcher Tony Hagert, who played it often with his old New Sunshine JB. I made this point in notes to earlier list, but you specifically rejected the subtitle as "going too far." May I presume that you've changed your approach since then? (See "Oh By Jingo!")

OK - yes, add subtitle3>

2013 review: Copyright is Man (The) from the South, with a big cigar in his mouth; fox-trot, words and music by Rube Bloom and Harry Woods, arr. by Frank Skinner; orch. pts. 4to. © Feb. 5, 1930; orch. 2 c. Feb. 8; E pub. 13237; Skidmore music co., inc., New York.

Confirmed by 1930 sheet music.

Man I Love, The (George Gershwin-Ira Gershwin)
Charleston Chasers 1287

ASM, 1924, Harms; w. Ira/m. George.

Mandy (Irving Berlin)
Marty Grosz/Keepers of the Flame 1158
Turk Murphy JB 1161
Down Home JB 1217
Bob Pelland & Bob Pilsbury 1232
John Gill's Novelty Orchestra 1270
Ian Whitcomb & His Merry Bands 1276

In IN Harmony, 1919, Irving Berlin.

Mandy How Do You Do?
(Percy Wenrich)
Ian Whitcomb & Dick Zimmerman 1049
Chrysanthemum Ragtime Band 1123
Ian Whitcomb & His Merry Bands 1276
ASM, 1919, Jerome Remick. **Mandy, How Do You Do** on cover but **Mandy How Do You Do?** on (c) page.

Mandy Lee Blues (Marty Bloom-Walter Melrose)
Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
Mojo Jazzin' Five 1086
Jacques Gauthé's Creole Rice YJB 1170
Minstrels of Annie Street 1272
Neville Dickie 1309
Southern Stompers 1414

Rec. King Oliver 4/26/23, Gennett 5134, Brunswick 02201.

Confirmed by 4/2/23 copyright reg., w/m both.

Mandy Make Up Your Mind
(George W. Meyer-Arthur Johnston-Grant Clarke-Roy Turk)
Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
Neville Dickie 1096
Butch Thompson/Berkeley Gang 1127
Bent Persson's London Stompers 1167
Pierre Atlan's Piccadilly Revelers 1181
Three Deuces 1185
Baker-Baldwin Radiogram Wshbrds 1243
James Dapogny's Chicagoans 1263

ASM, 1924, Irving Berlin; w. GC-RT/m. GM-AJ. Alas, no logical comma after Mandy on cover or copyright page. Or on copyright reg. Of ten labels Haesler found, four had comma.

Mandy's Broadway Stroll
(Thomas E. Broady)
David Thomas Roberts 1132
Confirmed by 1898 sheet music (oddly, not in 1898 copyright book), pub. H. A. French, Nashville.

Manhattan (Richard Rodgers-Lorenz Hart)
Mike Daniels' Delta Jazzmen 1203
Confirmed by 6/25/25 copyright reg., w. LH/m. RR, from *Garrick Gaieties*.

Manhattan Rag (Hoagy Carmichael)
Blue Rhythmakers 1373
Rec. I. Mills H-T Gang, 11/7/29, Brunswick 4641, A-8645. Frankie Trumbauer, 10/10/29, OKeh 41330, Parlophone R-1978 et al.

Confirmed by 12/20/29 copyright reg. (in 1930 book).

Manhattan Stomp (Don Ewell)
Ray Smith 1162
Rec. for Circle, 1946, says Smith in this Ewell tribute LP, but not in 1946-47 copyright books. Looks like it was on Circle J-1002, Ewell w/Baby Dodds (Baby Dodds Trio on reverse side with Albert's Blues). LC SONIC says credit on J-1002 was Ewell.

Maori (A Samoan Dance) (William H. Tyers) [also published in song version with lyrics by Henry Creamer]
San Francisco Starlight Orchestra 1334
Chalumeau Serenaders 1394
Manhattan Ragtime Orchestra 1402

Two copies in ASM:

1. Maori (A Samoan Dance), by Will H. Tyers (no lyrics), 1908 Gotham-Attucks.
2. Maori (A Samoan Song), m. Tyers/w. Henry Creamer, 1909, Gotham-Attucks.

Maple Leaf Rag (Scott Joplin)
Morten Gunnar Larsen 1009
Black Eagle JB 1091
Neville Dickie 1096
Turk Murphy JB 1161

Down Home JB 1241
 Paris Washboard 1280
 John Gill's Dixieland Serenaders 1304
 Imperial Serenaders 1351
 Elite Syncopators 1358

Confirmed ASM.

Maple Leaf Stomp (Scott Joplin, arr. Jelly Roll Morton)
 Butch Thompson 1037

On LP as Joplin-Morton, but properly speaking, it's Joplin, arr. Morton. After all, they didn't collaborate on it, it was just Jelly's interpretation of Joplin.

Marahuana (see **Sweet Lotus Blossom**)

Marbles (Herman Waldman and His Orchestra?)
 Back Bay Ramblers 1374

2013 review: Still unknown? Rec. Herman Waldman aho, Dallas, 10/29, Brunswick 4649, A-8649.

No composer credit on Brunswick 4649. And—amazingly—there's not a single tune in the 1928-32 copyright books that so much as contains the word *marbles*. I give up; it's unknown.

Late 5/14 review: Well, on precedent of other "unknowns," I'll give the originating band a provisional credit for this, since that's of potentially more use than simply unknown.

Asked Vince Giordano, who replies that "The Brunswick files list no composer" and that he has no info. He did point to several archived recordings of interviews with Waldman and others discussing Waldman's band and music. But the recordings are on cassette tapes in university archives, thus unlikely to be retrievable with any reasonable amount of effort.

www.digital.swco.ttu.edu/abstracts/1036.htm
 merlin.mobi.umsystem.edu/search/o?SEARCH=%0956071589.

Later Bill Haesler discovered that the liner note writer for a reissue CD that contained the Waldman side declared it to be "jazzed up version of the sentimental ballad 'I Wished I Dwelt In Marble Halls' in turned named after the 18th century poem."

Well, there was an 1843 opera called *The Bohemian Girl*, the only aria of that kept some popularity is "I Dreamt I Dwelt in Marble Halls"—I found recordings of it by Jessye Norman and Joan Sutherland on YouTube. But this is a red herring. I found the original music and gave it to Robbie Rhodes along with the recordings to see if he could find any marble halls in "Marbles." His report:

I listened carefully to the audio recording by Herman Waldman & His Orchestra but I can't hear any echoes of "I Dreamt That I Dwelt in Marble Halls."

The best I can do is suggest that it's an attempt to compete in the same hot swing genre as "The Ramble" by Paul Howard Quality Serenaders, of the same year, 1929.

March Hare (Humphrey Lyttelton)
 Lyttelton-Fawkes Troglodytes 1238
 Pam Pameijer's New Jazz Wizards 1432

March of the Bandicoots
 (Dave Dallwitz-Ade Monsborough)
 Dave Dallwitz JB 1112

Dallwitz says they wrote it in 1972. Bill Haesler amplifies:

Composed in 1972 but not recorded until September 1985. Released on both Stomp Off 1112 and Swaggie LP S1409 in 1986.

According to Neville, the recording sessions were organised as complete and separate Stomp Off and Swaggie "packages". Each took place on different days, over several days.

All the Stomp Off titles, pre-selected by Bob and Dave, were recorded first.

The Swaggie titles, similarly pre-selected by Neville and Dave, were recorded last. (As had happened for the SOS 1098 Dalwitz sessions on 4, 5, 6 August 1984.)

There was the inevitable duplication/overlap in the selection of some titles. Four in each case. August 1984 and September 1985

So it was not really a case of alternate masters and Bob having first pick.

March of the Hoodlums
 (Hoagy Carmichael)
 Paramount JB of Boston 1340

Rec. Carmichael's Collegians, 5/2/28, Gennett 6474, Champion 16453. Ellington, 11/14/29, Victor V-38115, HMV B-6404. Eddie Lang, 10/5/29, OKeh 41344, HMV R-644 et al. Mills H-T Gang, 9/20/29, Brunswick 4559.

Confirmed 12/2/29 copyright reg.

Marianne (Buck Evans)
 Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Marie (Irving Berlin)
 South Frisco JB C/CD 1027
 South Frisco JB 1035
 Bob Pelland & Bob Pilsbury C 1212
 Paris Washboard 1391

MTSU, HSM & IN Harmony confirm 1928, Irving Berlin.

Marigold (Billy Mayerl)
 Tony Caramia 1313

Confirmed by 8/12/27 copyright reg.

Market Street Stomp
 (R. Q. Dickerson)
 Vince Giordano's Nighthawks 1260

CD says R. Q. Dickerson, from 1929 Missourians Victor record.

The copyright, however, is:
 Market street stomp; melody by R. M. Dickerson. © 1 c. Sept. 28, 1929; E unp. 11418; Southern music pub. co., inc., New York.

NOW notice these index entries from the back of the 1929 book:

Dickerson (R. M.) Market street stomp.
 Dickerson (R. Q.) Ozark mountain blues.

The record label:

Missourians 6/3/29, Victor V-38067, HMV JF-16, R-14270. AND aha! The Victor and HMV labels say R. M. Dickerson (see copyright below). BUT oops: the Victor Project says that R. Q. Dickerson was on trumpet (Rust agrees) AND was the composer. BUT Victor Project says "composer information source: disc label (BHC)." Don't know what BHC means, but main disc label says R.M.

For what it's worth, discogs.com entry on R. Q. Dickerson says he wrote this "as R. M. Dickerson."

I guess that's probably right, but it's still troubling. If R.M. is a typo, how could Southern Music co. (in filing the copyright) and Victor records have made it independently? And what the hell kind of pseudonym is R. M. Dickerson instead of R. Q.?

ALSO, just in case Stomp Off ever records other similar titles, look at all the other Market Street Stomps and Blues that were floating around at the same time:

M.S. Stomp also
 Chas. Creath's Jazz-O-Maniacs, 11/3/25, OKeh 8280, Odeon 49161. OKeh label says Creath-Eubanks.

BUT notice also
 Market Street Blues, Chas. Creath, 12/2/24, OKeh 8201. (RJHA says by Creath, LC SONIC agrees.)
 The Market Street Blues, Clara Smith, 11/10/25, Columbia 14108-D. (RHJA says Creath, confirms "The", as does LC SONIC.

Now see these copyrights:
 Market street blues; w and m Gene Rodemich and Larry Conley, both of U.S.; pf. acc., with ukulele in D and G. © Mar. 12, 1924; 2 c. Mar. 20; E 586552; M. Witmark & sons, New York.

Then
 Market street blues; by Chas. Creath, of U.S., arr. Z. T. Randolph; cornet. © 1 c. Apr. 13, 1925; E 613570; Artophone corp., St. Louis.

Then
 Market street stomp; melody, by C. Creath and H. Eubanks. © 1 c. Apr. 8, 1926; E

635915; Chas. Creath and Horace Eubanks, St. Louis.

The Bottom Line: Giordano suggested I write to Peer Music, which bought out Southern Music. Six weeks later, I got a response from Peer:

Unfortunately, we do not have sheet music available on files but the agreement covering "Market Street Stomp" is signed by R.Q. Dickerson.

So it was just a typo on the part of the Library of Congress.

Martha (see **Mazie**)

(What Are You Waiting For) Mary?

(Walter Donaldson)

John Gill's Calif. Sunshine Boys	1156
Ingham-Grosz Hot Cosmopolites	1237
San Francisco Starlight Orchestra	1271
Chalumeau Serenaders	1394

<3--1237 had question mark in subtitle.

Hmm. L₁issauer leads with the subtitle: "(What Are You Waiting For) Mary." Can our sheet music collectors help out?

Donaldson book agrees with Lissauer.

Dick Zimmerman cites both a list of Donaldson songs published by the Donaldson company and a recent folio of Donaldson sheet music as sources for "What Are You Waiting for, Mary?"

But Tex claims to have absolutely original sheet music that clearly states "(What Are You Waiting For) Mary?" If we go with this, it will have to be put under "What" rather than "Mary" or the question mark will look absurd. (Actually, it looks absurd anyway.) But now will also need cross reference from "Mary," since it is on three SOS records that way.

Erdos: go with Tex, but leave here. No cross-ref needed because is known as "Mary."-3>

2013 review: Found cover online, is

What Are You Waiting For

MARY?

But wait--MTSU has a copy of it, so why don't I just buy the darned thing and make sure the copyright page is as Tex describes. Ordered 12/26/13. And Tex was right. Copyright is

(What Are You Waiting For)

MARY?

which is pretty stupid.

Two Victor labels Bill found make more sense:

MARY

(What Are You Waiting For?)

Lyrics are

What are you waiting for,
What are you waiting for, Mary?
What are you thinking 'bout,
Who are you thinking 'bout, Mary?
The bees are buzzing, they're buzzing right
in my ear,
And they keep on asking,
"Hey, what's the big idea?"

Think of the moon above,
Doesn't it speak of love, Mary?
Why do you lead me on,
Why do you be so contrary?
You wouldn't let my castle come
tum-tum-tumbling down,
Think of the things in store,
What are you waiting for, Mary?

Mary Wore a Golden Chain

(traditional)

Grand Dominion JB 1378

2013 review: Looks like it came to jazz via George Lewis (first rec. by him with Papa Bue in 1959) but mostly recorded by Brits. And listed in *American Negro Folk Songs*, by Newman Ivey White. Also known in gospel and early folk music as "[Sister] Mary Wore Three Links of Chain." But they consider it by unknown as well.

Maryland, My Maryland (see **My Maryland**)

Marzipan (Ian Whitcomb)

Ian Whitcomb 1017

Masculine Women! Feminine Men!

(James V. Monaco-Edgar Leslie)

Red Rose Ragtime Band 1128
Les Rois du Fox-Trot 1436

Hmmm...found the cover, which is

MASCULINE WOMEN!

FEMININE MEN!

WHICH IS THE ROOSTER? WHICH IS THE HEN?

but copyright page is the way we have it. w. EL/m. JVM

Mashed Potatoes

(C. L. Woolsey)

David Thomas Roberts 1021

Confirmed by my 1911 sheet music, where he's C. L.

Maxixe Briquette

(H. Vincenzo Luzerno*)

Heliotrope Ragtime Orchestra 1411

Hmmm, the copyright has an accent mark:

Maxixe briol^lette; composée par H. Vincenzo Luzerno; piano. Continental ed. © Apr. 21, 1914; 2 c. Apr. 22, 1914; E 338609; Jerome H. Remick & co., New York.

But I'm suspicious of that accent mark--*ette* is a common ending for French nouns, and I don't recall every seeing an accent there before.

BUT it's been published in sheet form and is on sale at amazon.com and other places as Maxixe briol^lette, so I guess that's for real.

BUT then see this from 1941 copyright book, RENEWALS section:

Maxixe briol^lette; by H. Vincenzo Luzerno (pseud. of H. Frey); pf. (c) Hugo Frey, New York. R95889, May 9, 1941.

FIRST, the accent. It is indeed incorrect, an affection of the composer (a *briol^lette* is a particular cut of gemstone), so we'll ignore it.

But what about Frey as Luzerno? Frey's here as composer of a rag, "Uncle Tom," as is mentioned several times in these notes as a composer or arranger.

But I just found an original published orchestration for sale online of "Avec moi?" which says written by Luzerno, arranged by Frey (and indeed it's in the 1914 copyright book as composed by Luzerno). I suspect that Hugo Frey concocted a fancy pseudonym for these tunes with French titles. A google search on H. Vincenzo Luzerno reveals NO hits other than in conjunction with these two titles.

I'm going to believe the copyright renewal and enter the pseudonym, but I'll bounce it off Vermazen just for the hell of it. His response:

That is indeed interesting. I, too, tried to find H. Vincenzo Luzerno once with no success, but I just assumed that he was too obscure to appear on the internet. My rough guess was that he was an Argentine of Italian extraction (like L. Logatti), who wrote a Brazilian maxixe in order to cash in on the latest craze. Instead, he was an American pretending to be an Argentine of Italian extraction etc. The only thing I knew about Hugo Frey before this is that he is given credit for piano solos on some dance-band records in the teens (on Victor?) and that he was one of the founders of ASCAP. I hadn't even heard of "Uncle Tom."

May Irwin's "Bully" Song

(Charles E. Trevathan)

St. Louis Ragtimers 1267

<4-- 1267 was "The Bully Song" by Trad.

Don Rouse uses quotes (The "Bully" Song), and writes,

You're absolutely right, it is traditional, but Charles E. Trevathan put his name on it, and my version has no date or publisher. It's the same story as for Hot Time in Old Town and Ta-Ra-Ra-Boom-De-Ay. All three songs came out of Babe Connor's saloon in St. Louis, where they were sung by Mamma Lou, and later published by others.

Since his sheet music is at best "semi-official" (no publisher or date), I'm inclined to stick with (traditional).

Erdos agrees.

--4>

<5: Found sheet music in Levy online collection. Song was published as **May Irwin's "Bully" Song**, with this note signed by May Irwin:

This is the only correct publication of the "Bully Song" as sung by me in The Widow Jones.

Cover says w/m Charles E. Trevathan, but Irwin's note implies that he more or less just transcribed what she'd been singing.

This is a hard call. Sure, you could argue that it's a song by good ol' Mr. Traditional that Trevathan just wrote down. But W. C. Handy did the same thing in many cases and even admitted it. But, it would appear in this case that the song was in fact well known by the public as by Mr. Traditional before Trevathan published it, whereas the tunes Handy found and published were genuinely obscure.

I could go either way, but I think I lean toward going ahead and giving Mr. Trevathan credit.

Later note: Bob, I think we overlooked this in our run through the lists before. I've just looked at the sheet music again: It was properly published in 1896 as **May Irwin's "Bully" Song** by Charles E. Trevathan.

Absent documentation rather than speculation about a previous existence for it, we must honor this publication. I'm going to move it to **M** and put a cross-ref from **Bully**.

Rats! 4/23/11 noticed that in 5th edition I'd put the quotes around "Bully Song" rather than just "Bully" as I'd clearly discussed.

AND later found note from Erdos dated 4/5/11 say to add subtitle (I'm Looking for the Bully of the Town). Bob, based on what? As I noted above, I found what looks to be the original sheet music for the song.

7/14 Bill H. found fascinating item on YouTube www.youtube.com/watch?v=RcyjA19-9bA

It's May Irwin's recording of her Bully song from 1907 couple with images of two copies of the sheet music and the famous 1896 Edison video "The Kiss," starring Irwin and John C. Rice, her costar in the 1895 Broadway show *The Widow Jones*, in which she originally performed the song.

Maybe - Who Knows? (Johnny Tucker-Joe Schuster-Ruth Etting)
John Gill's Novelty Orchestra 1227
Rec.

Ted Lewis, 5/30/29, Columbia 1854-D et al.
Gene Austin, 6/26/29, Victor 22033, HMV B-3117.

Carl Fenton aho, 6/29, Brunswick 4421.
CA Ramblers, 7/2/29, Harmoiny 959-H.
Dorsey Bros, 7/12/29, OKeh 41279,
Parlophone R-464 et al.

Kate Smith, 7/12/29, Harmony 970-H.

Confirmed by 5/13/29 copyright reg.

Mazie [Martha] (Lew Gold-Eli Dawson-Sidney Caine)
Black Eagle JB 1048

On LP as "Martha": "One of the great recordings by the 1950 George Lewis Ragtime Band." Composers Gold-Dawson-Caine. At some point we added first names Lew-Eli-Sidney.

<2--Robinson: This tune's correct original title is "Mazie." [but we left it under Martha [Mazie]]--2>

<3--this was Martha [Mazie] on first list, but your letter of 10/20/91 made this change.

rank Dutton of Malvern Link, England:
Joe Gold.

OK - stet as is. Lew Gold is confirmed by sheet music [this presumably came from Erdos]--3>

2013 review: What sheet music? Who called it Martha and when? AND beware of *Lew Gold*; *Lou Gold* led a band that made hundreds of records in 1920s.

No Martha in Rust, Mazie is rec. Reuben Reeves & His River Boys, 12/14/33, Vocalion 2723, and is more likely to be the Mazie copyrighted 1/24/34 by Franz Jackson.

But LC SONIC reveals many other possibilities for Mazie by Gold-Dawson-Caine (recording dates and some additional titles from Online 78):

Orlando's Orchestra, Edison 50738-L
Green Bros. Novelty Band, 2/1/21,
Brunswick 2086, Gennett 9050, poss. also
Vocalion 14154 (12/20/20 says online 78).
Yerkes Jazarimba Orchestra (introducing
another title as well), Columbia A-3393,
2/24/21

Famous Novelty Orchestra; Arthur Hall,
chorus; Famous 3042
Banjo Wallace's Orchestra, 2/21/21, OKeh
4280.

All Star Trio with All Star Trio Orchestra,
Victor 18738, 2/23/21--Victor Project says
Sid Caine-**Lou** Gold-Eli Dawson (but
BEWARE: we have Lew Gold-Sidney
Caine-Eli Dawson here for Honolulu blues,
and that was confirmed by sheet music.)

Frisco Syncopators; Arthur Hall, Puritan
11049.

Zylo Specialty Orch, 2/1/21, Regal 905
(could this be a diff. issue of Green Bros.?)

No Marthas by our guys in LC SONIC.

And note this from *A Century of American Popular Music: 2000 Best-Loved and Remembered Songs*, ed. Dave Jasen:
Mazie: Lew Gold/Sid Caine/Eli Dawson
Jack Mills, New York, 1921

Marvelous song popularized on disc by the All Star Trio (Victor 18738), Banjo Wallace & His Orchestra (OKeh 4280), and the Yerkes Jazarimba Orchestra (Columbia A-3393).

And here's the copyright:

Mazie; words by Sidney Caine and Eli Dawson, music by Lew Gold [of U.S.] © Jan. 17, 1921; 2 c. Jan. 17, 1921; E 497898; Jack Mills, inc., New York.

And this confirmed by sheet music found online, although sheet just said w. & m. all three.

The only one of the old recordings I could find was All-Star Trio, but it sure sounds like our tune to me.

Next, where'd Martha/George Lewis come from? Here (from Bruyninckx): rec. 5/22/50, Paradox/Pax LP6001; again 3/25/59 in Copenhagen with Papa Bue, Stv SLP209 and Jazz Unlimited JU1.

Found the Lewis/Papa Bue from 1959, and sure enough, it's old Mazie.

Bottom line: we got it right a long time ago, but since I didn't document it properly, I had to do this all over in July 2013.

Me! (Irving Berlin)

Barbara Rosene & Her New Yorkers 1393

Well, the copyright has no ! (but they don't often include punctuation marks):

Me; words and melody by Irving Berlin. © 1 c. July 9, 1931; E unp. Irving Berlin, inc., New York.

Same true later in registering the published version:

Me; words and music by Irving Berlin; with ukulele arr. by May Singhi Breen. © Aug. 6, 1931; 2 c. Aug. 7; E pub. 24551; Irving Berlin, inc., New York.

Aha, I read elsewhere that the Ruth Etting record of the song was her inspiration, and sure enough, Oriole 2342 by Etting is titled Me!

Obviously, we must find the sheet music to confirm the exclamation point. And Alex has it: No ! on cover, but yes, ! on title/copyright page.

Me and the Blues (Horace Gerlach)

Jim Snyder/Georgia Grinders 1068

<3--No composer credit on 1068)--3>

Rec. State Street Ramblers, 3/13/31, Champion 16247, Superior 2670 (as Speed Jeffries & His Night Owls). Couldn't find any of the record labels.

See the new note (or resurrected old note) at I Want to Be Your Lovin' Man. Then see...

Me and the blues; words and music by H. C. Gerlach; pf. © 1 c. Feb. 24, 1931; E unp. 35145; Horace C. Gerlach, Philadelphia.

Couldn't find the sheet music on this, but we know he didn't use his middle initial on Daddy's Little Girl, so I'm not using it here.

BUT wait a minute: 6/14 Haesler dug up article in *Record Research* in Feb. 1962 by George Kay, who reported all the Superior label listings he found in the Gennett archives.

For this one he reports:

2670 GN17626 Me And The Blues
(Instrumental Blues) Jimmie [sic] Blythe,
SPEED JEFFERIES & HIS NIGHT OWLS.
(Contract Rec'd Lester Melrose) June
30,1931-July 31,1932:755. (sic by DB)

So it seems likely that the credit on the Superior release was Blythe; perhaps I got too carried away with finding that same title by Gerlach. There are certainly many other instances of the same title being used twice.

Must request the Gerlach lead sheet from LC and see if it matches.

(And note that Harry Warren-Ted Koehler wrote song of this title in 1946, rec. by Mildred Bailey & Count Basie.)

Me and the Boy Friend (Sidney Clare–James V. Monaco) 1333
Frederick Hodges
S&P confirms, as does 9/22/24 copyright reg., w. SC/m. JVM. Sheet music cover calls him Jimmie Monaco.

Me and the Man in the Moon
(Edgar Leslie–James V. Monaco)
Barbara Rosene & Her New Yorkers 1405
11/5/28 copyright reg. confirms w. Edgar Leslie/m. Jimmie Monaco. 1405 had Edgar A. Leslie, but we've not used that initial elsewhere.

Me and the Moon (Walter Hirsch–Lou Handman)
Barbara Rosene & Her New Yorkers 1405
Confirmed by 7/16/36 copyright reg., w. WH/m. LH.

Me Minus You (Paul Francis Webster–Abel Baer–John Jacob Loeb)
Barbara Rosene 1368
Confirmed by 8/30/22 copyright reg., w. PFW/m. AB-JJL.

Meadow Lark, The (Thomas Pitts)
Chrysanthemum Ragtime Band 1168
Strangely, not in copyright books 1916-17, but found reprint (by the Ragtime Society of Toronto) of the original copyright page, pub. Chas. N. Daniels, 1916.

Mean Blues (Billy Smythe–Art Gillham)

Peruna Jazzmen 1020
Jazz Classics 1061
Pierre Atlan's Piccadilly Revelers 1181
Black Eagle JB 1224
Jacques Gauthé's Creole Rice YBJB 1256
Le Petit Jazzband de Mr Morel 1344
Southern Stompers 1414

ASM, 1923, J. W. Jenkins.

Mean Daddy Blues (Irving Bloom–Jimmy Durante–Fred Hamburger)
Neville Dickie 1324

<4--composers via Erdos research in July--no source noted --4>

ASM, 1922, Triangle Music; w. Hamburger/m. Bloom-Durante. 9/26/21 copyright reg. matches.

Mean Mean Mama (Why Don't You Mean What You Say?) (Eleanor Young–Harry D. Squires–Mitchell Parish)
West Jesmond Rhythm Kings 1255

Just Young-Squires on 1255, comma between means, no ? in subtitle.
Rec. (no subtitle in Rust)

Benson Orchestra, 8/21/23, Victor 19138, HMV B1717, Zonophone 3635.

Vic Meyers aho (no sub), 8/21/23, Brunswick 2501.

Orig. Indiana Five, 9/7/23, PA 021070, Perfect 14173.

Bob Ricketts' Band, 5/14/23, Gennett 5156, Starr 9403.

But see the copyright:

Mean mean mama, why don't you mean what you say; words by Mitchell Parish, music by Eleanor Young and Harry D. Squires tof U.S.ji © May 31, 1923; 2 c. June 1; E 562731; Joe Morris music co., New York. 10946

And aha, I found a "professional" copy title page:

Mean Mean Mama (WHY DON'T YOU MEAN WHAT YOU SAY?)

So I just bought the commercial copy from MTSU: No comma or ? on the cover, but copyright page matches the above, w. Parish, m. Young-Squires, pub. Joe Morris, 1923. Of the four records Bill found, 2 comma, 2 without; 3 Mamma, 1 Mama; none had subtitle.

Meanest Blues (Phil Napoleon–Frank Signorelli)
Dave Dallwitz JB 1112

LP was Meanest Blues, Napoleon-Signorelli. Rust index says "The Meanest Blues," rec. under that title by
Orig. Memphis Five, 9/11/24, PA 036142, Perfect 14323, Harmograph 975. TILT:

Pathe label is "The Meanest Blues," but composer credit is Jackson.
But also 10/1/24 as "Meanest Blues," Victor 19480. Victor label confirms title, credits Napoleon-Signorelli; Victor Project confirms. And again sometime 10/24 as "The Meanest Blues," Emerson 10815; Broadway/Triangle 11445 et al. Broadway 11445 confirms title, composers Signorelli-Napoleon.

Oops, copyright is
Meanest (The) blues; melody L. K., of U.S. © 1 c. Sept. 10, 1924; E 597231; Louis Katzman, New York.

Katzman also collaborated on "The Meanest Kind of Blues" that same year; both titles are in Rust. Napoleon & Signorelli copyrighted three tunes in 1924 book, but not this one; they wrote two more in 1925, but not this one.

Says Dallwitz in notes:

I came across Phil Napoleon and Frank Signorelli's "Meanest Blues" in a recording from about 1924 by the Memphis Five. And Dallwitz is indeed playing the same melody to be found on Victor 19480.

But in *Tin Pan Alley: An Encyclopedia of the Golden Age of American Song*, Dave Jasen specifically credits Napoleon & Signorelli.

The only way any of this makes sense is if (a) the tune they recorded on 9/11/24 as "The Meanest Blues" is in fact a different tune entirely ("The meanest kind o' blues" by Jackson, below) or (b) the the same tune but Pathe & Perfect got confused by the other similar title that year and credited Jackson. (Obviously, variant b is FAR more likely.)

But we won't have to worry about that unless some band comes along and records the tune found on one of those other records. We have the Victor and the label, so we can keep our credit. But why in the hell didn't Signorelli and Napoleon copyright it?***

On next trip to LC, must look for the Katzman copyright deposit, see if it's our tune; must also look for a Signorelli-Napoleon or a Jackson copyright for our tune. Alas, did look, could find it.

But wait. Bill Haesler found another title copyrighted by Katzman in 1924, Throw Down Blues. But the OM5 recorded it for Victor 19594 on 2/4/25, label credited Napoleon-Signorelli; but when they recorded it for Columbia 480-D on 10/7/25, the label credited Jackson!

In 1925, Napoleon and Signorelli collaborated with Jackson to write Bass Ale Blues; the copyright added Katzman as arranger. The Victor label on that one credited Napoleon-Signorelli-Jackson, but the Vocalion label credited just Napoleon-Signorelli.

BUT SEE BELOW NEXT TITLE

Meanest Kind o' Blues, The

(B. Lou Jackson)

Keith Nichols Cotton Club Orchestra 1275
Les Rois du Fox-Trot 1434

<2/28/11 - this coming up on French Mr. Morel record. Frogs called it meanest kind o' blues by Louis Katzman, but I found zillions of refs to it using "of", no "o'" - and confirmed composer as bandleader Louis Katzman.

2013 review: Oops, in research on Meanest Blues above, I found the copyright for this tune:

Meanest (The) kind o' blues; w and m B. Lou Jackson, arr. Louis Katzman, both of U.S. © Dec. 30, 1924; 2 c. Dec. 31; E 604717; Audubon pub. co., New York. [He's B. L. Jackson in index.]

Aha! I'll bet that this Jackson is the one that got onto some labels of the Original Memphis Five's "The Meanest Blues" (and I wonder if what they recorded under that title was really this tune).

But my 2/28/11 "research" may be wrong. Let's try to find some labels. Rust does list it under The Meanest Kind of Blues in index, rec. Fletcher Henderson (o' Blues), 8/29/24, Vocalion 14880, Silvertone 3026. Again 11/14/24 (as of Blues), Columbia 249-D. Columbia label says of, by Louis Katzman). But Vocalion is o' Blues, by Jackson. Wally Erickson's Coliseum Orch, 5/8/25, Gennett 3068; LC SONIC says o' blues, by Jackson. Vincent Lopez, 9/19/25 (as o' Blues), OKeh 40478, Parlophone E-5519. **OKeh label credit is B. Lou Jackson** Louisiana Rhythm Kings (as of), 1/20/30, Brunswick 4845, 6834 et al. 4845 is o' Blues by Jackson, says LC SONIC, so is 6834.

I can't find any evidence that Katzman recorded this himself, although his name pops up as composer in several online references to others' recordings of it.

Evidence enough: Copyrighted as o' by Jackson and first recorded as o' by Jackson. And the Louis Katzman collection at U. Missouri/KC contains published sheet music, o' blues, composed B. Louis Jackson, arranged Louis Katzman.

YOICKS! 7/25/14 Bill Haesler claims they're the same tune, and he wonders if perhaps B. Lou Jackson and Louis Katzman are one and the same. "Here is my Chronological Summary of the composer credits and recording dates":

•"Meanest Kind o' Blues" (Jackson)
29 August 1924

Fletcher Henderson Vocalion 14880,
Silvertone 3026, Guardsman (E) 7005

•"Meanest Blues" (Louis Katzman)
10 September 1924
Copyright

•"Meanest Blues" (Jackson)
11 September 1924
Original Memphis Five Pathe 036142, Perfect
14323, Harmograph 975

•"Meanest Kind o' Blues" (???)
19 September 1924
Vincent Lopez Okeh 40478

•"Meanest Blues" (as shown)
Original Memphis Five
1 October 1924 (Napoleon- Signorelli) Victor
19480
October 1924 (Signorelli Napoleon) Emerson
10815, Silvertone 2426, Grafton 9074, Acme
2101
October 1924 (Signorelli-Napoleon [sic]
Broadway/Hudson/Puretone/Triangle 11445,
Clover 1527, Everybodys 1026, Grey Gull 1247
Grafton 9074 as Bar Harbour Society
Orchestra (label in Rust's American label
book)
Silvertone 2426 as Southern Syncopators

•"Meanest Kind o' Blues" (Louis Katzman)
14 November 1924
Fletcher Henderson Columbia 248

•"Meanest Kind o' Blues" (Louis Katzman)
13 December 1924

•"Meanest Kind o' Blues" (B. Lou Jackson)
30 December 1924
Copyright

•"Meanest Kind o' Blues" (as The heaviest kind
o' Blues) (Louis Katzman)
February 1925
Eric Borchard Grammophon 20208

•"Meanest Kind o' Blues" (Jackson)
8 May 1925
Wally Erickson Gennett 3068

•"Meanest Kind o' Blues" (Jackson)
20 January 1930
Louisiana Rhythm Kings Brunswick 4845,
6834, 03324, A-8687
[Brunswick 6834 as Red Nichols and His Five
Pennies.]

Meat on the Table (Siegfried
Christensen-Pinky Vidacovich)
Louisiana Repertory Jazz Ensemble 1055
New Orleans Classic Jazz Orch 1145
1055 was A. Christianson & P. Vidacovich.
1145 was Sigfree C. & Pinky Vidacovich.
Earlier editions of this index had *Sigfre*, which
is how Rust spells it. (The correct Germanic
spelling is, of course, *Siegfried*.)

Rec. N.O. Owls, 4/15/27, Columbia 1158-D.

Oops from copyright book:

Meat on the table; words and music by G. E. O'Rourke. © 1 c. Dec. 6, 1927; E 679217; George Edward O'Rourke, New Orleans. Neither Christensen nor Vidacovich are in 1927 book at all.

BUT in 1928 we find

Meat on the table; melody by S. B. Christensen. © 1 c. Jan. 3, 1928; E 679772; Siegfried B. Christensen, New Orleans. No Vidacovich in this book either.

[
Well, Vidacovich stays only if we can find him on that record label. Yes: Columbia 1158-D credits "(Christeusen and Vidacovich)"—but we know that's a typo since we have the copyright.

Mecca Flat Blues (Jimmy Blythe-
Alexander Robinson)

P. T. Stanton's Stone Age JB 1228
Down Home JB 1241
John Gill's Dixieland Serenaders 1321

1228 & 1241 says Blythe; 1321 said Blythe, Robinson & Steve Graham.
<4--Shapiro & Pollack say words & music by Alexander Robinson-James Blythe-Steve Graham. 1924, Robinson Music Co. First rec. Priscilla Stewart w/Blythe at piano.

Erdos: Max Vreede's Paramount book shows J. Blythe-A. Robinson, but I'll go along with S&P.-->

2013 review: Rec. Priscilla Stewart w/Blythe August 1924, Paramount 12224. Found the label, which credits G. Blythe-A. Robinson.

Later by Albert Ammons, 4/8/39, Solo Art 12001. LC SONIC says credit is J. Blythe-A. Robinson.

Copyright

Mecca flat blues; w Alexander Robinson, melody James Blythe, of U.S. © 1 c. Oct. 4, 1924: E 602097; Chicago music pub. co., Chicago.

No Steve Graham in 1924-25 copyright books at all.

I have three other recordings that credit all three, and two of which are boogie woogie/blues guys. Online 78 says Blythe-Robinson, as does LC SONIC, which also says Blythe-Robinson for the Ammons on Solo Art. So where did Steve Graham come from?

Aha...I found all three names on a Turk Murphy recording issued by S.F. Trad Jazz Foundation. But Turk also put it on his New Orleans Jazz Festival LP for Columbia, with credits Blythe-Robinson. Perhaps the real influence was the Anderson fake book which credits all three. This book is widely used, but

I've not found it to be especially credible on such things.

I've got a bad feeling about this--if the original source for Graham is the Anderson fake book, I'll throw him out in a heartbeat. But first, I'll contact John Gill, Marty Frankel, & Sonny Leyland, the three guys who put it on their records (the fourth, Charlie Booty, is dead.

Frankel isn't positive, but thinks it likely he got the credit from Anderson. John Gill says,

I have no idea about the Steve Graham connection. I may have gotten it from Anderson. I would agree that if you can't find any historical record of this Graham fellow, that it may come from a reissue recording or from a re issue blues songbook of some kind. I have not seen any original music on this one.

Didn't hear back from Sonny, but have since found the LC SONIC report that the credit on his record also was Blythe-Robinson, so I think we can safely kill the Steve Graham credit as an aberration in the Anderson fake book and/or the S&P book.

7/28/14 Bill found copyright page of 1924 sheet pub. by Chicago Music Co., confirms Blythe & Robinson.

Medic Rag (C. L. Woolsey)
David Thomas Roberts 1317

ASM, 1910, Jerome Remick. He wrote only a few rags, and he seems to be C. L. Woolsey. He also published as C. L. Woolsey. I wonder if we should adopt that usage, the way we did with M. L. (Mayhew Lester) Lake. [Yes, see note at "Funny Bones."]

Meditation (Lee Sims)
Frederick Hodges 1333

A dozen or so compositions with this title registered in 1927, including one by Fats Waller, but there's also one by Lee Sims, 12/14/27.

Meet Me at the San Francisco Fair. Nineteen Fifteen.
(Don J. A. Gono)

Chrysanthemum Ragtime Band 1168
LP was Don J. A. Gono. Copyright:
Meet me at the San Francisco fair, nineteen fifteen; words and music by J. A. Gono. [San Francisco] San Francisco publishers. © Nov. 9, 1914; 2 c. Nov. 18, 1914 E 353030; Juan Alvarado Gono, San Francisco. (He's J. A. Gono in the index too)

But found sheet music online for his "Flying," 1915, on which he's Don J. A. Gono both cover and copyright page. And found on eBay a souvenir postcard from fair, called "Meet Me at the San Francisco Fair 1915," featuring a poem by Don A. J. Gono. And a library listing in Calif. State Library has the

Don. Never saw the actual sheet music, but this title looks OK, although you could probably argue for the year being a subtitle in parentheses.

Meet Me To-night in Dreamland
(Leo Friedman--Beth Slater Whitson)
Canary Cottage Dance Orchestra 1415

ASM, 1909, Will Rossiter; w. Whitson/m. Friedman. "To-night" on both cover and copyright page.

Meet Miss America (Johnny Mercer--
Matty Malneck)
Alex Hassan 1322

Confirmed by 8/28/35 copyright reg., w/m. both.

Melancholy [Blues] (Marty Bloom--
Walter Melrose)
Black Bottom Stompers (England) 1045
Don Ewell 1077
Fenix JB 1129
Humphrey Lyttelton & His Band 1160
Gauthé-Marquet Clarinet Serenaders 1216
Down Home JB 1217
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1350

Copyright is
Melancholy; by Marty Bloom and Walter Melrose; pf. (c) June 8, 1927; E 665815;
Melrose bros. music co. inc., Chicago.

Very first rec. by Johnny Dodds as
Melancholy, second rec. by Hot Seven as
Melancholy Blues.

Melancholy Lou (Ray Hibbeler)
Charleston Chasers 1314

Rec.
Little Ramblers, 7/14/25, Columbia 423-D.
Fred Hall, 9/25/25, OKeh 40482.
Howard Lanin, 9/29/25, Victor 19797, HMV B-5047. Victor label says Ray Hibbeler.
NOJB, 10/8/25, Apex 8411, Domino 21091,
Banner 1624, Domino 3594 et al. Apex label says Ribbeler. But Oriole 497, as Six Black Diamonds, says Hibbeler.

Orig. Indiana 5, 10/8/25, Gennett 3165,
Champion 15049.

Confirmed by 6/29/25 copyright reg., definitely
Ray Hibbeler.

Melancholy Stomp (Don Ewell)
European Classic Jazz Trio 1142

From notes by Ted des Plantes:
Ewell recorded his "Melancholy Stomp" on a now impossible to get ten-inch LP on the Windin' Ball label in the early 1950s
Confirmed by 6/18/52 copyright reg. by
Donald Tyson Ewell.

Melody from the Sky, A
(Louis Alter--Sidney D. Mitchell)
Classic Jazz Quartet 1125

Confirmed by 1/29/36 copyright reg., w/m both. S&P says introduced by that famous romantic balladeer Fuzzy Knight in *The Trail of the Lonesome Pine*.

Melrose Rag, The (Hubert Bauersachs)
Glenn Jenks & Dan Grinstead 1292

ASM, 1922, H. T. Bauersachs, adds "The" to title.

Memories (Gus Kahn--
Egbert Van Alstyne)
Canary Cottage Dance Orchestra 1400

Confirmed by 1915 sheet music, w. Gustave Kahn/m. EVA.

Memories of You (Eubie Blake--
Andy Razaf)
Terry Waldo's Gotham City Band 1120
Paris Washboard 1391

ASM, 1930, Shapiro, Bernstein; w. Razaf/m. Blake.

Memphis Blues, The [Mister Crump]
(W. C. Handy--George A. Norton)
Neville Dickie 1052
Steve Waddell's Creole Bells 1173
Down Home JB 1190
Zenith Hot Stompers 1248
John Gill's Dixieland Serenaders 1304
Chris Tyle's Silver Leaf JB 1311
Bob Schulz & His Frisco JB 1349
Yerba Buena Stompers 1369
Manhattan Ragtime Orchestra 1402
Paris Washboard 1428

<Aha, found two copies of cover with "The" in title, and confirmed it's on copyright page as well with copy at Indiana U. library.

Alt title added by Erdos late 2004--BUT, Bob, your note adding subtitle said not to put cross-ref from it, but it HAS to be there. If you're going to argue here that "Mister Crump" is a legitimate alternative title for this tune, then you simply have to have a cross-ref from that title.

Also, you added George A. Norton as cocomposer. On what authority? I'm not questioning it, I just want to document it for the benefit of you, me and others.

OK, here it is: ASM, 1913, Theron C. Bennett. Both cover and copyright page show

The Memphis Blues
George A. Norton's
Song
Founded on W. C. Handy's World Wide
"Blue Note Melody"

A different published version by Handy, says

THE MEMPHIS BLUES
(or, Mister Crump)
Words by Music by
GEORGE A NORTON W. C. Handy

Memphis Bound (Frank Banta–
Peter De Rose–Paul Fielder)
Red Roseland Cornpickers 1101
Keith Nichols Cotton Club Orchestra 1275

Odd: both SOS recordings had Banta-De Rose, yet I had Banta-De Rose-Fielder here in index, with no note explaining why. Rec. Viola McCoy, 11/21/24, Edison 51474. Rosa Henderson, 11/24, PA 032122 & Perfect 12201 (this label says Banta-De Rose) as Josephine Thomas, also Ajax 17069. Fletcher Henderson, 4/18/25, Vocalion 15030 (label says Banta-De Rose). Jimmy Joy, 5/25, OKeh 40388 (label says Banta-De Rose).

But here's the copyright:

Memphis bound; fox trot, w Paul Fielder, m Frank Banta and Peter De Rose, both of U.S. © Oct. 29, 1924; 2 c. Oct. 27; E 600911; Joe Davis music co., inc., New York.

Well, Fielder's name didn't get on the three labels I checked, but we have to keep him based on the copyright reg., I suppose. BUT aha, Haesler later came up with the first label, Viola McCoy on Edison, and the credits there are "(Paul Fielder, Frank Banta and Peter De Rose)."

Memphis Mamie (Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281
Rec. Parham 11/4/30, Victor 23386. Not in copyright books 1930-31, although 11 other Parham titles are in 1930 and 3 more in 1931.

But aha, Haesler found it in 1933:
Memphis Mamie; melody T. Parham. © 1 c. May 26, 1933; E unsp. 72059; Southern music pub. co., inc.

And LC SONIC says credit T. Parham on original Victor, and I found cover of 1960 repressing of that disc done especially for Brian Rust--credit T. Parham there too.

Memphis Shake (Henry Clifford)
Magnolia JB 1016
Pam Pameijer's New Jazz Wizards 1382
Rec.
Dixieland Jug Blowers (w/Henry Clifford on jug), 12/11/26, Victor 20417, HMV B-5249 et al. Victor credits H. Clifford, HMV label credits Clifford; Victor Project confirms. Dixie Jassers wb band, 7/27, Pathe 7536, 11530; Perfect 136. Perfect label credits H. Clifford.

Copyright
Memphis shake; melody by H. Clifford. © 1 c. Jan. 21, 1927; E 655657; R. S. Peer, New York.

Memphis Wail (Duke Ellington)
Keith Nichols Cotton Club Orchestra 1320

Rec. Ellington 10/17/28, Brunswick rejected--so how do we even know about it? Because he copyrighted it, 1/29/29.

Mental Strain at Dawn (Jack Purvis,
arr. Ted des Plantes)
Swedish–American Hot Jazz Collab. 1136
LP title was "Theme from Mental Strain at Dawn."

Rec. Purvis, 12/17/29, OKeh 41404,
Parlophone R-673 et al.

Copyright is
Mental strain at dawn; by Jack Purvis;
cornet. © 1 c. Apr. 17, 1930; E unsp. 20452;
Triangle music pub. co., inc., New York.

The copyright and Okeh record label both say just Mental Strain at Dawn; whence "theme"? Aha, from liner notes by Ted des Plantes: While the title theme from "Mental Strain at Dawn" might sound like an opus from an overweight television soap opera, it's actually a driving stomp written in 1929. Originally "Mental Strain" was a pyrotechnical trumpet showpiece conceived by Armstrong admirer Jack Purvis. As performed by Purvis with a quartet, however, nothing really took shape as a recognizable tune until about halfway through when it settled into the theme heard here. My arrangement eliminates the boilerplate of the original and turns the piece into a romp for the entire band with a particularly exciting contribution from Bent.

OK, then, let's do this the right way: Purvis's title, arr. by Ted.

Merry Makers Twine (Dave Nelson–
Billy Mack)
Jazz O'Maniacs 1071
Pam Pameijer's New Jazz Wizards 1395
<3--1071 had composers Nelson-Mack. First names?

Steve Abrams: N. C. Nelson-Cecil Mack (from sheet music)

Mike Durham: I have an old Italian LP that lists this one as by N. C. Nelson, no mention of any B. Mack, but then they've labeled the cut "Merry Makers Twins" so perhaps we shouldn't take them too seriously. Max Vreede gives composer credits as N. C. Nelson and Billy Mack. Could N. C. Nelson be Dave C. Nelson? Also, there's no apostrophe on "Makers" on the Paramount label.

Abrams looks like the best bet.

Erdos: drop apostrophe. We forgot to decide on composers, but Abrams has sheet music, so go with that.

8/31 update: Abrams does not have sheet music in hand; thinks he got ref from Charlie Anderson. He suggested Ted Schaefer as source, but that didn't pan out. Schaefer is sure Charlie Sonnenstein did their

arrangement off the Lovie Austin record. Schaefer also made connection with Anderson, but Anderson has nothing.

The copyright is
Merry makers twine; words and melody by D. C. Nelson. © 1 c. Dec. 22, 1926; E 654704; Chicago music pub. co., inc., Chicago.

Is this King Oliver's nephew Dave Nelson? Yes, Dave Nelson's full name is Davidson C. Nelson, so looks good. And yes, label of "Olga" says composers Joe Oliver-D. C. Nelson.
--3>

2013 review: Rec. Lovie Austin 8/26, Paramount 12391. Couldn't find label, but LC SONIC has two reissue 78s, neither of which lists a composer credit, so I doubt the Paramount did either. Which is perhaps why Mike Durham reported no apostrophe on that but didn't mention a composer credit. The copyright reg. will have to serve.

But when I google for that title I do keep running into the credits we started with, C. A. Nelson or N. C. Nelson and Billy Mack., but most seem to be associated with reissues of the title in Johnny Dodds collections. Notably, the one site that seems discographic, and one I've found before but can't quite figure out—copyrightencyclopedia.com—also says composed by D. C. Nelson.

Aha, Bill Haesler weighs in with more info: He quotes Max Vreede's very compellingly researched Paramount discography, saying the credit on the Paramount was indeed N. C. Nelson-Billy Mack. He also includes a very rough scan of the label, which could well say N. C. Nelson and Billy Mack.

As to my "who the hell is Billy Mack?" question, he has that answer too:
Chris Hillman, Ron Middleton and Richard Rains, in the booklet "Dave Nelson and Others" (Cygnet Productions), suggest that . . . Dave Nelson, probably mis-typed N.C. on the Paramount label, is connected with the Lovie Austin recording because of "his known connection with [wait for it] Mack's Merry Makers show, of which Henry Williams [vocalist on "Merry Makers Twine"] was a member. The Merry Makers played at the Monogram Theatre from June 14 1926 - the same date as the Okeh Clarence Williams' [Chippie Hill] sessions above." It seems that DC Nelson led the Merry Makers stage band at this time.

But what about Billy Mack, you ask?
"When Jelly first came there," she told Russell, "he was with a little show□Billy Mack and Mary Mack, from New Orleans. Mary Mack always carried a little four-piece band with her show, and Jelly played in this band." Billy and Mary Mack (shortened from McBride) had a traveling show from 1908-1959 which

they called "Mack and Mack," not to be confused with "Mack's Merry Makers" (which was led by Thomas Mack, a trumpet player from New Orleans). Their specialty was New Orleans music. Mary McBride (nee Thacker) was born in Algiers, Louisiana, and sang the blues. "Mack and Mack" were popular at the Monogram, and would settle in Chicago in the 1930s, as did many other New Orleans musicians that [Lovie] Austin, herself a southern migrant to Chicago, met and worked with on TOBA or while playing for acts at the Monogram and other theaters."

The above reference to Thomas Mack, may be incorrect, as other reliable sources (and a Chicago Defender advert I have) tie Mary and Billy Mack as 'owning' the "Merry Makers.

Tom Lord, in his Clarence Williams' discography, says [in part]:

MACK, Billy (vocal) part team of Billy and Mary Mack which toured with group known as Mack's Merry Makers.

...Billy apparently was in charge of producing the shows.

Further checking also finds Billy Mack involved with Clarence Williams and other Okeh recordings. (Incidentally, I have all the Billy and Mary Mack records on CD.)

So: Dave Nelson, on the assumption (based on copyright) that N. C. Nelson was a typo for D. C. Nelson, and that D. C. Nelson is Dave. Billy Mack because most of the secondary citations name him and because of his clear connection to Dave Nelson.

Merry Widow Rag (Eubie Blake)

John Gill 1066

Looks like Eubie recorded this "live" for a QRS piano roll (CEL-125) but that may be a reissue series number). Perfesser Bill lists it as a Blake composition, but has no date, says "unpublished or uncopyrighted." Obviously and admittedly a travesty on Lehar. Several sources say "issued in 1974," which I thought unlikely, but Robbie pointed out that the old QRS marking piano was restored in 1972 and produced new "hand-played" rolls by Liberace, Peter Nero, Ferrante & Teicher, George Shearing, Roger Williams . . . and Eubie Blake.

Mesa 'Round [Road Apple Rag]

(Turk Murphy)

West End JB 1085
Minstrels of Annie Street 1272
Independence Hall JB 1386

<2--[was on 1085 as just Mesa 'Round]

Baker: Wayne Jones's liner notes say this is really originally named Road Apple Rag, renamed at the behest of the record producer, Lester Koenig. I have three recordings as Road Apple, only one other as Mesa 'Round. Wonder if we should list this under Road Apple with cross-ref from Mesa 'Round to that. Rhodes: "Road Apple Rag" is my preference over "Mesa 'Round." Bob Helm explains that

Turk obligingly bowdlerized the title at the request of a Columbia records executive [presumably Koenig, mentioned above]. Erdos: Let's leave without cross-ref but add other name; no Stomp Off recording under Road Apple Rag. --2>

2013 review: Note directly above written before 1386 was released with Road Apple Rag!

Well, I'm torn. It's all well and good to know that originally Turk called it, informally, "Road Apple Rag," but that fact is that he "published" (i.e., recorded) it as "Mesa 'Round" in 1951. It didn't get recorded under the title "Road Apple Rag" until the Natural Gas JB did so in 1979. I couldn't find a copyright under either title, but I'll look again at LC. If I don't find a copyright for this in 1951 as "Road Apple," we must leave its primary location here at "Mesa 'Round."

Also—for what it's worth—in Turk Murphy: Just for the Record, by Turk and Jim Goggin, they devote more than four pages to discussing the July 10, 1951, recording session that produced Little John's Rag, Minstrels of Annie Street, Bay City, and Mesa 'Round, but Mesa 'Round doesn't get mentioned once. If Turk had any lingering passion about being "forced" to change his Road Apple Rag to Mesa 'Round, surely he'd have brought it up.

Mess-a-Stomp (Andy Kirk–

John Williams)

Keith Nichols Dreamland Syncoptrs 1150
Back Bay Ramblers 1262

Both records credit Mary Lou Williams.

Rec. Andy Kirk, 11/7/29, Brunswick 4694, A-500162; Vocalion 3255. Again 9/9/38, Decca 2204, M-30204; Brunswick 02707, A82000.

Credit on first Brunswick and Vocalion labels for the 11/7/29 recording is just Williams.

Oops, the copyright:

Messa-a-stomp; melody by Andy Kirk and John Williams. © 1 c. July 3, 1930: E unp. 24462; State Street music pub. co., inc., Chicago.

John Williams played reeds in Kirk band, was husband of Mary Lou, and was composer of many tunes in his own right, including many of the others rec. by the Kirk band at that same time. I think Mary Lou's a screw-up because she later became more famous as a composer and arranger. And Frank Powers's liner notes say that though it appeared under the name of John Williams and his Memphis Stompers (where'd he get that?), it was arranged by Mary Lou.

Sorry, but composers get composer credits, not arrangers.

Messin' Around (Charles L. Cooke–

Johnny St. Cyr)

Scariazz 1004
Charquet & Co 1039
Chicago Rhythm 1164
Rusty Taylor's New Jazz Review 1186
Paramount JB of Boston 1205
Chris Tyle's Silver Leaf JB 1311
Le Petit Jazzband de Mr Morel 1344

Copyright reg. for this shown below, in the second Messin' Around. Audrey's sheet music confirms this version, pub. Will Rossiter 1926.

For what it's worth, the Blake-Sissle Messin' Around was recorded by Meade Lux Lewis in 1938.

Cooke or Cook? RHJA says really Charles L. Cooke (and really had a doctorate in music), but often performed as Doc Cook. Wikipedia article on him says same thing. So why Charles L. Cook on that copyright reg.? Longer biography at answer.com says

Charles L. Cooke (he dropped the final "e" from his last name early in his career) was born in Louisville, Kentucky, on September 3, 1891.

Both Blame It on the Blues and this tune (Audrey rechecked her sheet music, both cover and copyright page, were Cooke, so while he performed as Doc Cook, he composed as Charles L. Cooke, in spite of the missing 'e' in the copyright registration.

Messin' Around (Tiny Parham)

South Frisco JB 1035
Mojo Jazzin' Five 1086
Pam Pameijer's Classic Jazz Aces 1194
Two Clarinet Stompers 1259
One More Time JB 1410

Blythe on all Stomp Off recordings, although I've seen Blythe-Smith several other places.

Rec. Jimmy Blythe & His Ragamuffins, with Trixie Smith vcl, June-July 1926, Chicago, Paramount 12376, Century 3029, Signature 906, Jazz Classics L-28, Association Francaise A-051, with Adams Apple on flip side.

Not copyrighted, although Blythe registered two other tunes that year and (and 14 in 1925 and 9 in 1927). The other two Blythe tunes in 1926 were registered by Chicago Music Co. (see Tiny Parham below). Couldn't find any of the Blythe labels. RHJA says Jimmy Blythe-Trixie Smith for Paramount 12376. LC SONIIC has Jazz Collector L-28 (no credits); Century 3029 and Signature 906 (no credit on Messin' Around, but—tellingly—credit of Blythe on Adam's Apple) on both discs.

Other Messin' Arouns copyrighted 1926:

Messin' around; words and melody by Strathdene Parham. © 1 c. Aug. 3, 1926: E 643490; Chicago music pub. co.. inc., Chicago.

Messin' around; words and music by John A. St. Cyr and Charles L. Cook; pf. and ukulele acc. © July 21, 1926; 2 c. July 21; E 644628; Will Rossiter, Chicago.

Messin' around; words and melody by Noble Sissle and Eubie Blake. © July 1, 1926; E 644168; Clarence Williams music pub. co., inc., New York.

And another in 1928:

Messin' around; words and melody by Lovie Austin. © 1 c. June 21, 1928; E 693549; Chicago music pub. co., inc., Chicago.

(Austin had written and recorded a song called Chicago Mess Around in Aug 1926 (Paramount 12380), but didn't copyright it. Bill Haesler suggests that her 1926 song was released as Chicago Mess Around because it had just released the Jimmy Blythe/Tiny Parham Messin' Around. Austin's song refers to "messing around," nothing about Chicago. But why didn't they then copyright it as Chicago Mess Around?

I'm going to have to see the original Paramount label before I'll be sure that Blythe or Blythe-Smith should get credit for this. There's simply no other evidence for it. Haesler responds with data from Vreede's Paramount book: no apostrophe, no composer credits, and it's RAGMUFFINS, not RAGAMUFFINS, which is in error in Rust. AND aha! Both Haesler and Sonny McGown found a photo of the label in a Frog CD reissue of Blythe: As Vreede said, Ragmuffin, no apostrophe, and no composer credit. BUT get this: the flip side, Adam's Apple, does have a composer credit of Blythe according to Vreede, so it's not just a case of Paramount's choosing not to give credits.

For now, this changes to unknown, but I'm really keen to pursue another theory: Southern Music Co. filed copyrights for two tunes by Jimmy Blythe in 1926 (Anna Mina Forty and Thirty Eight and Two), and a copyright for Tiny Parham's Messin' Around. But Parham didn't record a Messin' Around, while Blythe did. Isn't it more than a little possible that for some reason, Southern Music client Parham's song was given to Southern Music client Blythe to record? Perhaps they wanted Trixie Smith to sing it and she preferred to work with Blythe.

Obvious solution lies in finding the Parham lead/lyric sheet that was filed with copyright deposition to see if it's the Blythe-Smith song.

And this is interesting: Finally thought to do google search on that title plus Parham, and found that a Polish LP set, released in 1979, reissued the Blythe recording with credit to Tiny Parham. See <http://www.discogs.com/Various-Jazz-Legend-s/release/3596983>

8/2/13--Bingo! I learned from Alex Hassan that Marty Eggers had done extensive research in Music Reading Room, so I sent my theory to him. His response:

Your copyright info is correct. The Parham "Messin' Around" is the one recorded by Trixie Smith with Blythe et al.

While at the LoC this past May, I did search for Parham and found a lead line with lyrics plus a lyric sheet for "Messin' Around." The copyright number and date match your info.

As to why the tune was recorded the way it was done, there is nothing in my findings to indicate the answer. Unfortunately, without a statement from one of the interested parties or some other sort of positive evidence, we can only conjecture about the reason Parham didn't record it. For example, another possibility is that Blythe was an established recording artist by 1926 whose records would presumably sell, while Parham was just beginning to record. Along that line, maybe Blythe liked Parham and recorded it to help him out. Or maybe he just liked the tune. Or some other reason. In other words, we may never know the real reason Parham didn't record it while Blythe did.

Hope this helps you in some way. At the very least, the composer credit for the Blythe record of "Messin' Around" should go to Parham and no one else.

8/16/13 Eggers followed up with scans of the Parham copyright deposits and an analysis confirms that it's Parham's tune.

A later note, based on exchanges with Tony Hager: The two tunes don't sound at all alike to me, but Tony notes that

The Cook-St. Cyr chorus and the Blythe chorus ARE similar for about eight bars (repeated); then, as I say, Blythe inserts a contrasting "bridge" section before returning to the first eight bars. At least from listening to the Capitol roll that I wrote you about. The verse is very different so I think Blythe (or Parham) was justified in claiming the tune, tho' why he didn't bother to change the name even slightly is odd.

Messin' Around with the Blues

(Fats Waller-Phil Worde)

Neville Dickie 1176

LP said just Waller.

Rec. Waller 1/14/27, Victor 20655.

Oops, the copyright:

Messin' around with the blues; by Phil Worde and Thomas Waller, arr. by P. Worde; pf. © 1 c. July 21, 1927; E 672293; Ralph Peer, New York.

Worde's for real, he wrote music for seven other songs in 1927, with lyricists such as Andy Razaf, Sidney Easton, Edgar Dowell. Also co-wrote two melodies with Thomas Morris and one with Allie Moore. And the flip

side of Victor 20655 is one of those, Stompin' the Bug, by Mercedes Gilbert & Phil Worde.

And 3/14 finally found the Victor 20655 label, which credits both composers by full name: Phil Worde-Thomas Waller.

Meteor Rag (Arthur C. Morse)

Elite Syncopators 1286
Confirmed by my 1920 sheet music.

Mexicali Rose (Jack B. Tenney-Helen Stone)

Ernie Carson & the Castle JB 1283
Confirmed by 1923 sheet music online and 3/10/23 copyright reg., w. HS/m. JBT

Mezz's Tune (Humphrey Lyttelton)

Lyttelton-Fawkes Troglodytes 1238

Miami (Con Conrad-B. G. De Sylva-Al Jolson)

Canary Cottage Dance Orchestra 1415
Confirmed by 1925 sheet music, pub. Harms, w/m all three. Also 9/1/25 copyright reg.

Michigan Water Blues

(Clarence Williams)
Grand Dominion JB 1268
Paris Washboard 1326
Bob Schulz & His Frisco JB 1349

Confirmed S&P, 1923, rec. Sara Martin on Okeh. And 4/23/23 copyright reg., E 561797, CWMPC.; and published sheet, CWMPC, 1923.

Michigander Blues (Jabbo Smith)

Hot Antic JB 1044
Black Eagle JB 1065
Abi Hübner's Low Down Wizards 1093
Bob Oliver's Hot Seven 1312
Louisiana Washboard Five 1398

Rec. Smith 3/30/29, Brunswick 7069. And oops, no blues on copyright title:

Michigander; melody by Jabbo Smith. © 1 c. June 5, 1929; E unp. 7593; State street music pub. co., inc., Chicago.

But the Brunswick label says MICHIGANDER BLUES.

Midnight Blues (A Wee Hour Chant)

(Spencer Williams-Babe Thompson)
Des Plantes' Washboard Wizards 1231

<subtitle added for 5th ed by Erdos

ASM, 1923, Melody Music.

Midnight Mama (see **Tom Cat Blues**)

Midnight Stomp (Fats Waller-Clarence Williams)

Grosz-Ingham Paswonky Serenaders 1214
Des Plantes' Washboard Wizards 1231
Jacobi's Bottomland Orchestra 1336

<2--1214 had Waller-Chris Smith. Baker: S&P say Waller-Clarence Williams, rec. 1928 by Clarence Williams Orchestra.

Saunders (citing Lord's book on Williams: Fats Waller-Clarence Williams. No mention of Chris Smith.--2>

<3--{1231 also lists Chris Smith as cocomposer.

That right?

Steve Abrams: on labels as Waller-Williams

Mike Durham: Tom Lord lists only Clarence Williams and Fats Waller, no Chris Smith.

-3>

12/13/00: Anderson shows it as Fats Waller, 1927, but S&P (more authoritative, I think), say Waller & Williams, 1925.

BUT just to throw more fuel on the fire, I've just found the extensive tune list fake book put online by Craig Johnson, trumpet player & leader of Onion River JB in Vermont. He says his list is the Anderson book as expanded & amended by Cal Owen. It shows Midnight Stomp as music Waller-Williams, lyrics Chris Smith, 1925.

Since this differs from Anderson, it obviously was done with some thought or reason.

1/15/01: Now this is interesting. Two entries in LC cy files:

Midnight stomp; melody
by Thomas Waller
unpublished 10/16/25
E621708 Cl. Williams music

Midnight stomp;
by C. Williams & Fats Waller [pseud. of
Thomas Waller]
pub. 11/26/26
E644832

No way to tell if CW extorted a piece of the action or actually improved the tune between initial registration and ultimate published version. But in either case there's no mention of lyrics by Chris Smith.

2014 review: Rec.

Esther Bigeou, acc. by CW Blue Five,
12/21/26, OKeh rejected.

Jeanette James, 1/27, Paramount 12470.
CW aho, 11/28, QRS R-7033, Paramount
12839, et al. No credits on QRS or
Paramount labels.

Still no Smith, so he's outta here.

Miffologi (Miff Görling)
Kustbandet 1178

Görling was 1930s Swedish bandleader, according to note writer Rob Bamberger. Usual sources won't work here, but Swedish Wikipedia article on him confirms Uno Emanuel Görling was trombonist, composer, bandleader, did lots of composing for films in the 1940s. Nickname Miff after Mole, naturally. Looks like Miffologi was recorded by Swedish All Star Orchestra in 1935; reissues credit Görling.

Mignonette (Billy Mayerl)
Tony Caramia 1313
Confirmed by 1931 sheet music cover on Billy Mayerl Society web site.

Milenberg Joys [Golden Leaf Strut]
(Jelly Roll Morton--Paul Mares--
Leon Rappolo--Walter Melrose)
Waldo's Gutbucket Syncopators 1001
Banu Gibson NO Hot Jazz Orch 1073
Peruna Jazzmen 1105
Original Salty Dogs JB 1115
Thompson, Smith & DeVore 1116
John Gill's Calif. Sunshine Boys 1157
Moonlight Broadcasters 1193
John Gill's Dixieland Serenaders 1321
Yerba Buena Stompers 1369

<2--Re Milneberg/Milenberg: The place is spelled Milneberg, but sheet music was published as Milenberg, and that's how it was spelled on label of original NORK Gennett 78.-2>

Don Rouse: Original sheet music shows lyrics by Walter Melrose, the publisher (1925). Shapiro & Pollack also credit Morton-Mares-Roppolo-Melrose, as did SOS 1073. I have two copies of it in folios, one of which *Just Jazz, Blues & Stomps* (Charles Hansen, no date) is all Morton; both show lyrics by Melrose. Lissauer & Lomax's Jelly Roll book say Morton-Mares-Roppolo. Original NORK Gennett label credits Morton-Mares-Roppolo. So it appears that when Melrose published that 1923 tune, he added lyrics—and his name to the credits. In some cases, we've been strict about not listing ex-post-facto lyricists, but occasionally bands do sing those lyrics, so I supposed we should keep Melrose there.

ASM confirms: m. Morton-Mares-Rappolo/w. Melrose, 1925, Melrose Bros.

September 03 essay in *American Rag*, quoting from a jazz club newsletter:

"Although JRM is often given credit for writing Milenburg Joys, the tune was actually written by two members of the New Orleans Rhythm Kings, Paul Mares and Leon Roppolo, who used to play a version of Tiger Rag that they called Golden Leaf Strut (named after a brand of marijuana then legal in Louisiana) at various locations in Milneburg, on Lake Pontchartrain. That tune became the basis for the later Milenburg Joys. What JRM actually did was write a verse for the tune. However, the verse is seldom played today, so Milenburg Joys is really the creation of Mares and Roppolo.

"To complicate things, there was no place called Milenburg. The resort was named for its developer, Alexander Milne, and was therefore named Milneburg. When the sheet music was first published, the publisher made a typographical error and called it Milenburg Joys, a name that has stuck since that time.

"To add to the confusion, although Jelly Roll wrote the lyrics for many of his tunes, the lyrics for Milenburg Joys were written by Walter Melrose."

9/11/02, email from Marty Frankel:
You may want to consider adding an alternative title for "Milenburg Joys." It's "Golden Leaf Strut," recorded by NORK in Jan 1925 in New York about 18 months after NORK did "Milenburg" with Jelly Roll for Gennett. I've also heard tell of another title for Milenberg (Peehole Blues), but I can't recall where that came from.

I have that recording of "Golden Leaf Strut" (Gennett 40327, with composer credits of Mares-Rappolo) and it's definitely same as Milenburg. Since it was recorded that way by a very famous jazz band, we must put it in the listing as an alternative title. However, I see no need to peer down the peehole.

Military Mike (Elmer Schoebel)
Dan Levinson's Roof Garden JB 1361
Rec. Jud Hill, 11/20/25, Gennett 3200 (T N T on flip side--that's also by Schoebel, isn't it?).
Orig. Memphis 5, 9/17/25, Victor 19805; again
3./1/26 Pathe 36413, 11097; Perfect 14594.

Confirmed by 11/23/25 copyright reg.

Mim's Rag (Jack T. Rummel)
Jack Rummel 1118
Mindin' the Baby (Pauline Alpert)
Alex Hassan 1322
Tony Caramia 1328

Confirmed by 4/27/38 copyright reg.

Mine - All Mine (Herman Ruby--
Rubey Cowan--Sam H. Stept)
Paramount JB of Boston 1340
Barbara Rosene & Her New Yorkers 1422
<1340 had Rubey Gowan-Sam H. Stept, 1422 was Rubey Cowan-Sam Stept; following notes written before 1422.

You sure about Rubey Gowan? The name doesn't appear in Kinkle or Lissauer.

I'm getting suspicious. I can't find this tune anywhere, even though Sam Stept is a well-known, widely cited composer. And I can't find the name Rubey Gowan anywhere. Howsa 'bout you query Ray Smith on his source.

Well! LC copyright files:

1. (unpublished) Mine all mine, w/m Herman Ruby & Sammy Stept, 10/27/27, Irving Berlin Inc., NY.
2. (published) Mine--all mine, w/Herman Ruby & Ruby Cowan, m/Sam H. Stept, 11/29/27, Irving Berlin Inc., NY.

Obviously, it came into Berlin's publishers in October, and they quickly copyrighted it; then they had Ruby Cowan add/change some

lyrics (enough to get co-credit), fiddled with the punctuation of the title, and published it.

This ought to shed a lot of light on other places where we see discrepancies between copyright files and music or within copyright files.

2/10/11:

Damn, this shows up on 1422 as "Mine All Mine" by Rubey Cowan-Sam Stept. Rubey/Ruby, Gowan/Cowan?

Movie review says, "In walks Edith in a fur coat to perform a flapper number, "Mine All Mine," a composition by Sam H. Stept, Herman Ruby, & Rubey Cowan."

Songwriters hall of fame pages for both Ruby & Stept call it "She's Mine All Mine".*

But another pretty serious looking index says words Herman Ruby-Rubey Cowan, music Sam H. Stept.

Another serious index matches above perfectly. I think I must go with it.

Google on Rubey Cowan shows lots of hits, so Ruby (in that published copyright reg.) must be a mistaken correction, like Macdonald>MacDonald.

2013 review: Definitely Rubey Cowan; he was a publisher as well as a composer.

*Here's where "She's Mine All Mine" came from: song by Bert Kalmar-Harry Ruby, 1921.

Hassan has the music, confirms the dash on both cover and copyright page.

Miner's Dream of Home, The
(Will Godwin-Leo Dryden)
Albion JB 1206

On CD as "A Miner's. . ."

Looks like rec. by Colyer's Crane River JB on 77 Records (produced by Doug Dobell) 77 LP4 (10" LP, Vol. 1 of a series of 4) from early 1950s. Only 99 copies of each pressed (a tax avoidance scheme), so they're rare. Also on Ristic 16 (label of John R. T. Davies), but I saw the label and it has no composer credit.

Aha, found a discussion of it on Mudcat.org. Looks like 1891. AND Aha! The sheet music as published in Australia says "The Miner's Dream of Home" on both cover and copyright page. Seems to have started in UK, prob. Wales. And from an English folk music site:

Will Godwin and Leo Dryden wrote "The Miner's Dream of Home" in 1891. Leo Dryden sang it in the Music Hall and recorded it on August 27, 1898 on a Berliner cylinder E2013.

. . . also

The words to this extremely popular song were written by the Music Hall singer Leo Dryden (1863-1939), with music by Will Godwin. According to Music Hall specialist Tony Barker, "Dryden must immediately have realised the song's immense appeal for, in an Era advert, dated 31st October, 1891, he announced it as a 'song that will be sung in every home where the mother tongue is spoken'. The rousing melody and sentimental lyrics telling of a homesick prospector dreaming of 'England's valleys and dells', certainly made such an impact with the British public that it passed almost at once into the canon of popular song. Dryden claimed that Francis, Day and Hunter paid £20, the most they had paid up to that time, for the publication right.

And even found the original sheet music cover displayed on Brit. eBay. *The* there too.

Minnie the Moocher's Weddin' Day

(Harold Arlen-Ted Koehler)

Susan LaMarche/Waldo's Gut. Sync. 1032 1032 had Wedding.

Oops, the copyright has a second apostrophe: Minnie the Moocher's weddin' day; w Ted Kohler, m Harold Arlen; with ukulele arr. © May 26, 1932; E pub. 30542; Mills music, inc.

Can't see it, but Baylor U. copy is indexed with that 2nd apostrophe too. AND MTSU. Looks like Cab Calloway's recording of it (Brunswick 6321 is the only one that used *Wedding*; six others, including Boswell Sisters, were all *Weddin'*.

Minor Drag, The (Fats Waller)

Golden Eagle JB	1080
Red Roseland Cornpickers	1133
Dry Throat Fellows	1226
Paris Washboard	1280
Des Plantes' Washboard Wizards	1421

<Lots of confusion on Minor Drag/Harlem Fuss. Here are Time-Life Giants of Jazz LP set notes on the subject.

The Time-Life editors start out quoting Eddie Condon:

After recording "The Minor Drag," a second band number was required and all the band knew about it was Waller's spur-of-the-moment announcement of the title: "Harlem Fuss."

"What are we going to play for the other side?" Condon whispered to Waller. "What is *Harlem Fuss*?"

"It's just a little blues in a major key," replied Waller soothingly. . . .

Condon claimed that when Victor issued the two band recordings, somebody switched the labels so that *Harlem Fuss* came out entitled *Minor Drag*, and vice versa. The story has been widely taken as gospel, probably because it seemed so unlikely that the lively piece would be called a "drag" and the slower one a "fuss." Actually, the piece labeled

Harlem Fuss fits Waller's description: a little blues in a major key. And the number labeled *Minor Drag* has a main theme in C minor and is definitely not a blues. Possibly Waller meant to entitle them *Minor Fuss* and *Harlem Drag*—which would have been more appropriate—and the titles, not the labels, got scrambled.

I'd always heard and bought into the Condon "swapped labels" story, but evidently we've always had it right on the SOS catalog. Wonder why I never questioned it. (DB, 11/17/04)

Minstrel Days (Duke Ellington)

Keith Nichols Cotton Club Orchestra 1320

"Around 1930, exists in manuscript for only" says Nichols. Smithsonian has it somewhere; their index says "Minstrel days is contained in one folder consisting of 1 four page short score in D Major concert -- in pencil -- in unidentified hand (DE?)." Nichols explains:

I found Minstrel Days in the Library of Congress in Washington when I was researching music for the Harlem's Arabian Nights CD.

It is an unpublished manuscript, but genuine Ellington as it has a handwritten note from Duke to his mother on the back. My guess is that it was planned for one of the cotton club themed shows, but more research would have to be done to find out if the show was ever produced. Hence not being on any list of compositions.

Minstrel Man, The (J. Russel Robinson)

London Ragtime Orchestra	1081
John Gill's Novelty Orchestra	1227

ASM, 1911, J. Stark.

Minstrels of Annie Street

(Turk Murphy)	
South Frisco JB	1143
Down Home JB	1241
John Gill's Dixieland Serenaders	1304

Rec. for Good Time LP 1951, credited to Turk-first recording of it? No, rec. by YBJB on GTJ L-12001 in May-June 1946. Big YBJB reissue set from GTJ credits Turk. Copyright 7/8/49, EU 1722508, Melvin Edward Murphy.

Mint Julep (Jelly Roll Morton)

Pam Pameijer's New Jazz Wizards	1318
Black Eagle JB	1346

Rec. RHP 11/13/29, Victor 23402, Biltmore 1061 et al.

Confirmed by 8/10/32 copyright reg. and Victor Project ledgers.

Minute Rag (John Hancock)

John Hancock	1025
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Miserere (Giuseppe Verdi)

Thompson, Smith & DeVore	1116
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We had **Miserère**

But do we have that accent right? Just found the original Enrico Caruso Victrola 89030 label, and it says **Miserère**. BUT get this: The Italian Wikipedia article for *miserere* says, Miserere (pronounced Miserère) is a Latin phrase which is used in Italian because it is the opening words of Psalm 51 in the version of the Vulgate. . . . *Miserere* can also refer to various musical works, including a composition of Gregorio Allegri, an album of Sugar and a single from the same album duet with Luciano Pavarotti. We should also mention the magnificent Miserere from Act IV of *Il Trovatore* by Giuseppe Verdi, performed by the male choir a cappella. And the English Wikipedia article on *Il Trovatore* also refers to it as Miserere. Then when I searched on it without an accent mark, I found many more hits, including sheet music various places that had no accent.

Misery Blues (Ma Rainey)
 Waldo's Gutbucket Syncopators 1036
 Golden Eagle JB 1100
 Down Home JB 1273
 South Frisco JB 1307

<2--1036 credited Ida Cox. According to Blues Who's Who, they both wrote a "Misery Blues." But 1036 is in fact the Ma Rainey song.--2>

2013 review: Rec.
 Ida Cox, 1/25, Paramount 12258 (and as "Aching Blues" on Silvertone 3563). (Found no label, but many sources confirm Cox as composer.)

Ma Rainey, 8/27, Paramount 12508.
 Paramount label confirms Rainey as composer.

Copyrights:
 Misery blues; w and music Cox; of U.S.; © 1 c. Feb. 26, 1925; E 607632; Chicago music pub. co., Chicago. 2285.
 [No Rainey copyright 1926-29.]

They are indeed different songs, and all ours are the Rainey version.

However, Bill Haesler kept working at it, 2/14 filed this report:

In my search for Ma Rainey's "Misery Blues" I came across an oddity. Only two of Ma's 1926 recorded songs and none of her 1927 recordings appear in the Catalogue of Copyright Entries under Chicago Music Publishing Co. Then, suddenly, most of them appear in the 1928 book, lodged on 21 June 1928. However, a few of her 1926/27 songs are covered individually under the original composers' names.

For example, "Mountain Jack Blues" (Sid Harris) and "Down In The Basement" (Parham) were not part of the Chicago Music batch. So, it seemed to me that notwithstanding the label, "Misery Blues" on

Paramount 12508 has to be someone else's composition. Particularly, as it is not a blues but a well thought out composition. Its reverse, "Dead Drunk Blues," by George W. Thomas, is listed in 1927.

Bill went on to find a bunch of other "Misery Blues" registrations: by Q. Roscow Snowden, 1923; Henry Lodge, 1918; [Oh Those] Misery Blues, Rebecca Viney, 1920; [Sweet] Misery Blues, Maceo Jefferson, 1924. He found only the Snowden recording, which is piano solo and doesn't seem to sound like the Rainey song. And he notes that the Ma Rainey biographer, Sandra Lieb (*Mother of the Blues*), lists it and its session mate "Slow Driving Moan" as "untraced," in a listing of her recordings that includes composer credits for almost all of her records, so even Ms. Lieb wasn't buying the Paramount label credit.

Yet, without evidence to the contrary, we must accept the Paramount label. Does anyone have evidence to the contrary?

Misery Rag (Carleton L. Colby)
 Waldo's Ragtime Orchestra 1069
 Misery rag; a ragtime travesty on the famous Miserere from *Il trovatore* by Carleton L. Colby; orch. with piano acc. 4to. © Mar. 4, 1914; 1 c. Mar. 19, 1914; 1 c. Mar. 11, 1914; E 331649; Alford-Colby music library, Chicago.

(Who's Wonderful, Who's Marvelous?)
Miss Annabelle Lee (Lew Pollack-Harry Richman-Sidney Clare)
 Marty Grosz / Keepers of the Flame 1158
 <4--1158 title "Miss Annabelle Lee," composers Lew Pollack-Harry Richman-Sidney Clare.

Shapiro & Pollack say it's "'Who's Wonderful, Who's Marvelous? Miss Annabelle Lee.' Also known as 'Miss Annabelle Lee.'" I suspect that sheet music had "Who's Wonderful, Who's Marvelous" in smaller type over "Miss Annabelle Lee" on cover and possibly copyright page. Can a collector answer this for sure?--4>

ErDOS: good pre-title, although keep here in M's...if someone can confirm your idea on sheet

8/22, Hassan: Miss Annabelle Lee: you're right about the smaller type above the main title. And his sheet music confirms Harry Richman as second lyricist.

Great Song Thesaurus says "(Who's Wonderful, Who's Marvelous?) Miss Annabelle Lee."

8/25, Montgomery sends music:

WHO'S WONDERFUL, WHO'S MARVELOUS?
MISS ANNABELLE LEE

is how the copyright page reads, while the cover is the same except that the comma is replaced by a dash and there's no question mark.

Mathew questions Harry Richman as cocomposer. Montgomery's sheet music has Richman.

I did web search, found that Tennessee State Murfreesboro has two copies, both published by Irving Berlin in 1927, one with Richman and one without. So checked LC copyright files.

LC copyright files have no entry under M, but under W we find

1. (unpublished) Who's wonderful - who's marvelous. Words by Sidney Clare, melody by Lew Pollack. 1 June 27, cy Irving Berlin, Inc. NY.
2. (published) Who's wonderful, who's marvelous? Miss Annabelle Lee. W&M by Sidney Clare and Lew Pollack. 7/22/27, Irving Berlin.

In the Irving Berlin claimants (publishers) file, it's

Who's wonderful - who's marvelous; song. 6/23/27. Composer of music: Lew Pollack. Author of words: Sidney Clare. Title: "Who's Wonderful - Who's Marvelous" (Miss Annabelle Lee).

Interesting: In copyright stage, title was clearly Who's wonderful..., with Miss Annabelle Lee as an afterthought/answer, but on sheet music, MISS ANNABELLE LEE is played far more prominently, with Who's Wonderful...in much smaller type.

Note too that on cover it's "WHO'S WONDERFUL--WHO'S MARVELOUS" while on copyright page it's "WHO'S WONDERFUL, WHO'S MARVELOUS?"

2013 review: It appears that I never did solve the mystery of why some copies of sheet seem to have just Pollack-Clare (the John Arpin copy at York University has like that--I can see the cover only at site), while others credit Pollack-Clare-Richman. Just dug out the Xerox copy of cover and copyright page that Montgomery sent, compared it to cover at York University: The basic cover art is exactly the same (a flapper on the right being aimed at by a Cupid on the lower left with Cupid's classic bow-and arrow). In the York edition,

BY
SIDNEY CLARE
 AND
LEW POLLACK

is in the open space above the Cupid. In the Montgomery version, there's a photo of Frankie Masters with the overline "Featured by Frankie Masters" over the Cupid, and the credits

BY
**SIDNEY CLARE
 LEW POLLACK**
 AND
HARRY RICHMAN

have now been moved down and to the right, tucked in between Cupid and Flapper. Seems clear that Clare-Pollack came first but that Richman got added early on.

But here's a curiosity: In the 1928 copyright book, Annabelle Lee is used as a pseudonym for Leonore Greer for "The Little Brown Shoe" and "A Mother's Plea"; and as a pseudonym for Vaughn De Leath for "The Empty Cradle." What the hell's that all about?

Miss Chrysanthemum (O Kiko San)
 (William Loraine)
 Chrysanthemum Ragtime Band 1047

"Miss Chrysanthemum (A Japanese Intermezzo)" on LP. Copyright is Miss Chrysanthemum. O Kiko San. A Japanese intermezzo, by William Loraine. Copyright by M. Witmark & sons, New York, N.Y. Class C, XXc, no. 3768, Mar. 12, 1901; 2 copies rec'd Mar. 12, 1901.

And aha! "O Kiko San" is on both cover and copyright page as subtitle.

Miss Otis Regrets (She's Unable to Lunch Today) (Cole Porter)
 Humphrey Lyttelton & His Band 1160
 Jimmy Mazzy & Friends 1219
 Newberger-Mazzy-Thompson 1352
 1160 & 2329 were just "Miss Otis Regrets."

<2--Baker: S&P say Miss Otis Regrets (She's Unable to Lunch Today). Erdos: I think S&P tends to add lyrics to title. Stick with Miss Otis Regrets.--2>

Then 1352 added the subtitle "She's unable..."

<4-- Your note of 12/26/95 adds subtitle "(She Is Unable to Lunch Today)." But actually it's *She's Unable...* according to Lissauer, Shapiro & Pollock, and the lyrics in my copy of *The Cole Porter Songbook*.--4>

2013 review: Copyright indicates no subtitle: Miss Otis regrets she's unable to lunch today; w and m Cole Porter; with arr. for ukulele, etc. © Apr. 18, 1934; E pub. 41533; Harms, inc.

Updated fox-trot arrangement from late 1935 shows title the same, no punctuation. But Hassan sheet music shows it's title + subtitle.

Miss Trombone (A Slippery Rag)
 (Henry Fillmore)
 Chrysanthemum Ragtime Band 1079

Confirmed by 8/28/08 copyright reg. and by copyright page of conductor's part of published score.

Mississippi Blues (Home Town Toddle) (Lucille Hegamin-Spencer Williams)
 Swedish Jazz Kings 1122
 Des Plantes' Washboard Wizards 1325

<2--1122 had Clarence Williams. S&P say Lucille Hegamin-Spencer Williams, 1921, introduced by Lucille H. & her Blue Flame Syncopators.--2>

<5 Hmmm. Erdos's Jan 2K notes say to add subtitle (Home Town Toddle), which wasn't in 4th ed, but I found it here already. Wonder when/why I added it. [Later found that OKeh 8672 label, by Clarence Williams Washboard Band, carried that subtitle.]

ASM, 1922, Clifford.

Recordings were
 Lucille Hegamin & Her Blue Flame Syncopators, 10/21, Arto 9105, Bell P-105, Globe 7105, Hy-Tone K-105. Bell P-105 label definitely L. Hegamin-S. Williams, and lyrics are the Hegamin-Williams song.
 Hazel Meyers, acc. by Porter Grainger, 1/24, Ajax 17019 (Canada). This is the Grainger-Williams song.

Virginia Liston acc. by Cl. Williams, 4/30/24, OKeh 8160. This is the Hegamin-Williams song.

Laura Smith, acc. by Clarence Jones, 6/7/27, The Mississippi Blues, Victor 20775. Label says by Joe Simms, 1927 copyright by Simms gives title "Mississippi River Blues. As you'd expect, this is neither of the above.
 CW Washboard Band (with the subtitle), 2/14/29, OKeh 8672. Credit Hegamin-Williams. No vocal.

Des Plantes says definitive performance by CW, and includes the subtitle, so he's presumably taking his version from the 1929 CW Washboard Band record. Same for Swedish Jazz Kings.

Feb. 2014: Oops, at LC I found a "Mississippi Blues" by Spencer Williams and Porter Grainger published by Rainbow Music Corp. in 1924. 2/11/14 asked Audrey to send copy of her version so we can compare and make sure we've got the right one. --but after making this request Haesler pointed me to the Williams-Grainger copyright that I'd overlooked before.

Copyrights:
 Mississippi blues; words and music by Lucille Hegamin and Spencer Williams [of U.S.], arr. by Carleton Colby [of U.S.] © 1 c. Aug. 31, 1921; E 520211; Frances Clifford music co., Chicago.

Mississippi blues; w and melody Spencer Williams and Porter Grainger, of U.S. © 1 c.

Jan. 9, 1924; E 580591; Rainbow music corp., New York.

also
 Mississippi blues; w and m Porter Grainger and Spencer Williams, both of U.S. © June 17, 1924; 2 c. June 18; E 591183; Rainbow music corp., New York.

So this search was a false alarm: Hegamin, Liston and Clarence Williams are playing the 1921 Hegamin-Williams song; Hazel Meyers is singing the 1924 Grainger-Williams song; and Laura Smith is singing the Joe Simms song.

The Hegamin-Williams sheet from Audrey has the subtitle on both cover and copyright page.

Mississippi Motion (John Hancock)
 John Hancock 1025

Mississippi Mud (Harry Barris)
 Red Roseland Cornpickers 1153

ASM, 1927, Shapiro, Bernstein, shows w/m by Harry Barris. Where'd Red Roseland get Cavanaugh?

Perhaps here: Big MTSU collection has the same 1927 copy that Audrey has, but it also has a later edition, also Shapiro, Bernstein, from 1955, that has the credits Cavanaugh & Barris, arr. Robert C. Haring. I think we must ignore it. 9/6/27 copyright reg. is Barris only. In 1955 book found copyright for arrangement by Robert C. Haring and showed w/m James Cavanaugh & Harry Barris.

Mississippi Rag (William H. Krell)
 Terry Waldo 1002
 Bob Schulz & His Frisco JB 1288
 Down Home JB 1316
 Evergreen Ragtime Quartet 1383
 John Gill's Jazz Kings 1401

ASM, 1897, S. Brainard's Sons, has *The* on cover but not (c).

Mississippi Side-Step, The
 (Leo E. Berliner)
 Chrysanthemum Ragtime Band 1123
 ASM, 1899, Leo Berliner.

Mississippi Smilax (H. Harry Landrum)
 Tom Brier 1274

Oops, I had left off the first initial on previous editions of this index, but it was on the CD-- and on the cover and copyright page of 1907 sheet music.

Mississippi Soul (Jack T. Rummel)
 Jack Rummel 1118

Mississippi Wobble (Alex Hill)
 (see also **Quality Shout**)
 Charquet & Co 1039
 Les Rois du Fox-Trot 1436

Rec. Jimmy Wade & His Dixielanders (with Alex Hill on piano), 10/10/28, Vocalion 1236.

Oops, the copyright has *wabble*:

Mississippi wobble; by Alex Hill. [Chords, single staff] © 1 c. June 5, 1929; E unp. 7585: State street music pub. co., inc., Chicago.

"Wobble" is widely used: Shim-Me-Sha-Wobble and Washington Wobble in this book, and often is miswritten as "wobble"--see notes to Washington Wobble below.

Big question is what the record label says. All refs to the record say "wobble" -- and sure enough, the Vocalion label does say Wobble, so we go with that in spite of copyright.

OOPS! Ted des Plantes' notes for 1436 say that Paul Howard's Quality Serenaders recorded this in 1929 and called it Quality Shout. We have both titles, both credited to Alex Hill. Must check it.

2/4/14 found both the Wade Wobble and Howard Quality, asked Robbie Rhodes to check them and compare them with Les Rois Wobble and Giordano Quality Shout. I thought the Wade sounded a little different from the other three, but Robbie reported: I hear the same essential intro on all recordings. The Jimmy Wade version is much slower than the others, that's probably why it seems different. All the bands are playing the same tune, by whatever title.

I guess that since Hill copyrighted the same tune under both titles, we must respect those titles, but I will put a "see also" note as we've done some other places.

Missouri Grit (John Hancock) 1025
John Hancock

Missouri Moan (Jimmy Smith) 1279
Back Bay Ramblers
Rec. Missourians (with Jimmy Smith on tuba), 6/3/29, Victor V-38067, HMV JF-16. (composer on HMV label is J. E. Smith)

Copyright is
Missouri moan; melody by J. E. Smith. © 1 c. Sept. 28, 1929; E unp. Southern music pub. co., inc. New York.

Victor Project also shows composer J. E. Smith--but they don't list a bass player in band personnel, so Jimmy still is best guess.

Missouri Wobble (Bennie Moten) 1271
San Francisco Starlight Orchestra
Rec. Moten 12/14/26, Victor 20422.

Confirmed by 9/8/27 copyright reg. and Victor label.

Missourian Gal 1163
(Remco van der Gugten)
Fried Potatoes
Composer is bandleader/reed player in band.

Mistah Jim (James P. Johnson--Cecil Mack*) 1320
Keith Nichols Cotton Club Orchestra
CD has "Mistuh Jim."

<Sigh. In follow-up note to confirm lyricist Mack, Nichols spelled it **Mistah Jim**. So which is it?

LC cy card: **Mistah Jim**, w/ Cecil Mack, m/James P. Johnson, 9/5/25, Irving Berlin, NY.
DAMN: Had Ellington sted of Johnson in 5th ed.--my typo.

Mister Crump (see **Memphis Blues**)

Mr. Jazz, Himself (Irving Berlin) 1094
John Gill's Original Sunset Five
ASM, 1917, Waterson, Berlin & Snyder, shows comma on copyright page; it wasn't on cover.

Mr. Jelly Lord (Jelly Roll Morton)
Canal Street JB 1005
Butch Thompson 1037
Wally Fawkes & His Soho Shakers 1144
Pam Pameijer Trio 1172
Gauthé-Marquet Clarinet Serenadr 1216
Mahogany Hall Stompers 1221
Original Salty Dogs JB 1233
Bob Schulz & His Frisco JB 1288
Pam Pameijer's New Jazz Wizards 1395

Rec. JRM Steamboat Four, 4/24, Paramount 20332. JRM's Incomparables, 2/23/26, Gennett 3259. RHP, 6/10/27, Victor 21064, Bluebird B-10258. NORX 7/17/23, Gennett 5220. Boyd Senter, 6-7/24, Auto (unnumbered).

Confirmed by 8/20/23 copyright reg.

Mister Joe [**Buffalo Blues**] (Jelly Roll Morton)
Waldo's Gutbucket Syncopators 1036
Scaniazz 1056
Hall Brothers JB 1062
Charquet & Co 1076
Black Eagle JB 1303
Frank French & Scott Kirby 1306
Le Petit Jazzband de Mr Morel 1343
Red Rose Ragtime Band 1399

<2-- [first three were done as Buffalo Blues.]
Baker: Tex's notes to 1056 say this tune is "perhaps better known as *Mister Joe*." How shall we treat it?

Rhodes: I agree that this should be indexed under "Mister Joe." Jelly, and Fats and others, enjoyed selling the same song to different publishers, using different titles. Also 'London Cafe Blues' = 'Shoeshiner's Drag.' --2>

2013 review:
Mister Joe rec. JRM's NO Jazzmen, 12/14/39, General 4004. Record label confirms Morton.

Buffalo Blues (AKA New Jersey Blues, says Rust),
Johnny Dunn, 3/13/28, Columbia 14306-D--
Lomax confirms that this is the Morton tune, and Morton is on piano; label confirms.

Richard M. Jones (with NJ Blues subtitle/al title), 2/8/29, Victor rejected. Victor Project says just called NJ Blues, by Jones; not sure why Rust lumps it with Buffalo Blues.

Copyright:

Buffalo blues; melody by Jelly Roll Morton [pseud. of Ferd Morton]. © 1 c. Apr. 2, 1928; E 688478; Triangle music pub. co., inc., New York.

And then

Mr. Joe; melody Jelly Roll [i.e. Ferd.] Morton. © 1 c. Sept. 26, 1939; E unp. 203985; Tempo-music pub. co., New York.

So he wrote and recorded it (with Dunn) as Buffalo Blues; later decided to call it Mister Joe. I can only guess that our commentators say "better known" as "Mister Joe" because it's a sure bet that the 1939 JRM recording is better known than the 1928 Johnny Dunn record.

And means that we really should have the primary listing under Buffalo, but I guess there's no harm in leaving it here.

Mister Johnson [**Mister Johnson, Turn Me Loose**] (Ben R. Harney)

Chris Tyle's Silver Leaf JB 1311
Delta Stompers 1426

<4-- was Mister Johnson, Turn Me Loose. Erdos: Treat as subtitle [i.e., Mr. Johnson (Turn Me Loose)]. This is a bit outside our system. Copyright page says just Mister Johnson. Cover has subtitle Turn Me Loose. However, tune known as Mister Johnson, Turn Me Loose (Lissauer).

This from Morath, says Erdos, so ignore fact that Morath's *Jonah Man* LP has Oh, Mister Johnson (Turn Me Loose).

--4>

<6/11: We may have gone astray here. ASM has this (c) 1896 by Frank Harding; then 1896 by M. Witmark & Sons) as

Cover:

MAY IRWIN'S
NEW COON SONG HITS

"MISTER JOHNSON
TURN
ME LOOSE" by Ben Harney

AND
"ALL COONS
LOOK ALIKE
TO ME" by Ernest Hogan

Sung by her in the Successful Comedy
"Courtied into Court"

Copyright page:

MISTER JOHNSON
SONG AND CHORUS
Words & Music Ben R. Harney

The inside cover has a list of Coon Songs from M. Witmark:

My Gal Is a High Born Lady --Barney Fagan
All Coons Look Alike to Me --Ernest T. Hogan
Mr. Johnson, Turn Me Loose --Ben R. Harney
You've Been a Good Old Wagon,
But You'fe Done Broke Down
--Ben R. Harney

Technically speaking, we should drop the "Turn Me Loose" because it's not on the copyright page. Unfortunately, just adding "Turn Me Loose" in brackets would look like they're alternative titles—either/or. Formula above is the least complicated way I could think of to convey the two versions of the title.

Further confusing is that it's in the 1896 copyright book twice, the Frank Harding copyright is just "Mister Johnson," and the Witmark copyright is "Mister Johnson, Turn Me Loose."

Mister Moon-Man Turn Off the Light
(Nora Bayes-Jack Norworth) 1415
Canary Cottage Dance Orchestra

We had the logical comma, but she sheet music does not. 1910, Norworth Pub. Co. And title is all on one line, so no line break to imply a comma.

Mister Tram (Keith Nichols) 1242
Keith Nichols Cotton Club Gang

Mister, Will You Serenade? (Clarence Williams-Ikey Robinson-Alex Hill) 1325
Des Plantes' Washboard Wizards
Rec.(Cl.) Williams Jug Band, 8/7/33, Okeh 41565. CW aho, 1/17/34, Vocalion 2676, Brunswick A-86050. Tiny Bradshaw, 9/19/34, Decca 317.

9/15/33 copyright reg. says w/m all three, no question mark--but copyrights never do. Okeh 41565 title is just like ours.

Misty Mornin' (Arthur Whetsel-Duke Ellington) 1065
Black Eagle JB
San Francisco Starlight Orchestra 1334
Les Rois du Fox-Trot 1434

We had Whetsol, but see below . . .
Rec. Duke 11/22/28, Okeh 8662, Columbia 35955 et al. Again 5/3/29, Victor V-38058, Bluebird B-6565 et al. Confirmed by 2/5/29 copyright reg. (although spelled Whetsel). But wait--he's usually called Whetsel in Rust, although in some places looks like an 'o' over 'e' strikeover--and he's WHETSEL in the index. What the hell? He's Whetsol in Ellington's biography and the Stanley Dance book about Ellington. Also Leonard Feather's Encyclopedia of Jazz. BUT he's Whetsel on all the labels of both releases listed above.

For Christ's sake! Wikipedia has an entry for Arthur Whetsol that begins, "Arthur Whetsel

was an early 'sweet' trumpeter for Duke Ellington's Washingtonians."

BUT an extended article on the subject at the Duke Ellington Music Society website comes down for Whetsel. They have two examples of his signature, clearly Whetsel. And he's called that numerous times in the *International Musician*, the official publication of AFM.

And aha: New York's Woodlawn Cemetery web site has a special page devoted to jazz musians interred there. Among them is Arthur Whetsel.

Mixy Rag (Raina Reid) 1314
Charleston Chasers
Reid is pianist/arranger for the band.

Mizzoura Mag's Chromatic Rag
(H. H. Fariss) 1021
David Thomas Roberts
<11/9/00: LP had just last name Farris. Just went by H. H., says Dave Jasen. Same word from Dick Zimmerman.

Well, hell, have seen this as Mizzoura, Missoura and Mizzourah, and as Farris and Farris. Only publication ever was on Unirecord 40709 piano roll. Queried roll expert Frank Himpsl, who replied:

Yes, this piece has only surfaced on piano roll. The correct roll serial number and title information are as follows:

Aeolian 65-Note No. 70409
Mizzoura Mag's Chromatic Rag
H. H. Fariss

The roll was manufactured prior to 1910 by the Aeolian Company of NY. I've only seen it on the Aeolian label, but it may also have been issued on the Universal label (which was also used by Aeolian). The Uni-Record label was exclusively used for hand played rolls, from about 1915-1919, and has no bearing on this piece which is a machine cut 65-note roll.

And a search on the Fariss spelling reveals H. H. Fariss as songwriter and poet from Dallas, TX.

Mo' Lasses (Luckey Roberts-Alex Rogers) 1345
Tom Roberts

Just Roberts on CD.
1923 says Tom. Rec. Charlie Johnson aho, 5/8/29, Victor rejected. (Victor Project ledgers show it as Mo'lasses; no composer credit, just arr. Benny Waters.)

Aha, according to the copyright . . .

Mo'lasses; words by Alex. Rogers, melody by C. Luckeyth Roberts [of U.S.] © 1 c. Jan. 6, 1923; E 553271: Shapiro, Bernstein & co., inc., New York.

. . . in other words, it's "More Molasses" shortened!

Rogers was a collaborator of Roberts's on several Broadway shows, and this one is from Go-Go, which ran mid-March to Mid-June, 1923.

Also recorded as piano roll, QRS 2306, with one apostrophe, according to Perfesser Bill.

One a web site discussion, Bob Pinsker wrote in August 2009:

The published sheet of the song, which is at the Library of Congress, includes these lyrics:

Mo' Lasses (lyric by ALEX ROGERS, music by C. Luckeyth Roberts, copyright March 24, 1923 by Shapiro, Bernstein & Co. Inc.)

Down ---- in New Orleans ---- There's a
dance that cleans-----
Right up, I mean (It's a bear, I declare It's
class is)
Way ----- out there alone----- That dance
done shown-----
A class its own (at the ball they call it
'Lasses)
Got me so each night that pass--es I just got
to have mo' 'Las-ses
Oh!---- It seems to me--- Done got to be----
Nee-ces-si-tee
(Oh! mo' 'Lasses good to me)
When they want -- some more They singe
this -- encore
An' they sing it loud:

(Chorus)
I want some mo' 'Lasses Gim-me some mo'
'Lasses
Must have some mo' 'Lasses Like dem
'Lasses I just had
Don't b'lieve there's mo' 'Lasses, There can't
be no 'Lasses
But if there's mo' 'Lasses Like dem 'Lasses
den I'm glad
Oh! so sweet and oh! so bendable, I'll say
that they're recommendable
Music starts dem 'Lasses tricklin' Den they
start to ticklin'

I want some mo' 'Lasses Must have some
mo' 'Lasses
Gimme some mo' 'Lasses Like dem 'Lasses I
just had
Don't b'lieve there's mo' 'Lasses There can't
be no 'Lasses
But if there's mo' 'Lasses Like dem 'Lasses
den I'm glad
'Lasses ----- 'Lasses An' I want to add
Want 'em mighty bad
Mo' 'Lasses like I had.

Well, the title he gives as one apostrophe, but all the lyrics match the copyright. And I take "Mo' 'Lasses" as word play: 'Lasses is short for molasses, but it sounds like Lasses.

Still, if I can find that sheet and the title there really has only one apostrophe, then we must defer to it.

8/2/13 email to Roberts, Pinsker, Wright, Edwards.

THE ANSWER: Roberts had copy of original sheet music, and indeed, it's titled "Mo' Lasses." Bob Pinsker added (put here in case these other titles pop up in future):

I can't add anything to this, as my photocopy is of exactly the same sheet (the one in the L of C) that Tom sent - it has the little checkmarks added by the librarian next to the title, the composer's name, and the lyricist's name at the top of the page, so it is the same sheet, just photocopied at another time. Apparently there must not have been a lot of copies printed, as I have never seen a copy outside the Library of Congress.

Of course, I had been saying the same thing about JPJ's "Worried and Lonesome Blues", which the L of C's card says was not offered for sale to the public. Yet apparently it had, because now I own the sheet. So I guess there might well be other copies of that sheet of Mo' Lasses out there somewhere.

I, too, do not have a photocopy of the original MS unpublished deposition of "Mo' Lasses", presumably a lead sheet. I think it's not in the file at the LofC. I do have photocopies of the some of the other songs from "Go-Go", from that file: "Rosetime and You" (by far the only common published sheet from the show), "Honey", "Indian Moon". Each lead sheet is stamped "Feb. 27, 1923". This is just a month after another sheaf of depositions (lead sheets all) by Luckey and Alex Rogers. On January 6, 1923, the copyright office received lead sheets for "Pat Your Feet", "The Universal Lullaby", "The Mail Man Must Be Mad at Me", "Jazzland Ball", "Rambling Rose (Gypsy Rose)", "I'm Scared of You", "Cry Baby", and "Any Old Time". Busy guys in late 1922, Rogers and Roberts! All these lead sheets are the frustrating sort with just a melody line and no chord indications of any kind. One has to guess.

Moan, You Moaners!

(Spencer Williams)

Jimmy Mazzy & Eli Newberger CD 1109

ASM, 1931, Joe Davis, adds exclamation point--both cover and (c) page.

But look at this: Bill Haesler discovered that it started out as Moan You Mourners.

Moan you mourners; syncopated sermon, words and melody by S. Williams. © 1 c. May 13, 1930; E unp. 21753; Spencer Williams, New York.

But then

Moan, you moaners; fox-trot spirituelle, words and music by Spencer Williams. © May 29, 1931; 2 c. May 29; E pub. 23170; Joe Davis, inc., New York.

The first recording of it was by Bessie Smith & the Bessemer Singers (Columbia 14538-D, rec. 6/9/30 as "Moan Mourners." Then came Connie's Inn Orchestra (Victor 22698-B, 4/29/31), as "Moan, You Moaners," and finally Red Nichols (Brunswick 6149, 5/26/31, as "Moan, You Moaners!")

Moanful Blues (Jabbo Smith)
Louisiana Washboard Five 1398

Rec. Smith 8/22/29, Brunswick 7111. Johnny Dunn, 2/24/22, Columbia A3579. (label says by Bradford, prob. Perry, presumably a different tune.)

Confirmed by unpub. copyright reg. 1/15/30, arr. James Alston.

Moanin' (Harry White-Irving Mills--
Mitchell Parish)

New Yankee Rhythm Kings 1067

Rec. King Carter, 6/25/31, Columbia 2504-D. Mills Blue Rhythm Band, 3/30/31, Polydor 580015 (and as House Hop on Panachord 25047. Again 6/18/31, Victor 22800, HMV EA-1078.

Oops, two apostrophes in copyright:

Moan'n'; words and music by Mitchell Parish, Irving Mills and Harry White: with ukulele arr. © Sept. 5, 1931; 2 c. Sept. 28; E pub. 25385; Gotham music service, inc., New York.

But it's Moanin' on the Victor 22800, by Harry White-Irving Mills--no Parish. And Rust missed by Benny Carter & His Royal Orchestra, Columbia DB-5034, which is all three composers (this must be the same recording as shown for King Carter above).

Moanin' Low (Ralph Rainger--
Howard Dietz)

Roaring Seven JB 1019

Barbara Rosene & Her New Yorkers 1393

Les Rois du Fox-Trot 1434

Confirmed by 5/1/29 copyright reg., w. HD/m. RR.

Mobile Blues (Fred Rose--
Albert E. Short)

Wally Fawkes & the Rhythm Kings 1060

Evergreen Classic JB 1202

NMI on LPs.

ASM, 1924, Melrose Bros., says Albert E. Short. Copyright confirms too.

Mobile Stomp (Sam Morgan)

Magnolia JB 1016

Fenix JB 1129

Louisiana Repertory Jazz Ensemble 1140

Grand Dominion JB 1268

Rec. Morgan, 4/14/27, Columbia 14258-D et al.

Oops, copyright search almost stumped me:

Mobile stomp; melody, by S. Morgan. © 1 c. Feb. 4, 1928; E 682860; Sam Morgan, New Orleans.

(was same way in index)

This presumably a typo in copyright book; in any case, the Columbia label is Stomp.

Modernistic (see **You've Got to Be Modernistic**)

Mojo Blues (Tommy Ladnier)

Orpheon Celesta 1083

Mojo Jazzin' Five 1086

Art Hodes Blues Serenaders 1184

Le Petit Jazzband de Mr Morel 1343

Pam Pameijer's New Jazz Wizards 1395

Rec. Lovie Austin Blues Serenaders (Ladnier on cnt), 4/25, Paramount 12283. Jimmie Gordon Vip Vop Band as "The Mojo Blues," 4/28/39, Decca 7702.

RHJA & Online 78 agree on Ladnier for Paramount 12283. But Paramount label itself credits "Tommie Ladinier." Not in 1924-28 copyright books.

Mojo Strut (Tiny Parham)

Ted Shafer's Jelly Roll JB 1278

Rec. Pickett-Parham Apollo Syncopators, 12/26, Paramount 12441.

As before, couldn't find label or copyright reg., RHJA & Online 78 say Parham, but LC SONIC doesn't have it. Here, too, Haesler finds "S. Parham" in Vreede's Paramount discography (Strathdene, Tiny's real name).

Mon homme (see **My Man**)

Monday Date, A [My Monday Date]

[Our Monday Date] (Earl Hines)

Jimmy Noone Jr/Davies Rhythmic 5 1121

Butch Thompson/Berkeley Gang 1127

Les Red Hot Reedwarmers 1425

1121 & 1127 had just Hines, which is what all my other recordings say, but 1425 added cocomposer/lyricist Sid Robin.

2013 review: Wait a minute! First, is this A or My Monday Date? Rust says under A MONDAY DATE: also known as MY MONDAY DATE and OUR MONDAY DATE. S&P says MY, no mention of Robin.

Rec. as *A Monday Date*

Hines (pno solo), 12/8/28, QRS R-7037. (no composer credit on label)

Hines (pno solo), 12/9/28, OKeh 8832, Columbia 2800-D. (credit Hines on OKeh label)

Hot Five w/Hines (vocal Armstrong-Hines), 6/27/28, OKeh 8609, Columbia 36375. (credit Hines on both labels)

Noone's Apex Club Orch with Hines, 8/23/28, Vocalion 1229. (credit Hines on label)

Rec. as *Our Monday Date*

Armstrong aho, 4/25/39, Decca 2615.

Rec. as *My Monday Date*

Noone's Apex Club Orch with Hines, 8/23/28, Vocalion V-1026 [U.K., same take as Vocalion 1229 above].

Joe Venuti aho, 12/26/34, London HMG5023 (LP)

COPYRIGHT IS

My Monday date; melody by Earl Hines. © 1 c. June 16, 1928; E 696268; Consolidated music pub. house, Chicago.

Yoicks, what a mess. Copyrighted as *My* (June 16) but immediately recorded as *A* by Hot Five with Hines (June 27) and Jimmie Noone with Hines (Aug. 23), and finally by Hines himself (Dec. 8-9). The British release of the Jimmie Noone recording went out as *My*, and Joe Venuti recorded it as *My* in 1934, and Armstrong recorded it as *Our* in 1939. (Lord shows 106 recordings as *A*, 71 as *My*, and 10 as *Our*.) Thus we must let the *A* of the early labels supercede the *My* of the copyright registration.

And copyrighted as melody only, but Louis sings the lyrics we associate with the song, so they must have come pretty early. But where's the evidence for Sid Robin? I do know that I have 27 other recordings of the tune (18 *A*, 8 *My*, 1 *Our*), and not one of them mentions a lyricist.

LC SONIC has record of it by Julius La Rosa that credits Hines-Robin. But all its many other records of the tune credit Hines only.

Only way out now is sheet music. Well, crap: MTSU has "My Monday Date," w/m Hines-Robin, but published by Leeds in 1956. I can't buy this. Sid Robin was born in 1912, which would have made him 16 years old when Louis sang those lyrics in 1928. Tellingly, the only record in LC ONLINE with Robin of it was Julius La Rosa with Hugo Winterhalter on a Victor 45; La Rosa recorded it in 1958!

In spite of the copyright reg., we must call this *A Monday Date* because that was on all the early recordings of it, all Hines solo or Hines in groups. And we must reject Sid Robin as lyricist, who presumably polished up the lyrics for Leeds when it was published in sheet music form in 1956. (I could find no evidence of any earlier published sheet.)

But the copyright reg., the Noone-Hines Vocalion V-1026 release, and the 1956 sheet do require us to show *My Monday Date* as an alternative title and have a cross-ref. from it, as well as *Our*.

Moneda from Breda (Jabbo Smith)

Red Roseland Cornpickers 1101
Pam Pameijer's Classic Jazz Aces 1194

From the 1970s says 1101 note writer Claus Jacobi. I think we're going to have to accept the Germans' word on this one. We know that

Jabbo was "rediscovered" by the Europeans in the 1970s, especially the Hot Antic JB of France, and would likely have made at least one appearance at the big Breda Jazz Festival.

Yes, Lord discography shows first (and only prior) recording of the title at Breda, 12/22/76, by Joep Peeters (pno) and Jabbo Smith (vcl). Released on Jazz Crooner (Holland) JC104781.

Money Blues (Daddy I Need Money)

(Dave K. Leader-Glenn M. Coleman-Harry Eller)

Rusty Taylor / Southern Stompers 1028
Mojo Jazzin' Five 1086
Keith Nichols Cotton Club Orchestra 1275
Charleston Chasers 1287
Kustbandet 1294

<3--1028 had Kapp-Coleman-Eller; 1086 had D. Kapp-G. Coleman-H. Eller; 1275 had Leader-Coleman-Eller.

Frank Dutton of Malvern Link, England: D. K. Leader.

Steve Abrams: 1924 by Kapp-Coleman-Eller. I don't have Leader. This is from Hendersonia book.

telcon 8/10: Tune recorded 1925 by Fletcher Henderson Orchestra credited Coleman-Eller-Leader. Same tune recorded 1926 by Bessie Smith with Henderson on piano credited Coleman-Eller-Kapp. But Dave Kapp (if that's the Kapp) was well-known as A&R man, not composer. Perhaps he was associated with 2nd recording, stuck his name on. But also note that tune of same title was recorded in 1917 as drum solo by Howard Kopp with piano accompaniment by Frank Banta. So for now go with D. K. Leader

Erwin Elvers: LP Atlantic ATL 50.241 by LaVern Baker credits Dave Leader, G. M. Coleman, Harry Eller.

Bob: What the hell, let's go with LaVern Baker's credits. Seems likely. telcon 8/28: OK --3>

2013 review: Rec.

Howard Kopp, drum solo with Frank Banta, pno, 3/17/17, Columbia A-2241. (This by somebody named Frey--not our song)
Fletcher Henderson, 5/19/1925, Columbia 383-D, Brunswick 8223 et al. (Columbia label says Leader-Coleman-Eller)
Bessie Smith, 5/4/26, Columbia 14137-D, 3174-D; Parlophone R2478. (Indeed, Columbia label says Kapp-Coleman-Eller.

Copyright is:

Money blues; daddy I need money, w and m Dave K. Leader, G. M. Coleman and Harry Eller, all of U.S. © July 2, 1925; 2 c. July 6; E 619721; Glenn M. Coleman, Chicago.

And we've got the subtitle on the copyright reg., but no evidence it ever got used in print. Was this published in sheet form? A, here's the answer in LC SONIC The Fletcher Henderson recording was also issued on Columbia 35669, and that label has the subtitle.

Monograms (Homer Denney)

John Hancock 1025

From 1911 say notes (Perfesser Bill confirms), but no copyright 1911-12, no trace of it in the online databases. Jasen's big book says self-published. Both Brier and Adams confirm Denney 1911.

Montpellier (Ian Whitcomb)

Ian Whitcomb 1049

Monrovia (see New Orleans Bump)

Mooche, The [The Mooch]

(Duke Ellington-Irving Mills)

Original Salty Dogs JB 1115
James Dapogny & Butch Thompson 1183
Paramount JB of Boston 1247
Paris Washboard 1347

<2--1115 & 1183 had The Mooche. S&P say Mooch. Erdos: Jim Riley confirmed The Mooch from sheet music.--2>

2013 review: Maybe now we can sort out Mooche/Mooch variants. Acc. to Rust, all rec. as "The Mooche":

Ellington, 10/1/28, Okeh 8623, Brunswick 8241 et al. Okeh & Brunswick labels = The Mooche/Ellington; Odeon 194191 credits Ellington-Mills.
Ellington, 10/28, Cameo 9032, Lincoln 3061, Pathe 36899, Perfect 15080 et al.
Ellington, 10/17/28, Brunswick 4122, 6518, 80002, 01235 et al. Brunswick 4122, 01235 & Polydor 580.011 = The Mooche/Ellington-Mills.
Ellington, 10/30/28, Victor V-38034, 24486, 20-1531 et al. Victor 24486, HMV B.4920 = The Mooche/Ellington-Mills.
Ellington 4/3/30, as Mills' Ten Black Berries, Diva 6046-G, Velvet Tone 7072-V, BRS 1007.
Ellington 11/7/40, Palm 30-03, Temple M-551. Sidney Bechet, 10/14/41, Victor 20-1510.

BUT look at the copyright:

Mooch (The); by Duke Ellington and Irving Mills; pf. © Dec. 31, 1928; 2 c. Jan. 17, 1929; E pub. 2738; Gotham music service, inc., New York.
which is also how it's listed in Ellington's autobiography.

And here's what Terry Teachout says in his Ellington biography:

The piece is known today as "The Mooche," but Ellington originally spelled the title without a terminal "e," thereby intending to suggest (in his words) "a certain lazy gait peculiar to some of the folk of Harlem." The was copyrighted as "The Mooch," and is still

identified as such on sheet music. The title, however, was spelled "The Mooche" on 78 labels when it was first recorded in 1928, and the alternate spelling . . . is now in universal use.

I'm sure that Riley had a piece of sheet music titled "The Mooch," since I found lots of refs to the music under both titles. But earliest "Mooch" I found that had an original-looking copyright line was dated 1938 (pub. Gotham Music Service). Another was (c) 1928, renewed 1956 by Famous Music, which makes me suspect that the sheet wasn't published until many years after the tune was originally "published" in 78 rpm record form, so I'm inclined to treat "Mooche" as the original title and "Mooch" as a variation.

Mood Indigo [Dreamy Blues]

(Duke Ellington–Irving Mills–Barney Bigard)

Andy Stein & Friends 1146
Pam Pameijer's Classic Jazz Aces 1194
Paris Washboard 1347

ASM, 1931, Gotham Music; Ellington, Mills and *Albany* Bigard. Recorded many times by Ellington, but the first was 10/17/30 for Brunswick 4952, but some Brunswick issues of it titled it "Dreamy Blues" -- Bill found two different 4952 labels, one with each title, and Brunswick 1068 for UK with alt title. Some labels under both titles omitted Biigard from credits. We really should include Dreamy Blues as an alt. title.

Mood That I'm In, The

(Abner Silver–Al Sherman)

Classic Jazz Quartet 1125

Confirmed by 2/1/37 copyright reg., w/m both.

Moodus Blues (Daniel Barda)

Paris Washboard 1308

Barda is the band's trombonist/leader.

Moon Got in My Eyes, The

(Johnny Burke–Arthur Johnston)

Barbara Rosene & Her New Yorkers 1405

Confirmed by 7/16/37 copyright reg., w. JB/m. AJ. S&P say intro'd by Crosby in *Double or Nothing*.

Moon Song (That Wasn't Meant for Me)

(Sam Coslow–Arthur Johnston)

Barbara Rosene & Her New Yorkers 1405

S&P say there's a subtitle, (That Wasn't Meant for Me), 1932, w. SC/m. AJ, intro'd by Kate Smith in film *Hello, Everybody!*

Copyright reg. has it part of title:

Moon song that wasn't meant for me; w Sam Coslow, m Arthur Johnston. © 1 c. Dec. 1, 1932; E unp. 64735; Famous music corp. [Then re-reg. 12/24/32 to add ukulele arrangement.]

And yep, that sub's on cover and title page in much smaller type in line below title.

Moonburn (Edward Heyman–Hoagy Carmichael)

Barbara Rosene & Her New Yorkers 1405

Confirmed by 7/30/35 unpub. copyright reg., w. EH/m. HC. S&P say intro'd by Crosby in *Anything Goes*. 12/24/35 pub. copyright reg. adds the film mention and arr. for guitar.

Moonglow (Will Hudson–

Eddie De Lange–Irving Mills)

Barbara Rosene & Her New Yorkers 1405

Odd copyright:

Moonglow; song, Will Hudson, Eddie De Lange and Irving Mills; with ukulele arr. © May 10, 1934; E pub. 42400; Exclusive publications, inc. [Copyright is claimed on words]

[don't think I've seen that last phrase anywhere else—is it possible that the melody is cribbed from some classical piece?]

Moonlight (Con Conrad)

Magnolia Jazz Five/Jimmy Mazzy 1137

Paramount JB of Boston 1340

Copyright reg.:

Moonlight; words and music by Con Conrad [of U.S.] © Apr. 2, 1921; 2 c. Apr. 4, 1921; E 508355; Waterson, Berlin & Snyder co., New York.

and this one:

'Moonlight; fox trot, by Conrad, played by Charley Straight [of U.S.] (Imperial player rolls, no. 91308) [Music roll] [11739 © May 25, 1921; 2 c. 1921; E 511184; May 27, Imperial player roll co., Chicago. [Copyright is claimed on interpretation.]

Moonlight and Roses (Bring Mem'ries of You)

(Edwin H. Lemare–Ben Black–Neil Morét*)

Barbara Rosene & Her New Yorkers 1405

<From Wikipedia article on Lemare:

The Andantino in D-flat, known as Moonlight and Roses, op.83 no.2 (1888), is one of Edwin Lemare's few well-known original compositions. It became so popular that he was asked to play it in nearly all his concerts. It sold tens of thousands of copies, though he did not initially make any money out of it; when it was published in 1892 by Robert Cocks in London, he received a flat fee of three guineas. Lemare did not call it "Moonlight and Roses" nor did he attach any words to the tune; it was American songwriters Ben Black and Charles N. Daniels (under the pseudonym Neil Moret) who added words to the melody, without permission, in 1921.

The piece became extremely popular and sold over one million copies. Lemare threatened legal action in 1925, resulting in his obtaining a share of the royalties; he finally profited from his popular tune.

Published in several editions, all copyright 1925, by Villa Moret. Diff. editions have different performers portrayed on cover. I can find the cover online, and title there is just Moonlight and Roses, but I see lots of refs to it with subtitle (Bring Mem'ries of You). Can that be on copyright page? Yes!

No subtitle on cover, but copyright page reads

Moonlight and Roses

(Bring Mem'ries of You)

with a note at the very top reading, "Adapted from the celebrated Andantino in Db" with permission of the composer, Edwin H. Lemare."

That subtitle wording is in the 1925 Moret copyright as well:

Moonlight and roses bring mem'ries of you; adapted from Andantino in D flat by Lemare, w and m Ben Black and Neil Moret, both of U.S. © Jan. 19. 1925; 2 c. Feb. 14; E 607235; Villa Moret, inc., San Francisco.

Moonlight Becomes You (Johnny

Burke–James Van Heusen)

Barbara Rosene & Her New Yorkers 1405

Odd: S&P say w. JB/m. JVH, 1942, intro'd by Crosby in *Road to Morocco*. But not in copyright books 1941-44. IMDB article on 1942 film confirms this. Sheet music databases confirm published by Famous Music in 1942.

Moonlight Blues (Homer Deane)

Helm–Leigh Jazz & Blues Review 1331

ASM, 1916, Frank K. Root.

Moonlight on the Ganges

(Chester Wallace–Sherman Myers)

Frederick Hodges 1333

Confirmed by 3/24/26 copyright reg., w. CW/m. SM, of Great Britain.

(There Ought to Be a) Moonlight Saving Time

(Irving Kahal–

Harry Richman)

Barbara Rosene & Her New Yorkers 1405

Post-WWI says CD notes. S&P confirm title as we have it, 1931, w/m both. 4/13/31 unpub. copyright reg. has one long title, not broken up. Cover clearly shows There Ought to Be a as a pre-subtitle, and index entries imply that copyright page is the same.

Moonshine Blues (Ma Rainey)

Ted Shafer's Jelly Roll JB 1278

Helm–Leigh Jazz & Blues Review 1331

<1278 had Ma Rainey-Kattie Winters, 1331 just Rainey.

You didn't mention Kattie Winters on 1331. Oversight? But while we're there, Kattie looks odd. Anderson fake book has this song, but doesn't mention Kattie Winters.

LC copyright card: "unpublished." w/m Gertrude Rainey, arr. Lovie Austin, 1/28/24, Chicago Music Pub. (but sheet not in PARR files)

So who's Katie Winters?

2013 review: S&P just Rainey. Copyright in book is same as card above. Aha, there is a Katie Winters in 1924 book, as cocomposer with Lovie Austin of Lucky Rock Blues, rec. by Ma Rainey with Lovie Austin's Blues Serenaders on Paramount 12215 (and the label of this record credited "Lillie Taylor-Kattie Winters.")

Moonshine Blues rec. Rainey 12/23 with Lovie Austin's Blues Serenaders, Paramount 12083, Harmograph 896, Jazz Collector (UK) L-66. Paramount label says by just Ma Rainey. I can only assume that Winters got on 1278 by accident, possibly because that name was was on a Ma Rainey reissue set in which Lucky Rock Blues and Moonshine Blues were in close proximity.

"Not quite," says Bill Haesler in July 2014, "According to Max Vreed's Paramount book some pressings of Paramount 12083 had composer credit to (Mrs Winters). I have been unable to find a copy."

Moonstruck (Sam Coslow– Arthur Johnston)
Barbara Rosene & Her New Yorkers 1405
Confirmed by 5/25/33 copyright reg., w. SC/m. A.J. S&P says intro'd by Crosby in *College Humor*.

Moose March [The Moose]
(P. Hans Flath)

New Orleans Rascals	1074
Black Eagle JB	1147
Louisiana Repertory Jazz Ens.	CD 1197
P. T. Stanton's Stone Age JB	1228
Black Eagle JB	1257
Grand Dominion JB	1378

Louisiana Repertory recorded it as "The Moose," rest as "Moose March."

Rust shows it as Moose March, rec. twice by Vess Ossman: acc. by Columbia Orchestra, 12/09, Columbia A-787, 1366, Regal G-6199; then banjo solo, 4/10, Edison 10383 (cylinder). Cylinder collection index at UCSB says Edison 10383 was titled The Moose; Worthpoint says the same. But an old Regal catalog online says it's recording is "Moose March."

Looks like he also recorded it for Victor on 2/5/10, which wasn't issued, but Victor Project ledgers says by P. Hans Flath, and gives title as "The Moose." And Rust may have botched the listing, since LC SONIC shows a Harmony A 787 called "The Moose" by Vess Ossman. And some indication that the Regal disc was title "The Moose" but with "March" as a prominent genre marker. But Online 78 shows

a Columbia A-787 as "The Moose," composer credit Flash!

BUT wait:

Moose (The); march, by P. Hans Flath, arr. by W. Jacobs, for mandolin solo or violin. © Oct. 11, 1909; 2 c. Oct. 14, 1909; E 217133; Walter Jacobs, Boston, Mass.

Something's screwed up here. The Louisiana Rep's "The Moose" sounds like the Ossman recording, but all the "Moose March" versions don't sound the same to me at all. AND in fact, all three of my non-SOS recordings of "Moose March" (Ken Colyer, Climax, Circus Square) are credited to "trad." rather than Flath.

And now I realize that you can blame this partially on Brian Rust. He has MOOSE MARCH in the index, which points to the page on which we find Ossman's "The Moose."

8/3/13 asked Robbie Rhodes to compare the tunes and make sure they're not the same.

And I was wrong: Robbie's report:
Vess Ossman and Louisiana Repertory Jazz Ensemble play the same music as the piano music virtually note for note.
All the other Stomp Off bands play the version recorded by Bunk Johnson and friends in 1942, and they leave out half of the song! . . . The Flath piano scores contains these sections:

A-Intro (in E-flat)
A strain
B strain'
C-Intro (4-bar bugle call)
C strain = Trio (now in A-flat)
D strain = Interlude
C strain Trio
Bunk Johnson plays an abbreviated version consisting of only the Trio and Interlude, mostly the same as in the piano sheet music.

Properly speaking, the correct original title is "The Moose," but since the world knows it from the title Bunk Johnson gave it (and that may have been used in 1909, we'll keep that as the primary entry.

More Than That (Ben Barnett– Clarence Williams)
Red Onions & Otilie 1090
Des Plantes' Washboard Wizards 1409
<Confirmed by cy card & sheet music

More Time Papa [New Orleans Memories] (Claude Luter)
Jacques Gauthier's Creole Rice YBJB 1256
<3-
Oops - this is in Ed Metz's new book of recent jazz compositions as "New Orleans Memories." He says he got tune from Floyd Levin more than ten years ago, that version was dated 1970, said music by Claude Luter & Yannick

Singery; lyrics by Levin. Odds 100-1 that Levin added English lyrics long after the thing was composed. Singery was pianist for Bechet, now pianist & arranger for Luter.

8/31: The definitive story from Jacques Gauthier, who knows Luter well: Luter wrote the song as "More Time Papa." Singery assisted him in writing out some chords, because Luter doesn't read well or at all, but Singery is not co-composer. Floyd Levin added lyrics at least five years later and changed the title as he did so. Gauthier elected to record it under original title. --3>

Morning Air (Willie "The Lion" Smith)
Independence Hall JB 1371
Tom Roberts 1392
Rec. Smith 1/10/38, Commodore 523.
Confirmed by 3/11/38 copyright reg.

Morocco Blues (Joe Jordan– Clarence Williams)
Jean-François Bonnel & Friends 1131
Hot Antic JB 1155
Golden Eagle JB 1192
Paramount JB of Boston 1205
ASM, 1926, Clarence Williams; w. Williams/m. Jordan.

Mortonitis (Ray Smith)
Ray Smith 1012
[New] Moten Stomp (Bennie Moten– Thamon Hayes)
Neely's Royal Society Jazz Orch 1208
Keith Nichols & the Blue Devils 1387

< 1387 had "Moten Stomp" by Moten & Hayes, but we already had "New Moten Stomp" by Moten only. I queried Keith Nichols for elucidation:

May 2011 exchange with Keith Nichols: Baker to Nichols:

In entering Erdos's more recent CDs into the list, I found your "Music of Bennie Moten" recording, SOS 1387, which contains "Moten Stomp," by Bennie Moten & Thamon Hayes. BUT I also noticed that we already had a "New Moten Stomp" credited to Moten only. Didn't seem logical. A little research in Rust and on a website that documents 78 rpm records reveals that both titles were recorded by Moten's KC Orchestra for Victor:

Moten Stomp, rec. 12 June 1927, Victor 20955, credit to Moten-Hayes
New Moten Stomp, rec. 30 October 1930, Victor 23030, credit to Moten alone

I can hear an obvious similarity between the tunes, but as a nonmusician, I can't trust myself to decide if they're different enough to justify different titles (and Stomp Off index listings), or whether they're similar enough that the two titles should be alternative titles for the same tune.

Can you weigh in on their differences? And then there's an ethical question: If Hayes was the original co-composer, how could Moten possibly claim sole composer credit for an altered version? Did he carefully remove all the notes that Hayes contributed? Quite a feat.

Nichols to Baker response:

I've listened to the two tracks - the second version of 1930 is a reworking of the original 1927 tune. By reworking, I mean that the arrangement would be a new "modern" 1930 style chart. The band was bigger, and more famous nationally as a recording unit than the earlier 1927 band.

Undoubtedly it's the same melody - both verse and chorus, but I'm not sure that by adding the word NEW to "Moten Stomp" qualifies it as a new composition. I think the NEW refers to the updated chart rather than a new piece. Maybe Moten and Hayes parted bad friends. If I was Thamon Hayes, I'd be very upset that my name was erased from the composition. I think he might have had good grounds for a legal case against Moten. It would be impossible to discover Hayes or Moten's individual input to compositions. In fact, the earlier arrangers like Hayes are not listed. I assume Hayes did a lot of the early charts. I've been on to John Chilton about this, and he's baffled like I am...

That Moten would do this doesn't surprise me at all. When I did the research for the Stomp Off album, I found some information about Moten. He was a wheeler-dealer alright, and hobnobbed with local Kansas City dignitaries, including Tom Pendergast, who controlled the city for a number of years. Strange for a black bandleader to be in such an exalted position in those segregated days.

Bob: Based on above, I've put both recordings here under Moten Stomp, showing New Moten Stomp as an alternative title.

2013 review: What I couldn't readily look up before was copyright registrations:

Moten stomp; melody by Bennie Moten. © 1 c. Nov. 18, 1927; E 678854; Ralph Peer, New York.

Later

Moten stomp; by Bennie Moten, arr. by Claude Austin; orch. 4to. © Feb. 20, 1928; 2 c. Mar. 19; E 688133; United Publishing Co., New York.

Later

New Moten stomp; by Bennie Moten, arr. by Brewster-Raph; orch. pts. 4to. © Apr. 22, 1931; 2 c. May 4; E pub. 23191; United Pub. Co., New York.

Well, well, well--Hayes never got on a copyright reg for this tune, but he did cowrite

"When Life Seems Blue" with Moten in 1930. But what about record labels?

Well: Credit on original Victor 20955 was Moten-Hayes, but the tune on the flip side was "Blue Guitar Stomp by the Clifford Hayes Louisville Stompers! What the hell? But aha, the Victor Project listing for Moten Stomp lists Bennie Moten and Thamon Hayes as composers, source Victor ledgers.

So we're back where we were when I got Keith Nichols's note: Thamon Hayes was--copyright reg. or not--legitimately on the record as a co-composer in 1927, so he can be credited with the essentially unchanged tune with New in front of it in 1930.

M-O-T-H-E-R (A Word That Means

the World to Me) Howard Johnson--
Theodore F. Morse)
Terry Waldo & Bo Grumpus 1339
ASM, 1915, Leo Feist; w. Johnson/m. Morse.

Moucheté Rag (Claude Luter)

Jacques Gauthé's Creole Rice YBJB 1256
Basically, we must trust Luter's friend Gauthé on this one, although I did find, at www.ragtime-france.ne, a list of contemporary ragtime composers (French) that included this by Luter, although the site did NOT have that final accent mark. But I found plenty of French sites, and it appears that moucheté means "speckled." The only recording of it before this one was by Luter.

Moulin à café (see Rubber Plant Rag)

Mountain City Blues (Charlie Troutt)
Peruna Jazzmen 1003
Black Bottom Stompers (Switz.) 1130
Jacobi's Bottomland Orchestra 1336

Rec. Charlie Troutt's Melody Artists, Atlanta, 3/16/26, OKeh 40589. Confirmed by 4/28/26 copyright reg. and OKeh label. Also Clarence Williams Orchestra, OKeh 8592 (label also agrees), rec. June 28.

Mountain Top Blues (Blue Mama's

Suicide Wail) (Spencer Williams)
South Frisco JB C/CD 1027
South Frisco JB C/CD 1035
Down Home JB 1241
Grand Dominion JB 1378

1241 as Blue Mama's Suicide Wail; rest as Mountain Top Blues.

Only rec. in Rust is Bessie Smith 7/22/24, Columbia 14031-D as Mountain Top Blues. No recordings in Rust of Blue Mama's Suicide Wail. So where'd it come from?

Credit on Columbia 14031-D is Spencer Williams. Aha, the copyright reg. is Mountain top blues; blue mama's suicide wail, w and m Spencer Williams, of U.S. © Aug. 6, 1924; 2 c. Aug. 5; E 596296; Maison-Blanche music co., New York.

The copyright is oddly formed: Generally in the copyright books, what we'd call a subtitle is separated from the main title by a comma; a semicolon after the main title usually means that what follows is a genre-marker. But "blue mama's suicide wail" couldn't conceivably be described as a genre-marker, so we must treat it as a subtitle.

Looks like Gene Mayl's Dixieland Rhythm Kings recorded it as Blue Mama, which could have had a wide influence. I have several other revival band recordings under that title, but all are later than Gene Mayl.

We'll change it to subtitle, but still have cross-ref from Blue Mama to here.

Jan. 2014 found sheet at LC, confirms title, subtitle, composer, Maison Blanche Music, 1924.

Mournful Serenade (Joe Oliver)

Vince Giordano's Nighthawks 1260
Pam Pameijer's New Jazz Wizards 1335

<4--[was Jelly Roll Morton] Well! Shapiro & Pollack say it's by King Oliver, first recorded by Jelly Roll. Significantly, it's not included in the seemingly complete list of Morton's composition's in Lomax's biography.

Erdos: Laurie Wright's *Mr. Jelly Lord* agrees. -4->

ASM confirms, 1928, Melrose Bros. 8/15/28 copyright reg. by Melrose shows Oliver, as does 8/16/55 renewal by Stella Oliver.

Mournin' Blues (Tony Sbarbaro)

Down Home JB 1300
Dan Levinson's Roof Garden JB 1361

1300 just Sbarbaro, 1361 Sbarbaro-Robinson. <Frank Dutton reports: "My Crosby Bob Cats recording states Robinson-Sbarbaro, i.e., J. Russel."

Can anybody confirm this?

(Anderson fake book has just "A. Sbarbaro.") Aha, LC copyright card says, unpublished, w/ J. Russel Robinson, m/A. Sbarbaro, 4/19/19, Leo Feist.

BUT: ASM, 1918, Leo Feist, says by "A. Sbarbaro of the Original Dixieland Jazz Band"-no other credits. Confirmed by the Victor Project and the Victor label, which show only Sbarbaro.

2013 review: Here's the answer about Robinson: Like a lot of ragtime songs of the period, it was copyrighted and published in both foxtrot and song versions:

Recorded 7/17/18 on Victor 18513. Then copyrighted . . .

Mournin' blues; fox trot, by A. Sbarbaro [of U.S.]; piano, © Aug. 9, 1918; 2 c. Aug. 10, 1918; E430047; Leo Feist, inc., New York. Later in 1918:

Mournin' blues; fox trot, by A. Sbarbaro [of U.S.], arr. by Le Roy Walker [of U.S.]; orch. with piano. 4to. © Dec. 13, 1918; 2 c. Dec. 14, 1918; E 440109; Leo Feist, inc., New York. [Copyright is claimed on arrangement] Then in 1919:
Mournin' blues; lyric by J. Russel Robinson, music by A. Sbarbaro [of U.S.] © Apr. 19, 1919; 2 c. Apr. 21, 1919; E 448488; Leo Feist, inc., New York. [This flagged as SONG version in index.]

Am ambivalent about credit for Robinson. The only two recordings in Rust are the 1918 one by ODJB, presumably done before the song version was created, and Crosby's Bob Cats in 1939 (which credited R. Robinson-A. Sbarbaro). Probably safe to say that the jazz world today knows that tune because of ODJB, not Bob Crosby (and no vocal on his version anyway, so I guess we remove J. Russel.

7/14: Bill H. doesn't agree that the ODJB record is better known, but does agree with not crediting Robinson:

The ODJB first recorded "Mournin' Blues" for Victor on 25 June 1918 (rejected) before the first copyright and well before the 'song' version. I do not know of any recorded vocal rendition.

Move Over (Duke Ellington)
San Francisco Starlight Orchestra 1334
Rec. by Duke aho, 10/1/28, OKeh 8638*, Creole 2, et al. *Released as Lonnie Johnson's Harlem Footwarmers.
Then by the Whoopee Makers, an Ellington group, 10/28, Cameo 9025*, Lincoln 3054*, Pathe 36899, Perfect 18050, Romeo 829*.
*As the Washingtonians.

Copyright says,
Move over; by Duke Ellington; pf. (c) Feb. 5, 1929; 2 c. Mar. 2; E pub. 3835; Gotham music service, inc., New York.
Composition list in Ellington's biography also says Ellington only. But what about the record labels?

Aha, the original recording, OKeh 8638, credits Duke only. From the later session, Cameo label says Ellington-Mills, so does Romeo label.

But I found the later session recording on Red Hot Jazz Archive, and there's no vocal, so no reason for Mills to intrude on the proceedings. We shall ignore the later labels.

Moreover, MTSU has the 1929 sheet music, but doesn't show a composer or lyricist credit for Mills. Ordered the sheet from MTSU; cover was missing but copyright page is Ellington only, pub. 1929 Gotham Music Service Inc.

Move the Body Over (Andy Lockhart)
P. T. Stanton's Stone Age JB 1228

<LP credited "Traditional"
Not a spiritual, but a flirtatious song: "Move [your] the body over here so I can hold your hand."
We probably called it trad because it looked like a spiritual from the title. I think we should change it to unknown.

2013 review: Any hope of resurrecting this? And where'd I get that pop-sounding lyric? It's not on the SOS 1228 recording. Aha, the Norrie Cox NO Stompers recording on Delmark has the vocal, which is a far cry from a spiritual; recording by British Savannah JB also has the vocal (and note that Cox was Brit emigre to Chicago). But wait--George Lewis played it in the 1950s, so perhaps the Brits got it from him.

Well, Lord discography says rec. Lewis, Hackensack, NJ, 4/11/55, Mosaic MR 5-132. Then again 6/7/56 in San Francisco, Cavalier CVLP6004, Metro 2356016, Verve MG 8303, Vogue LAE 12059 (UK) "On Stage Vol. 1" may be Verve title. But I've got no way to track down LP labels. Queried Dave Robinson (who could have an old LP) and Chris Burke, NO clarinetist who recorded the tune in 1974. Burke has the 1956 Vogue release, reports that composer credit is . . . UNKNOWN! And Robinson reports this:
Mosaic, which has to do careful licensing, attributes it as "trad.", and the liner notes call it "an old New Orleans theme of uncertain origin".

Well, that comment, if correct, certainly argues for "traditional." Which is what I'll put for now unless somebody can come up with something more precise.

March 2021: Eureka! Belgian researcher Geert Van Bossche found this entry in 1944 copyright book:
Move the body over; w & m Andy [i. e. Andrew] Lockhart. © 1 c. Jan. 31, 1944; E unpub. 364444; Andrew Lockhart, Webster Groves, Mo.

Gerd later tracked down that title at the Internet Archive database: turns out it was recorded by the Basin Street Six on Mercury 6305 in 1951, with composer credit of Andy Lockhart, and it's the same tune Stanton played, although Stanton took it at a much quicker tempo; the Basin Street Six was led by George Girard and featured Pete Fountain on cl.

Mud Cat Rag (Bill Krenz)
George Foley 1187
Confirmed by 11/24/53 copyright reg. and sheet music cover on sale on Canadian eBay.

Muddy Water (A Mississippi Moan)
(Peter De Rose-Harry Richman-Jo Trent)
Hotel Edison Roof Orchestra 1169
M 'N' M Trio 1319

Helm-Leigh Jazz & Blues Review 1332
John Gill Sentimental Serenaders 1424
ASM, 1926, Broadway Music, w. Trent/m. De Rose-Richman.

Muggles. Not on SOS yet, but John Gill reports finding the 1/31/30 unpub. copyright deposit, which shows Louis Armstrong.

Mule Face Blues (Joe Oliver-Dave Nelson)
Neely's Royal Society Jazz Orch 1208
Vince Giordano's Nighthawks 1260
Rec. Oliver aho 4/10/30, Victor V-38134, Bluebird B-6778, HMV JK-2783.

Confirmed by 6/5/30 unpub. copyright reg. (as just "Oliver & Nelson"), followed by 9/26/30 pub. reg. with orchestration (as King Oliver & Dave Nelson).

Mule Walk, The [Mule Walk Stomp]
(James P. Johnson)
Tom McDermott 1024
Louis Mazetier & François Rilhac 1218
<2--S&P has Mule Walk Stomp, 1940. Erdos: No, James P. recorded it that way once for Blue Note.--2>

Baker 2011 afterthought: Well, if he recorded himself under a different title, we must show that as an alternate title here the way we've done with so many others, especially Jelly Roll.

2013 review:
1. At Carnegie Hall, 12/23/38, performed as "Mule Walk," released on Vanguard 8523 LP, obviously much later.
2. JPJ pno solo as The Mule Walk, 6/14/39, CBS CL-1780, LP issued in 1962. LP label confirms "The Mule Walk."
3. Pno solo for 12/15/43 for Blue Note 27. 78 label reads

MULE WALK —STOMP

As far as I'm concerned, that's just Mule Walk with a genre marker.

Well, copyright is just Mule Walk:
Mule walk; melody James P. Johnson. © 1 c. Feb. 28, 1940; E unpub. 216429; Bregman, Vocco & Conn, inc., New York.

I have 5 recordings as Mule Walk (one by James P.), 4 as The Mule Walk (one by James P.), 3 as Mule Walk Stomp, 2 as Mule Walk (Stomp) (one by James P.), 1 as Mule Walk--Stomp (by James P.), 1 as Mule-Walk Stomp.

Chrono Classics confirms that Columbia recording in Rust as "The Mule Walk," but dates it 3/14/39. Chrono Classics also has "Mule Walk (Stomp)" rec. 12/15/43, Blue Note

27. (Blue Note's LP reissue of this rec. titles it just "Mule Walk," which would be right, as the (Stomp) on the orig. 78 label would have been a genre-marker, not a subtitle or part of the title. Safe to say that "Stomp" got added to this title the same way that "Rag" got added to title of many rags that didn't have that word in their copyrighted title.

For all this, though, I think we can stick with our original titles

Muscle Shoals Blues

(George W. Thomas)
 Minstrels of Annie Street 1272
 Neville Dickie 1269
 Bob Oliver's Hot Seven 1312

ASM, 1921, Geo. W. Thomas. Confirmed by 8/29/21 copyright reg. filed by Thomas and several record labels.

Mushmouth Shuffle (Jelly Roll Morton)

Pam Pameijer's New Jazz Wizards 1318

Rec. RHP 7/14/30, Victor 23004, Bluebird B-8201, HMV B-10328 et al.

Confirmed by 9/26/30 unpub. copyright reg.

Music Box Rag (Luckey Roberts)

Tom Roberts 1345
 Elite Syncopators 1358

ASM, 1914, Jos. W. Stern, by "C. Luckyth Roberts."

Music Has Charms

(Jack Yellen-Milton Ager)
 San Francisco Starlight Orchestra 1296

Not in Rust or S&P. Ah, opening theme of *King of Jazz*, confirmed by 3/15/30 copyright reg., w. JY/m. MA.

Muskrat Ramble (Kid Ory)

Chris Tyle's NO Rover Boys 1235
 Yerba Buena Stompers 1381

<4--Lissauer and Shapiro & Pollock show that Ray Gilbert added lyrics in 1950. Presume that in this case we'll not use Gilbert. Erdos: Correct.--4>

ASM has that 1950 version: w. Ray Gilbert, m. Edward "Kid" Ory; (c) 1926, 1937, 1950 by George Simon.

She's also got it by Edward Ory, "A modern piano arrangement of a rhythm classic"
 (c) 1926 by Edward Ory
 (c) assigned 1937 to Melrose Bros.
 (c) assigned 1939 to George Simon, pub. Simon.

Ory's copyright registration is clear enough: Muskrat ramble; melody by E. Ory. © 1 c. May 1, 1926; E 637451; Edward Ory, Chicago.

But Phil Schaap's Facebook page still pushes an alternative story that's been around a while:

Kid Ory only named "Muskrat Ramble": LOUIS ARMSTRONG wrote it. And Ory's

name was "Muscat Ramble": carryings-on fueled by muscatel wine. "Muskrat Ramble" has prevailed as the official title. [This assertion is clearly contradicted by Ory's own copyright registration. --DB]

"Muskrat Ramble" was recorded by Louis Armstrong's Hot Five on February 26, 1926 and issued quickly by Okeh Records under the catalog number 8300. It was a "two-sided hit" as "Muskrat Ramble" was the reverse side of Okeh 8300 whose 'A' side was the legendary prototype for all scat singing - "Heebie Jeebies".

Okeh Records must have realized that "Muskrat Ramble", a title conveying an image of a particular type of rodent, was a mistake, as all issues and reissues until the start of the 1950s, entitled the recording as "Muskat Ramble". This title conveyed another image - albeit musket is misspelled - but seems to be an attempt to use Ory's actual title though in a spelling that blurs its meaning.

Rust does confirm that all the Hot Five reissues after the initial Okeh 8300 were titled "Muskat Ramble."

But I say to hell with this story. The original Hot Five record was labeled "Muskrat Ramble" by Ory, and Ory copyrighted it as "Muskrat Ramble." If Okeh did have misgivings about the title and try to "change" it in subsequent issues, they didn't persuade anybody: Rust lists ten later recordings of the tune, all as "Muskrat Ramble" except for Benny Goodman's "Muskrat Scramble" version, presumably a joke (it did credit Ory).

My Baby (Jimmy Blythe)

Golden Eagle JB 1192
 West Jesmond Rhythm Kings 1255
 Pam Pameijer's New Jazz Wizards 1395

<4-- Golden Eagle LP had L. Johnson. 2nd ed. changed to Alexander Robinson, "authority: Bill Haesler, Swaggie."

Erdos note of 12/26/95 says change composer to Tillie Johnson. Presume this means that the West Jesmond Rhythm Kings came up with correct info.

Erdos: No, I found it later--but can't recall source. I am confident. --4>

Well I'm not, thus a 2013 review: Rec.

Chicago Footwarmers, 12/15/27, Okeh 8548.

Alexander Robinson, 2/28, Paramount 12649. No composer credit on label.

Tillie Johnson, 3/23/28, Gennett 6471.

Blythe's wb wizards, 3/30/28, Vocalion 1180.

State Street Ramblers, 4/23/28, Gennett 6454.

Copyrights -- 1926:

w/m W. A. Holmes, Chicago, 10/13/26.

1927:

w. Goldie M. Conner/m. Fred W. Petrie, Kalamazoo, 2/25/27.

w. Edna E. Lowrey/m. David Reed, Lafayette, Wisc., 10/13/27.

My baby; melody by James Blythe. © 1 c. Dec. 29, 1927; E 679749; Lester Melrose, Chicago.

THIS HAS to be it. Blythe is on every one of those records except Tillie Johnson, and his Washboard Wizards bandmate W. E. "Buddy" Burton is on her record.

BUT oops: The Chicago Footwarmers Okeh 8548 label says Blythe-Slaughter. Who the hell is Slaughter? We learned that already: She's Mary Slaughter, Blythe's sister, who co-wrote "Have Mercy!" with him.

Alexander Robinson on Paramount has no composer credit, but Online 78 says Blythe-Roberts-Johnson for it--where'd they get that? And State Street Ramblers Gennett 6454 is a little hard to read, but appears to be Blythe-Roberstun!

Pefesser Bill's site says Blythe-Roberts (with no first name for "My Baby," but we've got earlier Okeh label to contradict that.

OK, I think I know where some of the confusion is coming from. The composer credits on the flip side of "My Baby" by Blythe's Washboard Wizards is Blythe-Robinson. I've seen more than a few index listings that show all the composers for both sides of a record in the same grouping. I'll bet somebody named Roberts is a composer on the flip side of one of the other recordings of "My Baby."

But enough: We have Blythe copyright and Blythe-Slaughter on the first recording.

Actually, there's a little more: 1/14 found the lead sheet at LC. Says

By James Blythe & _____
 but & name are blacked out. Unreadable, but I could tell that it wasn't Mary Slaughter. Pub. Melrose & Montgomery, E679749, 12/19/27.

So change of mind: (a) The labels are all over the place--Slaughter on first record, but never repeated on others; (b) The copyright came out as Blythe only, although it seems originally to have had another name, but not Slaughter. Thus we revert to just Jimmy Blythe.

My Baby Just Cares for Me

(Walter Donaldson-Gus Kahn)

Ingham-Grosz Hot Cosmopolites 1237

ASM, 1930, Donaldson, Douglas & Gumble; m. Donaldson/w. Kahn.

My Baby Knows How (Benny Davis--

Harry Akst--Harry Richman)

Chris Tyle's Silver Leaf JB 1311

Des Plantes' Washboard Wizards 1357

Barbara Rosene & Her New Yorkers 1422
Confirmed by 9/29/26 copyright reg., w/m all
three, and cover of sheet pub. by Irving Berlin.

My Baby's Arms (Harry Tierney–
Joseph McCarthy)
Dan Levinson's Roof Garden JB 1361
Rec. ODJB, London, 1/8/20, Columbia 805.
Synco JB, 3/19, Empire 5002.

Confirmed by 6/21/19 copyright reg., w. JM/m.
HT. In Sept. came copyright for arrangement
by Jos. Sauter (of Sauter-Finnegan fame?) for
Ziegfeld's Follies of 1919.

My Blackbirds Are Bluebirds Now
(Cliff Friend–Irving Caesar)
Charquet & Co 1195
John Gill's Novelty Orchestra 1227
Charleston Chasers 1287
Barbara Rosene & Her New Yorkers 1393

Confirmed by 9/18/28 copyright reg., w. IC/m.
CF. Sung by Cantor in Ziegfeld musical
Whoopie and by Jolson in film *Lucky Boy*.

My Blue Heaven (Walter Donaldson–
George Whiting)
Gauthé–Marquet Clarinet Serenads 1216
Ingham–Grosz Hot Cosmopolites 1237

Confirmed by music cover and 10/10/27
copyright reg., w. GW/m. WD. Later found full
sheet, Leo Feist, 1927.

My Bucket's Got a Hole in It
(Clarence Williams)
Hal Smith's Creole Sunshine Orch 1078
New Orleans Rascals 1113
St. Louis Ragtimers 1267
Grand Dominion JB 1408

<2-- [1078 was "Bucket's..." 1113 was "The
Bucket's..." Both by trad.] 1267 was My
Bucket's, by H. Alf Kelly-J. Paul. Wyer.

Saunders, citing Lord's *Clarence Williams*,
"The Bucket's Got a Hole in It," by Clarence
Williams. [But Jim Riley reported (source
unspecified) that should be My, so we went
with that. --2>

1/15/01: Oh boy. In the Clarence Williams
sheet collection at LC PARR I found **My
Bucket's Got a Hole in It**, (supposedly) by
Clarence Williams, with the lyric that I've
always associated with the song (well, they're
the lyrics that Ricky Nelson recorded in the
late 1950s):

(chorus)

My bucket's got a hole in it,
My bucket's got a hole in it,
My bucket's got a hole in it,
I can't buy no beer.

(verse)

Well I went up on a mountain,
I looked down in the sea.
I seen the crowds and the fishes
Doin' the be-bop bee.

The 1/5/33 copyright registered by Williams
was indeed The Bucket, but he published it as
My.

Wasn't H. Alf Kelly a turn-of-the-century guy
more at home in the St. Louis Ragtimers song-
book? Would he have written "be-bop bee"?
1/17/01: Well, in our St. Louis Ragtimers
recording, Al Stricker sings only the chorus.
And the liner notes say,

A very old Mississippi Valley folk tune
recalled by some of the last survivors of the
earliest days of New Orleans jazz. The tune
first appeared in 1914 as *Long Lost Blues*,
claimed by New Orleans pianist J. Paul Wyer
with lyrics by J. Alf Kelly. It was "success-
fully introduced" by ragtime pioneer Ben
Harney, pictured on the cover.

We must get this sheet music and compare it
with the song as published by Clarence
Williams and figure out how to treat this.
Seems to me that if we're going to give Kelly
and Wyer composer credit, then we also ought
to list it under the title **Long Lost Blues** rather
than **My Bucket's Got a Hole in It**.

1/25/01, no LC cy listing for My Bucket, but
there is one for The Long Lost Blues: w/H. A.
Kelley, m/J. P. Wyer, arr. W. H. Dorsey.
Published 7/7/14 Wyer & Kelley, Chicago.

1/25/01 got a copy of **The Long Lost Blues**
from Audrey Van Dyke. There is nothing in the
lyrics about a bucket. I think we've been had
by the Ragtimers on this composer credit.
Even if Clarence Williams borrowed liberally
from Wyer for the melody, the words are
entirely different. If there's much difference in
the melodies, we must change the composer
credit to Williams. If the melody is very similar,
we might consider something like we did with

Ugly Chile:

My Bucket's Got a Hole in It (new
lyrics by Clarence Williams to
The Long Lost Blues by
J. Paul Wyer)

I'll ask Robbie Rhodes to compare the
melodies.

1/27/01: here's what Jasen & Jones say about
"My Bucket" in their chapter in *Spreadin'
Rhythm* Around about Clarence Williams:

". . . the old New Orleans folk tune, 'My
Bucket's Got a Hole in It,' which Williams
remembered and copyrighted in 1933."

I couldn't find a copyright card for "My
Bucket," but the original copyright date on the
Pickwick publication of it that I found is indeed
1933.

Note too that even if we decide that Williams
just took a melody & lyrics that had been
floating around New Orleans for a long time,
the fact is that he copyrighted it that way. If
this approach is valid for W. C. Handy and
others, how can we deny it to Clarence
Williams. The Ragtimers' liner notes imply
strongly that the melody actually predated
Wyer & Kelley, so one presumes that all they
did was take an old melody and write some

lyrics for it. If that same old melody was still
floating around in 1933, either with other "folk"
lyrics about a leaky bucket that Williams was
the first to write down, I'm all for giving him
credit.

2/1/01: Bob, I skipped my airplane club
meeting to go meet Audrey Van Dyke and
fetch the sheet music to "A Bunch of Blues,"
because you seemed to feel it would confirm
your argument for J. Paul Wyer for My Bucket,
but it does not. (**NOTE:** All my conclusions
and recommendations are based on the
presumption that J. Paul Wyer did not
compose the *Bucket* melody himself, a
conclusion that hardly seems in doubt.)
Here's the research of the past few days,
mainly from Robbie Rhodes.

On Jan 30, he wrote,

I agree with St. Louis Ragtimers Tichenor
and Stricker that the simple refrain, both the
melody and the words, was around before
1914 and probably should be considered a
folk melody and folk lyrics.

The sheet music entitled "Long Lost Blues"
(H. Alf Kelley - J. Paul Wyer, (C) 1914)
seems to be the first time the simple refrain
was copyrighted and published. Indeed,
the published refrain is the same melody to
which the familiar "Bucket" words are sung.
But we believe Wyer was not the real
composer.

The verse of "Long Lost Blues" is much
more sophisticated than the refrain, so
much that I say it bears no artistic
connection with the refrain. The verse may
very well be an original melody composed
by Wyer; therefore, when the verse is
performed, credit should be given J. Paul
Wyer.

[On 2/1/01 I called Trebor to ask again about
Wyer as original composer. He agrees that
Wyer is not the creator of the "Bucket" strain,
just the first guy to write it down.]

Robbie continues,

If some vocalist ever sings the published
lyrics by Alf Kelley (Heaven forbid! They're
awful!) then the song is certainly "Long Lost
Blues" (H. Alf Kelley - J. Paul Wyer).
Otherwise Kelley needn't be mentioned.

At this point, Robbie had not yet examined the
Clarence Williams version that I had sent him.
After reviewing that sheet music, he reported,

Ref the "Words and Music Clarence
Williams", c'right 1933. This edition does not
use the verse melody of "Long Lost Blues"
by Wyer. Each of Clarence's 8-measure
sections imply identically the same melody
and chords, give or take a doubled melody
note to fit the lyrics. Clarence's melody is
indeed the same chorus melody copy-
righted by Wyer and sung by countless
vocalists. The refrain ("chorus") words in
Clarence's edition sound very traditional.

So what do we in fact have from J. Paul Wyer
& H. Alf Kelley as compared with the song that

jazz bands long have played and that we know from those jazz bands as "My Bucket's Got a Hole in It"?

Their 1914 song incorporates the "My Bucket" melodic strain into a larger composition that has nothing else to do with it. Their lyrics don't have anything to do with "My Bucket," nor, obviously, does their title.

[A diversion for "A Bunch of Blues," which John Gill mentioned to Erdos as confirmation of Wyer's credit for the melody. The 1915 Bunch of Blues just quotes the previous year's Long Lost Blues. Robbie, I presume you'll confirm that the part quoted is the "Bucket" strain, but, even if it is, the fact is that this is just a case of a melodic strain being quoted as part of a larger composition and that has no "Bucket" lyrics or "Bucket" title.]

If incorporating that existing folk strain (remember, this is all based on the premise that Wyer appropriated the strain rather than composing it himself) counts for that much, then we'll have to re-write a hell of a lot of other credits in this index. Simple strains popping up in multiple jazz compositions are all over the place. Go listen to "St. Louis Tickle" (by Theron C. Bennett, writing as Barney & Seymour) and compare it to "Buddy Bolden's Blues," which we credit to Jelly Roll Morton.

The "Buddy Bolden" strain is clearly to be found in "St. Louis Tickle," which was published in 1904. In that tune, it is part of a larger composition that is *not* named "Buddy Bolden's Tickle" and does not have any Buddy Bolden lyrics. So we have no problem with Jelly Roll coming along later (certainly well after 1904) and using that strain as the basis for his song. Would you propose we change our entry to

Buddy Bolden's Blues (I Thought I Heard Buddy Bolden Say)

(Barney & Seymour*, later lyrics by Jelly Roll Morton)

This would be beyond pedantry; it would be what Winston Churchill, when criticized for ending a sentence with a preposition, called "arrant pedantry, up with which I shall not put."

The fact is that Clarence Williams is the fellow who set down the *title*, *melody*, and *lyrics* that we know as "My Bucket's Got a Hole in It."

[As for the lyrics, by the way, we don't know for sure that Clarence Williams created them. But Wyer & Kelley didn't mention a bucket. Trebor doesn't know of any "Bucket" lyrics before Williams. And Don Rouse reports that he can't find any evidence of the "Bucket" lyrics having been recorded before 1940.]

But even if we could find evidence that those "Bucket" lyrics had been floating around before 1933, the fact still remains that Clarence Williams is the guy who published the title, lyrics, and melody in the form that we know as "My Bucket's Got a Hole in It" today.

2/3/01, some more info from Don Rouse:

Bucket has been around at least since the turn of the century (the other one) and was in common use in New Orleans and elsewhere, under many different titles, same or similar melody, same I-V chord progression. Note that it is not a blues by technical definition (it is not a 12 bar I-IV-V chord progression). It is an 8 bar tune. 8 bar tunes were common at the time. Also at that time some 8 bar tunes were designated as blues; the technical definition was less rigorous and blues apparently just meant a way of playing a tune. Clarence Williams didn't write it. He just copyrighted it.

Ear witnesses remember Bolden playing the tune (before 1910). Kid Ory interpolated it into his medley that his band recorded in 1922 (Spikes Seven Pods of Pepper), Society Blues.

It also apparently went by the name Little Red Wagon, among other titles. A New Orleans trumpet player, Hipolyte Christian, recorded it in 1928 under the title Texas and Pacific Blues. The second strain of Kerry Mills' Red Wing is very similar to the Bucket melody, and the 8 bar strain is repeated to create a 16 bar melody. All the Whores Like the Way I Ride is a slight variation also extended the same way to 16 bars. The last strain of Joplin's Maple Leaf Rag is a variation on the Bucket melody. [This is especially obvious in Kid Ory's 1944 recording of Maple Leaf. --DB]

After listening to W. C. Handy's 1917 recording of A Bunch of Blues, Rouse commented, "As we heard, following along with the sheet music, it is a recording of the published medley, A Bunch of Blues. The last tune in the medley, Long Lost Blues, is in its second strain the bucket melody [the first strain was the verse of Long Lost that Robbie presumes is Wyer's own composition]. Wyer played in Handy's Memphis Band, toured with Handy, and quite possibly was associated with him in other ways. It is very unlikely that Wyer originated the music to Bucket's Got A Hole In It, a melody associated with Bolden, for one, way before 1914.

My Buddy (Walter Donaldson-Gus Kahn)

Bob Schulz & His Frisco JB 1315
Grand Dominion JB 1378

Confirmed by 9/6/22 copyright reg., w. GK/m. WD. And by 1922 sheet music pub. by Jerome Remick (labeled on cover and cy page "Song Version," so there must have been an instrumental version as well). Note that there was a "My Buddy" by Neil Moret and Byron Gay in 1919.

My Castle in Spain (Isham Jones)

Canary Cottage Dance Orchestra 1400

Confirmed by 12/26/25 copyright reg., from revue *By the Way*.

My Castle in Spain Is a Shack in the Lane (Irving Caesar-Cliff Friend)

Ernie Carson & the Castle JB 1283

Confirmed by 1/16/29 unpub. copyright reg., w/m both, but later pub. copyright reg. and cover of sheet music say w. IC/m. CF.

My Conversational Man (see **Conversational Man**)

My Curly-Headed Baby (see **Ma Curly-Headed Baby**)

My Cutey's Due at Two-to-Two To-Day

(Albert Von Tilzer-Leo Robin)

Neely's Royal Society Jazz Orch 1208
Frisco Syncopators 1245

We had "My Cutey's Due at Two to Two Today" by Von Tilzer-Bibo-Robin.

Well, I found the cover (rest won't display because it's still in copyright) at IN Harmony. Cover is

MY CUTEY'S DUE AT TWO-TO-TWO TO-DAY

They have two different copies of the cover, differing only in the cut-in photo in the artwork. The cover with Vaughn DeLeath says "By Leo Robin, Albert Von Tilzer & Irving Bibo. The copy with Radio Bobby Lee says "Words by Leo Robin, Music by Albert Von Tilzer."

both the same. But in the details listing, one says w. Robin/m. Von Tilzer, but the other says w/m Von Tilzer & Bibo!

But they list three other copies in their files, for which they don't show covers. Details are w. Robin/m. Von Tilzer for one, but w/m Bibo-Von Tilzer-Robin for the other two. But all five copies are 1926, Bibo, Bloedon & Lang.

THIS IS NUTTY.

Must look elsewhere.

Levy has one copy: "My Cutey's Due At Two-To-Two To-Day" (matches the cover I saw), w. Robin/m. Von Tilzer, also 1926, Bibo, Bloedon & Lang.

Well, Middle TN State has a copy and more details.

"My cutey's due at two-to-two to-day
Creator: Albert Von Tilzer (composer)
Additional Author:

Robin, Leo. lyr
Bibo, Irving.
Breen, May Singhi. arr

This implies that there's some kind of credit for Bibo on the thing somewhere, but that it's neither as composer or lyricist. Same pub. credits.

I suspect that these are all copies of the same sheet and that something on the copyright page is confusing the issue as to whether Bibo is a genuine participant. 6/28/11 sent off to MTSU for a photocopy.

Well, I got that copy from MTSU, and the plot thickens. The cover is identical to the one at IN Harmony, with the photo of Radio Bobby Lee, but the credits are different: "By Leo Robin, Albert Von Tilzer & Irving Bibo."

BUT the copyright page just says "By Leo Robin & Albert Von Tilzer." I guess we keep Bibo in the credits . . . and stay puzzled.

But one thing is clear from the copyright page:

My Cutey's Due at Two-to-Two To-Day

"To-Day" is on a separate line, but it's the same font as 1st line, so we'll consider it all title.

2013 review. We have the copyright now:

My cutey's due at two-to-two to-day; novelty fox-trot, from Greenwich Village follies, words by Leo Robin, music by Albert Von Tilzer; pf. acc., with ukulele arr. by May Singhi Breen © June 5, 1926: 2 c. June 7 E 642203; Bibo, Bloedon & Lang, New York.

OK, to heck with Bibo. He's not on the copyright page of the music and he's not on the copyright registration.

My Daddy Rocks Me (with One Steady Roll) (J. Berni Barbour)

Susan LaMarche/Waldo's Gut. Sync.	1032
Grand Dominion JB	1139
Chris Tyle's Silver Leaf JB	1311
Le Petit Jazzband de Mr Morel	1362
Les Red Hot Reedwarmers	1416

Subtitle (With One Steady Roll) is on both cover and copyright page. ASM, 1924, Jack Mills.

But see notes elsewhere to effect that this same tune was recycled as Georgia Grind and Come On In, Baby. Rec:

Trixie Smith (as "Man" sted "Daddy"), 9/22, Black Swan 14127, Paramount 12164. BS label credits Barbour

Sammy Stewart's Ten Knights of Syncopation, 8/24, Paramount 20340. No credit on Paramount label or Puritan 11340 issue.

Harold Ortle Ohio State Collegians, Cleveland, 2/25, OKeh 40332. Label = Barbour.

Chas. Creath's Jazz-O-Maniacs, 3/25, OKeh 8217. Label confirms Barbour.

Husk O'Hare's Wolverines, 1/10/28, Vocalion 15646.

Tampa Red's Hokum Jug Band, 4/19/29, Vocalion 1274.

Noone's Apex Club, 7/11/29, Vocalion 2779.

Label = Barbour.

Trixie Smith, 5/26/38, Decca 7469.

But this one gets more interesting. First copyright was

Lover's lament, my gal rocks me; lyric and melody by J. B. Barbour [of U.S.] © 1 c. Aug. 15, 1922; E 541606; J. Berni Barbour, New York.

. . . Just a month before Trixie Smith records it as "My Man Rocks Me (With One Steady Roll)." Then comes . . .

My gal rocks me; w and m J. Berni Barbour, of U.S.; pf. acc. with ukulele arr. Francis Pauly, of U.S. © July 7, 1924; 2 c. July 12; E 591813; Jack Mills, inc., New York.

. . . the same year that Mills publishes the sheet as "My Daddy Rocks Me (With One Steady Roll)"!

Bill found a mess of labels, which are all over the place:

Black Swan 12147, 1922, My Man Rocks Me (WOSR), credit Barbour.

Paramount 20430, 1924, Stewart, My Man Rocks Me, no credit.

Columbia 14048, 1924, Southern Quartet, My Man Rocks Me (WOSR), credit Barbour.

Pennington 1404, 1924?, Golden Gate Orchestra [really California Ramblers?], My Man Rocks Me, no credit.

OKeh 8217, 1925, Creath, My Daddy Rocks Me (WOSR), credit Barbour.

OKeh 40332, 1925, Harold Ortle [sic], My Daddy Rocks Me (WOSR), credit Barbour. Vocalion 1274, 1929, Tampa Red, My Daddy Rocks Me (WOSR), credit Barb our.

Vocalion 2779, 1929, Noone, My Daddy Rocks Me (With One Steady Roll), credit Barbour.

Decca 7469, 1938, Smith, My Daddy Rocks Me, credit Smith-Overstreet..

Vocalion V-1017, 1938, Smith, My Daddy Rocks Me, credit Smith-Overstreet.

Oh, christ--properly speaking, I should have both Gal and Man as alternatives in the title, but just can't bring myself to do it right now (7/28/14). And note that everybody recorded it, but nobody used the "Gal" from the copyrights.

My Fate Is in Your Hands (Fats Waller-Andy Razaf)

Three Deuces 1185

ASM, 1929, Santly Bros. w. Razaf/m. Waller.

My Fox-Trot Girl (Paul Biese-

F. Henri Klickmann-Jack Frost) Levinson's Trans-Atlantic Saxtette 1430

ASM, 1907, Frank K. Root; w. Frost/m. Biese-Klickmann. Fox-Trot with hyphen on cover and copyright page.

My Gal Is a High Born Lady

(Barney Fagan)

St. Louis Ragtimers 1267

ASM, 1896, M. Witmark & Sons. High-Born on cover, but not (c).

My Gal Sal (They Called Her

Frivolous Sal) (Paul Dresser)

State Street Aces 1011

Des Plantes' Washboard Wizards 1174

Zenith Hot Stompers 1191

Marquet-Persson Melody Boys 1229

Original Salty Dogs JB 1233

Grand Dominion JB 1268

Black Eagle JB 1303

Paris Washboard 1308

<3--Lissauer points out (correctly) that this song also is known as "They Called Her Frivolous Sal," which is in fact how anybody who ever sang it in a pizza parlor or bar knows it. Shouldn't we we put that in brackets as alternative title here and make cross-reference from that title?

Added later: I have repro of original sheet music, published by Dresser in 1905. Cover has "My Gal Sal." Copyright page shows

MY GAL SAL

or

They Called Her Frivolous Sal

So my suggestion above appears to be right on.

OK - put alternative title in brackets, but don't bother with cross-reference--3>

2014 review: Hmmm. Rec. by the Criterion Quartet for Victor 11/16/21 under title My Gal Sal, but with "alternative title" They Called Her Frivolous Sal according to Victor ledgers. Same details for the 2/22/24 recording for Victor by Ted Weems.

Sorry, Bob, but this time through I'm going for completeness to the point of pedantry: It's been referred to by its subtitle enough times to consider it an alternative title, as did Victor.

(Oh Gee! Say Gee! You Ought to See)

My Gee Gee from the Fiji Isle

(Albert Von Tilzer-Lew Brown)

Steve Waddell's Creole Bells 1173

Steve Waddell's Creole Bells 1348

<4-- Shapiro & Pollack say it's "(Oh Gee! Say Gee! You Ought to See) My Gee Gee from the Fiji Isles," 1920. Does somebody have the sheet music?--4>

ErDOS: This from Rust. If no one has sheet music, should we change to S&P? I think so.

8/24: Jim Riley sends the music:

Oh Gee! Say Gee! You Ought To See

My Gee Gee From the Fiji Isle

I think Shapiro & Pollock are right on subtitle:

(Oh Gee! Say Gee! You Ought to See)

My Gee Gee from the Fiji Isle

As for where we alphabetize it--my instincts say under **My**, which is where S&P puts it, but I see that Rust puts it under **Oh**. Note also that sheet music says *Isle*, as does Rust index; entry on p. 1351 of Rust is *Isles*.

8/25: Montgomery sends music, including revealing cover, in which the tiny print of the subtitle (12 point) is completely overshadowed by the 60-point type of the main title:

OH GEE • SAY GEE • YOU OUGHT • TO SEE

MY GEE GEE

FROM THE

FIJI ISLE

Montgomery's note says, "The title is `My Gee Gee from the Fiji Isle.'" I'm with him. In spite of what got put on a record label, and thus into Rust, I'd put it under "My."

My Good Man Sam (Joe Oliver)

Evergreen Classic JB 1202

Credit on LP was "unknown."

<3--Here's interesting letter from Robert Eckstein of Santa Rosa, CA: "A number of years ago I found an Oliver LP made in Italy, and the only one to date that included My Good Man Sam. I taped the tune for Evergreen, and they put it on their Stomp Off release. It was written by Oliver, as detailed in the Oliver biography by Laurie Wright." Includes copies of pages from book.

Ray Smith: credit should go to Oliver and his nephew, Dave Nelson.
OK - go with Oliver-Nelson--3>

But look again for more than anecdotal confirmation.

2013 review: Rec. Oliver 2/25/29, Victor V-38049. Oho, the Victor label doesn't have a composer credit, nor is one listed in the Victor Project. Very rare.

Copyright:

My good man Sam; melody by King Oliver.
© 1 c. Nov. 29, 1930; E unp. 31486;
Southern music pub. co., inc., New York.

With the copyright reg. in hand (and the Laurie Wright book on Oliver), and no evidence for any other composer to be found, we shall credit this to Oliver and Oliver alone. Alas, Ray Smith is gone so we can't ask him why he specified Oliver and Nelson.

My Handy Man (Andy Razaf)

Barbara Rosene 1431
Confirmed by 8/29/28 copyright reg.

My Handy Man Ain't Handy No More

(Andy Razaf-Eubie Blake)

Barbara Rosene 1431
Confirmed by 8/26/30 copyright reg., w. AR/m.
EB. From *Blackbirds of 1930*.

My Heart [My Heart Will Always Lead Me Back to You] (Lil Hardin)

Peruna Jazzmen 1003
Down Home JB 1171
St. Louis Ragtimers 1267
John Gill's Dixieland Serenaders 1321
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1350
Independence Hall JB 1384
Red Rose Ragtime Band 1412

<Vince Saunders thinks that somewhere he saw a subtitle of (**Will Always Lead Me Back to You**) for this tune. Can anybody confirm?

Well, well, well! LC copyright card says, "unpublished, **My heart will always lead me back to you**, w/m L. Hardin, 7/30/20, Lillian Hardin, Chicago." (but sheet not in PARR files)

Did this ever get published? Was last part of title converted to subtitle at that time, or have we been overlooking legitimate part of title all this time because a 78 rpm record producer couldn't fit it on a label?

2013 review: Rec. Hot Five, 11/12/25, OKeh 8320*; Columbia 36154*, DZ-540, DO-3424; Odeon A-60260. *Title just "My Heart."

The full copyright reg. is

My heart will always lead me back to you;
words and melody by L. Hardin [of U.S.] © 1
c. July 30, 1920; E 4S3650; Lillian Hardin,
Chicago. [No later rereg., at least through
1926]

I wonder. Original recordings didn't have subtitle, and none of my many revivalist band records has it. However, on the sound track album from *The Color Purple*, it's rendered as "My Heart (Will Always Lead Me Back to You)" (maybe they looked in the same copyright book I did). And almost all the web citations of the full title come from *The Color Purple*.

So I guess we can leave it the way we have it. The "published" version (i.e., the original record label), was just "My Heart," but the longer version (from the copyright) did get published (or at least *publicized*, later.

My Heart's at Ease (Fats Waller--Joe Young)

Grosz-Ingham Paswonky Serenaders 1214
Neville Dickie 1397
ASM, 1932, Irving Berlin; w. Young/m. Waller.
5/5/32 unp. and 5/31/32 copyright reg. by
Berlin agree.

My Home Is in a Southern Town

(Jelly Roll Morton)

Butch Thompson 1037
Pam Pameijer - Duet / Trio / Quartet 1134
Black Eagle JB 1303

ASM, 1938, Tempo. 10/29/38 pub. copyright reg. agrees, as does General 1710 label.

My Honey's Lovin' Arms

(Joseph Meyer-Herman Ruby)

State Street Aces 1011
Three Deuces 1185
Down Home JB 1217
Neville Dickie & Louis Mazetier 1302
Bob Schulz & His Frisco JB 1349
Duke Heitger's Big Four 1367

ASM, 1922, Fred Fisher; w. Ruby/m. Meyer.
2/4/22 copyright reg. & Victor 18881 label agree.

My Ideal (Richard A. Whiting--Newell Chase--Leo Robin)

San Francisco Starlight Orchestra 1296
Confirmed by 6/24/30 copyright reg., w. LR/m.
RAW-NC.

My Journey to the Sky

(Dorothy Austin)

Black Eagle JB 1303
Rec. 1942 by Sister Rosetta Tharpe & Marie Knight acc. by Sammy Price Trio, says Pringle. But not in book for 1942. [Actually, it was 1947, Decca 48090, and the label credits Tharpe!]

Found a nonorig. sheet for sale, had Austin as composer, copyright Unichappell/BMI, 1944, but not in 1943-44 books either. www.hymnary.org web site says Austin, pub. in two hymnals. Chicago Pub. Library has sheet music, pub. Austin School of Gospel Music, c. 1944. And a blog on the Tharpe recording (which displays the Decca 48090 label and dates it 1948):

Mistakenly, the label lists Sister Rosetta Tharpe as the author of the tune; however, she was not. The song was written by Dorothy Austin of the Austin Gospel Singers of Toledo, Ohio. Austin dedicated the song to her grandmother, Mrs. Belle F. Woods. It was published in 1944 by the Austin Studio of Gospel Music whose rights were administered by Martin and Morris of Chicago. This predates Tharpe's recording by four years -- and the earlier date would have been significant had any litigation occurred to prove that Austin and not Tharpe was the author.

And once I knew to look in 1948 copyright book, I found the reg., which is anomalous--dated 1944 but in 1948 book:
AUSTIN, DOROTHY, 1916-
My Journey to the sky, words and music by Dorothy Austin. © Dorothy Austin, d.b.a. Austin Studio of Music, Philadelphia; 1Jun44; EP31309.

My Kinda Love (One Way to Paradise)

(Louis Alter--Jo Trent)

Neely's Royal Society Jazz Orch 1208
Well, the copyright has what looks like a subtitle:

My kinda love; one way to paradise, lyric by Jo' Trent, music by Louis Alter; pf. acc. with ukulele arr. by Hank Linet. © Feb. 8, 1929; 2 c. Feb. 9; E pub. 3282; Robbins music Corp., New York.

S&P doesn't mention subtitle, says interpolated in *Americana* (1928 revue) after the NY opening. Popularized by Bing Crosby. Hassan collection doesn't mention subtitle, but MTSU index does. Bought from MTSU--sure enough, no subtitle on cover, but copyright page reads

MY KINDA LOVE

ONE WAY TO PARADISE

And records by Dorsey Bros., Walter Barnes & Ben Pollock carry the subtitle.

My Lady Jazz (A. J. Weidt)
Paramount Theatre Orchestra 1089

Oops, not in Rust or S&P. Ah, he was a banjo specialist--all the hits I got on this were from banjo sites, including one that reproduced the folio *Weidt's Banjo Collection*, Vol. 1. Fifteen solos composed and arranged by Weidt, first of which is "My Lady Jazz" (but undated). And found ad for it in *Jacobs' Band Monthly*, June 1921. No copyright for this title or for *Weidt's Banjo Collection* in 1921-22 books.

My Life Will Be Sweeter Someday
(Kenneth Morris)
Black Eagle JB 1303

<On CD as "traditional"--was there a composer?

2013 review: Looks like it's been recorded many times without the "Someday." Many refs to recordings, about half & half gospel and jazz, and evidently rec. by both Bunk Johnson and George Lewis, but no refs. to a composer or indication that it had ever been published in a hymnal or gospel song collection. Gospel recordings by Angelic Gospel Singers and the Rosettes, c. 1950-52.

Then comes this from Bolerium Books in listing titled African American Religious Studies:

369. Morris, Kenneth, words and music. Twelve gospel song "hits" and their stories; the complete words and music of the twelve best songs of this noted composer, also the stories of these songs, written by the author, compiled and edited by Sallie Martin, special autographed edition. Chicago, Martin and Morris, 1944. 24p., 7x10.25 inches, slightly worn wraps that are signed by Kenneth Morris on the front. OCLC lists one copy (Chicago Public Library). 125.00
Jesus I love you -- He's a friend of mine -- I'll let nothing separate me from His love -- Does Jesus care -- My life will be sweeter someday -- If I can just make it in -- Yes god is real -- Jesus prayed for you and I --

It's worth it -- Jesus is the ruler of my life -- I can put my trust in Jesus -- I feel the Spirit.

Now we're getting somewhere. Searching on our title and Kenneth Morris found quite a few sites selling or mentioning *Twelve Gospel Song "Hits" and their Stories* by Kenneth Morris. And in the book *Black Hymnody: A Hymnological History of the African-American Church*, by Jon Michael Spencer, we read about

a collection of hymnody titled *The Jackson Bible Universal Selected Gospel Songs*, the work of Elder H. C. Jackson [of the Church of God in Christ]. . . . Most of the thirty-five songs in the volume do not acknowledge authorship. Among the few hymnists credited are Thomas A. Dorsey ("The Little Wooden Church on the Hill"), Kenneth Morris ("My Life Will Be Sweeter Some Day"), and J. H. Brewster ("I'm Leaning and Depending on the Lord").

Morris turns out to be major composer, arranger and publisher of gospel music, including many sung by Mahalia Jackson that we'd all recognize.

Found refs to title as both Someday and Some Day -- I suspect it was the latter, but we can keep the modern standard spelling for now.

My Little Bimbo (Down on the Bamboo Isle) (Walter Donaldson--Grant Clarke)
Watergate Seven Plus One 1165
Bob Schulz & His Frisco JB 1349

Confirmed by 7/24/20 copyright reg., w. GC/m. WD. "Interpolated by Aileen Stanley in *Silks and Satins* (musical)," says S&P.

But both cover and copyright page of sheet music play second part as subtitle:

My Little Bimbo

Down on the Bamboo Isle

And half the collections that own it index it as title (subtitle).

Jan. 2014 at LC found the original copyright deposit, which is interesting:

Music is handwritten, while composer & lyricist credits, lyrics, and title is typed, with the title shown as

"I'VE GOT A BIMBO DOWN ON THE BAMBOO ISLE"

all on one line, but the single word

Bimbo

is hand-written underneath it. Copyright 1920 Irving Berlin. Then there's a published sheet reissued by Fred Fisher in 1962 that has

MY LITTLE BIMBO

(Down on the Bamboo Isle)

on both cover and cy page.

But note that the copyright reg. and most of the record labels do not treat the last five words as a subtitle. Could have gone either way on this one, I suppose.

My Little Dixie Home (Bob Cloud--Ben Garrison--Harrison G. Smith)
Pam Pameijer -- Duet /Trio/Quartet 1134
European Classic Jazz Trio 1142
1134 credited Morton; 1142 was Ben Garrison-Harrison Smith.

Hmmm: S&P says
Words by H. G. Smith, music by Bob Cloud and Ben Garrison. Unpublished, copyright held by Harrison Godwin Smith. First recording by the Grand Central Red Caps. Best-known version by the Jelly Roll Morton Trio (Victor).

But it's copyrighted as published:
My little Dixie home; words by H. G. Smith, music by Bob Cloud [i.e. Robert Cloud] and Ben Garrison [i.e. Benjamin Garrison] © Mar. 15, 1929; 2 c. Mar. 12; E pub. 4177; Harrison Godwin Smith, New York.

The Grand Central Red Cap Quartet recording was Columbia 14621-D, made 8/14/31, credit "Cloud, Smith and Garrison." Bob Cloud was the pianist in the group, and sang the vocal.

Rec. by JRM 12/17/29, Victor V-38601. Evidently no composer credit on label.

The Red Caps record is a syrupy, wistful ballad about missing Dixie; Jelly Roll's is brisker tempo, no words, and somewhat buoyant. Haesler suggests a "Turtle Twist" type credit, i.e., "Jelly Roll Morton, based on song of same name by Smith-Cloud-Garrison."

BUT there's a difference in this case: Unlike several of the other JRM-Harrison Smith disputed titles, Jelly Roll didn't copyright this one in his own name. Without any kind of claim of ownership by Jelly, either on a copyright or record label, we must defer to the earlier copyright and to the recording on which Bob Cloud performed the tune.

But see further research by Haesler at That's the Way It Ought to Be.

My Little Girl (Albert Von Tilzer--Sam M. Lewis--Will Dillon)
Golden Eagle JB 1192
Rent Party Revellers 1220
ASM, 1915, Broadway Music; w. Lewis-Dillon/m. Von Tilzer.

My Little Pride and Joy (Joe Sullivan)

Neville Dickie 1052
Rec. Sullivan 8/8/35, Brunswick 02136, A-505038.

Odd: no Joe Sullivan at all in 1935-36 copy-right books. Time-Life Giants of Jazz Joe Sullivan set says he wrote it. LC SONIC says both Brunswicks and a Decca that Rust didn't mention credit Sullivan.

Wikipedia article on 1953 LP says
New Solos by an Old Master is an album by American jazz pianist Joe Sullivan recorded in 1953 and released on the Riverside label. [credits this tune to him in tunelist]

My Mama's in Town! (Walter Hirsch–Louis Panico–Anthony C. Nuzzo)
Back Bay Ramblers 1279
Bob Oliver's Hot Seven 1312

<4--You spelled it Hirsh on both CDs, but he's all over this index under the more likely, and doubtless correct, spelling of Hirsch. Also, both Rust and Kinkle show it My Mama's in Town (one m) [definitely two m's says Erdos, based on sheet music.]
--4>

2013 review: Rec. Ted Lewis, 6/3/26, Columbia 697-D. Lloyd Turner, 6/24/26, OKeh 40674, Parlophone E-5703. Fess Williams, 5/24/26, Harmony 189-H. (All as "Mama's according to Rust).

But the copyright had two m's:
My mamma's in town; words and melody by Walter Hirsch, Louis Panico and A. Nuzzo. © 1 c. Feb. 11, 1926; E 634487; Leo. Feist, inc., New York.

And Rust must have been wrong: LC SONIC reports Mama's for Fess Williams Harmony, Ted Lew Columbia, and Lloyd Turner Parlophone. And by golly, it WAS published in sheet music form, with two m's and the exclamation point. But hell, I must have found that music, but I didn't note where, nor did I keep a copy. None of the four record labels Bill found has it, nor does the cover of the sheet music that Bill found. But both CDs had the banger, which they must have found somewhere. Did find the cy page at U. Maine library (wonder why they didn't have it hidden because of copyright), and it had the banger.

7/28/14 asked Alex H. to check his copy. MTSU has it, indexed without the banger; could always get it from them. Hassan confirms what I found: no ! on cover but it is on copyright page.

My Man [Mon Homme]
(Maurice Yvain–Channing Pollock)
John Gill's Novelty Orchestra 1270
2013 review:

We had this under "Mon Homme," but we listed the English lyricist, Channing Pollock. Must reconsider that.

S&P says
My Man (Mon Homme) (American-French. Eng. w. Channing Pollack, Fr. w. Albert Willemetz and Jacques-Charles, m. Maurice Yvain. Pub. Salabert S. A. Paris, 1920/Leo Feist 1921.
Introduced by Mistinguett in Paris in 1920 revue, then by Fanny Brice in *Ziegfeld Girls of 1920*, then sung by her in *Ziegfeld Follies of 1921*. Then rec. by her three times for Victor, then sung by her in film *My Man* (1928) and *The Great Ziegfeld* (1936).

It appears that some Feist U.S. editions gave all four credits:

Words by
A. Willemetz
and Jacques Charles

Music by
Maurice Yvain

English Lyric by
Channing Pollock

But other Feist editions just showed Yvain/Pollock. All seem to have English title big, French title in parens.

To hell with "Mon Homme" as the primary listing: we know this song in America because Fannie Brice sang Channing Pollock's lyrics to it. We don't list "Autumn Leaves" under its French title or "Glow Worm" under its German title.

My Man from Caroline
(Walter Donaldson)
Rusty Taylor's New Jazz Review 1186
Back Bay Ramblers 1355

Confirmed by 8/29/30 copyright reg.

My Man o' War (Andy Razaf–Spencer Williams)
Barbara Rosene 1431
Rec. Lena Wilson, 2/6/30, Columbia 14618-D.

Confirmed by copyright reg. 1/16/30, w/m both. And 1/14 at LC by sheet music, pub. Triangle Music Co., 1930.

My Maryland (W. S. Mygrant)
Chris Tyle's Silver Leaf JB 1298
W. S. on CD. First name?
<It's W. S. on sheet music (found in Levy collection).

Copyrights:
My Maryland. March for piano, by W. S. Mygrant. Copyright by Feisy & Frankenthaler, New York. N.Y. Class C, XXc, no 5564, Apr. 13, 1901; 2 copies rec'd Mar. 30, 1901.

Then a later orchestration:
My Maryland; march and two step, [by] W. S. Mygrant, arr. for orch. by Maurice F. Smith. 4°, pts. 2404 Leo Feist, New York, N. Y. C 134075, Nov. 8, 1906; 2 c. Nov. 8, 1906.

When I went back to Levy to search for that sheet, I did indeed find it, pub. by Feist & Frankenthaler in NY in 1901. Cover is MY MARYLAND. Title page is

MY MARYLAND National March.

Composer W. S. Mygrant both places.

Also, Bill H. & I combined to find a 1912 Victor recording by Sousa's Band (17142) titled "My Maryland March" that sounds for all the world like the Maryland that jazz bands play. The composer credit on the label is Mygrant.

So it's a done deal, right? BUT also at Levy I found dozens of other copies of "Maryland My Maryland" dating to 1962-63. Some had Union lyrics, some Confederate lyrics; some had adaptor or arranger credits, some claimed composer credit outright; some said openly that the music was based on "O Tannenbaum." (A very old German folk melody that dates to the 16th century. It took it's "modern" form when Leipzig organist Ernst Anschütz wrote new lyrics for it in 1824. Over the next century, it gradually became associated with the Christmas season.

So the \$64 question is this: Was Mygrant the last of many people to put his mark on on a 1862 piece made by writing Union or Confederate lyrics for a German melody, or did he change it enough to qualify him for authorship of the tune that jazz bands play today?

7/30/14 asked Dave Robinson to weigh in, got this very interesting answer:

This is most interesting. The Mygrant sheet music (My Maryland--National March) and the Sousa recording credited to Mygrant (My Maryland March) are both the multi-strained tune that trad jazz bands play as "Maryland, My Maryland", except that the sheet music lacks the countermelody to the "O Tannenbaum" strain that is heard in the Sousa recording (and which trad jazz bands always include). The Celebrated Songs sheet (Maryland, My Maryland), the Patriotic Songs sheet (Maryland! My Maryland!), the sheet by "A Confederate" (My Maryland), the Barker sheet (Maryland! My Maryland), the Winner sheet (Maryland My Maryland) and the Johnson sheet (Maryland, My Maryland!) all consist of just the "O Tannenbaum" strain, minus the countermelody.

The Mahr sheet (Maryland! My Maryland) and Gibson sheet (Maryland, My Maryland!)

are of a completely different tune! Not a tannenbaum in sight.

So yes, it looks like Mygrant took the O Tannenbaum melody known as Maryland My Maryland, moved it from 3/4 time to 4/4 time, composed two more strains, and thus made a march out of it. And that's the tune the jazz bands play, although many don't bother with the additional strains and just play the O Tannenbaum strain, but always with the counter melody. The counter melody is heard on the Sousa recording but doesn't appear on any of the sheets, so it may have been Sousa's arranger that added that.

The Bob Crosby Bobcats recorded just the O Tannenbaum strain, with the counter melody, as March of the Bobcats, and some jazz bands today use that title.

So we stick with the Mygrant credit, but I realize now (save said so, and I checked my database) that most jazz band recordings of this have always used the "Maryland, My Maryland" title, so we must have a cross-ref from that.

My Melancholy Baby (Ernie Burnett–George A. Norton–Maybelle E. Watson)

Dry Throat Five	1151
Tom Pletcher & the Classic Jazzband	1353
Les Red Hot Reedwarmers	1425
Paris Washboard	1428

Strange—big collections have many different issues of it, from 1911, 1912, 1916, 1919, 1939, 1940, 1942! And I can see how this could easily be confused with "Melancholy." The 1912 edition pub. by Theron Bennett (w. GAN/m. EB) has, on both cover and copyright page,

My
Melancholy
Baby

1919 (?) Shapiro, Bernstein cover, with photo of Crosby, has it on one line in uniform font. And oops, the 1919 version has w/. George A. Norton and Maybelle E. Watson. [This found at Templeton Collection at Miss. State, but the date is obviously wrong, since it mentions Crosby singing it in *Birth of the Blues*.]

Let's recheck: 1912 and 1916 both Norton-Burnett; 1912 "as sung by Fred Watson" with his photo, 1916 sung by Gene Austin. 1939, 1940, & 1942 editions all feature Crosby and credit Norton-Watson-Burnett.

This is just all over the place. I found an edition as late as 1940 that credited only Norton-Burnett, but one as early as 1916 that credited Norton-Watson-Burnett. But later found a 1942 edition that credited all three, pub. Shapiro, Bernstein & Co.

Wikipedia says William Frawley was first to sing it, in 1912. It got in 1939 film *The Roaring Twenties* in many places. Then sung by Bing Crosby in 1941 *Birth of the Blues*.

Found the following copyrights:

1911-16, 1919—nothing.

1939: just Norton-Burnett.

1940 credits w. Norton-Maybelle E. Watson Bergmann/m. Burnett. [and elsewhere says Maybelle E. Watson is pseudonym of M. W. W. Bergmann!]

Also 1940:

MY MELANCHOLY BABY, a play in 3 acts & 3 scenes by Maybelle E. Watson (Maybelle E. Watson Bergmann) © 30Mar40; D69420. Maybelle E. Watson Bergmann (A); 30Mar67; R4071'54.

1941, all three (includ. Mayelle E. Watson), mentions from *Birth of the Blues*.

Then there's this essay at songbook1.wordpress.com/fx/1910-13/

This song was likely introduced by vaudeville performer Jack O'Leary, known as "That Singer," who is pictured on the original sheet music. A 1915 recording by vaudeville stage actor/vocalist Walter Van Brunt became a popular hit.

However, wikipedia says: During 1912, William Frawley — later of I Love Lucy fame— was the first person to perform the song publicly, in the Mozart Cafe in Denver, Colorado. Frawley told this story during a May 3, 1965 appearance on the TV game show I've Got a Secret. Despite its published title, in conversation it often is referred to simply as "Melancholy Baby," without the word "My," including by Frawley himself in the above mentioned appearance.

(Above) The sheet music cover from 1911, referred to by jazzstandards, with photo of Jack O'Leary in center. I thought it might be a different song entirely but they explain the title change:

The original title for "My Melancholy Baby" was "Melancholy." It was copyrighted in 1911 with music by Ernie Burnett and lyrics by Maybelle Watson, Burnett's wife. Burnett sold the piece to Theron C. Bennett, music publishers who liked the song but not the lyrics. George A. Norton, a composer and lyricist, wrote new lyrics, and the song was published in 1912 with a dedication to "Miss Maybelle Watson of Berkeley, California."

And oh, boy, look at this court case decision: Shapiro, Bernstein & Co. vs Jerry Vogel Music Co.

C.C.A.N.Y. (3-18-1947) ¶ 161 F.2d 406, certiorari denied 67 S.Ct. 1310, 331 U.S. 820, 91 L.Ed. 1837.

D.C. S.D.N.Y. (5-29-1947) ¶ 73 F.Supp.165, 74 USPQ 264

After the case had been tried in district court, been appealed in appeals court, it returned to district court. A question without an easy answer was whether the third

version of the popular song "Melancholy" had been a derivative work or not. Originally, "Melancholy" was copyrighted in 1911 as an unpublished work by Burnett (music) and Watson (lyrics). There followed a published version of that song with new lyrics composed by Norton in 1912; this version was also copyrighted, and rights were then transferred to Bennett. There then followed "the third version of that song under the name of 'My Melancholy Baby', published in 1914, which contained Burnett's music, Norton's lyrics, and an additional chorus in march time."

The Appeals Court wrote (as quoted without criticism in the follow-up district court decision which came next), "A third version of the song was published and copyrighted by Bennett on November 5, 1914 under the title 'My Melancholy Baby'. This version was composed of Norton's words and Burnett's music, with an added chorus in march time. During the final year of the copyright term, claims for renewal were made by Burnett, who assigned his renewal to the plaintiff, and by Norton's son, who assigned his rights to the appellant. The district court held the son's attempted renewal invalid and ruled that the plaintiff was the proprietor of the renewed copyright in the music and the title of the 1914 version but that no copyright protection exists for Norton's lyrics again published in that version."

The decision in the follow-up district court case goes on to report:

"The Appellate Court decided that the district judge was permitted to enter any judgment consistent with the opinion rendered, and might consider whether the 1914 version was 'a joint work' and a 'new work' and whether the principles enunciated with respect to the 1912 version are likewise applicable to the 1914 version, and he may act accordingly."

The district court had previously not dealt with the issue because it was thought that the 1912 version was in the public domain owing to the only renewal having been filed by a party thought not entitled. (See summary under registration renewal rights.) Whatever the status of the 1912 copyright, the 1914 would be affected. The appeals court had decided that the 1912 version had been properly renewed. (Because the two authors were joint owners, "Burnett's renewal... inured to the benefit of both".) Now there was a task of determining to what extent the 1914 version was a "new work" (as opposed to a "derivative work," although this latter term is not used in the decision).

"The 1914 copyright was of the same song composed by Burnett, and the same lyrics written by Norton as registered under the 1912 copyright, and the published musical composition gave credit for the words to Norton and for the music to Burnett. The only new matter was the

change of name from 'Melancholy' to 'My Melancholy Baby', there was added an additional chorus in march time, the original chorus being in common time; and the base of the accompaniment was changed in some few respects. The tune and lyrics remained identically the same as in the Burnett and Norton compositions.

"If... Burnett and Norton were joint co-authors of the 1912 composition, certainly they were of the 1914 version, for the music and lyrics were identical; and the same result would follow as to renewal for both. But the 1914 copyright would have validity only if the composition then registered was a 'new work' within the meaning of Section 6 of the Copyright Law. The change in time of the added chorus, and the slight variation in the base of the accompaniment, there being no change in the tune or lyrics, would not be a 'new work'. All that remains is the change in title, which, under the instant circumstances, would not add anything."

The appeals court held that "Burnett and Norton were joint co-authors of the 1912 composition," the follow-up district court did not dispute this, and the validity of the renewal of all the parts of the 1912 copyright could underpin the continued validity of the copyrights to the entirety of the 1914 version.

Seems to me that Maybelle got into the act at some point, hard to say when, although one account puts her there on Day one. Absence of any copyrights before 1939 (which in itself is bizarre, but I could very well have overlooked one or more, since I didn't look through every year, just the years for which I found published sheets) makes it hard to say for sure.

So we'll include her just to be safe. Also, I found that she and Burnett jointly wrote three songs in 1910, so it's logical that they were the originating team.

My Memphis Baby (Narvin Kimball–Harry Godwin) 1303
Black Eagle JB 1330
Grand Dominion JB 1330

Not in Rust. Black Eagle bandleader Tony Pringle writes,

"My Memphis Baby" came tome on a tape featuring Sammy Rimington and Geoff Bull. It was writtenby the left-handed banjoist Narvin Kimball and Harry Godwin in the 1960s. It is a typical New Orleans march for which Peter Bullis has since obtained the sheet music. As written, it features a verse not heard in this recorded version.

I doubt we'll ever find any better documentation than this. But I did: in the index listing for the Tulane University library:

Author: Godwin, Harry Easton, 1906-

Title: My Memphis baby / Harry Godwin and Narvin Kimball.

Edition: Special dedication ed.

Published: New York : Rayster Music Pub. Co., c1966.

LC Subject(s): Blues (Music); Louisiana composers; Memphis (Tenn.)--Songs and music.

Other Author(s):AR; Kimball, Narvin, 1909-
Description: [4] p. of music ; 31 cm.

Notes: Lead sheet: words and melody, with chord symbols. Cover title. Reproduced from manuscript. Printed on cover: "All proceeds from sale of this edition will be donated to the Beale Street Elks Christmas Fund." On p. 2: letter from Memphis Mayor Wm. B. Ingram Jr. concerning Beale Street Designation Program. On p. 3: Reproduction of Ms. note: "We offer this song to the memory of W.C. Handy and to Beale Street, Memphis" ; "Beale Street--where it is always Saturday night" ; "Beale Street--where the blues began." [Signed by] Harry E. Godwin [and] Narvin H. Kimball. Al Rose Collection.

My Monday Date (see **A Monday Date**)

My Old Daddy's Got a Brand New

Way to Love (Mike Jackson) 1324
Neville Dickie

Rec. Dixie Jassers Washboard Band (w/Jackson on pno), 7/27, Pathe 7536, 11530; Perfect 136. Alberta Hunter (acc. by Jackson), 2/26/27, Victor 20651. Maude Mills (acc. by Fats Waller), 6/27, Banner 6019, Domino 3987 et al.

Confirmed by 1/1/27 copyright reg. and the Alberta Hunter Victor label--and it was way too easy.

My Old Kentucky Home, Good Night

(Stephen Foster) 1415
Canary Cottage Dance Orchestra

ASM, 1853, Firth Pond & Co., says "My Old Kentucky Home, Good Night." The Library of Congress historical sheet music collection (run out of Duke University, has later editions from 1896, 1897 and 1909. Ones from 1890s have a hyphen (i.e., Good-night, on copyright page; "Good-night" doesn't appear on cover); 1909 agrees with 1853. Levy also has the 1853 sheet--looks like that's the oldest available.

My Papa Doesn't Two-Time No Time

(Walter Donaldson) 1064
Carol Leigh & Jim Dapogny

Confirmed by 3/26/24 copyright reg. Notes say rec. Rosa Henderson acc. by Fletcher Henderson 1923, but it was really 1924.

My Pet (Jack Yellen–Milton Ager)

Red Rose Ragtime Band 1399

Confirmed by 3/14/28 copyright reg., w. JY/m. MA.

My Pretty Girl (Charlie Fulcher)

Moonlight Broadcasters 1193

Charleston Chasers 1314

Paul and His Gang 1329

Rec. Fulcher 9/30/25, Columbia 551-D. Gene Goldkette, 2/1/27, Victor 20588 et al. Fletcher Henderson, 2/5/31, Columbia 2586-D et al. Washboard Rhythm Kings, 6/1/33, Victor 23408.

Confirmed by 10/10/25 copyright reg. and several of the labels from the above recordings.

My Regular Gal (Harry Warren–Bud Green)

Back Bay Ramblers 1279

ASM, 1927, Shapiro, Bernstein; w. Green/m. Warren.

My Sin (B. G. De Sylva–Lew Brown–Ray Henderson)

Barbara Rosene & Her New Yorkers 1393

Confirmed by 3/5/29 copyright reg., w/m all 3.

My Sunday Girl (Herman Ruby–

Bud Cooper–Sam Stept) 1234
Keith Nichols Cotton Club Orchestra

Confirmed by 1/17/27 copyright reg., w. HR-BC/m. SS.

My Sunny Tennessee (Bert Kalmar–

Harry Ruby–Herman Ruby) 1400
Canary Cottage Dance Orchestra

CD said Kalmar-Harry Ruby, but my 1921 sheet music, pub. Waterson, Berlin & Snyder, says Bert Kalmar-Harry Ruby-Herman Ruby.

My Suppressed Desire

(Chester Cohn–Ned Miller) 1234
Keith Nichols Cotton Club Orchestra

Confirmed by 10/9/28 copyright reg., w. NM/m. CC.

8/15 Jan Mulder says Chester Conn, which set me on a confusing chase.

I first checked the 1928 copyright book to see if I had misread it--no, it says Cohn. Then I checked the authoritative tune indexes by Lissauer and by Shapiro & Pollack--and they both say Conn! Then I checked the online databases of library collections: The University of Wisconsin has a copy, and their index says Conn. BUT York University in Toronto, which is not obligated to observe American copyright restrictions, has a copy and makes it available: Both the cover and the copyright page say Cohn. Then I thought to google on "composer chester cohn conn" and found this Wikipedia entry:

Chester Conn (born 1896, date of death unknown), sometimes spelled Chester Cohn, was an American composer of popular music.

Conn's best-known song is the jazz standard "Sunday", which he wrote with Jule

Styne, Ned Miller, and Benny Krueger. His other songs include "Anything I Do", "Because You Lied", "Blue Waltz (La Valse Bleue)", "Forgive My Heart", "Go Home", "I Don't Think You Love Me Anymore", "It's None of My Affair", "Just Like Before", "Make Her Mine", "My Suppressed Desire", "Night Lights", "Oh Well", and "Outside of Heaven".

But the Australian National Library identifies him as Conn (ne Cohn), manager of Leo Feist.

Oh, hell, now I've rechecked my notes for "Sunday" and noticed that while all the sources -- and my credits -- say Cohn, the copyright actually was Conn.

And a library collection search on Conn reveals that a lot of his titles were indeed published as Conn, but it does appear that most of his major nits—and the two in this index, Sunday and this one—went out as Cohn, so that's what he'll be here. Still, it might not hurt to put an entry for him in the pseudonyms list, not to define one variant as a pseudonym for the other, but to note that he goes by both spellings.

My Sweet (Hoagy Carmichael–Stuart Gorrell)
Independence Hall JB 1386
CD says just Carmichael.

Rec. Armstrong aho 4/5/30, OKeh 41415, Vocalion 3308, Parlophone R-1718 et al. (Strange--CD notes say rec. by Louis with Carroll Dickerson, but that's not in Rust or Online 78 books.)

Something fishy here. *My Hoagy Carmichael Key Cuts* four-CD set on JSP CD has the Armstrong aho record, but attributed to Carmichael-Gorrell. Yet it's not in 1930 copyright book at all. But OKeh 41415 label indeed credits "Carmichael and Gorrell." Stuart Gorrell is cocomposer with Hoagy on "Georgia (On My Mind)," 1930.

"Works list" of Hoagy Carmichael at Indiana University includes it, confirms Gorrell as collaborator, but conspicuously omits copyright year and publisher. And Bill H. discovered why, according to Dick Sudhalter in *Stardust Melody: The Life and Music of Hoagy Carmichael*:

"My Sweet" seems to have been written expressly for Louis Armstrong. The trumpeter recorded it on April 5, 1930, and his remains the only American record, it's label crediting Stu Gorrell as co-composer. Apparently never published, the song has disappeared entirely, leaving only a penciled band arrangement in Carmichael's hand, without lead sheet. Armstrong takes enough liberty with both melody and lyric to thwart any attempt to discern their original form.

Also, in December 1953 Carmichael sued Mills Music, claiming it had tried to illegally assume renewal ownership of 14 of his songs, most notably "Stardust," and including "My Sweet."

My Sweet Lovin' Man [Sweet Lovin' Man] (Lil Hardin–Walter Melrose)
Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
Minerva JB 1117
Jacques Gauthé's Creole Rice YBJB 1170
South Frisco JB 1180
Neville Dickie 1309
Dan Levinson's Roof Garden JB 1361
Miss Lulu White's Red Hot Creole JB 1370
High Society JB 1396

All through 1309 were Sweet Lovin' Man, Hardin-Melrose. Last three were My Sweet Lovin' Man.

< Bob, your Jan 2000 note says to make it [My] **Sweet Lovin' Man** based on sheet music copyright page. Actually, clear back at the 2nd edition, Vince Saunders pointed out that the correct title is **My Sweet Lovin' Man**, Kinkle, Rust, and your Oliver book all had it as **Sweet Lovin' Man**, so we went with that. Anderson fake book also confirms **My Sweet...**

And Audrey Van Dyke has copy of the lead sheet in Lil's handwriting from Library of Congress Music Reading Room, confirming **My Sweet Lovin' Man**.

2013 review: Rust has no entry for "My Sweet Lovin' Man," only for "Sweet Lovin' Man" -- and this may well be where the confusion started. Rec. NOR 3/12/23, Gennett 5104 et al. King Oliver, 6/22/23, OKeh 4906 et al. And indeed, both the NOR Gennett and OKeh Oliver labels use title "Sweet Lovin' Man."

Copyright is clear:

My sweet lovin' man; words and melody by Walter Melrose and Lillian Hardin [of U.S.], arr. by Dave Payton [of U.S.] 6927 © 1 c. Feb. 19, 1923; E 558660; Melrose bros., Chicago.

But note these interesting earlier copyrights:

No flower can compare with my sweet smelling man; words and melody by L. Hardin [of U.S.], arr. by Dave Peyton [of U.S.] © 1 e. Sept. 25, 1922; E 546616; Lillian Hardin, Chicago.

and

My sweet smillin' man; words and music by Walter Melrose and Lillian Hardin [of U.S.], arr. by Harry Alford [of U.S.]; 1st violin acc. © 1 c. Dec. 4, 1922; E 552550; Melrose bros., Chicago.

John Gill reports having the copyright deposit, but his note is a bit confusing:

My Sweet Lovin' Man (My Sweet Smillin' Man, My Sweet Smellin' Man) 12/4/22
Walter Melrose and Lillian Hardin

No reason for us to react to those title variations, but they're interesting. However, I found what must have been the same lead sheet

1/24; it matched the copyright entry above and didn't have any oddball variations.

But I can't find that sheet music anywhere. If it really was published at the time, 1923, as "My Sweet Lovin' Man," the sheet music would take precedence and that would be the title, with "Sweet Lovin' Man" an alternative that popped up on record labels.

BUT if it wasn't published in sheet form, then the record labels take precedence, making the title "Sweet Lovin' Man," with the copyright reg. an unpub. title that was superceded by a published version, the record labels.

Dan Levinson weighs in with link to ASCAP, which lists My Sweet as primary title, Sweet as alternate title. "Publishers/administrators" are Louis Armstrong Music Pub. Co and Edwin H. Morris & Co. With all this, I think My Sweet must be primary title, Sweet an alternative.

My Sweet Tooth Says I Wanna (But My Wisdom Tooth Says No)
(Sam H. Stept–Joe Young–Sidney Clare)

Henry's Bootblacks 1149

LP had quotes around "I Wanna" and "No." Copyright reg. 7/1/31 has no quotes, no parens--but it usually doesn't have such punctuation.

Rec. Fletcher Henderson, 7/31/31, Victor 22786, HMV B-4911 (Victor label has parens, no quotes). Ben Selvin, 7/14/31, Columbia 2501-D (Rust shows parens and "I Wanna" in quotes).

Obviously, this one will be decided by the sheet music. And Frederick Hodges provided it. Cover is

MY SWEET TOOTH SAYS I WANNA
(BUT MY WISDOM TOOTH SAYS NO)

Copyright page is

My Sweet Tooth Says I Wanna
But My Wisdom Tooth Says No

My Sweeter Than Sweet
(Richard A. Whiting–George Marion, Jr.)
Back Bay Ramblers 1355
S&P confirms, as does 10/23/29 copyright reg., w. GMJr./m. RAW.

My Sweetie Went Away (She Didn't Say Where, When or Why)
(Lou Handman–Roy Turk)
Marty Grosz/Keepers of the Flame 1158
Steve Waddell's Creole Bells 1301
Helm–Leigh Jazz & Blues Review 1332

1158 was just "My Sweetie Went Away"; 1301 was "My Sweetie Went Away (She Didn't Say Where—When—Or Why)."

<2--This title & punctuation via Walter Allen.-->

Hah! Stumbled across this quite accidentally while looking at big collection in Alexandria. Usage above is cover art, but copyright page is

My Sweetie Went Away

(She Didn't Say Where, When or Why)

My Troubles Are Over (James V. Monaco-Edgar Leslie)
San Francisco Starlight Orchestra 1271

Confirmed by 11/10/28 copyright reg., w. Edgar Leslie/m. Jimmie Monaco.

My Wife Is Dancing Mad
(Archie Gottler-Coleman Goetz-Howard Johnson)
Ian Whitcomb & Dick Zimmerman 1049
Ian Whitcomb & His Merry Bands 1276

ASM, 1914, Broadway Music; w. Goetz-Johnson/m. Gottler.

My Wild Irish Rose (Chauncey Olcott)
New Orleans Rascals 1074
Canary Cottage Dance Orchestra 1400

Confirmed by 1899 sheet music, pub. M. Witmark & Sons. From Olcott's production *A Romance of Athlone*.

My Wonderful You (Halsey K. Mohr)
Back Bay Ramblers 1262

Not in S&P or Rust. Inspired by 1928 Billy James record, say notes. Online 78 says Banner 7247, 10/1/28, by Missouri JB (pseudonym for?/Billy James. Gives composer credit of "[Halsey K.] Mohr"--but that's suspicious.

Copyright books 1927-29 don't have a Halsey K Mohr at all.

LC SONIC has the Roy Collins record (credit Mohr) and Bill found labels for Harry's Melody Men on the Broadway label (H. K. Mohr) and Harold White and his Orchestra on Oriole, full Halsey K. Mohr.

Hmmm: Went searching for Halsey K. Mohr in music databases and found lots of pieces he wrote--most between 1906 and about 1918, but there was a 1927 song in there, so he fits.

Mystery (Joe Venuti)
Terry Waldo's Gotham City Band 1120
Andy Stein Blue Five 1390
Rec. Venuti Blue Four, 3/20/35, Decca 625, Brunswick 02018 et al.

Oops, no composer credit on Decca 625 label, although there is a composer credit of Adrian Rollini for the flip side, "Tap Room Blues." In fact, six sides were recorded at that session, released on Decca 624, 625 and 669. I found all six Decca labels: Four of them (Mello as a 'Cello, Vibraphonia No. 2, Nothing but Notes Tap Room Blues) had a composer credit of

Adrian Rollini; the other two, Mystery and Send Me, did not have a composer credit at all. And none of the six was copyrighted.

Well, Bill Haesler managed to track down Brunswick 82570, the German reissue of Decca 625, and it says by Joe Venuti, so let's just accept that and be done with it.

N

Nagasaki (Harry Warren-Mort Dixon)
Neville Dickie 1176
Paris Washboard 1308

Confirmed by my repro sheet music and 7/13/28 copyright reg., w. MD/m. HW.

Naked Dance, The (Tony Jackson-Jelly Roll Morton)
Tom Shea 1022

Copyright 12/20/39 by Jelly Roll alone, but he freely acknowledged that he got it from Tony Jackson. (See Mamie's Blues)

8/30/15 so far I've had just "Naked Dance," presumably because that's the way the LP and the copyright showed it, but it turns out that the General 4002 record was *The Naked Dance*.

Nancy Jane (Thomas A. Dorsey)
Jim Snyder/Georgia Grinders 1068

<3--no composer credit on LP

Steve Abrams: I am sure that the Roy Palmer version is NOT the same as the Bill Broonzy recorded 5/2/30 but rejected.--3>

9/5, DB at LC: Nancy Jane, w/m Thomas Dorsey, unpub., 10-2-30. (c) Lester Melrose, Chicago.

June 2010 another round of research with Dave Robinson. Fort Worth Doughboys (including Milton Brown & Bob Wills) recorded it in 1932, with credit to Brown, or possibly Brown-Wills. But Dave says it's the same tune as this one and the same as the Roy Palmer version (recorded with the Memphis Night Hawks 1931). (Found Melotone 7-01-63 label--not mentioned in Rust--by Alabama Rascals; no composer credit.

My report to Dave:
So now we have...

1930, May - Big Bill Broonzy recording, unissued

1930, Oct - Thomas A. Dorsey copyright entry in Library of Congress

1932, Feb - Fort Worth Doughboys recording, credited to Milton Brown by ProperBox, to Brown-Wills in my 20-volume History of Country Music set

1932, Mar - Memphis Night Hawks recording

If we had the Memphis Night Hawks record, we could look for a composer credit on the label. According to Rust, it was issued on four labels, but of the four, only Perfect is to be found in the Online 78 rpm Discographical Project (<http://www.78discography.com/>), and I can't find this record there (although I did learn that the Famous Hokum Boys recorded it [or another "Nancy Jane"] for Perfect on April 9, 1930, which predates everything we've seen so far). AND the Famous Hokum Boys were in fact Tom Dorsey and Bill Broonzy! So Thomas A. Dorsey still looks right.

As near as I can learn, Brown didn't form a band until 1931 and didn't record until 1932, so it's hard to believe that Broonzy and the Hokum Boys recorded a Milton Brown song in 1930. Georgia Tom, on the other hand, had been around quite a few years.

2/14: Found Dorsey's Nancy Jane lead and sheets at LC, asked Dave Robinson to make sure it's his tune:

4/9/30: Famous Hokum Boys record Nancy Jane, with the composer Tom Dorsey on board as well as Big Bill Broonzy. One strain heard (16 bars).

10/2/30: Tom Dorsey lead sheet filed at LOC (more below).

3/30/32: Memphis Night Hawks record Nancy Jane. Two strains heard: a 16-bar strain matching the '30 recording, and a second 8-bar strain. Lyrics (first strain) match the lead sheet.

6/11/36: Hokum Boys record Nancy Jane, with Broonzy but without Dorsey. Both strains. Lyrics (first strain) match the lead sheet.

The '30/'36 recorded lyrics match those attached to Dorsey's lead sheet, so the recorded tune was certainly of Dorsey's making. But geez...I can't match the melody of either strain on the recordings to the notes on the lead sheet! The lead sheet has four strains: 20 bars, 13(!) bars, 12 bars, and 13(!) bars, and the notes bear no apparent relation to what is heard on the recordings. Go figure...

Nanette (Adam Carroll)
Wally Rose 1057
Confirmed by 7/14/27 copyright reg.

Naughty Man (Don Redman-Charlie Dixon-Sam Ward)
Charleston Chasers 1314
Les Rois du Fox-Trot 1429

Rec. Fletcher Henderson, 11/7/24, Vocalion 14935; 11/14/24, Columbia 249-D; 11/24/24, Oriole 437 as Sam Hill aho. Only label I could find was the Oriole, which was indeed Redman-Dixon, but LC SONIC confirms Dixon-Redman for both Columbia and Vocalion.

HOWEVER, the copyright:

Naughty man; words and music by Sam Ward, Donald Redman and Chas. Dixon; pf. acc. with ukulele arr. by M. Kalua. © Dec. 27, 1927; 2 c. Jan. 19, 1928; E 682388; Gotham music service, inc., New York.

Charlie Dixon was bjo in Henderson band; Redman played reeds; no Sam Ward in Rust name index.

Navy Blues (Fred Ahlert–Roy Turk)
Ingham–Grosz Hot Cosmopolites 1323
Rec. Hot Air Men (Phil Napoleon group), 1/9/30, Columbia 2092-D for film *Navy Blues*. Miff Mole, 2/6/30, Okeh 41371 et al. Online 78 says Turk-Ahlert for Columbia; RHJA says Turk-Ahlert for Okeh.

Confirmed by 7/23/29 copyright reg., w. RT/m. FA--had been recorded by Fred Waring for Victor in 1929, Victor Project confirms Turk-Ahlert.

Near North Side Blues (Ray Skjelbred)
Ray Skjelbred 1124

Near the Cross [Jesus, Keep Me Near the Cross] (William Howard Doane–Frances Jane Crosby)
Grand Dominion JB 1291

<--4 [added 8/17]: *Great Song Thesaurus* says

(Jesus Keep Me) Near the Cross, 1867, William Howard Doane/Frances Jane Crosby (Mrs. Alexander Van Alstyne).

Variety Music Cavalcade is similar:

Near the Cross [Jesus, Keep Me Near the Cross]. m. William Howard Doane, w. Frances Jane Crosby [Mrs. Alexander Van Alstyne]. Bigelow & Main, 1869.

--4>

9/2, Bob, I failed to comment on these figuring that I'd hear from Rouse or Montgomery (he also says he's got lots of hymnals and asked for that list). Haven't heard from either of them, but the two entries I've found lead me to accept the subtitle; also, I believe we should use the full formal names of composers as found in both sourcebooks.

9/12: Montgomery finds hymnal that says specifically that title is Near the Cross, but that song also is known as Jesus Keep Me Near the Cross.

Need a Little Sugar in My Bowl
(Clarence Williams–Dally Small–J. Tim Brymn)
Rusty Taylor/Southern Stompers 1028

<2--LP had C. Williams-Small-Brymn. Erdos: Composers from Tom Lord are C. Williams-W. A. D. Small-Barnes. (Tim Brymn was one of copyriters)--2>

<3--First names?

Erwin Elvers: W. A. D. "Danny" Small, J. Tim Brymn ("Barnes" was wrong spelling on first

issue), Clarence Williams. Source: Lord's discography of Williams.

Bob: Sounds good to me.

Frank Dutton: Tom Lord (p. 336) says "Barnes" on record label was replaced in copyright credits by Tim Brymn.

Now is rock-solid.

telcon 8/28: OK, go with Elvers/Lord.
--3>

2013 review: What? All second-hand sources? Let's look for copyright and record labels. Rec. Bessie Smith, 11/20/31, Columbia 14634-D. Record label I found was blurred, seems to say "Williams, Byrne and Small." LC SONIC says it's Byrns, and it could be that as well. Title definitely Need a...

Oops, now comes the copyright:

I need a little sugar in my bowl words and melody by C. Williams, Dally Small and J. T. Brymn. © 1 c. Jan. 14, 1932; E unpub. 50141; Clarence Williams music pub. co., inc., New York.

And he was "Dally" in the index as well. And that's how he's listed in the Clarence Williams composition list at Songwriters Hall of Fame. And if you do a google search on clarence williams + dally small you find MANY hits on those names in conjunction with this tune title--but no others. Lots of singers have recorded it using those credits--presumably lifted off the copyright.

Jan. 2014 found the original copyright deposit lead and lyric sheets. Lead sheet is in very carefully, even artfully hand-lettered script: Dally Small, Clarence Williams & J. Tim Brymn; and as noted in copyright, it's "I Need..." but obviously we go with what was "published" on the record label.

And along the way I found that there was a composer named Danny Small

Neglectful Blues (Everett Sanderson)
Chrysanthemum Ragtime Band 1123
ASM, 1919, Everett Sanderson.

Nellie Kelly I Love You
(George M. Cohan)
Canary Cottage Dance Orchestra 1400

Neither copyright nor cover nor copyright page had the logical comma.

Nervous Tension (Tiny Parham)
Jungle Crawlers 1084
Rec. Parham 11/4/30, Victor 23386.

Not copyrighted 1929-31, but Victor label confirms Parham. Aha, not copyrighted until 1933:

Nervous tension; melody T. Parham. © 1 c. May 26, 1933; E unpub. 72060; Southern music pub. co., inc.

Never Again (Isham Jones–Gus Kahn)
Paramount JB of Boston 1205

Rec. Isham Jones, 1/17/24, Brunswick 2577. Bailey's Lucky 7, 5/9/24, Gennett 5452. Alta Cates, 8/24, Vocalion 14874. Tommy Dorsey 12/30/39. Victor 26148.

Confirmed by 3/14/24 copyright reg., w. GK/m. IJ.

Never Heard of Such Stuff
(Fats Waller)
Neville Dickie 1397

Not in Rust. Dickie says he found it in a folio of Waller compositions pub. in 1953. And lo and behold, it was copyrighted 1 April 1953 by Mills Music.

Never Swat a Fly (B. G. De Sylva–Leah Brown–Ray Henderson)
Ingham–Grosz Hot Cosmopolites 1285

Confirmed by 3/31/30 copyright reg., w/m all 3.

New Black Eagle Rag, The
(Glenn Jenks)
Glenn Jenks 1179

New Call of the Freaks, The (see **The Call of the Freaks**)

New Down Home Blues (see **Down Home Blues**)

New Kind of Man, A (with a New Kind of Love for Me) (Leon Flatow–Sidney Clare)
Leigh–Dapogny Mysterious Babies 1087
Neville Dickie 1269

<2-- subtitle from Walter Allen book.--2>

2013: Rust indexes with the subtitle, but listings vary. Rec. Arkansas Trio, 6/20/24, Edison 51373, Blue Amberol 4004 (no subtitle). Georgians, 5/10/24, Columbia 136-D, full title no parens. Fletcher Henderson, 8/29/24, Vocalion 14880 et al. (as index) Sax Holtzworth's Harmony Hounds, 7/6/24, Gennett 5508 (no subtitle). George Olsen & His Music, 6/5/24, Victor 19375 (no subtitle). Varsity Eight, 9/10/24, Cameo 602, Lincoln 2256 (as Varsity Sextette) (no subtitle).

Copyright shows the subtitle:
New (A) kind of man, with a new kind of love for me; w and m Sidney Clare and Leon Flatow, both of U.S. © June 11, 1924; 2 c. June 14; E 589235; Jerome H. Remick & co., New York.

LC SONIC confirms the subtitle in parens for Arkansas Trio, Varsity Sextette, Fletcher Henderson; many others divided between no subtitle or full title with no parens.

And found sheet music online: Cover has subtitle smaller and in parens; copyright page

has subtitle on second line in smaller font, but no parens.

New Moon, The (Irving Berlin)
Bob Pilsbury with Friends 1265
Confirmed by 7/18/19 copyright reg., pub. Irving Berlin, and sheet cover saying "inspired by the Norma Talmadge screen production *The New Moon*."

New Moten Stomp (See **Moten Stomp**)

New Orleans (Hoagy Carmichael)
Paris Washboard 1280
ASM, 1932, Southern Music.

New Orleans Blues (Johnny de Droit)
Charquet & Co 1076
Le Petit Jazzband 1403
Les Rois du Fox-Trot 1434

Confirmed by 3/15/24 copyright reg., but note that his last name is spelled solid in copyright entry (DeDroit) but clearly De Droit in index, and he's De Droit in Rust name index as well.

2013 review: Rec.

Johnny de Droit, 3/15/24, OKeh 40090. Label credits "DE DROIT" (note space).

Dan Stewart, 12/7/29, Vocalion 1536.

Blue Lu Barker, 8/11/38, Decca 7538. Label credit is Barker. (possibly a different tune)

New Orleans Blues (Morton) (see **New Orleans Joys**)

New Orleans Bump [Monrovia]

(Jelly Roll Morton)
Pam Pameijer's New Jazz Wizards 1335
Back Bay Ramblers 1355

Rec. Morton aho, 7/10/29, Victor V-38078, Bluebird B-7757, HMV JK-2737 et al. Rust calls it "New Orleans Bump (Monrovia)"--what's that about? The answer lies in the Victor Project files: Primary title for Victor 38078 was "New Orleans Bump"; the primary title for British Rhythm Society 1001 was "Monrovia (A New Orleans Bump)." But Jelly Roll expert Mike Meddings claimed on a DJML post that the Swiss HMV JK 2737 issue also carried that title. And oops, it appears that it came out that way on Victor LPV-546. So I guess we ought to treat that as a legitimate alternative title and show it here.

NO Bump confirmed by 12/7/29 copyright reg.

New Orleans Feels Like Home

(Andy Leggett)
Henry's Bootblacks 1149
Leggett was reed player/vocalist in the band.

New Orleans Hop Scop Blues

(George W. Thomas)
Morten Gunnar Larsen 1009
Ian Whitcomb & Dick Zimmerman 1017
Fenix JB 1129
Golden Eagle JB 1192
Marquet-Persson Melody Boys 1229

New Jazz Wizards 1244
Confirmed by 10/10/23 copyright reg. & cover of sheet music.

New Orleans Hula (George Lewis, based largely on **Hula Lou** by Jack Yellen-Milton Charles-Wayne King)
Monty Sunshine JB 1110

<3--1110 N.O. Hula by J. Yellen-M. Charles-W. King.

Frank Dutton of Malvern Link, England: "Jack Yellen."

Of course, but what about others? Wayne King is a logical guess, but there's nobody else on this list with last name of Charles.

Ray Smith: George Lewis recorded it 1945, with himself given composer credit. Is based loosely on Hawaiian Farewell Song, Aloha Oe, by Princess Liliuokalani in 1878. Sunshine is playing another New Orleans melody that fits the same chords.

Steve Abrams: by Milton Charles}}

Bob, didn't we ultimately decide to use same theory as "Blue Bells Goodbye" and go with New Orleans Hula (George Lewis, based largely on Hula Lou by Jack Yellen-Milton Charles-Wayne King)
?

Yes.--3>

2013 review: Seems to me like there's a gap in the trail above. There is a "Hula Lou" in the 1924 copyright book (1/2/24, w. Jack Yellen/m. Milton Charles-Wayne King, from *Artists and Models*).

Rec. Bailey's Lucky 7, Calif. Ramblers, Georgians, Clarence M. Jones, Isham Jones, New Orleans JB, Sophie Tucker, Varsity 8 all Jan-Feb 1924.

Presumably then another case of an old New Orleanian (Lewis, Bechet and Bunk Johnson especially) dredging up a title he'd heard decades before, either getting the title wrong and not remembering the composers or figuring with so much time passed, he could get away with claiming it for himself.

I don't have the George Lewis record, but have NO Hula by Canadian George Berry, a Lewis disciple. Listened to Isham Jones "Hula Lou," then Berry, then Sunshine. You can hear patterns of the 1924 record in Berry, and in Sunshine's case, he plays the "Aloha Oe" melody as an intro before going over to the George Lewis NO Hula. I guess we're OK in our credits.

New Orleans Joys [New Orleans

Blues] (Jelly Roll Morton)
Oakley's Lakeshore Serenaders 1013
Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
Paramount JB of Boston 1247

John Gill's Novelty Orchestra 1270
Frank French & Scott Kirby 1306

<2--Baker: Clearly, Morton intended to call the tune he wrote *NO Blues*. He refers to it by that title in 1938 LC conversation with Lomax, and he copyrighted it under that title in 1925:

New Orleans blues; by Jelly Roll Morton, [pseud, of Ferd Morton] arr. Joe Jordan, both of U.S. orch. 4to. © Apr. 1, 1925; 1 c. Apr. 27; 1 c. May 21; E 618141; Melrose bros. music co., inc., Chicago.

Evidently, however, Gennett screwed up the title when he recorded it for them in Richmond in 1923, calling it *NO Joys* (Rust, in fact, indexes that recording as "New Orleans Joys" but on the page listing calls it "New Orleans (Blues) Joys (sic)." He has a separate index entry for "New Orleans Blues," which I presume is for Johnny de Droit tune

In my collection, it pops up as Joys 7 times, Blues 7 times (including your two). The fact that Johnny DeDroit wrote and recorded a "New Orleans Blues" in New Orleans the same year probably added to the convenience of calling Morton's tune by the "wrong" title to help keep them straight. This does, however, bring us back to the quandary of what one accepts as gospel. This is not the only instance I've read of in which the record company puts a slightly wrong or even completely wrong title on the original 78.--2>

2013 review: We have been listing this under Blues as primary, Joys as alternative, but we must reverse that. The tune was "published"—on a Gennett record—as "New Orleans Joys" in 1923. It was copyrighted as "Blues" two years later, but it wasn't published as Blues until Jelly recorded it for Lomax in 1938 and it was released on Circle records some time later.

New Orleans Shuffle (Bill Whitmore)

New Orleans Classic Jazz Orch 1223
Down Home JB 1300
Yerba Buena Stompers 1381
One More Time JB 1410

Rec. Halfway House Orch (Albert Brunies ldr, Bill Whitmore piano), 9/25/25, Columbia 541-D, BRS 997.

Confirmed by 11/27/25 copyright reg. by William Augustus Whitmore of New Orleans.

New Orleans Stomp [New Orleans

Cut-Out] (Louis Armstrong-Lil Hardin)
Canal Street JB 1005
South Frisco JB 1027
Louisiana Repertory Jazz Ensemble 1055
Keith Nichols' Hot Six 1063
Black Eagle JB 1091
Turk Murphy JB 1161
Down Home JB 1171
Jacques Gauthé's Creole Rice YBJB 1256
John Gill's Dixieland Serenaders 1304
Neville Dickie 1309
Paris Washboard 1338

Le Petit Jazzband

1389

<Recordings of this are divided among Oliver-Picou and Armstrong-Hardin as composers. We chose Oliver-Picou based on original Columbia label and the Walter Allen book. Indeed, the label of Columbia 13003-D (rec. 10/15/23) credits "(Oliver and Picou)" as composers, just as on the other side, "Chattanooga Stomp." Which may, in this case, be a clue that it was a labeling mistake. Johnny Dodds recorded it with his Black Bottom Stompers (including Louis) in 1927, which was issued on several labels. I found Brunswick 80073 and Vocalion V-1008 (UK), both of which credit Armstrong-Hardin; and all the various indexes that list the Dodds recording agree that the composers are Armstrong-Hardin.

We now have some evidence that the real original title is **New Orleans Cut-Out**, and that it was composed by Armstrong & Hardin.

Can somebody confirm and shed light on how the confusion arose? We're not confusing two different tunes, are we?

LC copyright files:

1. New Orleans cut-out : melody L. A. and Lillian Hardin, of U.S., arr. L. Hardin. © 1 c. Sept. 7, 1923; E 569080; Louis Armstrong, Chicago. (p. 919 of 1923, part 2; in one of the several sections titled "Musical Compositions"; the actual copyright card I saw years ago also mentioned that it was unpublished.) At LC 1/14 looked for but couldn't find this lead sheet; however, Dave Sager told me that he had found it earlier and that it indeed is the same melody as New Orleans Stomp.
2. New Orleans stomps. [NOTE the plural] © Melrose Bros. Music Co., Chicago. Notice rec'd Dec. 31, 1923; recorded, v. 6, p. 18. [p. 1427 of 1923, part 2; in one of several sections titled "List of music used or licensed to be used for the manufacture of parts of musical instruments serving to produce mechanically the musical work under Sec. 1 (E) of the Act of Mar. 4, 1909"]
3. New Orleans stomp. (c) Melrose Bros Music Co, Chicago, 2/4/24--see 1950 FILE. [This is a card I found in the LC files many years ago; there's no such entry in the big books]
4. New Orleans stomp; foxtrot, m Hardin [pseud. of Joseph M. Davis] & L. Armstrong. (c) 4Feb24, Joseph M. Davis & Louis Armstrong. 6/28/51. [This too a card I found on visit to LC; it's not in big catalog book]
5. New Orleans Stomp
HARDIN, LILLIAN
New Orleans stomp; by Hardin & Armstrong, arr. by F. Alexander. [Parts: orchestra] (c) Melrose Bros. Music Co., Chicago 4Feb24. Appl. states prev reg. as New Orleans cut-out, 7Sep23. 12/20/50. [This too a card I found in earlier years.]
Fascinating! What this story tells is that Lil and Louis wrote it as **New Orleans Cut-out** and

copyrighted it under that title in September 1923, but just five weeks later, on October 16, King Oliver's Creole JB recorded it as **New Orleans Stomp**. Then, four months later in February 1924, Lil & Louis brought the books up to date by reregistering the copyright under the **New Orleans Stomp** title.*

Obviously, the song never saw the light of day under that early title and never was known by it. It's just a bit of arcane trivia. We could put the earlier title in brackets as an alternative title, but it's not really necessary, since this really doesn't need explaining, since it's never been recorded under that title.

*But there's one last mystery that needs explaining, which is that February 1924 reregistration of it as "New Orleans Stomp" in which "Hardin" is shown as a pseudonym of Joseph M. Davis: **What in the world is that all about?** Is that the Joe Davis who pops up as co-composer all over the place here (Alligator Crawl, Blowin' Off Steam, He's a Son of the South, et al.)? Perfesser Bill's page says he was also owner of Triangle Publishing.

And see the notes notes at **Chattanooga Stomp** in which two Picou biographers give evidence that Picou wrote New Orleans Stomp under another title (some confusion as to that title) and that Oliver renamed it to N.O. Stomp when he recorded it. As I noted there, I checked copyright files from 1922-25 looking for those two titles and never found them. To hell with them.

New Orleans Wiggle (Armand J. Piron--Peter Bocage)

Louisiana Repertory Jazz Ensemble	1029
Louisiana Repertory Jazz Ens.	CD 1055
London Ragtime Orchestra	1081
New Orleans Classic Jazz Orch	1145
Charquet & Co	1195
Manhattan Ragtime Orchestra	1402
Le Petit Jazzband	1403

Our credits Piron-Bocage, except for 1055, Piron only.

ASM, 1924, Clarence Williams. By Peter Bocage-A. J. Piron-Clarence Williams. "As played by Piron's New Orleans Orchestra on Victor Record No. 19233. But V-19233 was recorded in Dec. 1923, with credits to Piron-Bocage on label.

It appears that the tune was out and "published" (by means of V-19233) before Williams added words and published it in sheet music form. Let's leave our credits unchanged.

2013 review: Copyright is
New Orleans wiggle; melody Peter Bocage and A. J. Piron, of U.S. © 1 c. Nov. 20, 1923; E 577438; Clarence Williams music pub. co., inc., New York.
Then comes
New Orleans wiggle; by Peter Bocage and A. J. Piron, of U.S.; pf. Clarence Williams

blues ed. © Jan. 21, 1924; 2 c. Jan. 19; E 578996; Clarence Williams music pub. co., New York.

Not sure what to make of this Jan. 21 copyright. It doesn't mention lyrics, and nothing on the sheet music says anything about it's being a "blues edition." I looked back through 1925 without finding a follow-up rereg.

This one pains me: (a) I feel that the published sheet music is the gold standard of authority; (b) the record and the sheet music would have been released in the same year (recorded 12/11/23, so couldn't have been out until 1924), and (c) the sheet music clearly says by Bocage, Piron & Williams on both cover and copyright page. And yet, strangely, Williams didn't copyright the version he published with lyrics.

I've argued against this in the case of many Tin Pan Alley ragtime songs, but I guess I'll joint Erdos in his proclivity toward declaring Williams a later lyricist that we need not include. The push of a feather would take me over the line toward including him.

New Tulsa Blues, The

(see **Tulsa Blues**)

New Twister, The (Teddy Krise--Ralph Lillard)
New Orleans Classic Jazz Orch 1223
Rec.

Little Molers, 9/1/27, OKeh 40984, Vocalion 3074, Parlophone R-3441 et al. OKeh label credit Lillard-Krise.
Original Wolverines, 10/12/27, Brunswick 3707, Vocalion 15635 et al.
NO Owls, 10/26/27, Columbia 1547-D. Label credits Lillard and Krise.
Alabama Red Peppers, 1/20/28, Cameo 8132, Lincoln 2786, Romeo 555.

Confirmed by 10/8/27 copyright reg.

New Vine Street Blues (Bennie Moten--Count Basie)

Keith Nichols & the Blue Devils 1387
Here we go again (see [New] Moten Stomp and [New] Tulsa Blues above.

Rec. by Moten as Vine Street Blues 11/29/24, OKeh 8194; composer credit is "Bennie Moten's Kansas City Orchestra." Then as New Vine Street Blues 10/24/29, Victor 23007, Bluebird B-6710; composer credit is Bennie Moten-Count Basie according to Victor Project and RHJA.

Copyright is
New Vine Street blues; melody by Moten and Basie. 1930; E unpub. 29018; © 1 c. Oct. 9, Southern music pub. co., inc., New York. Couldn't find a copyright for the 1924 original version.

I'm not as sure that these are really similar--arrangements are quite different to my ears. Queried Nichols 8/7/13, but he'll be on vacation until Sept. 8, unwired except for cell phone. [Never responded, but I decided not to repeat question--see final 12/28/13 note here.]

But after all this I began to have second thoughts. You certainly cannot argue that writing an arrangement of an old song for your band that differs in many places from the original gives you the right to affix "New" to and imply that it's yours--it's just what jazz bands do. You'd think a bandleader nuts if he introduced every tune in a concert of jazz standards as the "New" this and the "New" that, or even if he introduced every tune as "Our version" or "Our arrangement" of those tunes. That part of it is given, unless they're playing off a transcription of the original recording without changing a note.

But what about a bandleader/composer (specifically, Bennie Moten) who writes an updated arrangement for a tune he recorded a few years before and decides to call it the "New" Moten Stomp or "New" Tulsa Blues? You could argue that it's his right to do so if he thinks it's substantially different. (Or the call may have been made by a record company that worries that potential buyers will presume that the 1927 Tulsa Blues is just a reissue of the 1924 Tulsa Blues and not buy it.)

In the case of Moten's updating his own compositions, I'm ambivalent.

But a couple of cases stand out, such as Moten writing Moten Stomp with Thamon Hayes, then later recording a "New" arrangement and leaving Hayes off the credits. That seems simply unethical.

Especially egregious is Clarence Williams recording Tom Delaney's song at a hotter tempo without the vocal, calling it the "New Down Home Blues," and not putting Delaney's name on the record, thus implying that it's Williams's creation.

12/28/13 revisit: Since we don't have any recordings that we've called Vine Street Blues, we don't—for now—have to agonize over whether the "New" version is substantially different from the old version. Nichols clearly emulated the 1929 "New" version, which clearly credits Moten-Basie on the label, so let's just stop there.

New York Hippodrome, The
(John Philip Sousa)
Chrysanthemum Ragtime Band 1047
Copyright reg. has *The*:
New York (The) hippodrome; march by John Philip Sousa, of U.S.; piano. © Sept. 28, 1915; 2 c. Sept. 28, 1915; E 372557; T. B. Harms & Francis, Day & Hunter, New York.

No *The* on cover, but copyright page has it, at least the 1915 piano version pub. by same publishers mentioned in copyright.

New York Rag (Dave Dallwitz)
Dave Dallwitz JB 1112

Nickel in the Slot (Zez Confrey)
David Thomas Roberts 1132

ASM, 1923, Leo Feist; w. Leo Wood/m. Zez Confrey. Cover has subtitle (Drop a Nickel), but it's not on (c) page. Blurb on cover is "Also published as a piano solo." I'm torn: Generally, I've argued that the public of the day thought of "ragtime" as a song genre, and in many cases it appears that the songwriters worked jointly on a composition that came out as a song, but then also did a piano solo version at the same time. Which drove which?

But in this case, (a) I have never heard lyrics sung to this piece, and (b) Professor Bill Edwards's description of it gives us an out, implying that the lyrics were written just to cash in on an already popular piece: "[Confrey's] recording, released concurrently with the music, displays . . . his flawless technique. . . . It was popular enough that it was released as a song also, with lyrics by Leo Wood, composer of 'Somebody Stole My Gal.'"

Niddapark Strut (Reimer von Essen)
Jazz Classics CD 1061
Von Essen is the clarinet player.

Night in Tunisia, A [Interlude]
(Dizzy Gillespie-Frank Paparelli)
Les Rois du Fox-Trot 1429

CD said just Gillespie.
From Wikipedia:

"A Night in Tunisia" is a musical composition written by Dizzy Gillespie and Frank Paparelli in 1942 while Gillespie was playing with the Earl Hines Band. It has become a jazz standard.

It is also known as "Interlude", under which title it was recorded (with lyrics) by Sarah Vaughan (from the EP "Hot Jazz (album)", 1953) and Anita O'Day. Gillespie himself called the tune "Night in Tunisia", although the song is usually titled "A Night in Tunisia". It appears as the title track of 30 CDs and is included in over 500 currently available CDs. In January 2004, The Recording Academy added the Dizzy Gillespie & his Sextet's 1946 Victor recording to its Grammy Hall of Fame.

Not in 1942-43 copyright books. Online 78 says Boyd Raeburn 1945 record with Dizzy on trumpet titled "Interlude (Night in Tunisia)." Composer Paparelli-Gillespie-Laveen. OK, found published copyright sheet, m. Dizzy Gillespie-Frank Paparelli/w. Raymond Leveen, dated 1944, so I looked in 1944 copyright book and found

Night in Tunisia; w Sid Robin, melody Dizzy [i.e. John] Gillespie & Frank Paparelli. © 1 c. May 29, 1944; E unp. 376830; Leeds music Corp., New York.
[couldn't find any later registrations of it.]

Book on the subject of the song claims that Dizzy probably wrote it before 1942, that it was certainly being played 1942-44, but the vocal by Sarah Vaughn rec. 12/31/44 was the first recording on wax. Then Gillespie's record with Boyd Raeburn in 1945.

Another book, *The Jazz Standards*, says Earl Hines later claimed that he came up with the name "A Night in Tunisia," but Gillespie rebuts this, nothing that he had performed the song under its eventual title before joining Hines's band [1942]. . . . Frank Paparelli is usually credited as co-composer, but Gillespie adds a footnote to this as well, insisting that Paparelli played no role in writing the song, but was given a piece of the action in exchange for transcribing some Gillespie solos for publication.

Which explains this later copyright entry: The Dizzy Gillespie trumpet style; transcribed by Frank Paparelli. Trumpet solos with piano accompaniment; piano scores by F. Paparelli. New York, Leeds music corporation. © substitution of "52nd Street" for "Night in Tunisia," 21Feb46; publisher; EP1456.

What a mess. Robin got on copyright and on at least one V-disc label. Leveen got on several labels, including Dizzy's Boyd Raeburn record in 1945, but more labels said just Dizzy-Paparelli. But I haven't been able to find the Dizzy-Sarah Vaughan label from 1944.

I'm going to add Paparelli, because rightly or wrongly he made his way into the copyright reg. and most of the early record labels, but I'm going to skip the lyricist credit, because it's problematic, and the lyrics clearly were written after the melody by some time.

Nightmare, The (Al Handler-Len Riley-Billy Meyers)
New Orleans Classic Jazz Orch 1223
Charleston Chasers 1287
John Gill's Jazz Kings 1401

Confirmed by 7/17/26 copyright reg., w/m at three.

Nimble Fingered Gentleman
(Billy Mayerl)
Tony Caramia 1313

3/22/34 copyright reg. filed by English Keith, Prowse & Co. Ltd. has no hyphen. Nor is there one on the cover of the published sheet music.

1919 Rag [1919 March] (based on **Rough Riders** by H. A. Fischler)

High Society JB	1010
Uptown Lowdown JB	1030
West End JB	1042
Yerba Buena Stompers	1369

<2--[1010 was 1919 March, 1030 & 1042 1919 Rag] Baker: Kinkle calls it 1919 Rag, as do 14 of my other 20 recordings of it. Jones: We always called it 1919 Rag too, but I've heard/read it as simply 1919. Erdos: Use Rag.--2>

<3--

Erwin Elvers: The original title is "Rifle Rangers" and it was composed by K. L. King, who also wrote "Westlawn Dirge." I know this from Mr. Robert F. Parker, East Rockaway, NY, who played with tune with military brass bands. Copyright 1910; publisher: C. L. Barnhouse.

Bob: You want to buy into this? Would mean putting "Rifle Rangers" in brackets and composer credit to King. Would be a real coup. Let's do it and see if anybody can shoot it down.

Index of circus music at Circus World Museum in Baraboo, WI, confirms that King published tune called "Rifle Rangers" in 1910, but they have no copy. Beware that there also is a tune called "Rifle Range" in the circus tune book by different composer.

Later: Brass Band Lending Library in Chatfield, Minnesota (tel. 507-867-3275) has King's tune. Is sending me lead cornet part.

8/30: Rhodes and Robinson both say that "Rifle Rangers" isn't close enough to 1919 to qualify as precursor. Make it "unknown" rather than "traditional," though, since it's a complex tune in march form. SOMEBODY wrote the darned thing; it's not a folk melody.

Later, Tex said trio is nearly exactly same as 1919, but rest of tune isn't even close.

--3>

12/6/00: Note from Dick Zimmerman says, "Yes, the trio of **Rifle Rangers** became *part of 1919 Rag*. Since it was both easy and popular, my guess is that it got a lot of play by N.O. bands. Someone probably combined it with parts of other popular marches to form **1919**. I have the complete band score for **Rifle Rangers** if you need it.

12/5/00 telcon, Erdos says he has more recordings under title of just **1919** than as **1919 March** or **1919 Rag**, so let's make 1919 the primary title the other two alternative titles. [NO: See end of this essay, in which I discovered that the first (i.e., Ory's 1946) recording was 1919 Rag and that since then, 1919 March has slightly exceeded Rag in recordings, with 1919 a pitiful, distant, third.]

11/03 this came up on DJML in query from Don Mopsick. I sent him scan of music; he responded:

I agree with Robbie and Dave. The three strains of Rifle Rangers do not match 1919 Rag, plus there are 2 interludes in 1919 Rag

not present in Rifle Rangers. The only similarity is that the trios of both begin similarly.

However, unanswered questions remain

1. Why did Kid Ory record a tune he called Rifle Rangers, and another one he called 1919 Rag? [10/14 addition: No, ignore this. The recording was made in 1946, but it wasn't issued until a CD on American Music half a century later, at which time it was listed as Rifle Rangers. Means nothing.]

2. 1919 Rag DOES sound suspiciously like a march that could have been composed by Karl L. King. Perhaps it is based on yet another one as yet unknown. It would take a listening by a march freak/maven to recognize which one.

DJML 1 May 2011 had note from John Gill, who confirmed my earlier work:

Over the years I've tried to find out the origins of "1919 Rag" or "1919 March" if you will. It sounds way more like a march than a rag to me, but it does rag well. There was some talk started about 10 years or so ago that it was really a march called "Rifle Rangers March". Karl King wrote this march in 1911 so it seemed to be a likely candidate. However, the "Rifle Rangers March" is still available and so I checked it out and I'm sorry to report that "1919" and "Rifle Rangers" are not the same tunes. I talked to Lu Watters about it and he said that Turk had picked it up from Bunk Johnson and Kid Ory in the early 1940's. Watters and Ory recorded it in the forties. Ory in 1945 and Watters in 1946, so the Ory record may be the first recording. Turk arranged it for the Watters band in F to Bb instead of the more common Eb to Ab. Turk's reason for this was that it orchestrated for 2 trumpets better in F to Bb. So the mystery endures, who wrote 1919 Rag and what is its real name..

You all have heard the old story about the musicians taking the sheet music and tearing off the title so no one could identify the song? This seems to have been the case of a tune we know as "Bugle Boy" which was really "The American Soldier March". I can vouch for this one because I did get a copy of the original arrangement and the two are identical.

And even more, from DJML archives. From Dan Augustine in Nov '03:

The second track of the CD "Jazz Casual" (Koch Jazz is a subsidiary of Rhino Entertainment) (from Ralph Gleason's TV show) is a conversation between Gleason and Murphy, of which the following is my impression of what they said regarding this tune:

Ralph: "Turk, what was the name of that tune?"

Turk: "That was a tune called '1919 Rag'. It was originally a French march. I can't pronounce the name [unintelligible] if I knew

it. I think the reason people in New Orleans gave it up originally was that they couldn't say it either."

...

Turk: "This happened to be a French march that they later named '1919'." [I actually found this interview online on a web site and can confirm this report of it. --DB]

So I gather that this was one of those marches in a book of marches, with some hard-to-pronounce French title in which they don't pronounce half of the letters and mispronounce (at least to American ears) the rest. They couldn't say the name, so they gave it another name, the "1919 March" (possibly in that year), and later made it into a rag.

[Dave Robinson later added this to Turk's comments above:

I see that mention is made of Turk Murphy crediting French composers in his *Jazz Casual* remarks, but the composer credit on the CD of that program isn't shown or discussed. The credit, in case you haven't seen it, is "Michel Jouve - Frank Terran, BMI Woodchuck Music Inc." A thread worth pulling if you haven't already.

And then from Don Mopsick a few days later:

Many thanks for everyone's interest and effort on this topic. I will add a little more to the pile of knowledge: Jim Cullum had in his possession a complete (and I mean complete) arrangement of 1919 Rag by Paul Crawford that had never been performed by the JCJB, although Chuck Reilly had an abbreviated version of it that he used with his Alamo City Jazz Band. Jim gave me the score and I extracted all the parts on Finale. We began playing the chart several weeks ago when we began rehearsals for the upcoming Riverwalk recording in December.

Ron Hockett and I agree that if played at a faster tempo (close to a gallop), this arrangement does indeed sound suspiciously like a circus march that COULD have been composed by Karl L. King (Ron and I both have experience playing this type of music, Ron obviously more than I since he was in the "President's Own" USMC Band in DC for 29 years). Also, Crawford's arrangement has two interludes, one of them a bugle call, that are not included in the Watters/Murphy chart.

I asked Jim what he knew of the origin of the tune, and he said he thought that Crawford had learned it in New Orleans. It's interesting that Crawford wrote out ALL the parts, including all the horn parts on the ride-out chorus, leaving no spaces for improvised ensemble playing. Could he have taken all of that from the original march? If so, my guess is that he was working from a published score. In any case, Crawford's chart was clearly a labor of love.

2013 review. As an afterthought, I decided to do a google search on "march michel jouve frank terran." I found several jazz-oriented hits that could have stemmed from the TV show credits mentioned above, but then I found a link into the 1976 Library of Congress copyright book, where I found 1919 rag. Piano & chant. Paroles de Frank Terran, pseud, of Andre Clergeat, m: traditionnel, arrangeur: M, Jouve, pseud, of Michel Villard, France, 4 p. French. NM: arr. & words, © Editions Musicales Vogue International; 8Aug76; EFO-185263.

So in 1976 M. Jouve/Michel Villard did an arrangement of a "traditionnel" tune, and Terran wrote some lyrics. For all we know, they were writing for the French version of the Swingle Singers. I suspect that the producers of that TV show looked in the copyright books, found this, and decided it was the copyright for 1919. In that same 1976 book, we find Jouve wrote the music and Terran the lyrics for "Goodbye Ponpano"; Terran the lyrics and Jouve and John Brendan the music for "Captain Nartine's Stick," "Cockatoo camp meeting," and "Brazilian Twirling"; and Terran the lyrics and Jouve the arrangement for "He'll Balk [sic] through the streets of the city by "traditional." I think we can dispense with them as potential composers of 1919.

Later Robinson adds a little to the Turk interview:

On the show, Turk alludes to an earlier (unpronounceable) French title. I wonder whether the Jouve arrangement might make reference to the tune's original title? Turk says it appeared in little green books of European marches that musicians in New Orleans used as source material in the early days of jazz, and that High Society came out of those books too. (But High Society isn't of European origin.)

EUREKA IN OCTOBER 2014!

While prowling the www.bandmusicpdf.org in search of something else, Marty Eggers reports,

I knew about "Rifle Rangers" being a false lead as the source for "1919," but couldn't help wondering if the real title might be something similar, that is, another two-word title with the alliteration of the "R." (I'm probably not the only person who has had that thought.) Anyway, if I were wrong, and I do seem to remember looking at other similarly titled pieces in the past that hadn't panned out, I'd have wasted only a few minutes at most downloading and looking at the parts.

Which led him to look around again for Alliterated Rs, whereupon he found "Rough Riders" by H. A. Fischler, published by Star Music Co. from Eldred, PA, in 1914 (see it at

www.bandmusicpdf.org/bmpdf/R/RoughRiders.pdf [written solid, of course]

He feels it's 1919, and both my staff "tuned ears," Robbie Rhodes and Dave Robinson, agree.

Rhodes: The "Dixieland street march" known as "1919" or "1919 Rag" is indeed the same song as "Rough Riders - March & Two Step" by H. A. Fischler, (C) 1914 by Star Music Co. of Eldred, Pennsylvania.

Robinson: I should point out that while Rough Riders is clearly the basis for 1919 (all three strains), there are differences in the melody of each; the intros are completely different; and Rough Riders has an interlude section that isn't part of 1919. 1919 is a jazz adaptation of Rough Riders, so I'd suggest citing RR as the basis of 1919, but not changing the 1919 title to RR.

Jim O'Brian on DJML seconds Dave's assessment: "1919" deviates further from "Rough Riders" than, for example, "Bugle Boy March" deviates from its source, "American Soldier March" (1907) by Francis A. Myers. But "1919" is obviously derived from "Rough Riders."

Two puzzles remain, however. The lesser one is why I can't find Rough Riders in the copyright books. Professer Bill has an extended article on Fischler, showing Fischler pieces from 1909 to 1916 (www.ragpiano.com/comps/fischler.shtml). Rough Riders is not among those listed, but Bill does note that "his final two songs were published by Star Music in Eldred, Pennsylvania, not by Vandersloot" [of Williamsport, PA, which published his earlier works]. But we know that Fischler published at least as early as 1901, because we have "Rastus" from that year, pub. by Vandersloot, in this index.

Presumably Bill is referring to the last two songs in his listing, but neither shows up in the copyright books, although I found both of them online and confirmed that they were indeed pub. by Star. A search for Star Music Co. from 1911 to 1917 finds a number of pieces copyrighted by them, but none by Fischler, so we're presumably talking about some sort of lapse on Star's part.

It's also worth noting that the copyright date is handwritten into that 1919 Rough Riders sheet, while the rest of it is typeset. At the top it mentions that Fischler is "Composer of 'When the Summer Days Are Over,' etc." But Summer Days was published in 1916, so it's possible that Rough Riders should be dated later than 1914.

(The University of MD collection states: "The Star Music Company was founded in 1904 by Benjamin George McFall, owner of the newspaper the *Eagle*, in Eldred, Pennsylvania. Star Music Co. served as a publisher for McFall's personal works as well as those of Russel

Alexander, Frank Losey, Charles J. Rockwell, George Mann, and many others. The Star Music Company Collection contains 94 folio size pieces, with parts."

The bigger question is when and by whom was Rough Riders recast as 1919? According to the Lord discography, it was Kid Ory. Early listings:

1919 Rag, 9/8/45, Los Angeles; Ory in band with Mutt Carey, Omer Simeon, Buster Wilson, Bud Scott, Ed Garland, Minor Hall; issued on Crescent 4 (78), Jazz Man 24 (78, reissue of Crescent 4), Good Time Jazz 70 (78), Good Time Jazz L12022 (LP), GHB BCD10. (Looks like the credit on the LP, issued in 1957, was "Trad." Crescent Records was founded by Nesuhi Ertegun for the express purpose of recording Ory's band.)

Rifle Rangers [1919 March], 2/10/46: Ory in band with Carey, Joe Darensbourg, Wilson, Scott, Garland, Hall, rec. CIO Hall in San Francisco, issued on American Music AMCD43.

1919 Rag, 5/13/46, Lu Watters. Issued on West Coast 111, GTJ L-12003.

1919, Ade Monsborough's Southern Jazz Group, rec. Adelaide, issued on Dawn Club DC12022

1919 March, August 1949, Ory in band with Andrew Blakeney, Darensbourg, Wilson, Garland, Hall, rec. Beverly Cavern, Los Angeles, issued on AMCD-121.

1919 March, Humphrey Lyttelton band, London, issued on GB Records GBCD-13.

and many more. Totals in Lord are
1919 - 4 recordings
1919 Rag - 53 recordings
1919 March - 68 recordings

And the credit on that original Crescent 4 label is "Traditional," so Ory never tried to claim credit for it--but we're still left with wondering what prompted him to call it 1919.

Actually, Tex Wyndham chimes in the an interesting--and likely--explanation. He points out that Lester Koenig's liner notes to Good Time Jazz LP L-12003 (Lu Watters) say it's a "traditional New Orleans street march which Turk Murphy learned from Bunk Johnson during Bunk's San Francisco stay in 1944." Koenig told pretty much the same story in his liner notes for the 10" Turk Murphy LP GTJ L-5. And past experience (see Blue Bells Goodbye and Storyville Blues) has shown that Bunk was notorious for remembering or half-remembering old tunes but not their original titles--so he just made up new ones.

And Tex has another interesting theory about that title. He points out that the copy Marty found was a marching band arrangement and that we've never found any evidence that the piece was issued in solo piano form. He

suspects that in some book of band marches, this was No. 19. So what would the band-leader call out to cue the band for the next piece? "19! 19!"

Well, have you got a better idea?

11/3/14: And here's a little more info. I went back to the Chatfield library (see note about finding Rifle Rangers there above) and discovered that they have a copy of Rough Riders. It would have cost a fortune to buy a copy, so I sent a note to them and got back a detailed reply from their librarian describing their copy. Interesting that . . .

(a) theirs is a "stand-alone" edition as opposed to something buried in a folio of band orchestrations, although they don't have the covers;

(b) their copy doesn't have a copyright date at all, so that hand-written "1914" on the copy Marty found was somebody's after-thought--and must be considered as such;

(c) theirs would appear to be a different printing/edition, since their Bb cornet part doubles as sopsax part and has a note giving a price of 50¢ for band or orchestra version and 15¢ for piano solo version. This isn't on Marty's copy and is our first hint that there ever was a piano solo version published. If we could find it, we might find a legitimate copyright date.

No Complaints (Ray Skjelbred)
Ray Skjelbred 1097

No, No, Nora (Ted Fiorito--
Ernie Erdman--Gus Kahn)
Paul and His Gang 1329

No! No! Nora! on cover, but what we have is on copyright page. ASM, 1923, Leo Feist; w. Kahn/m. Fiorito-Erdman.

No One But You Knows How to Love
(May Singhi Breen--Peter De Rose--
Jo Trent--Allan Frazer)
Charleston Chasers 1287

Only rec. in Rust as No-One but You (Knows How to Love) by Johnny Sylvester aho, 9/21/26, Gennett 3384, 6061; Champion 15174* (*as Twin City Bell-Hops).

RJHA shows no hyphen, but has the parens for Gennett. And now I notice that Rust hyphenates all his "no ones," so ignore him on this point.

Copyright:

No one but you knows how to love; words by Jo' Trent and Allan Frazer, music by May Singhi Breen and Peter De Rose. © 1 c. Aug. 5, 1926; E 643516; Broadway music corp., New York.

_____. pf.acc., with ukulele arr. by M. S. Breen. © Aug. 25, 1926; 2 c. E 643891; Broadway music corp., New York.

Bought the sheet from MTSU: cover is

== NO ONE BUT YOU == KNOWS HOW TO LOVE

But copyright page has entire title on one line, no hyphen, no parentheses.

No One Else But You (Don Redman)
Jimmy Noone Jr/Davies Rhythmic 5 1121
Hot Antic JB 1154
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1363

Rec. LA Savoy Ballroom 5 (w/ Redman on reeds), 12/4/28, OKeh 8669, 41204; Columbia 35662; Vocalion 3085 et al.

Confirmed by 3/23/29 copyright reg. by Donald Redman, melody only, unpub.

No, Papa, No! (Victoria Spivey)
Pam Pameijer's New Jazz Wizards 1363
Rec. Spivey 10/17/28, OKeh 8634.

Confirmed by 12/31/38 copyright reg.

AND you've been pronouncing her name wrong all these years. According to Ray Skjelbred, who worked with her in the 1970s, she pronounced it to rhyme with "privvy." So there.

Noalimba Breakout (Eric Holroyd)
Steve Waddell's Creole Bells 1301
Holroyd was "guest" cornetist on some tracks of the CD.

Composed in 1992 and winner of the Original Tunes competition at the Australian Jazz Convention. Named after a run-down hotel in Noalimba, south of Perth, the scene of a West Australia Jazz Festival.

Nobody But My Baby Is Getting My Love (Clarence Williams--
Andy Razaf)
Leigh--Dapogny Mysterious Babies 1087
Neville Dickie 1096
Dick Hyman 1141
West Jesmond Rhythm Kings 1255
Paris Washboard 1293
Neville Dickie 1324
Des Plantes' Washboard Wizards 1409

<2--first 3 were Nobody But My Baby (Is Getting My Love), rest same but no parentheses.

Baker: S&P say title is "Nobody But My Baby Is Gettin' My Love." Erdos: Lord's book on Clarence Williams recorded it various ways--earliest uses "Getting". My suggestion is to remove () and say "Nobody But My Baby Is Getting My Love."--2>

<4--Kinkle also has Getting, so does Rust. --4>

2011: Surely by now we can find better confirmation, sheet music or cy card.

Copyright reg. 8/31/26 has it all run together in one long title, Getting. Rec.

Bessie Brown, 9/26, acc. by Williams et al., Banner 1859, Domino 3829 et al. Banner label matches copyright.

Lucille Hegamin, 9/28/26, acc. by Williams band, Columbia 14164-D. Label has full title, no parens, gettin'.

Eva Taylor, 10/5/26, acc. by Williams band, OKeh 8407. Label matches the weird typography of the copyright page below.

Williams washboard 4, 1/29/27, OKeh 8440 et al. Label also matches the copyright page below.

Sheet music: Cover is

NOBODY BUT MY BABY (IS GETTIN' MY LOVE)

Copyright page is

Nobody But My Baby Is Getting My Love

ASM, 1926, Clarence Williams; w/m Williams & Razaf. Too absurd to deal with, so let's just leave it the way we have it. The typography on the copyright page and two of the recordings is just too weird to contemplate, so I'm breaking my rule and going with the punctuation of the copyright and the first recording.

Nobody Cares If I'm Blue
(Harry Akst--Crant Clarke)
Back Bay Ramblers 1279
Barbara Rosene & Her New Yorkers 1393

ASM, 1929, M. Witmark; w. Clarke/m. Akst.

Nobody Knows (and Nobody Seems to Care) (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212

Copyright is

Nobody knows, and nobody seems to care; words and music by I. Berlin [of U.S.] © 1 c. July 16, 1919; E 454999; Irving Berlin, inc., New York.

Comma generally means transition to subtitle.

Yep, published sheet music has subtitle on both cover and copyright page.

Nobody Knows the Way I Feels Dis Mornin' (Tom Delaney--Pearl Delaney)
Wally Fawkes & His Soho Shakers 1144

<4--Shapiro & Pollack say ...*This Mornin'*; first rec Clara Smith. Rust says *Dis*. Kinkle says *Dis'*.

Erdos: Allen Henderson book on Clara Smith's recording says *Dis*. --4>

10/18/02: Audrey found both the 1924 lead & lyric sheets in LC and the 1925 published version. Lead & lyric sheets say NOBODY KNOWS THE WAY I FEEL THIS MORNIN', but

published version is **NOBODY KNOWS THE WAY I FEELS DIS MORNIN'**. And the copyright history confirms this. First reg. 9/19/24 by CWMPIC as *this*, then rereg. 3/16/25 as *dis*.

Nobody Knows What a Red-Head

Mamma Can Do (Irving Mills–

Al Dubin–Sammy Fain)

Neville Dickie

1423

CD was Nobody Knows What a Red-Headed Mama Can Do.

Well, the copyright says “red-head,” which is how Rust lists the tune, but Rust says mama stead of copyright’s mamma::

Nobody knows what a red-head mamma can do; w and m Irving Mills, Al Dubin and Sammy Fain, all of U.S. © Dec. 29, 1925; 2 c. Jan. 12; E 606424; Jack Mills, inc., New York.

Well, hell: MTSU lists it as “red head mamma”; U. Maine library calls it “red-head mamma.”

So I bought the music and discovered the reason for the confusion. Cover is Red Head Mamma, but copyright is Red-Head Mamma.

Columbia 3658 by Hannan Dance Band follows copyright title, but Sophie Tucker’s record (likely the reason the tune survived) on HMV was *red-headed mamma*.

Nobody Knows You When You’re

Down and Out (Jimmie Cox)

Rusty Taylor/Southern Stompers 1028

Smith–Tyle Frisco Syncopators C 1211

Two Clarinet Stompers 1259

Rec. Bessie, 5/15/29, Columbia 14451-D et al.

Oops, copyright is

Nobody knows you when you're down and out; words and music by Pinetop Clarence Smith. [Words and melody only] © 1 c. Feb. 13, 1929; E unp. 3706; State street music pub. co., inc., Chicago.

Ah, but here’s another one:

Nobody knows you when you're down and out; words and music by Jimmie Cox. © June 3, 1929; 2 c. June 26; E pub. 7071; Clarence Williams music pub. co., inc., New York.

Columbia label confirms Cox. Seems like I see him more often as Jimmy, but both copyright and U. Maine library index for their copy of the published sheet agree on Jimmie.

1/14 at LC found sheet: (c) 1923, 1929 by Pickwick Music Corp., renewed 1950. (c) 1954 Pickwick. Jimmie.

Nobody’s Business (How I Love That Man) [It’s Nobody’s Business]

(Gladys Rodgers)

Jacobi’s Bottomland Orchestra

1336

Rec. Barrel House Five (w/Cl. Williams on pno; this CD is a Williams tribute), 1/29, QRS R-7057, Paramount 12851, Jazz Classics 539.

Oops, Gladys Rodgers has six songs in 1929 book, but not this one. But here it is in 1928:

It’s nobody’s business; words and melody by Gladys Rodgers. © 1 c. May 2, 1928; E 691191; Clarence Williams music pub. co., inc., New York.

But I keep seeing our subtitle all over the place, including on the Chrono Classics reissue of Clarence Williams, which specifically states the QRS source. But I also see it many places as It’s Nobody’s Business (no subtitle). Could those sources possibly be getting it from the copyright registration?

Aha: Record collector Whip Williams reports that the QRS 7057 label is indeed the way we have it! And Bill Haesler reports that the Paramount reissue of the QRS original carried the copyright title of “It’s Nobody’s Business.” I had previously found that the Jazz Classics 539 reissue had that title too.

Nobody’s Sweetheart (Elmer Schoebel–

Billy Meyers–Ernie Erdman–Gus Kahn)

Gauthé–Marquet Clarinet Serenads 1216

Down Home JB 1264

Confirmed by my 1924 sheet music.

Nobody’s Using It Now (Clifford Grey–

Victor Schertzinger)

Barbara Rosene & Her New Yorkers 1422

Rec. Philip Lewis aho, London, 3/31/30, Decca F-1716.

Confirmed by 11/8/29 copyright reg., from *The Love Parade*.

Nog’s March (Ian Pearce)

Steve Waddell’s Creole Bells 1301

Waddell: “written in 1949 by Ian Pearce and given, untitled, to Graeme Bell, who recorded it in 1952. Ian’s nickname is nog.”

Indeed, that’s the way it appears on the Bell record and on the list of Australian jazz compositions.

Norfolk Church Street Sobbin’ Blues

(see **Church Street Sobbin’ Blues**)

Nostalgia (Ade Monsborough)

Dave Dallwitz Ragtime Ensemble 1098

Written 1981, says Dallwitz, rec. by Monsborough on recorder with rhythm. Victorian (Australia) Jazz Archive confirms rec. 1991 by Ade Monsborough’s Late Hour Boys, composer credit to Monsborough.

Nothin’ [Park Avenue Polka]

(Luckey Roberts)

Tom Roberts 1345

1908, says Tom Roberts, but no other details. Not in 1907-9 copyright books. Luckey

recorded it in his 1960 Luckey and the Lion LP, crediting himself. Perfesser Bill also gives c. 1908 for its composition by Roberts.

According to Jasen,

Not copyrighted or published. First rec. on LP Harlem Piano Solos, Good Time Jazz M-12035, March 1958. . . From around 1908, Roberts dug it out of his archives just for this recording session.

But I later heard from Tom Roberts:

One thing that I have learned in these past few years is that these guys lied! Or, another possibility is that some of the writers had pre-determined ideas and agendas about the music and some of the ragtime guys gave up and just let them write whatever they felt like. Eubie Blake had made that comment.

The tune Nuthin is not from 1908 like Luckey said. It is probably from the late 1940s. He did copyright it under the title Park Avenue Polka [and I found that as an alternative title on one web site --DB]. I saw the publisher’s proof copy with Luckey’s hand written notes and additions.

I think this tune was part of one of his later shows.

Perfesser Bill shows separate entry for PAP, dated 1949, but I looked in every year 1945-60 without finding it. Tom R. confirms 1949, but I looked through 1949-50 especially carefully without finding it. Yet lots of people seem to “know” about it.

I guess we should add Park Avenue Polka as an alternative title and put a cross-ref from it.

12/16/13 -- still can’t let this go. I did find a copyright reg. for PARK AVENUE POLKA; M. Allan Caron © The Mello-Music Pub. Co. 10Nov50 EU220904.

Nothin’ (Roy Turk–Lou Handman)

Barbara Rosene 1431

CD said Nuthin’.

Oops, not in Rust. 1927 says notes, but no other info. But copyright reg. says it’s

Nothin’; words and music by Roy Turk and Lou Handman; pf. acc., with ukulele arr. by Anthony J. Franchini. © Apr. 11, 1927; 2 c. Apr. 12; E 659776; Shapiro, Bernstein & co., inc., New York.

OK, closing in . . . Annette Hanshaw and Nat Shilkret recordings of the Turk-Handman “Nothin’” are in my collection, but strangely, it’s not listed in Rust. ASV Living Era Hanshaw reissue says rec. 4/14/27 with Red Nichols, Miff Mole, George Bohn, Frank Signorelli, Ray Bauduc.

No, wait--Rust has it listed as “Nothin’” under Original Memphis Five, Pathe 11471.

And yep, that's the song she's singing.

Nothin' Does-Does Like It Used to

Do-Do-Do (Sammy Fain–
Irving Kahal–Manny Ross)
San Francisco Starlight Orchestra 1334

CD had Nothing, Kahal-Fain)
Rust index says Nothin'...
Goofus Five, 8/10/27, OKeh 40997,
Parlophone R-3490 et al. Nothin'...
Red Heads, 9/16/27, Pathe 36707, 11515;
Perfect 14888. Nothin'...
Calif. Ramblers, 9/20/27, Columbia 1148-D,
0957; Nothin'...

Copyright is

Nothin' does-does like it used to do-do-do;
words by Irving Kahal and Manny Ross,
music by Sammy Fain; pf. acc., with ukulele
arr. by Harry Tiedeman. © Aug. 24, 1927; 2
c. Aug. 23; E 670945; Waterson, Berlin &
Snyder co., New York.

Sheet music indexes agree.

Nothing but Notes (Adrian Rollini)

Andy Stein Blue Five 1390

CD had Nothin'.
Rec. Joe Venuti Blue Four, 3/20/35, Decca 624
(Nothing, says Rust). Decca label also says
Nothing and confirms Rollini as composer.
Not copyrighted, so Nothing by Rollini shall it
be.

Notoriety (Kathryn L. Widmer)

Chrysanthemum Ragtime Band 1047
ASM, 1913, Jerome Remick.

Novelette (Zez Confrey)

Tony Caramia 1328

This is part of "Three Little Oddities" and
wasn't copyrighted separately:
Confrey (Edward Elzear) Three little oddities;
a suite, by Z. Confrey [i.e., E. E. Confrey, of
U.S.]; piano. Contents: 1. Impromptu. — 2.
Novelette.— 3. Romanza. © June 18, 1923;
2 c. June 22; E 565043; Boston music co.,
Boston.

Novelty Blues (Richard M. Jones)

New Jazz Wizards 1244

Rec. Jones 2/8/29, Victor V-38040, Bluebird B-
6627. Confirmed by 6/27/29 unpub. copyright
reg. and Victor label.

**(Potatoes Are Cheaper – Tomatoes
Are Cheaper) Now's the Time to**

Fall in Love (Al Sherman–Al Lewis)
John Gill's Novelty Orchestra 1227

<3--Both Lissauer & S&P agree on subtitle:
(Potatoes Are Cheaper -- Tomatoes Are
Cheaper). Presume you want it.
OK - use subtitle

Frank Dutton: claimed subtitle is actually a
bracketed pretitle.

Bob: This makes sense, and I thought I had
seen it that way somewhere, although now I
can't remember where.

Text confirms from 1931 sheet music that
subtitle precedes the main title.
--3>

Nuclear Rag (John Hancock)

John Hancock 1025

Numb Fumblin' (Fats Waller)

George Foley 1088

Rec. Fats pno solo, 3/1/29, Victor V-38508,
27768; HMV B-4347 et al.

Confirmed by 9/29/30 copyright reg.

Nutcrackers (Glenn Jenks)

Glenn Jenks 1179



O (Oh!) (Byron Gay–Arnold Johnson)

John Gill's Original Sunset Five 1094

Dan Levinson's Roof Garden JB 1380

This one's rather absurd. We had Oh! on
1094 and O [Oh!] on 1380.

In fact, the cover is

(Oh!)



and the (c) is

“O”

(Oh!)

which is still rather absurd, but now it's official.

ASM, 1919, Leo Feist, w. Gay/m. Gay-Arnold
Johnson (don't know where Levinson got the
initial E.).

'O Sole Mio! (E. Di Capua–G. Capurro–
Alfredo Mazzucchi)

Dan Levinson's Roof Garden JB 1380

<1898. 1380 had leading apostrophe ('O
Sole Mio!), which I don't believe for a minute.
Must look for sheet music.

Well, a lot of looking never found the original
1898 sheet music, but most good sources do
indeed point toward the leading apostrophe
(evidently a peculiarity of Neopolitan Italian as
opposed to standard Italian, in which the title
would be *Il Sole Mio*. And note this from
Wikipedia:

In October 2002 a judge in Turin declared that
Alfredo Mazzucchi (1878–1972), previously
considered only as a music transcriber, was
actually a legitimate third author. The song has
been removed from the public domain and is
now protected by copyright until 2042.

Occident Express (Robin Frost)

Matthew Davidson 1252

CD had "The," but piano roll made from it
(Artcraft Music Roll label crediting Frost,
"arranged by Robbie Rhodes") did not. Tom
Brier reports it was published in a folio, no
The.

Oceana Roll, The (Lucien Denni–
Roger Lewis)

Chrysanthemum Ragtime Band 1079
Bob Schulz & His Frisco JB 1349

<3--Copyright page says "*The Oceana Roll*"
(*The* not on cover.) ASM confirms; 1911,
Jerome Remick; w. Lewis/m. Denni.

Odostomp (Kim Cusack–James

Dapogny–Wayne Jones, based largely
on **Dixieland Jass Band One-Step** by
Nick LaRocca–Joe Jordan)

James Dapogny's Chicagoans 1263

O'er the Trail to Frisco Town

(Banks–Breazeale–Russell R. Rice)
Chrysanthemum Ragtime Band 1168

<3--first names?--3>

9/5, Caulfield at LC: registered as music by
Banks and Breazeale; words by Russell R.
Rice. Published July 21, 1915.

Won't be easy, if they didn't even put it on the
cy card. Alas, not in PARR either.

2013 review: Any hope of improving on this
one? Here's the copyright entry Matthew was
referring to:

O'er the trail to Frisco town; words by R. R.
Rice, music by Banks and Breazeale, of U.S.
© July 21, 1915; 2 c. July 20, 1915; E
365416; Russell R. Rice, Bentonville, Ark.
[and that's how they're shown in the index,
just by last names]

Vermazen's LP says published by Mohawk
Music Pub. Co., Bentonville, AR. We're never
going to get this one.

**Of All the Wrongs You've Done to Me
(They're Bound to Come Back
to You)** (Lew Payton–Chris Smith–
J. Edgar Dowell)

New Yankee Rhythm Kings 1015
Hot Dogs /Victoria Varekamp 1033
Butch Thompson 1037
Down Home JB 1171
Chris Tyle's NO Rover Boys 1235
Two Clarinet Stompers 1259
Louis Mazetier & Neville Dickie 1289
Bob Schulz & His Frisco JB 1349
Milano Hot Jazz Orchestra 1354

<2--first four had no subtitle. Baker: The
1924 Clarence Williams and Red Onions
recordings were as "Of All the Wrongs *You
Done to Me*," but S&P list it as "Of All the
Wrongs You've Done to Me, They're Bound to
Come Back to You." Blue cat has "You Done"
[Erds note: "the way Lord shows Williams
recorded"]. [Saunders's sheet music has

version above, which is what we went with.]--2>

[8/16/23 update: since note above from 2nd ed., we've had Len Payton. See below.]

10/22/02: Audrey found cy lead/lyric sheets in LC. They credit Jim Burris as lyricist, but he disappeared in published version. Note too that cy submission was titled "All the Wrongs You've Done to Me."

2013 review: must look for copyright and record labels. Copyright is:

All the wrongs you've done to me; w Jim Burris, melody Chris Smith, of U.S. © 1 c. May 23, 1924; E 588691; Clarence Williams music pub. co., inc., New York.

Early recordings are (per Rust) as You Done: CW Blue Five (w. Armstrong), 11/6/24, Okeh 8181 et al. Label says "Of All the Wrongs You Done to Me," by Len Payton-Chris Smith-Edgar Dowell.

Red Onion Jazz Babies (Armstrong group), 11/8/24, Gennett 5627, Silvertone 4029 et many al. Label says "Of All the Wrongs You've Done to Me," Payton-Smith-Dowell.

I must double-check that sheet music that Vince has.

Which I did: he sent copyright page 8/16/13. Turns out it was published in a 1927 Clarence Williams folio titled "No.2, Special Edition 1927, Popular Dance Folio for Piano," but the copyright page of this tune is titled

Of All the Wrongs You've Done to Me (They're Bound to Come Back to You)

by Lew Payton-Chris Smith-Edgar Dowell.

LEW Payton?! The Okeh 8181 record label says LEN Payton. Which is it?

Well, I'll be damned. When returned to 1924 copyright book to search for Payton, to see what his first name really is, I found this copyright:

Of all the wrongs you've done to me, they're bound to come back to you; w and m Lew Payton, Chris Smith and Edgar Dowell, all of U.S. © Sept. 20, 1924; 2 c. Sept. 30; E 600178; Clarence Williams music pub. co., inc., New York.

I usually continue searching even after I find a first instance of copyright reg. to see if later versions are there, but I must have failed to do so in this case. Obviously, Clarence Williams filed an updated copyright after the tune was published that matches what what's on the sheet music. The LEN on Okeh 8181 was presumably a typo.

Off-Time (Fats Waller-Andy Razaf-Harry Brooks)
Dry Throat Five

1114

Les Red Hot Reedwarmers 1416
<This came up again 2/20/06 because of French tribute to Noone.

We had Doc Poston-Jimmie Noone before from 1114, but looks like it really needs to be Waller-Razaf-Brooks, which is on 1416. Both were Off Time, no hyphen.

Rec. Jimmie Noone, 7/18/29, Vocalion 15819. [Gene] Sedic & His Honey Bears (Waller group without Waller), 11/23/38, Vocalion 4576.

Copyright was hyphenated:
Off-time; from Connie's hot chocolates, lyrics by Andy Razaf, music by Thomas Waller and Harry Brooks; pf. acc., with ukulele arr. by M. Kalua. © July 2, 1929; 2 c. July 24; E pub. 7894; Mills music, inc., New York.

And aha! The Jimmie Noone Vocalion label had the hyphen.

Oh, Baby! (Owen Murphy)
Humphrey Lyttelton Rhythmakers 1111
LP had "Oh Baby!" Rust indexes as Oh! Baby. Rec.
Ted Lewis, 3/21/28, Columbia 1391-D, 01203.
Oh, Baby! on label.

Fletcher Henderson (as Oh, Baby!), 4/6/28, Harmony 636-H.
The Vagabonds, 5/13/28, Gennett 6487 (as Golden Gate Serenaders), Champion 15495 (as Gordon Grimes aho).
Eddie Condon, 7/28/28, Parlophone R-2932 et al. Label is Oh Baby.
Wabash Dance Orchestra, 9/14/28, Broadway LP-103.

Copyright had a comma, no banger (but copyrights seldom have bangers):
Oh, baby; from Rain or shine, words and music by Owen Murphy; pf. acc., with ukulele arr. by May Singhi Breen. © Feb. 9, 1928; 2 c. Feb. 11 E 683111; Ager, Yellen & Borsiein, inc., New York.

MTSU collection index agrees on Oh, Baby! But this has been rendered every possible way on recordings, so I bought it from MTSU to nail it down for sure. Cover:

OH BABY

Copyright page:

OH, BABY!

Oh, Baby! (Don't Say No - Say May-Be)
(Walter Donaldson-B. G. De Sylva)
Mike Daniels' Delta Jazzmen 1203

Cover is

OH BABY

(DON'T SAY NO — SAY MAYBE)

Copyright is

OH, BABY!

(Don't Say No — Say May-Be)

ASM, 1924, Irving Berlin; w. De Sylva/m. Donaldson.

Odd: at LC 1/14 found another copy published by Irving Berlin 1924; on that one both the cover and copyright pages agreed on

OH, BABY!

(Don't Say No — Say May-Be)

[and note that there was an "Oh Baby" (cy page, cover had banger), w. Benny Davis/m. Lou Herscher-Joe Burke, in 1922.]

(Oh! By Gee! By Gosh, By Gum, By Juv) Oh By Jingo! Oh By Gee!
(You're the Only Girl for Me)
(Albert Von Tilzer-Lew Brown)
Jacques Gauthé's Creole Rice YBJB 1256

CD had same words, slightly different punctuation.

<3--Quite frankly, I feel silly doing this.

Lissauer is simpler: "Oh, by Jingo! Oh, by Gee! (You're the Only Girl for Me)." Ewen agrees.

Kinkle has only "Oh, By Jingo!" but it often omits subtitles.

Sheet music sent by Vince Saunders has our version above on cover, but copyright page has title in three lines in three type sizes, roughly this proportion:

Oh! by Gee! by Gosh, by Gum, by Juv

Oh By Jingo! Oh By Gee!

You're the Only Girl for Me

++++
telcon 8/28: call 1st & 3rd lines subtitles--3>

Oh Daddy [Blues] (You Won't Have No Mamma at All) (William Russell-Edward Herbert)

Waldo's Gutbucket Syncopators	1001
John Gill's Original Sunset Five	1126
High Society JB	1166
Jacques Gauthé's Creole Rice YBJB	1170
Marquet-Persson Melody Boys	1229
Paris Washboard	1338
Southern Stompers	1413

<4-- Don Rouse has the sheet music: "Oh Daddy Blues (You Won't Have No Mamma at All)." W/M by William Russell and Ed. Herbert, arr. William Grant Still, Copyright 1923 by Clarence Williams Music Pub. Co. [Rouse confirms that typo *wont* is how it appears on the sheet.]

Bob, if the word "Blues" was in original title, we shouldn't have it in brackets. And shall we add the subtitle, but using the correct apostrophe? (Typo was on original, notes Rouse.)

Just to Muddy the Waters, here's a repeat of my notes for the 2nd edition:

<2--[1126 was Oh Daddy by Russell-Herbert; 1166 was Oh Daddy Blues by Russell-Herbert; 1170 was Oh Daddy Blues by Ma Rainey]

Baker: I think Jacques Gauthe slipped you a bum steer. According to Rust (who indexes it under the title "Oh Daddy [Blues]"), it was first recorded by Ethel Waters in 1921 as "Oh Daddy" (but Delauney doesn't show any Waters recordings before 1924). Then in 1923 it was recorded by Emma Gover, Edna Hicks, Mattie Hite, and Bessie Smith as "Oh Daddy Blues"; by Eva Taylor as "Oh! Daddy Blues"; and by Clarence Williams Blue 5 as "Oh Daddy! Blues (Oh Daddy! You Wont Have No Mama at All)." Evidently Ma Rainey recorded it in 1927 as "Oh Papa Blues." Joe Klee, in liner notes to Natalie Lamb/Sammy Price LP (GHB-84), says "Oh Daddy" is not technically a blues but a vaudeville song written by Ed Herbert and Bill Russell. "Natalie sings it 'Oh Papa' anyway since she came across Ma Rainey's version before she came across Bessie Smith's. So adding Ma Rainey's name to the composer credits alone should be credentials enough to put it on a blues record whether it's twelve bars long or seven and a half." All my other recordings of it us title "Oh Daddy"; none adds "Blues," even though that was clearly the trend in 1923.

Hagert's extensive notes to *Old Rags* says was originally copyrighted in 1921 by William Lloyd Russell and Edward Herbert as "O, Daddy, You Won't Have No Mama at All." In late 1923 they sold all rights to Clarence Williams, who published it as "Oh Daddy." --2>

<4--later note: Decided to go with Rouse sheet music, so dropped Lloyd from title. But of course there's still Hagert's assertion above.>

June 2011: Yoicks, the plot thickens. I've now seen four copies, all over the place in details.
1. Rouse's copy was **Oh Daddy Blues (You Wont Have No Mamma at All)** (subtitle not on cover), photo of Worth & Willing, Arr. Wm. G. Still. (c) Clarence Williams 1923.
2. ASM has VERY similar sheet: same typo in *wont.*, same arranger credit, same copyright, but the photo is of Mal Hallet band, and the title is **Oh Daddy! (You Wont Have No Mamma at All)**.
3. ASM has another copy, also (c) Clarence Williams 1923, same cover design as 1 & 2 above, but photo is Bessie Smith, same title (including wont typo) as 1 above, but Russell is misspelled as Rusell on cover.

4. AND a 4th copy is same in all details as 1 above, but the *typo* in wont has been repaired.

By now we've seen so many variations on *Oh Daddy / Oh Daddy Blues* that we must adopt Rust's strategy (which matches our own usage in many places) and make it

Oh Daddy [Blues] (You Won't Have No Mamma at All).

Oh, Didn't He Ramble (Will Handy*)
Smith-Tyle Frisco Syncopators C 1211
<3--This is interesting: Lissauer & Kinkle both say that Will Handy was pseudonym used jointly by J. Rosamond Johnson & Bob Cole. Ewen says same thing. We equated Will Handy to Johnson in pseudonyms list, but omitted Cole. I can't figure out why.

ALSO: I have repro of sheet music in folio *Songs from the Golden Eras 1900-1929*. It shows title as "Oh! Didn't He Ramble" - words & music by Will Handy, copyright 1902 by Edward B. Marks Corp. It does appear that all the titles in this folio have been reset in same type for uniformity, but surely they would have been careful to match original. And the lyrics clearly have the line "Oh! didn't he ramble."

OK - use title from sheet music.

Also - I see now that we OK'd Handy = Johnson/Cole on draft of first edition; obviously, dropping Cole was an oversight by me.--3>

The last word: Cover is **Oh! Didn't...** (which is the way the 2/4/02 copyright reg. by Jos. W. Stern reads), but copyright page is **Oh, Didn't...** ASM, 1902, Jos.W. Stern. And the Morton Bluebird B-10429 label is *Oh, Didn't*.

Oh! Eddie (Bennie Moten--
Eddie Durham)
Keith Nichols & the Blue Devils 1387
Rec. Moten, 10/28/30, Victor 22958, HMV B-4986.

Victor label confirms title and composers. And by 4/23/32 copyright reg., which does in fact have the banger after Oh (I just got through opining that such things didn't happen).

Oh, How I Miss You To-night
(Benny Davis--Joe Burke--Mark Fisher)
Chris Tyle's Silver Leaf JB 1298
Grand Dominion JB 1378

<We had Oh! in 5th ed, but Erdos later found sheet music. (7/30/02)

ASM, 1924, Irving Berlin, shows comma only on copyright page, but To-night on both copyright and cover.

Oh How She Can Sing (Gus Van--
Joe Schenk--Jack Yellen)
Rosy McHargue 1253
CD had logical comma and final banger, but... Strange--only mention in Rust is rejected take for HMV in UK on 3/1/20 by Raggpickers JB.

Sheet music online shows

OH HOW SHE CAN SING

On both cover and copyright page of sheet music pub. Harry Von Tilzer, 1919, w. JY/m. GV-JS. 4/22/19 copyright reg. agrees.

Oh, It Looks Like Rain!

(E. Y. Harburg--Milton Ager)

Charleston Chasers

1376

No banger on CD.

Rec. Blue Lyres (London), Oh!, 9/7/31, Decca F-2511. Fletcher Henderson, 7/31/31, Victor 22786.

Copyright is

Oh, it looks like rain; words by E. Y.

Harburg, music by Milton Ager with ukulele arr. by Arnold New, and arrs. for saxophones and other instruments. © June 26, 1931; 2 c. June 27; E pub. 23836; Ager, Yellen & Bornstein, inc., New York.

Aha: Hassan has sheet, reports that the comma is on both cover and copyright page; moreover, title on copyright page ends in exclamation point, which is not on cover. Fletcher Henderson label is *Oh, It*, but no exclamation point.

Oh Joe, Play That Trombone

(J. Edgar Dowell)

Leigh--Dapogny Mysterious Babies 1087

Rec. Ethel Waters, 7/22, Black Swan 14128, Paramount 12176. BS label confirms our punctuation.

Copyright is

Oh Joe, play that trombone; words and melody by J. Edgar Dowell [of U.S.] © 1 c. Aug. 16, 1922; E 543192; Clarence Williams music pub. co., inc., New York.

Have we run into first init. for Dowell yet? Yes, looks like it's often on copyrights but not on sheet music.

Oh Johnny, Oh Johnny, Oh!

(Abe Olman--Ed Rose)

Dan Levinson's Roof Garden JB

1380

ASM, 1917, Forster.

Oh, Lady, Be Good! (George

Gershwin--Ira Gershwin)

Limehouse JB

1014

<2--1014 had "Oh! Lady, Be Good" (endorsed by Walt Allen). Baker: Kinkle says "Oh, Lady, Be Good"; my book of Gershwin sheet music adds exclamation point to title. S&P has "Oh Lady, Be Good." [Erdos agreed to go with my Gershwin book; Lissauer agrees.--2>

ASM, 1924, Harms, confirms Oh, Lady, Be Good! cover and (c); w. Ira/m. George.

Oh Lizzie (A Lover's Lament)

(Irving Bibo)

Pam Pameijer's Classic Jazz Aces

1194

LP had banger after Oh.
Copy at MTSU confirms, 1926, Bibo, Bloedon & Lang. Will have to assume that the subtitle is on (c) and not just cover. Bibo NMI.

2013 review: Rust lists under "Oh Lizzie":
University Six, as Oh Lizzie, 2/7/27, Harmony 367-H.

Ted Wallace, 2/14/27, OKeh 40778,
Parlophone E-5905 et al. Rust title as we have it.

J. Dodds Trio, 4/21/27, Brunswick 3585, 7015;
Vocalion V-1025. Brunswick label is "Oh Lizzie (A Lover's Lament)."

Copyright is

Oh Lizzie; a lover's lament, words and music by Irving Bibo; pf. acc., with ukulele arr. by May Singhi Breen. © Feb. 14, 1927; 2 c. Feb. 15; E 658269; Bibo, Bloedon & Lang, New York.

Hassan's sheet music shows no banger on cover or copyright page.

Oh Lord Is It I? (Robert Anderson)
Grand Dominion JB 1330

CD had Oh Lord, Is It I?
<This is VERY likely to be O Lord. Have we ever discussed the nearly forgotten vocative case in English? And can we get a first name for Mr. Anderson?

Aha: *The Story of Gospel Music* by Horace Clarence Boyer (found on the web) says, Robert Anderson composed "Prayer Changes Things" and "Oh Lord, Is It I?" two of his most successful recordings.

2013 review: lots of refs to it, nothing it was rec. by Mahalia Jackson, but most refs omit the comma and sometimes the ? But the more serious ones all render it the way we have it. One says written 1953. Oops, found the copyright, dated 26Apr53. No comma but does have ? And oops, searching for the sheet music found multiple refs to it in collections or for sale, and they all read "Oh Lord Is It I?"

Oh Me! Oh My (Arnie Barr)
Golden Eagle JB 1080
New Orleans Classic Jazz Orch 1145

<3--Just Barr on both LPs.

Steve Abrams: Featured in "Two Little Girls in Blue" 1921 by Vincent Youmans-Roy Bargy. Another version but no date is by Harry Squire. I have nothing by Barr.--3>

<4-- Anybody know first name?--4>

Caulfield: None by Barr in LC. Date?

8/24, Frank Dutton points out that there's another tune of this title, from 1921, by Vincent Youmans and "Arthur Francis" (Ira Gershwin).

Aha, this tune is in the the Anderson fake book (via LA ALLSONG database), with note that it

was recorded by New Orleans Owls in 1925 on Columbia 489-D and by Mitchell's Jazz Kings in Paris on Pathe 6542 and 7017, 1922 [found the Pathe 7017 label--this is the Youmans tune]. Could this be our tune? The connection from NO Owls to NO Classic Jazz Orch is strong.

But Rouse has Columbia 489D, NO Owls playing Oh Me! Oh My, with credit of just (Barr).

Dead end: 9/20/00 got the Arthur Francis-Vincent Youmans sheet from LC PARR and had Charles Davis check it against our recordings. It's not the same tune, so Anderson got it wrong.

Also in LC cy cards are

Oh me! Oh my! (foxtrot)
w/Louis Paul, m/Reginald Dudley, England. pub 9/20/27, E676079
Oh me, oh my
w/m Margaret Webster, Clarence Williams, Tim Brymn
unpub. E unpub. 6673, 5/13/29

Several others of same title look less likely. Charles Davis did say that he knows of a composer named Abel Barr from his piano roll collection; same guy?

Well, I'll be darned. A Google search on 5/5/11 turned up a posting by Vince Giordano on something called "Bixography Forum" (11/17/10) that said:

Oh Me ! Oh My [I Wonder Why]

I did find the sheet music on EBAY and got it today and compared the New Orleans Owls record with it. The sheet music and the record are the same tune and is written by Arnie Barr; published 1924 by Great Western Music, Chicago, IL

The part of title: [I Wonder Why] appears only on the front cover....I wonder why?

The subject line of Vince's post omitted the second exclamation point, but surely that was a typo, since it's not logical. Will leave it for now and query him.

2013 review: Found the copyright:
O me! O my ! fox-trot, w and m Arnie Barr [i.e. Arnold Barr] of U.S. © Apr. 18, 1924; 2 c. Apr. 22; E 585594; Great western music co., Chicago.

And aha: found the actual N.O. Owls Columbia 489-D label, and it matched Giordano's report of "Oh Me! Oh My" with no second exclamation point.

Oh, Miss Hannah! (Jessie L. Deppen--
Thekla Hollingsworth)
High Society JB 1010
Marty Grosz /Keepers of the Flame 1158

<4--! Lissauer and Shapiro & Pollack agree that it ends in exclamation point. --4>

2013 review: Hassan's sheet music confirms banger on copyright page, but not on cover;

1924, Harms, w TH/m JLD. No banger on copyright, but there rarely is. Three of the five labels Bill found have it.

Oh My Babe Blues (Ma Rainey)
Golden Eagle JB 1080
Black Eagle JB 1091
West Jesmond Rhythm Kings 1255
Grand Dominion JB 1330

<3--First three had Rainey-Whitfield
Who Whitfield?

Steve Abrams: 1926 Paramount record has Rainey-Whitfield. I think Whitfield is a misspelling for Robert Warfield, who cocomposed other titles with Ida Cox. As with most blues records, one composer is really the lyricist and the pianist is usually the composer, e.g., Eva Smith with Cow Cow Davenport, Leola Wilson & Wes Wilson, Ida Cox & Jesse Crump.
Erdos: stet - no proof--3>

Copyright book says,
Oh my babe blues; words and melody by Gertrude (Ma) Rainey; in B. © 1 c. Feb. 16, 1926; E 634534; Chicago music pub. co., inc., Chicago.

But here again, must look for published sheet music. We've seen many times that lyricists & cocomposers get added between original cy registration and published final song, although the fact that there was ONLY an unpublished cy entry may mean that it never got published.

Rec. Rainey Jan-Mar '26, Paramount 12332. And the Paramount label is clear: Rainey and Whitfield. Now who the hell is Whitfield? No likely Whitfield in copyright catalogs 1925-28; no Whitfield in Rust index. My inclination is to leave him off if we can't identify him, especially since he's not on the copyright.

Bill Haesler did insanely exhausting search for Whitfield, consulting more than a dozen books on Rainey and the blues in general without finding a Whitfield, not is he in my big *Blues Who's Who*. And Dave Sager found the original lead sheet and lyric sheet filed with her 1926 copyright: No Whitfield there either.

Do any of our experts know who Whitfield is?

Oh Peter (You're So Nice)
(Herb Wiedoeft--Jesse Stafford--
Gene Rose)
Three Deuces 1185
Newberger--Mazzy--Thompson 1352

<2--1185 had Vincent Rose. Baker: S&P say Wiedoeft-Stafford-Gene Rose. >

ASM confirms, 1924, Jack, Mills.

Oh! Sister, Ain't That Hot!
(Will Donaldson--Harry White)
Chicago Rhythm 1026
Red Onions & Otilie 1090
Original Salty Dogs JB 1115

Jimmy Noone Jr/Davies Rhythmic 5 1121
Les Red Hot Reedwarmers 1425

<4--we found several different punctuations on this one, ending up copying a Swaggie reissue. Surely one of our sheet music collectors has a copy that will provide authoritative evidence.--4>

8/22, Hassan: Oh! Sister, Ain't That Hot! is correct as written.

8/25, Montgomery sends music, which confirms our usage. But cover is lacking all punctuation: **Oh Sister Ain't That Hot** Confirmed ASM, Stark & Cowan, 1923.

Remarkably, 6 of the 7 labels Bill found have title exactly like copyright page of music.

Oh That Beautiful Rag (Ted Snyder)
[also published in song version with lyrics by Irving Berlin]
Ernie Carson & the Castle JB 1277

<Aha! We had That Beautiful Rag, filed under That. Alex has sheet music, turns out it's "That Beautiful Rag" on cover, but "Oh, That Beautiful Rag" on copyright page, so moved it & left forwarding address. Music Ted Snyder, lyrics Irving Berlin, 1910, Ted Snyder.

6/11: Actually, ASM had the song version described above AND an instrumental version by Snyder alone. Both (c) 1910 Ted Snyder Co. Instrumental had same THAT BEAUTIFUL RAG on cover, but (c) page was "Oh That Beautiful Rag" (i.e., missing comma) for the Snyder alone piano version. "Snyder alone" because only his name was on copyright page; cover said "By Berlin & Snyder." Probably implies that song version came first.

Oh That Navajo Rag (Harry Williams--
Egbert Van Alstyne)
Pierce College Symphonic Winds 1297
<CD had Oh!...

8/00, Audrey Van Dyke has the sheet music. It's **Oh That Navajo Rag** (no !) on both cover and copyright page; words Harry Williams (NMI), music Egbert V.; 1911, Jerome Remick.

Oh! Willie Play That Thing (Bill Krenz)
Elite Syncopators 1358
<Properly punctuated, it would be **Oh, Willie, Play That Thing**. Do we know for sure the comma's not there?

Review of Elite Syncopators performance at Egbert Van Alstyne Ragtime Festival (by Nan Bostick) very carefully cites it as "Oh! Willie, Play That Thing" (Bill Krenz, 1952). We must find sheet music, look for discrepancy between cover and copyright page.

8/00: Aha, Audrey has the sheet music. It's **Oh! Willie Play That Thing** on both cover and copyright page; 1952, Mills Music.

Oh You Beautiful Doll (Nat D. Ayer--
A. Seymour Brown)
Chrysanthemum Ragtime Band 1047

Mahogany Hall Stompers 1221
Terry Waldo & Bo Grumpus 1339
Yerba Buena Stompers 1375
Manhattan Ragtime Orchestra 1402

< Erdos note of Oct. '04 says add initial A. to Seymour Brown, but at "At the Mississippi Cabaret I'd decided that he was here most often as just Seymour and we should stick with that.

But I found the sheet music to all four of the Brown titles we have here, and he's A. Seymour Brown on every copyright page (although just Seymour Brown on two covers and simply Brown on a third). So we must give him his initial back.

ASM, 1911, Jerome Remick; m. Ayer/w. Brown; but comma after Oh was only on cover, not copyright page. The comma is a grammatical necessity, of course, and all three of the record labels Bill found had it, to their credit. But the original 9/13/11 copyright reg. Jerome Remick did not, nor did the copyright page of the published sheet.

Oh! You Circus Day (James V.
Monaco--Edith Maida Lessing)
Rosy McHargue 1253

We had Oh, You Circus Day, but ASM (1212, Will Rossiter) shows Oh! You Circus Day both cover and (c).

Oh, You Devil (Ford T. Dabney)
Chrysanthemum Ragtime Band 1196
Paris Washboard 1338

We had Oh You Devil. ASM, 1909, Maurice Shapiro, shows *Oh! You Devil* cover but *Oh, You Devil* copyright page. And in this case, which is an exception, the 7/2/09 copyright reg. matches the cover, not the copyright page.

Oh, You Devil Man! (Buck Evans)
Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Oh! You Sweet Thing (Fats Waller--
Andy Razaf)
Paramount Theatre Orchestra 1089

No banger on LP, just Waller as composer. <2--authority for ! says Erdos: Maurice Waller-2>

2013 review: Well, Rust indexes it with banger. Rec.

Billy Banks, 8/18/32, Victor 24148. Label is Oh! You Sweet Thing, composer credit Andy Razaf-Thomas Waller.

Earl Hines aho, 7/14/32, Brunswick 6345 et al. No bangers on Br 6345 label, but there is one on Br 1464; credit Waller-Razaf on both. Washboard Rhythm Kings, 12/14/32, Vocalion 1730. Title here has two bangers: "Oh! You Sweet Thing!" credits Waller-Razaf.

Joe Haymes, 10/9/34, ARC 35-10-07.

Aha, copyright is
Oh! you sweet thing; w Andy Razaf, m Thomas Waller; with ukulele arr. © July 29, 1932; E pub. 31032; Lawrence music publishers, inc.

Well, we have examples of no bangers, 1 banger, 2 bangers, but let's stick with copyright and first record label.

Ohio River Blues (Ted des Plantes--
Katie Laur)
Des Plantes' Washboard Wizards 1290

Des Plantes email 8/18/13:
"Ohio River Blues" was composed in 1992 for a CD album by a variety of Cincinnati musicians commemorating the Tall Stacks riverboat festival held in October of that year, a big civic event held every few years to draw attention nationally to Cincinnati utilizing its rich river heritage. Katie Laur and I wrote the song in one evening and recorded it a week or two later for that album with me on piano accompanying her vocal. Katie's a local country/folk/bluegrass singer who was singing swing standards at that time. Although she's still around town so I'm told, I haven't seen her in years although we worked together regularly throughout the 1980's thru the mid-90's. She wrote most of the lyrics and I wrote the music. I liked the tune so I wrote an arrangement for myself to perform with the Washboard Wizards on Stomp Off.

Oil Well (Jelly Roll Morton)
Pam Pameijer's New Jazz Wizards 1318
Rec. RHP, 6/2/30, Victor 23321.

Confirmed by 3/22/32 unpub. copyright reg. and Victor label.

Okay, Baby (Maceo Pinkard--
William Tracey)
San Francisco Starlight Orchestra 1364
Chalumeau Serenaders 1394
ASM, 1930, Mills Music; w. Tracey/m. Pinkard.

Okay Toots (Walter Donaldson--
Gus Kahn)
Ingham-Grosz Hot Cosmopolites 1237
Rec. Dorsey Bros.(Okay, Toots), 9/28/34, Decca 259, Brunswick 01954. no comma Gene Kardos (O. K. Toots), 10/8/34, Vocalion 2815.

No comma in copyright:
Okay Toots; from Kid millions, w Gus Kahn, melody Walter Donaldson; pf acc.; with arr. for ukulele, etc., May Singhi Breen. © Oct. 4, 1934; E pub. 44067; Samuel Goldwyn, inc., New York.

No comma on sheet music cover either, and none of the collections that hold it (I found 4-5) show a comma.

Ol' King Razzamatuzz

(Stephen Kent Goodman)

Univ. of Wisconsin Symphony Band 1284

Goodman was guest conductor of the band.

Old Adam (William Bolcom)

River Raisin Ragtime Revue 1417

Plenty of google hits cite Bolcom for title. Pytheas Center for Contemporary Music site says this is one of four pieces in Garden of Eden (Suite), piano (1969), many other hits confirm that. Diff. site said 1974. (But not copyrighted 1969 or '74.) Well, sheet is for sale separately, not just part of suite.

Old Bones (John Hadley)

Ernie Carson & the Castle JB 1283

Evidently quite new. Zillions of hits on it on Google, many agreeing that it was written in 1980 and rec. by George Burns in 1980 and Dean Martin in 1983. It was performed on Prairie Home Companion in 2012, and PHC web site gives some publishing details of songs it uses: "w/m: John Hadley © John Hadley Songs (BMI)/ Sony/ATV/Tree (BMI)." Sheet music on a barbershop site says, Composer/songwriter John Hadley has written 178 songs, several of which have received BMI "Award Winning Song" mention.

Old Dan Tucker (Dan D. Emmett)

Chris Tyle's NO Rover Boys 1235

<3--1235 had (Traditional--words by Dan D. Emmitt, 1843).

Since nobody sings the lyrics on this recording, why mention Emmitt here?--3>

<5 sheet music from Levy online confirms this credit (words, but presumably not music, by Emmitt), and logic still holds. Also note--see notes on **I Wish I Was in Dixie's Land**--that Emmitt on the sheet music evidently is typo. This is same Dan D. Emmett of "Dixie" (full name Daniel Decatur Emmett).

Argument above is one I used in telcon with Erdos earlier today, 10/8/00, but then see my note & logic at Amazing Grace: We have instrumental version of a melody whose composer is unknown, but for which somebody else later wrote words and generally is credited as the "author" of the song. But for two cents I'd go back to the formulation on the CD.

2013 review: Went back to Levy and found MANY versions of this, all calling it an old Negro song and offering up various lyricists, arrangers, and composers, including "Old Dan Tucker Jr." All look very old, but the only publication that has a date is the one crediting Dan D. Emmitt, dated 1843. Wikipedia hedges its bets in describing it:

Its origins remain obscure; the tune may have come from oral tradition, and the words may have been written by songwriter and performer Dan Emmett. The blackface troupe the Virginia Minstrels popularized "Old Dan Tucker" in 1843, and it quickly became a minstrel hit, behind only "Miss Lucy Long" and "Mary Blane" in popularity during the antebellum period.

Wikipedia says 1843 was first appearance in sheet music form; the copy they display and date to 1843 isn't the same one that's at Levy, but it does say words by Dan D. Emmitt.

Old Fashioned Love

(James P. Johnson--Cecil Mack*)

Oakley's Lakeshore Serenaders	1013
Tom Shea	1022
Neville Dickie	1052
Humphrey Lyttelton Rhythmakers	1111
Louisiana Repertory Jazz Ensemble	1140
European Classic Jazz Trio	1142
South Frisco JB	1180
Gauthé-Marquet Clarinet Serenaders	1216
Louis Mazetier & Neville Dickie	1289
Steve Waddell's Creole Bells	1301
Newberger--Mazzy--Thompson	1352
Aces of Syncopation	1372
Le Petit Jazzband	1389

ASM, 1923, Harms, as Jimmy Johnson.

(Give Me an) Old Fashioned Swing

(Joe Bishop--Winky Tharp)

Grand Dominion JB	1268
Black Eagle JB	1346

CDs had "Old Fashioned Swing" by Adrian Rollini.

Rec. Sharkey Bonano, 1/29/37, Vocalion 3450, S-112. Woody Herman, with hyphen, 1/10/36, Decca 1064.

Both records had vocals by the bandleader.

Black Eagle CD refers to the Sharkey record. Not in copyright books 1936-37. Wait a minute . . . looked for Herman first, since recorded first, found refs to its having been written by Tharp-Bishop, so figured it wasn't the tune we wanted. But then I found a listing of Vocalion labels that showed Tharp-Bishop for the Sharkey record. So went to the copyright books and looked again, finding

Give me an old fashioned swing; w Winky Tharp, m Joe Bishop; pf. treble. © 1 c. July 23, 1936; E unpub. 128879; Isham Jones music Corp., New York. [Joe Bishop was flugelhornist and arranger for Herman on the session]

Now back to one of the refs I found for the Woody Herman record, which unclearly suggested it was (Give Me an) Old Fashioned Swing. Must keep looking. Aha, LC SONIC has the Herman Decca, confirms title is "(Give Me an) Old Fashioned Swing" by Joe Bishop-Winky Tharp. AND it has the Sharkey Bonano record: Same title, credit Tharp-Bishop.

And final aha! Tracked down the Herman and Bonano records: They're the same song. God only knows where Rollini came from as composer--perhaps because he wrote "Tap Room Swing" and recorded "Old Fashioned Love."

Old Folks at Home [Swanee River]

(Stephen Foster)

Grand Dominion JB 1189

Couldn't view the music online--somehow it's back in copyright--but earliest publication I could find indexed was at Washington U. in St. Louis, c. 1851, pub. Oliver Ditson, Boston, with note "as sung by E. P. Christy." But strangely, many other copies of it in various libraries credited E. P. Christy.

AND then I found the cover of a 15th edition of it, slugged "Entered according to an Act of Congress A.D. 1951" by Firth Pond & Co., "as sung by Christy's Minstrels; written and composed by E. P. Christy!"

Ah, that was in the Wikipedia article, which says right next to it:

"Old Folks at Home" (also known as "Swanee River," "Swanee Ribber" [from the original lyrics] or "Suwannee River") is a minstrel song written by Stephen Foster in 1851. It is the official state song of Florida.

Written for performance by the New York blackface troupe Christy's Minstrels, the song has E. P. Christy, the troupe's leader, appearing as its creator on early printings of the sheet music. Christy had paid Foster to be credited, something Foster himself had suggested though later regretted.

Foster had composed most of the lyrics but was trying to give a name to the river of the opening line and asked his brother to suggest one. The first suggestion was "Yazoo" (in Mississippi), which despite fitting the melody perfectly, Foster rejected. The second suggestion was "Pee Dee" (in South Carolina), to which Foster said, "Oh pshaw! I won't have that." His brother then consulted an atlas and called out "Suwannee!" Foster said "That's it exactly!" He wrote it in immediately (misspelling it "Swanee" to fit the melody).

Old Folks Shuffle (Fats Waller--

Clarence Williams)

Keith Nichols' Hot Six	1063
State Street Aces	1106
Grosz--Ingham Paswonky Srndrs	CD 1214
Jacobi's Bottomland Orchestra	1266
Neville Dickie	1366

1063 had Folk's.

<2--Blue cat and S&P had apostrophe (Folks'). Erdos: No, S&P and I are wrong. Rust, Lord.--2>

Confirmed by cy card [checked & reconfirmed from cy book, reg. 6/18/26, w/m both, no apostrophe]

2013 review: Rec.

Blue Grass Foot Warmers, 6/21/26, Harmony 248-H. Harmony label is Folks'.)

Joe Jordan's Ten Sharps and Flats, 7/26, Domino 3791, Oriole 717*, Banner 1821. (*as Dixie JB). No apostrophe on Domino label, or Banner.

Jimmy Lytell, 11/20/26, Pathe 36568, Perfect 14749.

CW Blue Fiive, 4/14/27, OKeh 8465. Label has no apostrophe.

Old Grey Mare (traditional)

Lyttleton-Fawkes Troglodytes 1238
Pam Pameijer's New Jazz Wizards 1432

1238 was Trad., 1432 was Frank Panella.

<3--Lissauer:

"The Old Grey Mare (She Ain't What She Used to Be)." Music by Frank Panella, 1915. Derived from the 1858 J. Warner song "Down in Alabam". It has had many lyrics set to it including a Lincoln campaign song.

Steve Abrams: I saw a sheet music copyright 1915 by Charles Panella.

Ah, but it ain't that easy. Two editions are to be found, and "She Ain't What She Used to Be" ain't on either of them. (The lyrics run "The old grey mare ain't what she used to be"—*she ain't* doesn't appear in them. But what *does* appear in them is "she kicked at the whiffletree" (the pivoted swinging bar to which the traces of a harness are fastened and by which a vehicle or implement is drawn)—see below.

1. The first edition (in ASM and online at Indiana U.), has (The Whiffle-Tree) as subtitle on cover, but it's (The Whiffle Tree) (no hyphen) on copyright page. The cover says One Step - Two Step - March, arr. Frank Panella; copyright page says "piano solo" with credit also arr. Frank Panella.

(c) 1915 Panella Music
pub. Panella Music.

2. The second edition is online at Indiana University. Cover has same art and subtitle, but blurb says SONG and there's no credit at all. Copyright page now has no subtitle and the credit now is simply Frank Panella.

(c) 1915 Panella Music
(c) 1917 Joe Morris Music
pub. Joe Morris Music.

For what it's worth, the highly reliable Middle TN State database has both versions, and in both they do not credit Panella in their normal field for composers/lyricists, called CREATOR, but only as arranger in a special field called "other authors."

Wikipedia says,

"The Old Gray Mare" is an old folk song, more recently regarded as a children's song. Although nominally about horses, it can also be interpreted as referring to women who

are well past their prime. Some authors have said that the song originated based upon the extraordinary performance of the horse Lady Suffolk, the first horse recording as running a mile in less than two and a half minutes. It occurred on 4 July 1843 at the Beacon Course racetrack in Hoboken, New Jersey, when she was more than ten years old. One author attributed the song to Stephen Foster, although the composer is listed usually as unknown.

And there's even www.oldgraymares.com, which has a long essay on the song. It quotes many sources, all leading to the conclusion that both the melody and lyrics (or at least lyrics similar to the 1917 Panella/Morris edition) long predated Frank Panella. This turns out to be like our research on "Frankie and Johnny." Anybody can write their version of an old song and copyright it.

So we must conclude that Panella's not the author (especially since he didn't even claim it himself). Now to the subtitle: None of the many sources I found online mentioned that as a subtitle, since it's buried down in the lyrics. Making it one seems to be Panella's idea. Most other variations on the lyrics that I found online do say "she ain't what she used to be," but nobody treats it as a subtitle, nor did Lyttleton-Fawkes or Pameijer. I think we must lose it.

Old Home Rag, The (Joseph F. Lamb)
Elite Syncopators 1286

Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print.

And confirmed by 3/27/59 copyright reg.

Old Man of the Mountain, The
(Victor Young-George Brown*)
Des Plantes' Washboard Wizards 1290

<4--Shapiro & Pollack say music by Victor Young, lyrics by Billy Hill, 1932, introduced by Boswell Sisters. Lissauer says lyrics George Brown, as does Kinkle. S&P must have screwed up.--4>

Copyright is...

Old (The) man of the mountain; w George Brown, m Victor Young; with ukulele arr. © July 5., 1932; E pub. 31274; Lawrence music publishers, inc.

BUT wait: while in the 1932 book, I looked for Billy Hill in the index. No Billy, but did find a W. J. Hill with a lot of likely titles, so I searched on one of them to see if he was Billy in the actual registration. No, he was George Brown! Then looked for George Brown in index and found that he's a pseudonym for W. J. Hill! Obviously, S&P thinks W.J.=Billy, but how to confirm it? S&P lyricists index under Hill shows George Brown as pseudonym, and lists

many of those W. J. Hill songs under Billy. And Wikipedia article on Billy says he's William Joseph Hill. So we have a new pseudonym.

Old Man Sunshine (Little Boy Bluebird)

(Mort Dixon-Harry Warren)
Canary Cottage Dance Orchestra 1400

Copyright runs title together, illogically: Old man Sunshine little Boy Blue bird; words by Mort Dixon, music by Harry Warren. © May 12, 1928; c. June 14; E 694416; Remick music corp., New York.

Cover of music has subtitle in parens, and copyright page shows it

OLD MAN SUNSHINE

Little Boy Bluebird

Of the five record labels Haesler dug up, one treats the title solid like the copyright, the rest as a subtitle; three have Blue Bird like the copyright, two have Bluebird, like the sheet music.

Old New Orleans Blues

(Manuel Manetta)
Butch Thompson & Hal Smith 1075

LP had Manuel Manetta.
<2--Baker: Better known as Fess, right?
ErDOS: I don't know. --2>

2013 review: Only rec. in Rust is by vocalist Willie Jackson, acc. by Steve Lewis on piano, New Orleans, 4/14/26, Columbia 14136-D. But the record label credits Jackson & Lewis.

And oops, check the copyright:

Old New Orleans blues; words and melody by W. Jackson and S. Lewis. © 1 c. Sept. 8, 1926; E 648136; Willie Jackson and Steve Lewis, New Orleans.

Could it be that Thompson found it on a record by Manetta with no composer credit and presumed that Manetta wrote it?

But look what I found in the Manuel Manetta Papers, MSS 516, Williams Research Center, The Historic New Orleans Collection:

Folder 518 "Old New Orleans Blues." by Prof. Manetta.
Violin [i.e. violin].
[4]pp. Ms. (pencil) (P.[4] blank)
On cover: "Original Ms. Old N.O. Blues."
(With reproduction on page.)
2 Items

Folder 521 "Old New Orleans Blues." by Professor Manuel Manetta. [For violin and piano].
As performed by William Russell, violin and Professor Manetta, piano. Piano transcription by Richard ("Butch") Thompson.

Score (for violin and piano).
4pp. Ms. (arranger?s) (ink and pencil).
(With copy-reproduction; cover not present
in above ms.)
(With original of cover).
(With large envelope - used to mail the
arrangement to Russell? - envelope is
addressed to him).
4 Items

Queried Butch, got detailed response:

The Jackson/Lewis recording is not the
same tune as the Manetta piece. Both are
12 bar blues, but that is the sum total of their
similarity. Here's an explanation of sorts:

During the mid 1950s, Bill Russell was
interviewing Manetta at length, with an eye
toward making a book out of it. Along the
way, they also became close friends. Bill
engaged a number of people to take
lessons on various instruments from Manetta
at his Algiers studio. These pupils lugged
Bill's ungainly Ampex (I think) tape recorder
to the studio and turned over the recorded
sessions to Bill as part of his research.
Among these pupils were Charlie DeVore
(then stationed in Algiers with the US Navy)
and Dick Allen, who "studied" trombone.
Erwin Helfer was another of these students,
and several more, including Russell himself
who signed up for violin lessons.

As part of his students' homework,
Manetta used to write out things for the
students to work on. During one of his
lessons, Bill mentioned that he was hoping
Manetta could teach him to play the blues
on the violin. Viola! Manetta came up with a
manuscript of vintage blues choruses which
he said were played by various trumpeters
in the old days. They got to work on the
piece and of course recorded it with the
Ampex when they had it worked out.
Manetta's piano accompaniment, it's safe to
say, was improvised, but Bill could only read
his chart carefully.

Forward from c. 1957 to c. 1968 or so: I
got a very carefully wrapped package by US
mail from Russell. Inside was a taped
recording of Russell and Manetta playing the
tune in question at one of their weekly
lessons. Could I try to transcribe it? Of
course I said yes, and worked very hard at it.
The result was a transcription of one
particular performance.

Long story. Anyway, I am not sure who
came up with the title Old N.O. Blues, but I
suspect Russell.

8/1/14 tracked down the Willie Jackson song
on YouTube. Definitely a different tune.

Old North State, The (Tom Shea)
Tom Shea 1022

Old Pigeon-toed Joad
(Willard Robison-Jack Palmer)
Dick Sudhalter & Connie Jones 1207
LP had "Ol'."

Not in Rust. Aha, 1940 sheet music (amaz-
ingly) online at U. Maine library, pub. Shapiro
Bernstein, shows that it's *Old*, on both cover
and copyright page. AND that's the way the
copyright was registered 9/12/40.

Old Rag I Know, An (Kenny Kotwitz)
Minstrels of Annie Street 1272
<3--by Unknown on 1272--3>

11/18/00: John Gill writes: words & music
Kenny Kotwitz, 1979.

This and a bunch of other songs of his
(Kenneth Roy Kotwitz, born 1941) are found at
thatcopyrightencyclopedia.com site that I keep
bumping into. One of KK's songs was written
with Art Van Damme.

Old Rugged Cross, The
(George Bennard)
Magnolia JB 1016

Confirmed by 2/13/13 copyright reg. He was
from Albion, MI.

Old Stack o'Lee Blues (Sidney Bechet)
Hot Dogs/Victoria Varekamp 1033

<2--1033 credited Lopez-Colwell. Baker:
Black Eagles credit this to Bechet. Erdos:
Lopez-Colwell from early recording; Bechet
probably stole it!

Tex: "Stack o' Lee Blues" by Colwell-Lopez is
different tune.
--2>

11/15/00: Tex sends "The Complete
Discography of Sidney Bechet" from the
booklet of the Mosaic Blue Note Bechet set. It
shows that the Bechet-Nicholas Blue Five
recorded **Old Stack O'Lee Blues** in 1946.
Says Tex:

Composer credit on label of Bluenote BLP-
1202 is Bechet; Mosaic MR6-110 LP boxed
set label credits "Trad." I personally believe
Bechet wrote it. This recording is the
earliest example I know of that uses this
melody on a Stacker Lee tune.

Old Time Blues (Perry Bradford)
Chris Tyle's Silver Leaf JB 1258

Rec. Edith Wilson, 10/6/21, Columbia A-3506.
Mamie Smith, 2/21/21, OKeh 4296, Odeon A-
312908.

Confirmed by 11/19/21 copyright reg. and the
Columbia A-3506 label.

But Haesler tracked down a hell of a
complicating factor: First, the Wilson
Columbia label says by Bradford from *Put and
Take*, sung by Wilson with Johnny Dunn's
Original Jazz Hounds. The Mamie Smith
OKeh label says its by J. Dunn, performed by
Mamie Smith's Jazz Hounds.

Then comes Perry Bradford's autobiography,
Born with the Blues, in which Bill found

(page 156) talks about the stage show "Put
and Take" and specifically refers to "Edith
Wilson stopping the show with "Old Time
Blues" which was used as the finale..."

Mamie Smith (who was there) asked could
she make a record of it, which Bradford
"humbly refused." They had had a falling
out.

I have both and believe them to be
different tunes. So, which one does Chris
Tyle's Silver Leaf JB play?

Good question, and we must find out for sure.
Listened to them. The Mamie Smith (an
instrumental, not a vocal!) sounds like it could
be the Edith Wilson version speeded up and
fiddled with, but it does appear that Tyle is
much closer to the Edith Wilson-Perry
Bradford melody.

Old Town Pump, The (Harry Reser)
Howard Alden with Dick Hyman 1200
Rec. W. C. Handy, 9/22/17, Columbia A-2417,
2911 (surely a different tune).

Confirmed by 11/18/27 copyright reg. and
label on Reser's Edison 52139-R record of it.
(Harry Von Tilzer wrote tune of this title in
1917, which is what the credit on the Handy
Columbia says.)

Old Yazoo (Fats Waller)
Neville Dickie 1397
Confirmed by 8/8/32 copyright reg.

Ole Miss (W. C. Handy)
Lyttelton-Fawkes Troglodytes 1238
Independence Hall JB 1371
Aces of Syncopation 1372

We had Ole Miss, but Handy's Orchestra of
Memphis recorded it as "Old Miss Rag"
(according to Rust), 9/22/17, Columbia A-
2420, 2913. But then he recorded it as "Ole
Miss Blues" 8/23, OKeh 8110. Often known
as "Ole Miss Rag," but the sheet music is
clear, cover and copyright page:

OLD MISS RAG

Olympia Rag (Kathi Backus)
Tom Brier 1274

Confirmed by Brier and in a conversation with
Backus at Sutter Creek 2013, by Backus..

On a Chinese Honeymoon (see
Shanghai Honeymoon)

**On a Clear Day (You Can See
Forever)** (Burton Lane-
Alan Jay Lerner)
Alex Hassan 1322

Hmmm, according to S&P, the song is "On a
Clear Day (You Can See Forever)" from the
musical *On a Clear Day You Can See Forever*.
And that's exactly how the 8/31/65 copyright
reg. reads, as well the sheet music in my

Songs of the American Stage folio. w
AUL/mBL.

On Mobile Bay (Earle C. Jones–
Charles N. Daniels)
Manhattan Ragtime Orchestra 1402

Confirmed by 7/6/10 copyright reg., Jerome
Remick, w ECJ/mCND, and by sheet music
found online.

On Revival Day (A Rhythmic Spiritual)
(Andy Razaf)
Moonlight Broadcasters 1193
Kustbandet 1294

Neither SOS issue had a subtitle.
ASM, 1930, Joe Davis.

BUT 8/145 Haesler points out that the
copyright reg. is

On revival day; rhythmic spiritual, words and
music by Andy Razaf. © June 16, 1930; 2 c.
June 16; E pub. 16051; Joe Davis, inc., New
York.

"rhythmic spiritual" set off by semicolon is how
the copyright catalog sets off genre-markers,
rather than potential subtitles.

But the cover is

ON REVIVAL DAY

(A Rhythmic Spiritual)

I didn't note if the sheet I saw in Audrey's
collection had that on copyright page,
presumably because I took it to be just a
genre marker rather than a subtitle. But of the
eight early record labels Bill tracked down
(Hotel Pennsylvania Music on Harmony &
Velvet Tone; Rube Bloom on Columbia; Luis
Russell on Columbia; Bessie Smith on
Columbia; Flamingo Melodians on Parlo-
phone; Red Nichols on Brunswick; Coon-
Sanders on Victor), only one (Coon-Sanders)
did not have (A Rhythmic Spiritual) as a
subtitle under the main title. I guess we really
should add it too. But most LP and CD
reissues of these recordings (and I have many
of them) tend NOT to include that subtitle.

On San Francisco Bay
(Gertrude Hoffmann–Vincent Bryan)
Chrysanthemum Ragtime Band 1168

LP just had Gertrude Hoffman.
<3--Lissauer says music by Hoffman, words
by Vincent Bryan. "Introduced in Florenz
Ziegfeld's musical *A Parisian Model*, which
starred Anna Held."

Dick Zimmerman: words by Vincent Bryan,
music by Gertrude Hoffman.

Aha: see long note at "Bells (The Bell Song)":
Evidently in original Broadway show (*A
Parisian Model*) this was called "(On) San
Francisco Bay," but I found the published
sheet, and it's "On SF Bay" on both cover and
cy page.

BUT WAIT: She's Gertrude Hoffmann with 2
'n's on that sheet! OK, see the explanation at
Bells (The Bell Song).

On the Exposition Zone (see
The Zone)

On the Road to Home Sweet Home
(Egbert Van Alstyne–Gus Kahn)
New Orleans Rascals 1074
Grand Dominion JB 1330

1074 had Percy Hemus. Not in Rust--maybe
later NO bands. Took my first try at Lord CD--
waste of time: Earliest recording of the tune he
has is 1977, by Sammy Rington! Found
sheet music, pub. Jerome Remick, 1917, w.
GK/m. EVA. And found out where Percy
Hemus came from--he recorded it for Victor in
Jan. 1918, but the composer credit was EVA-
GK.

8/20/13 Robbie Rhodes confirms that they're
indeed the same tune.

On Treasure Island (Joe Burke–
Edgar Leslie)
Humphrey Lyttelton & His Band 1160
Zenith Hot Stompers 1248
Pam Pameijer's New Jazz Wizards 1432
ASM, 1935, Joe Morris, w. Leslie/m. Burke.

Once in a While (William H. Butler)
Golden State JB 1006
New Yankee Rhythm Kings 1015
Bent Persson's London Stompers 1167
Pierre Atlan's Piccadilly Revelers 1181
Two Clarinet Stompers 1259
Bob Schulz & His Frisco JB 1315
Neville Dickie 1341

Rec. Hot Five, 12/10/27, OKeh 8566, Columbia
37535, Parlophone R-2242. LA aho 11/15/37,
Decca 1560 et al.

Confirmed by 5/5/28 copyright reg. The 1937
Decca by Louis is the Bud Green-Michael
Edwards song of that year introduced by
Tommy Dorsey.

Once or Twice (Junie Cobb)
Des Plantes' Washboard Wizards 1290
Rec. Cobb 10/24/29, Vocalion 1449. Andy
Kirk, 5/1/30, Brunswick 4863.

Confirmed by Vocalion 1449 label and 3/19/30
copyright reg.

Once Upon a Time (Benny Carter)
Blue Rhythmakers 1373
Rec. Chocolate Dandies (w/Carter), 10/10/33,
OKeh 41568, Decca 18255 et al.

Several songs with that title in 1933-34 books,
but not by Carter. But the OKeh label says
Carter, so I guess we go with that.

One A.M. Stomp (Keith Nichols)
Moonlight Broadcasters 1193
Nichols was pianist/director of the band.

One for Arthur (Terry Parrish)
Elite Syncopators 1286
Parrish is pianist/leader of the band; Arthur is
ragtime composer Marshall.

One for the Guv'nor (Tony Pringle)
Albion JB 1206
Pringle was cornetist in the band; CD is a
tribute to Ken (The Guv'nor) Colyer.

One in a Million (Lew Pollack–
Sidney D. Mitchell)
Chicago Rhythm 1059
Jimmy Mazzy & Friends 1219
Rec. Bunny Berigan, 1/22/37, Brunswick 7823,
Vocalion 568 et al. Fats Waller, 12/24/36,
Victor 25499, HMV EA-1851.

Confirmed by 11/13/36 copyright reg. w.
SDM/m. LP.

One Man Went to Blow (traditional)
Creole JB 1051
<3--Frank Dutton of Malvern Link, England:
"The Lyttelton recording (on English
Parlophone 78) is based on an English
country folk-song One Man Went to Mow
(Went to Mow a Meadow). In case you care!"-
-3>

One More Time (B. G. De Sylva–
Lew Brown–Ray Henderson)
Ingham–Grosz Hot Cosmopolites 1285
Confirmed by 2/16/31 copyright reg., w/m all
3.

One More Time! (Daniel Barda)
Paris Washboard 1338
Barda is the trombonist/leader of the band.

One Night in Montparnasse
(Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow.
Turns out that all 19 tracks on 1305 were
written by Evans, who played piano on the
session.

One o' Them Things! (Leroy Smith–
James Chapman)
David Thomas Roberts 1132

Well, the copyright is
One of them things! rag time two step, by J.
Chapman and L. Smith. (C 74813, July 22,
1904; 2 c. July 22, 1904.) Chapman (Emma
H.), Adrian, Mich.

Aha, the original 1904 sheet music (pub. Jos.
Placht & Son, St. Louis), is reproduced in
Tichenor's *Ragtime Rarities*. Get this: The
cover ends in banger, like copyright, but the
copyright page title ends in **question mark**.
I'm going to hold my breath and cheat on an
otherwise consistent rule, and decide arbi-
trarily that the ? is a mistake. Exclamation
points in copyrights are exceedingly rare, so

that must really be what they wanted. And putting ? on a title like this seems silly.

One Spring Day

(Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1284
Goodman is guest conductor of the band.

One Step to Heaven [Windy City

Stomp] (Jesse Greer–
Raymond Klages)
Chicago Rhythm 1164
2013 review: How in the world did we decide on an alternative title without my making a note here about it?

Rec. Hal's (Kemp) Dixie Collegians, 11/29/28, Duophone (UK) D-4054. Mole's Molers, 7/6/28, Hot Record Society 15*; Columbia 35953. *as Windy City Stomp.

Copyright is

One step to heaven; from Say when, words by Raymond Klages, music by Jesse Greer; pf. acc., with ukulele arr. by Hank Linet. © June 15, 1928; 2 c. June 16; E 693430; Robbins music corp., New York.

Time-Life *Giants of Jazz* Teschemacher set says Georgia Avakian found unlabeled Molers master at a Columbia pressing plant; he gave it to Steve Smith, who released it as "Windy City Stomp" on his Hot Record Society label. Only later did somebody recognize the tune as "One Step to Heaven."

One Sweet Letter from You

(Harry Warren–Lew Brown–Sidney Clare)
Magnolia JB 1016
Confirmed by 3/7/27 copyright reg., w. LB-SC/m. HW.

Onion Bender's Lament, The

(Roger Bell)
Ernie Carson & the Castle JB 1283

No definite article on CD, but I found it many other places. Queried Bill Haesler 8/21/13, who responded:

The Onion Bender's Lament: Recorded by Roger Bell & His Pagan Pipers for W&G (WG-B-1704) in Melbourne on 7 July 1963. Reissued on English LP (77 LEU-12/12) and Swaggie S1286.

The erudite 'Jolly' Roger (he always was) was a prolific composer and regularly gave humorous titles to his compositions. Often, on the spot, at recording sessions: Honi Soit Qui Mallee Root; The Devil Bends His Elbow; Roar Like A Prawn; Turkey Lolly; All She Wore Was A Hectic Flush; Laughing Gravy; Give Me That Old Malpractice; Just Like a Rubber Duck and so on.

Ernie Carson liked Oz jazz and would have picked up the tune from the Roger Bell LP.

Ooh That Kiss

(Harry Warren–Mort Dixon–Joe Young)

Barbara Rosene & Her New Yorkers 1422
CD had banger after Ooh.
S&P don't show banger. Says 1931, from *The Laugh Parade* revue.

9/23/31 copyright reg. confirms, also no banger, w. MD-JW/m. HW.

Got the sheet from MTSU 8/21/13: No banger, cover or copyright page.

Oo-Oo-Ooh! Honey! (What You Do

to Me!) (Cliff Friend–Harry Tobias–Neil Morét*)
Barbara Rosene & Her New Yorkers 1422
CD has Oo-oo-oo! Honey (What You Do to Me).

Yikes, most places show this as Oo-Oo-Ooh but then multiple variations on commas, bangers, parentheses.

Looks like rec. Marion Harris, in London, 3/29/34, Decca F-3954, as "Oo-Oo-Ooh! Honey (What You Do to Me)."

Copyright reg. is

oo-oo-OOH honey what you do to me fox-trot, w and m Cliff Friend, Harry Tobias and Neil Moret, arr. Art McKay; orch. pts., with male trio arr. B. Faighes. © Nov. 13, 1933; E pub. 38797; Leo Feist, inc.

But Alex has the sheet, so I asked him:

As to the song you're inquiring about, LOTSA exclamation points, and varying sized fonts. The 2nd "OO" is 1/2 larger than the first, and 50% smaller than the 3rd. VERY unusual for an inner title. I can't quite duplicate it, but here's a semblance:

oo-oo-OOH! HONEY! (What You Do to Me!)

Alas, I have no way to duplicate using the already small 8 point font we have here--printer just won't go any smaller than 6 point.

Open House

(Humphrey Lyttelton)
Creole JB 1051

Evidently reissued on *The Other Parlophones 1951-1954*, Sackville, SKCD 2-6067, 2008. Its notes say by Lyttelton, rec. by the Bell-Lyttelton Jazz Nine, 11/6/51, Parlophone 18607 (this number doesn't look right for either matrix or record number, according to the Lyttelton discography in the big *The Parlophones 1949-59* four-CD set. No, the 78 record was R-3475. And I'll be damned: found the label, confirms Lyttelton.

Operatic Rag

(Julius Lenzberg)
Heliotrope Ragtime Orchestra 1411
ASM, 1914, Jerome Remick.

Ophelia Rag

(James Scott)

London Ragtime Orchestra 1081
ASM confirms.

Organ Grinder Blues

(Clarence Williams)
Abi Hübner's Low Down Wizards 1093
Dick Hyman 1141

Rec. CW pno solo 7/2/28, OKeh 8604. CW Jug Band, 8/7/33, Columbia 2863-D, Parlophone A-3805. CW aho, 7/6/34, Vocalion 2871, Brunswick A-86009.

Confirmed by 8/18/28 copyright reg., w & m. CW.

Oriental

(Elmer Schoebel–Billy Meyers)
Les Rois du Fox-Trot 1407

Rec. NORR, 8/30/22, Gennett 4966 et al.

Confirmed by 10/23/22 copyright reg.

Oriental Jazz

(see **Soudan**)

Oriental Man

(Jimmy Blythe–Alexander Robinson)
Peruna Jazzmen 1105
Jacques Gauthé's Creole Rice YBJB 1170
Gauthé–Marquet Clarinet Serenads 1216
West Jesmond Rhythm Kings 1255

All SOS recordings credited Blythe.

Rec.

Dixieland Thumpers (w/Blythe), 12/27, Paramount 12594 et al. No credit on record label. Record on RHJA--no vocal.

Chi. Footwarmers (w/Blythe), 12/15/27, OKeh 8548 et al. Credit on Okeh 8548 is Blythe-Robinson, but there's no vocal on the record.

Blythe's WB Wzrds, 3/30/28, Vocalion 1180.

Credit on label is Blythe-Robinson, and there is a vocal on this recording.

State St. Ramblers (w/Blythe), 4/23/28, Gennett 6692; Champion 15676, 40023 et al. Credit on Champion 15676 & 40023 (as Blythe's Blue Boys) is Blythe-Robertson. No vocal on record (found at RHJA).

But Bill Haesler found this:

However, in the absence of the Gennett label we have the following (usually) reliable sources for Gennett 6692:

• From 'Paramount Piano. A Discography' by Hillman, Middleton with Swinton. (Minor-Blythe)

Coleman L. Minor collaborated with Blythe on "Weary WayBlues" in 1927.

Copyright is

Oriental man; melody by James Blythe. © 1 c. Dec. 19, 1927; E 679443; Melrose & Montgomery, Chicago.

So Blythe copyrighted it in his own name at about the same time he first recorded it--but no composer credits on that label. By the time he recorded it again (three times) a few months later, it had picked up a cocomposer. But who?

A pretty good guess would be Alexander Robinson, who collaborated with Blythe on Mecca Flat Blues, that is was misspelled on the Champion label but corrected on the subsequent two recordings that year. (Robinson and Blythe also cowrote "You're Not the Kind I Thought You Were" in 1928.) What's strange is that I have 16 recordings of the "Oriental Man" that give composer credits, and 14 of them are also Blythe alone; the two that say Blythe-Robinson are a Blythe Washboard Wizards reissue and a recording by Federal Jazz Commission. How can the double-credit be on all the recordings and yet have nobody pick it up?

Haesler did some extensive research that provides info that come in handy here and elsewhere:

So far as Alex Robinson was concerned my first reaction was to check the excellent Alex van der Tuuk 2003 book, 'Paramount's Rise and Fall'.

Relevant extracts:

Aletha Dickerson (1902-1994) was Mayo Williams' secretary at Paramount Records and also handled the copyright registrations through Chicago Music Publishing Company. At this time (about 1924) she also played piano at the Indiana Theatre and co-owned a record store with her husband, Alexander Robinson (1894-1970), himself a composer. She tried to get her husband into Williams' office but he rejected this, afraid of the possibility that together the couple would gain to great an influence in his business. Part of her job was to send both "lyrics and music to the Copyright Division of the Library of Congress. As secretary, Dickerson put her name or, in later years, her alias, Selma Davis on 43 titles listed for copyright—in most cases as a co-writer!"

Eventually she was put in charge of recording.

From an interview with Aletha: "Alex had made a test for Paramount and that's where [Thomas] Dorsey heard him sing, and asked him to form a trio with him." And the Hokum Boys trio started recording.

For five months, from 6 June 1929 Paramount hired the Gennett studios for recording. Including a two-day session on 16-17 August 1929 for 25 recordings. (I have not yet looked for this.)

"In some cases Aletha Dickerson was sent down to supervise recording sessions, sometimes in the company of Alex Robinson. Dickerson in later years said that her husband was known as a songwriter, composing songs for future recording artists, indicating that the couple were more and more becoming part of the NYRL [Paramount] nucleus, responsible for supervising sessions..."

Dickerson and Robinson even hid themselves behind the pseudonyms "Selma Davis" and "A. La Moore", respectively. Note

112 also mentions that her first use of the alias was on October 1, 1928, so "as it took about five weeks from recording a song to the final registration, we may presume early September as the date Dickerson started as recording manager.

And "...Thomas A Dorsey recounted that Alex Robinson typed some of the lead sheets using the "A. Lamoore"/"La Moore" alias..."

"Thomas Dorsey confirmed that Robinson and Dickerson not only ran the Race Record Department, as he put it, but also managed the Hokum Boys. He also said the Alex Hill and Jimmy Blythe did some playing for the company. The Gennett files confirm this, as both Hill and Blythe recorded in the Gennett studio as part of the Hokum Boys, with a two-and-a half month interval between the June 27 session (with Robinson and Dan Roberts) and the September 6 session (with Bob Robinson," a pseudonym for Alex Robinson, as stated by his wife Aletha)."

"Dickerson was also present during two Blind Blake sessions—one on June 20, during which Alex Robinson accompanied him on piano..."

There is no doubt in my mind that (Robertson) on the record labels = Alexander Robinson.

A couple of later additional notes by Bill:

For some reason, the usually reliable 'Paramount Piano. A Discography' by Hillman, Middleton with Swinton has (Jimmy Blythe, Robinson), yet includes a pic of the Vocalion label (Blythe-Robinson).

Ross Laird's 'Brunswick Records' Discography provides (Blythe & Robinson) for Oriental Man. And, incidentally, for its session mate: My Baby (Slaughter, Robinson & Blythe) (M&M) = Melrose & Montgomery, Chicago, Ill.

Well, it seems clear that early on in the life of this tune it acquired lyrics, since a lyricist was credited on the second December 1927 recording (Chicago Footwarmers), even though there was no vocal, and on the March 1928 recording, which did have a vocal. Since Robinson was the credit on the first two records with a composer credit, and since Alexander Robinson was a regular collaborator with Blythe, we must presume it's he. The Robertson on those Champion labels has to be an error.

January 2014 found the lead sheet in Library of Congress: Handwritten credit at top was originally "By Alex Robinson & James Blythe," but someone has blacked out the "Alex Robinson &" part of it (although, obviously, it's still just barely readable. There are no lyrics on the lead sheet. So that's why Robinson didn't get on the copyright, but we still keep him because he's on all those record labels.

Oriental Strut (Johnny St. Cyr)

South Frisco JB	C/CD 1027
Peruna Jazzmen	1105
Zenith Hot Stompers	1191
Bob Schulz & His Frisco JB	1288
Neville Dickie	1341
Steve Waddell's Creole Bells	1348
Tom Stuijp & Delirium Tremolo	1433

<We had only Johnny St. Cyr before you added Lew Brown on 1348. Did we learn something, or did Waddell just throw it over the transom?

I'm doubly suspicious when I notice that Lew Brown is co-author of next tune on the CD; this makes it a likely typist's error.

Hmm. LC copyright card says **The Oriental Strut**, melody J. A. St. Cyr. 3/1/26, John A. St. Cyr, Chicago. (but sheet not in PARR files) [However, 8/13 search at LcC says it IS there, and that he called it just Oriental Strut on lead sheet]

2013 revisit: Rec. Hot Five, 2/26/26, OKeh 8299 et al. Record label has no *The*.

Original Black Bottom Dance

(Perry Bradford-Gus Horsley)

Des Plantes' Washboard Wizards 1409

Rec. PB Jazz Phools, 12/26, OKeh 8416.

George Strutters (led by PB), 10/21/26, Harmony 311-H. Sadie Jackson (vcl acc.

James P.), 11/20/26, Columbia 14181-D.

Jimmy Wade, 4/5/27, Gennett 6105 et al.

Confirmed by 8/5/26 copyright reg. (in 1927 book!), w. PB/m. GH, from Broadway Gaieties.

Original Charleston Strut

(Thomas Morris-William Russell-

Clarence Williams)

Neville Dickie 1324

Le Petit Jazzband 1389

<4-- 1324 had just Morris-Russell.

Shapiro & Pollack have it by Thomas Morris-William Russell-Clarence Williams. Can you check Lord for confirmation?

ErDOS: No, not in Lord's book. Stet as is.

--4>

1/15/01: Aha, from published sheet music in CW folder at PARR:

by Thomas Morris-William Russell-Clarence Williams, 1923. [8/1/23 copyright reg. is the same]

Bob, when you gonna give up on that Lord book?

Original Dixieland One-Step (see Dixieland Jass Band One-Step)

Original Jelly Roll Blues (see Jelly Roll Blues)

Original Rags (Scott Joplin)

Down Home JB 1316

South Frisco JB 1342

Confirmed by 1899 sheet music.

Original Tuxedo Rag [Tuxedo Rag]

(Original Tuxedo Jazz Orchestra?)

Minstrels of Annie Street	1272
South Frisco JB	1342
Le Petit Jazzband de Mr Morel	1362
Yerba Buena Stompers	1381

<3--Isn't this also known just as Tuxedo Rag? I have recordings that way by Chris Barber, Ken Colyer & Monty Sunshine. If *Original TR* is in fact proper title, shouldn't we have cross-reference from Tuxedo Rag?

Steve Abrams: Every recording of Oscar Celestin has ORIGINAL in the title. Should be cross-referenced by Tuxedo Rag to this title. OK - add "[Tuxedo Rag]" here as alternative title and cross-ref from it.--3>

2013 review: Rec. Original Tuxedo Jazz Orchestra, NO, 1/23/25, OKeh 8215 et al.

Oops: neither this nor anything else by Celestin is in copyright books for 1924-26.

Oops again: OKeh 8215 does not have a composer credit on label. (Flip side is Papa De-Da-Dah by Cl. Williams Blue Five, and it DOES have a composer credit.

HJCA HC-6 also no composer credit.

More evidence: I have four reissues of this on serious CD labels with serious notes: Memphis Archives, Azure, JSP, and Jazz Greats series (UK). Three have no composer credit, last one says "Trad." **That last one ain't right, but "unknown" sure is, which is where I'll leave it unless one of our reviewers can come up with some hard evidence.**

5/14 Haesler chewed on it a bit more, nothing definitive. Confirms it was Original until Colyer recorded it as just Tuxedo Rag. 1962 Swaggie reissue credited Original Tuxedo Jazz Orchestra; 1964 US Columbia set credited Celestin, but all the other reissues gave no composer credit. Bill likes the idea of using the band as composer, an approach to our various "unknown" credits that sort of appeals to me, especially with those damnable obscure string bands. **ALSO, and this is really worth considering, crediting the original recording band gives the user at least that much information about the source of the tune, whereas "unknown" tells you nothing.**

5/21/14 command decision: use band name.

Originola (Hunter L. Kahler)
Alex Hassan 1322
Confirmed by 7/2/34 copyright reg., Hunter L. Kahler.

Copyright reg. is
Originola; by Hunter L. Kahler; pf. in rhythm.
© July 2, 1934; E pub. 42660 ; M. M. Cole pub. co., Chicago.

Other H. L. Kahler registrations in 1934 are Free and Easy, Keyboard Kapers, Klever Kapers, Nana, Ripples. The National Library of Australia has a folio titled *Novelty Solos for the Piano in Rhythm*, by Hunter L. Kahler, pub. in Sydney by J. Albert & Son, c. 1934. It contains all six of these 1934 tunes. And on the back of "Foolish," pub. by M. M. Cole in Chicago in 1940, I found an ad that folio (for 50 cents, obviously the Chicago, not Sydney version).

Hassan says little known about Kahler, that this piece is Bantaesque but that none of Kahler's other published pieces bear any resemblance to it.

www.allmusic.com/artist/hunter-kahler-mn0000529230 says, in bio sketch of Frank Banta, He was an active composer of instrumental pieces as well as an interpreter, even churning out titles under other names. The complex piano solo "Originola," for example, is a Banta composition credited to the fictitious Hunter Kahler.

But the copyright book index gives no indication that Kahler's a pseudonym (they usually do), nor could I find any other online site that made such an allegation, so we can safely ignore it unless and until we find further evidence.

Orinoco (C. Duane Crabb)
Elliott Adams 1198
1914 says Adams, but it's not in copyright books 1913-15. Supposedly pub. J. H. Aufderheide, Indianapolis. Aha, found it in York, Ontario, in the John Arpin collection: It's marked "Copyright MCMIX by Wortendyke Publishing Co. . . . Transferred MCMXI to J. H. Aufderheide & Co., Indianapolis."

Sure enough, the 1909 Wortendyke copyright is in LC book.

Ory's Creole Trombone (Kid Ory)
Canal Street JB 1005
Hot Dogs /Victoria Varekamp 1033
High Society JB 1166
Frisco Syncopators 1245
Neville Dickie 1341
South Frisco JB 1342
Yerba Buena Stompers 1381

Rec. Hot Five, 9/2/27, Columbia 35838 et many al. Spikes' Seven Pods of Pepper Orch. (w/Ory), 6/22, Nordskog 3009, 5001*; Sunshine 3003*; Paradox 3*; Jazz Collector (UK) L-33; Association Francaise A-032. *as Kid Ory's Sunshine Orch; **as Ory's Sunshine [or Sunshinne] Orch.

I'll be damned: found the original (and evidently rare) Nordskog 3009 label, which indeed credits Ory.

Not in copyright books 1922-23 or 1927-28.

In 1945 Ory rec. it on Crescent 6, and that record does credit Ory.

8/1/14: And Haesler comes through again: "Ory's Creole Trombone" was recorded by Louis Armstrong's Hot Five for Okeh on 2 September 1927, but was not released until 1940 (by George Avakian) in an album on Columbia 37534.

This prompted Kid Ory to register the copyright several months later:
Ory's creole trombone; melody. © 1 c.
Feb. 28, 1941 E unp. 250772; Edward Ory, Los Angeles.

Ostrich Walk (Nick LaRocca-Larry Shields)

Red Roseland Cornpickers	1102
Watergate Seven Plus One	1165
Zenith Hot Stompers	1191
Smith-Tyle Frisco Syncopators	1211
Chris Tyle's NO Rover Boys	1235

<2--1165 says Harry Shields. Erdos: He was younger brother or nephew of Larry.--2>
ASM, 1918, Leo Feist confirms Shields-LaRocca with no first names, but we know it's Larry.

But Haesler points out a whole mess of conflicting and confusing copyrights and record labels.

Copyrights

5/12/17 "by the original Dixieland jazz band," arr. William J. C. Lewis, filed by Max Hart, NY
9/8/17, "by the original Dixieland jazz band," piano, filed by Leo Feist.
8/13/18, "by the original Dixieland jazz band," arr. Leroy Walker, filed by Feist.
5/29/44 [presumably renewal], Original Dixieland jazz band [pseud. of H. W. Ragas, D. J. La Rocca, L. Shields, A. Sbarbaro & E. B. Edwards], arr. William J. C. Lewis; pf. © Bertha Adele Maroney, D. Jas. La Rocca & Larry Shields, New Orleans, Anthony Sbarbaro, Queens Village, L.I., N.Y., & Edwin B. Edwards, New York. R 128956, May 29, 1944.

Record Labels

Victor 18457: Larocca-Shields.
Aeolian-Vocalion A1206: Original Dixieland Jass Band.

But the published sheet music will out!

Ottoline (George Foley)
George Foley 1187
Our Boys Will Shine Tonight
(traditional)
Minstrels of Annie Street 1272

<California Library database has two by this title:

1. In *Sigmund Spaeth's Song Session Community Song Book* (NY: Remick, 1958, p.

127. Not clear if Don Wilson is author of song or compiler of songbook.

2. In *America Sings--Community Song Book* (NY: Robbins Music Corp., 1935). Not clear if Hugo Frey is author of song or compiler of songbook.

Found in site of British brass band that listed their extensive repertoire, with composers, but no composer for this title. Another site called it an "old football anthem"; evidently Bing Crosby recorded it.

1/18/01 interesting follow-up: In his liner notes to 1365, Karl Koenig notes that Kerry Mills's At a Georgia Campmeeting is based on a Civil War tune called Our Boys Will Shine Tonight. And sure enough, says Erdos, the resemblance is there.

2013 review: Couldn't find anything new. Found several more refs to this having become the first strain of GA Campmeeting.

The Crosby recording was in 1960, and according to a very detailed index of his recordings online, the credit on it was Trad. I had this as unknown before, but perhaps Traditional is indeed a better choice.

Only other recording of it in Lord discography is by The Page 7 (led by Page Cavanaugh), RCA Victor LPM 2810/LSP2810, 1964, *Impact at Basin Street East*, rec. at Basin Street East in NYC. Found LP label: all other titles had composer credits, this one just adapted/arranged credit.

And I found a thread on it at mudcat.org, a site dedicated to ferreting out information about old songs.

It has been adapted to become the fight song of many American and worldwide high schools and colleges. . . .

I've found lots of ads for band instrument instruction books, usually published by Hal Leonard, that include OUR BOYS WILL SHINE TONIGHT attributed to Harold W. Rusch, but I suspect he's just the arranger, not the original author/composer. Anybody know more about Mr. Rusch? . . .

Then more refs to its dating from Civil War and donating a strain to Georgia Campmeeting.

Our Director (F. E. Bigelow)
Louisiana Repertory Jazz Ensemble 1197
ASM, 1901, Jean M. Missud.

Our Favorite Rag (Will Huff)
Univ. of Wisconsin Symphony Band 1246
1913 say notes. Confirmed by 1/14/21 copyright reg.

Our Love Was Meant to Be
(Fats Waller--Alex Hill--Joe Davis)
Paris Washboard 1359

Rec. Count Basie, 8/9/37, Decca 1446 et al.
Tommy Dorsey, 6/12/37, Victor 25607.

Confirmed by 7/12/37 copyright reg., w. AH-JD/m. FW.

Our Monday Date (see **My Monday Date**)

Out in the Cold Again (Rube Bloom--
Ted Koehler) 1337
Grand Dominion JB
Rec. Chick Bullock, 10/24/34, Banner 33249 et al.
Glen Gray, 8/16/34, Brunswick 6964 et al.
Dorsey Bros, 9/24/34, Decca 206 et al.

Confirmed by 6/25/34 copyright reg., w. Ed. Koehler/m. Rube Bloom.

Out-o'-Town Gal (Walter Donaldson)
Chicago Rhythm 1026
LP had Out of Town Gal.
Copyright reg., however, is
Out-o'-town gal; words and music by Walter Donaldson. © May 28, 1928; 2 c. June 2; E 693500; Donaldson-Douglas & Gumble, inc., New York.

Rec. 6/18/28 by Paul Whiteman, vcl Crosby, Columbia 1505-D, 5039, 07011, A-8011, J-542. Original U.S. 1505-D is Out-o'-town like the copyright; 5039 is Out of Town (looks like a foreign pressing).

This is tough: Almost all references to it in various places call it Out of Town or Out o' Town. But the copyright was Out-o'-town, and the label on the original Columbia recording was that way. Couldn't view the sheet music, but the only library index listing I could find for it was University of Alabama, which is Out-o'-town, pub. by Donaldson, Douglas & Gumble, just like they copyrighted it.

We simply must go with that version. 8/4/14: Yes! Hassan has the sheet, confirms "Out-o'-Town Gal" on copyright page., although its "Out of Town Gal" on cover, thus the confusing citations.

And for alphabetizing purposes, am ignoring the hyphens in the title, acting as if it were "Out o' Town."

Out of Nowhere (Edward Heyman--
Johnny Green) 1424
John Gill Sentimental Serenaders
<4/22/11 telcon with Jim Jones: This also known as "You Came Along (from Nowhere)," but that's because it was reissued in conjunction with film called *You Came Along* in 1945. Original 1931 sheet confirms simply "Out of Nowhere." [2/16/31 copyright reg. confirms, w/m both.]

Out of the Gallion (Sidney Bechet--
Mezz Mezzrow) 1188
Swedish Jazz Kings

Aces of Syncopation 1372
Not in Rust. Rec. Mezzrow-Bechet Quintet, 8/30/45 (UK Jazz Greats series doesn't list original labels). Label of Royal Jazz 701 confirms Mezzrow-Bechet, as does King Jazz 142(King Jazz label owned by Mezzrow).

Not in copyright books 1945-46.

Out Where the Blues Begin
(Dorothy Fields--Jimmy McHugh) 1376
Charleston Chasers
1928 from musical *Hello Daddy!* say S&P, confirmed by 12/27/28 copyright reg.

Outer Space (Luckey Roberts) 1345
Tom Roberts
This is another tune Roberts rec. on *Luckey & the Lion: Harlem Piano Solos* (Good Time Jazz S 10035, 1960). I had it, and credit was Roberts. It's not in copyright books, but is widely attributed to Roberts. No point agonizing any further.

Outside of That (He's Alright with Me)
(Clarence Williams-Jo Trent) 1366
Neville Dickie
Interesting: The big, richly annotated and illustrated two-LP set *Bessie Smith: The World's Greatest Blues Singer* mentions no subtitle and gives composers as C. Williams-J. H. Trent. Same info on the big 2-CD *Complete Recordings Vol. 1* that Columbia released in 1991.

1/15/01: The CW sheet music is clear:

OUTSIDE OF THAT

He's Alright with Me

Note too that sheet music says J. H. Trent. ASM confirms, 1923, Clarence Williams.

Over in the Gloryland (see **Just Over in the Glory-Land**)

Over Night Blues (Charlie Lawrence) CD 1226
Dry Throat Fellows
Back Bay Ramblers 1374

Our CDs had Overnight Blues, and that's how Rust lists it:

Rec. Paul Howard's Quality Serenaders, 4/29/29, Victor V-38070, 22001.

Oops, copyright is
Over night blues; melody by Charlie Lawrence. © 1 c. Sept. 28, 1929; E unp. 11385; Southern music pub. co., inc., New York.

And aha, the Victor label says Over Night, and the Victor Project. In Rust's defense, the space in title on label is not great, and it would be easy to misread if you don't look closely. But shouldn't a discographer writing a book look closely?

Over the Bars (see **Steeplechase Rag**)
Over the Waves (Juventino Rosas) 1055
Louisiana Repertory Jazz Ensemble

Louisiana Repertory Jazz Ensemble 1197
Confirmed by 1899 sheet music (and I'm not even sure that's the earliest printing) and many later reissues of it. Wikipedia says first pub. in Mexico in 1888 (as, of course, "Sobre las Olas," it's original title).

Overnight (Louis Alter–Billy Rose–Charlotte Kent)
Louis Mazetier & Neville Dickie 1289
Rec. Casa Loma Orch, 12/6/30, OKeh 41477, Harmony 1253-H, et al. BG 11/7/30, Melotone M-12024.

Confirmed by 10/25/30 copyright reg., w. BR-CK/m. LA, from *Corned Beef and Roses*. And by OKeh label.

Owls' Hoot, The (Benji White–Harry Ferrer)
New Orleans Classic Jazz Orch 1145
Rec. NO Owls (with White as cl/as/dir), 9/24/25, Columbia 605-D.

Oops, copyright is
Owl's hoot; melody W. B. White and E. H. Ferrer, both of U.S., arr. Owl orch. © 1 c. Dec. 31, 1925; E 629540; Wilfred B. White and Harry Ferrer, New Orleans.

The Columbia label, however, says "The Owls' Hoot" and credited only White.

My admittedly arbitrary policy has been to include composers that get on the original label even though they weren't in the original copyright and to include composers that were in the copyright even if they didn't get on the record label.

Oysters and Clams (The Rag-time Oyster Man) (Jack Drislane–Theodore F. Morse)
John Gill's Dixieland Serenaders 1295
1904 sheet music shows a subtitle on both cover and copyright page: The Rag-time Oyster Man. w. JD/m. TFM.

Ozark Blues [A Few Riffs]
(Fred Rose)
Baker–Baldwin Radiogram Wshbrds 1243
Le Petit Jazzband 1389

<March 03: We had this on 1243 as by Fess Williams, on 1389 by Fred Rose. But according to sheet music index at MTSU, it's Fred Rose. Note that Fess Williams recorded it both as Ozark Blues and "A Few Riffs," so make few riffs an alt. title.

ASM has same sheet music, 1923, Sherman, Clay.

8/1/14: Just a minute here. Haesler found the copyright and some record labels.
Ozark blues; w and m Fred Rose, of U.S. © Oct. 9, 1923; 2 c. Oct. 15; E 571998; Sherman, Clay & co., San Francisco.

Records are by Fess Williams' Royal Flush Orchestra:

Ozark Blues, rec. 6/15/27, issued on Vocalion 1117 and Brunswick 8539—no composer credit on either one, but according to Bill Haesler, Ross Laird's Brunswick discography credits Fred Rose.
A Few Riffs, rec. 4/17/29, issued on Victor V-38064 and HMV R-14341. Victor credits Fess Williams; HMV not found.

But Rust doesn't say that they're the same tune, so where did I get the idea that they're the same tune? Here it is, Erdos's notes on SOS 1389:

Fess Williams . . . recorded this tune in 1927 as "Ozark Blues" and again in 1929 as "A Few Riffs."

Well, Erdos collects that stuff, so I presume he compared them. But shouldn't we give them another listen? Well, this is interesting: Baker-Baldwin plays the same intro as Ozark Blues; Le Petit plays same intro as A Few Riffs. And those intros are obviously different. But I'm not keen-eared enough to be sure if the tunes thereafter are the same or different.

8/14 got the Ozark Blues sheet music from MTSU and bounced it and all the recordings off Dave Robinson:

The recordings all match the Fred Rose sheet music...the same three strains, albeit with some melodic reworking. OB and AFR are the same three-strain tune, but AFR has a different intro, a different (but similar) outro, and somewhat reworked melodic lines and figures. Baker/Baldwin follows the OB recording; Le Petit follows the AFR recording.

I would list both Stomp Off tracks as Ozark Blues by Fred Rose.

I suspect that Williams pulled a fast one on Victor, showing up to record something he called "A Few Riffs" that he'd supposedly written; they could never have guessed that it was the Ozark Blues that he'd recorded for Brunswick two years before.

Ozark Mountain Blues
(R. Q. Dickerson)
State Street Aces 1041
Keith Nichols Dreamland Syncoptrs 1150
Le Petit Jazzband de Mr Morel 1344

<3--Frank Dutton of Malvern Link, England: "Roger Quincy Dickerson."

But if he normally went by R.Q., that's how we should keep it, on pattern of W. C. Handy and J. C. Higginbotham. See also Market Street Stomp.}

OK - stet R. Q.--3>

2013 review: Rec. the Missourians, 6/3/29, Victor -38071. Confirmed by 9/28/29 copyright reg.--as R. Q. Dickerson.

Ozark Rag (Trebtor Tichenor)
Trebtor Tichenor 1282

P

Pacific Coast Blues (Bill Hegamin–Tausha Hammed)
Le Petit Jazzband de Mr Morel 1362

<Record the band took this off just said Hammed-Hegamin. Surely Tausha Hammed, but is it Bill [not **Bob** as we had it earlier] or Lucille Hegamin?
Oops--not in LC copyright files or PARR.
Hmm. We know that Bill and Lucille were both active in the music business, but the only other Hegamin listing we have in the index is

Mississippi Blues (Home Town Toddle) (Lucille Hegamin–Spencer Williams)

Same for S&P: No entry under Bill Hegamin; only under Lucille is **Mississippi Blues**.

1/15/01: Well, at PARR of LC I found the book *Black Pearls* (has subtitle about blues singers) by Daphne Duval Harrison. It notes,

By 1917, the beautiful, sloe-eyed young woman with a creamy complexion was billed as "The Georgia Peach." When she performed on the Chicago cabaret scene with her pianist-composer husband, Bill Hegamin, whom she married in 1914..."

Three-page bio sketch goes on at length about her cabaret act and recordings, never mentions anything about composing or songwriting.

Based on that, I'd say Bill is the better guess. But we do know that she got composer credit for Mississippi Blues, so it obviously could go either way. MUST look in LC cy files.

Erdos note of Oct. '04 says make it *Billy* -- he accompanied singer Juanita Stinnette Chappelle on this tune, her only recording. Found the record, Chappelle & Stinnette 5007; label does say composed by "Hegemin," acc. by "Billy Hegemin."

BUT wait! A google search on the title 5/5/11 came up with a piano roll recording of the tune on YouTube, QRS Roll #1991, played by J. Russel Robinson, composers Lucille Nelson Hegamin-Tausha Hammed. Also, the Red Hot Jazz Archive has a listing for the Ethel Waters recording (Black Swan 2077), also showing Lucille Hegamin-Hammed as composers. (But later realized that you can't trust RHJA for composer credits. No matter, we still have the piano roll, which is our best source so far.)

Obviously, unless I find contradictory info in LC cy files, we go with Lucille.

2013 review: Rec. Orig. Memphis Five, 6/14/22, Arto 9153, Bell P-153, Globe 7153, Nordskog 3013. Ethel Waters, 6-7/22, Black

Swan 2077, 10073. Arto and Nordskog both says W. O. Hegamin-T. A. Hammed. Globe same as those, but order reversed.

Two tunes by Lucille Hegamin in 1921 book. No Hegamin at all in 1922 book/ two tunes by Hammed but not this one. 1923 has a Voo Doo blues by T. A. Hammed and Hegamin, but no first name given for Hegamin. Very strange. Many other Hammed registrations in 1923.

But oops: LC SONIC has Bell P-153, reports composer credit of W.O. Hegamin-T.A. Hammed (also confirmed by an index entry for the record at some university libraries). W. O. would presumably have to be Bill.

Contacted Frank Himpel, who has two different piano roll releases of the tune: By J. Russel Robinson on QRS 1991 (dated 1922) and by J. L. Cook on U.S. 40876. But on both labels, only last names were given. The guy who posted the QRS roll was presumably just guessing Lucille.

Well, we have most of the record labels, all saying W. O. Hegamin, so we must give it to Bill.

One more little anti-Lucille datum: The Juanita Stinnette Chappelle record was made October 21. The 1921 copyright book has two tunes registered by Lucille Hegamin, but this isn't one of them.

Pacific Coast Rag (Glenn Jenks) 1179
Glenn Jenks

Pack Up Your Troubles in Your Old Kit-Bag and Smile, Smile, Smile (Felix Powell-George Asaf) 1400
Canary Cottage Dance Orchestra

We had this as "Smile, Smile, Smile (Pack Up Your Troubles in Your Old Kit Bag)."

Interesting. S&P writes

Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile, also known as **Smile, Smile, Smile** (American-English).

Words by George Asaf, music by Felix Powell.

Chappell & Co., Inc., 1915. ["by special arrangement with T. B. Harms and Francis, Day & Hunter, NY"]

World War I soldiers' song equally popular with Brits and Americans Originally introduced by Adele Rowland in the musical comedy *Her Soldier Boy* (1915; London, 1916). Recorded by the Victor Military Band, Prince's Band (Columbia), and the Peerles Quartet (Lyrophone) and revived for World II by [Bob Crosby, Andrews Sisters et al.]

Levinson ties it to *Canary Cottage*, musical farce on Broadway early 1917:

Pack Up Your Troubles in Your Old Kit Bag, winner of a marching song competi-

tion, is another one from England, introduced in America as **Smile, Smile, Smile**.

Indeed, the cover of the original 1915 Chappell sheet music had the words before Smile, Smile, Smile set much smaller on the cover page, stressing the Smiling, but they could scarcely have played them all full-size on a cover.

The copyright line was clear:

Pack Up Your Troubles in Your Old Kit-Bag
And Smile, Smile, Smile.

All in same font. And note the hyphen on copyright page, not on cover.

None of the many U.S. libraries that have the music indexes it under *Smile*, only *Pack Up...*

The copyright filed in the U.S. was

Pack up your troubles in your old kit-bag;
words by George Asaf, music by Felix Powell. © Nov. 23, 1915; 1 c. Dec. 28, 1915; E 369204; Francis, Day & Hunter, London.

Then later

Pack up your troubles in your old kit-bag
and smile, smile, smile; words by George Asaf, music by Felix Powell, arr. by Geoffrey O'Hara, of U.S.; male quartette. 4to. © Feb. 27, 1917; 2 c. Feb. 28, 1917; E 397739; Chappell & co., ltd., London.

Sorry, but we must Pack this Up and move this to Pack Up, where it belongs. We can still show Smile, Smile, Smile as an alternative title and put a cross-ref from it.

Paddle-wheelin' Along (A Sacramento River Cakewalk) (Bob Helm) 1300
Down Home JB

Rec. on Turk Murphy's 1961 *Let the Good Times Roll* LP, [RCA Victor LST-2501, which I have, although I show it as 1962; it credits Helm], but the tune is older than that, says note-writer Hal Smith. Helm was clarinetist on this session.

Copyright reg. is
PADDLE WHEELIN' ALONG; w m Bob Helm (Robert M. Helm) © Contemporary Music; 23Apr62; EU715659.

[But orig. LP had the hyphen, as used here.]

Paddlin' Madelin' Home (Harry Woods) 1314
Charleston Chasers
Confirmed by 6/20/25 copyright reg.

Pagan Love Song (Nacio Herb Brown-Arthur Freed) 1323
Ingham-Grosz Hot Cosmopolites
Confirmed by 4/13/29 copyright reg., w. AF/m. NHB.

Painting the Clouds with Sunshine (Joe Burke-Al Dubin) 1270
John Gill's Novelty Orchestra

Confirmed by 4/14/29 copyright reg., w. AD/m. JB.

Palesteena [Lena from Palesteena] (Con Conrad-J. Russel Robinson) 1253
Rosy McHargue
New Century Ragtime Orchestra 1385
Tom Stuip & Delirium Tremolo 1433

<We had "Lena from Palesteena," but sheet music from Audrey 10/02 shows clearly that it's just "Palesteena."

June 2011: Actually, she has two sheets, both explain where the "Lena from" comes from. Both are 1920, Shapiro, Bernstein. Cover of one is

LENA FROM **PALESTEENA**

Other is

PALESTEENA

Song
Lena
From Palesteena

But both are just Palesteena on (c) page. Copyright and the three record labels Bill found also just "Palesteena."

Palm Beach [Palm Beach Rag] (Luckey Roberts) 1345
Tom Roberts

1914, says Roberts. I have a piano roll of it played by Roberts called "Palm Beach Rag" that I got from Charles Davis

Copyright reg is
Palm Beach; fox trot by C. Luckyth Roberts; piano. © Oct. 23, 1914; 2 c. Oct. 28, 1914; E 352489; Jos. W. Stern & co., New York.

And Fred Van Eps recorded a "Palm Beach Rag" by Luckey Roberts 5/20 on Melodisk 701 (UK), Emerson 10206.

They're clearly the same tune--Rag is just speeded up a bit. Mechanical Music Digest exchange on that tune says
Hot Recut Piano-Rollography, by Richard L. Riley, says that the original QRS 31772, "Palm Beach Rag", composed by Lucky [sic] Roberts, was recut and issued as Hollywood Vintage 1199 and also as Jazz Classics 410. —Robbie Rhodes.

Jasen's big book shows several other roll labels/numbers for it as well.

Queried Tom Roberts about it: He confirms that it was
Published Jos. Stern & Co., New York 1914, so was published in its day, as were the titles from Go Go. I saw a big pile of all the titles once as store stock

And I asked Robbie Rhodes to compare the Tom R. fox trot version to the Luckey R.

ragtime version to confirm my suspicion that they are the same tune. He reported

The piano roll and Tom Roberts's performance are indeed of the same tune, which is sort of a verse-chorus pop tune with a third "Trio" section appended.

Baker: I suspect that he just speeded/ jangled up his fox trot tune for QRS and they put "Rag" on it because they figured that would sell better on piano roll.

Exactly! And Luckey Roberts was capable of playing the piece in either style, and he didn't care what the publishers might do with it as long there was some money in it. The ambiguity of the music structure allows the piece to be called either "Palm Beach" (a pop tune) or "Palm Beach Rag" (a publisher's choice!).

Tom Roberts plays the piece in the Harlem style of Eubie Blake, albeit a little slower, perhaps, than Eubie might have played it. Of course, it could be in the style of Luckey Roberts playing like Eubie Blake -- both those guys were _good!_ (And Tom Roberts is no slouch, either.)

Regarding the date, my QRS catalog of 1922 shows "Down Home Rag" by Sweatman as QRS 31777. Roll 31772 is absent.

Palm Leaf Rag (Scott Joplin)
Manhattan Ragtime Orchestra 1419
Heliotrope Ragtime Orchestra 1427

Confirmed by 1903 sheet music.

Palmer's Georgia Grind
(see **Georgia Grind**)

Pan American Exposition March
(the tune of this title on SOS 1388 is really **Colossus of Columbia**)

Panama (William H. Tyers)
Canal Street JB 1005
Kustbandet 1178
James Dapogny & Butch Thompson 1183
Grand Dominion JB 1189
Louisiana Repertory Jazz Ensemble 1197
P. T. Stanton's Stone Age JB 1228
Terry Waldo & Bo Grumpus 1339
South Frisco JB 1342
Imperial Serenaders 1351
Red Rose Ragtime Band 1360
Yerba Buena Stompers 1381
Heliotrope Ragtime Orchestra 1411

ASM, 1911, Leo Feist.

Panama Rag (C. Seymour*)
Chrysanthemum Ragtime Band 1079

<3--Extensively researched cover story of May 1991 *Rag Times* by Dick Zimmerman claims unequivocally that Cy Seymour is pseudonym for William C. Polla, who also wrote as W. C. Powell (we have him here twice under that pseudonym). "Holy Moses" is cited specifically.

So what are we to think of Frank Dutton of Malvern Link, England, who says: "Charles Seymour. Cy presumably a nickname."-->

ASM, 1904, Albright, is just C. Seymour. Where'd Chrysanthemum get "by New Orleans composer Cy Seymour"? The Albright Music Company was in Chicago.

2014 update: The redoubtable Bill Haesler has been a long-time pursuer of this subject, and he points out something very interesting: There is no historical record for Cy Semour, only C. Seymour. The Seymour titles he and I could find were

The Black Laugh 1904
Turkey Feathers 1904
Panama Rag 1904
Dixie Belles 1904
Holy Moses 1906
Clover Leaf Rag 1909
plus a sheet music reference to
The Old Tobacco Box - Rube dance
Publisher: W. C. Polla Company
Printed: 1904. Sheet Music 5 pages.
The Old Tobacco Box by C. Seymour

He found the copyrights for Panama Rag, The Black Laugh, Clover Leaf Rag, and Dixie Belles, and all were C. Seymour. He found the covers for Panama Rag and The Black Laugh, and both are C. Seymour.

Then I went looking and found Dixie Belles and Clover Leaf Rag, both pub. Albright, C. Seymour on both cover & cy page. Then I found Holy Moses, which is Cy on cover but C. on copyright page.

There are plenty of reissues of some of these titles, as sheet music or in one case (Holy Moses) a piano roll that say Cy Seymour, but all the original issues and copyrights are just C. Seymour, so where did "Cy" or "Cy, short for Charles" come from? Have queried Dick Zimmerman, Perfesser Bill Edwards, Dave Jasen (his book also says Cy), Robbie Rhodes and Frank Himpsl (wondering if Cy might come from piano rolls); in the meantime, I'm changing Cy to C.

Later may have found my own answer: Cover of "Holy Moses" is Cy Seymour, although copyright page is C. But you can't trust cover artists.

But oh, hell, it just gets worse. Zimmerman points out that "Turkey Feathers" is the first of the "rube" pieces, and the copyright for that is Turkey feathers; two step, by Sy. Seymour for piano. (C 83272, Dec. 3, 1904.) 2 c. each Dec. 3, 1904. W. E. Polla Co., Cincinnati, Ohio.

Zimmerman confirms that his copy of the sheet music copyright page (he doesn't have the cover) is indeed Sy. with the period.

Zimmerman also says,

I see no evidence that Polla preferred Sy, Cy or C Seymour. Since it is a pseudonym, its exact form was probably determined by how Polla was feeling on a particular day. Since C. Seymour is the most common, it would not cause any confusion to use it for the record.

Which is what I've been thinking.

But it gets even more confusing, since Bill found the copyright for tobacco box:

Old (The) tobacco box; rube dance, by Cy Seymore for piano. (C 66703, Mar. 14, 1904; 2 c. Mar. 14, 1904.) W. C. Polla Co., Chicago, Ill.

So we have C. Seymour in the vast majority. We have a Cy Seymour on cover but C. on copyright page (Holy Moses) and another Cy, paired with spelling Seymore, on a copyright (Tobacco Box). And one Sy., on both copyright reg. and copyright page (Turkey Feathers).

Links: The extensive Perfesser Bill page on Polla is at <http://www.ragpiano.com/comps/wcpolla.shtml>

and a genealogical web site entry on Polla confirms the Cy Seymoure and W. C. Powell connections at <http://wc.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=jabail&id=I11621>

I still say that the safest choice is just C.

Panamericana (Victor Herbert)
Evergreen Ragtime Quartet 1383
CD had Pan Americana.
Not this or any other Victor Herbert in 1900-01. But the sheet music is in the Pan-American Exposition collection cited above, pub. by M. Witmark, 1901. And the title is Panamericana on both cover and copyright page.

Pane in the Glass, A
(Clarence Williams)
West End JB 1042

Rec.
Williams aho (no A says Rust), 12/28,
Paramount 12870, Broadway 5067.
CW pno solo, 2/12/29, Victor V-38524.
CW Jazz Kings, 8/26/29, Columbia 14460-D.
Paramount 12870 indeed no A, no composer credit. Victor A Pane, credit Williams, same for Columbia.

Copyright as the A:
Pane (A) in the glass; by Clarence Williams.
[Melody only] © 1 c. Dec. 19, 1928;
E—Unp. 2143; Clarence Williams music pub. co., inc., New York.

Papa Better Watch Your Step
(Gilbert Wells—Bud Cooper)
Leigh—Dapogny Mysterious Babies 1087

Neville Dickie 1269
ASM, 1923, Goodman & Rose; alas, no comma cover or copyright page. Same on copyright and several record labels.

Papa-De-Da-Da (A New Orleans Stomp) (Clarence Williams–

Clarence Todd–Spencer Williams)
Weatherbird JB 1034
Hot Antic JB 1044
Black Eagle JB 1054
Golden Eagle JB 1080
Keith Nichols Red Hot Syncopators 1135
Dick Hyman 1141
Hot Antic JB 1154
Gauthé–Marquet Clarinet Serenads 1216
West Jesmond Rhythm Kings 1255
Two Clarinet Stompers 1259
Milano Hot Jazz Orchestra 1354
Neville Dickie 1366
Des Plantes' Washboard Wizards 1421

<2--1080 was Papa De Da Da, rest had hyphens. Baker: Rust has the hyphens, Kinkle does not. My non-Stomp Off recordings run 7-1 against hyphens.

Robinson: The Don Redman arrangement published by Clarence Williams in 1925 calls it "Papa, De-Da-Da (A New Orleans Stomp)". I also have an early '30s published arrangement as "Papa De Da-Da" with subtitle "A New Orleans Stomp" (no parens). Ain't this fun? At least both credit Spencer Williams, Clarence Todd and Clarence Williams.

Erdos: "A New Orleans Stomp" is too likely to be confused with tune of that title, so we won't use. --2>

<4-- There's some evidence of a subtitle "A New Orleans Stomp." Also some confusion about number & placement of hyphens in title, and possible comma after Papa. Any comments from the collectors? --4>

8/22-23: Jim Riley sends copy of copyright page (alas, with date cut off bottom--but he's sure it was the original publication of the tune). Title there is

PAPA-DE-DA-DA

(A New Orleans Stomp)

8/22-23, Alex Hassan: Papa-De-Da-Da (A New Orleans Stomp) is how the inner title page reads, which I consider more authoritative than the cover page, which leaves out the first hyphen, as well as the subtitle. My sheet (1930) has Blackberries of 1930 show cover.

8/25: Montgomery sends 1925 cover and copyright page. Copyright page matches Riley's and Hassan's. ASM also has the 1925 Clarence Williams publication. "PA PA DE DA-DA" on cover, but PAPA-DE-DA-DA on copyright page, with the subtitle on the copyright page only.

Interesting. 12/2724 first copyright was "Pa-pa de-da-da." 4/28/25 rereg was "Papa-de-da-

da; New Orleans stomp," presumably done to match the way the sheet went out.

Papa Dip (Lil Hardin)
Black Bottom Stompers (England) 1045
Jean-François Bonnel & Friends 1104
Zenith Hot Stompers 1191
Down Home JB 1264

<2-- 1045 said Armstrong. Baker: Must have been Lil--recorded by her NO Wanderers. S&P agree.--2>

2013 review: Rec. NO Wanderers w/Lil, 7/13/26, Columbia 735-D et many al.

Confirmed by 7/19/26 copyright reg. John Gill has the copyright deposit, says it confirms too.

Papa, If You Can't Do Better (I'll Let a Better Papa Move In) (Les Miller–Fred Longshaw)

Black Bottom Stompers (England) 1045
LP had subtitle (I'll Let a Better Man Move In), credit just Miller-Longshaw.

<9/5, DB at LC: w/m Les Miller-Fred Longshaw, unpub. 10-20-26, (c) Triangle, NY.

2013 review: Rec.
Rosa Henderson, 8/26, Banner 18892*, Domino 3852*, Oriole 772**, Regal 8196*. *as Sara Johnson; **as Gladys White. Aha, according to LC SONIC, the Banner issue had that "I'll let a better papa move in" subtitle, as did the Oriole.

Martha Copeland, 9/14/26, Columbia 14161-D. Viola McCoy, 11/9/26, Cameo 1066, Romeo 302, Variety 5048. "I'll let a better man move in" subtitle according to Rust. Actually, it appears to be "I'll let a better *papa* move in." Couldn't find the label, but found lots of refs to it, including authoritative LC SONIC for the Romeo.

Amazing: Googling this gets Stanley Miller the vast majority of the time, but I also saw Leo and Bob. For the record, the copyright reg. is Papa, if you can't do better; words by Leslie Miller, melody by Fred W. Longshaw. © 1 c. June 22, 1926; E 642705; Miller and Longshaw, Philadelphia.

Later in book registered by Triangle: Papa if you can't do better; words and melody by Les Miller and Fred Longshaw. © 1 c. Oct. 20, 1926; E Triangle music pub. co., inc., New York.

Papa, Mama's All Alone Blues (Billy Higgins–Clarence Williams)
One More Time JB 1410

Rec. Margaret Johnson (as "Papa, Mama's All Alone" according to Rust, acc. by CW's Blue Five with LA), 11/25/24, OKeh 8185.

Well, the copyright is
Papa, mama is all alone blues; lyric William Higgins, melody C. W., of U.S. © 1 c. Sept.

24, 1923; E 569564; Clarence Williams music pub. co., inc., New York. Lead sheet at LC confirms, and shows "blues" to be part of title.

Finally found the record label: Blues is definitely part of the title, and it's "Mama's" not "Mama Is"; and composer credit is Clarence Williams-William Higgins.

Papa What You're Trying to Do to Me I've Been Doing It for Years. Not in SOS yet, but John Gill has the 12/13/23 copyright deposit, says it shows Preston McDonald & Louis Armstrong.

Paprika (Hot Stuff) (Luella Lockwood Moore)
River Raisin Ragtime Revue 1417

CD had Paprika "Hot Stuff" Two-Step Notes date this to 1914, but it's not in the copyright book, and say it was sent to R4 in its piano arrangement format by Nora Hulse, the noted scholar of ragtime's women composers. It has been orchestrated by R4's music director William Hayes.

I found lots of other LLM sheets in collections, but not this title, which may very well never have been published.

Couple of other places say 1909, but not in that book either. And aha, World Cat reports a copy of the sheet music, pub. Grinnell Bros, Detroit., 1909, which finds it at U. of South Florida indexed as

Paprika : hot stuff : march two-step

To me that says Paprika (Hot Stuff), a two-step. USF entry also notes, "To my brother Le Baron Lockwood"--Caption. Cover illustration of red chili peppers.

8/23/13 sent email to Nora Hulse, who has recorded the tune and who supplied the piano score to R4. She sent cover and copyright sheets. Cover:

PAPRIKA

(HOT-STUFF)

MARCH - TWOSTEP

Copyright:

PAPRIKA

"HOT STUFF."

March Two-Step

Paradise (Nacio Herb Brown–Gordon Clifford)
Barbara Lashley & Ray Skjelbred 1152

Confirmed by 12/22/31 copyright reg., w. GC-NHB/m. NHB.

Paradise Wobble (Freddie Johnson–

Thomas Morris)
Keith Nichols Cotton Club Orchestra 1210
<3--LP had F. Johnson-T. Morris

Wobble with an 'o'? The dance is usually spelled wabble with an 'a', and we've seen repeatedly how modern transcribers change wabble to wobble.

2013 review: Rec. Charlie Johnson's Orig. Paradise Ten, 2/25/27, Victor 20551.

Sure enough:
Paradise wabble; words by Freddie Johnson, melody by Thomas Morris. © 1 c. May 9, 1927; E 664447; R. S. Peer, New York.

But did it perhaps get misspelled on the record label? Yes, it did: Wobble on the Victor label.

Paramount on Parade (Elsie Janis-Jack King) 1379
Grand Dominion JB

CD had "Paramount on Parade Theme Song," but it's actual title is simply "Paramount on Parade," and it served as the opening theme of the 1930 film of the same name and later as music over the credits of Paramount newsreels and shorts. Copyright reg. 2/17/30, w/m both.

Paramount Shuffle (Keith Nichols) 1089
Paramount Theatre Orchestra
Nichols was pianist/leader of the band.

Pardon Me Pretty Baby (Don't I Look Familiar to You) (Vincent Rose-Raymond Klages-Jack Meskill) 1296
San Francisco Starlight Orchestra
Andy Stein Blue Five 1390

Both CDs were "Pardon Me, Pretty Baby."
Appears that it may have subtitle (Don't I Look Familiar to You).

Copyright is
Pardon me pretty baby, don't I look familiar to you; lyric by Ray Klages and Jack Meskill, music by Vincent Rose, arr. by Kendall Burgess; with ukulele arr. © June 1, 1931; 2 c. May 29; E pub. 23167; Phil Kornheiser, inc., New York.

Cover (found online) has subtitle, but no comma in title, so checked Alex Hassan's sheet music: copyright page is same.

5/8/31 copyright is "Pardon me pretty baby," music by Vincent Rose. 6/1/31 copyright is "Pardon me pretty baby, don't I look familiar to you," lyric Klages & Meskill, music Rose. And five of the ten labels Bill found added the comma.

SIDEBAR: In looking for this title in 1931 book, I stumbled across the following one:

Pardon me lady, I thought you were a cow; words and music by W. M. Avery, jr. © 1 c. Feb. 26, 1931; E unp. 35345; Willoughby Moulton Avery, jr., Greensboro, N.C.
WHY didn't we get that on Stomp Off?!

Pardon the Glove (Howdy Quicksell) 1169
Hotel Edison Roof Orchestra
<4--Emory C. Lukas added via Erdos note of 2/3/95 --4>

2013 review: Rec. by everybody:
Don Voorhees, 3/9/27, Edison 51962. Label credits Howdy Quicksell.
Jimmy Lytell, 3/13/27, Pathe 36607, Perfect 14788.
Jack Linx, 3/16/27, OKeh 41014. Label says Quicksell, says LC SONIC.
CA Ramblers, 3/29/27, Columbia 992-D. Label credits just Quicksell.
Ross Gorman Virginians, 4/13/27, Gennett 6132, Harmony 403-H. Harmony label says Quicksell, says LC SONIC.
Jack Hylton, 9/29/27, HMV B-5378.

2/14/27 copyright reg. is just Howard Quicksell. There's nobody named Lukas in the 1927 copyright book.

Bob, where in the world did you get Emory C. Lukas? According to Google, he never existed.

Parham's Blues (Tiny Parham, arr. Ted des Plantes) 1084
Jungle Crawlers
Credit on LP was Tiny Parham.

2013 review: Ouch! This has been misleading since Day 1. Writes bandleader Ted des Plantes in liner notes:
Tiny Parham never wrote or recorded a selection called "Parham's Blues," although twelve of his compositions featured blues themes. Because there is not enough time or space on this LP to present them all, I've arranged a medley utilizing five of the best. What you hear as "Parham's Blues" includes "Echo Blues," "Blue Island Blues," "Blue Moon Blues," "Black Cat Moan," and "Blue Melody Blues."

Paris Blues (Jacques Gauthé-Alain Marquet) 1216
Gauthé-Marquet Clarinet Serenads

Paris Washboard Strut (Louis Mazetier) 1308
Paris Washboard
Mazetier is pianist for the band.

Park Avenue Polka (see **Nothin'**)
Parkway Stomp (Albert Wynn-Thomas A. Dorsey) 1059
Chicago Rhythm
Rec. Albert Wynn Gutbucket Five, 10/9/28, Vocalion 1220, V-1018; Brunswick 80041.

Oops, copyright is
Park way stomp; by Thomas Dorsey and Albert Wynn. [Melody only] © 1 c. Feb. 13, 1929; E unp. 3687; State street music pub. co., inc., Chicago.

But Brunswick and both Vocalion labels were clear: Parkway, written solid.

Parlor Social (Don Ewell) 1162
Ray Smith

I have two reissues of the Ewell recording, both credit Ewell. Rec. Ewell 1946, Good Time Jazz EP 1004, GTJ S 10046; Herwin 403 (which I had but gave away). Not in 1946 copyright book.

There's a site selling (later) sheet music, credit Ewell. And LC SONIC has GTJ EP 1004, credits Ewell. Good enough.

Pass Out Lightly [There Ain't Nothin' to It] (Jack Washington) 1041
State Street Aces
Keith Nichols & the Blue Devils 1387

<2--1041 had no subtitle, by Washington. Baker: 1387 had subtitle "There Ain't Nothing to It." S&P say written & recorded by Bennie Moten in 1928, no subtitle. Another Q for Frank P? Erdos: Washington via French RCA, which credits Moten for most of his repertoire. -2->

2011 afterthought: French RCA ain't much of an authority. Let's look for sheet music and LC cy card.

2013 review: Rec. Bennie Moten's KC Orch (with the subtitle, says Rust, but Nothin' rather than Nothing, and with Jack Washington on reeds), 6/12/27, Victor 21199.

Well, my Chronological Moten reissue (Classics 558) has subtitle (Nothin'), credits Jack Washington.

But copyright is
Pass out lightly; melody by Bennie Moten. © 1 c. Feb. 17, 1928; E 686088; Ralph Peer, New York.

There's no James or Jack Washington in 1927-28 copyright books.

Aha: The Victor label credits J. Washington, but it does not have a subtitle. But the Victor Project confirms subtitle (as *Nothin'*, "source: Victor ledgers") and credits Jack Washington.

But here's a damned good question: Where did Rust get the subtitle if it wasn't on the Victor 21199 record label? Could he have been working off the Victor ledgers rather than the actual labels? Yes, we know that he was. See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

Pass the Pickles (Grace Le Boy)

Chrysanthemum Ragtime Band 1123

LP had Grace Le Boy

<3--Frank Dutton of Malvern Link, England:
"The wife of lyricist Gus Kahn was Grace
Le Boy Kahn. Same person I presume."

Dick Zimmerman: Yep, same person.--3>

<4-- a letter from Paul Rodriguez -- in London,
for Christ's sake -- led me to extensive
research on composer of this tune. Here's
what I wrote back to him:

She is indeed the wife of Gus Kahn, and she
published regularly as both Grace LeBoy
and Grace LeBoy Kahn, so I won't consider
LeBoy to be a pseudonym. However, your
letter did lead me to discover that there's no
consistency whatever in the spelling of her
name. I now have sheet music and other
sources that show Le Boy, LeBoy, le Boy,
and even Le-Boy. ASCAP (as you noted),
the Grove Dictionary, Kinkle and Lissauer all
agree on LeBoy, though, so that's what I'll
make it in the next edition of the Stomp Off
catalog.

--4>

BUT June 2011 found the sheet music to Pass
the Pickles, and it is Le Boy. So using the new
power of the internet I started looking for the
actual sheet music for her other compositions.
By the time I had found six of them, the score
was five for Le Boy, one for LeBoy, so Le Boy
it is. That has to trump any listings in books.

Passion Dance (see **La Danza Appassionata**)

Passionette (Willie "The Lion" Smith)

Tom Roberts 1392

ASM, 1935, Leo Feist. And confirmed by
copyright (5/10/35, filed by CWMPCI) and
Decca label.

Passport to Paradise (Sidney Bechet)

South Side Jazz Serenaders 1420

Not in Rust. CD says 1956, that it's music to
film *Ah, quelle équipe!* Lord discography says
6/26/56, Bechet with Reweliotty Orch, Vog
(Vogue?) (F)LD307. And IMDB says Bechet in
fact had a role in that movie--playing a saxo-
phonist. Dozens of secondary confirmations
of Bechet as composer, but no primary ones.
Guess we accept it. Well, Bill found the label
of the Reweliotty record, crediting Bechet, and
ASCAP shows it as his too.

Pastel Blue [Why Begin Again]

(Artie Shaw--Charlie Shavers--
Don Raye)

P. T. Stanton's Stone Age JB 1228

Rec.

John Kirby (w/Shavers), Rust says "Pastel
Blue (Blue Dilemma)", 10/28/38, Decca
2367, M-30340; Vocalion S-226; Brunswick
03203. Found small photo of Decca 2367
label, looked like Charlie Shavers-Artie Shaw
(LC SONIC confirms). Serious archive
project at SIUE shows Shavers-Shaw for
Brunswick 03203 (LC SONIC confirms).

Shaw 3/12/39, Bluebird B-10178; MW M-7957;
HMV B-8936, EA-2375, JO-255 (titled "Why
Begin Again?" on the HMV labels, says
Rust). Bluebird B-10178 credits Shavers-
Shaw. Found two different HMV B8936
labels: both Why Begin Again (No ?), one
had Pastel Blue underneath title in smaller
font and in parens), credits Raye-Shavers-
Shaw, the other just the main title and
credits just Shaw. LC SONIC has another
Artie Shaw release of it, Gramophone B-
8936, as Why Begin Again (Pastel Blue) with
Raye-Shavers-Shaw.

Tommy Dorsey, as Why Begin Again (Pastel
Blue), 5/1/39, Victor 26246. LC SONIC
confirms Pastel Blue in parens, credits Raye-
Shavers-Shaw.

LC SONIC has two other recordings of it as
Why Begin Again (Pastel Blue), both credit
Raye-Shavers-Shaw--Dick Todd, 4/24/39, Vic
Lewis and Jack Parnell's Jazz Men, London
1940.

Strange copyright reg.:

Blue dilemma [?]; melody Charles Shavers.
© 1 c. Nov. 28, 1938; E unpub. 184238;
Leeds music corp., New York.

Well, this is a hell of a mess: Shavers writes
and copyrights it as Blue Dilemma, but
records it with John Kirby as Pastel Blue, with
cocredit to Artie Shaw--and somehow Rust
knows about the Blue Dilemma title. We'd
presume that Shaw made some additions-
suggestions before it got recorded, but the
recording session preceded the copyright by a
month.

Then Shaw records it as Pastel Blue, credit
Shaw-Shavers, except the HMV releases call it
Why Begin Again (why?) and some come add
a credit to Raye, whoever the hell he is. Then
three other bands recorded it by the Why
Begin Again title, conceding on their labels
that it's really Pastel Blue, but also crediting
Raye.

1. Blue Dilemma -- it was never issued that
way, so we can ignore it.
2. Why Begin Again -- clearly, we must add
this as an alternative title, since the Shaw
recording went out under both titles and
others used it while conceding that it was
really Pastel Blue. And in spite of Rust's
repeated use of the question mark, none of
the labels had it.
3. Raye: I was about to write that we don't
really know how, why or even when he got
involved, or even who he is. BUT then I
decided to look for that name in the copyright
books and found this:

Why begin again; w Don Raye, m Artie Shaw
& Charles Shavers. © May 18, 1939; E pub.
77162; Leeds music Corp., New York.

Don Raye was a very busy man at Leeds; he's
on many of their publications in 1938 &
especially 1939.

So there's the answer: Don Raye was brought
in to add lyrics to the tune that Kirby and Shaw
had recorded as instrumentals. I suspect that
by the time HMV released its issues in
England, the tune had turned into Why Begin
Again and they went ahead and used the new
title and credits even though they were
reissuing the Artie Shaw Pastel Blue/
instrumental version.

Pastime Rag No. 2 (Artie Matthews)

Hall Brothers JB 1062

ASM confirms.

Pastime Rag No. 3 (Artie Matthews)

Evergreen Classic JB 1202

Evergreen Ragtime Quartet 1383

Manhattan Ragtime Orchestra 1419

Pastime Rag No. 4 (Artie Matthews)

Dave Dallwitz Ragtime Ensemble 1098

Yerba Buena Stompers 1375

Pastime Rag No. 5 (Artie Matthews)

South Frisco JB 1180

Frank French & Scott Kirby 1306

Paswonky (Fats Waller)

Paris Washboard 1359

Rec. Fats 6/8/36, Victor 25652, HMV BD-5354
et al. Confirmed by 9/2/36 unpub. copyright
reg.

Patrol Wagon Blues (Porter Grainger)

Red Roseland Cornpickers 1101

Kustbandet 1294

Rec. Red Allen 7/15/30, Victor 23006 et al.
Merline Johnson, 7/30/37, ARC 7-10-64,
Conqueror 8921, Vocalion 03677.

Confirmed by 10/6/30 unpub. copyright reg.
and Victor label.

Patsy (Earl Burtnett--Dick Coburn-- Dick Winfree)

San Francisco Starlight Orchestra 1334

ASM, 1924, Sherman, Clay; w. Coburn-
Winfree/m. Burtnett. Odd, later saw copyright,
which was w. Coburn; m. Burtnett-Winfree.
Did I copy it down wrong from the sheet
music, or did they differ? The former:
Hassan's very accurate database shows m.
Burtnett-Winfree, w. Coburn.

Pauvre Moquette

(Emmanuel Hussenot)

Orpheon Celesta 1095

<3--"Poor Carpeting" - not lousy carpeting,
but oh, pity the carpeting. Makes no sense,
so don't know how to capitalize.--3>

Peaceful Henry (E. Harry Kelly)

Chrysanthemum Ragtime Band 1196

Elite Syncopators 1286

ASM, 1901, Carl Hoffman.

Peaches and Cream (Percy Wenrich)

Red Wing Blackbirds 1018

ASM, 1905, Jerome Remick has a delectable subtitle — (A Delectable Rag) — but only on the cover.

Pearls, The (Jelly Roll Morton)

South Frisco JB	1035
Don Ewell	1077
Ray Smith	1162
Jim Cullum JB	1254
Chris Tyle's Silver Leaf JB	1298
Paramount JB of Boston	1340
Red Rose Ragtime Band	1399

Rec. JRM pno solo, 7/18/23, Gennett 5323.
Again 4/20/26, Vocalion 1020, Oriole 1007,
Brunswick 80067 et al. RHP, 6/10/27, Victor
20948, Bluebird B-10252 et al.

Confirmed by 8/20/23 copyright reg.

Peek-A-Boo Rag (Charles L. Johnson)

Dick Zimmerman	1049
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ASM, 1914, Forster.

Peepin' Blues (Lovie Austin)

Art Hodes Blues Serenaders	1184
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Rec. Austin 4/25, Paramount 12277, Silvertone
3572 (as Carolina Shuffle by the Hot Dogs), et
al.

Not in copyright books 1925-26, although
many other Austin pieces are there.

Paramount label confirms Lovie Austin as
composer. Detailed Tommy Ladnier discog-
raphy confirms that Silvertone 3572 appeared
as Carolina Shuffle by The Hot Dogs, but I
suspect it had extremely small distribution and
can be ignored.

Pegasus (James Scott)

Matthew Davidson	1252
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Confirmed by 1920 sheet music reproduced in
Dover folio.

Peggy (Bismar*–Buckley*–Head*)

Kustbandet	1178
Neely's Royal Society Jazz Orch	1250

2013 review: For God's sake, how could I have
figured out that all three composer names
were pseudonyms and not made any kind of
notation to that effect here? I see: the tune list
in 1250 spelled out the pseudonyms in detail:
Bismar = John Nesbitt, Buckley = Dave
Wilborn, Head = George Thomas (all
members of the band). Presumably Neely
knew what he was talking about.

Orig rec. was by McKinney's Cotton Pickers,
11/7/29, Victor V-38133, Bluebird B-10706 et
al. Credit on Victor label is Bismar-Buckley-
Head; Victor archives are no help: "Unverified
composer information: Bismar; Buckley; Head.
Composer information source: Disc label."

The 1/5/30 unpub. copyright reg. says just
"melody by Bismar-Buckley-Head," in itself
very suspicious.

Will try to query Neely, but it's possible the info
came straight from Erdos. But whence? No
amount of googling on my part raised a hint.
Neely pleads ignorance, must ask Erdos.

Finally got this from Haesler 8/14:

You need to be a discographer-collector to
solve this one.
Buckley = Dave Wilborn [real name: David
Buckley].
Head = George "Fathead" Thomas.
Bismar = John Nesbitt. I could not confirm
a nickname.

Pelican Drag (Harry Carney)

Paris Washboard	1347
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Rec. Bigard's Jazzopators (w/Carney on bari),
2/14/40, Epic LN-3237; Philips BBL-7163, BO-
7421-L. (diff. index of Ellingtonia says Ep
LN-32337, CBS 88522, Mc MD7-235) Found
Epic LN2425, pub. France, back cover, which
credits Carney.

Not in copyright books 1939-41. Large
Mosaic multi-CD set called *Duke Ellington:
1936-40 Small Group Sessions* says by
Carney. Steve Hancock guitar CD says Carney.
Northeast Public Radio program guide says by
Carney. "Duke on the Web" (French) site says
Carney.

Pen Pals, The (David Thomas Roberts)

David Thomas Roberts	1132
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Penn Beach Blues (Joe Venuti–

Eddie Lang)	
Andy Stein Blue Five	1390

JV Blue Four, 11/15/27, Okeh 40947,
Parlophone R-109, Vocalion 3160 et al.

Not in copyright books 1926-29. BUT Okeh
label confirms Venuti-Lang.

Pennies from Heaven (Arthur

Johnston–Johnny Burke)	
Andy Stein & Friends	1146
John Gill Sentimental Serenaders	1424

Confirmed by 5/1/36 unpub. copyright reg., w.
JB/m. AJ, from film of same name.

Peoria (see *I Wish't I Was in Peoria*)

Pep (Jelly Roll Morton)

Ray Smith	1012
West End JB	1085

Red. JRM pno solo 7/8/29, Victor V-38627,
Bluebird B-10257 et al. Later in Lomax
interviews.

Confirmed by 1/10/31 unpub. copyright reg.
and Victor label.

Pepper Sauce (H. A. Fischler)

Chrysanthemum Ragtime Band	1047
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Well, hell—how and why did I learn that H. A.
Fischler is pseudonym for Harry Lincoln
without noting it here? 1911, says Vermazen.

Copyright:

Pepper sauce; a hot rag, by H. A. Fischler,
arr. by F. H. Losey; orchestra with piano acc.
4to. © Mar. 17, 1911; 2 c. Mar. 18, 1911; E
252971; Vandersloot music pub. co.,
Williamsport, Pa.

Also a Black Wasp Rag by Fischler in 1911,
and Chili Sauce, and Hot Scotch Rag.
Hmmm, there's also "My Old Plantation Home,
by H. A. Fischler, arr. Harry J. Lincoln. Same
for "Some Day, Some One Will Whisper, I
Love You."

But we've got him here under his own name
for a couple of rags, also pub. by Vandersloot.

But aha, while Chili Sauce says by H. A.
Fischler on cover, Indiana Harmony site lists it
as by Harry J. Lincoln. Interesting, but far
from proof.

Aha, from the Perfesser Bill site:

Harry A. Fischler was born in Wellsboro,
Pennsylvania to German immigrant parents
Frank R. Fischler and Zwila Fischler, who
were among many that had settled in central
Pennsylvania during the mid 19th century.
[Goes on to detailed bio sketch] . . .

Some sources have incorrectly cited
Fischler as a pseudonym of Harry J. Lincoln,
the composer and general manager of
Vandersloot Music. This may be in part
because he was also published as H.A.
Fischler, never using his full first or middle
name. Yet his name did show up in the
papers. A July 22, 1914 article in the
Williamsport Gazette and Bulletin reviewed a
recent concert in which "Every number was
good with several standing out pre-
eminently. It opened with a rattling march,
"Keefer's Grenadier," by Harry Fischler. This
march was well received, and was enjoyed
by everyone. It is brand new and last night
was its first rendition, but it gives promise of
being extremely popular. Mr. Fischler has
dedicated it to Bura C. Keefer." As further
proof of his not being Lincoln, his final two
songs were published by Star Music in
Eldred, Pennsylvania, not by Vandersloot.

Percolatin' Blues (Lemuel Fowler)

Chalumeau Serenaders	1394
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Rec. Fowler's Washboard Wonders, 7/5/27,
Columbia 14230-D. Clara Smith (acc. by
Fowler et al), 11/23/26, Columbia 14202-D.

Confirmed by 11/23/26 copyright reg. and
Clara Smith record label.

Perdido Street Blues (Lil Hardin)

Tom Shea	1022
Black Bottom Stompers (England)	1045
Black Eagle JB	1048
Louisiana Repertory Jazz Ensemble	1055
Abi Hübner's Low Down Wizards	1093
South Frisco JB	1103
Jean-François Bonnel & Friends	1104
Peruna Jazzmen	1105
Wally Fawkes & His Soho Shakers	1144

Turk Murphy JB 1161
 Steve Waddell's Creole Bells 1230
 <2--[LPs divided between Louis & Lil] Baker:
 Recorded by Lil & NO Wanderers 1926 on
 Columbia 698-D, Louis got around to it in 1940
 on Decca 18090 et al. Probably Lil's
 composition, which is how S&P list it.
 Robinson: "Ditto Gate Mouth."--2>

2013 review: Copyright is
 Perdido St. blues; melody, by L. Armstrong.
 © 1 c. July 19, 1926; E 643157; Lillian
 Armstrong, Chicago.

Stop the Show! The Columbia 698-D label by
 the NO Wanderers says composer is Louis
 Armstrong! That's a powerful clue. But for
 what it's worth, according to LC SONIC the
 Columbia M-199 release by the Wanderers
 says Lil. Armstrong, as did the Columbia DB-
 2860 release.

But back to the copyright book: In the index
 at the back of the book, both composers and
 those registering the copyrights (which can be
 individuals or publishers) are listed alphabeti-
 cally, with the compositions they had a hand in
 listed after their names. Perdido St. is listed
 only after Lillian's name, but not after Louis's
 (unlike it's flip side, Gate Mouth, which is listed
 only under Louis's name.)

This indicates that the folks compiling the
 book felt that Lil was the composer, not Louis.
 But how in the world do we argue with that
 very clear composer credit on Columbia 698-
 D?

But now let's look for the 1940 recording by
 Louis's orchestra: The labels of both Decca
 18090 and 25099 credit Lillian Armstrong.

Here's my theory: The original Columiba 698-
 D by the Wanderers got it wrong when they
 credited Louis, who was, we now know, the
 correct composer for the flip side, "Gate
 Mouth." Columbia corrected the mistake with
 subsequent releases on M-199 and DB-2860;
 and Decca credited Lil on its releases of the
 Armstrong orchestra version in 1940.

So we stick with Lillian. It would be nice,
 however, to have the original copyright
 deposit for the tune, such as the one found by
 John Gill for Gate Mouth. Well, Gill has
 copyright deposit, confirms Perdido St. stead
 Street, says Lillian.

Perfect Rag [Sporting House Rag]

(Jelly Roll Morton)
 Black Eagle JB 1048
 John Gill 1066
 Paramount Theatre Orchestra 1089

JRM pno solo 6/9/24, Gennett 5486 et al.
 (oddly, this listed in Rust but not in Lomax's
 discography). Evidently rec. as Sporting
 House Rag 12/14/39, General rejected, but
 later issued by Commodore.

Lomax says not copyrighted as Perfect Rag,
 but as Sporting House Rag in 1939. And
 indeed the copyright is

Sporting house rag; melody Jelly Roll [i.e.
 Ferdinand J.] Morton. © 1 c. Dec. 20, 1939;
 E unpr. 209912; Tempo-music pub. co.,
 Washington.

The Commodore reissue of all the last General
 sessions called it Sporting House Rag (Perfect
 Rag). And everybody agrees, including all the
 places selling the sheet music as both titles.

Perils of Pauline (Pauline Alpert)

Alex Hassan 1322
 Tony Caramia 1328

Confirmed by 6/22/27 copyright reg.

Peroxide (C. L. Woolsey)

Trebor Tichenor 1282

Confirmed by 5/3/10 copyright reg. as C. L.

Persian Rug (Neil Morét*–Gus Kahn)

Dick Sudhalter & Connie Jones 1207
 San Francisco Starlight Orchestra 1296
 Independence Hall JB 1386
 Tom Stuijp & Delirium Tremolo 1433

Oops, copyright is

Persian rug; words by Al. Dubin, melody by
 Neil Moret. © 1 c. May 31, 1927; E 666928;
 Villa Moret, inc., San Francisco.

But then later it's

Persian rug; words by Gus Kahn, music by
 Neil Moret; pf. and ukulele acc. © Oct. 24,
 1927; 2 c. Oct. 29; E 675162; Villa Moret,
 inc., San Francisco.

But index didn't list it under Kahn or Dubin!

Question then is how it was published.

Found it indexed in three libraries, all as Kahn-
 Moret, so obviously that's the version that got
 published.

Peter Gink (George L. Cobb)

Levinson's Trans-Atlantic Saxtette 1430

Confirmed by 8/27/18 copyright reg. (in 1919
 book!).

Petite Fleur (Sidney Bechet)

NOT ON STOMP OFF, but 3/15 was prompted
 to research it when I found it on a 1986 LP by
 a California band that shall remain nameless,
 which called it "La Petite Fleur" and said that
 Bechet's 1958 recording of it was a big hit.

First, I learned that Bechet first recorded it
 1/21/52 with his All-Stars (Vogue V. 5119),
 then 1/31/52 with Claude Luter (Vogue LD061
 ([LP])). Found the original Vogue V. 5119
 label--No "La." Also no "La" in the copyright,
 which reads

PETITE FLEUR; m Sidney Bechet. Piano.
 France. © S.A.R.L. Vogue Records;
 16Mar52; EP124788.

Oddly, though, that copyright was found in the
 1958 copyright book! Then in the 1959 book
 we find it again:

PETITE FLEUR. Little flower, m Sidney
 Bechet. New York, Hill & Range Songs
 (appl. states: Paris, Vogue Records) ©
 Vogue Records; 16Mar52; EP24423.

Even found a couple of French Bechet sites;
 they showed no "La" either, so that's out
 (although *Fleur* is indeed a feminine noun in
 French and would take the *la* article if one
 were used).

So losing the "La" was the easy part. Along
 the way, I found numerous that the tune was
 an international hit record in 1959 thanks to
 the Monty Sunshine recording. But then I
 learned that the recording session at which it
 was recorded was 10/10/56! Sure, it's not
impossible for a record company to let
 something molder for over two years before
 releasing it, but in searching the Lord
 discography, I found that Wally Fawkes
 recorded it in December 1956, the Westonians
 recorded it in Brussels in 1957, and a
 whopping ten recordings of it were made in
 1958, in England, Germany, the U.S., France,
 and even Argentina. Whence all these covers
 of a record that was yet to hit the charts?

Turns out that the tune was recorded for, and
 release on vol. 3 (Pye/Nixa NJT 505) of a
 series of four 10" LPs that came out in late
 1956 or early 1957 under the series title *Chris
 Barber Plays*. It was noticed, covered by other
 jazzers, and public requests prompted
 Pye/Nixa to release it as a single in early 1959
 (a 45, Nixa 7NJ.2026). *That's* the record that
 swept the charts:

The record was at number 22 on 9 February
 1959, the day the Barber Band left on SS
 America for their first US tour.... While they
 were there, "Petite Fleur" went gold--the first
 ever British jazz record to sell a million
 copies, the first to reach the US Top Five.

Useful web links are

https://books.google.com/books?id=5-SaAwAAQBAJ&pg=PT448&lpg=PT448&dq=billboard+barber+sunshine+petite+fleur&source=bl&ots=jxOvzRfB3g&sig=Ak5qVLDbxWAYGijY6pHk-6AnAVs&hl=en&sa=X&ei=axlCVfDTo4_xoASJ2YKoAw&ved=0CEEQ6AEwCQ#v=onepage&q=billboard%20barber%20sunshine%20petite%20fleur&f=false

and

<http://www.chrisbarber.net/covers/cover-033.htm>

Petticoat Lane (Euday L. Bowman)

Bob Wright 1239

Confirmed 8/14/15 copyright reg., pub. by
 Bowman in Ft. Worth, TX. Only copy in the
 world is at MTSU!

Phantom Fingers (Jack Wilson)
Alex Hassan 1322
Confirmed by 11/26/34 copyright reg. filed by
Chappell & Co. Ltd., London

Piaf (Steve Lane)
Steve Lane's Southern Stompers 1040

Piano Marmalade
(Willie "The Lion" Smith)
Neville Dickie 1176
Not in Rust. Confirmed by 6/8/37 copyright
reg. Strange--I find several references to the
composition/sheet music, but no refs to a
recording of it. And in fact, Lord discography
shows this to be the only recording of it ever.

Piano Poker (Pauline Alpert)
Tony Caramia 1328
Confirmed by 10/15/35 copyright reg. And Bill
found the sheet music online (how?).

Piccadilly (Elmer Schoebel)
New Orleans Classic Jazz Orch 1145
Rec. NO Owls, 4/14/26, Columbia 1158-D.
Confirmed by 2/22/26 copyright reg. and
Columbia label.

Piccadilly (Fats Waller)
John Gill 1066
Paramount Theatre Orchestra 1089
Keith Nichols 1159
See notes at Bond Street.

Piccalilli Rag (George A. Reeg, Jr.)
Tom Brier 1274
ASM, 1912, Jos. M. Daly.

Pickaninnies on Parade
(George Barnard)
River Raisin Ragtime Revue 1417
1906 says CD, but not in copyright book. An
online ref. said 1897, and sure enough it does
pop up in 1897 book. Seems to be always G.
D. Barnard in copyright book, but most refs to
him show George D. Barnard.

(Are They) Pickin' On Your Baby
('Cause I'm a Pickaninny Rose)
(Paul Reynolds-Billy James)
Dry Throat Fellows 1226
Rec.

CW Blue Five (as by Eva Taylor), 1/8/25, OKeh
40330. Label is "Pickin' On Your Baby,"
credits Paul Reynolds-Billy James--most
likely the source for the Dry Throat Fellows.
Five Birmingham Babies, 2/10/25, Pathe
036218, Perfect 14399. LC SONIC
confirms title, composers on both labels.
Georgians (as "Are They Pickin' On Your
Baby?"), 6/20/25, Columbia 407-D. LC
SONIC confirms title, credit James-
Reynolds.

Yoicks, copyright is this:
Are they pickin' on your baby, 'cause I'm a
pickaninny rose; w Paul V. Reynolds, m Billy

James, of U.S. [Cover title: Pickin' on your
baby 'cause I'm a pickaninny rose] © Oct.
28, 1924; 2 c. Nov. 10; E 601342; Clarence
Williams music pub, co., inc., New York.

Have never seen a note like that in a
copyright; surely it means that the piece was
published in sheet form--but I bet I'll never find
it. And strangely, Reynolds is not in index.

Definitely published. Baylor U. library has it as
"Are you pickin' on your baby : ('cause I'm a
pickaninny rose), w. by Paul V. Reynolds/m.
Billy James. NY, Clarence Williams, c. 1924.
Line in description says, "Cover Title: Pickin'
on your baby 'cause I'm a pickaninny rose."

Found the cover, and it matches Baylor's
"cover title" description, except that the
subtitle is in parens.

Well, I guess I should insist on seeing copy-
right page of sheet music before switching to
Are you or *Are they*, but we certainly can add
the subtitle. 9/4/13 got the sheet music.
Cover

PICKIN' ON YOUR BABY

('CAUSE I'M A PICKANINNY ROSE)

But the copyright page is the awkward

Are They Pickin' On Your Baby

('Cause I'm a Pickaninny Rose)

One could argue that the "Are They" is a
proper part of the title, since they did not put it
in parens like the Pickaninny Rose line); but
they did put it in smaller print, as sub- and
supertitles often are, and it wasn't on the
cover, so I'm going to treat "Are They" as a
supertitle.

Pickin's (Harry Reser)
Terry Waldo's Gotham City Band 1120
Howard Alden with Dick Hyman 1200
Confirmed by 11/23/22 copyright reg.

Pickles and Peppers
(Adaline Shepherd)
New Orleans Ragtime Orchestra 1213
John Gill's Dixieland Serenaders 1304
Evergreen Ragtime Quartet 1383

ASM, 1916, Adaline Shepherd. Cover has
subtitle (A Rag Oddity) but not copyright p.

Piggly Wiggly [Blues] (Junie Cobb)
Scaniazz 1038
Dry Throat Five 1151
Paris Washboard 1182
Pam Pameijer's New Jazz Wizards 1395

Rec.
Windy Rhythm Kings (as Piggly Wiggly Blues,
w/Cobb on cl/tsax), 4/29, Paramount 12770,
Broadway 1294, Century 3009. Paramount

label definitely Blues as part of title, no
composer credit. Broadway same title, but
as Lee's Black Diamonds, also no credit.
Century same as Paramount.
Beale Street Washboard Band, 7/24/29,
Vocalion 1403, V-1016;p Banner 32388;
Brunswick 80076; Decca MB-22050.
Vocalion just Piggly Wiggly, credit Cobb.

Copyright is
Piggly wiggly; melody by Junie C. Cobb. ©
1 c. May 1, 1929; E unpr. 6259; Lester
Melrose, Chicago.

Pig's Feet and Slaw (Tiny Parham)
Red Rose Ragtime Band 1128
Pam Pameijer's New Jazz Wizards 1281

<4-- Very interesting. Red Rose has Pigs
Feet. Pam Pameijer CD and my Folklyric LP
"Tiny Parham & His Musicians" have Pig's
Feet. Rust, in citation for Parham's recording
on Victor 23410, says Pigs' Feet. Webster's
Third New International Dictionary has this
entry: "pigs' feet: the feet of swine used as an
article of food." I vote for Rust (probably citing
original 78) and grammatic logic, but if
somebody can produce that 78, I'd be happy
to go with it even if it differs.

Erdos says go with Pigs'. Was going to toss it
out anyway, but finally figured enough is
enough. --4>
--4>

2013 review: rec. Parham 10/25/29, Victor
23410. No apostrophe on the copyright:
Pigs feet and slaw; melody T. Parham. © 1
c. Nov. 20, 1933; E unpr. 79209; Southern
music pub. co., inc.

Oops! The generally quite precise Victor
Project ledgers confirms Parham as composer
but says title is "Pig's Feet and Slaw" (source
is disc label). And of my three Parham
reissues, two are Pig's and one is Pigs'. Quite
frankly, I trust the Victor Project to copy that
title off the record more than I trust Rust. For
now must switch to Pig's, but I'll look around
for the disc.

Found it! Or Bill Haesler did. Victor Project
was right: Victor label is Pig's Feet and Slaw.

**Pile of Logs and Stone (Called
Home)** (Maceo Pinkard)
Scaniazz 1004
Minerva JB 1117
Des Plantes' Washboard Wizards 1325
Le Petit Jazzband 1389

<2--Lord and Saunders confirm. Other
options were no parens (S&P) and initial A
(Blue cat)--2>

ASM confirms this cover & (c), 1925, Clarence
Williams, in parens both places. 12/1/25
copyright was whole thing with no parens, but
Williams Blue Five label (OKeh 8286) had the
subtitle on sep. line in parens.

Pine Apple Rag (Scott Joplin)
 South Frisco JB 1143
 Evergreen Ragtime Quartet 1383
 Red Rose Ragtime Band 1399

Confirmed by my 1908 sheet music and 10/12/08 copyright reg.

Pink Poodle (Charles L. Johnson)
 Dick Zimmerman 1017
 ASM, 1914, Forster. Copyright confirms.

Pirate Rag, The (E. A. Windell)
 David Thomas Roberts 1317

1904, says Roberts, pub. in Enid, Okla. Not in copyright book--poss. self-published. But wait: found it in 1905:

Pirate (The) "rag"; for piano, by E. A. Windell.
 © 86691, Jan. 14, 1905; 2 c, Jan. 14, 1905.)
 Windell (E. A.), Enid, Okla.

But Brier has a copy of the sheet music, confirms title contains Rag.

Pirouette (Tom Stuijp)
 Tom Stuijp & Delirium Tremolo 1433

Plantations Joys [Plantation Joys]
 (Luis Russell)
 Jazz O'Maniacs 1046
 Le Petit Jazzband de Mr Morel 1344

We had Plantation Joys.
 Rec. Russell 11/17/26, OKeh 8424.

Copyright is
 Plantation joys; melody L. C. Russell, of U.S.
 © 1 c. Oct. 26. 1925; E 628048; Louis C.
 Russell, Chicago.

Stop the show: Found the OKeh label online, and title is definitely PLANTATIONS JOYS, and composer is Russell. RJHA calls it Plantations too, and several indexing sites have it that way. Rust screwed up. Actually, I suspect that OKeh screwed up when they "published" it that way.

Only recording after 1925 and before Stomp off was Delta JB of Buenos Aires in 1971, which called in Plantation, and my Russell reissues even call it Plantation, so we'd better consider that a legitimate alternative title.

Planxty Jim Stewart (Glenn Jenks)
 Glenn Jenks 1179

Play a Simple Melody (see **Simple Melody**)

Play Me Slow (Milt Hagen--Charles O'Flynn)
 Les Rois du Fox-Trot 1436

Rec. Jean Goldkette, 11/25/24, Victor 19664.
 Fletcher Henderson, 1/23/25, Columbia 292-D.
 Mound City Blue Blowers, 2/9/25, Brunswick 2849.

Confirmed by 3/23/24 copyright reg., w/m both.

Oddly, couldn't find the actual label, but LC SONIC has it, reports credits of O'Flynn-Hagen, so we'll stick with that. Bill couldn't find the Victor label either, but did find the Columbia (Henderson) and Brunswick (Mound City BB) labels, both say Hagen-O'Flynn.

Play That Barber Shop Chord
 (Lewis F. Muir--William Tracey--Ballard Macdonald)
 Chris Tyle's Silver Leaf JB 1311

SOS 1311 says Muir-Tracey-Macdonald, as does my Bert Williams version on Timeless CD.

But I've got the sheet music in hand from ASM, 1910, J. Fred Helf, which says w. Tracey/m. Muir, no Macdonald. MTSU has the 1910 J. Fred Helf edition, and another, 1910 by Shapiro, Bernstein, with same credits.

Kinkle says **Play That Barber Shop Chord**, music Lewis Muir, lyrics William Tracey-Ballard MacDonald, 1910. Lissauer agrees with Kinkle exactly. Waldo's *This Is Ragtime* has a photo of the cover on p. 99; it is most likely a later reprinting of the song, but it says [...Barber Shop...], music by Lewis F. Muir, words by Wm. Tracey. Should Macdonald get the boot?

ErDOS: Chris Tyle confirms the three composers shown by Kinkle & Lissauer. --4>

Aha, here's our answer: Parlorsongs.com has a bio sketch of J. Fred Helf:

In 1910 Helf published **Play That Barbershop Chord**, by Lewis Muir and William Tracey, or at least that is how Helf published it. Songwriter Ballard Macdonald had begun work on the song and had written dummy lyrics before leaving the song behind. The piece was finished by Lewis Muir and William Tracey, and Macdonald was incensed that Helf left his name off the sheet music. He sued Helf successfully, and the award of \$37,500 forced Helf into bankruptcy thus ending his foray into publishing.

Presumably Macdonald's name was added to later reprints and that's what Tyle was looking at. And I think we can leave Macdonald here, since a court of law ruled that he was a cocomposer (see "O Sole Mio"). By the way, the typography on the original Helf cover has very tight spacing on words in the title, which presumably why many read it as solid, i.e., Barbershop.

Pleasant Moments (Scott Joplin)
 New Orleans Ragtime Orchestra 1213
 Bob Wright 1239

Confirmed by 1910 sheet music.

Please (Ralph Rainger--Leo Robin)
 Kustbandet 1178
 John Gill Sentimental Serenaders 1424

Confirmed by 7/6/32 copyright reg., w. LR/m. RR, unpub.

Please Don't Talk About Me When I'm Gone (Sam H. Stept--Sidney Clare)
 Paris Washboard 1182

1182 said Stept & Clare.
 ASM, 1930, Remick, by Sidney Clare, Sam H. Stept and Bee Palmer. But Middle TN State has several copies (also 1930 Remick) and shows just Clare-Stept. But get this: Hassan has both! Both copies 1930 Remick, one with Clare as lyricist, one with Clare & Palmer. I guess we must add her.

FYI, she's not on the 12/15/30 copyright reg.

8/14 changed my mind on this one based on research by Bill Haesler, who found the copyright trail of the following four, all crediting just Stept & Clare:

10/31/27, registered by De Sylva, Brown & Henderson.
 12/15/30, registered by Remick.
 12/16/57, separate renewals filed by Clare and Stept.

He also found four early record labels (Crown 3090 by Eubie Blake aho; Melotone M 12091 by Mills Music Masters; Decca 3033 by Andy Kirk; Decca 23427 by Eddie Heywood), all of which credited only Clare-Stept.

And the 1930 Remick cover of the edition that added Bee Palmer as co-lyricist. The entire cover was a photo of Bee Palmer, with the tagline "Featured by Bee Palmer." Sure looks like a ploy to cash in on her current popularity. And even if she changed a few words to suit her own interpretation, it sure doesn't appear that anybody ever gave her formal credit or a cut of the royalties.

Pleasure Mad [Viper Mad]
 (Sidney Bechet--Rousseau Simmons)
 Pam Pameijer Trio 1172
 Lyttelton--Fawkes Troglodytes 1238
 Charleston Chasers 1287
 Paris Washboard 1308
 Neville Dickie 1324
 Le Petit Jazzband de Mr Morel 1362
 Duke Heitger's Big Four 1367
 Aces of Syncopation 1372

<4--Done via your note on July 3. Remember to make sure Neville Dickie is doing the Bechet-Simmons tune rather than Gilham. --4>

ASM, 1924, Fred Fisher: w. Rousseau Simmons, m. Sidney Bechet.

And recorded by lots of folks:
 Maureen England (vcl) with Bechet, 5/30/24, rejected by Pathe Actuelle.
 Whitey Kaufman, 6/30/24, rejected by Victor.
 Bennie Krueger, 7/24/24, Brunswick 2667--label says Bechet-Simmons.

The Ambassadors, 7/24/24, Vocalion 14851.
Ethel Waters, 8/1/24, Vocalion 14860—label says Bechet..
Chas. Creath's Jazz-O-Maniacs, 12/2/24, OKeh 8201—label says Sidney Bechet.
Eddie Mitchell, 12/12/24, Gennett 5612—label says Bechet-Simons.
Russell Lee & Daisy Wright, 11/26/25, OKeh 8263.

But note the copyright:

Pleasure mad; w and melody Sidney Pechet [sic], arr. George Holman, both of U.S. © 1 c. May 20, 1924; E 590487; Fred Fisher, inc., New York.

Then later in book:

Pleasure mad; w Rousseau Simmons, m Sidney Bechet, of U.S.; pf. acc., with ukulele arr. May Singhi Breen. © July 23, 1924; 2 c. July 24; E 596098; Fred Fisher, inc., New York.

Later found 7/23/51 renewal of this copyright:

PLEASURE MAD; w & m. © 23Jul24, E596098. R81303, 23JUL51, Sidney Bechet (A of m) & Rousseau Simmons (A of w)

2013 review: Oops, I have Viper Mad here as an alternative title with no explanation.

Where'd it come from?

Only recording of Viper Mad in Rust is by Noble Sissle's Swingsters, with Bechet on cl/ssax, 2/10/38, Decca 7429, 3521 et al.; Brunswick 02652, 82587.

Well, I found & compared the Ethel Waters 1924 Pleasure with this Bechet-Sissle Viper Mad, and they're singing the same lyrics.

And for what it's worth, Bill Haesler tracked down lots of labels for the Sissle's Swingsters' Viper Mad: Decca 3521 (in a 12-disc set), Brunswick 02652 (UK), Brunswick 82587—and they all credit Bechet-Williams!

Pleasure Mad (Archie Gillam)

Jazz Classics 1061
Jim Snyder/Georgia Grinders 1068

<2--[1061 said by Art Gillham; 1068 implied Roy Palmer]

Baker: These sound like same tune to me. According to Rust, everybody and his brother recorded a tune by that title in 1924:

May 30 - Sidney Bechet (ssax & pno) w/vocalist Maureen Englin, New York, Pathe 032056, rejected, but since issued on Document DOCD 5509.

Jun 30 - Whitey Kaufman's Orig PA Serenaders, New York, Victor rejected, but Victor ledgers confirm it was the Bechet-Simmons tune.

Jul 24 - Bennie Krueger, New York, Brunswick 2667, label = Bechet-Simons. This was the hit recording of it, says Jasen.

Jul 24 - The Ambassadors, New York, Vocalion 14851.

Aug 1 - Ethel Waters, Vocalion 14860, Silvertone 3014. Vocalion credit Bechet.

Dec 2 - Charlie Creath's Jazz-O-Maniacs, St. Louis, OKeh 8201.

Dec 12 - Eddie Mitchell Orch, Richmond, IN, Gennett 5612.

Later . . .

Russell Lee, 11/26/25, OKeh 8263.

State Street Ramblers, 4/23/28, Gennett 6465, Champion 15551 (as Blythe's Blue Boys), Decca 7225 (as Blue Jay Boys) et al. Well, Online 78 says Archie Gillam (see copyright below) for Gennett 6465, BUT Bill Haesler found the label, which is Gillans; Champion 15551 label says "Gillans"; no credit on Decca 7225.

I think we can rule out Roy Palmer from the outset. The State Street Ramblers happened to record Pleasure Mad in 1928 in Richmond, but Palmer recorded with the Ramblers only once, at a session on March 13, 1931.

But now think about this: Shapiro & Pollack credit Pleasure Mad to "Sidney Bechet/Rousseau Simmons, 1924, recorded by Ethel Waters." And in fact, the first ever recording of a tune by that title was by Bechet and an obscure vocalist. Is the Bechet/Englin/Waters the same tune all those other bands recorded that year, or did somebody named Art Gillham create a tune by the same title at the same time? [Erdos: yes, they are different tunes.]

Also, what about Roy Palmer, the presumed composer of all those tunes on SOS 1068? We're now pretty sure he didn't create Pleasure Mad. In Paige Van Vorst's cover story on Palmer in the March 1978 Mississippi Rag, he mentioned Palmer's 3/13/31 recording session with the State Street Ramblers: "They recorded nine timeless sides [six of which--Tiger Moan, Georgia Grind, Kentucky Blues, I Want to Be Your Lovin' Man, Me and the Blues, South African Blues--ended up on SOS 1068].... The tunes were all very familiar, being mostly based on existing folk tunes or New Orleans themes." Doesn't sound like Palmer the composer to me. Later, Van Vorst mentions two other tunes that pop up on 1068: "'Come On In, Baby' and 'Nancy Jane' were both tunes that had been recorded by blues artists before, the former by Georgia Tom, the latter by Big Bill [Broonzy?]." [Erdos: No Palmer as composer should be shown. We lazied out on 1068.] --2>

2011 afterthought: We never did have more than the notes on 1061 to attribute this to Gillham. Must look for LC cy card.

Now here's our copyright for the "Gillham" tune:

Pleasure mad; words and melody by A. Gillam. © 1 c. Feb. 23, 1928; E 686238; Archie Gillam, Chicago.

And there's another entry for him in the 1928 book, for Yes mam mamma. And an entry in 1926 by Archie Gillam was filed by the Gillam Brothers publishing company. Also 1925. And that's the way he's listed in the index, Archie Gillam. There is an Art Gillham in the index with five songs to his credit (one of which is named "Pussy"). And for what it's worth, Art Gillham has several songs copyrighted each year 1927-29, but there are no other Archie Gillam entries. He appears one other place in this index, with Billy Smythe on "Mean Blues" from 1923.

Well, shit! The Gennett 6454 label says Gillans too. But I'm going to stick with Gillam based on the copyright reg. It's more likely that the Gennett label introduced the typo than the copyright book, and since the Champion was just a reissue of the Gennett, they'd of course have copied the label info from Gennett.

Pliny, Come Kiss Yo' Baby

(Dave Reed, Jr.)

Bo Grumpus 1388

CD had "Pliny, Come Kiss Your Baby." 1899, says the CD. Found in 1900 book:

Pliny come kiss yo' baby. Words and music by Dave Reed, jr. Copyright by Jos. W. Stern & co., New York. 1899, no 63351, Sept. 29; 2 copies rec'd Jan. 4, 1900.

Many other Reed songs in 1899, mostly coon songs with dialect, so yo' is fittin'.

And aha, it was published. Cover is more or less

Pliny

COME KISS YOUR BABY

But the copyright page is

Pliny, Come Kiss Yo' Baby

Poison (Harry Dial)

Blue Rhythmakers 1373

<CD credit just Smith. Obscure Chicago band around Harry Dial 1930. Harry Dial's Blusicians Vocalion Red Hot Discography & 78 Project all show just Smith as composer.

2013 review: Rec.

Boyd Senter, 11/26/25, Pathe 36424, 11245; Perfect 14605. LC SONIC says Pathe credits Senter. Nothing on Online 78 or RHJA.

Harry Dial's Blusicians, 11/19/30, Vocalion 1594. LC SONIC says label credits Dial. Online 78 says Smith, as does RHJA.

Actually, Dial recorded a total of eight tunes at three recording sessions for Vocalion in 1930: On May 15: Don't Give It Away and Funny Fumble (Voc. 1515). On October 2: I Like What I Like Like I Like It and It Must Be Love (Voc 1567). On November 19: When My Baby

Starts to Shake That Thing, Poison (Voc 1594), Hot Peppers and Levee Lou (not released).

The first four songs were all copyrighted by Dial—the two from the May 15 session on May 19; the two from the Oct. 2 session on Oct. 9, all as Harry Dial, Chicago. None of the tunes from the final session was copyrighted.

Bill Haesler found the label from the flip side of Poison, which does indeed credit Dial. And he has Dial's own liner notes from an early Swaggie 7" LP (which contained the six published tracks), in which Dial recounts that I had no organized band when these records were made. I had gotten the idea of recording my own compositions after a couple of sessions with Junie Cobb. [Then tells where the sidemen came from.]

He also reports that

Ross Laird's Brunswick Discography, allegedly using the Brunswick files, has - Harry Dial - for both titles.

I think it's more than safe to attribute this title to Dial, in spite of the various reports of Smith, which may have come from John R. T. Davies, since a Frog CD reissue, evidently sourced from 78s provided by Davies also quotes the Smith credit for both sides of 1594, while we know from seeing label that the side opposite Poison is credited to Dial.

And Haesler says the 1996 Frog CD (DGF7) reissue of a series of obscure Vocalion recordings in Chicago 1929-30 may have been the culprit. The Harry Dial sessions are followed immediately in their title list by a series of recordings by Lloyd Smith, with Smith credited as composer on all titles. Very likely that a misdirected glance got that Smith credit applied also to the two Dial sides right above Lloyd Smith.

Poison Rag (C. L. Woolsey)
David Thomas Roberts 1317
Confirmed by 5/3/10 copyright reg.

Polly (J. S. Zamecnik)
Wally Rose 1057
Confirmed by 4/19/26 copyright reg., repeated 6/18/26 with no changes! Also tracked down several pieces of his music online; he was J. S. Zamecnik *without* the *haček* that his name would have had in the old country.

Ponchatrain [Pontchartrain Blues]
(Jelly Roll Morton)
South Frisco JB 1027
South Frisco JB C/CD 1035
Black Eagle JB 1048
European Classic JB 1070
State Street Aces 1106
Le Petit Jazzband de Mr Morel 1362

<2--Baker: Lomax confirms that Jelly did originally copyright it as "Ponchatrain," as

Dapogny refers to it in the notes to the State Street Aces record.--2>

2013 review: 1st rec. as Ponchatrain with RHP 3/20/30, Victor V-38125. Victor label reads

PONCHATRAIN—Blues Fox Trot

Copyrighted (with a banger!) 6/5/30:
Ponchatrain [!]; melody by Jelly Roll Morton [pseud, of Ferd Morton] 1 c. June 5, 1930; E unp. 22882; Southern music pub. co., inc., New York.

(Jelly doesn't seem to have recorded it as "Pontchartrain Blues"—so where did that title come from?)

No recordings of it as Pontchartrain Blues in Rust, and first one in Lord isn't until 1958, but I have more of that version of the title on my shelves than any other. My guess is that later recorders of the tune accidentally or gratuitously "corrected" the spelling of the lake, then added Blues because it's a blues tune or because that saw that word (as a genre marker) following the title on the Victor 78.

8/14 Haesler suggests a source for the "corrected" spelling:

I believe I can answer your spelling question. It was "corrected" by RCA on its 1952 reissue WPT 32 (a boxed 7" set). Pontchartrain Blues on the box. Pontchartrain - Blues on the disc.

Poor Butterfly (John Golden–Raymond Hubbell)
Paris Washboard 1428

From Wikipedia:

"Poor Butterfly" . . . was inspired by Giacomo Puccini's opera *Madame Butterfly* and contains a brief musical quote from the act 2 duet "Tutti i fior" in the verse. The music was written by Raymond Hubbell, the lyrics by John Golden. The song was published in 1916. It was introduced in the Broadway show *The Big Show*, which opened in August 1916, and was sung in the show by Sophie Bernard.

Copyright book confirms.

Poor House Blues (Spencer Williams)
Helm–Leigh Jazz & Blues Review 1331
Rec. Maggie Jones, 12/9/24, Columbia 14050-D.

Confirmed by 10/30/24 copyright reg.

Poor Jimmy Green (Eubie Blake)
Morten Gunnar Larsen 1009
Matthew Davidson 1252

Based on a strain heard by Eubie from Green c. 1900, but not recorded by Eubie until 1968 on the *86 Yyears Of LP*) (Eubie says this in liner notes). Virginia dates it in her CD to

1969. And sure enough, found it in the copyright book dated 10/13/69.

Poor Li'l Me (Paul Barbarin–Henry "Red" Allen)
Limehouse JB 1014

<2--Baker: My Luis Russell reissue credits only Barbarin. Erdos: Let's go with Limehouse on this--big solo by Red Allen on recording.--2>

2013 review: Rec. Russell 5/29/30, Okeh 8830, Parlophone R-2212. And Limehouse was right:

Poor li'l me; melody by H. Allen, jr., and P. Barbarin. © 1 c. May 24, 1930; E unp. 22323; Henry Allen, jr and Paul Barbarin, New York.

However, the record label said only Barbarin. Same for Parlophone.

Poor Papa (He's Got Nuthin' at All)
(Harry Woods–Billy Rose)
Jimmy Mazzy & Friends 1219

<3--S&P and Lissauer both agree on subtitle: (He's Got Nuthin' at All).

Saunders confirms--from sheet music?

2013 review: No sub on copyright:

Poor papa ; words by Billy Rose, melody by Harry Woods. © 1 c. Jan. 14, 1926; E 632443; Irving Berlin, inc., New York.

But later in book:

Poor papa, he's got nuthin' at all words by Billy Rose, music by Harry Woods. © Feb. 1, 1926; 2 c. Feb. 2; E 634299; Irving Berlin, inc., New York.

Hard to imagine any reason for such an update other than that the sheet music went out with that subtitle.

But wait--Hassan index has subtitle "Nothin'." And here's the answer, from the 1926 Irving Berlin sheet music found in the Arpin Collection in Canada:

Nothin' on the cover, *Nuthin'* on the copyright page.

Poor Wayfaring Stranger
(traditional)
Grand Dominion JB 1330

Trad? We sure it's not a spiritual written and copyrighted in relatively modern times?

This song was a hit by Burl Ives, also recorded by Joan Baez and other folkies of the '60s. Folk sources all call it by Trad., but the Sacred Harp Online Index (<http://fasola.org/index/0Index.html>) has the same lyrics as the folkies sing, says it's

Tune: John M. Dye, 1935

Lyrics: *Bever's Christian Songster*, 1858

3/14 review: But wait a minute. No Dye copyright in 1935 book, but in 1936 we find

Poor wayfaring stranger; Aeolian mode, early American spiritual ballad, w and m adapted and arr. George Pullen Jackson and E. J. Gatwood; mixed voices. © Mar. 23, 1936; E pub. 54271; J. Fischer & bro., New York.

Norman Cazden, Herbert Haufrecht, Norman Studer, in *Folk Songs of the Catskills* (SUNY Press, 1982), simply call it a "well-known American folk song likely originating in the early 19th century." Continued looking, found many more scholarly discussions of it, all of which placed it in Appalachian Mountains in early 19th or even late 18th century. All make is squarely "traditional," no one else credits Dye, although one source credits a John Wyeth. Lots of different arranger credits.

I quit too soon after finding the authoritative-looking Sacred Harp site; must return this to Traditional as Grand Dominion had it.

Poplarville (David Thomas Roberts)
David Thomas Roberts 1072

Poppy Time in Old Japan
(Ernest J. Meyers–Will Dulmage)
Chrysanthemum Ragtime Band 1123

We had Poppy-Time, but that's only on the cover, not the copyright page. ASM, 1915, Forster; w. E. J. Meyers/m. Will E. Dulmage. No hyphen on the copyright reg. either.

Popularity (George M. Cohan)
Chrysanthemum Ragtime Band 1123
Bo Grumpus 1388
ASM, 1906, F. A. Mills.

Porcupine Rag (Charles L. Johnson)
Red Wing Blackbirds 1018
ASM, 1909, Witmark.

Porgy (Jimmy McHugh–Dorothy Fields)
Charquet & Co 1076
Confirmed by 6/23/28 copyright reg., w. DF/m. JM, from Blackbirds of 1928.

Pork and Beans (Theron C. Bennett)
Trebtor Tichenor 1282
Univ. of Wisconsin Symphony Band 1284
Confirmed by 1/26/09 copyright reg. Also ASM, 1909, Victor Kremer, & on cover, but *and* on copyright page.

Pork and Beans (Luckey Roberts)
Morten Gunnar Larsen 1009
Tom Roberts 1345
Confirmed by 1913 sheet music pub. by Jos. Stern. Also 6/24/13 copyright reg.

Porter's Love Song to a Chambermaid, A (James P. Johnson–Andy Razaf)
Dry Throat Five 1151
Les Red Hot Reedwarmers 1416

<3--Oops: The original James P. recording of this in 1931 was as "A Porter's Love Song (To a Chambermaid)," as were later recordings by Bob Howard (1935) and Pinky Tomlin (1935).

Jimmie Noone recorded it as "A Porter's Love Song" (1934).

Red Norvo (1936), Fats Waller (1934), and the Washboard Rhythm Kings (1931) all recorded it as "A Porter's Love Song to a Chambermaid."

Shapiro & Pollock and Lissauer both show it as "A Porter's Love Song to a Chambermaid." Kinkle lists it twice, as "A Porter's Love Song" and as "A Porter's Love Song to a Chambermaid."

The greater quantity of citations leans toward no parentheses, but that's counterbalanced by fact that the composer's own first recording had them. However, ALL spell chambermaid solid.

Erdos: no parens, chambermaid solid--3>

HSM confirms it that way, 1930, Joe Davis.

Alas, I cheated on my line-break pattern above, keeping the whole title on same line. To abide by usual pattern, I'd have had to force **Chambermaid** to next line, which would look weird, put just the **A** on the second line, also weird, or hyphenate **Chamber-maid**, which could fool reader into thinking it was hyphenated in original, which would not be impossible. May want to rethink this when I see the printout.

8/14 relook: looks like I decided on option 1 above. Haesler also comes up with some other data points:

First copyright (3/14/30) had "chamber maid." Updated one 5/19/30 broke it across a line break as "chamber-maid," so we'll never know if it came in as chambermaid or chamber-maid, but I strongly suspect the former. Early record labels had their own variations:

Alabama Washboard Stompers, Vocalion 1630, "The Porter's Love Song."
Jimmy Jolyne aho, Columbia 14668-D, "A Porter's Love Song (To a Chambermaid)."
Fats Waller & his Rhythm, Victor 24648, "A Porter's Love Song to a Chambermaid."

Porto Rico (Ford T. Dabney)
Chrysanthemum Ragtime Band 1047
George Foley 1187
Chris Tyle's Silver Leaf JB 1258
Manhattan Ragtime Orchestra 1402

Strange--found cover on a site, with blurb "Featured by Miss Aida Overton Walker in 'The Smart Set,'" with a picture of her, pub. by Maurice Shapiro. Later found full sheet music, confirmed 1910, but it's not in 1910 book. Ah, copyright reg. is 12/14/10, in the 1911 book.

But also on first page noted above was a link to a sheet music cover of "Porto Rico," m. Jas. T. Brymn/w. Cecil Mack, "Sung by Aida

Overton Walker with the 'Smart Set Co.," pub. by Gotham-Attuck. And I *did* find that one in the 1910 book!

Tracked down both sheets. Dabney's was a "rag intermezzo" without lyrics, the other a song with lyrics. All the SOS recordings are of the Dabney rag.

Portrait of a Silver Lady
(Jack T. Rummel)
Jack Rummel 1118

(Does She Love Me) Positively – Absolutely (Sam Coslow–Jean Herbert)
Neely's Royal Society Jazz Orch 1208

<4-- Erdos's re-issue of Jan Garber recording shows subtitle "(Does She Love Me)" following the main title. But wouldn't it be more logical for this to be a preceding subtitle, i.e.,

(Does She Love Me?) Positively – Absolutely

Does anyone have the sheet music? --4>

8/22, Hassan: (Does She Love Me?) Positively-Absolutely is correct

8/24, Jim Riley sends copy of music (from folio), showing

(DOES SHE LOVE ME)
Positively – Absolutely

8/26, Nancy W. describes her 1927 original very carefully, says both cover and copyright page have the supra-title, but that only cover has the ? in it. Alex was obviously looking at his cover.

9/8: check sheet at Alex's house. Nancy was right.

Possum and Taters
(Charles Hunter)
David Thomas Roberts 1317
<Cover has subtitle "A Ragtime Feast" but it's not on copyright page. ASM confirms, 1900, H. A. French. Composer Charles Hunter, no middle initial mentioned.

Postman's Lament, The
(Johnny Wiggs)
Albion JB 1249
Evidently first rec. by "Papa Laine's Children" (incl. Wiggs), June 1951 for Southland SLP 234 (says Lord, but I have LP and it's 235). In any case, no composer credits on it. 1954 by Band from Dixieland (w/Wiggs), released on GHB-3. Rec. by Ken Colyer 10/30/54, issued on Decca (E)LK4088. Then Johnny Wiggs band in 1957, on GHB-7. Later years Wiggs again and Colyer several times, among others--obviously source for Brits in Albion JB. Jazzology October 2012 credits Wiggs. My Ken Colyer Decca reissue credits Wiggs. No copyright in 1951 books, but I think it's pretty save to credit Wiggs.

Potato Head Blues (Louis Armstrong)
 Black Bottom Stompers (England) 1045
 European Classic JB 1070
 Jim Cullum JB 1148
 Pam Pameijer's New Jazz Wizards 1363

Rec. Hot 7 5/10/27, Columbia 35660 et al.

Confirmed by 11/26/27 copyright reg. and record label.

Poutin' Papa (Fred Longshaw–
 Les Miller)
 One More Time JB 1410

We had just Fred Longshaw.

Rec. Jimmy Blythe's Owls, 10/5/28, Vocalion 1135, HJCA 605. No composer credit on either disc.

Oops, copyright is

Poutin papa you can pout; words by Les Miller [i.e. Leslie Augustus Miller], music by Fred Longshaw. © Dec. 15, 1926; 2 c. Dec. 16: E 653296; Hyman Rosen music pub. co., Philadelphia.

Powder Your Face with Sunshine
(Smile! Smile! Smile!)
 (Guy Lombardo–Stanley Rochinski)
 Steve Waddell's Creole Bells 1348

We had no subtitle.

S&P says subtitle (Smile! Smile! Smile!), 1948, and LC SONIC reports many records that use the subtitle: Blue Barron, Doris Day, Evelyn Knight (which S&P say was first best-selling record), Dean Martin.

And copyright has it:

Powder your face with sunshine; Smile! Smile! Smile! Words and music by Carmen Lombardo and Stanley Rochinski. © Lombardo Music, inc., New York; 210ct48; EP30592.

And it was on both cover and copyright page of sheet music.

Power Rag (Etienne Francois)
 Tom Stuij & Delirium Tremolo 1433

By Dutch cornet and violin player, says Stuij, also a Dutchman. But no suggestion of date. Google comes up totally blank. 9/1/13 wrote to Stuij for help. He reports:

Etienne Francois was about my age, so born in the mid forties. He died of a heart attack somewhere in the late eighties. At that time we were band members in Andor's Jazz Band. With that band it was the first time we played that tune, but did not record it.

I did record it in '86 with a band called Fried Potatoes, on the Dutch Cat Jazz label (Ct LP 56).. The same band recorded an album (Breeze) for Stomp Off later.

It was never published and I do not know of any other recordings.

Pozzo (Vincent Rose)
 Dan Levinson's Roof Garden JB 1380

ASM, 1916, Jerome Remick.

Praying Mantis (Billy Mayerl)
 Tony Caramia 1313

From suite or set called "Insect Oddities," 1940, says Caramia. Hassan's list of Mayerl compositions at Mayerl Society website says the oddities were "Beetle in the Bottle," "Ladybird Lullaby," "Praying Mantis," "Wedding of an Ant." This one confirmed by 6/12/40 copyright reg., as is Beetle and Wedding; Ladybird date is 4/25/40. All copyrighted separately, no reference to Insect Oddities rubric.

Precious Little Thing Called Love, A
 (J. Fred Coots–Lou Davis)
 Ian Whitcomb & His Merry Bands 1276

Confirmed by 12/12/28 copyright reg., w/m both.

Prelude in C Sharp Minor
 (Serge Rachmaninoff)
 Red Roseland Cornpickers 1102

From Wikipedia:

Its first performance was by the composer on September 20, 1892, at a festival called the Moscow Electrical Exhibition, which Rachmaninoff considered his debut as a pianist.

Prelude No. 3 (George Gershwin)
 Jimmy Mazzy & Eli Newberger 1109

Wikipedia:

Three Preludes are short piano pieces by George Gershwin, which were first performed by the composer at the Roosevelt Hotel in New York in 1926. Each prelude is a well-known example of early-20th-century American classical music, as influenced by jazz. . . .

3. Agitato - Early listeners called the third Prelude, in E flat minor, "Spanish", but modern ears may find this description puzzling.

Pretty Baby (Tony Jackson–
 Egbert Van Alstyne–Gus Kahn)
 South Frisco JB 1035
 Ronn Weatherburn 1107
 Thompson, Smith & DeVore 1116
 Mahogany Hall Stompers 1221
 Down Home JB 1264
 Bob Schulz & His Frisco JB 1315
 Milano Hot Jazz Orchestra 1354
 Canary Cottage Dance Orchestra 1400

ASM, 1916, Jerome Remick; w. Kahn/m. Jackson-Van Alstyne.

Pretty Baby (I'm in Love with You)
 (Louis Moisselle–Bernardo Fazioli–
 Francis C. Chantereau–Bert Lowe)
 New Orleans Classic Jazz Orchestra 1145

LP was just Pretty Baby by anon.

<9/5, Baker at LC: Besides the Jackson-Van Alstyne song, there are five different songs of

that title between 1925 and 1934. Who the hell knows?

Don Rouse: I have **Pretty Baby** on a N.O. Owls VJM LP produced by Brian Rust, and he lists the composer credit as (Anon.). He almost certainly took that from the 78.

Aha: 4/10 Vince Giordano did further research on this "Pretty Baby" and came up with copy of original sheet music (which he sent me later, 6/13); before, he'd had only an orchestration that didn't have composers (perhaps because there are so many of them).

It's m. Lowe-Fazioli/w. Chantereau-Moisselle; arr. Al. Moquin; cy 1925 Franco American Music Publ. Co., Boston. "The Owls are playing a modified/doctored stock."

Pretty Girl Is Like a Melody, A
 (Irving Berlin)
 Bob Pilsbury with Friends 1265
 Tom Pletcher & the Classic Jazzband 1353
 Chalumeau Serenaders 1394

ASM, 1919, Irving Berlin.

Pretty Lil (Jelly Roll Morton)
 Pam Pameijer's New Jazz Wizards 1318
 Helm–Leigh Jazz & Blues Review 1332

Rec. JRM aho 7/9/29, Victor V-38078 et al. Confirmed by 12/7/29 unpub. copyright reg. and Victor label.

Pretty Trix (Joe Venuti–Eddie Lang)
 Andy Stein & Friends 1146

LP said by Venuti.

Rec. Venuti Blue Four 6/14/28, OKeh 41076, Parlophone R-1916 et al.

Copyrighted later:

Pretty trix; by Joe Venuti and Eddie Lang, ed. Paul Mertz; violin and pf. © Nov. 2, 1932; E pub. 33037; Robbins music corp.

And OKeh label says Venuti-Lang.

Pride of Bucktown (Robert S. Roberts)
 Wally Rose 1057

Confirmed by 1897 sheet music reproduced in a Tichenor/Dover folio.

Pride of the Smoky Row (Q Rag)
 (J. M. Wilcockson)
 David Thomas Roberts 1021
 Gale Foehner 1023

Confirmed by 2/5/11 copyright reg. and cover of sheet music. But big Jasen book says "Q Rag" is subtitle or alt. title, as does big Indiana Ragtime CD set. Is that on copyright page? There appears to be a big Q on the cover. To my amazement, couldn't find it in any of the online collections.

Tom Brier confirms that there is indeed a subtitle "Q Rag" on copyright page. Jasen's book speculates that it's a reference to barbecue.

Primrose Stomp (Jelly Roll Morton)
Hall Brothers JB 1031
Pam Pameijer's New Jazz Wizards 1318
Rec. RHP 6/2/30, Victor 23424, HMV JK-2877.

Confirmed by 7/7/34 unpub. copyright reg.

But this is strange--I couldn't find a label for that record online, and the Victor Project has details for the other three tunes recorded that day but--conspicuously--not for this tune. BUT I found a one-sided test pressing that looks authentic--Victor label on blank side, white label with hand-written info on playable side. Label includes correct recording date and matrix number (according to Rust), title, composer J. R. Morton, and notation "RACE."

However, Bill H. found what was clearly a page lifted from the Victor project reproduced at the Discography of American Historical Recordings (<http://adp.library.ucsb.edu/>), which shows Morton as composer based on Victor ledgers. Wonder if the current Victor database has gotten corrupted regarding that one item.

Prince of Wails (Elmer Schoebel)
John Gill's Original Sunset Five 1126
Red Roseland Cornpickers 1133
Dry Throat Five 1151
John Gill's Calif. Sunshine Boys 1156
Duke Heitger's Big Four 1367
Aces of Rhythm 1372
Independence Hall JB 1384
Keith Nichols & the Blue Devils 1387
Les Rois du Fox-Trot 1407

ASM, 1924, Leo Feist. Copyrights for both composition and arrangement confirm.

Prisoner of Love (Fats Waller--
Andy Razaf)
Grosz-Ingham Paswonky Serenaders 1214
Confirmed by 1/20/30 copyright reg., w. AF/m. FW. Obscure, never recorded by Fats (or possibly anybody else), not to be confused with the far better known song of same title from 1931 by Leo Robin-Clarence Gaskill-Russ Columbo and recorded by practically everybody.

Procrastination Rag (George L. Cobb)
George Foley 1088
Chrysanthemum Ragtime Band 1123

Confirmed by 6/29/27 copyright reg. Evidently first publication was in folio of five tunes useful for silent movie background music.

Proctology (Terry Waldo)
Terry Waldo 1002

Professor's Progress (Ray Smith)
Ray Smith 1162

Promenade aux Champs-Élysées
(Sidney Bechet)
Steve Waddell's Creole Bells 1301

Looks like first rec. by Bechet w/Claude Luter band 5/4/51, issued on Vogue (F)V5059, (F)EPL7671 and many others. Then Claude

Bolling 1956 7127. Not in 1951-52 copyright books.

Did find back cover of Vogue EPL 7.663 of the 1951 recording, credits Bechet.

Proud (of a Baby Like You)
(Paul R. Helmick--Chris Schoenberg--
Leonard Stevens)
Charleston Chasers 1287
San Francisco Starlight Orchestra 1296
Paul and His Gang 1329

Rec. (without parentheses, says Rust) Jean Goldkette, 1/28/27, Victor 20469 (take 4, that is--take 1 was later issued on several LPs).

Hmmm...copyright is just
Proud; words by Chris. Schonberg and
Leonard Stevens, music by Paul R. Helmick;
pf. and ukulele acc. © Dec. 2, 1926 ; 2 c.
Dec. 7; E 652290; Villa Moret, inc., San
Francisco.

Victor Project confirms full title without parentheses, and our composers. And label is clear, no parens. So where'd we get 'em?

From the sheet music. Cover is

proud
OF A BABY LIKE YOU
copyright is
PROUD
Of A Baby Like You

Harmony 358-H label Tommy Christian is just Proud. Victor 20469 by Jean Goldkette is Proud of a Baby Like You.

Punch (from *Puppets*) (Billy Mayerl)
Tony Caramia 1313
1927, from Puppet's [sic] Suite, says Caramia.

Looks like, unlike Insect Oddities, Mayerl copyright this as the suite:
Puppets; suite, by Billy Mayerl, of Great Britain; pf. 1. Golliwog. [2 others] © June 1, 1927; 1 c. June 1; E 663678; Keith, Prowse & co., ltd., London.

Hassan's list of Mayerl compositions says the parts were Golliwog / Judy / Punch. And sheet music cover is clear: Puppets. "Suite" is much smaller and below as genre marker.

Purple Rose of Cairo (Armand J.
Piron--Steve Lewis--Jimmie Dupre)
Black Eagle JB 1048
Mahogany Hall Stompers 1221
New Orleans Classic Jazz Orch 1223

We had just Piron.
<2--Saunders (citing Lord's Clarence Williams book): A. J. Piron-Steve Lewis-J. Dupre.
Erdos: Tune not shown in Lord's book

(Saunders???) Eddie Bayard (N.O. Classic Jazz Orch) is careful--2>

2013 review: Wow! Rust says Piron's NO orch tried twice to record it for Victor, on 1/23/24 and 2/7/24, but both were rejected. My earliest recording seems to be Peter Bocage Creole Serenaders, 1/26/61, Riverside RLP 379, which credits Lewis-Piron-Dupre, but Lord shows Paul Barbarin's JB, 3/3/56, American Music AMCD35 (really no LP release?). My New Orleans Ragtime Orch on Arhoolie 1971 says Piron-Steve Lewis;

AND aha, not successfully recorded in 1924, but copyrighted, and Bocage was right in 1961:

Purple rose of Cairo; w and m J. Dupre, A. J. Piron and Steve J. Lewis, all of U.S.
Clarence Williams blues ed. © June 18, 1924; 2 c. June 19; E 589349; Clarence Williams music pub. co., inc., New York.
In index, it's J. C. Dupre--but who is he? Aha: The piece was published, and the index for the copy in the British Library at St. Pancras says w. Jimmie Dupre/m. AJP & SL. Jasen's A Century of American Popular Music: 2000 *Best-loved and Remembered Songs* has the same info.

At LC 1/14 found two published copies:

1920, pub. A. J. Piron & Co., New Orleans, w/Jimmie Dupre, m. A. J. Piron & Steve Lewis.
1924, pub. CWMPC, J. Dupre--A. J. Piron--Steve J. Lewis.

Pussy Cat Rag (Albert Brunies--
Charlie Cordella--Mickie Marcour)
New Orleans Classic Jazz Orch 1223
CD said by Abbie Brunies, Mickie Marcour, Charlie Cordilla.

The Brunies/Halfway House page at http://www.vjm.biz/new_page_19.htm says, The next year, in January 1925 OKeh came back [to New Orleans] and again recorded a mix of black and white artists. Among the white groups was the Halfway House Orchestra. On Thursday, January 22, 1925, Abbie's band recorded Pussy Cat Rag and Barataria. Pussy Cat Rag was a composition of Abbie Brunies together with two of his band members, reed player Charlie Cordella and pianist Mickie Marcour.

OOPS! Cordilla or Cordella? The page addresses that too:

There is some confusion over the correct spelling of Charlie Cordella's surname. His World War One Draft Registration card clearly shows 'Charles Joseph Cordella,' and the 1930 Census also shows his name as Cordella. The 1920 Census gives the name as 'Condela' or 'Cordela' (the handwriting is poor and hurried), but his brother Anthony, on the line following, is clearly shown as 'Cordella.' His Social Security Death Index shows 'Cordilla' but as

the original is not available to view on Ancestry.com, this may be suspect. The weight of evidence tips firmly in favour of 'Cordella' and that is the spelling we have consequently chosen to use throughout.

Alas, not in copyright books 1924-27. OKeh number is 40318, also on Jazz Classic 524. OKeh label says Brunies-Cordilla-Marcour, but Rust personnel listing says Charlie Cordella, Mickie Marcour.

[Actually, there several other Pussy Cat Rags in the copyright card files: Thomas S. Allen-Joseph M. Daly, 1913; H. Antrim, 1912; Harry Taylor-William Gill, 1912; Lane & Davis, 1928.]

Finally, Abbie or Albert. While the author of the Halfway House article always calls him Abbie, several posters and other documents shown in the article make it clear that as a bandleader, he was Albert.

Put and Take (Joe Venuti)

Andy Stein Blue Five 1390
Rec. JV's Blue Four, 5/730, OKeh 41432, Parlophone R-973 et al.

Typical Venuti--not copyrighted 1929-31. BUT the OKeh label credits Venuti. However, Haesler later found a copyright filed after Eddie Lang had died:

Put and take; by Joe Venuti & Eddie Lang; guit. © 1 c. Feb. 17, 1938; E unpub. 161770; Robbins music Corp., New York.

For what it's worth, there's this much earlier copyright:

Put and take; words and music by Spencer Williams [of U.S.], arr. by Carleton Colby [of U.S.] © 1 c. Aug. 26, 1921; E 515933; Frances Clifford music co., Chicago.

Put Another Log on the Fire

(Shel Silverstein)

Ernie Carson & the Castle JB 1277
Not in Rust. "Contemporary country pop tune," says notes-writer Ted des Plantes, "written in 1985 by David A. Nye."

HOWEVER, the Wikipedia article on Shel Silverstein says,

Silverstein's passion for music was clear early on as he studied briefly at Chicago College of Performing Arts at Roosevelt University. His musical output included a large catalog of songs; a number of which were hits for other artists, most notably the rock group Dr. Hook & The Medicine Show. He wrote Tompall Glaser's highest-charting solo single "Put Another Log on the Fire."

Don't know how Ted got it so wrong, but presumably via Carson. This is definitely the same song that Tompall Glaser and Waylon Jennings and Kinky Friedman recorded, all crediting it to Shel Silverstein.

Put 'em Down Blues

(Eloise J. Bennett)

Jimmy Mazzy & Eli Newberger CD 1109
Swedish-American Hot Jazz Collab. 1136
Jim Cullum JB 1148
Black Eagle JB 1224
Steve Waddell's Creole Bells 1230
Ernie Carson & the Castle JB 1277
Bob Helm's JB 1310
Pam Pameijer's New Jazz Wizards 1363
Grand Dominion JB 1379

1136 says by Lil Armstrong.

<2--Baker: 1136 & 1148 both make it clear that their inspiration is the Armstrong Hot 5 recording (the only one of the tune listed in Rust). So was it written by Lil, or somebody named Bennett, or even Louis? Erdos: E. Bennett is best guess, from Columbia CD reissue.--2>

<4-- first name?

8/21, from LC copyright files via Matthew Caulfield: Eloise J. Bennett.

2013 review: Hot 5 was 9/2/27, OKeh 8503, Columbia 37537. Well, this is troublesome: The credit on the OKeh label is definitely Armstrong, just like the flip side, Potato Head Blues. [But later discovered that the Columbia label credited Bennett.]

Well, here's the (or at least a) copyright:

Put 'em down blues; melody by Eloise J. Bennett. © 1 c. Jan. 9, 1928; E 681076; Consolidated music pub. house, Chicago.

I guess this is for real. She had one other tune in 1928, "Effervescent Daddy" (but nothing in 1927 or 1929). And Louis (or actually Lil) was pretty conscientious about copyrighting his tunes. But where the hell did she come from?

As is so often the case these days, Bill Haesler had the answer: She recorded two sides for Paramount (one of which was "Effervescent Daddy") and two for Black Patti. And he found this quote in *The Original Hot Five Recordings of Louis Armstrong* by Gene Henry Anderson: How Armstrong came to record "Put 'em Down Blues" by Eloise Bennett at the eighth Hot Five session on 2 September 1927 is not known. The title may have been suggested by Fearn, whose publishing company owned the tune, although its copyright deposit was not submitted until five months after the recording. Armstrong may have first met Bennett, an actress, vaudeville star, and native Chicagoan, when she appeared at the Dreamland during his first week back from New York City.

And Håkan Forsberg reports:

In *Just For A Thrill*, the book on Lil Hardin Armstrong by James L. Dickerson, there is however a negative piece of information when, regarding the September 2 and 6, 1927 sessions, Dickerson says "Lil and Louis took no original songs of their own to

these two-day sessions" [that started with Put 'em Down Blues].

Put It Right Here (or Keep It Out There) (Porter Grainger)

Newberger-Mazzy-Thompson 1352
One mention in Rust, and he lists it just this way. Bessie Smith, 3/20/28, Columbia 14324-D.

Copyright reg. doesn't show second phrase as a subtitle:

Put it right here or keep it out there; words and melody by P. Grainger. © 1 c. July 12, 1928; E 695399; Porter Grainger, New York.

Aha, Columbia label is clear: PUT IT RIGHT HERE (Or Keep It Out There), by Grainger.

Put on Your Old Grey Bonnet

(Percy Wenrich-Stanley Murphy)

Chrysanthemum Ragtime Band 1123
P. T. Stanton's Stone Age JB 1228
Chris Tyle's Silver Leaf JB 1258
St. Louis Ragtimers 1267
Yerba Buena Stompers 1381
Canary Cottage Dance Orchestra 1415

ASM, 1909, Jerome Remick.

Put Your Mind Right On It (Perry

Bradford-James P. Johnson)

Des Plantes' Washboard Wizards 1231
Rec. Butterbeans & Susie, 2/21/29, OKeh 8701. James P. & His Band, 3/5/29, Columbia 14417-D.

Not in copyright books 1928-30. BUT OKeh 8701 and Columkbia 14417-D labels say Bradford-Johnson. Perry Bradford was in James P. Band on Columbia recording.

There is a copyright for "Put your mind on it" by Jesse Crump, 8/19/29, E unpub. 10013, reg. by Jesse Crump, Chicago.

Puttin' on the Ritz (Irving Berlin)

Hot Antic JB 1154
Bruno's Salon Band 1251
Bob Pilsbury with Friends 1265
Kustbandet 1294

Confirmed by 12/2/29 copyright reg.

Q

Quality (James Scott)

London Ragtime Orchestra 1081
Genre marker / subtitle on both cover and copyright page is "A High Class Rag." I say it's an amplified genre-marker.

Quality Shout (Alex Hill) (see also Mississippi Wobble)

State Street Aces 1106
Vince Giordano's Nighthawks 1260
Red Rose Ragtime Band 1360

Rec. Paul Howard's Quality Serenaders (Alex Hill, arranger, and Charlie Lawrence, reeds), 4/9/29, Victor V-38122.

Not in 1929 book. In 1930 book we find Quality shout; melody by Charles Lawrence. © 1 c. Apr. 9, 1930; E unpub. 19993; Southern music pub. co., inc., New York. But we also find Quality shout; melody by Alex Hill. © 1 c. Aug. 21, 1930; E unpub. 26710; Joe Davis, inc., New York.

What the hell? Two different tunes? Two different claims on the same tune? Well, the Victor label says Alex Hill, so that's what we go with.

But oops: discovered that this is same tune as Mississippi Wobble--see the notes there.

Qua-ti Rhythm (Sammy Price--Zutty Singleton)
Trevor Richards NO Trio CD 1222
OUCH: This not only was somehow dropped from the published index, I listed it here as by Price-Simeon. See below.

Not in Rust, as expected. This is odd: Lord discography has both "Qua-ti Blues" and "Qua-ti Rhythm" as separate tunes by Omer Simeon Trio (Simeon, Price, Singleton), 1954, on Jazztone J1014, J1213. Not recorded again until our Stomp Off CD in 1990. Possible? Yes, and I'll be damned: Both titles copyrighted 8/31/55 as by Sammy Price & Zutty Singleton.

8/14: Oh, no! Just realized that even though I determined that they were composed by Price and Singleton, I mistakenly put Simeon's name instead of Singleton in the index, and somehow it got dropped entirely in the published version. How in the hell did that happen?

Queen of Love (Charles Hunter)
David Thomas Roberts 1021
Confirmed by 1901 sheet music reproduced in *Dover Classic Piano Rags* folio.

Queen of Spades (see **Black Bottom Stomp**)
Quincy Street Stomp (see **Blame It On the Blues**)

R

Rabbit Foot Hop (Bob Helm)
Helm--Leigh Jazz & Blues Review 1331

Racing Down the Black and Whites (Adam Carroll)
Tony Caramia 1209
Tony Caramia 1328

Confirmed by 4/3/26 copyright reg.

Rag Baby, The (M. L. Lake)
Univ. of Wisconsin Symphony Band 1284
<4--CD had M. L. Lake, but in his two previous appearances, we called him Mayhew Lester Lake. I wonder if we were showing off. If he always published as M. L. Lake, we should use that, on the W. C. Handy analogy. Yes, says Erdos.--4>

Confirmed by 12/1/16 copyright reg.

Rag-Bag (Harry Lincoln)
Thompson, Smith & DeVore 1116
Minstrels of Annie Street 1272

<3--1116 had Dink Johnson

Composer changed via your note of 5/23/93.

Erdos has learned that this is same tune Dink recorded, but Dink was not really the composer--3>

Aha: ASM, 1909, Vandersloot, shows it to be

RAG-BAG

RAG

On cover and

RAG-BAG

Rag

(A RAG-TIME GALOP)

on copyright page. I take the last line to be more genre or tempo marker than subtitle; it was not on copyright registration.

Rag Time Chimes (Percy Wenrich)
St. Louis Ragtimers 1267
Had this as Ragtime Chimes through 5th ed, but Audrey's sheet music is clear that it's

Rag Time Chimes

Well, very clear on cy page, but all-caps cover is

RAG TIME
CHIMES

and the space between the two words is VERY tight and certainly could be read as solid unless you study it with a micrometer eye.

Ragamuffin Rag (Will Huff)
Univ. of Wisconsin Symphony Band 1246
Confirmed by 1/3/13 copyright reg.
Ragamuffin rag; march and two step, by Will Huff; 4to. 1. Orch. 2. Band. © Jan. 6, 1913; 2 c. each Jan. 10, 1913; E 301266, 301267; Fillmore brothers co., Cincinnati.

Note also

Rag-a-muffin rag; a characteristic two step by W. T. Pierson; piano. © Oct. 3, 1913; 2 c. Oct. 6, 1913; E 322175; Sam Fox pub. co., Cleveland.

Ragbone Rascals

(Stephen Kent Goodman)
Pierce College Symphonic Winds 1297
Goodman was guest conductor of the band.

Ragged Rapids Rag (Joseph F. Lamb)
Elite Syncopators 1286
Confirmed by 7/9/61 copyright reg.

Ragging at the Rumbo (Ronn Weatherburn)
John Gill 1066

LP said Raggin'.

Says liner-note writer Ted des Plantes: "Raggin' at the Rumbo," is by one of John Gill's closest musical influences, Ron Weatherburn. During the 1960s, Weatherburn was the pianist with Kenny Ball and His Jazzmen. . . . Since leaving that band he's become known as an expert ragtime performer with a very personal and propulsive style. During the middle seventies John Gill lived, studied and performed as a duo piano act with him for a time.

Lord says Weatherburn recorded it for Rediffusion (0100170) in 1974 as Ragging at the Rumbo. Must be that way--lots of online hits on that LP all show it as Ragging. And oops, I had that very LP at one time; my database shows Ragging; and shows Ronn, even though most online hits on his name come up Ron. Perhaps he changed it from Ron to Ronn in mid-career, because all three of my early Kenny Ball LPs identify him as Ron. But wait: I found the cover of Rediffusion 0100170 online, and it's really Ron; did I change it to Ronn in my database because I "knew" that he should be Ronn? Perhaps because by then Erdos had put him on LP as Ronn? (SOS 1107)

I've got a bad feeling about this: Google search on Ronn Weatherburn seems to pull up only references to the Stomp Off LP. 1/5/14 telcon with Erdos, who pulled out his correspondence file from SOS 1107: Weatherburn definitely signed his name *Ronn*. Why? One theory comes from Paul Adams of Lake Records:

I didn't know him personally, but I have only ever known him as 'Ron'. He was christened Ronal John. Trumpet player John Chilton, who compiled the Who's Who Of British Jazz, and who is as meticulous over detail as you are over composers, called him 'Ron'. I had some correspondence with Ron's sister, Betty Bartlett, because I sent her any CDs I had released on which Ron played, and she calls him 'Ron' in her letters. In a series of articles for Just Jazz about his experiences in the Kenny Ball band trombonist John Bennett called him 'Ron'. I could make a wild guess and that is that although he had been married and had sons he was gay and once he had 'come out' it might

have been an affectation he adopted with his name. More than that I know not!

Ragging the Baby to Sleep

(Lewis F. Muir-L. Wolfe Gilbert)

Pierce College Symphonic Winds 1297

Rats--we had Muir-Gilbert-Kerry Mills before, but this is one of those "Tune A, introducing Tune B" combinations. This part of it is m. Muir/w. Gilbert, pub. F. A. Mills 1912. Sheet cover and 3/15/12 copyright reg. confirm.

Ragging the Scale

(Edward B. Claypoole)

Paramount JB of Boston 1340

Blue Rhythmakers 1373

Andy Stein Blue Five 1390

< Chuck Stewart told you to add Dave Ringle as co-composer, but he must be full of beans. I don't have the sheet music, but there is a photo of the first-edition cover in Jasen & Tichenor's *Rags and Ragtime* (following p. 250). No mention of Ringle there or on any of the 16 recordings I have of that tune.

Also, I queried Audrey Van Dyke (sheet music collector & friend of Hassan), who reported,

Claypoole is the only name listed on my copy, and the only name listed in Dave Jasen's latest book with its huge table of rags. Wasn't Dave Ringle the lyricist for **Wabash Blues**? Maybe sometime after Claypoole wrote **Ragging the Scale** Ringle stuck some lyrics on it, and that's what the band was looking at.

Added 7/17/03: Erdos questions our Ragging or Raggin', which he sees frequently. Found sheet music at Levy; it's Ragging on both cover & cy page.

ASM confirms Ragging and Claypoole only, 1915, Broadway Music.

Ragtime "Betty," The (James Scott)

Jack Rummel 1118

Aha! We had **The Ragtime Betty**, but it's **Rag Time Betty** on the cover and **The Ragtime "Betty"** on the copyright page. ASM, 1909, Stark. Many sheets put the entire title in quotes on the copyright page, but when just one word is singled out this way, we must replicate it. 10/5/09 copyright reg. is simply THE RAGTIME BETTY.

Ragtime Bobolink (Joseph F. Lamb)

George Foley 1187

Unpublished in his lifetime, posthumously published in *Joseph F. Lamb, Ragtime Treasures Piano Solos* (New York, NY: Mills Music, 1964), now out of print.

And confirmed by 7/14/60 copyright reg.

Rag-Time Dance (Scott Joplin)

London Ragtime Orchestra 1081

We had "The Ragtime Dance," but sheet music is clear: "The Ragtime Dance" on cover, but "Rag-Time Dance" on copyright page.

Ragtime Dance (see Kerry Mills Rag Time Dance)

Ragtime Dream, The (Joe Goodwin-Lew Brown)

Chrysanthemum Ragtime Band 1079

LP said 1914, Nacio Herb Brown-Al Piantadosi-Al Goodwin but those composer names also covered an "introducing" tune, "You Look Just Like Your Mother, Mary."

ASM has a "The Ragtime Dream" by Joe Goodwin-Lew Brown, 1913, Leo Feist.

2013 review:: And I confirmed the copyright for that one:

Ragtime (The) dream; words and music by Joe Goodwin and Lew Brown. © Dec. 12, 1913; 2 c. Dec. 12, 1913; E 321725; Leo. Feist, inc., New York.

AND then in 1914 we find the two-tune arrangement that Vermazen was using: Ragtime (The) dream; medley march, two-step, one-step or trot intro. You look just like your mother Mary, by Goodwin-Brown-Piantadosi, arr. by Calvin Grooms; band. 4to. © Apr. 29, 1914; 2 c. Apr. 30, 1914; E 338813; Leo. Feist, inc., New York. It would appear that the arrangement had only last names, and Vermazen guessed wrong on Goodwin and Brown.

And I suspect we'll find that Al Piantadosi is the composer of "You Look Just Like Your Mother, Mary." Yep, found the sheet music, pub. Leo Feist 1913: w. Howard Wesley/m. Al. Piantadosi, and the comma is there on both cover and copyright page. So we had this one pretty bolluxed up.

Ragtime Eyes (W. C. Powell*)

Elliott Adams 1299

Confirmed by 1907 sheet music found online.

Ragtime Hermit Thrush, The

(Glenn Jenks) 1179
Glenn Jenks

Ragtime Nightingale [Nightingale

Rag] (Joseph F. Lamb) 1098
Dave Dallwitz Ragtime Ensemble
Down Home JB 1190

<2--RN on copyright page; NR on cover--2>

Rag-Time Nightmare, A (Tom Turpin)

Trebور Tichenor 1282

Aha! We had "A Ragtime Nightmare." But it's "Rag Time Nightmare" on the cover; "A Rag-Time Nightmare" on the copyright page. ASM, 1900, Will Rossiter.

Ragtime Oriole (James Scott)

Down Home JB 1316

ASM confirms.

Ragtime Rag (see Troublesome Ivories)

Ragtime Reverie (Joseph F. Lamb)

Trebور Tichenor 1282

Tichenor:

Copyright and published 1993. This is a nearly lost rag by Joseph Lamb, composed in his "heavyweight" classic style. It was discovered recently by his daughter Pat Conn, in a long-forgotten musical sketchbook in Joe's hand. Untitled and undated, Pat suggested "Ragtime Reverie."

I suspect we'll never find anything more definitive than this.

Ragtime Rufus (see When Ragtime Rufus Rags the Humoresque)

Rag-Time Skedaddle, A

(George Rosey) 1385
New Century Ragtime Orchestra

ASM, 1899, Jos. Stern.

Rag-Time Special, The

(Joseph F. Lamb) 1286
Elite Syncopators

CD had Ragtime Special, but Tom Brier has xerox of original manuscript, which reads "The Rag-Time Special (A Slow Drag Time Step)." Has no copyright info. But the piece was, like many other Lamb pieces, copyrighted in 1959: THE RAG-TIME SPECIAL; m Joseph F. Lamb. © Joseph F. Lamb; 27Mar59; EU569278.

Ragtime Violin! (Irving Berlin)

Bob Pilsbury with Friends 1265

<3--1265 had "The Ragtime Violin"

This is how cover of 1911 sheet music shows it, but copyright page is "Ragtime Violin!" ASM, Ted Snyder.

Railroad Blues (Luckey Roberts-

Howard Washington-Haven Gillespie) 1345
Tom Roberts

ASM has a song version, 1920, Van Alstyne & Curtis; w. Howard Washington & Haven Gillespie, m. C. Luckeyth Roberts, with "ed. by Roy Bary" under the music credit on the right.

MTSU has two copies, but they too are the song version. Tom Roberts says, "My assumption is that the tune was an instrumental and the lyrics were added after the fact. I have never seen the instrumental version." (Roberts mentioned that he had transcribed his version from a piano roll.) In most cases like this, I'd argue for including all the credits, since we can't absolutely establish that it was first or concurrently published as an instrumental, but that "music by Roberts, ed. by Bary" credit translates to me as "we added lyrics to Luckey's tune and Roy Bary fiddled with the melody to make it work as a song." In this case, I think we can get away

with just Roberts, even if it wasn't first published that way. But since the song version *definitely* is out there, we must make note of it.

August 2014: BUT count on Bill Haesler to do the copyright search that I failed to do:

First:

Railroad blues; words by H. C. Washington, melody by author and Lucky Roberts [of U.S.], Washington. arr. by H. C. Washington. © 1 c. Dec. 12, 1919; E 463832; Howard C. Washington, Cincinnati.

Then a month later:

Railroad blues; fox trot, by Washington, Gillespie and Roberts, played by Roy Bargy [of U.S.] (Imperial song record, no. 91005) © Jan. 22, 1920; 2 c. Jan. 30, 1920; E 467663; Imperial player roll co., Chicago. [Copyright is claimed on interpretation]

And just a couple of weeks later yet:

Railroad blues; words by Howard Washington and Haven Gillespie, music by C. Luckeyth Roberts [of U.S.], ed. by Roy Bargy. © Feb. 3, 1920; 2 c. Feb. 6, 1920; E 472171; Van Alstyne & Curtis, Toledo, O.

So it was a song from the start! And both the piano roll labels Bill found (QRS & Vocalstyle) were "word" rolls that included lyrics and credited Washington-Gillespie as well as Roberts.

Railroad Blues (Trixie Smith)
Smith-Tyle Frisco Syncopators 1211
Rec. by Smith 3/25, Paramount 12262.

Confirmed by 3/26/25 copyright reg. and Paramount label.

Railroad Man (Elmer Schoebel-Sid Erdman-Billy Meyers)
Vince Giordano's Nighthawks 1260
Des Plantes' Washboard Wizards 1357

<4-- Following is quote from letter I wrote to Vince Giordano 12/3/95:

Last tune on [SOS 1260] is "Railroad Man," composed by Elmer Schoebel, Sid Erdman, and Sid Meyer.

Sid Erdman? The only other Erdman in the catalogue is Ernie, who cowrote "Bouncing at the Rubber Ball" with Roger Lewis; "Virginia Blues" with Fred Meinken; and "Nobody's Sweetheart" with Billy Meyers, Gus Kahn, and—get this—Elmer Schoebel.

I find it hard to believe that Elmer Schoebel collaborated with both an Ernie Erdman and a Sid Erdman. Would you double check your sources and see if Sid isn't really Ernie?

And while you're at it, double-check Sid Meyer. The catalogue has Joseph Meyer many times, Billy Meyers many times, George W. Meyer a few times, and Ernest J. Meyer once—but no other instances of Sid Meyer.

Vince responded with copy of sheet music citing, in fact, "words by Billy Meyer & Sid Erdman."

I'm not entirely confident of Vince's sheet (which was a 1st violin part, dated 1923), since it (a) had Billy Meyer instead of the obviously correct Meyers, and (b) I just don't by God believe that Elmer Schoebel managed to collaborate with an Ernie Erdman *and* a Sid Erdman, a Sid Erdman that never appears anywhere else. Later, however, I checked Shapiro & Pollack and found "words by Billy Meyers and Sid Erdman" (Of course, they were probably reading off that same sheet.) I still don't really believe in Sid Erdman, but I'll go along until we learn otherwise.

Can somebody prove whether it really is by the mysterious Sid, or perhaps old reliable Ernie? -->

8/17: Tex Wyndham reports: He has original published song sheet, 1923. Cover says composers are Sid Erdman, Billy Meyers, Elmer Schoebel. Copyright page says w. Billy Meyer & Sid Erman, m. Elmer Schoebel. (Montgomery sent copy of this same sheet.)

Tex also has folio, *Jack Mills No. 1 Dance Folio*, pub. 1924. It's piano score arr. W. C. Polla. Composer credits are Billy Meyer-Sid Erdman-Elmer Schoebel.

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Unpub: Elmer Schoebel, Sid Erdman & Billy Meyers. Pub: w. Sid Erdman & Billy Meyers, m. Elmer Schoebel. Registration for Recordo music roll says "by Meyer, Erman & Schoebel," showing how trustworthy publishers can be."

10/31/00: I must give this up. In both the Anderson book (at LAPL) and Tennessee State (Jellema) index, I found "At the High Brown Babies' Ball" by Benny Davis, Sid Erdman & Ernie Erdman (1919). As unlikely as it seems, he must have existed.

5/05: And yet another citation, in May 2005 issue of *Mississippi Rag*, story on dance night-clubs in Chicago, says, "In 1926 Ernie Caldwell's band backed a small floor show at the Granada featuring Sid Erdman and the six Spree Girls." No mention of what Sid does, but obviously he existed.

SO...I barked loudly—and for a long time—up the wrong tree.

Railroad Rhythm (Billy Mayerl)
Tony Caramia 1313
Written 1938, says Billy Mayerl Society site, rec. by Mayerl 5/19/39, Columbia FB-2261. And copyrighted 12/31/38.

Railroad Rhythm [Touch-down]

(Fats Waller)
Jacobi's Bottomland Orchestra 1336

Rec. Clarence Williams Jazz Kings, 9/26/29, Columbia 14468-D, OKeh 8918 (as Shreveport Sizzlers).

Oops, not in copyright books 1929-30. But Columbia label credits Waller. And Haesler later came up with the explanation. According to Tom Lord's Clarence Williams book, Clarence Williams & his band recorded "Touch-down" 4/16/29 on Victor V-38630 (Rust confirms), and Lord shows copyright info of Fats Waller, 3/2/29, reg. by CWMPC. Lord adds this note:

The CWMPC catalog includes the listing "(Railroad Rhythm)" after the second composition, indicating that these are the same compositions. It was recorded under the latter title on September 26, 1929.

And Rust does show CW & His Jazz Kings, Railroad Rhythm, 9/26/29, Columbia 14468-D, OKeh 8918, and both those record labels show Waller as composer. And the copyright reg matches what's in Lord for Touch-down, although the copyright doesn't have the hyphen, while the Victor label does.

Rainbow (Percy Wenrich) [Also published in song version with lyrics by Alfred Bryan]
Gale Foehner 1023

Found sheet in Arpin collection, pub. Jerome Remick, w. Alfred Bryan/m. PW, but sheet marked "song," so there could well have been an instrumental version, and this looks like the copyright of it:

Rainbow; an Indian intermezzo by Percy Wenrich, for piano. Jerome H. Remick & co., Detroit, Mich. C 181305, May 12, 1908. Separate copy filed July 25, 1908, adding lyrics by Bryan. Foehner just cited Wenrich, so I presume he's playing the instrumental version.

Later found the "pure" Indian intermezzo sheet, so I know it was published both ways.

Rainbow Dreams (Eddie Lang)
Blue Rhythmakers 1373
Rec. Lang 3/29/28, Parlophone R-208, R-2646, A-2990.

Not in copyright books 1927-29. But the Parlophone R-208 and R-2646 labels confirm Lang as composer.

Rainy Day Blues (Tom Brier)
Tom Brier 1274

Raisin' the Roof (Jimmy McHugh-Dorothy Fields)
Back Bay Ramblers 1355
Rec. Fletcher Henderson, 4/29, Cameo 9175, Lincoln 3202, Romeo 977. Frankie Trumbauer

aho, 3/8/29, Okeh 41209, Parlophone R-2644 et al.

Confirmed by 6/13/29 copyright reg., from Ziegfeld Midnight Frolic, w. DF/m. JM.

Ramble, The (Charlie Lawrence)
Vince Giordano's Nighthawks 1260
Pam Pameijer's New Jazz Wizards 1395
Des Plantes' Washboard Wizards 1421

Rec. Paul Howard's Quality Serenaders (w/Lawrence on reeds), 4/28/29, Victor V-38068, Bluebird B-5804.

Confirmed by 9/28/29 unpub. copyright reg.

Ramona (Lee Johnson)
Chrysanthemum Ragtime Band 1168
ASM, (c) 1903 John Donegan; (c) 1905 assigned to C. R. Forster.

Rampart St. Blues [I've Got the Blues for Rampart Street]
(Lovie Austin)
Art Hodes Blues Serenaders 1184
South Frisco JB 1307

On both as Rampart *Street* Blues.
<4--Erdos (July '96): First recorded by Ida Cox, Sept. '23, as "I've Got the Blues for Rampart Street" (Lovie Austin). Put here as alternative title.

Baker: Must put cross-ref as well.

2013 secondary review: (First, see the full 2013 review below.) I guess I'm going to cheat and break my own rule on this one. Clearly, it was copyrighted as "Got the Blues for Rampart Street" and recorded as "I've Got..." nearly two years before Austin speeded it up and recorded it as "Rampart St. Blues," so "I've Got..." really should be our primary title. But it was Austin's to massage into the shape she wanted, and our bands recorded the 1925 version, so I'll go ahead and keep it under that title.

Rampart Street Blues
(J. Russel Robinson)
Moonlight Broadcasters 1193
Blue Rhythmakers 1373

On 1193 as Rampart St. Blues.
<4--Are we sure about these? Moonlight Broadcasters' tune and South Frisco one sound similar to me. Are different, assures Erdos-->

2013 review:
Cotton Pickers (Phil Napoleon et al.), 9/19/23, Brunswick 2486, as Rampart Street Blues. THIS is the **Robinson** tune.

Ida Cox, acc. by Lovie Austin & Her Blues Serenaders, late 9/23, as I've Got the Blues for Rampart Street, Paramount 12063 et al. 12063 label confirms title, **Austin** as composer.

Lucille Hegamin, 10/23, Cameo 494. Couldn't find the recording or the label. Online 78

says this is Robinson, RHJA says Austin. But Bill Haesler has the Hegamin recording on CD reissue, confirms it's the J. Russel Robinson song (and he was a frequent accompanist for Hegamin).

Bessie Smith, 1/10/24, Columbia rejected. (But Haesler discovered that it's the Robinson song.)

Lovie Austin and her Blues Serenaders, 8/25, Paramount 12300 (as Rampart St. Blues), Silvertone 3551 (as Rampart Blues). Haesler found Paramount 12300 label, definitely **Austin and St.**

Cotton Pickers, 3/27/29, Brunswick 4325, 02505 et al as Rampart Street Blues. 4325 label says **Robinson**, but this is much slower version with lyrics.

Well, 1923 book has Rampart street blues; w and m J. Russel Robinson, of U.S. © Oct. 6, 1923; 2 c. Oct. 6; E 571708; Waterson, Berlin & Snyder co., New York. [and I have the sheet music for this one]

And Got the blues for Rampart Street; w and melody Lovie Austin, of U.S. © 1 c. Nov. 16, 1923; E 577082; Jack Mills, inc., New York. And then, in the "mechanical reproduction rights" section, we find a slightly different title: I've got the blues for Rampart street. © Jack Mills, inc., New York. Notice rec'd Nov. 16, 1923; recorded, v. 5, p. 200.

In the 1923 index, it shows up as "Got the Blues" under Lovie Austin, but both ways under Jack Mills the publisher.

In 1926 book found this shortened mention, in the "mechanical reproduction rights" section: Rampart St. blues. © Chicago music pub. co., inc., Chicago. Notice rec'd Oct. 5, 1925; recorded, v. 7, p. 11.

All of which says that the Lovie Austin version was (a) copyrighted as "Got the Blues for Rampart Street," but (b) recorded as "I've Got the Blues for Rampart Street" in 1923, and this title variation was registered (usually minor variations in titles are not documented this way). (c) Then in 1925 it was recorded as "Rampart St. Blues," and here again, the changed title was documented (and evidently Chicago Music Co. had assumed the rights from Jack Mills).

Jesus, what a mess. Let's sort this out:

1923: J. Russel Robinson copyrights "Rampart Street Blues"; Lovie Austin copyrights "Got the Blues for Rampart Street."

1923: Cotton Pickers record Rampart Street Blues by Robinson.

1923: Ida Cox records I've Got the Blues for Rampart Street by Austin.

1925: Lovie Austin records up-tempo instrumental version of her 1923 tune called Rampart St. Blues.

1929: Cotton Pickers record slower tune with lyrics, label says Robinson, but is it really Robinson's tune? Doesn't sound like it to me.

1988: Art Hodes RSB, credited to Austin, sounds like the 1925 Austin recording to me.

1989: Moonlight Broadcasters RSB, credited to Robinson, is first tune in two-tune medley, but I can't figure out which one it is.

1996: South Frisco JB RSB, credited to Austin, says "taken off Lovie Austin record, presumably by Austin." Which tune is it, the 1923 Ida Cox song by Austin or the 1925 Austin recording (the identity of which we have to determine above).

2002: Blue Rhythmakers, credited to Robinson - which version is this?

My Go-To guy for such things, Robbie Rhodes, listened to them all and submitted these notes:

1. The tune by J. Russel Robinson bears no relation to the tune by Lovie Austin.
- 2a. The 1923 version (Ida Cox accomp. by Lovie Austin) is a simple verse and chorus.
- 2b. The 1925 Lovie Austin version is the same verse and chorus as 1923 plus a double 8-bar "habañera" patter chorus is added in the middle.
- 2c. South Frisco JB plays a double 12-bar blues as the patter chorus (instead of the habañera of the 1925 recording) -- Mike Baird wails on clarinet while I try to sound like Lil Hardin!

Assessing the various Stomp Off recordings, he reports:

- 1988 Art Hodes: Austin with habañera patter
- 1989 Moonlight Broadcasters: Robinson
- 1996 South Frisco: Austin with blues patter
- 2002 Blue Rhythmakers: Robinson

July 2017 note from Bo Scherman endorses and amplifies the above:

The 1923 version and the two takes from the 1929 session by The Cotton Pickers are all definitely the J. Russel Robinson composition. The A take from 1929 has a piano solo by Arthur Schutt replacing the Hoagy Carmichael-Scrappy Lambert vocal chorus on take B. There is also a recording of the Robinson composition by Red Nichols, included in the New Orleans Medley. Rust and Lord list the vocal on this recording as by The Boswell Sisters, but it is only Connie Boswell, and that's why it was not included in the great Boswell Sisters Collection Vol. 1-4 on Nostalgia Arts

SUMMARY

The original 1923 title was unwise: "I've Got the Blues for Rampart Street" just doesn't roll off the tongue or stick in the mind, and as a slow blues it's kinda ho-hum! But Lovie

Austin kept playing it and two years later it was a jolly stomp.

None of the Stomp Off bands play the simpler 1923 version sung by Ida Cox, and they all use the title from Lovie Austin's 1925 recording, so I'd say "Rampart Street Blues (Austin)" is appropriate, along with "Rampart Street Blues (Robinson)".

Street vs. St.:

Actually, in this last pass through the subject, I see a consistent pattern that we overlooked before. Both the copyright and the record label for the 1925 Austin version is "Rampart St. Blues," a distinction they might well have made to distinguish it, if only slightly, from Robinson's "Rampart Street Blues." Whether that was their intention or not, it's a distinction that we might as well honor.

Ramshackle Rag (Ted Snyder)
Pierce College Symphonic Winds 1297
Manhattan Ragtime Orchestra 1419
Confirmed by 1911 sheet music pub. Snyder.

Randolph Turpin Stomp
(Humphrey Lyttelton)
Humphrey Lyttelton & His Band 1160

Rapid Transit (Joseph F. Lamb)
Bob Wright 1239
Elite Syncopators 1286

<4--Elite S. had "Rapid Transit Rag." We must look this up. --4->

8/26, Nancy Wyndham:

Probably not much help, but we have a xerox copy of this [tune] showing a 1959 copyright to Robert Russell Darch.... **(Slow Drag)** appears under the title at the top of the page. It is also noted at the bottom that the tune was composed 1907-14.

9/3: Trebor reports...

Rapid – Transit
Slow Drag

...from copy of unpublished manuscript.

Tom Brier also has xerox copy of original manuscript, reports it to be
Rapid Transit
(Slow Drag)

Says typewritten copyright at bottom of page is by Bob Darch, 1959.

Wonder where Trebor got his dash. 8/30/14 I discovered where: The 17Mar59 copyright books show it as Rapid-Transit. But I'm going to stick with Tom's manuscript and hope for the best.

Rastus (H. A. Fischler)
Pierce College Symphonic Winds 1297
Confirmed by 1901 sheet music pub.
Vandersloot. Has "Rag" on cover & copyright pages, but clearly a small genre-marker.

Rastus on Parade (Kerry Mills)
River Raisin Ragtime Revue 1417
ASM, 1895, F. Mills.

Rathskeller Drag, The
(Walter C. Dunn)
Trebor Tichenor 1282
No *The* on CD.
1910, pub. by self in Atlanta says Jasen's big book. Well, copyright is
Rathskeller (The) drag; piano. © Dec. 31, 1910; 2 c. Dec. 31, 1910; E 247559; Walter L. Dunn, Atlanta, Ga.

Seems to me that if he published it himself, his published title would be likely to match his copyright title, so I'm going to add his definite article to our title. Later Tom Brier confirms the *The* from sheet music.

Raunchy Rag (Tom McDermott)
Tom McDermott 1024

Ravenna (Scott Kirby)
Frank French & Scott Kirby 1306

Razzazza Mazzazza (Arthur Pryor)
Chrysanthemum Ragtime Band 1079
Confirmed by 1906 sheet music.

Reaching for Some-One (and Not Finding Anyone There) (Walter Donaldson–Edgar Leslie)
Ingham–Grosz Hot Cosmopolites 1237
San Francisco Starlight Orchestra 1296

1237 was Someone plus subtitle in parens; 1296 no subtitle.

<4--S&P has Some-one & no parens, but Lissauer agrees with us.--4->

2013 review: The copyright reg. agrees with S&P:

Reaching for some-one and not finding anyone there; words by Edgar Leslie, music by Walter Donaldson; pf. and ukulele acc. © April 22, 1929; 2 c. April 22; E pub. 5281; Donaldson, Douglas & Gumble, inc., New York.

Got the sheet music from MTSU. Cover is the way we had it:

REACHING FOR SOMEONE
(AND NOT FINDING ANYONE THERE)

Copyright page is

Reaching for Some-One
And Not Finding Anyone There

And most of the early labels treated it as a title plus subtitle.

Reaching for the Moon (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Confirmed by 12/4/30 copyright reg.

Ready for the River (Neil Morét*–

Gus Kahn)
Jean-François Bonnel & Friends 1131
Chris Tyle's NO Rover Boys 1235
Confirmed by 2/20/28 copyright reg., w. GK/m. NM.

Ready Hokum (Ikey Robinson)
Hot Antic JB 1058
Original Salty Dogs JB 1233
<2--1058 had Jabbo Smith. Baker: As with Got Butter on It before, my reissue credits Ikey Robinson. Erdos: Don't know, but Hot Antic would believe anything Jabbo told them.--2->

2013 review: Rec. IR & His Band (w. Jabbo), 1/22/29, Brunswick 4963, 7057.

Confirmed by 6/5/29 unpub. copyright reg. and label of HJCA 79 reissue.

Really a Pain (Art Kassel–
Harold Sturr–Muggsy Spanier)
Dan Levinson's Roof Garden JB 1361

CD just had last name for Sturr.

Oops--not in LC copyright files or PARR.

11/20/00: Aha, good guess from Erwin Elvers: I think the second composer is Harold Sturr. Art Kassel (cl, ts) and Harold Sturr (as, ts, flute) recorded together as members of the Benson Orchestra of Chicago's 1924 and 1925 (but not "Really a Pain").

2013 review: Rec. Bucktown Five (Muggsy Spanier group), 2/25/24, Gennett 5419 et al. Indeed, not in copyright books 1923-25, but Harold Sturr and and Art Kassel co-wrote "Doodle Doo Doo" in 1924. And Sturr arranged Kassel and Vic Berton's "My Mammy's Lullaby Blues" in 1923. But Kassel had many other copyrights in these years, so you have to wonder how he missed Really a Pain.

And aha, the Gennett 5419 label credits Kassel [sic]-Sturr-Spanier.

Really Blue (Joe Venuti–Eddie Lang)
Andy Stein Blue Five 1390

<LC cy card 7/18/03:
unpublished
melody by Joe Venuti & Eddie Lang
rec'd & reg'd 1/10/31
Southern Music NY

And confirmed by Victor 23021 record label.

Really Boss Rag, A (Tom McDermott)
Tom McDermott 1024

Reckless Blues (Fred Longshaw–
Jack Gee)
Hot Dogs/Victoria Varekamp 1033

<4--Following note was in 2nd edition, but I found no note from you commenting on it:

<2--[1033 had Longshaw] Baker: Shapiro & Pollack credit Bessie Smith; Fred

Longshaw accompanied her (and Armstrong) on the original recording. Saunders (citing Bessie Smith Songbook): by Bessie Smith, 1925.--2>

In another printout, I have my handwritten note adding Gee, so one of us must have learned something

Erdos: Columbia 13/14000-D Series by Dan Mahoney (sp?) has Longshaw & Gee. --4>

That's not much of a source--must look for sheet music or LC cy card.

2013 review: Rec. Bessie 1/14/25, Columbia 14056-D et many al.

The copyright:
Reckless blues; melody Bessie Smith, of U.S. © 1 c. Feb. 3, 1925; E 605491; C. R. pub. co., New York.

But oh, hell: The Columbia label says Longshaw & Gee. The Parlophone R-2476 label is the same.

Longshaw had a dozen songs copyrighted in 1925, but this wasn't among them. If he had written it, surely he'd have copyrighted it like all the others. Jack Gee had one other song in 1925. Ah, but that one other song was "Cold in Hand Blues," written by Gee and Longshaw, and recorded at the same session as Reckless. I'm guessing that putting their names on Reckless was just a slip-up by Columbia.

But the redoubtable Bill Haesler doesn't agree. For one thing, he points out that the names are reversed: Gee & Longshaw on Cold in Hand, Longshaw & Gee on Reckless. And he points out that Gee was listed as composer or co-composer on four Bessie songs, Longshaw on six. (Gee was her husband.)

And he quotes the latest, expanded edition (2005) of Chris Albertson's 1972 biography of Bessie Smith:

No one can say for sure just how much material she actually contributed to songs that were credited to her or how many of the two dozen or so songs registered in her name actually originated with her. Like all blues singers who wrote songs, Bessie picked up ideas and lines wherever she could find them. Columbia's early session logs gave few details; no one paid much attention to the source of the material being recorded, and some songs were not registered for copyright until months later. Bessie and Fred Longshaw have both been listed as sole composer of "Reckless Blues," but ASCAP lists the writers and Bessie Smith and Jack Gee. Chances are that Longshaw wrote the music and Bessie the words. She was known to give her marriage a boost by having Jack listed as co-composer.

OK, maybe I was stretching in suggesting that the credit on the label was simply a mistake. Over and over in this index I've argued that, in the absence of original published sheet music, the record label is the official "publication" of a song and trumps the copyright, so I guess I'd better adhere to that here, especially since the recording predated the copyright registration.

But I'd like to see the original copyright deposit and check it for fingerprints. But that's not to be: requested it from LC PARR, but they cannot find it.

Red Flannel Rag (see **Lazy Luke**)

Red Hot Band (Jimmy McHugh--
Dorothy Fields--Dan Healy)
Red Roseland Cornpickers 1153
Back Bay Ramblers 1374

Credit Ellington on both recordings.
Rec. Duke 12/29/27, Vocalion 1153.

Not in copyright books 1927-28; AND, tellingly, not in list of Ellington's compositions in his autobiography.

Because he didn't write it: Vocalion label says Fields-Healy-McHugh (same composers on the A side, "Doin' the Frog." But those tunes aren't in 1927-29 books--how can anything by McHugh-Fields **not** be there? And there's no Healy in the books. Can these be tunes resurrected from earlier years?

Well, several searches indicate it should be Healy, and a few say Dan Healy. The Ken Burns jazz series discography (and who does research better than Burns?) says Dan Healy. And aha, both songs were in the Cotton Club Show, 11th edition, 1927. Songs by Fields & McHugh. But no details. But ovtur.com, which has this mention, also has the following "trivia" about the show:

This was the first edition to feature the Duke Ellington Orchestra. Originally called Duke Ellington's Washingtonians the name was changed to Duke Ellington's Jungle Band. Later it was to be renamed Duke Ellington and His Famous Cotton Club Orchestra.

Beginning with this edition Dorothy Fields joined Jimmy McHugh to supply the scores. Many of the songs were never published or copyrighted as Miss Fields would not put her name on songs which contained risqué lyrics. This type of 'adult' song was expected in each of the Cotton Club shows.

Here's a minor clue: Baltimore, w/Dan Healy-Irving Kahal/m. Jimmy McHugh, 1927. So we can link Healy to McHugh.

And then I found a web site (Keeping Score, "A site devoted to cataloging recordings of cut songs, songs from musicals without cast albums, songs omitted from cast albums, and songs from unproduced musicals") that has a page devoted to the 1927 Cotton Club Revue.

It specifies Healy-Fields for lyrics, McHugh music for both tunes.

But both sides of Vocalion 1153, Red Hot Band & Doin' the Frog by Ellington, credit Fields-Healy-McHugh. But we know he's Dan Healy from "Baltimore," but that song in 1927 is his only appearance in the copyright books 1926-9.

Red Hot Chicago (B. G. De Sylva--
Lew Brown--Ray Henderson)
West End JB 1042
Ingham--Grosz Hot Cosmopolites 1285
Rec. Hot Air Men (Phil Napoleon et al), 4/9/30,
Columbia 2175-D.

Confirmed by 2/13/30 copyright reg., w/m all 3, from Flying High.

Red Hot Mamma (Gilbert Wells--
Bud Cooper--Fred Rose)
Keith Nichols Cotton Club Gang 1242
Neville Dickie 1423

We had Mama.
<4--Shapiro & Pollack say it's Mamma, but Kinkle & Rust both agree with Mama--4>

ASM, 1924, Irving Berlin/Rainbow Music, say it's *Mamma* on both cover & copyright page.

Red Hot Pepper (Jelly Roll Morton)
Keith Nichols Red Hot Syncopators 1135
Pam Pameijer's New Jazz Wizards 1335
Rec. JRM aho 12/6/28, Victor V-38055,
Bluebird B-6601 et al.

Confirmed by 12/17/30 unpub. copyright reg. (in 1931 book) and Victor label.

Red Hot Starters (Stéphane Gillot)
Les Red Hot Reedwarmers 1435
Gillot is leader/reed player in the band.

Red Lips — Kiss My Blues Away
(Alfred Bryan--James V. Monaco--
Pete Wendling)
Barbara Rosene & Her New Yorkers 1422
We had comma, but it's a dash (on copyright page only, not cover), says ASM, 1927, Henry Waterson. 4/18/27 confirms dash, as do three early labels.

Red Man Blues (Armand J. Piron--
Peter Bocage)
Louisiana Repertory Jazz Ensemble 1055
London Ragtime Orchestra 1081
South Frisco JB 1180

<2-- 1055 credited H. Sutton; 1081 & 1180 credited Piron. Baker: Black Eagles also credit Piron, who recorded the tune.--2>

2013 review: Rec. Piron's NO Orch 3/25/25, Victor 19646. Hah! Label credits Peter Bocage-A. J. Piron, and that's just how the 5/18/25 copyright reg. reads.

Red Onion Blues (this tune on 1016 is really **Gravier Street Blues**)

Red Onion Rag (Abe Olman)
Down Home JB 1316

ASM, 1912, Geo. W. Meyer. (2013: but oops--looks like I failed to notice that his name was spelled Oleman on this song, one of a handful to carry that variation or typo--see Winter Garden Rag).

Red Pepper (A Spicy Rag)

(Henry Lodge)
Neville Dickie 1096
New Orleans Ragtime Orchestra 1213
Waldo's Jazz Entertainers 1377
Evergreen Ragtime Quartet 1383
Manhattan Ragtime Orchestra 1419

<4--Don't have music, but cover is reproduced in Tichenor & Jasen book. Red Pepper is in big type at top. A Spicy Rag is below it in much smaller type, so prob. should be treated as a subtitle, i.e., (A Spicy Rag). Can one of our music collectors check the copyright page for definitive answer?

(In the listing of Lodge songs, by the way, Tichenor & Jasen do render this as Red Pepper, A Spicy Rag. I realize now that Shapiro & Pollack also often treat subtitles that way if they aren't actually in parentheses on the sheet music.) --4>

8/18, Nancy Wyndham: Both the cover and copyright page of our original read **Red Pepper**, with **A Spicy Rag** underneath in smaller type.

Looks like **Red Pepper (A Spicy Rag)** then.

Confirmed ASM, 1910, Witmark.

Red Peppers (Imogene Giles)

Tony Caramia 1209
Tony Caramia 1328

ASM, 1907, Giles Bros.

Red River Blues (Clarence Williams)

Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
Jazz Classics 1061
Jazz O'Maniacs 1071
Charquet & Co 1076
Abi Hübner's Low Down Wizards 1093
Swedish Jazz Kings 1122
Dry Throat Fellows 1226
Le Petit Jazzband de Mr Morel 1343
One More Time JB 1410
Les Rois du Fox-Trot 1429

Rec.

Laura Smith (acc. by Clarence Jones), 6/7/27, Victor 20945. Oops, Victor Project says composer is Edgar Dowell (source: disc label).

CW Washboard Five, 5/23/28, OKeh 8584, then again 5/29/28, Columbia 14326-D. Both labels confirm Williams, and no *The* as in copyright.

Well, here's

Red River blues; words and melody by Charlie Nelson. © 1 c. Dec. 27, 1926; E 654869; Chicago music pub. co., inc., Chicago.

And

Red River blues; words and melody by J. Edgar Dowell. © 1 c. Nov. 19, 1927; E 675572; Ralph Peer. New York.

Ah, but here's our (presumably) tune:

Red (The) River blues; words and melody by Clarence Williams. © 1 c. Apr. 14, 1928; E 687741; Clarence Williams music pub. co., inc., New York.

Red Rose Rag, The (Percy Wenrich--

Edward Madden)
Elite Syncopators 1286
Red Rose Ragtime Band 1412

The Red Rose Rag, both cover and copyright page. ASM, 1911, Jerome Remick; w. Madden/m. Wenrich

Red Sails in the Sunset

(Hugh Williams*--Jimmy Kennedy)
John Gill Sentimental Serenaders 1424

ASM, 1935, Shapiro Bernstein. The pseudonym was given away right from the start: w. Jimmy Kennedy/m. Hugh Williams--with "(Will Grosz)" right under "Hugh Williams" on the upper-right side of the copyright page.

Red Wing (An Indian Intermezzo)

(Kerry Mills) [also published in song version with lyrics by Thurland Chattaway]
Red Wing Blackbirds 1018
St. Louis Ragtimers 1267
Heliotrope Ragtime Orchestra 1427

all three were subtitled An Indian Intermezzo

Wow, what a confuser. Published both as song and instrumental in 1907 by F. A. Mills.

INSTRUMENTAL

cover

Red Wing

An Indian Intermezzo

copyright

Red Wing

(An Indian Intermezzo)

SONG

cover

Red Wing

An Indian Intermezzo

copyright

Red Wing

(An Indian Fable)

To add to the confusion, the cover for the song version is the same as the instrumental, including the credit "By Kerry Mills" -- no mention of Chattaway.

[**Reincarnation** (See note at **Land of Dreams**)]

Reindeer (Joseph F. Lamb)
Zenith Hot Stompers 1191
Confirmed ASM.

Remarkable Girl (Lou Handman--Henry Creamer)

New Yankee Rhythm Kings 1067
Keith Nichols Cotton Club Orchestra 1234
<3--1234 says Lou Handman is co-composer. Right?

Ray Smith: Right!

Steve Abrams: just Henry Creamer

OK - add Handman--3>

2013 review: Rec. Fred Hamm aho, 12/13/29, Brunswick 4689. Ted Weems, 9/13/29, Victor 22157, HMV B5758.

w. HC/m. LH confirmed by 8/30/29 copyright reg., Brunswick 4689 label and Victor Project.

Red Party Blues (Duke Ellington--

Johnny Hodges)
Roaring Seven JB 1019
Fried Potatoes 1163
Pam Pameijer Trio 1172
Lyttelton--Fawkes Troglodytes 1238
San Francisco Starlight Orchestra 1271
Kustbandet 1294

Rec. Duke 3/1/29 as The Jungle Band, Brunswick 4345, 6807, Decca M-39025 et al. Then 1/29/30 as The Ten Black Berries, Banner 0594; Cameo 0194; and many others.

Confirmed by 5/25/29 copyright reg. Brunswick 4345 label confirms Ellington-Hodges, but the Black Berries Oriole 1849 and Banner 0594 labels say just Ellington.

Rhumba Negro (see **Rumba Negro**)

Rhythm Club Stomp [Curwiship Glide]

(Joe Oliver--Dave Nelson)
John Gill's Jazz Kings 1401

Rust shows a bizarre subtitle, "Curwiship Glide," rec. Oliver 3/18/30, Victor V-38137, 760-0004.

Confirmed by 7/1/30 unpub. copyright reg, melody by Oliver-Nelson [sic, i.e., no first names or initials], no subtitle.

No subtitle on Victor label. But Victor Project says,

Title	Source
Rhythm Club stomp (<i>Primary title</i>)	Disc label
Fox trot (<i>Title descriptor</i>)	Victor ledgers
Curwiship glide (<i>Alternate title</i>)	Victor ledgers

If you'll look ahead to "Rumba Negro," you'll see another case in which Rust lists a subtitle that wasn't on the copyright reg. and wasn't on the record label, but was on the Victor ledgers. But for this one, we have something

of an explanation, courtesy of jazz writer Phil Schaap, writing on Facebook March 2013:

I am alone in being amused by King Oliver's real title for what was issued as "Rhythm Club Stomp" on Victor V-38137 as recorded on March 18, 1930 (just 83 years ago). King Oliver called it "Curwiship Glide" and the Victor file cards still show that initial name. I guess it's reasonable that a big firm such as Victor Records thought better about using it.

I was good buddies with the drummer on that record, Freddie Moore. Moore was not the only musician from those days – Clyde Bernhardt was another from Oliver's band – to tell me that curwiship was the sound that a log made as one tossed it in the river, lending it to float down river to the saw mill. That floating to the saw mill is where the "glide" came in.

I accepted their testimony and continued to understand why Victor changed it to a more self explanatory title such as "Rhythm Club Stomp".

As to curwiship, I felt that it wasn't a real word but a made-up one that was onomatopoeia. Indeed, that's what Freddie Moore thought: a made-up word that King Oliver knew that described a sound that several understood and had even heard.

It might not be a real word but it has a once employed first syllable that is so relatable in purpose and definition that I'll entertain that "curwiship" or something close to that spelling is or once was a real word.

That's because curglaff is a real word. It has fallen out of disuse but is right there in the John Jamieson's Etymological Scottish Dictionary, published in 1808. Curglaff is defined as the shock felt in bathing when one first plunges into the cold water.

Plunging into water and a "cur" pre-fix seems to be a real linguistic device. At least it was in Scotland in 1808 and with King Oliver in the first third of the 20th Century.

See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

Rhythm Is Our Business

(Jimmie Lunceford–Saul Chaplin–Sammy Cahn)
Limehouse JB 1014
ASM, 1935, Select Music.

Rhythm King (Joe Hoover*–Jo Trent)

New Yankee Rhythm Kings 1050
Terry Waldo's Gotham City Band 1120

ASM, 1928, Waterson, Berlin & Snyder; w. Trent/m. Hoover. The 10/12/28 copyright reg. says "words by Jo' Trent, music by Joe Hoover, arr. by J. Russel Robinson." And we know Hoover to be a pseudonym for Robinson. Didn't make a note of exactly how ASM's cover read, but two others found online do indeed call him Jo' Trent, but I've seen him as simply Jo way more times.

Rhythmic Dream, A (Donald Lindley)

Keith Nichols Cotton Club Orchestra 1275
Rec. Larry Gomar (vibe solo), 4/11/33, Brunswick 6565 (no indef. article). Fletcher Henderson aho (w/ Donald Lindley, arranger), 11/4/27, Columbia rejected. But says Nichols in notes: "Considered at the time to be too modernistic for a dance recording, it was shelved, and remained in the vaults for over fifty years." Sure enough, the Lord discography shows it on several CD reissues.

And sure enough, copyright 11/22/27, Robbins Music. Corp.

Richard M. Jones Blues (see **All Night Blues**)

Richmond Rag, The (May Aufderheide)
Chrysanthemum Ragtime Band 1123
1908 sheet music pub. by J. H. Aufderheide has *The* on cover and copyright page.

Ridin' but Walkin' (Fats Waller)

Back Bay Ramblers 1374
Rec. Waller & His Buddies 12/18/29, Victor V-38119, HMV B-4971 et al.

Confirmed by 4/9/30 unpub. copyright reg. and Victor Project records.

Ridin' de Goat (Jim Fisk*)

Heliotrope Ragtime Orchestra 1411
What? How is it we have a pseudonym but no explanatory note? Ah, because Vermazen says in the credits that Fisk is pseudonym for Charles Lloyd Barnhouse.

But wait, the copyright:

Ridin' de goat; trombone smear, by Jim Fisk [of U.S.]; band. 4to. © Apr. 2, 1919; 2 c. Dec. 19, 1919; E 466081; C. L. Barnhouse, Oskaloosa, Ia.

He's also C. L. Barnhouse in the index. And MTSU has four titles (not this one) published by C. L. Barnhouse, one of them written by C. L. Barnhouse. Indiana U. has yet another written and published by C. L. Barnhouse. OK, he's Barnhouse, and he goes by C.L., even if we happen to know he's Charles Lloyd (see, e.g., M. L. Lake).

I did find one other ref. to Fisk as pseudonym of C. L. Barnhouse for "Somewhere a Cow Is Bawling" (Trombone Symfunny)." And then several others, including a short Barnhouse bio at composers-classicalmusic.com that says he used both Jim Fisk and A. M. Laurens as pseudonyms.

Riffs (James P. Johnson)

Paris Washboard 1293
Rec. JPJ pno solo, 1/29/29, OKeh 8770, Parlophone R-1072 et al.

OKeh label credits Johnson, confirmed by 8/27/30 unpub. copyright reg.

Right Key but the Wrong Key Hole

(see **You've Got the Right Key, but the Wrong Keyhole**)

Right Kind of Man, The (L. Wolfe

Gilbert–Abel Baer)
Back Bay Ramblers 1374

Rec. Calif. Ramblers, 9/24/29, Harmony 1016H. Annette Hanshaw, 10/18/29, OKeh 41327, Parlophone R-546, et al.

Confirmed by 7/15/29 unpub. copyright reg., w. LWG/m. AB, from Frozen Justice.

Ring Dem Bells (Duke Ellington–Irving Mills)

Paris Washboard 1347
Rec. Ellington aho 8/20/30, Victor RD-7731, 74048, 20-1532 et al. Then as Harlem Footwarmers, 10/30/30, OKeh 41468 et al.

Confirmed by 10/20/30 copyright reg., w/m both, from Check and Double Check.

(A Ring to the Name of) Rose

(George M. Cohan)
Canary Cottage Dance Orchestra 1400
CD had "A Ring in the Name of Rosie."

Oops, the copyright reg. is Ring (A) to the name of Rose; fox trot song, from The rise of Rosie O'Reilly, words and music by George M. Cohan [of U.S.] © May 21, 1923; 2 c. June 1; E 562717; M. Witmark & sons, New York.

But second entry is

Ring (A) to the name of Rosie; lyrics and music by George M. Cohan. © M. Witmark & sons, New York. Notice rec'd June 29, 1923; recorded, v. 5, p. 160. 208
But in the index it's *Rosie*.

Presumably means written as *Rose*, but also performed or recorded or published as *Rosie*.

Well, the copyright page shows it as

A Ring To The Name Of

ROSE

pub. Witmark, 1923.

And two of three sites that indexed, did so under "Rose." But we can leave it here if we feel that it's better known by its subtitle (and "Rose" alone would be a hopeless title).

Ordered the music 9/6/13 to see if it helps, but I rather doubt it. Well, that music turned out to be a reissue in conjunction with the 1968 musical *George M*.
Cover is

ROSE

(A Ring to the Name of Rose)

Copyright page is

Rose

But the page indicates that changes have been made since 1923.

Technically speaking, we should do what a lot of online refs do and make it "Rose (A Ring to the Name of Rose)," but I think we can cover it more gracefully by choosing to emulate the 1923 copyright page and make it "(A Ring to the Name of) Rose."

Rip-Off Rag (Tom McDermott, based on themes by Scott Joplin)
Tom McDermott
Tom McDermott 1024

LP said Joplin-McDermott, but I can't abide that: the two of them most certainly did not collaborate on a composition. Says McDermott:

"The Rip-Off Rag" steals phrases from over 15 Joplin creations. Impress your friends by naming them all.

See **Double Talk** for a similar credit configuration.

Ripples of the Nile (Luckey Roberts)
Tom Roberts 1345

Notes say 1912, but it's not in copyright book 1912-13. Tichenor-Jasen says rec. 1946 on Circle, and reproduce the record label, which credits Roberts. But it wasn't copyrighted in 1946 either.

8/14 Haesler came up with the background info I'd missed, quoting from various published sources (**SOURCES TK--HAVE ASKED BILL TO ID THEM**):

Stern published flirtatious, medium-tempo "Music Box Rag" in 1914 and, in the same year, issued his raggy fox-trot "Palm Beach." But other Roberts compositions were deemed unpublishable because they were unplayable by the amateurs who might buy them. One of those was the triplet-laden, impossibly fast "Ripples of the Nile." Roberts could toss it off, but even his most promising students couldn't master it. . . . [One was Gershwin.] His only rag, "Rialto Ripples," echoes his fascination with the ripples of Luckey Roberts. Roberts would finally record "Ripples of the Nile" in 1946.

Roberts amazingly made no recordings until 1946. . . . In 1941, his "Ripples of the Nile" was given words, retitled "Moonlight Cocktail," and became a hit for Glenn Miller. The Circle recordings (Solo Art 10), which Roberts shares with Ralph Sutton, has the six songs from his 1946 session. Roberts's virtuosity and total command of the piano are remarkable, and he really tears into his originals, including "Ripples of the Nile."

Ripples of the Nile. Not copyrighted or published. *Recording*: Luckey Roberts, Circle 1028, May 1946. Only syncopated section is C. A (from which was taken *Moonlight Cocktail*) and B (which develops from A) are ballad-type material.

The "Moonlight Cocktail" incarnation of the piece was copyrighted, w. Kim Gannon, m. Lucky [sic] Roberts, 12/15/41, filed by Jewel music pub. co.

Rippling Waters
(Willie "The Lion" Smith)
Tom Roberts 1392
Paris Washboard 1428

Not copyrighted or published, say Tichenor-Jasen, rec. c. 1950, Commodore 30.003, *Original Compositions*. Odd--I had this on the Luckey & the Lion LP (gave it away when left DC), but it was singular, Rippling Water, there and on the 1991 Good Time Jazz CD reissue of that LP.

LC SONIC has it on Commodore 522 (78). Waters, and Smith there. Same credits on Jack Teagarden record, Columbia 35727.

Ah, was on 7-record set on Commodore that included 522; all were billed as original compositions of Smith.

But I *did* find a copyright for it at LC 1/14, clear back in 1934:

Rippling waters; by Willie Smith, ed. Len Gray; pf. © May 17, 1934; E pub. 42766; Clarence Williams music pub. co., inc., New York.

Riptide (Walter Donaldson-Gus Kahn)
Ingham-Grosz Hot Cosmopolites 1237
Confirmed by 4/4/34 copyright reg., w. GK/m. WD. S&P says from film *Riptide*, and copyright registered by M-G-M.

Rising Star (Tom Brier)
Tom Brier 1274

River and Me, The (Harry Warren-Al Dubin)
Back Bay Ramblers 1262
Rec. Ellington, 1/16/31, Victor 22614, HMV B-4884 et al. Sid Garry, 1/13-14/31, Melotone M-12069.

Hmmm, no def. article on copyright:
River and me; lyric by Al Dubin, music by Harry Warren. © Dec. 23, 1930; 2 c. Dec. 26; E pub. 20057; Remick music corp., New York.

But the Ellington Victor and two different versions of the HMV labels confirm the article and the composers, as do the index entries for the sheet music at Duke U. library and MTSU.

River, Stay 'way from My Door
(Mort Dixon-Harry Woods)

Les Red Hot Reedwarmers 1425
Confirmed by 5/11/31 copyright reg., w. MD/m. HW, from film *Swanee River*. MTSU index entry for sheet music reads exactly the same way.

Riverboat Shuffle [Free Wheeling]
Hoagy Carmichael-Dick Voynow-Irving Mills)
Tom Pletcher & the Classic Jazzband 1353
Gee, what do we do with this? ASM has By Hoagy Carmichael, Dick Voynow, Irving Mills & Mitchell Parish.
(c) 1925 by Mills Music.
"Republished containing new copyright material, 1939, by Mills Music."

MTSU has an original 1925 version published by Mills, which credits Carmichael-Voynow. And it is a song version.

But Indiana university also has a song version, 1925, Jack Mills, by Carmichael-Mills as we had it.

Helluva can of worms. 6/26/11 queried John Edward Hasse. If no response from him, must look for essays on the song after the move to California. [Never heard from him.]

2013 review:

S&P confirm it as Audrey's sheet music has it, Carmichael-Voynow-Mills-Parish, Mills 1939/ Everbright Music Co. 1925. Then they add, Originally a jazz instrumental entitled "Free Wheeling." Introduced by the Wolverines, featuring Bix Beiderbecke on trumpet. Lyric by Mitchell Parish added 1939.

That allows us to remove Parish from the equation, in any case. But what about the recordings and the copyrights and the sheet music?

Incredibly, the only recording of it as "Free Wheeling" listed in Rust is by Artie Shaw, 7/22/37, Brunswick 7976; Vocalion/Okel 4198.

As "Riverboat Shuffle," a zillion recordings:
Wolverine Orchestra (w/Voynow, pno/director), 5/6/24, Gennett 5454 et al. Gennett label credits just Carmichael!
Isham Jones aho, 3/12/25, Brunswick 2854.
Aha, record label shows River Boat Shuffle, credits Voynow-Carmichael-Mills.
Cotton Club Orch, 4/27/25, Columbia 374-D, 3717 (as Hannan Dance Band. 374-D label credits Voynow-Carmichael-Mills.
Richard Hitter's Cabineers, 5/25, Everybody's 1063.
Benson Orch of Chi, 5/23/25, Victor 19688.
Label credits Voynow-Carmichael-Mills.
Jimmy Joy's St. Anthony's Hotel Orch, KC, 5/25, OKeh 40388.

Frankie Trumbauer aho, 5/9/27, OKeh 40822, Columbia 37805 et al. OKeh label credits Voynow-Carmichael-Mills.

Red Nichols' Five Pennies (vcl Fud Livingston), 8/15/27, Brunswick 3627 et many al. No credits on Brunswick 3627, but Capitol EBF-215 says Voynow-Carmichael-Mills, as does Brunswick 01806.

Alabama Red Peppers, 4/28, Cameo 8204, Lincoln 2859 et al.

Berlyn Baylor Orch, 4/20/28, Champion 16422, 15477 et al. Champion label credits Veynow-Carmichael Mills.

Adrian Rollini aho, 10/23/34, Decca 265, Brunswick 02510, A-82586. Decca 265 and Brunswick 02510 labels credit Voynow-Carmichael-Mills.

Joe Horse and the Milkmen, 3/27/37, Variety 553.

Hoagy Carmichael (vcl with Perry Botkin aho), 10/18/38, Brunswick 8255, Columbia DB-5053 et al. (Later Carmichael with Buddy Cole credited Voynow-Carmichael-Mills.)

Casa Loma Orch, 1/27/39, Decca 2398 et al.

Muggsy Spanier Ragtime Band, 11/22/39, Bluebird B-10532, Victor 62-0075 et al.

Copyrights:

Riverboat shuffle; by Hoagland Carmichael, of U.S. © 1 c. July 31, 1924; E 596194; Hoagland Howard Carmichael, Indianapolis. Then

Riverboat shuffle; by Dick Voynow, Hoagy Carmichael and Irving Mills, all of U.S.; pf. © June 17, 1925; 2 c. June 24; E 619111; Jack Mills, inc., New York.

Then

Riverboat shuffle; song, by Hoagy [i.e. Hoagland] Carmichael, Dick Voynow, Irving Mills & Mitchell Parish. © Nov. 28, 1939; E pub. 81498; Mills music, inc., New York.

Sheet Music:

Ouch--can't reconfirm what I thought I found at MTSU in earlier research. They have two copies, crediting all four, dated 1925, pub. Mills, but this is bound to be the 1939 reissue adding Parish that Audrey has in her collection.

Indiana Historical Society has a copy that they date to 1925, pub. by Jack Mills, by Voynow, Carmichael & Mills, but all they show is the cover, no copyright page. It **does**, however, call the piece "Novelty Piano Solo," so no lyrics until Parish wrote them in 1925. We can only guess what Dick Voynow and Irving Mills contributed to get their names added to Hoagy's when it was published.

Interesting: Hogan Archive at Tulane has a "c. 1924, pub. Jack Mills" arrangement for dance orchestra by Elmer Schoebel that lists composers as Voynow, Carmichael, Mills. This has the virtue of matching the 1925 copyright registration. That 1925 copyright reg. ought to mean that it was published as sheet music that

way, but it's possible, I suppose, that the reference was to this band arrangement.

Well, even if we don't find any 1925 "pure" sheet music, we've seen enough, between the 1925 copyright and all the early recordings, to credit this to Voynow-Carmichael-Mills. (Isn't it odd, though, that Voynow always gets first billing ahead of Carmichael?)

And a couple of weeks after the above, Haesler came up with

<http://www.network54.com/Forum/27140/message/1378227821/Speaking+of+%26quot;Riverboat+Shuffle.%26quot;>;

a page by a chap named Albert Haim who did all the same research and came to pretty much the same conclusions that I did.

Jan 2014 afterthought: Oops, since Artie Shaw and the Salty Dogs, among others, have recorded this by its earlier name, we must include that as an alternative title.

Riverina Dreams (Roger Bell)

Steve Waddell's Creole Bells 1348
1949 in one place, 1959 in another, says Waddell in liner notes.

1949 may be right, says Haesler, confirming the circumstances for Roger Bell's having written it. First recorded by Dave Dallwitz June 1951, then by Graeme Bell's band in April 1952.

Riverside Blues (Thomas A. Dorsey--Richard M. Jones)

Peruna Jazzmen 1105
High Society JB 1166
Southern Stompers (France) 1215
Chris Tyle's NO Rover Boys 1235
Chris Tyle's Silver Leaf JB 1298
Independence Hall JB 1384
Southern Stompers 1413

<4--S&P don't show Jones--4>

2013 review: Rec.

King Oliver, 10/26/23, OKeh 40034, Odeon 03197 et al.

Sodarisa Miller, 8/24, Paramount 12243 (as "Down by the River Blues"); Silvertone 3568 (as "Riverside Blues")

Alice Moore, 8/18/34, Decca 7028.

Oops, copyright just Dorsey:

River side blues; w and m T. A. D., of U.S. © 1 c. July 27, 1923; E 568131; Thomas Andrew Dorsey, Chicago.

So how did R. M. Jones get into the act? I have 54 recordings of the tune: 5 credit Dorsey only; 31 say Dorsey-Jones; 1 is Jones alone and several are Oliver.

Well, here's where Jones comes from: The original Oliver OKeh 40034 label credits Thos. Dorsey-Rich. M. Jones Strangely, many later reissues of this track don't have any composer

credits at all, but you can't argue with this original label.

Riverside Rag (Charles Cohen)

Uptown Lowdown JB 1030
Jack Rummel 1118
Glenn Jenks & Dan Grinstead 1292

Confirmed by 8/8/10 copyright reg.

Riverside Shake (Bob Helm)

West End JB 1085
Down Home JB 1217

Says Wayne Jones in 1085 notes:

Bob Helm's "Riverside Shake" was written for his own recording date [as the Riverside Roustabouts] for Riverside during the Murphy band's first visit to New York (1954), to celebrate the session.

Confirmed that this tune indeed on Riverside RLP 2510, and earlier determined that all tracks on it were Helm compositions.

Road Apple Rag (see Mesa 'Round)

Roberto Clemente

(David Thomas Roberts)
Morten Gunnar Larsen 1009
Ophelia Ragtime Orchestra 1108
Red Rose Ragtime Band 1128
Red Rose Ragtime Band 1412

Brier has the sheet, dated 1979.

Robin's Ribbons (Tom Shea)

Tom Shea 1022

Robinson Crusoe's Isle

(Benjamin Hapgood Rust)
Ian Whitcomb & His Merry Bands 1276

Confirmed by 1905 sheet music pub. by Jos. W. Stern.

Robots (Billy Mayerl)

Tony Caramia 1313
Confirmed by 6/8/28 copyright reg. and sheet music cover.

Rock Island (David Thomas Roberts)

David Thomas Roberts 1072

Rock-a-Nova (Wally Fawkes)

Bent Persson's London Stompers 1167
Fawkes played cl & asax on the recording.

Rockin' Chair (Hoagy Carmichael)

Paris Washboard 1293
Kustbandet 1294

Confirmed by 12/11/29 unpub. copyright reg. and then by 7/14/30 published copyright.

Rockin' in Rhythm (Duke Ellington--

Irving Mills--Harry Carney)
Paramount JB of Boston 1247

CD had just E. llington.

<4--Shapiro & Pollack and the definitive listing in Ellington's *Music Is My Mistress* both say that it was co-written by Duke Ellington, Irving Mills, and Harry Carney. (Ellington book renders title as "Rockin' Rhythm," but that's likely just a typo.--4>

2013 review: Rec. Jungle Band, 1/14/31, Brunswick 6038 et al. Then DE aho 1/16/31, Victor 26310, HMV B-9253 et al. DE aho, 3/18/37, CC 16 (LP).

Confirmed by 4/9/31 copyright reg. and original Brunswick and Victor labels.

Rocky Ford Melon Pickers

(Garfield Wilson)

Queen City Ragtime Ensemble 1138

Confirmed by 11/6/02 copyright reg. (Rocky Ford is a small town in southeast Colorado.)

Rocky Mount Breakdown

(John Hancock)

John Hancock 1025

Rocky Mountain Blues (Fletcher

Henderson–Patty Carroll–

Ken Macomber)

Keith Nichols Cotton Club Orchestra 1275

Rec. Fletcher Henderson, 1/21/27, Columbia 970-D, J-261 (flip side of "Tozo"). Our three last names as credits on Columbia 970-D label.

Ellington as Harlem Footwarmers, 10/14/30, OKeh 8836, Columbia 35682, Odeon B-35630 et al. No credit on OKeh, Parlophone or Odeon labels, but this is presumably the tune written by Ellington & Mills.

Confirmed by 3/7/27 copyright reg. for arrangement by Don Redman.

Note that there are several other registrations of that title, one by Duke Ellington and Irving Mills.

Rocky Mountain Fox (Les Copeland)

Elite Syncopators

1358

1917, not pub. as sheet music, released only as piano roll, says Parrish. Not in 1917-18 copyright books.

Found roll label, Uni-Record 202725, played and composed by Copeland. Lots of other confirmations.

Roll Along Prairie Moon (Ted Fiorito–

Harry MacPherson–Albert Von Tilzer)

Grand Dominion JB 1379

Rust shows a comma; rec. Red Allen, 7/19/35, Vocalion 2997, Brunswick A-86046. Bob Crosby, 8/19/35 Decca 544.

Confirmed by 4/8/35 copyright reg., no comma, w/m all three, filed by M-G-M (from a film?).

Indiana U. has copy of music, indexed with no comma, pub. Robbins 1935. Templeton/Mississippi copy also no comma, 1935 by M-G-M. MTSU has four copies, all M-G-M, no hyphen—but indexes aren't always that good at including minor punctuation.

Found the Robbins sheet on eBay, including scans of cy page, no comma on either cover or copyright page. And aha, the Robbins copyright blurb at bottom of copyright page says 1935 M-G-M, assigned 1935 to Robbins.

Roll, Jordan, Roll (traditional)

Jacques Gauthé's Creole Rice YBJB 1256

Bob Schulz & His Frisco JB 1315

<1256 & 1315 had no commas.

LA ALLSONG database has it in three songbooks with the logical commas: **Roll, Jordan, Roll**

Found it all over the internet, including references to Turk Murphy recordings of it, and almost all had the commas. Time to make it **Roll, Jordan, Roll**.

Laundry Fat reports

An arrangement by Hugo Frey is copyrighted in 1924 by Robbins-Engel Inc NY. *Slave Songs of the U.S.* (by Allen, Ware & Garrison) states that the hymn "probably extended from S. Carolina to Florida."

Roll On, Mississippi, Roll On

(Eugene West–James McCaffrey–Dave Ringle)

Hot Antic JB 1099

Paramount JB of Boston 1340

Milano Hot Jazz Orchestra 1354

ASM, 1931, Shapiro, Bernstein. 4/2/31 copyright reg. confirms, as well as several early labels.

Rolling Mill [Rolling Mill Stomp]

(Thomas A. Dorsey)

Helm–Leigh Jazz & Blues Review 1332

CD had Rollin' Mill by Tampa Red Whittaker; notes provide no help.

Hmmm. Rust has a Rollin' Mill Blues by Leola B. Wilson, 9-10/26, Paramount 12403. (Found this, copyright by Wesley Wilson, 1926.)

Recordings:

Rolling Mill Stomp, State Street Stompers, 12/14/28, Victor rejected.

Rolling Mill Blues by Peg Leg Howell, 4/10/29, Columbia 14438-D (Online 78).

Rolling Mill Blues by Texas Alexander, 11/27/29, OKeh 8751 (Online 78).

Rolling Mill by the Famous Hokum Boys, 4/11/30, Perfect 161 (this from Online 78).

A CD called *Great Classic Blues Singers* shows Rolling Mill Stomp by Georgia Tom Dorsey (Big Bill Broonzy's partner as the Famous Hokum Boys). Same song on *The Essential Georgia Tom Dorsey* CD. (but I see refs to this song as Rollin' Mill Stomp as well) And another site listing the songs on *Great Classic Blues Singers* CD calls it Rollin' Mill Blues!

This is probably our tune:

Rolling mill; words and music by Thomas Dorsey. [Chords, single staff] © 1 c. Dec. 26,

1928; E—Unp. 2294; Lester Melrose, Chicago.

No other rollin'/rolling mill variants 1926-31.

Now to look for labels.

AHA! According to Victor Project, the 12/14/28 State Street Stompers Rolling Mill Stomp was credited to Thomas Andrew Dorsey; he and Whittaker were in the band! This tune wasn't released on 78 at the time, but came out later on Library of Congress LP-5 and Collector's Classics COCD-14. So it's definitely known by that title as well.

Found the Famous Hokum Boys 4/11/30 Perfect 161 label: Rollin' Mill, but no composer credit.

The Peg Leg Howell Rolling Mill Blues credited Howell. Neither Online 78 nor RHJA show a composer credit for Texas Alexander (Online 78 in fact specified "none").

Now what? The composer (Dorsey) copyrighted it as Rolling Mill in 1928, but he first recorded it as Rolling Mill Stomp in 1928, but that wasn't released, and later as Rollin' Mill in 1930. OK, I'll consider Rollin' Mill the primary title, and Rolling Mill Stomp the variation.

6/26/17 addendum: Swedish collector and scholar Bo Scherman just sent the following:

I've got all the recordings mentioned and compared them with the one on the Bob Helm Stomp Off CD, which I found a few days ago in a second hand record store in Stockholm for 10 Swedish Kronors (about one US dollar!).

1. Rollin' Mill Blues. Leola B. Wilson, 9-10/26. 12 bar major key verse, 12 bar minor key blues theme. Composer credit to Grant and Wilson on Paramount 12403.

2. Rolling Mill Blues. Peg Leg Howell, 4/10/29. 8 bar blues, similar to How Long Blues. No composer credit on Columbia 14438-B, according to Dan Mahoney's Columbia 13/1400-D series book (I've got it only on LP, Matchbox MSE 205).

3. Rolling Mill Blues. Texas Alexander, 11/27/19. 12 bar major key blues, although this singer takes some liberties with the bars! No composer credit on OKeh 8751.

4. Rollin' Mill. Famous Hokum Boys. 4/11/30. A song similar to It's Tight Like That, but the theme is 8 bars rather than 12 bars. No composer credit on Perfect 161, according to the Stomp Off index (I've got it only on Wolf WBCD-011, with an awful sound transfer from a worn original)

5. Rolling Mill, takes BVE-48755-1 and -2. State Street Stompers, 12/14/28. I think this can be interpreted either as two 16 bar themes ABAB or one 32 bar theme AABB. I've got the two takes on a Junie Cobb CD, Collector's Classics COCD-14. Composer credit to T. Dorsey. Please note that it is

titled Rolling Mill on this CD rather than Rolling Mill Stomp, as in the Victor project.

So, the above five compositions are all different from each other. And now we come to

6. Rollin' Mill. Bob Helm, 09/19-21/97. This is the same composition as the one recorded by the State Street Stompers.

I was remiss in leaving the primary title "Rollin' Mill" as on the Helm CD; it should be "Rolling Mill." I'll leave "Rolling Mill Stomp" as an alternative title because that's how it appears in the Victor ledgers and how both Bruyninckx and Rust list it.

But I noticed an oddity this time around: both Rust and Bruyninckx show Thomas A. Dorsey as the pianist on the session, but the Victor ledgers say it was Alex Hill.

Romance (Walter Donaldson–Edgar Leslie)

Ingham–Grosz Hot Cosmopolites 1237

Confirmed by 12/31/29 copyright reg., w. EL/m. WD, from film Cameo Kirby. And beware that they also wrote a song called "Sweet Romance" earlier that year.

Romantic Joe (Joe Venuti)

Andy Stein Blue Five 1390

Rec. Venuti Blue Four, London, 9/20/34, Regal Zonophone MR-1508; Columbia DO-1336; Gloria (Germany) GZ-3046.

Confirmed by 1/25/34 copyright reg.

Room 1411 [Goin' to Town]

(Glenn Miller–Benny Goodman)

Chicago Rhythm 1059

Rec. BG's Boys (with sub- or alt-title [Goin' to Town] says Rust), 6/4/28, Brunswick 4013, 80029, A-7839, A-500201. 80029 label (a reissue from 1950, "originally Brunswick 4013"), credits Miller-Goodman, no subtitle.

RHJA has that Rust subtitle for 4013--BUT it is not on the record label.

But Wikipedia says

The song was Glenn Miller's first known composition. . . . "Room 1411," also known as "Goin To Town," "Pieza 1411" in Spanish on the label, was composed with Benny Goodman[1] in 1928 when Glenn Miller was part of "Bennie Goodman's Boys".

The article goes on at great length about the song and the recording, even giving two different versions of where "Room 1411" came from, but never addresses that mysterious alternative title that doesn't seem to appear anywhere in reality. I found all four of the Brunswicks above plus one other, and not a one had anything about Goin' to Town, so to hell with it.

But wait: I remember that I have *BG On the Record: A Bio-Discography of Benny Goodman* by D. Russell Connor and Warren H. Hicks, who describe the Room 1411 session in detail, then add:

"Room 1411" was originally titled "Goin' to Town." It was renamed to commemorate room 1411 of the Whitby hotel, New York, where the Pollack bandmen, at liberty and broke, had moved in en masse on Benny.

But here's the copyright:

Room 14-11; by Benny Goodman and Glenn Miller; violin. © 1 c. Nov. 1, 1928; E—Unpub. 809; Melrose bros. music co., inc., Chicago.

So to hell with what they called it informally before they went into the recording studio. It came out of the recording session as Room 1411 and was copyrighted that way (although the hyphen was lost on the record labels). This is like all those Victor "alternative titles" that are historical curiosities, not really alternative titles... However, since Rust heard this story and included it as a subtitle in his listing, we must keep it here as an alt title. See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

Room Rent Blues (Irving Newton)

Creole JB	1051
Minerva JB	1117
Bent Persson's London Stompers	1167
Three Deuces	1185
Peruna Jazzmen	1204
John Gill's Novelty Orchestra	1270
Neville Dickie	1309
Miss Lulu White's Red Hot Creole JB	1370
High Society JB	1396
John Gill's Jazz Kings	1401
Southern Stompers	1413
Yerba Buena Stompers	1418

Rec. King Oliver, 10/25/23, OKeh 8148, Odeon 03198, Biltmore 1049 et al. Margaret Johnson, 5/7/29, Brunswick 7093.

Copyright is a bit garbled:

Room rent blues; words and music by L Newton [of U.S] © Mar. 16, 1923; 2 c. Mar. 27; E 558864; Irving Newton, Chicago.

But index clearly repeats Room rent blues by Irving Newton. Next question: Who the hell is Irving Newton? That's his only copyright entry for 1923. And the record label is clear, giving his full name for credit.

Room with a View, A (Noël Coward)

Roaring Seven JB	1019
Frederick Hodges	1333

ASM, 1928, Chappell, has the accent mark on both the cover and (c) pages--and all the serious Coward web sites do as well, including nowelcoward.com (except in its URL, of course).

Rooster Rag (Muriel Pollock)

Frederick Hodges 1333
Confirmed by 2/26/17 copyright reg. and Jos. W. Stern sheet music.

Rose (see **A Ring to the Name of Rose**)

Rose Blossoms (Tom Brier)

Tom Brier 1274

Rose in a Garden of Weeds, A

(R. B. Saxe–Hubert W. David)

Grand Dominion JB 1378

CD had A Rose in a Garden of Weeds, Saxe-Davies.

Yoicks--nothing in CD notes. Found cover for sale on eBay, composers are R. B. Saxe & Hubert W. David, pub. by Box & Cox, London, 1926. Found same info in index listing for copy pub. in Australia. Not in 1926-27 copyright books, although 1926 has two other pieces by Saxe.

Discovered that David's music publishing company was named H. Worton David Ltd. or simply Worton David Ltd.

BUT wait: in LC 1/14 copyright card files at "A Rose in a Garden of Weeds," I found card that said, "see Just a Rose . . .," where I found

Just a rose in a garden of weeds; w and m R. B. Saxe and Reed Stampa, both of Great Britain; in D. [Staff and tonic sol-fa notations] (Cover title: A rose in a garden of weeds) © Sept. 22, 1925; 1 c. Sept. 23; E 624674; Worton David, Ltd., London.

Reed Stampa?! What the heck do we make of this? Found many other Worton David Ltd titles in 1925-26 books, many by Stampa, so he's for real.

I don't know how I got my earlier results, but a new search for the title plus saxe stampa yielded many hits on the piece. It was written for a silent film titled *Garden of Weeds*, starring Betty Compson, and had her photo on cover. That cover doesn't have composer credits, but all the sites selling it show the composers as Saxe & Stampa.

BUT I'm also finding other copies of it on sale citing Saxe & H. W. David as composers--what the hell's going on? Aha, maybe this is what's going on: Found mention of a reading of the song with a blurb that reads:

It's a beautiful old song that was written by W. H. David and R B Saxe in 1949 and featured on the soundtrack of the James Stewart classic *It's a Wonderful Life*.

Did Saxe & David in 1949 update an old tune that Saxe wrote with Stampa in 1925?

I found a copy of the Saxe-David cover (pub. Box & Cox) with a blurb saying "broadcast and recorded (Columbia DB 2614) by Felix Mendelssohn," with a photo of a guy who cannot be the early 19th century German composer. But I should have known: Felix

Mendelssohn & His Hawaiian Serenaders--I actually have a CD of his music--recorded in 1949.

Something's confused above, though since IMDB doesn't show that Rose in the Garden was played in It's a Wonderful Life, but it does show that two melodies by the 19th century Felix Mendelssohn were used in that movie.

Also found a different printing of the Saxe-David sheet without a photo on the cover (published by Box & Cox).. And armed with the 1949 date, I found in the 1949 copyright book:

DAVID, HUBERT WORTON, 1904-
Just a rose in a garden of weeds; lync and music by R. B. Saxe and Hubert W. David. London, Box & Cox. © Worton David, Ltd.; 14Jan26; EF14384.

And that bizarre date probably accounts for why I found the Saxe-David version indexed as 1926 back in the first para of this analysis: I'll bet that the 1949 publication carried a copyright date of something like "1926, 1949."

And the last bit of the puzzle comes into focus: The H. W. David who was born in 1904 and wrote the 1949 version of "Rose in a Garden" was the son of the Worton David who published the original Saxe-Stampa "[Just a] Rose in a Garden of Weeds" in 1925. So we must treat them as different songs.

Rose Leaf Rag (Scott Joplin)
Matthew Davidson 1252
Confirmed by 1907 sheet music.

Rose of Bombay (Sam Ward--Hal Dyson)
Dan Levinson's Roof Garden JB 1361
Rec. Southland Six, 5/24/22, Pathe 020805, 10360; Perfect 14038. But Levinson's says he got it off 1922 record by Rudy Wiedoeft's Californians, not mentioned in Rust. Online 78 has ten records by the band, all on Brunswick, but this isn't among them. But two copies are in the UCSB Cylinders collection: Edison Blue Amberol 4660 and Edison record 8495, 1923, which lists Dyson and Ward's names on label along with Wiedoeft, presumably as composers. Syracuse University also has cylinder, specifically lists Dyson and Ward as composers.

Confirmed by 4/21/22 copyright reg., w/m both, pub. by Irving Berlin.

Rose of Spain (Tom Brown--Billy Fazioli--Ray Miller--Fred Fisher)
Dan Levinson's Roof Garden JB 1361
<Erdos got Fazioli from band, but S&P say Fazioli, and he also wrote "Who'll Take My Place When I'm Gone" with Raymond Klages in 1922.

Weird! MTSU database indeed does show Frazioli, but get this:

LC copyright card says,
Rose of Spain, from Ed Wynne Carnival.
w/Fred Fisher, music by Tom Brown, Billy Fazioli, Ray Miller. 7/7/20, Fred Fisher, NY.

BUT: It was first typed Frazioli, but the 'r' was whited out and the 'F' and 'a' were tied together with handwritten marks.

But copyright in 1920 book doesn't mention Fisher:
Rose of Spain; by T. Brown, B. Fazioli and R. Miller [of U.S.] banjo. © 1 c. Apr. 30, 1920; E 479631; Tom Brown, Billy Fazioli and Ray Miller. New York.

And aha, the updated registration is the one I found before. In the book, it's
Rose of Spain; from Ed. Wynn carnival, words by F. Fisher, music by Tom Brown, Billy Fazioli and Ray Miller [of U.S.] © July 19, 1920; 2 c. July 21, 1920; E 483666; Fred Fisher, inc., New York.

Sheet music at UCLA confirms, pub. 1920 by Fred Fisher.

Rose of the Rio Grande (An American Love Song) (Harry Warren--Ross Gorman--Edgar Leslie)
Classic Jazz Quartet 1125
Paris Washboard 1347
<2--[1125 had Burke-Johnstone]

Baker: Kinkle credits Warren-Gorman/Leslie, 1922, which is the credit on the two other recordings I have that bother to list credits, Don Lambert and Joe Carr/Pee Wee Hunt. Erdos: Powers sheet music agrees.--2>

Confirmed by 11/25/22 copyright reg., w. EL/m. HW-RG.

Found sheet music at UCLA; both cover and copyright page carry subtitle "An American Love Song." What the hell--let's use it.

Rose of Washington Square
(James F. Hanley--Ballard Macdonald)
Banu Gibson NO Hot Jazz Orch 1073
Dan Levinson's Roof Garden JB 1361
ASM, 1920, Shapiro, Bernstein; w. Macdonald/m. Hanley. (And Macdonald, upper-lower case, right on the cover.)

Rose Time and You (Luckey Roberts--Alex Rogers)
Tom Roberts 1345
w. Alex Rogers/m. Cl Luckeyth Roberts. Cover blurb:

John Cort Presents a New Show

Go-Go

by Harry Cort & Geo. E. Stoddard; staged by Walter Brooks; Lyrics by Alex Rogers; music

by C. Luckeyth Roberts; 1923, Shapiro, Bernstein (ASM).

Looks like it was written as a song from the start, so we must add the lyricist credit.

Rose Wood Rag (Peter M. Heaton)
Trebtor Tichenor 1282
CD had Rosewood.
Oops, the 3/22/09 copyright is Rose-wood Rag. The cover, reproduced in the CD booklet, is problematic (and hard to reproduce here:

ROSEWOOD RAG

There's no hyphen, and WOOD is tight up against ROSE, but the W is nearly as high as the initial R. Really need to see the copyright page to decide on this one. And aha, Elliott Adams reports (and Tom Brier confirms separately from his own copy):

On the copyright page the title is ROSE WOOD RAG with a small space between ROSE and WOOD equal to the space between WOOD and RAG. Copyright date is 1909 by Victor Kremer Co.

Roses of Picardy (Haydn Wood--Frederick E. Weatherly)
Mahogany Hall Stompers 1221
Marquet--Persson Melody Boys 1229
Canary Cottage Dance Orchestra 1400

<3--Bob: note spelling of Wood's first name [was *Hady*n before]. I have repro of sheet music cover. Lissauer spells it that way too.--3>

2013 review: Confirmed by 12/4/16 copyright reg. from England, and sheet pub. Chappell & Chappell Ltd.

Rosy Cheeks (Seymour Simons--Richard A. Whiting)
John Gill's Novelty Orchestra 1227
Ian Whitcomb & His Merry Bands 1276
Rec.

University Six, 2/7/27, Harmony 399-H.
Six Hottentots (Red Nichols et al.), 3/23/27, Banner 1962; Broadway 1070; Domino 3931 et al.
Ben Bernie, 4/8/27, Brunswick 3528, A-422; Vocalion 15578 (as Al Goering's Collegians).
Annette Hanshaw, 4/29/27, Pathe 32259, 11517; Perfect 12338.
Henry Halstead, 5/16/27, Victor 20691.

Confirmed by 2/25/27 copyright reg., w/m both, also Harmony 399-H label.

Rough House Blues
(Nelson L. Kincaid)
Des Plantes' Washboard Wizards 1357
Rec.

Rosa Henderson (with subtitle "A Reckless Woman's Lament," says Rust), 6-7/26, Vocalion 1038. Four-CD complete Henderson reissue on Document includes the subtitle. And *Brunswick Records: A Discography of Recordings, 1916-1931* by Ross Laird cites the subtitle. It *must* have been there.

Kitty Waters, 6/27, Pathe 7351, Perfect 131.

Louisiana Stompers (F. Henderson group), 9-10/27, Paramount 12550. (This is source for SOS 1357) Couldn't find label; Online 78 credits N. Kincaid-S. Williams. But Haesler's highly reliable Paramount discography by Vreede says credit is N. L. Kincaid, and he adds that it's also confirmed by Walter C. Allen's *Hendersonia*.

Well, the copyright has the subtitle--but has a different composer:

Rough house blues; a reckless woman's lament, w and melody Spencer Williams, of U.S. © 1 c. May 26, 1925; E 618280; Triangle music pub. co., inc., New York.

Haesler reports that Godrich and Dixon's *Blues & Gospel Records* confirms the subtitle.

Who was Kincaid? Reed player in Handy's Orchestra of Memphis, September 1917; in Plantation Orchestra, London, December 1926; Feb-Oct 1921; in Mary Stafford backup band Jan-Mar 1921.

Not in 1925 or 1927 copyright books, but is in 1926 book as arranger of two tunes, one in Great Britain; other is "Harem Blues" by Attler Cox and A. W. Griffin

Whattya wanna bet that Kincaid's name was on a stock arrangement that Des Plantes wandered into? Or possibly even listed as arranger on record label?

Moanin' Low: A Discography of Female Popular Vocal Recordings, 1920-1933 by Ross Laird credits Spencer Williams.

9/7/13 queried Des Plantes, Haesler, and my record collectors. I think we can take the subtitle as a given--it surely was on the original recording of the title, and it's on the copyright. But that composer credit is a real poser.

Nope, because the redoubtable Bill Haesler sorted it out:

The blues renditions were authored by Spencer Williams.

The Fletcher Henderson Paramount is by Kincaid as stated on the label.

They are different tunes. No relation to each other.

Listening confirms this for me.

The vocal version has an undistinctive blues melody using the lyrics for its appeal.

The Henderson was written as an arranged band chart.

Problem solved.

Roumania (Clarence Williams--Spencer Williams--Dave Peyton)
Neville Dickie & Louis Mazetier 1302
Rec. Clarence Williams 10/11/21, OKeh 8021.

Confirmed by 5/10/20 copyright reg., w/m all 3. S&P agree (but why in the world would they have this?)

Royal Garden Blues (Clarence Williams--Spencer Williams)
Chrysanthemum Ragtime Band 1123
Two Clarinet Stompers 1259
Chris Tyle's Silver Leaf JB 1298
Southern Stompers 1414
ASM, Shapiro, Bernstein, 1919.

According to Wright's Joe Oliver book, Jimmie Noone claimed that he and Oliver wrote this tune, then sold it to Clarence Williams.

Royal Telephone, The (Frederick Martin Lehman)
Magnolia Jazz Five/Jimmy Mazzy 1137
<--full name?

Aha, Rouse tracked him down. It's in fact Frederick Martin Lehman, born 1868 in Germany, immigrated to US at age four, died 1953 in Pasadena, CA. Long list of religious music credited to him, including The Royal Telephone in 1919. See cyberhymnal.org/bio/l/e/lehman_fm.htm

Found several other confirmations as well, but he seems to be known just as much by Frederick M. as Frederick Martin. And I couldn't find copyright in 1919-20 books.

Royal Terminus Rag (Warwick Dyer)
Steve Waddell's Creole Bells 1301
CD was just Royal Terminus. Waddell goes on at great length in notes identifying Dyer (Oz tb player) and describing the background for the title. And at Victorian Jazz Archives, extremely detailed discographic info for original Parlophone A-7733 78 in 1949 identifies Warwick "Wocka" Dyer as composer and trombonist on the date.

But Haesler points out that it's really "Royal Terminus Rag," and sends label of Parlophone A-7733.

Rub-a-Tub-Lues (Duke Ellington)
Keith Nichols 1159
Keith Nichols Cotton Club Orchestra 1320
<This was Rub-a-dub-Lues on 1159, then on 1320 as **Rub a Dub-Lues**. I looked in the Ellington autobiography to clarify the hyphens and found, to my surprise, that the title given there is **Rub-a-Tub-Lues**. Further research confirms it:
MTSU has entry for this as **Rub-a-Tub-Lues**, but no date. "Copy that Brad McCuen kept in his office for reference."

LA ALLSONG database confirms **Rub-a-Tub-Lues** from both Anderson fake book and something called *Rediscovered Ellington*.

8/23/00 got the sheet music from MTSU, confirms RUB-A-TUB-LUES.

Rubber Plant Rag (A Stretcherette)
[Moulin à café] (George L. Cobb)
Hot Antic JB 1058
George Foley 1088
Hot Antic JB 1155
New Orleans Ragtime Orchestra 1213
Waldo's Jazz Entertainers 1377

<4--Music is reproduced in Jasen's folio 100 *Authentic Rags*. Clearly has subtitle (A Stretcherette).

In fact, looks like this:

Rubber Plant Rag A Stretcherette

--4>
Confirmed ASM, 1909, Waller-Jacobs.

Moulin à café as alt. title, of course, because Sidney Bechet recorded it with Claude Luter under that title in 1950 and many later revivalist bands, especially French ones, learned it from Bechet by that title.

Rufus Rastus Johnson Brown (see **What You Goin' to Do When the Rent Comes 'Round?**)

<3--1905 sheet music published by Harry Von Tilzer show both on cover and copyright page:

What You Goin' to Do
When the Rent Comes 'Round?
(Rufus Rastus Johnson Brown)

That's where we should put it, with cross-reference from here to there.
--3>

Rukus Juice Shuffle
(Alabama Rascals?)
Jim Snyder / Georgia Grinders 1068

<1068 had Rukus Juice Shuffle, implied by Roy Palmer.

9/5, Baker at LC: How about Rukus Juice Blues, by Willie Broomzy, unpub., 5-8-33. Copyright Lester Melrose, Chicago?

Found it this way in cards in two different places. Also found that Willie Broomzy wrote at least two other tunes for Melrose, "Too Too Train" and "Shelby County Blues," [the titles that kicked off the extended recordings session on 29 March 1932].

I know what you're thinking: Big Bill Broonzy was in same place at same time. *Blues Who's Who* lists dozens of Broonzy compositions, but these three are not among them.

2013 review: Rec. Memphis Night Hawks as Rukus Juice Shuffle, 3/30/32, Banner 32434

(looks like Banner issued as by Alabama Rascals; at least flip side, Georgia Grind, says Alabama Rascals); Oriole 8136 (looks like this to as Alabama Rascals, and one listing specifically says no composer credit); Perfect 0205, Romeo 5136. According to Rust, Memphis Night Hawks also known as Alabama Rascals, says Rust.

Stop the show! I may have screwed up. Online 78 says there was

Banner 32670, Rukus Juice Blues, by Big Bill & His Jug Busters, rec. 3/31/32
Melotone 12599, Rukus Juice Blues, by Big Bill & His Jug Busters, rec. 4/1/32
(possible?)

["Big Bill" was Broonzy]

This is very likely the tune that Willie Broomzy wrote, so we're back to, probably, *unknown* for our tune.

Is there a chance any of our experts can sort this out? Isn't there a chance that the Alabama Rascals/Memphis Night Hawks recorded that same tune and just changed the title? (We know that they recorded some other Big Bill Broonzy titles at their session, such as Nancy Jane.) Would help if we could get the Big Bill & His Jug Busters tune (found it 6/7/13 on YouTube) and compare it to the Rascals/Night Hawks tune and to our recording.

(And knowing that Big Bill is in fact Bill Broonzy, it sure makes you wonder if "Willie Broomzy" is a whimsical pseudonym that Broonzy made up.)

9/7/13 asked Haesler & Robinson if they have the Rascals/Night Hawks record, intending to get them to compare the Blues and Shuffle tunes to see if they could be the same—but after comparing Broonzy with our 1068 tune, I don't think that's remotely possible, so we're back to unknown for a composer. Indeed, they both report that it's not remotely the same tune.

Robinson adds:

What's interesting is that the Broonzy blues recording is by a subset of the Memphis Night Hawks, and Broonzy himself plays fiddle on the MNH's Rukus Juice Shuffle... but they're two different tunes. Also interesting that the Stomp Off is from a Roy Palmer tribute, since Palmer is absent on the MNH recording.

Sorry to be the guy to put you back to square one! Maybe just attribute the Shuffle to "Memphis Night Hawks"? It's basically just a fast blues "head arrangement".

And Haesler had done a lot of research on the recording sessions that produced these and other titles:

The Memphis Night Hawks/Alabama Rascals always appealed to, and fascinated,

me, along with the Storyville magazine team. The sides were spread all over LPs and full of mystery for young discographers. I even attempted to unravel the mess discographically years ago. And have just dug it out.

The crux of it all was a mammoth recording session for Banner from Tuesday 29 March - Friday 1 April 1932 in New York, with records released by Big Bill, the Memphis Night Hawks/Alabama Rascals, Big Bill and His Jug Busters, the Black Diamond Twins, Bob Hudson and Bob And Roy involving the following musicians: Broonzy, Alfred Bell, Roy Palmer, Darnell Howard, Al Washington, Frank Melrose, Bob Hudson, Ed Hudson, Buddy Burton, Washboard Sam (Robert Brown, allegedly Big Bill's half-brother) and a rather pissed (drunk) Chick Bullock. A matrix block from 11605 through to 11634 plus TO 1125/6. There were several rejected, but documented titles.

The titles were released on Banner, Oriole, Perfect, Romeo and Melotone as the Alabama Rascals and on Vocalion, as the Memphis Night Hawks.

ARC took over Banner and some unissued test pressings (including the two TOs mentioned above) were found. Now on CD.

Everything has been reissued on CD by Cygnet (1997 and 1998) which I have. Also by Document that I did have.

[Baker: In fact, it doesn't appear that Palmer ever composed anything.]

He is credited with "Sic 'Em Tige" by the State Street Ramblers, "You Battle-Head Beetle-Head" and "Little Sandwich Wagon" by the Chicago Swingers (1936).

[Baker: I went looking for a copyright registration, and found this:

Rukus Juice Blues, by Willie Broomzy, unpub., 5-8-33. Copyright Lester Melrose, Chicago.

Bill did sign a Melrose contract agreement in 1930 as Willie Lee Broonzy. Mentioned in the recent Broonzy book, 'I Feel So Good'. Rukus Juice Blues was recorded at the 'Night Hawks' session on 31 March 1932 with Bill guitar/vocal, trumpet, piano and jug.

5/27/14 command decision: absent any other info, will give provisional credit to the original recording band.

Later Bill Haesler took another look around, ended up endorsing my conclusions:

It was recorded by the Alabama Rascals on 29 March 1932 and released on the following labels:

Banner 32424
Oriole 8136
Perfect 0205 "æ"
Romeo 5136

It is unrelated musically to "Rukus Juice Blues" recorded by Big Bill (Willie Broonzy)

at the same Alabama Rascals/ Memphis Night Hawks three-day session.

Both tunes were probably head-arranged and named at the sessions.

Lester Melrose was involved, as he was 'managing' Broonzy as this time, and found time to copyright "Rukus Juice Blues".

None of the Banner, Perfect, Oriole, Romeo Alabama Rascals and Vocalion Memphis Night Hawks labels we have found so far include (composer) credits.

Later revisit by Bill Haesler points out that Rukus Juice Shuffle is suspiciously similar to Stove Pipe Stomp, which Broonzy recorded as Big Bill Johnson in Feb. 1932, just a month and a half before the Rukus Juice Shuffle session. But no composer credit on the Stove Pipe records, nor is there a copyright. Could well have brought the germ of the tune with him.

Rumba Negro [Spanish Stomp]

Bennie Moten—Count Basie	
Lande's Rhythm Club Orchestra	1327
San Francisco Starlight Orchestra	1334
Red Rose Ragtime Band	1360
Keith Nichols & the Blue Devils	1387
Les Rois du Fox-Trot	1429

Oh, hell, this was spelled *Rhumba* on 1387, and I put it there and then did all the research below on it, only to discover that we already had it recorded three times as *Rumba*, and it was later recorded again (1429) as *Rumba*.

Oops, neither title is in Rust. No, it's there, but under title Rumba Negro (Spanish Stomp), rec. Moten's KC Orch, 10/23/29, Victor 23037, HMV B-4845.

And here's the copyright:

Rumba negro; melody by B. Moten and P. Basie. © 1 c. Mar. 9, 1931; E unpub. 36350; Southern music pub. co., inc., New York.

And for what it's worth, *rumba* appears dozens of times in the 1931 copyright book, in both titles as a descriptor of the song style; *rhumba* appears only twice. Obviously, our modern spelling of *rhumba* is something that came along later.

But where did that subtitle come from? The Victor label has

RUMBA NEGRO – Stomp

(*Baile Negro*)

Moten—Basie

Bennie Moten and His
Kansas City Orchestra

But RJHA has the subtitle, as does a pretty authoritative audio archive site.

This may be the answer: The Victor Project site, in its *Title* section for this session, says,

Title	Source
Rumba negro (<i>Primary title</i>)	Disc label
Spanish stomp (<i>Alternate title</i>)	Victor ledgers

So they wrote down "Spanish Stomp" as a subtitle, but it wasn't on the copyright reg. and it wasn't on the label.

See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

But one thing's clear: We must correct the spelling, and we probably should have a cross-ref from *Rhumba* to *Rumba*, since anybody who's heard the title will presume it's spelled *Rhumba* and look for it that way.

Rump Steak Serenade (Fats Waller–Ed Kirkeby)
Paris Washboard 1359
Rec. Waller R&O, 7/1/41, Bluebird B-11296, HMV B-9582 et al.

Confirmed by 11/16/44 unp. copyright reg., w Kirkeby, m Waller. And Bluebird label confirms both names in full.

Rumpus Rag (Don Ewell)
Ray Smith 1162
First rec. 1947 Good Time Jazz says Smith; EP1004 or (E)EPG1167, says Lord. I have all four tracks from that EP reissued on GTJCD-10046-2, credit is Ewell. AND LC SONIC has EP 1004, crediting Ewell.

Runnin' Ragged (Bamboozlin' the Bassoon) (Joe Venuti–Eddie Lang–Frank Trumbauer–Lennie Hayton)
Andy Stein Blue Five 1390
CD had subtitle, but only Venuti as composer.

Rust shows subtitle title the way we have it, Venuti Blue Four, 10/18/29, OKeh 41361, Parlophone R-531 et al. (And Trumbauer does play a bassoon on the record.)

Copyright later, just Venuti:
Runnin' ragged; by Joe Venuti, arr. Leonid Leonardi; violin with pf. acc. © Mar. 14, 1933; E pub. 35191; Robbins music corp.

OKeh label credits all four as composers (Venuti-Trumbauer-Hayton-Lang), no subtitle.

Found the Parlophone label online, which has the subtitle and also credits all four as composers.

Runnin' Wild! (An Ebony Jazz Tune)
(A. Harrington Gibbs–Joe Grey–Leo Wood)
Paris Washboard 1338
Paramount JB of Boston 1340

<Lissauer, Kinkle and S&P all say Joe Grey, so where'd you get Joseph W. Grey on 1340?

Also, Lissauer and S&P both have an exclamation point: **Runnin' Wild!** We should be able to trust them on this.

MTSU confirms ! and Joe Grey. ! could be a difference between cover and copyright page, so let's look at music.

Yep, sheet from Tennessee has no ! on cover but there is one on copyright page. And it's Joe Grey. And—you'll love this—there's a subtitle on both cover and copyright page, so you get

Runnin' Wild! (An Ebony Jazz Tune)
(A. Harrington Gibbs–Joe Grey–Leo Wood)

ASM confirms, 1922, Leo Feist.

Bill found 11 (!) early record labels; not one of them used that subtitle, only one spelled it Running, and only one of them used the exclamation point!

Also, original 10/26/22 copyright was Running Wild, w Joe Grey, m A. H. Gibbs, filed by Arthur Harrington Gibbs. But 12/11/22 follow-up filed by Leo Feist was Runnin' Wild, w. Grey-Wood, m.. Gibbs.

Rush Hour (George Foley)
George Foley 1088

Russian Lullaby (Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Paris Washboard 1326

Confirmed by 3/4/27 copyright reg.

Russian Rag (George L. Cobb)
Elite Syncopators 1358
Heliotrope Ragtime Orchestra 1411
Levinson's Trans-Atlantic Saxtette 1430

ASM, 1918, Will Rossiter.

S

Sacramento (Harry Von Tilzer–Andrew B. Sterling)
Chrysanthemum Ragtime Band 1196

LP had just Harry Von Tilzer.

Copyright is Sacramento; words by Andrew B. Sterling music by Harry Von Tilzer. Harry Von Tilzer mus. pub. co., New York, N.Y. C 149030, Apr. 25, 1907.

Sheet music confirms, an no indication that it's a "song" version.

Sadie Green (The Vamp of New Orleans) (Johnny Dunn–Gilbert Wells)
South Frisco JB 1240
Down Home JB 1300

<3--1240 had Well-J. Dunn.

Wells first name? Johnny Dunn of the Jazz Hounds?

Ray Smith: Gilbert Wells-Johnny Dunn is quite likely.

Steve Abrams also says Gilbert Wells-Johnny Dunn

Erwin Elvers: According to GEMA (German ASCAP/BMI) the title is "Sadie Green, Vamp of New Orleans," and it was written by Gilbert Miller & Johnny Dunn (no Wells). A composer Gilbert Wells exists. Maybe Gilbert Miller and Gilbert Wells are the same person.

Jim Lyons has 78 (Victor 20293 by the Five Harmaniacs) showing title as "Sadie Green Vamp of New Orleans" by Gilbert Wells.

Bob: Gilbert Miller showed up on one of Ray Smith's records (an RCA Vintage LP), but there were five Wellses to outvote it. But a copyright agency, even a German one, is not a source to be sneezed at. I'm ambivalent.

Frank Dutton: There is a song title, "Sadie Green (The Vamp of New Orleans)." Current about 1926.

AHA: Tex has sheet music: "Sadie Green (The Vamp of New Orleans) by Johnny Dunn and Gilbert Wells. [notes that cover has Johnnie Dunn, but copyright page is usual spelling.]
3>

2013 review: At York/Arpin collection I found the same sheet that Tex describes, with a photo of "Robert's Trio" on the cover (looks like a little boy in a top hat flanked by two little girls), and a line on copyright page under the credits saying "A Rube Bennett Arrangement." Pub. Milton Weill, Chicago, 1926. IN Harmony has that same cover but with Florence Brady "of Wells and Brady" on cover.

But look at this copyright:

Vamp (The) of New Orleans; words and music by Gilbert Wells and Johnny Dunn, arr. by Rube Bennett pf. and ukulele acc. © Apr. 22, 1926; 2 c. May 3; E 637804; Milton Weil music co., Chicago.

But later there's a mechanical reproduction copyright for

Sadie Green. © Milton Weil music co., Chicago. Notice rec'd Nov. 1, 1926; recorded, v. 7, p. 67.

My guess is that they wrote it and copyrighted it as "The Vamp of New Orleans," but the recordings decided to lead with the name of the lady, so Weill followed up with copyright of that title and issued the sheet music that way.

Sadness Will Be Gladness
(Wingy Manone–Terry Shand)
Back Bay Ramblers 1374

Rec. Manone, 4/11/27, Columbia 14282-D. Mart Britt aho, Memphis, 9/13/28, Victor V-40012.

Copyright is under Wingy's original spelling:

Sadness will be gladness; melody by J. Mannone and Terry Shand. © 1 c. Oct. 8, 1926; E 648944; Joe Mannone, El Paso, Tex.

Record label confirms, also Joe Mannone.

Sage Hen Strut (Lu Watters)

South Frisco JB 1143
John Gill's Dixieland Serenaders 1295

Lord says first rec. by YBJB 5/6/46, but not issued until GTJCD-12001-2. Then 5/20/46, issued on West Coast 116 [LC SONIC has this, confirms Watters], GTJ L-12001 LP.

5/25/45 unpub. copyright by Lucius Carl Watters confirms. Supposedly written on the *Antigua*.

Sahara (Horatio Nicholls*–

Jean Frederick)
Charquet & Co 1008

2013 review: What the heck? LP just said Nichols, but I have Horatio Nicholls here as pseudonym for Lawrence Wright. Where'd I get that--and why didn't I note it?

Erdos liner notes say it's a "period foxtrot," but only recording in Rust is Larry Clinton aho, 1/8/41, and that label credits Clinton as arranger.

What the hell do I do now?

Temperance Seven recorded Sahara, by "H. Nicholls/J. Frederick, [copyright] L. Wright Music Co Ltd."

Well, there's a "Delilah" by Horatio Nicholls, pub. by Lawrence Wright Music Co. Ltd in London, but it's dated 1947.

Aha, from Wikipedia:

Lawrence Wright (15 February 1888 – 19 May 1964) was a British popular music composer and publisher. He was born in Leicester and opened a music shop in the city in 1906. A short time later his first song, "Down By The Stream", was published, and by 1912 he had established the Lawrence Wright Music Co in Denmark Street, London. Wright went on to write (or co-write) over 600 songs under his own name and as Horatio Nicholls.

But where did Temperance Seven get the cocomposer, J. Frederick.

H. Nicholls bio on discogs.com shows "Sahara" as a song Wright wrote as Nicholls (no mention of cocomposer), rec. by Bernard Etté on Vox and by Jack Hylton on Disco Grammofo.fo.

There's also a "When the Sahara Sleeps" by Horatio Nicholls and Fred Godfrey from 1926, but that presumably is a different song.

But oh, my God, the power of Google. From another Wright/Nicholls bio site, we read, Wright's promotional publicity stunts were legendary. For "Me And Jane In A Plane," written by Joe Gilbert and Edgar Leslie, he flew the entire Jack Hylton Orchestra, who had made a recording of the song, around the Blackpool Tower, dropping copies of the sheet music. For "Sahara," his own song, written with Jean Frederick, and also recorded by Hylton, he rode a camel in Piccadilly Circus.

And if I'd figured out when it might have been written (Bill H. did) I'd have found this copyright:

Sahara; Eastern picture song fox-trot, w Jean Frederick, m Horatio Nicholls, of Great Britain; in D min. [Staff and tonic sol-fa notations] © Nov. 5. 1924; 1 c. Nov. 6; E 59883S; London. Lawrence Wright music co.,

Said I Wasn't Gonna Tell Nobody

[I Said I Wasn't Gonna Tell Nobody]

[I Wasn't Gonna Tell Nobody]

(Alex Bradford)

Albion JB 1249
Black Eagle JB 1346

<3--1249 had "I Said I Wasn't Gonna Tell Nobody" by King; 1349 was "Said I Wasn't Gonna Tell Nobody" by Alex Bradford.

anybody know the first name?

Erwin Elvers: Richard King. This tune comes from the repertoire of gospel singer Alex Bradford. He recorded it in 1962 as "I Wasn't Gonna Tell Nobody" and again in 1974 with Chris Barber's band (in Germany) under the title "Couldn't Keep It to Myself." Ken Colyer recorded it with his Jazzmen in 1966 as "I Said I Wasn't Goin' to Tell Nobody."

Bob: which means that Albion guys didn't get the title quite right, but past history seems to invite flexibility.

telcon 8/28: Go with the original Alex Bradford title. Cross-ref from "I Said I Wasn't..." --3>

Switched to Alex Bradford as composer for 5th edition because Pringle's notes for 1346, which titled it "Said I Wasn't Gonna Tell Nobody," say,

After this session in Mount Gretna, I received a copy of the sheet music from a fan who had been in the audience that night. It was written by Alex Bradford, a gospel performer who had worked with Sister Rosetta Tharpe back in the early 40s and who had a major popular music hit later in the 60s.

2013 review: I don't know. Elvers sure seems to have done his homework. What's the source of Pringle's sheet music, an original publication or some later reissue in a hymn book or gospel anthology?

Well, the Internet Movie Data Base reports that it was used in the 1999 film *Crazy in Alabama* and gives these credits:

Said I Wasn't Gonna Tell Nobody
Written by Alex Bradford
Performed by The Abyssinian Baptist
Gospel Choir
Courtesy of Columbia Records
By Arrangement with Sony Music Licensing

Filmmakers have to be DAMNED careful about securing rights, so this is probably the "gospel." But no date, dammit.

Allmusic.com describes a CD reissue of Two 1962 Vee-Jay sessions that feature the Professor [Bradford] working with such stalwarts of the Bradford recording groups as Willie James McPhatter (also a great organist), Calvin White, and Madeline Bell.

The CD shows the title as "I Wasn't Gonna Tell Nobody" by Bradford; most of the titles on the CD were by Bradford except one, "Can't Trust Nobody" by Richard King. Not hard to see how confusion could jump across those titles.

Most other hits on the tune are "Said I wasn't," although I did find a few "I wasn't," so it looks like we've got it right.

Never got a date associated with the title, so tried 1962-63, but no luck, although many other Bradford songs in 1962. But another site says that John Hammond himself went to Newark to record the Abyssinian Baptist Choir, led by Bradford. But doesn't say what tunes recorded. So looked in 1960 copyright book and EUREKA!

SAID I WASN'T GONNA TELL NOBODY; w & m Alex Bradford, arr. Kenneth Morris. Score. (Martin and Morris new choral series) © Mar-tin & Morris Music, Inc.; 15Aug60; EP14-5285.

So actually, we had it right. Bradford copyrighted it and recorded it in 1960 as "Said I Wasn't Gonna Tell Nobody" for Columbia and Hammond, which is why the IMDB credit is to Columbia. Then in the 1962 Vee-Jay sessions he recorded it as "I Wasn't Gonna Tell Nobody." And I found several other recordings of it as "I Said I Wasn't," the variant that was on the Albion LP.

Sailin' Along (Frank Banta)

Elite Syncopators 1358

CD had "Sailin' Along Over the Keys" in Terry's text, but "Sailin' Along (Over the Keys)" in the tune list at the back of the booklet.

Hmm, Parrish says unpub., rec. 1927 by Banta. Not in Rust. Pub. on 78 or piano roll? Not in 1926-28 copyright books. Not in Online 78.

But it's in the well-researched *Keyboard Wizards of the Gershwin Era* series by Artis

Wodehouse on Pearl, by Banta, rec. 8/2/27, Banner 6066--but no subtitle. Nor was there a subtitle on my old *Black & White Ragtime* LP on Biograph. Also on Rivermont reissue of Banta titles, but without subtitle.

Oddly, Online 78 says Sailing Along on Banner, and I saw that title variant elsewhere, but it may represent just an inadvertent or overly punctilious correcting of Sailin'.

A detailed listing in *Tantalizing Tingles: A Discography of Early Ragtime, Jazz and Novelty Piano Recordings 1889-1934*, by Ross Laird (why haven't I seen this before?--because it's a \$90 specialty book), reveals that he was Jimmy Andrews on Banner 6066 and Imperial 1831, and R. Lawton on Oriole 1002.

Aha--Jasen & Tichenor list a "Sailing Along Over the Keys" by Silvio De Rienzo, March 5, 1928. Pub. Bibo, Bloedon & Lang, NY.

And sure enough, it's in the copyright book that way. (His other tune that year, copyrighted the same day, was "Spinal Chords," a brilliant title!)

Sent Parrish a query 9/8/13, but I think it's pretty safe to remove that subtitle from out listing. It just had to have slipped in from the other tune. His response:

Dick, embarrassed to say this, but I just borrowed what was listed in *They All Played Ragtime*, somehow or other they used the parenthetical (over the keys) when listing that title in the compositions in the back of the tome.

I have the original 1950 and a later 1971 edition of *They All Played Ragtime*, and the title isn't there, so I suspect it's safe to say that he really found it in the Jasen-Tichenor book and didn't notice that it was by a different composer.

Sailing Down the Chesapeake Bay

(George Botsford--Jean C. Havez)

Terry Waldo	1002
Gale Foehner	1023
Ronn Weatherburn	1107

ASM, 1913, Jerome Remick; w. Havez/m. Botsford.

St. Germain Dance (Claude Luter)

Jacques Gauthé's Creole Rice YBBJ 1256

This won't be easy. Only other recording of this tune in Lord is by Luter Quartet, Paris, 1959, Vogue (F)EPL7727, LD499. Bruyninckx says same thing.

Found the Vogue EPL.7.727 cover, but it doesn't have composer credits. Must concede this one without hard evidence, but scarcely seems in doubt. Gauthé was an old chum of Luter, so he should know as well as anybody.

St. James Infirmary (Joe Primrose*)

Keith Nichols Red Hot Syncopators	1135
Yerba Buena Stompers	1369
Independence Hall JB	1371

<Often called "St. James Infirmary Blues," but "Blues" regularly gets tagged onto blues tunes that don't have the word in the title. It was published the way we have it.

Looks like the first pub. of this was Gotham Music Service, 1929. There's at least one 1930 reissue that looks like this:

St. James Infirmary
or The Gamblers Blues
also known as St. Joe's Infirmary

2013 review: Lots of sources confirm Joe Primrose as pseudonym used by Irving Mills, most notably the Victor Project entry for King Oliver's recording of St. James Infirmary in 1930.

St. Louis Blues (W. C. Handy)

Down Home JB	1190
Yerba Buena Stompers	1375
Manhattan Ragtime Orchestra	1402

Lots of different versions (mainly different cover art) on this even within 1914. Most have *Saint* spelled out on cover but *St.* on copyright page, although at least one (ASM's 1914 Pace & Handy) has *Saint* both places.

St. Louis Gal (J. Russel Robinson)

Carol Leigh & Jim Dapogny	1064
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Rec.

Lucille Hegamin (poss. Robinson on piano), 8/23, Cameo 433, Muse 354.

Bessie Smith, 9/24/23, Columbia 13005-D
Original Indiana Five, 11/26/23, Pathe 036019, Perfect 14200.

Original Memphis Five, 12/4/23, Columbia 50-D.

Cotton Pickers, 3/27/29, Brunswick 4440, 1035.

Orig. Memphis Five, 11/24/31, Columbia 2577-D.

Confirmed by 9/28/23 copyright reg. and Bessie Columbia label.

St. Louis Rag, The (Tom Turpin)

Tom Shea	1022
Chrysanthemum Ragtime Band	1079
Frank French & Scott Kirby	1306
Elite Syncopators	1358
Evergreen Ragtime Quartet	1383

ASM, 1903, Sol Bloom -- *The* on cover & (c).

St. Louis Shuffle (Fats Waller--

Jack Pettis)	
Charquet & Co	1053
Red Roseland Cornpickers	1153
Grosz--Ingham Paswonky Serenadr	1214
Chris Tyle's Silver Leaf JB	1311
Andy Stein Blue Five	1390

1053-1153-1214 credited Pettis-Waller; 1311-1390 added Al Goering.

Rec.

Jack Pettis, 12/16/26, Banner 1908, Domino 3884, Oriole 799 as Dixie JB, et al.

Dixie Stompers (F. Henderson), 3/23/27, Harmony 467-H.

Fletcher Henderson Orch, 4/27/27, Victor 20944, Bluebird B-10246

Paul Specht, 8/23/27, Columbia 1307-D.

What the hell kind of copyright reg. is this?

St. Louis shuffle; by Jack Pettis and Thomas Waller, scored by Al Goering; orch. 4to. © Mar. 18, 1927; 2 c. Mar. 19; E 661069; Robbins-Engel, inc., New York.

Presume that means arranged, but arrangers aren't composers. And copyright book index lists it, as usual, under Waller, Pettis, and Robbins-Engel, but not Goering.

Here it is: the Pettis Banner and Domino labels say Pettis-Goering.

The Henderson Victor label is quite clear: Jack Pettis-Thomas Waller, no mention of Goering at all. The Henderson Bluebird label is crowded: Lists Pettis-Waller as composers, then lists every last player in the band--but NOT composer Al Goering.

Specht Columbia says Pettis-Waller, and LC SONIC reports that Dixie Stompers Harmony 467-H does too.

And, tellingly, all the online indexes citing the Pettis Banner and Domino records list it as Waller-Pettis, obviously considering those labels to be in error. They are.

St. Louis Tickle (Barney & Seymore*)

Morten Gunnar Larsen	1009
Queen City Ragtime Ensemble	1138
New Orleans Ragtime Orchestra	1213
Evergreen Ragtime Quartet	1383

ASM, 1904, Victor Kremer. "Barney & Seymour" as pseudonym for Theron Bennett was confirmed a long time ago, probably by Tichenor, but I never documented it.

8/30/14: Oh, horrors. Just discovered that I've misspelled the second name above all these years. I've had Seymour, the more common spelling, and the one I find on the vast majority of my recordings of the tune, but I've since double-checked my copy of the tune (in Tichenor's *Ragtime Rarities*) and one that Bill Haesler found, both published by Victor Kremer. The cover Bill found has Seymour, although the different cover in *Rarities* has Seymore; both copyright pages say Seymore, as does the original copyright:

Kremer (Victor) co., Chicago, Ill.

St. Louis tickle; rag time, two step, by Barney and Seymore, for piano. C 76475, Aug. 20, 1904; 2 c. Aug. 20, 1904.

Note that it was reregistered and published by Rossiter in 1921 with lyrics by James O'Dea, arr. Glen Snelgrove.

Sally Trombone (Henry Fillmore)
Waldo's Ragtime Orchestra 1007
Confirmed by 1/13/17 copyright reg.

Saloon (George Whiting-Roland E. Llab*)
John Gill's Dixieland Serenaders 1304
Confirmed by 11/1/21 copyright reg., w. GW/m. Roland E. Llab. Well, Llab is listed in copyright book index without ref. to real name, which they normally do for pseudonyms. I've long known that Llab = Ernest R. Ball, but how?

Found sheet music at U. Maine, confirms Roland E. Llab, copyright 1921 Witmark & Sons. But there's nothing on the sheet that would give away Llab's identity. Countless online sites identify Llab as Ball, but nobody explains it, not even the guy who wrote a multipage blog about the song.

That mysterious copyrightencyclopedia.com site shows renewals of the copyright in 1978 and 1979 (which makes no sense); one says by Ball & Whiting, the other Llab (pseudonym of Ball) & Whiting.

The Songwriters Hall of Fame article on Ball credits it to him, but no mention of Llab. S&P list it and the composer as Llab, no mention of pseudonym.

Finally must give in, but it's stunning to me that you can Google both composer names and saloon every which way, get hundreds of hits, and not one of them addresses this directly.

9/22/13 got note from Adams:
I found my copy of Saloon in the 1921 folder, and I saw that Saloon was published by M. Witmark. I have the history book about the Witmarks by Isidore Witmark. In it I found that Ernie Ball only published through the Witmarks, and his middle name was Roland.

Salty Bubble (Ray Ronnei)
Ted Shafer's Jelly Roll JB 1278

Shafer's notes:
"Salty Bubble," composed by cornetist Ray Ronnei, is the first number on Jerry Kaehele's Good Time Levee Stompers, which was recorded for Merry Makers Record Company [in 1962].

Lord agrees. Ronnei was a member of the GTLS, and Shafer is the owner of Merry Makers.

Salty Dog Blues
("Papa" Charlie Jackson)
Humphrey Lyttelton & His Band 1160

Mahogany Hall Stompers 1221
John Gill's Dixieland Serenaders 1321
Grand Dominion JB 1408
Delta Stompers 1426

<2-- 1160 was "Anon." Baker: Ray Heitger (in his trio album) credits Papa Charlie Jackson, who sang it with Freddie Keppard's Jazz Cardinals in 1926. But it had already been recorded a time or two in 1925, so this may mean only that Heitger came across that 1926 recording and stopped looking. Rhodes: I consider "Salty Dog" to be simply, and grandly, a folk melody. Or, more accurately, a folk chord-sequence. Knocky Parker said that it appeared time and again under countless names in the Western Swing bands. Of course, one could always copyright a new lyric. --2>

2013 review: Rec.
Papa Charlie Jackson, as Salty Dog Blues, 1924, Paramount 12236. This not in Rust, but found refs to it all over the place. Label is Salty Dog Blues, by Charlie Jackson and composer credit Charlie Jackson.
Lem Fowler, 10/28/25, Columbia 141111-D. Label says Salty Dog by Jackson.
Clara Smith, 5/26/26, Columbia 14143-D. Found very small label, but clearly Salty Dog and looks like Jackson.
Paramount Pickers, 2/29, Paramount 12779, Broadway 5069 et al.
Keppard's Jazz Cardinals (vcl by Jackson), 9/26, Paramount 12399 et al. Label Salty Dog, credit Charlie Jackson.
Booker Orch, 9/7/27, Gennett 6375. Label Salty Dog, credit Jackson.

Copyrights:

1924, no proper copyright, but this claim for mechanical reproduction rights to the title:
Salty dog blues. © Chicago music pub. co., Chicago. Notice rec'd Oct. 27, 1924; recorded, v. 6, p. 78.
1925--aha!
Salty dog blues; w and m Charlie Jackson, of U.S.; in C. © 1 c. Feb. 28, 1925; E 607717; Chicago music pub. co., Chicago. and then another mechanic reproduction rights coopyright:
Salty dog. © Chicago music pub. co., Chicago. Notice rec'd June 8, 1925; recorded, v. 6, p. 156.

Story's simple now:

- 1924 Jackson records it as Salty Dog Blues, Chicago Music Co. files reproduction copyright under that title.
- 1925 Jackson copyrights it as Salty Dog Blues.
- Everybody starts recording it as simply "Salty Dog," so Chicago Music Co. files another reproduction rights registration for that version of the title.

3/24/14 NOTE: Just learned that even though he copyrighted this and Shake That Thing as Charlie Jackson, his real name was William

Henry Jackson, variations of which can be found on record labels and copyrights. See essay on him at http://www.paramountshome.org/index.php?option=com_content&view=article&id=82:william-henry-qpapa-charlieq-jackson&catid=45:new-york-recording-laboratoriesartist&Itemid=54

Salutation March (Roland F. Seitz)
Black Eagle JB 1091
<2--Was on LP as Trad., but Erdos wrote in name--2>

4/23/11 confirmed at the Classical Archives web site, which even had a sample to listen to. Roland Forrest Seitz.

2013 review: Not in Rust. That site above isn't proof of anything, it just reports that the piece was recorded twice by modern brass bands. Aha, NO Ragtime Orch recorded it, dated it to 1914. Whereupon I found March salutation; by Roland F. Seitz; band. 4to. © Apr. 15, 1914; 2 c. Apr. 18, 1914; E 338620; R. F. Seitz, Glen Rock. Pa.

Well, French & Brit bands recorded a "Salutation" in 1950s-'70s, but don't know if it's the same tune. Many New Orleans-oriented bands (especially Brits) recorded it as "Salutation March" beginning with Original Zenith Brass Band in 1946.

Most places selling current publications of the sheet music call it either "March Salutation" or just "Salutation," but plenty of Salutation March" as well. American Legion Band recorded it for Victor in 1926 as "March Salutation."

But look at this: In 1916 he came back and copyrighted it again as Salutation March: Salutation march; by Roland F. Seitz, of U.S.; orch. 4to. © Jan. 24, 1916; 2 c. Jan. 26, 1916; E 375832; R. F. Seitz, Glen Rock, Pa.
Maybe he realized himself that "March Salutation" was unwieldy.

Sam Jones' Blues (You Ain't Talkin' to Mrs. Jones) (Al Bernard-Roy Turk-J. Russel Robinson)
Leigh-Dapogny Mysterious Babies 1087

<We had "Sam Jones Blues." Sheet music from Audrey 10/02 (which I have a complete copy of) shows that it's

Sam Jones' Blues

(You Ain't Talkin' to Mrs. Jones)

on both cover and copyright page. By Al. Bernard-Roy Turk-J. Russel Robinson, 1923, Waterson, Berlin & Snyder.

2013 review: Rec.
Lucille Hegamin, 8/23, Cameo 433 (with subtitle but without apostrophe, says Rust).

Couldn't find label, but LC SONIC reports no apostrophe and no subtitle.

Bessie Smith, 9/24/23, Columbia 13005-D (no apostrophe, no subtitle, says Rust). Label does have apostrophe, no subtitle.

(Oddly, both records have St. Louis gal by Robinson on their flip sides.)

Copyright matches the sheet music:

Sam Jones' blues; you ain't talkin' to Mrs. Jones, w and m Al. Bernard, Roy Turk and J. Russel Robinson, of U.S. © Sept. 28, 1923; 2 c. Sept. 28; E 569776; Waterson, Berlin & Snyder co., New York.

Sam, the Old Accordion Man

(Walter Donaldson)

John Gill's Calif. Sunshine Boys 1157

<4--Confirmed by sheet music from Mike Montgomery.

San (Lindsay McPhail-Walter Michels)

Charquet & Co 1008
Red Wing Blackbirds 1018
Red Onions & Otilie 1090
Delirium Tremolo 1177
Down Home JB 1190
Terry Waldo's Gotham City Band 1201
Charleston Chasers 1314
Tom Pletcher & the Classic Jazzband 1353
Les Red Hot Reedwarmers 1425

ASM confirms, didn't get pub. details. Later Bill Haesler found sheet music cover and 1920 copyright that confirm w/m by both.

San Andreas Fault [San Andreas

Shake] (Lu Watters)

Down Home JB 1199
South Frisco JB 1342

"Fault" on 1199, "Shake" on 1342.

On the *Blues Over Bodega* LP, Fantasy S8-5016, Homespun H-105, GTJ 12066, rec. May 1963.

Issued as "San Andreas "Fault," but Vince Saunders in 1342 notes says,

"Shake" was the title on an original manuscript by Lu in the collection of the San Francisco Traditional Jazz Foundation.

Oddly, Watters copyrighted another tune written for that session, "Blues Over Bodega," but not San Andreas Fault/Shake. Also recorded as "Shake" by Natural Gas JB (1979) and the New Hot Frogs (1991).

San Antonio Rose (Bob Wills)

John Gill's Novelty Orchestra 1270

Rec. Bob Wills & His Texas Playboys, 11/28/38, Columbia 20035--with slug "Hot String Dance (Instrumental)." Became big hit when lyrics added and recorded as "New San Antonio Rose" in 1940.

Confirmed by 6/5/40 copyright reg.

San Antonio Shout (Sidney Arodin-

Terry Shand; based on **There'll Come a Time** by Wingy Manone-Miff Mole)

Louisiana Repertory Jazz Ensemble 1055
New Orleans Classic Jazz Orch 1223

Both bands recorded this as "San Antonio Shout." 1055 credited T. Shand; 1223 was Sidney Arodin. Both bands credited the NORK recording as their inspiration.

Rec. NORK, 9/12/34, Decca 161, Brunswick 02040, Odeon 284150 et al. Band was Wingy Manone, George Brunies, Sidney Arodin (cl), Terry Shand (pno), Benny Pottle, Bob White.

Not copyrighted 1933-36, but Decca 161, Brunswick 02040 and Odeon 284150 labels all say by Shand-Arodin. LC SONIC also reports recording by Ben Pollack's Pick-a-Rib Boys, 1950, Discovery 132, Shand-Arodin.

BUT Haesler says this is the same tune as "There'll Come a Time," rec.

Sammie Lewis & His Bamville Syncopators, 6/14/26, Vocalion 1030. Couldn't find this, but according to RHJA, the composer credit is Shelton Brooks. And it's definitely a different tune.

Wingy Mannone aho (also Shand & Arodin in band), 12/2/27 Vocalion rejected.

Frankie Trumbauer's Augmented Orch, 1/9/28, OKeh 40979; Parlophone R-3526, R-2097, DP-255, et al.; Odeon 165330 et al. No composer credit on OKeh 40979, but there is a parenthetical subtitle, (Wait and See). Parlophone D.P. 255 credits Mannone-Mole. Red Nichols Five Pennies (with Miff Mole in band), 5/29/28, Brunswick 3955, 3850, 6822, A-7849, A-9932. Also has subtitle, credits Mannone-Mole.

Copyright:

There'll come a time; words and music by Joe (Wingy) Mannone and Miff Mole. © May 25, 1928; 2 c. June 5; E 693140; Jack Mills, inc., New York.

The chronology:

December 1927: Wingy Mannone, with a band that includes Terry Shand & Sidney Arodin, records There'll Come a Time for Vocalion, but it is rejected.

January 1928: Frankie Trumbauer records the tune, labels credit Mannone-Mole.

May 1928: Red Nichols, with a band that includes Miff Mole, records it--credit Mannone-Mole.

June 1928: Jack Mills registers the copyright for There'll Come a Time, by Mannone and Mole.

Six years later...

1934: NORK—including Mannone, Arodin & Shand—record the same tune as "San Antonio Shout" with credit to Arodin-Shand. 1950: Ben Pollack records same title, same credits.

BUT no copyright for San Antonio Shout that I could find.

What the hell? One guess is that for the 1934 Decca session, Shand & Arodin remembered/pulled out the old tune that Mannone had failed to record successfully for Vocalion in 1927, and put their names on it. Great trick, but it would take a lot of chutzpah, considering that the real composer, Manone, was sitting right alongside them in the band. But they didn't have the chutzpah to copyright it in their names.

8/30/14 asked Robinson to assess all the recordings, see if he agrees that they're the same tune. His report:

It's the same tune, except that both versions of TCAT have a third (C) strain that's not heard in the SAS tracks. The intros on the Tram, Nichols, and NORK are all different; the Pollack dispenses with an intro and starts on the B strain; and the LRJE and NOCJO are both based on the NORK recording. But all six tracks are playing the same A and B strains. So I'd go with the original title and Manone-Mole. Wingy must have agreed to give Arodin and Shand credit on the NORK label for some reason, but I doubt Miff was consulted! (Which I'm sure made him Miffed...)

Earlier, I'd have quickly followed Dave's advice and just listed this under There'll come a time, but for this edition we've decided to be more lenient with "borrowed" compositions, so I'll leave it at San Antonio Shout, but with a "based on" ref like we've used elsewhere.

San Francisco Bay Blues

(Jesse Fuller)

South Frisco JB 1180
Yerba Buena Stompers 1406

Not in Rust. Because it's "modern": 1958. Strange, though: S&P say 1958, "Introduced by Jesse Fuller (Good Time Jazz)," but the earliest recording in Lord discography is that *Blues Over Bodega* session by Watters in 1963.

Wikipedia calls him a "one-man-band musician," but cites album Good Time Jazz S-10051, 1963, liner notes by Lester Koenig.

Looks like he'd been singing it and was recorded informally as far back as mid-1950s. It was on a Good Time Jazz 45 in 1961. Good Time LP in 1958 doesn't seem to have included that title. Known as "The Lone Cat."

San Francisco Glide (Joe McCarthy-Al Piantadosi)

Chrysanthemum Ragtime Band 1047

Confirmed by 8/15/10 copyright reg., w. JM/m. AP.

San Jacinto Stomp (see You Can't Escape from Me)

Sand-Dancers, The

(William Christopher O'Hare)

Elliott Adams 1299
No hyphen on CD.

Well, it was copyrighted as "The Sand-dancers" (in 1907, the date Elliott gives). And the name on the copyright is Wm. Christopher O'Hare, although he's in the 1907 book dozens of times as an arranger, almost always as W. C. O'Hare, a few times as Wm. C.

Couldn't find the sheet music online, but found a lot of refs to it, and all included the hyphen, and most called him William Christopher.

9/8/13 queried Adams, but I suspect that he just overlooked the hyphen. Indeed, he reports "The Sand-Dancers" on both cover and copyright pages, and Wm. Christopher O'Hare on both.

Sandman Blues (Spencer Williams–Ray Miller) 1340
Paramount JB of Boston
CD had just Williams.

Rec. Ray Miller, 3/21, OKeh 4304.

Oops, copyright is Sandman blues; log-cabin lullaby, words and music by Ray Miller and Spencer Williams [of U.S.] © Feb. 28, 1921; 2 c. Feb. 14, 1921; E 503324; Francis Clifford music co., Chicago.

AND the OKeh label credits both by full names: Ray Miller-Spencer Williams.

Santa Claus Blues (Charley Straight–Gus Kahn)

New Yankee Rhythm Kings	1067
Jazz O'Maniacs	1071
Down Home JB	1190
Southern Stompers (France)	1215
Bob Schulz & His Frisco JB	1315
M 'N' M Trio	1319
Pam Pameijer's New Jazz Wizards	1363
Le Petit Jazzband	1403
Southern Stompers	1413

<2--Baker: Mike Montgomery, in liner notes to Salty Dogs' Rhythm King album, says Roy Bary, 1919. BUT, I have three recordings besides your four that agree on Straight-Kahn. Rhodes: "(I've Got) The Santa Claus Blues" -- My piano roll, Imperial 9953, with words, says Marion & Bary, played by Roy Bary. Arrangement copyrighted 1919 by Imperial Player Roll Company. (That would be Will Marion.) Bary was a staff artist at Imperial under Charlie Straight at the time. Perhaps Gus Kahn added more lyrics later. Saunders (presumably citing sheet music): Santa Claus Blues -- Charley Straight-Gus Kahn. --2> ASM confirms Saunders; didn't note pub. details.

2013 review: Rec.
Red Onion Jazz Babies (w/ L. Armstrong),
11/26/24, Gennett 5607, Brunswick 80062 et

al. Gennett label credits Straight-Kahn, as does Brunswick.
Clarence Williams Blue Five, 10/8/25, OKeh 8245. (Straight-Kahn, says LC SONIC.
Blue Rhythm Orch, 11/4/25, Pathe 36350, Perfect 14531.
Gulf Coast Seven, 11/5/25, Columbia 14107-D.

The earlier Bary copyright is
I've got the Santa Glaus blues; fox trot, by Marion and Bary, played by Roy Bary [of U.S.] (Imperial song record, no. 9953) © Nov. 18, 1919; 2 c. Nov. 21, 1919; E 464923; Imperial player roll co., Chicago. [Copyright is claimed on interpretation.]
Only question is who Marion is: he/she is listed as Marion with first name unknown in index.

There was a Santa Claus Blues in 1922, but here's our song:
Santa Claus blues; w and melody Charley Straight and Gus Kahn, both of U.S. © 1 c. Nov. 1, 1924; E 602777; Clarence Williams music pub. co., inc., New York.

Santa Claus Came in the Spring (Johnny Mercer) 1322
Alex Hassan
CD said just Mercer.
Rec.
Benny Goodman, 9/27/35, Victor 25195.
Putney Dandridge, 10/21/35, Vocalion 3083.
Joe Haymes, 10/28/35, Thesaurus 194 (10" LP?)

Oops, copyright says,
Santa Claus came in the spring; words and melody Matt Malneck and John Mercer. © 1 c. July 17, 1935; E unp. 106992; Irving Berlin, inc., New York.
But then there's
Santa Claus came in the spring; from To beat the band, w and m Johnny Mercer; with arr. for guit., etc. © Oct. 15, 1935; E pub. 50877; Irving Berlin, inc., New York.
What's this? Is Malneck getting the shaft?

And note the copyright for another song:
Eeny meeny miney mo; from To beat the band, w and m Johnny Mercer and Matt Malneck; with arr. for guit., etc. © Oct. 15, 1935; E pub. 50878; Irving Berlin, inc., New York.

IMDB credits lyrics Mercer, music Malneck.

This is strange: LC SONIC says that both the Goodman Victor and Dandridge Vocalion records had "Santa Claus" on one side and "Eeny Meeny Miney Moe" on the other, and both said Mercer only for "Santa Claus" and Mercer-Malneck for "Eeny Meeny."

But to hell with the above: MTSU has the sheet music, which credits both Mercer and Malneck and says it comes from *To Beat the Band*.

But then to hell with MTSU, Alex Hassan has sheet music that credits only Mercer. San Jose library has it indexed as Mercer only. As does SIU at Edwardsville. And U. of Oregon. And cover of music on sale at eBay. And GA State U. Can it be that it's Mercer only on cover but Malneck too on copyright page, and that of all those university libraries, only MTSU caught that? Really doesn't seem possible.

More likely that MTSU is mistaken and that for whatever reasons, it was decided that Malneck didn't deserve credit when it went to sheet music and the recording studio. Fact that Mercer & Malneck collaborated in general on music for that film could be cause for Malneck getting attached to one song that for some reason was Mercer's alone. (Have seen that pattern often before, e.g., songs from Clarence Williams's *Bottomland*.)

And that seems to be what happened. Got sheet from MTSU: w/m Mercer only, pub. Irving Berlin, (c) 1935.

Santa Fe Summer (Jack T. Rummel) 1118
Jack Rummel
Santiago Waltz (A. Corbin) 1388
Bo Grumpus

1894, says the CD. And it's in 1894 book under publisher H. E. McMillen, Cleveland, OH. There's an A. Corbin in the book as composer of "Nymphs and Satyrs." And he's our Corbin, according to the Victor Project—the Victor Dance Orchestra recorded it twice, in 1904 and 1911. Columbia Orchestra on Columbia A-0152 in 1902.

I even found the sheet music, but he's identified only as A. Corbin on it. And found many other references online, but nobody has more than the first initial.

Saratoga Shout (Luis Russell–Charlie Holmes) 1062
Hall Brothers JB
Rec. Russell 1/24/30, OKeh 8780, Parlophone R-2225.

Confirmed by 2/28/30 unpub. copyright reg., w/m both, also OKeh label.

Saratoga Swing (Barney Bigard) 1172
Pam Pameijer Trio
Grand Dominion JB 1189
Mike Daniels' Delta Jazzmen 1203

All three LPs credit Bigard-Ellington.
<4--Well, well, well. Shapiro & Pollack say it's by Bigard alone. Significantly, it is not on the very extensive list of compositions in Ellington's *Music Is My Mistress*. --4>

2013 review: Rec. Ellington (as the Washingtonians), 3/15/29, Cameo 9175, Lincoln 3202, Romeo 977. Again 5/3/29, Victor V-38058, Bluebird -6565 et al.

6/5/29 copyright reg. is by Bigard alone.

Cameo 9175 label credits Bigard-Mills, as does Romeo 977. Victor V-38058 credits just Bigard, as do all the Bluebird and HMV labels.

Victor Project ledgers say that Irving Mills was a "session supervisor." Ellington is obviously out, and I'll do the math and decide that Victor + copyright outweighs the Cameo-Romeo labels.

Sashay, Oh Boy! (Cecil Scott–Don Frye)
Dry Throat Five 1151
<3--LP had Cecil Scott-Don O'Frye.

Frank Dutton of Malvern Link, England:
"Don Frye, surely?"

Yes. See Rust entries for Frankie Newton and for Cecil Scott.}

2013 review: Missing from Rust index, but rec. Cl. Williams aho (w/ Don Frye on pno and Cecil Scott on reeds), 6/28/34, Vocalion 2838.

AHA! The Vocalion label has title like we present it, and composers are Scott-O'Frye. Neither this nor anything else by Frye in copyright books 1933-36.

I think we must consider O'Frye to be typo or a joke (play on "oh boy"?), since we have a couple of confirmations of Don Frye as the reed man.

Satanic Blues (Larry Shields–Emile Christian)
John Gill's Original Sunset Five 1094
Red Rose Ragtime Band 1360
Neville Dickie 1423

ASM, 1919, Leo Feist.

Saturday Night Function (Duke Ellington–Barney Bigard)
Chicago Rhythm 1059
Rec. Ellington 1/16/29, Victor V-38036, HMV B-4956 et many al. Again 9/2/29, Banner 6548, Cameo 9306 et al.

Confirmed by 7/9/29 copyright reg., w/m both, and by Victor & HMV labels.

Sau-Sha Stomp (Jabbo Smith)
Les Red Hot Reedwarmers 1435
Rec. Jabbo 3/1/29, Brunswick 7065, Vocalion V-1031.

Confirmed by 6/5/29 unpub. copyright reg. and Brunswick label.

Save It, Pretty Mama (Don Redman–Paul Denniker–Joe Davis)
Oakley's Lakeshore Serenaders 1013
European Classic JB 1070
Don Ewell 1077
Jimmy Noone Jr/Davies Rhythmic 5 1121
Paris Washboard 1261

Milano Hot Jazz Orchestra 1354
<4--1013, 1070, 1121; 1261, 1354 say Don Redman-Joe Davis-Paul Denniker; 1077 just Redman.

Lissauer and Shapiro & Pollack agree that it's by Redman alone.--4>

2013 review: Rec. in Rust are
Armstrong Savoy Ballroom Five, 12//28, O'Keh 8657, Vocalion 3381, Columbia 35662 et many al.

McKinney's Cotton Pickers, 4/8/29, Victor V-38061, Bluebird B-7695, HMV R-14269.
Armstrong aho, 4/5/39, Decca 2405 et al.
Varsity Seven, 12/14/39, Varsity 8135.
Lionel Hampton, 2/26/40, Victor 26595 et al.
Bechet, 9/6/40, Victor 27240, HMV B-9402 et al.

Well, the copyright is just Redman:
Save it pretty mama; words and music by Donald Redman. [Words and melody only]
© 1 c. Mar. 23, 1929; E unpub. 5027; Georgia music co., New York.
No rereg. to add the others through 1932.

Labels? This is strange: flip side of Armstrong O'Keh 8657 is St. James Infirmary--credit there is Redman! And credit on our side is Redman alone. And his 1939 Decca also just Redman.

2014 review:
Credit on McKinneys Victor is just Redman. So how did Denniker and Davis get into the act? Aha, here's how:
According to LC SONIC, there were Victor 27240 and Gramophone JK 2193 and B 9402 issues of the Bechet record that listed all three. Same for Sir Walther Thomas and his All Stars, on Davis 8129. And Frank Signorelli and his Quintet on Davis 9002. And Art Hodes on Blue Note 531.

Well, that's a lot of evidence. And when I google the title + redman denniker davis I get a hell of a lot of hits, including this entry in the 1940 copyright book:
Save it, pretty mama; w Paul Denniker & Joe Davis, m Donald Redman. Feb. 15, 1940; E pub. 82956; © Georgia music Corp., New York.

So Denniker and Davis added lyrics 11 years after the fact. We can presumably ignore them if we don't have anybody singing their lyrics.

But aha, European Classic JB on SOS 1070 have a vocal, also Jimmy Noone Jr/Davies Rhythmic 5 on SOS 1121. Didn't check further—we must add the 1940 lyricists.

Save Your Sorrow (for To-morrow)
(Al Sherman–B. G. De Sylva)
Barbara Lashley & Ray Skjelbred 1152
Three Deuces 1185

Aha, it's (for To-morrow) on both cover & cy page! ASM, 1925, Shapiro, Bernstein; w. De

Sylva/m. Sherman. Copyright though was simply Save your sorrow for tomorrow, 4/28/25. Interestingly, the several record labels Bill found all observed the To-morrow usage.

Savoy Blues (Kid Ory)
Hal Smith's Creole Sunshine Orch 1078
New Orleans Classic Jazz Orch 1223
South Frisco JB 1240

John Gill has the 3/9/28 copyright deposit for this, confirms Ory. Copyright reg. in book is dated 4/9/28.

Savoy Rag, The (Pete Mandell)
Rent Party Revellers 1220
Confirmed by 2/4/27 copyright reg. Mandell was British banjo player. Even found the first recording by Phil Russell, on Edison Bell 4647.

Saxarella (Rudy Wiedoeft)
Waldo's Jazz Entertainers 1377
Confirmed by 4/23/23 copyright reg. and label of original 1923 Victor 19167 recording.

Saxophobia (Rudy Wiedoeft)
Delirium Tremolo 1177
Terry Waldo & Bo Grampus 1339
Confirmed by 4/15/20 copyright reg. and Victor 18728 label.

Saxophone Sam (Paul Biese–F. Henri Klickmann–Jack Frost)
Levinson's Trans-Atlantic Saxtette 1430
ASM, 1917, Frank K. Root. Cy matches, says m. Biese-Klickmann, w. Frost

Saxophone Sobs (Ernie Erdman)
Levinson's Trans-Atlantic Saxtette 1430
Oops, this went on CD as Erdmann, but it's our old friend Ernie Erdman, in this book many other places. Confirmed by 5/9/16 copyright reg. and Victor 18140 label.

Saxophonic Blues (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Sax-O-Phun (Rudy Wiedoeft)
San Francisco Starlight Orchestra 1271
Waldo's Jazz Entertainers 1377

He used hyphens in lots of "Sax-" titles, but the copyright on this one has none:
Saxophon; novelty fox-trot, Rudy Wiedoeft, arr. Hugo Frey, both of U.S.; E flat alto saxophone with orch. acc. 4to. © June 2, 1925; 2 c. June 3; E 618516; Robbins-Engel, inc., New York.

BUT the original Columbia 4037 recording had the hyphens.

Say Arabella (What's a "Fella" to Do?)

(Ted Fiorito–Gus Kahn)

Ernie Carson & the Castle JB 1283
Bob Oliver's Hot Seven 1312

<4-- logically, there should be a comma after say. Are we sure there isn't one? Yes.-->

I'd rather see some confirming sheet music.

Aha: 4/23/11 found the cover online (1925, confirms composers): no comma, but "Fella" is in quotes, which stresses the pun, since I believe that *fella* (or *fellah*) is Arabic for *man*---- source of our word *fellow*?). Couldn't find sheet music online, but surely somebody has a copy. Queried Nancy W. 4/23/11.

Nancy Wyndham:

Tex does not have an original song sheet of "Say Arabella". However, the music to it appears in Irving Berlin Inc. *Universal Dance Folio For Piano Special Edition For 1926 No. 10*. Dance folios may not list the title and composers exactly as they appeared on the copyright page of the original song sheet. In particular, because dance folios usually did not include the lyrics, the lyricists and composers are often lumped together, with no indication as to which is which. (This is something one also finds on original song sheets, but it is much more common in dance folios.)

Having said that, I can tell you that the title reads as follows:

Say Arabella
(What's A "Fella" To Do)

This squares with cover, which presents it

SAY ARABELLA

WHAT'S A "FELLA" TO DO?

Just noticed no ? in my notes from Nancy W., above; don't know if that was an oversight on one of our parts or not there, but to heck with it.

Later found the Victor 19710 label by George Olsen that reads

Say Arabella—Fox Trot
(What's a "Fella" to Do?)

Say It Isn't So (Irving Berlin)

Barbara Rosene & Her New Yorkers 1422

Confirmed by 8/23/32 unpub. copyright reg., then pub. copyright 9/9/32, arr. Helmy Kresa, pub. Berlin.

Say It with Liquor (Halsey K. Mohr–
Billy Tracey–Eddie Buzzell)

Ernie Carson & the Castle JB 1277

CD had Halsey Mohr-Billy Tracey-Eddie Buzzell.

2013 review: Not in Rust. 1922 says Des Plantes' liner notes, but it's not in 1922 book. Found 1922 sheet music pub. by Jack Mills, w/BT-EB/m. HM, *BUT* it's Halsey Mohr on

cover, Halsey K. Mohr on copyright page; and Billy Tracy on cover, Billy Tracey on copyright page; Buzzell on cover, Buzzel on copyright page: a blunder Trifecta!

Found it at end of 1921 copyright book:

Say it with liquor; lyric by Billy Tracey and Eddie Buzzel, music by Halsey K. Mohr [of U.S.] © Dec. 12, 1921; 2 c. Dec. 13, 1921; E 523683; Jack Mills inc., New York.

But there's no Eddie Buzzel in the index, just an E. N. Buzzell credited for a different song.

Billy: we've got him William everywhere else, and he's William in the 1922 index. Note that we've found him spelled Tracy on another cover. But I have good evidence, including sheet music, for those Williams, yet sheet music and copyright as Billy for this piece, so I guess we must consider Billy & William to be different people unless we can prove otherwise. And William Tracey wrote with Jack Stanley, Maceo Pinkard, Lewis F. Muir, Ballard McDonald, & Doris Tauber, but not with Halsey or Buzzell.

Halsey: We had him several times elsewhere with the middle initial.

Eddie: Well, he's Eddie Buzzell on "Sweet Kisses" with Lew Brown & Albert Von Tilzer. He's Eddie Buzzell when cited as a collaborator with Gus Edwards in the ASCAP bio blurb on Edwards. Looks like, of all things, he directed *Neptune's Daughter*, starring Esther Williams, in 1949! His Wikipedia blurb (as Buzzell) describes him as a directory, born in 1895 and got his start on Broadway, so he could well have dabbled in songwriting in his 20s.

And Encyclopedia Britannica says:

Edward Buzzell, by name Eddie (born November 13, 1895, Brooklyn, New York, U.S.—died January 11, 1985, Los Angeles, California), American filmmaker, songwriter, and actor who directed a number of B movies and musicals, earning a reputation for speed and economy.

But I found several other instances of him spelled as Buzzel, so he either used both names or the mistake was committed more than once.

Say It with Music (Irving Berlin)

Waldo's Jazz Entertainers 1377
Canary Cottage Dance Orchestra 1415

ASM, 1921, Irving Berlin.

Say It with Your Feet (Fats Waller–
Andy Razaf–Harry Brooks)

Grosz–Ingham Paswonky Serenads 1214
Keith Nichols Cotton Club Orchestra 1320

Not in Rust. 1929, says 1320; from *Hot Chocolates*, says 1214.

Copyright confirms both:

Say it with your feet; from Connie's hot chocolates, words by Andy Razaf, music by

Thomas Waller and Harry Brooks; pf. acc., with ukulele arr. by M. Kalua. © July 27, 1929; 2 c. Aug. 27; E pub. 8678; Mills music, inc., New York.

Say Yes (Fats Waller–J. C. Johnson–
Andy Razaf)

Grosz–Ingham Paswonky Serenads 1214
Not in Rust. 1939 says 1214.

Confirmed by 2/27/39 copyright reg.

NO: 1/13/16 rechecked this at behest of researcher Jan Mulder and find that the copyright reads

Say yes; w & m Andy Razaf, J. C. Johnson & Thomas (Fats) Waller. Feb. 27, 1939; E pub. 75369; Chappell & co., inc., New York.

I don't know how to explain my earlier note that I had confirmed it with that copyright reg.

Scandinavian Stomp (James Alston)

Le Petit Jazzband de Mr Morel 1362
Les Rois du Fox-Trot 1436

Rec. Williamson's Beale Street Frolic Orchestra (Alston on pno), 2/27/27, Victor 21410.

Confirmed by 5/24/27 copyright reg. and Victor label, which has his name in full.

Scatter-Brain (Johnny Burke–Frankie
Masters–Kahn Keene–Carl Bean)

Humphrey Lyttelton Rhythmakers 1111

Hmmm. 1111 had Scatterbrain by Keane-Bean-Masters-Burke. Don't know where we got their first names, but they seem to be correct. But ASM (and online databases) shows us that it's Scatter-Brain (cover and copyright page), and the credits are w. Johnny Burke/m. Keene-Bean and Frankie Masters.

Which matches the odd copyright entry:

Scatter-brain ; lyric Johnny Burke, m Keene-Bean & Frankie Masters. © Sept. 19, 1939; E pub. 79790; Bregman, Vocco & Conn, inc., New York.

So I ask again, where'd I get the first names? And why didn't I document it?

Well, elsewhere in 1939 book we find that Frankie Masters wrote "Lost in a Dream" with Mitchell Parish and *Carl Bean*.

Several Keenes in book, but none looks likely. And this is a sort of a clue:

Whisper you care; w Jack Lawrence, melody Keene Bean & Frankie Masters. © 1 c. Feb. 6, 1940; E unp. 213414 ; Robbins music Corp., New York.

And then

Charming little faker; w Johnny Burke, m Keene-Bean & Frankie Masters. © 1 c. Feb.

28, 1940; E unp. 216430; Bregman, Vocco & Conn, inc., New York.

But look at this:

Key to my heart, if you will marry me; w & m Frankie Masters, Kahn Keene & Fay Boswell. © Feb. 29, 1940; E pub. 84032; Famous music Corp., New York.

Looks like I did this the hard way: Any number of online sites break out the names as they present the lyrics or try to sell modern digital (Kindle!) versions of the sheet music.

Schlafe, mein Prinzchen [Wiegenlied]

[Goodnight Sweet Prince]

(Bernhard Flies-Friedrich Wilhelm Gotter)

Red Rose Ragtime Band 1412

<Schlafe, mein Prinzchen - Discovered that it's long been misattributed to Mozart but really is Bernhard Flies/Friedrich Wilhelm Gotter. Actual title "Wiegenlied" (Lullaby), but lyrics have schlafe mein Prinz, which is how it's usually known.

Acker Bilk recorded it in 1957 and 1960 as Goodnight sweet prince, and several other Brit bands followed suit, so put cross ref from that.

Schubert's "Serenade" (Franz Schubert)

Canary Cottage Dance Orchestra 1400

This is another of those classical music usages that that irritate me. Schubert didn't write a piece and name it "Schubert's Serenade." He just wrote a serenade, and we now call it "Schubert's Serenade" to tell it from other serenades.

And Brahms didn't write something he called "Brahms' Lullaby," he just wrote a lullaby, which we now call "Brahms' Lullaby" to (a) tell it from other lullabies and (b) prove that most people don't know how to form the possessive of a singular noun ending in s.

Actually, what Schubert wrote was a set of 13 melodies for 13 poems by the poets Ludwig Rellstab and Heinrich Heine. A 14th song, to the poet Johann Gabriel Seidl, was added to the set by the publisher. The collected set was named *Schwanengesang* (Swan Songs) by the publisher.

Ständchen (Serenade) was set to a poem by Rellstab. But I shall bow to tradition and leave it. The vast majority of listings of the piece do not put "serenade" in quotes, but that was actually how Schubert titled it (the poems he was working from did not have titles, so we'll keep the quotes. It's the only one of the 13 the that Schubert named with a musical form; the others were thematic titles, e.g., "Warrior's Foreboding."

Scissor Grinder Joe (Haven Gillespie-

S. J. Stocco)

Des Plantes' Washboard Wizards 1231

CD had Gillespie-S. T. Stocco.

Rec. Cook's Dreamland Orch, 1/21/24, Gennett 5374. The Virginians, 3/10/24, Victor 19292, HMV B-1832.

Copyright reg. from 11/4/24 says w. Haven Gillespie, m. S. J. Stocco. He's in the book for two other songs, so that's presumably not a typo. Victor Project confirms.

Scizzor Bill (Logan Sizemore)

David Thomas Roberts 1317

Confirmed by 6/5/09 copyright reg., and it's listed in Jasen's big book. This is Logan's only known publication; his brother Arthur was more prolific and is better known.

Scott Joplin's New Rag (Scott Joplin)

Queen City Ragtime Ensemble 1138

Confirmed by 1912 sheet music.

Scufflin' Blues (Ben Garrison-

Oscar Jefferson)

Jacobi's Bottomland Orchestra 1336

Rec. Barrel House Five Orch, 1/29, QRS R-7057, Paramount 12942, Jazz Classic 539.

Many other Garrison songs in books 1925-35, but not this one. But I learned that his full name was Benjamin Harrison Garrison—and remember that his main writing partner was Harrison Smith. And there's **no mention at all** of an O. G. or Oscar Jefferson in those books.

RJHA says Ben Garrison-O. G. Jefferson; Online 78 says Ben Garrison-Oscar Jefferson (but can't trust either of them for composers).

NO composer credit on Paramount or QRS labels. And no apostrophe on QRS.

The obvious source for these composers is Tom Lord's book on Clarence Williams (who played piano in Barrelhouse Five), which Erdos has always relied on heavily. Haesler tells me that in citing composer credits, Lord used three sources for Composer Credit.

- As it appears on the original record. (Although some of the label information is incomplete because the actual record had not been examined.)
 - The copyright cards in the LOC.
 - The catalog of the Clarence Williams Music Publishing Company (CWMPC).
- And Lord's listing for this tune is indeed Scufflin' Blues (no composer credit) (c. Ben Garrison-O.G. Jefferson; CWMPC)

So that's all we're going to get. Bill H. did find that an Oscar Jefferson is credited for "Dentist Chair Blues" by CWMPC (but no credit on label), as well as "Toothache Blues" (with credit of Jefferson on label), so let's make him Oscar. And aha, Decca 7309, "Toothache

Blues" by Georgia White, explicitly credits Oscar Jefferson-Clarence Williams).

S D A Rag (Gale Foehner)

Gale Foehner 1023

Search-Light Rag (Scott Joplin)

Chrysanthemum Ragtime Band 1196

<4--Odd: we started out with Search-Light, later changed to Searchlight. But my copy of music, which is 1934 reprint but looks like it's reproduction of original, has Search-Light.

NY Library Collection may have been source for Searchlight. Can a collector tell us for sure?

--4>

Jasen & Tichenor say Search Light Rag, which wouldn't surprise me a bit.

8/18, Nancy Wyndham: Our 1907 original uses **Search-Light Rag** on the copyright page. The cover uses **Searchlight Rag**. Our 1934 Jerry Vogel reprint has **Search-Light Rag**.

Seattle Hunch (Jelly Roll Morton)

Black Eagle JB 1224

Rec. JRM pno solo, 7/8/29, Victor V-38527, 27565 et al.

Confirmed by 9/28/29 unpub. copyright reg. and Victor label.

Second Line Stomp (based on Joe

Avery's Piece, lyrics by John Gill)

Yerba Buena Stompers 1381

Traditional, lyrics by John Gill. It sure sounds familiar. And if it's "traditional," how come this is the only recording of it (according to Lord discography).

Aha, I *thought* I recognized the tune, and Dave Robinson confirms that it's "Joe Avery's Piece," already in this index by "traditional."

Sedalia Joys (Glenn Jenks-Peter

Lundberg-Wally Rose-Edward Berlin)

Glenn Jenks 1179

Each contributed a strain, in the order listed, says Jenks.

See See Rider Blues (Ma Rainey-

Lena Arrant)

New Yankee Rhythm Kings 1015

South Frisco JB 1035

Steve Lane's Southern Stompers 1040

Watergate Seven Plus One 1165

Frisco Syncopators 1245

<2--all as "See See Rider." 1015 & 1040 had Rainey; 1035 & 1165 had Rainey-Arant.

Baker: Here's Arant (Arant?) again (see Jelly Bean Blues). She's not mentioned in Blues Who's Who, by Sheldon Harris, or Blues People, by LeRoi Jones. Erdos: Walter Allen says Rainey-Arant.--2>

(See notes at Jelly Bean Blues as well)

Rec. Rainey 10/16/24 (same session as Jelly Bean), Paramount 12238, 14016; UHCA 85; Jazz Information 8; Jazz Collector L-10; AF A-02.

HELLO! Copyright is

See see blues; w and m Lena Arrant, of U.S.
© I c. Dec. 24, 1924; E 603948; Chicago music pub. co., Chicago.

Same story as Jelly Bean: Paramount 12238 credits both, looks like spelling is Arant, title is See See Rider Blues. Reissue of UHCA on Commodore credits Rainey-Arant, also See See Rider Blues. LC SONIC has UHCA 85 (Rainey-Arant), Ampersand R 101 (no credits),

And it's the same story in both cases: Lena Arrant with 2 r's copyrighted the song. Rainey recorded it and either made changes warranting her inclusion as composer or just insisted on a cut for recording it (not uncommon). On the record label, Lena's name was misspelled. And along the way, Arrant's title was changed to "See See Rider Blues," which is what's on all the labels—So why do most bands (41 of my 49 recordings of the song) leave the "Blues" off the title? Presumably because it's not in the lyrics.

Seeking Blues (Leatha McAllister)

Le Petit Jazzband de Mr Morel 1344

CD credited Ma Rainey.

Rec. Rainey 3/26, Paramount 12352.

Aha. Not copyrighted 1925-27, but I did find a mechanical reproduction rights claim by Chicago Music Co., dated 9/10/26. That would be for Paramount 12352, the label of which credits Leatha McAllister as composer!

Online 78 has Leatha, RHJA has Lesilie, but label is quite clear.

And 1/14 at LC found the proper copyright:

Seeking blues; w and melody L. M., arr.

Lovie Austin, both of U.S. © 1 c. Sept. 8, 1924; E 597234; Leatha McAllister, Chicago.

Send Back My Honeyman

(Lou Handman–Henry Creamer)

Dan Levinson's Roof Garden JB 1361

<Confirmed by MTSU database and LC copyright card. And by ASM, w. Creamer/m. Handman.

Send Me to the 'Lectric Chair

(George Brooks*)

M 'N' M Trio 1319

Rec. Bessie, 3/3/27, Columbia 14209-D, Biltmore 1008.

Confirmed by 6/29/27 copyright reg., including leading apostrophe and Brooks, whom we know to be Fletcher Henderson.

Also note 'Lectric Chair Blues, Lemon Jefferson, 5/31/28, E 693035, Chicago Music Pub. Co. found in claimant files.

Senegalese Stomp (Clarence Todd)

State Street Aces 1041

Jacobi's Bottomland Orchestra 1266

Le Petit Jazzband 1403

Rec. Joe Jordan group, 5/8/26, Columbia 14144-D. Savoy Bearcats, 8/23/26, Victor 20182. Cl. Williams Blue Seven, 12/10/26, OKeh 8443.

Confirmed by 3/20/26 copyright reg. and Jordan label.

Senorita Mine (Fats Waller–Clarence

Williams–Spencer Williams–

Eddie Rector)

Des Plantes' Washboard Wizards 1357

Rust index has tilde; rec.

Blue Grass Foot Warmers (w. CW), 6/16/26, Harmony 206-H.

Eva Taylor (w. Cl. Williams), 7/1/26, OKeh 40655.

Bessie Brown (w. Cl Williams), 8/26, Oriole 716.

Lucille Hegamin, 9/28/26, Columbia 14164-D.

Copyright reg. confirms:

Senorita mine; Spanish fox-trot, from Tan

Town topics revue, words by Spencer

Williams and Eddie Rector, music by

Clarence Williams and Thomas (Fats)

Waller; pf. acc., with ukulele arr. by Gus

Horsley. © May 31, 1926; 2 c. June 18; E

642487; Clarence Williams music pub. co., inc., New York.

But no tilde there. No tilde on Eva Taylor Okeh (but it's all-caps; is it French or Spanish that dispenses with diacriticals on capital letters? I know one of them does, and I think it's French, but I'm not sure). No tilde on Hegamin Columbia. No tilde on Harmony 206-H.

Sensation (Joseph F. Lamb)

Black Eagle JB 1257

Frank French & Scott Kirby 1306

<4-- Now that we've changed ODJB's Sensation to Sensation [Rag (see below)], let's change Lamb's Sensation Rag to Sensation. The cover of this music has "Sensation" played very big across the upper middle of the page. A couple of inches below, in much smaller letters, is "A-RAG."

The copyright page looks like this:

*Respectfully inscribed to Miss Nellie M.
Buttler.*

Sensation [Rag] (Original Dixieland Jazz Band)

Bob Oliver's Hot Seven 1312

Yerba Buena Stompers 1375

Dan Levinson's Roof Garden JB 1380

CDs all had Sensation Rag/Edwards.

<4--Funny--I thought I remembered that this was properly titled just "Sensation," but there's some counter-evidence, first & foremost of which is that the first-ever recording of the tune, in June 1918 by the ODJB and released on Victor 18483, was "Sensation Rag." After that came (from Rust)

Yerkes Marimbaphone Band, Nov. 1918, Sensation

Wolverine Orchestra, 1924, Sensation Rag

Original Srescent City Jazzers, 1924,

Sensation Rag

Fletcher Henderson, 1927, Sensation

Arkansas Travelers, 1927, Sensation

Joe Venuti, 1928, Sensation

Bud Freeman, 1930, Sensation

New Orleans Rhythm Kings, 1934, Sensation

Nat Gonella (England), 1935, Sensation.

H. O. Brunn, in his *The Story of the Original Dixieland Jazz Band*, calls it "Sensation Rag" and says it was composed by Nick LaRocca in 1912, published by Leo Feist.

The Bluebird ODJB 75th Anniversary CD, issued in 1992, calls it "Sensation Rag" and credits Edwards.

My other recordings credit either Edwards or the entire ODBJ (4-3 in favor of Edwards). None credits LaRocca.

--4>

2013 review: What we need is copyright and sheet music. And here it is.

The copyright is

Sensation; jazz one step, by the original

Dixieland jazz band, arr. by William J. C.

Lewis, of England, domiciled at New York;

piano. © 1 c. May 12, 1917; E 403139; Max

Hart, New York.

Later comes rereg. to transfer ownership from Hart to Feist:

Sensation; jazz one step by the original

Dixieland jazz band; piano. © Sept. 12,

1917; 2 c. Sept. 13, 1917; E 409998; Leo

Feist, inc., New York.

And updated again in 1918:

Sensation; jazz one-step, by the original

Dixieland jazz band, arr. by Leroy Walker [of

U.S.]; orch. 4to. © Sept. 21, 1918; 2 c. Sept.

23, 1918; E 431222; Leo Feist, inc., New

York. [Copyright is claimed on arrangement.]

The sheet music:

Published in 1917 (Leo Feist, publisher of all the original ODJB tunes) as "Sensation" composed by "Dixieland Jazz Band, both cover & copyright page. The first recording

SENSATION.

A Rag.

was on Victor 18483 in June 1918, as "Sensation Rag" with composer credit of Eddie Edwards.

Well, sheet music trumps all other sources, especially when the sheet music and the copyright predate the record label.

Sentimental Baby (Jack Palmer)
Marty Grosz/Keepers of the Flame 1158

Rec.

Ben Pollack, 12/3/28, Victor 21827. Label credits Jack Palmer.

Frankie Trumbauer, 10/5/28, OKeh 41128, Parlophone R-298. OKeh label credits Palmer.

Seeger Ellis (not in Rust), OKeh 41119. Label credits Palmer.

And 4/10/28 copyright reg. confirms Palmer.

Sentimental Gentleman from Georgia

(Frank Perkins-Mitchell Parish)

Bruno's Salon Band 1251

Lande's Rhythm Club Orchestra 1327

Grand Dominion JB 1330

ASM, 1932, Mills; w. Parish/m. Perkins.

Serenade Blues (Noble Sissle-

Eubie Blake)

Canary Cottage Dance Orchestra 1400

Confirmed ASM, Witmark, 1922 w/m both.

Sergeant Dunn's Bugle Call Blues

(Johnny Dunn)

Bob Oliver's Hot Seven 1312

Rec. Dunn 3/13/28, Columbia 14306-D, Biltmore 1076.

No copyright, but confirmed by Columbia label. Or is this the copyright?

Sergeant Dunn's pain in the camp; bugle call blues, by J. Dunn [of U.S.], arr. by H. Qualli Clark [of U.S.]; instrumental. © 1 c. Aug. 28, 1920; E 487569; Johnnie Dunn, New York.

8/14 Haesler did some more research, reports: Between 1921 and 1928, Johnny Dunn recorded a 'bugle call tune' four times, the best (and hottest) being the one on Columbia 14306 (with Jelly Roll Morton) and better known than the others.

-Bugle Blues (Kelly) Columbia A3541 21
December 1921

-Dunn's Cornet Blues (Johnny Dunn)
Columbia 124-D 11 April 1924

-Sergeant Dunn's Bugle Call Blues (Dunn)
Columbia 14306-D 13 March 1928

-Original Bugle Blues (Bradford) Vocalion
1176 26 March 1928

Says the "pain in the camp" copyright probably doesn't refer to any of those recordings, but he found the one that likely does:

Sergeant [!] Dunns bugle blues; melody by J. Dunn. © 1 c. July 13, 1929; E unip. 8926; Johnny Dunn, New York.

The Columbia label (by Johnny Dunn and His Band matches our title and Dunn credit.

And note that there was also a Bugle Blues by Robert Kelly, cy 11/26/21 by Perry Bradford Music Pub. Co.

Settle Down in a One Horse Town

(Irving Berlin)

Ian Whitcomb & Dick Zimmerman 1017

ASM, 1914, Irving Berlin. Logical hyphen (One-horse) is on cover, but not on copyright page. And no hyphen in the 12/5/14 copyright reg.

Shabby Gal Rag (Ade Monsborough)

Steve Waddell's Creole Bells 1230

Looks like first rec. by Graeme Bell band (w/Monsourgh) Paris, 2/7/48, issued on Celson (Aus) QB-7010, Swaggie S1395. Again in Sydney, 3/10/49, Parlophone A-7725. Careful index of the big Stone 78 collection lists Monsborough as composer of A-7725. So does Victorian Jazz Archive index. And the Australian Jazz Compositions list.

Shake Em Up (Clarence Williams)

Jacobi's Bottomland Orchestra 1336

Rec. CW 10/27, Paramount 12587 (without the logical apostrophe, says Rust).

Very strange: not in copyright books 1926-29, very unlike Clarence Williams. RHJA also omits apostrophe, credits Williams-Sidney Bechet; same for Online 78.

BUT LC ONLINE reveals a "Shake 'Em Up" by Sidney Bechet Quartet, Columbia 38321, credited to Bechet. This is 1947; probably not our tune, but could have confused RuJA and Online 78.

But aha: Williams Paramount 12587 is clear: Shake Em Up, by Clarence Williams. With this as sole source, we must lose the apostrophe.

Shake It and Break It (H. Qualli Clark-

Lou Chiha)

High Society JB 1010

Keith Nichols Red Hot Syncopators 1135

West Jesmond Rhythm Kings 1255

Charleston Chasers 1287

Chris Tyle's Silver Leaf JB 1298

Dan Levinson's Roof Garden JB 1361

San Francisco Starlight Orchestra 1364

Independence Hall JB 1386

<4--Charleston Chasers has "Signor Frisco Lou Chiha-H. Qualli Clark." In 2nd ed, we learned from Tex that the cover has H. Qualli Clark-Signor Friscoe (Lou Chiha)," while the copyright page is "H. Qualli Clark-Signor Friscoe Lou Chiha." We're still right in using Chiha straight, no jokes.

Erdos: Not sure; he was known as Signor Friscoe Lou Chiha. Let's use Lou Chiha--we don't use King Joe Oliver.

Later afterthought: I recall reading somewhere that "Signor Frisco" was [just] Lou Chica's vaudeville stage persona, an Italian-accented cross-talker. Since he would have been known to the public that way, it makes sense that they'd ID him on sheet music that way.

--4>

ASM 1920, Handy Bros.; w. H. Qualli Clark/m. Signor Frisco (Lou Chiha) on cover, but simply Signor Frisco Lou Chiha on (c) page.

2013 review: On 10/1/23 got this inquiry from Tony Pringle:

In the course of your investigations did you sort out Shake It & Break It. We based our version on the Bechet (I think) which has a theme not used in the Oliver version.

Then in New Orleans they play a Sl&Bl which is similar to Weary Blues, but uses D7s instead of G7s in the C strain. Then I got to hear Joe Robichaux's version from the 1930s and it almost sounds like yet another tune.

Dave Robinson confirmed Tony's observation: Yeah, there's two Sl&Bl's. The Bechet and Oliver recordings are one tune, but as Tony points out, the Bechet includes a third strain not heard on the Oliver. The Robichaux is the other tune. Not sure if it's the first recording of it, but it consists of a (uptempo) 12-bar-blues strain followed by the familiar "Shake it and break it and hang it on the wall" strain (with vocal), which is based on the chords of the third strain of "Weary Blues." At some point, New Orleans bands began including the "shake it and break it..." vocal in their performances of "Weary Blues," to the point where sometimes "Weary Blues" has been called Sl&Bl. I don't know that I've ever heard another band play the original Robichaux tune (blues strain followed by "hang it on the wall"); hanging it on the wall has simply been grafted onto "Weary Blues" by countless bands (such as the Boilermakers).

Shake It Down (Spencer Williams-

Louis Urquhart)

Jimmy Mazzy & Eli Newberger 1109

Swedish Jazz Kings 1122

Rec.

Lillian Glinn, NO, 4/24/28, Columbia 14315-D.

Lizzie Miles, 5/2/28, Banner 7128, Jewel 5309, Oriole 1249.

CW Washboard Five, 5/23/28, OKeh 8584.

Label = Urquhart-Williams.

Rosa Henderson, 7/28, Marathon 045 (7").

Label says Williams-Urquhart.

Bill Haid & His Cubs, 9/28, Paramount 20661, Broadway 1220. Paramount label = Williams-Urquhart.

Carl Fenton aho, 1/30, QRS Q-1023. Label = Urquhart-Williams.

Confirmed by 5/27/28 copyright reg.

Shake That Jelly Roll (Junie Cobb–Lester Melrose)
Le Petit Jazzband de Mr Morel 1362
Rec. Cobb 2/7/29, Vocalion 1263.

Oops, copyright is just Melrose:
Shake that jelly roll; melody by L. Melrose. ©
1 c. Feb. 25, 1929; E unpub. 3983; Lester
Melrose, Chicago.
Cobb is in book for other tunes, but not this
one.

However, the label credits Cobb-Melrose, so
we go with that. And Haesler came up with a
copy of the actual Vocalion recording studio
ledger for the session, which also credits
Cobb-Melrose.

Shake That Thing

("Papa" Charlie Jackson)
Red Rose Ragtime Band 1128
Magnolia Jazz Five/Jimmy Mazzy 1137
Chris Tyle's NO Rover Boys 1235
Down Home JB 1273
Terry Waldo & Bo Grumpus 1339

<2--1128 had Hudson Whittaker [=Tampa
Red]. Baker: Hudson Whitaker? The Shake
That Thing on the Red Rose Ragtime record is
the jazz/skiffle band standard. I have 14 other
recordings of it, 6 of which list a composer: all
agree on Papa Charlie Jackson.--2>
ASM confirms, but I didn't note the publication
info.

Turns out that Tampa Red & Georgia Tom
recorded the title in 1928 on Paramount--
maybe that's how Whittaker got on 1128.

2013 review: Wait a minute--see these
copyrights:

Shake that thing: w and m Charlie Jackson,
of U.S. © 1 c. June 8, 1925; E 618578;
Chicago music pub. co., inc., Chicago.

Then

Shake that thing; w Charlie Jackson, m J.
Mayo Williams, of U.S. © 1 c. July 22, 1925;
E 619881; Chicago music pub. co., inc.,
Chicago. [Strangely, the claimant card for
this one, which I found in LC 1/14, credits
just J. Mayo Williams.]

BUT THEN

Shake that thing; words and music by
Charlie Jackson. © Jan. 21, 1926; 2 c. Jan.
22; Shapiro, Bernstein & co., inc., New York.

This copyright has to be the one associated
with the sheet music publication, which is
Shapiro, Bernstein, 1926. (I didn't note it
when I saw Audrey's copy, but found it at
MTSU, also credit only to Jackson. Unless we
find J. Mayo Williams's name on those early
record labels, we must ignore that first
copyright and continue to treat this as by
Jackson only.)

Rats! I've always considered it to have come
from Papa Charlie Jackson, but Jackson isn't
in Rust, possibly because he was considered
country or blues.

Jackson rec. it 5/25, Paramount 12281. Label
= Charlie Jackson. Then everybody jumped
on it, the following jazzers in Rust and also
blues/string band artists:

Jim-Dandies, 10/24/25, Harmony 55-H. Label
= Jackson.
Bill Wirges, 12/2/25, Pathe 36352, Perfect
14533. Perfect label = Charlie Jackson.
Clarence Williams Blu Five, 12/15/25, OKeh
8267. Label = Jackson.
Ethel Waters, 12/23/25, Columbia 14116-D.
No composer on label.
Busse's Buzzards, 12/28/25 Victor rejected,
but Victor ledgers credit Jackson.
Viola McCoy, 1/6/26, Vocalion 15245.
Fred Rich, 1/20/26, Cameo 872.
Viola Bartlett, 1/26, Paramount 12345.
Jimmie O'Bryant, 1/26, Paramount 12346.
Abe Lyman, 2/1/26, Brunswick 3069. Label =
Jackson.
Dixie WB Band, 2/26, Domino 3671.

OK, the copyright with J. Mayo Williams was a
false start. Stick with Jackson alone.

Shaking the Blues Away (Irving Berlin)

Keith Nichols' Hot Six 1063
Neely's Royal Society Jazz Orch 1208
San Francisco Starlight Orchestra 1334

Confirmed by 6/8/27 copyright reg.

Shallow Waters (Billy Mayerl)

Tony Caramia 1313

Confirmed by sheet music cover at Billy
Mayerl Society website and 9/14/36 copyright
reg.

Shame on You! (Chris Smith–

John Larkins)
Down Home JB 1241

1241 had Smith-Larkin, but ASM, 1904, Jos.
Stern, shows Smith and Larkins. There's also
a "Shame on You" by Edward Heyman &
Harold Arlen, 1933, Harms. 8/31/14: OOPS!
Just looked again at the sheet music, discov-
ered that there's an exclamation point on the
copyright page, not on cover.

Shamrock Rag (Euday L. Bowman)

Bob Wright 1239

Confirmed by 1/21/16 copyright reg. and
cover of sheet music.

Shanghai Honeymoon [On a Chinese Honeymoon] (William L. Shockley–

Charles J. Hausman–Lester Melrose)
Jim Snyder/Georgia Grinders 1068
Ernie Carson & the Castle JB 1283
Barbara Rosene & Her New Yorkers 1405

<1068 & 1283 were recorded as Shanghai
Honeymoon by Shockley-Hausman-Melrose.

1405 was "On a Chinese Honeymoon" by Max
Hoffman.

The lyrics that Barbara sings are:

On a Chinese honeymoon
In the merry month of June
We will build our home of roses
Where the sweet magnolias bloom
And we'll sail up to the moon
In our little toy balloon
And we'll live on love and kisses
On a Chinese honeymoon.

There was a musical called *Chinese
Honeymoon* that ran at the Royal Strand
Theatre in London in 1901 and at the Casino
Theater on Broadway in 1902.

And there was a song called "On a Chinese
Honeymoon" by Max Hoffman written 1902. I
found the lyrics, although I don't know for sure
if it was written for the *Chinese Honeymoon*
musical:

On a Chinese honeymoon,
On a sunny day in June,
'Neath the skies of blue we'll wander
Where the Chinese lillies bloom,
And underneath the shady trees
We will sit all day and spoon
In the land of tea and roses
On a Chinese honeymoon.

...not the lyrics that Barbara sings.

And there was a song called "Chinese
Honeymoon" in the show *Chin-Chin* in 1914,
but I found the lyrics to it, and it's not our
song.

Aha: Milton Brown and His Brownies
recorded a song in 1936 (Decca 5244) called
"Chinese Honeymoon (Shanghai
Honeymoon)" with composer credits
Shockley-Houseman-Melrose. I found the
lyrics that Brown sang, and they're the same
ones that Barbara sings.

AFTER all the above ruminations, I found
Bob's note saying to kill this entry and call this
song Shanghai Honeymoon, which we already
have in the index (by William L. Shockley,
Charles J. Hausman & Lester Melrose.

BUT it gets much more convoluted. Another
round of online research reveals that...

1. "On a Chinese Honeymoon" was published
by Leeds Music in 1923, music by C. J.
Hausman, lyrics by W. L. Shockley.

2. Copyright: Chinese honeymoon; melody L.
Melrose, of U.S. © 1 c. Sept. 4, 1925; E
621185; Lester Melrose, Chicago.

3. Copyright: Shanghai honeymoon; w by
Wm. Shockley, m by Lester Melrose and
Chas. J. Hausman; pf. acc., with ukulele arr.
by Blanche Richard. © Mar. 22, 1926; 2 c.
Mar. 27; E 636522; Melrose & Montgomery,
Chicago.

4. "Shanghai Honeymoon" was published by Melrose & Montgomery Music in 1926, words & music by William L. Shockley, Charles J. Hausman & Lester Melrose. [= the copyright above]

It sounds to me like Barbara is singing the same melody that is on 1068 and 1237, but the big questions is this: Is she singing the "On a Chinese Honeymoon" version with Shockley's lyrics or the later "Shanghai Honeymoon" version with the Melrose lyrics?

Well, I bought both sheets, and we've still got a bit of a mystery, since what Barbara and Milton Brown sing is quite a bit (but certainly not entirely) different from either of the above.

The 1923 On a Chinese Honeymoon chorus is
 On a Chinese honeymoon
 In the merry month of June
 And together we will wander
 Where the lotus flowers bloom
 We'll buy a toy balloon
 And sail up to the moon
 And together we will wander
 On a Chinese honeymoon

The 1926 Shanghai Honeymoon chorus is
 Shanghai honeymoon
 In the merry month of June
 We will always be together
 Where lotus flowers bloom.
 There beneath a Chinese moon
 We will croon an old love tune
 And together we will wander
 On our Shanghai honeymoon.

I can only guess that she learned it off the Milton Brown recording, and that he simply altered the lyrics of Chinese Honeymoon to suite himself. What he sings is closer to Chinese Honeymoon than to Shanghai Honeymoon.

But the next big question is, are the melodies the same? Robbie Rhodes answered that: Chinese is in waltz time, 3/4; Shanghai is in cut time, 2/2, for dancing the fox trot. AND all our recordings use the 1926 Shanghai Honeymoon melody.

Note that the State Street Ramblers recorded it 4/23/28, Gennett 6485, with composer credits Shockley-Hansman-Melrose (yes, Hansman, presumably a typo for Hausman).

Shanghai Lil (Harry Warren–Al Dubin)
 West Jesmond Rhythm Kings 1255
 Confirmed by 8/28/33 copyright reg., from *Footlight Parade*.

Shanghai Shuffle (Larry Conley–Gene Rodemich)
 Charquet & Co 1053
 Keith Nichols Cotton Club Orchestra 1275
 Paramount JB of Boston 1340
 San Francisco Starlight Orchestra 1364

New Century Ragtime Orchestra 1385
 Les Rois du Fox-Trot 1429

Rec.
 Charlie Frye, 10/7/24, Edison 51416.
 Fletcher Henderson, 10/13/24, Pathe 036157,
 Perfect 14338; again 11/7/24, Vocalion
 14935 et al.
 Sam Wooding, Berlin, 7/25, Vox 01890.
 Fletcher Henderson, 9/11/34, Decca 158 et al.
 Buster Bailey, 12/28/34, Vocalion 2887; Decca
 F-5492; Parlophone R-2612; Brunswick A-
 500525; Columbia 35677 & DO-2262.

Confirmed by 10/20/24 copyright reg., w/m both.

Shave 'em Dry (Sam Wishnuff)
 Elliott Adams 1299

Confirmed by 5/10/17 copyright reg., entered by Stark in St. Louis!

But later came
 Shave 'em dry; slow drag, by Sam Wishnuff,
 arr. by Elmer Schoebel; orch. 4to. © Apr. 1.
 1926; 2 c. Apr. 19; E 640246; Melrose bros.
 music co., inc., Chicago.

This is strange. The only other Shave 'em Dry in Rust is Shave 'em dry blues, rec. by Ma Rainey in 1924, but that seems to have been by Rainey and Papa Charlie Jackson. So why or for whom did Schoebel do an orchestration that long after the tune was originally published? Turns out it was in a whole set of arrangements called the Melrose Syncopation Series described in some detail at www.loc.gov/rr/perform/melrose.html

3/14, in response to inquiry from Haesler, researched the other songs with this title. The 1924 Ma Rainey song was actually written and copyrighted by Rainey and Papa Charlie Jackson (under his real name of William Henry Jackson), then recorded by Jackson in 1925. Then came a Lucille Bogan (Bessie Jackson) record of the same name in 1935. The version that was released was a mildly salacious double-entendre song, but at the same recording session, just for laughs, she recorded an explicitly filthy version of it, and her accompanist, Walter Roland, did another filthy song that they called I'm Gonna Shave You Dry. The alt takes got out later.

She Lives Down in Our Alley
 (Charles R. McCarron–Charles A. Bayha)
 Ian Whitcomb & His Merry Bands 1276

ASM, 1915, Shapiro, Bernstein; but no middle initials for either composer. Found ten McCarron songs on Levy, they were 5/5 R./no R. Bayha too is A./No A. on different sheets, so we'll keep his initial too. 4/24/15 copyright reg. also has no initials.

She May Have Seen Better Days
 (James Thornton)
 Imperial Serenaders 1351

Not in Rust, will be early--Buddy Bolden era--Looks like pub. T. B. Harms 1894, and it's in the 1894 copyright book as well.

She Was Just a Sailor's Sweetheart
 (Joe Burke)
 Rent Party Revellers 1220

Rec. Calif. Ramblers, 9/16/25, Banner 1623, Domino 3595 et many al. Earl Gresh, 6/30/25, Columbia 424-D. University Six, 9/18/25, Harmony 36-H, Regal G-8517 as Corona Dance Orch.

Confirmed by 1/9/25 copyright reg.

She Winked at You (Nicolas Montier)
 Les Rois du Fox-Trot 1434
 Montier is a reed player with the band.

Sheik (of Araby), The (Ted Snyder–Harry B. Smith–Francis Wheeler)
 Magnolia Jazz Five/Jimmy Mazzy 1137

LP had "Sheik of Araby."
 <3--My sheet music repro doesn't have "The"
 Dick Zimmerman: The *The* belongs there.

I guess Zimmerman outranks me. And Rouse confirms him.

Well, you never know. Found the sheet music at IN Harmony, published 1921 by Waterson, Berlin & Snyder; w. Harry B.. Smith-Francis Wheeler/m. Ted Snyder.

cover and copyright page both show the title on two lines, with the second much smaller:

The Sheik of Araby

But 8/14 afterthought makes me mildly uncomfortable with treating "of Araby" as subtitle. The 11/17/21 copyright reg. doesn't, and recordings by Vicent Lopez, Duke Ellington, California Ramblers, and Don Albert don't, while a song version on Columbia is titled just "The Sheik" (which presumes that Columbia saw "of Araby" as an (optional) subtitle. And get this: the Don Albert recording, from 1936, has

THE SHEIK OF ARABY
 (With No Pants On)

And note that the 1921 Rudolph Valentino film was titled simply *The Sheik*.

Sheltered by the Stars, Cradled by the Moon (Fats Waller–Joe Young)
 Neville Dickie 1397
 Barbara Rosene & Her New Yorkers 1405
 Rec. Chick Bullock, 7/12/32, Conqueror 8026, Melotone M-12454 (as Sleepy Hall & His Collegians), Oriole 2542, Perfect 15657. Gene Kardos, 8/4/32, Victor 24081.

Bullock with parens, says Rust, Kardos with comma. Sheet music cover, pub. Berlin, is

SHELTERED BY THE STARS

CRADLED BY THE MOON, COVERED BY THE NIGHT

Copyright is

Sheltered by the stars, cradled by the moon;
w Joe Young, melody Thomas Waller. © 1 c.
May 19, 1932; E unp. 56532; Irving Berlin,
inc.

Later rereg. after it was published with ukulele
chords:

Sheltered by the stars, cradled by the moon;
w Joe Young, m Thomas Waller; pf. and
ukulele arrs. Helmy Kresa. © June 29, 1932;
E pub. 30922; Irving Berlin, inc.

Aha, 9/12 got sheet music from MTSU. Cover
as shown above, but copyright page clear:

SHELTERED BY THE STARS,
CRADLED BY THE MOON

Same font for both lines.

She's a Great, Great Girl

(Harry Woods)

Hotel Edison Roof Orchestra 1169
Keith Nichols Cotton Club Orchestra 1234

ASM confirms, Shapiro, Bernstein, 1928.

She's Crying for Me (Santo Pecora)

State Street Aces 1011
Weatherbird JB 1034
Louisiana Repertory Jazz Ensemble 1055
South Frisco JB 1103
Black Bottom Stompers (Switz.) 1130
New Orleans Classic Jazz Orch 1145
Jacques Gauthé's Creole Rice YBJB 1256
South Frisco JB 1307
Le Petit Jazzband de Mr Morel 1344
Yerba Buena Stompers 1381

<2--[first 6 SOS were 4 Crying, 2 Cryin']

Baker: My non-SOS recordings of this tune
break 6:2 in favor of Crying. Blue cat has
Cryin'. Erdos: I'll go with New Orleans bands
[1055 & 1145 were Cryin']; NORK recorded
with both Cryin' and Crying.--2>

But then did this research sometime later,
2003-4:

Matthew Caulfield questions treating Georgia
Swing as different tune from SCFM, citing
Dapogny's book to effect that GS is just a
"recomposition" of SCFM. Erdos quotes a
Jelly Roll expert, Rich Rouchard [sp?], collab-
orator with Laurie Wright on bio of Jelly Roll,
writing liner notes for meticulously docu-
mented Jelly Roll reissue series on French
Media 7 series:

"Victor 38024 Georgia Swing/Mournful
Serenade... This piece, copyrighted by JRM
15 Aug 28 as piano solo and on 1 June 29 as
orchestration, is in fact a reworking of 'She's
Crying for Me (Blues),' which Santo Pecora
had recorded with the New Orleans Rhythm
Kings on 23 January 1925. Morton had
updated it by adding riffs and generally
rearranging it."

LC copyright cards:

1. (published) She's crying for me. By Santo
Pecora. 5/20/25, Melrose Bros. Music co.
2. (published) Georgia swing by Ferd, Jelly
Roll, Morton and Santo Pecora. 8/15/28,
Melrose Bros. Music Inc. Chicago.

These entries are ample evidence for treating
them separately and for *crying* instead of
cryin'.

2013 review: All our experts on this pass
through the book have argued in favor of
"breaking out" similar tunes as different
compositions if they were recorded under
different titles/composers rather than nit-
picking to find a degree of difference. This
one's a lot easier, since both titles were
copyrighted.

But note this bizarre label credit for She's
Crying for Me by Wingy Mannone and his
orchestra on OKeh 41569: Picora-Mares-
Rappoli.

(I Got a Woman, Crazy for Me)

She's Funny That Way (Neil Morét*–
Richard A. Whiting) 1114
Dry Throat Five 1218
Louis Mazetier & François Rilhac 1314
Charleston Chasers 1389
Le Petit Jazzband

<4-- this note was in 3rd edition:

<3--S&P and Lissauer agree that there is a
preceding subtitle: "(I Got a Woman,
Crazy for Me) She's Funny That Way."

Erdos: OK - add preceding subtitle but keep
at this location

Rouse reports that subtitle is in much
smaller print above the main title. We've
seen this before as way to show
something as a subtitle. We must still
use parens.--3>

--4>

ASM, 1918, Villa Morét; w. Whiting/m. Morét.

The 10/19/18 copyright read "I got a woman
crazy for me, she's funny that way." Goldkette
Victor treated it same way:

I Got a Woman Crazy for Me

SHE'S FUNNY THAT WAY

while Jimmie Noone Vocalion was the odd

She's Funny That Way—Fox Trot

(I Got a Woman Crazy for Me:)

She's Got It All (Buck Evans) 1305
Brahmin Bellhops

See the note about Evans at Blue Bungalow.
Turns out that all 19 tracks on 1305 were
written by Evans, who played piano on the
session.

She's No Trouble [Sweetheart]

(Thamon Hayes)

Keith Nichols & the Blue Devils 1387

Record had She's No Trouble (Sweetheart).
Rec. Moten (with this odd title, says Rust, and
with Hayes on tb), 9/7/28, Victor V-38021,
24893, A-1046.

Copyright has no sub-/alt-title:

She's no trouble; melody by T. Hayes. © 1
c. Dec. 17, 1930; E unp. 32287; Southern
music pub. Co., inc., New York.

Victor V-38021 label has no "Sweetheart" nor
does 24893.

See the essay on Victor's "alternative" titles at
The Boy in the Boat.

She's One Sweet Show Girl

(Edward Grossman–Ted Ward)

San Francisco Starlight Orchestra 1271

CD had Ed Grossman, Ted Ward.

Rec. Ben Pollack, 10/15/28, Victor 21743,
HMV B-5596.

Copyright is

She's one sweet show girl; theme song of
Show girl, words and music by Edward
Grossman and Ted Ward [pseud. of Edward
Denver Ward]; pf. and ukulele acc. © Oct.
31, 1928; 2 c. Nov. 2; E—U.S. pub. 307;
Famous music corp., New York.

Of course, Ted's not a pseudonym, just a
nickname. But we may want to think about Ed
vs. Edward for Grossman.

Lots of other entries for them in 1928 book,
always Edward Grossman & Ted Ward. MtSU
has the sheet, and indexes them as Ted Ward
& Edward Grossman, so we must follow that.

She's Still Dizzy (George Temple)

Des Plantes' Washboard Wizards 1409

CD said just George Temple.

Rec. Fess Williams Royal Flush Orch
(w/Temple on tp), 4/18/30, Victor 23025, HMV
B4839. Victor Project says composers
Williams and Temple (source disc label)--but
it's wrong! The 23025 label is just George
Temple.

12/20/30 unpub. copyright was just Temple.

She's the Hottest Gal in Tennessee

(James P. Johnson–Henry Creamer)

Keith Nichols Cotton Club Orchestra 1320

Oops, not in Rust. Published, but not
recorded, says Nichols. 1926, says Perfessor
Bill.

Confirmed!

She's the hottest gal in Tennessee; words
by Henry Creamer, music by Jimmy
Johnson. © Nov. 9, 1926; 2 c. Nov. 10; E
649824; Shapiro, Bernstein & co., inc., New
York.

Shiftless Sam (Carlotta Williamson)

Tom Brier 1274
ASM, 1904, cy G. M. Blandford, pub. Colonial.

Shim Sham Shimmy Dance, The
(Clarence Williams–Andy Razaf)
(see also **Do It Baby** and **Harlem Rhythm Dance**)

Rusty Taylor's New Jazz Review 1186
Des Plantes' Washboard Wizards 1325
Neville Dickie 1366

See extended notes on both tunes at Do It Baby.

Shim-Me-Sha-Wobble

(Spencer Williams)
Chicago Rhythm 1026
Hot Antic JB 1058
Black Eagle JB 1092
Orpheon Celesta 1095
Humphrey Lyttelton Rhythmakers 1111
High Society JB 1166
Louis Mazetier & François Rilhac 1218
New Orleans Classic Jazz Orch 1223
Steve Waddell's Creole Bells 1230
Zenith Hot Stompers 1248
Aces of Syncopation 1372
Yerba Buena Stompers 1375
Heliotrope Ragtime Orchestra 1411

ASM, 1917, Jos. Stern. 5/11/16 copyright reg. filed by Roger Graham and most record labels agree on this usage, but there are other variations: The first jazz band to record the tune was the New Orleans Rhythm Kings in 1923 (Gennett 5106), and that title was "Shimmeshawwobble"! Incredibly, it had been recorded by a studio military band in July 1916.

Shine (see **That's Why They Call Me "Shine"**)

Shine On, Harvest Moon (Nora Bayes–Norworth–Jack Norworth)
John Gill's Novelty Orchestra 1227
Canary Cottage Dance Orchestra 1400
Barbara Rosene & Her New Yorkers 1405

<3--Lissauer puts a comma after On, which makes grammatical sense. Ewen agrees.
OK - add comma

But Rouse has sheet music without the comma. I'm ready to give in. Also note: Sheet music says "music by Nora Bayes–Norworth; words by Jack Norworth. Shouldn't we do the same?"

telcon 8/28: yes.
--3>

Well, we must revise this. ASM has 1908 edition (Jerome Remick) that does indeed have the comma on both the cover and the copyright page. Indiana & Levy archives have the same sheet. Tellingly, the big MTSU collection has copies of three different editions, 1908, 1918, and 1941. (And Rouse says that his edition is not the 1908 original.) The 1908 shows a comma, the others don't. So, (a) the comma is logical and (b) it came first, so back it goes.

The earliest copyright, 11/7/08, has the comma, credits w. Jack Norworth, m. Nora Bayes–Norworth, filed by Remick. 3/13/28 rereg., also filed by Remick, omits the comma, now says w. Jack Norworth, m. Nora Bayes and J. Norworth.

BUT see this note from Wikipedia:

During the vaudeville era, songs were often sold outright, and the purchaser would be credited as the songwriter. John Kenrick's *Who's Who In Musicals* credits the song's actual writers as Edward Madden and Gus Edwards. However, David Ewen's *All the Years of American Popular Music* credits Dave Stamper, who contributed songs to 21 editions of the Ziegfeld Follies and was Bayes' pianist from 1903 to 1908. Vaudeville comic Eddie Cantor also credited Stamper in his 1934 book *Ziegfeld - The Great Glorifier*.

Shine on Your Shoes, A

(Arthur Schwartz–Howard Dietz)
Butch Thompson/Berkeley Gang 1127
Confirmed by 9/6/32 copyright reg., w/m both.

Shivaree (George L. Cobb)

Levinson's Trans-Atlantic Saxtette 1430
Confirmed by 5/14/21 copyright reg.

Shivery Stomp (Seeger Ellis)

Bob Oliver's Hot Seven 1312
Rec. Ellis pno solo 3/21/30, OKeh 41447;
Parlophone R-714; Odeon A-2318, A-286019.

Confirmed by 11/23/29 unpub. copyright reg. and OKeh label.

Shoe Shiner's Drag (see **London Blues**)

Shootin' the Pistol (Clarence Williams–Chris Smith)
Des Plantes' Washboard Wizards 1325
Jacobi's Bottomland Orchestra 1336

ASM confirmed, but I missed the pub. data. Also confirmed by 7/15/27 copyright reg. and Columbia 14241 label of Williams recording.

Short Dress Gal (Sam Morgan)

Black Eagle JB 1054
Fenix JB 1129
Grand Dominion JB 1379

Rec. Sam Morgan's JB, 10/22/27, Columbia 14351-D et al.

Confirmed by Columbia label and 1/15/29 unpub. copyright reg.

[Short's Portland Tuba

<3--{Bob: "Short's Portland Tuba" was on Frisco Syncopators 1245 as pseudo-title for "Ory's Creole Trombone." Let's reserve the gag for the record jacket and not put it here, just as we listed "Clarinet Foo Yong" on Down Home JB 1217 only under its proper title of "Cornet Chop Suey"}--3>]

Should I (Nacio Herb Brown–Arthur Freed)

Golden Eagle JB 1192
Ingham–Grosz Hot Cosmopolites 1323

ASM, 1929, M-G-M; w. Freed/m. Brown; "From *Lord Byron of Broadway*," NO ? on cover or copyright page.

But this is bizarre: The 7/19/29 copyright reg. filed by Metro-Goldwyn-Mayer says it's from *Our Modern Maidens*, a 1929 MGM film. IMDB confirms the song in the film—but also states that it's a silent film! But then the song was used the next year in MGM's *Lord Byron of Broadway*, a sound film released in 1930. The films' plots are not similar at all.

Shout 'em Aunt Tillie

(Duke Ellington–Irving Mills)
Limehouse JB 1014
Paramount JB of Boston 1205
Grand Dominion JB 1337
Le Petit Jazzband de Mr Morel 1343

Rec. Ellington 6/4/30, Victor 23041, Bluebird B-10242 et al.

Hmmm . . . not in 1929-31 copyright books, and not in list of copyrighted Ellington compositions in his autobiography*, but confirmed by Victor and HMV record labels.

*And I'm not the first researcher to notice this. Haesler found this quote from Steve Lasker at the Duke Ellington Music Society web site at <http://www.depanorama.net/dems/03dems3a.htm>

Many titles in A/E's [ASCAP plus Music Is My Mistress plus a book by Mercer Ellington] list weren't copyrighted in the years shown—if ever. Titles I was unable to trace in the respective "Catalog[s] of Copyright Entries" for the various years quoted by A/E (or in any other years) include:
Bouncing Buoyancy; Big House Blues; Slippery Horn; Jungle Nights in Harlem; Krum Elbow Blues; Braggin' in Brass; Grateful to You; Lady in Doubt; Lady Macbeth; Tootin' Through the Roof; Weely; The Blues; Love in My Heart; Junior Hop; Charlie the Chulo; My Sunday Gal; Honchi Conch; Slow Tune; Doghouse Blues; Just a-Sittin' and a-Rockin'; I'm Satisfied; Swing Low; Lightnin'; Sweet Pea; Luna de Cuba; Bessie—Whoa Babe; Flame Indigo; Give Me an Old-Fashioned Waltz; Sh, He's on the Beat; Sharp Easter; The Giddybug Gallop; "Fat Stuff" Serenade; The Back Room Romp (A Contrapuntal Stomp); San Juan Hill; I'll Come Back for More; Good Gal Blues; Bundle of Blues; Crescendo in Blue; Diminuendo in Blue; Little Posey; Tea and Trumpets; Blue Ramble; Cotton Club Stomp; **Shout 'em Aunt Tillie**; Creole Rhapsody; Indigo Echoes; Tough Truckin'; I Don't Know Why I Love You So; T.T. on Toast; Lazy Rhapsody; Blue Mood; Down Home Stomp; Fast and Furious; Jolly Wog;

Lot o'Fingers; A Night in Harlem; Oklahoma Stomp; Slow Motion; Sponge Cake and Spinach; Swanee Lullaby; Sweet Dreams of Love; Who Is She; Who Said "It's Tight Like That"; Rude Interlude; It's Glory; Finesse.

6/29/17 addendum: oops, just rechecked the labels, find none has a comma.

Shout, Sister, Shout! (Clarence

Williams–Alex Hill–J. Tim Brymn)

Dick Hyman	1141
Bent Persson's London Stompers	1167
Des Plantes' Washboard Wizards	1174

Rec.

Lazy Levee Loungers (w/CW pno/vcl), 6/25/30, Columbia 2243-D, Regal G-20910 as Red Hot Syncopators. Columbia label says "Shout, Sister, Shout!" by Williams-Brymn-Hill.

Clarence Williams Washboard Band, 7/20/30, OKeh 8821. Label says "Shout, Sister, Shout!" by Williams-Brymn-Hill.

CW aho, 11/24/30, Banner 32063, Jewel 6164, Oriole 2164.

CW Jazz Kings (as Memphis Hot Shots, 2/19/31, Harmony 1368-H, Clarion 5381-C, Velvet Tone 2445-V. No ! on Harmony label.

Boswell Sisters, 4/23/31, Brunswick 6109, 6847 and many other numbers.

Tiny Bradshaw, 4/19/34, Decca 456, Brunswick 01919.

Confirmed by 7/8/30 copyright reg., w/m all 3.

Showboat Shuffle (Duke Ellington)

Ted Shafer's Jelly Roll JB 1278

Rec. Ellington, 4/30/35, Brunswick 7461, Columbia 36112 et many al.

Confirmed by 8/15/35 copyright reg. and Brunswick & Columbia labels.

Shreveport Stomps (Jelly Roll Morton)

Pam Pameijer – Duet /Trio/Quartet	1134
Ray Smith	1162
Jim Cullum JB	1254
James Dapogny's Chicagoans	1263
Aces of Syncopation	1372
Waldo's Jazz Entertainers	1377
Paris Washboard	1428

We had this in singular . . .

<2--Baker: Lomax says Shreveport Stomps, as do S&P and Rust, at least for the original Morton recording. Robinson: Dapogny has it only in the singular.-->

2013 review: Rust indexes it as "Shreveport (Stomp(s))"! Rec.

JRM pno solo, Shreveport Stomps, 6/9/24, Gennett 5590, Biltmore 1073 et al.

RHP as simply Shreveport, 6/11/28, Victor 21658, Bluebird B-5707 et al.

Only rec. in Rust as "Shreveport Stomp" is by Gregoire Nakchounian and His Russian North Star Orchestra, Berlin, 1926.

Copyrights?

Lomax says he copyrighted it as Shreveport Stomps in 1925, but in fact the copyright reads:

Shreveport stomps; by Jelly Roll Morton, [pseud. of Ferd Morton] arr. Elmer Schoebel, both of U.S.; orch. 4to. 1 c. Apr. 27; © Apr. 1, 1925; 1 c. May 21; E 618138; Melrose bros. music co., inc., Chicago. but I think it's safe to write off the ee as a typo.

Record labels?

Gennett 5590 is indeed Shreveport Stomps. Victor 21658 is indeed just Shreveport. But aha! I see where the singular misinterpretation of the title comes from. Victor 21658 actually reads

SHREVEPORT—Stomp

That's obviously a genre-marker—Shreveport (a stomp tune)—not a title or subtitle.

Shuffles and Taps (Byrnes–Winne)

Red Wing Blackbirds 1018

<11/15/00, Nancy Wyndham:

We have Shuffles & Taps by Byrnes & Winne. I cannot identify another Byrnes. However, I did find references to Jesse Winne and Jesse M. Winne, composing at about the same time:

Fun in a Barbershop; 1908

Bayside Fox Trot; 1914

The Old Sewing Circle; 1923.

If it's Byrnes & Winne on the music, and we can't ID both for sure more closely, we stick with Byrnes & Winne.

Aha, an online Library of Congress catalog of copyright entries says "by Byrnes and J. M. Winne; pf. (c) Jesse M. Winne, New York, as one of the authors. R 55807, Mar. 19, 1937."

But my note above still stands: It was just last names on the sheet music, and we can't ID Byrnes, so we stick with Byrnes-Winne.

ASM, 1910, Jerome Remick, also just Byrnes-Winne.

Shufflin' Sadie (Burke Bivens)

Keith Nichols Cotton Club Orchestra 1275

We had Shuffling, which is how Rust listed it: Rec. Fletcher Henderson, 3/11/27, Victor LPM-10121, Pirate MPC-525 (LP).

Copyright is Shufflin' Sadie,

Shufflin' Sadie; by Burke Bivens; pf. © Mar. 15, 1927; 2 c. Mar. 30; E 659503; Melrose bros. music co., inc., Chicago.

Victor Project ledgers confirm that they recorded it as Shufflin'; not issued until the LP era.

Shuffling Jasper (W. H. Scouton)

Lake Arrowhead Early JB 1365

Confirmed by 5/17/1899 copyright reg., John Church Co., Cincinnati; also many online refs.

Shy and Sly (Luckey Roberts)

Tom Roberts 1345

1915, says Tom Roberts. Rec. by Luckey 10/26/16 for Columbia, but rejected.

Confirmed by 5/18/15 copyright reg., but interesting: "arr. by J. Louis Von der Mehden Jr." and filed by G. Ricordi & Co., NY.

Si tu vois ma mère [If You See My Mother] [I Remember When]

[Lonesome] (Sidney Bechet–Jean Broussolle)

Paramount JB of Boston	1247
Grand Dominion JB	1379

<4--Aha--8/13/96 in DJML discussion of Bechet's Si tu vois ma mere, Michael Kott (makott@mosquito.com) wrote:

The words were published in a French biography/songbook by Import Diffusion Music (42-44 rue du Fer-a-Moulin, 75005 Paris, telephone 535.44.25) in 1982. The book is entitled "Sidney Bechet, Mon Ami Sidney". I do not have the book, only a poor copies of some of the dozen or so songs in it. The words to "SI TU VOIS MA MERE" were written by Sidney Bechet and Jean Broussolle and the music was by Sidney Bechet alone.

And Phil Crumley added:

Last week there were several posting inquiring about this tune. Yes, it does have lyrics which are:

Si tu vas la voir, dis-lui dema part, Que le grand amour, 'Quim'avait laisse etc.---

The sheet music states that the music was by Sidney Bechet, lyrics by Bechet & Jean Broussolle. It was copyrighted in 1958 by Vogue Records, Paris.

The tune is NOT about a person being lonesome for his/her mother. It is instead about a person who has lost the love of his/her life and now, because of the grief, "must return to her for her mother's love to find some way to heal my poor broken heart."

Realized that here & elsewhere folks are referring to the song in English as "Lonesome." We have Lonesome as alternative title, but don't have cross-ref under that title. Will put one there now. -->

1/13/16 note from Jan Mulder says the lyricist's name is spelled Bronsolle (it's not), which prompted me to look for an American copyright--and I found it:

SI TU VOIS MA MERE; slow, paroles et musique de Sidney Bechet. Piano & chant. France. © Vogue -Records; 20May58; EP132979.

Neither spelling is in the copyright books anywhere.

Bechet first recorded it with Claude Luter on 12 Jan 52, as an instrumental only. I've found the labels of the original 78 release (Vogue 5076), the original 45 release (Vogue EPL 7.488, and the original 16 2/3 rpm LP release (Vogue V.16.25001), and all credit Bechet only--and don't have vocals. Can it be that Broussolle/Bronsolle wrote lyrics for tune later? Jim Armstrong sings French lyrics on the Grand Dominion CD, but it credited only Bechet as well. But Phil Crumley says the sheet music he has was copyright 1958, the same year as the copyright I found in the book saying by Bechet only. Very puzzling.

I found several refs to the original 1952 Bechet recording being used in Woody Allen's 2011 film *Midnight in Paris*; the credits there are
Lyrics by Sidney Bechet & Jean Broussolle
Music by Sidney Bechet
© Warner Chappell Music France - 1952

So obviously, Jean Broussolle was involved in the lyrics to the song, perhaps something between the original 1952 recording and 1958. What's hard to explain is that 1958 copyright filing leaving him off the credits at the very same time that Vogue was publishing a sheet with his name on it.

Sic 'em Tige (Roy Palmer)
State Street Aces 1011

<2--LP says by Palmer. I wonder. This is one of the 3/13/31 State Street Ramblers session tunes that Paige Van Vorst called "all very familiar, being mostly based on existing folk tunes or New Orleans themes." What's more, by the way, neither in his depiction of this session nor anywhere else in his lengthy article on the life and music of Roy Palmer did Van Vorst ever make any reference to Palmer's having composed a tune.--2>

Wait a minute, Bob. Your Jan 2000 notes called for attributing this to Roy Palmer because you found it that way on a Cygnet CD. But we started with Palmer and found ample reason to reject him as composer of this tune and many others (if you'll remember, you credited him as composer for all the tunes on 1068, the Roy Palmer tribute by the State Street Aces.

I did the following research when we first began to suspect Palmer as composer:

Also, what about Roy Palmer, the presumed composer of all those tunes on SOS 1068? We're now pretty sure he didn't create **Pleasure Mad**. In Paige Van Vorst's cover story on Palmer in the March 1978 *Mississippi Rag*, he mentioned Palmer's 3/13/31 recording session with the State Street Ramblers: "They recorded nine timeless sides [six of which--Tiger Moan, Georgia Grind, Kentucky Blues, I Want to Be Your Lovin' Man, Me and the Blues, South African Blues--ended up on SOS 1068]....

The tunes were all very familiar, being mostly based on existing folk tunes or New Orleans themes." Doesn't sound like Palmer the composer to me. Later, Van Vorst mentions two other tunes that pop up on 1068: "'Come On In, Baby' and 'Nancy Jane' were both tunes that had been recorded by blues artists before, the former by Georgia Tom, the latter by Big Bill [Broonzy?]." [Erdos: No Palmer as composer should be shown. We lazied out on 1068.

And this is my previous note at Sic 'em Tige: <2--Palmer? I wonder. This is one of the 3/13/31 State Street Ramblers session tunes that Paige Van Vorst called "all very familiar, being mostly based on existing folk tunes or New Orleans themes." What's more, by the way, neither in his depiction of this session nor anywhere else in his lengthy article on the life and music of Roy Palmer did Van Vorst ever make any reference to Palmer's having composed a tune.--2>

I can't help suspecting that the Cygnet just repeated our old mistake. Or is there some evidence of genuine research on it?

Eureka: 9/9/13 Bill Haesler found the Champion 40070 label, credit is Palmer.

Sidewalk Blues (Jelly Roll Morton--Walter Melrose)
Ray Smith 1012
South Frisco JB 1027
Louisiana Repertory Jazz Ensemble 1029
South Frisco JB C/CD 1035
New Yankee Rhythm Kings 1050
Bob Schulz & His Frisco JB 1315
Le Petit Jazzband de Mr Morel 1362
Les Rois du Fox-Trot 1436

<4--My sheet music (not the original) and Shapiro & Pollack say lyrics by Walter Melrose. Don Rouse's band folio from 1926 also shows Melrose as lyricist. Can you query Dapogny? [Dapogny confirms Melrose] --4>
ASM, 1926, Melrose Bros., confirms; w. Melrose/w. Morton; has subtitle (My Baby's Gone and I've Got the Blues) on cover but not copyright page.

Rec. 9/21/26 JRM's RHP, Victor 20252. Label credit just Morton; Victor Project confirms. 10/22/26 copyright says w. Walter Melrose, m. Morton, arr. Charlie Rider--this is an orchestration, pub. Melrose. Couldn't find any other copyright for it.

HAPPY NEW YEAR 2014: just learned from Dave Robinson that this is the same as Fish Tail Blues. Sure enough, JRM's Kings of Jazz recorded Fish Tail Blues in September 1924 on Autograph 606; and the Autograph label confirms this, with composers Morton and Collins (presumably Lee Collins, who played cornet on the session). Rust's index entry for this title says "see also Sidewalk Blues." No copyright for Fish Tail.

Have asked Robbie to comment on the subject. If they're the same, it's awkward, since Fish Tail preceded Sidewalk by two years, not to mention the extra composer credit. His report:

I agree it's certainly a direct ancestor of "Sidewalk Blues" as performed by Jelly's Red Hot Peppers.

The difference is that the 1926 recording displays much more maturity and solid structure. In both recordings the Trio is really the well-known melody of "Liebestraum" by Franz Liszt.

I vote to retain the title "Sidewalk Blues".

Dave Robinson feels they're even more similar than Robbie suggests:

I have it on CD, and yup, it's the same tune...all three strains plus intro, interlude, and tag. The intro, interlude, and tag are a little different but it's the same tune. The '26 recording eclipsed the '24 recording and the tune has been called Sidewalk Blues ever since; nobody calls it Fishtail.

Well, I'll make a rare retreat from my usual inclination toward pedantry, which really dictates this treatment:

Sidewalk Blues (Jelly Roll Morton--Walter Melrose; based on **Fish Tail Blues** by Jelly Roll Morton--Lee Collins)

Of course, we can only get away with this because nobody's recorded Fish Tail Blues since that one excursion by Morton, Collins, et al. If "Fish Tail" ever shows up here, we'll have to show the connection between the two with the note above.

Silks and Rags (Fred S. Stone)
River Raisin Ragtime Revue 1417
ASM, 1901, Whitney-Warner.

Silver Bell (Percy Wenrich)
[also published in song version with lyrics by Edward Madden]
Steve Waddell's Creole Bells 1230
Ernie Carson & the Castle JB 1277
Yerba Buena Stompers 1375

<4--Edward Madden added on via your note of 2/3/95. "Authority: Ernie Carson, as I recall." Kinkle agrees. My reset (not reproduced) music in *Rag Classix* folio is dated 1910, does not have lyrics or lyricist (most other tunes in this folio do have lyrics), and has subtitle (An Indian Intermezzo). We should dig up the original sheet music on this.
--4>

Great Song Thesaurus says Wenrich/Madden, no mention of subtitle. Ditto *Variety Music Cavalcade*, which gives pub. date 1910.

8/18, Nancy Wyndham: We have both the song version and the instrumental. The instrumental says **Intermezzo** on the cover,

Indian Intermezzo on the copyright page beneath the title. Neither place uses **An.** (Jim Riley sends copy of (presumably the) same instrumental sheet, dated 1910. Title is

"Silver Bell"
Indian Intermezzo

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

6/11/10 registration has no subtitle, w. Madden, m. Wenrich. 6/14/10 registration has "Indian intermezzo by Percy Wenrich."

Bob: Clearly, we use Wenrich-Madden. But I think we must lose "Indian Intermezzo" because it's really a genre-marker. The same phrase is used to describe the instrumental version of "Silver Heels" just below. And the fact that the copyright card called it "Indian intermezzo by Percy Wenrich" shows they considered it a song type rather than a subtitle.

ASM also has the song version, 1910, Jerome Remick.

In June-July '11 review looking for rag tunes published simultaneously as songs, I found the note above by Nancy Wyndham. I've never laid eyes on an instrumental version of "Silver Bell," but obviously it exists. But the ubiquity of the song version over the instrumental sure makes me suspect that our bands are playing the song version.

But I was wrong. I did track down the instrumental version in *Rag Classix* folio edited by Darch, asked Robbie Rhodes to see what our bands played:

The instrumental "Intermezzo" version has three sections: verse, chorus and Trio.

The song version has only the verse and chorus (Refrain).

Steve Waddell is the instrumental version, performed faithfully to the sheet music.

Ernie Carson plays the instrumental version. Yerba Buena Stompers play the verse and refrain.

Summary: since no Stomp Off band sings the lyrics you don't have to credit Edward Madden.

Silver Dollar (Clarke Van Ness–Jack Palmer)
Down Home JB 1241
Jacques Gauthé's Creole Rice YJB 1256

<3--1256 spelled it Clarke. Typo or new info?

probably typo--3>

Hah! Had occasion to look for this when working on Two Ton Baker 3/06, found lots of evidence that it's indeed Clarke Van Ness m./Jack Palmer w. Then even found sheet music online.

Silver Empire Rag: A Comstock Cacophony (Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1246
Goodman was guest conductor of the band.

Silver Heels (Neil Morét)
[also published in song version with lyrics by James O'Dea]
Waldo's Jazz Entertainers 1377
1377 said by Henry Tally.

Is Waldo sure? "Silver Heels" was published in 1905 by Jerome Remick in instrumental ("Indian Intermezzo--Two Step") version by Neil Morét and song ("An Indian Ballad") version by Morét-James O'Dea. (Note that both were "Silverheels" on cover, even though they had different art, but "Silver Heels" on copyright page.

Note this line below the title on the copyright page of the instrumental version: "Melody taken from the popular Indian intermezzo." This clearly implies that the song version came first.

I've looked far and wide and can't find any evidence of a Henry Tally.

BUT here's the answer: First, Waldo is in fact playing the Moret-O'Dea "Silver Heels." But guess who recorded that song for Victor in 1905 when it first came out: Arthur Pryor's Band (Victor 4552) and . . . *Harry Tally* (Victory 4579). Tally was a tenor who sang the song version.

Silver Threads Among the Gold
(H. P. Danks–Eben E. Rexford)
Imperial Serenaders 1351
ASM, 1873, C. W. Harris; w. Rexford/m. Danks.

Simple Melody [Play a Simple Melody] (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
On CD as "Play a Simple Melody."

Oops, it's even simpler than we thought: Simple melody; from the musical comedy *Watch your step, words and music* by Irving Berlin. © Dec. 2, 1914; 2 c. Dec. 2, 1914; E 349927; Irving Berlin, inc., New York.

Sheet music agrees (1914, pub. by Berlin. Cover is

WON'T YOU PLAY
A SIMPLE MELODY

Copyright page matches copyright reg.:

Simple Melody

It appears, though, that it was reissued in 1942 and again in 1950, both times as "Play a

Simple Melody," so that's why we see it under that name. But we must be pure!

Since My Best Gal Turned Me Down
(Ray Ludwig–Howdy Quicksell)
South Frisco JB C/CD 1027
Paramount JB of Boston 1247
Down Home JB 1264
Charleston Chasers 1314

Rust indexes it with "Gal/Girl" in title. Rec. Bix & His Gang (Girl says Rust), 10/25/27, Okeh 41001, Vocalion 3149, Parlophone R-3503 et al. Okeh label is actually *Gal*, so is Vocalion.

Winegar's Penn. Boys (Gal says Rust), 1/25/28, Edison 52241. Label also Gal. Garber-Davis Orch (Girl), 2/14/28, Columbia 1306-D, 4912. Label also Gal. Jimmie Lunceford (Gal), 12/17/34, Decca 453. and others later.

Copyright is Gal:
Since my best gal turned me down; words by Howdy Quicksell, melody by Ray Ludwig and H. Quicksell. © 1 c. Oct. 22, 1927; E 678180; Denton & Haskins music pub. co., New York.
Later expanded copyright with arranger credit, same title & composers.

Wonder what Rust was smoking to list Girl for Bix and Garber-Davis when it really was consistently Gal.

Sine Nomine Rag (Tom McDermott)
Tom McDermott 1024
Sing On (traditional)
New Orleans Rascals 1113
Louisiana Repertory Jazz Ensemble 1197
Black Eagle JB 1356

<3--1113 said by Sam Morgan
Erwin Elvers: Sing On was recorded by Sam Morgan but not composed by him. All records I have show this tune as "Traditional."

Bob: I have several that show this as trad, including Magnolia JB (MJB1978). But they also show Make Me a Pallet on the Floor and See See Rider as Trad., so obviously they didn't do much homework.

Tex has Dan Mahoney's index of Columbia 78s. It shows that in fact the original Sam Morgan recording gave composer credit to Morgan. But Tex absolutely doesn't believe that jazzman Morgan upped and wrote a hymn. Also, when Columbia reissued it on LP the composer credit was changed to traditional.

We certainly could justify going to "traditional" based on this; if we keep Morgan, we certainly should add a question mark.

telcon 8/28: Go with Tex's guts: "traditional")
--3>

<4-- added 8/17: It's a long shot, but I did just find, in *Variety Music Cavalcade*, Beautiful Bird, Sing On. w/m T. H. Howe. Boston: Oliver Ditson, cop. 1867. --4>

9/5/00, DB at LC: There are four songs called "Sing On," from 1904, '07, '09, '16 in copyright files, but none of these sheets in PARR.

8/00: Laundry Fat notes that the tune written by Carrie Wilson and John. Sweeney is *not* our song [found it later; it's "Sing On, Ye Joyful Pilgrims"].

9/18: But this is weird: LC PARR does have sheet music to Sing On by Carrie M. Wilson & Edwin Lehman! Must compare it to the recording and wonder how it reconciles with Laundry's note.

Well, when Davis played the Wilson/Lehman sheet straight, I couldn't hear any similarities, but when he made it swing, it sounded somewhat similar. BUT the Wilson/Lehman sheet was copyright 1955 by Lehman himself. Is it possible that it *is* traditional (i.e., was already floating around) and that he just grabbed it?

Sing Song Girl (Little Yella Cinderella)

(James F. Hanley-Joseph McCarthy)

Keith Nichols Cotton Club Orchestra 1234

Rec. Ben Pollack (with subtitle Little Yella Cinderella says Rust), 1/21/31, Banner 32074, Conqueror 7772, Romeo 1561, Jewel 6193, Oriole 2193, Perfect 15424, Regal 10250.

And copyright shows a progression. First, Sing song girl; lyric by Joseph McCarthy, music by James F. Hanley. [Photostat] © 1 c. Aug. 29, 1930; E unp. 27263; Red star music co., inc., New York.

Then came

Sing song girl; little yella Cinderella, words by Joseph McCarthy, music by James F. Hanley; with ukulele arr. © Sept. 22, 1930; 2 c. Sept. 23; E pub. 18053; Red star music co., inc., New York.

Sure looks like they added the subtitle when they published the music, or released the record.

But the subtitle's not on Banner 32074. Nor on the Romeo label, nor the Perfect. But, amazingly, most online hits on "Sing Song Girl" include the subtitle. How are they finding out about it? Surely it's on the sheet music.

Yes: Got it from MTSU. Not on cover, but is on copyright page.

Singapore Sorrows (Ray Doll-

Jack Le Soir)

Ernie Carson & the Castle JB 1277

Rec. Devine's Wisc. Roof Orch, 12/27, Paramount 20583, Broadway 1141.

Calif. Ramblers, 1/14/28, Columbia 1314-D, 01139.

Ben Pollack, 4/26/28, Victor 21437.

But even more British bands--was this British?

Confirmed by 7/27/27 copyright reg., w. JLS/m. RD.

Singin' the Blues (Till My Daddy

Comes Home) (Con Conrad-

J. Russel Robinson-Sam M. Lewis-Joe Young)

Dick Sudhalter & Connie Jones 1207

Paramount JB of Boston 1340

ASM, 1920, Waterson, Berlin & Snyder; w. Lewis-Young/m. Conrad-Robinson. And note that cover has 'Till My...

9/20/20 copyright reg. is "Singin' the blues, till my daddy comes home. Most record labels dropped the second part of the title.

Sitting at the Table Opposite You

(Clarence Williams-Ben Barnett)

Neville Dickie 1366

1/15/01: Cover (in PARR files) has

Sitting at the Table

(Opposite You)

BUT copyright page is clear:

SITTING AT THE TABLE OPPOSITE YOU

w/Ben Barnett, m/CW, pub CW 1935.

6/88 Glide (Lonnie Johnson)

One More Time JB 1410

Not in Rust. 1927 recording by Johnson, say notes. Lots of Johnson copyrights in 1926-29 books, but not this one.

I have it in Time-Life Giants of Jazz The Guitarists (Johnson gtr/John Erby pno, Okeh, late 1927, unissued performance, matrix W 81587-B). Booklet by Marty Grosz credits Johnson. Says recording was lost until Dick Spottswood in 1975 noticed gap in master numbers while searching CBS and asked them to search for missing masters.

Six Feet of Papa (Arthur Sizemore-

Billy Moll)

Barbara Rosene & Her New Yorkers 1393

ASM, 1926, Milton-Weil; w. Moll/m. Sizemore.

Six or Seven Times (Fats Waller-

Irving Mills)

Orpheon Celesta 1083

Rec. Cab Calloway, 6/11/31, Brunswick 6141, Banner 32776, Melotone M-12695 et al. Little Chocolate Dandies, 9/18/29, Okeh 8728, Parlophone R-542 et al. Six Jolly Jesters, 10/25/29, Vocalion 15843, Brunswick 4723.

Confirmed by 11/22/29 copyright reg.

Skag-a-Lag (Tiny Parham)

Jungle Crawlers 1084

Pam Pameijer's New Jazz Wizards 1281

<4-- we had Skag-A-Lag, but cap A looked weird, so checked Rust, who has it this way. --4>

1023 review: Rec. Parham 2/1/29, Victor V-38054.

Confirmed by 9/28/29 unpub. copyright reg. and Victor label.

Skeleton in the Closet, The

(Johnny Burke-Arthur Johnston)

Grand Dominion JB 1378

Confirmed by 6/18/36 unpub. copyright reg., w. AJ/m. JB, from Pennies from Heaven. Then pub. copyright 10/16/36.

Skeleton Jangle (Nick LaRocca)

New Orleans Classic Jazz Orch 1223

Down Home JB 1300

<4-- Down Home adds Larry Shields. Did we learn something?

Erdos: I think they took this off some CD. A stock (Tyle) shows only LaRocca.

--4>

And ASM' copy, 1918, Leo Feist, shows just LaRocca.

Hmmm. Haesler found a copy of the orchestrated sheet music, pub. Feist in 1918, that credits "P. J. La Rocca" on both cover & cy page. The original 5/11/18 copyright reg. by Feist, as a piano score, also calls him P. J., but the 8/29/18 copyright reg. for an arrangement filed by Feist shows him as D. J. La Rocca. 5/14/45 copyright renewal shows him as D. Jas. La Rocca. Original Victor 18472 label says D. J. La Rocca, but later repressing as 25524 made it D. J. LaRocca, which is how he's treated in this index because his son Jimmy told me that's the way he spelled it himself. Maybe the space was Feist's idea/mistake.]

Skid-Dat-De-Dat (Lil Hardin)

New Yankee Rhythm Kings 1050

Jean-François Bonnel & Friends 1131

Mike Daniels' Delta Jazzmen 1203

John Gill's Dixieland Serenaders 1295

South Frisco JB 1307

Pam Pameijer's New Jazz Wizards 1350

Independence Hall JB 1371

Yerba Buena Stompers 1375

Rec. Hot Five, 11/16/26, Okeh 8436, Odeon 279828, Columbia 36153.

Oops, copyrighted under different spelling: Skit-dat-de-dat; melody by Lillian Hardin. © 1 c. Dec. 6, 1926; E 654276; Consolidated music pub. house, Chicago.

BUT it clearly got on Okeh 8436 as Skid, so that's the published title.

Skip the Gutter (Spencer Williams)

Pam Pameijer's New Jazz Wizards 1363

Rec. Hot Five, 6/27/28, Okeh 8631, Parlophone R-2438 et al.

Confirmed by 6/29/28 copyright reg. and Okeh label.

Skylark (Hoagy Carmichael-

Johnny Mercer)

Trevor Richards New Orleans Trio 1222
Tom Pletcher & the Classic Jazzband 1353
Paris Washboard 1391

ASM, 1942, Edwin Morris; w. Mercer/m.
Carmichael. 2/10/42 copyright reg. and
Crosby Decca label lagree.

Sleep (Come On and Take Me)

(Boyd Bunch–Joseph Young,
additional lyrics by Ted des Plantes)
Des Plantes' Washboard Wizards 1231

<4--Oops, just found following note from third
edition draft:

<3--actually, "additional lyrics by Ted des
Plantes." Do we really want to put his
name here? Makes it look like he's
cocomposer of tune written 50-60 years
ago
OK - drop des Plantes-->

Obviously, we decided to kill des Plantes as
lyricist and I forgot to do it. Will cut him for 4th
ed.-->

2013 review: Wait a minute, what was I think-
ing? "Additional lyrics by" doesn't imply that
he cowrote it with Bunch and Young, only that
he added to their composition. We've done
similar things elsewhere with lyrics or "arr. by"
credits.

But let's confirm Bunch & Young: Rust index
shows "Come On and Take Me" as
parenthetical subtitle, rec.

Roane's Pennsylvanians (as Sleep, Come...),
6/2/32, Victor 24039. Label confirms this.
ARC-Brunswick studio band, 6/14/32,
Melotone M-12409 (as Owen Fallon and His
Californians), Perfect 15626 (also Owen
Fallon), Romeo 1871 (as Smith Ballew aho).
Joseph Robecheaux NO Rhythm Boys (as
Sleep, Come...), 8/24/33, Vocalion 2881.
Label confirms.

Ben Selvin, Columbia 2676-D, rec. 6/23/32,
shows it as subtitle with usage

S L E E P

Come On and Take Me

Copyright is

Sleep come on and take me ; w Joe Young,
m Boyd Bunch ; with ukulele arr. © May 11,
1932; E pub. 30023; Olman music corp.

Sheet music pub. in 1932 by Olman, cover is
clearly

SLEEP, COME ON AND TAKE ME

But copyright page is what matters. Alex H.
has the sheet, reports that it's

SLEEP

Come On and Take Me

Sleeper, The (Remco van der Gugten)

Fried Potatoes 1163

Composer is leader/reed player with the band.

Sleepy Head (Ikey Robinson)

Original Salty Dogs JB 1233

Rec.

Ben Pollack, 5/29/34, Columbia 2929-D.
Chick Bullock, 7/13/34, Banner 33018,
Melotone M-13075, Perfect 13019 et al.
Pat Hyde, London, 7/20/34, Parlophone R-
1890, A-6017.

BUT these are bound to be the Gus Kahn-
Walter Donaldson song of same title.

Salty Dogs CD was devoted to music of Ikey,
and Paige Van Vorst's notes say that Sleepy
Head is "an Ikey Robinson composition
recorded here for the first time.." And it's
definitely different tune & lyrics from the Kahn-
Donaldson song. Tom Bartlett says Ikey sang
the lyrics to him, gave him a handwritten lead
line.

Sleepy Piano (Billy Mayerl)

Tony Caramia 1313

ASM confirms, Keith Prowse & Co. (London),
1926. 7/15/26 copyright reg. is same.

Sleepy Time Gal (Ange Lorenzo–

Richard A. Whiting–Joseph R. Alden–
Raymond B. Egan)

Bruno's Salon Band 1251

Down Home JB 1264

Grand Dominion JB 1408

ASM, 1925, Leo Feist; w. Alden-Egan/m.
Lorenzo-Whiting.

Sleepytime Blues [Sleepy Time

Blues] (Jabbo Smith)

Jazz Classics CD 1061

Rec. Jabbo, 2/22/29, Brunswick 7058, HJCA
HC-111.

Copyright is

Sleepy time blues; by Jabbo Smith. [Melody
only] © 1 c. June 5, 1929; E unp. 7595;
State st. music pub. co., inc., Chicago.

But wait: Brunswick label clearly written solid:
SLEEPYTIME BLUES. And plenty of online
refs refer to it that way, including the
exhaustive Brunswick catalog, although a
vastly greater number call it Sleepy Time.
Time to trot out a bit of pedantry, I fear, and list
both as alternatives.

Slick Slide (A Trombone Tone Poem)

(Fred K. Huffer)

Univ. of Wisconsin Symphony Band 1284

Oops, the copyright says Frank:

Slick slide; a trombone tone poem, by Frank
K. Huffer [of U.S.]; military band. 4to. © Oct.
22, 1917; 2 c. Oct. 27, 1917; E 411737; Dixie
music house, Chicago.

But that was a typo; he's Fred K. in all his
other entries in the book, and on the copy of
the Bb cornet part I found on eBay (*tempo di
draggiioso*), which also confirms the subtitle.

Slide, Frog, Slide (Paul Barbarin–

Waldren "Frog" Joseph)

Albion JB

1249

Not in Rust. Lord says rec.

Dukes of Dixieland, 1951-52, Imperial LP3005.
Then again 1956-57, Audio Fidelity AF1840,
Carnegie Hall late 1959, Audio Fidelity
AF1918.

Then several others before, finally, Paul
Barbarin & His Jazz Band (with Waldron
"Frog" Joseph on tb), 7/5/62 in NO, Atlantic
SD1410.

Then 2/14/64 Frog Joseph band (with
Barbarin on drums), Nobility 704.

Not in copyright books 1951-53.

Well, according to AllMusic.com, this tune by
Barbarin Band on 2000 Collectables CD is
credited to traditional. Other than that, can't
find the remotest hint of a composer credit on
any of a zillion hits on it. But it was on lots of
early Dukes of Dixieland and other NO band
LPs, so perhaps somebody can find a credit
on one of them. 9/12/13 queried Dave
Robinson and DJML.

Haesler found detailed online description of
1962 LP by Papa Celestin, Imperial LP-9199,
that credited P. Barbarin-W. C. Joseph, surely
right off the LP disc label (opposite side of
disc is reproduced on the site.).

Marek Boym (of DJML) reports: The
Preservation Hall recording (Atlantic) reads
"traditional," but I've seen it attributed to
Barbarin more than once. Later he came back
with, "I've found another version--by the New
Orleans Heritage Hall Jazz Band (Dixieland
Jubilee 512), apparently from 1973, which
attributes [it] to both Barbarin and Joseph."
And then a blurb from the Dukes of Dixieland
web site: "First Dixieland Jazz Band to record
2 Jazz classics written by Paul Barbarin,
Bourbon Street Parade and Slide Frog Slide."

Alan Roy of NZ reports, "In the liner notes on
my 1973 GNP Crescendo LP 512 the tune is
attributed to Barbarin/Joseph (Travis Music
BMI)." That would be Louis Cottrell's Heritage
Hall JB, with Joseph on tb and Barbarin on
drums. Bound to be right.

And Dave Robinson had just about all the old
LPs containing the tune:

Dukes of Dixieland, Imperial 9086:

"Barbarin-Joseph"

Dukes, Audio Fidelity 5840: "Barbarin"

Dukes, Audio Fidelity 5918:

"Barbarin-Joseph"

Celestin, Imperial 9199: "P. Barbarin-W.C.

Joseph" (Frog's real name was Waldren)

Barbarin, Atlantic 1410: "Traditional"

Joseph, Nobility 704: no attribution!

Haesler's chum in Oz has a slightly different set of Dukes albums:

- The Phenomenal Dukes of Dixieland Vol. 2. AFLP1840. No credit
- The Dukes Of Dixieland At Carnegie Hall. Vol. 10. AFLP 5918 (Barbarin-Joseph)
- The Dukes Of Dixieland. Collectors' Edition C., Hindsight HVD 244. No credit.
- Tailgating with the Dukes Of Dixieland. Audio Fidelity AFLP2172. (Barbarin-Joseph)

Slidin' Easy (Harry L. Alford)
Univ. of Wisconsin Symphony Band 1246
Confirmed by 9/1/25 copyright reg.

Slidus Trombonus (A Trombone Comedy) (M. L. Lake)
Chrysanthemum Ragtime Band 1196
1915 says LP--and has subtitle "A Trombone Comedy."

But oops, the copyright loses half the Latin: Slidus trombone; a trombone comedy by M. L. Lake, of U.S.; full orch. 4to. © Dec. 2, 1915; 2 c. Jan. 21, 1916; E 375703; Carl Fischer, New York.

But it's Slidus trombonus in the index both under Lake and copyright holder Fischer, and the mechanical reproduction copyright has Slidus trombonus; by Lake. © Carl Fischer, New York. Notice rec'd June 17, 1916; recorded, v. 3, p. 14.

Rec. Sodero's Band, 3/1/16, Edison Diamond Disc 50937-R. Conway's Band, 7/10/16, Victor 18117. Both labels are Slidus Trombonus, have the subtitle in parens, and credit Lake.

Slip-Horn Stuff (B. B. Barnes)
Waldo's Ragtime Orchestra 1069
<5/5/11 found lots of Google hits on music as by B. B. Barnes, and even LC copyright catalog entry as by B. B. Barnes, so that's that, no first name.

2013 review: Looked again, discovered what I'd evidently overlooked before: the refs to it have a hyphen. And it's in the 1913 copyright book:

Slip-horn stuff; by B. B. Barnes, arr. by Mackie-Beyer; military band. 4to. © Apr. 26, 1913; 2 c. Apr. 28, 1913; E 310554; J. W. Pepper & son, Philadelphia.

And confirmed by conductor's score of sheet music.

Slippin' Around (Miff Mole)
Keith Nichols Cotton Club Gang 1242
Rec. Red & Miff's Stompers, 10/12/27, Victor 21397.

Oops, copyrighted as *Slipping*:
Slipping around; melody by Miff Mole. © 1 c. Oct. 20, 1927; E 678117; Robbins music corp., New York.

BUT the Victor label clearly says *Slippin'*, Victor Project confirms.

Slow and Easy (Norman Spencer--Harry Williams)
Waldo's Ragtime Orchestra 1069
<4--
8/23, from Library of Congress copyright registration card as researched by Matthew Caulfield:
Unpub. (8-4-19), w. Harry Williams, m. Norman Spencer; with subtitle An Indigo Fantasy.
Pub. (8-15-19), same credits but subtitle just Fantasie.

Bob: Now how do we figure out if this is the same Williams who wrote with Van Alstyne or the one who wrote with Jack Judge.
--4>

9/9: Erdos: Reluctantly lose subtitle as too prosaic, probably Harry H. but no way to tell.

<5: All of the four Harry H. tunes mentioned above are co-written with Egbert Van Alstyne; I have sheet music to "In the Shade...", which shows him as Harry H. Williams, so I can presume that the American who co-wrote with Van Alstyne is definitely Harry H. A Nov. 97 article in Rag Times confirmed our Harry (H.) as co-author of Slow & Easy with Norman Spencer--but that same article also confirmed him as co-author of Tipperary and other songs with Jack Judge, which it was forced to retract in the next issue (see above). Still, absent evidence to the contrary, we must credit Harry H. with Norman Spencer.

8/25/00: but see note at It Looks Like a Big Night To-night.

ASM, 1919, Daniels & Wilson, San Francisco; w. Harry Williams/m. Norman Spencer. Subtitle (An Indigo Fantasie) on copyright page but not cover. Do you want to reconsider your rejection of the subtitle? It's no more prosaic than many on this list.

Slow and Easy Man (J. C. Johnson--Andy Razaf)
Carol Leigh & Jim Dapogny 1064
<3--LP said by S. Red.

Frank Dutton of Malvern Link, England: "Speckled Red?? (= Rufus Perryman?)." Sounds likely, doesn't it?
Evidently first recorded by Bessie Smith, but it's not mentioned in Chris Albertson's *Bessie*.

Steve Abrams: Composer credit on Col-14384 is S. Reed-J. C. Johnson
Erdos: OK, use Abrams

8/31 update: Abrams doesn't have 78 on hand; thinks may have got this off Columbia LP reissue.

Rob Bamberger found registration card in Library of Congress, dated 1928, that says music by J. C. Johnson, words by Andy Razaf!

And aha again! Razaf book confirms.
--3>

2013 review: Rec. Bessie, 8/24/28, Columbia 14384-D. AND the credit on the label is (Red)! But I found S. Red listed a couple of places, including RHJA, Online 78 (Abrams's site) shows "Red (J. C. Johnson?)."

Copyright is as Bamberger reported:
Slow and easy man; words by Andy Razaf, music by J. C. Johnson. [Words and melody only] © 1 c. Oct. 12, 1928; E U.S. unpub. 219; J. C. Johnson, New York.

Slow and Easy Rag (Gale Foehner)
Gale Foehner 1023

Slow and Steady (Tom Delaney--Joe Oliver)
Louisiana Washboard Five 1398
Les Rois du Fox-Trot 1429

Rec. Oliver, 11/14/28, Brunswick 4469, Vocalion V-1033.

Confirmed by 12/19/28 unpub. copyright reg. and Vocalion label.

Slow Down (Perry Bradford)
Des Plantes' Washboard Wizards 1421
Rec. Original Jazz Hounds (w/ Bradford vcl), 8/11/25, Columbia 14094-D.

Is it this?
Slow down at parlor social de luxe; w and melody P. Bradford, of U.S. © 1 c. Oct. 16, 1925; E 621738; Perry Bradford music pub. co., New York.

Confirmed as "Slow Down" on the Jazz Hounds Columbia label by Perry Bradford.

Beware there's a "Slow Down" by Redd Evans recorded by Nat Cole, Gene Krupa, Joe Marsala in 1941.

Slue-Foot (Joe Sanders--Al Lewis)
West End JB 1085
ASM, 1927, Villa Morét; w. Lewis/m. Sanders. Slue-foot is how 6/17/27 copyright and the Doc Cook Columbia 1070-D label played it, but Coon-Sanders' own Victor 21305 called it SLUEFOOT, and California Vagabonds' Gennett 6170 was S-L-U-E FOOT.

Smashing Thirds (Fats Waller)
Paul Asaro & Neville Dickie 1404
Rec. Fats pno solo, 9/24/29, Victor V-38613, HMV B-4902 et al.

Confirmed by 3/23/31 unpub. copyright reg. and Victor label.

Smile, Darn Ya, Smile (Max Rich--Charles O'Flynn--Jack Meskill)
John Gill's Novelty Orchestra 1227
ASM, 1931, De Sylva, Brown & Henderson; w. O'Flynn-Meskill/m. Rich.

Smile, Smile, Smile (see **Pack Up Your Troubles in Your Old Kit Bag**)

Smiler, The (Joplin-Rag)

(Percy Wenrich)

Uptown Lowdown JB	1030
Dave Dallwitz Ragtime Ensemble	1098
Chris Tyle's Silver Leaf JB	1258
Univ. of Wisconsin Symphony Band	1284
Elite Syncopators	1286
Glenn Jenks & Dan Grinstead	1292
Red Rose Ragtime Band	1360

<4--I have two reproductions of the sheet music, one loose from Ragtime Society and one in Blesh's folio *Classic Piano Rags*, and both show "The Smiler (Joplin-Rag)" -- with a hyphen.

Subtitle is often rendered as "A Joplin Rag."

Can collector's confirm that my sheet music is accurate reproduction of original?

--4>

8/18, Nancy Wyndham: Our originals agree. ASM confirms.

Smiles (Lee S. Roberts--

J. Will Callahan)

Grand Dominion JB	1330
New Century Ragtime Orchestra	1385

<5th Ed. had Callaghan, presumably spelling we got from band. I found sheet music in Levy collection, confirmed that it's really Callahan.

ASM, 1917, Lee S. Roberts; w. Callahan/m. Roberts. Later repub. by Remick reads same way.

Smiles and Chuckles

(F. Henri Klickmann)

Waldo's Ragtime Orchestra	1007
Levinson's Trans-Atlantic Saxtette	1430

ASM, 1917, Frank K. Root, and 10/8/17 copyright.

Smiles and Kisses (Harry Jentes)

George Foley	1187
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Confirmed by 6/13/23 copyright reg. Rather surprised I couldn't find the sheet music online.

Smilin' the Blues Away (Bob Cloud--

Ben Garrison--Harrison G. Smith)

Trevor Richards New Orleans Trio	1222
Pam Pameijer's New Jazz Wizards	1335

Both CDs had Smiling, by Jelly Roll Morton.

Rec. JRM Trio (as Smilin' says Rust), 12/17/29, Victor V-38108, Bluebird B-10194 et al.

Lomax shows no copyright, and I couldn't find one 1928-30. Lomax says rec. as Smilin, no apostrophe.

I have two reissues of the Jelly Roll recording, both say Smilin'; one is the well researched Time-Life Giants of Jazz set.

So the record label decides: Smilin'! But no composer credit on Victor label. NOR on the Victor Project site.

2013 review: Wait a minute! I just realized that this tune was recorded with several others (Turtle Twist, My Little Dixie Home, That's Like It Ought\ to Be) that were disputed by Harrison & Garrison.

In the cases of My Little and That's Like, we had the same clues--no composer credit on the record or in the Victor ledgers, no copyright registered by Morton; in the case of Turtle Twist, we found that that Harrison et al. had indeed written Turtle Walk, which Jelly adapted for his Turtle Twist.

And again, we find the same circumstances, and we DO find a Harrison copyright:

Whoopee! I'm havin' my fun, smilin' the blues away; words by H. G. Smith, music by Bob Cloud [i.e. Robert Cloud], and Ben Garrison [i.e. Benjamin Garrison] © Mar. 7, 1929; 2 c. Mar. 2; E pub. 3822; Harrison Godwin Smith, New York.

These are the same composers we found for My Little Dixie Home, which was copyrighted a week later. I'll bounce this off Butch Thompson, but for now (1/9/14), I'm changing this to Cloud-Garrison-Smith. And Thompson endorses that change based on this information.

Later same day Tex Wyndham pulled out his copy of Turtle Twist sheet music pub. by Harrison Smith (as we know, it's his old Turtle Walk sheet with Jelly's title and a blurb touting that it was recorded by Jelly). It has an ad for Mortonia records (I've seen that ad, but can't locate it now) that shows a label including Smilin' the Blues Away with composer credits of Garrison-Harrison.

Since neither Jelly nor his publisher, Victor, tried to claim this as his, we must defer to the copyright. And notice that the article that details the various claims of Harrison Smith against Jelly identifies Smith and Garrison as composers of this song, with Bob Cloud as arranger--but that's not how the copyright reads.

Smiling Skies (Charley Straight--

Milton Samuels--Walter Hirsch)

Charleston Chasers	1376
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We had Smilin' by Straight.

Rec. Coon-Sanders, 11/27/28, Victor V-38083. Benny Meroff aho (as Smiling), 12/9/28, OKeh 41171, Odeon A-189238.

Ah, look at the copyright:

Smiling skies; words by Walter Hirsch, music by Milton Samuels and Charley Straight, arr. by Carleton L. Colby; pf. and ukulele acc., with extra pf. cho. by Lee Sims. © Sept. 25,

1928; 2 c. Sept. 29; E 699991; Ted Browne music co., inc., Chicago.

Indiana Univ. has the sheet music; couldn't view it, but it's listed as Smiling Skies like the copyright, same composers, pub. Ted Browne, 1928.

And meticulous indexer Alex Hassan has it the same way.

Rust indexed it under Smiling, showed Smilin' for Coon-Sanders, but Victor Project says Smiling, source record label; confirms all three composers.

Smiling Susan (Carlotta Williamson)

Elliott Adams	1198
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Confirmed by 4/20/06 copyright reg. and sheet music.

Smoke-House Blues (Charles Luke)

Jazz O'Maniacs	1046
Peruna Jazzmen	1105
Louisiana Repertory Jazz Ensemble	1140

All three were Smoke House Blues.

<2--Baker: Half my recordings attribute it to Morton, who first recorded it. Lomax does *not* list it among Morton's compositions. For what it's worth, Rust spells it "Smoke-House Blues," and Lomax "Smokehouse Blues." Both are reflected in my collection, as is the Stomp Off "Smoke House" version. Erdos: Smoke House on RCA "X" label, 10" (good authority).--2>

2013 review: Rec.

JRM RHP, 9/15/26, Victor 20296, Bluebird B-8372, HMV B-5164 et al.

Triangle Harmony Boys, Birmingham, 7/7/27, Gennett rejected.

Omer Simeon, 8/21/29, Brunswick 7109 et al.

Copyright is

Smokehouse blues; by Charlie Luke, arr. by Elmer Schoebel; orch. 4to. © Sept. 18, 1926; 2 c. Oct. 4; E 648732; Melrose bros. music co., inc., Chicago.

The labels: Victor definitely Smoke-House. Simeon Brunswick is Smokehouse. I found Smoke House on a British Rhythm Society 78 reissue.

Well, our Smoke House is out; it's either Smoke-house (very first record released, *and* the recording by Jelly himself) or Smokehouse (copyright reg. and 2nd record released). I'm torn, but it's never wrong to go with the original published version, in this case the Victor label.

Smoky Mokes (Abe Holzmann)

South Frisco JB	1143
Down Home JB	1199
Bob Schulz & His Frisco JB	1288
Steve Waddell's Creole Bells	1301
Helm-Leigh Jazz & Blues Review	1331
Lake Arrowhead Early JB	1365

Yerba Buena Stompers 1369
ASM, 1899, Feist & Frankenthaler.

Smoky Topaz, The (Grace M. Bolen)
Tony Caramia 1209
Glenn Jenks & Dan Grinstead 1292
Tony Caramia 1328

Confirmed by 1901 sheet music—no The on cover, but is on copyright page.

(We're Gonna Have) Smooth Sailing
(Al Sherman–Al Lewis–Milton Ager)
Magnolia Jazz Five/Jimmy Mazzy 1137
Paramount JB of Boston 1340

1137 had the prettitle, 1340 didn't.
Rust shows (We're Gonna Have) Smooth Sailing, Red Allen band, 1/23/35, Banner 33355, Melotone 13322, Oriole 3097, Perfect 16080, Romeo 2471, Vocalion S-18 and a couple more. Then just Smooth Sailing, Horace Henderson, 10/23/40, OKeh 5900.

Here's our song:

We're gonna have smooth sailing; w and m
Al Sherman, Al Lewis and Milton Ager; with
arr. for guit., etc. © Jan. 23, 1935; E pub.
45183; Ager, Yellen & Bornstein, inc., New
York.

Online indexes and Hassan's database shows
clearly that we have title right.

Smo-o-o-oth One, A
(Benny Goodman)
Paris Washboard 1428

Rec. in Rust:

BG Sextet, (Smo-o-o-oth), 3/13/41, Columbia
CL-652, 36099, 291473; Parlophone R-2816
et al.

Cab Calloway (Smo-o-oth), 11/3/41, OKeh
6720, Columbia C-568.

Copyright has four o's but no A:

Smo-o-o-oth one; melody Benny Goodman.
© 1 c. June 27, 1941; E unpub. 262889;
Regent music corp., New York.

But Parlophone R-2812 has the indef. article
and four o's, although LC SONIC leaves out
one of them. Amazingly, couldn't find any of
the many other labels it was released on, but
LC SONIC had several and confirmed title with
4 o's, and A. And *Benny Goodman on Record*
confirms it.

Snag 'em Blues (Spencer Williams)
Charquet & Co 1039
Le Petit Jazzband 1389

<Confirmed LC cy card:

(pub) Snag 'em blues. from Put and take,
w&m by Spencer Williams. 9/1/21 Perry
Bradford Music Pub NY. Oddly, in 1/14 revisit
to LC, failed to find this but did find both
copyright reg. and published sheet Irvin C.
Miller, 1921, saying from show *Chocolate*
Brown.

Snag It (Joe Oliver)
Peruna Jazzmen 1003
Weatherbird JB 1034
Monty Sunshine JB 1110
Keith Nichols Red Hot Syncopators 1135
John Gill's Calif. Sunshine Boys 1156
Grand Dominion JB 1189

Rec. Oliver 3/11/26, Vocalion 1007, 15503;
Brunswick A-181, A-250 et al.

Confirmed by 5/12/26 copyright reg. (for violin
part!). Then 8/20/26 Mel Stitzel arrangement.
And Vocalion 1007 label.

Snag Nasty (Kenneth A. Roane)
Des Plantes' Washboard Wizards 1290

CD said by Fess Williams.

Rec. Williams 5/15/29, Victor V-38128.

Oops, here's the copyright:

Snag nasty; melody by Kenneth Roane. © 1
c. June 5, 1930; E unpub. Southern music pub.
co., inc., New York.

Kenneth Roane here, but in all his other
copyrights 1929-31, he's Kenneth A. Roane.

Fess Williams has several tunes copyrighted in
in both 1929 and 1930, but not this title. AND
the Victor Project ledgers are clear: Composer
Kenneth A. Roane, source: Victor ledgers.
Couldn't find the record label.

Snake Eyes (Tiny Parham)
Jazz O'Maniacs 1071
Jungle Crawlers 1084
Pam Pameijer's New Jazz Wizards 1281

Rec. Parham 7/2/28, Victor 21659.

Confirmed by 8/8/28 copyright reg. and Victor
label.

Snake Hips (Con Conrad–Sidney D.
Mitchell–Archie Gottler)
Red Rose Ragtime Band 1360

Rec. Mills Blue Rhythm Band, 7/30/31,
Brunswick 6199, 01206 et al.

Well, there's

Snake hips; by Jimmie McHugh and Charles
Maxwell; [pf. -conductor. Hectograph] © 1 c.
Mar. 23, 1931; E unpub. 36813; Metro-
Goldwyn-Mayer corp., Culver City, Calif.
[Jimmy McHugh in index]

which is the only "Snake Hips" in 1930-32
books.

Oh, dear: found the label for Brunswick 6199,
and composer credit is Hayes-Mills. Now
whatta we do? Ahh, what we do is check the
personnel in Rust and discover that Edgar
Hayes was the pianist and arranger for the
session.

But what about Archie Gottler? Well, liner
notes by esteemed record collector Jim
"Whip" Williams say,

Snake Hips is by pop writer Archie Gottler
done in 1930 for the early talking picture
Happy Days.

So back to the copyright books and . . . Oh,
hell, it just keeps getting worse:

Snake hips, do the wiggle wagggle woo from
Minstrel man, words and music by Con
Conrad, Sidney D. Mitchell and Archie
Gottler. [Words and melody only] © 1 c.
July 29, 1929; E unpub. 9297; De Sylva, Brown
& Henderson, inc., New York.

But in checking the Internet Movie Data Base
for Whip's *Happy Days* movie, I find it dated
1929, but it does indeed have a song "Snake
Hips" (no mention of "do the wiggle wagggle
woo"), by Conrad-Gottler-Mitchell, pub. 1929
De Sylva, Brown & Henderson. It's a "revue"
type film by Fox, usually meaning not much
plot, just a device to get all of the studio's
contract stars onto the screen for a turn in the
spotlight. And a great number of other film-
review/-documentation type web sites confirm
this.

But the IMDB listing for *Happy Days* makes no
mention of the supposed source of the song
shown in the copyright, *Minstrel Man*. And
there's no movie named *Minstrel Man* from
that period in IMDB, nor is there Broadway
show of that title in the Broadway databases.

A think it's a safe guess, though, that either (a)
Conrad-Mitchell-Gottler wrote it for a proposed
Minstrel Man film that was cancelled, but Fox
repurposed the song for *Happy Days*, or (b)
Happy Days started out to be titled *Minstrel*
Man but was retitled during production.

Well, I tracked down the Mills Blue Rhythm
Band "Snake Hips," and it sure doesn't sound
anything like the Red Rose "Snake Hips."

8/14: Amazingly, Bill H. did find a ref. to a Fox
film titled *Minstrel Man* in a Library of
Congress collection. Can't imagine how IMDB
missed it.

Snake Rag (Joe Oliver)
South Frisco JB C/CD 1027
Louisiana Repertory Jazz Ensemble 1029
South Frisco JB 1035
Steve Lane's Southern Stompers 1040
Wally Fawkes & His Soho Shakers 1144
Peruna Jazzmen 1204
Neville Dickie 1309
Bob Oliver's Hot Seven 1312
Independence Hall JB 1384
High Society JB 1396
Southern Stompers 1413

<2--1029 & 1040 had Oliver-Picou, rest Oliver.
Baker: Good Lord, take your pick. Besides
your four recordings, I have 13 attributed to
Oliver alone, 3 to Oliver-Picou, 1 to Oliver-
Piron, and 1 to Oliver-Armstrong. Not to
mention the 16 that give no composer credit.
Could anybody else have any more record-

ings of Snake Rag than I? Robinson: Original Gennett 5184 label credits Oliver [confirmed DB 8/15/13]; Okeh label two months later credits Oliver-Piron [confirmed 8/15/13 DB]; but an ARC reissue of the Okeh recording credits Oliver only].--2>

Copyright reg is

Snake rag; melody, by J. Oliver [of U.S.], arr. by Lillian Johnson [of U.S.] 7344 © 1 c. Apr. 11, 1923; E 561598; Joseph Oliver, Chicago.

Lillian Johnson?! Yes, that was Lil Hardin's married name during a short marriage she had before divorcing Johnson and marrying Louis.

Snakes Hips (A Jungle Jazz)

(Spencer Williams)

Neville Dickie 1269
Dan Levinson's Roof Garden JB 1361

<Odd--not in LC copyright files

We first had this as **Snake Hips**, but Erdos telcon 10/9/00 says it's **Snakes Hips**. Really no apostrophe? Not **Snake's Hips** or **Snakes' Hips**? Probably not published, but perhaps someone has the original 78 record release.

(Note also the Archie Gottler composition called **Snake Hips**, which is on Stomp Off by the Red Rose Ragtime Band.)

11/5/00 got sheet music from MTSU: Indeed **Snakes Hips** (no hyphen), but has neat subtitle: (**A Jungle Jazz**). Leo Feist, 1923.

Strange: 1/14 found copyright deposit; on both lead and lyric sheets, presumably in Williams's handwriting, it says **Snakes' Hips**. In the book we find

Snakes* hips [sic -DB]; words and melody by Spencer Williams [of U.S.] © 1 c. Feb. 26. 1923; E 560333; Leo. Feist, inc.. New York.

This is surely the lead sheet I found; the *stead of apostrophe is doubtless an artifact of imperfect scanning. And means that Williams *tried* to include a logical possessive apostrophe, but was foiled by Feist and the record labels.

Later we find

Snakes hips; fox trot, Spencer Williams, ed. McNair Ilgenfritz, of U.S., played Clarence M. Jones, of U.S. (Recordo, word roll. no. 67850) [Music roll] © June 28, 1923; 2 c. July 9; E 563588; Recordo player roll co., Chicago. [© editing and interpretation]

and

Snakes hips: fox trot. Spencer Williams, of U.S., arr. O. Sciacca, of U.S.; band. Feist ed. 32mo. Aug. 20, 1923; 2 c. Aug. 22: E 568812; Leo Feist, inc., New York. [© arrangement.]

The recordings?

Parker's Western Melody Boys, c. 3/8/23, Pathe Aktuelle 020934.

Georgians, 3/15/23, Columbia A-3864. Label is Snakes Hips.

Cotton Pickers, 3/17/23, Brunswick 2418.

Label is Snakes' Hips.

Bailey's Lucky 7, 3/19/23, Gennett 5110 et al. Gennett label is Snakes Hips.

Orig Memphis Five, 3/22/23, Victor 19052.

Label is Snakes Hips.

Jazz-O-Harmonists, 4/18/23, Edison 51157.

Label is Snakes Hips (A Jungle Jazz).

Lanin's Roseland Orch, c. 3/23, Federal 5299, Resona 75299.

St. Louis Syncopators (as "The Snakes' Hips" [Rust]), c. 5/23, Olympic 1437.

Snappin' Turtle (Charles L. Cooke)

Chrysanthemum Ragtime Band 1196

Confirmed by 10/27/13 copyright reg. and 1913 sheet music pub. Jerome Remick. But underneath composer credit on copyright page is "Writer of Heroes of the Balkan." Can this possibly be the same Charles L. "Doc" Cooke that wrote "Blame It On the Blues" in 1914?

Sneakaway (Willie "The Lion" Smith)

Neville Dickie 1176
Tom Roberts 1392

Rec. Smith pno solo 2/39, Commodore 524.

Not in copyright books 1938-41. Jasen's big book credits it to Smith. Ah, it's in that Commodore multi-78 set of Smith that says "original compositions" on the cover.

No, it *is* in books as two words:

Sneak away; by Willie (the lion) Smith; pf. © Aug. 21, 1937; E pub. 64020; Mills music, inc., New York.

Now we must recheck: Was it one or two words on the original recording? Well, I couldn't find the 78, but the Commodore FL 30,003 LP that contained them all was definitely Sneakaway. And LC SONIC says the 524 78 was Sneakaway

Sneaky Shuffles (Henry Lodge)

Elliott Adams 1299

Confirmed by my 1905 sheet music.

Sneaky Peet (Charles L. Johnson)

Elliott Adams 1198

Spelled Sneaky Pete on cover but Sneaky Peet on 1907 sheet music says Adams. And he's right--found the sheet music, pub. by J. W. Jenkins' Sons, Kansas City.

And just to further confuse the situation, it was copyrighted as Sneaky Pete:

Sneaky Pete; [by] Chas. L. Johnson. f°, 5 p., pf. J. W. Jenkins' sons music co., Kansas City, Mo. C 139683, Jan. 10, 1907; 2 c. Jan. 11, 1907.

But the copyright page of the music is definitive.

Snookum (Leah Alexander Bennett)

One More Time JB 1410

Credit on CD was Walter Bennett.

Rec. Halfway House Orch, 4/13/26, Columbia 1041-D. Record label credit is Bennett.

But see the copyright:

Snookum; words and melody by L. A. Bennett. © 1 c. Jan. 22, 1926; E 632608; Leah Alexander Bennett, New Orleans.

There is no Walter Bennett in the 1926 copyright book, and this is Leah's only composition. Neither shows up in 1925 and 1927 books, nor is to be found in the William Ransom Hogan archive at Tulane.

Must change the credit from Walter to Leah unless somebody knows something that I can't figure out.

Snow Shoes (Bill Wirges)

Alex Hassan 1322

Confirmed by 1/26/27 copyright reg.

Snowy Morning Blues

(James P. Johnson)

Neville Dickie 1096
Red Rose Ragtime Band 1399

<4--S&P say Mornin', but Rust and the Time-Life James P. set agree on Morning.--4>

Secondary sources again. Sheet music? LC cy card?

2013 review: Pinsker writes,

Published sheet from 1945 indeed says "Mornin,'" but the original copyright as an unpublished work in 1927 (Perry Bradford music co.) has it as "Snowy Morning Blues." Since that's doubtless what it says on the 1927 record label also, I'd go with that, as you have.

That rec. was 3/7/27, Columbia 14204-D, and Rust lists it as Morning. Couldn't find label, but LC SONIC says Morning for it. And here's the copyright Pinsker cites:

Snowy morning blues; melody by James P. Johnson. © 1 c. Apr. 27, 1927; E 664137; Perry Bradford, inc., New York.

So Dif'rent Blues (Dink Johnson)

Butch Thompson & Hal Smith 1075

LP had So Diff'rent.

Oops, not in Rust. Ah, is on a Buck CD, American Music AMCD-11. Session recorded by Bill Russell in L.A. 3/16/46. On CD it's "So Different Blues." Liner notes don't make it clear, but it seems likely that the tracks were originally issued on American Music 78s. The matrix numbers for all the sides run from 925 to 971.

Not in copyright books 1946-48--no surprise.

But oh, hell: I actually found the original American Music 516 record label (on a YouTube video), with matrix 926 matching what Buck shows, and the label is clearly

So Dif'rent Blues

So in Love (Cole Porter)
Bruno's Salon Band 1251
ASM confirms, didn't get pub. info.

So Little Time (So Much to Do)
(Peter De Rose–Billy Hill)
M 'N' M Trio 1319
Milano Hot Jazz Orchestra 1354

<4-- Is it possible that this has subtitle of "So Much to Do" or "And So Much to Do"? --4>

8/22, Hassan: So Little Time (So Much To Do) is correct. ASM confirms, 1938, Shapiro, Bernstein; w. Hill/m. De Rose. And the 4/8/38 copyright reg. indeed says "So little time, so much to do."

So Sweet (Ben Kanter–Nelson Shawn–Haven Gillespie)
James Dapogny & Butch Thompson 1183
LP had Kanter-Gillespie.

Rec. Cab Calloway, 3/3/31, Banner 32116, Jewel 6224 et al. Jimmie Noone, 7/1/30, Vocalion 1518.

Oops, we missed a guy:
So sweet; words and music by Haven Gillespie, Ben Kanter and Nelson Shawn; pf. and ukulele acc. © Apr. 16, 1930; 2 c. Apr. 19; E pub. 14957 Tiffany music pub. co., Chicago.

Couldn't find any labels, but LC SONIC had several of them (plus one by Irving Mills who) that confirmed all three composers. And Bill H. found Jimmie Noone's Vocalion 1518, also confirms all three.

Soap Suds (see **Fickle Fay Creep**)

Sobbin' and Cryin' [Blues]
(Sidney Bechet)
Golden Eagle JB 1100
LP had Sobbin' and Cryin' Blues.

Not in Rust. I have it by Bechet & Luter on Vogue V.16.25001, the only 16 2/3 rpm disc I've ever seen--credit is Bechet, but title on record back is SOBBIN AND CRYING.. My note on LP says "Rec. 1950-52, released 1955?" Lord discography says Bechet & Luter rec. Dec. 1954 as Sobbin' and Cryin' Blues. But Lord has more recordings of it as just Sobbin' and Cryin', the first of which was by Bechet in 1949. And indeed I found the cover of two issues of that recording, Vogue EPL.7021 (7" EP with four tracks) and 5021 (78), as "Sobbin' and Cryin'," so that clearly was original title.

And I'm finding that the vast majority of references to it are simply "Sobbin' and Cryin'" -- with a few adding "Blues," or "(Blues)," which is the way Christian Béthune's French-language Bechet bio-discography refers to it.

Sobbin' Blues (Art Kassel–Vic Berton)
Hot Antic JB 1044
Wally Fawkes & His Soho Shakers 1144
Black Eagle JB 1147
High Society JB 1166
John Gill's Novelty Orchestra 1270
Neville Dickie 1309
High Society JB 1396
Yerba Buena Stompers 1406

<2--first four SOS had 2 Kassel-Burton; 1 Kassel-Berton, 1 Kassel-Stitzel.

Baker: According to Ralph Berton, son of Vic Berton and author of the Bix bio, his dad and Art Kassel wrote Sobbin' Blues. But S&P also have Burton. Typo on sheet music?--2>

<3--[Telcon 7/11 we decided to go with Art & Vic sted Arthur & Victor]--3>

ASM, 1923 Melrose: Arthur Kassel-Victor Burton on cover, but Kassel-Berton on copyright page.

But get these copyrights:
Sobbin' blues; melody by A. W. Kassel [of U.S.] © 1 c. Sept. 11, 1922; E 546140; Arthur W. Kassel, Chicago.
then...
Sobbin' blues; w and m Arthur Kassel and Victor Burton, of U.S. © Oct. 10, 1923; 2 c. Dec. 3; E 575364; Melrose bros. music co., Chicago.

Aha, so that was the source of the misspelling. And it got onto a couple of the early record labels that way: King Oliver JB, OKeh 4906, and Oriole Orch, Brunswick 2560. But NORK, Gennett 5219; Ted Lewis, Columbia CB 189; and King Oliver Dixie Syncopators, Brunswick 3741 had Berton.

Social Polecat [Turk's Blues]
(Turk Murphy)
Hot Antic JB 1155
Down Home JB 1199
Bob Schulz & His Frisco JB 1288

2013 review: This had been listed under Turk's Blues before now, with a cross-ref from Social Polecat [Blues]. Couldn't find any evidence of that title being used, so killed [Blues]. Now I see--that title went on 1199. But it was an aberration (nobody else seems to have done it, and Turk didn't), so we'll ignore it. "Blues" gets added to blues titles and "Rag" to rags all the time.

But then following research led to my moving it here.

Looks like first rec. May 1949 as TB, issued on GTJ L-12026 in 1950. *Record Changer* magazine selected it as "Record of the Year."

Then as SP in April 1957 for Verve MGV-1013 LP *Music for Losers*. Alas, Jim Goggin and Turk discuss that session at length in *Turk Murphy: Just for the Record*, but nothing was said about why or how TB turned into SP.

Doesn't look like turn ever recorded it again under either title; later bands have done it under both titles.

Mike Duffy's notes to 1199 suggest that the tune actually started out as Social Polecat: Hal Smith thinks the number may have circulated at Hambone Kelly's in the days prior to Turk's departure.

And Eureka! In Turk's own words in his notes to a 1979 Natural Gas JB LP:

"Social Polecat" was merely a commentary on myself and a few of my close friends, as was the other tune, "Brother Low-Down." My good friend Les Koenig of Good Time Jazz/Contemporary Records thought the title a bit degrading (little did he know) and insisted that it be recorded as "Turk's Blues." I personally like the tune, but we have had little luck in playing it since we recorded it with Bob Scobey on trumpet.

So there you have it: SP is the "true" title, TB just one forced on Turk for that 1949 record. We must honor Turk by making his original title our primary one and Turk's Blues an alternative. [But I realize I'm being inconsistent here, since I normally argue that the "published" title is the original-genuine title.]

Society Blues (John C. Spikes)
Canal Street JB 1005
Dan Levinson's Roof Garden JB 1361
<1005 & 1361 said by Kid Ory.

LC copyright card catalog has five tunes of this title:

1. unpub. w/B. H. Boyd, m/Pauline B. Story. 8/30/21, B. H. Boyd, Mt. Lake Park, NY
2. fox-trot by J. C. Spikes, 2/19/18, John Curry Spikes, Los Angeles
3. w/B. Loescher, m/Harry La Forest, arr. Barry L. Alford, 7/10/25, Loescher Music Co., New Orleans.
4. w/m Earl F. Ward, 8/12/30, Earl Foster Ward, Greensboro, NC.
5. w/m C. Gibson, 9/26/30, Southern Music Co., NY.

Hmmm. Only recording of it in Rust is by Spikes' Seven Pods of Pepper Orchestra, June 1922, Los Angeles, a band that included Kid Ory. Only other tune they recorded that day (or ever) was Ory's Creole Trombone.

Whaddya wanna bet that the John Spikes tune somehow got attributed to Ory because of Ory's fame and connection to the recording?

GET sheet music & check. Unfortunately, it's not in LC PARR files.

11/9/00: Dave Jasen says he's seen the sheet music to this--it's #2 above, the J. C. Spikes composition.

And Tex Wyndham sends copyright page of the Spikes tune. Guess we should get someone to compare it to the recording.

12/6/00: Steve Abrams: Definitely Spikes, but whether it's Bros. or just J.C. is up in the air. My friend just found the Sunshine label--credited to Spikes Bros. But the original Nordskog is credited to J. C. Spikes. Dick Raichelson even has photos of both in the AIJRC Journal of 1990 and 1991.

Looks like we go with J. C. Spikes.

12/24/00: Charles Davis listened to recording & compared with sheet music; confirmed our decision above.

8/13 Pinsker adds:

Society Blues: just to add to potential confusion, in addition to the five tunes of that title that were copyrighted, there is a piano roll tune of this title by James Blythe that a lot of us are playing these days, which has nothing to do with any of the others!

Soda Fountain Rag (Duke Ellington)

Keith Nichols 1159
Des Plantes' Washboard Wizards 1409

Copyrighted 1958, according to composition list in Ellington autobiography, but it's not in the 1958-59 books. Reportedly written by Ellington in 1914, at age 15, while working at the Poodle Dog Cafe, and also known as Poodle Dog Rag according to some Ellington authorities. Later Haesler found the copyright: Soda fountain rag; m. Edward Duke" Ellington. 2 p. © Tempo Music, Inc., 12Feb73; EU386462.

Soft Pedal Blues (Bessie Smith)

Helm-Leigh Jazz & Blues Review 1331

Rec. Bessie 5/14/25, Columbia 14075-D, Parlophone R-2482 et al.

Confirmed by 6/2/25 copyright reg. and (Smith) on Columbia label.

Softly, As in a Morning Sunrise

(Oscar Hammerstein II--
Sigmund Romberg)
Baker-Baldwin Radiogram Wshbrds 1243

Confirmed by 9/12/28 copyright reg., from New Moon.

Soho (Fats Waller)

Keith Nichols 1159
See notes at Bond Street.

S.O.L. Blues (Louis Armstrong) (see also **Gully Low Blues**)

Tomas Örnberg's Blue Five 1043
Jim Cullum JB 1148

See note at Gully Low

Solitude (Duke Ellington--Eddie

De Lange--Irving Mills)
Paris Washboard 1347

Rec. Duke 1/10/34, Victor 24755, HMV B-8410 et al. Then again 9/12/34, 12/21/36, 2/14/40, 5/14/41.

Confirmed by 9/21/34 copyright reg., w. EDL-IM/m. DE.

Hmmm. The Victor label for the 1/10/34 recording said only Ellington, But Brunswick 6987 from 9/12/34 recording said all three. Columbia, Master & Brunswick labels from 12/21/36 recording all three (although Duke Ellington labels project says it was recorded on 12/19/36). Ditto Columbia from 2/14/40. But Victor label from 5/14/41 went back to just Ellington.

Some Band Rag (Fred Jewell)

Univ. of Wisconsin Symphony Band 1246

Confirmed by 3/27/15 copyright reg.

Some Do and Some Don't

(William E. "Buddy" Burton)
Jacobi's Bottomland Orchestra 1266

<3--1266 by W. E. Burton.

Frank Powers: Biograph liner notes speculate that it is a Jimmy Blythe tune.

Abrams follow-up: I had this record by the State Street Ramblers on a re-issue Champion label made by Decca Records under the name of Blythe Blue Boys and it showed Burton as the composer on the label. This was also reported in Joslin Jazz Journal (The Amen Corner).

Full name?

Erdos at San Diego 2000: It's William E. "Buddy" Burton.

2013 review: Found fuzzy copy of Champion 15551 label by Blythe's Blue Boys, and it looks like Burton, confirming Abrams's old report.

2013 review: Rec. Barrel House Five Orch, 1/29, QRS R-7019, Paramount 12875 et al. State Street Ramblers (W. E. Burton, wb/vcl), 4/23/28, Gennett 6552, Champion 15551, Decca 7225.

Very strange, this: Buddy Burton has six tunes copyrighted in 1928, but this is not among them. And he's not in the 1927, '28, '29 books at all. Time to look at record labels.

Well, Gennett 6552 says Burton. No composer credit on Paramount 12875. Champion 15551 says Burton (LC SONIC).

Some of These Days (Shelton Brooks)

Rusty Taylor/Southern Stompers 1028
South Frisco JB 1143
Paris Washboard 1182

Yerba Buena Stompers 1375
ASM, 1910, Will Rossiter. 7/6/10 copyright filed by Wm. Foster Music Co., Chicago, but then 7/25/10 filed by Rossiter.

Some Rainy Day (John C. Spikes--
Benjamin F. Spikes--Walter Melrose)
Des Plantes' Washboard Wizards 1290

CD had just the Spikes bros.

Rec. Abe Lyman, 11/28/28, Brunswick 4155. Jimmie Noone, 12/6/28, Vocalion 1240. Fats Waller, 3/9/39, Bluebird B-10192.

Oops, add yet another publisher to the composer list:

Some rainy day; lyric by Walter Melrose, music by John C. Spikes and Benjamin Spikes; pf. and ukulele acc.; © Feb. 2, 1929; 2 c. Feb. 18; E pub. 3587; Melrose bros. music co., inc., Chicago.

Well, the only credit on Vocalion 1240 is "Spikes." Same for Brunswick 4155 (LC SONIC). But Brunswick 4214 by Nick Lucas is Spikes-Spikes-Melrose. (The later Waller tune is by Carmen Lombardo & John Jacob Loeb.)

Some Sunny Day (Irving Berlin)

Bob Pelland & Bob Pilsbury 1232
Canary Cottage Dance Orchestra 1400

Confirmed by 3/10/22 copyright reg. and 1922 sheet music pub. Berlin.

Some Sweet Day (Ed Rose--

Tony Jackson--Abe Olman)
Black Eagle JB 1065
Waldo's Ragtime Orchestra 1069
Red Roseland Cornpickers 1153
John Gill's Calif. Sunshine Boys 1156
Turk Murphy JB 1161
Terry Waldo's Gotham City Band 1201
Lande's Rhythm Club Orchestra 1327
San Francisco Starlight Orchestra 1334
South Frisco JB 1342
Independence Hall JB 1386
Heliotrope Ragtime Orchestra 1411
Manhattan Ragtime Orchestra 1419

ASM, 1917, Forster. She also has a "Some Sweet Day" by Nat Shilkret & Lew Pollack, 1929, Remick. And at LC 1/14 found a lead sheet for this title by Sara Martin & Richard M. Jones, 1926, with lyrics.

Somebody Else Is Taking My Place

(Dick Howard--Bob Ellsworth--
Russ Morgan)
Golden Eagle JB 1100
Red Rose Ragtime Band 1412

ASM, 1937, Back Bay Music Co.

Well, the original unpub. copyright reg. of 10/2/37, filed by Charles Friedman of Foxbury, Mass., says w/m by Howard & Ellsworth, but the sheet credits Morgan as does the label of his Decca 25398 recording of the song, so he obviously extracted a piece of the action for recording it.

Somebody Loves Me

(George Gershwin-Ballard
Macdonald-B. G. De Sylva)
Keith Nichols Cotton Club Orchestra 1275
Blue Rhythmakers 1373

ASM, 1924, Harms; w. Macdonald-De Sylva/m.
Gershwin. Later noticed that the 7/7/24
copyright reg. for this filed by Harms showed
only De Sylva as lyricist, but three different
editions of the sheet showed Macdonald as
co-lyricist, as did all the record labels.

Somebody Stole My Gal (Leo Wood)

Limehouse JB 1014
Des Plantes' Washboard Wizards 1174
Paris Washboard 1182
Original Salty Dogs JB 1233
Tom Pletcher & the Classic Jazzband 1353

ASM, 1922, Denton & Haskins.

Somebody's Coming to My House

(Irving Berlin)
Bob Pelland & Bob Pilsbury 1232

ASM, 1913, Waterson, Berlin & Snyder. But
the 5/5/13 copyright reg. by Waterson, Berlin
& Snyder was a little stilted: "Some one is
coming to my house."

(Some Day) Somebody's Gonna Get You

(Carrie Morgan-L. Wolfe Gilbert)
Ian Whitcomb & Dick Zimmerman 1017

Aha...We had "Some Day Somebody's Gonna
Get You," but actually it's

SOMEDAY

SOMEBODY'S GONNA GET YOU

on cover and

Some Day

Somebody's Gonna Get You

on copyright page. ASM, 1917, Jos. W. Stern.

Somebody's Wrong

(Richard A. Whiting-Henry I. Marshall-
Raymond B. Egan)
Chris Tyle's NO Rover Boys 1235

Well, the copyright had everybody's middle
initials; shouldn't we?

Somebody's wrong ; words by Raymond B.
Egan, music by Richard A. Whiting and
Henry I. Marshall [of U.S.] © June 29, 1923;
2 c. July 2; E 565395; Jerome H. Remick &
co., New York. 11703

Confirmed by 1923 Jerome Remick sheet
music that middle initials of all three were on
music.

Someday Sweetheart (John C. Spikes)

Steve Lane's Southern Stompers 1040
Orpheon Celesta 1095
Neville Dickie 1096
Red Roseland Cornpickers 1101
Red Roseland Cornpickers 1102
Original Salty Dogs JB 1115

Pam Pameijer - Duet /Trio/Quartet 1134
Southern Stompers (France) 1215
Pam Pameijer's New Jazz Wizards 1318
Tom Pletcher & the Classic Jazzband 1353
High Society JB 1396
Southern Stompers 1413

<2--1096 & 1134 had Morton-Spikes-Spikes.

Baker: All but one of my many other record-
ings credit just Spikes Brothers, which must
be correct. For one thing, Lomax knows about
the tune, including it in his list of Morton
recordings; significantly, he does *not* list it
among the Morton compositions. Also, while
Morton had the first recording of the tune that
was *released*, made 10/30/23, King Oliver had
recorded it several weeks earlier, on 10/5/23,
but the take was not issued.

Robinson: The Morton Okeh credits "J. C.
Spikes." I think Morton claimed the Spikes
brothers stole it from him.

Rouse: Morton claimed that the Spikes
brothers bought "Someday Sweetheart from
him when he was in California. They copy-
righted it.

Rhodes: Here's the big question: Are you
going to list the real *composer* or the *copyright
owner*? Composers and publishers alike
ripped each other off. I consider "Someday
Sweetheart" as pure Jelly Roll. Baker: He's
right, of course, but not all are as easy to
judge as this one.

Saunders (presumably quoting sheet music):
Someday Sweetheart - John C. Spikes-
Benjamin Spikes.--2> ASM has same edition,
1924, "copyright transferred to Melrose Bros."

8/13: Now comes Pinsker with different story:
Copyright:

Someday sweetheart; words and music by
John C. Spikes [of U.S.] c Dec. 26, 1919; 2
c. Dec. 31, 1919; E 465956; Spikes bros. &
Carter music house, Los Angeles.

Later copyright:

Someday sweetheart; from Pantages
Broadway follies, words and music by
John Curry Spikes [of U.S.] © Dec. 15,
1919; 2 c. Sept. 15, 1921; E 521281;
Spikes bros. and Carter music house, Los
Angeles.

and later yet:

Someday sweetheart; words and music by
John C. Spikes, rev. by Harold Weeks [of
U.S.]Seattle, Melody shop. © Jan. 18,
1922; 2 c. Jan. 30, 1922; E 530806; Harold
Weeks, Seattle. [Copyright is claimed on
new matter

and later yet:

Someday sweetheart; w and m John C.
Spikes and Benjamin Spikes, both of U.S.
© Mar. 1, 1924; 2 c. Mar. 3; E 584645;
Melrose bros. music co., Chicago.

Pinsker continues:

The fact that the listed composer is just John
C. Spikes (not including his brother "Reb"
(Benjamin) is in agreement with my sheet.

This one has an extremely complicated
history, in fact. If we listen to what Morton
actually tells Lomax in 1938, he doesn't
exactly lay credit to composing the tune,
either! He says that it was in part based on a
tune that his buddy "Kid" North gave him,
called "Tricks Ain't Walkin' No More". He
demonstrates the tune a capella, and it's not
at all clear that the chorus has anything
much to do with "Someday Sweetheart". It is
the verse, to which he can't quite remember
the lyric, that is used as the verse of "Some-
day Sweetheart". To further complicate
matters, Clarence Williams and Spencer
Williams copyrighted a tune entitled (guess
what!) "Trix Ain't Walking No More" in 1919,
which has a little bit to do with the tune
Morton sings, which he said he got from
(Robert) "Kid" North. I would conclude that
Morton doesn't make a strong case for
himself as a composer of any of "Someday
Sweetheart". Certainly no one thinks we
should put "Robert North" as a co-composer
on this tune, do they?

Recording is JRM JB, 10/30/23, Okeh 8105,
Biltmore 1058 et al. Okeh title spelled as
three words: Some Day Sweetheart, credit just
J. C. Spikes.

Aha, Pinsker sends his copy, which explains
Harold Weeks. It's actually the *second*
published version. Composer credit on title
page is Original by John C. Spikes, revised by
Harold Weeks. Copyright credits at bottom
are

Copyright 1919 by Spikes Bros. and Carter
Copyright transferred 1922 to Harold Weeks
Published by the Melody Shop—Harold
Weeks—Seattle.

Or as Pinsker puts it:

But of course, Harold Weeks indeed is
going to sneak in! What I have is the
REVISED version, revised and published by,
of course, Harold Weeks in Seattle in 1922. I
guess those rascally Spikes Bros. triple-
dipped on this song, first publishing in LA
themselves in 1919, then selling it to Harold
Weeks in January 1922, then sold it again to
Melrose Bros. in 1924!

So it was copyrighted and published by
Spikes Bros., and recorded by Jelly Roll, with
a single composer, John C. Spikes. Then it
was sold to Weeks, who republished—and
recopyrighted—it, again crediting just John C.
Spikes. Finally, it was sold to Melrose, who
republished and recopyrighted it adding
Benjamin Spikes as composer.

Well, the Spikes Brothers had it to begin with,
and *they* certainly would know if Benjamin had
anything to do with it. And it was both pub-
lished as sheet music and recorded by Jelly
Roll with the John C. Spikes credit, so I think
we must reject the later edition with Benjamin

added, although, clearly, that's the edition (since it was published by Melrose) that got the most copies into circulation.

And see Wolverine Blues notes for an extended quote from Morton biography that explains Morton/Spikes Bros./Wolverine/ Someday.

So I'm going back to just John C.

Somersault (Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1246
Goodman was guest conductor of the band.

Something Doing (Scott Hayden–
Scott Joplin)
Frank French & Scott Kirby 1306
Confirmed by my 1903 sheet music.

Something for Annie (Turk Murphy)
Steve Waddell's Creole Bells 1301

The poignant copyright:
SOMETHING FOR ANNIE; m Turk Murphy.
© Anne Moon; 4Feb64; EU809790.
In Jim Goggin's *Turk Murphy: Just for the Record*, Turk tells of rushing to get it written as she lay dying of cancer.

Sometimes My Burden Is So Hard to Bear (traditional)
Grand Dominion JB 1291
<4-- 1291 said "Sometime My Burdens So Hard to Bear" by Georgia Jones.

This should be *burden's*. Can we find a source that corrects it or confirms its mistake? --4>

Looks like Bunk Johnson, Ken Colyer & George Lewis recorded it as **Sometimes My Burden Is So Hard to Bear**; diff. Geo. Lewis & diff Ken Colyer had **Sometimes My Burden Is Hard to Bear**; and yet another Geo Lewis is **Sometimes My Burden Is Too Hard to Bear**.

And Anderson fake book has **Sometimes My Burden Is Too Hard to Bear** by Traditional.
But are we sure of Georgia Jones? Nobody else mentions her.

Erdos telcon early Dec 00: use the apostrophe.

Erdos telcon 12/14/00: Pelland says Georgia Jones from Mike Cox, who's now back in England. Their version is taken from the Bunk Johnson version, which quotes a bit of "Silver Bell." So we'll switch title to **Sometimes My Burden Is So Hard to Bear**.

4/23/11 found this comment on the Mudcat Cafe "lyrics and knowledge" board, written by "Ingemar" of the Gota River Jazzmen:

The second theme of Percy Wenrich's rag "Silver Bell" is often played by traditional jazz bands with the title "Sometimes my burden is (so) hard to bear". Did Wenrich use an existing spiritual / gospel or is it the other way round? As far as I know, there are no

recordings of "Sometimes my burden..." before Bunk Johnson 1942..... From the sleeve notes of Bunk Johnson's Jazz Band LP Cadillac SGC/MLP 12-112: "The tunes recorded were a cross-section of old favourites (- -) a spiritual in jazz time, Sometimes My Burden Is So Hard To Bear". Written by Eugene Williams in 1942. But was it a spiritual???

Other than Grand Dominion's Georgia Jones and Bunk Johnson's Eugene Williams, all the other citations I could find were Trad, P.D., or-- more often--nothing at all. "Sister Jean" Huling, lifelong expert on spirituals, believes it is a "genuine" traditional.

4/24/11 from Don Rouse:
Eugene Williams would not have been the composer. He was a jazz writer, record producer (that series of Decca 78 rpm traditional jazz albums that came out in the 1940s) and he was acting as Bunk Johnson's manager.

I suspect that the original release was on the Jazz Information label, distributed by the Commodore Record Co. I vaguely recall Gene Williams was involved in putting out that label, and maybe Ralph de Toledano, since they published the Jazz Information magazine. The label says "Sometimes My Burden Is So Hard To Bear", traditional, recorded in New Orleans in 1942 by Bunk Johnson's Jazz Band'.

2013 review: Well, I finally confirmed Georgia Jones as a real person in gospel: In *Encyclopedia of Gospel Music*, ed. W. K. McNeil, we meet Wendell Lee "Wendy" Bagwell, longtime leader of the gospel group Wendy Bagwell and the Sunliters. Returning to Georgia after service in WWII, in church he met two young singers, Geraldine Terry and Georgia Jones, and formed a gospel trio with them. But that's all there is about Georgia in the book, and she evidently didn't stay in the trio for long, soon being replaced. Surely if she were a composer, she'd have more than a passing name in this anecdote.

We must change this to traditional.

Song Is Ended, The (But the Melody Lingers On) (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
Barbara Rosene & Her New Yorkers 1393
ASM, 1927, Irving Berlin.

But this is fascinating. The 1927 copyright book shows this as
Song (The) is ended but the melody still lingers on; words and melody by I. Berlin. © 1 c. Oct. 20, 1927; E 678116; Irving Berlin, inc., New York.

But somebody has made a hand-written correction, lining out the word still and putting a mark in the margin to call attention to the

correction. My guess is that a proofreader at Library of Congress spotted this and fixed it.

Song of the Islands (Na Lei o Hawaii)
(Charles E. King)
Red Roseland Cornpickers 1153
San Francisco Starlight Orchestra 1364
Manhattan Ragtime Orchestra 1419

<11/06/00 Exchange with Tony Romaine (an old friend who's wife is Hawaiian):

Baker: I have a piece of sheet music from 1915 called "Song of the Islands" with a subtitle of "Na lei o Hawaii." What's it mean?

Romaine:
Na lei o Hawaii means "The flowers of Hawaii."
It pops up in the Hawaiian lyrics as well, which go
Oluohu Oahu i ka ilima
He koku manu oo hulu meleleme o ke kua hwi
Lei Kauai i ka mokihana
Lauae of Makana o ka'u aloha no ia
O Niihau Kahoolawe Lanai
Hooheno me ka pupu, ka hinahina me ke kaunaoa
Haina ia mai ana ka puana,
Na Lei o Hawaii, na Lei o Hawaii, e o mai.

Oahu, Kauai, Niihau, Kahoolawe and Lanai are all Hawaiian islands. Pua is flower but lei is a string of flowers like Hawaii is a string of islands.

I talked to Maida about it and she said that ilima, mokihana, hinahina and kaunaoa are all flowers. A lauae is not really a flower, it's foliage, but it's used to represent flowers.

The next to the last line (Haina...) means "This is the end of the story." E o mai is a common ending but she can't remember what it means.

Song of the Wanderer (Where Shall I Go?) (Neil Moré*)
Jimmy Mazzy & Eli Newberger 1109
Butch Thompson /Berkeley Gang 1127
Grand Dominion JB 1337
Barbara Rosene & Her New Yorkers 1422

<4--Shapiro & Pollack say "Song of the Wanderer," also known as "Where Shall I Go?" Do we know for sure that "Where Shall I Go?" is subtitle and not alternative title? Does someone have the music?

8/18, Nancy Wyndham: Subtitle appears as we have it on both cover and copyright page.

8/22, Alex Hassan: Song of the Wanderer (Where Shall I Go?) is correct as written. "Where Shall I Go?" is only a subtitle
8/24: Riley sends sheet music, which confirms

SONG OF THE WANDERER
(WHERE SHALL I GO?)

It also shows that accent mark over Morét that I see occasionally. I did careful search of sheet music and found that the accent is rare, that it's usually Moret even on sheets.

8/25, Mike Montgomery sends sheet music, and **Eureka!**

NEIL MORÉT is how he's credited on the cover too, but more important is the fancy little logo of the publisher. Two heralds with trumpets hold up a banner reading

Villa Morét Inc.
Music Publishers
Panges Building
San Francisco

And now I notice what I overlooked before, the date-line at the bottom of the copyright page s
Copyright MCMXXVI by VILLA MORÉT, Inc., San Francisco.

Obviously, Charles N. Daniels intended for Morét to be spelled with that accent. And he shall have it!

4/17/03: Follow-up research at LC music room: Found a dozen Neil Moret songs published by Villa Moret:

The publisher's name on the cover was MORÉT on eleven of them and MORET on one.

The publisher's name on the date/publisher line at the bottom of the copyright page was MORÉT 7, MORÉT 2, MORET 1.

The composer's name as rendered on the cover was MORÉT 8, MORÉT 2, MORET 2.

The composer's name as rendered on the copyright page was MORÉT 8, MORÉT 2, MORET 1

Sonny Boy (Al Jolson-B. G. De Sylva-Lew Brown-Ray Henderson)
M 'N' M Trio 1319
Newberger-Mazzy-Thompson 1352

ASM, 1928, De Sylva, Brown & Henderson. Original 7/13/28 copyright reg. by De Sylva, Brown & Henderson shows only themselves as composers, but 9/5/28 rereg. added Jolson, which LC identified as "pseudonym of Asa Yoelson."

Soon This Morning (Ma Rainey-Bessie Smith)
Helm-Leigh Jazz & Blues Review 1332
Rec. Ma Rainey, 2/27, Paramount 12438, Broadway 5010 et al.

Not in copyright books 1926-29, but the Paramount label is clear, Rainey-Smith. And I guess the Smith is Bessie, since the flip side, "Don't Fish in My Sea," IS copyrighted, w. Bessie, m. Ma. So why didn't they copyright Soon This Morning? Did find Soon this morning blues, Charlie Spands, 8/12/29, E unp. 9521, Chicago Music Co, but presumably different song.

Soothin' Syrup [Stomp] (Fats Waller)

Keith Nichols' Hot Six 1063
"Soothin' Syrup Stomp" on LP. Rec. Fats pipe organ solo, 1/14/27, Victor RD-7599, 20470.

Confirmed by 1/21/27 copyright reg., which includes the word *Stomp*. But the label is ambiguous:

SOOTHIN' SYRUP—STOMP

That dash is normally used to set off a genre-marker, but genre markers are normally in smaller type, or upper-lower case after an all-caps title. But this would account for why Rust indexes this as SOOTHIN' SYRUP (STOMP). And that's what Victor had in mind as well: Their ledgers say

Title	Source
Soothin' syrup (<i>Primary title</i>)	Disc label
Stomp (<i>Title descriptor</i>)	Disc label

I'll finesse this by showing Stomp as an alternative word in title.

Sophie (I Go So Far with Sophie and Sophie Goes So Far with Me)
(Abner Silver)
Ian Whitcomb & Dick Zimmerman 1017
LP had just the subtitle as title.

Copyright is listed under 'S':
SOPHIE; I go so far with Sophie and Sophie goes so far with me; one step, words and music by Abner Silver [of U.S.] © Sept. 7, 1922; 2 c. Sept. 15, 1922; E 546342; M. Witmark & sons, New York.

And later in book:
SOPHIE; I go so far with Sophie and Sophie goes so far with me, one step, by Abner Silver, arr. by Geo. J. Trinkaus [of U.S.]; vocal orch., with words, in E flat. 4to. 20865 © Sept. 21, 1922; 2 c. Sept. 29; E 546845; M. Witmark & sons, New York. [Copyright is claimed on new arrangement]

In this period in copyright books, titles are in all caps and subtitles or genre-markers are lower case, so the clear implication is that the title is just "Sophie" and that what we have is an extended subtitle.

And that seems to be the case. Both cover and copyright page have huge "SOPHIE" at top, with much smaller type below.

Sophomore (Alex Hill-Bob Causer)
Baker-Baldwin Radiogram Wshbrds 1243
Le Petit Jazzband de Mr Morel 1344
We had The Sophomore by Alex Hill-Bob Causer.

Rec. Andy Kirk (just Sophomore, says Rust), 12/15/30, Brunswick 6027.

Well, here's the copyright:
Sophomore, a collegiate prance; words and melody by Alexander Hill. © 1 c. Aug. 1,

1930; E unp. 25725; Joe Davis, inc., New York.
Then rereg. after publication:
Sophomore; collegiate prance, words and music by Alexander Hill; with ukulele arr. by May Singhi Breen. © Sept. 22, 1930; 2 c. Sept. 22; E pub. 17943; Joe Davis, inc., New York.

So where does Causer come from? From the Brunswick label: Hill-Causer.

But who the hell is Causer? Can this be the answer:
Sophomore strut; words and music by Henri Berchman, Wesley Ryan and Bob Causer. [Words and melody only] © 1 c. Sept. 24, 1929; E unp. 12056; Shapiro, Bernstein & co., inc., New York.

But this still makes no sense. If Causer, one of three composers of Sophomore Strut, later collaborated with Alex Hill to write Sophomore, why didn't Causer's name get on the copyright for Sophomore? Or if Brunswick checked the books for a prior copyright of Sophomore, how/why did they pluck out Causer's name and ignore Berchman and Ryan?

But the bottom line remains that the credit on the record was Hill-Causer, and it seems logical to assume that the Causer was Bob. Then got final answer when looked in the Alex Hassan collection: Sophomore: w. Bob Causer, m. Alexander Hill, pub. Joe Davis 1930. So why in the hell didn't Causer's name get on the copyright?

Sorry (Howdy Quicksell-Raymond Klages)
Peter Ecklund's Melody Makers 1175
Paul and His Gang 1329
Louisiana Washboard Five 1398

Rec.
Bix & His Gang, 10/25/27, OK 41001, Vocalion 3149, Parlophone R-3503 et al.
Fletcher Henderson, 11/26/27, Banner 6154, Broadway 1122 et many al.
Ray Miller, 2/1/28, Brunswick 3828, 3749.
Maynard Baird, Knoxville, 8/28/29, Vocalion 15834.
Jimmy Johnson & His Band, 3/5/29, Columbia 14417-D. [This has to be a mistake by Rust]

Confirmed by 11/1/27 copyright reg., w. RK/m. HQ.. But Okeh 41001 label credits just Quicksell. Miller's Brunswick 3828 credits Klages-Quicksell.

Soudan [Sudan] [Oriental Jazz]
(Gabriel Šebek)
Louisiana Repertory Jazz Ensemble 1055
Dave Dallwitz JB 1112
Oriental Jazz by W. Hall on 1055; by Dinwitty on 1112.

Rec. ODJB 12097, Aeolian Vocalion 12097.
Label credit is Dinwitty.

Rec. ODJB as Soudan in London, 5/14/20,
Columbia 829. Blurred credit is either Sebek
or Šebek.

Also a Soudan by the Happy Six, 4/6/20,
Columbia A-2934 (strange--credit on this label
is Pollack!). Sudan by Art Hickman, England,
12/14/20, HMV B-1208, but this is a different
tune.

<4-- we've been looking for Dinwitty's full
name since 1917. Any ideas, folks?
Notice this from H. O. Brunn's book on the
ODJB:

[In England] the band again recorded
what was called "Oriental Jass" on the
Aeolian disc, this time under its correct
title, "Sudan." LaRocca explains that the
tune was taught them by Frank Hale of the
Hale & Patterson team for accompaniment
to one of their oriental dance routines, and
that they never knew its right title until they
arrived in England.

Do we have a collector who can compare the
ODJB's "Oriental Jazz" to its English recording
of "Soudan" (as on Columbia 829 label) to
establish that they're the same tunes?

Erdos notes that the English "Soudan" is same
tune that is on 1055 and 1112. That "Soudan"
is credited to "Sebek."

--4>

8/23, Matthew Caulfield from Library of
Congress copyright records: Soudan is by
Gabriel Sebek, of Germany.

8/24, Frank Dutton confirms this: Horst H.
Lange's *The Fabulous Fives* (Storyville
revision) says, "Oriental Jazz is the same tune
as Soudan," and gives (Sebek) for Soudan.

Wow! Here's our breakthrough, Bob. Clearly,
the tune is **Soudan** by Sebek. Soudan is
merely the French spelling of Sudan; this
came at a time when French still was far more
and international language than was English
and would account for why a German would
copyright it that way (the German spelling, by
the way is the same as English).

So, odd as it may look, this leads us
inexorably to

Soudan [Sudan] [Oriental Jazz]
(Gabriel Sebek)

with cross-ref from Oriental Jazz, of course.

8/28, Matthew Caulfield follow-up to my query
of reg. date for Soudan: File says
Soudan; Eastern fox trot, by Gabriel Sebek
(of Germany); arranged by Alof [Caulfield's
typo?] Lotter (of Austria). March 2, 1920.

Oops: ODJB recorded Oriental Jass 11-24-17,
then Soudan 5-14-20 (London). Don't think
this info changes earlier assessment.

12/13/03: Another AHA! moment. Found the
sheet music at Audrey Van Dyke's house. On
cover and cy page it's
Soudan
Eastern Fox-Trot

Composer is G. Šebek (note hachek) on cy
page, Gabriel Šebek on cover. Pub. Hawkes
& Son, London, 1920. Slug across top of
cover says "Created by the Original Dixieland
Jazz Band".

Also found

"Soudan" (also known as "Oriental Jass"
and "Oriental Jazz"), 1920, recorded in
London in the UK in May 1920 and released
as English #Columbia 829; "Soudan" was
composed by Czech composer Gabriel
Sebek in 1906 as "In the Soudan: A Dervish
Chorus" or "Oriental Scene for Piano, Op.
45?". The B- side was "Me-Ow" by the
London Dance Orchestra.

Actually, it must be older than 1906, since
Sousa's Band recorded it for Victor 2463 in
1903 under title "In the Soudan (Dervish
Chorus) by Gabriel Sebek.

Sounds of Africa (see **Charleston Rag**)

South (Bennie Moten-Thamon Hayes)

Wally Fawkes & the Rhythm Kings	1060
Black Eagle JB	1092
Humphrey Lyttelton & His Band	1160
Smith-Tyle Frisco Syncopators	1211
Neely's Royal Society Jazz Orch	1250
Bob Schulz & His Frisco JB	1288
Yerba Buena Stompers	1369

<2--Baker: S&P say Bennie Moten-Thamon
Hayes, '24, '30; Ray Charles lyrics '41. Erdos:
What do you think? We could add Charles for
completeness?--2>

Naw. It was recorded 1924 Okeh 8194 with
credits Moten-Hayes. It was evidently copy-
righted in 1930 as Moten-Hayes, then pub-
lished and recopyrighted in 1941 by Peer
International (ASM has the 1941 sheet) with
lyrics by Ray Charles.

2013 review: Rec.

Bennie Moten, 11/9/24, Okeh 8194.

Moten again 9/7/28, Victor V-38021, 24893, A-
1046.

Well, Okeh 8194 flip side, Vine Street Blues,
carries composer credit of Bennie Moten's
Kansas City Orchestra, so it's a sure bet that
the South side does too. But Victor Victor V-
38021 and 24893 both credit B. Moten-T.
Hayes; Victor Project confirms full names
(Hayes was his trombone player).

Strangely, though, no copyright in books
1923-30. But the Okeh 8194 label confirms
Moten-Hayes as composers.

South African Blues (Lester Melrose;
based on **Beale Street Mama** by
Roy Turk-J. Russel Robinson)

Jim Snyder /Georgia Grinders 1068
Black Bottom Stompers (Switz.) 1130

<2--1068 Roy Palmer? 1130 Melrose. Baker:
See previous notes on Palmer and the tunes
on 1068. Erdos: Frank Melrose--seems more
likely than Walter.--2>

9/5: Bob--see earlier notes above. Obviously,
we were guessing. Now see what I found in
LC copyright book
South African blues; melody by Junie C.
Cobb. © 1 c. May 1, 1929; E unpub. 6260;
Lester Melrose, Chicago.

2013 review: Haesler actually found the
Vocalion studio session records for the
recording of this as "South African Stomp" by
Junie Cobb & His Grains of Corn, 7/13/29,
which shows Cobb as composer. But the
card notes that this is a remake of master
#C3781, which was Cobb's recording of it as
"South African Blues" on July 5, shown in Rust
as "rejected." And the "Stomp" version also
was rejected, not released.

And he continues:

I've had a listen to the several recordings of
"South African Blues/Stomp" and offer the
following:

- The State Street Ramblers/Speed Jefferies/
Jim Snyder renditions are the same - and
very similar to the J. Russel Robinson song
"Beale Street Mama".
- Both the Windy Rhythm Kings/Junie C
Cobb Grains Of Corn versions are the same,
but different from the State Street
Ramblers/etc. tune. (Junie Cobb)

Oh, hell! That means that the State Street
Ramblers were playing a different tune with
the same title! So our Cobb as composer is
out the window and we're back to square 1.

And because I thought I had it solved with that
Cobb copyright, I didn't work hard to track
down record labels. State Street Ramblers
rec. 3/13/31, Champion 16279, 40070;
Superior 2755 (as Speed Jeffries and His
Night Owls); Savoy 504; Jazz Collector L-83,
Jazz Classic 516.

LC SONIC says Melrose for 40070. Other than
that, not a single hit anywhere (Haesler
couldn't find them either, and he's better at
this than I am.). Early on, Erdos speculated
on Frank M. as likeliest, we've since confirmed
him as composer of Georgia Grind and
Kentucky Blues, two other tunes recorded at
that same 3/13/31 session by the State Street
Ramblers.

But Haesler has other evidence that points to
Lester Melrose, if not definitely.

Rick Kennedy's excellent 1994 book *Jelly
Roll, Bix And Hoagy* contains a wealth of
information regarding Gennett and the
Melrose brothers. Including that it was
Lester who took Jimmie Bythe under his
wing, and also organised the State Street

Ramblers' sessions. And collected the royalties (page 188).

And he cites a Superior discography by George Kay serialized in *Record Research* magazine. No 43, May 1962 issue has listings for Superior 2755, Tiger Moan and South African Blues. The Tiger Moan entry had the extremely obscure Tony "Tee" Cingerana credit, so I'm inclined to believe its "L. Melrose" for South African Blues. **But I'm staying open to other evidence. I still think Frank is more logical, but that's just a feeling, while this is a source, even if it is secondary at best. For what it's worth, Online 78 says Lester Melrose; RHJA says just Melrose.**

10/22/13 Robbie Rhodes compared the Ramblers/Melrose tune with Beale Street Mama and reports,

[Ramblers' SAB] sure sounds like "Beale Street Mama", by Roy Turk and J. Russel Robinson, and it's so close that a cross-reference might be warranted.

[Cobb's SAB] is a different tune. It opens with a quote from Morton's "Midnight Mama/Tom Cat Blues", otherwise it's a sort of pastiche of blues themes.

I'd say [Ramblers' SAB] and [Cobb SAB] are different tunes entirely. [Ramblers' SAB] is essentially "Beale Street Mama".

Dave Robinson concurs, and points out that the Junie Cobb tune too is a pastiche of stolen bits:

I agree, the SSR side is the same as Beale Street Mama (which itself borrows from See See Rider and Tishomingo Blues).

The WRK side is a 12-bar blues with two strains (melodic themes), the first of which is known as Nobody Knows the Way I Feel Dis Mornin' (recorded by Bechet), which is also heard in Jelly Roll Morton's Midnight Mama and in George Lewis' Dauphine Street Blues. Not sure who originated it (not Lewis)... probably Morton...but I guess you don't need that one sorted out for the discography.

Theivery ran rampant in those days!

Horrors: I have a note from 1/14 saying I found claimant cards for this title by both Lester M. and Junie C., both filed by Melrose (Brothers?), but I didn't document the supposed Lester find and can't find it in the books anywhere. I must have been confused.

Does our brain trust have any good ideas about whether it should be Lester or Frank who stole Beale Street Mama and made it South African Blues?

South Bound (Alex Hill)
Chicago Rhythm 1026
Des Plantes' Washboard Wizards 1231
Baker-Baldwin Radiogram Wshbrds 1243
Vince Giordano's Nighthawks 1260

We had Southbound by Hill. Rec.

Hill aho, 2/8/30, Vocalion 1465, Supertone S-2237.

Sam Lanin (as South Bound), 5/17/28, Cameo 8227, Lincoln 2875.

Super Syncopators, 3/25, Autograph 625.

[Lanin & Super Syncopators played a 1925 Billy Meyers-Elmer Schoebel "South Bound.].

Oops, the copyrights conflict:

South bound; melody by Alex Hill. © 1 c. May 17, 1930; E unp. 21933; State Street music pub. co. inc., Chicago.

But then

South-bound; words and melody by Alex Hill and C. Williams. © 1 c. May 29, 1930; E unp. 22591; Clarence Williams music pub. co., inc., New York. (although in the index, it's south-bound under Williams but South bound under Hill)

But what's on the label? South Bound on the original Vocalion 1465, and composer credit just Hill. Well, hell: Hill recorded it in Feb. and State Street registered it in his name; obviously Cl. Williams bought it and added his name to it later, but since he evidently didn't publish it, nor was it recorded again, I'm going to stick with just Alex Hill for the credit.

South Bound Rag (Blind Blake?)

Pam Pameijer's New Jazz Wizards 1382

<Erdos query 8/22/02:

Southbound Rag - Rec. as South Bound Rag by Blind Blake, Chicago, April 28, Paramount 12681. Blake (Arthur Phelps), gtr/vcl; Dodds, cl; Jimmy Bertrand, drums. Erdos has source that says Blake composed it, which seems likely.

5/5/11 found the original Paramount 12681 label online; confirms *South Bound* (sted *Southbound*), but no composer credit. BUT at same source found several other labels of Paramount discs by Blind Blake; several had composer credits when they were by others, but several had no composer credit, so I think it's logical to assume that Blake was their composer.

9/2013: Haesler worked on this and came to more or less the same conclusion: fair chance it's Blake, but no hard evidence. This reinforces my note somewhere earlier to the effect I should create a new category of credit for a small number of cases like this -- perhaps a credit of "Blind Blake?" or "Blind Blake (?)" In the past, I've insisted that the only alternative to "known" was "unknown," but I think there's some merit (or at least some utility to users of the index) of presenting a "possibly/likely but we can't be sure" category.

Haesler later did a lot of work tracking down other recordings by Blake-Bertrand-Dodds. Among the labels and copyrights he found is evidence that my theory above (that no composer credit on Blake's labels means he was composer) is baloney.

It's worth nothing that [Arthur] Blake registered more than two dozen songs in 1928, plus half a dozen in 1927 and two in 1929, but this was NOT among them. He *knew* how to copyright his songs.

So we're definitely back to either unknown or perhaps Blind Blake? as I suggested above unless other of our brain trust can weigh in on this one.

South Frisco Blues (Mike Baird)

South Frisco JB 1180

Baird is clarinetist with the band.

South Mississippi Glide, The

(David Thomas Roberts)
David Thomas Roberts 1072

South Rampart Street Blues

(Buddy Christian-Bob Fuller)
Le Petit Jazzband 1389

Rec. Buddy Christian's Jazz Rippers (Christian, bjo; Fuller, ssax), 8/26, Pathe 8518, Perfect 118. New Orleans Blue Five (w/Christian & Fuller), 11/2/26, Victor 20653.

Oops!

South Rampart street strutt; melody by Buddy Christian [i.e., N. J. Christian] and Bob Fuller. © 1 c. Feb. 24, 1926; E 635157; Narcisse Joseph Christian, New York.

Interesting--that's several times now I've come across *strutt* as a musical or dance form spelled this way, so it must have been common usage at the time; and I always thought his first name was Narcissus.

But then later we find

South Rampart street blues; melody by Buddy Christian. © 1 c. Jan. 10, 1927; E 655325; Ralph S. Peer, New York.

First reg. doesn't say "unpub." (they don't always), but note that it was registered personally by Christian, while the later one was registered by a publisher. Probably means it title was changed on its way to shellac, but why did Fuller get dropped?

Next big question is what's on the labels? Victor definitely Blues and both composers' names in full, confirmed by Victor loedgers. Same for Perfect 118 (LC SONIC).

Very clear that they lost the strut and got the blues.

South Side Strut (Don Ewell)

European Classic Jazz Trio 1142
Ray Smith 1162
Neville Dickie 1269

"From 1956 Good Time Jazz session with his trio" says 1142. But Ray Smith's Ewell tribute LP says recorded 1952. Neville agrees with 1952. But not in 1952-57 copyright books.

Windin' Ball LP 101, Chicago 1952.
Don Ewell Trio, Oakland, 1956, Good Time
Jazz L12021.
Dave Robinson reports that both labels credit
Ewell.

South Wind (B. G. De Sylva–
Lew Brown–Ray Henderson)
Ingham–Grosz Hot Cosmopolites 1285
1285 had Southwind.
<9/8: Alex has the sheet music. It's South
Wind (two words). Kinkle and Rust have it that
way as well. 11/13/26 copyright reg. agrees.

Southern Beauties
(Charles L. Johnson)
Red Wing Blackbirds 1018
Confirmed by 1907 sheet music pub. Remick.

Southern Hospitality (Arthur Pryor)
Lake Arrowhead Early JB 1365
Confirmed by 1909 sheet music pub. Chas.
Brokaw.

Southern Melodies
(Lawrence Dubuclet)
Chrysanthemum Ragtime Band 1079
ASM, 1915, Arnett Delonais.

Southern Stomps, The (Richard M.
Jones–Dave Peyton)
South Frisco JB 1103
South Frisco JB CD 1143
Turk Murphy JB 1161
Bent Persson's London Stompers 1167
Peruna Jazzmen 1204
Southern Stompers (France) 1215
John Gill's Dixieland Serenaders 1295
Miss Lulu White's Red Hot Creole JB 1370
Southern Stompers 1414
Rec. King Oliver, 12/24/23, Paramount 12088,
14015 et al.

Confirmed by 8/20/28 copyright reg., w/m
both. But this is bizarre: Credit on Paramount
12088 is J. M. Jones. 14015 loses *The*, has no
composer credit.

Southern Sunset (see **When the
Sun Sets Down South**)

Southern Symphony, A
(Percy Wenrich)
Ian Whitcomb & Dick Zimmerman 1049
Confirmed by 4/13/10 copyright reg.

Space Shuffle (Robin Frost)
Matthew Davidson 1252
Brier has 1980 sheet music, pub. by Frost.

Spain (Isham Jones–Gus Kahn)
Wally Fawkes & His Soho Shakers 1144
Peter Ecklund's Melody Makers 1175
Paris Washboard 1326
ASM, 1924, Milton Weil; w. Kahn/m. Jones.

Spanish Fandango (Luckey Roberts)

Tom Roberts 1345
All Tom says about it is "1939?" But Perfesser
Bill is selling the sheet music, says publisher
was Roberts, c. 1915--but I think it's really a
transcription, since Bill has put his own cover
page on it. In any case, it was on that Luckey
& the Lion: Harlem Piano LP by Good Time
Jazz, and all the Roberts tracks were original
compositions. And the Finnish Wikipedia
page on Luckey Roberts confirms 1915 for the
tune--how ya gonna beat a source like that?

Spanish Mamma (Elmer Schoebel–
Billy Meyers)
Scaniazz 1056
South Frisco JB 1103
South Frisco JB CD 1143
John Gill's Calif. Sunshine Boys 1157
John Gill's Novelty Orchestra 1270
John Gill's Jazz Kings 1401

We had Spanish Mama.
Rec.
Julie Wintz and George Zimmer's Jersey
Collegians, 5/20/26, Pathe 36460, Perfect
14641.
Joe Candullo, 5/15/26, Gennett 3316,
Champion 15110.
Orig. Indiana Five, 5/18/26, Harmony 217-H.
Doc Cook, 7/10/26, Columbia 727-D.
Bob Haring, 4/11/28, Cameo 8195, Lincoln
2850, Romeo 618.

Oops, two mm's on the copyright:
Spanish mamma (Mama espanola); words
by Billy Meyers, music by E. Schoebel; pf.
and ukulele acc. © May 5, 1926; 2 c. May
11; E 637654; Elmer Schoebel, inc., New
York.

What about the labels? Never, mind, I found
the published sheet music (Elmer Schoebel,
1926). It was *Mamma* on both cover and
copyright page. But how did we come to have
Mama on all seven SOS releases?

Candullo Champion was Mama. But the Doc
Cook Columbia was Mamma, and that would
likely have been the best known version to the
jazz world. And LC SONI says Orig. Indiana
Five Harmony also *Mamma*.

Spanish Moss (Galen Wilkes)
Tom Brier 1274
Confirmed by Brier sheet music. And was on
a Galen Wilkes-produced CD of his
compositions played by others.

Spanish Rag (Willie "The Lion" Smith)
Tom Roberts 1392
Roberts documents this admirably in his
notes:

The Lion's autobiography, *Music On My
Mind*, included a list of most of his
compositions in one of the appendices.
Among the many familiar titles are enticing
items with alluring titles never recorded by
The Lion and assumed to be lost. "Spanish

Rag" is one of these lost gems. The copy-
right deposit was rescued from the Library
of Congress by ragtime collector Audrey
Van Dyke. It is a lead sheet consisting of
only the melody.
And here's the copyright registration that goes
with that deposit:
Spanish rag; melody Willie Smith, of U.S. ©
1 c. Sept. 19, 1925; E 623377; Clarence
Williams music pub. co., inc., New York.

Spanish Shawl (Elmer Schoebel–
Billy Meyers–Walter Melrose)
Charquet & Co 1076
Red Rose Ragtime Band 1128
Red Roseland Cornpickers 1133
New Jazz Wizards 1244
Grand Dominion JB 1337
Miss Lulu White's Red Hot Creole JB 1370
Les Rois du Fox-Trot 1407
Delta Stompers 1426

First three just Schoebel; rest all Schoebel-
Meyers
<2--Baker: S&P say Elmer Schoebel/Billy
Meyers-Walter Melrose. Erdos: My guess: he
added his name when publishing.--2>

ASM, 1925, Melrose Bros.; w. Billy Meyers-
Walter Melrose/m. Elmer Schoebel. Search
reveals this to be the first edition, so I don't
see how we take Melrose off without removing
Meyers as well.

Copyrights show it starting as Schoebel
instrumental, then soon picking up lyrics for
publication:
Spanish shawl; fox trot, Elmer Schoebel, of
U.S.; orch. 4to. © Aug. 15, 1925; 2 c. Sept.
15; E 620868; Melrose bros. music co., inc.,
Chicago.

Spanish shawl; fox-trot, w Billy Meyers and
Walter Melrose, m Elmer Schoebel, of U.S.
© Nov. 20, 1925; 2 c. Nov. 30; E 627142;
Melrose bros. music co., inc., Chicago.

Spanish Singe (Don Ewell)
Ray Smith 1162
From 1952, says Smith. Not in 1951-54 copy-
right books, of course. Oops, no recording
before this one in Lord discography.

This is another in the bizarre
copyrightencyclopedia.com database: dated
11/29/2004. Says composed by Ewell, "Title
appears in Document: Your love is burning &
11668 other titles, musical compositions." And
I'll be damned: it's on that same Windin' Ball
101 LP that contained "South Side Strut."
Robinson has LP, confirms credit to Ewell.

Spanish Venus (Luckey Roberts)
George Foley 1187
Tom Roberts 1345
Transcribed from The Lion's great recording of
it in 1966, says Foley. 1905, says Tom
Roberts [but it wasn't copyrighted, because

Luckey didn't yet know how to read and write sheet music, and publishers wouldn't publish it because nobody could play it except Luckey and Eubie]; Tom Roberts plays both the Smith and Eubie Blake versions on this CD. In fact, many credit Eubie's learning it and reintroducing it many years later as the main or only reason for the tune's survival, since Luckey himself never seems to have recorded it. Eubie did in the late 1940s, and Smith in 1966.

Sparklets (Walter E. Miles)

Tom Roberts 1392
CD said Sparklets by Willie "The Lion" Smith-Tim Brymn.

Only Smith recording (says Lord) is Paris, 11/30/65, on LPs (poss. titled *Jazz in Paris*) Decca (F)154.158, SSL40158S, CD *Music on My Mind*, EmArcy (F)014032-2.

Discogs.com credits Smith on its listing for the Decca LP.

But beware that a guy on eBay selling a 1911 rag called "Sparklets on the Piano" by Walter E. Miles claims it's the same tune that Willie played. Have asked Brier to research it

AND get a load of this: When asked Tom Roberts for his composer source, he replied, I found out from Bob Pinsker that it is not written by the Lion. It is some Novellete. maybe the ebay tune is exactly the same thing. Who knows if the Lion wittingly plagiarized?

So I tracked down the Miles sheet music, the Lion 1965 recording, and a midi file prepared by Warren Trachtman of an Ampico piano role of the Miles Rag played by Felix Gerdts. They sure sound like the same tune to me.

Dave Robinson was the first to respond: Congratulations Sherlock, that's a fine piece of sleuthing! Yes, absolutely: the sheet music, piano roll, Lion recording, and Roberts recording are the same tune. What fascinates me is that the tune sounds to me like a Willie the Lion composition! Perhaps this tune had a big influence on Willie when he was just a cub? But if so, I wonder why he didn't record it until '65. Pinkser also listened, agrees.

For the record: "on the Piano" was on cover as a likely genre-marker, but not on copyright page; published by Sam Fox, Cleveland, copyright 1911, but it was not in the 1910-12 copyright books.

Speakeasy [Blues] (Joe Oliver–Clarence Williams)

Des Plantes' Washboard Wizards 1325
Jacobi's Bottomland Orchestra 1336

<10/15/02: Audrey found the LC copyright lead sheet, shows it to be "Speak Easy" sted of the "Speakeasy" that we had.

2013 review: Rec. Cl. Williams aho as Speakeasy, 8/28, QRS R-7004, Broadway 1347, Paramount 12884, Creole 26. Oliver as Speakeasy Blues, 9/10/28, Vocalion 1225, Supertone S-2236, Brunswick 80080.

And the copyright confirms Audrey's find: Speak easy; by Clarence Williams and Joe Oliver. [Melody only] © 1 c. Aug. 18, 1928; E 699084; Clarence Williams music pub. co., inc., New York.

But what counts are the labels.

Clarence Williams: QRS and Broadway definitely Speakeasy, no credits. UTex Library says Creole 26 titled Speakeasy Blues.

Oliver: Vocalion is Speakeasy Blues, credit Oliver. Creole 26 Speakeasy Blues, no credit (LC SONIC). Brunswick 80080 Speakeasy, credit Oliver (LC SONIC).

And note a couple of different "Speak Easy" tunes in the era.

Since Speakeasy and Speakeasy Blues came out essentially simultaneously, we must treat "Blues" as an alternative title.

Speaking of Kentucky Days

(Joseph George Gilbert)
Charquet & Co 1195

Hmm, Rust calls it (I'm) Speaking of Kentucky Days. Rec. Jack Hylton (as Speaking of, and the source cited by Charquet), London, 1/17/30, HMV B-5786, K-5879 (confirmed by HMV B-5786 label). Rhythmic Eight (as I'm Speaking, Hayes, Middlesex, 2/7/30, Zonophone 5535, Salabert (France), FZ-2014.

Copyright is with Hylton/Charquet: Speaking of Kentucky days; written and composed by Jos. Geo. Gilbert; pf. acc., with ukulele arr. by Alvin D. Keech. [Staff and tonic sol-fa notations] © Mar. 14, 1930; 2 c. Mar. 15; E pub. 14237; Lawrence Wright music co., London.

Spell of the Blues, The (Dave Dreyer–Herman Ruby–Arthur Johnston)
James Dapogny's Chicagoans 1263
Des Plantes' Washboard Wizards 1421
ASM, 1928, Irving Berlin; w. Dreyer-Ruby/m. Johnston.

Oddly, original 9/20/28 copyright reg. filed by Berlin says w/m all three, but 10/16/28 rereg. by Berlin delineates m. AJ/w. DD-HR.

Spice Box, The (Glenn Jenks)
Glenn Jenks 1179

Sponge (W. C. Simon)
David Thomas Roberts 1021

Says Roberts: Sponge/Walter C. Simon/1911/Gruenewald Music Co., New Orleans, Louisiana.

No Sponge in 1911 book, BUT
Sponge rag: by W. C. Simon; pf. Rev. ed. © May 6, 1912 ; 2 c. Apr. 29. 1912; E 283962; W. C. Simon, Detroit, Mich. [And he's only W. C. Simon, not Walter, in the index as well.]

No sure what to make of this. One edition of this was published by Tichenor in *Ragtime Rarities*:

Sponge [the word *rag* doesn't even appear on the sheet, just *two step* as a genre-marker at the bottom of the cover], composed by W. C. Simon and pub. by W. C. Simon, 733 Canal St., New Orleans, La.

And I found QRS 31139 piano roll, title Sponge, by W. C. Simon. But the British Library in St. Pancras indexes a copy dated 1912 and titled *Sponge Rag*, by Walter C. Simon, published by W. C. Simon. That could well be the 1912 copyrighted version.

The only two copies I found online (and viewable), unlike St. Pancras library), were of the *Ragtime Rarities* version.

But, typically, comprehensive collector Tom Brier has "the rest of the story":

Yes, there ARE three different published versions of "Sponge" by W. C. Simon (he is never credited as "Walter", either as composer or publisher). It was originally published in 1910 by L. Gruenewald Co. of New Orleans. It was published in 1911 in New Orleans by the composer. It was then published AGAIN by the composer in 1912 in Detroit, Michigan, with the address being the Melville Clark Piano Co. (manufacturers of QRS Piano Rolls!!!). Each version of the piece is arranged differently (I think all three are in different keys, no less). Interestingly, the cover of the Detroit edition gives the subtitle of the piece as "NOTARAG"!

Sporting House Rag (see **Perfect Rag**)

S'posin' (Paul Denniker–Andy Razaf)
Jimmy Mazzy & Eli Newberger CD 1109
ASM, 1929, Triangle; w. Razaf/m. Denniker.

Springfield Stomp (Cecil Scott–Don Frye)
Keith Nichols Dreamland Syncoptrs 1150

<3--Dave Robinson had given us Cecil & Don even before I did the research for Sashay, Oh Boy.--3>

2013 review: Rec. Cecil Scott and His Bright Boys Orch, 11/9/29, Victor V-38117. And here it is:

Springfield stomp; melody by C. Scott and D. Frye. © 1 c. Mar. 5, 1930; E unp. 18095; Southern music pub. co., inc., New York.

And found the Argentina Victor label (!), crediting C. Scott-Frye. Victor Project ledgers confirm both.

Spring-time Rag (Paul Pratt)
London Ragtime Orchestra 11081

Oops, the copyright has a hyphen:
Spring-time rag; U.S.; by Paul Pratt, of piano. © Jan. 4, 1916; 2 c. Jan. 17, 1916; E 375526; Stark music co., St. Louis.

Typically, collector Tom Brier has the answer: Cover is Spring Time Rag, but copyright page is Spring-time.

Squabblin' [There's a Squabblin']
(Count Basie)
Keith Nichols Dreamland Syncopts 1150
LP had Squabblin', credited Count Basie. Rec. Walter Page's Blue Devils (but with Charlie Washington on pno), 11/10/29, Vocalion 1463.

Not in copyright books 1928-32. RHJA says Basie. My British Jazz Greats reissue of the record says Basie. But New World Records' very authoritative reissue on *Big and Territory Bands of the '20s* says it's called "There's a Squabblin'" by Basie.

Well, the Musicians Local 627 web site of Kansas City cites the recording as "There's a Squabblin'."

From NW record: Copyright © 1930 by Northern Music Company, 445 Park Avenue, New York, N.Y. 10022. Used By permission. All rights reserved. But that's not reflected in copyright books. And the use of a zip code of 10022 bespeaks a date much later than 1930.

Bill Haesler did extensive research (admittedly with secondary sources, as he (to our surprise) also failed to find a single image of the record label. His research all leads to Squabblin', says There's a Squabblin' seems to come mostly from European sources.

We stay with "Squabblin'," but it seems worth adding the longer title as an alternative. Amazon.com sells it that way, and Frank Drigg's book on KC jazz uses that title.

BUT wait: look at the copyright reg. that Haesler dug up!
Squablin [!]; by James Johnson and Walter Page. [Chords, single staff] © 1 c. June 5, 1930; E unp. 22910; State Street music pub. co., inc., Chicago.

Yes, one *b*, no apostrophe, and that [!] was actually in the copyright entry—LC evidently thought it as odd as we do. And Jan. 2014 at LC found copyright deposit lead sheet, confirms this, and mentions arranger James Alston.

This simply has to be the tune that the Blue Devils recorded. And when I went searching

for the *Squablin* spelling plus Walter Page, I got lots of hits on Squablin or Squablin', and even There's a Squablin', so I'll bet that the label had it one of those ways. I even found a very scholarly article in The Jazz Review from 1958 that referred to the tune as "Squablin."

In the absence of a label to prove something else, I'm going to change this to match the copyright.

Which didn't last long. Sonny McGown came up with the label, which is Squabblin' by Basie. Presumably the people who called it Squablin were looking at the copyright rather than the record label, but not a one of them mentioned Johnson & Page as composers. And presumably Vocalion recognized "Squablin" as illiterate and corrected the spelling and punctuation.

Squaty Roo (Johnny Hodges)
Paris Washboard 1347
Rec. Hodges aho 7/3/41, Bluebird B-11447, Victor 62-0070, HMV B-9283.

Confirmed by 6/19/42 copyright reg. and HMV labels.

Squeeze Me [(When You) Squeeze Me]
(Fats Waller-Clarence Williams)
Banu Gibson NO Hot Jazz Orch 1073
Paris Washboard 1182
Neville Dickie 1341
Paul Asaro & Neville Dickie 1404

Some of rec. in Rust, titled Squeeze Me unless otherwise marked:

Buster Bailey, 5/20-27/25, Banner 1563, Domino 3534, Oriole 442, Regal 9863.
Halfway House Orch, 9/25/25, Columbia 541-D. BRS 997 = Waller-Williams (LC SONIC)
Clarence Williams Blu Five (vcl Eva Taylor), 10/26/25, OKeh 8254. Williams-Waller (LC SONIC)
Bessie Smith, 3/5/26, Columbia 14133-D, Biltmore 1095. Columbia = Williams-Waller (LC SONIC)
Hightower's Night Hawks, 7/20/27, Black Patti 8045, Champion 15491.
Armstrong Hot Five, 6/29/28, OKeh 8641, Columbia 35661, Parlophone R-2242 et al. OKeh label Williams-Waller, same for Parlophone (LC SONIC)
Clarence Williams Orch, 8/28, QRS R-7005, Broadway 1348, Paramount 12885 et al. QRS label no credits.
Louisiana Rhythm Kings, 1/20/30, Brunswick 4953, 03282. Brunswick 03282 Waller-Williams.
Waller ahr, 8/10/39, Bluebird B-10405, Victor 20-2217, HMV AL-5020 et al. Victor (When You) Squeeze Me, Razaf-Williams-Waller; Bluebird When You Squeeze Me, same composers (LC SONIC, which may just have been ignoring the parentheses)

Here's the copyright:

Squeeze me; w and m Clarence Williams and Thos. Waller, both of U.S.; © pf. acc., with ukulele arr. Dick Konter. © July 31, 1925; 2 c. Dec. 21; E 627848; Clarence Williams music pub. co., inc., New York.

Not in 1938-41 copyright books. Detailed discography in *Fats Waller on the Air: The Radio Broadcasts And Discography* by Stephen Taylor (Scarecrow, 2006) shows title as

[When You] Squeeze Me

Detailed discography of a reissue on Naxos says Razaf-Waller-Williams. And aha! The Victor label by Fats and His Rhythm reads

(When You)
SQUEEZE ME
Razaf-Williams-Waller

Wikipedia entry for song says "Squeeze Me" is a 1925 jazz standard composed by Fats Waller. It was based on an old blues song called "The Boy in the Boat". The lyrics were credited to publisher Clarence Williams, although Andy Razaf has claimed to have actually written the lyrics.

This is a bit of a challenge -- to add the When You subtitle as an alternative title and to add Razaf to the composers. Normally, if we found such an aberrant label 14 years after the original copyright and spate of recordings, I'd reject it out of hand. BUT this later recording is the one and only recording of it by Waller himself.

I'm going to spit the difference: Add an alternative title with the subtitle since it **did** appear on the Fats Waller recording, but not Razaf, because his name on the Waller record was truly an anomaly: It didn't get reflected in an updated copyright, and even more to the point, nobody else followed suit: I tracked down no fewer than 15 other recordings during the 78 era, from 1935 to the late '40s, and every last one credited Williams-Waller.

1/11/14: Just looked this up in *Black and Blue: The Life and Lyrics of Andy Razaf*, by Barry Singer. Singer reports that Razaf claimed to have written the lyric, but goes no farther than just reporting the claim--no supporting evidence.

'Stamboul Rose (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Stampede (Fletcher Henderson)
Hot Antic JB 1154
John Gill's Calif. Sunshine Boys 1157
Evergreen Classic JB 1202
Charleston Chasers 1376

<4--Shapiro & Pollack and Rust just have "Stampede." Kinkle agrees with "The Stampede." Erdos: Henderson's 1st recording of it had "The" (Allen book). --4>

2013 review: Rec.

Fletcher Henderson (Rust: The Stampede), 5/14/26, Columbia 654-D, 35669 et al. Columbia 654-D label does have THE, but 35669 doesn't (LC SONIC).

Ken Moyer's Novelty Trio (Rust: Stampede), 10/1/26, Banner 1872, Domino 3841 et al. No THE on Regal label.

Savoy Bearcats (Rust: Stampede), 10/11/26, Victor 20460. No THE on label.

Red & Miff's Stompers (Rust: Stampede), 10/13/26, Edison 51854, Steiner-Davis 106. No THE on either label.

Joe Candullo (Rust: Stampede), 10/26, Pathe 36540, Perfect 14721.

Fletcher Henderson (Rust: Stampede), 3/22/37, Vocalion 3534, Brunswick A-81216 et al. No THE on Vocalion label.

Copyright no The:

Stampede; by Fletcher Henderson; instrumental. © 1 c. May 27, 1926; E 642080; Robbins-Engel, inc., New York.

We simply must lose the The: Not on copyright, and only on one of the releases of the original Henderson recording but not on any other label, including Henderson's own second recording of it. It was a fluke.

Star Dust (Hoagy Carmichael--Mitchell Parish)

Golden State JB 1006
Kustbandet 1294
John Gill Sentimental Serenaders 1424

ASM, 1929, H. C. Mills. AND like so many other songs I've run into from the period, it was published simultaneously as an instrumental by Carmichael and has a song by Carmichael & Parish. And each cover has a blurb for the other version. This to me is further reason why we should include lyricist credits unless we can be very sure that they came much later, such as was the case with "South" just above.

Star of the East Rag (Gale Foehner)

Gale Foehner 1023

Starvation Blues (Jesse Stone)

Keith Nichols Dreamland Syncoptrs 1150

Rec. Jesse Stone & His Blue Serenaders, St. Louis, 4/27/27, OKeh 8471.

Confirmed by 8/15/27 copyright reg.

State and Madison (A Chicago

Stomp) (Jelly Roll Morton--Charles Raymond--Bob Peary)

Pam Pameijer Trio 1172

In 1938 Lomax LC recordings, issued on Circle 56-70. Also Joe Herlihy aho, 6/20/27, Edison 52076.

And here's the copyright:

State & Madison; busy stomp melody, by Bob Peary, C. Raymond and Jelly Roll Morton [i.e. Fred [sic] Morton], arr. by F. Morton. © 1 c. Aug. 7, 1926; E 643539; Charles Raymond, Chicago.

Well, the original Edison label used *and* instead of the copyright's ampersand, and it had a subtitle that we could use: "A Chicago Stomp." And confirmed all three composer names in full.

Static Strut (Jack Yellen--Phil Wall)

John Gill's Calif. Sunshine Boys 1156
San Francisco Starlight Orchestra 1334
Paramount JB of Boston 1340
Pam Pameijer's New Jazz Wizards 1363
Duke Heitger's Big Four 1367
Independence Hall JB 1384

<Paul Specht added for 5th ed on Chuck Stewart's say-so, but he missed some others, so better double-check this. ASCAP has Specht, but S&P say just Yellen-Wall. We found one other case (When My Baby Smiles at Me) where ASCAP had a copyright holder/royalty collector who probably wasn't an original composer, so we can mistrust this one as well.

LC copyright card: melody by Phil Wall.

3/12/26; Ager, Yellen & Bornstein. unpub.

LC copyright card: words Jack Yellen, music Phil Wall. 4/28/26. Ager, Yellen & Bornstein.

So Phil Wall brings his tune it to Ager, Yellen & Bornstein, they copyright it immediately. Then Yellen writes lyrics for it before they publish it a month later.

I think we can dispense with Mr. Specht.

Stay Out of the South! (If You Want to Miss a Heaven on Earth)

(Harold Dixon)

Creole JB 1051
Rusty Taylor's Jazz Makers 1082

<2--1051 was "Stay Out of the North (Stay Out of the South)." 1082 was "Stay Out of the South." Baker: Blue cat lists both under South, which I presume is correct title. If "North" is no more than a bit of silliness the band indulged in on that occasion, no cross-reference is necessary.
Erdos: Don't even show the title.--2>

<3--Frank Dutton of Malvern Link, England:

Full title: Stay Out of the South (If You Want to Miss a Heaven on Earth).

Mike Durham, citing sheet music: "Stay Out of the South (If You Want to Miss Heaven on Earth)" Let's go with this.--3>

Not quite: ASM has it (1927, Harold Dixon). cover

If You Want to Miss a Heaven on Earth

Stay Out of the South

(c) page

Stay Out of the South!

(If You Want to Miss a Heaven on Earth)

Stayin' Home (Andy Stein)

Andy Stein Blue Five 1390

Steady Roll Blues (Mel Stitzel--

George Bates)

Dan Levinson's Roof Garden JB 1361

<S&P have Mel Stitzel & George Stitzel, but Erdos says this is a sheet that Dave Sager pulled up at LC to confirm Bates.

Yep, LC cy cat says Geo. Bates & Mel Stitzel, arr. Elmer Schoebel, 3/5/25, Melrose Bros., Chicago.

Steal Away [Blues] [Stealin' Away]

(probably Alexander Robinson)

Jimmy Mazzy & Friends 1219
Marty Grosz's Orphan Newsboys 1225
Two Clarinet Stompers 1259
Bob Helm's JB 1310
Pam Pameijer's New Jazz Wizards 1395

Christopher Greaves credit on all the SOS recordings.

Rec. Paramount Pickers (Johnny Dodds, Jimmy Blythe or Tiny Parham, Junie Cobb), 2/29, Paramount 12779, Broadway 5069 (as Broadway Pickers), Herwin 93015 (as Herwin Hot Shots), Century 3010 (as Johnny Dodds), Ampersand (Australia) R-105, Jazz Document (France) 002. Rust lists it as just Steal Away, but Ampersand, Century, Herwin are Steal Away Blues; just the Paramount 12779 is Steal Away. None of the labels has a composer credit.

No Steal Away, no Christopher Greaves in 1928-30 copyright books or elsewhere in this index. RHJA has that credit, as does Online 78. Of the six releases, I've found three labels: Century 3010, Herwin 93015, Ampersand R-105; all use title "Steal Away Blues," none has a composer credit (but the flip side of the Herwin, Salty Dog, *does* have a composer credit).

Hate to base a composer credit on sources as flimsy as RHJA and Online 78. Does anybody else have any evidence for Christopher Greaves?

Haesler found a German discography for Broadway that suggests that Christopher Greaves comes from Broadway 5039--but even that's dubious, since it's unlikely that the record label would have shown that name in full (they usually use last names only). He also finds that credit on a Soprano Summit CD on Arbors, but concedes that it probably came from the same less-than-perfect sources that we've been using. Frog CD reissue says composer unknown.

2/14 Haesler research adds:

"Steal Away" by the Paramount Pickers is the same tune with similar lyrics as "Crying for Love" by Bob Robinson Trio on Vocalion 03453 (rec. 1/13/37, Bob Robinson, cl/vcl plus piano and string bass) so is evidently composed by Aletha Dickerson as credited on that although not on Paramount 12779B.

Comparisons of the vocal leave no doubt that it is also Alexander 'Bob' Robinson on the Paramount [although Rust doesn't mention Robinson on that session, giving vocal credit to Junie Cobb; but later Bill H. found this: "In *Storyville* 79, p. 23 (Oct/Nov 1979) Rolf Van Arx reported 'Paramount Pickers test pressing of master 21184-1 "Steal Away" (i.e., normal take) bearing the handwritten words "vocal Alexander Robinson." —DB] and it appears to be a Hokum Boys offshoot with 'Banjo Ikey' Robinson identifiable on guitar and Alex Hill on piano. [Paramount Serenaders (Chris Hillman & Roy Middleton): Additions and Corrections. 2013]

But don't get too excited . . . The Bob Robinson Trio item was recorded in January 1937 (I have it on CD). [It would be quite a stretch] to give (composer) credit to Ms Dickerson (or Alex Robinson) at that late stage.

A quick check in the 1929/30 and 1937 Copyright Entries did not yield anything of interest for either person.

[In Alex van der Tuuk's 2003 book *Paramount's Rise and Fall* he says (page 136) "with 'Bob Robinson,' a pseudonym for Alex Robinson, as stated by his wife Aletha." Tuuk had access to letters and an interview with Aletha Dickerson.]

Well, the Vocalion label for Crying for Love does credit Aletha Dickerson, but the copyright reg. differs:

Crying for love; w and melody Alexander Robinson. © 1 c. Feb. 8, 1937; E unpr. 140139; Wabash music co., Chicago.

No Christopher Greaves in copyright books 1928-31; the only Christopher Greaves I could find wrote religious books later. There's a traditional gospel song called "Steal Away," but he doesn't seem to have had anything to do with it.

I later went back and compared the 1929 Paramount Pickers Steal Away with the 1937 Bob Robinson Trio Crying for Love, and they are indeed essentially the same tune. Different intros, but really the same melody. The verses have different lyrics, but the chorus are pretty much the same except for changes necessary to replace "stealing away" with "crying for you":

Pickers:

Oh stealing away, stealing away,
Honey, I know that your love is a-stealing,
You want to leave, why should I grieve this way

After you've gone, each break of dawn
Will revive your love that's stealing, stealing.

Just say goodbye, my love will die,
Oh, honey, don't think I will love you forever.
I'll dry my tears, just as the years roll by,
Stealing a few [?], I've got the steal away blues.

Robinson:

Oh, babe, I'm cryin' for love, sighin' for love,
Kneeling and pleading but still you don't want me
Baby, why should my heart be torn apart this way,

Oh, baby, what did I do, why cannot you,
Take this love I'm giving, while it's living,

Dear by and by, my love will die
Honey don't think I will love you forever.
I'll dry my tears just as the years roll by.
And then I'll be through crying for love and for you.

Soprano Summit stays pretty close to the Paramount Pickers' melody; Mazzy sings the Pickers lyrics; Newsboys seem to take quite a few liberties with the Pickers' melody, but I guess it's the same tune; same for Two Clarinet Stompers; Helm close to Pickers' melody, while Des Plantes sings the Pickers' lyrics; Pameijer's melody pretty close to the Pickers'.

Right now this is at least a candidate for a "Christopher Greaves?" credit, although to be precise, one could argue for "(Christopher Greaves? Aletha Dickerson? Alex Robinson?)," which would be an abomination.

There is one Steal Away in the copyright books:

Steal away; duet, from Back again, words by Geo. V. Hobart, music by Louis A. Hirsch [of U.S.] © May 10, 1918; 2 c. May 11, 1918; E 424803; M. Witmark & sons, New York.

but no reason to think it concerns us.

More Haesler research: Soprano Summit recorded it in 1973 as "Stealin' Away," credit Christopher Greaves, in a list of evidently very thoroughly researched titles, this one shows Southern Music/ASCAP. And indeed, the ASCAP song database has Stealin Away by Greaves, but no date, no details. It also has DOZENS of entries for Steal Away, but no Greaves among them. The Harry Fox Agency also shows a Stealin Away by Greaves, but since both are missing the expected apostrophe, one must figure that they're using the same source, whatever that is. Bill also notes that the CD reissue of this LP on the Arbors label changes the title to "Steal Away," also lists Greaves as composer. Finally, I wrote to Peer Music in Burbank, CA, which now owns Southern Music copyrights. I got this minimal response: "Unfortunately we don't have any information other than the song was assigned

by Greaves to Peermusic England in 1965." But that in itself is another link of the name Christopher Greaves to that title, so I guess we must settle for it, if uneasily.

However, while the BMI database lists Christopher Greaves for eleven titles, this is not among them.

But back to the title: Since several of the original releases called it Steal Away Blues, we must add the Blues at least as an alternative. And I guess we ought to use Stealin' Away as an alternative title as well.

Later June 2014 follow-up. I can't prove it, but a look at his other titles makes me think that Christopher Greaves did his writing in the 1950s. Could it be that when the producers of the Soprano Summit went looking for the copyright for Steal Away, they found Greaves and didn't notice that it was a much later tune? After all, the ASCAP listing doesn't show a registration date, it just associates a name with a title.

Bill Haesler has long harbored the same suspicions:

I have that old bloke-in-jazz gut feeling that it is Bob (Alexander) Robinson's tune, never copyrighted in the turbulent Paramount last daze and that he and his wife Aletha Dickerson dug it out in 1937 for his Decca record session - and renamed it "Crying for Love".

Bill adds:

How to tackle it in your Index? I'll leave that to you but suggest something along the lines of (unknown) with a note (probably Alexander Robinson). And a reference that a 1965 claim for (Christopher Greaves) cannot be verified and appears to be based on the title only.

I suspect he's dead right but am reluctant to make such a change. The fact is that the only recording of that title with a composer credit is the 1973 Soprano Summit LP. We probably need more evidence than we have to challenge that—but I will add a question mark to the Greaves credit on the tune.

3/29/17: Bill reviewed all the above along with some peripheral evidence, still thinks it's "probably Alexander Robinson" . . . and I now agree. Just changed the credit to that instead of the old "Christopher Greaves?"

Steamboat Days (Clarence Williams)

Swedish Jazz Kings 1122
Jacobi's Bottomland Orchestra 1266

Rec. CW WB Band, 2/14/29, OKeh 8672.

Not in copyright books 1928-30, but OKeh label credits Williams.

Later: not in books 1928-30 because it was written in 1923; found lead sheet in CW folder at LC 1/14, which led me to
Steamboat days; w and melody C. W. of U.S. © 1 c. Dec. 14, 1923; E 575815; Clarence Williams music co., inc., New York.

Steamboat Stomp (Boyd Senter)

New Yankee Rhythm Kings 1067
Paramount Theatre Orchestra 1089
John Gill's Calif. Sunshine Boys 1156
South Frisco JB 1307
Yerba Buena Stompers 1418

Rec. JRM RHP 9/21/26, Victor 20296, Bluebird B-8372, HMV B-9979. Boyd Senter, 6/10/26, Pathe 36493, 11201; Perfect 14674.

Confirmed by 6/21/26 copyright reg.

Steaming South (Raina Reid)

Charleston Chasers 1314

Reid is pianist/arranger for the band.

Steeplechase Rag [Over the Bars]

(James P. Johnson)
Bob Wright 1239

On 1239 as "Over the Bars."

Everybody agrees that this is the same as Steeplechase Rag.

I have ten recordings as Steeplechase, five as Over the Bars.

Recordings:

Steeplechase Rag, 5/17, Universal 203179 (piano roll).
Over the Bars rec. 9/22/44, Decca 24884.

Yes, this is unavoidable. Everybody agrees that they're the same tune. It was "published" (on piano roll) as Steeplechase nearly 30 years before it was published (on 78) as Over the Bars. I can't find any evidence that either was copyrighted, so we have to go with the labels.

Steppin' On the Blues (Lovie Austin-

Jimmy O'Bryant-Tommy Ladnier)
Jazz Classics 1061
Art Hodes Blues Serenaders 1184
Pam Pameijer's New Jazz Wizards 1395

Rec. Austin & Her Blues Serenaders (O'Bryant & Ladnier), 11/24, Paramount 12255, Century 3017 et al.

Steppin' and our three composers confirmed by Paramount label; copyright reg. has the final g and only Austin:

Stepping on the blues; melody L. Austin, of U.S.; in F and B flat. © 1 c. May 16, 1925; E 611952; Lovie Austin, Chicago.

Note also this title by James & Janice Blythe, 10/5/25, E621427.

Stevadore Stomp (Duke Ellington-

Irving Mills)
Black Eagle JB 1303
Le Petit Jazzband de Mr Morel 1343
Independence Hall JB 1386
Rec. Ellington 3/7/29, Victor V-38053, Bluebird B-6303 et al.

Not in copyright books 1928-30, though Ellington autobio. says copyrighted 1929, w/m Ellington-Mills. But Victor, Bluebird & HMV labels all confirm Ellington-Mills.

Stingaree Blues (A Down Home Blues)

(Clinton A. Kemp)
State Street Aces 1011

<2--[subtitle added due to note from Saunders, presumably quoting sheet music: "Stingaree Blues (A Down Home Blues)" -- Clinton A. Kemp, 1920.--2>
ASM has the sheet music, pub. Handy Bros.

But this is odd: First copyright, filed by Kemp personally, is

Stingaree; blues in the bottle; words and music by C. A. Kemp [of U.S.] © 1 c. Sept. 14, 1920; E 489301; Clinton A. Kemp, Galveston, Tex.

Then comes

Stingaree; blues in the bottle, words and melody by Clinton A. Kemp [of U.S.] © 1 c. Dec. 27, 1920; E 495608; Pace & Handy music co., inc., New York.

A bit odd: Handy buys the rights from Kemp and registers it under Kemp's title, but then publishes it with a different title and subtitle. In addition to seeing Audrey's sheet music, I find it reproduced in Handy's *Blues: An Anthology* the same way.

Stock Yard Blues (Maceo Pinkard)

John Gill's Original Sunset Five 1094

LP had Stockyard.

Oops, not in Rust. 1917 says notewriter Ray Skjelbred. Online 78 says rec. Fred Van Eps with Banta orch, 3/18, Pathe 20328, credit Pinkard.

Oops, copyright is

Stock yard blues; melody by Maceo Pinkard [of U.S.]; instrumental. © 1 c. Aug. 31, 1917; E 409760; Leo. Feist, inc., New York.

And

Stock yard blues; by Maceo Pinkard [of U.S.]; piano. © Nov. 5, 1917; 2 c. Nov. 6, 1917; E 413098 ; Leo Feist inc., New York.

But there was also one of those "mechanical reproduction rights" registrations filed by Feist:

Stockyard blues. © Leo Feist, inc., New York. Notice rec'd Dec. 31, 1917; recorded, v. 3, p. 121.

Is this "stockyard" spelled solid a typo or filed because it went on the record or a piece of sheet music that way?

And there's a separate copyright for the orchestration:

Stock yard blues; jazz fox trot, by Maceo Pinkard, arr. by Wm. Schulz [of U.S.]; orch. 4to. © Jan. 16, 1918; 2 c. Jan. 17, 1918; E 418204; Leo. Feist inc., New York. [Copyright is claimed on arrangement]

Found the Pathe label, which is blurred, but it sure looks like Stockyard solid, and composer looks like Pinkard. Also found references to a piano roll release of it, and that too appears to be Stockyard (although you never know when people have absent-mindedly "updated" such terms to the modern spelling).

But this is bizarre: Tulane has copy of it, says Title: Stock yard blues. Other Title(s): Stockyard blues. Maybe cover & copyright page differ. . . . And it does! Got Tulane to send me the cover (Stockyard Blues) and copyright page (Stock Yard Blues) for the 1917 Leo Feist published orchestration. Cover also notes "Also Published for Full Military Band and Piano Solo."

Also, it turns out there was a "Stockyard Blues" by Minnie Tiller and Spencer Williams in 1926, so you never know if that's pushing people toward spelling Pinkard's tune solid.

Stock Yards Strut (Jasper Taylor)

Black Bottom Stompers (England) 1045
Louisiana Repertory Jazz Ensemble 1140
Albion JB 1206

Rec. F. Keppard's Jazz Cardinals (w/Taylor on woodblocks), 9/26, Paramount 12399 et al.

Well, Taylor's in the 1926 book for "Stack o'Lee"; 1925 book for four tunes, not in 1927-28 books at all.

But Paramount label is clear, has Taylor's name in full. Same for HMV B 5315.

Stockade Strut (Geoff Bland)

Steve Waddell's Creole Bells 1173

Bland was Australian pianist who played with Roger Bell and many other bands, including Waddell's band in earlier years. Waddell says Bland wrote it in Ballarat in 1985, "dedicated to Lola Montez"; the title refers to the battle at the Eureka Stockade, the only organized armed rebellion in Australia against the British colonial government at the time of the Ballarat Gold Rush

Stockholm Stomp (Jack Pettis-

Al Goering)
Limehouse JB 1014

Rec.

Jack Pettis & His Band (Goering on pno), 12/16/26, Banner 1907, Domino 3883, Oriole 804 (as Dixie Jazz Band).
Orig. Indiana Five, 12/24/26, Harmony 387-H.
Fl. Henderson aho, 1/22/27, Brunswick 3460, Vocalion 15532.

Jimmy Lytell, 10/24/27, Pathe 36741, Perfect 14922.

Confirmed by 11/20/26 copyright reg., w/m both.

Stomp De Low Down (Dink Johnson)
Butch Thompson 1037

Not in Rust. It was attributed to Johnson on the old *The Professors, Vol. 2* LP on Euphonic, which may very well have been its first recording. No, Lord has Johnson recording it with rhythm section in LA 3/16/46, released on Dan VC4021 (Jap.), VC7025; American Music 515; Storyville (Dan) SEP390 (same session as "So Dif'rent" above, so on American Music 515 or 516). Then again 11/12/50, released on Nola LP12. And 11/50 that went on Euphonic and a Delmark CD reissue.

I'll be darned: Found the 515 label with composer credit to Johnson.

Stomp Miss Hannah
(Ade Monsborough)
Back Bay Ramblers 1262
Milano Hot Jazz Orchestra 1354

1951, confirmed by Australian Jazz Compositions directory.

Stomp Off! (Ted des Plantes)
Three Deuces 1185

Des Plantes was the piano-playing Deuce.

Stomp Off, Let's Go (Elmer Schoebel)
Weatherbird JB 1034
Tomas Örnberg's Blue Five 1043
Black Bottom Stompers (England) 1045
New Orleans Classic Jazz Orch 1145
John Gill's Calif. Sunshine Boys 1157
Charleston Chasers 1314
Les Rois du Fox-Trot 1407

< Look for sheet music -- is there an exclamation point? Pinsker reports: Stomp Off, Let's Go - we (Heliotrope Ragtime Orchestra) have been playing this lately, and the sheet music does not have an exclamation point. [Yes, but they'd be playing off an orchestration published for bands rather than the sheet that was issued to the public. A quick search reveals this with and without banger, and with either dash or comma between the two phrases.]

Rec. Stomp Off, Let's Go* unless otherwise noted:

Fred Hamm aho, 4/30/25, Victor 19672. Label = Stomp Off, Let's Go!
Richard Hitter's Blue Knights, 9/11/25, Gennett 3149, Champion 15030.
Vincent Lopez, 9/19/25, OKeh 40478, Parlophone E-5519 et al. *OKeh.
New Orleans Owls, 9/24/25, Columbia 489-D. Label = Stomp Off—Let's Go
Sam Lanin, 10/7/25, Banner 1621, Domino 3592, Regal 9925

The Cotton Pickers, 11/19/25, Brunswick 2981.
Label = Stomp Off—Let's Go
Erskine Tate's Vendome Orch, 5/28/26,
Vocalion 1027, 15372; Oriole 1004;
Brunswick A-183, 80061, 03594. *Vocalion 1027, *Oriole 1004,

Copyright is like we have it:
Stomp off, let's go; by Elmer Schoebel, of U.S.; pf. © July 20, 1925; 2 c. July 23; E 617657; Jack Mills, inc., New York.

OK, the bangers and dashes are in small minority, so we stick with simple comma as per copyright.

Stomp Time Blues (Tiny Parham)
Hot Antic JB 1099
Le Petit Jazzband de Mr Morel 1343
Pam Pameijer's New Jazz Wizards 1382

<5th edition of catalog had 1099 & 1343, listed as by Blythe. I must really have been asleep at the switch at the time, because I evidently never noticed that the credit on 1343 was Tiny Parham. Then shortly after 5th ed. went to press, you issued 1382 with a Stomp Time Blues credited to Tiny Parham.

In Oct. '04 you sent a note saying to change credit from Blythe to Parham. A Google search in April '11 shows lots of credits to Parham, none to Blythe, so that must be right. BUT there are lots of mention of James Newton Howard as lyricist in conjunction with the Jasper Taylor & His State Street Boys recording in 1927, which was the first recording of the tune (and on which Parham played piano). (But why? There was no vocal.) [THE ANSWER: James Newton Howard wrote the music for the 2011 motion picture *Water for Elephants*, which used many old jazz tunes in soundtrack, including this one.]

Pinsker looked up the copyright 8/13:
Stomp time blues; melody by Strathdene Parham c 1 c. June 21, 1928; E 693541; Chicago music pub. co., inc., Chicago

Rec. as noted, 1/27, Paramount 12409, Century 3026 et al. Couldn't find the labels; LC SONIC reports Parham credit on Century, no credit on Paramount.

Stomp Your Feet (Fred Elizalde)
Des Plantes' Washboard Wizards 1290

Rec. Fred Elizalde & His Cambridge Undergraduates, Hayes, Middlesex, 6/22/27, HMV B-5315. Then FE aho, London, 8-9/27, Brunswick 120 (as FE & His Music), 02330 (as FE & His Hot Music); Vocalion B-231.

Not in copyright books 1926-29. But Brunswick 120 credits Elizalde, also HMV B-5315.

Stomp Your Stuff (Jimmy Blythe)
Jazz Classics CD 1061

Rec.
Ray Miller, 3/9/26, Brunswick 3132. RJHA says Krenz for composer. More reliable LC SONIC agrees.
State Street Ramblers, 3/20/31, Champion 16297*, 40013*; Superior 2728**; Decca 7424; Vocalion V-1023*. *as The Chicago Stompers. **as Speed Jeffries & His Night Owls. Vocalion V-1023 has no composer credit, nor does Champion 40013. RJHA shows no credit for both Champions and the Superior label. No credit on Decca says LC SONIC. BUT Superior label does credit Blythe.

Well, there's
Stomp your stuff; by Bill Krenz; pf. © 1 c. Mar. 11, 1926; E 636059 Melrose bros. music co., inc., Chicago.

And then
Stomp your stuff; by Bill Krenz; orch. 4to. © Apr. 10, 1926; 2 c. Apr. 26; E 640403; Melrose bros. music co., inc., Chicago.
Two titles by Blythe in 1926 book, but not this one. 9 Blythe in 1927, 8 in 1928, 2 in 1929, 1 in 1930, 0 in 1931-32. And NO Stomp Your Stuff after 1927.

The two tunes are entirely different, so forget Krenz, and Haesler found the Superior label, and it credits Blythe. And Robbie Rhodes points out that the Blythe tune is a dead steal from "Nobody's Sweetheart Now."

Stompin' 'em Down (Alex Hill—
Otis René—Leon René)
Ray Skjelbred 1124
Elite Syncopators 1286

Both recordings just Alex Hill.
Rec. Hill, 3/30/29, Vocalion 1270, V-1027; Brunswick 80034.

Oops, looks like he had help:
Stompin' 'em down; words and melody by A. Hill, O. J. René and L. T. René. © 1 c. Apr. 13, 1928; E 688747; Leon T. René, Otis J. René and Alexander Hill, Los Angeles.

Vocalion 1270 label just Hill, also Brunswick.

Stompin' On Down (Tiny Parham)
Jungle Crawlers 1084
Rec. Parham 2/1/29, Victor V-38060.

Confirmed by 9/12/29 unpub. copyright reg., Victor Project confirms.

Stompin' the Grapes (Trebor Tichenor)
Trebor Tichenor 1282

Stone Age Blues (Stone Age JB)
P. T. Stanton's Stone Age JB 1228

Stop It! (George L. Cobb)
Waldo's Ragtime Orchestra 1007

LP had no banger.
1920, says Waldo, but and there are multiple tunes with that title in the 1920 copyright

book, and there multiple rags by George L. in the 1920 book, but no Stop It by Cobb.

ragtimepiano.ca page on Cobb says copyright Walter Jacobs, Boston, 1919, and pub. in March 1919 *Melody* magazine. But it's not in the 1919 book either. Site shows reset music with banger on title and slugged fox trot, but it has no copyright info. June 1921 issue of *Jacobs' Band Monthly* advertises band arrangement for sale, confirms banger and Cobb.

Bound to be right, but I'm flabbergasted that I can't find it in copyright books or any online collections. Brier says it was probably never published as a single sheet; most Walter Jacobs output in this period was published in silent movie music folios and in Jacobs's *Melody* magazine.

Stop Kidding [Neckbones and Sauerkraut] (John Nesbitt)
Lande's Rhythm Club Orchestra 1327
Rec. McKinney's Cotton Pickers (w. Nesbitt tp & arr.), 7/12/28, but released only on Victor and Swaggie LPs, says Rust: X LVA-3031 [1954, but seems to have been just "Stop Kidding" on this LP]; Victor RA-5314; Swaggie JCS-33758 [7" mini-LP, six tracks at 33 1/3 rpm, evidently just "Stop Kidding"], and Rust shows the subtitle.

Victor Project notes also reissued on Frog DGF 25 (CD, pub. 1999, which does have the Neckbones & Sauerkraut subtitle). But this is odd: Collectorsfrenzy.com is selling Victor V-38025, depicting the label of the A side, which is Stop Kidding (no subtitle). Says B side is Put It There. Rust shows Put It There as on V-38025 but gives no hint that Stop Kidding is there too. Found both labels on a different site selling that 78 as well. So Rust just missed this. But what about the neckbones & sour cabbage?

No neckbones in the copyright:
Stop kidding; by John Nesbitt. [Melody only] © 1 c. June 12, 1929; E unpub. 7830; Southern music pub. co., inc., New York.

Now back to the Victor Project and this odd entry:

Stop kidding (*Primary title*) - Source: Disc label (BHC verso)
Fox trot (*Title descriptor*) - Source: Disc label (BHC verso)
Neckbones and sauerkraut (*Subtitle*) - Source: Blue history card

My 1991 Chronological Classics reissue has the subtitle, says source is X LVA-3031.

My scenario: Band comes into studio with new tune to record, tells engineer the title is "Neckbones and Sauerkraut." Incredulous

engineer responds, "Stop kidding! What's it really called?"

See the essay on Victor's "alternative" titles at **The Boy in the Boat**.

Stop That Dog (He's Goin' Mad)
(James P. Johnson-Andy Razaf)
State Street Aces 1041
No subtitle on LP.
1932 from *Harlem Hotcha* [a revue at Connie's Inn] says LP. Only rec. Bob Pope & His Hotel Charlotte Orch, with subtitle (He's Goin' Mad) according to Rust, Charlotte, NC, 2/13/36, Bluebird B-6300.

No subtitle on copyright:
Stop that dog; w Andy Razaf, melody James P. Johnson. © 1 c. Sept. 22, 1932; E unpub. 61745; Handy bros. music co., inc.

Then pub. follow-up:
Stop that dog; w Andy Razaf, m James P. Johnson; with ukulele arr. © Nov. 1, 1932; E pub. 32992; Handy bros. music co., inc.
No further reg. through 1937.

Indeed, the Bluebird label includes the subtitle.

Stoppin' the Traffic (Leroy Maxey)
Vince Giordano's Nighthawks 1260
Rec. The Missourians, 2/17/30, Victor V-38120, 760-0002.

Confirmed by 4/9/30 unpub. copyright reg. and Victor Project.

Storm Warning Rag
(Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1246
Goodman was guest conductor of the band.

Story Book Ball, The
(Billie Montgomery-George Perry)
Hot Antic JB 1154
Hot Antic JB 1155
Dry Throat Fellows 1226
Down Home JB 1300
Milano Hot Jazz Orchestra 1354

ASM, 1917, Will Rossiter. 3/16/17 copyright reg. confirms.

Storyville Blues (see **Those Draftin' Blues**)
<1113 showed Storyville Blues by Bunk Johnson. Baker: Black Eagles BE-ONE and Heitger's Cakewalkin' JB ("Take 4") both credit Story-Sandole, whoever they are. But see Ray Smith's notes to SOS 1188, who says that this is really Maceo Pinkard's Those Draftin' Blues/Bienville Blues. They can't all be right. Blue cat has "Storyville Blues see Bienville Blues." Rhodes: Storyville/Bienville Blues--ditto. Bunk never wrote nothin'. But see my surprise under "Those Draftin' Blues."--2>
9/4/00: Earlier, we had note here, "**Storyville Blues** includes additional music by Turk

Murphy," but John Gill is quite sure that Turk didn't do enough "arranging" to deserve any co- or additional composer credit, so we're dropping that comment.

Stotternde Rhythmen (Ernst Fischer)
Tony Caramia 1328
<"Stammering Rhythms" by "Ernest Fisher" on 1328.

According to Hassan, who has the sheets, Ernst Fischer was a German whose works were all published in Germany in German. On some occasions, the publishers also included the title in English, but they were never published in England or US in English. Also, on some recordings, his name was anglicized to Ernest Fisher, presumably to facilitate sales in US or England. But in late Aug 00 telcon, Erdos & Baker decided to render all titles in German only (since that's what we've done with lots of French titles and a few Spanish ones) and to spell his name correctly.

Stove Pipe Blues (Kentucky String Ticklers?)
Bo Grumpus 1388
CD credit was Silar Rogers.
Sigh, here we go again. 1927 string band tune, says the CD. Not in 1926-34 copyright books, naturally.

First such title I found was by Daddy Stove Pipe (real name Johnny Watson). His was by far the best-known Stove Pipe Blues, but his Gennett 5459 label, rec. 5/10/24, says by Williams—and it's not our tune.

OUR tune is the Stove Pipe Blues recorded by the Kentucky String Ticklers on Champion S16577 on 3/1/33. (Champion was budget label created by Gennett to reissue stuff that had previously been issued on Gennett; the band had recorded this tune for Gennett in 1929, but the record wasn't released.)

The Kentucky String Ticklers were Silas Rogers, fiddle; Bunk Lane, pno; Oddis J. Burgher, bjo. Looked far and wide for Champion 78 but couldn't find it; did however learn that a band from Alabama, Red Mountain, had recorded it, saying in their liner notes that they'd found it on an LP reissue, Morning Star 45005. I wrote to them, asking them to listen to the Bo Grumpus version and asking them to confirm that it's indeed the same tune. Their response:

Definitely the same tune we do, much in the way the that Kentucky String Ticklers played in on their recording in 1933. Silas Rodgers was the leader of the Kentucky String players. The liner notes of the Morningstar recording does not say which of the three members in the band composed the tune, if any of them did. [Later: none of the tracks on the LP had composer credits.] I don't think there's enough info to attribute the

composition of the tune to a particular person.

Well, that's that. The only way we'll ever know is to find the Champion label and hope there's a composer credit on it, which is unlikely. But the tune is purely an extended fiddle solo with minimal rhythm support, so one could be tempted to go with Rogers on that basis.

5/21/14 command decision: provisionally listing by band.

Stowaway (Earl Hines)
Ray Skjelbred 1097
Rec. Hines 12/8/28, QRS R-7038 et al.

Nothing in 1928 copyright book, but this in 1929:

Stowaway; words and music by E. Throckmorton. [Words and melody only] © 1 c. Aug. 15, 1929; E unp. 9904; Eura Throckmorton, Cincinnati.
No Hines Stowaway 1928-30.

My only Hines reissue is Time-Life, credits Hines. In fact, says all eight titles rec. at that session and another the next day are Hines compositions (Blues in Thirds, Off Time Blues, Chicago High Life, A Monday Date, Stowaway, Chimes in Blues, Panther Rag, Just Too Soon), and Caution Blues, which was a next-day remake of Blues in Thirds.

For what it's worth, the only one of the eight that Hines copyrighted was "My Monday Date." RHJA and Online 78 credit Hines. Couldn't find any labels, but Bill found HRS 1011, which credits Hines, and LC SONIC has HRS 20 and Jazz Selection 512 reissues on 78, all crediting Hines—but I hate to trust later reissues that might just be assuming that Hines wrote it. And it's VERY unlikely that the original QRS label will help; Haesler found the flip side of R7038, which had no composer credit, nor did the side of R-7037 he found, so there's no reason to expect that the Stowaway side will.

So it's *probably* Hines, but no proof.

But aha! Then Haesler found this intriguing copyright:

Earl, Father, Hines pianostyles; ten piano styles, melodies selected Earl Hines, each followed by Earl Hines' own style; with w. © Apr. 6, 1936; AA 202161; M. M. Cole pub. co., Chicago.

Presumably a folio, perhaps containing those tunes. Then Bill found his way to

books.google.com.au/books?id=qB7XKpDdc9cC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

a book of Hines piano solos, published by MUSA in 2006. It presents the music to Stowaway, crediting it to Hines and suggesting that it was recorded c. 1 December 1928,

matrix 291 (which is right for our tune, according to Rust. It says,

Composer: Earl Hines
Copyright Hi-Cue Productions, 1967
Publication: Never published. A manuscript, held by the current owner of the copyright (Lynnstorm Publishing Co.), shows a simplified piano score with chord symbols. The source of the notated melody is unknown, but it is likely a transcription and reduction of the QRS recording.

"Stowaway" originated as a feature number for entertainer Valaida Snow at the Sunset Cafe. As Hines recalled, "Valaida would be singing in a boat as some guy towed her away on a rope." . . .

An intriguing chapter in the history of these solos was written in 1970, forty-two years after they were originally made. Producer Hank O'Neal suggested to Hines that he re-record all the solos for a single LP. Since the pianist had not played many of pieces since the 1928 session, he listened to the recordings and then improvised new versions. The resulting LP, issued as *Earl Hines: Quintessential Recording Session* (Halcyon HAL 201), is perhaps the only example of a jazz musician revisiting an entire recording session at such a distance in time.

Straight from the Wood

(Humphrey Lyttelton)
Creole JB 1051
Jean-François Bonnel & Friends 1104
Pam Pameijer's New Jazz Wizards 1432

Rec. Lyttelton 1/5/50, Parlophone R-3267.

Confirmed by Parlophone label.

Strange As It Seems (Fats Waller– Andy Razaf)

Grosz–Ingham Paswonky Serenads 1214
Rec. Cab Calloway, 6/2/32, Banner 32624,
Melotone M-12554, Oriole 2607, Perfect 15704
et al. Halfway House Orch, 8/5/32, Brunswick
6376, 01348.

Conf. 7/5/32 copyright reg., w. AR/m. FW.

Strange Blues (Wingy Manone– Irving Mills)

Marty Grosz's Orphan Newsboys CD 1225
Down Home JB 1300
Rec.

Wingy Mannone aho, 5/2/34, Brunswick 6911,
01818, A-500462; Parlophone R-2875 et al.
The Brunswick 6911 label says by Wingy
Mannone.

Nat Gonella, London, 9/11/35, Parlophone F-
226, A6273; Odeon 025586.

Copyright's an odd-looking one:

Strange blues; pf. treble. © 1 c. Apr. 12,
1934; E unp. 85696; Joe Mannone.

but then we get

Strange blues; fox-trot, Wingy Mannone and
Irving Mills, arr. Wilder Chase; orch. pts.,
with w. © Sept. 23, 1935; E pub. 50522;
Milsons music pub. Corp., New York.

I suspect Erdos would argue (right, Bob) that
Mills got into the act too late (later lyricist) and
that we should go with the original copyright
and the original Brunswick label. I'm
ambivalent, but OK.

Strange Waters (Ian Whitcomb)
Ian Whitcomb 1049

Strappin' the Strings (Andy Stein)
Andy Stein Blue Five 1390

Stratford Hunch (see **Chicago Breakdown**)

Streamline Gal (Clarence Williams–
Willie "The Lion" Smith–Cecil Scott)
(later published as **That Streamline
Gal of Mine** by Katherine Martin–
Willie "The Lion" Smith–Walter
Bishop–Clarence Williams)
Charquet & Co 1008
Jean-François Bonnel & Friends 1131
South Side Jazz Serenaders 1420
Les Red Hot Reedwarmers 1425

<2--1008 was Streamline Gal by Scott-Smith-
Williams; 1131 was (That) Streamline Gal of
Mine, same composers; 1420 was Streamline
Gal [That Streamline Gal of Mine] by Smith &
Martin; 1425 was That Streamline Gal of Mine
by Martin-Smith-Bishop-Williams.

Baker: Rust and Kinkle both show it as
"Streamline Gal," and show recording only by
Willie the Lion Smith. Blue cat has "Streamline
Gal of Mine, That" which probably shouldn't
have happened in any case. Sounds to me
like the lyric's driving the title. let's follow Rust
& Kinkle.

Saunders (citing Lord's Clarence Williams
book): "Streamline Gal (of Mine)" -- Cecil
Scott-Willie Smith-Clarence Williams.
Erdos: Not shown this way by Lord. Lord has
"(That) Streamline Gal of Mine." --2>

1/15/01: Aha, published sheet from the
Clarence Williams files in PARR:
That Streamline Gal of Mine by Katharine
Martin-Willie Smith-Walter Bishop-Clarence
Williams, pub. 1937 by CW.

Looks to me like we have to list it primarily
under T as

That Streamline Gal of Mine

With a cross-ref from Streamline:

Streamline Gal (see **That Streamline Gal of Mine**)

And, of course, we add the fourth composer.

1/18/01 second look: oops, it's not just
adding a 4th composer; Scott's not on pub-
lished sheet, and Bishop & Martin are both
new. Must recheck.

1/25/01 follow-up:

The cy card dated 5/28/35 says Streamline gal of mine, melody Clarence Williams, Willie Smith & Cecil Scott, unpub., CWMP Co. Inc. (CWMP claimant card agrees with this. BUT the sheet music published 1937 by CWMP says That Streamline Gal of Mine, by Katherine (I misspelled her name above) Martin, Willie Smith, Walter Bishop & Clarence Williams.

Seems to me that we have to go with the published music both in title and composer credits. If CW screwed Cecil Scott, he seems to have screwed him fair & square, since there's no evidence that it was ever published with Scott's name on it.

2013: Pinsker adds:

That Streamline Gal of Mine. Photocopy of the pro copy deposited for copyright at LoFC. Strangely, the stamp on it is Nov. 24, 1965! But, anyway, the title is THAT STREAMLINE GAL OF MINE, and it says By Katherine Martin, Willie Smith, Walter Bishop and Clarence Williams (arr. by Lewis Raymond). The copyright date at the bottom of the page is 1937 by Clarence Williams Music Pub. Co., Inc.

May 2014 Haesler looks again, points out that the Willie "The Lion" Smith & His Cubs recording was made in April 1935 for Decca and released on Decca and Brunswick. The record labels give the title as just "Streamline Gal" by Scott-Smith-Williams, which is just an abbreviation of the original copyright:

Streamline gal of mine; melody Clarence Williams, Willie Smith and Cecil Scott. © 1 c. May 28, 1935; unpub. E 105052; Clarence Williams music pub. co., inc., New York. [From the published copyright book, just as I noted earlier from viewing the copyright card.]

The 1935 Smith/Cubs recording was evidently the only recording of the title until the 1970s.

Clarence Williams published it under the revised title and composer credits in 1937, but it doesn't appear that he ever updated or amended the copyright registration to reflect that fact. The only later copyright Bill could find was in 1965:

THAT STREAMLINE GAL OF MINE; w & m Katherine Martin, Willie Smith, Walter Bishop & Clarence Williams, arr. Lewis Raymond. 5 p. NM: new words. © Clarence Williams Music Pub, Co., Inc.; 9Deo37; EP203363. (See also That streamline gal of mine; 9Dec37; EP210746) [Baker: but neither that title nor either of those EP numbers appears in the 1937 or 1938 copyright books.]

Show Stopper! Just decided to pull out that "1937" sheet music I found back in 2001. It is the same copy that Pinsker described last year, and which I didn't properly evaluate then): professional copy ("intended for the use of professional singers only" and not to be

otherwise exposed or sold), and it does indeed have "Copyright MCMXXXVII by Clarence Williams Music Pub. Co. typeset at the bottom of the copyright page, BUT it was logged in at the Library of Congress on Nov. 24, 1965, and marked with that EP210746 registration number. [Interesting fact: Clarence Williams died on November 6, 1965.]

Now we're looking at a tune copyrighted and "published" (on the Decca label) in 1935 that lay untouched in the Clarence Williams archive until he (or his ghost?) decided to resurrect it with new words and a different title and composers in 1965.

Clearly we must revert to the original title and composers. But somehow that 1965 revision has escaped into the wild, so we must account for it. I believe I'm going to get (overly?) pedantic and go back to the original (published, i.e. 78 label) title and composers and explain the different publication info in a parenthetical note.

Street of Dreams (Sam M. Lewis–Victor Young)
John Gill Sentimental Serenaders 1424
Rec. T. Dorsey (vcl Frank Sinatra), 5/18/42, Victor 27903, HMV EA-3100. (But Gill would have been emulating the 1932 Bing Crosby record on Columbia, DB-2085.

Confirmed by 11/22/32 unpub. copyright reg., w. Lewis/m. Young; the 12/7/32 pub. update, and the Columbia label.

Strenuous Life, The (Scott Joplin)
Pierce College Symphonic Winds 1297
Confirmed by 1902 sheet music.

Stridin' with Bob (Louis Mazetier)
Paris Washboard 1261
Composer is pianist with the band.

Strike Up the Band (Here Comes a Sailor) (Charles B. Ward–Andrew B. Sterling)
Imperial Serenaders 1351
Aha! Found online at Duke University, 1900, Charles B. Ward Music Pub. Co.; w. Sterling/m. Ward. And there's a subtitle on both cover and copyright page: (Here Comes a Sailor)

ASM has the more commonly known tune of the same title, by George & Ira Gershwin.

Stringin' the Blues (Joe Venuti–Eddie Lang)
Andy Stein Blue Five 1390
Rec. Venuti-Lang 11/8/26, Columbia 914-D, 4451 et al.

Confirmed by 12/4/26 copyright reg.

Strokin' Away (Jelly Roll Morton)
Pam Pameijer's New Jazz Wizards 1318

Rec. JRM RHP 7/14/30, Victor 23351, Bluebird B-8302, HMV JK-2763 et al.

Confirmed by 12/22/32 unpub. copyright reg.; LC SONIC confirms Morton for Bluebird and two later reissues on 78.

And I see why I couldn't find the actual labels: This record (flip side is Each Day) shows up on web page "Victor's Worst Sellers — Early 1930s Race and Country Music Sales Figures." Only 490 copies were ever sold. Bill H. did find the Each Day Victor label, but not the Strokin' Away side; he also found the Bluebird Strokin' Away, confirming LC SONIC.

Struggling (Jimmy Blythe)
Pam Pameijer's Classic Jazz Aces 1194
LP had Struggling, but the copyright reads: Strugglin'; melody by Jimmie Blythe. c 1 c. Mar. 18, 1927; E 660932; Glen M. Coleman co., Chicago [which matches the lead sheet, found 1/14 at LC, exactly].

Strange: in Rust index as Strugglin', but only recording of it is by Jimmy Bertrand's Washboard Wizards as Struggling: 5/29/26, Vocalion 1035, Oriole 1008, Biltmore 1008, Brunswick A-164, et al. It was Struggling on both Vocalion 1035 and Brunswick A-164 (German release) labels.

Strut Miss Lizzie (Turner Layton–Henry Creamer)
Jimmy Mazy & Eli Newberger CD 1109
Steve Waddell's Creole Bells 1173
Down Home JB 1264
Duke Heitger's Big Four 1367
Manhattan Ragtime Orchestra 1419
Neville Dickie 1423

<4-- I have a Fats Waller variations resetting of tune with a comma, but Rust, Kinkle, Lissauer, S&P agree no comma. --4>

Aha--12/5/08 found sheet music at Indiana U. library--there's a comma on the cover, but NOT on the copyright page. No comma in the 2/7/21 copyright filed by Jack Mills either.

ASM agrees, 1921, Jack Mills.

Struttin' with Some Barbecue (Lil Hardin)
Peruna Jazzmen 1105
Neville Dickie 1341

We had Louis. John Gill has the 7/9/28 copyright deposit--No composer listed!

Rec. Hot Seven 12/9/27, OKeh 8566; Columbia 37535, DS-1428; Parlophone R-2829 et al. Later LA aho, 1/12/38, Decca 1661, 3795 et al.

Copyright is clear: Struttin' with some barbecue; melody by Lill Hardin. © 1 c. July 9, 1928; E 695307; Consolidated music pub. house, Chicago.

BUT OKeh label clearly says Hardin, so how did we get Armstrong?

Study War No More (see Down by the Riverside)

Stuff (Harvey O. Brooks) 1011
State Street Aces
Rec. Paul Howard's Quality Serenaders, 4/29/29, Victor V-38070, 22001. Carson Robison's Kansas City Jack-Rabbits, 7/31/29, Victor V-38074, HMV R-14545. Carson Robison's Madcaps, 10/2/29, Edison 14085.

Frank Powers says they're playing a stock orchestration of the Paul Howard tune by Harvey Brooks. No Harvey Brooks in 1929 book, but there is a Harry Brooks, well represented in this index.

Ah, here it is:

Stuff; melody by Harvey O. Brooks. © 1 c. Apr. 9, 1930; E unpub. 19989; Southern music pub. co., inc., New York.

And here's the copyright for their orchestration:

Stuff; by Harvey Brooks, arr. by Brewster-Raph; orch. pts. 4to. © Oct. 2, 1930; 2 c. Oct. 6; E pub. 18179; Southern music pub. co., inc., New York.

Robison tune of same name was written by Robison.

But 9/2/14, having noticed that both the original copyright and the original Paul Howard Victor label included his middle initial, we must add it here too.

Stuff Is Here and It's Mellow, The

(Willie "The Lion" Smith-Walter Bishop-Clarence Williams) 1233
Original Salty Dogs JB

CD had "The Stuff is Here" by Alex Hill. Notes say by Alex Hill, recorded by Georgia White-- and Carol Leigh sings the vocal.

Pinsker reports

The Stuff Is Here - this is incredible. Obviously, must have been one of those suddenly popular slang phrases in the early 1930s - in 1934, there are at least 3 tunes with about this title, and at least one in 1935 - and the one I know is the 1935 tune. Which one is the one in the StompOff recording? Can you send me an MP3 of that track or something?

The multitudinous copyrights:

Yeah man the stuff is here; w and m J. M. Williams. © 1 c. Jan. 3, 1933; E unpub. 65849; State Street music pub. co.

Got the lyrics & lead sheets to this 3/14 from LC; lyrics don't look anything like our songs.

Stuff (The) is here and it's mellow; by Willie Smith; pf. treble. Oct. 9, 1934; E unpub. 94075;

© 1 c. Clarence Williams music pub. co., inc., New York.

Stuff (The) is here, let's get gay; w and m Alex Hill and Jay M. Williams. c 1 c. Oct. 24, 1934; E unpub. 94768; State Street music pub. co., Chicago.

Stuff (The) is here; by Joe Garland; pf. c Dec. 4, 1934 E pub. 45282; Exclusive publications, inc., New York.

Stuff (The) is here; w and melody Dick Porter and Sammy Mysels; c 1 c. Dec. 29, 1934; E unpub. 97360; Rialto music pub. co., New York

Stuff (The) is here, and it's mellow; w and melody. © 1 c. Apr. 5, 1935; E unpub. 102175; Wilton Crawley, Baltimore.

Stuff (The) is here and it's mellow; w Walter Bishop and Clarence Williams, m Willie Smith, pf. arr. Lewis Raymond; with guit. arr. © July 2, 1935; E pub. 51202; Clarence Williams music pub. co., inc., New York.

The stuff is here and it's mellow; by Willie Smith, Walter Bishop and Clarence Williams, Copyright 1935 by Clarence Williams Music Pub. Co. Inc., New York (from the first page of the sheet music (it's the LoC copy, and it carries E pub 51202). The CCE shows more specifically that the words are by Walter Bishop and Clarence Williams, music by Willie Smith (this is indeed the Lion, by the way).

Recordings in Rust are...

Mills Blue Rhythm Band as "The Stuff Is Here (and It's Mellow)," 2/20/34, Bluebird B-5688. But the Bluebird label is just "The Stuff Is Here," composer is Jos. Garland. No vocal. Cl. Williams also as "The Stuff Is Here and It's Mellow" (but Willie the Lion is on pno; issued as by Eva Taylor and Her Boyfriends even though she doesn't sing on it), 8/22/34, Banner 33261, Melotone M-13228, Oriole 3041, Perfect 16032, Romeo 2415. Melotone label confirms title, says by Smith-Williams.

Cleo Brown (accompanied by Perry Botkin, pno; Artie Bernstein, b; Gene Krupa, dr) as "The Stuff Is Here and It's Mellow," 3/12/35, Decca 410, 3683; Brunswick 02021. Decca 410 label confirms title, says Smith-Bishop-Williams.

Georgia White, as "The Stuff Is Here" (accompanied by Richard M. Jones, pno; Ikey Robinson, gtr; John Lindsay, b), 10/5/37, Decca 7436; label credit is Hill. [all the discographies agree on this personnel, but Chris Hillman, in *R. M. Jones: Forgotten Man of Jazz*, suggests that pianist is not Jones, possibly is White herself.]

AHA: a 1937 blunder caught at last. I tracked down all the recordings above and as it happens, I also have a copy of the Smith-Bishop-Williams sheet music. The song that Georgia White (and Carol Leigh) sings is the song that those gentlemen wrote and that

Cleo Brown recorded in 1935. Presumably bad credit got on the Decca 7436 label and from there, directly or via a reissue, to Carol Leigh and the Salty Dogs. My reissue of the Georgia White song is on a Stash compilation of "reefer" songs, and the credit there is Hill. Sure wish we could track down the Hill sheet music or lead sheet to see what he wrote.

But Bob Pinsker has a far more conspiratorial take on the subject:

What happened in this case? Ok, here's a conjectural reconstruction.

First of all, the Mills Blue Rhythm Band's arranger and sax player Joe Garland writes an instrumental for the band, which they record in Feb. 1934. For the title they use a current piece of slang. Garland does not copyright the tune yet.

Next, Willie the Lion writes a tune, as an instrumental, using the same piece of slang for the title. But he wants a mellow mood (he writes a tune a few years later that he in fact entitles "Mellow Moods"), so he adds "But It's Mellow" to the phrase to indicate the mood. CW has his studio band record it, and cuts himself into the credit, as was his practice, by his own admission. They don't yet bother copyrighting their tune, either.

After their record comes out, Garland realizes that he hasn't copyrighted his tune. So Mills' subsidiary Exclusive copyrights and publishes Garland's instrumental "The Stuff Is Here" in December 1934.

Maybe it is Hill that is guilty of petty thievery, at the same time. Realizing that the tune on CW's record has not yet been copyrighted, he changes the feel of the tune, removing the mellowness and turning it into an uptempo dance number and writes a lyric, with the "let's get gay" bit in it. This is different enough, and after all, CW's boys hadn't copyrighted it, so it's legal (if unethical). J. Mayo Williams cuts himself in on the copyright, as always.

Cleo Brown ends up recording in March 1935 something that I bet is the Hill version (remember, Willie's tune that the CW band had recorded in August 1934 had had no lyric), but CW is ok with that as long as their record uses the "But It's Mellow" title and presumably pays them to use it. But they've got to copyright the tune in some way that cannot be infringing on Hill's copyright! They are the ones who labelled their record "But It's Mellow". So their buddy Walter Bishop comes in and helps them concoct a lyric that heavily features the "But It's Mellow" phrase. This is done after the Brown recording is already out. They also write a verse that never gets used in any of the records. Now they can copyright this tune without fear of copyright infringement and do so in July 1935. They put Cleo Brown's picture on their cover.

Georgia White has learned the tune from Cleo Brown's record, and that's what she records. You can see that their A and R man

is mightily confused as to what to put on their label for the song's composers, and who to pay!

How to explain Porter and Mysels December 1934 copyright? Probably the same thing as what I'm theorizing Hill did the same month - they realized that CW hadn't copyrighted the tune, they changed it in some way and added their own lyric. Their version is still probably unsung.

Certainly one of the most involved cases of how the pop music business worked in the 1930s I've ever seen!

Thank you for digging up the records! Have you got Willie the Lion's own, much later version? He calls it - The Stuff Is Here - no "But It's Mellow"! But it's a very mellow version, nonetheless. He does do the verse as well.

Later afterthought: I might have gone off half-cocked on this one because I just gave a cursory listen to the Cleo Brown/Georgia White versions. Bill Haesler comes to more or less the same conclusion as Pinsky:

I don't believe it is "the same song that Smith-Bishop-Williams wrote..."

Nor is the MBRB tune.

But it is the song that Cleo Brown sang.

However, if you listen to the words to the lyrics you will hear that Carol uses a Georgia White line not on the Cleo Brown record ("take the rug up off the floor"). Therefore, I suggest that this was her source.

None of the vocal versions use the line "And It's Mellow".

Therefore I further suggest that Decca stuffed up by attributing the Cleo Brown version to Smith-Williams, but corrected it for the later Georgia White release.

Stuff (The) is here, let's get gay; w and m Alex Hill and Jay M. Williams. c 1 c. Oct. 24, 1934; E unp. 94768; State Street music pub. co., Chicago

The "let's get gay" bit seems to nail it down.

Haesler later recapitulated his thinking this way:

My conclusion is that Cleo sang Alex Hill's composition, Decca stuffed up ownership, Georgia reprised and improvised on it it several years later (and Decca corrected the copyright error). Carol sang Georgia's version using its tempo and introduction.

The MBRB and Eva Taylor tunes are different - and red herrings.

We need the Alex Hill dots.

Christ this is crazy, and I don't see how we can decide anything without seeing the lyrics that Alex Hill and J. Mayo Williams submitted with the copyright. Later: but alas, that is impossible. Couldn't find it at LC in January 2014, and a follow-up special search failed to turn it up. We must proceed without it.

But one thing's clear, before deciding, I must transcribe the lyrics of all three vocal versions and the published Smith-Bishop-Williams lyrics and put them in four columns across a landscape page so we can compare the lyrics. And must get Robbie to compare the Smith-Bishop-Williams melody with the recordings.

Did this 3/30/14, and in hindsight, it's not hard to see how all the vocal versions came from the alt. chorus of the sheet music.

OK, Robbie's report:

The melody of the published sheet music is solid; "The Lion" and Clarence Williams both know how to write music. But none of the recordings pay much attention -- the soloists are doing their own things. The chords played on the records agree with the chords of the sheet music, and the jazz (or jive) feeling is consistent with the sheet music, and verse visa. I defer to Jazzbone Sager for further analysis since he's well versed in the 1930s styles.

OK, time to throw in the towel; I've probably overanalyzed this by a factor of ten at least.

- We have the Bishop-Williams-Smith copyright and published sheet music.
- The music in all the recordings is traceable to that music, although liberties were taken.
- The lyrics are all traceable to that sheet music, although liberties were taken.

We're forced to discard the Hill label credit on the Georgia White record as a mistake; the only evidence that might shake that conclusion is the Hill-Williams lead/lyric sheet, which is unobtainable not even mined on Pandora.

Stumbling (Zez Confrey)

Butch Thompson & Hal Smith 1075

ASM, 1922, Leo Feist; "words and music by Zez Confrey"—so even this was written as a song!

5/14 review: Actually, it turns out that the original copyright was for melody only:

Stumbling; melody, by Zez Confrey [i.e. E. E. Confrey (sic), of U.S.] © 1 c. Feb. 2, 1922; E 529198; Edward Elzear Confrey, New York.

But not long thereafter,

Stumbling; fox trot, words and music by Zez Confrey [pseud, of E. E. Confrey, of U.S.] © Apr. 3, 1922; 2 c. Apr. 4, 1922; E 533355; Leo Feist, inc., New York.

Presumably the lyrics were added for the published version. So like so many others of the period, not written as a song, but had lyrics added for publication.

Stuttering Blues (Tiny Parham)

Pam Pameijer's New Jazz Wizards 1281

Rec. Parham 7/2/28, Victor V-38009, Bluebird B-8130 et al.

Oops, we may need an apostrophe:

Stutterin' blues; melody by H. S. Parham. © 1 c. Aug. 8, 1928; E 696851; H. Strathdene Parham, Chicago.

No, the Victor label says Stuttering, as does Bluebird. Victor Project agrees.

Subway Sobs (Tiny Parham)

Pam Pameijer's New Jazz Wizards 1281

Rec. Parham 2/2/29, Victor V-38041, Bluebird B-6031.

Confirmed by 12/17/30 unpub. copyright reg. and Victor label.

Sud Buster's Dream (Tiny Parham)

Pam Pameijer's New Jazz Wizards 1281

<4-- 1281 had Sudbuster solid.

Both Rust, citing original Victor 22778, and Folklyric LP "Tiny Parham & His Musicians" say it's Sud Buster's Dream, which looks more likely to me. We need someone with the 78 to confirm.

ErDOS: Don't bother, we were careless on CD. It's Sud Buster's.

Later online search confirms this. --4>

2013 review: Rec. Parham 10/25/29, Victor 22778, HMV B-6150.

Confirmed by 9/15/31 unpub. copyright reg. and Victor label.

Sudan (see **Soudan**)

Suffolk Air (Wally Fawkes)

Humphrey Lyttelton & His Band 1160

Fawkes was clarinetist on the session.

Sugar (Maceo Pinkard-Sidney D.

Mitchell-Edna Alexander)

Barbara Lashley & Ray Skjelbred 1152

Paris Washboard 1182

Dry Throat Fellows 1226

Neville Dickie & Louis Mazetier 1302

Keith Nichols & the Blue Devils 1387

In earlier editions, we had subtitle (That Sugar Baby o' Mine).

<3--Now I wonder about Edna Alexander.

See note at "Livin' High (Sometimes)."

Lissauer shows tune as "Sugar" (no subtitle), words & music by Pinkard & Mitchell.

Kinkle also shows tune as "Sugar" (no subtitle), by "Maceo Pinkard, Alexander, Mitchell," oddly omitting two first names.

S&P, however, do show it as we have it above.

I now recall that we used the subtitle to help differentiate this song from others of same or similar title.

Steve Abrams: 1927 Eddy Condon/Louis Armstrong version is by Pinkard-Alexander-Mitchell-Meyer-Young

ErDOS: stet our composers--3>

jazzstandards.com confirms our composers; says 1927. Found the cover, says music Pinkard, lyrics Alexander-Mitchell. This confirmed by ASM copy. NO subtitle; "that sugar baby o' mine" are last words of the chorus.

And here's the copyright:

Sugar; words by Sidney Mitchell and Edna Alexander, music by Maceo Pinkard; pf. and ukulele acc. © Apr. 19, 1927; 2 c. Apr. 23; E 664080; W. C. Handy music publisher, New York.

Did notice in web search that she pops up repeatedly as "F. Alexander," which makes no sense from what we've seen so far.

Bob, I think we must abandon the idea of using (That Sugar Baby o' Mine) as a subtitle as a way to distinguish this for other tunes called "Sugar." That might make sense on an LP jacket, but it's just not a real subtitle, and we have many other titles in this catalog that have two or even three entries; for all of them, we rely on different entries with different composer credits to tell the reader that there are multiple different songs with the same title.

Sugar (Jack Yellen-Milton Ager-Frank Crum-Red Nichols)
Marty Grosz/Keepers of the Flame 1158
San Francisco Starlight Orchestra 1296
Chalumeau Serenaders 1394

Copyright reg. is
Sugar; words and music by Jack Yellen, Milton Ager, Frank Crum and Red Nichols; pf. acc., with ukulele arr. by May Singhi Breen. © Oct. 1, 1927; 2 c. Oct. 1; E 671768; Ager, Yellen & Bernstein, inc., New York.

Sugar Babe (Boyd Senter-Walter Melrose)
Scaniazz 1056

Rec. Jimmie O'Bryant, 11/25, 12321. Boyd Senter and his Zo-Bo-Ka-Zoos, 8/25, Pathe 36320, Perfect 14501.

Confirmed by 9/25/25 copyright reg., w. WM/m. BS.

Sugar Babe I'm Leaving
(Sonny Clapp-Sol Lewis)
Back Bay Ramblers 1279

1279 had Leavin', by Sonny Clapp-Sol Lewis. <Sunny stead of Sonny says Dutton. Sure enough, Kinkle & Lissauer agree. changed 12/5/96

Aha, ASM has the real stuff:
cover

Sugar Babe (I'm Leaving)

but (c) is

Sugar Babe I'm Leaving

And the credits:

w. Sunny Clapp/m. Sol Lewis on cover, BUT Sonny Clapp on copyright page, the way the Back Ramblers had it on 1279. Pub. United Publishing, 1928.

2013 review: The copyright reg. is
Sugar babe I'm leaving; words by Sonny Clapp, music by Sol Lewis; pf. acc., with ukulele arr. by M. Kalua. New York, Jack Mills, inc. © Feb. 4, 1928; 2 c. Apr. 16; E 688781; United pub. co., New York.

(Back Bay Ramblers took their arrangement off the Blue Steele record, 8/26/27, Victor 20971, label of which said "Sugar Babe, I'm Leavin'!")

Sugar Blues (Clarence Williams-Lucy Fletcher)
Smith-Tyle Frisco Syncopators 1211
Chris Tyle's Silver Leaf JB 1298
Delta Stompers 1426

Confirmed by 1/30/23 copyright reg., w. LF/m. CW. Then by two published sheets found at LC 1/14, Williams & Piron 1919 and CWMP 1923.

Sugar Cane (Scott Joplin)
Red Rose Ragtime Band 1399

Confirmed by my 1908 sheet music.

Sugar Foot Stomp (Joe Oliver-Louis Armstrong) (see also **Dipper Mouth Blues**)
Keith Nichols Red Hot Syncopators 1135
Henry's Bootblacks 1149
Vince Giordano's Nighthawks 1260
Andy Stein Blue Five 1390

<1135 was J. Oliver; 1149 Oliver-Armstrong; 4th edition of this index had Oliver-Armstrong-Melrose.

7/18/03 reassessment:

Three cards in LC copyright files:

- published
Sugar foot stomp
by Joe Oliver & Louis Armstrong; arr. Donald Redman & Elmer Schoebel
published 8/15/25
rec'd & reg'd 9/15
Melrose bros. Chicago
E 620867 [in the claimant card files, this is called the orchestrated version]
- unpublished
Sugar foot stomp
words by Walter Melrose, music Joe Oliver
rec'd & reg'd 4/26/26
Melrose brothers
E 640420 [on the claimant card, this is called the song version, but, amazingly, the only name on the card is Oliver, no Walter Melrose]
- "Info card--see 1942"
Sugar foot stomp
Oliver, Joe, music; Melrose, Walter, words
Melrose Brothers
pub date 5/15/26

Appl. rec'd 129/42 (2nd rec'd)

Based on published cy card, and subject to amendment by viewing the actual sheet music, we change this credit to Oliver-Armstrong.

12/13/03: And we had it wrong, it would appear, at least based on the sheet music Audrey has at hand:

Sugar Foot Stomp, m. Joe Oliver, w. Walter Melrose, pub. 1926 Melrose Bros., Chicago. Picture of Oliver's Creole JB on cover.

I realize that the LC card says it was published with Armstrong's name on it in 1925, but that's logically inconsistent - if it was registered as published in 1925, why would they come back in 1926 with an unpublished version followed shortly by the published version again? 2 & 3 above are the normal, logical sequence of events; #1 doesn't fit. [Yes it does--see John Gill note below.]

It seems to me in 2011 hindsight that we need to find the 1925 published version with Armstrong's name on it--IF it exists. If not, mustn't we switch to Oliver-Melrose?

The earliest copy I could find online is the same as Audrey's 1926 edition. I've sent out feelers looking for a 1925 printed copy, but I rather doubt that it exists.

I did discover that the first three recordings of that title (5/29/25 Fletcher Henderson; 11/14/25 Merritt Brunies; 12/17/25 Fred Hamm) all credited Oliver-Armstrong on the record label, but we know that record labels are not always accurate *and* that Armstrong's name especially was added to labels to help sell records.

John Gill has the answer that was logical all along, in hindsight. He says that Melrose published instrumental arranged versions in 1925, then came back in 1926 with a song version, inexplicably dropping Armstrong from the credits. This would explain why all the 1925 recordings credit Oliver-Armstrong. The 1925 arrangement sheets wouldn't have had wide distribution, but the 1926 song version, available to the general public after the tune had become a hit, would have been published in large numbers--which is why that's what I found in ASM and online, and why later recordings end up adding Melrose to the mix.

I think in this case we can safely revert to the original Oliver-Armstrong credit and ignore the later song version. Unfortunately Gill can't document his arrangements story:

I don't have the stock arrangements in my possession, just working from memory. The song version is around and has been published in some older Melrose dixieland song books, and more recently Chas Hanson's

book of Dixieland tunes which contains all old Melrose hits. It was probably Oliver who changed the name to "Sugar Foot Stomp" and took Armstrong's name off the composer credits because he was unhappy with Louis' decision to leave the band and go to New York. Anyway it's not clear that Louis had anything to do with composing the tune despite it originally being named in his honor "Dippermouth Blues". I guess we'll never know the real story.

2014 REVIEW: Do I want to stick with this? Obviously, we must keep Armstrong in the credits because he got on the 1925 sheet music. We could argue against Melrose because he wasn't on the 1925 music, but for him because he was on the widely distributed 1926 version with lyrics.

Additional 2014 research (by Bill Haesler, because now we have all the copyright books and can find all or most of the original record labels.

Copyrights:

Sugar foot stomp; by Joe Oliver and Louis Armstrong, arr. Donald Redman and Elmer Schoebel, both of U.S.; orch. 4to. © Aug. 15, 1925; 2 c. Sept. 15; E 620867; Melrose bros. music co., inc., Chicago.

Sugar foot stomp; words by Walter Melrose, music by Joe Oliver. © 1 c. Apr. 26, 1926; E 640420; Melrose bros. music co., inc., Chicago.

Sugar foot stomp; w Walter Melrose, m Joe Oliver. © May 15, 1926; E. pub. 109760; Melrose bros. music co., New York. [This presumably is the "info card" I found in files in 2003; it's in the 1942 copyright book.]

Sugar foot stomp; lyric by Walter Melrose, music by Joe Oliver, arrangement by Bill Howard. [Piano-conductor score (orchestra, with words) and parts] \$1 © on arrangement; Melrose Music Corp. New York; 8Aug50; EP48565.

SUGAR FOOT STOMP; by Joe Oliver & Louis Armstrong, orchestra arr. Donald Redman & Elmer Schoebel. © 15Aug25, E620867. R98753, 15Aug52, Louis Armstrong (A) [This from the 1952 Renewals book]

SUGAR FOOT STOMP; by Joe Oliver & Louis Armstrong, orchestra arr. Donald Redman & Elmer Schoebel. © 15Aug25, E620867. R99792, 17Sep52, Stella Oliver (W) & Louis Armstrong (A) [Also from the 1952 Renewals book]

SUGAR FOOT STOMP; w Walter Melrose, m Joseph Oliver. © 26Apr26, E640420.

R111392, 27Apr53, Walter Melrose (A) [From the 1953 Renewals book]

Record labels:

Oliver Creole JB, Gennett 3076: Oliver-Armstrong.
 Fletcher Henderson, Columbia 395, Vocalion 3322: Oliver-Armstrong. Columbia 2513: Oliver-Melrose. Columbia DO-658: Oliver-Armstrong. Columbia CB-367: Armstrong.
 Brunies Friars Inn, OKeh 40526: Oliver.
 Fred Hamm, Victor 20023: Oliver-Armstrong.
 Oliver Dixie Syncopators, Vocalion 1033: Oliver.
 Savannah Syncopators, Brunswick 3361: Oliver.
 Connie's Inn Orch, Victor 22721: Armstrong-Oliver.

All worth having, but it still looks like Oliver-Armstrong to me.

Sugar Foot Strut (Billy Pierce-

Henry Myers-Charles M. Schwab)
 Golden State JB 1006
 Terry Waldo's Gotham City Band 1120
 Bob Helm's JB 1310
 Neville Dickie 1341
 Steve Waddell's Creole Bells 1348

Recordings in Rust by
 Walter Anderson and His Golden Pheasant Hoodlums, St. Paul, 9/29/27, Gennett 6278, Champion 15363.
 LA Hot Five, 6/28/28, OKeh 8609, Vocalion 3148, Parlophone R-2449 et al.

Hmmm:

Sugar foot strut; words and melody by T. Delaney and B. Pierce. © 1 c. May 24, 1927; E 666685; Tom Delaney and Billy Pierce, New York.

And then

Sugar-foot strut; words and melody by Billy Pierce, Henry Myers and Charles M. Schwab. © 1 c. June 27, 1927; E 667683; Edward B. Marks music co., New York. 15334

In two months, Delaney out, Myers, Schwab and a hyphen in!

And again

Sugar foot strut; words and music by Billy Pierce, Henry Myers and Charles M. Schwab; pf. acc., with ukulele arr. by T. Kahana. © Aug. 15, 1927; 2 c. Aug. 16; E 670763; Edward B. Marks music co., New York.

Did they overhaul it for the Armstrong recording, then change copyright to reflect the changes? Would be nice to see both the Anderson and Armstrong labels, but I rather doubt we'll find Anderson.

Armstrong OKeh is Pierce-Myers-Schwab; as I suspected, the Golden Pheasant Hoodlums were nowhere to be found, although I found two copies of the flip side of that record.

Haesler follow-up: he couldn't find the Hoodlums label either, but did find a scrupulously documented reissue LP that showed credits of Pierce-Myers-Schwab. Also found other Armstrong labels and Bob Crosby and Pete Daily labels with those credits, and—to seal the deal—the cover of published sheet music by Edward B. Marks!

Sugar Plum (L'Albert*)

Bo Grumpus 1388
 Aha, ASM, 1908, Jerome Remick, shows that it's by L'Albert, a pseudonym for Daniels that we have on "Louisiana." 2/28/07 copyright reg. agrees, by Remick, no mention of its being a pseudonym.

Sugar Rose (Fats Waller-Phil Ponce)

Neville Dickie 1397
 Rec. Fats Waller ahR, 2/1/36, Victor 25266, HMV BD-5062, B-9885 et al; and a couple of British bands.

Confirmed by 3/11/36 copyright reg., w. PP/m. FW.

Sun Flower Slow Drag (Scott Joplin-Scott Hayden)

St. Louis Ragtimers 1267
 Minstrels of Annie Street 1272
 Frank French & Scott Kirby 1306
 New Century Ragtime Orchestra 1385

<4-- 8/20: Ed. Berlin just pointed out that this is Sun Flower on copyright page, Sunflower on cover. I have two reproductions of it and never noticed. --4>

And Audrey's 1901 John Stark original shows the same.

Sunburst Rag (James Scott)

Down Home JB 1316
 Elite Syncopators 1358

Confirmed by my 1909 sheet music.

Sunday (Chester Cohn-Jules K. Stein*-

Bennie Krueger-Ned Miller)
 Don Ewell 1077
 Neely's Royal Society Jazz Orch 1208
 Louis Mazetier & Neville Dickie 1289
 Charleston Chasers 1314

<4-- Shapiro & Pollack say that it's Jule Styne rather than Jules K. Stein. The only entry in Kinkle for Jules K. Stein is as composer of "Little Joe" with lyricist Ned Miller in 1931. *Jule Styne*, however, is famous composer of a zillion tunes in the decades to follow. Fact that Ned Miller is coauthor here helps us lean toward Stein, but . . . Lissauer says "w. Ned Miller, m. Jule Styne and Bennie Krueger, 1926. Jule Styne's first hit, written while he was pianist/arranger for Arnold Johnson's Orchestra in Chicago. . . . Used as theme song of the Phil Harris-Alice Faye radio show, 1947-54."

My *reset* (not reproduced) copy of the music, in a short folio *Fats Waller: Musical*

Rhythms (Robbins Music Company, 1943), lists Miller, Cohn, Krueger and *Jules Stein*.

It wouldn't surprise me to learn that a fellow named Jules K. Stein simplified his name to Jule Styne early in his career, and these are the same fellows. Surely we can pin this down.

Follow up: Found in, of all places, *Baker's Biographical Dictionary of Musicians*: Jule Styne's real name was Julius Kerwin Stein. Alex Hassan confirms Jule Styne = Julius Stein from another source. On the analogy of Hyman Arluck/Harold Arlen (if you bought into my argument), we should have Stein* here and note at end saying Jules K. Stein = Jule Styne's real name. But then there's the Jules/Julius. See if you'll buy the way I've done it in pseudonyms list at end.

Yes, says Erdos.

--4>

2013 review: 9/19/26 copyright by Leo Feist also identifies composers as w/m Chester Conn, Jules Stein and Bennie Krueger,

Sunday Rag (Eurreal Montgomery--
Butch Thompson)
Butch Thompson & Hal Smith 1075

Butch Thompson:

Little Brother came to Minneapolis and stayed at my house in (I think) 1975, maybe 76. He was in town to visit Barry Martyn, who was performing at the Emporium of Jazz (the Hall Brothers' old club) that weekend. Needless to say he spent some time at the piano, and tried to show me some tricks. At some point he played an untitled piece that I really liked, and we fooled around with it until I pretty much had it under control.

Sometime a few months later, I got an amazing document from him by mail. As soon as he realized that I might actually perform the piece or -- more importantly -- might record it, he copyrighted it but -- get this! -- this paperwork gave me half of any royalties as co-composer! It was a great moment, and a complete surprise. As it turned out later, the Stomp Off LP did generate some royalty payments. When the check arrived at my house, I forwarded the cash to Brother, and this was timely because he had some rather large medical bills at the time. I think it was around \$500. I didn't think I had earned it and was happy to help him out of course.

I also played the tune for him at a concert in Racine, Wisconsin. He took a bow. It was nice. Then years later, I got a cassette from Wayne Jones. This was recorded at a party in Chicago sometime during the mid-to-late 50s (wish I still had it) with brother regaling a bunch of fans at the piano. And there was Sunday Rag -- in a great, highly decorated version.

Sundown Mama (K. O. Eckland)
Frisco Syncopators 1245

Was on Merry Makers LP by Turk in 1984, which calls it a "recent composition" by Eckland. And Lord says that was the first recording of it, so I guess that's the hardest evidence of authorship we'll get.

Sunny Disposish (Philip Charig--
Ira Gershwin)
Chalumeau Serenaders 1394

Rec. Goldkette, 2/3/27, Victor 20493, HMV 5289. New Yorkers Tanzorchester, Berlin, 9/28/27, Homochord 4-2420 (as George Carhart's New Yorkers Jazz Orch. BG, 10/19/37, Columbia ML-4590, et al.

Confirmed by 8/16/26 copyright reg., w. IG/m. PC, from Americana.

Sunny Side Up (B. G. De Sylva--
Lew Brown--Ray Henderson)
San Francisco Starlight Orchestra 1364

Oops, copyright is odd:

Sunnyside up; words and music by B. G. De Sylva, Lew Brown and Ray Henderson. [Words and melody only] © 1 c. June 18, 1929; E unpub. 8124; De Sylva, Brown & Henderson, inc., New York.

And later the pub. version:

Sunnyside up; from the photoplay, words and music by B. G. De Sylva [pseud, of George Gard De Sylva], Lew Brown and Ray Henderson. © July 29, 1929; 2 c. July 31; E pub. 8017; De Sylva, Brown & Henderson, inc., New York. 16835

S&P say from film Sunny Side Up. And several other tunes from the film are in this book and flagged as "from Sunny Side Up" (I'm a Dreamer, Aren't We All?; You Find the Time, I'll Find the Place; Carnival Prelude; Melodrame). But if I Had a Talking Picture of You is flagged as "from Sunnyside Up," so maybe LC is confused.

That must be the case: found copies in three different library collections, all showed "Sunny Side Up."

Later Bill found Victor 22124 label, Johnny Hamp's Kentucky Serenaders, which showed both tune title and source film as "Sunny Side Up."

Sunset Cafe Stomp (Percy Venable)
Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
South Frisco JB 1035
Scaniazz 1038
Tomas Örnberg's Blue Five 1043
Leigh--Dapogny Mysterious Babies 1087
Down Home JB 1190
Bob Schulz & His Frisco JB 1288
Bob Helm's JB 1310
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1363

Yerba Buena Stompers 1369
John Gill's Jazz Kings 1401

<2--first six half & half Venable, Venable-Armstrong. Baker: Besides these, I have one more Venable, one more Venable-Armstrong. Erdos: Play it safe, credit both, as on Columbia CD.--2>

2011 hindsight says that's very poor authority, to be used when all else fails. Sheet music? LC cy card?

2013 review: Pinsker's take:
Apparently, the manager of the Sunset Cafe entertainment was Percy Venable, who copyrighted just the tune as "Sunset Stomp":

Sunset stomp; melody by Percy Venable; c 1 c. Dec. 20, 1926; E 654632; Consolidated music pub. house, Chicago.

Actually, I cannot find a copyright for Sunset Cafe Stomp, hence I cannot identify the lyricist.

Rec. Hot Five (vcl May Alix), 11/16/26, OKeh 8423, Odeon 279788 et al. Lu Watters YJB, 3/29/42, Jazz Man 14. Hard to imagine no others in Rust.

Original OKeh label says

SUNSET CAFE STOMP

(From "Sunset Cafe Revue")
(Venable)

Watters JM 14 also Cafe, Venable.

So Louis never should have been there to begin with. And in spite of the copyright title, it was published as "Sunset Cafe Stomp."

Sunshine (Irving Berlin)
Keith Nichols Cotton Club Orchestra 1234
ASM, 1928, Irving Berlin.

Sunshine (Ikey Robinson)
Original Salty Dogs JB 1233

The original release on Champion 50073 by Robinson credited him as composer. I'm sure we'll never see sheet music for it. Also a Venuti-Lang Sunshine 1927 and many others.

Sunshine Capers (Roy Bargey)
Elliott Adams 1299

Confirmed by Victor 19320 label (1924), and Victor Project. Copyrighted earlier: 2/7/22, Sam Fox pub. co. Cleveland.

Sunshine of Your Smile, The
(Lilian Ray--Leonard Cooke)
Albion JB 1249

Rec.

Fred Allen (really Fred Brown, sax + orch), 8/29/16, Columbia A2099.

Quintette of HotClub of France, as Ton Doux Soorire, 4/35, Ultraphon AP-1484, 14288;

Oriole LV-104, LB-1004; Joe Davis DA-17-2; Royale 1807; Varsity 8380.
T. Dorsey (vcl Sinatra), 9/26/41, Victor 27638, HMV BD-1230 et al.

These dates are hard to believe: My Archeophone reissue of Six Brown Bros. credits Cooke-Ray, as does my reissue of the Sinatra/Dorsey record 35 years later! Chronological Classic Django reissue credits Ray.

But the sheet music is in several libraries: Indiana has w. LC/m. LR, (c) Francis, Day & Hunter; pub. T. B. Harms & Francis, Day & Hunter.

And sure enough, they're all playing the same tune.

Sunshine on My Black and Blue Bottom (medley arr. by Andy Stein of **Sunshine** and **Black and Blue Bottom**, both by Joe Venuti-Eddie Lang) Andy Stein Blue Five 1390

Hmmm...Not in Rust. Oh, Christ, it's because Stein took two Venuti-Lang tunes and combined them in an ABCB medley. Black and Blue Bottom was 9/29/26, Columbia 914-D et al (copyright 12/4/26). Sunshine was 1/24/27, OKeh 40762; Parlophone R-3340, R-2493 (copyright 4/8/27).

Superior Rag (Jelly Roll Morton) Ophelia Ragtime Orchestra 1108

Oops, not in Rust. Ophelia leader Morten Gunnar Larsen calls it "very obscure," says, The piece was mentioned in the Blesh and Janis book *They All Played Ragtime* (1950), where it was listed as an unpublished composition from circa 1915. "Superior Rag" has been recorded in later years by "Knocky" Parker, but otherwise it has been paid little attention to. The first two strains are both in G minor and do not resemble anything else by Morton. The form of the trio is similar to those found in "Shreveport Stomps," "Chicago Breakdown" and "Pep," but has also its own individuality, e.g., the use of the Charleston rhythms. The name indicates that the piece was probably composed in conjunction with "Perfect Rag," when the "Lord of New Orleans piano" was traveling about proving that he was far more "superior" and "perfect" than the ragtimers, on whose playing he loved to look down.

Indeed, it's on Parker's complete Morton set. The "mention" in TAPR is just that, the title on a list of Morton compositions, no amplification. I guess we have to take Knocky's word for it.

Supraton in Marrakouch (François Rilhac) Paris Washboard 1338

Rilhac was a pianist and recording partner of Paris Washboard pianist Louis Mazetier (SOS 1218). He died young in 1992.

Susie (Clayton Naset-Gus Kahn) Terry Waldo's Gotham City Band 1120
Paramount JB of Boston 1205
Paul and His Gang 1329

<4--Erdos found on CD reissue with subtitle "(Song of the Island)." Can anyone confirm from sheet music? --4>

8/25: Montgomery sends music (1924, Jerome Remick), cover & copyright page just show "Susie." (Both have "Song" in smaller type under the title, but that's obviously not a subtitle. It also has C. Naset on both cover and copyright page; I presume that somewhere we learned correct first name.

This keeps popping up on Bix reissues as **Susie of the Islands**, but Kinkle and Rust and the sheet music itself agree that it's just **Susie**. So where'd the "of the Islands" come from? Is it in the lyrics? (I don't have full sheet music, just cover & copyright page) 11/15/00: Tex sends lyrics. Alas, Susie's just a girl from around the corner, no exotic island heritage.

Only recordings in Rust are Wolverines with Bix, Gennett 5454, Claxtonola 40339, HRS 9, Temple 536, Vinylite Jazz Reissues 19, Tempo (UK) R-44. Neither Gennett nor Tempo had "of the islands," couldn't find the others. Bud Freeman, 3/25/40, Decca 18067, Brunswick 03228, Odeon 286256. None of these had extended title.

3/14 Haesler found lots more info about Naset, including the copyright, Wolverines Gennett label, and even the Gennett studios "Recording Information of Wax No." card: all just Susie, all Naset-Kahn. And Clayton Naset's nickname was "Babe."

Susquehanna Home (Dave Ringle) Les Rois du Fox-Trot 1434
Rec. 1924 by Oliver Naylor's Seven Aces says the band. Actually, 1/3/25, Gennett 5638.

Confirmed by 6/14/24 copyright reg.

Suwanee Echoes (Al W. Brown) Heliotrope Ragtime Orchestra 1427
Copyright is Suwanee echoes; waltzes, by Al. Brown for piano. (C 76509, Aug. 22, 1904; 2 c. Aug. 20, 1904. Shapiro, Remick & Co., New York.

But Univ. of Oregon has a copy, shows composer as Al. W. Brown like Vermazen, so pretty sure middle initial must have been on sheet music.

Seems also to have been issued on Aeolian 65775 piano roll. Canadian Patent Office has it registered to as Al. W. Brown.

Swamp Blues (Burke Bivens--

Andrew B. Sterling) John Gill's Calif. Sunshine Boys 1156
Charleston Chasers 1376

<4-- your note of 2/3/95 said to add "Andrew Sterling." I added middle initial presuming it's the same guy described at length in note at "That Twentieth Century Rag." --4>

ASM, 1927, Denton-Haskins, w. Sterling/m. Bivens. First copyright, 7/5/27, was just Bivens, but 8/24/27 added Sterling; both filed by Denton & Haskins of NY. The Art Landry Victor and Little Ramblers Columbia labels credited only Bivens; Fletcher Henderson Paramount had no credit.

Swanee (George Gershwin--Irving Caesar) Charleston Chasers 1314
ASM, T. B. Harris, w. George/m. Ira; missed year. It was 1919; and it was reg. by T. B. Harms and Francis, Day & Hunter.

Swanee Butterfly (Walter Donaldson--Billy Rose) Ingham-Grosz Hot Cosmopolites 1237
Rec. CA Ramblers, 1/28/25, Columbia 293-D. Fletcher Henderson, 1/30/25, Banner 1508, Domino 3475, Empire 10852 et al.

Confirmed by 2/2/25 copyright reg., w. BR/w. WD.

Swanee River (see **Old Folks at Home**)
Swanee Shuffle (Irving Berlin) Ingham-Grosz Hot Cosmopolites 1323
Confirmed by 8/21/29 copyright reg.

Sweep 'em Clean (Natty Dominique) Pam Pameijer's New Jazz Wizards 1382
Rec. Chi Footwarmers (w. Dominique), 7/4/28, OKeh 8792, Biltmore 1079 et al.

Confirmed by 7/9/28 copyright reg. by A. Dominique, which elsewhere is shown to stand for Anatie.

Sweeper, The (Wally Fawkes) Pam Pameijer Trio 1172
Fawkes was cl on the LP.

Sweet and Lovely (Gus Arnheim--Harry Tobias--Jules Lemare*) Paris Washboard 1326
ASM, 1931 "revised edition," M-G-M.

Sweet 'n Low Blues (Jabbo Smith) Hot Antic JB 1058
We had Sweet and Low Blues.
Rec. Jabbo 2/23/29, Brunswick 7061.

No blues on copyright:
Sweet and low; melody by Jabbo Smith. © 1 c. Aug. 29, 1929; E unp. 10436; State Street music pub. co., inc., Chicago.

Label? Oh, hell, it's

SWEET 'N LOW BLUES

All the indexers call it Sweet and Low, but there's no denying that label, the only one it was released on.

[But I'm going to quietly leave it here in the alphabetical order because this is where people will expect to find it.]

Sweet and Low-Down

(George Gershwin-Ira Gershwin)

Barbara Lashley & Ray Skjelbred 1152

LP was Sweet and Lowdown.

Copyright has a hyphen:

Sweet and low-down; from Tip-toes, w Ira Gershwin, m George Gershwin, of U.S. © Dec. 9, 1925; 2 c. Dec. 11; E 629203; Harms, inc., New York.

But later a mechanical reproduction copyright without the hyphen:

Sweet and low down. © Harms, inc., New York. Notice rec'd Jan. 19, 1926; recorded, v. 6, p. 199.

And another one:

Sweet and low down; from Tip toes, words by Ira Gershwin, music by George Gershwin. © Harms, inc., New York. Notice rec'd Feb. 19, 1926; recorded, v. 7, p. 7.

Bought the sheet from MTSU, and both cover and copyright page say

SWEET AND LOW-DOWN

But three of the four labels Bill H. found had Low Down, just one low-down.

Sweet Anita Mine [Sweet Aneta Mine]

(Jelly Roll Morton)

Steve Lane's Southern Stompers 1040

Pam Pameijer's New Jazz Wizards 1335

<2--1040 had Sweet Aneta Mine. Baker: Morton published it as Anita, but Victor got it wrong on the record label, which Rust calls attention to by listing it as Sweet Aneta Mine (sic). Blue cat has Anita, which we must use.--2>

2013 review: Rec. JRM aho, 7/10/29, Victor V-38093, HMV R-14433. Victor label does say Aneta, Victor Project shows it as Aneta too. Take 1 on the 78s, take 2 issued on Victor LP.

But wait a minute, he copyrighted it as Aneta too:

Sweet Aneta mine; melody by Jelly-Roll Morton [pseud, of Ferd Morton] © 1 c. Dec. 26, 1929; E unp. 14983; Southern music pub co., inc., New York.

Lomax lists copyright and recording under Anita, with no comment. I always thought it was dedicated to his lover Anita Gonzales, but

the Lomax chapter on her just mentions another tune, "Mama Nita."

Jelly Roll site (doctorjazz.co.uk) says take 2 was spelled Anita on the LP issue. I found it on CD issues on amazon.com under both titles.

6/19/13 queried Butch as to possible sheet music (which I claimed to know about in my first note above, but which I can't document now). He says he doubts it was ever published, also considers this a misspelling but wonders where it came from.

We probably ought to be calling it Aneta to begin with, but we must at least concede that it's known by that spelling with an alternative title note.

Sweet Baby Doll (George W. Thomas-

Wilbur LeRoy)

Down Home JB 1199

Peruna Jazzmen 1204

John Gill's Dixieland Serenaders 1304

Neville Dickie 1309

Southern Stompers 1414

Yerba Buena Stompers 1418

< All recordings credit George W. Thomas except 1414, which added Wilbur LeRoy as cocomposer. Who's he? Why? The original King Oliver JB recording credited only Thomas.

However, the Charles Anderson list says lyricist is Wilbur Leroy, and that it was published in 1919, predating Oliver's recording.

2013 review: Pinsker reports:

Sweet baby doll; words by Wilbur Leroy, music by G. W. Thomas of U.S., New Orleans, La., Geo. W. Thomas music co. (c) Feb. 10, 1919, 2 c. Feb. 3, 1919; E 444071, Geo. W. Thomas, New Orleans.

then again (!)

[same] (c) Mar. 3, 1919 2 c. Mar. 1, 1919; E 443024

and years later

Sweet baby doll; words and music by George W. Thomas [words and melody only] c 1 c. Dec. 19, 1928; E -- Unp. 2142; Clarence Williams music pub. co., inc., New York

Pinsker:

The thing about George W. Thomas was that he was quite sloppy in business, apparently. He registered the published 1919 edition for copyright twice, a couple of weeks apart, and then he sold it again to Clarence Williams nine years later (apparently having cut his 1919 lyricist out of the deal that time.)

Rec. King Oliver, 10/26/23, OKeh 8235 et al. Tiny Franklin (vcl, acc. by G. W. Thomas), 12/10/23, rejected.

Never got to see the sheet music, but found it indexed in two libraries, incl. Tulane in NO.

But said it was LeRoy. Near as I can tell, he never wrote anything else.

Sweet By and By (Joseph P. Webster-S. Fillmore Bennett)

Black Eagle JB 1048

Monty Sunshine JB 1110

<4--Both were "In the Sweet Bye and Bye"; 1048 by Fillmore-Webster; 1110 by H. Fillmore, S. F. Bennett, J. P. Webster.

First, let's review notes from 3rd edition:

<3--Note that Don Rouse has 1906 sheet music for "Sweet By and By," by J. P. Webster. Says this is not same tune as "In the . . .," but is close.

Erwin Elwers: Copyright Chicago 1868 by Lyon & Healy as "Sweet By and By." Music by Joseph P. Webster and words by H. Fillmore (no Bennett). Source: Nicholas E. Tawa, *The Way to Tin Pan Alley*.

Bob: Mr. Tawa [who was that? --DB 4/23/11] feels it is the same tune. Unless we hear more, I'd vote for dropping Bennett until we can confirm him.

Frank Dutton: Henry Fillmore. [no source]

Henry Fillmore not known as lyricist, is he?

telcon 8/28: use "Sweet By and By" as alternative title. Yes, drop Bennett.

--3>

Now comes Don Rouse with further research, dated 11/6/95:

"In the Sweet Bye and Bye," words by Vincent Bryan, music by Harry Von Tilzer. Copyright 1902 by Harry Von Tilzer Music Pub.

"Sweet By and By" by J. P. Webster. Copyright 1906 by Oliver Ditson Co. Inside page shows the name Walter C. Stier, and edited by Karl Benker. This probably indicates that Stier arranged this edition. Webster's name is not shown on the copyright page, only on the cover. Be advised that this is a different tune from "In the Sweet Bye and Bye," and seems to differ from the one called "Bye and Bye," or "By and By." However, I have been unable to find sheet music for the tune that bands play which is just called "By and By." The *Cokesbury Hymnal*, 1923, includes "Sweet By and By," shown as composed by S. F. Bennett (printed on the lyric side of the page) and J. P. Webster (printed on the composer side). It also shows copyright 1910, by Joan H. Webster. *The Temple Harp*, a shape note hymnal, which is undated but appears to have been published early in the century, includes "Sweet By and By," without composer credit, but as harmonized by Jno. R. Sweeney. It's the same as the above.

Jesus, now what do we do. How 'bout I send Rouse tape of both recordings, ask him to see which of the two different tunes they match.

Report back from Rouse: Our recordings are in fact of the Webster-Bennett hymn, not the Bryan-Von Tilzer song. He went through great stack of hymnals (he collects them) and sheets, finds that this tune appears in hymnals in all the possible variations:

Sweet By and By
Sweet Bye and Bye
The Sweet By and By
The Sweet Bye and Bye

However, he gives most credence to a sheet music version, dated 1907, which shows "Sweet By and By." I suggest we use this title. We should NOT, however, list it as we have, under "In the...", since that's a different song entirely. The confusion of "Sweet By and By" and "In the Sweet By and By" seems to have been perpetrated by the Black Eagles and us.

Properly speaking, we should have the following entry as well:

In the Sweet By and By (On 1048 and 1110, the tune labeled **In the Sweet By and By** is really **Sweet By and By**)

(see Cheatin' on Me for an analogous tune.)
--4>

<4--follow-up: go with Rouse, but skip suggested mea culpa just above. 8/6/96 --4>

4/23/11: Oops, none of the text above explains how we got to Fillmore for Bennett's middle name, but web search quickly confirms it.

2014 review: In the copyright books found lots of variations on this title by lots of folks, but one was

Sweet by and by; words by S. F. Bennett, music by Joseph P. Webster, in key of G. Jos. S. James, Douglasville, Ga. C 207520. May 14, 1909; 1 c. May 14, 1909; 1 c. May 15, 1909.

Sweet Emmalina (Andy Razaf-Jack Palmer)

Weatherbird JB	1034
Orpheon Celesta	1095
Hot Antic JB	1099
Peruna Jazzmen	1204

1034, 1099 were Razaf-Palmer; 1095 was Razaf-Palmer-S. Williams, 1204 was Palmer-Razaf-Spencer Williams.

Rec. (with spellings according to Rust) by Cl. Williams Jazz Kings, (Emmalina), 4/10/28, Columbia 14314-D. Label is Emmalina, credits are "(Williams, Palmer and Razaf)." CW WB Five (Emmalina), 4/18/28, Okeh 8572, 16310; Creole 17. Okeh 8572 is Emmaline,

Razaf-Palmer, same for Hot Jazz Club reissue (LC SONIC).

Jimmy Lytell, 6/28, Pathe 36824, Perfect 15005 (Emmalina); Pathe 11557 (Emmaline).

Perfect 15005 credits Williams-Palmer-Razaf. King Oliver & His Dixie Syncopators (Emmalina, vcl & pno Cl. Williams), 6/11/28, Vocalion 1190. Label says Razaf-Palmer.

Andy Pendleton (Emmaline, w/Cl. Williams on pno), 6/26/28, Okeh 8625. No, title on label is Emmalina, by Williams-Palmer-Razaf.

Copyright goes to Emmalina, but no Spencer Williams:

Sweet Emmalina; words by Andy Razaf, music by Jack Palmer; 1st violin. © 1 c. Apr. 25, 1928; E 68S989; Clarence Williams music pub. co., inc., New York.

Then later

Sweet Emmalina; words by Andy Razaf, music by Jack Palmer; pf. acc., with ukulele arr. by Ben Garrison. © May 21, 1928; 2 c. June 13; E 694344; Clarence Williams music pub. co., inc., New York. [This almost has to be the registration of a published sheet]. [And the claimant card for this is odd: started as Andy Razaf & Jack Palmer, but Razaf was lined out!]

Well, I'm mystified by this. I have two other records that say Spencer Williams-Palmer-Razaf, one that says Clarence Williams-Palmer-Razaf.

IF there's a Williams at all, Clarence makes a lot more sense, since he was on four of the five recordings of the tune. And all of the online listings I can find that list a Williams say it's Clarence. But Songwriters Hall of Fame list for Razaf says Razaf-Palmer. Razaf papers at NY Public Library have a list of sheet music in the collections, and it indexes this title as by Razaf-Palmer.

This one gives me great pain. I normally argue that in the absence of a published sheet, a composer credit on the original label conquers all, but there's a lot of evidence that this one was published and that we just haven't found that sheet, so I'm going to go with Razaf-Palmer and drop Clarence Williams as a mistake on that first record label that got repeated on some others--but, most notably, on the second recording of the song, also done by a Clarence Williams group.

Also, the Razaf papers at New York Public Library archives shows Razaf-Palmer. But then, the Kirk Collection of stock dance band arrangements at Indiana State has a copy dated 1928, pub. by Clarence Williams, that credits Clarence Williams-Razaf-Palmer. Wonder if CW contributed to—or just added his name to—the published stock. But then I found the 1955 copyright renewal, and that credited only Razaf & Palmer.

Tried special search at LC for published sheet or copyright deposits, but they came up dry on both the April registration and the May rereg. of the Garrison arrangement. They suggest going with the registered copyright, saying [Clarence] Williams's name may have got on the record label just because he was listed as publisher.

Sweet Feet (Al Washington)

Jim Snyder / Georgia Grinders 1068
<3--Roy Palmer implied on LP--3>

9/5, Baker at LC: Sweet Feet, Al Washington, unpub., 8-5-33. copyright Lester Melrose, Chicago. Melrose? Chicago? Makes it VERY likely that this is our tune.

2013 review: rec. Memphis Night Hawks, 4/1/32, Vocalion 1736, HJCA HC-73 (as Darnell Howard & the Memphis Night Hawks), Jazz Document (France) 009.

No composer credit on Vocalion 1736 or HC-73 labels.

1/14 at LC found Al Washington lead sheet; Dave Robinson confirms that it's our tune alright, but points out that it's a new melody put to the chords of "Nobody's Sweetheart Now."

Sweet Fields (traditional)

Albion JB	1206
Black Eagle JB	1224

<Another "traditional" hymn. Really?

2013 review: First rec. by Eureka Brass Band of NO, 12/55, New Orleans Rarities 4. Then Ken Colyer several times from 1959 on. One poster on DJML speculated that Colyer brought it back from his sojourn in NO.

There was a widely known hymn "In the Sweet Fields of Eden" by William B. Blake, but a banjo player on DJML some time back made a lead sheet from the hymn, then compared that with the tune the jazz ands playing finding little resemblance. Guess it stays traditional.

9/13 found that sheet music and asked Dave Robinson to compare them too: He agrees, no similarity.

Sweet Georgia Brown (Ben Bernie-Kenneth Casey-Maceo Pinkard)

Down Home JB	1273
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ASM, 1925, Jerome Remick.

Sweet Ginger Green (Tom Pickering)

Steve Waddell's Creole Bells	1348
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Pickering was seminal reeds player from Burra, South Australia, who spent most of his life in Hobart, Tasmania. Waddell says he wrote this in 1972, and several Australian web sources confirm it.

Sweet Girl (Clarence T. Walker)
M 'N' M Trio 1319
On 1996 CD as unknown, which it's been ever since.

Rec. Boots and His Buddies, San Antonio, 8/14/35, Bluebird B-6357, B-10043. No credit on either label. Mazzy definitely singing the same lyrics as Celeste Allen on the Boots record.

9/5, Caulfield: Only entry in LC copyright registration is w/m by M. A. Cowdery and Carroll Dean, pub. 7-15-25, E 617378, Cowdery, Cleveland.

Dean isn't here, but Cowdery is coauthor of Tozo! with Fletcher Henderson, making me inclined to go with this one unless we learn otherwise.

2/14, LC sent me the Cowdery-Dean sheet music. Alas, it is NOT the song that Boots and M'N'M sing. Looked again through 1935-38 copyright books, can't find anything that looks likely.

5/14: Haesler did some brilliant sleuthing. The New McKinney's Cotton Pickers recording this on Bountiful B-80003 in 1975, with a credit of Walker, arr. Don Redman & Don Hutson (Hutson was reedman with New MCP, so probably reworked the original Redman arrangement). Knowing that Dave Wilborn was with old MCP, Bill looked through copyright books of their era and came up with Sweet girl; words and melody by C. T. Walker. © 1 c. Jan. 12, 1931; E unp. 33069; Clarence T. Walker, Detroit.

HOWEVER: All we know for sure is that Mazzy is singing the Boots song; we do not yet know if they're the same as the New McKinney's Cotton Pickers recording, which I had until 2006 when I gave it away when downsizing to move to Chattanooga. Must keep looking for it. 5/11/14 found out Dave Robinson has the Bountiful LP, asked him to compare that Sweet Girl with ours. 5/18 he came, he listened, we conquered: Yep, the same tune.

Sweet Hawaiian Moonlight (see
Lazy Jazz Waltz)

Sweet Ida Joy (Maurice Abrahams–
Will J. Harris)
Back Bay Ramblers 1374
Rec. Cotton Pickers, 5/16/29, Brunswick 4404, 1011.

Confirmed by 1/2/29 copyright reg. w. Will J. Harris/m. MA. Found Harris on lots of sheet music, including the standard "Sweet Sue--Just You." He was always Will J., not William. Brunswick 4404 label is Harris-Abrahams.

Sweet Indiana Home
(Walter Donaldson)

West End JB 1085
Rec. Bailey's Lucky Seven, 6/16/22, Gennett 4910, Apex 471, State 9267. CA Ramblers, 104/22, Pathe 020839, 10455; Perfect 14057.

Confirmed by 6/9/22 copyright reg.

Sweet Jennie Lee! (Walter Donaldson)
Golden Eagle JB 1192
Neely's Royal Society Jazz Orch 1208

Confirmed by 8/29/30 copyright reg. and by published sheet found 1/14 at LC, pub. Donaldson, Douglas & Gumble 1930. BUT OHO: It's not on cover, but copyright page has an exclamation point!

Sweet Leilani (Harry Owens)
John Gill Sentimental Serenaders 1424
Confirmed by 2/23/37 copyright reg., from Waikiki Wedding.

Sweet Like This (Joe Oliver–
Dave Nelson)
Roaring Seven JB 1019
Mojo Jazzin' Five 1086
Andy Stein & Friends 1146
Hot Antic JB 1154
Black Eagle JB 1224
Bob Schulz & His Frisco JB 1315
Charleston Chasers 1376

Rec. Oliver 10/8/29, Victor V-38101, 1A-1426.

Confirmed by Victor label and 1/22/30 unpub. copyright reg., w/m both.

Sweet Little Papa (Kid Ory)
European Classic JB 1070
Jazz O'Maniacs 1071
West Jesmond Rhythm Kings 1255
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1350

Rec. Hot Five, 6/23/26. Okeh 8379, Odeon 279789.

Copyright has two p's:
Sweet little pappu, 8/30/26, E445736,
Edward Ory, Chicago.

[Note that the published copyright book for 1926 shows this as by E. Ouf, in both the item and in the index, but the actual card in the files reads Ory.

But it's definitely Papa on the original Okeh 8379 label.

Sweet Little Swayin' Arms
(Buck Evans)
Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Sweet Little You (Irving Bibo)
San Francisco Starlight Orchestra 1296

ASM, 1924, Maurice Abrahams; Irving M. Bibo. And his middle initial is in the copyright reg. as well.

But we've used NMI elsewhere, so will stick with that--but must keep an eye peeled for him on sheet music. M. may be better.

Sweet Lorraine (Cliff Burwell–
Mitchell Parish)
Jimmy Noone Jr/Davies Rhythmic 5 1121
Chicago Rhythm 1164
James Dapogny's Chicagoans 1263
Paris Washboard 1391
ASM, 1928, Jack Mills, w/ Parish/m Burwell.

Sweet Lorraine (Natty Dominique)
Jazz O'Maniacs 1046
Louisiana Repertory Jazz Ensemble 1140
Mahogany Hall Stompers 1221
Pam Pameijer's New Jazz Wizards 1382

Rec. Johnny Dodds (w/Dominique on cnt), 1/30/29, Victor V-38038, HMV R-14178 et al.

Confirmed by 12/17/30 unpub. copyright reg. (to A. Dominique) and Victor label. Curious: Victor Project says composer Natty Dominique based on label, but label, like copyright, reads A. Dominique.

Sweet Lotus Blossom [Marahuana]
[**Lotus Blossom**] (Sam Coslow–
Arthur Johnston)
South Frisco JB 1180
Steve Waddell's Creole Bells 1348
Black Eagle JB 1356

<This formulation (Lotus Blossom [Sweet Lotus Blossom] [Marahuana]) prescribed by Erdos in Jan 2000 notes for 5th ed. No source given.

1/17/01: Wow and Aha! We simply took our eyes off the ball on this one, Bob. On my 1/15/01 trip to LC cy files, I looked for Lotus Blossom and Sweet Lotus Blossom and didn't find it under either title, so I kept looking. What I found was simple and straightforward: The song was written as Marahuana (I found the handwritten lead sheet in LC PARR); it was copyrighted as Marahuana; it was published as Marahuana; and it was performed in the film *Murder at the Vanities* as Marajuana [oops, perhaps as "Sweet Marahuana"]—all in 1934. Now see this entry from Shapiro & Pollack: Marahuana. Famous Music Co., 1934, w/m Sam Coslow-Arthur Johnston. Introduced by Gertrude Michael in *Murder at the Vanities* (film). Retitled "Lotus Blossom" for version recorded in 1947 by Julia Lee (Mercury). [Actually, evidently recorded by Lee in 1945 and released on Mercury 8013 in 1946 --DB]

Lee had wanted to call it "Sweet Marahuana," but her manager persuaded her to use a less loaded term.

A later version, by Julia Lee & her Boyfriends, was released on Capitol 1376, but *Billboard* considered it "pallid by comparison" with the Lee-Douglas version.

Renamed for a recording 12 years after its original publication, but I can find no evidence that it ever was copyright or published under the "Lotus Blossom" title. I presume that later jazz bands that picked up the song also adopted the more politically correct title, but we absolutely must list it under its proper title. If we're doing that for Do It, Baby vs. Shim Sham Shimmy Dance (and for several others that I can't think of right now), then we certainly must do it for Marahuana vs. Lotus Blossom.

So our primary entry must be Marahuana [Lotus Blossom] [Sweet Lotus Blossom] (Sam Coslow–Arthur Johnston) with cross-refs from Lotus Blossom and Sweet Lotus Blossom. 1/18/01: OK, says Erdos, but no need for [Sweet Lotus Blossom] as second alternative title.

2013 review, sparked by Bill Haesler. It turns out that the later Julia Lee record, probably the most important version of the song outside the film itself, credited Julia Lee-Titus Turner, but they didn't have the gall to copyright their theft, at least. Also found in an academic essay that the spelling *marahuana* appeared in the *LA Times* as early as 1914, while the contemporary spelling, *marijuana*, hadn't yet appeared as late as 1933, so we can presume that Coslow & Johnston were using the accepted spelling of their day.

Jan 2018: a little extra research reveals that Mercury 8013, Lotus Blossom by Julia Lee & Tommy Douglas' Orchestra, credited Lee-Turner. This version was recorded in summer 1945 for Premier, a subsidiary of Mercury, and released on Premier 229013. It seems to have been released on Mercury in mid-1946.

BUT Julia made another recording of it in 1951 with her regular Julia Lee & her Boyfriends band (Capitol 1376) that credited her only as composer. Strangely, both recordings supposedly of her Boyfriends band that I could find were really the Tommy Douglas version.

But when and why did it pick up the "Sweet" in the title? Was that from the lyrics? Yes, the lyrics definitely repeat the "Sweet" (as did the original "Marahuana" lyrics. I have 13 recordings of it in my collection as "Sweet Lotus Blossom" but only one as simply "Lotus Blossom" (by the New Black Eagle JB).

And, of course, there's the fact that Billy Strayhorn later wrote "Lotus Blossom" for Ellington, who recorded it a number of times,

so adding the "Sweet" made sense to distinguish the earlier Coslow-Johnston tune.

But wait: this is too pedantic. The fact is that the trad jazz world knows this primarily as "Sweet Lotus Blossom," slightly as "Lotus Blossom," and it was never again known as "Marahuana" after the 1934 film. We must relocate it to Sweet Lotus Blossom and let Marahuana and Lotus Blossom be the alternative titles.

Sweet Lovin' Man (see My Sweet Lovin' Man)

Sweet Mama (Duke Ellington–Irving Mills)
Dry Throat Fellows 1226
San Francisco Starlight Orchestra 1364

We had just Ellington.

Whoa, have we screwed up here? There's no "Sweet Mama" in Rust index, and in looking through Ellington recording sessions, we find that he recorded "Sweet Mama [sic] (Papa's Gettin' Mad)" 1/9/28, Harmony 577-H.

But no, there is a "Sweet Mama" by Ellington, which Rust (presumably mistakenly) listed under the Papa's Getting Mad listing: rec. 12/10/29, Brunswick 4760, 6811 (as the Jungle Band)); again 6/12/30 (as Mills' Ten Black Berries), Clarion 5332-C, Diva 6062-G et al.

But the 1928 Sweet Mamma (Papa's Getting Mad) is by Rose-Little-Frost according to the Harmony label.

But copyrighted with two m's:
Sweet mamma; by Duke Ellington pf. © Feb. 15, 1930; 2 c. Mar. 7; E pub. 13860; Gotham music service, inc., New York.

But one of those m's must have stood for Mills, because both Brunswick labels say Sweet Mama by Ellington-Mills, as does the Clarion label for the later recording. Funny business here? Composition list in his autobiography doesn't mention Mills for this title.

Haesler later confirmed that both our recordings are indeed the Ellington-Mills tune, not the Rose-Little-Frost tune.

Sweet Mamma (Papa's Getting Mad)
(Fred Rose–George A. Little–Peter L. Frost)
West Jesmond Rhythm Kings 1255
John Gill's Dixieland Serenaders 1321
ASM, 1920, Jack Mills

Sweet Man (Maceo Pinkard–Roy Turk)
Susan LaMarche/Waldo's Gut. Sync. 1032
Carol Leigh & Jim Dapogny 1064
Banu Gibson NO Hot Jazz Orch 1073
Vince Giordano's Nighthawks 1260
Paris Washboard 1338

ASM, 1925, Leo Feist; w. Turk/m. Pinkard.

Sweet Mumtaz (Joe Oliver)
Jazz O'Maniacs 1071
Charquet & Co 1076
Red Onions & Otilie 1090
Charquet & Co 1195
New Jazz Wizards 1244
Le Petit Jazzband de Mr Morel 1362

All SOS records said Russell.

Rec. Russell 3/10/26, Vocalion 1010, V-1015 (UK, 1952 issue); Oriole 1003; Brunswick A-182, A 81003; Biltmore 1027. Again 11/17/26, OKeh 8454.

TILT! Copyright is
Sweet Mumtaz; melody, J. Oliver, of U.S., arr. Luis C. Russell. © 1 c. June 6, 1925; E 616496; Joseph Oliver, Chicago.

I'll be damned—I have 11 recordings of this, and only one, by Buck Creek, credits Oliver. A German band, the Low Down Jazz Wizards, evidently also performs it as by Oliver.

Labels? Brunswick A 81003 (French?) says Russell. OKeh 8554 looks like Russell. Biltmore 1027 no credits. Vocalion V-1015, Vocalion 1010 = Russell (LC SONIC).

What in hell do we do with this? I find it persuasive for two reasons:

(a) Russell is credited as the arranger on the copyright, and it's a lot easier to imagine how that credit could end up on the record label than if he weren't associated with the tune at all;

(b) The copyright precedes the recording by nearly a year.

(c) Luis Russell has five other tunes copyrighted in the 1926 book, and had four in the 1925 book, so he knew about copyrighting and how to do it, and he presumably would have copyrighted this tune if he'd written it.

Bill Haesler's research:

Laurie Wright's 'King Oliver' discography provides the following information:
Sweet Mumtaz, melody by J. Oliver, arranged by Luis C. Russell; E616496, 6 June 1925; Joseph Oliver, Chicago.
Renewed: 9 June 1952 by Mrs. Joe Oliver (W): R96004. [later found this renewal myself].

The discography in *Richard M. Jones. Forgotten Man Of Jazz* by eminent researchers Christopher Hillman, and Roy Middleton has
E 2622/3W - Sweet Muntaz (Russell)
They indicate what is on the label.
Ross Laird's 'Brunswick Records Discography' Index has Louis C. Russell (RLJ = Richard L. Jones, 3818 Rhodes Ave., Chicago, Ill.). Which I assume came from the Brunswick file card.

But guess who agrees with the copyright? The Charles Anderson Fakebook!

OBVIOUSLY must look for copyright deposit in Oliver and Russell folders at LC. 1/14 visit: couldn't find it. 3/31/14 requested special search at LC to see if they can come up with it. But even if we find it, it presumably will match the copyright, and we'll still be left with deciding whether to believe the record labels or the copyright.

3/31/14 discovered that Luis Russell's daughter Catherine is active vocalist and student of his early work, so I wrote to her asking for comment. Alas, the only address I could find was a publicity agent, so we'll just have to see if he'll forward the note to her.

5/14 Haesler chewed on this some more. AHA, he did find that 1952 renewal:
SWEET MUMTAZ; m Joe Oliver, arr. Louis C. Russell. © 6Jun25, E616496. R96004, 9Jun52, Mrs. Joe Oliver (W)

I'm more and more persuaded to go with the copyright in this case.

5/21/14: Done!

And afterwards, confirmation from Tony Hager:

SWEET MUMTAZ = In the late 1940s, I went often to the Library of Congress office in Washington DC where copyright documents were filed. We were not allowed to copy unpublished numbers but could make notes.

I had them pull many unpublished items which I noted out in shorthand and – when I got home – wrote out as a lead sheet. My original notes are filed away somewhere but my written out parts for many are still accessible.

In the case of the attached Sweet Mumtaz, I transposed it for Bb instrument and attempted to indicate possible harmony. (Lower case letters indicate minor chords.) Only the melody was in the original manuscript. It's interesting that part of "Sweet Mumtaz" much resembles Norman Spencer's 1920 song "Don't Take Away Those Blues".

I followed up by asking him to confirm that it's indeed the tune that Russell later recorded and if he agrees that credit should go to Oliver:

Yes, this is the same melody. Most of the men on both recordings were working in the "Dixie Syncopators" 1925 -26. I have always assumed it was by Oliver and now still believe it so to be.

July 2016: Amazingly, more than two years later, I heard back from Catherine Russell's agent, who turns out to be a Russell scholar himself. Paul Kahn
<paul@concertedefforts.com> wrote:

Firstly, apologies for the very tardy reply. At the time I received your inquiry, I wasn't able to shed any light on your question.

In the meantime, I'm now working on a Masters in Jazz History and Research at Rutgers U (thesis on Luis Russell) and I've had a chance to look into the origin of Sweet Mumtaz. So far, I haven't found anything in the family archive regarding the authorship.

I have found several clues which lead me to believe that Luis Russell wrote the tune.

Dave Peyton, who wrote for *The Chicago Defender*, clearly states in his music column "The Musical Bunch" of June 5, 1926, "Little Russell, the composer of 'Mumtez' [sp his] a hot number recently recorded on Vocalion..." (see attachments)

Clarinetist / Saxophonist, Barney Bigard, who worked with Luis Russell in New Orleans in a band led by Albert Nichols, in Chicago in King Oliver's Dixie Syncopators, and in New York City in Luis Russell's Orchestra, wrote in his autobiography *With Louis and Duke*, "I can remember that he [Russell] used to feature some of his own stuff. Mumtaz was one of his own compositions that we played a lot at The Nest."

The Harry Fox Agency, which handles licenses for music publishers, lists "Sweet Mumtaz" under publisher Universal - MCA Music Publishing Div. of Universal Music Corp., Writers: J. Oliver, Luis C. Russell

While it's possible that Dave Peyton and Barney Bigard assumed Luis Russell's authorship on the credits on the original recordings, I think it's more likely that Russell actually was the sole writer of the tune. It's very possible, and this is conjecture on my part, that Russell deferred to his "boss" Joe Oliver in giving up part of the writing credit. It was a common practice for horse trading to go on regarding copyrights, with more established, better known "names" taking credit for songs written by their underlings, and in 1925, Russell was a sideman in Oliver's band.

And while I've read that Russell did a lot of arranging for King Oliver, Paul Barbarin, who was Russell's pal and sidekick from New Orleans and in Oliver's band in Chicago, says in an oral history housed at Tulane's Hogan Jazz Archive, that Oliver did his own arrangements.

My conclusion is that Russell wrote "Sweet Mumtaz", and Oliver split the original copyright with Russell. In June of 1925, Russell was a young newcomer in Chicago, and his boss Oliver probably did this copyright with Russell's knowledge and agreement.

This is certainly a reasonable hypothesis, which is why I've presented it in its entirety, but our policy is that originally published sheet music is the golden standard, followed by copyrights when it comes to authorship. For Russell we have a later record label (scarcely

an authoritative source, as we've seen so often) and a lot of hearsay.

So our final plea will be, "Oliver, with an explanation, Your Honor."

July-August 2019: Paul Kahn found, in the Louis Armstrong House's online collection, a copy of what looks like a copyright card from the Library of Congress, citing it as further evidence for Russell's authorship. But the front side of the card says that it's for Vocalion 1010, which was Russell's first recording of the tune, with his Hot Six band on 3/10/26. The back side of the card says "Sweet Mumtaz," but then lists a copyright number for it of 637450, which is in fact the copyright number for Russell & Barbarin's "Come Back Sweet Papa," registered 5/1/26 (the cy number for Oliver's 6/6/25 copyright is 616496). A date of 6/6/25 is entered by hand after that incorrect copyright number, but that's the date of Oliver's copyright, nine months before Russell recorded Vocalion 1010. So I'm sticking with Oliver!

Sweet Music (Arthur Schwartz–Howard Dietz)
Newberger–Mazzy–Thompson 1352
Rec. Fletcher Henderson, 7/31/31, Victor 22775, HMV K-6390.

Confirmed by 6/5/31 copyright reg., w. HD/m. AS, from The band wagon.

Sweet Papa Will Be Gone
(Eddie Fennell)
Back Bay Ramblers 1279

This is a bit of a mess. CD said Sweet Papa Will Be Gone, by Eddie Fennell, and notes said that it was first recorded by Fred Gardner's Texas University Troubadors [actually, *Troubadours*].

But Fred Gardner recorded the title "Papa's Gone" on OKeh 41440 on 6/9/30. Alas, that label has no composer credit.

But first came "Sweet Papa Will Be Gone" by Eddie and Sugar Lou's Hotel Tyler Orch, Dallas, 10/24/29, Vocalion 1514. (Rust identifies Eddie Fennell as banjoist/vocalist/arranger and Charles "Sugar Lou" Morgan as pianist. Other titles recorded same day were "Eddie and Sugar Lou Stomp" and K.W.K.H. Blues."

RHJA says, "Eddie Fennell and Sugar Lou Morgan's Hotel Tyler Orchestra was from Austin, Texas. The Hotel Tyler was in Tyler, Texas. K.W.K.H. Blues refers to the radio station K.W.K.H. in Shreveport, Louisiana, and it credits both Morgan and Fennell as composers of "Sweet Papa."

Online 78 credits Douglas Fennell--Go figure. The Vocalion 1514 label I found is blurred, but I can tell it's just Fennell, and LC SONIC has it and reports just Fennell.

BUT they're all the same song!

Not in copyright books 1928-30, but in 1931 we find

Sweet papa will be gone; words and melody by Lou Taylor. © 1 c. Jan. 24, 1931; E unp. 33668; State Street music pub. co., inc., Chicago.

And Eddie and Sugar Lou Stomp was registered same day, also by Morgan, also reg. by State Street.

What a mess: There was no "Just Gone" copyrighted 1928-31. There was nothing by an Eddie or Douglas Fennell copyrighted 1928-31. The only "Sweet Papa Will Be Gone" was by Lou Taylor, and that's a title that's unlikely to be coincidentally replicated.

For now, we must defer to the Fennel-Sugar Lou Vocalion label's Fennell, and presume it's Eddie, not Douglas, but I think it's even odds that the song is really by Lou Taylor and that Fennell's name got on the Vocalion because he was the bandleader. He was also credited for the flip side, Eddie and Sugar Lou Stomp. **3/31/14 requested lead/lyric sheet from PARR. In following months they said it was found but I'd need publisher's permission to see it; then they said it had been sent from Landover, but then inexplicably returned to Landover, then misfiled and should be considered permanently lost. Your tax dollars at work.**

8/14 Haesler dug into this and added lots of facts and some speculation: He points to an article in RHJA about Douglas Finnell and His Royal Stompers band in Dallas, who cut two sides for Brunswick in November 1929, "The Right String but the Wrong Yo-Yo" and "Sweet Sweet Mama." Rust has no personnel, but RJHA says it was Douglas Finnell on cornet and Eddie Fennell--of all people--singing the vocal. State Street Music of Chicago registered both copyrights, spelling his first name as Douglass on both titles, and Finnell (one el) on Right String. But Bill found the Sweet Sweet Mama label, and it's Douglas there, so I think we can go with that spelling.

But it's pretty clear that Douglas Finnell and Eddie Fennell were different people who happened to be recording in Dallas in 1929-30. The big question is who is Lou Taylor? The real name of Eddie Fennell? The real name of Lou Morgan? In any case, the bottom line is that Fennell is shown as composer on the published source, i.e., the record, so we must stick with him.

Sweet Peter (Jelly Roll Morton)
Ray Smith 1012
Pam Pameijer – Duet /Trio/Quartet 1134
Pam Pameijer's New Jazz Wizards 1318

Rec. JRM RHP 11/13/29, Victor 23402, Biltmore 1061 et al.

Confirmed by 7/8/33 unpub. copyright reg. and Victor Project.

Sweet Pickles (George E. Florence*)
David Thomas Roberts 1021
ASM, 1907, Victor Kremer.

Aha, Roberts said Bennett, and Audrey's music said Bennett, but the copy in Tichenor's *Ragtime Rarities* says Geo. E. Florence. Jason's big book has the answer:

The first printing and the copyright stated the author as [George E. Florence]. On subsequent editions Theron Bennett has been given the sole credit. This is a tough one: obviously, either Bennett or Kremer had second thoughts about using that pseudonym and changed it for later editions. We must change it back to Florence based on original pub. and copyright, but that'll sure confuse all the people who have copies stating that it's Theron Bennett.

Sweet Rhythm (Edwin Wilcox)
Vince Giordano's Nighthawks 1260
Rec. Jimmie Lunceford, 6/6/30, Victor V-38141, 760-0005; Bluebird B-5350.
Cab Calloway, 11/15/32, Brunswick 6473, 01422, A-9340; Columbia DO-1159.

CD notes say they're playing the 1930 Lunceford version.

Edwin?

Sweet rhythm; melody by M. Wilcox. © 1 c. July 30, 1930; E unp. 25668; Southern music pub. co., inc., New York.
Index also M. Wilcox, no Edwin Wilcox in book for 1930, nor 1929 or 1932-33.

Well, Victor Project says composer is M. Wilcox, but I see that Eddie Wilcox was the piano player.

Calloway Brunswick label is blurred but doesn't look like it could be Wilcox.

However, an extended bio sketch of Edwin Wilcox at allmusic.com credits pianist Edwin Wilcox as composer, explains that he joined the Lunceford band in 1929 and stayed there, later leading the band after Lunceford's death in 1947. Wrote tunes and made many arrangements for Lunceford. This must be our guy.

Sweet Savannah Sue (Fats Waller–
Harry Brooks–Andy Razaf)
Weatherbird JB 1034
Kustbandet 1178
Down Home JB 1273
Louis Mazetier & Neville Dickie 1289
Paris Washboard 1359

Rec. Armstrong aho, 7/22/29, OKeh 8717, Vocalion 3136, Parlophone R-1573 et al.

Mills' Hotsy Totsy Gang, 7/31/29, Brunswick 4482.

Fats pno solo, 8/2/29, Victor 22108, Bluebird B-10264.

Fess Williams, 9/20/29, Victor V-38065.

Confirmed by 7/22/29 copyright reg., w. AR/m. TW-HB, from Connie's hot chocolates.

Sweet Substitute (Jelly Roll Morton)
West End JB 1042
Acker Bilk & Ken Colyer 1119
European Classic Jazz Trio 1142
Jim Cullum JB 1254
Paris Washboard 1261

Rec. Morton Seven, 1/4/40, General 1703, Commodore 631 et al.

Confirmed by 10/29/38 copyright reg; Lomax says published in sheet by Tempo Music.

Sweet Sue — Just You (Victor Young–
Will J. Harris)
Dry Throat Fellows 1226

CD has Sweet Sue (Just You), but . . .
ASM, 1928, Shapiro, Bernstein; w. Harris/m. Young.

cover:

Sweet Sue Just You

(c) page:

Sweet Sue — Just You

Which is just how the 3/21/28 copyright reg. reads.

Sweet Thing (Ralph Williams–
Herman Kahn–Joe Verges)
Keith Nichols Cotton Club Orchestra 1275

ASM, 1926, Ted Browne; w/m all 3.
Confirmed by cy reg. But note there was a Sweet Thing by Young, Baer & Ahlert recorded by Fats Waller in 1935.

Sweetest Melody (Al Goering–
Jack Pettis–Irving Mills)
Prague Jazzphonics 1236
Vince Giordano's Nighthawks 1260
Back Bay Ramblers 1262

Rec. Mills' Musical Clowns, 2/14/29, Pathe 36955; Perfect X-6277, 15136, Pettis aho, 2/8/29, OKeh 41411, Parlophone R-673, Odeon A-2317 et al.

Confirmed by 5/22/29 copyright reg., w/m all 3.

Sweetheart (Arnold Johnson–
Benny Davis)
Hall Brothers JB 1031

ASM, 1921, Leo Feist; w. Davis/m. Johnson.

Sweetheart o' Mine (see
Frog-I-More)

(I Love You – I Love You – I Love You)
Sweetheart of All My Dreams

(Art Fitch–Kay Fitch–Bert Lowe)
Albion JB 1249
ASM, 1926, Fitch Bros., assigned 1928 to
Shapiro, Bernstein. Cover & (c) page agree:

I Love You – I Love You – I Love You
Sweetheart of All My Dreams

although the 10/22/28 copyright reg. was just
“I love you sweetheart of all my dreams,” then
rereg. 12/10/28 with a comma after “I love
you.”

Sweethearts on Parade (Carmen
Lombardo–Charles Newman)
Marquet–Persson Melody Boys 1229
Down Home JB 1273
South Frisco JB 1342
ASM, 1928, Milton Weil; w. Newman/m.
Lombardo.

Sweetie Dear (Joe Jordan)
Hall Brothers JB 1031
Paris Washboard 1293
Black Eagle JB 1303
Chris Tyle’s Silver Leaf JB 1311
South Side Jazz Serenaders 1420
ASM, 1914, Jos. Stern.

April 2015, new research by Bill Haesler [all
the SOS recordings cited Jordan only, and
when I found the 1914 sheet music with just
his name on it in Audrey’s collection, I
considered it case closed . . . but read on.]

The song was copyrighted in 1906 as “words
by Will Marion Cook, music by Joe Jordan”;
the copyright was registered to Jordan & Cook
of Chicago. And it was published late that
year, with lyrics and both names on it, by the
Pekin Publishing Co., a small firm that went
out of business in 1908.

Then, in 1914, the Joseph Stern acquired the
rights and published it without the lyrics (and
of course, without Cook’s name). A new
copyright was filed 10/27/14 by Stern--
“Copyright is claimed on arrangement”—“arr.
by Stephen O. Jones; orch. with piano acc.”

That’s when and why the tune caught on, as
the arrangement was as a fox trot, the dance
craze that shook the nation that year. The
Stern cover had the overline “The Season’s
Success” and had “Fox-Trot” right below the
title, in same font and nearly as big.

Generally I insist on including the lyricist credit
even if a song ended up being popularized by
jazz bands without the lyrics, but in this case,
the song version appears to have sunk without
trace; the work evidently had no success until
it was re-arranged as a foxtrot—without
lyrics—eight years later.

Sweetmeats (Percy Wenrich)
Chrysanthemum Ragtime Band 1079

Pierce College Symphonic Winds 1297
ASM, 1907, Arnett Delonais.

Sweetness (Carmen Lombardo–
Chester Cohn–Ned Miller)
Back Bay Ramblers 1279
<ErDOS telcon: We have composer Eddie
Leonard, but that isn’t this song--must be
other than the Eddie Leonard song. We don’t
want the coon song; get our lyrics and use for
comparison.

Oh, boy. Tenn State has six different songs
named **Sweetness** (and ASM had two more!):

1. By Eddie Leonard & Jack Stern, 1917
2. By Tom Lemonier/Henry Creamer, 1910
3. By Chester Cohn-Carmen Lombardo/Ned
Miller, 1929
4. By Harry Akst/Howard Rogers-Grant Clarke,
1919
5. By Charles L. Cooke/Bernie Grossman,
1951
6. By C. Linn Seller, 1903

8/23/00, music received from Tennessee, and
the winner is . . .

Words Ned Miller, music Carmen Lombardo &
Chester Cohn, (c) 1929 Leo Feist. Whew!

Swing High — Swing Low
(Burton Lane–Ralph Freed)
Alex Hassan 1322
ASM, 1937, Famous Music; w. Freed/m. Lane.
cover =

Swing High, Swing Low
which is what we had, but copyright page is
Swing High — Swing Low

First copyright reg. (1/19/37) used comma, but
1/28/37 rereg changed comma to em-dash.

Swing Is the Thing (Rube Bloom–
Johnny Mercer)
Jimmy Mazzy & Friends 1219
Both rec. in Rust are from England:
Valaida Snow, 7/8/37, Parlophone F-891, A-
6790; Odeon AF-5514.
Joe Daniels & His Hot Shots, 10/14/42,
Parlophone F-1961, A-7679.

But orig. recording is by the Mills Brothers.

Oops, copyright has a definite article:
Swing (The) is the thing; w Johnny Mercer,
m Rube Bloom; with arr. for ukulele, etc. E
for. 45816; © Sept. 28, 1936; Sun music
pub. co., ltd., London.

Aha, may be why it got recorded in England a
lot.

Mercer Song Database at Georgia State U.
calls it “The Swing Is the Thing,” says from
Blackbirds of 1936. And aha, from a different
page in that site:

In 1936, Johnny Mercer visited Britain for the
first time as part of Lew Leslie’s “Blackbirds
of 1936” – a revue with an all-African Ameri-
can cast for which Mercer wrote many of the
lyrics.
So that’s why it was copyrighted from
England.

BUT I can’t find any evidence it was ever pub-
lished in sheet form, and it doesn’t seem to
ever have been recorded with “The” in the title
or even mentioned with “The” in the title out-
side of the copyright and that particular
London West End production, so we don’t
need to include it in our title.

3/14 afterthought: Didn’t I look for record
labels? First, although everybody agrees that
the Mills Brothers recorded it in the late 1930s,
I can’t find any hard evidence, except that they
recorded it in England during a long stay
there, which makes sense.

But found no labels, and am back to fact that
absolutely no refs to it ever mention that
definite article (which, after all, sounds a bit
awkward). 9/14 Bill H. found Valaida Snow’s
Parlophone F891 label: no *The*.

Swing It Easy (Louis Mazetier)
Paris Washboard 1338
Mazetier is pianist with the group.

Swipesy (Scott Joplin–Arthur Marshall)
Steve Waddell’s Creole Bells 1173
Elite Syncopators 1286
Bob Schulz & His Frisco JB 1288

<4--unilaterally killed Cake Walk 9/9/96--we’re
doing it differently now.--4>

Confirmed by 1900 sheet music; “Cake Walk”
is purely a genre-marker.

But get a load of this copyright reg.:
Stark (John) & son, St. Louis, Mo.
Swipesy cake walk. By Scott Joplin and
Arthur Marshall, for piano. Copyright by
John Stark & son, St. Louis, Mo. 1900,
class C, no. 10887, July 21; 2 copies rec’d
July 21, 1900.

Pointed this out to Tom Brier, who responded,
Wow -- this is a common mistake, but I’m
surprised to see it on the copyright regis-
tration! (Or maybe it’s a misprint in the book
and the actual copyright card at the Library
of Congress has it spelled correctly...?) I’ve
seen this same misspelling on sheet music
covers of other Stark Music publications,
and it’s even misspelled on the plate ID at
the bottom of the second page of the
“Swipesy” score!

Sycamore Saplin’ (Theron C. Bennett)
Elliott Adams 1299
Confirmed by 4/9/10 copyright reg., Jerome
Remick. Oops, saw the cover of this piece at

2018 West Coast RagFest, and it's Sapplin'. But double-checked the copyright, and it says Saplin'. And Elliott confirms from sheet: Sapplin' on cover, Saplin' on cy page.

Syncopated Jamboree (John Smith)
Keith Nichols Cotton Club Orchestra 1234
<3--Just Smith, really, as on 1234?--3>

Ed Berlin says there was a Scott Joplin song by that name in 1915, but it's lost.

12/6/00: Dick Zimmerman sends music to "Jungle Jamboree" by Chris Smith (1913), wonders if this is the same tune. We must give it a listen.

12/10/00: Wayne Jones points out that this is listed in Rust, recorded by Adrian Schubert & His Salon Orchestra on 1 Apr 30.

(SOS index now has a Jungle Jamboree by Waller-Razaf-Brooks.)

12/24/00: Charles Davis listened to the Nichols Syncopated Jamboree, comparing it to Zimmerman's music for the Chris Smith's Jungle Jamboree, and finds them curiously similar. Says Syncopated J. sounds like the earlier, march-like Jungle J. of 1913 might sound like if it were updated in the 1920s in a jazzier, looser style. Did Chris Smith revisit his own earlier composition?

1/26/01: Another spin through the LC copyright files finds the following progression under that title::

12/28/12: Jungle jamboree, by Chris Smith, arr. by Will. H. Vodery, pub. 12/28/12 by Jos. W. Stern.

6/24/13: Jungle jamboree; one step two step or turkey trot by Chris Smith, violin & piano. Pub. Jos. W. Stern.

10/21/13: Jungle jamboree; one step two step or turkey trot by Chris Smith, arr. Eugene Platz. Pub Jos. W. Stern.

Now a look through the Joseph W. Stern company's claimant cards:

12/30/12: Jungle jamboree. Smith, arr. Vodery.

6/25/13: "Application for copyright--republished musical composition with new copyright material." Jungle jamboree; one step two step or turkey trot. Author of new copyright matter: Chris Smith.

Then 10/22/13: "Application for copyright--republished musical composition with new copyright material." Jungle jamboree; one step two step or turkey trot. Author of new copyright matter: Eugene Platzman.

All this takes us nowhere, of course, unless we can confirm Charles Davis's suspicion that Syncopated Jamboree is really Jungle Jamboree updated to the 1920s. But I'm fascinated by the workings of that card catalog, and understanding it can help us in many other places.

2/1/01: Let's call the "Jungle Jamboree" connection a red herring. Robbie Rhodes compared the Keith Nichols recording of Syncopated with the sheet music to Jungle, reports, "I don't hear a strong similarity except for the 'gliding' two-step feeling. The cycle-of-fifths chord progression, which dominates 'Syncopated Jamboree,' is only hinted in 'Jungle Jamboree.'"

Robbie contacted Keith Nichols by email, who reported that Claus Jacobi transcribed "Syncopated Jamboree" off the Adrian Schubert record. He didn't specifically say that the composer credit of "Smith" that he gave Erdos came from that same Schubert record, but that must be the case. On 1/31/01 I asked Nichols to confirm this, and also asked Dave Sager to pull the recording and check the label, but haven't heard from either of them.

Robbie Rhodes dug up the fact that the Adrian Schubert recording has been reissued on "Hot and Rare," a CD issued by Diamond Cut Productions of Hibernia, NJ, DCP-203D. Robbie Rhodes contends that we should change it to "unknown," that a composer credit of "Smith" is worse than no credit at all, but I don't buy that. We must leave "Smith" until we learn something else.

In note from Oct. '04, Erdos says it's *John* Smith.

Well, I'll be darned. In review 5/5/11 found the Erdos note, was about to blast him for not identifying source of *John*, but then it occurred to me to consult Online 78 Project for the Adrian Schubert recording, Banner 0804, and learned that the composer credit on it is . . . **John Smith**.

This is called "doing it the hard way."

2013 review: The happy ending above is badly marred by the fact that I've since figured out that Online 78 is rife with bad composer credits. I'd change it back to just "Smith" before using it as a sole source. So back to work.

The Adrian Schubert record was on Banner 0804, Cameo 0404, Jewel 6059, Oriole 2059, Regal 10113, Crown 8149 (as Bud Carlson aho). Couldn't find any of those labels.

But look at this: In *The Dorsey Brothers: That's It!* by Robert Stockdale, we find a detailed discography that includes this session (both Tommy and Jimmy were in Schubert's band). It specifically credits John Smith as the composer, so I guess we quit agonizing over this. Jazz Oracle CD reissue has it too--I'll bet this is where Erdos found it. Haesler confirms that Oracle CD credit and vouches for their reliability--says their info is taken from original 78 labels.

Syncopated Troll (Tom McDermott)

Tom McDermott 1024

T

Tack Annie (Joe Oliver--Paul Barbarin)
Ted Shafer's Jelly Roll JB 1278
Chris Tyle's Silver Leaf JB 1298
Neville Dickie 1309
Yerba Buena Stompers 1418
Rec Oliver 7/23/26, Vocalion 1049.

Confirmed by 2/14/27 copyright reg.

Tackin' 'em Down (Albert Gumble--B. G. De Sylva)
Chris Tyle's Silver Leaf JB 1311
ASM, 1918, Jerome Remick; w. De Sylva/m. Gumble. From Ziegfeld Follies of 1918.

Tailgate Ramble, The (Wingy Manone--Johnny Mercer)
Magnolia JB 1016
Oops, not in Rust. Lord discography says it's "The Tailgate Ramble," rec. Manone's Dixieland Band 3/7/44, Capitol 15285, 1015, (S)T793, CL13327; Mosaic Select MS-028 (CD).

Then Bechet in 1949, Sharkey Bonano in 1949, Singleton Palmer 1950, all as Tailgate Ramble.

But look who else is here:

Tailgate ramble; w & melody Johnny Mercer & Wingy Manone. © 1 c. June 30, 1944; E unp. 381318; Capitol songs, inc.. New York. And, of course, Johnny Mercer = Capitol Records.

But oops again, Capitol Criterion 10024 (looks like a later reissue on 78, part of a set) indeed says The Tailgate Ramble by Mercer-Manone. And The TR on Capitol 15285, F1015, and Capitol CL.13327.

Well, the fact is that the first recording of it, and the one by its composer, clearly came out as "*The Tailgate Ramble*." And it was recorded that way before the copyright was filed without the *The*. We must go by that.

'Tain't No Sin (to Dance Around in Your Bones) (Walter Donaldson--Edgar Leslie)
State Street Aces 1011
Ingham-Grosz Hot Cosmopolites 1237

<2--We chose "'Tain't No Sin (to Dance Around in Your Bones)" based on Walter Donaldson Songbook.--2>

<3--1237 didn't have subtitle

Frank Dutton of Malvern Link, England: "Full title: 'Tain't No Sin (to Take Off Your Skin and Dance Around in Your Bones)."

Lissauer agrees exactly, although omits initial apostrophe. S&P have 'Tain't No Sin to Dance Around in Your Bones.

Bob, didn't you cite *Walter Donaldson Songbook* for this? Can't do much better than that, can we? Unless somebody has original sheet music.}

Dick Zimmerman confirms our original title. So do Mike Durham & Robbie Rhodes.--3>

And ASM has the sheet music: 1929, Donaldson & Gumble; w. Leslie/m. Donaldson.

11/11/29 copyright had title as all one entity, no comma to delineate subtitle, but sheet and all the early recordings treated "To Dance..." as subtitle.

'Tain't Nobody's Biz-ness If I Do

(Porter Grainger-Everett Robbins)

Jacques Gauthé's Creole Rice YBJB	1256
Neville Dickie & Louis Mazetier	1302
Bob Oliver's Hot Seven	1312
M 'N' M Trio	1319
John Gill's Dixieland Serenaders	1321

<4--Oops: Shapiro & Pollack, Lissauer, and Kinkle all agree that (1) it's "Bizness" (no hyphen) and (2) the composers are Clarence Williams-Porter Grainger-Graham Prince.

Rust has the hyphen.

But the hell with the hyphen: How'd we get those composers?

Erdos: No hyphen, but composers OK, via Rob Bamberger's check at LC.

--4>

1/15/01: Oops, I helped lead us astray on this one. Found the published sheet in the CW files at PARR, and cover and cy page both agree that it's **Biz-ness**.

1/26: Bob, when we talked after 1/15, I realized that I'd carefully checked the sheet music for the hyphen in Biz-ness but hadn't noticed the composer discrepancy, so I went back and traced this trail:

Cy card of 1/28/20: 'Tain't nobody's bus'ness if I do, w/P. P. Grainger, m/P. P. Grainger & Everett Robbins. unpub. Porter P. Grainger, Chicago.

Cy card of 9/25/22: 'Tain't nobody's bizness if I do; from Seven o' Hearts. w/m Porter Grainger & Everett Robbins. pub. Clarence Williams Music Publishing Co. Inc.

Cy card of 1/7/36: 'Tain't nobody's bizness if I do, w/m Porter Grainger, Graham Prince & Clarence Williams. Ed. by Clarence Williams & Graham Prince. pub. CWMP Co. Inc.

Then found a pair of CWMP claimant cards that told the tale:

1922: Composers Grainger & Robbins.

1936: "application for copyright for republished musical composition with new copyright matter." "Author of new copyright matter": Clarence Williams & Graham Prince.

The copy I had found in the CW folder in the PARR was the 1936 revised version, although there's nothing on it to indicate that.

Audrey Van Dyke turned out to have the 1922 version in her collection (pub. Clarence Williams). Sure enough, the composer credits there are Porter Grainger & Everett Robbins. But Biz-ness has the hyphen on that copy as well.

SO: In 1936 Williams & Graham altered & republished the 1922 Grainger-Robbins tune, screwing Everett Robbins out of his credit in the process. S&P, Lissauer, and Kinkle all refer to this later version.

We have the right listing, as shown here; I'm just relaying all this for your information and edification.

'Tain't So, Honey, 'Tain't So

(Willard Robison)

John Gill's Dixieland Serenaders 1321

ASM, 1928, Irving Berlin. Copyright & record labels the same.

Take a Good Look at Mine

(Dan Dougherty-Phil Ponce)

West Jesmond Rhythm Kings 1255

<3--First names?

Ray Smith: Goldkette Victor 78 No. 21889 says Phil Ponce-Dan Dougherty. Confirmed by ASCAP Bio. Dict.

OK - go with Smith/ASCAP--3>

4/24/11: MANY online confirmations.

2013 review: Bound to be right, be we have more complete sources now. Goldkette Victor was 1/24/29. 10/10/28 copyright reg. confirms w. PP/m. DD.

Take It Easy (Ken Colyer)

Albion JB 1206

This could be trouble. There were LOTS of songs by that title recorded between 1925 and Colyer's in 1960, including (but not limited to) Monette Moore, 1925; Duke Ellington, 1928; Frankie "Half Pint" Jaxon, 1929; Earl Hines, 1933; Fats Waller, 1935; Orville Knapp, 1935; Isham Jones, 1936; Valaida Snow, 1940; Bob Crosby, 1941; Glenn Miller, Harry James, Jimmy Dorsley, 1944; Vincent Lopez, 1946.

We'll be hard pressed to affirm that Colyer wasn't playing something he heard earlier on his America trip.

Anyway, Colyer's only recording of it was on LP titled *This Is the Blues.*, rec. 12/7-8/60 & 1/4/61, Columbia 33SX 1363. And I guess we're off the hook, since I found, of all things, the original liner notes of that LP by Owen Bryce, who writes,

And, of course, there is the lost art of playing LOUD and soft... which brings me to the vocal on Ken's own composition, "Take It Easy." This might almost be a sermon to those trying to find jazz salvation: do as Ken does, both in his singing and in his trumpet playing. "Take it easy", as he does, in the beautifully muted trumpet entry to his own

chorus...and then you're really with the blues.

None of the other titles on the LP was by Colyer, so I guess we can take this to the bank.

Take It Easy (Duke Ellington)

Blue Rhythmakers 1373

Rec. Ellington aho, 1/19/28, OKeh 41013, Brunswick 7670, Parlophone R-144 et al. Then as The Washingtonians, Cameo 8188, Lincoln 2843, Romeo 618 et al. Then different session 3/21/28, Brunswick 4009 et many al.

Confirmed by 7/7/28 copyright reg. and seven different Ellington labels from the sessions above.

Take It from Me, I'm Takin' to You

(Fats Waller-R. Stanley Adams)

State Street Aces 1041

Neville Dickie 1176

Grosz-Ingham Paswonky Serenaders 1214

Neville Dickie & Louis Mazetier 1302

1041 was Take It from Me by Waller-Razaf. 1176 & 1214 were Take It from Me by Waller-Stanley Adams.

<4-- Erdos note of 12/26/95 says change title to "Take It from Me, I'm Takin' to You," which is truly ugly. Lissauer & Kinkle have just "Take It from Me" (but Kinkle never gives subtitles). Rust has the slightly more likely, but still odd, "Take It from Me (I'm Taking to You)."

Bob, what's your source for this monstrosity?

Erdos: Ugly but correct. Source: *Fats Waller* by Maurice Waller and Anthony Calabrese.

--4>

9/9/96: Alex has music, shows leading initial for Adams. ASM confirms, 1931 Santly Bros. 6/11/31 copyright matches.

Take Me Away from the River [Song of the Viper] (Kay Lois Parker)

Original Salty Dogs JB 1233

Lande's Rhythm Club Orchestra 1327

both CDs added the subtitle (Song of the Viper), and Rob Bamberger's notes on 1327 describe Parker as a "singer who appeared at Connie's Inn," adding,

The netherworld textures of "Take Me Away from the River" and its subtitle ("Song of the Viper") suggest the cocaine-ridden Minnie the Moocher and Smokey Joe atmosphere created earlier by Cab Calloway.

Rec. Fletcher Henderson, 3/10/32, Victor 24008, Bluebird B-5518, HMV B-6230 (nothing about a viper in Rust, but there's a separate index entry for

Song of the Vipers, by Armstrong aho, Paris, 10/34, Brunswick A-500492, Polydor 580041, Vox 16059.

Vocal on Henderson recording was by Ikey Robinson, which is how the tune got on the Salty Dogs' tribute to Robinson; the subtitle is

shown in the tnelist, but no mention of it in the text.

But no snakes in the copyright either:

Take me away from the river; w and melody
Kay Lois Parker. © 1 c. June 8, 1932; E unp.
57515; Southern music pub. co., inc.

Then later published copyright:

Take me away from the river; w and m Kaye
Parker; with ukulele arr. R. S. Stoddon, and
recitation. © Feb. 14, 1933; E for. 28478; B.
Feldman & co.

Last hiss for the serpent will have to be on a record label: Alas, Victor 24008 gives Parker's name in full and credits lkey for the vocal refrain, but nothing about a viper. And there's nothing in the lyrics about a viper. RHJA and Online 78 mention no viper. LC SONIC has the Bluebird release, doesn't mention a viper. And Paul Robison recorded it in 1933 (Victor 24318) with no snakes.

And yet I do find a few mentions of the subtitle on web sites, including a review by Scott Yanow of some CD reissue of Henderson sides. And I have a BMG reissue of Henderson that shows the subtitle, but no text mention of where it came from.

I asked Haesler to check his *Hendersonia* book to see what Walt Allen has to say, which is

Speaking of Singer Kay Parker, then at Connie's Inn in New York, the *Chicago Defender* (Dec. 3, 1932, p. 6) said, "Several years ago she did 'Song of the Swamps' for the Southern Music Company. This number was recorded by Fletcher Henderson at his (i.e., Ted Koehler's) insistence." "Song of the Swamp" was copyrighted by Kay Lois Parker on Jan. 5, 1932, registered as unpublished [confirmed, and reg. by her personally, not Southern Music. —DB], so the "several years ago" part is hardly accurate! I know of no recordings of this tune; perhaps they confused it with her "Take Me Away from the River" subtitled "Song of the Viper" (rec. by Henderson, March 10, 1932).

So there's Walt Allen "confirming" the subtitle, but based on what source? It wasn't on the record label, nor in Rust. Haesler does add, I have a French RCA Henderson LP (Black & White Series, Vol. 73) 741071 that lists on the back of the album and the label "Take Me Away from the River (Song of the Viper) (L. Parker).

Bill goes on to suggest that Allen's 1973 book might very well be the first mention of the subtitle. He also notes that

Brian Rust added the (Song of the Viper) subtitle to the song in the Index to his 1987 'British Dance Bands On Record. 1911 To 1945' discography.

One obvious theory (see the Victor Alternative Titles essay elsewhere) is that Henderson came into the Victor studios intending to call it "Song of the Viper," but it was vetoed by Victor as too provocative (or simply inexplicable, since—in spite of Bamberger's speculations above—the lyrics tell of a guy who's cabin by the river is threatened by a storm, and he pleads to the Lord to take him away from the river—call that "Song of the Viper" and people would be perplexed by it). In fact, the song is so "pure" that Paul Robison recorded it as a spiritual.

Another theory is that somehow Kay Lois Parker's "Song of the Swamp" song got confused with (confused *into*?) the song that Fletcher Henderson recorded, either by Victor or by somebody else, and then found it's way into Allen's book and Rust's later British Dance Bands book.

Haesler's later note:

The more I think about it, the more I agree with your 'theory' that it may have been a suggested alternative title in the Victor files.

And we know that Walt Allen and Brian Rust had access to them at one stage.

And another variation on that speculation:

Perhaps, both songs were initially submitted for the Fletcher Henderson Victor upcoming recording session.

The Henderson arrangement was certainly not done on the spot. The orch was well rehearsed when it was recorded.

So, did Henderson prepare scores for both and only "Take Me Away from the River" was selected and recorded? ('Swampland' is mentioned in its lyrics.) Some confusion by the A&R people about the tune titles on the day?

But guesses regarding "viper" are surely - guesses.

Maybe the studio files will answer it, but we may be gone by the time the Victor project gets that far. [Later it did get that far, confirming this as an alt. title.]

Bob Bamberger's claim that Kay Parker was a singer at Connie's Inn comes (as you now know) from Walt Allen's 'Hendersonia'. Walt Allen couldn't, nor can I at this late stage, confirm the 1932 press comments. Or Allen's throwaway line regarding the subtitle.

Finally, the copyright books in that period have a number of items by Kay Parker, Kaye Parker, and Kay Lois Parker. They are likely to be the same person, but what we definitely have at hand is the original copyright and the original record label, which agree on Kay Lois Parker.

See the essay on Victor's "alternative" titles at **The Boy in the Boat.**

Take Me for a Buggy Ride
(Wesley Wilson–Leola B. Wilson)

Rusty Taylor's Jazz Makers 1082
Helm–Leigh Jazz & Blues Review 1331

<2-- Taylor LP had S. Wilson, Helm-Leigh was Wesley & Leola P. Wilson.

Baker: As with I'm Down in the Dumps earlier, S&P credit this to "Kid" Wesley "Sox" Wilson. Saunders (citing Bessie Smith Songbook): by Wesley Wilson/Leola P. Wilson.--2>

<4--so why the B. sted of P.?

Edros: P. is an error [don't know if mine, Saunders's, or book's], B. is correct.
--4>

2013 review: Rec.

Bessie Smith, 11/24/33, OKeh 8949, 6893;
Columbia 37574, Parlophone R-2146 et al.
Georgia White, 5/26/39, Decca 7620.

Not in copyright books 1932-35. One WW title in 1932, otherwise neither of them clear through 1935.

Oops, credit on Bessie Okeh 8949 and Parlophone is just Wilson; OKeh 6893 is S. Wilson (LC SONIC, and S. would be "Sox"); White Columbia is just Wilson (LC SONIC). Wikipedia article on Wesley cites Buggy Ride as his song. S&P say just Wesley, copyright 1933 by Frank Music Co. Haesler reports that the Bessie Parlophone and Columbia labels also are Wilson.

And yet do a search on the title plus "Wilson" and at least half the citations credit S. and L. Wilson. My old Columbia LP cites S. & L. Wilson, so maybe that's where it comes from—but a Columbia 45 reissue was just S. Wilson!

This tune was recorded by Bessie with Do Your Duty, Gimme a Pigfoot, and I'm Down in the Dumps on 24 Nov 33, acc. by Buck & His Band, with some top jazz stars. In his book on Bessie, Chris Albertson says of that session,

At Bessie's request, this was not a blues session. The four selections record were written by Leola B. Wilson and Wesley "Socks" Wilson, a husband-and-wife vaudeville team with a long list of Paramount, OKeh, and Columbia records to their credit.

Well, at Do Your Duty, we found that the OKeh label said only Wilson, as here, and found not an original copyright but a 1962 renewal that said w&m Wesley Wilson. Same story for Down in the Dumps.

Seems like we must delete Leola unless somebody can find some proof for her.

But aha! In June 2016 the ever-resourceful Bill Haesler found this copyright:

TAKE ME FOR A BUGGY RIDE; w Leola
Wilson, m Wesley Wilson, © Wesley
Wilson& Leola Peddlgrew Wilson; 16Feb59;
EU562643.

[Also, see the other June 2016 notes at "Do Your Duty."]

Take Me Gently (Remco van der Gugten)
Minerva JB 1117

Van der Gugten is a reed player who had earlier composed several titles for another Dutch band on Stomp Off, Fried Potatoes.

Take Me to the Land of Jazz (Edgar Leslie–Bert Kalmar–Pete Wendling)
Down Home JB 1241
South Frisco JB 1342
Steve Waddell's Creole Bells 1348
Yerba Buena Stompers 1406
Heliotrope Ragtime Orchestra 1427

ASM, 1919, Waterson, Berlin & Snyder; w. Leslie-Kalmar/m. Wendling.

Take Me to the Midnight Cake Walk Ball (Eddie Cox–Arthur Jackson–Maurice Abrahams)
John Gill's Dixieland Serenaders 1304
ASM, 1915, Maurice Abrahamson. 6/25/15 cy confirms, w/m all 3.

Take Your Black Bottom Outside (Clarence Williams-Eddie Green)
Neville Dickie 1366

<Rats!--even though I'd checked the LC cy card to confirm it--AND have the sheet music--I misspelled Green (to Greene) in 5th ed.

Confirmed by cy card, later 1/14 at LC by published sheet, CWMP, 1927, w. EG/m. CW.

Take Your Finger Out of Your Mouth (I Want a Kiss from You) (Duke Yellman–Joe Schuster)
San Francisco Starlight Orchestra 1271

ASM confirms the bizarre title, 1926, Harry Von Tilzer; w. Joe Schuster/m. Yellman. We didn't have Schuster before—and it's a safe bet that no tune without lyrics ever got a title like this.

Same info confirmed by 9/22/26 copyright and by Victor 20605 label, by Phil Napoleon.

Take Your Girlie to the Movies (If You Can't Make Love at Home) (Pete Wendling–Edgar Leslie–Bert Kalmar)
Ian Whitcomb & His Merry Bands 1276

ASM confirms title; 1919, Waterson, Berlin & Snyder; w. Leslie-Kalmar/m. Wendling.

4/15/19 cy reg. had no comma in title, but music and labels confirm subtitle.

Take Your Time (Jabbo Smith)
Hot Antic JB 1058

ASM has a "Take Your Time" by w. Harrison Stewart/m. Joe Jordan; 1907, Gotham-Attucks. Could this be the tune Jabbo recorded? Well, the label on Jabbo's 1929 recording, Brunswick 7061, credits him. We'd

have to get the sheet and have somebody compare it to the Jabbo record to be sure. Maybe if this is still a work in progress when Audrey gets unpacked in Michigan and can copy it.

2013 review: Pinsker provides copyright reg. and a comment:

Take your time; melody by Jabbo Smith. c 1 c. Oct. 21, 1929; E unp. 12276; State Street music pub. co., inc., Chicago.

Pretty sure without having heard it that Jabbo didn't record a tune related to the old Joe Jordan song!

Take Your To-morrow (and Give Me To-day) (J. C. Johnson–Andy Razaf)
Peter Ecklund's Melody Makers 1175
Paul and His Gang 1329

We had no hyphens before.

S&P matches our title.

Copyrighted as to-morrow, a common usage in those years:

Take your to-morrow; words by Andy Razaf, music by J. C. Johnson. © July 20, 1928; 2 c. July 19; E 695537; Triangle music pub. co., inc., New York.

Rec.

Arthur Ross's Westerners, 8/30/28, Harmony 723-H. Label = Take Your To-morrow (and Give Me To-day) (LC SONIC)
Jackson & His Southern Stompers, 9/28, Marathon 227 (7").

Emmett Miller, 9/14/28, OKeh 41135, Parlophone R-314. OKeh label = Take Your To-morrow (and Give Me To-day)
Trumbauer aho, 9/20/28, OKeh 41145; Columbia 37807, DCH-339; Parlophone R-265, R-2564, A-7534 et al. [this is the version that made it famous.] OKeh label = Take Your To-morrow (and Give Me To-day) Also found Columbia C 144-7, a later reissue, with the hyphens removed.

Art Payne aho (no subtitle), 10/12/28, Gennett 6644.

Also found Piccadilly Players, Edison 52391-R. Label = Take Your To-morrow (and Give Me To-day)

Well, the story's clear: The copyright was hyphenated, and all the early issues added the subtitle, also hyphenated. And we've got several other titles in the book with that older usage for to-morrow, to-day and to-night.

Takin' It Easy (Ray Smith)
Ray Smith 1012

Tale of the Samovar (Rube Bloom)
George Foley 1187

Confirmed by 10/13/37 copyright reg.

Tallahassee (David Thomas Roberts)
David Thomas Roberts 1072

Tambourines and Oranges

(F. Henri Klickmann, adapted from **La Cinquantaine** by Jean Gabriel-Marie)
Heliotrope Ragtime Orchestra 1411

Confirmed by 1915 sheet music, which carries line right under title of *Adapted from Gabriel-Marie's "La Cinquantaine."*

And the copyright reg. absolutely defers to the 1892 melody:

Tambourines and oranges; fox trot, adapted from Gabriel Marie's *La cinquantaine*, by F. Henri Klickmann, of U.S.; piano. © Nov. 20, 1915; 2 c. Nov. 24, 1915; E 374017; Frank K. Root & co., Chicago. [Copyright is claimed on adaptation]

Found several copies of *La Cinquantaine* (c. 1887) in different libraries, but sometimes the composer's name is hyphenated, sometimes not, perhaps because his full name was Jean Gabriel-Marie, but only Gabriel-Marie was on the sheet music, undoubtedly tempting some readers to presume the hyphen was spurious.

Tampeekoe (Elmer Schoebel–Louis Panico–Walter Melrose)
Charquet & Co 1039
Louisiana Repertory Jazz Ensemble 1140
New Orleans Classic Jazz Orch 1145
Les Rois du Fox-Trot 1407

<4--1039, 1140, 1145 had Panico-Schoebel; 1407 had Schoebel-Billy Meyers. My sheet music in folio *Best of Dixieland Favorites* (reset, not reproduced), copyright 1926, says music Schoebel-Panico, lyrics by Walter Melrose. --4>

5/2/11: Haven't seen sheet music yet, but from web search it's clear: (1) It was recorded four times in 1926; two of those 78s showed Schoebel-Panico as composers (one had no credits and I couldn't find the other one). (2) it was published in 1926 with Walter Melrose as lyricist. So I guess we keep him.

ASM has it: w. Melrose/m. Louie Panico & Elmer Schoebel; 1926 Melrose Bros. Neither 2/15/26 copyright reg. nor early labels mention Melrose, but obviously he cut himself in on it with lyrics that nobody would ever sing.

Tango a la Caprice (Willie "The Lion" Smith)
Tom Roberts 1392

1939, says Roberts, but not in 1939-40 copyright books. According to Lord, first recording was Smith's 2-LP set *The Memoirs of Willie "The Lion" Smith* (rec. 1967, pub. 1968 RCA LSP-6016. I had the set, and the credit on it was indeed Smith, so that's probably all we'll get. Not in 1967-68 books either.

But Songwriters Hall of Fame tuneslist for Clarence Williams shows him as a co-

composer. What the hell? I asked Tom Roberts about it:

It was published as sheet music in 1939 by Leo feist. The Lion has sole composer credit.

My version is transcribed from two different sessions. The 1958 Goodtime Jazz session Luckey and the Lion as well as the Memoirs session.

No way in Hell that Clarence Williams had anything to do with this.

Bill found that Feist cover, confirming Tom.

Tango Flamingo (Dave Dallwitz)
Dave Dallwitz Ragtime Ensemble 1098

Tank Town Bump (Jelly Roll Morton)
Ray Skjelbred 1097
Pam Pameijer's Classic Jazz Aces 1194
Mike Daniels' Delta Jazzmen 1203
Mahogany Hall Stompers 1221
Jim Cullum JB 1254
Pam Pameijer's New Jazz Wizards 1318

Rec. JRM aho 7/12/29, Victor V-38075, HMV B-10456 et al.

Confirmed by 9/28/29 unpub. copyright reg. and Victor label.

Tar Babies (Charles L. Johnson)
Pierce College Symphonic Winds 1297
ASM, 1911, Johnson. 1/3/11 cy reg. matches.

Ta-Ra-Ra Boom-De-Ay! (Richard Morton-Angelo A. Asher)
St. Louis Ragtimers 1267

<1267 had title as above and composer Henry J. Sayers, but note below implies that we had some other variation of title in the catalog.

Oops, this one just got newly complicated. Earlier note said:

<3--I have reproduction of very early sheet music in folio *Favorite Songs of the Nineties*. Music has no date or composer credit. First page spells title "Ta-Ra-Ra Boom-De-Ay!" which also is how the phrase is spelled/punctuated in the lyrics. Editor's note in table of contents says "First published 1891, with Henry J. Sayers credited as lyricist and composer." I like that better than what we have above.

OK - drop one hyphen & add banger

Note Don Rouse's argument that was really written by someone named Mamma Lou, who sang at Babe Connor's Cafe in St. Louis. Not hard enough evidence to change our credit, but is worth noting.

--3>

In the Levy online collection (which is especially strong in turn of the century music), in addition to the folio version mentioned in the earlier note (which has no composer credits and appears to be a Bromo-Seltzer promotion), there are two undated copies. Both

credit words by Richard Morton, music by Angelo A. Asher. Title as we have it.

Seems to me we have to switch to Morton-Asher unless we find further information that contradicts it.

Teapot Dome Blues (Elmer Schoebel-Irving Mills-George D. Lottman)
Les Rois du Fox-Trot 1407

CD had Tea Pot, by just Schoebel.
Rec. Georgia Melodians, 5/15/24, Edison 51347, Ambassador 4888. F. Henderson Club Alabam Orch, 4/15/24, Vocalion 14800, Beltona (UK) 569, Guardsman (UK) 7001.

Copyright is
Teapot dome blues: w and m Irving Mills, Elmer Schoebel and Geo. D. Lottman, all of U.S. © July 7, 1924; 2 c. July 16; E 589932; Jack Mills, inc., New York.

Edison label has Teapot Dome Blues, but omits Lottman in credits. But Henderson Vocalion is Tea Pot, credit just Schoebel--that's likely where Les Rois du Fox-Trot found it.

And there were Tea Pot Blues by Leona Lovell of St. Louis and The Tea Pot Dome Blues by Grace Cline of Alix, AR.

Tears (Louis Armstrong-Lil Hardin)
Creole JB 1051
Peruna Jazzmen 1204
Ted Shafer's Jelly Roll JB 1278
Steve Waddell's Creole Bells 1348
Independence Hall JB 1384
Southern Stompers 1414

Gill confirms that his 10/20/23 copyright deposit for this tune shows Armstrong-Hardin. And indeed, the copyright reads
Tears; melody by A. and H., of U.S., arr. Lillian Hardin, of U.S.; © 1 c. Oct. 20, 1923; E 574291; Armstrong and Hardin, Chicago.

Rec. King Oliver, 10/25/23, OKeh 40000, Biltmore 1056, HRS 12 et al. OKeh label confirms too.

Tears in My Heart (Pete Clute)
Ernie Carson & the Castle JB 1283
Clute was in the band, wrote this in 1993.

Teasing Rag (Paul Pratt)
Elliott Adams 1198

Not in copyright books 1911-13; Perfesser Bill lists it as 1912, but it's not in the Jasen-Tichenor book, nor in any online collections that I can find. But it's in a folio edited by Jasen titled *Ragtime Jubilee: 42 Piano Gems, 1911-21*. And ample other references to the sheet's having been published in 1912. Brier & Adams both confirm it.

Teddy Bear (James H. Jackson)
Evergreen Classic JB 1202
1202 had Teddy Bear Blues, but cover is

TEDDY BEAR

BLUES

(c) page is

TEDDY BEAR

(Blues)

ASM, 1922, Sherman, Clay.

Copyright confirms "blues" as genre-marker: "Teddy bear; blues, words & music by Jas. H. Jackson." But the record labels all called it "Teddy Bear Blues."

Teddy in the Jungle
(Edward J. Freeberg)
David Thomas Roberts 1021
Confirmed by 2/8/10 copyright reg.

Teddy Trombone (Henry Fillmore)
West End JB 1085
Univ. of Wisconsin Symphony Band 1246
Confirmed by 5/14/18 copyright reg.

Tee-Us for Two (Matthias Seuffert)
Chalumeau Serenaders 1394
Seuffert is a reed player in the band.

Tell 'em 'bout Me (When You Reach Tennessee) (Sidney Easton)
Jean-François Bonnel & Friends 1131
Marty Grosz/Keepers of the Flame 1158
Both LPs credited Waters & Easton.
Rec. Ethel Waters, 3/25/24, Paramount 12214, Silvertone 3535.

Copyright is dry (no Waters):
Tell 'em 'bout me, when you reach Tennessee; w and m Sidney Easton, of U.S. © 1 c. June 5, 1924; E 589018; Chicago music pub. co., Chicago.

Waters had credit for one other song in 1924 book, but not this one.

Well, the Paramount label is

Tell 'Em Bout Me

(When You Reach Tennessee)

(Sidney Easton)

Ethel Waters

Acc. Piano and Cornet

The credit for Easton and composer name Waters are in the same font, so it wouldn't hard for somebody to read it as the both of them, but the copyright and label are clear: Easton only.

What's problematic is the missing apostrophe on the label. It belongs there, and it was in the copyright, so we'll presume that's a simple typo on the label.

Tell Me (Tell Me Why) (Max Kortlander--

J. Will Callahan)
John Gill's Original Sunset Five 1094
CD and this index pre-September 2014 had just "Tell Me," which I had double-checked at ASM, 1919, Lee S. Roberts; w. Callahan/m. Kortlander.

BUT wait: Haesler found two copyrights: Tell me, tell me why; words by J. Will Callahan, music by Max Kortlander [of U.S.] © Apr. 15, 1919; 2 c. E 450432; Apr. 18, 1919; Lee S. Roberts, Chicago.

Then
Tell me; fox trot, by Max Kortlander [of U.S.], arr. by J. Bodewalt Lampe [of U.S.]; piano. © Sept. 27, 1919; 2 c. Sept. 27, 1919; E 459359; Jerome H. Remick & co., New York.

And he found two published sheets: The first was published by Roberts, which had Tell Me on cover but

TELL ME

(Tell Me Why)

on the copyright page. Then Roberts sold it to Remick, who republished it as simply TELL ME on both cover and copyright page, and reentered the copyright that way. My note above to effect that Audrey's copy was published by Roberts was wrong; the copyright by Roberts line was most prominent at bottom of page, but transferred to and published by Remick was below that and I missed it. So we must add the subtitle that originally was there—even if it is a bit silly, which is why Remick dropped it.

And note, also from 1919, "Tell Me Why" by Richard Coburn & Vincent Rose.

[1/16 Jan Mulder pointed out that I'd had the subtitle "Tell Me Who" all this time, even though my notes above make it clear I'd settled on "Tell Me Why."

Tell Me Who (Merritt Brunies–Henry Brunies–Bill Paley–Norman Van Hook)
Paramount JB of Boston 1340

ASM, 1926, Milton Weil; w. Bill Paley & Norman Van Hook/m. M. & H. Brunies. Copyright and Brunies Columbia label confirm.

Temptation Blues (see
Camp Meeting Blues)

Temptation Rag (Henry Lodge)
[also published in song version with lyrics by Louis Weslyn]
Down Home JB 1241
Evergreen Ragtime Quartet 1383

ASM has two copies, both 1909, M. Witmark.

1. Temptation Rag (cover and copyright page), by Lodge.
2. Temptation (cover) / Temptation Rag (copyright page), w. Louis Weslyn/m. Lodge; blurb on cover "The Great Rag Song."

The Lodge piano version was copyrighted 9/9/09; the song with lyrics was copyrighted 11/15/09.

Tempus Ragorum (A Ragtime Reverie)
(Marshall M. Bartholomew)
Trebtor Tichenor 1282

Confirmed by 2/21/06 copyright reg.

Ten Cents a Dance (Richard Rodgers–Lorenz Hart)
Barbara Lashley & Ray Skjelbred 1152
ASM, 1930, Harms; w. Hart/m. Rodgers, from *Simple Simon*. Etting Columbia label & cy both confirm.

Ten Little Fingers and Ten Little Toes (Down in Tennessee) (Ira Schuster–Edward G. Nelson–Harry Pease–Johnny White)
Ernie Carson & the Castle JB 1283

<4–Shapiro & Pollack have "Ten Little Fingers and Ten Little Toes—Down in Tennessee." Lissauer has (Down in Tennessee) in parentheses as subtitle, which is probably right. --4>

ASM, 1921, Leo Feist; w. Pease-White/m. Schuster-Nelson, confirms subtitle in parens, as does Ted Lewis Columbia record label. First copyright 8/4/21 has entire title run together, but later 9/12/21 copyright (both by Leo Feist) has sub set off by comma, which is how copyrights deal with subtitles.

Ten Little Miles from Town
(Elmer Schoebel–Gus Kahn)
John Gill's Calif. Sunshine Boys 1157
Les Rois du Fox-Trot 1407

Rec. Ben Bernie, 7/28/28, Brunswick 4020, 3882, A7894. Lud Gluskin, Paris, 11/15/28, Pathe X-8584. Sam Lanin, 8/3/28, Okeh 41097; Parlophone R-214, A-2604; Odeon 193232.

Confirmed by 7/5/28 copyright reg., w. Kahn/m. Schoebel.

Ten Years (Johnny Bond)
Chris Tyle's NO Rover Boys 1235

From Bob Wills & His Texas Playboys. Bond himself recorded it in 1945; my History of Country Music credits it to him. Wills rec. 7/15/42, Columbia 20132, 37405; Okeh 6692.

Confirmed by 4/6/43 copyright reg. & J. Bond credit on Columbia 37405.

Tennessee Jubilee, A
(Thomas E. Broady)
David Thomas Roberts 1317

Confirmed by 1899 sheet music reproduced in Tichenor's *Ragtime Rarities* folio, pub. by H. A. French in Nashville. But not copyright in books for 1899-1900, although there was "The Tennessee Jubilee" by H. R. Stern in 1899.

Tennessee Lazy (Joe Sanders)
Moonlight Broadcasters 1193
Andy Stein Blue Five 1390
Les Rois du Fox-Trot 1436

< Is this by Coon and Sanders, as we had on 1193, or just Joe Sanders, as on 1390?

Aha--UMTenn database has listing of music from 1929, says just Sanders. And authoritative complete Nighthawks reissue on The Old Masters agrees.

2013 review: Rec. Castle Farms Serenaders, 10/28, Paramount 20668, Broadway 1227. C-S Orch, 2/12/29, Victor 21939.

Confirmed by 7/21/29 copyright reg., just Joe Sanders.

BUT oops, Victor label says Carleton Coon-Joe Sanders (copy I'm looking at is one of those with the typo Tennessee Lady as mentioned by Rust. Victor Project confirms both composers (lyrics Coon, m. Sanders).

Normally, I defer to labels, but if the sheet music (have ordered copy from MTSU) and copyright both agree on Sanders only, I'm going to presume that Victor credit is mistaken based on their being joint bandleaders and writing lots of other tunes jointly. Next day: Sheet is clear: words & music by Sanders.

Tennessee Maple Leaf, A
(Scott Joplin, arr. Jack T. Rummel)
Jack Rummel 1118

Credit on LP tunelist was Rummel/ Joplin/ Hunter. But I think it's safe to say that Rummel and Joplin and Hunter never sat down to the piano and collaborated on a tune.

Rummel's notes to tune called it "(Jack T. Rummel, 1982. With apologies to Scott Joplin and Charles Hunter.)" But his description is of infusing Hunter's ideas of syncopation into Joplin's melody. What comes out is clearly "Maple Leaf Rag" but with very much a different sound. So whatever else it is, it's Joplin arr. Rummel. I don't see any easy way to get Hunter into the credit, nor do I think it's particularly important for the purposes of this index.

Tennessee Revival, The
(Monroe H. Rosenfeld)
Elite Syncopators 1286

1900, says Parish, but not in copyright book. But U. Alabama library has it as "The" Tennessee Revival, pub. Joseph Stern 1908. But British Library at St. Pancras says "A," also Stern 1908. Alas, neither will show it to me.

Well, Rosenfeld has "Tennessee Tickler" in 1908. Ah, here it is:

Tennessee (A) revival; camp meeting dance, by M. H. Rosenfeld, for piano. Monroe H. Rosenfeld, New York, N.Y. C 183800, June 19, 1908.

But I got to the Alabama copy through another door, and here's the confusion. "A Tennessee Revival" on cover, but "The Tennessee Revival" on copyright page. Monroe H. Rosenfeld both places.

If ever I was tempted to overrule a copyright page, this would be it, but a pretty fair number of the index mentions of it call it "The," so I'm not the only one who considers the copyright page to be the Bible.

Tennessee Tantalizer, A

(Charles Hunter)

Morten Gunnar Larsen 1009
David Thomas Roberts 1317

<Cover has subtitle "A Ragtime Tickler" but not copyright page, and that phrase isn't in 11/19/00 copyright.

Terrible Blues (Clarence Williams)

Peruna Jazzmen CD 1003
Scaniazz 1004
Peruna Jazzmen 1020
Turk Murphy JB 1161
Southern Stompers (France) 1215
Down Home JB 1217
South Frisco JB 1307
Yerba Buena Stompers 1369
Southern Stompers 1414

Rec. Red Onion Jazz Babies, 11/26/24, Gennett 5607, Silvertone 4032, Brunswick 80062 et al. Eva Taylor (w/CW), 10/17/24, OKeh 8183.

Confirmed by 9/8/24 copyright reg. and both record labels (Gennett 5607, Williams; OKeh 8183, Clarence Williams).

Terrific Stomp (Bennie Moten-

Booker Washington)

Keith Nichols Dreamland Syncoptrs 1150
Keith Nichols & the Blue Devils 1387

We had Moten & Jack Washington.

Rec. Bennie Moten, 7/16/29, Victor V-38081, Bluebird B-6304.

Oops, Booker, not Jack:

Terrific stomp; melody by Bennie Moten and Booker Washington. © 1 c. Dec. 7, 1929; E unp. 14146; Southern music pub. co., inc., New York.

Victor Project confirms Booker & Bennie, notes that Booker T. Washington is trumpet player, Jack Washington plays reeds. Victor and Bluebird labels both identify the composers by full names—which is rare.

Terror, The (Cliff Jackson-

Marvin Smolev)

Keith Nichols Dreamland Syncoptrs 1150
Vince Giordano's Nighthawks 1260
Red Rose Ragtime Band 1399
Les Rois du Fox-Trot 1429

<2--Baker: Red Rose Ragtime Band on their own RRR-1 credit only Cliff Jackson. Wayne

Jones: Marvin Smolev was an A&R type guy, like Irving Mills. Erdos: Oh, well, we credit Mills at times so let's credit Smolev.--2>

2013 review: Rec. Cliff Jackson & His Krazy Kats, 2/27/30, Grey Gull 1879, Radiex 934, Van Dyke 81879. (Rust: Van Dyke as Newport Syncopators; rest as Marvin Smolev & His Syncopators.)

No copyright 1929-31, although those years contain other tunes by both Jackson and Smolev.

Van Dyke label is Jackson-Smolev .

Chronological Classics reports Jackson-Smolev for Grey Gull.

Texas Blues (Les Copeland)

Elite Syncopators 1358

Confirmed by 12/7/17 copyright reg. and a couple of different piano roll labels that show it played and composed by Copeland.

Texas Fox Trot (David W. Guion)

Chrysanthemum Ragtime Band 1079
Elliott Adams 1299
Frederick Hodges 1333
Red Rose Ragtime Band 1360

Confirmed by 8/16/15 copyright reg. He was just David on copyright and sheet music, but many other compositions of his carried the middle initial.

And I'll be damned! In looking for this, discovered that he wrote the old cowboy standard "Home on the Range." Web site on him at thompsonian.info/guion-music.html

Texas Moaner Blues

(Clarence Williams-Fae Barnes)

European Classic JB 1070
Turk Murphy JB 1161
Zenith Hot Stompers 1191
Lytelton-Fawkes Troglodytes 1238
Bob Helm's JB 1310
Yerba Buena Stompers 1375

<2--source is Lord book on C. Williams--2>

2013 review: Confirmed by copyright reg.:

Texas moaner blues; words Fay Barnes melody Clarence Williams, of U.S. c 1 c. July 7, 1924; E 589742; Clarence Williams music pub. co., inc., New York.

Texas Rag (Callis Welborn Jackson)

David Thomas Roberts 1021

We had Callis Wellborn.

Confirmed by 6/5/05 copyright reg., but it's by C. W. Jackson. We've caught Roberts before expanding to full names for people who regularly published using initials. But Zimmerman has published this in folio using all three names. Zimmerman in one place calls him Collis. Jasen-Tichenor book says Welborn. Brier confirms from sheet that as composer

he's Callis Welborn Jackson, as publisher he's C. W. Jackson.

(The Original) Texas Tommy Dance

("King Chanticleer") [King

Chanticleer] (Nat D. Ayer)

Queen City Ragtime Ensemble 1138
Down Home JB 1217
Steve Waddell's Creole Bells 1230
South Frisco JB 1240
Jacques Gauthé's Creole Rice YBBJ 1256
Yerba Buena Stompers 1375

[this from my letter to Erdos dated 11/30/93]

There was one title that I knew all along warranted further investigation, but I just never got into it. Then at Robbie Rhodes's house I found that he had just done the research for me. Here's the story.

"King Chanticleer" was a relatively simple ragtime song published by Nat D. Ayer (music) and A. Seymour Brown (lyrics) in 1910.

Then, in 1913, came the tune that looks pretty much this way on the copyright page:

The Original Texas Tommy Dance ("King Chanticleer")

The composer is Nat Ayer; there are no lyrics. It is the multistrain rag (two of which come from the 1910 song) that Turk and all the others have played over the years. I presume that Whitcomb and Zimmerman are performing the 1910 song on SOS 1049 and that all the other recordings are the 1913 composition.

The copyrights also bear this out: 12/31/10 is King Chanticleer by Ayer & Brown, filed by Remick. Then 3/11/13 comes "Texas Tommy dance; king chanticleer, by Nat D. Ayer; pf." also registered by Remick.

It seems to me that we need two entries:

<4-- all instrumental versions moved here via your note of 2/3/95, which endorsed my earlier suggestion. That note also asked my opinion as to which version QCRE is playing: I just listed to that, the Ian Whitcomb version, and the South Frisco recording. Sounds to me that QCRE is playing same thing South Frisco is, so I've left them here.

--4>

Texas Tommy Swing (Sid Brown-

Val Harris)

Tom Brier 1274

ASM, 1911, Jerome Remick.

Thank You Most Sincerely

(Billy Mayerl-Frank Eyton)

Alex Hassan 1322

Confirmed by 4/27/31 copyright reg., w. FE/m. BM.

Thank You Satchmo (Johan Bijkerk)
Hot Dogs/Victoria Varekamp 1033
Bijkerk was pianist/arranger for the band.

Thank Your Father (B. G. De Sylva–
Lew Brown–Ray Henderson)
San Francisco Starlight Orchestra 1364
ASM, 1930, De Sylva, Brown & Henderson.
From *Flying High*.

That Beautiful Rag (see **Oh, That Beautiful Rag**)

That Certain Motion (Bennie Moten–
Thamon Hayes)
Lande's Rhythm Club Orchestra 1327
CD was Bennie Moten-Thamon Hayes-Leroy Berry.

Rec. Moten 7/17/29, Victor V-38104.

Copyright:

That certain motion; melody by B. Moten and W. Hayes. © c. Jan. 22, 1930; E unp. 16028; Southern music pub. co., inc., New York.

No later published copyright that I could find.

Victor Project says composers Hayes & Moten based on disc label, but they add a "Title Note" that says, "Disc label credits Moten, Hayes, and 'Beny' as composers." And indeed, the V-38104 label says "Beny" is the third composer. But obviously, they discredited that name as unlikely. There is a Leroy Berry as banjo player on the recording, so perhaps Lande or Erdos presumed that he was the third composer.

Sure looks to me like Beny/Berry is just a bizarre mistake that must be removed. 3/31/14 wrote to note writer Bamberger and expert Giordano asking their opinion, but for now am killing Berry. 4/2/14 Haesler pointed out to me that the copyright actually credited W. Hayes, not T. or Thamon. I think it's safe to chalk that up to a simple typo, since there's no other T. Hayes in the copyright books and Thamon was a regular collaborator with Moten.

That Cherry Rag (Edna Chappell Tiff)
Trebtor Tichenor 1282
ASM, 1914, Edna Tiff. 1/30/14 cy matches.

That Cowboy Band (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

That Da-Da Strain (J. Edgar Dowell–
Mamie Medina)
Scaniazz 1004

Chris Tyle's NO Rover Boys 1235
Neville Dickie 1324
Dan Levinson's Roof Garden JB 1380

We had Da Da.
<2--Source is Lord's book on C. Williams--2>

ASM, 1922, Clarence Williams, "That Da-Da Strain" both cover and copyright, and it's J. Edgar Dowell. And here's were the Da Da without hyphen came from: Of the six early recordings Bill found, four (Ethel Waterson Black Swan, Anna Meyers/Orig. Memphis Five on Pathe, Louisiana Rhythm Kings on Vocalion, NORK on Gennett--NORK on Gennett also dropped *That*) dropped the hyphen. Mamie Smith on Okeh & Irene Gibson on Columbia had the hyphen.

But get a load of the original copyright:

That da-da-da-da strain; words by Mamie Dowell, m elody by J. E. Dowell [of U.S.]; in G. © 1 c. Feb. 4, 1922; E 529295; Edgar Dowell, New York.

Then came

That da-da strain; from Up and down, and Oh joy, words by Mamie Medina, music by J. Edgar Dowell [of U.S.] © Aug. 17, 1922; 2 c. Aug. 30, 1922; E 543437; Clarence Williams music pub. co., inc., New York.

This final bit of info has prompted me to search this index, and I seem to find J. Edgar Dowell slightly more often than simply Edgar. An online search for sheets finds this piece, and on "We're Going Over and Do Our Share (1918), but just Edgar on West Indies Blues. More often J. than not on copyrights, so I believe I'll make the change.

But those two copyrights sure imply that Mamie Medina is Mrs. J. Edgar Dowell. So who is the mysterious Corrine or Corrine Dowell that pops up in conjunction with J. Edgar at Kiss Your Pretty Baby Nice?

That Demon Rag (Russell Smith)
Elliott Adams 1299
ASM, 1912, I. Seidel. 1/27/11 copyright matches.

That Eccentric Rag [Eccentric]
(J. Russel Robinson)
Peruna Jazzmen 1003
London Ragtime Orchestra 1081
New Orleans Classic Jazz Orch 1145
Red Roseland Cornpickers 1153
John Gill's Novelty Orchestra 1227
Bruno's Salon Band 1251
Chris Tyle's Silver Leaf JB 1298
Duke Heitger's Big Four 1367
Heliotrope Ragtime Orchestra 1411

<2-- [1003 was Eccentric Rag, 1145 & 1153 Eccentric]. Baker: See "That Eccentric Rag" later by London Ragtime Orchestra. Blesh-Janis in *They All Played Ragtime* and Terry Waldo in *This Is Ragtime* call it "That Eccentric Rag." Schafer & Riedel in *The Art of Ragtime*

call it "That Eccentric Rag" and date it 1912. Jasen & Tichenor in *Rags & Ragtime*, say Robinson published it as "Eccentric" in 1912 and again as "That Eccentric Rag" in 1923. Looks like "That Eccentric Rag" is the best choice. Erdos: yes. --2>

June 2011:

I wonder if Jasen & Tichenor got this backwards. In ASM I found two copies:

1. 1912 I. Seidel.

Cover

THAT
ECCENTRIC
RAG

but (c) page is

That Eccentric Rag

2. Eccentric

(c) 1912 Seidel

(c) renewed J. Russel Robinson 1940

(c) reassigned 1940 to Fred Fisher Music Co.

(c) 1950 by Fred Fisher.

So it appears that the original 1912 edition was "That Eccentric Rag" (although a glance at the cover could lead one to believe that it's just "Eccentric"), and a later version was released as simply "Eccentric."

Both the 1/22/12 original copyright and the 1939 renewal by Robinson call it That Eccentric Rag.

But here's why and when it became Eccentric as well:

The Friars Society Orchestra recorded it as just Eccentric in August 1922, followed by the Ted Lewis band and Johnny De Droit in 1924 and the New Orleans Owls in 1929.

On 10/17/23 Jack Mills registered it as Eccentric by J. Russel Robinson, and in 1940 Robinson renewed that version of the title as well.

8/15 at Sutter Creek Ragtime Festival, Elliott Adams explained that Robinson wrote it as a rag ("That Eccentric Rag") in 1912, but in early 1920s, when country was moving from ragtime to novelty piano music, he rewrote it as a novelty piece that was known as simply "Eccentric."

That Flying Rag (Arthur Pryor)
Univ. of Wisconsin Symphony Band 1246
1911 says CD, but not in 1911-12 copyright books. However, label of Victor 17021, rec. 11/15/11, confirms Pryor, as does Victor Project.

Strange...1/14 at LC found copyright card, 10/19/11, E269627, Carl Fischer, NY, but it's absolutely not in 1910-12 books. However, did find

That flying rag; by Arthur Pryor, arr. Charles J. Roberts; full orch. © Carl Fischer, inc., New York. R 70411, Oct. 3, 1938.
But then in an online (text only) version of 1911 book found

That flying rag; by Arthur Pryor; piano. © Aug. 8, 1911 ; 2 c. Aug. 24, 1911; E 265100; Carl Fischer, New York, N.Y.
but that is not in PDF book either.

That Futuristic Rag (Rube Bloom)
Matthew Davidson 1252
Rec. Bloom 2/21/28, Parlophone R-162, Okeh 41073.

Not in copyright books 1927-29, but confirmed by Okeh label. Actually, copyrighted much earlier, 4/9/23, E 564043, Jack Mills.

That Good Old Stuff (Louis Mazetier)
Paris Washboard 1391
Mazetier is pianist with the band.

That Jazzbo Jungle Band
(Harry Carlton–Jay Whidden)
Ian Whitcomb & Dick Zimmerman 1049
Oops, the copyright spells it differently:
That jasbo jungle band; words and music by Harry Carlton and Jay Whidden [of England]
© Dec. 31, 1918; 1 c. Jan. 4, 1919; E 435456; B. Feldman & co., London.

Amazon reports having had copy of sheet music on sale as Jasbo, no longer available. Online biography of Whidden shows title that way. Whitcomb & Zimmerman must have “Americanized” it.

But No! Zimmerman writes,
When in England in the 70's I found a bunch of his songs—including ragtime ones. All were Feldman 6D black and white editions. THAT JAZZBO JUNGLE BAND was one of them (No. 998). I have the original edition. It was not spelled "jasbo."

That Kind of Love (Tiny Parham)
Jungle Crawlers 1084
Rec. Parham 2/2/29, Victor V-38047.

Confirmed by 12/17/30 unpub. copyright reg. and Victor label.

That Mesmerizing Mendelssohn Tune
(Irving Berlin)
Chrysanthemum Ragtime Band 1196
ASM, 1909, Ted Snyder.

That Moaning Saxophone Rag
(Tom Brown–Harry Cooke–Roger Lewis)
San Francisco Starlight Orchestra 1364
Levinson's Trans-Atlantic Saxtette 1430

<I have the sheet music: composers Brown-Cook, lyricist Lewis. 9/18/13 copyright confirms, but Lewis's name didn't get on the Victor label by the Six Brown Brothers.

That Mysterious Rag
(Ted Snyder–Irving Berlin)
Waldo's Ragtime Orchestra 1007
ASM, 1911, Ted Snyder.

That Newport Rag
(Stephen Kent Goodman)
Univ. of Wisconsin Symphony Band 1246
Goodman was guest conductor of the band.

That Old Gang of Mine (Mort Dixon–Billy Rose–Ray Henderson)
John Gill's Novelty Orchestra 1270
ASM, 1923, Irving Berlin; w. Dixon-Rose/m. Henderson.

That Old Nashville Rag (Terry Parrish)
Elite Syncopators 1286
Parrish is pianist/leader of the and.

That Poker Rag (Charlotte Blake)
Chrysanthemum Ragtime Band 1047
Glenn Jenks & Dan Grinstead 1292
River Raisin Ragtime Revue 1417

Oops, copyright is just
Poker rag; by Charlotte Blake, for piano.
Jerome H. Remick co., New York, N.Y. C 20SS71, June 3, 1909.

And aha: it was indeed

POKER RAG

On the cover but “That Poker Rag” on copyright page. Oddly, in this case, almost all refs to it use “That Poker Rag”; most of the time, when cover and copyright page are different, the cover gets more hits.

That Raggedy Rag (S. R. Henry*–Arthur Gillespie–James M. Reilly)
Pierce College Symphonic Winds 1297
CD credit was for a medley of this plus “And I'm Crazy for Love,” all credited to S. R. Henry-Gene Hodgkins.

<Matthew says, we [i.e., Library of Congress, where he worked] had the title by Henry alone and also with Gillespie & Reilly as lyrics. We also had by Hodgkins and Coonan and a third one by Joe Jordan. Tom [Brier] says there are TWO “That Raggedy Rags” and both we (ARC) and you (SOS) have them mixed up.

LC cy cards explain it all:

1. (published) That raggedy rag, lyric by Arthur Gillespie & Jas. M. Reilly, music by S. R. Henry. 1/22/12, Jos. W. Stern. [And June 2011 I found this very sheet in ASM collection.]

2. (published) That raggedy rag, medley. March & two step by S. R. Henry [and] I'm crazy for love; medley march and two-step by Gene Hodgkins and Jack Coogan, arr. by Earl

F. Williams, orchestra. 5/7/12, Jos. W. Stern, NY. “copyright claimed on arrangement for orchestra.”

3. (published) That raggedy rag [and] I'm crazy for love; by S. R. Henry and Gene Hodgkins; band. 6/27/28 by Jos. W. Stern, NY. “copyright claimed on arrangement for band.”
4. (published) That raggedy rag. dance song w/m by Joe Jordan. 3/12/10, Harry Von Tilzer.

So there it is: In January 1912, Stern published “That Raggedy Rag” by Henry/Gillespie-Reilly. In May 1912, Stern published an orchestration combining “That Raggedy Rag” with “I'm Crazy for Love” by Hodgkins-Coogan. In 1928 Stern published a band arrangement of the same medley, but dropped some of the composer credits from it. Obviously, the band that recorded it for Stomp Off got hold of one of that 1928 band arrangement.

Note too that I accidentally corrected an Erdos mistake: The CD booklet said the second tune was named “And I'm Crazy for Love.” I overlooked the “And,” which turned out to be wrong anyway!

That Ragtime Minstrel Band
(Sam Pearl–Dave Roth)
Ernie Carson & the Castle JB 1277
<4--first names?--4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

There's a 1923 registration for a tune of that exact title, but is words Fred Madison, music R. Wilson & Wm. McMullin.

8/24: Bob, hard to believe there were two diff. songs of that title. Can you query Ernie Carson as to his source?

Google search 5/5/11 turned up a couple more refs to that title by Pearl & Roth. Exhaustive search of online sheet music collections failed to find it. Anderson says it's Pearly & Roth, dated 1913. And I did find a very iffy web site offering to let me hear it if I'd install their software; they too said Pearl & Roth, 1913. Must presume that it's very rare, and that the only credits on the sheet are Pearl-Roth.

Also found Edison Blue Amberol 2230 (cylinder), I'm Crazy 'Bout a Ragtime Minstrel Band, on YouTube sung by Edward Meeker, April 1914, by Wm. Tracey. Same tune? Doesn't sound like it to me.

Guess we stick with Pearl & Roth. And Tom Brier gives me as much confirmation as I guess I'll ever get:

Believe it or not, I have this number in a British sheet music folio from “back in the day”. Unfortunately, though, no copyright

date was printed on the score. Your title and composer credits, however, appear to be correct.

3/30/17 email from Erwin Elvers repors:

On the website "Copac National, Academic and Specialist Library Catalogue" I found the sheet music of THAT RAGTIME MINSTREL BAND (held by Oxford University):
Composer: Dave Roth
Author: Sam Pearl
Published c. 1913 by Francis Day & Hunter, London.

Dave Roth and Sam Pearl wrote two other songs: "You Ragtime Doll" and "That Musical Rag" (both published c. 1913 by Francis Day & Hunter, London).

Strange: British Library has the same sheet music but says Charles Roth and Arthur Pearl. This must be wrong. Charles Roth and Arthur Pearl are real persons but they have nothing to do with ragtime or minstrel music.

I confirmed those listings, so it seems definite that those are our composers.

That Red Head Gal (Gus Van-Joe Schenck-Henry Lodge)
Charleston Chasers 1287

ASM, 1923, Fred Fisher. Sheet music just calls them Van & Schenck without giving first names (i.e., their vaudeville moniker); the copyright intended to do the same thing but left out the and or ampersand, thus making the composers Van Schenck & Henry Lodge.

That Reuben Glide (Bert Grant-Jean Boynton-Cecil Mack*-Joe Young)
Chrysanthemum Ragtime Band 1079

<3--LP had Boynton-Grant.

First names? Probably Bert Grant, who wrote "That Reuben Tango."}

<4--Boynton's first name?-->

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield: words: Cecil Mack & Joe Young; music Bert Grant & Jean Boynton.

Aha: ASM, 1911, Jerome Remick; w. Joe Young-Cecil Mack; m. Jean* Boynton-Bert Grant.

*Jane on cover, but Jean on (c) page.

That Rhythm Man (Fats Waller-Harry Brooks-Andy Razaf)
Charquet & Co 1039
Hot Antic JB 1154
Grosz-Ingham Paswonky Serenads 1214
Kustbandet 1294
Grand Dominion JB 1379

ASM, 1929, Mills; w. Razaf/m. Waller-Brooks. From Connie's Hot Chocolates.

That Society Rag (Lionel Dalton-James W. Gearhart)

Chrysanthemum Ragtime Band 1196
Oops, LP had Gearhart and Tilton, but they were the publishers.

Copyright is
That society rag; from the musical comedy
The girl in the dark, lyrics by Lionel Dalton, music by Jas. W. Gearhart. Fresno, Cal., Gearhart & Tilton. © May 26, 1913; 2 c. May 26, 1913; E 309867; Gearhart, Tilton and Dalton, Fresno, Cal.

Well, he's Jas. W. on the cover and copyright page of the sheet music as well. (Later note: Where in the hell did I find the sheet music?)

"The Girl in the Dark" and both composers are unknown to Internet Broadway Database, also overtur.com. Was it a Fresno production? Yes!

From the San Francisco Call, 18 Jan 13, we read:

"Land and Products" Show Opens Tonight

Fresno, Jan 17. Decorators worked all night in the Rowell auditorium to rush the final preparations for the San Joaquin valley land products exposition which opens here tomorrow night.

The show will last for a week and each day will be devoted to some special group of towns. Some of the excursionists will arrive with their own brass bands.

Tuesday night is to be featured as "society night" and musical specialties are to be given, including a "society rag," repeated from the recently produced operetta, "The Girl in the Dark," written by Lionel Dalton and James Gearhart of this city.

Miss Rene Dalton, cousin of the librettist, will be the soloist and a chorus of society girls and chorus men will provide the accompanying "rag" steps. Among them will be Misses Margherita Beveridge, Helen Rogers, Dorothy Forsyth, Estell and Jane Gray.

A prominent exhibit will be the "bank pyramid." Each block will be labeled with the name of the banking house it represents and its size will be in proportion to the amount of the bank's resources.

And aha, according to WorldCat.org, Harvard University's Houghton Library has a copy of the libretto, typewritten, OCLC number 84068308. Houghton Library, (617) 495-2441, Houghton_Library@harvard.edu, <http://hcl.harvard.edu/libraries/houghton/>

2/17/14 sent email to Houghton library asking them to check that book. Their reply, alas, was, "I looked through our typescript libretto this afternoon and did not find "The Zig Zag Rag" as you had hoped."

See final notes on Zig Zag at that title.

That Streamline Gal of Mine (see **Streamline Gal**)

That Sweet Something Dear

(John C. Spikes-Benjamin F. Spikes)
Chris Tyle's Silver Leaf JB 1298
John Gill's Jazz Kings 1401
Yerba Buena Stompers 1418

We had a comma after Something. Rec. Georgia Harvey, 11/22, Black Swan 14135, Paramount 12142.

Ruth Lee (no comma in Rust), 6/22, Nordskog 3008, Sunshine 3002. Nordskog and Sunshine labels: no comma on label, credit Spikes Bros.

King Oliver, 10/5/23, Gennett 5276 but not issued.

No comma on copyright:

That sweet something dear; fox trot, w and m John C. and Benjamin F. Spikes, of U.S., arr. J. C. Spikes. © 1 c. July 16, 1923; E 565986; Spikes bros. pub. co., Los Angeles.

I know the comma's grammatically logical, but it was on neither the copyright nor the only labels we can find, so it must go.

That Teasin' Rag (Joe Jordan)
Waldo's Ragtime Orchestra 1007
Grand Dominion JB 1337

ASM, 1909, Jos. W. Stern.

That Teasin' Squeezin' Man of Mine
(J. Edgar Dowell-Frank Signorelli-Phil Napoleon)
Des Plantes' Washboard Wizards 1231

CD said "o' mine" - Rec.

Leona Williams, 2/5/23, Columbia A-3835.

Label definitely says "of mine" and credits Dowell.

Orig. Memphis Five (w. Signorelli & Napoleon), 9/6/23, Banner 1254; Grey Gull/Radiex 1188; Oriole 127; Regal 9543 and even more. RJHA and Online 78 say "of" by Dowell-Signorelli-Napoleon for the Oriole 127. Regal label is "o' Mine," all three composers.

Again 12/27/23, Pathe 036043, 10662; Perfect 14224; Ajax 17038. Pathe 036043 label is "of," all three composers.

Well, I did find this copyright:

That teasing squeezing man; words and melody by Edgar Dowell [of U.S.], arr. by John Ricketts [of U.S.] © 1 c. Apr. 5, 1923; E 559104; Bob Harris, New York.

Signorelli's in the 1923 book for four tunes, but not this one. He's in the 1922, 1924-5 books too, but not this title.

OK, we (a) concede that Signorelli & Napoleon added something that justified their names on the label (maybe turning a song version in to a foxtrot), but "of" predominates over "o' mine." And all the labels had "teasin' squeezin'" stead of "teasing squeezing."

That Thing Called Love

(Perry Bradford)

Jacques Gauthé's Creole Rice YBJB 1256
Neville Dickie 1324

Oops, this is awkward:

ASM has it,

(c) transferred 1920 to Pace & Handy, pub.
Pace & Handy, which shows it

That Thing Called Love

on both cover and copyright page. Looks odd, but we have others that are no less awkward than **(That Thing Called) Love**.

But hello--Haesler found another 1920 edition that had cover as above but copyright page put title all on one line.

IN Harmony has a later edition that shows it
THAT THING CALLED LOVE

all on one line. This one is

(c) 1919 by The Melody Pub. Co., NY

(c) renewed by Perry Bradford, NY

Published by Perry Bradford, Music Publisher, NY.

Also, the original copyright is

That thing called love; words and music by
P. Bradford [of U.S.] © Nov. 24, 1919; 2 c.
Dec. 30, 1919; E 467265; Perry Bradford,
New York.

So all I did wrong was at first find a version of the sheet music that set the title badly on the copyright page. It was also That Thing Called Love on the Mamie Smith OKeh label.

That Tired Rag (Charlotte Blake)

Univ. of Wisconsin Symphony Band 1284
ASM, 1911, Jerome Remick.

That Too, Do (Bennie Moten--

Eddie Durham--Count Basie)

Back Bay Ramblers 1355

Rec. Moten 10/18/30, Victor 22793, HMV B-4912.

Confirmed by 10/1/31 unpub. Copyright reg.

That Twentieth Century Rag

(Ian Whitcomb, based largely on I've

Got a White Man Working for Me

by Andrew B. Sterling)

Ian Whitcomb & His Merry Bands 1276

CD said based on a melody by Andrew V. Sterling.

<4--we've done this a few times before--shall we again? Although in the other instances we've cited the actual title of the "source" composition.

Oops, just noticed: Surely this is Andrew B. Sterling, described by Kinkle as "Important early lyricist beginning around 1898. Best-known songs "Meet Me in St. Louis, Louis";

"Wait Till the Sun Shines, Nellie"; "In the Evening by the Moonlight"; "When My Baby Smiles at Me"; "Sleepy Valley." Collaborated mostly with composers Harry Von Tilzer and Kerry Mills. Began career writing parodies on popular songs for vaudeville performers." He's in this index at "Crazy Quilt," "What You Goin' to Do When the Rent Comes 'Round? (Rufus Rastus Johnson Brown)," "When My Baby Smiles at Me," "When Rosie Riccoola Do Da Hoola Ma Boola."

Erdos: Is based on "I've Got a White Man Working for Me," a "violent coon song," says Whitcomb. Did Sterling write coon songs? Probably. Treat it same way we treated "Mama's Got a Baby..." by Morton.

--4>

That Wonderful Something (Is Love)

(Louis Alter--Joe Goodwin)

Back Bay Ramblers 1262

1262 had just "That Wonderful Something." But ASM, 1929, M-G-M, w. Goodwin/m. Louis Alter, shows a subtitle on both cover and copyright page (Is Love). And an oddly inserted parenthetical note near top: "(Title by Jo' Trent)" (what's that mean?).

No mention of Trent in copyright:

That wonderful something is love from
Jungle, lyric by Joe Goodwin, music by
Louis Alter; pf. acc., with ukulele arr. by
Hank Linet [pseud, of Henry A. Linet] ©
Sept. 9, 1929; 2 c. Sept. 11; E pub. 9023;
Metro-Goldwyn-Mayer corp., New York.

IMDB says *Jungle* was the USA working title.

That Woodbourne Strut (Roger Bell)

Steve Waddell's Creole Bells 1173

Bell wrote the liner notes, and says this is the first tune he ever wrote.

That'll Never Do (Jelly Roll Morton)

Pam Pameijer's New Jazz Wizards 1318

Rec. JRM RHP 3/5/30, Victor 23019, HMV B-4836.

Confirmed by 1/10/31 unpub. copyright reg. and Victor label.

That's--a--Plenty (Lew Pollack)

New Orleans Classic Jazz Orch 1145

Down Home JB 1190

South Frisco JB 1307

Chris Tyle's Silver Leaf JB 1311

Paris Washboard 1338

Heliotrope Ragtime Orchestra 1427

<2--Baker: Pollack-Gilbert pops up often in my other recordings. Erdos: source is Walter Allen.--2>

3/20/03: Aha, Audrey has 1914 sheet music (pub. Joe Morris), shows hyphens on both cover and copyright page. Lew Pollack alone. If Mr. Gilbert added lyrics, he did it later. He

did: Bill found a 1950 rereg. adding the lyricist.

And although the sheet music has the hyphens, the 2/24/14 copyright reg. filed by Morris does not, nor do any of the various old labels Bill could find.

Note there was also a "That's a Plenty" by Henry Creamer (w.) & Bert Williams (m.), 1909. The 1914 tune by Pollack is the one most jazz bands play, but some labels obviously got confused: NORK on Gennett 5105 credits Williams-Creamer, but surely they're playing Pollack. And a foreign (UK?) Brunswick reissue of that side covers all bases: Williams-Creamer-Pollack.

That's All Right (Arthur "Big Boy"

Crudup)

John Gill's Jazz Kings 1401

Rec. Crudup 9/6/46, RCA Victor 22-2205 and/or 22-2307.

Not in copyright books 1946-47. But confirmed by Victor 22-2205 and 45 release labels.

That's All There Is (There

Ain't No More) (Harry Woods)

Jimmy Mazzy & Friends 1219

ASM, 1925, Witmark.

9/14: OOPS, wait a minute. 1219 said Henry Woods, which is what we've always had here, and what I *thought* I'd confirmed with Audrey's sheet music. But Bill Haesler looked up the copyright and finds that it's *Harry* Woods, which is also what's on the Victor label by Coon-Sanders Nighthawks.

Obviously, I was mistaken in "confirming" with ASM. Recheck finds Harry on that sheet and many other places.

That's Georgia (Larry Shay--

Haven Gillespie--George A. Little)

Banu Gibson NO Hot Jazz Orch 1073

Charleston Chasers 1376

Rec. CA Ramblers, 9/6/24, Paramount 20349 and many others. Bernie Cummins aho, 9/29/24, Gennett 5555. Fletcher Henderson, 8/21/24, Columbia 202-D. Isabella Patricola, 9/24, Vocalion 14886.

Confirmed by 5/23/24 copyright reg., w. HG-GAL/m. LS.

That's Got 'em (Wilbur Sweatman)

Down Home JB 1300

Rec. Jim Europe, 5/17/19, Pathe 22146. Sweatman, 2/10/19, Columbia A-2721, LaBelle AL-5040. Synco JB, 3/19, Operaphone/Empire 31117.

Confirmed by 1/14/19 copyright reg.

That's Like It Ought to Be

(Roy Evans--Harrison G. Smith)

European Classic Jazz Trio 1142
Pam Pameijer's New Jazz Wizards 1335
Both CDs had Roy Evans-Harrison G. Smith.

Rec. JRM Trio, 12/17/29, Victor V-38601, HMV JK-2861. And by Roy Evans, 10/1/29, Grey Gull 2512, using pseudonym Sammy Cloud.

Oops, copyright differs:

That's like it ought to be; words and music by Roy Evans and Samuel Cloud; pf. © 1 c. Apr. 3, 1930; E unp. 19621; Harrison Godwin Smith, Brooklyn.*

And now it gets sticky:

That's like it ought to be; melody by Jelly Roll Morton [pseud, of Ferd Morton] © 1 c. May 11, 1931; E unp. 39801; Southern music pub. co., inc., New York.

We know that Smith has accused Jelly of stealing from him; see notes at "If Someone Would Only Look After Me" and especially "I'm Looking for a Bluebird."

I was afraid this would be tough. No credit on Victor V-38601, nor does Victor Project name a composer. However, the Sammy Cloud Grey Gull credits Harrison Smith.

The Guide to the Jelly Roll Morton Collection at Library of Congress has in section called Music Composed or Arranged by JRM, with this odd entry:

Manuscript lead sheet
In pencil: Wrong / J. R. M.
Copyright: [Southern], 1931
"Wrong"?

Finally, this is on the list of tunes that Harrison G. Smith specifically claimed that Jelly stole from him (see link at "I'm Looking for...")

The earlier copyright claim and the fact that Victor tellingly did not credit this to Morton seems evidence enough to go with the copyright info.

*But that's a problem, too. *Samuel* Cloud? He was *Bob* Cloud on "My Little Dixie Home. But that copyright was clear and so is this one, so we must treat them as different people, I suppose. They may even really be two different people in a bizarre coincidence.

And it just gets worse: the extended article mentioned above about Harrison G. Smith's claims against Jelly Roll does include several refs to Bob/Robert Cloud, but it also says, about our tune,

Roy Evans recorded "That's Like It Ought To Be" for Grey Gull in October, 1929 (issued on GG and Radiex 2512 under the pseudonym "Sammy Cloud" – not listed in the Mainspring Press pseudonym book!). Though Smith in his article gives Evans credit as composer, the label only lists "Harrison Smith". [And I found the Grey Gull label, which confirms this.]

But that doesn't add up. If Sammy Cloud is a pseudonym for Roy Evans, what's the point of our copyright here by Roy Evans *and* Samuel Cloud. And the list of stolen titles that Harrison Smith gave the author of this link cites Roy Evans-Harrison Smith as the composers of this tune. Could Sammy Cloud be a pseudonym for Harrison Smith rather than Roy Evans? But no, Online 78 also says that Sammy Cloud is Roy Evans.

So screw it--I'll leave what we had, Evans-Smith, which is what Harrison claimed in his interview with the author of the link I'm citing. And which, in an odd way, is what you get when you add the copyright credit of Evans + Cloud/Evans) to the label credit of Smith.

4/9/14 Haesler dug some more into this conundrum, which just succeeded in confusing me all the more. Must coordinate with him some more -- and note that his research ties into My Little Dixie Home as well.

Later review (5/14), going back over Haesler's notes and research:

Well, it was Harrison Smith himself who said that Sammy Cloud was pseudonym for Roy Evans. And he said that this song was written by him and Roy Evans. The Grey Gull catalog shows it as by "Roy Evans (Sammy Cloud)," thus confirming the pseudonym, and it lists composer as Harrison-Smith, obviously a typo on the "Harrison Smith" composer credit on the label.

And AHA, Bill later found a 1957 reregistration that may clear things up:

THAT'S LIKE IT OUGHT TO BE; w & m Roy Evans & Harrison Godwin Smith; piano. © 3Apr30; EU19621. Harrison Godwin Smith (A); 4Apr57; R189551.

That's My Home (Leon René–Otis René–Ben Ellison) 1294
Kustbandet

CD had Léon, but he's Leon with no accent at Stompin' 'em down and When it's sleepy time down south--prob should be that way here too, since I found him as Leon in copyright book and on Sleepy Time cover.

Rec.

LA aho 12/8/32, Victor 24200, 40-0102; Bluebird B-6644, B-10236.
Leon René's Orch, 8/19/32, Victor rejected.

10/14/31 unpub. copyright reg. says w/m René & René. But later rereg. (after the recording) adds Ellison:

That's my home; w and m Leon René, Otis René and Ben Ellison; with ukulele arr. © Feb. 10, 1933; E pub. 35340; Southern music pub. co., inc.

And that's how the Victor label reads.

That's No Bargain (Red Nichols) 1102
Red Roseland Cornpickers
The Red Heads, 11/11/26, Pathe 36576, 11331; Perfect 14757.
Nichols Five Pennies, 12/8/26, Brunswick 3407, 6814; Vocalion 1069 et many al.
Arkansas Travelers (Nichols group), 1/4/27, Harmony 383-H.

Confirmed by 2/25/27 copyright reg.

That's the Blues Old Man
(Johnny Hodges–Irving Mills) 1060
Wally Fawkes & the Rhythm Kings
We had the logical comma after Blues.

Rec. Hodges aho, 11/2/40, Bluebird B-11117, Victor 20-2542, HMV B-9229 et al.

Not in 1940-42 copyright books, although other Hodges-Mills tunes are.

No comma on BB B-11117, composers confirmed. Nor on Vic 20-2542 (a reissue). Nor on the HMV.

That's the Good Old Sunny South
(Milton Ager–Jack Yellen) 1227
John Gill's Novelty Orchestra
Rec. Rhythmic Eight (UK), 3/7/29, Zonophone 5346. Joe Venuti & his New Yorkers, 2/2/29, OKeh 41192, Parlophone R-340, Odeon 193295 et al.

Confirmed by 1/11/29 copyright reg., w/JY/m. MA.

That's the Way I Feel Today (see **The Way I Feel Today**)

That's What I Call Heaven
(Alfred Solman–George Brown–Dale Wimbrow) 1374
Back Bay Ramblers

CD had Solman-Brown.
Rec. Hal Kemp, 3/29, Brunswick 4307, 5011.

Copyright adds a composer:

That's what I call heaven; words and music by Alfred Solman, Geo. Brown and Dale Wimbrow, arr. by Joseph M. Weiss; pf. and ukulele acc. © Feb. 27, 1929; 2 c. Feb. 28; E pub. 3775; De Sylva, Brown & Henderson, inc., New York.

And this George Brown does not seem to be the same one that we identified as a pseudonym for Billy Hill back at "The Old Man of the Mountain."

(That's What I Call) Sweet Music
(Pete Wendling–Jack Meskill–Al Hoffman) 1032
Susan LaMarche/Waldo's Gut. Sync.
Oops, found a blunder. We had "That's What I Call Sweet Music" by Jack Yellen-Milton Ager.

But it's actually w. Jack Meskill & Al Hoffman/m. Pete Wendling, published 1929 by *Ager, Yellen & Bornstein* (ASM and MTSU). No doubt, either: Susan sings the lyrics to this song. Also, it's

That's What I Call SWEET MUSIC

Oddly, Bill found only British graphics: a copy of the cover as published by Lawrence Wright in England, plus recordings by Paul Specht on British Columbia and by Sophie Tucker on HMV. Wright cover was as I show above from Ager, Yellen & Bornstein; Columbia title was just Sweet Music; HMV title was That's What I Call Sweet Music.

That's Why They Call Me Shine [Shine]

(Ford Dabney-Cecil Mack*)

Ronn Weatherburn	1107
Fenix JB	1129

<4-- 1107 was Shine by Dabney-Mack-Brown; 1129 added first names of same three (Lew Brown). Neither record has a vocal.

Whoa! I have sheet music reproduction from 1910 in Dave Jasen's folio *Alexander's Ragtime Band and Other Favorite Song Hits, 1901-1911* that shows **That's Why They Call Me "Shine"** (music Ford Dabney, words Cecil Mack; published by R. C. McPherson & Ford Dabney (which explains the Cecil Mack = Richard C. McPherson pseudonym note elsewhere). If this is the original title, then we must list it that way with cross-ref from **Shine**. And where'd Lew Brown come from?

Follow up: here's where: Lissauer says **Shine** is from 1924, music Ford T. Dabney, words Cecil Mack & Lew Brown. (And ASM has that version too (1924, Shapiro, Bernstein). But the words we know to the song--

'Cause my hair is curly,
'Cause my teeth are pearly
Just because I always wear a smile
Like to dress up in the latest style
'Cause I'm glad I'm living
Take troubles smiling, never whine,
Just because my color's shady,
Slightly different maybe,

That's why they call me "Shine"

...are from the 1910 chorus to the Dabney-Mack song!

I seem to recall other lyrics "Shine away your shoesies (?)...bluesies(?), which may be the later additions of Lew Brown, but mustn't we hew a tad closer to the source?

--4>

May 2014: Haesler research indicates I may have gone off half-cocked by finding that 1910 research. Proper thing to do, I suppose, is enumerate the copyrights, sheet music pubs, record labels, and lyrics.

Copyrights:

THAT'S WHY THEY CALL ME SHINE; from His honor the barber, words by Cecil Mack, music by Ford Dabney. © Nov. 3, 1910; 2 c. Nov. 7, 1910; E 244353; R. C. McPherson & Ford Dabney, New York, N.Y. [Mack is pseudonym for McPherson --DB]

Then

Shine; w Cecil Mack and Lew Brown, m Ford Dabney, of U.S. © May 7, 1924; 2 c. May 8; E 590043; Shapiro, Bernstein & co., inc., New York.

and

_____ arr. Jack Glogau, both of U.S. © 1 c. Apr. 18, 1924; E 11446; Shapiro, Bernstein & co., inc., New York.

And finally

S-h-i-n-e; fox-trot, Cecil Mack, Lew Brown and Ford Dabney, new arr. Bernie Green; orch. pts., with w, © July 29, 1932; E pub. 31479; Shapiro, Bernstein & co., inc.

Sheet Music:

1910, pub. by McPherson & Dabney, lyrics Mack, music Dabney, photo of the "Shine" character on cover with note that was sung by Aida Overton Walker in the show. I have two copies; both have cover

THAT'S WHY THEY CALL ME SHINE

Copyright pages are identical *except* that the titles differ in punctuation:

That's Why They Call Me Shine
That's Why They Call Me "Shine"

1924, pub. Shapiro, Bernstein & Co., lyrics Mack & Brown, music Dabney. I have three different issued versions, all show copyright date of 1924.

1. Color cover with photo of Art Landry band, title SHINE on both cover and copyright page.

2. Plain text cover says "SONG" under title; title again SHINE on both cover & copyright page. BUT cover has overline that says "Featured by Bing Crosby and the Mills Brothers, whose recording didn't come until 1932.

3. Plain text cover says "Novelty Song" under title; title is S-H-I-N-E on both cover and copyright page.

BUT see the lyrics section below: Of the three "1924" editions, 1 and 3 used the 1924 lyrics created by Brown & Mack, but the 2 version, obviously printed after the Crosby-Mills Brothers record came out, printed **both** the 1910 chorus and the 1924 chorus side by side, with the 1910 version in italics, but otherwise not identified. Why? Because the Crosby-Mills Bros. recording used both choruses, the 1910 version ("Cause my hair is curly") sung by the Mills Bros., the 1924 version ("Shine away your bluesies") sung by Crosby!

The Recordings:

Calif. Ramblers, 4/18/24, Columbia 127-D, no vocal, credit just Ford Dabney.

The Virginians, 4/30/24, Victor 19334, no vocal, credit Mack-Brown-Dabney.

The Vagabonds, 5/1/24, Gennett 5447, State 9548. LC SONIC says credit is just Dabney. Boyd Senter & His Senterpedes, 3/13/29, Victor 21912, has vocal, credit Mack-Brown-Dabney. Which is correct: they use the 1924 lyrics.

Louis Armstrong and His Sebastian New Cotton Club Orch, 3/9/31, OKeh 41486; Columbia 2707-D; Vocalion 3102 et al. Has the historic vocal that made the song, credit Dabney-Brown-Mack. Which is incorrect: He sings the 1910 lyrics.

Bing Crosby & the Mills Bros., 2/29/31, Brunswick 6276, 6485 et al; Columbia 4305-M et al. Has vocal, credits Mack-Brown-Dabney says LC SONIC. They sing both versions of the chorus.

Red Nichols Five Pennies, 6/18/34, Bluebird B-5553, has vocal, credits Mack-Brown-Dabney says LC SONIC, but couldn't find recording.

The Lyrics:

Holy mackerel, what a mish-mash: Try to follow me here: Mack Dabney published this as "That's Why They Called Me Shine" in 1910. In 1924, they joined forces with Lew Brown to rewrite the lyrics entirely (although not the melody). None of the recordings from the period included the verses, so we'll skip them, but here are the different choruses:

1910:

'Cause my hair is curly
'Cause my teeth are pearly
Just because I always wear a smile,
Like to dress up in the latest style.
'Cause I'm glad I'm living,
Take troubles smiling, never whine,
Just because my color's shady,
Slightly different may be,
That's why they call me "Shine."

1924:

Shine away your bluesies,
Shine, start with your shoesies,
Shine each place up,
Make it look like new,
Shine your face up,
Wear a smile or two
Shine your these and thosies,
You'll find that everything
Will turn out fine,
Folks will shine up to ya,
Ev'ryone will howdy-do ya,
You'll make the whole world shine.

The Melodies:

The music on all the recordings sounded the same to me, but having learned not to trust my nonmusical ears on such things, I asked Robbie Rhodes to compare the published sheets with the various recordings: "Did

Dabney substantially change/improve the 1910 melody in the 1924 version?"

No and yes.

The 1924 chorus was essentially unchanged from the 1910 chorus.

The 1924 verse was completely new -- the rather slow, "keep shufflin'" feeling of 1910 was replaced by an up-to-date 1924 "jazz" feeling that was easily transformed a decade later into mid-1930s swing.

None of the recordings you provide have the 1910 verse (it's pretty bad...!)

SO you can argue this both ways. The song was rewritten in 1924, but everybody who's recorded it plays only the chorus, which dates to the 1910 original, and while both sets of chorus lyrics have been recorded, the seminal recording that made the tune famous (or at least known to the jazz world), was Armstrong's, using the original 1910 lyrics.

As for the discrepancy between the two 1910 printings I've found, one with "Shine" in quotes, the other not, I believe I'll stand down on the quotes, because while putting that word in quotes is grammatically logical, it's not played that way on the cover, and while the non-"Shine" cover is definitely a scan of the original, the "Shine" version is in a folio. The folio contents appear to be reproduced from an original copy, but it's just possible that it was reset.

That's You, Baby (Con Conrad-

Archie Gottler-Sidney D. Mitchell)

Barbara Lashley & Ray Skjelbred 1152
Charleston Chasers 1287
Des Plantes' Washboard Wizards 1357

Rec. Annette Hanshaw, 4/5/29, Columbia 1812-D, 5425, 01564. Hal Kemp, 4/2/29, Brunswick 4327.

Confirmed by 3/7/29 copyright reg., w/m all 3, from Fox Movietone Follies.

Thatsum Rag (Al Pinard)

Univ. of Wisconsin Symphony Band 1284

<Rats! Had "Pinardi" sted of Pinard in 5th ed. Corrected 3/19/03

2013 review: Confirmed by 6/20/13 copyright reg.

Them There Eyes (Maceo Pinkard-

William Tracey-Doris Tauber)

Paris Washboard 1308

ASM, 1930, Irving Berlin; Pinkard, Tauber & Tracy (surely that's a typo). Must be, almost all the major collections & databases attribute it to Tracey, who's here for "Play That Barbershop Chord," "Mammy o' Mine" and "Okay, Baby," the last two being collaborations with Maceo Pinkard.

10/24/30 copyright confirms it.

Them Things Got Me (Clarence Williams-Mike Jackson)

Des Plantes' Washboard Wizards 1325
Rec. CW Jazz Kings 5/28/29, Columbia 14434-D, DF-619.

Unpub. copyright has an extra word:

Them things have got me; words and music by Clarence Williams and Mike Jackson. [Words and melody only] © 1 c. Sept. 12, 1929; E unp. 10821; Clarence Williams music pub. co., inc., New York.

But Columbia 14434-D label confirms our title.

There Ain't Much Good in the Best of Men Now Days (see **Ain't Much Good in the Best of Men Now Days**)

There Ain't No Land Like Dixieland

to Me (Walter Donaldson)

Hotel Edison Roof Orchestra 1169
Duke Heitger's Big Four 1367

Rec. Broadway Bell-Hops (Sam Lanin unit with Bix and Trumbauer and their ilk), 9/29/27, Harmony 504-H, Davon 104, Temple 547, but Rust shows no "to Me" in the title.

But the copyright has 'em:

There ain't no land like Dixieland to me; words and melody by Walter Donaldson. © 1 c. Aug. 18, 1927; E 673236; Leo Feist, inc., New York.

AND the Harmony label had the "to Me."

There Ain't No Sweet Man That's Worth the Salt of My Tears

(Fred Fisher)

Red Roseland Cornpickers 1102
San Francisco Starlight Orchestra 1296

<4--You put title "There Ain't No Sweet Man That's Worth the Salt of My Tears" on SF Starlight CD, but we had this note in 3rd edition:

<3--Kinkle and Lissauer agree on "There Ain't No Sweet Man (Worth the Salt of My Tears)."

Erdos: OK - go with Kinkle/Lissauer--3>

--4>

BUT get this: ASM, 1927, De Sylva, Brown & Henderson.

There Ain't No Sweet Man That's Worth the Salt of My Tears

Both lines same size on both cover and copyright page. Two essentially identical copyright registrations, in November and December 1927, by De Sylva, Brown & Henderson both treat it as one long title, as did the records by Paul Whiteman on Victor and Libby Holman on Brunswick.

There I Go Dreaming Again

(Lew Brown-Ray Henderson)

Ingham-Grosz Hot Cosmopolites 1285
San Francisco Starlight Orchestra 1334

9/8: Here again, Alex's sheet music shows that this was by Brown & Henderson without De Sylva. Copyright and labels (George Olsen on Victor and Victor Young on Brunswick) confirm.

There Is Love (based on **Smiles** by

Lee S. Roberts-J. Will Callahan, revised lyric by Alvin Williams)

Des Plantes' Washboard Wizards 1421

Rec. CW WB Five, 10/37, Lang-Worth 399, Vintage Jazz Music (LP UK) VEP-22, Jazz Panorama LP-10.

Alas, not in copyright books 1937-39. But I did find Lang-Worth 399, a 16" transcription disc, and it confirms Williams as composer. VEP-22 is a small-hole 45, but couldn't read label.

9/14: But wait a minute: Haesler reports that Tom Lord says this is by Alvin Williams. And then there's <http://www.masterdigital.com/24bit/mastering/gallery/ccd-4.htm>, describing Circle CCD-907, which says that "There Is Love" is by Lee M. Roberts and J. Will Callahan from the revue "The Passing Show of 1918," with revised lyric by . . . Alvin Williams! [Later discovered that Haesler has this CD; those notes were written by the estimable Paige Van Vorst.]

Now what? Hell, it was easier than I thought! Listen to the 1937 Clarence Williams recording and you'll hear a pretty hot tune that seems to have moments when you can hear traces of "Smiles," but when vocalist William Cooley comes in all doubt is removed: He's singing "Smiles," with the phrase "there are smiles" replaced with "there is love"! Hear for yourself at stompoff.dickbaker.org/ThereIsLove--Smiles

And this would explain why neither Williams tried to copyright their version.

There Must Be Somebody Else

(Archie Gottler-Sidney Clare-Maceo Pinkard)

Barbara Rosene & Her New Yorkers 1422

CD had just Pinkard-Clare. ASM, 1927, Irving Berlin; Archie Gottler-Sidney Clare-Maceo Pinkard. Copyright reg. has all three too.

There'll Be a Hot Time in the Old Town Tonight (see **A Hot Time in the Old Town**)

<3--I have complete reproduction, including cover, of sheet music. Cover says copyright 1897, title page says 1896. Cover and copyright page agree on "A Hot Time in the Old Town" as title. No "There'll Be a" or "Tonight," which are, of course, in the chorus. I'll bet this is a case of a tune's becoming known more by its lyric than by its actual title.

We should list it at "Hot Time" but include cross-reference from here."

And the book I have this in, *Favorite Songs of the Nineties*, has that very cross-reference I suggested. They, too, obviously feel that most people know the tune by the longer title from the lyrics.

There'll Be No Freebies (at Miss Jenny's Ball) [Jenny's Ball]

(Quinton Redd)	
Carol Leigh & Jim Dapogny	1064
Rusty Taylor's Jazz Makers	1082
Fenix JB	1129
Helm-Leigh Jazz & Blues Review	1332

<2--first two were N. Reed. Erdos: this title & composer from Walter Allen.--2>

Columbia 14443 78, rec. 7/1/29 by Quinton Redd & His Banjo, Redd, credit Redd. Title "There'll Be No Freebies (at Miss Jenny's Ball)." But it appears that there were earlier recordings, most famous was Mamie Smith...must look it up in Rust.

BUT one online source said 1924, Nathaniel Reed.

2013 review: Not in Rust. Butch Thompson notes to 1064 say,

There'll Be No Freebies," often known simply as "At Miss Jenny's Ball." goes back to a 1931 record by Mamie Smith and an unnamed orchestra. The tune is currently featured by some revival groups (it is part of the score of the acclaimed show *One Mo' Time*) that take it at a faster tempo than the original version.

Bill Knowles in 1129 notes says, the long but correct title of a 1927 novelty tune recorded by Mamie Smith in 1931.

Ah, here it is, finally, by Mamie Smith as simply "Jenny's Ball," rec. 2/19/31, OKeh 8915; Parlophone R-1195, B-71152, DP-192; Odeon A-286061.

So where did I get Columbia 14443 reference above?

Hard to dig out, but here's a 1926 copyright found in the 1927 copyright book:

There'll be no freebies at Miss Jennie's ball; words and melody by Q. Redd. © 1 c. Sept. 10, 1926; E 648155; Quinton Redd, New York.

And then later

There'll be no freebies; from Mamie Smith and her gang, words and music by Quinton Redd; pf. acc., with ukulele arr. by T. Kahana. © Sept. 7, 1927; 2 c. Sept. 8; E 671263; Edward B. Marks music co., New York.

Checked all the way through 1933 for a rereg. under different title, couldn't find one.

Now prob. not necessary, but can I find the Mamie Smith labels? Bingo, there it is: OKeh 8915 is "Jenny's Ball" with a (BAD) composer credit of simply Reed. Parlophone R-1195 also Reed, as is Parlophone DP-192.

But since the 1931 Mamie Smith recording as "Jenny's Ball" is FAR more well known than the original Redd recording, we must add it as an alternative title.

And for what it's worth, the Redd record is on YouTube, and he sounds very much like Cliff "Ukulele Ike" Edwards: He "eefs" a couple of chorus, and it sounds to me like he's playing a ukulele rather than a banjo.

There'll Be Some Changes Made

(W. Benton Overstreet-Billy Higgins)	
Rusty Taylor's Jazz Makers	1082
Barbara Lashley & Ray Skjelbred	1152
Chicago Rhythm	1164
Paris Washboard	1280
Newberger-Mazzy-Thompson	1352

ASM, 1923, Edw. B. Marks; w. Higgings/m. Overstreet. Cover of some editions (1st?) has "Philosophic Blues" as subtitle.

Wild: shows up seven different times in copyright books 1921-41, all for changes in publisher and/or different arrangements.

There'll Come a Day (Jimmy Blythe)

One More Time JB 1410

Rec.

Dixie-Land Thumpers (Blythe et al.), 8/27, Paramount 12525, 14023; Challenge 806; Century 3001 et al.

State Street Ramblers (Blythe et al.), 8/12/27, Gennett 6249; Champion 15344; Paramount 14023.

Damn, not in copyright books 1926-28, although many other Blythe titles are. I'm suspicious already. I'll bet the records have no credits and they just presumed Blythe.

Paramount 12525 carries no credit, nor does Paramount 14023; Challenge 806 (sold by Sears-Roebuck!) has no credit; flip side of Century 3001 has no credit; Perfesser Bill credits Blythe for it, but no evidence.

Well I'll be damned. Of all these labels, Champion 15344 pops up and credits Blythe. A slender reed, but we must grasp at it.

There'll Come a Time (see San Antonio Shout)

(There's a Blue Ridge in My Heart)

Virginia (Alfred Bryan-Fred Phillips-Ira Schuster)

Rusty Taylor's Jazz Makers 1082

LP said There's a Blue Ridge 'Round My Heart, Virginia.

Oops, not in Rust. My Jan Garber reissue says *In my heart*. And West End has Virginia (There's a Blue Ridge 'Round) And Animal Crackers says There Is a Blue Ridge...

And oops, Rust agrees with West End JB: "Virginia (There's a Blue Ridge In/'Round My Heart)."

Rec. (according to Rust):

Eva Taylor (acc., CW Blue Five), 8/6/26, as (There's a Blue Ridge in My Heart) Virginia, OKeh 40671.

Jay Whidden, as Virginia (There's a Blue Ridge in My Heart), London, 10/19/28, Imperial 1982.

Alfredo's Band, London, 1/29 ('Round), Edison Bell Radio (UK) 925.

Arthur Rosebery (as we have it), 1/12/29, Parlophone R-277, A-2719; Ariel Grand (UK) 4343 (as Ariel Grand Orch).

But oops yet again: no such song in books 1925-29. Now what? West End says recorded by Sophie Tucker with Al Starita's Piccadilly Players in 1928.

My Sophie tucker reissue of it shows "There's a Blue Ridge Round My Heart, Virginia," but that's a Usenet MP3 download with no graphics or documentation. And Online 78/Honking Duck doesn't find it. But it's very likely the source for Rusty Taylor.

Aha, found it in Hassan's book rendered as VIRGINIA [foll.: "There's a Blue Ridge in My Heart"], seems to describe the original Eva Taylor label usage.

And I finally found the copyright, as just Virginia:

Virginia; words by Ira Schuster and Alfred Bryan, music by Fred Phillips; pf. acc., with ukulele arr. by R. W. Konter. © Aug. 31, 1926; 2 c. Sept. 15; E 648289; Maurice Abrahams, inc., New York.

Alex's index version of the title would translate to

There's a Blue Ridge in My Heart
VIRGINIA

which, in our style, is exactly the way Eva Taylor had it on the first recording of the song.

And I found the cover online, which is the same:

(*There's a Blue Ridge in My Heart*)

VIRGINIA

So I'll put the subtitle in parens but keep it here on the presumption that most people know it by "There's..." But since the title is technically "Virginia" (both Rust and Hassan

indexed it under T), I guess we need a cross-ref from there.

There's a Cabin in the Pines

(Billy Hill)

Jimmy Mazzy & Friends 1219

LP had "(There's a) Cabin in the Pines."
<4-- Lissauer and Shapiro & Pollack *both* show this as "There's a Cabin in the Pines" (1933). Kinkle has primary reference (the one for 1933 crediting Hill as composer) under "Cabin in the Pines," but lists recordings of it under both titles with cross-references to each other, implying that it's the same song. Guess we need a look at the original sheet music. -- 4>

8/22, Alex Hassan: "There's a Cabin in the Pines" is the correct title

8/24, Frank Dutton: *British Dance Bands on Record* by Brian Rust & Sandy Forbes shows no brackets around the first two words, nor can I find them on several record labels.

Bob: Obviously, the correct title is **There's a Cabin in the Pines**, so we move it to to the T's and put a cross-ref from *Cabin*...

2013 review: Now I see. Hill's original unpub. copyright read "Cabin in the Pines," but a later pub. rereg. was "There's a Cabin in the Pines," and that's how the sheet music cover reads.

There's a Lump of Sugar Down in

Dixie (Albert Gumble–Alfred Bryan–Jack Yellen)

Frederick Hodges 1333

Oops, the tune list in the back of the booklet said just Bryan-Yellen, but Frederick called Albert Gumble "the song's composer" in his liner notes. It's w. Bryan-Yellen/m. Albert Gumble. ASM, 1918, Jerome Remick. Copyright confirms, from *Sinbad*.

There's a Man in My Life [There's a Gal in My Life]

(Fats Waller–George Marion, Jr.)

Paris Washboard 1359

CD had There's a Man [Gal] in My Life. S&P notes that the tune was written and copyrighted as **There's a Man in My Life**; it was written for a Broadway musical that ran from June 1943 to May 1944, *Early to Bed*, and sung by Muriel Angelus. Just because somewhere along the line some fellow recorded it and changed the title & lyric shouldn't be reason for us to use that as a genuine alternative title, should it? That sort of thing always has been done, and we don't document every instance of it.

BUT Fats actually recorded it as Gal (on V-disc, at least) about the time the show opened with it as Guy, so both are contemporary and legitimate.

2013 review: Haesler found it in copyright book 1943-b, which I'd missed.

There's a man in my life; from *Early to bed*, w. George Marion, Jr., m. Fats [i.e. Thomas] Waller. (c) June 1, 1943; E pub. 114156; Advanced music corp., New York.

Published, found it in two collections that confirm our credits.

There's a Rainbow 'Round My

Shoulder (Al Jolson–Billy Rose–Dave Dreyer)

San Francisco Starlight Orchestra 1271
ASM, 1928, Irving Berlin. Cover has

There's a Rainbow

'Round My Shoulder

but (c) is all on same line.

There's a Squabblin' (see Squabblin')

There's a Star in the Sky

(Billy Mayerl–Frank Eyton)

Alex Hassan 1322

From film *Cheer Up*, 1936. Confirmed by 6/26/36 copyright reg., w. FE/m. BM.

There's a Wah-Wah Gal in Agua

Caliente (Walter Donaldson)

Hotel Edison Roof Orchestra 1169
Ingham–Grosz Hot Cosmopolites 1237
Neely's Royal Society Jazz Orch 1250

We had *Girl*, but it's *Gal* on both cover & copyright page. FYI, cover is

There's a Wah Wah Gal

In Agua (A-Wah) Caliente

But (c) is the way we have it. ASM, 1930, Donaldson, Douglas & Gumble.

(There's Something Nice about Everyone But) There's Everything Nice About You

(Pete Wendling–Arthur Terker–Alfred Bryan)

Back Bay Ramblers 1279

No pre-title on CD, composers Wendling & Bryan.

<Frank Dutton says he's seen this with a pretitle: **(There's Something Nice About Everyone But) There's Everything Nice About You**

But: *Broadway Sheet Music* (by Donald J. Stubblefield, 1996), says the song is from the show *Swissing the Swiss*, 1927, and that music is by Peter Wendling, lyrics by Alfred Bryan & Arthur Terker. No mention of supratitle.

MTSU database has it as **There's Something Nice about Everyone "but" There's Everything Nice about You**, by Pete Wendling/Alfred Bryan-Arthur Terker, 1927.

Anderson fake book confirms these three composers; no mention of supratitle.

I suspect another cover vs. copyright page discrepancy.

Got sheet music 8/23/00. No real discrepancy:

Cover is

There's Something Nice About Everyone But

There's Everything Nice About You

Copyright page is

There's Something Nice About Everyone But

There's Everything Nice About You

Sheet music also confirms the other composer.

There's Gonna Be the Devil to Pay

(Bob Emmerich–Billy Hueston)

South Side Jazz Serenaders 1420
Les Red Hot Reedwarmers 1425
Paris Washboard 1428

Not in Rust index, but has recordings under FW & His Rhythm as "Going to," 6/24/35, Victor 25078. Couldn't find label, but LC SONIC confirms it as "Going to Be" and both our composers' full names.

Willie Smith & His Cubs ("Gonna"), 4/23/35, Decca 7073. LC SONIC confirms Gonna and last names.

Clarence Williams aho ("Gonna"), 3/7/35, Vocalion 2927. Gonna and composer last names confirmed by label.

Confirmed by 3/25/35 copyright reg. (as "Gonna"), w. BH/m. BE, copyrighted by Clarence Williams.

There's No Gal Like My Gal

(Elmer Schoebel–Billy Meyers)

Les Rois du Fox-Trot 1407

Rec. Orig. Memphis Melody Boys (w/Schoebel & Meyers), 4/2/23, Gennett 5157.

Confirmed by 4/24/23 copyright reg., w/m both, and Gennett label.

There's Nothing Too Good for My

Baby (Eddie Cantor–Benny Davis–Harry Akst)

Alex Hassan 1322

Confirmed by 9/9/31 copyright reg., w/m all three, from Palmy Days.

There's Nothing Wrong in La-La Land

(Stephen Kent Goodman)

Univ. of Wisconsin Symphony Band 1246

Goodman was guest conductor of the band.

There's Oceans of Love by the

Beautiful Sea (Little Jack Little–J. Fred Coots)

Independence Hall JB 1386

Rec. Alex Bartha, 7/6/32, Victor 24056. Joe Haymes, 6/14/32, Electradisk 2502. Dick Robertson, 6/14/32, Metrotone M-12408, Romeo 1865.

Confirmed by 5/3/32 unpub. copyright reg., w/m both, and Bartha Victor label.

There's Something in the Air

(Jimmy McHugh–Harold Adamson)
Barbara Rosene 1368
ASM, 1936, Robbins; w. Adamson/m.
McHugh. Confirmed by copyright; from *Banjo on My Knee*.

There's Yes! Yes! in Your Eyes

(Joseph H. Santly–Cliff Friend)
New Orleans Rascals 1113
P. T. Stanton's Stone Age JB 1228

<2--Baker: Interesting. S&P say that "There's Yes Yes in Your Eyes" by Joseph H. Santly/Cliff Friend in 1924 was "legally judged an infringement of an earlier song" titled "Without You the World Doesn't Seem the Same," written by Maurice Wolfe & Charles Shackford in 1909. Then comes "There's Yes! Yes! in Your Eyes" by Santly/Friend in 1940. What a difference 16 years and a couple of exclamation points can make.

Rouse has that 1924 sheet, confirms it's "There's Yes Yes in Your Eyes" on the cover, but Yes! Yes! on the copyright page.
--2>

ASM has it too, 1924, Jerome Remick.

Hmm...the 1924 copyright reg. has commas instead of bangers, and says John Santly, but the 1940 renewal switches to bangers and Joseph H. Three of six early record labels had bangers in title; one had commas; two had nothing.

They Called Her Frivolous Sal

(see *My Gal Sal*)
They're Wearin' 'em Higher in Hawaii (Higher – Higher – Higher)
(Halsey K. Mohr–Joe Goodwin)
Rosy McHargue 1253
Ian Whitcomb & His Merry Bands 1276

ASM, 1916, Shapiro, Bernstein; w. Goodwin/m. Mohr. Copyright page, but not cover, adds the subtitle. No subtitle on 11/6/16 copyright reg. Early Edison label by a vocal quartet has just Mohr, no Goodwin the lyricist.

Thick Lip Stomp (Bennie Moten)

Mike Daniels' Delta Jazzmen 1203
Des Plantes' Washboard Wizards 1231
Keith Nichols & the Blue Devils 1387

Rec. Moten 12/13/26, Victor 20406, HMV B-5302.

Confirmed by 5/15/27 copyright reg. and Victor & HMV labels.

(You Can't Take Away) The Things

That Were Made for Love (Peter De Rose–Charles Tobias–Irving Kahal)
Neely's Royal Society Jazz Orch CD 1208
Charleston Chasers 1376

<3--Lissauer has subtitle "(You Can't Take Away)"

Frank Dutton: (You Can't Take Away) should go in front as *pretitile*.

Bob: This is so logical that I think we should go with it, even though Dutton cites no source.
--3>

2013 review: Rec. Sammy Fain, 3/26/29, Harmony 904-H. Rust shows out *pretitile*.

Copyright is

You can't take away the things that were made for love; words by Charles Tobias and Irving Kahal, music by Peter De Rose. © Mar. 19, 1929; 2 c. Mar. 21; E pub. 4432; Irving Berlin, inc., New York.

Hassan has the sheet, confirms our title.

Thinking of You (Harry Ruby–Bert Kalmar)

Frederick Hodges 1333
Barbara Rosene & Her New Yorkers 1393
ASM, 1927, Harms; w. Kalmar/m. Ruby. From *The Five o'Clock Girl*.

(I've Grown So Lonesome) Thinking of You (Walter Donaldson–Paul Ash)

Marty Grosz's Orphan Newsboys 1225

CD had subtitle in back.

<3--Lissauer has the subtitle in front: "(I've Grown So Lonesome) Thinking of You," which makes sense. Song is in both Kinkle & S&P without subtitle. Your original source for subtitle was Walter Donaldson Songbook.

Dick Zimmerman says it's correct the way we have it.

Frank Dutton: Lissauer is correct. Another *pretitile*.

Te_x confirms from sheet 1926 sheet music: subtitle goes in front of main title.
--3>

But this is interesting: the original 10/7/26 copyright, filed by Leo Feist, titles it "I've grown so lonesome." But 10/29/26 11/9/26 it was reregistered as "Thinking of you," and 11/9/26 again as "Thinking of you" as an arrangement. It became Kay Kyser's theme song, and his recording of it in Columbia's Theme Songs collection titled it the way we have it:

(I've Grown So Lonesome)
THINKING OF YOU

Third Rail (Vern De Mars)

Prague Jazzphonics 1236
<4-- Erdos note 2/3/95: Someone wrote, in a text, Vern Demars.

DB note: It would be a lot easier for De Mars to get incorrectly changed to Demars than vice versa, so unless someone out there knows for sure, let's stick with De Mars. --4>

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield: Vern De Mars.

2013 review: Rec. Walter Barnes, 2/27/29, Brunswick 7072. CA Ramblers, 1/27/28, Edison 52206. Cotton Pickers, 2/9/28, Gennett 6380, Champion 15438, Gennett Special 40114.

11/11/27 copyright reg. confirms De Mars. Gennett 6380 label is ambiguous, DeMars or De Mars. Edison 55506 is clearly De Mars. Brunswick 7072 looks like DeMars.

Thirty Eight and Two (Forty Blues) -- this not on Stomp Off, but I ran into the copyright deposit lead sheet at LC 1/14. By James Blythe "& J. M. Williams" added with a different pen, but looks like same handwriting.

35th Street Blues (Charles Levy)

Turk Murphy JB 1161
Bob Schulz & His Frisco JB 1288

<2--1161 had Thirty-Fifth Street Blues, 1288 was 35th..., by Levy, but Baker was curious: The Murphy/Rose Columbia LP credits Morton, but--significantly--this tune is not among those attributed to Morton by Lomax in his biography. Where'd you get Levy for this Turk record? Wayne Jones, writer of 1288 notes: Any questions about Mortonia should go to Dapogny. It wasn't ME that put Levy on 35th St. Blues, but Jim'll know. Robinson: Recorded by Morton as a piano solo, but Laurie Wright's *Mr. Jelly Lord* discography credits Charles Levy as composer.--2>

2013 review: Pinsker found copyright: 35th street blues; w and m Charles Levy, of U.S. c 1 c. June 13, 1924; E 591073; Chicago music pub. co., Chicago.

However, the original Paramount 12216 label by Jelly is "Thirty Fifth St. Blues" (credit Charles Levy), although Rust spells it *Thirty-Fifth Street*. But I don't like the look of the label spelling, will stick with copyright.

31st Street Blues (Wendell Hall–

Harry Geise)
Charquet & Co 1008

Rec. Fl. Henderson, 11/26/23, Pathe Aktuelle 036042, Perfect 14223. [many other recordings in Rust skipped]

Copyright is

31st street blues; w and m Wen Hall and Harry Geise, of U.S., arr. Billy Heagney, of U.S. © 1 c. Oct. 20, 1923; E 574296; Joseph M. Davis, New York.

He's W. W. Hall in index, but Wendell Hall on his other copyrights in the book.

This Is My Sunday Off

(Shelton Brooks)
Des Plantes' Washboard Wizards 1174
Rec. CW aho, 5/14/35, Vocalion 3195.

Confirmed by Vocalion label, but not in the copyright books 1934-37. Bill couldn't find it

either, nor could Tom Lord in his Clarence Williams discography.

This Is the Missus (Lew Brown–Ray Henderson)

Ernie Carson & the Castle JB 1277
Ingham–Grosz Hot Cosmopolites 1285

<4--Hmmm...Carson credited Brown & Henderson; Ingham–Grosz credits De Sylva–Brown–Henderson. Lissauer, Kinkle, S&P agree with Brown–Henderson. 7/13/31 unpub. copyright reg. confirms, w/m both.

This Little Light of Mine

(Harry Dixon Loes)
Waldo's Jazz Entertainers 1377

Gospel song, not in Rust. Wikipedia says, "This Little Light of Mine" is a gospel children's song written by composer and teacher Harry Dixon Loes (1895–1965) circa 1920.

Several Christian music web sites confirm Loes, say 1920. Not in 1919-22 copyright books, but there are many other gospel songs by him each year.

Those Barrelhouse Blues

(Reimer von Essen)
Des Plantes' Washboard Wizards 1357

Von Essen is clarinetist/leader of Germany's Barrelhouse Jazz, active since 1953 and under his leadership since 1962!

Those Draftin' Blues [Bienville Blues]

[Storyville Blues] (Maceo Pinkard)
New Orleans Rascals 1113
Steve Waddell's Creole Bells 1173
Swedish Jazz Kings 1188
Smith–Tyle Frisco Syncopators 1211
Chris Tyle's Silver Leaf JB 1258
Yerba Buena Stompers 1381

<2--Rhodes: "Words and music by Maceo Pinkard, (c) 1918 by Griffin Music House, Chicago. Whoa, Tillie! What's goin' on here? I dug out my music just now and played it, and by golly, it's essentially the same song as the 'Storyville/Bienville Blues' we've played on the West Coast since the Lu Watters era." --2>

<2--Tex is absolutely adamant that this tune is "Those Draftin' Blues" by Maceo Pinkard. (ASM has this: 1918, Griffin). Says Bunk Johnson contributed nothing save recording the tune and not remembering the title (this squares with what Robbie Rhodes says in my note to Storyville Blues in annotated list). He really thinks that it should be listed at "Those Draftin' Blues" with cross-ref from "Bienville" and "Storyville." I think we should go along with him.

And this is curious: we have in hand two different copies of it published by Griffin in Chicago in 1918, but the only copyright in the 1918 book is

Those draftin' blues; fox trot, by Maceo Pinkard, arr. by Dave Kaplan [of U.S.]; orch.

4to. © Sept. 16, 1918; 2 c. Sept. 16, 1918; E 431058; Jos. W. Stern & co., New York.
[Copyright is claimed on arrangement]

I found both versions online; they're the same except for publisher's logo.

On a related note, he found that we had listed it at Bienville with Those Draftin' Blues as an alternative title, but that we had not put a cross-ref from Those Draftin'. He feels that such cross-refs are absolutely critical, the same argument that I made in a note of a few days ago. --2>

Those Lonesome Hours Blues

(Charles Sonnanstine)
Ted Shafer's Jelly Roll JB 1278

Sonnanstine was trombonist with the band; he wrote the tune c. 1960.

Those Panama Mamas (Are Ruining Me)

(Irving Bibo–Howard Johnson)
Scaniazz 1038
John Gill's Novelty Orchestra 1227

1038 was "Those Panama Mamas" by Bibo. 1227 same title but added Howard Johnson.

MTSU seems to show the subtitle. 1924 Maurice Abrahams. Irving M. Bibo. Extensive online search of sheet music collections failed to find another mention of it (strange), but general references to it and recordings of it had the subtitle at least half the time.

ASM has it and adds an *m*.
Cover is

Those Panama Mamas

(Are Ruining Me)

(c) is

Those Panama Mamas

Are Ruining Me

1924, Maurice Abrahams, Johnson and Irving M., but see Bibo note at "Cherie." 10/29/24 copyright filed by Maurice Abrahams doesn't delineate subtitle--all one title. Three of four early labels are just "Those Panama Mamas"; the last is just the way we found it on copyright page.

Thou Swell (Richard Rodgers–Lorenz Hart)

Mike Daniels' Delta Jazzmen 1203
Paris Washboard 1293
Blue Rhythmakers 1373

Confirmed by 10/14/27 copyright reg., w. LH/m. RR, from A Connecticut Yankee.

Three Blind Mice (Frank Trumbauer–Chauncey Morehouse)

Red Roseland Cornpickers 1102
Terry Waldo's Gotham City Band 1120
Hotel Edison Roof Orchestra 1169

Confirmed by 10/6/27 copyright reg., w/m both.

Three Little Words (Harry Ruby–Bert Kalmar)

Paris Washboard 1428

ASM, 1930, Harms; w. Kalmar/m. Ruby. From *Check and Double Check* film with Amos & Andy.

Three on a Match (Ted Fiorito–Raymond B. Egan)

Ingham–Grosz Hot Cosmopolites 1323

<4--[was Fiorito–Lewis] TILT! Kinkle, Lissauer, and Shapiro & Pollack all agree that that it's music Fiorito, lyrics Raymond B. Egan. Where'd Sam (M.) Lewis come from? Ingham, says Erdos--4>

2013 review: Confirmed by 7/7/32 pub. copyright reg., w. RBE/m. TF.

Three Sisters (Gil Lieby)

Tom Brier 1274

Brier confirms from sheet music.

Three Syncopated Romances (Ballade, Nocturne, Rondeau)

(Lothar Perl)
Alex Hassan 1322

<4--the three are names of styles, or genres, rather than titles, so I did not break them out. We could list 'em as part of title, perhaps **Three Syncopated Romances (Ballade, Nocturne, Rondeau)** Good, says Erdos.--4>

11/28/34 copyright reg. doesn't even break out the movements, just "3 syncopated romances."

Thrill Is Gone, The (Lew Brown–Ray Henderson)

Ingham–Grosz Hot Cosmopolites 1285

<4--My sheet music has just Brown & Henderson. See note at "This Is the Missus" above. --4> 8/21/31 copyright reg. confirms, from *George White's Scandals*, 11th Edition.

Thriller!, The (May Aufderheide)

Chrysanthemum Ragtime Band 1123
Albion JB CD 1206
Minstrels of Annie Street 1272
Grand Dominion JB 1378
Yerba Buena Stompers 1381
Manhattan Ragtime Orchestra 1402

ASM, 1914, Mentel Bros. *The Thriller!* on (c) page; no banger on cover. *Rag* on separate line in much smaller type on both.

Through Eden's Gates

(William Bolcom)
Queen City Ragtime Ensemble 1138
River Raisin Ragtime Revue 1417

LP says 1974, from *The Garden of Eden* suite. Cover of published sheet music identifies this as one of the four rags in the suite.

Through the Bottomlands

(David Thomas Roberts)
David Thomas Roberts 1072

Throw Down Blues (Lou Jackson–
Phil Napoleon–Frank Signorelli)
Dave Dallwitz JB 1112

Throw-Down on cover, but not (c); ASM, 1925, Elkay; by Lou Jackson-Phil Napoleon-Frank Signorelli -- we missed Jackson. 3/12/25 copyright reg. specifies w. PN-FS/m. LJ, but music didn't.

(Victor 19594, rec. 1925 by the Original Memphis Five, had only Napoleon-Signorelli, so that's where that came from.)

Throwin' the Horns (Nappy Lamare–
William Bolman)
New Orleans Classic Jazz Orch 1223
CD said Lamare-Red Bowman.

<4--Shapiro & Pollack have "Throwin' the Horns," music William Bolman-Hilton Lamare, lyrics Lamare. Unpub., copyright held by the writers. First rec. New Orleans Owls (Columbia).--4>

Kinkle & Rust agree with Throwin' sted Throwing, but what about Red Bowman vs. William Bolman?
Erdos: Red Bowman is right--shown on VJM LP. He sang this tune on Owls' recording. May want to say Nappy Lamare--as he is known.
--4>

2013 review: Rec. NO Owls (w/ Lamare & Bowman), 10/26/27, Columbia 1261-D. And oops, Columbia label says Throwin', by La Maire and Bolman!

And see the copyright:
Throwing the horns; words by H. Lamare, music by W. Bolman and H. Lamare; violin.
© 1 c. Feb. 4. 1928; E 682839; William Bolman and Hilton Lamare, New Orleans.

Well, the name index in Rust shows that Red Bowman had only one recording date, that day in 1927 when he made three sides on cornet with the Owls (singing on one of them). Rust also has a listing for a Red Bolmar, trumpet, who made four sides with Louis Prima on 11/16/36.

I think it's fairly likely that Bolmar and Bowman and Bolman are all the same guy, or maybe it's just a coincidence that composer Bolman and vocalist Bowman had similar names, but we have the copyright registration AND the record label agreeing that it was written by William Bolman, which we must honor. If anybody got it wrong, it's Rust in his personal list.

Thumpin' 'n' Bumpin' (James P.
Johnson–Harry White–Andy Razaf)
Des Plantes' Washboard Wizards 1409

8/12/13 Pinsker found the copyright:
Thumpin' 'n' Bumpin'; words and music by Harry White, Andy Razaf and Jimmy (J.P.) Johnson, arr. by Teddy Raph; orch. pts. 4to. c Aug. 14, 1931 2 c. Sept. 9 E pub 25293; Southern music pub. co., inc., New York.

"and" or "n'"--what does label say? CD credits the Eubie Blake 1931 recording as its source, so that record label will out: Rust says "Thumpin' and Bumpin'," 6/3/31, Victor 22737. RHJA and Online 78 both agree on "and," although LC SONIC reports a test pressing from the Altschuler collection titled Thumpin' 'n' Bumpin', no composers.

BUT Bill Haesler found the Victor label: Thumpin' 'n' Bumpin'.

Thunder in My Dreams (see
Anything)

Tia Juana (Gene Rodemich–
Larry Conley)
Butch Thompson 1037
Minstrels of Annie Street 1272

<3--{Dave Robinson: "My original stock orchestration shows Rodemich only."

Near as I can tell, our only source for Conley was my note on draft of first list: "I have Rodemich-Conley on all the other recordings that give a composer."

Steve Abrams confirms Rodemich-Conley --3>

We need better confirmation than Abrams. AND is it Tiajuana, Tia-Juana, or Tia Juana? Have seen it all ways.

2013 review: Rec.
JRM [Rust says "Tia Juana (Tee Wana)",
Gennett 5632, 3043; Silvertone 4048;
Biltmore 1003 et al. Both Gennett labels just as Rust says, by Rodemich.
Wolverine Orchestra, 10/7/24, Gennett 5565.
Gennett label says Conley-Rodemich.
Bud Freeman, 4/4/40, Decca 18066, Y-5966;
Brunswick 03227; Odeon 286255. Both
Deccas and the Odeon are Tia Juana by
Rodemich-Conley.

Here's the copyright:
Tia Juana; melody, Gene Rodemich and
Larry Conley, arr. Elmer Schoebel, all of U.S.
© 1 c. May 5, 1924: E 588082; Melrose bros.
music co., Chicago.

Tia Juana Man (Leither Dickerson–
Richard M. Jones)
Black Eagle JB 1092
Jimmy Mazzy & Eli Newberger 1109

<Note from 4th ed:
9/5/96, Baker at LC: Leither Dickerson &
Richard M. Jones. Unpub., 4-12-26. (c)
Richard M. Jones. [Fearing that Leither was
typo for Luther, I looked other places, found it

three times, so that must be the poor fellow's name.]

Shortly thereafter, a superb speculation came in from Frank Dutton in England: "Leither" must be Aletha Dickerson: "My guess is that "Leither" is a phonetic 'spelling' of Aletha's name by someone after hearing it spoken." Aletha is a compelling speculation: She was a pianist/accompanist/composer in the Chicago area in the 20s and 30s. In the Stomp Off catalog we have her as cocomposer with Rosa Taylor of **Coffin Blues** and with Ma Rainey on **Leaving this Morning**.

But our contact at Library of Congress, Matthew Caulfield, went back to the files, looked everywhere, including . . .

"I looked at the copyright registration book for 1926 and saw the actual registration E640038. It reads, 'Apr. 12, 1928. 1 mss. copy. Tiajuana Man. By Leither Dickerson and Richard M. Jones, of U.S. (words and melody). Claimant of copyright: Richard M. Jones, 3818 Rhodes Avenue, Chicago, Ill. Date of publication: unpub.'

"Note that here Tiajuana is one word, although on the card in the music card file we saw Tia Juana. So much for consistency."

Caulfield said next step would be to order up the actual mss copy referred to in the registration, but he retired before he could get to this. Perhaps I can get Dave Sager to do it.
9/18/00: oops, sheet is not in the PARR files.

1/12/01: request for all Aletha or Leither Dickerson turned up five songs she'd written by herself. None with Jones or anybody else.
1/25/01: AHA, LC found the original handwritten sheet in its storage warehouse in Landover, MD. Alas, my theory is kaput: Jones clearly wrote Leither Dickerson as his co-composer.

NOTE also, though, that he rendered the title solid: **Tiajuana Man**. I've asked several collectors to check for the original 78 (Vocalion 1009 by Ada Brown). If it's clearly Tia Juana there, then let's stay with that; if not, we must switch to Tiajuana the way Jones wrote it down.

1/29/01: Dave Sager reports: "The Vocalion label lists it as 'Tia Juana Man' with 'Jones - Dickerson'" listed as composers.

Let's leave it **Tia Juana**, Bob.

5/14 review:
Haesler notes,

Hillman and Middleton, in their Richard M Jones' bio-discography, *Forgotten Man of Jazz*, have assumed that Leither Dickerson = Aletha Dickerson. They also refer to an earlier 1921 (unpublished) version of the tune. But I did not find it (1920-22).

Bill also reports,
The *Chicago Defender* of June 22, 1929, ran the following item: "Lethia [sic] Dickerson,

prominent businesswoman and musician, has charge of Paramount studios and fills the bill well." Three months later, the *Defender* reported that "Alethia [sic] Dickerson, the Paramount recording manager, is busy securing new talent for recordings to be made this month for Paramount. Several new artists have been added to Paramount's list." As confirmation of her role, unofficial or otherwise, within Paramount's recording department, the 1930 Federal Census lists her as "Manager of Music Co."

Which means only that her name confused a reporter or two for the *Chicago Defender*. It could even have confused her coauthor Richard M. Jones when he filed that copyright. So while I still suspect very strongly that Leither is really Aletha, the fact is that it was submitted for copyright that way and we must respect it for the time being.

Tickle the Ivories (Wallie Herzer)
Chrysanthemum Ragtime Band 1123
ASM, 1913, Jerome Remick.

Tickled to Death (Charles Hunter)
High Society JB 1010
New Orleans Ragtime Orchestra 1213
Glenn Jenks & Dan Grinstead 1292
David Thomas Roberts 1317
Evergreen Ragtime Quartet 1383
Manhattan Ragtime Orchestra 1419

5/11/01 copyright showed no subtitle, was filed by Frank G. Fite, Nashville.

ASM, has very primitive copy, no date, black & white cover, pub. by Hunter. Has subtitle "Why We Smile" on cover, but not (c).

Then found another version published by Hunter, again no date, picture of three pickaninnies sitting on a box on cover, Why We Smile on cover but not cy page.

Then nicer copy, color, photo of pickaninnies, 1909, pub. by Chas. K. Harris, copyright Fite transferred to Harris; here too "Why We Smile" on cover but not (c).

Tie Me to Your Apron Strings Again
(Larry Shay-Joe Goodwin)
Black Eagle JB 1346
ASM, 1925, Milton Weil; w. Goodwin/m. Shay.

Tiger Moan (Tony "Tee" Cingerana)
Jim Snyder/Georgia Grinders 1068
Helm-Leigh Jazz & Blues Review 1332
1068 implied Roy Palmer for all titles, incorrectly. 1332 said unknown.

<Fall 2000: A new Cygnet CD reissue has popped up with pretty good attributions, but this was credited to the highly unlikely single name "Cingerama." Can anybody confirm or comment on it? Or sneer at it?

Not in LC copyright or PARR files. [2013 rechecked books for 1930-33, no Tiger Moan, no Cingerama]

Rec. State Street Ramblers, Champion 16247, 40086 (as "Tiger Moon"); Superior 2755 (by Speed Jeffries and His Night Owls); Savoy 503. Couldn't find a single one of the record labels.

But the incredible Bill Haesler comes through again. He has that Cygnet CD, says the "Cingerama" credit probably comes from *Record Research* magazine, of which he has a bound set, but Cygnet introduced a typo:

Record Research No. 43 (May 1962)
[Serialised Superior ledger sheet information courtesy of George Kay, noted Gennett scholar]:

- Superior 2755 - GN17619 [matrix #] - Tiger Moan (Blues Instr.) Tony "Tee" Cingerana, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose)

He also found the label of Champion 40086, which indeed has that full credit of Tony "Tee" Cingerana.

But different sources have spelled (or misspelled) that name Gingerana (Online 78), Cingerama (Cygnet) and other variants. But Cingerana seems right. And if you Google on Cingerana, you find a host of people--it's evidently a fairly common Sicilian name. There are no Gingeranas in the Google phone book, and a search on Cingerama just gets you refs to the Cygnet CD, no actual people.

Tiger Rag (Nick LaRocca)
Morten Gunnar Larsen 1009
Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
Andy Stein & Friends 1146
P. T. Stanton's Stone Age JB 1228
Yerba Buena Stompers 1381
Paul Asaro & Neville Dickie 1404
Grand Dominion JB 1408

<2-- [Erdos marked it La Rocca, but we never followed that. 1029 had Morton, 1146 had LaRocca, 1009 had LaRocca, arr. Morton] Baker: I have one other Morton (Art Tatum record); 11 ODJB; 8 LaRocca; 3 LaRocca-DeCosta; 1 Decosta-Edwards-LaRocca-Sbarbaro-Shields; and 1 Ragas-Edwards-LaRocca-Sbarbar-Shields-DeCosta. Robinson: We'll never know who really wrote it.--2>

But now we have better evidence: ASM has two copies of sheet music.

1. The original 1917 large format sheet from Leo Feist says by Nick LaRocca of the Original Dixieland Jazz Band.
2. Later copy from Feist with copyright lines (c) 1917 Leo Feist (c) Renewal 1945 Leo Feist credits it to Original Dixieland Jazz Band.

And the original Victor 18472 credits LaRocca. End of story.

8/12/13 Pinsker adds:

Tiger Rag - gotta say, in this case settling for Nick LaRocca as the sole composer is a little bit criminal, really. More so than the credit for Tin Roof Blues, even. These tunes are subjects of lengthy discussions in the literature and lots of evidence that they were well-known New Orleans tunes for years before ODJB, NORK, etc. He's right, of course, but still . . .

Tight Like This (Langston Curl)
Black Eagle JB 1054
Jim Cullum JB 1148

Dick Darling notes (who's he?) to 1054 say Langston Curl (and who's he?). 1148 also says Langston Curl.

Rec. LA Savoy Ballroom Five, 12/12/28, OKeh 8649; Vocalion/OKeh 3303; Columbia 36378, DO-3119; Parlophone R-1591 and several more. OKeh 8649, Columbia 36378 credit is Curl

Copyright is
Tight like this; by A. Curl. [Melody only] © 1 c. Mar. 13, 1929; E unp. 4667; Consolidated music pub. house, Chicago.
And he's A. Curl in the index; no L. Curl at all. And no L. or A. Curl in 1928 or 1930 books.

Well, discogs.com ID's Langston Curl as American jazz trumpeter, aka Curl, A. Curl. And indeed, Rust shows Langston Curl on 11 different pages in the book.

According to James Lincoln Collier in *Louis Armstrong: An American Genius*, Curl had been on trumpet in McKinney's Cotton Pickers when they recorded "It's Tight Like That" [by Thomas A. Dorsey and Tampa Red Whittaker], and he wrote "Tight Like This" as a rejoinder to that tune. McKinney's leader brought it to the Armstrong session, on which he played reeds. [Collier actually attributes this story to John S. Wilson.]

Well, everybody agrees, and a zillion places are selling the sheet music (newly produced, not period) with credit to Langston Curl.

Till Times Get Better (Jabbo Smith)
Pierre Atlan's Piccadilly Revelers 1181
Rec. Jabbo 4/4/29, Brunswick 7078, HCJA 616.

Confirmed by 10/21/29 unpub. copyright reg. and Brunswick label.

Till We Meet Again (Richard A. Whiting-Raymond B. Egan)
Fenix JB 1129
Ian Whitcomb & His Merry Bands 1276
Canary Cottage Dance Orchestra 1415

ASM, 1918, Jerome Remick.

Tin Roof Blues (New Orleans Rhythm Kings--Walter Melrose)
High Society JB 1101
Yerba Buena Stompers 1381

We had NORK, but ASM has the first published sheet music, 1923, Melrose Brothers; w. Walter Melrose/m. New Orleans Rhythm Kings. *But* the original 78, Gennett 5105, did credit just NORK. Typical case of an instrumental record getting lyrics added for print publication—but they were concurrent in 1923. One could go either way.

And note that the copyright named the musician/composers individually:

Tin roof blues; melody by Leon Roppolo, Paul Mares, George Brunies, B. Pollack and M. Stitzel [of U.S.], arr. by Hi Alford [of U.S.] © 1 c. Apr. 25, 1923; E 561833; Melrose bros. music co., Chicago.

Then

Tin roof blues; w Walter Melrose, melody Leon Roppolo, Paul Mares, Geo. Brumes, M. Stitzel and B. Pollack, of U.S., arr. Carleton Colby, of U.S. © 1 c. July 2, 1923; E 563512; Melrose bros. music co., Chicago.

Tintenkleckse (Ernst Fischer)

Tony Caramia 1328

CD said "Inkspots," or "Tintenklecksse." At "Stotternde Rhythmen" above, we agreed to render all of Fischer's titles in the original German, but that Tintenklecksse spelling bothered me. Should be Tintenkleckse or -klecksen, but without two esses. And aha! Alex Hassan recorded it for Shellwood as Tintenkleckse, and Double-Aha, his booklet reproduces the sheet music cover, which says Inkspots in large type but has the German title in smaller type: Tintenkleckse.

Tiny's Stomp [Oriental Blues]

(Tiny Parham)
Pam Pameijer's New Jazz Wizards 1281

<4-- Bob, presume we'll want cross-ref from Oriental Blues if that's an alternative title [he didn't respond, so I just did it.]--4>

2013 review: The CD called it "Tiny's Stomp [Oriental Blues]" without any explanation. What the hell was that all about?

The Answer: Rust lists it as "Tiny's Stomp (Oriental Blues)": rec. Parham 2/2/29, Victor V-38060. Well, Victor label is simply Tiny's Stomp, no mysterious orient. And the copyright is

Tiny's stomp; melody by H. S. Parham. © 1 c. Sept. 28, 1929; E unp. 11401; Southern music pub. co., inc., New York.

See the essay on Victor's "alternative" titles at **The Boy in the Boat**. My guess is that Victor nixed the Oriental Blues title because a tune of

that title had already been recorded by Noble Sissle.

Tip-Toe Thru' the Tulips with Me

(Joe Burke--Al Dubin)
Barbara Rosene & Her New Yorkers 1422

On 1422 as Tip Toe Through the Tulips. Found sheet music on Levy--cover was "Tip Toe Through the Tulips with Me", but it was one of those generic covers for all the songs of a show ("The Gold Diggers of Broadway") with the particular tune title in a small box at top. BUT the copyright page was "Tip-Toe Thru' the Tulips with Me," a bit of an abomination.

Audrey has the same sheet music, seems to be the original, so we must needs go with the copyright page. And the 5/13/29 pub. copyright reg. reads same way: Tip-toe thru' the tulips with me, w. Dubin/m.. Burke.

5/14 Bill looked up the record labels:

Nick Lucas, Brunswick 4418, Tip-Toe Thru
Jean Goldkette, Victor 22027, Tip-Toe Thru'
Johnny Marvin, Victor 22113, Tip-Toe Thru'

Tishomingo Blues (Spencer Williams)

Des Plantes' Washboard Wizards 1290
Independence Hall JB 1371
Paul Asaro & Neville Dickie 1404
Grand Dominion JB 1408

ASM, 1918, Jos. Stern. Hmm: copyrighted by Williams 8/11/17, "arr. by Frank E. Barry"; then rereg. by Jos. Stern 10/10/17, no arranger credit; then rereg. by Stern 9/16/18, arr. Dave Kaplan.

Emerson label by Eddie Nelson has genre-marker "Coon Character Song."

Titanic Man Blues (Ma Rainey--

J. Mayo Williams)
Golden Eagle JB 1100
South Frisco JB 1103
South Frisco JB CD 1143

<2--LPs had just Rainey; S&P agrees with Erdos's Rainey bio by Sandra Lieb on Rainey-Williams. --2>

8/12/13 Pinsker found the copyright:

Titanic man blues; words and melody by J. M. Williams and Gertrude Rainey c 1 c. Aug. 16, 1926; E 645330; Chicago music pub. co., inc., Chicago.

Pinsker:

An obvious example of Mayo "Ink" Williams cutting himself in on a copyright of one of his recording artists, "Ma" Rainey. Chicago Music Pub. Co. never, I think, published anything - it existed just so that it could hold copyrights of stuff Paramount recorded.

T.N.T. (Elmer Schoebel)

Keith Nichols Cotton Club Orchestra 1275
Les Rois du Fox-Trot 1407

Rec. (title usage as per Rust:

Southern Serenaders (F. Henderson?),
10/21/25, Columbia 509-D. T N T -
confirmed by label
Jud Hill's Blue Devils, 11/20/25, Gennett 3200.
T N T -- no, label is T. N. T.
Varsity Eight, 1/1/26, Cameo 870. T. N. T. -
confirmed by label.
Vincent Lopez, 1/28/26, OKeh 40552,
Parlophone E-5631. T-N-T

Copyright has hypheons:

T-N-T the nifty tune; by Elmer Schoebel, of U.S. pf. © Nov. 12, 1925; 2 c. Nov. 24; E 626948; Jack Mills, inc., New York.

Well, two of the four recordings used the periods, although they clearly spaced them out, but I guess we can leave it the way we have it.

To Fats with Love (Wolfgang Köhler)

Red Onions & Otilie 1090

Köhler was the pianist in the band.

Today's Blues (James Dapogny--
Butch Thompson)

James Dapogny & Butch Thompson 1183

Toddling the Todalo (E. Ray Goetz--

A. Baldwin Sloane)
Bo Grumpus 1388

CD had Toddlin' the Todalo. Not Todolo?

Here's copyright:

Toddling the todalo; from The Hen Pecks, lyric by E. Ray Goetz, music by A. Baldwin Sloane. © Jan. 30, 1911; 2 c. Jan. 28, 1911; E 250116; Chas. K. Harris, New York, N. Y.

Internet Broadway Database calls it Toddling in the *Hen Pecks* entry. And I found the sheet music at UCLA Library: Toddling on both cover and copyright page.

Together (B. G. De Sylva--Lew Brown--
Ray Henderson)

Ingham--Grosz Hot Cosmopolites 1285

ASM, 1928, De Sylva, Brown & Henderson.

Tom Brown's Saxophone Waltz

(Tom Brown)
Levinson's Trans-Atlantic Saxtette 1430

Oops, look at spelling in copyright:

Tom Brown's saxophone waltz; from Jack o'lantern, by Tom Brown [of U.S.]; instrumental. © Mar. 9, 1918; 2 c. Mar. 12, 1918; E 422377; Will Rossiter, Chicago.

But it's spelled saxophone twice in index, so this is obviously a typo. And the sheet music, pub. Will Rossiter, confirms.

Tom Cat Blues [Midnight Mama]

(Jelly Roll Morton)
Creole JB 1051
Pam Pameijer Trio 1172
Down Home JB 1217
Des Plantes' Washboard Wizards 1231
Original Salty Dogs JB 1233

Yerba Buena Stompers 1406
 Pam Pameijer's New Jazz Wizards 1432
 <3--1217, 1231, & 1233 showed this as
 Midnight Mama, but your letter of 10/20/91 said
 to combine them all under Tom Cat Blues with
 Midnight Mama as an alternative title.}--3>

2013 review: The recordings:

Tom Cat Blues:

JRM pno solo 6/9/24, Gennett 5515, Buddy
 8015, Silvertone 4040, Biltmore 1071 et al.
 Gennett label confirms title/composer.
 King Oliver (cnt solo acc. by JRM), as Tom
 Cat, 12/24, Autograph 617, Reissue 1, Jazz
 Collector (UK) L-56. Reissue 1 confirms title
 "Tom Cat," although it appears that most
 later LP/CD reissues just called it "Tom Cat
 Blues." Jazz Collector L-56, also a reissue
 on 78, called in "Tom Cat Blues."

Midnight Mama:

Bennie Moten, 12/14/26, Victor 20422.
 Spelled **Mama** on the label; Victor Project
 confirms.
 Levee Serenaders (w/JRM on pno), 1/21/28,
 Vocalion 1154, V-1010; Brunswick 80040.
 Spelled **Mama** on the Vocalion V-1010 label,
 which was a reissue.

The copyrights:

Tom cat blues; slow drag, Jelly Roll Morton
 [pseud. of Ferd Morton], arr. Elmer
 Schoebel, both of [U.S.]; orch. 4to. © Apr. 1,
 1925; 1 c. Apr. 27; 1 c. May 21; E 618140;
 Melrose bros. music co., inc., Chicago.
 And here's the other copyright:
 Midnight mamma; by Jelly Roll Morton, arr.
 Elmer Schoebel, both of U.S.; orch. 4to. ©
 Nov. 2, 1925; 2 c. Nov. 18; E 628631;
 Melrose bros. music co., inc., Chicago.

Hal Smith on 1217 says "also known as 'Tom
 Cat Blues.'" Des Plantes on 1233 says,
 "'Mama' was a reworking of Morton's earlier
 'Tom Cat Blues,' which in turn had been
 appropriated from his earlier still bordello song
 'Winin' Boy Blues.'" Chris Tyle in 1432 says,
 "'Tom Cat Blues' is very similar to another of
 Morton's compositions, 'Midnight Mamma,'"
 copyrighted the same year. Jelly cleverly
 reorganized melodies and musical segments
 to create 'new' compositions."

"Very similar"? **EARLIER** in this index, Tex
 and other argued for respecting the different
 titles given to very similar-sounding songs
 (see, e.g., **Do What Ory Say / Gatemouth /
 Get It Right / Mamma's Baby Boy**). Well, in
 this case, Morton didn't just record this under
 a different title but *copyrighted* it that way too.
 If they're at all different, mustn't we respect his
 intention that they be considered different
 compositions? We could, of course, use "see
 also" notes (as we did with Ballin' the Jack—
 Barrel House Stomp, Dipper Mouth—Sugar
 Foot Stomp, and Gully Low—S.O.L. Blues.

Finally, see the extended discussion at "Do
 What Ory Say," with all our experts counseling
 to split the tunes up and not make ourselves
 crazy trying to define degrees of difference.
 This one's even easier, since Morton filed
 separate copyrights.

But when I asked Tex Wyndham about
 differences/similarities, he sent a copy of
 Butch Thompson's extensive notes for his
 transcription of Tom Cat Blues, which say that
 while the lyrics between the songs are entirely
 different, the melodies are the same. Tex
 relistened to both and agrees.

(I'll Be in My Dixie Home Again)

To-morrow (J. Russel Robinson—
 Roy Turk)
 John Gill's Novelty Orchestra 1227
 Down Home JB 1264

<3--1227 did not have subtitle; it came on
 1264.

Steve Abrams: "Tomorrow" is the common
 title for this tune on 78 labels even though it
 has a prefix which is usually shown as a suffix.

Frank Dutton confirms subtitle as *prefix*.

ASM, 1922, Waterson, Berlin & Snyder. Cover
 & (c) both

I'll Be in My Dixie Home Again

TO-MORROW

Tomorrow Night (Will Grosz—
 Sam Coslow)
 Grand Dominion JB 1408
 Credit on CD was Lonnie Johnson.

Well, it's NOT the Tomorrow Night recorded
 by Armstrong, but it is the one rec. by Jimmy
 Dorsey, 11/3/39, Decca 2837. Online 78
 shows Lonnie Johnson (ID'ing it as his theme
 song), King 4201, no date, no composer
 credit. And that's how the King label reads:

TOMORROW NIGHT

Lonnie Johnson's Theme Song

LONNIE JOHNSON

But allmusic.com has a Johnson reissue that
 credits Sam Coslow-Will Grosz for this. Aha,
 when I went looking for that title plus Coslow
 and Grosz, I found a lot of Youtube recordings
 of it crediting Coslow-Grosz, one of which said
 1939, and in the 1939 copyright book we find
 Tomorrow night; lyric Sam Coslow, melody
 Will Grosz. © 1 c. July 21, 1939; E unp.
 206159; Irving Berlin, inc., New York.

And from Wikipedia:

"Tomorrow Night" is a 1939 song written
 by Sam Coslow and Will Grosz. The same
 year Horace Heidt peaked at number sixteen
 with his version of the song.

In 1948, Lonnie Johnson had a crossover
 hit on King Records (Johnson had also
 previously recorded the song for Paradise
 records in 1947) with the song, which had
 Johnson on guitar and Simeon Hatch on
 piano. Lonnie Johnson's version hit number
 one on the R&B charts for seven
 nonconsecutive weeks and peaked at
 number nineteen on the pop chart .

Lonnie Johnson's version of "Tomorrow
 Night" would become his theme song and
 transformed the song into a blues standard.

Too Bad (Elmer Schoebel-Billy Meyers)

Paramount JB of Boston 1205
 Les Rois du Fox-Trot 1407

Rec.

George Olsen, 8/21/25, Victor 20024.
 Coon-Sanders, 12/20/25, Victor rejected.
 Abe Lyman, 2/2/26, Brunswick 3084.
 King Oliver, 3/11/26, Vocalion 1007,
 Brunswick 80082, Decca 31027 et al.
 Orig. Indiana Five, 3/19/26, PA 36420, Perfect
 14601 et al.

Don Redman aho, 9/30/36, ARC 6-12-18,
 Vocalion/OKeh 3354 Brunswick A-81104 et
 al. [1/16 Mulder points out that this is a
 different tune, m. Tom Gindhart, w. Redman
 & Herman Stein]

Confirmed by 3/5/26 copyright reg., w. BM/m.
 ES.

Too Busy! (Chester Cohn-Ned Miller)

Black Bottom Stompers (England) 1045
 Bob Helm's JB 1310
 San Francisco Starlight Orchestra 1364
 Grand Dominion JB 1379

Too Busy! on copyright page, no banger on
 cover. ASM, 1928, Leo Feist; w. Cohn/m.
 Miller.

Too Late (Joe Oliver-Dave Nelson)

Lande's Rhythm Club Orchestra 1327
 Duke Heitger's Big Four 1367
 Back Bay Ramblers 1374
 Independence Hall JB 1384
 Yerba Buena Stompers 1418

<2/1/11

Before 1374 we had Oliver only, but 1374
 shows both, and most of my records and most
 online refs show Oliver-Nelson, so let's switch.
 Damn, Erdos is most inconsistent. 1384 is
 back to Oliver only. Well, the original Oliver
 recording of this is Victor V-38090, 10/8/29,
 and the label credits Joe Oliver-Dave Nelson,
 so that's the best source we have for now.

We must do better, sheet music or at least LC
 cy card.

8/12/13 Bob Pinsker found the copyright:

Too late; fox trot, melody by D. Nelson and
 Joe Oliver. c 1 c. Dec. 26, 1929 E unp.
 14947; Southern music pub. co., inc., New
 York.

Pinsker: Looking elsewhere in the volume, I find that he's Davidson C. Nelson, New York.

Too Late Blues (Michael Baird)
South Frisco JB 1240

Baird is clarinetist with the band.

Too Much Mustard (see
Très Moutarde)

Too Much Raspberry
(Sydney King Russell)
Heliotrope Ragtime Orchestra 1411

Confirmed by 9/16/16 copyright reg., which also confirms the spelling of Sydney.

Too Sweet for Words (Ezra Shelton)
Jazz O'Maniacs 1071
Art Hodes Blues Serenaders 1184
West Jesmond Rhythm Kings 1255
Pam Pameijer's New Jazz Wizards 1395

Rec. Lovie Austin, 8/25, Paramount 12313, Silvertone Silvertone 3537 (as Bobby's Revelers).

Oops, the copyright is

You're too sweet for words; w and melody E. Shelton, of U.S.; in E flat. © 1 c. July 9, 1925; E 617234; Ezra Shelton, Chicago.

BUT Paramount label confirms our title and Ezra Shelton.

Too Tight (Natty Dominique)
Pam Pameijer's New Jazz Wizards 1382

Too Tight (Lil Hardin)
John Gill's Dixieland Serenaders 1295
Bob Helm's JB 1310
Miss Lulu White's Red Hot Creole JB 1370
Yerba Buena Stompers 1418

2013 review: Wait a minute. We've had these five recordings in the book, all credited to Natty Dominique. Since there was no conflict or contradiction, I never looked into before now.

First, in August 2013 John Gill sent a list of all the Armstrong copyright deposits he'd gleaned at Library of Congress, including a 7/19/26 deposit for "Too Tight Blues" showing Lillian Armstrong as composer. And the copyright registration is

Too tight blues; melody, by L. Armstrong. © 1 c. July 19, 1926; E 643159; Lillian Armstrong, Chicago.

Then I tried to find a copyright for the 1929 Dominique "Too Tight," but it's not there. So time to check the recordings:

New Orleans Wanderers (Lil on pno), 7/13/26, Columbia 735-D; DB-2920, CQ-2240, DW-5080, DZ-813, GNS-5093; Biltmore 1084; HJCA HC-30; et al. Columbia 735-D label title is Too Tight [no Blues], credit is Louis Armstrong (same credit on flip side, Papa Dip), which we know was by Lil).

Johnny Dodd's Orch (w/Dominique), 2/7/29, Bluebird B-10240; HMV JK-2138, B-10419, EA-4122, HN-3200; Biltmore 1093; British Rhythm Society 13; HJCA HC-61. (All issues except Biltmore 1093 as Johnny Dodds Hot Six.) The Bluebird and HMV B-10419 labels says A. Dominique. Most importantly, probably, the Victor Project page for this session names Natty Dominique as composer.

Now the really big question: Are we sure all our bands are playing the Natty Dominique tune and not the Lil Hardin one? After all, they both were released under the same title, Too Tight, despite the fact that Lil had copyrighted her tune as "Too Tight Blues.

So I gathered up all our recordings plus the 1926 and 1929 tunes and presented them to Dave Robinson for analysis. His report:

The '29 tune has two strains, one of which is a standard 12-bar blues and the other a 12-bar blues variation. The '26 tune also has two strains, one minor and one major, neither of which is a blues. The Gill, Helm, Lulu's, and Yerba tracks are the '26 tune; the Pameijer is the '29.

Ouch: Means we've had four of our five recordings misidentified all this time.

Too Tight Rag (James Brown)
Bo Grampus 1388

All CD notes by Ventrescu say is 1927, credit is E. E. Hack.

Oops, "Hack" copyright is in 1929 and says he's the publisher, or at least the person who registered the copyright:

Too tight rag; by James Brown; pf. © 1 c. Oct. 30, 1929; E unpub. 12888; E. E. Hack, Powderly, Ky.

May be getting close. Columbia 15418 was by the E. E. Hack String Band, sides Too Tight Rag & West KY Limited, rec. 4/17/29. If Ventrescu took it off that record, he'd have presumed Hack, but we can be pretty sure that it's really Brown from the copyright. What's amazing is that it was copyrighted at all.

And a detailed discography of country music records reports that Eugene "Buster" Hack was the leader and played "jazzhorn," and that James Brown played fiddle on the recording.

Toogalou Shout (see **Tougaloo Shout**)

Top and Bottom (F. Eugene Mikell)
Back Bay Ramblers 1355
Rec. Joe Steele aho, 6/4/29, Victor V-38066.
Cootie Williams, 6/22/39, OKeh 6336, Blue Ace 253 [but this is a different tune, written by Williams.

Confirmed by 12/17/30 unpub. copyright reg. and Victor label with Mikell's name in full.

Top Liner Rag (Joseph F. Lamb)
Red Rose Ragtime Band 1412
ASM, pub. Stark, missed year.

Top of the Town (Charles Henderson–
Frank Skinner)
Back Bay Ramblers 1374
CD said Harold Adamson-Jimmy McHugh.

Rec. CW WB band, 4/8/37, Bluebird B-6918.

Well, this gets sticky. Top of the Town was a 1937 musical film. The primary songwriting team for the film was Adamson-McHugh, and the 1937 book is full of songs from the movie by them. But it's also full of incidental music for the movie by

Top of the town; main title A, Henderson and Skinner; conductor. © 1 c. June 29, 1937; B unpub. 147466; Universal music Corp., New York.

And then

Top of the town; main title B, Frank Skinner; conductor; © 1 c. June 29, 1937; E unpub. Universal music Corp., New York.

But it's also got lots of incidental music copyrighted, some by McHugh-Skinner, Charles Previn-Skinner, but most are just by Skinner as conductor, although there are three by Charles Henderson as conductor, so he must have written/conducted at least some of it. And one by Charles Previn, conductor.

Presumably the band is playing the main theme of the movie, which, as we see, was written in two parts by Hendsen-Skinner and just Skinner. And in the index, "Top of the Town" is listed under both Henderson and Skinner, but NOT under Adamson and McHugh.

The record label does credit them, though:

TOP OF THE TOWN--Fox Trot
(From the Universal film "Top of the Town")
(Harold Adamson-Jimmy McHugh)
Clarence Williams and his Washboard Band
Vocal refrain by Eva Taylor

but I'm not moved by that, because it's really identifying them as composers of the film, not composers of the particular bit of the film that Williams is playing.

(When You Carry) The Torch
(Harry Herschel*)
West End JB 1042
Frisco Syncopators 1245
<2-- 1042 had unknown.

Baker: Turk's Merry Makers 116 credits Harry Herschel. Wayne Jones, in footnote at bottom of later West End JB record (1085), says same

thing, crediting Tex Wyndam with providing the information.

Rhodes: (When You Carry) The Torch, words & music by Harry Herschel, (c) 1928 Robbins Music. Co. This the great tune sung years ago by Monte Ballou, and more recently by "Cowboy" Earl McKee. *Nota bene*: There may be earlier versions of essentially the same song. Herschel's harmonies in the verse differ significantly from the "West Coast" version, although the *melody* notes are identical.--2>

<4-- Robbie Rhodes has sent copy of the 1928 sheet music, showing on both cover and copyright page that it's

When You Carry The Torch

He points out: This is the tune which was performed on the West Coast by Monte Ballou in the 1950s, and Bob Ringwald continues to sing it currently as his "theme song." (So do Vince and Danny Comins, with the South Frisco Jazz Band!)

He also includes a 1936 song from the same publisher (Robbins) by Tommy Lyman. Copyright page reads

The Original Torch Song When The Gang's All Gone

Robbie: This is a blatant plagiarism of the Herschel song, which has caused endless confusion - me included. The melody and lyrics are only slightly different from the Herschel version. What's more, it's the same publisher! Sorry, no copy of the cover. Here's the chorus lyrics. You can sing it with the same melody as Herschel -- Lyman's melody is essentially the same. Unless Harry Herschel and Tommy Lyman are the same guy, the publisher was looking the other way! Robbie put up a web page to document this at <http://www.mmdigest.com/Robbie/torch.html>

OOPS: later note from Rhodes says that Harry Herschel is pseudonym for Harry Warren! Discovered that Victor Project note on Harry Herschel says "Note on name: May be a pseudonym for Harry Warren."

But the copyright is

When you carry the torch; words and melody by James Hershel. © 1 c. Feb. 25, 1928; E 686370; Bobbins music corp., New York.

Also

When you carry the torch ; words and music by Harry Herschel; pf. acc., with ukulele arr. by Hank Linet. © May 9, 1928; 2 c. May 10; E 691399; Robbins music Corp., New York.

BUT very strangely, James Hershel doesn't appear in the book's index at all, just Harry Herschel. And there is no indication in the 1928 book that Herschel is a pseudonym.

BUT in a later note, Robbie Rhodes mentions that

Besides "The Torch", composer "Harry Herschel held the composer copyright on a 1927 pop tune called "Levine, der groiser mann".

So I looked in the 1927 book and found Levine; words by Charlie Tobias, melody by Harry Herschel [pseud. of Harry Warren] © 1 c. July 20, 1927; E 672224; Shapiro, Bernstein & co., inc., New York.

And in the index, we find Herschel (Harry) pseud. See Warren (Harry)

Torrid Dora (George L. Cobb)
George Foley 1187
Confirmed by 8/17/21 copyright reg. and sheet music pub. Rossiter.

Torrid Rhythm (Marvin Smolev--
Cliff Jackson)
Les Rois du Fox-Trot 1436
Rec. Cliff Jackson & His Crazy Kats, 1/30/30, Madison 951, Radiex 951 (as Tuxedo Syncopators), Van Dyke 81842.

Not in copyright books 1929-32.

Aha: Popsike had the Van Dyke label for Torrid Rhythm, showing Smolev-Jackson.

Touch-down (see **Railroad Rhythm**)
Tougaloo Shout (Alex Hill)
Blue Rhythmakers 1373
On CD as Toogaloo.
Rec. Hill aho 12/20/29, Vocalion 1493.

Oops, copyrighted as *Tougaloo*:
Tougaloo shout; melody by Alex Hill. © 1 c. July 28, 1930; E unp. 25535; State Street music pub. co., inc., Chicago.

AND guess what! The Vocalion label also says Tougaloo Shout. The strange thing is that google searches on both spellings produce far more hits on Toogaloo than Tougalou. I can only guess that any English speaker who *hears* the title spoken will presume it's Toogaloo rather than Tougaloo.

Town Talk (Elmer Olson)
Elliott Adams 1198
ASM, 1917, Bickhart's Song Shop, Minneapolis. Copyright matches. "A Classic in Ragtime."

Tozo! [**Bozo**] (Fletcher Henderson--
M. A. Cowdery)
Roaring Seven JB 1019
Waldo's Gutbucket Syncopators 1036

Kustbandet 1178
Peruna Jazzmen 1204
Keith Nichols Cotton Club Orchestra 1275
Les Rois du Fox-Trot 1436

1036 and 1204 recorded on SOS as Bozo by Clarence Williams, but see the extended "Bozo" notes after the "Tozo!" notes that follow directly.

TOZO NOTES

<3--Robinson: "published as by 'M. A. Cowdery' only. Henderson claimed co-authorship when he recorded it; maybe he added something?

This info from *Hendersonia*."

Steve Abrams: This shows in *Hendersonia* as Cowdery & Henderson. I think Henderson did the arrangement for his big 1930s band. --3>

<4--Bob, 1275 had banger: Tozo! You learn something new? Erdos: Yes, Allen book on Henderson--4>

That's not enough . . . keep looking.

2013 review: Pinsker found the copyright reg.:

Tozo; words and melody by M. A. Cowdery c 1 c. Oct. 11, 1926 E 648963; M.A. Cowdery, Cleveland.

No Fletcher Henderson involvement at that point. Probably Fletcher did the arrangement, eh?

Rust says rec. Henderson as Tozo! 1/21/27, Columbia 970-D, J-261, 4421 (numbers don't make sense).

Well, original Columbia 970-D label does indeed have the exclamation point and does credit "Henderson and Cowdery," so that's how we must list it.

BOZO NOTES

11/16/13: But in review of "Bozo," credited to Clarence Williams earlier in this index, I came up with the following info.

Rec. Williams Orch 11/28, QRS R-7034, Creole 27, Tempo (UK) R-8. Alas, QRS label has no composer credit, nor does the Creole. The only Williams reissue I have that gives a composer credit is indeed Williams on a King Oliver Riverside LP.

But hello! 78 Online gives composer credit of Edward Hite for QRS R-7034. Wonder where that came from.. (RHJA has no credit listed.) A google search on Clarence Williams Bozo produces zillions of hits on CW as the performer, but practically none as composer, which is in itself suspicious. One obscure exception is a paragraph on CW by an Italian named Pierro Scaruffi, which, translated into English, says, "He recorded several of his compositions in intriguing arrangements: Bozo (november 1928), for a big band

featuring both cornetists King Oliver and Ed Allen, Red River Blues . . .”

Obviously, we stay with Williams for now, but I'd sure like more conclusive evidence.

Well, here's where Edward Hite on Online 78 may have come from:

Bozo; words and music by E. S. Hite.
[Photostat] © 1 c. Oct. 24, 1928; E—U.S.
unpub. 542; Edward Spalding Hite, Chicago.

Then

Bozo; by F. Stahlberg; pf. 10, 1929; 2 c. Mar. 13; © Jan. E pub. 4211; Kalmus film music edition, New York.

This later reregistered as an orchestration, but really doesn't look likely. And later yet we find Bozo-blues; words and melody by Bozo Nickerson. pts. 1 and 2. © 1 c. each Jan. 24, 1931; E unpub. 33653, 33654; State Street music pub. co., inc., Chicago.

What's telling is that there's no "Bozo" registered to Clarence Williams, either as composer or publisher, 1927-31. HE wouldn't have failed to copyright a tune of his.

Allmusic.com says composed by Les Hite, but he was a swing band leader, wasn't he? Well, he played reeds with Reb Spikes in 1924, Curtis Mosby 1927-28, Louis Armstrong in 1930, then with Benny Goodman. But that's probably a dead end--search on Les Hite finds no evidence his real name was anything but Les or Lester.

Well, Tom Lord's Clarence Williams book cites Edwards as the copyright holder of the tune, but that's not entirely definitive. It may just mean that Lord looked in the 1928 book for Bozo, found Edwards, and wrote it down. I've done that, thereby creating a false connection, and I think we've caught Lord doing it elsewhere as well. It's worth switching to Edwards for now, but the only REAL solution is to track down the Edwards copyright deposit and see if it matches the Clarence Williams Bozo.

But Laurie Wright, in his Oliver bio-discography, claims that they're the same tune and that Bozo on the QRS by Williams is just a typo. They don't sound anything alike to me, but I've put them at <http://dickbaker.org/stomppoff/Bozo/> for others to evaluate.

And Eureka! Wright was right. Robbie Rhodes reported 11/16/13:

The song "Bozo," recorded by Clarence Williams in 1928, is exactly the essential verse and chorus of the Henderson recording. It's a very good tune and a very good orchestration by Henderson. I love the solo by Coleman Hawkins.

I support Laurie Wright's theory. All composer credit for "Bozo", regardless of the title, should be awarded M. A. Cowdery, at a minimum.

We would have to compare Fletcher Henderson's full arrangement with Cowdery's copyright deposition to determine which elements were contributed by Henderson. I don't hear any significant contributions by Clarence (and note that he didn't try to publish it as **his** tune).

And Bill Haesler came up with a likely explanation for "Bozo" when he pointed out that it was published on the flip side of QRS R-7034 from "Bimbo," from Williams's show Bottomland. Bimbo – Bozo . . . so not a typo, but a joke, a bit of wordplay?

Transatlantic Stomp (Junie Cobb) 1164
Chicago Rhythm
Credit on LP was Frank Melrose.
Rec. E. C. Cobb and his Corn Eaters (both Cobb brothers and Frank Melrose in band), 12/10/28, Victor V-38023, Creole 25.

Oops, copyright says *The* by Cobb:
Transatlantic (The) stomp; by Junie C. Cobb. [Melody only] © 1 c. Dec. 29, 1928; E—Unpub. 2391; Lester Melrose, Chicago.

And the Victor label confirms full name of Junie C. Cobb, but no *The*.

Trapeze (Billy Mayerl) 1313
Tony Caramia
Part of *The Big Top* suite (Ringmaster, Clowning, Entrance of the Trick Cyclists, Dancing Horse, Trapeze), 1948.

Copyrighted in U.S. just as the full suite:
The big top; five circus sketches for piano, by Billy Mayerl. © Keith, Prowse & Co., Ltd., London; 4May48; EP9298.
But amply documented at Billy Mayerl Society site.

Träumende Melodie, Die (Ernst Fischer) 1328
Tony Caramia

Interesting: copyrighted in U.S. as "The Dreaming Melody" by Ernest Fisher, but we know that his works were published only in Germany, but that the publisher, wanting to appear "international," often displayed the English translation of the title even more prominently than the German one (see "Tintenkleckse" above). Confirmed by the catalog of the Deutsche Nationalbibliothek. And Alex H. has the sheet music, also confirms that the German definite article *Die* is part of title--I had noticed that all the German sites selling the sheet music left it off.

Travelin' Shoes (Clancy Hayes–Daphne King) 1315
Bob Schulz & His Frisco JB
<See extended notes at "Broken Promises."

Traveling Blues (Lovie Austin) 1184
Art Hodes Blues Serenaders

One More Time JB 1410
Rec. Austin 11/24, Paramount 12255, Century 3012, JC L-41, JRS AA-109.

Confirmed by 3/1/24 copyright reg. and Paramount label.

Trav'lin' All Alone (J. C. Johnson) 1114
Dry Throat Five 1435
Les Red Hot Reedwarmers 1435
<2--on 1114 as Travelin' Along by J. C. Johnson; 1435 as Trav'lin' All Alone by Jay Cee Johnson.

Baker: This must be the tune recorded by Ethel Waters in 1929, Jimmie Noone in 1931, and Billie Holiday in 1937 as "Trav'lin' All Alone." McKinney's Cotton Pickers recorded it as "Travelin' All Alone" in 1930, as did the Boswell Sisters in 1935. But the "All" was always there. Erdos: Good work! Probably Noone source for Dry Throat 5. --2>

Now confirmed by ASM, 1930, Harms. Also 8/18/30 copyright and all the early labels.

Trebor's Stomp (Tom McDermott) 1024
Tom McDermott
Tree Top Tall Papa (Ida Cox) 1147
Black Eagle JB

<3--1147 credited Sandy Brown.

Mike Durham, leader of West Jesmond Rhythm Kings in England, writes to note that tune was recorded by Ida Cox in 1928 (Paramount 12690; before Sandy Brown was born; no composer credit on disk). Same melody as recorded by Sandy Brown on Tempo in 1955. Error probably arose because Tony Pringle remembered Brown's recording, but was not aware of rare Ida Cox recording. Final proof: Brown's recording (Tempo EXA 13) gives composer credit to Cox.

OK - change to Ida Cox--3>

2013 review: Rec Cox 7/28, Paramount 12690.

Oops, no papa on the copyright:
Tree top tall; words and music by Ida Cox. [Words and melody only] 1 c. Nov. 16, 1928; E—Unpub. 1293; Chicago music pub. co., inc., Chicago.

Record label: no composer credit, but Papa definitely there.

5/14: Haesler says he's got some recordings of it as Papa Tree Top Tall--and now that I think about it, that title (or at least that order in the lyrics) sounds familiar. Let's see . . . in Rust (and elsewhere) we find

Tree Top Tall Papa
Ida Cox, 7/28, Paramount 12690. And label is indeed TTPP by Ida Cox.
Sandy Brown (UK), 4/1/55, Tempo EXA13, credit Cox.

Papa Tree Top Tall

Les Brown (*Treetop*), 10/15/36, Decca 991.
Joe Haymes (*Tree-Top*), 8/13/36, ARC 6-11-05.

Tempo King & His Kings of Tempo, 8/21/36, Bluebird B-6535. Title actually Papa Tree-Top Tall, and CREDITS ARE Stanley Adams-Hoagy Carmichael!

Lew Stone (*Tree-Top*, UK), 11/3/36, Decca F-6208.

AHA, this is indeed a different song:

Papa treetop tall; w Stanley Adams, m Hoagy Carmichael; with arr. for guitar, etc. © Aug. 17, 1936; E pub. 57041; M. Witmark & sons, New York.

Haesler found the cover, which has Tree-Top, but not the copyright page.

Note too that there's a "Sweet Mamma, Tree Top Tall" by Lasses White from 1920, and "Papa Tree Top Blues" by Sam Price-Albennie Jones-Milt Gabler.

Très Moutarde (Too Much Mustard)

(Cecil Macklin)

Chrysanthemum Ragtime Band 1123
New Century Ragtime Orchestra 1385

ASM, 1911, Edward Schuberth.

Triangle Jazz Blues (Irwin P. Leclere)

Wally Rose 1057
Down Home JB 1316

Confirmed by 2/21/17 copyright reg. and sheet music in folio.

Trickeration (Harold Arlen–Ted Koehler)

Moonlight Broadcasters 1193

Rec. Cab Calloway, 10/21/31, Brunswick 6214, 01263; Perfect 15727; Domino 101; Banner 32673; Melotone M 12609; Oriole 2640

From Cotton Club revue Rhythmania by Arlen-Koehler, but strangely not in copyright books. Web site on the revue confirms it. AND confirmed by Brunswick, Banner, Perfect and Melotone labels. But Bill H. couldn't find copyright either, and he looks harder than I do!

Tricky Trix (Harry Jentes)

George Foley 1187

Confirmed by 6/13/23 copyright reg.

Triple Stomp (Ted des Plantes)

Des Plantes' Washboard Wizards 1290

Trog's Blues (Wally Fawkes–George Webb)

Grand Dominion JB 1189
Pam Pameijer Trio 1172
Zenith Hot Stompers 1248
Pam Pameijer's New Jazz Wizards 1432

First recording surely was Humphrey Lyttelton band, 1/24/51, Parlophone R3379, Fawkes on reeds, Webb pno. And authoritative

Calligraph reissue of Lyttelton Parlophones credits Fawkes-Webb. AND the original record label confirms it.

Trombadour Rag

(Stephen Kent Goodman)

Univ. of Wisconsin Symphony Band 1284

Goodman was guest conductor of the band.

Trombone Blues (Fred Jewell)

Univ. of Wisconsin Symphony Band 1246

Confirmed by 6/20/18 copyright reg.

Trombone Cholly (George Brooks*)

Golden Eagle JB 1192
John Gill's Dixieland Serenaders 1321

Rec. Bessie 3/3/27, Columbia 14232-D, 3175-D; Parlophone R-2480 et al.

Confirmed by 7/11/27 copyright reg. and Columbia label.

Trombone Français (N. C. Davis)

Waldo's Ragtime Orchestra 1069

LP had "Trombone François."

<First name? Evidently I never looked for it in Library of Congress cy cards.

2013 review: Oops, we got the title wrong:

Trombone français; trombone novelty, by N. C. Davis [of U.S.]; band. 4to. © Sept. 28, 1921; 2 c. Oct. 22, 1921; E 522476; Carl Fischer, New York.

—full orch. 4to. © Oct. 5, 1921; 2 c. Oct. 22, 1921; E 522479; Carl Fischer, New York. [Copyright is claimed on arrangement]

So it's French Trombone, not François's Trombone. Confirmed by Band Music PDF online site. Name N. C. everywhere; obviously used only his initials.

Trombone Rag (Turk Murphy)

Watergate Seven Plus One 1165
Chris Tyle's NO Rover Boys 1235
Minstrels of Annie Street 1272
Steve Waddell's Creole Bells 1301

Lord says first rec. by Benny Strickler with YBJB 1942, not issued then but on the Good Time complete Watters YBJB set, credit to Murphy. Bill H. found 8/7/49 copyright to Melvin Edward Murphy and the original West Coast 103 record label.

Trombonium (Buell N. Withrow)

London Ragtime Orchestra 1081
Louisiana Repertory Jazz Ensemble 1197
New Century Ragtime Orchestra 1385

1914 says 1197, also 1385, but no Trombonium or Buell Withrow in 1913-15 copyright books. BUT found the sheet music at Band Music PDF online site, pub. 1914 by Jerome Remick. (There was a "Trombonium" registered to A. E. Ostrander in 1927, but the sheet music is our proof for Withrow.)

But of all things, Bill Haesler found this in the 1940 copyright book:

Trombonium; march, Buell N. Withrow, arr. Ribe Danmark; orch. pts. © June 22, 1914; E pub. 86016; Remick music Corp., New York.

And then there's this: In 1974 Daniel E. Frizane wrote his doctoral dissertation at the University of Kansas on the life and music of trombonist, bandmaster & composer Arthur Pryor. In a section titled "Possible/Spurious Compositions," he writes of "Trombonium":

This trombone smear composition was written by "Buell F. Withrow," but he is unknown apart from this composition. Given credit for arranging this piece for band is "Ribe Danmark," a known pseudonym for J. Bodewalt Lampe, who was a well-known "house arranger" for the Remick publishing firm. "The trio of 'Trombonium' bears a suspiciously marked resemblance to the verse of Lampe's own 'Creole Belles.' Another Lampe composition, 'Georgia Sunset Cake-Walk,' recorded in 1908 by Arthur Pryor's band, also sounds much like 'Creole Belles.'" [38] All this, plus the fact that there is no convincing evidence that Pryor wrote any trombone smear solos, leads me to conclude that Lampe wrote it and not Pryor. The Pryor band may have performed it, and this started the rumor. [38 = William J. Schafer and Johannes Riedel, *The Art of Ragtime: Form and Meaning of an Original Black American Art* (Baton Rouge: Louisiana State University Press, 1973.)

Well, Frizane seems to be arguing that "if there isn't anybody named Buell Withrow, then it must have been written by Pryor or Lampe, and my vote is for Lampe." But I have the Shafer & Reidel book, and they don't argue against the existence of a Buell Withrow other than in the sentences quoted here pointing out similarities to works by Lampe. We have Withrow on the copyright and on the published sheet, so we must presume his existence until proven wrong.

Trombonus Rex (A Ragtime Monstrosity) (Stephen Kent Goodman)

Pierce College Symphonic Winds 1297
Goodman was guest conductor of the band.

Troubadour Rag (James Scott)

Matthew Davidson 1252

Confirmed by 1919 sheet music. And CRAP: until 9/7/14 had this misspelled as Troubador; thanks to Bill Haesler for catching it.

Trouble in Mind [Blues]

(Richard M. Jones)

Jazz Classics CD 1061
New Yankee Rhythm Kings 1067
Pierre Atlan's Piccadilly Revelers 1181
Pam Pameijer's Classic Jazz Aces 1194

Smith-Tyle Frisco Syncopators	1211
New Orleans Ragtime Orchestra	1213
Original Salty Dogs JB	1233
New Jazz Wizards	1244
Zenith Hot Stompers	1248
Grand Dominion JB	1268
Keith Nichols & the Blue Devils	1387
Yerba Buena Stompers	1406
Pam Pameijer's New Jazz Wizards	1432

Oops, it started out with different title:

Troubled in mind blues; words and music by R. M. Jones. © 1 c. Aug. 11, 1926; E 645221; Richard M. Jones, Chicago.

Then came a mechanical reproduction rights claim on "Trouble in Mind":

Trouble in mind. © Consolidated music pub. house, Chicago. Notice rec'd Feb. 4, 1927; recorded, v. , p. 87. [which ties in with the Chippie Hill recording on OKeh 8312 using that title]

Then (this isn't common) a similar registration adding Jones's name to it:

Trouble in mind. © Richard M. Jones, Chicago. Notice rec'd Mar. 28, 1927; recorded, v. 7, p. 119.

And in the 1927 index it's listed to Jones as Trouble in mind. And then

Trouble in mind; melody by R. Jones. © 1 c. Dec. 29, 1930; E unpub. 32603; Southern music pub. co., New York.

And Rust confirms what we would suspect from the above:

The very first recording of it, and the only one under the title "Trouble in Mind Blues," was by Thelma La Vizzo, accompanied by Jones, on Paramount 12206 (confirmed by label). He finally copyrighted it by that title in 1926, but the same year, Chippie Hill recorded it as just Trouble in Mind, so in early 1927 Consolidated secured the rights for that version of the title and Jones soon updated his copyright to that title. After that it was recorded by Bennie Moten and Chippie Hill again in 1928, Jones himself in 1936, as well as Victoria Spivey. All the later recordings as just Trouble in Mind.

It's slightly pedantic, but since it was both copyrighted and release with Blues in the title, we should show that as an alternative title.

Then 1/14 at LC found copyright lead sheets and published sheet music:

"Trouble in Mind Blues" on "cover" (of lead sheet), but "Troubled in Mind" on 1st page of music 8/11/26, lyrics typed in.

"Trouble in Mind" (lead sheet), R. Jones, 12/29/30, E unpub. 32603, no lyrics.

"Trouble in Mind," published sheet, Jenkins Music Co., Kansas City, 1937.

Trouble Is My Middle Name

(Robin Wetterau)

Down Home JB 1300

Wetterau is the pianist in the band; he wrote this not long before this 1994 recording.

Troublesome Ivories [Ragtime Rag] [Black Keys on Parade]

(Eubie Blake)

Bob Wright 1239
Neville Dickie & Louis Mazetier 1302
Waldo's Jazz Entertainers 1377

Lord says rec. for Circle 5/21/50 but not issued. First issue was on the 1962 Stereoditties SXV85657 LP with Charlie Thompson and Joe Jordan, later reissued on AEI 606 (CD), which I have, and it credits Blake. Also on *86 Years of Eubie Blake* LP, credit to Blake. Got only knows when or if he copyrighted it, and I'm not going to worry about tracking it down.

Fascinating history, supplied by Bob Pinsker:

Blake wrote this piece supposedly in the 1910s. James P. Johnson told Tom Davin that he'd heard Blake play this, I think in Atlantic City around 1915, and that he'd 'caught it.' That was verified by Blake, who liked to tell how JPJ had heard him play "Troublesome Ivories" once, then the next time Blake heard James, JPJ was playing the piece - faster and more accurately than he, Blake, could. He also said that JPJ was only 16 at the time. That's wrong - JPJ would have in fact been closer to 20 or 21.

Anyway, Blake kept the piece in his repertoire but never recorded it or published it, apparently, in those days. He kept changing the name of it. It turns out that another name he used for the piece is "Black Keys on Parade". Apparently W.C. Handy was planning to publish it in the mid-thirties, because it's listed on the cover of "Blue Thoughts", which Handy did publish in 1936, but it's another example of musical 'vaporware' at that time. When he made the LP "Wizard of the Ragtime Piano" in 1958 for 20th Century Fox, he recorded a version which is listed as "Ragtime Rag". Same piece!

In the Newport, RI Jazz Festival appearance in July 1960, with Willie the Lion and Donald Lambert, MC'd by Rudi Blesh, Blake played this piece - and called it "Black Keys on Parade"!

Now it REALLY gets messed up. Eubie had another piece called "Tricky Fingers". You will find a recording listed as "Tricky Fingers" which is - "Troublesome Ivories", and VICE VERSA! Blake plays "Tricky Fingers" and shouts at the end "You don't think that's Troublesome? Sho' is!".

Anyway, Blake finally got around to copyrighting it - in 1971! See:

TROUBLESOME IVORIES; m Eubie Blake (James Hubert Blake) 6 p. c James Hubert (Eubie) Blake; 14May71; EU254031.

Then it finally saw print, in the Max Morath-edited folio "Giants of Ragtime", Edward B. Marks Music, 1971, along with "Tricky Fingers".

And he's absolutely right. All three titles begin with different introductory flourishes but end up being quite similar. And actually, my

tunelist for my LP>CD remaster of *The Wizard of the Ragtime Piano* has a tunelist entry of "Ragtime Rage (Blake—Tricky Fingers)"

But Pinsker followed up with this afterthought:

Part of what I wrote is probably confusing. I don't mean to imply that "Tricky Fingers" and "Troublesome Ivories" are one and the same tune.

As a musician, I refer to one of them - the one MOST of the time that Blake called "Troublesome Ivories" - as the D flat tune. The OTHER one is the one that Blake MOST of the time called "Tricky Fingers", and that I keep straight as "the E flat tune". It's just that on some occasions Blake swapped the titles of the E flat tune and of the D flat tune. The D flat tune is also the one Blake called "Black Keys on Parade" on some occasions, and "Ragtime Rag" on that one 20th Century Fox LP. Both the E flat tune and the D flat tune are published in the Morath folio, and the E flat tune is "Tricky Fingers" and the D flat tune is "Troublesome Ivories". Most of the time!

Well, since Blake himself used those two other titles in public, and they even ended up on record, we must include them as alternative titles, with their requisite cross-references.

Truckin' (Rube Bloom—Ted Koehler)

Paris Washboard 1293

ASM, 1935, Mills; w. Koehler/m. Bloom. 8/5/35 & all early labels confirm, from "Cotton Club Parade."

True Blue Lou (Richard A. Whiting—Sam Coslow—Leo Robin)

Marty Grosz/Keepers of the Flame 1158

ASM, 1929, Famous Music; w/m by Whiting-Coslow-Robin. Copyright and labels confirm, from Paramount film *The Dance of Life*.

True Blue Sam (The Traveling Man)

(Walter Donaldson—Lew Brown)

Terry Waldo & Bo Grampus 1339

ASM, 1922, Shapiro, Bernstein; w. Lew Brown/m. Walter Donaldson. We had only Donaldson. Copyright and Zez Confrey Victor label confirm.

True I'm Just Crazy Over You (see You Don't Love Me)

True (You Don't Love Me) (see You Don't Love Me)

Try Me Out (Jelly Roll Morton)

Pam Pameijer's New Jazz Wizards 1318

Rec. JRM aho 7/12/29, Victor V-38113.

Confirmed by 3/5/30 unpub. copyright reg.

T. S. Eliot Society Rag

(Trebor Tichenor)

Trebor Tichenor 1282

Tuck Me to Sleep in My Old Tucky Home (George W. Meyer—Sam M.

Lewis-Joe Young)
 Frisco Syncopators 1245
 Grand Dominion JB 1337
 Canary Cottage Dance Orchestra 1415

<3--1245 had "Kentucky Home."

Oops: Lissauer, Kinkle, S&P and Ewen all agree on "Tuck Me to Sleep in My Old 'Tucky Home."

S&P does mention that it's also known as ". . . Kentucky Home."

OK - go with 'Tucky--3>

Actually, it's

TUCK ME TO SLEEP IN MY OLD

'TUCKY HOME

on the cover, but

Tuck Me To Sleep In My Old

TUCKY HOME

on the copyright page, but this Berlin typography is just awful for several reasons. First, it implies that the proper title for the piece is "Tucky Home" and that the first seven words are just a pretitle, or preceding subtitle, and indeed, look for it at the all-inclusive UCLA Sheet Music Consortium and you'll see that quite a few major university library music collections index it under the title "Tucky Home," such as U. of Illinois, Templeton Collection at Mississippi State, Univ. of Maine, Johns Hopkins, U. of Alberta, etc. "Tucky Home" is a pretty silly title for a song.

Then there's the (admittedly pedantic) typesetter's mistake of using an opening single quote instead of an apostrophe before TUCKY on the cover.

The original copyright used Kentucky in full, no indication of a pretitle:

Tuck me to sleep in my old Kentucky home;
 words by Sam M. Lewis and Joe Young,
 music by George W. Meyer [of U.S.] © 1 c.
 July 19, 1921; E 513463; Irving Berlin, inc.,
 New York.

But subsequent reregistrations changed Kentucky to Tucky (no apostrophe), still with no indication that the first seven words were a subtitle.

Bill found two piano roll labels and six record labels for it, all over the map:

Tuck Me to Sleep (in My Old Kentucky Home) (x2)
 Tuck Me to Sleep (in My Old 'Tucky Home)
 Tuck Me to Sleep in My Old 'Tucky Home
 Tuck Me to Sleep in My Old Kentucky Home (x4)

My insistence to adhering to the published sheet music as the gold standard is admittedly tested here--and collapses. The first seven words simply have to be included in the title

proper, or it's meaningless, so I'm going to do so. And obviously 'Tucky needs that apostrophe.

Tuesday with Marie (Peter Ecklund)
 Marty Grosz's Orphan Newsboys 1225
 Cornetist Ecklund was one of the Newsboys.

Tulsa Blues [The New Tulsa Blues]
 (Bennie Moten)
 State Street Aces 1106
 Keith Nichols & the Blue Devils 1387

On both recordings as New Tulsa Blues. Well, here we go again with Moten (see Moten Stomp above).

He recorded "Tulsa Blues" on 11/29/24, OKeh 8184 (confirmed by label). Then "The New Tulsa Blues" on 6/11/27, Victor 21584 (label confirms "The New"; credit on both is Bennie Moten.

Neither title copyrighted 1923-26, then New Tulsa blues; melody by Bennie Moten. © 1 c. Nov. 30, 1927; E 675824; Ralph Peer, New York.

Well, hell, they're the same tune. Even though we don't have a Tulsa Blues in this catalog, we must put both under Tulsa and cross-ref.

I went ahead and moved this here to Tulsa Blues and combined them, but just to be safe, on 8/7/13 sent Nichols a request to compare and make sure they qualify as the same tune. His response:

I've listened to Tulsa Blues and New Tulsa Blues, and it's plain that they are the same tune (as in the two Moten Stomps)

There's nothing new in the New Tulsa Blues. The structure and solo order are virtually the same as the original.

It's just that they didn't bother to register Tulsa Blues in 1923.

Turkey in the Straw (Otto Bonnell)
 Elite Syncopators 1286
 ASM, 1899, Will Rossiter.

9/14 revisit: Actually, I misread that copyright credit on Audrey's sheet music. It was 1899 by Otto Bonnell, transferred to Will Rossiter, but then "Assigned 1914 to Leo Feist," who actually published it, with a turkey in a poultry house with a pickaninny looking in from the roof on the cover. Later, in 1920, Feist published a song version with a black banjo player on the cover and "(with new fox trot lyric)" by Leo Wood under the title on the copyright page and "VOCAL" overline on the cover; in 1921, he republished the instrumental version, but used the same cover, still showing Leo Wood as a lyricist but with "INSTRUMENTAL" overline on the cover.

Several online collections made the same mistake I did, dating the 1914 publication to

1899 because of that copyright credit, but I couldn't find any copies of the tune actually published before 1914. But I'd almost bet that the tune was known before than and in the "folk" or "traditional" domain.

The earliest copyright was Bonnell (Otto), Chicago. Turkey in the straw. A rag-time fantasia for piano, by Otto Bonnell. Copyright by Otto Bonnell, Chicago. 1899, no. 72442, Nov. 6, 2 copies rec'd Nov 6, 1899.

Finally, on 3/18/20 Feist registered the instrumental by Bonnell, then 4/24/20 the vocal version with lyrics by Wood, although the vocal version evidently preceded the instrumental version to print.

Turkey Trot, The (Ribé Danmark*)
 Red Wing Blackbirds 1018

Confirmed by 7/2/12 copyright reg. But this is interesting: the copyright reg. puts an accent on J. Bodewalt Lampe's familiar pseudonym: Ribé. I don't think I've seen that anywhere else. Oops, though: his arranger credit for Alamo Rag is Ribé Danmark. Same for Song of Esmaralda. And get a Girl to Love You. And My Pony Boy. I see now that the accent is almost universally dropped in index/catalog listings, but it's on the sheet music.

Actually, this is our only Danmark entry, but while I keep finding Ribé Danmark tunes with him as arranger, I can't find "The Turkey Trot" with him as composer. But Elliott Adams confirms that his 1912 (pub. Remick) copy of Turkey Trot has the accent on both cover and copyright page.

Turkish Towel Rag (A Rub-Down)
 (Thomas S. Allen)
 Chrysanthemum Ragtime Band 1047
 ASM, 1912, Walter Jacobs, has a subtitle that we didn't have before. 1/6/12 copyright reg. also has the subtitle.

Turk's Blues (see **Social Polecat**)
Turn on the Heat (B. G. De Sylva-Lew Brown-Ray Henderson)
 Rusty Taylor's New Jazz Review 1186
 Prague Jazzphonics 1236
 Ingham-Grosz Hot Cosmopolites 1285
 Frederick Hodges 1333

ASM, 1929, De Sylva, Brown & Henderson. Confirmed by copyright reg. & labels, from *Sunny Side Up*.

Turtle Twist (Jelly Roll Morton, based on **Turtle Walk** by Ben Garrison-Tausha Hammed)
 Pam Pameijer - Duet / Trio / Quartet 1134
 Trevor Richards New Orleans Trio 1222
 James Dapogny's Chicagoans 1263

<4--1134, 1222 credited JRMorton, but we changed credit to Tausha Hammed-Ben

Garrison based on this note by Dapogny in 1263 booklet:

"Turtle Walk" was a publishing property of Harrison Smith, Jelly Roll Morton's one-time business partner. The label of the Morton trio recording of the tune, under the title "Turtle Twist," credited Morton as composer, but Smith said that Morton hadn't written it. This may well be true. And it might be true too, as Morton's later publisher Roy Carew told me that Morton had never claimed the piece as his. [This makes no sense: Jelly copyrighted it, which sure sounds like claiming it as his own to me. —DBJ] Whatever the truth is, it's obvious, after examining Smith's bare-bones published music, that the wonderful atmosphere of the original performance is due to the interaction of Bigard, Morton and Singleton—three players who knew how to get the best out of material—rather than to distinctive composition.

Oh, Christ, Harrison again!

First, the record: The original Victor V-38108 label did not have a composer credit. It just says

TURTLE TWIST—Fox Trot

Jelly-Roll Morton Trio
Instrumental

And this is interesting: The Victor Project records for the session do not show a composer credit, which is very rare for them.

Now the copyrights:

Turtle (The) walk; words by Tosh Hammed, music by Benjamin Garrison. [Words and melody only] © 1 c. Jan. 7, 1929; E unpub. 2573; Harrison Godwin Smith, New York.

and

Turtle twist: melody by Jelly Roll Morton [pseud. of Ferd Morton] © 1 c. Mar. 5, 1930; E unpub. 18101; Southern music pub. co., inc., New York.

Now that page on the Harrison G. Smith claims against Jelly Roll that we've cited before:

All four titles recorded at the Morton Trio session in 1929 [Smilin' the Blues Away, Turtle Twist, My Little Dixie Home, That's Like It Ought to Be] were Smith tunes [which we've confirmed for Dixie Home and That's Like It in this index, although with certain misgivings about That's Like It —DBJ]. Strangely, the Victor files and labels give no composer credits! Later, Smith got royalties from Victor when these tunes were reissued in the Vintage LP series and was also permitted to issue these four titles as an EP on his "Mortonia" label. Turtle Twist was actually registered by Southern Music as a Morton composition.

After weighing all the evidence, the court rules in favor of Mr. Morton. If you'll look back to the notes at "She's Crying for Me," which Jelly Roll turned into "Georgia Swing," you'll see 2013 review: All our experts on this pass through the book have argued in favor of "breaking out" similar tunes as different compositions if they were recorded under different titles/composers rather than nit-picking to find a degree of difference. This one's a lot easier, since both titles were copyrighted.

Even if you accept Harrison's claim that the basis of Jelly's *Twist* was Garrison & Hammed's *Walk*, the fact is that Jelly improved/elaborated on it substantially, and recorded it under a different title that he copyrighted.

If Harrison Smith wanted to battle Morton over the ownership of Turtle Walk/Twist, he could and should have done so in 1930, not 27 years later in an article in Record Research magazine.

Followup a month later: A detailed report from Tex Wyndham adds some interesting information, but doesn't change my assessment above. First, Tex sends the Garrison sheet music he has, but it's not the original "Turtle Walk" by Garrison-Hammed that was copyrighted in 1929, but a 1957 reissue by Harrison Smith, now titled "Turtle Twist," and attributed to Ben Garrison only (but Hammed was the lyricist, and this version had no lyrics). The copyright date on the sheet is "1929 & 1957," and it even has "Recorded by Jelly Roll Morton" as a blurb on the cover. Tex writes:

Apparently the original trio recording by Morton had no composer credit, but Laurie Wright's book *Mr. Jelly Lord*, if I'm reading his notes correctly, says that Victor's recording sheets show that "Morton" was "subsequently" typed against this title. Wright also says that the tune was the subject of litigation between Harrison Smith and RCA Victor. While the sheet music attributes the tune to Ben Garrison, it does say on the cover that it was recorded by Jelly Roll Morton.

Is this the same tune that Morton recorded? Sort of. The recording opens with a minor strain that is little more than a vamp, on one chord, then plays an 8-bar interlude, then goes into a second strain that is the same as the enclosed sheet music—with two exceptions. On the recording, the tune's bridge is, as is customary, eight bars long while, as you will see, it is only four bars long on the sheet music. Secondly, the sheet music arrangement of the second strain is considerably simplified compared to what Morton plays on the recording.

As I recall, 1957 is when Harrison Smith started making his claims that Jelly had stolen all those tunes from him, and republishing the

piece with Jelly's title was presumably part of that process. And I see on the back page of that 1957 sheet music an ad for the new "Mortonia" record label, published by Smith, consisting of Morton reissues on 45 EPs. The labels pictured show Turtle Twist, Smilin' the Blues Away, My Little Dixie Home, and That's Like It Oughta Be! all with the composer credits that Harrison claims.

But it does now occur to me, having just dealt with South African Blues and having been reminded of other such instances, that we can legitimately say that Jelly's composition of 1929 was based on Turtle Walk, which seems to have been the concession that Victor made if it indeed did later give royalties to Smith.

Later found the later copyrights filed by Harrison Smith on this one:

The turtle walk; hot jazz tune, by Tosh Hammed and Ben Garrison, arrangement by Aletha Mae Robinson [For piano] (c) on new arrangement; Harrison Godwin Smith, New York; 6Feb50; EP44109. Appl. states prev. reg. 7Jan29, EU5273.

And also

The turtle walk; song, words by Tosh Hammed, music by Ben Garrison, rev. melody arrangement by Aletha Mae Robinson. (c) on arrangement; Harrison Godwin Smith; 22Mar50; EP45049. Appl. states prev. reg. 7Jan29, EU5273.

And indeed I found the original in the 1929 book:

Turtle (The) walk; words by Tosh Hammed, music by Benjamin Garrison. [Words and melody only] © 1 c. Jan. 7, 1929; E unpub. 2573; Harrison Godwin Smith, New York.

Tuxedo Rag (see **Original Tuxedo Rag**)

Tweet – Tweet (B. G. De Sylva–Lew Brown–Ray Henderson)

Ingham–Grosz Hot Cosmopolites 1285

CD had Tweet, Tweet

<9/8: Alex's cover and copyright page agree on an interstitial dash sted of comma:

Tweet – Tweet

Copyright confirms, although using hyphen sted of dash, from *George White's Scandals*.

12th Street Blues (Billy Heagney)

Charquet & Co 1195

Twelfth Street on LP. Rec.

F. Henderson, 2/4/25, Pathe 036214, Perfect 14395. As 12th, says Rust.

Rosa Henderson, 11/24, Ajax 17081. As Twelfth. No, Vocalion 15011 issue definitely 12th.

Ted Lewis, 2/5/25, Columbia rejected. As 12th.

Tony Parenti, 3/24/25, Victor 19647. As 12th, confirmed by Victor label.

Copyright uses numerals:

12th street blues; w and m Billy Heagney, of U.S. © Sept. 8, 1924; 2 c. Sept. 8; E 597217; J. W. Jenkins sons' music co., Kansas City, Mo.

Found the sheet music in several collections; couldn't view it, but all called it 12th not Twelfth.

12th Street Rag (Euday L. Bowman)

Jazz O'Maniacs 1071
Dry Throat Five 1114
Frisco Syncopators 1245
Paris Washboard 1293
Pam Pameijer's New Jazz Wizards 1363

Interesting--Audrey has what might be a rarity. Her 1915 copy was published by J. W. Jenkins' Sons, Kansas City. It has "12th Street Rag" on cover but "12th St. Rag" on (c) page (which we'll ignore). I found many copies elsewhere, but the earliest were 1919, in two versions--piano by Bowman, song with lyrics by James S. Sumner. On those copies the (c) also is *Street*.

Since, as far as we can tell from the evidence above, the song version came four years later, I won't mention it here as an contemporary alternative the way I did for Grizzly Bear, Hiawatha et al.

Twenty Million People (Sam Coslow--Arthur Johnston)

Barbara Rosene 1368

Confirmed by 12/24/32 copyright reg., w. SC/m. AJ.

29th and Dearborn (Richard M. Jones)

Black Bottom Stompers (Switz.) 1130
New Jazz Wizards 1244

<3--1244 says this is Thomas A. Dorsey & Richard M. Jones. Where'd you get that?

2013 review: Rec.

Richard M. Jones trio, 11/6/25, OKeh 8260. Label credits "Jones."

[Luis] Russell's Hot Six, 3/10/26, Vocalion 1010, V-1015; Oriole 1003; Brunswick A-182 et al. Vocalion label credits "Jones."

10/5/25 copyright confirms Jones, arr. Elmer Schoebel.

Twilight Rag (James P. Johnson)

Bob Wright 1239

Not in Rust. Lord says

James P. & Edwin Wilson, piano duet, 11/17, piano roll, reissued on Biograph BLP-1009Q. Which I had, credit was Johnson.

James P. pno solo, c. 4/45, Folkways FJ2850. Which I had, credit Johnson.

Liner notes on Folkways LP confirm these are the only two recordings of it, and quote James P. as saying he composed it in 1914 or earlier and was winning cutting contests with it by 1914.

And the piano roll label, Metro-Art 203274, credits Johnson. Alas, not in copyright books 1914-23.

Twist and Twirl (Les Copeland)

Trebor Tichenor 1282

Zimmerman confirmed email 5/2/13. It was piano roll that he transcribed. Later, online, found label of that piano roll, Universal 202755, definitely credits Copeland as composer, Les C. Copeland as performer..

Two and Two Blues (Louis Mazetier--Neville Dickie)

Louis Mazetier & Neville Dickie 1289

Two Deuces (Lil Hardin)

Jazz O'Maniacs 1071
Black Eagle JB 1091
Ray Skjelbred 1124
Pam Pameijer's New Jazz Wizards 1363

Rec. Hot Five, 6/29/28, OKeh 8641; Parlophone R-2282, PZ-11156; Odeon 028550.

Confirmed by 7/16/28 copyright reg.

Two Hundred Squabble (Morris White)

Evergreen Classic JB 1202

LP said 200 Squabble by De Priest Wheeler.

Rec. The Missourians (Wheeler on tb, Morris White on bjo), 2/17/30, Victor V-38145, HMV JF-21.

Copyright spells it out, says by banjo player: Two hundred squabble; melody by Morris White. © 1 c. July 30, 1930; E unp. 25669; Southern music pub. co., inc., New York.

AND the Victor label spells it out, credits Morris White.

Two Little Babes in the Wood

(Cole Porter)
Frederick Hodges 1333

Confirmed by 2/25/28 copyright reg.

2:19 Blues (see **Mamie's Blues**)

Two Time Dan (J. Russel Robinson--Roy Turk)

Neville Dickie 1423

CD had Two-Time Dan.

Rec.

Lucille Hegamin, 3/23, Cameo 354, Lincoln 2056. Cameo label no hyphen, Turk-Robinson; LC SONIC says same for Lincoln. Ladd's Black Aces, 4/25/23, Gennett 5150, Starr 9409.

Orig Indiana Five, 5/23, Olympic/Majestic 1443, Broadway/Puretone/Triangle 11284. LC SONIC says no hyphen for Broadway/Puretone 11284.

Amanda Randolph, 5/29/23, Gennett Special. Frank Westphal, 5/30/23, Columbia A-3929.

LC SONIC says no hyphen.

LC SONIC does report Two-Time with hyphen for Nathan Glantz on Pathe and Marion Harris on Brunswick.

Oops, copyright without the hyphen:

Two time Dan; words and music by Roy Turk and J. Russel Robinson (of U.S.) © May 31, 1923; 2 c. May 31; E 564584; Waterson, Berlin & Snyder co., New York.

Well, the copyright and most of the recordings do not have the hyphen, so I'll kill it here.

U

Ugly Chile (new lyrics by Sam Theard to **You're Some Pretty Doll**

by Clarence Williams)

Down Home JB 1300
Terry Waldo & Bo Grampus 1339

1300 was was "Ugly Chile [You're Some Pretty Doll] (Clarence Williams-Johnny Mercer)." 1339 was "Ugly Chile (new lyrics by George Brunis modified by Terry Waldo to You're Some Pretty Doll by Clarence Williams."

9/8: Kinkle: Clarence Williams, 1917.

Lissauer:

Ugly Chile (a.k.a. You're Some Pretty Doll). w/m Clarence Williams, 1917. Originally recorded by Sam Ash (Columbia) under alternate title. George Brunis and an all-star group recorded it (Commodore Music Shop) in the '40s. Johnny Mercer had a popular version (Capitol), 1946.

Great Song Thesaurus:

Ugly Chile (You're Some Pretty Doll). 1917, w/m Clarence Williams.

Erdos: Hal Smith says that Condon credited Mercer with Ugly Chile lyrics. Brunis recorded it in 1943, Mercer in '46.

9/10: I'm inclined to discount the Condon/Mercer story. First, there is no copyright registration in LC--Mercer was a professional songwriter; surely he would have copyrighted anything he wrote and performed. But mainly, the original George Brunis 78 (Commodore 546) credits Clarence Williams-George Brunis as composers. We must give George the credit he claims for those lyrics.

Here's the solution I suggested by phone Tuesday night:

Ugly Chile (new lyrics by George Brunis to **You're Some Pretty Doll** by Clarence Williams)

Plus a cross-reference:

You're Some Pretty Doll (see **Ugly Chile**)

1/15/01, for what it's worth, I found sheet on this in the Clarence Williams folder at LC PARR. The sheet was published by Shapiro,

Bernstein in 1945 (or was it '46?). Cover has photo of Johnny Mercer with blurb, "Johnny Mercer's Sensational Capitol Record Hit No. 268."

Cover & copyright page agree on title and composer credit:

Ugly Chile (You're Some Pretty Doll) by Clarence Williams.

Copyright page is complicated. The first chorus is the sweet lyric; it's labeled "Chorus (*You're Some Pretty Doll*)," and has it's own separate copyright credit: 1917 by Williams & Piron; renewed 1946 by Clarence Williams.

Then there's an "Interlude":

Now that's the way my folks would always sing to me

When I was just a blossom on my fam'ly tree
But when I got around to datin' my first chick
This is what said 'n' did she spread it thick:

Then comes a section labeled "Chorus (*Ugly Chile*)," which has the lyrics we know as "Ugly Chile." The interlude and second chorus have a separate copyright credit: 1946 by Shapiro, Bernstein & Co. Inc., NY.

LA Public Library Database says,

The chorus of "YOU'RE SOME PRETTY DOLL" is used here as the verse to "UGLY CHILE" followed by an eight bar interlude, tying the two together. (See [Anderson Fakebook] p.934 for the original version)

Recorded by Johnny Mercer on Capitol No. 268 (194?)

I'm awfully tempted to second-guess myself. If we don't find anything more substantial than the label on a Commodore 78 as evidence, how can we credit George Brunis?

The sheet music evidence is that Clarence Williams updated his own old song. I found sheet in CW folder in music reading room after I'd been to copyright files, so I'll go back and see if anything in the copyright files sheds any further light on this, but right now it looks like our song ought to be

Ugly Chile (You're Some Pretty Doll)
(Clarence Williams)

1/25/01: No cy card under Ugly Chile. Did find the original cy card for You're some pretty doll, w/m CW, pub. 10/16/17, Williams-Piron (and ASM turned out to have this sheet). Odd, no claimant card for Ugly Chile under Shapiro-Bernstein.

1/29/01 got this report back from a query I put on on the Dixieland Jazz Mailing List. It's from a chap named Stan Brager, who identifies himself as a "Trombonist-in-Training":

I have the 78rpm recording by George Brunis and His Jazz Band of "Ugly Chile" on Commodore. The label credits Clarence Williams and George Brunis as composers with Williams writing the music and Brunis as the lyricist. I've read that when Eddie Condon wanted to record Brunis' "Ugly Chile", Fats Waller was sitting at the piano

and objected to Brunis' parody of his friend's composition. They wound up recording "You're Some Pretty Doll".

Bob, learning that both Brunis's and Williams's names were listed on the original Commodore recording makes me inclined to leave our credit as it stands.

August 2015: Stop the presses—all bets are off!

Just discovered "Ugly Child," recorded by Sam Theard (as Lovin' Sam for Down in 'Bam) on 6/15/30 and issued on Brunswick 7183, on which he sings

I court' a gal for quite a while
I tried to dress up in the latest style
I wore a different suit every time I call
But she didn't like my looks so she wouldn't fall.

One day this lady spoke to...
She said 'Now boy, we shan't agree'
She said, 'You just too ugly and I just don't want you
I just I just can't use you somehow'

She say, 'You some ugly, 'cause you ugly
You one ugly child'
She say, 'The clothes you wear
All in the latest style
But you look like a mule every time you smile'
She say, 'How I hate you, you alligator bait you,
You the ugliest thing I ever saw'
She say, 'You bow-legged, knock-kneed,
And pigeon-toed too,

Look like the curse your whole fam'ly must o' fell on you'
She say, 'Your hair is nappy,
Who in the world is your pappy'
She say, 'You one ugly child
I mean, you one ugly child.'

[piano chorus]

She say, 'You some ugly, aren't you ugly,
You'se one ugly child.'
She say, 'The clothes you wear all in the latest style,
But you look like a baboon every time you smile.'

She say, 'How I hate you, you alligator bait, you,
You the ugliest thing I ever saw.'
She say, 'You bow-legged, knock-kneed, and cross-eyed too,
Look like the curse o' your whole family must o' fell on you.'
She say, 'Your hair is sappy, who the world is your pappy
You'se one ugly child, oh boy,
You'se one ugly child.'

This is clearly, uncontrovertably, the basis of of the lyrics that George Brunis recorded 13 years later, that Johnny Mercer recorded 16

years later, and that Clarence Williams published.

Ukulele Blues, The (James P. Johnson–Merton Bories)
Keith Nichols Cotton Club Orchestra 1320
"Ukelele" on CD.

<Ukulele is the most commonly misspelled word in all musicdom. Did James P. make this mistake—or did Keith Nichols?

Hmmm. Anderson fake book has Ukulele Blues by Claude Lapham-Samuel Kors-May Singhi Breen, 1924.

But according to Erdos, Nichols found this unpublished James P. tune in Library of Congress. So back to original query: Did James P. misspell it or did Nichols?

8/22: Nichols rechecked sheet music, confirms that it should be Ukulele. But new question: There's a lyricist on the sheet, but name is unreadable on the copy Nichols has.

Audry had better copy of that sheet; name is Merton Boues, Bools, Bones, something like that.

End of Search: copyright card is clear: **The Ukulele Blues**, words Merton Bories, music James P. Johnson, arr. H. Qualli Clark. 4/15/22, Sphinx Music, NY.

Recheck of the sheet music copy sent by Nichols confirms the **The**.

Umbrellas to Mend (Mel B. Kaufman)
Dan Levinson's Roof Garden JB 1380
ASM, 1917, Stern. Confirmed by copyright and label of the original Frisco "Jass" Band record on Edison.

Uncle Jasper's Jubilee (E. T. Paull)
Red Wing Blackbirds 1018
Lake Arrowhead Early JB 1365

<3--no apostrophe on 1018.

Frank Dutton of Malvern Link, England: "Uncle Jasper's Jubilee."

I don't know if he's correcting obvious typo or really has a source. I questioned it first time around, but since we couldn't find it anywhere, you elected to go with what the Red Wing Blackbirds told you.

--3>

<4--I've always wanted desperately for this to have an apostrophe. Does anybody have a copy of the sheet music? --4>

8/25, Mike Montgomery tells me that Wayland Bunnell, sheet music dealer in New Hampshire, is national authority on E. T. Paull. 8/26, called Bunnell, who quickly found the sheet and confirmed that on cover and copyright page it's Jasper's.

8/26: And got home from work to find note from Nancy Wyndham saying they have the sheet: Jasper's. And now I have the sheet (in PDF form): Jasper's.

Uncle Tom (Hugo Frey)
Trebtor Tichenor 1282
ASM, 1916, G. Ricordi.

Uncle Tom's Cabin (Harry Tierney)
Glenn Jenks & Dan Grinstead 1292
Evergreen Ragtime Quartet 1383
<4-- 1292 had Harry Austin Tierney.

At Black Canary he's just Harry Tierney. I have him in Kinkle, Lissauer, Ewen, and--most tellingly--on two sheet music covers as Harry Tierney, so let's go with that. Agreed by Erdos.
--4>

ASM, 1911, Jos. W. Stern, as Harry Austin Tierney. But I just found more than half a dozen other sheets online and he's just Harry on all of them, so what I said above still goes.

Cover is

"UNCLE TOM'S CABIN"
RAG

Copyright page is

"UNCLE' TOM'S CABIN"
Rag

Copyright agrees with copyright page of sheet:

Uncle Tom's cabin; rag, by Harry Austin Tierney; piano. (c) Mar. 14, 1911; 2 c. Mar. 15, 1911; E 253204; Jos. W. Stern & Co., New York, N.Y.

Undecided (Charlie Shavers--
Sid Robin)

Paris Washboard 1391
ASM, 1938, Leeds, "piano solo"; by Sid Robin & Charlie Shavers.

and then 1939, Leeds, version with lyrics; here credits w. Robin/m. Shavers.

Seems strange, but even the original instrumental version had Robin's name on it. But I wonder if I got fooled by a 1939 reissue of the/a 1938 "piano solo" version that left the 1938 copyright date, because the copyrights are

11/8/38, melody Charles Shavers, E unp. 184240, Leeds.

then

2/3/39, lyrics Sid Robin, m Charles Shavers, E pub. 74992.

Recordings:

10/28/39 John Kirby Decca 2216 and 12/15/38 Benny Goodman Victor 26134 both credited just Shavers. 12/8/38 Red Norvo Brunswick 8288 just Shavers, says LC SONIC. 2/17/39 Ella with Chick Webb Decca 2323 credits Shavers-Robin, as does 3/9/39 Fats Waller Bluebird B-10184 and 8/15/39 Hot Club of France.

Under a Texas Moon (Ray Perkins)

San Francisco Starlight Orchestra 1334

Copyright includes a Spanish lyricist:
Under a Texas moon; from Under a Texas moon, lyric and music by Ray Perkins, Spanish lyric by Gonzales Jimenez; pf. and ukulele acc. © July 26, 1929; 2 c. July 30; E pub. 8155; M. Witmark & sons, New York. but we can skip that.

Under the Bamboo Tree (Bob Cole)

Waldo's Ragtime Orchestra 1069
St. Louis Ragtimers 1267
Imperial Serenaders 1351
Canary Cottage Dance Orchestra 1400

<3--I have repro of sheet music published 1902 by Jos. W. Stern. Cover says "By Cole and Johnson Bros." but copyright page just says "By Bob Cole."

[added 6/11: ASM has two copies, both 1902 pub. Jos. W. Stern:

1. B&W cover. "By Cole and Johnson Bros." on cover, only an arr. credit on (c) page; no lyrics.
2. Red & White cover. "By Cole and Johnson Bros." on cover, with photo of Marie Cahil. (c) page is By Bob Cole, no other credit. This presumably the one I described above]

Robbie Rhodes: My folio (Ann Charters, 1965 Oak) says music by J. Rosamond Johnson, lyrics by Bob Cole (they were a vaudeville duo).

Bob: Your note written before Robbie chimed in said go with Cole alone based on 1902 sheet music copyright page. What now? Still just Cole

But see also note from Don Rouse

And note this excerpt from *The Poets of Tin Pan Alley*, Phillip Furia (1990):

It was, in fact, a team of black songwriters who nurtured the hybrid of coon song and sentimental ballad. By making its lyrics "noticeably more genteel," J. Rosamond Johnson, his brother James Weldon Johnson, and Bob Cole were hailed as the collective "Moses" who led "the coon song into the promised land." In songs like "Under the Bamboo Tree," the writers, according to Rosamond Johnson himself, tried to "clean up the caricature," using only "mild dialect" to express love "in phrases universal enough" to meet the "genteel demands of middle-class America."

It was lyricist Bob Cole who suggested to Johnson that "Nobody Knows the Trouble I've Seen" could be turned into into a ragtime song. Johnson at first thought the suggestion sacriligious, but at Cole's insistence, he syncopated the spiritual.

I think Audrey's two copies give us the evidence we need for all three. Both her copies have all three on the cover. The one with the lyrics adds Bob Cole's name to the (c) page, which means, I believe, "We all collaborated on the tune, but Bob wrote the words."

2013 review: But wait! See the copyright: Under the bamboo tree; song, music by Bob Cole. Copyright by Jos. W. Stern & co., New York, N.Y. Class C, XXc, no. 32416, Sept. 5, 1902; 2 copies rec'd Sept. 5, 1902.

But then we find that when Arthur Collins recorded it for Victor in 1902, the Victor ledgers show J. Rosamond Johnson, composer; Bob Cole and James Weldon Johnson, lyricists.

Well, you could go either way on this. Cole and the Johnson Brothers were a very successful touring act in vaudeville, so "By Cole and Johnson Bros." on the sheet cover could simply mean that they were the performers of it, the people who made it famous, while the copyright page (and the copyright itself) shows us that Cole was the sole composer in this case.

And here's my evidence for the latter interpretation. Went back online to look for Johnsons as composers. First piece I found was "(Marie Cahill's) Congo Love Song," pub. by Stern in 1903. The cover says very prominently, just like the Bamboo Tree cover, "By Cole & Johnson Bros." But the copyright page says "Music by Rosamond Johnson; Words by J. W. Johnson." So they *did* put the name of the group on the cover, even when the tunes were written by individuals or pairs within the group. Then there was "Pretty Little Squaw from Utah" in 1904. All three on cover, but words Cole, music J. Rosamond Johnson on copyright page.

Under the Moon (You-oo-oo-oo)

(Ted Snyder--Ev. E. Lyn--
Francis Wheeler)

Barbara Rosene & Her New Yorkers 1405
ASM, 1927, Waterson, Berlin & Snyder, matches 1405 except adds middle initial to Lyn. That same odd name pops up on a song called "Flaming Ruth," so I guess it's for real.

Copyright reg. renders the name the same way, Ev. E. Lyn. Says w. Lyn-Wheeler, m. Snyder, arr. Harry Tiedeman. No You-oo-oo-oo.

Under the Southern Moon

(Charles L. Johnson)
Elliott Adams

1198
Confirmed by 1/3/10 copyright reg.

Underneath Hawaiian Skies

(Fred Rose--Ernie Erdman)
Grand Dominion JB

1379
Not in Rust or S&P; CD no help either. Lord discography says rec. Isham Jones, 3/21, Brunswick 5052 ("introducing I Never Knew"). George Lewis, 11/23/49 (presumably the direct or original source of Grand Dominion

version), New Orleans Rarities 2, Jazzology JCE24, American Music AMCD 74. Crawford-Ferguson Night Owls, c. 1971, Audiophile AP109. And various Brits.

Confirmed by 12/30/20 copyright reg., IF we're sure that the 1921 Jones tune is the same as the 1949 George Lewis tune. It was fox trot from The Passing Show of 1921; rec. by Clarence Jones on piano roll, with copyrights claimed on that interpretation and on arrangement.

Believe it or not, I tracked down the 1921 Isham Jones and Paul Whiteman recordings, as well as the 1949 George Lewis, and can confirm that they're indeed the same tunes.

Universal Rag (Frank Wooster)
Elliott Adams 1299

Odd, couldn't find copyright in 1904-7 books, and not in any collections, but Perfesser Bill mentions this piece, and Jasen's big book shows it as having been on a QRS piano roll. And there's a listing of it with many other rags on the back page of Will Held's Chromatic Rag pub. by Stark. (There was also a Universal Rag by George Botsford in 1913.)

[untitled fox trot] (Eubie Blake)
Heliotrope Ragtime Orchestra 1411

Bob Pinsker reports:

I am literally the world's leading authority on this one, because it is I who found it, and I who arranged it, and I who recorded it on our first Heliotrope Ragtime Orchestra CD. This is arranged from a few pages that I found in the collection of Blake's papers at the Maryland Historical Society in Baltimore. The piece was never copyrighted, nor titled, nor finished for that matter. I am the one who claims that it is a fox trot, and that Blake didn't give it a title, so I always say that it's an untitled fox trot, but does that mean that its title is "Untitled Fox Trot"? Could this be a unique item in the entire StompOff catalog, in that it's an uncopyrighted, untitled, unpublished piece?

Up in the Clouds (Bert Kalmar-Harry Ruby)
Frederick Hodges 1333

Confirmed by 7/11/27 copyright reg., w/m both.

Up Jumped You with Love
(Fats Waller-Ed Kirkeby)
Paris Washboard 1359

Rec. Waller & His Rhythm, 7/13/42, HMV BD-1045.

Oops, not in 1941-43 copyright books. Waller-Kirkeby is the credit on a 1957 RCA reissue LP, on the copy in the Hansen folio *Reminiscences of Fats Waller* from 1967.

AND I found the Bluebird label, confirms Waller-Kirkeby. And later Bill found the copyright, in the 1944 book, w. Kirkeby, m. Waller.

Up the Country Blues (Wingy Manone-Mike Ryan-Steve Brue)
Chicago Rhythm 1164

Asks Pinsker: "Is this really Wingy Manone? Or is it the George W. Thomas tune?"

Hmmm. Says Mike Duffy, in 1164 liner notes: Derived from what must have been a universally known country blues when Wingy Mannone recorded it (for the second time) for Gennett with Miff Frink in 1930

Rec.

Sippie Wallace, 10/26/23, Okeh 8106. Label credits Thomas & Sippie Wallace.

Tiny Franklin (vcl), acc. by George W. Thomas, 12/10/23, Gennett 5346. Couldn't find label, but Online Archive of California says by Thomas-Wallace; LC SONIC confirms.

And 10/18/23 copyright reg. confirms w/m both.

THE MANONE RECORDINGS:

Joe Mannone's Harmony Kings (vcl Wingy), 4/11/27, Columbia 1044-D.

What the heck? RHJA says credit Bob Sacks-Johnny Miller (Bob Sacks was tsax man on the session, Johnny Miller was piano). BUT Haesler came up with the Columbia label, which says "Up the Country Blues" by "Sackman and Miller"! He also found that a 1964 Columbia boxed set (C3L30) had the Sacks-Miller, so perhaps RHJA got it there or vice versa.

Barbecue Joe & His Hot Dogs, 9/19/30, Gennett 7320; Champion 16127, 40054; Decca 7366; Savoy 500 (as NO Rhythm Kings!); Brunswick 03520 (as WMaho).

RHJA says credit Miller for Gennett; and Haesler found Champion 40054, which is "Up the Country" by Wingy Mannone & His Orchestra and has no composer credit. He also found a British Brunswick 03520 reissue of this take by WM aho as "Up the Country" (no blues), by Johnny Miller. LC SONIC says Decca 7366 is "Up the Country," no composer credit.

Barbecue Joe version is hotter tempo, and indeed Chicago Rhythm is playing it. But what about Thomas-Wallace? Simply must find that record to compare. I did, and they're nothing alike.

BUT see this copyright:

Up the country blues : words by J. Mannone, melody by Breua and Ryan. © 1 c. Sept. 7, 1927; E 671541; Joe Mannone, New York.

AND that's how they're listed in index, just last names.

But elsewhere in 1927 book we find Ringside stomp; melody by Mike Ryan, Steve Brua and J. Mannone. © 1 c. Apr. 27, 1927; E 666730; Joe Mannone, Biloxi, Miss.

And TILT: Just noticed that a Steve Brou was guitarist on the 1927 recording. But wait, there's more: Steve Brou's only other mention in Rust is on banjo with Johnnie Miller's New Orleans Frolickers in April 1928 (Miller is the pianist).

Checked books for 1927 and 1928-31; several more compositions by Mannone alone or with others, but no rereg. of Up the country, and no mentions at all of Mike Ryan or Breua/Brua.

Does anybody have any idea what's going on here? If it's by Manone-Ryan-Brua/Breua/Brou, how did Sacks (or Sackman) and Miller get on the 1927 Joe Mannone's Harmony Kings label? And is it Brua or Breua or even Brou? Has anybody ever heard of him? [If no better intelligence comes in, I guess I'll go with Wingy Manone-Steve Brua-Mike Ryan.]

Tried to get lead sheets for both Up the Country and Ringside from LC, but neither was to be found. We're on our own.

5/21/14: Well, as push comes to shove, I'll option for Mannone, Ryan & Steve Brua, but obviously Brua's the result of an "odd man" coin toss among three variations; and there's still the vexing Sacks or Sackman and Miller.

8/30/15 from Jan Mulder:

I found further info on Steve Brue - as written - in Al Rose & Edmond Souchon's *New Orleans jazz, a family album*, rev. ed. 1978, p. 22:

born 10 Feb. 1904, died in the Netherlands - undoubtedly killed on service - on 11 Oct. 1944. Worked in the Princeton Revellers, NO Owls, and Triangle Band. Photos on p. 21 and p. 157.

Aha! While this is yet another damned variation on his name (we now have Brua/Breua/Brou/Brue), this one leads somewhere. Searching on that spelling plus New Orleans Owls brings us to an excellent page on Albert Brunies & the Halfway House Orchestra (http://www.vjm.biz/new_page_19.htm) that I've cited elsewhere in this book and found to be pretty accurate. It cites an October 1926 for the band that listed all the members, including Steve Brue on banjo. And the Red Hot Jazz Archive lists Brue as banjo in Johnny Miller's New Orleans Frolickers.

So the two most cited spellings are Brue and Brua, and I'm more inclined to trust Rose & Souchon than Rust on this subject, so will make the change from Brua? to Brue.

Added 9/2/17: just (finally) got the Complete Brunswick Recordings of Louis Prima & Wingy

Manone 1924-1937. It seems well documented. For Columbia 1044-D says banjo player is Steve Brou and composer is Wingy Manone! Doesn't have the 1930 BBQ Joe version.

V

Variety Stomp (Fletcher Henderson–Jo Trent–Abel Green)
 Roaring Seven JB 1019
 Neely's Royal Society Jazz Orch 1250
 Les Rois du Fox-Trot 1434
 Les Red Hot Reedwarmers 1435

<3--1019 had Henderson-Trent.

1250 listed Abel Green-Jo Trent-Fletcher Henderson. Is that new gospel?--3>

2013 review: Copyright is Variety Stomp; melody by Abel Green, Jo Trent and Fletcher Henderson. c 1 c. Mar. 29, 1927; E 659470; Robbins-Engel, inc., New York.

Varsity Drag, The (B. G. De Sylva–LeW Brown–Ray Henderson)
 Ingham–Grosz Hot Cosmopolites 1285
 San Francisco Starlight Orchestra 1334

ASM, 1927, De Sylva, Brown & Henderson. And copyrights and record labels.

Victory House Drag
 (Humphrey Lyttelton)
 Humphrey Lyttelton & His Band 1160

Villain, The (Lu Watters)
 Down Home JB 1316

Notes by Marty Eggers say,
 Best known as a piano number, again with Wally Rose as its main interpreter (though Ralph Sutton actually recorded it first, in 1949). Another parallel is its adaptation on this album to a band number. Frank's [Powers] chart was based on Robin Wetterau's 1953 arrangement for the Dixieland Rhythm Kings.

Was performed by Rose with rhythm on the *Blues over Bodega* LP. And Sutton 1949 is first recording shown in Lord, Down Home 7, 1003; MGD4. Blues Over Bodega was 1963. Dixieland Rhythm Kings was 1968, Red Onion LP1.

Alas, I don't have the liner notes for Blues Over Bodega, just the music. A post on DJML identified Villain as by Watters on that LP, and I did find a Fantasy 45 rpm issue of that tune from the 1963 recording that ID's Watters as composer. And Terry Waldo in his *This Is Ragtime* book writes,

One of Lu Watters's piano tunes, "The Villain," was arranged for the band by the DRK's pianist, Robin Wetterau, into a full ensemble speciality.

Haesler adds this:

I have the Lu Watters Good Time Jazz CD of the original Fantasy 5016 LP. It included the original notes by Bodega battler David Pesonen. I also the Homespun H-105 reissue LP with notes by Lu Watters. The original Pesonen notes are confined to the story behind the 'battle campaign. The Watters notes tell the story from Lu's position at the time. The recorded music is not mentioned in either of these notes.

The 2000 GTJCD-12066 credit for "The Villain" is: (writer/publ. unknown).

There are no tune credits on the Homespun LP disc or cover.

The Sackville SKCD2-2063 reissue of the Ralph Sutton November 1949 Down Home 78 sides credits it as:

VILLIAN (2.37) by Kay [their italics.]

There is no reference in the Sackville CD notes to the tune.

However, Lu Watters is identified as the composer here:

<http://www.oac.cdlib.org/search?group=Items;idT=UCb162911919>

This is Online Archive of California, and appears to be an indexing of the original Fantasy LP.

Vine Street Drag (J. Edgerton Brown)
 Neely's Royal Society Jazz Orch 1250
 Vince Giordano's Nighthawks 1260

1250 says Andrew Brown; 1260 Andrew J. Rec. Missourians (Andrew Brown on reeds), 8/1/29, Victor V-38103, HMV AE-4365 et al. Tennessee Chocolate Drops, Knoxville, 3-4/30, Vocalion 1517, 5472 (in white hillbilly series as Tennessee Trio)--but this is a different tune entirely.

Oops, the copyright says just J. Brown:
 Vine Street drag; melody by J. Brown. © 1 c. Jan. 22, 1930; E unp. 16018; Southern music pub. co., inc., New York.

In the index, it's also just J. Brown. There's no Andrew or Andrew J. or A. J. Brown in the index. Nor in 1929 or 1931. And the label on the Victor disk says J. Brown. Copyright lead sheet, as would be expected, matches copyright as J. Brown.

Most telling is that the Victor Project page shows composer J. Brown, cl/tsax player Andrew Brown.

Later in 1930 book found what looks to be a copyright for an arrangement of it:

Vine street drag; stomp, arr. by Brewster-Raph; orch. pts. 4to. © Sept. 16, 1930; 2 c. Oct. 6; E pub. 18176; Southern music pub. co., inc., New York.

Strangely, "Brewster-Raph" are in book 1930 book as arrangers of a dozen or so tunes; index definitely treats them as two different people, neither of whose first name is known.

10/23/13 queried Neely and Giordano. Never got a response--inquired again 1/15/24. Neely doesn't know, guess they're the same.

2/11/14: Bill Haesler's research pointed me to the answer that was here all the time: He's J. Edgerton Brown, the guy who wrote "Cast Away"!

Vintner's Dream, A (Trebor Tichenor)
 Trebor Tichenor 1282

Viper Mad (see **Pleasure Mad** by Bechet–Simmons)

Viper's Drag (Fats Waller)
 John Gill 1066
 Red Roseland Cornpickers 1101
 Terry Waldo's Gotham City Band 1120
 Gauthé–Marquet Clarinet Serenaders 1216
 Neville Dickie & Louis Mazetier 1302
 Back Bay Ramblers 1374

Rec.

Cab Calloway (The), 11/12/30, Domino 4686, Jewel 6185, Oriole 2185, Perfect 15412 et al. FW Rhythm (no The), 11/16/34, Victor 25015, 277678; Bluebird B-10133 et al.

Copyright is

Viper's drag; by Thomas Waller; pf. © 1 c. Nov. 19, 1930; E unp. 30874; Joe Davis, inc., New York.

Now this is strange:

Viper's drag; by Fats Waller; pf. © Dec. 17, 1934; E pub. 45375; Joe Davis, inc., New York.

Also strange is that Calloway's 1930 "The Viper's Drag" doesn't sound at all like the Waller tune to me. AND that I couldn't find any of these labels online. How can that be?

Obviously, time to determine (a) if our bands are playing the Waller or Calloway version, (b) if the two versions can possibly be based on the Waller composition, and (c) if (b) not true, then who the hell wrote the Calloway version?

A keen-eared friend of Bill Haesler says they are not the same and that the Calloway is a typical "minnie the moocher minor rave" that Cab did at that time.

If I work at it, I think I can hear traces of Waller buried deep in Calloway, but I can't trust myself on such things. As for SOS versions:

1066 John Gill obviously Waller
 1101 Red Roseland Cornpickers obviously Calloway, but Haesler notes that it "neatly inserts (tongue-in-cheek) the Waller composition into its arrangement." The liner notes by Claus Jacobi say, "Fats Waller's piano composition is transformed into a band arrangement, ending in a furious finale adopting a part from Edvard Grieg's *Peer Gynt Suite*."

1120 Waldo Gotham City Band is Waller
 1216 Jacques Gauthé (actually piano solo by Louis Mazetier) is Waller

1302 Dickie-Mazetier is Waller
1374 Back Bay Ramblers seems Calloway, but I think I hear more Waller in it than in Calloway—it's down at the Waller tempo, at least. Liner notes say it was the Calloway version upon which this arrangement was based.

Never found any of the Calloway labels, but the reliable LC SONIC reports that Waller was indeed credited on Calloway's Oriole 2185.

Have asked Robbie Rhodes to chime in as to whether Calloway's Viper is really from Waller. But before Robbie could reply, I played the Calloway recording for Tom Brier, who fairly quickly recognized it as Viper's Drag, so obviously it's lurking in there somewhere. And later Haesler came up with the Calloway Perfect 15412 label, which does indeed credit Waller.

Virginia (see **There's a Blue Ridge in My Heart**)

Virginia Blues (Fred Meinken—Ernie Erdman)

John Gill's Original Sunset Five	1094
Dan Levinson's Roof Garden JB	1361
Neville Dickie	1423

ASM, 1922, Leo Feist; w. Erdman/m. Meinken. Amazing number of copyright repeats (for different arrangements) agree, as do a batch of labels.

Vo-Do-Do-De-O Blues (Milton Ager—Jack Yellen)

Red Roseland Cornpickers	1102
Le Petit Jazzband	1403

ASM, 1927, Ager, Yellen & Bornstein; w. Yellen/m. Ager.

Voodoo (Tiny Parham)

Orpheon Celesta	1083
Jungle Crawlers	1084

Rec. Parham 2/1/29, Victor V-38054.

Confirmed by 9/28/29 unpub. copyright reg. and Victor label.

Vox Humana Blues

(Humphrey Lyttelton)	
Creole JB	1051
Humphrey Lyttelton & His Band	1160
Pam Pameijer's New Jazz Wizards	1432

W

Wa Wa Wa (Mort Schaeffer)

Waldo's Gutbucket Syncopators	1032
European Classic JB	1070
Keith Nichols Red Hot Syncopators	1135
Three Deuces	1185
Zenith Hot Stompers	1191
Mike Daniels' Delta Jazzmen	1203
John Gill's Dixieland Serenaders	1304
Neville Dickie	1309
Independence Hall JB	1384

John Gill's Jazz Kings	1401
One More Time JB	1410

Rec. Oliver Dixie Syncopators, 5/29/26, Vocalion 1033, V-1004; Brunswick 3373 et al.

Confirmed by 4/15/26 copyright reg., w/m Mort Schaeffer, arr. Mel Stitzel, no hyphens—but note that credit on Brunswick 3373 label was by Savannah Syncopators, with composer credit "Schaefer"; this true of both the U.S. and U.K. releases, which used the same number.

and on Vocalion V-1004 (U.K.) was Bob Schoffner, who was Oliver's second cornetist on the recording. V-1004 also had hyphens in title. Per LC SONIC, Vocalion was shown as by Dixie Syncopators (as per Rust), and credit there too is Schaefer.

Waakibongo (Henry Davies)	
Henry's Bootblacks	1149
Davies was pianist/leader of the group.	

Wabash Blues (Fred Meinken—Dave Ringle)

Charquet & Co	1053
Monty Sunshine JB	1110
Wally Fawkes & His Soho Shakers	1144
South Frisco JB	1240
Down Home JB	1241
Paris Washboard	1261

ASM, 1921, Leo Feist. Also confirmed by several copyrights and early labels.

Wa-Da-Da (Ev'rybody's Doin' It Now)

(Harry Barris—Jimmy Cavanaugh)	
Paul and His Gang	1329

CD had "Everybody's."
Rust shows title as "Wa-Da-Da (Ev'rybody's Doin' It Now)," rec. Bix & His Gang, 7/7/28, Okeh 41088, Columbia 35666, Parlophone R-2286 et al.

No subtitle on copyright:

Wa-da-da; words and music by Harry Barris and Jimmy Cavanaugh; pf acc., with ukulele arr. by A. J. Franchini. © June 15, 1928; 2 c. June 16; E 693426; Shapiro, Bernstein & co., inc., New York.

But the 4/8/55 renewal did, and spelled Ev'rybody's.

Aha: The Columbia, Okeh & Parlophone labels all have the subtitle the way we have it.

Wade in de Water (traditional)

Grand Dominion JB	1291
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<LA ALLSONG database has it in two songbooks, by "Traditional."

LC PARR has several entries under title **Wade in de Water**; all say traditional Negro spiritual, but one credits H. T. Burleigh.

AHA: The lyrics on sheet match what the band sings pretty closely, so this is it.

Later got bio of Burleigh, learned that Harry Thacker Burleigh was noted arranger of spirituals, also composed a few songs. This is one that he arranged for solo voice; the sheet I saw was Rugerro Vene's rearrangement of the Burleigh solo-voice arrangement for multiple voices. So it's **Wade in de Water** by Traditional.

Wailana Rag (Paul Pratt)

Bob Wright	1239
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Never published and only existed on piano roll according to liner note writer Terry Waldo. Adam Swanson concurs on his CD, says roll made 1916. But still odd that Pratt didn't copyright it, since he registered many other titles in 1916 and several in 1915 and 1917. Roll was U.S. Music 7916 according to Jasen's big book. Frank Himpsl has that roll, reports that the three-line label reads

Wailana Rag
Rag Two Step
Paul Pratt

Wailin' Blues (Ted Lewis—

Lester Melrose—J. V. DeCimber)	
Chicago Rhythm	1164

<3--1164 had Wailing, Ted Lewis-Lester Melrose

Bob: your note is unclear. Did you mean to add J. V. DeCimber to Melrose & Lewis or replace Lewis with DeCimber?

Yes, add-->

Copyright is

Wailin' blues; words by L. Melrose, music by Ted Lewis, L. Melrose and Jocipe De Cimber. [Words and melody only] c 1 c. Sept. 18, 1929; E unpub. 10999; Lester Melrose, Chicago.

Rust lists under Wailing:

Kansas City Frank Melrose Footwarmers, 11/29, Paramount 12898. No label, but Vreede's Paramount discography says Wailing, and Lewis-Melrose-DeCimber! Zack Whyte's Chocolate Beau Brummels (as Wailin'), 12/19/29, Gennett 7086, Champion 15905 et al. Champion released as Smoke Jackson & His Red Onions, Wailin', Lewis-Melrose-DeCimber. And Bill Haesler found the Gennett label, also Wailin', Lewis-Melrose-DeCimber.

Cellar Boys (Manone et al., incl. Frank Melrose), 1/24/30, Vocalion 1503, Brunswick 80066. Brunswick was Melrose-Lewis, Wailin', says LC SONIC.

Must go with copyright reg. and some of the early labels for *Wailin'*, but how to treat DeCimber/De Cimber? He was J. V. DeCimber on the copyright reg. of Good Feelin' Blues, but now he's Jocipe De Cimber—and OOPS, both are in the 1929 book. He's listed in the Index twice, first as J. V. DeCimber and then right below that as Jocipe De Cimber. Talk about a coin toss!

(For what it's worth, he had two titles as J. V., one as Jociipi.)

I found him as J. V. DeCimber on a 1926 sheet for "Night," also with Ted Lewis. But then J. V. De Cimber in 1921 on "Old Fashioned Sweetheart," "Phi Gamma Sweetheart" in 1933. Then he pops up other places as Joseph De Cimber, Joe di Cimber. And Bill Haesler dug him up in a Missouri libraries database indexing this record as Joseph Valentino De Cimber.

It's a damned tossup, but I guess what we had before, J. V. DeCimber, is as good as anything, especially since Haesler added the Zack White Gennett label confirming it.

Wait for the Happy Ending

(Jack Yellen-Milton Ager)
San Francisco Starlight Orchestra 1334
Rec. Red Nichols & His Five Pennies, 9/6/29, Brunswick 4510, 1043.

Confirmed by 8/10/29 copyright reg., w. JY/m. MA, from Almanac.

Wait 'till the Sun Shines, Nellie

(Harry Von Tilzer-Andrew B. Sterling)
Canary Cottage Dance Orchestra 1415
<Damn. Found 1905 sheet music for this (ASM, Harry Von Tilzer), and both cover and copyright page show the title in the ungrammatical form

wait 'till the...

as does the 3/31/05 copyright reg. by Von Tilzer Publishing Co. w. ABS/m. HVT

Wait Till You See "Ma Chérie"

(Richard A. Whiting-Leo Robin)
Keith Nichols Cotton Club Gang 1242
<4--Good grief: Shapiro & Pollack say "Wait 'til You See Ma Cherie" - Whiting/Robin, 1929, introduced by Maurice Chevalier in film *Innocents of Paris*. Lissauer is "Wait til You See Ma Cherie." Kinkle is "Wait Till You See Ma Cherie."

So I went to Ken Bloom's *Hollywood Song: The Complete Film & Musical Companion* (New York: Facts on File, 1955), and found that the song was in *three* movies in 1929: *Innocents of Paris* and *The Love Doctor* as "Wait Till You See My Cherie" and in *Marianne* as "Wait Till You See Ma Cherie."

So we stick with what we have, but without much confidence. --4>

8/22, Hassan: Wait Till You See "Ma Cherie" is the title as printed on the inner title page of the "Innocents of Paris" copy in our collection, which, by the way, is the only way the song actually was PUBLISHED in 1929. Consider the above, with the quotation marks as indicated, to be definitive.

8/25: And Montgomery sends this very sheet.! Here I notice an accent mark that Alex couldn't convey in email:

Wait Till You See "Ma Chérie"

I'll run this by our French editors. If the é is called for here, we'll keep it. If it's grammatically incorrect, we'll just quietly lose it.. (It's correct.)

Later confirmed, with accent, by 3/28/29 copyright reg. and Victor labels by Maurice Chevalier and Ben Pollack.

Wait Till You See My Baby Do the

Charleston (Rousseau Simmons-
Clarence Todd-Clarence Williams)
Scaniazz 1056
Jazz Classics CD 1061
Steve Waddell's Creole Bells 1230
Bob Helm's JB 1310

<2--[1056 had Just Wait 'till...]

Baker: Rust has entry for "Just Wait 'til You See My Baby Do the Charleston," which is cross-referenced to "Wait Till You See My Baby Do the Charleston."

Listing there shows two recordings:
CW Blue Five, 10/6/25, OKeh 8272, HJCA HC-18, JRS AA-115. Title "Just Wait 'til You See My Baby Do the Charleston" says Rust. And this title is confirmed by the OKeh label, credits Simmons-Todd-Williams.
Dixie Washboard Band (w/CW on pno), 1/25/26, Columbia 14128-D. Title "Wait Till You See My Baby Do the Charleston" says Rust. Here too, the Columbia label confirms title and composer last names.

Blue cat lists it under "Wait 'Till You See My Baby Do the Charleston"; 'Till is ungrammatical, but S&P agrees.

ErDOS: I like the "Just Wait...Dance" version, but I think original doesn't have "Dance." Earliest copyright, 1915, is "Just Wait 'til... Charleston"--use that--2>

<2--Tex has sheet music showing that it's "Wait Till You See My Baby Do the Charleston," not "Just Wait 'til..." as we show. This squares with my Rust reference noted in earlier printout.--2>

Now here's the copyright:

Just wait 'till you see my baby do the Charleston dance; w and melody R. Simmons, C. Todd and C. Williams, all of U.S. © 1 c. June 4, 1925; E 616388; Clarence Williams music pub. co., inc., New York.

I looked through 1927 for a follow-up rereg. that reflected the usage that ended up on the sheet music and the second record label, but didn't find one.

4/2/14 double-checked with Tex about sheet music. Copyright page definitely "Wait Till You See My Baby Do the Charleston," but cover is "Just Wait Till..." Composer credits "By Clarence Todd - R. Simmons - Clarence Williams. Pub. Clarence Williams, 1925.

My guess is that while he submitted it for copyright as "Just Wait 'Till...Dance," when he published it, he made slight corrections/changes as indicated in Tex's sheet music, and then used that title on the Jan. 1926 recording.

2011 afterthought: If Clarence himself first recorded it as "Just Wait 'til..." then some people will know it by that title--as, indeed, did Scaniazz. So we should have put a cross-ref from that title. Just did so.

Waitin' for Katy (Ted Shapiro-

Gus Kahn)
Neely's Royal Society Jazz Orch 1208
Independence Hall JB 1371

Rec.
Ben Pollack (as Katie), 12/7/27, Victor 21184.
Guy Lombardo, 3/2/28, Columbia 1395-D.
Vagabonds, 3/23/28, Gennett 6426, Bell 589, Superior 355.
Fred "Sugar" Hall, 4/14/28, OKeh 41026, Parlophone E-6037, Odeon A-189215 et al.

Confirmed, with spelling Katy, by 1/24/28 copyright reg., w. GK/m. TS. But note this entry from S&P:

Waitin' at the Gate for Katy: Words by Gus Kahn, music by Richard A. Whiting. Movie-tone Music Corp., 1934. Introduced . . . in *Bottoms Up* (film). Lyrics unrelated to lyrics of 1927 song, "Waitin' for Katy," also written by Gus Kahn, with music by Ted Shapiro.

Waiting at the End of the Road

(Irving Berlin)
Hall Brothers JB 1031
Paramount JB of Boston 1247
Bob Pilsbury with Friends 1265

ASM, 1929, Irving Berlin. Also confirmed 4/30/29 unpub. and 3/11/29 pub. copyright reg. and Waller's Victor label.

Waiting at the Old Church Door

(Tony Jackson)
Terry Waldo's Gotham City Band 1201
CD had Waitin'.

Found sheet music online, pub. Frank K. Root 1916. Definitely Waiting. Strangely, was not copyrighted, even though Root has dozens of other copyrights in 1916.

Waiting for the Robert E. Lee

(Lewis F. Muir-L. Wolfe Gilbert)
Waldo's Gutbucket Syncopators 1001
South Frisco JB 1180
Steve Waddell's Creole Bells 1230
Yerba Buena Stompers 1375

ASM, 1912, F. A. Mills; w. Gilbert/m. Muir.
Oddly, the period after E is missing on
copyright page, but it's on cover, copyright,
and all the early record labels.

Wait'll You See My Gal

(Jerry Sullivan–Lucky Wilber)
Bob Oliver's Hot Seven 1312

Rec.

Georgia Melodians, 4/22/24, Edison 51338,
Edison Blue Amberol (cyl.) 4882. LC SONIC
says full names Jerry Sullivan & Lucky
Wilber for 51338.

Fletcher Henderson, 6/17/24, Apex 8218.

Orig. Memphis Five, 6/24, Empire 10782,
Regal 9673. Regal label has both names in
full.

Bailey's Lucky Seven, 5/28/24, Gennett 5471,
State 9560. LC SONIC shows Sullivan-
Wilber for Gennett 5471.

Confirmed by 3/19/24 copyright reg., w/m
both.

Wake Up, America!

(Jack Glogau–
George Graff, Jr.)
Univ. of Wisconsin Symphony Band 1284

1284 just had Glogau. Found sheet music
online, 1916, Leo Feist. w. George Graff,
Jr./m. Glogau.

FYI, ASM has a "Wake Up, America" by Fred
G. Clark (m.) & John T. Blossom (w.). And
MTSU has two more after that!

First (2/28/16) copyright reg. had Graff,
Glogau & the banger; later registrations of
arrangments dropped Graff & !

Wake Up! Chill'un, Wake Up!

(Willard Robison–Jo Trent)
Hot Antic JB 1058
Baker–Baldwin Radiogram Wshbrds 1243
Les Red Hot Reedwarmers 1425

<2-- Hot Antic LP had "Wake Up Chillun,
Wake Up." Baker: Kinkle says "Wake Up,
Chillun, Wake Up." 1929, Willard Robison/Jo
Trent. Blue cat has "Wake Up! Chill'un, Wake
Up!" Who knows? Erdos: Blue cat version
from Swaggie reissue, transfer by John R. T.
Davies, who probably had 78. --2>

Aha: ASM, 1929, Donaldson, Douglas &
Gumble; w. Trent/m. Robison. (c) matches
our usage exactly, but note that cover doesn't
have the comma after *Chill'un*.

Copyright same but no final banger--but LC
rarely prints those. Early labels match our title
exactly.

Walhalla

(Paul Pratt)
Chrysanthemum Ragtime Band 1123

Confirmed by 1/3/10 copyright reg. and sheet
music cover.

Walk That Broad

(Tom Delaney–
Woody Frisino)

Jazz Classics 1061
Swedish Jazz Kings 1122
Le Petit Jazzband de Mr Morel 1343
All three called him Warren Frisino.

Looks like it was actually published as written
by "Woody" Frisino. Woody was Warren's
nickname, and he wrote other songs as
Woody, but the world seems to know him
better as Warren, so I guess we keep that.
1928, Clarence Williams. (Found ad for it on
back of "West End Blues" as "Woody," and a
copy for sale on net listing author as
"Woody.")

2013 review: Looks like I found sheet music
above, but can't find it now.

Walk that broad; melody by Tom Delaney
and Woody Frisino. © 1 c. June 13, 1928; E
694348; Clarence Williams music pub. co.,
inc., New York.

Well, googling both names gets more hits on
him as Warren than Woody, but he's probably
Woody on this sheet music and others I found,
and he's Woody in this copyright reg., so we
must treat him that way, especially since this
his only appearance on Stomp Off.

Interestingly, rereg. by CWMPCC 9/27/28 called
it a "hot stomp" (sted of just melody) by Tom
Delaney and "Woody Frisino [pseudonym of
Warren Frisino]." 9/28/55 rereg. was Woody
too.

Walk That Thing

(Charlie Johnson)
Keith Nichols Cotton Club Orchestra 1210
San Francisco Starlight Orchestra 1271
Les Rois du Fox-Trot 1436

Rec. Charlie Johnson, 9/19/29, on other side
of Boy in the Boat, Victor 21712.

Not copyrighted 1927-30. Victor and Bluebird
label and ledgers confirm Johnson as
composer.

Same title by Shelton Brooks, arr. Nelson
Kincaid, 11/4/24, Brooks, NY.

Walkin' the Dog

(Shelton Brooks–
Guy Shrigley)
Moonlight Broadcasters 1193
Chrysanthemum Ragtime Band 1196
Down Home JB 1273
Heliotrope Ragtime Orchestra 1411

ASM, 1916, Will Rossiter.

9/14: Oops, I'm puzzled: found an astonishing
seven different editions of this online, with
same cover design but different artists in inset
photo, and all credited w/m Brooks alone. The
Victor Military Band recorded it 4/28/16, and
that label credited Brooks alone. But we know
the tune because the Six Brown Brothers
recorded it for Victor on 6/20/16, and the
Victor 18140 label credited Brooks & Shrigley.

The copyrights show that it started Brooks
alone, then picked up Shrigley when it got to
the Six Brown Brothers (their staff arranger
was Klickmann):

Walkin' the dog; words and music by
Shelton Brooks, of U.S. © Mar. 4, 1916; 2 c.
Mar. 13, 1916; E 378816; Will Rossiter,
Chicago.

then

Walkin' the dog; fox trot by Shelton Brooks,
played by Pete Wendling, of U.S.
(Rythmodik record music rolls D 15092) ©
June 20, 1916; 2 c. Aug. 15, 1916; E
387777; American piano co., New York.
[Copyright is claimed on interpretation.]

and finally

Walkin' the dog; fox-trot by Brooks and
Shrigley, arr. by P. Henri Klickmann, of U.S.;
piano. © Sept. 19, 1916; 2 c. Sept. 27, 1916;
E 389688; Will Rossiter, Chicago.

FINALLY, after much searching, I found
another edition of the music, also published
by Rossiter, with different cover design and
proudly crediting Shelton Brooks & Guy
Shrigley, arr. Klickmann.

Walking Frog, The

(Karl L. King)
Univ. of Wisconsin Symphony Band 1246
Confirmed by 4/2/19 copyright reg.

Walking with the King

(Alex Bradford)
Grand Dominion JB 1291

<No **Walkin' with the king** in LC cy files, but
Walking with my king, w/Harry Dixon Loes,
m/A. W. McKee, published, 4/15/16
(E369129) (second card for same
song/composers says E372654, 101/15)

Walking with my king, w/m A. M. Pace,
unpub., 16918, 2/10/30.

Did a lot of googling without coming up with a
hint of a composer credit. Looks like best
known recording is by Prof. Alex Bradford and
the Ladies of Music on LP titled "Walking with
the King," Gospel MG -3006. Even found the
back cover and record labels, but they had no
credits. 1/16 Mulder reports, Alex Bradford
recorded it in 1959 as Everyday I'm walking
with the king (Gospel discography). Hmmm.
The vocal on the record I found begins with
words "Everyday I'm walking with my king."

Traditional (or simply unknown) still looks like
best solution we have.

NO: Don't know how I missed this before, but
here it is, as of 1/14/16:

WALKING WITH THE KING; w & m Alex
Bradford. © Herman Lubinsky, d.b.a. Savoy
Music Co.; 23Dec59; EU607199.

Wall Street Rag

(Scott Joplin)
New Orleans Ragtime Orchestra 1213
Canary Cottage Dance Orchestra 1415

ASM confirms.

Walleritis (Don Ewell)
Ray Smith 1162

Rec. Jack Teagarden, 4/15/58, Capitol T-1095, Doormouse CDX 03 CD reissue, also Mosaic reissue, which I have. Ewell was on piano, and Mosaic credits him. AND it was copyrighted 6/6/58.

Waltzing Matilda (A. B. "Banjo" Paterson-Marie Cowan)
Steve Waddell's Creole Bells 1348
1348 had Banjo Patterson. Actually (says Wikipedia),

Andrew Barton "Banjo" Paterson, OBE (17 February 1864 – 5 February 1941) was an Australian bush poet, journalist and author. He wrote many ballads and poems about Australian life, focusing particularly on the rural and outback areas, including the district around Binalong, New South Wales where he spent much of his childhood. Paterson's more notable poems include "Waltzing Matilda," "The Man from Snowy River" and "Clancy of the Overflow."

Paterson began writing poetry under the pseudonym "The Banjo" after a favorite horse. He generally used his initials rather than his full first & middle names, so that's how we'll treat him. "Waltzing Matilda" was written in 1895 and immediately set to music by Christina Macpherson, based on an old folk tune. But shortly thereafter, a tea company bought it from Paterson as a promotional song and had Marie Cowan write a new melody and make some changes to Paterson's words. This is the version that the world knows and celebrates today.

Wampum (Harry Reser)
Howard Alden with Dick Hyman 1200
LP had subtitle "(Indian Novelty)."
Confirmed by 7/27/31 copyright reg. But wait. In the reg.

Wampum; Indian novelty, by H. F. Reser; ten. banjo solo, with pf. acc. © July 27, 1931; 2 c. July 29; E pub. 24390; Harry F. Reser, New York.

"Indian novelty" isn't a subtitle, just a genre marker. Doesn't look like he ever recorded it, just included it in sheet music book as

Wampum Solo (Indian Novelty)

Wang Wang Blues, The (Gus Mueller-"Buster" Johnson-Henry Busse-Leo Wood)
Banu Gibson NO Hot Jazz Orch 1073
John Gill's Novelty Orchestra 1270
Keith Nichols Cotton Club Orchestra 1275
Yerba Buena Stompers 1406

Note that it's

WANG-WANG BLUES

on cover but

The Wang Wang Blues

on copyright page. "Buster" is in quotes. ASM, 1921, Leo Feist. A different version of the cover rendered it as WANG-WANG-BLUES.

Copyrights are up and down the scale:
1/3/21 Wang-Wang; 2/5/21 (new arrangement) Wang Wang; also 2/5/21, The Wang Wang; 3/18/21 Wang-Wang (Barger player roll); 5/7/21 Wang Wang (new arr.), same title 5/7/21, Straight-Bargy roll; and 5/28/21 (reedited roll)

Same for early record labels:

Wang-Wang 3
Wang Wang 6
The Wang Wang 5
The Wang, Wang 1

Want Your Ashes Hauled
(Billy McOwens)
Evergreen Classic JB 1202

Title on LP was "Want Your Ashes Hauled," but we changed it to "Lady, Need Your Ashes Hauled"? clear back at the 2nd edition. Why? I have no explanatory note.

2013 review: Rust has it as "Want Your Ashes Hauled" by Willie "Scarecrow" Owens, 5/15/30, Gennett 7209, Champion 16014, Varsity 6041. Varsity label has no composer credit; performer credit is just Scare Crow.

Mike Schwimmer's liner notes say, "Want Your Ashes Hauled," on which Davie Loomis performs vocally, is one of those "naughty" black blues tunes that proliferated around 1930. Fats Waller and Andy Razaf wrote some, as did both Clarence and Spencer Williams. These were published by Joe Davis Music in little song booklets called *Songs My Father Taught Me NOT to Sing* and *Songs They DON'T Sing in School*. The title, of course, is a euphemism for "a little lovin'."

The only references I can find to the recording are on Online 78 and don't show composer credit--no surprise. So unknown is definitely right.

5/21/14 command decision: Back to Want Your Ashes Hauled. Don't know why we changed it way back when, but everything I've found since then says that it was first recorded under that title by Willie "Scarecrow" Owens as shown in Rust. So instead of unknown let's make it provisionally by Owens as a source of some value.

But again, the redoubtable Bill Haesler comes through, discovering that evidently "The Scare Crow" and Willie "Scarecrow" Owens were pseudonyms for Billy McOwens. AND he found the Champion 16014 label which does indeed have a composer credit of McOwens. Looks like he recorded as Scare Crow, The Scare Crow, Willie Owens, and Billy McOwens.

I found a couple of confirmations on the web, and Bill has a Document CD reissue of Scare Crow recordings, about which he reports:

The vaudeville singer Scare Crow's name, McOwens, is mentioned twice in the non-biographical notes on the Document CD.

The writer, Mike Rowe, was more concerned with the identity of the backing musicians.

Godrich and Dixon, in their Blues and Gospels Records discography, report that "This artist's real name is Billy McOwens, according to the Gennett ledgers."

War Bride Blues [Nigger War Bride Blues] (Mitch Le Blanc-Jimmie Marten)
Pierce College Symphonic Winds 1297

<4-- according to Johnny Maddox, who played this and recorded it on *My Memphis Baby* (Blythewood BR 102), the actual title is "Nigger War Bride Blues," but he tore the title off the sheet music before taking it out in public. If this is so, we probably could get away with this painful honesty in a list like this one. Also, he shows Mitch de Blanc

Goodman reports: I have 1917 band arrangement and piano music that does indeed show it to be "Nigger War Bride Blues." 1918 piano score has dropped "Nigger." Both show Le Blanc.

ASM has one dated 1917 (but that's just the copyright date, could be a later print), pub. Thos. Goggan, that's just "War Bride Blues"; w. Jimmie Marten/m. "Mitch" Le Blanc.

The copyright is NIGGER WAR BRIDE BLUES; words by Jimmie Marten, music by Mitch Le Blanc [of U.S.] c Nov. 12, 1917; 2 c. Nov. 15, 1917; E 411798; Thos. Goggan & bro., Houston.

9/14, to my surprise, I found several copies of the original, politically incorrect version online for download.

War Cloud (see **Fidgety Feet**)
Warm Reception, A (Bert R. Anthony)
Lake Arrowhead Early JB 1365
Confirmed by 3/7/1899 copyright reg. and sheet music pub. G. H. Munroe

Warmin' Up in Dixie, A (E. T. Paull)
Lake Arrowhead Early JB 1365
<This one's tricky. If "Warmin'" is a noun and "A" is an indefinite article (i.e., there's an increase in the temperature in Dixie), then this place in the alphabet is correct.

But if the "A" is that indefinable particle that gets attached to verbs in country accents ("I'm a-fixin' to whop you one, boy" or, from the "Hee Haw" TV show, "I'm a-pickin' . . . and I'm a-grinnin'"), then it would be filed under A even if that particle is not set off by a hyphen as in my examples.

(Actually, we faced the same dilemma with **Huggin' and Chalkin'**, which in one published version was **A Huggin' and A Chalkin'**.)

Aha, found the sheet music, pub. 1899 by E. T. Paull:

1. No lyrics, so no way to follow up on the verb particle theory. We'll list it under **W** and consider the **A** to be a simple indefinite article.

2. BUT while the cover page is **A Warmin' Up in Dixie**, the copyright page omits the logical apostrophe. This is the one time I'll argue in favor of the cover over the copyright page, on the theory that the copyright page was simply mistaken. If the cover and copyright page agreed on the bad title, I'd say keep it.

2013 review: The copyright also has the apostrophe.

Was It a Dream? (Larry Spier–Sam Coslow–Addy Britt)

Barbara Rosene & Her New Yorkers 1422
On CD as Coslow-Spier, confirmed by ASM, 1927, Spier & Coslow.

9/14: BUT WAIT: Bill went looking and came up with a version published by Harms that added Addy Britt to the composers on the cover. And Bill went looking for *all* the copyrights:

Was it a dream; words by Sam Coslow, melody by Larry Spier. © 1 c. Jan. 11, 1928; E 681117; Spier & Coslow, inc., New York. but just a month later...

Was it a dream; words by Larry Spier and Addy Britt, music by Sam Coslow; pf. and ukulele acc. © Feb. 14, 1928; 2 c. Feb. 15; E 681254; Spier & Coslow, inc., New York.

So I had Audrey double-check her copy of the sheet--sure enough, Addy Britt was there as third composer, although buried on copyright under credits for Spier and Coslow and a blurb about their accomplishments.

Washboard Blues (Hoagy Carmichael–Fred B. Callahan–Irving Mills)

Paramount Theatre Orchestra	1089
Ray Skjelbred	1097
Red Roseland Cornpickers	1133
Jim Cullum JB	1155

<3--1089, 1133 & 1155 had Carmichael; 1097 had Carmichael-Mills-Callahan. We must have had all three in 2nd ed.

What's going on? Our source for above three composers is S&P. Lissauer mentions only Carmichael & Mills. Kinkle says Carmichael-Callahan-Mitchell Parish! Who's got the sheet music?

Steve Abrams: Written in 1925 by Carmichael & Mills. Parish added lyrics in 1927. Sheet music published in th 1940s shows all three.

Clearly, this warrants more work.

Telcon 8/18: Tex's original sheet music shows "words & music by" Hoagy Carmichael & Fred

B. Callahan. Obviously, Parish either added more lyrics or wrote new ones later; seems unlikely that Irving Mills had any artistic input, but could have put name on it when he published/republished it. Logical course seems to go with Carmichael-Callahan.

telcon 8/28: OK, drop Mills, who seems odd man out; and Parish on the "Avalon" precedent.

--3>

And here's how Irving Mills got in the act. ASM has copy with Carmichael-Callahan-Mills credits. Photo of Alvino Rey on cover.

(c) 1926 by Jack Mills
Republished containing new material 1928 by Jack Mills.

2013 review:

The copyright trail:

Washboard (The) blues; by Hoagy Carmichael [i.e. H. H. Carmichael] of U.S.; pf. © 1 c. May 28, 1925; E 618294; Hoagland H. Carmichael, Bloomington, Ind. Then

Washboard blues; by Hoagy Carmichael, Fred B. Callahan and Irving Mills; pf. © Feb. 27, 1926; 2 c. Mar. 12; E 635141; Jack Mills, inc., New York.

No copyright adding Parish through 1928. As usual, Abrams had it wrong.

OK, another round of research reveals this remarkable roundosity. Jack Mills published it twice in 1928.:

One 1928 version says by Carmichael-Callahan-Mills, copyright 1926, which matches the copyright in the books. This is the version Audrey has and that I found in several online collections.

But both Tex Wyndham and Alex Hassan have copies of another 1928 published version that says by Carmichael-Callahan, copyright 1928.

Alex describes it this way:

In 1926, Mills published an instrumental piano solo, in its "Novelty Piano Solo Series", which is credited to Hoagy, Callahan AND Irving Mills. There's another piano solo version, minus the IRVING MILLS credit, published in a later Carmichael FOLIO, but I wouldn't worry about it. It's the '26 "novelty" that's the first published version, w/the 3 names, that you should be using in the Stomp Off index UNLESS somebody's SINGING it, in which case, copyright reverts to '28.

Recordings:

Hitch's Happy Harmonists (w/HC pno), 5/19/25, Gennett 3066. Label = just Carmichael, but title is **WASH BOARD BLUES**.

Orig. Memphis Five, 11/24/25, Victor rejected, but Victor ledgers credit Carmichael-Irving Mills.

Red Nichols, 12/8/26, Vocalion 15498; Brunswick 40602, 3407 et al. Vocalion 15498 and 1069 = Carmichael-Callahan-Mills, as does Brunswick 3407, 80072 and 6814. But Brunswick 01801 = Carmichael-Callahan.

Arkansas Travelers, 1/4/27, Harmony 332-H. Carmichael-Mills-Callahan.

Paul Whiteman, 11/18/27, Victor 35877 & 36186 (12" discs). Victor ledgers say Carmichael-Callahan, both labels confirm. Casa Loma, 3/16/32, Brunswick 20108. Label = Carmichael-Callahan.

Carmichael aho, 12/22/33, Victor LSA-3180 (LP).

Mildred Bailey, 5/9/38, Vocalion 4139 says Carmichael-Callahan-Mills.

Tommy Dorsey, 7/11/38, Victor 26085.

Carmichael-Callahan.

Casa Loma (w/HC vcl), 2/25/39, Decca 2394. Decca reissue on 45 says Carmichael-Callahan (LC SONIC), Decca 2394 78 the same.

Art Hodes much later on Jazz Record JR 103 was just Carmichael.

So it started out just Carmichael, but soon got lyrics credited to Callahan and Mills by the time it was published the next year. We must add Mills back to the credits.

And here's a fascinating sidebar on Fred Callahan, from *Jelly Roll, Hoagy and Bix* by Rick Kennedy (1994):

After Gennett pressed "Washboard Blues," Carmichael's college friend Harry Hostetter wrapped a copy of the disc in an old shirt and took it to a stone cutter named Fred Callahan in the small southern Indiana town of Bedford. After listening to the record a few times, Callahan wrote lyrics about a black woman endlessly scrubbing clothes with a washboard.

Carmichael sang those lyrics at a recording session with the Paul Whiteman band in October 1927 (which carried the credits Carmichael-Callahan).

But also, according to this book,

Before heading to Florida [after finishing law school in 1926], Carmichael went to New York and proposed to Irving Mills that "Washboard Blues" be published. In 1926, Mills Music published piano sheet music of the song, with Callahan and Irving Mills listed as collaborators.

As noted above, the only copies of this version I could find were published in 1928 with a copyright date of 1926.

Washboard Wiggles (Tiny Parham)

South Frisco JB	1027
Orpheon Celesta	1083
Pam Pameijer's New Jazz Wizards	1281
Paris Washboard	1308
South Side Jazz Serenaders	1420

Rec. Parham 7/22/29, Victor V-38076, Bluebird B-6570. Confirmed by 12/7/29 copyright reg. and Victor label.

Washboard Willie (traditional)
Down Home JB 1300

According to note writer Hal Smith, Bob Helm says the number was heard during the era of minstrel shows. Originally it was played while "Mr. Bones" and "Mr. Interlocutor" engaged in repatee, accompanied by "Hambone" hand-patting.

[There was a well-known musician named Washboard Willie, born in Alabama in 1909 and later moved to Detroit, but his career came after the end of the minstrelsy era.]

Washin' the Blues from My Soul
(Willard Robison-Dave Oppenheim)
Independence Hall JB 1386

We had *Washing* by Robison. ASM, 1930, De Sylva, Brown & Henderson; w/m by Willard Robison & Dave Oppenheim; and it's *Washin'*. 5/9/30 copyright reg. & labels by Sophie Tucker and California Ramblers confirm.

Washington Square (Bobb Goldsteinn-David Shire)
Tom Stuijp & Delirium Tremolo 1433

<These spellings are suspicious. My two other recordings of it are Goldstein-Shire (Kenny Ball) and Goldstein-Shier (LeRoy Larson). Unfortunately, my Village Stompers reissue CD doesn't have credits.

BUT a web search confirmed Bobb Goldsteinn (he was originally Bobby Goldstein, but, as I suspected, used the odd spelling in his professional life as a song writer and producer. David Shire is correct too.

Washington Wobble (Duke Ellington)
Keith Nichols Cotton Club Orchestra 1320

<CD said Wobble. According to Ellington autobio, it's **Washington Wobble** rather than **Washington Wobble**. Admittedly looks odd, but certainly is possible.

Aha! ASCAP online database shows it as **Washington Wobble**. And MTSU database has same thing. And Anderson fake book. And LA ALLSONG index citing *Rediscovered Ellington*. Must be so.

And we know that a "wobble" is a dance, as in Shim-me-sha-wobble.

2013 review: And indeed, the 12/30/27 copyright reg. is Washington Wobble.

AND the Victor 21284 label says Wobble. But aha, several other labels say Wobble: A Japanese Victor, a Spanish New Desor release, HMV B-4929, Bluebird B-6782.

Rust lists it as Wobble, but there's a discrepancy between Victor ledgers and Rust. Rust

says they did two takes of this on 10/6/27 and one more on 10/26/27, but Victor says Wobble was recorded just on 10/6/27. In any case, Wobble is the clear choice.

Wasn't It Nice (Mike Jackson-Gus Horsley)
Des Plantes' Washboard Wizards 1409
<1409 had Question Mark and just "Jackson," but Charles Anderson fake book says is Mike Jackson, and, indeed, Mike Jackson was the pianist on the original recording by the Georgia Strutters.

2013 review: Pinsker has the sheet music: "Wasn't It Nice", by Mike Jackson and Gus Horsley, copyright 1926 by Perry Bradford Music Pub. Co.

The 3/19/26 copyright reg. filed by Perry Bradford Music Pub. Co. showed w/m by just Jackson, but the Georgia Strutters label (Harmony 311-H) says "Jackson and Horsley."

Waste No Tears (Sidney Bechet)
Hot Antic JB 1044
Dry Throat Fellows 1226
South Side Jazz Serenaders 1420

Not in Rust. Lord says rec. Bechet with Bob Wilber band, 6/8/49, Circle J1060, Blue Star (F)221 et al (no composer credit on Blue Star label, the only one we could find). Then Anderson Reweliotti under French title "Ne pleure pas" in 1961, Vogue LD542-30. Luter 1980, Vogue 506206. Have many other recordings as well citing Bechet.

Not in 1949-50 copyright books. Chrono Classics reissue of Circle 1060 says Bechet. And listing from Sidney Bechet Society of his recordings credits him for this.

Watchin' the Clock (see I'm Watching the Clock)
Water from an Ancient Well
(Abdullah Ibrahim)
Grand Dominion JB 1408

Lord says rec. Abdullah Ibrahim and Ikaya (or by Dollar Brand--listing is confusing), 10/85, Blackhawk BKH50207, BKHCD 50207. Then Hot Cat JB of CT, 6/11/97, WKB (no #). Then Abdullah Ibrahim Trio, Cape Town, 12/13/97, Tiptoe TIP-888836-2 (CD).

From Wikipedia:
"Water from an Ancient Well" is a jazz album by South African pianist Abdullah Ibrahim that was first released in 1986. All tracks written by Ibrahim.

And Discogs.com listing for the LP shows him as composer.

Waterloo Girls (David Thomas Roberts)
David Thomas Roberts 1072
Watermelon Club
(J. Bodewalt Lampe)

Univ. of Wisconsin Symphony Band 1284
We had *The Watermelon Club*, but no *The* on cover or (c) page. ASM 1907, Lyon & Healy, Chicago. 3/25/07 copyright reg. agrees.

Watermelon Trust, The
(Harry C. Thompson)
Terry Waldo 1002
Waldo's Ragtime Orchestra 1007
David Thomas Roberts 1132

5/25/06 splits the fruit: "Water (The) melon trust." But found the sheet music, pub. 1906 Barron & Thompson, NY. Solid on both cover & cy page; Thompson NMI on cover, but is on copyright page.

'Way Down Yonder in New Orleans
(Turner Layton-Henry Creamer)
South Frisco JB 1180
Paris Washboard 1326
Yerba Buena Stompers 1381

ASM, 1922, Shapiro, Bernstein; and they were already so well known that cover & cy page didn't give first names, just "Creamer & Layton." Copyright the same. And only one of four early labels failed to include the preceding apostrophe.

Way I Feel Today, The (Don Redman-Howdy Quicksell-Andy Razaf)
Baker-Baldwin Radiogram Wshbrds 1243
James Dapogny's Chicagoans 1263

Both CD's showed title as "That's the Way I Feel Today"
Not in Rust! And oops, copyright title is different:

Way (The) I feel to-day; words by Andy Razaf, music by Donald Redman and Howard Quicksell. © 1 c. Nov. 18, 1929; E unpub. 14346; Joe Davis, New York.
Published copyright came later:
Way (The) I feel to-day; words by Andy Razaf, music by Donald Redman and Howard Quicksell. New York, Triangle music pub. co., inc. © Jan. 6, 1930; 2 c. Jan. 6; E. pub. 12233; Joe Davis, New York.

And it is in Rust under that title, rec. Annette Hanshaw, 7/21/30, Clarion 5037-C. McKinney's Cotton Pickers, 11/6/29, Victor V-38102, Bluebird B-10232, HMV B4901 et al. Spike Hughes, London, 12/12/30, Decca F-2193.

But do the labels have *That's*? Or *Today* instead of *To-day*? Couldn't find Hanshaw label, but no refs to it mention *That's*. McKinney's Victor definitely no *That's*, and Today. OK, no *That's*, and I can't find a single online ref. to to-day, while the probably most influential label, the McKinney's Victor, has today.

Well, hell, since we put it out under a bad title, we must put a cross-ref from there to lead people here, but we won't show it as a legitimate alternative title. And now I see where

our bad title came from: almost every verse of the song ends with "That's the way I feel today."

Way Way Back (Johnny Hodges–
Mercer Ellington)
Bruno's Salon Band 1251

Not in Rust. AllMusic.com shows a comma, says by Hodges-Ellington, from a 1960 date by Paul Gonsalves and other Ellington alumni called *Ellingtonia Moods & Blues*.

Ellingtonweb.ca listing of Hodges compositions also shows this, also with comma. But no comma in the copyright:

WAY WAY BACK; m Johnny Hodges &
Mercer Ellington. © Tempo Music, Inc.;
11May60; EU624603.

Nor in the 1988 renewal shown at
copyrightencyclopedia.com.

We Just Couldn't Say Good-bye
(Harry Woods)

Keith Nichols Cotton Club Gang 1242
Barbara Rosene 1431

No hyphen on our CDs.

Rec. Boswell Sisters, 8/6/32, Brunswick 6360,
01347, A-929. Chick Bullock, 8/1/32, Banner
32510, Conqueror 7996, Perfect 15643 et al.
Annette Hanshaw, 8/16/32 (with quotes
around Goodbye, (says Rust), Banner 32541,
Conqueror 8046, Perfect 12835 et al.

No quotes, but hyphen in copyright:

We just couldn't say good-bye; w and m
Harry Woods; with ukulele arr, Haia Kaa. ©
July 13, 1932; E pub. 31237; Keit-Engel, inc.

Melotone M-12451 issue of Bullock (as Ralph
Bennett & His Seven Aces) has Good-bye. So
did Boswell Sisters Brunswick. Hanshaw
Perfect has hyphen, no quotes; Panachord no
hyphen or quotes.

Weary Blues, The (Artie Matthews)

Peruna Jazzmen CD 1003
Peruna Jazzmen 1020
New Yankee Rhythm Kings 1050
Wally Fawkes & the Rhythm Kings 1060
Black Bottom Stompers (Switz.) 1130
Three Deuces 1185
Zenith Hot Stompers 1248
Black Eagle JB 1257
Bob Helm's JB 1310
Chris Tyle's Silver Leaf JB 1311
Bob Schulz & His Frisco JB 1315
Helm–Leigh Jazz & Blues Review 1331
Neville Dickie 1423

Weary Blues on cover, but The Weary Blues
on copyright page. ASM, 1915, Stark.
10/25/15 copyright reg. also The Weary Blues
(filed by Stark), but only one (Clarence
Williams OKeh 4893) label had The (others
were Louisiana Five (Emerson 10116) and
NORK (Gennett 5102).

Weary Way Blues (Coleman L. Minor–
Jimmy Blythe)

Two Clarinet Stompers 1259
John Gill's Dixieland Serenaders 1295
One More Time JB 1410
Yerba Buena Stompers 1418

<4--[originally had by Jimmie Cox-Lovie
Austin on 1259; by Coleman L. Minor on
1295.]

Shapiro & Pollack say music by Lovie Austin,
words by Ida Cox, 1923, introduced by Ida
Cox.

But in any case, this Weary Way Blues sounds
to me like the Weary Way Blues on the next
record. So who's the composer?

ErDOS: Minor. John Gill has original sheet.
--4>

CRAP: 2/7/11: 1410 has added Jimmy Blythe
to Coleman Minor as co-composer. How the
hell...? 1418 back to Minor alone.

5/3/11 sent email to Gill asking about that
sheet music. He says it's in storage and not
retrievable now, but that he gave the info to
ErDOS right off the sheet, which he believes
predates the recordings. So we keep it Weary
Way Blues by Coleman L. Minor.

2013 Review, and it appears that some serious
reviewing is needed.

Pinsker has a copy of the copyright deposit:
"Weary Way Blues" Words by Coleman L.
Minor, Music by Coleman L. Minor and James
Blythe. It's stamped December 1 1927 E
679986, and at the bottom of the page is
written "Published by Melrose and
Montgomery, 36 West Randolph St., Chicago,
Ill." [1/14 at LC I found this same lead sheet.
–DB]

And the copyright reg. confirms this:

Weary way blues; words by Coleman L.
Minor, music by C. L. Minor and James
Blythe. © 1 c. Dec. 1, 1927; E 679986;
Lester Melrose, Chicago.

Are we sure there wasn't another song with
the same title? How else to account for Lovie
Austin-Ida Cox/Jimmie Cox?

Rec. by

Mandy Randolph (vcl w/own pno acc.),
5/29/23, Gennett Special (?)

Ida Cox acc. by Lovie Austin, 6/23, Paramount
12044. AND aha: label credits them.

And this is simply a different song. Copyright
reg. is

Weary (The) way blues; w Ida Cox, m Lovie
Austin, of U.S., arr. L Cox and L. Austin. © 1
c. Aug, 27, 1923; E 570576; Chicago music
co., Port Washington, Wis.

State Street Ramblers (same as two below),
8/12/27, Gennett 6232 (The WWB). Label
credit is Minor.

Dixie-Land Thumpers (nearly same as Owls
below), 8/27, Paramount 12525. No
composer credit on label.
Jimmy Blythe's Owls, 10/5/27, Vocalion 1135.
No credit on label.
Sidney Bechet-Albert Nicholas, 12/2/46, credit
is Cox-Austin on Jazz Greats reissue. Looks
like it came from Blue Note 517, where
credit also Cox-Austin. AND NOTE that
Claude Luter also credited Cox-Austin. And
note that the Stomp Off with Cox-Austin was
a European record with a French clarinet
player.

The question is whether Bechet really
recorded the Cox-Austin song or the Minor-
Blythe song. Well, that's clear. It's the Minor-
Blythe song, and his bad credits have
followed behind him. Claude Luter repeated
them, as did the Two Clarinet Stompers, with a
French clarinetist in the lead.

Very clearly, Bechet and all four Stomp Off
bands are playing the same arrangement that
Blythe's Owls played. The State Street
Stompers and Dixie-Land Thumpers versions
appear to be different arrangements of the
tune. Thumpers much slower tempo than
others.

Weather Bird Rag (Louis Armstrong)

Canal Street JB 1005
Minerva JB 1117
Louisiana Repertory Jazz Ensemble 1140
Jim Cullum JB 1148
Chicago Rhythm 1164
Down Home JB 1171
John Gill's Dixieland Serenaders 1295
Neville Dickie 1309
Black Eagle JB 1356
Red Rose Ragtime Band 1360
Independence Hall JB 1384

<2-- early LPs had some Weatherbird, some
Weather Bird; some Oliver, some Armstrong,
some both. Baker: Rust says the original
Oliver 1923 recording was as "Weather Bird
Rag," the Armstrong/Hines 1928 recording
was "Weather Bird." Besides your six, I have
two that credit Oliver-Armstrong (one a
Smithsonian reissue of the Armstrong-Hines
recording); and three that credit Armstrong
only. Will we ever be sure? ErDOS: No, be
generous and credit both. --2>

2013 review: Give this another look--we
mustn't be using LP covers for composer
credits.

Copyright is

WEATHER BIRD RAG; melody, by L.
Armstrong [of U.S.], arr. by Richard M.
Jones [of U.S.] c 1 c. Apr. 14, 1923 E
561680; Louis Armstrong, Chicago.
and then what looks like a mechanical
reproduction rights registration:
Weather bird rag. © Louis Armstrong,
Chicago. Notice rec'd May 12, 1923;
recorded, v. 5, p. 149.

BUT much later we find
Weather bird; by Louis Armstrong; 1st
cornet. © 1 c. Jan. 2, 1929; E unpub. 2460;
Melrose bros. music co., inc., Chicago.

Rec.
King Oliver Creole JB, 4/6/23, Gennett 5132,
Brunswick 02202 et al.
Armstrong with Hines as Weather Bird,
12/5/28, OKeh 41454, HRS 18, Columbia
36375, et al.

AHA! The title on the original 1923 Gennett
was Weather Bird Rag, and the credit was just
Armstrong. But oh, for chrissake, the OKeh
Armstrong-Hines label credits just Oliver, but
the Columbia 36375 label credits Armstrong.
But the OKeh has to be a mistake. Someone
at OKeh, knowing that it was originally a King
Oliver recording, must have presumed that
Oliver wrote it. This is both illogical and five
years after the fact; both the original copyright
and the original label said Armstrong. But at
least now we know how the confusion arose.

Wedding Cakewalk (Wally Rose) 1115
Original Salty Dogs JB

Turk Murphy's liner notes confirm Rose, say it
was written for wedding of Esther & Charles
Campbell, i.e., Duff Campbell of *Revenge*
fame. Rec. by Turk in 1954 but not issued
until SF Trad Jazz Foundation 107 CD. No
copyright reg. in 1954.

Wedding of an Ant (Billy Mayerl) 1313
Tony Caramia
Confirmed by 6/12/40 copyright reg., part of
Insect Oddities set.

Wedding of the Painted Doll, The
(Nacio Herb Brown-Arthur Freed) 1323
Ingham-Grosz Hot Cosmopolites

ASM, 1929, Sherman, Clay; w. Freed/m.
Brown. Confirmed by 2/26/29 copyright reg.
"introduced in Broadway melody."

Weeping Willow Blues (Paul Carter) 1278
Ted Shafer's Jelly Roll JB
Helm-Leigh Jazz & Blues Review 1331

Rec.
Louisiana Five, 12/19, Empire 10172.
Bessie Smith, 9/26/24, Columbia 14042-D et
al.
Virginia Liston (acc. by Cl. Williams), 10/9/24,
OKeh 8175.
Monette Moore, 11/24, Ajax 17079.

Well, the Weeping Willow Blues of 1919 was
by Robert King. Presumably a different song.

Ours confirmed by 10/4/24 copyright reg. And
by Bessie Columbia label, name in full.

We'll Meet Again (Paul Barbarin) 1220
Rent Party Revellers
Black Eagle JB CD 1224

Written for a 4/21/56 recording, says
Wyndham. And Lord shows Paul Barbarin's
NO Band rec. that date, GTJ L-12019, Vogue
(French) LD-439-30.

Black Eagles say the same thing. Never
found a copyright or record label, but no short-
age of sites that are quite sure Barbarin wrote
this.

But beware of famous WWII song of same title,
written by Ross Parker-Hughie Charles.

Wenn der weiße Flieder wieder blüht
(see **When the White Lilacs Bloom**
Again)

We're Back Together Again (My
Baby and Me) (Sidney Clare-
James V. Monaco) 1422
Barbara Rosene & Her New Yorkers
Rec. Ray Miller aho, 2/27/25, Brunswick 2847.

Copyright shows the subtitle:
We're back together again, my baby and
me; w Sidney Clare, m Jimmie Monaco, of
U.S. © Feb. 24, 1925; 2 c. Feb. 25; E
607605; Jerome H. Remick & co., New York.

But the subtitle wasn't on the Brunswick label.
Nor is it on any of the several other labels I
could find.

But aha! Alex Hassan has the sheet, says
subtitle on copyright page but not cover.

We're Goin' Around (Scott Joplin,
from **Treemonisha**) 1267
St. Louis Ragtimers

Pinsker notes, "Surely somehow this should
say that it's an excerpt from his opera
"Treemonisha", shouldn't it? It was never
published as a separate sheet." Good point.

Were You Sincere? (Jack Meskill-
Vincent Rose) 1424
John Gill Sentimental Serenaders
Rec. Bert Lown, 3/12/31, Victor 22653. Red
Nichols, 2/19/31, Brunswick 6070 et al.
Rhythmic Eight, 5/22/31, Zonophone 5939.

Confirmed by 2/13/31 copyright reg., w. JM/m.
VR.

West End Blues (Joe Oliver-
Clarence Williams) 1036
Waldo's Gutbucket Syncopators
Black Bottom Stompers (England) 1045
Jim Cullum JB 1148
Albion JB 1249
Duke Heitger's Big Four 1367

<2-- 1148 was Oliver, 1036 & 1045 were
Oliver-Williams. Baker: S&P credit Oliver-
Clarence Williams. My Non-Stomp Off
recordings are three Oliver only seven Oliver-
Williams, which seems the best choice.
Robinson: Oliver's 1928 recording credits just
him.

Saunders (citing Lord's C. Williams book):
Oliver-Williams. --2>

ASM, 1928, Clarence Williams. (c) page says
by Oliver & Williams, but cover specifies w.
Williams/m. Oliver.

9/14 Haesler provides the detailed
chronology:
11 June 28 rec. by Oliver, Vocalion 1189 label
credit Oliver
13 June 28 copyright reg. by Oliver along,
filed by Clarence Williams Music Public Co.
28 June 28 rec. by Louis, OKeh 8597 label
credit Oliver
23 Aug 28 Ethel Waters recorded vocal
version with words by Clarence Williams,
Columbia 14365-D label credits both
26 Oct 28 Williams files new copyright, this
time words Williams, music Oliver.
1955 renewal also Williams/Oliver, filed by
Williams.

West End Romp (Bill Padron-
E. H. "Mose" Ferrer) 1223
New Orleans Classic Jazz Orch
CD had Bill Padron-Mose Farrar.
Rec. NO Owls, 4/14/26, Columbia 688-D.

Hmm, copyright differs slightly:
West end romp; melody, by W. G. Padron
and E. H. Ferrer. © 1 c. May 14, 1926; E
640920; E. C. Crumb, New Orleans.

Well, Rust says that Bill Padron is on cornet
and Mose Farrar on piano. So who's right?
He's Ferrer in the index as well, and while
there are several Farrars in the index, there's
no E. H. Farrar. RJHA says Bill Padron &
Mose Farrar, which probably is where our
credits came from. Well, wikipedia calls them
by those names too.

But oh, crap: The Columbia 688-D label says
Padron and Ferrar, thus splitting the
difference.

heypally78rpms.com says he's Edward
"Mose" Ferrer, which squares both with the
copyright spelling and one of the initials. It's
something of a toss-up, but I'm going with the
copyright reg. and heypally. (And the spelling
matches that of the screen actor Jose Ferrer.)
Haesler also finds that Sudhalter's *Lost*
Chords calls him Edward "Mose" Ferrer and
New Orleans Jazz: A Family Album calls him
Edward Harry "Mose" Ferrer.

West Indies Blues (Clarence Williams-
Spencer Williams-J. Edgar Dowell) 1029
Louisiana Repertory Jazz Ensemble 1029
Charquet & Co 1039
Louisiana Repertory Jazz Ens. CD 1055
New Orleans Classic Jazz Orch 1145
South Frisco JB 1180
Mahogany Hall Stompers 1221

ASM, 1923, Clarence Williams. Confirmed by 12/16/22 copyright reg. (Edgar, no J.) and early record labels.

West of the Mississippi

(James Dapogny)
State Street Aces 1106
South Frisco JB 1180

Dapogny was pianist on 1106.

West of the Olgas (Dave Dallwitz– Ade Monsborough)

Dave Dallwitz Ragtime Ensemble 1098

West Texas Blues, The

(Charles H. Booker, Jr.)
South Frisco JB 1143
John Gill's Dixieland Serenaders 1295

<4-- This is in Handy's *Blues: An Anthology* (1926) as *The West Texas Blues*, copyright 1919.

Vince Saunders, do you have earlier version without *The*, or shall we add it?

--4>

8/25: Montgomery sends 1919 sheet music: *The West Texas Blues*.

9/8/19 copyright reg. has *The*, filed by Yancy & Booker Music Co., Memphis.

Westlawn Dirge (Karl L. King)

Louisiana Repertory Jazz Ensemble 1197

<3--1197 had Westlawn.

Frank Dutton of Malvern Link, England: "West Lawn Dirge?"

Mike Durham: My copy of the Eureka Brass Band on Melodisc MLP 12-01 reads West Lawn Dirge, and I note from Charlie Crump's *New Orleans--the Revival* that Dejan's Olympia Band also spell West Lawn as two separate words.

OK - make it West Lawn. And move it up.--3>

2013 review: Hah. The copyright of 4/7/10 and all the sheet music on sale on the web says its Westlawn, as does the Karl King site at karlking.us

Westminster Rag (Ray Leake)

Queen City Ragtime Ensemble 1138

Leake was pianist with the Queen City JB and founder of the Queen City Ragtime Ensemble.

What a Day! (Harry Woods)

Moonlight Broadcasters 1193

Rec. Sammy Fain, 5/10/29, Harmony 943-H.
Mason-Dixon Orch, 5/15/29, Columbia 1861-D.
Carl Fenton aho, 6/29, Brunswick 4421.
Ted Weems aho, 6/25/29, Victor 22038 et al.

Copyright regt. 3/28/29 doesn't have the banger, but they seldom do. Indiana Univ. collection indexes it with banger, but doesn't show cover. Victor Project for Weems shows it. Fenton Brunswick shows it, as does Mason-Dixon Columbia.

What a Dream (Sidney Bechet)

Jean-François Bonnel & Friends 1131

Rec. Bechet aho, 11/16/38, Vocalion 4575, Swing 323.

Confirmed by 8/31/39 copyright reg.

What a Friend [What a Friend We Have in Jesus] (Charles C.

Converse–Horatius Bonar)
Grand Dominion JB 1291

<[started out with

What a Friend We Have in Jesus

(Joseph M. Scriven–
Charles C. Converse)]

<4--Oops. John Gill has a hymnal in which the title is given simply as "What a Friend," and the only composer listed is Charles C.

Converse. Can we find another source? For now, says Bob, I like the version we have.

Great Song Thesaurus says

What a Friend We Have in Jesus. 1876.
Charles Crozat Converse/Horatius Bonar.
"2nd most popular hymn among Protestants"
according to poll by *Christian Herald*.

Variety Music Cavalcade also has full title, also credits Converse/Bonar. 1876, Bigelow & Main (in: Bliss & Sankey, *Gospel Hymns No. 2*).

--4>

8/20: Don Rouse has no fewer than six different hymnals that contain it.

1. Five of the six show the title as simply "What a Friend." The sixth doesn't show music, just lyrics as "No. 23," but Rouse may have failed to Xerox a table of contents page that linked title with number in book.

2. The oldest, c. 1894, credits C. C. Converse-H. Bonar. The next-oldest, 1902, is the one with lyrics only, no music, and it credits H. Bonar. And undated one and one dated c. 1915 both credit C. C. Converse-H. Bonar. The two newest ones, 1923 & 1930, credit Charles C. Converse-Joseph Scriven.

Rouse: It looks from this like Bonar wrote the words, Converse the music. I don't know how Scriven gets into it, except probably through later copyright renewal.

Baker: It would appear that the song started out as **What a Friend**, later (through influence of lyric) became known by longer title, which is how it appears in the two (much later) indexes I found. So it looks like we want **What a Friend [What a Friend We Have in Jesus]** (Charles C. Converse-Horatius Bonar).

What a Life! (Duke Ellington)

Keith Nichols Cotton Club Orchestra 1320

<You sure about !? The very definitive composition list in Ellington's autobiography has the tune, but no exclamation point.)

MTSU database shows the !, and that's presumably copied from sheet music--but perhaps from cover, so we must get it & compare cover to copyright page.

Yep! Copyright page of sheet shows the ! too. 2/5/29 copyright reg. has it too, rare for those books.

And that Joe Sullivan's "What a Life!" from 1945 is a different tune.

What a Little Moonlight Can Do

(Harry Woods)
Golden Eagle JB 1192

Confirmed by 6/18/34 copyright reg., from Road House.

What Can a Poor Fellow Do?

(Elmer Schoebel–Billy Meyers)
Les Rois du Fox-Trot 1407

British Library at St. Pancras indexes it with ?
Rec. Ellington, 11/3/27, OKeh 8521,
Parlophone R-1549 et al. Orig. Indiana Five,
1/13/28, Harmony 632-H.

5/14/27 copyright reg., w/m both, has no ? but they seldom do. Ellington OKeh label has it.

What Can I Do with a Foolish Little

Girl Like You? (Irving Bibo–George
A. Little–Albert Amshel)
Des Plantes' Washboard Wizards 1290

CD said by Willie Smith, no ?

Rust indexes it as "(What Can I Do with) A Foolish Little Girl Like You?" Rec. Clarence Williams (as just "A Foolish Little Girl Like You"), 3/7/35, Vocalion 2938. Label confirms title, composers Bibo-Little-Amshel. Smith 4/23/35, Decca 7033 (take 1), Brunswick 02388 (take 2) (no parens, question mark). Couldn't find the Smith labels, but found ample evidence that they were "What Can I Do with a Foolish Little Girl Like You?" and had Bibo-Little-Amshel credit.

Oops, Pinsker found the copyright reg.:

What can I do with a foolish little girl like you; w George A. Little and Albert Amshel, m Irving Bibo; with guit. arr. c Mar. 5, 1935 E pub. 4715[6]; Clarence Williams music pub. co., inc., New York.

Couldn't find any evidence of a sheet music release, so the records will have to do. The two were essentially simultaneous, so we'll let the tie go to the copyright version. But since no less a deity than Clarence Williams hisownself recorded it under the shorter title, we must include a cross-reference from it.

2013 review: Hassan has the sheet music; all one long title, no sub.

(What Can I Say) After I Say I'm Sorry?

(Walter Donaldson–Abe Lyman)
Waldo's Jazz Entertainers 1377

CD had first four words in parens as pre-title. But Hassan has sheet, says all one title, as does S&P. But Rust has cross-ref from full title to "After I Say I'm Sorry."

And oops! Look at the odd string of copyrights:

What can I say after I say I'm sorry; fox-trot, words and music by Walter Donaldson and Abe Lyman. © Jan. 11, 1926; 2 c. Jan. 16; E 634003; Leo Feist, inc., New York.

And

What can I say after I say I'm sorry; fox-trot, words and music by Walter Donaldson and Abe Lyman, arr. by Frank Skinner; orch. 4to. © Jan. 14, 1926; 2 c. Jan. 15; E 634024; Leo Feist, inc., New York.

And

After I say I'm sorry; words and melody by Walter Donaldson and Abe Lyman. © 1 c. Jan. 15, 1926; E 634030; Leo Feist, inc., New York.

The cover is

WHAT CAN I SAY
AFTER I SAY I'M SORRY?

But I suspect the copyright page will have it all together. In any case, "(What Can I Say) After I Say I'm Sorry?" is stupid, because the question is within the parens, while its requisite ? is outside. If removing the subtitle causes the primary title to make no sense, as in this case, it just can't stay a subtitle.

Well, it's stupid, but consistent: copyright page is just like the cover:

What Can I Say
After I Say I'm Sorry?

What-Cha-Call-'em Blues

(Steve L. Roberts)	
West End JB	1085
Red Rose Ragtime Band	1128
Paramount JB of Boston	1247
Keith Nichols Cotton Club Orchestra	1275
South Frisco JB	1342
Red Rose Ragtime Band	1412

ASM, 1925, Triangle Music. Note that cover has the apostrophe misplaced:

What-Cha-Call'-Em Blues

4/25/25 copyright reg. filed by Triangle is What-cha-call-'em blues.

What Cha Gonna Do When There

Ain't No Jazz? (Pete Wendling–Edgar Leslie)
Waldo's Ragtime Orchestra 1069

LP was What Cha, but evidently we at some point changed it to What-Cha in this index. <10/15/02, now have sheet music. Cy page is "What Cha...Jazz?" Cover is "What-Cha...Jazz."

6/5/20 copyright reg. was What Cha, filed by Stark & Cowan, NY. But 6/17/20 reg. for the piano roll recording by Clarence Jones was What-Cha.

What Did Romeo Say to Juliet?

(Burton Lane–Frank Loesser)
Alex Hassan 1322

No ? on 4/4/38 copyright reg., w. FL/w. BL (from College Swing), but there usually isn't.

Vast majority of online refs to it include the ? so let's leave it.

(What Do I Care What) Somebody Said

(Sidney Clare–Harry Woods)
Barbara Rosene 1431

CD had no parens, plus ?

Rec. Russell Douglas, 3/28/27, OKeh 40801, Parlophone R-3339. Jan Garber, 5/16/27, Victor 20754, HMV B-5349. Red McKenzie 3/7/27, Vocalion 15539, Brunswick 3484 et al. Orig. Memphis Five, 4/14/27, Pathe Ak. 36623, 11421; Perfect 14804. Harry Pollock, 3/28/27, Gennett 6083, Champion 15239 et al. Lee Morse on 1063-D had the highly illogical "(What Do I Care What) Somebody Said."

No ? on 4/13/27 copyright reg., w/m both. But there rarely is.

Oh, dear: Lee Morse was right. Cover is

WHAT DO I CARE WHAT
SOMEBODY SAID

Copyright page is

(What Do I Care What)
SOMEBODY SAID

(What Do We Do on a) Dew Dew

Dewy Day (Howard Johnson–Charles Tobias–Al Sherman)
Neely's Royal Society Jazz Orch 1208

<3--4/12/93 note added parens, dropped ?, changed shall to do. But I'm still troubled by this. Normally, a tune is known by its main title, not by its subtitle, so we (and other discographies) alphabetize it by main title rather than subtitle. Now if you can argue that this tune is popularly known as "What Do We Do . . ." in spite of fact that first words were originally in a parenthetical subtitle, I'd happily place it here. But I think we ought to have a cross-ref from "Dew-Dew-Dewy Day."

Robbie Rhodes: "Dew Dew Dewy Day" on title page; "Dew-Dew-Dewy Day" on cover art. I have sheet music copy. No question marks, no subtitle needed. Your choice on commas.

Bob, Robbie's note doesn't say that subtitle isn't there, only that he doesn't think it's needed. Clearly, your intention is always to include it. But it would seem that the hyphens should go, since they're on cover but not on title page. As for cross-reference from Dew

Dew Dewy to here, I'm prepared to give up on that, since we have several others now that are listed alphabetically under their initial subtitles because that's how they've become known.

Finally saw the original sheet music, 1927, Irving Berlin.
cover

What Do We Do On A
Dew-Dew-Dewy Day

(c) page

(What Do We Do On A)
Dew Dew Dewy Day

as Robbie described.

1/25/27 copyright was just Dew-dew-dewy day; 3/24/27 refiling (why?) was Dew dew dewey day! So Berlin was perplexed about hyphens or not, and how to spell dewy, but he obviously realized that just Dew Dew Dewy Day wouldn't make sense as a title without help. Early labels were all over the place.

What Do You Know About That

(Joe Simms–Robert Warfield)
Jacobi's Bottomland Orchestra 1336

CD Edgar Dowell, and has ?

Not in Rust index (a mistake), but he shows it rec. CW Blue Seven, 1/27, Paramount 12435 (actually, this track Joe Sims [actual spelling evidently Simms] & CW vcls plus rhythm).

Bad sign: not in copyright books 1926-29, even though Dowell has other titles registered in those years (except 1929).

Oops, Paramount label does NOT have a question mark. Nor does it have a composer credit. The title is per Rust.

Well, according to Haesler, the Tom Lord Clarence Williams book says it's from 1919:

What do you know about that; words and melody by Lew Sully [of U.S.], arr. by Harry L. Alford [of U.S.] © 1 c. Mar. 12, 1919; E 445048; Arthur O. May and Helen Kilduff, Chicago. [May & Kilduff also were minstrel or vaudeville performers.]

Wow, that's out of left field. Lew Sully is for real--wrote half a dozen songs recorded by Victor 1900-03. Found another song of his from 1908. Lots of other mentions of his compositions and recordings, but all before 1903. Real name Chas. Sullivan, was great shakes on the minstrel show circuit.

Haesler sends excerpt from Lord's book, but it's not entirely persuasive. It just lists that 1919 copyright of that title by Lew Sully, with no explanation of his connection to the Sims-Williams recording. I've found WAY too many cases of two, three and more copyrights of the same title to presume that if the title's the

same, the tune's the same. Really must get the Sully copyright deposit to see if it's really the same song that Sims-Williams sing.

I'll be darned: Haesler later found the copyright reg. that I looked hard for and missed

What you know 'bout that; words and melody by Joe Simms and R. Warfield; 1st violin. © 1 c. Nov. 11, 1926; E 649856; Clarence Williams music pub. co., inc., New York.

Well, I guess we accept this for composers' credits, and keep it Simms in spite of fact that "Joe Sims and Clarence Williams" are performers listed on both sides of the Paramount label. Joe Simms had several other pieces published by Williams that year; RJHA refers to him as Joe Simms the vocalist; and the Lord book mentions that he's referred to as Simms in the *Chicago Defender*, which reported on his activities regularly. And as for R. Warfield, I'll go out on the following limb: Robert Warfield composed some songs with Ida Cox, but more to our point is this entry from *A Century of Musicals in Black and White: An Encyclopedia of Musical Stage Works By, About, or Involving African Americans* by Bernard L. Peterson Jr.:

Sons of Rest (1927). Touring show. Music and lyrics by Sidney Easton and Robert Warfield. Prod. by Sidney Easton and Joe Simms, who also performed in the cast. and also

Clorifena's Wedding Day (1922). Vaudeville entertainment. Prod. by and costarring comedians Joe Simms and Robert Warfield.

And Haesler found yet other clues and press clippings linking Simms and Warfield as partners.

It's a little suspicious that the Paramount record came out with the 1919 Lew Sully version of the title, though—but actually the Paramount label is just the Simms-Warfield copyright title with the grammar cleaned up.

Last question: Where in the heck did we get Edgar Dowell to begin with?

I requested the Simms-Warfield lead sheet from LC PARR 7/14, but they cannot find it.

What Do You Want to Make Those Eyes at Me For? (Joe McCarthy—Howard Johnson—James V. Monaco) Ian Whitcomb & His Merry Bands 1276

<4--Bob: You had Jimmy Monaco on CD, but see this note from the 3rd edition:

<3--before this late entry we had Jimmy V. Monaco three times ("Ain't It a Shame About Mame?" "Go Fly a Kite," and "Oh, You Circus Day") and James V. Monaco twice ("Masculine Women! Feminine Men!" and "You Made Me Love You". Because consistency is golden, and because a middle initial looks queer with

a shortened first name (see my note at "Kiss Me Sweet." I've changed it to James V. Monaco everywhere.--3> --4>

ASM, 1916, Leo Feist; McCarthy, Johnson & Jimmy V. Monaco. And note this:

cover

What Do You Want to Make Those Eyes at Me For

(When They Don't Mean What They Say!)

Main part of title all on one line, no ? But copyright page is exactly as we have it.

11/27/16 copyright reg. (with Jimmy V.) is just our title without ?

What D'Ye Mean You Lost Yer Dog (Where's That Dog-Gone, Dog-Gone, Dog of Mine)

(Joseph M. Daly—Thomas S. Allen) Rosy McHargue 1253

Oops, we had *Daley*. ASM, 1913 Daly Music; w. Allen/m. Daly. Title the same, including parens, on both cover and copyright page.

9/19/14: OH, NO! Just looked at CD, sheet music, and copyright again and realize that all say Yer Dog, but I put Your in this index and resolutely kept it there through the latest printing. I should be shot.

What Is This Thing Called Love?

(Cole Porter) Lande's Rhythm Club Orchestra 1327

ASM, 1930, Harms. 3/25/29 copyright reg. (why the time diff?) agrees.

What Kind o' Man Is You?

(Hoagy Carmichael) Moonlight Broadcasters 1193

No ? on copyright:

What kind o' man is you; words and music by Hoagy Carmichael. © Nov. 29, 1929; 2 c. Dec. 7; E pub. 11356; Mills music, inc., New York.

but copyright entries almosts never have them.

Rust lists it under "What Kinda Man Is You?" with the following entries:

Sara Martin (Kinda), 9/24/24, Okeh 8191.

(actually Kind'A Man, ? by Lem Fowler)

Clarinet Joe & His Hot Footers (as Kinda), 8/8/25, Harmony 8-H, Regal G-8539.

Eddie Lang aho (as Kind o', Hoagy on pno but Mildred Bailey vcl), 10/5/29, Parlophone R840, Odeon A-286027 et al. Aha, the Parlophone label has the ?

Irving Mills Hotsy Totsy Gang (as Kind of), 11/7/29, Brunswick 4641, A-8645. But it's Kind A Mam, no. ?

In his book on Carmichael, Sudhalter renders it with the ? And heck, I found that I have a copy of the 1929 sheet music, with ?

What Kind of Rhythm Is That?

(Sidney Easton) Back Bay Ramblers 1355

Rec. Bill Brown & His Brownies, 12/26/29, Brunswick 7142. (their source, say the BB Ramblers).

Odd copyright entry is

What kind a rhythm [!] is that; words and music by S. Easton. [Words and melody only] © 1 c. Nov. 2, 1929; E unp. 12787; Sidney Easton, New York.

Presumably [!] is LC's version of [sic].

Brunswick label is What Kind of Rhythm Is That?

(What Makes Me Love You So?

(Clarence Williams—Fred Longshaw) Swedish Jazz Kings 1122
Des Plantes' Washboard Wizards 1325
Neville Dickie 1366

<2-- 1122 has What Makes Me Love You So? by C. Williams-F. Longshaw --2>

<4--Bob, your handwritten note on first print-out added "(see **(Oh Baby) What Makes Me Love You So?**)", then you lined through that and wrote "eliminate here, list under (Oh Baby)."

But I didn't move it to the O's and I overlooked the question mark. It appears that this was just an oversight on my part, so I'll do it now unless you can remember countermanding yourself later.

ErDOS: add the ? But keep here--tune known as What Makes Me Love You So? --4>

1/15/01: Bob, we went a little or a lot astray on this. The published sheet music in the CW file in PARR is clear: **What Makes Me Love You So?**

The *lyric* does have the phrase, "Oh baby! What makes me love you so?" repeated over and over. Are you sure you're not confusing the lyric with the title?

In any case, if you're sure that the song really is known by the line from the lyric (wouldn't be the first time that's happened), then rather than

(Oh Baby) What Makes Me Love You So?

which would imply that the "Oh Baby" is a pretitle, we must make it

[Oh Baby] What Makes Me Love You So?

to show that "Oh Baby" are optional words in the title.

1/18/01 telcon: To hell with Oh Baby, go with correct title.

1/25/01 follow-up: No ? on the cy or claimant cards, but definitely on the published sheet music (1937, CWMP).

10/02: Crap. Have sheet music in front of me, realize that there's no mention of Fred Longshaw on it. "Words & music Clarence

Williams." 5/24/37 pub. copyright reg. has same info.

1/16 reviewed this based on note from Jan Mulder pointing out that the song actually dates from 1929 and that he's seen a label with Fred Longshaw on it. Back to work:

Rust:
Bessie Smith, 7/25/29 for Columbia, but rejected.
Clarence Williams WB Band, as "(Oh! Baby) What Makes Me Love You So?" 11/19/29, OKeh 8752, Parlophone R-2147. AND hello: the OKeh label matches Rust for title and credits Longshaw-Williams.
Eva Taylor with Clarence Williams et al. as "Oh Baby! What Makes Me Love You So?" 10/3/29 for Edison, but rejected; then as "What Makes Me Love You So?" 12/16/29, Victor V-38575. The Victor recording index card confirms this title *and* shows "Clarence Williams (composer); Fred Longshaw (songwriter)." Couldn't find label, but LC SONIC confirms title (w/o ?) and composers F. Longshaw-C. Williams).

The redoubtable Bill Haesler found the copyright that I'd missed in two previous searches:
What makes me love you so; and melody by Clarence Williams and Fred Longshaw. © 1 c. Jan. 6, 1930; E unp. 15280; Clarence Williams music pub. co., inc., New York.

The only one I'd found was the one that matched the 1937 published sheet I'd originally come up with:
What makes me love you so; w and m Clarence Williams., pf. arr. Lewis Raymond; with guit. arr. Clinton A. Kemp. © May 24, 1937; E pub. 62675; Clarence Williams music pub. co., inc., New York. 16638.

So Williams did indeed record it under the awkward title "(Oh! Baby) What Makes Me Love You So?" must have immediately thought better of it, as he copyrighted it just a few weeks later without the pre-title, right after Eva Taylor had recorded it under the simpler title. I think we must go with his better judgment and also keep that awkward pre-title off the listing.

As for where I went wrong in refusing to include Longshaw, it was because I'd first found the 1937 sheet music and copyright and never later noticed the great time gap between the first recordings and that publication.

What Makes My Baby Cry? (Harry Sosnik-Ray Hibbeler-Harry D. Squires)
Helm-Leigh Jazz & Blues Review 1331
Rec. California Ramblers, 8/16/27, PA 36673, Perfect 14854. Five Harmaniacs, 2/8/27, Victor 20507, Zonophone 2965.

No ? on 2/23/27 copyright reg., w/m all three.

But Hassan sheet music shows the ? And it's on the Harmaniacs Victor label.

What the Brass Band Played
(Theodore F. Morse-Jack Drislane)
Terry Waldo & Bo Grumpus 1339
1904, says Waldo; not in Rust. Confirmed by 10/20/04 copyright reg., w. JD/m. TFM., and by 1904 sheet music pub. F. B. Haviland.

What Wouldn't I Do for That Man!
(Jay Gorney-E. Y. Harburg)
Rusty Taylor's New Jazz Review 1186
<4-- S&P have ! sted ?, which is logical, since it's not really a question, but both Lissauer & Kinkle have ?, so we keep it--4>

2013 review: Rec. Charleston Chasers, 9/28/29, Columbia 1989-D et al. Annette Hanshaw, 9/16/29, Harmony 1012-H. Frankie Trumbauer, 10/19/29, OKeh 41330, Parlophone R-583 et al.

No ? on 10/16/29 copyright reg., w. EYH/m. JG, from Applause and Glorifying the American Girl.

Charleston Chasers Columbia ends with ! not ? Hanshaw Harmony has no punctuation. Spike Hughes British Decca also has ! AND Nat'l Lib. of Australia indexes with an ! so I bet it's there. Same for San Jose Pub. Library.

AND at LC 1/24 found the published sheet music, Famous Music, 1929: No ! on cover, but it *is!* on the copyright page.

What You Goin' to Do When the Rent Comes 'Round? (Rufus Rastus Johnson Brown) (Harry Von Tilzer-Andrew B. Sterling)
Ophelia Ragtime Orchestra 1108

On LP as Rufus Rastus Johnson Brown. Confirmed by 1905 sheet music and copyright reg. Presented just this way on cover (all caps) and copyright page (upper-lower case). But that subtitle is often moved to front and treated as title because that's how the lyrics of the chorus read—which is what happened on 1108 and why we'll put a cross-ref from that title in this book.

What You Want Me to Do? [What Ya Want Me to Do?] (Joe Oliver-Clarence Williams)
Jazz O'Maniacs 1071
Dry Throat Five 1151
Duke Heitger's Big Four 1367
Pam Pameijer's New Jazz Wizards 1395
John Gill's Jazz Kings 1401
Yerba Buena Stompers 1418

<2--1071 & 1151 both What You...?, one Williams-Oliver, one Oliver. Baker: I have five other Williams-Oliver, two other Oliver only. Robinson:

Original record by Cl. Williams Novelty 4 issued as "What Ya Want Me to Do?" by

Williams-Oliver [OK8645]. Oliver's recording a year later for Victor [V-38090] was issued as "What You Want Me to Do" (no ?), credited only to Oliver.--2>

10/15/02: Aha: Audrey found Clarence Williams's original handwritten lead sheet in LC music library:

What You Want Me to Do? words & music by Clarence Williams-Joe Oliver. And registration in book matches this, dated 9/11/28.

Erdos note Oct. '04: It is possible that Joe Oliver, after writing lead sheet as "What You Want Me to Do?" thought a catchier title would be "What Ya Want Me to Do?" when he recorded it in November 1928 with Clarence Williams (copyrighted in Sept 1928).
Compromise: **What You Want Me to Do? [What Ya Want Me to Do?]**

I'll go along with that, since it was issued both ways early on.

2013 review: Let's be sure. Rust indexes only under What You Want Me to Do?
CW Novelty Four, 11/23/28, OKeh 8645, Biltmore 1102 et al. OKeh label is Ya and ? by Williams-Oliver.
King Oliver, 10/8/29, Victor V-38090, Bluebird B-7242, HMV-R-14424. Victor label is YOU, no ? by Joe Oliver.
So had those details right before.

Copyright is
What you want me to do; by Clarence Williams and Joe Oliver. [Melody only] © 1 c. Sept. 11, 1928; E 704512; Clarence Williams music pub. co.. inc., New York.

This is a tough call--usually would go with first record label over copyright, but we have the copyright filed before the recording, and the second recording was by one of the co-composers, so let's list it under "You" with "Ya" as obviously alternative. Then there's the question mark on the You version: not on copyright as crystalized in the books (but then they don't usually include question marks or exclamation points on titles in copyright entries), and not on the Oliver record, but clearly intended by Oliver on his handwritten lead sheet. So let's keep it.

Whatchamacallit (Buck Evans)
Brahmin Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Whatever Next (Wally Fawkes)
Wally Fawkes & His Soho Shakers 1144
What'll I Do? (Irving Berlin)
Bob Pelland & Bob Pilsbury C 1212
ASM, 1924, Irving Berlin. No ? on 2/21/24 copyright, but there almost never is on copyrights.

What'll You Do? (Chester Cohn–Ned Miller)
Rusty Taylor's New Jazz Review 1186
ASM, 1927, Leo Feist; w. Miller/m. Cohn.
10/11/27 copyright filed by Feist confirms, but no ? on copyright.

ASM also has a "What'll You Do?" by Sam M. Lewis-Ed Rose (w.), Geo. W. Meyer (m.), 1915 Broadway Music.

What's the Matter Now?

(Clarence Williams–Spencer Williams)
Dick Hyman 1141
Helm–Leigh Jazz & Blues Review 1332
Neville Dickie 1366
Des Plantes' Washboard Wizards 1421

Confirmed by 3/20/26 copyright reg., w/m both, and by S&P. AND confirmed by pub. sheet at LC 1/14, CWMPC, 1926.

What's the Use? (Isham Jones–Charles Newman)

Hotel Edison Roof Orchestra 1169
Louis Mazetier & Neville Dickie 1289

ASM, 1930, Leo Feist. 5/9/30 copyright and Jones record label confirm.

When (J. C. Johnson–Andy Razaf–Bob Schafer)

San Francisco Starlight Orchestra 1271

ASM, 1928, Irving Berlin; w. Razaf-Schafer/m. Johnson. *When?* on cover, but not (c).

When a Lady Meets a Gentleman

Down South (David Oppenheim–Michael Cleary–Jacques Krakeur II)
Rusty Taylor's Jazz Makers 1082

ASM, 1936, Popular Melodies; w/m Oppenheim-Cleary-Jacques Krakeur II. Confirmed by 7/24/36 copyright reg. and Ted Weems Decca label.

When Alexander Takes His Ragtime

Band to France (Cliff Hess–Alfred Bryan–Edgar Leslie)
Ian Whitcomb & His Merry Bands 1276

ASM, 1918, Waterson, Berlin & Snyder.

When Day Is Done (Robert Katscher–B. G. De Sylva)

Barbara Lashley & Ray Skjelbred 1152
Delirium Tremolo 1177
Peter Ecklund's Melody Makers 1175
Paramount JB of Boston 1205

ASM, 1924, Harms; w. De Sylva/m. Katscher.

The copyright is most interesting:

When day is done; American version based on Madonna, words by B. G. De Sylva, music by Robert Katscher, arr. by Albert Szirmai, of Hungary. © Oct. 9, 1926; 2 c. Oct. 12; E 650823; Harms, inc., New York. [© new words and new arrangement]

When Erastus Plays His Old Kazoo

(Sammy Fain–Larry Spier–

Sam Coslow)
Hot Antic JB 1099
South Frisco JB 1103
South Frisco JB CD 1143
Gauthé–Marquet Clarinet Serenads 1216
Pam Pameijer's New Jazz Wizards 1382
Yerba Buena Stompers 1406

Confirmed by 5/15/27 [and I'm amazed how late it came] copyright reg., w/LS-LC/m. SF.

When I Grow Too Old to Dream

(Sigmund Romberg–Oscar Hammerstein II)
Monty Sunshine JB 1110
Paris Washboard 1428

ASM, 1935, M-G-M; w. Hammerstein/m. Romberg. Confirmed by 1/10/35 copyright reg. filed by MGM, from The night is yout.

When I Leave the World Behind

(Irving Berlin)
Bob Pelland & Bob Pilsbury 1232
Chris Tyle's Silver Leaf JB 1258

ASM, 1915, Waterson, Berlin & Snyder.

When I Lost You (Irving Berlin)

Bob Pelland & Bob Pilsbury CD 1212

ASM, 1912, Waterson, Berlin & Snyder.

When I March in April with May

(Gerald "Corky" Williams–Spencer Williams)
Des Plantes' Washboard Wizards 1325

Rec. CW Jazz Kings, 8/19/27, Columbia 14241-D.

Confirmed by 7/15/27 copyright reg., w/m both, from Bottomland.

When I Move to the Sky [When I Make My Last Move]

(Herbert Buffum)
Grand Dominion JB 1291

<Laundry Fat reports (8/00):

Rosetta Tharp. Recorded by Sister Rosetta Tharp 1947 on Omega.

2013 review: Well, it was *recorded* by Sister Rosetta in 1946...but get this: Decca 11002, by Sister Rosetta Tharpe and the Sam Price Trio, credit to Rosetta Tharpe, 1946.

But we're not out of the woods yet, since all we have is this credit on the Decca label with Sam Price Trio. Another of that batch of records, My Journey to the Sky, credited Tharpe, but we learned that it's really somebody else, so why should we trust this one? Still, we must leave it Tharpe for now unless I can find some proof to the contrary elsewhere.

1/16 Mulder questions this, cites a book that I don't have. But I did use my new searching power to look for that title all across the copyright books, where I found it twice:

WHEN I MOVE TO THE SKY; with w, m arr Emma Rellis & Bobby Smith © Bess Music, Inc. 10Jan55 EU382166 [but this is a claim for the arrangement, so it could well be "trad." And both this and the following one come too late to be related to Tharpe's 1946 recording.]

WHEN I MOVE TO THE SKY; w & m Herbert Buffum. © Jimmie Davis Music Co., Inc.; I6May60; EP142069.

BUT Eureka! Bill found a Herbert Buffum song called "When I Make My Last Move," dating to 1926, and its lyrics are exactly the ones that Tharpe is singing. A very scholarly gospel music site says that "When I Make My Last Move" was published in a dozen different hymnals in the 1940s and 1950s. And now here's the original copyright:

When I make my last move; words and music by Herbert Buffum. © July 12, 1926; 2 c. May 28, 1927; E 664971; Anna Marie Anderson, Topeka, Kan.

So Sister Rosetta gave Buffum's song a new title and got her name listed on the label as composer (her doing or Decca's?); then when Jimmie Davis published it in 1960, he used the Sister Rosetta title, probably because it was better known that way than under Buffum's original title. We'll follow Gov. Jimmie's lead and keep it here under the newer title, but use the original one as an alternative.

And when Decca reissued the song on its R&B series, 48025 in 1952, it corrected the composer credit to Herbert Buffum.

When I Take My Sugar to Tea

(Sammy Fain–Irving Kahal–Pierre Norman)
Susan LaMarche/Waldo's Gut. Sync. 1032

<4–Lissauer and S&P both say he's Pierre Norman Connor. Kinkle says Pierre Norman. My cover in Klamkin clearly is Norman, as are two (albeit reset) copies of music.

In composer list, S&P has PN with one entry, PNC with three, including this one and "You Brought a New Kind of Love to Me." --4

ASM, 1931, Famous Music. Copyright is also w/m all three, with Pierre Norman.

When I'm with You (Simon Marrero)

Les Rois du Fox-Trot 1429
CD credited Celestin.

Rec. Celestin 10/25/27, 14323-D (flip side of It's Jam Up).

Only song of this title in 1927-29 books is by Warren D'Are, Los Angeles, 4/19/27. Celestin had only "Dear Almanzoer" in 1927.

RJHA says by Simon Marrero (bass player on the recording). And aha: Credit on disc is Marrero.

(Beware of better known song of same title from 1936 by Gordon-Revel from film *Poor Little Rich Girl*.)

When It's Night Time in Dixie Land

(Irving Berlin)
Bob Pilsbury with Friends 1265
Confirmed by 12/5/14 copyright reg., from Watch Your Step.

But hah! Tracked down the sheet music, discovered that the cover is "When It's Night Time Down in Dixieland," but copyright/title page is what we have.

When It's Night Time in Little Italy

(Joseph McCarthy-Fred Fisher)
Dan Levinson's Roof Garden JB 1380
Confirmed by 2/2/17 copyright reg., w/m both. And by 1917 sheet music published by McCarthy-Fisher, BUT note that cover gives title as "Night-time in Little Italy."

When It's Sleepy Time Down South

(Leon René-Otis René-Clarence Muse)
Paris Washboard 1338
ASM, 1931, Fred & Powers.

When Jennie Does That Low Down

Dance (Fred Rose)
John Gill's Novelty Orchestra 1227
Des Plantes' Washboard Wizards 1231
Bob Oliver's Hot Seven 1312

<3--1227 was Jennie, That, Lowdown; 1231 was Jenny, Her, Lowdown; 1312 was Jennie, That, Low Down; all Fred Rose.

Which is right?

Steve Abrams: "When Jenny Does Her Lowdown Dance." 1927 Warner 7 Aces record shows Fred Rose & Mel Stitzel.

Rust says recorded as "When Jenny Does Her Low-Down Dance" by Elgar's Creole Orchestra in 1926; as "When Jenny Does That Low Down Dance" by Blackbirds of Paradise in 1927 but rejected; and as "When Jenny Does Her Low Down Dance" by Warner's Seven Aces in 1927.

My feeling is that *Jenny . . . Her Low Down* is best guess, with the two composers from 1927 record.

Last-minute discovery: copy of sheet music coincides with published arrangement: *Jennie, That, Low Down*, and Fred Rose alone (Stitzel was arranger).

--3>

2013 review: Well, hell: wish I'd noted date and publisher for that sheet music, but I wouldn't have made this up. Let's recap Rust and look for labels:

Elgar's Creole Orch (Her, Low-Down), 9/17/26, Vocalion 15477, Brunswick A-229. Vocalion label is Jenny, Her, Low Down, Rose.

Warner's Seven Aces (That), 3/29/27, Columbia 1046-D. Aha: Columbia label is Jennie, That, Low Down, Rose. Blackbirds of Paradise (That, says Rust), 8/10/27, Black Patti rejected.

And copyright matches the sheet music: When Jennie does that low down dance; words and music by Fred Rose. © Feb. 7, 1927; 2 c. Feb. 11; E 653881; Ted Browne music co., inc., Chicago. (no other versions 1925-29)

OK, we've got copyright plus sheet music plus Columbia recording agreeing on When Jennie Does That Low Down Dance.

When Life Seems So Blue

(Bennie Moten-Thamon Hayes)
Des Plantes' Washboard Wizards 1231
Rec. Moten 9/7/28 (rej.), 7/18/29, Victor V-38132.

Confirmed by 6/5/30 unpub. copyright reg. and Victor label.

When My Baby Smiles at Me

(Bill Munro-Andrew B. Sterling-Ted Lewis)
John Gill's Novelty Orchestra 1227
Bob Oliver's Hot Seven 1312
Dan Levinson's Roof Garden JB 1361
Delta Stompers 1426

ASM, Harry Von Tilzer; w. Sterling-Lewis/m. Bill Munro (as we had it, on copyright page, Munroe on cover. A different printing, with photo of Ted Lewis on cover, had *Munro* on cover too). 1/2/20 copyright reg. by Von Tilzer matches what we have; but, oddly, the Ted Lewis Columbia A2908 record label credited only Munro. And a lot of my reissues add Von Tilzer to the composers for some reason.

When My Baby Starts to Shake

That Thing (Harry Dial)
Des Plantes' Washboard Wizards 1357
CD said just "Smith."

<2/3/01: Darn! I failed to notice this incomplete credit when I set to work on 5th edition, thus nobody got a chance to research it. Didn't discover it until press time, so probably will have to leave it for 6th ed. Only recording in Rust is by Harry Dial's Bluesicians, Chicago. Nov 16, 1930, Vocalion 1594.

Not in LC cy cards--Rob Bamberger checked it for me. And Vocalion 1594 seems to have only "Smith" as composer.

No! Haesler found the Vocalion 1594 label, which credits Dial.

See complete notes on Dial sessions at Poison.

When My Dream Boat Comes Home

(Cliff Friend-Dave Franklin)
Independence Hall JB 1371

Delta Stompers 1426
We had Dreamboat.

Oops, two separate words in copyright: When my dream boat comes home; w and m Cliff Friend and Dave Franklin; with arr. for guit., etc. © Oct. 14, 1936; E pub. 58066; M. Witmark & sons, New York.

S&P shows it solid, but Rust shows it as two words. Obviously, we need the sheet music. Which I found. Two words on both cover and copyright page.

When My Ship Comes In

(Walter Donaldson-Gus Kahn)
Ingham-Grosz Hot Cosmopolites 1237
ASM, 1934, Sam Goldwyn; w. Kahn/m. Donaldson. 10/4/34 copyright confirms, from *Kid Millions*.

When My Sugar Walks Down the

Street (All the Little Birdies Go Tweet-Tweet-Tweet) (Gene Austin-Jimmy McHugh-Irving Mills)
Down Home JB 1264
Charleston Chasers 1376

<4-- Shapiro & Pollack continue title "...Street, All the Little Birdies Go Tweet-Tweet-Tweet." Can any sheet music collectors show us that this is a subtitle? (It's not in Kinkle or Lissauer). --4>

Great Song Thesaurus says "When My Sugar Walks Down the Street, All the Birdies Go Tweet-Tweet-Tweet."

8/22, Hassan: When My Sugar Walks....does have the Shapiro & Pollack long subtitle

8/25: Montgomery sends 1924 sheet, and the birdies are tweeting on both the cover and copyright page.

12/31/24 actually had the subtitle as well (separated by comma, which is their style), including the hyphens in the tweets, although some other printings of the sheet were dehyphenated.

When Polly Walks Through the

Hollyhocks (Harry Woods)
Back Bay Ramblers 1374
Confirmed by 7/18/28 copyright reg.

When Ragtime Rosie Ragged the

Rosary (Lewis F. Muir-Edgar Leslie)
Ian Whitcomb & Dick Zimmerman 1017
Elite Syncopators 1286
Terry Waldo & Bo Grampus 1339

ASM, 1911, F. A. Mills; w. Leslie/m. Muir. 10/17/11 copyright confirms.

When Ragtime Rufus Rags the

Humoresque (Harry Ruby)
Down Home JB 1273

[Note added 4/3/14: What the heck? The CD actually had the credit above, but the notes to the 3rd edition of this index, in which this title first appeared, says it's Ragtime Rufus by

unknown and launched the investigation below, which resulted in the final version of that book having it right. This CD came right before closing time for that book, so I suspect it's a case in which Erdos asked me to do the research while the CD was still in production. Looks like I got the research finalized in time to have the CD booklet printed with the correct info. Left here, for now, is that background research:]

<CD had just "Ragtime Rufus."
Mike Durham: If this is the one Clancy Hayes used to sing, "When Ragtime Rufus Swings the Humoresque," then the credit should go to Chopin!

Robbie Rhodes made several phone calls, including to Dave Jasen & Trebor Tichenor. General consensus is that in spite of its title, it is not a ragtime-era, cakewalk-era, coon song-era tune. There is no evidence of it having existed before the Clancy Hayes recording; Rhodes and Jasen think Hayes is a likely candidate for composer. Perhaps "(Clancy Hayes?)"?

Note: It finally occurred to me to look for this tune in my own collection, and lo, there it was on an old open-reel tape dub of Hayes with the YBB, Homespun H-106. The title there was just "Ragtime Rufus," as we have it, but the tag line in song was "When Ragtime Rufus Rags the Humoresque," which is presumably what Durham is remembering.

Frank Powers: is listed as public domain on Lu Watters Verve LP.

That's relatively strong evidence against Hayes as composer, but what we really need is the composer credit on the original 78. Surely some of those West Coast guys have it.

Aha: 8/30, Robbie Rhodes says that Steve Abrams says that song was recorded by Billy Murray on Victor in 1918 as "When Ragtime Rufus Rags the Humoresque," and that composer was "(Ruby)." Rhodes also feels it sounds very 1918-ish, as opposed to Clancy's time. Carl Lunceford once said that Hayes had learned from old band stock he found at radio station where he worked.

Another 8/30 Aha: Jim Lyons reports from Victor 1921 catalog that M. J. O'Connell recorded "When Ragtime Rufus..." in that year: composer is RUBY!

And another: Abrams got hold of 1918 Victor catalog, found that M. J. O'Connell recorded it that year, Victor 18221. Other known Rubys are Harry (but he was composer, rarely lyricist) and Herman. Harry Ruby does show up in Victor catalogs as early as 1917.

--3>

<4-- First name added by Erdos of 2/3/95 -->

Later from Nancy Wyndham:

Tex does not have 'Ragtime Rufus'. He'd love to get hold of a copy. For what it's

worth, Clancy Hayes' performance appears on Down Home Records MG D-3 (an LP), "Clancy Hayes Sings" (with "Lu Watters And His Jass Band" listed on the sleeve), where the title is given as "Ragtime Rufus". The composer credit on the sleeve is P.D., meaning, we think, that the LP's producers didn't know who wrote it.

Bruyninckx's (how's that for a name?) traditional jazz discography says that Hayes' recording took place in the spring of 1950. A ragtime tune would not have gone into the public domain at that time unless the copyright was not renewed at the expiration of the initial 28-year registration. (As I'm sure you know, the copyright laws have since been changed so that popular music copyrights run much longer.)

We are not aware of any attribution of composer credit to this tune, by "Ruby" or anyone else. It seems to Tex that Harry Ruby would be too late for what sounds like a ragtime-era song, say from the 00s or the teens. Probably not Ruby Braff, either. :)

4/26/11: Found Harry Ruby in the Songwriters Hall of Fame website. They list nearly 200 songs written by him, but the list does NOT include this one.

BUT EUREKA: A researcher at Georgia State sent me this:

I checked and we do not have that title in our collection, but I did find it on the UC Santa Barbara Victor Recordings site. I would consider this a reliable and authoritative resource.
http://victor.library.ucsb.edu/index.php/matrix/detail/700003848/B-18793-When_Ragtime_Rufus_rags_the_humoresque

Sure enough, it's Harry Ruby!

2013 review: Victor Project confirms Harry Ruby for the recording by M. J. O'Connell in 1916. But not in copyright books 1915-18.

When Rosie Riccoola Do the Hoola Ma Boola (She's a Hit in Little Italy) (Arthur Lange-Andrew B. Sterling)

Rosy McHargue 1253

CD had "When Rosie Riccoola Do Da Hoola Ma Boola."

<4-- Good grief: on 10/9/93 Steve Abrams sent me a xerox copy of a page from *Popular Music, 1900-1919*, ed. by Barbara Cohen-Stratynier (Detroit: Gale Research). It was to confirm Harry Ruby as composer of "When Ragtime Rufus Rags the Humoresque," but the second song below that is

"When Rosie Riccoola Do the Hoola Ma Boola *She's the Hit of Little Italy*." Has same composers we do, and short historical essay. We must find out of the second part is really part of the title or is a subtitle. Either way--I love it!

Follow-up: I queried Rhodes, who did research and also queried a new player on our

team, Matthew Caulfield, who works at Library of Congress and works with Rhodes to solve obscure orchestration/music box/piano roll questions.

They both responded with essentially the same definitive word: It's...trumpet fanfare...

"When Rosie Riccoola Do the Hoola Ma Boola (She's a Hit in Little Italy)"
--4>

ASM has the sheet, 1917, Joe Morris. *Actually*, the (c) page has an awkward comma that's not on the cover: "When Rosie Riccoola, Do the . . ." It's not only illogical, but looks like an accident, jammed in between *Riccoola* and *Do* without any space around it. We shall ignore it.

[I'm pretty sure I read or heard somewhere that Rosie McHargue got his nickname by regularly singing this song.]

When She Cries (Billy Novick)

Black Eagle JB 1147

Novick is reed player in the band. "She" was his new baby daughter.

When Somebody Thinks You're

Wonderful (Harry Woods)

Bruno's Salon Band 1251

Rec. Fats Rhythm, 11/29/35, Victor 25222, HMV BD-5040 et al.

Confirmed by 3/13/35 copyright reg.

When Sweet Susie Goes Steppin' By

(Whitey Kaufman-Fred Kelly-

Irving Bibo)

John Gill's Calif. Sunshine Boys 1157

LP said Whitey Kaufman-Fred Kaufman-Irving Bibo).

Rec.

Thelma Terry Play Boys, 3/29/28, Columbia 1588D, 01403.

Nat Shilkret, 6/19/28, Victor 21515, HMV B-5553.

Midnight Serenaders (Stepping), 7/28, Paramount 20657, Broadway 1216.

Joe Candullo (Stepping), 8/17/28, Banner 7218, Conqueror 7141, Domino 4201, Oriole 1339 (as Dixie JB).

Arthur Fields, 9/28, PA 36874, Perfect 15055.

Oops, copyright say Kelly, not Kaufman:

When sweet Susie goes steppin' by; words and music by Whitey Kaufman, Fred Kelly and Irving Bibo; pf. acc., with ukulele arr. by May Singhi Breen. © Mar. 10, 1928; 2 c. Mar. 22; E 687052; Bibo, Bloedon & Lang, inc., New York.

Sheet music index at Indiana U. confirms Fred Kelly.

When the Bees Make Honey (Down in

Sunny Alabam' (Walter Donaldson–
Sam M. Lewis–Joe Young)

Ian Whitcomb & His Merry Bands 1276
<4--Sam Lewis on CD, but we decided before
to use middle initial-4>

ASM, 1919, Waterson, Berlin & Snyder; w.
Sam M. Lewis–Joe Young/m. Donaldson.
(c) page

When the Bees Make Honey
Down in Sunny Alabam'

cover

WHEN THE BEES MAKE HONEY
DOWN IN SUNNY ALABAM'

so I've made second line a subtitle, but I could
be talked out of it in this case. MTSU treats it
that way.

3/6/19 copyright reg. filed by Berlin & Snyder
treat it as one long title; but 5/24/19 reg. of the
piano roll by Clarence Jones omits second
part of title entirely. Victor label by Jack &
Irving Kaufman is like copyright page, subtitle
on separate line, smaller, and even in
parentheses.

When the Buccaneers Left Old Dixie's
Land (Stephen Kent Goodman)

Pierce College Symphonic Winds 1297
Goodman was guest conductor of the band.

When the Folks High-Up Do the
Mean Low-Down! (Irving Berlin)

John Gill Sentimental Serenaders 1424
CD had High-Up and Low-Down. Copyright
has no hyphens:

When the folks high up do the mean low
down; words and melody by I. Berlin. 17218;
© 1 c. Feb. 17, 1930; E unp. Irving Berlin,
inc., New York.

Later Berlin added a banger, but still no
hyphens:

When the folks high up do the mean low
down ! words and melody by I. Berlin. © 1 c.
Apr. 1, 1930; E unp. 19511; Irving Berlin,
'inc., New York.

But oops, HSM shows both hyphens and ! My
suspicion is that both hyphens and ! are on
copyright page, but probably not cover.
Nope, Sara pulled the sheet in Alex's absence
and reported hyphens both places.

When the Lilac Blooms Again (see
When the White Lilacs Bloom Again)

When the Major Plays Those Miner
Melodies (William A. Wilander–
Harry De Costa)

Chrysanthemum Ragtime Band 1079
<3--Frank Dutton of Malvern Link, England:
". . . Minor Melodies."

I queried this before, and you wrote on
draft: "No. Those clever guys, 1916 -- play on
words."

Dick Zimmerman confirms *Miner*.}}--3>

As does ASM, 1916, Witmark.

Orig. 7/27/16 copyright filed by Witmark
confirms our title, but an 11/6/16 rereg. of an
arrangement by Witmark made the same
mistake Dutton did: changed it to *minor*!

When the Midnight Choo-Choo

Leaves for Alabam' (Irving Berlin)

Bob Pilsbury with Friends 1265
San Francisco Starlight Orchestra 1364

We had the and Choo Choo.

Copyright is That and hyphen:

When that midnight choo-choo leaves for
Alabam ; words and music by Irving Berlin.

© Nov. 2, 1912; 2 c. Nov. 4, 1912; E 297717;

Waterson, Berlin & Snyder co., New York.

And notice no final apostrophe on copyright.

Oh, boy, the sheet music cover has the
unlikely

WHEN THAT MIDNIGHT
CHOO, CHOO, LEAVES FOR
ALABAM'

Copyright page is the far more reasonable

WHEN THE MIDNIGHT CHOO-CHOO
LEAVES FOR ALABAM'.

When the Moon Comes Over the

Mountain (Kate Smith–Howard
Johnson–Harry Woods)

Barbara Rosene & Her New Yorkers 1405

ASM, 1931, M-G-M; 1405 had Howard E.
Johnson, but that's not on the sheet and we've
made him just Howard everywhere else.

Hmmm, odd copyright was

When the moon comes over the mountain;
lyric by Howard Johnson, music by Harry
Woods; with ukulele arr. by Milt Coleman
and unacc. male quartette arr. by Ed.
Smalle. New York, Robbins music corp. Feb.
26, 1931; 2 c. Feb. 28; E pub. 21334;
Metro-Goldwyn-Mayer corp., New York.

But the ASM cover and the one Bill found (not
sure if they're the same) both say by Smith,
Johnson & Woods, and the Kate Smith
Columbia 2516-D label had same credits.

When the Moon Shines in Coral

Gables (Charles A. Bayha)

Red Rose Ragtime Band 1399

We had "...on Coral Gables," and you hear
that often, but the sheet is clear, both cover &
(c). ASM, 1924, Irving Berlin. 11/10/24
copyright agrees.

When the Moon Swings Low

(Neil Morét*–John Page)

Chrysanthemum Ragtime Band 1047

Confirmed by 1911 sheet music, pub. Remick,
w. JP/m. NM. It appears that there was also
an instrumental version by Moret alone, which
was common at the time.

2013 afterthought: This is second tune in
medley with Oh, You Beautiful Doll. The band
sings Beautiful Doll but not Moon Swings Low.
However, Vermazen supplied credits for the
arrangement by J. C. McCabe that included
both Page and Moret, so I guess we won't
agonize over whether they're playing the song
or instrumental version of the tune.

And in any case, the copyright book has only
When the moon swings low; words by John
Page, music by Neil Moret. © Dec. 15, 1910;
2 c. Dec. 15, 1910; E 246387; Jerome H.
Remick & co., Detroit, Mich.

And note that the same title was copyrighted
in 1930 by Mary Kerhahan Harris & Wilfred
Sanderson in Great Britain. Then in 1933
"When the moon swings low along the O-hi-o"
by Howard Johnson, Al Sherman & Al Lewis.

When the Morning Glories Wake Up
in the Morning (Then I'll Kiss Your
Two Lips Good-night) (Fred Fisher–
Billy Rose)

Charleston Chasers 1376

"Goodnight" on CD.

Oops, copyrights are problematic. No subtitle
on the primary copyright:

When the morning glories wake up in the
morning; words by Billy Rose, music by
Fred Fisher, arr. by Rube Bennett; pf. and
ukulele acc. © Mar. 8, 1927; 2 c. Mar. 11; E
660850; Milton Weil music co., Chicago.

Then mechanical rights copyright has subtitle,
but different from ours:

When the morning glories wake up in the
morning, then I'll kiss your lips goodnight. ©
Milton Weil music co., inc., Chicago. Notice
rec'd Jan. 29, 1927; recorded, v. 7, p. 89.

But the Indiana University index listing is close
to what we have:

Title

When the morning glories wake up in the
morning

Title

Then I'll kiss your two lips good-night

But then MTSU has good night. HSM listing
has it, but ran out of space before it got that
far. Alex checked, reports that the hyphen is
there on both cover and copyright page.

When the Saints Go Marching In
(traditional)

Yerba Buena Stompers 1381

I didn't even try to research this--if anybody
wants to claim to know a composer credit for
this warhorse, let me know.

Oops! June 2014 while looking at music
credits of the film The Five Pennies I
discovered these credits for the Saints: Music
by James Milton Black / Lyrics by Katharine E.
Purvis (1896)! Must go back and work on this.

Well, well, well. J. M. Black of Williamsport, PA, copyrighted a dozen religious titles in 1896, including "When the Saints are Marching In." Another was the well known "Lend a Hand."

And aha some more: in 1897, J. M. Black registered a copyright for "O Blessed Holy Spirit" by Katherine E. Purvis!

But the cyberhymnal.org web site explains the confusion:

The song "When the Saints Are Marching In" is NOT the traditional "When the Saints Go Marching In." Even though the titles differ by a word, several authoritative music reference books list Purvis and Black as the 1896 authors of "When the Saints Go Marching In." As a consequence, many song collections in a variety of formats—book, record, tape and CD—wrongly assign Purvis and Black the credit for this American folk favorite. In truth, the precise origins of "When the Saints Go Marching In" are not known.... The earliest authoritative reference book with the error appears to be *The Great Song Thesaurus* by Roger Lax and Frederick Smith, published by Oxford University Press.

Jan 2018: Based on above, I've always listed this as "(traditional)," but got query from Robbie Rhodes, who has learned that evidently the first recording of the song was by the Paramount Jubilee Singers in 1923 on Paramount 12073. That label cites no composer, but gives the title as "When the Saints All Come Marching In"! Amazingly, in spite of the title, the lyric they sing is the same as the modern lyric and title: "When the saints go marching in."

Now back to the copyright books, where we find:

When all the saints come marching in; w and m Thomas Dorsey, of U.S. © 1 c. Oct. 23, 1924; E 602536 : Chicago music pub. co., Chicago.

The only two recordings of it in Rust are by Wingy Manone (Bluebird B-10560, 9/6/39), credit "traditional", and Louis Armstrong (Decca 2230, 5/13/38), no credit. Armstrong also recorded it in the fall of 1946 for Giants of Jazz (Italy) GOJ 1025. All titled "When the Saints Go Marching In."

My guess is that by 1939, it was forgotten that Thomas Dorsey had written it—or maybe it never was even known that he wrote it, since there was no credit on the Paramount Jubilee Singers record. And people had come to know it, logically, by the first line of the lyrics.

Feb 2018: Now I'm not so sure. Swedish piano roll researcher Anders Linde, who first approached Robbie Rhodes in this new inquiry, argues, backed by lots of research, that this really is another song like "Frankie

and Johnny," that is traditional, original source unknown, but for which many people have filed copyrights for their own particular arrangement or version of the lyrics:

Concerning the matter of composer and copyright, I don't think there is any doubt that "The Saints" is really an anonymous piece of traditional music without any known composer. Various claims to composition are either erroneous or some type of self-promotive activity. For example, When the Saints Are Marching In published by Black & Purvis in 1896, which is often referred to, is clearly another song as evidenced from the sheet music.

As far as I know, "the Saints" was first published in 1927 by the originally Neworlean (is that how you write it?) Edward Boatner (well, there is another, privately printed source the same year). The interesting thing, though, is that Boatner never claimed that he composed "the Saints," even though he was otherwise a prolific songwriter. (Incidentally, Boatner's oldest son was saxophone player Sonny Stitt.)

Copyright, I think, is another matter. There is a long series of musicians who have copyrighted their specific versions of "the Saints" - often in conjunction with having recorded the tune. Georgia Tom never recorded it - as far as is known - but my feeling is that he saw an opportunity in copyrighting various songs. (However, this clearly falls outside my field of expertise to judge.)

An example of this is the erroneous statement - quite often repeated - that "the Saints" was originally composed in 1937 by a Virgil Stamps with text by Luther Presley, while what they did in fact was to copyright their version of the song.

By the way, there is an interview with Oscar "Papa" Celestin in which he claims that he introduced "the Saints to his fellow musicians in New Orleans in 1927. Whether that should be credited to the self-promotion account, I don't know.

And Bill Haesler added:

The well researched 1992 book "The Rise of Gospel Blues. The Music of Thomas Andrew Dorsey in the Urban Church" does not include "The Saints" in the song list of Dorsey compositions in the Index. Not even a mention of the tune. If there was a significant Dorsey connection, I am sure it would have been mentioned.

I shall now (12 Feb 18) retreat from my switch to Thomas Dorsey and revert to good old Trad.

When the Sun Sets Down South

[Southern Sunset] (Sidney Bechet-Harry Brooks-Noble Sissle) 1154
Hot Antic JB 1377
Waldo's Jazz Entertainers

On 1154 as Southern Sunset by Bechet, which is where I did the following research 9/15/13: According to Rust, rec.

Noble Sissle's Swingsters (w/Bechet, as When the Sun Sets Down South), 2/10/38, Decca 2129, 3865, M-30224, MU-60307; Brunswick 80132, 02702*, 87508. *As Southern Sunset.

Copyright:

When the sun sets down South; w Noble Sissle, m Sidney Bechet & Harry Brooks. © Nov. 30, 1938; E pub. 75289; Clarence Williams music pub. co., inc., New York. (no "Southern Sunset" in copyright books 1937-40).

Obviously, correct title is then longer one, Hot Antics must have found that one aberration label, Brunswick 02702. But let's check the labels anyway, if we can find them: Decca 2129 credits Brooks-Bechet, as does Brunswick 80132. Brunswick 02702 does indeed say "Southern Sunset," also credits Brooks-Bechet.

AHA: When I moved Southern Sunset here to When the...I discovered that Waldo had recorded it under its correct title.

When the White Lilacs Bloom Again

[Wenn der weiße Flieder wieder blüht] [When the Lilac Blooms Again] (Franz Doelle-Fritz Rotter)

Alex Hassan 1322

It appears that Doelle wrote it in 1928 or '29. It gained new life and picked up a co-author, Fritz Rotter, when it was featured in a 1953 German film of the same name. The only copies I could find (ASM and online) credited Doelle-Rotter but are much later reissues. I found ample evidence that it's as well known by its original German title, even in English-language sources, so I've put that here. But I could be talked out of it.

Above not quite right; more research 9/14, sparked by Bill Haesler:

Copyrights:

When the lilac blooms again; fox-trot song, poem by Fritz Rotter, adaptation by Arthur Stanley, of Great Britain, music by Franz Doelle. © May 17, 1929; 1 c. May 21; E for. 4779; Chappell & co., ltd., London [© English words]

and

When the lilac blooms again; slow fox trot, by Franz Doelle, arr. by Max Erwin, of Great Britain; orch. pts., with pf. conductor. (In Chappell's orchestral journal) © June 1, 1929; 1 c. June 21; E for. 5238; Chappell & co., ltd., London.

DOELLE, FRANZ, 1883-

[Wenn der weisse Flieder wieder blüht; arr.]
When the white lilacs bloom again; fox trot, words by Fritz Rotter, a Jack Mason

arrangement. Piano-conductor score (3 and parts. [For orchestra; without words] \$1.25 Appl. author: Harms, Inc., employer for hire of Jack Mason. NM: arrangement. © Harms, Inc., New York; 7Sep56; EP102331.

[Wenn der weisse Flieder wieder blüht; arr.] When the white lilacs bloom again; words by Fritz Rotter [arrangement] by Helmy Kresa. Piano solo. 3 p. [Without words] 50¢ Appl. author; Harms, Inc., employer for hire of Helmy Kresa. NM: arrangement. © Harms, Inc., New York; 8Aug56; EP101831.

Recordings as

When the Lilacs Bloom Again

Plaza Band, Edison Bell Radio 1220 (UK)
Percival Mackey Orch, Piccadilly 228 (UK)

Wenn der weisse Flieder wieder blüht

Marino van Wakeren, Columbia DB 1327 (UK)

(above are all 78s)

When the White Lilacs Bloom Again

Helmut Zacharias & His Magic Violins,
Decca 9-30039 (45 rpm; Germany)

Sheet music Bill found (he guessed 1948, but likely it's 1956--see below) is titled When the Lilac Blooms Again, but has alternative title in parens right under that: (When the White Lilacs Bloom Again), Chappell & Co., Ltd. (UK), with inset photo of Billy Vaughan.

Also c. 1956, When the White Lilacs Bloom Again, "featured by Lawrence Welk," Harms, NY.

Billboard magazine:

Charted at #18 on Billboard Hot 100 in September 1956. Several other versions of this song also charted in 1956: #12 for Helmut Zacharias & His Magic Violin, #50 for Florian ZaBach, #59 for Leroy Holmes and His Orchestra and #70 for Lawrence Welk and His Orchestra. Original Billboard review: "Vaughn's version of the much-recorded import stands a strong chance to cop a good slice of the action --if the number clicks. Harmonica is substituted for the fiddle here; otherwise, the arrangement is close to the original Zacharias version, and the other covers." Billboard rating: 84 out of 100.

And more: Rotter was a well-known writer of popular and comedic songs in the 1920s (see the German Wikipedia piece on him at http://de.wikipedia.org/wiki/Fritz_Rotter). I recognize several of his titles that I have on recordings by the Comedy Harmonists from the 1920s-'30s and by the Palast Orchest more recently. He also wrote for films.

So here's the evident chronology:

1929: He and Franz Doelle wrote this song for a film of the same name made in Munich: *Wenn der weiße Flieder wieder blüht*.

Published by Chappell in London and copyrighted in U.S. same year with the English title "When the Lilac Blooms Again"; presumably Arthur Stanley ("adaptation by" wrote the English lyrics. Also recorded in UK in that period.

1953: Song is rediscovered when the film is remade in Germany (one of the stars is Romy Schneider), then in subsequent years released in other countries; the English title used this time was "When the White Lilacs Bloom Again," which really is a better translation of the German.

1956: Song is a big hit in the U.S., which is why we know it today. So we'll list it here under the later title, but we must include both the German original and the earlier English titles as alternatives.

(When We Ride) On the Merry Go Round

(Ralph Bolton-Jack Keith-Earl McCarron)

Alex Hassan 1322

CD was "When We Ride on the Merry-Go-Round."

No hyphens on the copyright:

When we ride on the merry go round; w
Jack Keith and Earl McCarron, m Ralph W. Bolton; with ukulele arr. May Singhi Breen.
© May 3, 1932; E pub. 29918; Bolton music co., inc.

Oops, both cover and copyright page treat it like pretitle + title.

Cover:

WHEN WE RIDE ON THE MERRY-GO-ROUND

Copyright:

When We Ride On the Merry Go Round

**When You and I Were Young,
Maggie** (James A. Butterfield-George W. Johnson)

Black Eagle JB 1224
Paris Washboard 1308
Red Rose Ragtime Band 1399
Grand Dominion JB 1408

<3--Frank Dutton of Malvern Link, England:
James A. Butterfield.

Steve Abrams: 1911 sheet music shows only J. A. Butterfield. 1924 sheet music has George W. Johnson added.

I wonder. Levy has what looks like a very old copy from England, not dated, but "Sung by the Royal Original Christy's Minstrels," who were active in late 19th century and barely made it into the 20th. w. G. W. Johnson/m. J. A. Butterfield.

End of argument--another Levy copy is 1866, pub. Butterfield, Indianapolis; w. George W. Johnson/m. J. A. Butterfield.

But something else troubles me. There's also a tune called

When You and I Were Young Maggie Blues

by Jack Frost & Jimmy McHugh, 1922, Jack Mills; "from George Jessel's *Troubles of 1922*." (Audrey had this in her collection; I just downloaded a full copy from Levy.)

The Tarnished Six and Southern Comfort used to play it often, but the only recording I have on hand is by Bing & Gary Crosby in 1951. Looks like all SOS recordings are of the original.

When You Get It Tuned Up, Play Us Something

(Kerry Mills-Edgar Leslie)

Pierce College Symphonic Winds 1297

<4-- This song "introduced" in medley with "Ragging the Baby to Sleep" with credits Lewis F. Muir-Kerry Mills-L. Wolfe Gilbert. Do we know that "When You Get..." is by the same authors? Goodman: I assume so--common practice. --4>

2013 review: But he was wrong. Found copyright and sheet music for "Ragging the Baby to Sleep," and it's by Muir-Gilbert. But this piece is

When you get it tuned up play us something; words by Edgar Leslie, music by Kerry Mills. (c) March 19, 1912; 2 c. March 19, 1912; E 282003; Frederick Allen Mills, New York.

When You Leave Me Alone to Pine

(Louis Armstrong-Lil Hardin-Clarence Williams)

Chris Tyle's Silver Leaf JB 1298

John Gill reports finding 8/6/23 copyright deposit, which shows m. Louis, w. Lillian Hardin. [1/14 at LC I found same deposit: E568401. --DB]

And the copyright is indeed

When you leave me alone to pine; w Lillian Hardin, melody L. A., of U.S. © 1 c. Aug. 6, 1923: E 568401; Louis Armstrong, Chicago.

But 16 years later we find

When you leave me alone to pine; w & m Louis Armstrong, Lillian Armstrong & Clarence Williams, pf. arr. Lewis Raymond. © Mar. 21, 1938; E pub. 69032; Clarence Williams music pub. co., inc., New York.

AND in fact I have a copy of the sheet published by Clarence Williams in 1938 with his name added to the credits.

Only rec. in Rust is King Oliver, 10/5/23, Gennett rejected. Can only guess it was later reissued on CD.

Well, I find recordings by Peruna Jazzmen, Scott Robinson, Black Swan JB, Rossano Sportiello and other contemporary performers,

but no evidence for a reissue of the rejected Oliver recording or any other period recording. And in fact, the title pops up on a Library of Congress list of "lost" recordings.

So either (a) somebody like Gill dug the original lead sheet out of the Library of Congress and spread it around to contemporary performers, or (b) contemporary performers learned it from the Williams published version. The later is probably more likely, so his inclusion in the credits is legitimate. And Gill confirms that this recording comes off the 1938 Williams edition; says he's never compared that with the lead sheet to see if Williams really added anything or just acquired the rights from Louis & Lil.

[(When You Live in) The Land of Dreams
(see **Land of Dreams**)]

When You Walked Out Someone Else Walked Right In (Irving Berlin)
Keith Nichols Cotton Club Gang 1242

CD had last five words in parens.
<3--S&P and Kinkle agree on "When You Walked Out Someone Else Walked Right In."

Lissauer puts comma after Out.

Steve Abrams: Music Box Revue 1923 by Irving Berlin sheet music shows full title: "When You Walked Out Someone Else Walked Right In."

Robbie Rhodes reports same, citing as source "sheet music photocopy of first edition (Irving Berlin) which is neatly handwritten manuscript, not machine set."

We have Kinkle, S&P and two different editions of sheet music all agreeing. We must go with it.--3>

2013 review: Can I find the actual sheet music? Yes, but it's problematic. The copyright registration shows it as all one title.

The sheet music cover shows it as all one title

WHEN YOU WALKED OUT SOMEONE ELSE WALKED RIGHT IN

But the copyright page shows the first part of the title as a subtitle:

When You Walked Out

Someone Else Walked Right In

Considering all the other evidence, and fact that none of the online indexes treats those first four words as a pre/subtitle, I'm going to break my usual rule (go by the title/copyright page) and leave it all one title.

When You Were a Girl of Seven
(Hudson "Tampa Red" Whittaker)
Helm--Leigh Jazz & Blues Review 1331
Rec. State Street Swingers, 10/1/36, Vocalion 03347, Conqueror 8765.

Confirmed by 9/2/36 unpub. copyright reg. by H. Whittaker (Hudson in index).

When You Wish Upon a Star
(Leigh Harline--Ned Washington)
Jimmy Mazzy & Eli Newberger 1109
ASM, 1941, Irving Berlin; w. Washington/m. Harline.

When You Wore a Tulip and I Wore a Big Red Rose (Percy Wenrich--Jack Mahoney)
New Orleans Rascals 1113
Ian Whitcomb & His Merry Bands 1276
Aces of Rhythm 1372
Canary Cottage Dance Orchestra 1415

1113, 1276 just "When You Wore a Tulip."
<3--Lissauer expands title: "When You Wore a Tulip and I Wore a Big Red Rose." Ewen has same, but with comma after *Tulip*.

Dick Zimmerman says the Lissauer title is correct.

Steve Abrams: Sheet music of 1914 shows only "When You Wore a Tulip" by Percy Wenrich & Jack Mahoney.

Bob, you called for parentheses based on Chuck Anderson lead sheets, but on something like this I'm awfully tempted to go with Zimmerman

Go with Lissauer/Zimmerman

Rouse confirms Lissauer/Zimmerman, as does, finally, ASM, 1914, Leo Feist; w. Mahoney/m. Wenrich. Cover is actually

WHEN YOU WORE A TULIP AND I WORE A BIG RED ROSE

while copyright is

When You Wore A Tulip and I Wore A Big Red Rose

7/13/14 copyright confirms too.

**When Your Hair Has Turned to Silver
(I Will Love You Just the Same)**
(Peter De Rose--Charles Tobias)
Rent Party Revellers 1220
Albion JB 1249
Black Eagle JB 1303

ASM, 1930, Joe Morris; w. Tobias/m. De Rose.

When You're Counting the Stars Alone
(Benée Russell--Vincent Rose--Jack Murray)
San Francisco Starlight Orchestra 1334
<Found the accent on "Right Now!" sheet music.

2013 review: Confirmed by 7/17/29 unpub. copyright reg., w/m all 3. Later 8/21/29 published reg. included the accent in Benée.

When You're in Town (Irving Berlin)
Bob Pilsbury with Friends 1265

CD had subtitle (in my home town).
<3--Lissauer doesn't have subtitle.

Dick Zimmerman: "When You're in Town in My Home Town" on cover; "When You're in Town" on title page. Confirmed by ASM, 1911, Ted Snyder.

When You're Smiling (the Whole World Smiles with You) (Larry Shay--Mark Fisher--Joe Goodwin)
Limehouse JB 1014
Paris Washboard 1182
Duke Heitger's Big Four 1367

<3--Lissauer has subtitle: (the Whole World Smiles with You). S&P have subtitle (the Whole World Smiles at You).

My reproduction of sheet music has (the Whole World Smiles *with* You).
OK - go with sheet music--3>

2014 review: Oops, my Mills folio has all the music reset, not reproduced, so it may not prove anything. But Indiana index shows the subtitle, as does MTSU, so it's got to be right. And HSM has it indexed that way, w. Fisher-Goodwin, m. Shay.

5/17/28 copyright reg. by Rossiter doesn't show a subtitle, simply "When you're smiling."

Whenever You're Lonesome (Just Telephone Me) (Pete Wendling--Max Kortlander)
New Orleans Rascals 1074

ASM, 1922, Edw. B. Marks--but the cover has a painful typo:

Whenever Your'e Lonesome

And the subtitle is on the 5/31/22 copyright reg., separated, as usual, by comma.

Where Did You Stay Last Night?
(Louis Armstrong--Lil Hardin)
Louisiana Repertory Jazz Ensemble 1055
Minerva JB 1117
Ray Smith 1162
High Society JB 1166
Peruna Jazzmen 1204
Southern Stompers (France) 1215
Jacques Gauthé's Creole Rice YBJB 1256
Neville Dickie 1309
South Frisco JB 1342
Miss Lulu White's Red Hot Creole JB 1370
High Society JB 1396
Southern Stompers 1414

Rec. Oliver 6/23/23, OKeh 4918; Biltmore 1055 et al.

Strange: Copyright is
Where did you stay last night; melody by L. Armstrong [of U.S.], arr. by Lillian Johnson [of U.S.] © 1 c. July 2, 1923; E 565344; Louis Armstrong, Chicago.

This is period when Lil was still using her pre-Louis married name of Johnson, so the "L. Armstrong" here is definitely Louis—and that's how it's listed in the index: under Louis Armstrong, not Lil Hardin or Lil Johnson. Lillian Hardin is in the index for three other tunes, but not this one. And she's not in index under Armstrong.

However, the Okeh label has the question mark and credits Armstrong-Hardin, so that's that.

Where He Leads Me (Edward W. Blandy–John S. Norris) 1291
Grand Dominion JB

<9/12/96: Montgomery found this in hymnal, says it's by E. W. Blandy and J. S. Norris, (c) 1890 by Norris.

Found several places on web: John S. Norris/Edward W. Blandy.

Where That Ol' Man River Flows (Joe Verges–Eugene West) 1174
Des Plantes' Washboard Wizards

LP had Where the... In fact, Clarence Williams recorded it as Where That Ol' Man River Flows (7/20/30, Okeh 8821) and published it in 1930—I have a copy of the sheet music that I got from Audrey. And Okeh label confirms, as does 7/8/30 copyright reg. filed by CWMPC.

Where the Black-eyed Susans Grow (Richard A. Whiting–Dave Radford) 1276
Ian Whitcomb & His Merry Bands

Confirmed by 2/7/17 copyright reg., w. DR/m. RW. and by sheet music.

Where the Blue of the Night (Meets the Gold of the Day) (Roy Turk–Bing Crosby–Fred Ahlert) 1424
John Gill Sentimental Serenaders
10/27/31 copyright reg confirms; w/m all three.

But S&P show "Meets the Gold of the Day" as subtitle. And oops, both the Indiana U. and MTSU indexes show the same thing. And yep, almost everybody else agrees. Certainly that's the way the cover is played.

Actually, I bought this from MTSU (1931, De Sylva, Brown & Henderson) and discovered that the cover reads something like

WHERE
THE BLUE OF THE NIGHT
MEETS THE GOLD OF THE DAY

Title/copyright page is

Where The Blue Of The Night
Meets The Gold Of The Day

Where the Dog Sits on the Tuckerbox (5 Miles from Gundagai) (Jack O'Hagan) 1301

Steve Waddell's Creole Bells 1301
Well, one Oz site devoted to Oz folklore says it's an "old bush song, composer unknown," but everybody else credits it to Jack O'Hagan and says it has a subtitle "(Five Miles from Gundagai)"--but there's some dispute about the subtitle, since evidently the original lyrics read "nine miles from Gundagai." In fact, The Dog on the Tucker Box is a monument located 5 mi. north of Gundagai. Actually, some versions of the published sheet music says music by O'Hagan, words by "Alf." The Australian National Library indexes a copy showing those credits and the "five mile" subtitle (but spelling it tuckerbox), but I think just to be safe we'll skip the subtitle here.

1/16/14 revisit: Asked the redoubtable Ozzie Bill Haesler about this; as usual, he came through:

The original sheet music (cover) is "Where the Dog Sits on the Tuckerbox (5 Miles from Gundagai)" by Jack O'Hagan. (Although the actual plaque on that statue shows it "TUCKER BOX" with an obvious gap between the words). "Nine Miles from Gundagai is actually a different song, composer unknown. And Alf is explained by, of all things, the AMERICAN copyright:

Where the dog sits on the tuckerbox five miles from Gundagai ; w Alf [pseud. of Jack O'Hagan], m J. O'Hagan. © July 7, 1938; E for. 56014; Allan & co., Pty. Ltd., Melbourne, Australia.

Where the River Shannon Flows (James I. Russell) 1221
Mahogany Hall Stompers

CD says James J. <3--Kinkle and Ewen also say James J., but I have repro of sheet music published 1905 by Witmark that says James I. This is clear on copyright page, but stylized cover typography could be mistaken for a J, I suppose.

OK, go with EYE--3>

Where the Shy Little Violets Grow (Harry Warren–Gus Kahn) 1296
San Francisco Starlight Orchestra

ASM, 1928, Remick. 9/28/28 copyright agrees.

Where the Sweet Forget-Me-Nots Remember (Harry Warren–Mort Dixon) 1270
John Gill's Novelty Orchestra
ASM, 1929, Remick. w. MD/m. HW.

Where'd You Get Those Eyes? (Walter Donaldson) 1364
San Francisco Starlight Orchestra
ASM, 1966, Leo Feist.

Wherever There's a Will, Baby (Don Redman) 1374
Back Bay Ramblers

Rec. McKinney's Cotton Pickers, 11/7/29, Victor V-22736, Bluebird B-10249 et al.

Oops, copyright is quite a bit different: Where ever there's a will, there's a way, my baby; words and music by Donald Redman. © Jan. 11, 1929; 2 c. Jan. 15; E pub. 2690; Empire music co., New York.

BUT the Victor label matches what we have. I presume that Victor rejected his overly long and cumbersome original title.

Wher'm I Gonna Live? (Billy Ray Cyrus–Cindy Cyrus) 1277
Ernie Carson & the Castle JB

Confirmed by lotsa lyrics/music sites and an online bio of Cyrus. Cindy was his wife 1986-91.

While They Were Dancing Around (Joe McCarthy–James V. Monaco) 1339
Terry Waldo & Bo Grumpus

Confirmed by 12/20/13 copyright reg., w. JM/m. JVM, and by sheet music pub. by Broadway Music Corp. Note that cover displays it

While They Were

Dancing Around

but copyright page is all on one line, no punctuation.

Oddly, Monaco copyrighted a piano score for it in 1914 in his name only.

Whip Me with Plenty of Love (Clarence Williams–Louis Urquhart–J. Tim Brymn) (On 1058, 1070, and 1410 the tune labeled **Whip Me with Plenty of Love** is really **Worn Out Blues**) 1122
Swedish Jazz Kings

1122 showed it as Worn Out Blues by J. Rogalle.

Rec. CW WB Band, 4/23/30, Okeh 8790, Odeon ONY-36083, Parlophone R-2203.

Oops, copyright says Brymn, not Williams: Whip me with plenty of love; words and melody by Lou Urquhart and Tim Brymn. © 1 c. May 29, 1930; E unp. 22592; Clarence Williams music pub. co., inc., New York. But I stumbled across a previous copyright of it by Urquhart alone two years before: Whip me with a plenty [sic] of love; words and melody by Lew Urquhart [i. e. L. T. Urquhart] © 1 c. July 31, 1928; E 695761; Louis Thomas Urquhart, New York.

Well, Parlophone R-2203 credited Williams-Urquhart. And the Okeh says Williams-Urquhart. All my other records and most online sources say CW-LU, but Jim Cullum radio show says CW-TB/LU.

Guess I stick with CW-LU like the labels, but it's sure troublesome, especially since it was Williams Music Pub. that filed the copyright registration adding Brymn to the credits. No, given that fact, I think I'm going to join Cullum in adding Brymn.

HOWEVER, the composer credits for "Whip Me" are the least of our troubles. It turns out that we've had the "Whip Me with Plenty of Love" and "Worn Out Blues" titles reversed—they were the two sides of OKeh 8790, recorded at the same April 23, 1930, session. In a note to DJML a few years ago, Bill Haesler detailed this history of this mistake: At some point (probably 1950s), somebody noted that "Whip Me" was at slow tempo and "Worn Out" was fast tempo, and decided that the labels must have been reversed on the original record (the same specious argument long applied to Waller's Minor Drag/Harlem Fuss). Subsequent reissues and new recordings of the tunes most often used "Whip Me" for the fast tune and "Worn Out" for the slow tune.

The late Tom Lord (not the *Jazz Discography* man) in his definitive 1976 bio-discography of Clarence Williams disputes the tune reversal theory and cites Thornton Hagert (Vernacular Music Research), who managed to locate the Lou Uguhart manuscript for "Whip Me with Plenty of Love" in the Library of Congress and stated in a letter dated March 1974, "comparison with the recording (mx 403972-A) indicates that the titles are NOT reversed."

On Stomp Off, Jazz O'Maniacs and Grand Dominion originally had it right, recording the fast tune as "Worn Out Blues" (which is what was on their LP covers), but at some point in the history of this index, we moved them to "Whip Me" and put at note at "Worn Out" explaining that change. Thus we changed those two from right to wrong, while all the other recordings of both tunes were wrong from the start, i.e., the Swedish Jazz Kings' "Worn Out Blues" should have been "Whip Me," and the "Whip Me" versions by Hot Antic, European Classic, and One More Time should have been "Worn Out Bues."

Dave Robinson confirmed Haesler's assessment the next day, and confessed that he too had been playing the fast tune as Whip Me all these years.

Whipped Cream (Percy Wenrich)
Terry Waldo & Bo Grampus 1339
CD title was Whipped Cream Rag.
Copyright is
Whipped cream; a rag by Percy Wenrich; pf.
[2179 © Jan. 18, 1913; 2 c. Jan. 23, 1913; E
304279; Wenrich-Howard co., New York.

Surprised I couldn't find it in any online collections, but found more than ample evidence that title is "Whipped Cream," with "Rag" or "A Rag" as a genremarker.

Whipping the Keys (Sam Goold)
Tony Caramia 1209
Tony Caramia 1328
ASM, 1923, Stark & Cowan.

Whisper Sweet (James P. Johnson–
Jo Trent)
Blue Rhythmakers 1373
Neville Dickie 1423
<Dickie added "Joe Trent" to JPJ.

Bound to be good: Was recorded in 1930 by Bob Howard, Valaida Snow and Pat Hyde. I've found Howard & Snow reissue CDs that credit Trent-Johnson; and have found the actual Parlophone label of the Hyde recording (Parlophone R-2040) that shows both.

8/9/13 Pinsker confirms w. Jo Trent/m. JPJ on 1935 sheet pub. by Southern Music Co. And 10/18/34 unpub. copyright reg. files by Southern Music credits w/m Jo Trent-Jas. P. Johnson, then pub. reg. 12/22/34.

Whispering Malvin Schonberger–
John Schonberger)
New Century Ragtime Orchestra 1385
ASM, 1920, Sherman, Clay, San Francisco; w. Malvin/m. John. Later (1944) used in film *Greenwich Village*, republished as by John Schonberger, Richard Coburn & Vincent Rose, "revised ed." Even though the republished sheet said words and music by John Schonberger, Richard Coburn and Vincent Rose, it must be the case that Malvin Schonbergers's lyrics were replaced by new ones written by Coburn and Rose. Oddly, the credits for the tune in IMDB are Music by John Schonberger (1920) Lyrics by Malvin Schonberger (1920) Adapted for "Greenwich Village" by Vincent Rose and Richard Coburn (1944)

But two of my six reissues of the Paul Whiteman recording credit Schonberger-Rose-Coburn, further proof—as if more is needed—that you can't trust LP and CD reissuers to get credits right!

9/14: Bill Haesler worked some more on this. The original copyright:
Whispering; lyric by Malvin Schonberger, music by John Schonberger [of U.S.] © July 22, 1920; 2 c. July 27, 1920; E 486556; Sherman, Clay & co., San Francisco.

The first copyright after *Greenwich Village* was Whispering; composed by J. Schonberger, Richard Coburn and Vincent Rose, arranged by Charles J. Cliff. New York, Miller music corporation. © arrangement, 10Jul46; publisher; EP5360. Condensed score (orchestra) and parts.

Then came this odd pair of copyrights in 1947:
Whispering; m. J. Schonberger & Vincent Rose, & w. © 22Jul20; E486556. R25563; 28Jul47; John Schonberger (A), Richard Coburn (A of W) & Amelia Rose (W)

and next entry in same book:
Whispering; w & m.. © 22Jul20; E486556. R21202; 22Jul47; John Schonberger (A of m) & Malvin Schonberger (A of w)

I can only guess that the above is both a renewal of the 1920 copyright by the Schonbergers and a filing of a new copyright for the revised version, with Amelia Roe (widow?) replacing Vincent, who had died on 5/20/44.

Now the recordings:
Pre-War:
Paul Whiteman, Victor 21731, credit John Schonberger.
Ray Miller's Black & White Melody Boys, OKeh 4167, credit John Schonberger.
Benny Goodman Quartet, Victor 25481, credit J. Schonberger.
Tommy Dorsey, Bluebird B-10771, credit Malvin & John Schonberger.

Post-War:
Les Paul, Capitol 1478, credit Schonberger-Coburn-Rose
Miles Davis, Prestige 742, credit Rose-Schonberger.

New Century specifically cites the Whiteman recording in their notes, so it's probably safe to say that they (and all the other hot dance era recreation bands are playing the 1920 version of the song.

And note that this title was also copyrighted by Walter Lewis in 1919; Dorothy Terriss, Ethel Bridges & Theo. Morse in 1920; Paul Bliss & I. D. Finn in 1920; R. A. Brown & Charles Davis in 1920 and many others.

Whistling Rufus (Kerry Mills)
Lake Arrowhead Early JB 1365
ASM, 1899, F. A. Mills.

Whistling Willies (Harry L. Alford)
Univ. of Wisconsin Symphony Band 1246
Confirmed by 11/10/25 copyright reg.

(There'll Be Bluebirds Over) The White Cliffs of Dover (Walter Kent–
Nat Burton)
Grand Dominion JB 1378
We had "White Cliffs of Dover," but ASM shows

(There'll Be Bluebirds Over)
The White Cliffs of Dover

Cover & (c), 1941, Shapiro, Bernstein; w. Burton/m. Kent.

10/22/41 unpub. reg. by Shapiro Bernstein shows title all together, no sub., but the Kate Smith label (Columbia 36448) shows title like we have copyright page.

White Ghost Shivers (Joe Tarto–Einar Swan)
New Orleans Classic Jazz Orch 1145
Des Plantes' Washboard Wizards 1357
<1145 had Swan-Tarto.

<4--
Still looking for this one. Here's what we heard before:

<3--Frank Dutton of Malvern Link, England: Joe Tarto. Poss. E. A. Swan, who composed "When Your Lover Has Gone." There was also an Einar Swan, who co-composed "A Room with a View" in 1938 (not the Noel Coward one).

Baker: About Tarto: He was NY-NJ musician, right, and not particularly known as composer. On other hand, New Orleans Owls recorded lots of New York songs, so would appear that they were getting arrangements from NY sources. Still, I'd have to lean against settling on Joe without confirmation, especially since we don't have first name for Swan anyway.
--3>
--4>

Tex confirms Swan-Tarto from both LP and CD reissues, but no first names.

8/21, from Library of Congress copyright registration card as researched by Matthew Caulfield:

Card file: White Ghost Shivers; a spooky fox-trot, by Tarto & Swan; published by Triangle Music Pub. Co. Nov. 3, 1926. Looking in the 1926 book catalog of music copyright entries shows three titles in index under Joe Tarto: White Ghost Shivers, Black Horse Stomp, Joe Tarto's Modern Method of Improvising.

White Ghost Shivers also is listed under Swan, (----) [i.e., first name not recorded]. Then the next entry is Swan, Einar, composer of Trail of Dreams. The fact that Copyright Office lists the first Swan separately from Einar Swan doesn't tell me they ARE two different people, only that the office didn't have enough info to identify them as one and so listed them separately. Swan isn't such a common composer name, and finding the same surname being used in the same year makes me think they are one and the same person. Why not list him as Swan, (Einar?) at least?

9/9/96: OK, go with Einar Swan.

Jan 07 issue of Miss Rag (1st emag version) confirms Einar Swan for this tune.

White Jazz (Gene Gifford)
Lande's Rhythm Club Orchestra 1327
Rec. Casa Loma Orch (Gifford was bjo/gtr/arr), 3/24/31, Brunswick 6092 et many al.

Confirmed by 7/16/31 unpub. copyright reg. and a bunch of different issues at LC SONIC.

White Pepper Stomp (Henry Davies)
Henry's Bootblacks 1149
Davies is pno/ldr of the group.

White Wash Man, The (Jean Schwartz)
[also published in song version with lyrics by William Jerome]
Minstrels of Annie Street 1272
Neville Dickie & Louis Mazetier 1302
Red Rose Ragtime Band 1412

We had Whitewash Man by Schwartz. Oops, The Whitewash Man on cover, The White Wash Man on copyright page. Am torn on this one: copyright page of the published music is the golden guidance, but both covers and the first copyright are written sold, but the copyright as White Wash came just a few months later. Google search shows it's known both ways, although more like spelled solid. But let's hew to the rules: White Wash.

2013 review: Actually, this is a little more complicated than we thought: Two publications of this tune, instrumental version in 1908 and song version in 1909, both published by Cohan & Harris.

Covers are very similar--both with drawing of guy carrying bucket, brush and broom. Both have line across top

JEROME AND SCHWARTZ'S NEW STUDY IN RAGTIME

Then title

THE WHITEWASH MAN

But under title on instrumental version is
A
CHARACTERISTIC SYNCOPATED
MARCH & TWO-STEP

composer credit on copyright page is "By Jean Schwartz."

Under title on song version is
- SONG -

And credits on copyright page are Music by Jean Schwartz, Words by William Jerome.

Title on BOTH copyright pages is

THE WHITE WASH MAN

The copyrights?

Whitewash (The) Man; march and two-step by Jean Schwartz, for piano. Cohan & Harris pub. co., New York, N. Y. C 188588, Sept. 8, 1908.

Then

White (The) wash man; words by William Jerome, music by Jean Schwartz. Cohan & Harris pub. co., New York, N.Y. C 201170, Feb. 18, 1909.

For what it's worth, I have 11 recordings of it as Whitewash, 2 as White Wash (Turk Murphy and Tex Wyndham).

Checked all our recordings with Robbie (and sent him both published version); he reports that all SOS recordings are of the instrumental version.

Whitechapel (Fats Waller)
Keith Nichols 1159
See notes at Bond Street.

Whiteman Stomp (Fats Waller–Jo Trent)
Red Roseland Cornpickers 1101
Rec. Fletcher Henderson aho, 5/11/27, Columbia 1059-D et al. Paul White aho, 8/11/27, Vicator 21119 et al.

Confirmed by 9/14/27 copyright reg. melody by Jo' Trent-Thomas Waller.

Whittling Remus (Thomas E. Broady)
David Thomas Roberts 1317
Confirmed by 1900 sheet music and 4/20/00 copyright reg. filed by Henry A. French, Nashville.

Who? (Jerome Kern–Otto Harbach–Oscar Hammerstein II)
Paris Washboard 1261
ASM, 1925, Harms; w. Harbach-Hammerstein/m. Kern. 9/19/25 copyright reg. by Harms even has the ?, says from *Sunny*.

Who Wouldn't Be Jealous of You?
(Larry Shay–Haven Gillespie–George Frommel)
Back Bay Ramblers 1355
ASM, 1928, w/m Larry Shay-Haven Gillespie-George Frommel. We didn't have Frommel. MTSU confirms, as does 10/21/28 copyright reg. filed by Rossiter.

Who Wouldn't Love You?
(Joe Burke–Benny Davis)
Paramount JB of Boston 1205
HSM, 1925, Leo Feist; w. Davis/m. Burke. 7/24/25 copyright reg. by Feist confirms.

Whoa! Nellie! (George Gould)
Chrysanthemum Ragtime Band 1168
Confirmed by 1915 sheet music pub. Chas. N. Daniels, SF. (Strange--not in the copyright books 1914-16.) Aha, finally got copyrighted 6/4/25, nine months after Whiteman recorded the tune.

Who'll Chop Your Suey When I'm Gone
(Sidney Bechet–Rousseau Simmons)
Swedish–American Hot Jazz Collab. 1136
1138 had ? I removed it in earlier editions based on LC copyright lead sheet/lyrics I found in LC files. The actual copyright registration (found 5/22/13) is

Who'll chop your suey when I'm gone; w
Rousseau Simmons, m Sidney Bechet, of
U.S. © Apr. 8. 1925; 2 c. May 15; E 618492;
Clarence Williams music pub. co., inc., New
York.

Later found 11/7/51 renewal of this copyright.

Rec. Willie Jackson, 9/3/26, Columbia 14165-
D. Margaret Johnson (w/Bechet in band),
1/8/25, OKeh 8193. No ? on Columbia; OKeh
is "Who'll Chop Your Suey (When I'm Gone)."
Even though OKeh with parens published first,
let's go with Columbia and copyright. And
note that Tulane has an orchestration of it by
W. C. Polla, also indexed without parens.

Who's Been Playin' Papa 'Round Here While I've Been Gone

(Clarence Woods)

Ian Whitcomb & Dick Zimmerman 1017

ASM, 1919, Seidel. 7/15/19 copyright reg.
agrees. BUT oops: We had the logical
question mark after the title, but 9/22/14
looked again at that sheet music--there is no ?
on the cover, the copyright page, or the
copyright registration.

Who's Blue (Will Gould-Jimmy Rule)

Dry Throat Five 1114

John Gill's Calif. Sunshine Boys 1157

<2--1114 had by Benny Carter. Erdos: I'll go
with John Gill.--2>

2013 review: Rust: rec. King Oliver aho,
1/9/31, Brunswick 6046 (as Savannah
Syncopators), A-9065.

Lord: rec. Count Basie (arr. Benny Carter),
11/1/61, Roulette R-52086, RE-118 (same
tune?). Kustbandet, 1972, Kenneth KS2037.

I wonder about this copyright reg.:

Who's blue; you'll find me listed in the Who's
blue, lyrics by Will Gould, music by Will
Gould and Jimmy Rule; pf. and ukulele acc.
© 1 c. Aug. 9, 1930; E unp. 27365; Green &
Green music publishers, inc., New York.

Brunswick 6046 label confirms Gould-Rule, no
?

Who's She Jazzin' Now? (Buck Evans)

Brahmin Bellhops 1305

See the note about Evans at Blue Bungalow.
Turns out that all 19 tracks on 1305 were
written by Evans, who played piano on the
session.

Who's Sorry Now? (Ted Snyder-

Harry Ruby-Bert Kalmar)

Paris Washboard 1326

Black Eagle JB 1346

ASM, 1923, Waterson, Berlin & Snyder; w.
Ruby-Kalmar/m. Snyder. 3/7/23 copyright
agrees.

Whose Honey Are You?

(J. Fred Coots-Haven Gillespie)

Ernie Carson & the Castle JB 1277

Rec. Red Allen, 1/23/35, Banner 33355, Conq
8474, Perfect 16080 et al. Waller Rhythm,
3/6/35, Victor 24892, 25027; HMV EA-1500,
GY-362 et al.

2/6/35 copyright reg. has no ? (but they
usually don't), w. HG/m. JFC. HSM and
Indiana U. index it with the ? And it's definitely
on the cover.

Who'sit (Beatrice Jones)

Tomas Örnberg's Blue Five 1043

New Jazz Wizards 1244

Paris Washboard 1280

2--my other records & Rust say Whosit, but
Erdos goes for Who'sit based on Columbia
CD and other Hot Five reissues.--2>

8/9/13 Pinsker researched this one:

Whoosit; melody by B. Jones. c 1 c. Jul 19,
1926 E643164; Beatrice Jones, Chicago.

That is precisely how that one shows up in
the CGE, pt. III, Vol. 21, no. 2, p. 740. There's
a whole paragraph about this in a book
about the Hot Five records by Gene Henry
Anderson.

Can that really be our tune? Rec. Hot 5
6/16/26, Okeh 8357. YES! I found that Ander-
son book online; its index has "Whoosit -- see
Who'sit," and under Who'sit it discusses the
tune. In a later section about differences
between copyright depositions and published
titles, it notes,

Copyright depositions are not necessarily
written in the owner's hand. . . . The
deposits bearing Lil's name (given variously
as Lillian Armstrong or Lillian Hardin), are
undoubtedly in her hand, including Beatrice
Jones's "Whoosit," which was submitted the
same day Lil's "I'm Gonna Getcha" and
"King of the Zulus."

And aha! The OKeh label is WHO'SIT.
(Actually, it's WHO' SIT, with extra space, but
that's silly.) Confirms Jones as composer.

Why (Jelly Roll Morton-Ed Werac*)

Terry Waldo's Gotham City Band 1201

Jimmy Mazzy & Friends 1219

Aces of Syncopation 1372

<3--1201 was JRMorton. 1219 had J. Fred
Coots-Arthur Swanstrom-Benny Davis.

Oops--this was evidently Mazzy's mistake that
we "confirmed" in Kinkle. Our "Why?" is the
Jelly Roll song.
--3>

10/15/02: Have sheet music, see that it's
Why? on cover but Why on copyright page.
Found it and confirmed this again, ASM, 1938,
Tempo.

Bob, this is not the first time that I've removed
a logical question mark because it's not on the

copyright page. If you were to insist, even
gently, I'd restore it, at least in the cases in
which we find that it *is* on the cover. If it's
neither place, we can't make it up.

2013 review:

And what did the label say? Rec.
JRM Six, 1/23/40, General 1706, Commodore
636. The General label has no ? - confirms
Morton-Werac, calls group "The Morton
Sextet."

10/29/38 copyright (w. Werac/m. Morton) has
no ?, but they usually don't.

That's a bizarre mistake for Mazzy to make.
Did I check his recording to make sure it's the
same song as the other two? Yes, and it is.

Why Begin Again (see Pastel Blue)

Why Couldn't It Be Poor Little Me?

(Isham Jones-Gus Kahn)

State Street Aces 1106

Dick Sudhalter & Connie Jones 1207

Ernie Carson & the Castle JB 1283

Rec.

CA Ramblers, 1/5/25, Columbia 278-D--label
has the ?

Ben Bernie, 1/7/25, Vocalion 14956 et al.

Arkansas Travelers, 1/10/25, OKeh 40303.

Frank Crumit, 1/22/25, Victor 19582, no ?

Bailey's Lucky Seven, 1/22/25, Gennett 5645,
State 9621.

Fletcher Henderson, 1/25, Banner 1476, Oriole
348 et al.

Orig. Memphis Five, 2/6/25, PA 036210,
Perfect 14391.

George Olsen, 2/20/25, Victor 19573.

Stomp Six (as Why Can't ...), 7/25, Autograph
626 et al.

Benny Goodman, 12/18/33, Columbia 2871-D,
no ?

12/29/24 copyright reg. has no ? w/GK/m. IJ.

Cover is

WHY COULDN'T IT BE POOR LITTLE ME?

and HSM lists it that way. 2/14 rechecked with
him, and he confirms ? on copyright page as
well.

Why Do I Love You? (Jerome Kern-

Oscar Hammerstein II)

Ronn Weatherburn 1107

ASM, 1927, Harms; w. Hammerstein/m. Kern.

Why Don't You Go Down to New Orleans [Go to New Orleans]

(Margaret Baird)

John Gill's Novelty Orchestra 1227

Not in Rust. Lord says first rec. Mahogany
Hall Stompers, New Orleans, Feb. 1989 (and
Gill was in that band). Then this CD. All
google hits come back to these and later
recordings. Says Gill, "This was a tune that

Steve Pistorius found. I think that he knew Margaret Baird, or something like that. I don't know anything about her."

First rec. (from Lord) is Mahogany Hall Stompers in NO in 1989 (with both Pistorius and Gill, who were on the SOS record in 1991.

12/28/13 talked to Chris Burke, who confirms that it was written by Margaret Baird, but says she never copyrighted it, and then that NO musicians Jerry Embry & Frankie Lynn (sp?) bought it from her and copyrighted it themselves. But I couldn't find any google hits on that title plus those names, so I think we can safely stay with Baird for now.

3/21/16: further research by Bill Haesler found the copyright:

GO TO NEW ORLEANS; w & m Margaret J. Baird. © Margaret J. Baird; 22Jun64; EU831146.

He also points out that the tune has been referred to variously as

Why Don't You Go Down to New Orleans
Go To New Orleans
Come On Down To New Orleans
Goin' Back to New Orleans
Let's All Go Down to New Orleans

The confusion may have begun when Papa French's Original Tuxedo JB recorded the tune on Second Line 0112 in 1975. Notes by Harlan Wood refer to "Come to New Orleans," a new tune which will take its place beside the old favorite 'Bourbon Street Parade.' But the actual tune title given on the disc and in the tune list on the LP cover is "Go to New Orleans." However, Papa French sings, "Why Don't Ya'll Go to New Orleans" throughout.

But rather than list all those as variations on the title here, I will add the copyright title to our "official" listing.

Why We Smile (Charles Hunter)

John Hancock 1025
David Thomas Roberts 1317

Confirmed by my repro of 1903 sheet music.

FYI, the words "Why We Smile" (in quotes) appear as subtitle on cover (but not copyright page) of Hunter's earlier **Tickled to Death**. Tichenor & Jasen confirm that it's different tune, perhaps prompted by the previous cover.--4>

But no mention of Tickled to Death on the Why We Smile sheet music or the 9/28/03 copyright reg. by Frank Fite of Nashville.

Wie nett (Ernst Fischer)

Tony Caramia 1328

First copyright in U.S. in 1934 as "How Nice" by Ernest Fisher, along with several other titles, rendered in English. Then an orchestration in 1935 as "Wie nett" by Ernst Fischer. But we know that all Fischer's work

was published only in Germany with title in English and German (with English often displayed more prominently) to appeal to an "international" audience.

Wiggle Rag (George Botsford)

Bob Wright 1239

QRS 30847 piano roll, Botsford confirmed as composer (arranged roll).

But 1909 copyright has def. article:

Wiggle (The) rag; by George Botsford, for piano. © Oct. 15, 1909; 2 c. Oct. 15, 1909; E 216692; Jerome H. Remick & co., Detroit, Mich.

But all the refs to it have no The, so it must not have got on the music. Brier & Adams both report *The* on cover, but not on copyright page

Wild and Woolly Willie (Jack Pettis-- Al Goering--Irving Mills)

Des Plantes' Washboard Wizards 1421

<Am confused by my own notes on this.

1421 showed by "unknown." My notes at the time said,

A wild guess would be Jack Pettis & Al Goering because they co-wrote lots of tunes that the Pettis band recorded.

LC copyright card says

Wild and Woolly [sic] Willie, w/m Lee David, John Redmond & Ben Gordon. 7/9/36, Crawford Music Corp, NY. (The "[sic]" is LC's, not Baker's.

But the Pettis recording was 1929, much earlier than this copyright submission, so . . . Would be nice to get the sheet music from the 1936 tune to make sure it's not the same one Pettis recorded. Alas, it's not in LC PARR.

5/6/11 I find that Pettis-Goering are indeed entered here as composers and that I marked the item above "killed" from the list I send out to researchers. Must have learned the composers to my satisfaction and failed to note the source.

2013 review: The 5/9/29 recording for Victor by Jack Pettis & His Pets was rejected, but it has been issued several times on CD.

Jan. 2014 re-review: Wait a minute: It's not in the copyright books, presumably because Victor never issued the recording. Rust lists it as Wild and Woolly Willie, but he wouldn't have had a record label to get that from, while we do know that he burrowed in the Victor archives.

So I just rechecked those archives via the Victor Project: They list it as Wild and Woolly Willie, composers Jack Pettis, Al Goering and Irving Mills. Their source for this info is "Victor ledgers." So that must, by default, be our source too.

Wild Cat [Wildcat] (Joe Venuti--

Eddie Lang)

Andy Stein & Friends 1146

Oops, overlooked this one until Jan. 2014. Rec.

Venuti & Lang, 1/24/27, OKeh 40762, Parlophone R-3330. The OKeh label is WILD CAT.

Venuti's Blue Four, 6/21/28, Bluebird B-10280, X LVA-3036, Victor 21561. Victor label WILD CAT; couldn't find Bluebird label, but LC SONIC confirms for both.

Venuti aho, 11/26/34, London HMG-5023 (LP).

Oops, copyright is Wildcat:

Wildcat; melody by E. Lang and J. Venuti. © 1 c. Apr. 2, 1927; E 661460; Edward Lang and Joseph Venuti, New York.

And a later rereg. with a publisher--was it published in sheet form?

Wildcat; by Joe Venuti and Eddie Lang, ed. by Tom Satterfield; violin, with pf. acc. © 2 c. May 10, 1928; May 12; E 690525; Robbins music corp., New York.

And here's some evidence that it was indeed published as Wildcat, from an eBay offering that didn't include a photo, but described it this way:

All of my sheet music is original, no reproductions!

Date: 1928

Title: Wildcat; Violin solo with piano accompaniment

Music and/or Words by: Joe Venuti, Eddie Lang, edited by Tom Satterfield

Cover: Joe Venuti

Condition: Good condition, fold through center, cover wear, light soiling.

And this is intriguing, from a detailed timeline of Eddie Lang's life at

<http://eddielang.com/timeline.html>:

1919: Joe Venuti & Eddie Lang make cylinder recordings of "Wildcat" and "Stringing the Blues" for Edison (unsubstantiated claim by Joe Venuti).

Well, this one hurts. Two copyrights and VERY LIKELY sheet music were Wildcat, but the record labels were Wild Cat. Almost all online hits report Wild Cat, making me suspect that the sheet music was rare and that most people know it from the record labels. I'll keep it Wild Cat here, but will put Wildcat as alternative title.

Wild Cat Blues (Clarence Williams-- Fats Waller)

Steve Lane's Southern Stompers 1040

Monty Sunshine JB 1110

Dick Hyman 1141

Neville Dickie 1269

Paris Washboard 1359

Rec. CW Blue Five, 7/30/23 OKeh 4925, Biltmore 1096 et al.

Confirmed by 9/24/23 copyright reg., w/m both, and OKeh label.

Wild Cherries (Ted Snyder)
 [also published in song version
 with lyrics by Irving Berlin]
 Waldo's Ragtime Orchestra 1069
 Bob Pilsbury with Friends 1265

<3--1265 credits *Irving Berlin* & Ted Snyder.

Actually, ASM had both sheets:

1. instrumental, by Snyder, 1908, pub. Snyder. cover

WILD CHERRIES

Characteristic
 RAG

(c) page

Wild Cherries

Rag.

2. Song version, by Snyder & Berlin (w.), pub. 1909 Snyder cover

Wild Cherries

That Cooney, Spooney Rag

(c) page

WILD CHERRIES

(Coony, Spooey Rag)

The piano version was registered 9/23/08 by Snyder; song version 8/12/09.

Wild Dog, The (Joe Venuti--Eddie Lang)
 Moonlight Broadcasters 1193

LP had Wild Dog by Venuti.

Rec. JV's Blue Four, 3/28/28, OKeh 41025, Parlophone R-520, et al.

The Wild Dog confirmed by 1/10/31 copyright, Southern Music. And OKeh label shows "The Wild Dog" by Venuti-Lang.

Wild Flower Rag (Clarence Williams)
 Keith Nichols Red Hot Syncopators 1135
 Jacobi's Bottomland Orchestra 1266
 Neville Dickie 1366

<2-- S&P say Wild Flower. Erdos: Lord says Wildflower.--2>

<4--Rust says Wildflower. Kinkle has both listed--4>

Aha: Williams recorded this as "Wildflower Rag" on OKeh 8604 on 7/2/28, and on QRS R-7033 in November 28. But it dates clear back to 1916. The copyright:

Wild flower rag; by C. Williams, of U.S.; piano. © 1 c. Aug. 21, 1916; E 389063; Clarence Williams, New Orleans.

And it was published by Williams-Piron in 1916, again with Wild Flower on both cover and copyright page (I have the sheet).

And even though it went on the OKeh and QRS labels as Wildflower, Williams copyrighted it in 1930, again as Wild Flower: Wild flower rag; by Clarence Williams; pf. © June 5, 1929; 2 c. June 26; E pub. 7074; Clarence Williams music pub. co., inc., New York.

Wild Man Blues [Ted Lewis Blues]

(Louis Armstrong--Jelly Roll Morton)
 Weatherbird JB 1034
 Jazz Classics CD 1061
 Black Eagle JB 1147
 Chicago Rhythm 1164
 Jacques Gauthé's Creole Rice YBJB 1170
 Pam Pameijer Trio 1172
 Jim Cullum JB 1254
 Grand Dominion JB 1268
 Pam Pameijer's New Jazz Wizards 1318
 Pam Pameijer's New Jazz Wizards 1350
 Red Rose Ragtime Band 1360
 Yerba Buena Stompers 1369
 Chalumeau Serenaders 1394

<2--no Ted Lewis Blues on SOS LPs.

Saunders (not clear whom he's citing, Dapogny or Lomax): cross-ref to Ted Lewis Blues. Erdos: Better use sub or Wayne Jones will tell us this is original title, which it was.--2>

2013 review: Rec.

Dodds BB Stompers, 4/22/27, Brunswick 3567. No composer credit on 78.

LH Hot 7, 5/7/27, OKeh 8474, Vocalion 3193, Parlophone R-2162 et al. OKeh credit Armstrong-Morton.

JRM's RHP, 6/4/27, Bluebird B-10256, HMV B-10645 et al. Bluebird credit Morton-Armstrong.

Dodds Chi Boys, 1/21/38, Decca 2111, Vocalion S-231 et al. Decca label credits both.

Bechet NO Feetwarmers, 6/4/40, Victor 26640, HMV B8096 et al. Victor label credits both.

Copyright is

Wild man blues; by Ferd Morton and Louis Armstrong; pf. © June 8, 1927; 2 c. June 27; E 005814; Melrose bros. music co., inc. Chicago.

But three months before that, we find

Ted Lewis blues; melody by Ferd Morton. © 1 c. Feb. 5, 1927; E 658367; Melrose bros. music co., inc., Chicago.

According to extended story at

<http://dippermouth.blogspot.com/2012/06/85-years-of-hot-seven-wild-man-blues.html>, this was essentially a scam by the Melrose Brothers, who were promoting both Armstrong and Morton, to sell more records. Armstrong had nothing to do with Wild Man, which is indeed Jelly's Ted Lewis, but putting both their famous stars' names on a recording was a sure-fire sales gimmick. Evidently Melrose suggested the new title to keep from giving a plug to an entertainer whom they didn't represent.

Will You, Won't You, Be My Babe?

(John Nesbitt--Howdy Quicksell)

Baker--Baldwin Radiogram Wshbrds 1243

Neely's Royal Society Jazz Orch 1250

We didn't have second comma before 2013 review:

Rec.

McKinney's CP (Babe?), 4/8/29, Victor 22932, HMV B-4914.

LA aho, Paris, 10/34, as Baby?, Brunswick A-500492, Polydor 580041, Vox 16059.

Copyright is

Will you, won't you, be my babe; melody J. Nesbit and Howdy Quicksell. © 1 c. Mar. 22, 1932; E unpub. 55160; Southern music pub. co., inc.

Victor label is "Will You, Won't You, Be My Babe?" - by J. Nesbit-H. Quicksall! Victor Project ledgers confirm title and composers Nesbitt (who was tp in the band) & Quicksell.

Another inexplicable case of Nesbitt on copyright and record label, but Nesbitt in the Victor books (see I'll make fun for you).

(Looks like Hoagy Carmichael Orch recorded it for Victor on 2/19/29 as "Will You, Won't You Be My Baby," composer credit Nesbitt only, but that wasn't released.)

Willie the Weeper (Walter Melrose--

Marty Bloom--Grant V. Rymal)

Tomas Örnberg's Blue Five 1043

New Yankee Rhythm Kings 1050

South Frisco JB 1103

Jean-François Bonnel & Friends 1104

Down Home JB 1171

Zenith Hot Stompers 1248

Neville Dickie 1309

Helm--Leigh Jazz & Blues Review 1332

Bob Schulz & His Frisco JB 1349

Independence Hall JB 1384

ASM, 1927, Melrose.

And wonderful FYI: ASM also has "Willie the Weeper," by Harry Armstrong, Billy Clark & James Coogan, pub. 1912 by M. Witmark. Absolutely no doubt that "Weeper" was a dead steal, both melody and lyrics, from this song!

9/14 Haesler tracked down th interesting copyrights:

Willie the peeper; words and music by Armstrong; Clark and Coogan. © Apr. 2, 1912; 2 c. Apr. 3, 1912; E 282716; M. Witmark & sons, New York.

Then

Willie the weeper; words and music by G. V. Rymal [of U.S.], arr. by Homer Tourjee [of U.S.] © 1 c. Aug. 19, 1920; E 487231; Grant V. Rymal, Los Angeles.

And finally

Willie the weeper; song, by Grant V. Rymal, Walter Melrose and Marty Bloom; pf. and ukulele acc. © Jan. 15, 1927; 2 c. Mar. 15; E

659005; Melrose bros. music co., inc., Chicago. [© new melody and new lyric]

The recordings of Weeper:
King Oliver, 4/22/27, Vocalion 1112.
Armstrong Hot 7, 5/7/27, OKeh 8482.
Doc Cook, 6/11/27, Columbia 1070-D
Frankie "Half-Pint" Jaxon, 7/22/27, Black Patti 8048.

It has been suggested that Cab Calloway's seminal recording of Minnie the Moocher (3/3/31, Brunswick 6074, and copyrighted in the name of Calloway and Irving Mills), clearly based on Willie the Weeper, was itself based on the Jaxon version of Weeper.

Minnie the moocher; the ho de ho song, words and music by Cab Calloway and Irving Mills; with ukulele arr. © Apr. 7, 1931; 2 c. May 7; E pub. 22824; Gotham music service, inc., New York.

Willow Tree (A Musical Misery)

(Fats Waller-Andy Razaf)
James Dapogny's Chicagoans 1263
Paris Washboard 1359

ASM, 1928, Harms, "From *Keep Shufflin'*"; subtitle on (c) page but not cover. Nor on 2/29/28 copyright reg. or Louisiana Sugar Babes Orchestra label, Victor 21348.

Willow Weep for Me (Ann Ronell)

Andy Stein & Friends 1146
ASM, 1932, Irving Berlin.

Windmill Rag (Robin Frost)

Matthew Davidson 1252
Written 1979, plenty of online confirmations, including piano roll of Robbie Rhodes playing it. And it's in Vol. 2 of Frost's compositions sold by John Roache.

Windy City Blues

Not in book now and may never be, but Giordano found manuscript in files of publisher Denton & Haskins. (see note at Exit Gloom) Composers are Jelly Roll Morton-Jimmie Hudson-Bob Peary-Chas. Raymond.

Windy City Stomp (see One Step to Heaven)

Winin' Boy Blues (Jelly Roll Morton)
Oakley's Lakeshore Serenaders 1013
Pam Pameijer - Duet / Trio / Quartet 1134
New Orleans Ragtime Orchestra 1213
Southern Stompers (France) 1215
Jim Cullum JB 1254
Paris Washboard 1293
Southern Stompers 1413

Rec. JRM, 1/38, Jazz Man 11. 9/14/39, Bluebird B-10429, HMV B-9217 et al. 12/14/39, General 4004.

Confirmed by 2/17/40 unpub. copyright reg. and Bluebird and General labels.

Wink the Other Eye [Then You Wink the Other Eye] (George Le Brunn-W. T. Lytton)

Bo Grampus 1388
See Too Tight Rag. Credit on CD was E. E. Hack. Hack was string band leader. This tune recorded by Hack's String Band, 9/29/30, Champion 45149 and 16326. Cumberland String Band, 9/29/30 [SAME DATE?], Superior 2536, credit W. V. Garrett says Online 78. Aha, careful string band discography says these are the same recordings.

Wink The Other Eye : Old Time Fiddle Band Music From Kentucky Volume 1 has the Hack recordings, shows W. V. Garrett was fiddle player in band, but says composer was W. T. Lytton.

B luegrassmessengers.com has this little essay:

It's possible but not documented that the song and tune are derived from the title and lyrics of the 1890 song by W.T. Lytton, "Wink the other Eye." Here's some information from Andrew Kuntz:

WINK THE OTHER EYE. Old-Time, Breakdown. USA; Kentucky, Tennessee, Missouri. G Major. Standard tuning. AABB (Beisswenger & McCann, Christeson): AA'BB' (Phillips). The tune is meant to be played at a tempo slower than that for a standard breakdown. Charles Wolfe says it is a "fine old Sequatchie Valley (Tenn.) fiddle band tune known to area fiddlers as diverse as Tom Douglas and Curly Fox" (Charles Wolfe, *The Devil's Box*, vol. 15, No. 4, Dec. 1981, pg. 56). Early recordings (Meade, 2002) are by Theron Hale & His Daughters (1928), Jess Young's Tennessee Band (1929) and Hack's String Band (1930). It appears to be well-known in those states just west of the Mississippi River, as it is in Tennessee and Kentucky. Guthrie Meade (1980) associates the title with songwriter W.T. Lytton, who penned "When You Wink the Other Eye" in 1890 (popularised by Marie Lloyd), a slightly risqué variety piece which begins:

Say boys, what do you really mean when
you wink the other eye?
Why, when you tell us where you've been do
you wink the other eye?
You tell your wives such stories, you can
give them just a few,
"Just met an old acquaintance" or "The train
was over-due."
And when the simple wife believes that
every word it true,
Then you wink the other eye.

Chorus
Say, boys, now is it quite the thing?
Say, should we let you have your fling?
Oh! When you've got us on a string
Then you wink the other eye.

Sources for notated versions: Lonnie Robertson (Ozark County, Missouri) [Christeson]; William Garrett with Hack's String Band [Phillips]; Art Galbraith (1909-1993, near Springfield Missouri), who learned it from Lonnie Robertson [Beisswenger & McCann]. Beisswenger & McCann (Ozark Fiddle Tunes), 2008; pg. 42. R.P. Christeson (Old Time Fiddlers Repertory, vol. 2), 1984; pg. 82. Phillips (Traditional American Fiddle Tunes), vol. 2, 1995; pg. 172. Recorded by Jess Young (Chattanooga, Tenn.) for Columbia in 1929, but never issued. Heritage 060, Art Galbraith - "Music of the Ozarks" (Brandywine, 1984). Morning Star 45003, Hack's String Band (Muhlenberg County, Ky.) - "Wink the Other Eye: Old-Time Fiddle Band Music from Kentucky" (1980. Originally recorded in 1930).

But the songfacts.com site adds a composer to Lytton's lyrics:

"Wink The Other Eye" was Marie Lloyd's first big hit; written by composer George Le Brunn and lyricist W.T. Lytton, it was inspired by a chance remark by an unnamed individual in response to an exchange between Le Brunn and the lady herself on a Sunday night. She thought it would be a good title for a song, and according to Le Brunn, "I composed the melody that night, on Monday it was written, and on the Tuesday successfully produced".

The sheet music was published in Howard & Co.'s First Comic Annual. (thanks, Alexander Baron - London, England)

And the Victoria & Albert Museum in London confirms George Le Brunn as composer.

Also, Lytton-Le Brunn wrote it as "Then You Wink the other Eye," But instead, the song was picked up and adapted by Marie Lloyd and a new sheet music edition rushed to print which featured her title line: "When You Wink the Other Eye."

But this means nothing if the 1890 tune isn't our tune, and I really doubt that it is. The connection is tenuous, since Hack's band doesn't sing the lyrics.

But I'll be darned. Robbie Rhodes reports that the melody of Hack's "Wink the Other Eye" is indeed Le Brunn's melody, also the 1890 version plays it like a schottische, while Hack plays it like a reel. Says Robbie, Scottish Country Dance tunes like this one can go back and forth as a jig, reel or schottische. They're all the same tune (and frequently a folk tune by a forgotten composer).

I'll leave the Hack/Grampus title, but show the original title as an alternative. In this case, no need for cross-ref., since there's near-zero

chance that a user of this index will go looking for that tune.

Winter Garden Rag, The (Abe Olman)
Down Home JB 1316

CD had no The.

Well, get a load of this:

Winter (The) garden rag; by Abe Oleman;
piano. © Dec. 5, 1912; 2 c. Dec. 5, 1912; E
299045; Will Rossiter, Chicago.

And the sheet music (also with The) is Oleman on both cover and copyright page. And according to my notes, same is true of Red Onion Rag (1912), Tango Rag (1914), Blue Birds (1914), I Love Them All (1915), Love's Contentment (1912), Rock-a-Bye Land (1913). But he's Olman for Down Among the Sheltering Palms (1915), Cheerful Blues (1917), Moon Face (1907), Step Along Henry (1916), Sea Weeds Rag (1910), Cootie Tickle (1919), Noah's Wife Lived a Wonderful Life (1920), Johnny's in Town (1919), Chasing the Chickens (1917), Candle-Stick Rag (1910), Not So Very Far from Zanzibar (1916), Curly Head (1922), O-Hi-O (1920), Karavan (1919), When I Get Back Home to Home Sweet Home (1917), Blue Bird (cover is singular and Olman, but copyright page is plural and Oleman, taken right from the one listed above as Oleman; 1914), and more.

And the two names are listed separately in copyright books 1912-15; in 1916, a cross-ref. from Oleman says see Olman.

This is bizarre. All the serious bio/rag sites call him only Olman and don't even make mention of the alternative spelling, even as they present the cover of Red Onion Rag. I guess we must treat Oleman as a typo that got on four songs, even if one of them was one of his big hits.

4/4/14 Bill Haesler dug into this more deeply, tracking down many copyrights and sheet music covers. First, he notes that Olman's real name was Abraham Olshewitz.

1912: 3 Oleman
1913: 1 Oleman / 1 Olman
1914: 2 Oleman / 5 Olman
1915: 1 Oleman / 11 Olman
1916: 16 Olman and a cross-ref at Oleman that says see Olman

Same conclusion I came to: he wandered around a bit, but clearly settled on Olman, his most frequent usage.

Wise Guys (see **You're a Wise Guy**)

Wise Old Owl, The (Joe Ricardel)
Down Home JB 1241

Rec.

Teddy Powell, 2/26/41, Bluebird B-11089.
Label is "The Wise Old Owl" by Joe Ricardel.

Dick Robertson, 2/17/41, Decca 3659, X-1990.
Decca 3659 label same as Teddy Powell.
Al Donahue aho, OKeh 6037. Label says THE
Wise Old Owl by Ricardel.

No def. article on copyright:

Wise old owl; fox trot, Joe Ricardel, arr.
Joseph P. Elsnic; concertina. May 8, 1941; E
pub. 94851; Broadcast music, inc., New
York.

Wish-Bone, The (Charlotte Blake)
Tom Brier 1274

We had "The Wish-Bone Rag." Actually, it's
cover says

THE WISH BONE

A
RAGTIME
TWOSTEP

(c) page

The Wish-Bone Rag.

So "rag" clearly a genre marker, not a part of
title. Note no hyphen on cover. ASM, 1909,
Jerome Remick. And no hyphen on the 3/6/09
copyright reg., so the hyphen is evidently
something Remick inserted when he set the
music.

With You (Duke Ellington-Jo Trent)
Keith Nichols Cotton Club Orchestra 1320

Premise of CD is that all titles are tunes by
Ellington, Waller, Razaf, and James P. that he
found in Library of Congress files that had
never been recorded.

And sure enough, title is in Ellington autobiog-
raphy composition listing for 1925, and the
copyright reg. is

With you; from Chocolate kiddies, w Jo
Trent, m Duke Ellington, of U.S. © Dec. 3,
1925; 2 c. Dec. 4; E 627252; Robbins-Engel,
inc., New York.

Without That Gal! (Walter Donaldson)
Scaniazz 1004
Ingham-Grosz Hot Cosmopolites 1237

<3--1237 didn't have exclamation point. Nor
do Kinkle and Lissauer. What does Walter
Donaldson Songbook say?

Steve Abrams lists it without exclamation
point.

OK - drop the banger--3>

2013 review: Rust shows banger. 6/13/31
copyright reg. doesn't have it, but they never
do.

Hassan checked his sheet 12/13, reports the
banger on copyright page, not cover.

Without You Sweetheart

(B. G. De Sylva-Lew Brown-
Ray Henderson)

Back Bay Ramblers 1262

<4--Both Kinkle and Rust have the grammat-
ically logical comma, "Without You, Sweet-
heart." Shouldn't we use it? Yes, says Erdos--
4>

But ASM, 1927, De Sylva, Brown & Henderson
shows no comma on cover or copyright page.
Not on 11/4/27 copyright reg. either.

Wizzle Dozzle (Harry Bell-
Lloyd L. Johnson)

Tom Brier 1274

Confirmed by 4/25/10 copyright reg., comp. &
arr. by both.

Wob-a-ly Walk (Harry Warren-
Bud Green)

Neely's Royal Society Jazz Orch 1208

Prague Jazzphonics 1236

Keith Nichols Cotton Club Gang 1242

ASM, 1928, Shapiro, Bernstein; w. Green/m.
Warren. Orig. 11/18/27 copyright reg., filed by
Shapiro, Bernstein, was "The Wob-a-ly Walk,"
but then 1/3/28 and 2/10/28 registrations of
arrangements omitted *The*, presumably
because it had been published in sheet form
without it.

Wocka the Fish (Frank Johnson)
Steve Waddell's Creole Bells 1173

Written by famed Oz bandleader Johnson for
his first trombone player, Warwick (Wocka)
Dyer. Rec. by Frank Johnson & Friends (incl.
Dyer) 2/21/54 in Melbourne.

Wolcott Rag (Gale Foehner)
Gale Foehner 1023

Wolverine Blues [The Wolverines]
(Jelly Roll Morton-John C. Spikes-
Benjamin F. Spikes)

Limehouse JB 1014

Neville Dickie 1052

Pam Pameijer - Duet / Trio / Quartet 1134

European Classic Jazz Trio 1142

Matthew Davidson 1252

Black Eagle JB 1257

Chris Tyle's Silver Leaf JB 1298

Paris Washboard 1326

Paul Asaro & Neville Dickie 1404

Pam Pameijer's New Jazz Wizards 1432

<2--My sheet music, S&P, Lomax agree on
Wolverine Blues. Robinson: Dapogny shows
"Wolverine Blues, originally entitled The
Wolverines." It's Morton's music, Spikes
brothers lyrics. Erdos: We'll use [The
Wolverines], consistent with Ted Lewis Blues.-
2>

2014 review: Rust shows all recordings as
Wolverine Blues; will confirm with WB or TW
when possible:
NORK, 3/13/23, Gennett 5102 et al. WB, credit
Spikes-Morton-Spikes.
Frank Westphal, 3/30/23, Columbia A-3911.

Albert E. Short Tivoli Syncopators, 3/23, Vocalion 14554. WB, Spikes-Morton
 Gene Rodemich, 6/21/23, Brunswick 2455. WB, Spikes-Spiks-Morton
 Morton pno solo, 7/18/23, Gennett 5289, Tempo R-47. Gennett label "Wolverine Blues (Joys)," credit Morton.
 Benson Orch, 9/10/23, Victor 19140, Zonophone 3629. WB, J. and B. Spikes-F. Morton.
 JRM Jazz Trio, 5/25, Autograph 623 et al. WB, credit Morton
 JRM RHP, 6/10/27, Victor 21064; Bluebird B-10258 et al. WB, credit Morton.
 Benny Goodman's Boys, 1/23/28, Vocalion 15656, Brunswick 80027. WB, John Spikes-Benjamin Spikes-Ferd Morton.

Copyright

Wolverine blues; words by Ben and John Spikes, melody by Fred Morton [of U.S.], arr. by Harry L. Alford [of U.S.] © 1 c. Feb. 14, 1922; E 560032; Melrose bros., Chicago. [BUT this is clearly a typo, as E 560032 was in the series registered in mid-February 1923 (thanks to Bill Haesler for ferreting this out).] Then

Wolverine blues : words and music by John Spikes, Benjamin Spikes and Ferd Morton, [of U. S.] © May 10, 1923; 2 c. May 17; E 562442; Melrose bros. music co, Chicago.

Copyrighted as Wolverine Blues, and all those early recordings were as Wolverine Blues. So where did "The Wolverines" come from?

The evidence appears to be anecdotal. In *Jelly's Blues: The Life, Music and Redemption of Jelly Roll Morton* (Da Capo Press, 2003), Howard Reich and William Gaines write,

[A trip to Detroit in 1970 inspired Morton to write "The Wolverines." (p 47).

[In 1923, Morton relocated to Los Angeles, renewing an acquaintance with his old Vaudeville partners, Reb and Johnny Spikes, who had started out running a music store, expanding into publishing in 1923. They had a habit of taking songs from naive songwriters, adding lyrics to it and publishing it as co-composers. If the tune generated interest, they'd sell it to a white publisher.]

At the time [i.e., shortly after his arrival in L.A.], Morton became acquainted with a song by a sharp-dressing San Diego man called Kid North (real name Robert North), who could play only one tune on the piano, the bawdy "Tricks Ain't Walkin' No More." Knowing that Morton was real musician who could play anything, Kid North recommended the tune to Morton, who, in turn, refashioned part of it with Reb Spikes as a new song titled "Someday Sweetheart"—a considerable thematic switch.

"Someday Sweetheart" because an instant hit for Alberta Hunter, who recorded it on the Black Swan label, and the tune accrued

additional fame from recordings by artists as far-flung as Eddie Condon and Bill [sic] Crosby. Unfortunately, when the Spikes Brothers published it, they conspicuously left Morton's name off the sheet music and its copyright. Morton shrugged off this loss—he hadn't really written the piece anyway, so he said he hoped the Spikes boys would enjoy more hits like it. At most, the Spikes brothers' ham-handed maneuver made him laugh/

But Morton raged when the Spikes Brothers two-timed him on another tune, "The Wolverines," which was entirely his own creation. An exuberant work that Morton recalled creating nearly a decade earlier in Detroit (though Johnny St. Cyr remembered hearing Morton and others play it in New Orleans in 1906), by 1923 "The Wolverines" had become one of the most hotly requested tunes in Chicago. . . . But "The Wolverines" had not yet been published, which was why two white farm boys new to Chicago's music business became interested in the piece. Itching to get into the publishing side of the business, the Melrose Brothers decided that they couldn't miss by printing a song that quickly was becoming a hit across Chicago's South Side.

When Walter and Lester Melrose learned that the Sikes brothers had published "The Wolverines" in Los Angeles, they mailed a proposal to the Spikes Brotehrs Music Store offering three thousand dollars to buy the copyright, which the Spikes boys happily sold. Unfortunately for Morton, the Spikes brothers added lyrics to the tune and made themselves co-songwriters. Now the Spikes brothers were listed as Morton's songwriting partners on "The Wolverines" and could collect half the songwriter royalties on a tune they had no hand in writing.

Actually, the authors go on to say, Morton was more incensed that the Spikes brothers had put their names in front of his in the credits than that they'd chiseled him out of half the royalties.

But there's a HUGE hole in this narrative: First Reich and Gaines say that "The Wolverines" had not been published, thus raising the interest of the Melrose Brothers. Then they lead the very next paragraph by saying that "The Wolverines" had been published in Los Angeles by the Spikes brothers. Well, was it published or not? And the next big problem with this story is that I can find no Spikes Brothers copyright for "The Wolverines." Looked in 1921-23 books.

So the evidence wouldn't be just "anecdotal" if we could find a Spikes brothers' copyright or published sheet as "The Wolverines." Where is it? Jelly Roll expert Jim Dapogny replied to my question about the earlier copyright or publication with

No. Only the anecdotal stuff. As to the \$3000 advance from the Melroses to the Spikes Brothers, it was \$300, according to Lomax's original notes. That certainly makes more sense: \$3000 was a lot of money in spring, 1923.

And later Haesler did a lot more research, because quite convinced that the Spikes Bros. did NOT publish it in 1922, as The Wolverines or anything else.

Woman in the Shoe, The

(Nacio Herb Brown–Arthur Freed)
 Ingham–Grosz Hot Cosmopolites 1323
 ASM, 1929, M-G-M; w. Freed/m. Brown, from *Lord Byron of Broadway*.

Wombat, The (Roger Bell)

Steve Waddell's Creole Bells 1301
 Victorian Jazz Archives confirms, rec. Bell & His Pagan Pipers, 7/7/63, Melbourne.

Wonderful Life Blues (Ray Skjelbred–Butch Thompson)

Butch Thompson/Berkeley Gang 1127

Wonderful One (Paul Whiteman–Ferde Grofé–Dorothy Terriss*)

Classic Jazz Quartet 1125
 ASM, 1923, Leo Feist; w. Terriss/m. Whiteman & Ferdie Grofé.

Copyright gives us an antecedent:

Wonderful one; waltz adapted from a theme by Marshall Neilan, words by Dorothy Ferriss [sic by DB], music by Paul Whiteman and Ferdie Grofé [of U.S.], arr. by Frank E. Barry [of U.S.]; orch. Feist ed. 4to. © Jan. 13, 1923; 2 c. Jan. 15; E 555279; Leo Feist, inc., New York. [Copyright is claimed on arrangement]

(Later reg. of diff. arrangement clarifies that it's Terriss, not Ferriss.] And Wikipedia adds, "based on a theme by movie director Marshall Neilan." IMDb: "In the early days of silent pictures, Marshall Neilan was a top director for Goldwyn Pictures. He had also directed a small number of Louis B. Mayer's independently produced melodramas, but there was a mutual dislike between the two men.

Won't You Get Off It, Please

(Fats Waller)
 Back Bay Ramblers 1374

CD had comma and ?
 Rec. Waller Buddies, 12/18/29, Victor V-38119, 1AC-0135 (Argentina); Gramophone B-4971, B-6549. Couldn't find Victor label, but Victor Project says no comma, no ?, which is what LC SONIC shows for it. LC SONIC does show comma for both the Gramophone labels, but no ?

Unpub. 4/9/30 copyright reg. has comma, no ? (but they rarely do)

Looks like we can justify the comma, even if it wasn't on the original Victor label, but I fear we lose the ?

Words (Otis Spencer–Al Dubin–Al Tucker)

Hall Brothers JB	1062
Swedish–American Hot Jazz Collab.	1136
Ted Shafer's Jelly Roll JB	1278
Duke Heitger's Big Four	1367

ASM, 1924, Jack Mills; w. Dubin-Tucker/m. Spencer. 7/28/24 copyright confirms, but Fletcher Henderson Vocalion label has only Spencer.

Working Man Blues [Working Man's Blues] (Joe Oliver)

New Yankee Rhythm Kings	1015
Butch Thompson	1037
Humphrey Lyttelton & His Band	1160
Southern Stompers (France)	1215
Down Home JB	1217
John Gill's Dixieland Serenaders	1304
South Frisco JB	1307
Neville Dickie	1309
Yerba Buena Stompers	1369
Miss Lulu White's Red Hot Creole JB	1370
Southern Stompers	1413
Les Rois du Fox-Trot	1436

<4-- Erdos note of 12/26/95 says change to "Working Man's Blues," citing as authority "Turk Murphy, at Library of Congress." Told someone he saw original manuscript in Oliver's hand. --4>

(10/15/02: Beware that there's also a Working Man Blues by Tom Delaney--I have sheet music.)

OUCH, this is a sticky one. Yes, Oliver's copyright (dated August 11, 1923) says Working Man's Blues. And even Oliver's copyright deposit says Man's (I made a copy at LC PARR). But see the informative little web page at www.vjm.biz/articles2.htm, by Russ Shor, at which we learn that he first recorded it for Gennett on 10/5/23, evidently under that title, and it was slated for issue on Gennett 5275, but the record was never distributed. Oliver then recorded it on OKeh 40034 on October 26, and that record was titled "Working Man Blues."

Properly speaking, the OKeh record was the original published version of the tune, the one that introduced it to the world, and should take precedence in titling. Overall, my recordings of it are 25-14 in favor of *Man*, including the very authoritative Archeophone reissue of the early Oliver's, so I'm going to use that title but put a note indicating that *Man's* is a valid alternative.

Interesting sidebar: In 1925 Melrose published a band arrangement of this tune, but titled it "Dixieland Blues"—no mention of its real/original title at all.

World Is Waiting for the Sunrise, The

(Ernest Seitz–Eugene Lockhart)
Jimmy Mazzy & Eli Newberger 1109
Paris Washboard 1261

Hmmm...first copyright is:

World (The) is waiting for the sunrise; from Pierrot players, words and music by Raymond Roberts [of Canada] and Eugene Lockhart [of U.S.] © Jan. 24, 1919; 1 c. Jan. 25, 1919; 1 c. Feb. 4, 1919; E 445716; Chappell & co., ltd., London.

Then

World (The) is waiting for the sunrise; words by Eugene Lockhart, music by Ernest Seitz [of Canada] in D fiat. New York, Chappell & co., ltd. © Sept. 29, 1919; 2 c. Sept. 30, 1919; E 460495; Chappell & co., ltd., London. [Copyright is claimed on new words and music]

According to Wikipedia, "Embarrassed about writing popular music, Seitz used the pseudonym 'Raymond Roberts' when the song was first published by Chappell in 1919."

World's Fair Rag (Harvey M. Babcock)
Chrysanthemum Ragtime Band 1168

Confirmed by 5/13/12 copyright reg.

World's Jazz Crazy and So Am I, The

(Jimmy Blythe–William H. Huff)
Ted Shafer's Jelly Roll JB 1278
Down Home JB 1300

Rec. Trixie Smith, 3/25, Paramount 12262.

Confirmed by 3/23/25 copyright reg., w. Huff, m. Blythe. Copyright deposit says William H. Huff, so added the middle initial; this is is only appearance in this book.

Worn Out Blues (Joseph W. Rogalle)

(On 1122 the tune labeled **Worn Out Blues** is really **Whip Me with Plenty of Love**)
Jazz O'Maniacs 1046
Hot Antic JB 1058
European Classic JB 1070
Grand Dominion JB 1189
One More Time JB 1410

LP had Joseph C. Rogalle.

Not in copyright books 1929-32. Rec. CW WB Band, 4/23/30, OKeh 8790, Odeon ONY-36083, Parlophone R-2203. But Haesler found it clear back in 1922 with slightly different title:

I've got the worn out blues; words and music by Jos. W. Rogalle [of U.S.] © Oct. 28, 1922; 2 c. Nov. 13; E 549538; Jos. W. Rogalle & co., Pittsburgh.

I did find Jos W. Rogalle again in 1931; no other mentions of him.

Couldn't find the labels, but LC SONIC confirms Rogalle for OKeh and Parlophone labels.

SEE THE long disquisition at Whip Me with Plenty of Love to explain the changes in this listing.

Wouldn't It Be Loverly

(Frederick Loewe–Alan Jay Lerner)
Classic Jazz Quartet 1125

S&P have a ? As does the 1956 copyright registration. BUT all indications are that the sheet music does not; certainly the cover does not.

Wouldn't You (Owen Murphy)

San Francisco Starlight Orchestra 1364

CD had ?

Rec. Roger Wolfe Kahn aho, 11/24/26, Victor 20379.

Copyright is

Wouldn't you; from New Greenwich village follies, words and music by Owen Murphy; pf. acc., with ukulele arr. by Hank Linet. © Nov. 3, 1926; 2 c. Nov. 4; E 649577; Robbins-Engel, inc., New York.

And no ? on Victor label or in Victor Project listing.

Wrap Your Troubles in Dreams

(and Dream Your Troubles Away)

(Harry Barris–Ted Koehler–Billy Moll)
Neville Dickie & Louis Mazetier 1302
Paul Asaro & Neville Dickie 1404
John Gill Sentimental Serenaders 1424

<4--Shapiro & Pollack have subtitle "(and Dream Your Troubles Away)." Can someone confirm this with sheet music? (Lissauer does not have it.) --4>

Great Song Thesaurus has same subtitle.

8/22, Hassan: Wrap Your Troubles in Dreams has the Shapiro/Pollack subtitle

8/25: Montgomery sends the confirming sheet music from 1931.

And ASM, 1931, Shapiro, Bernstein; w. Koehler-Moll/m. Barris.

Wrong Rag, The (Glenn Jenks)

Glenn Jenks 1179

Wrong Side, The (Terry Waldo)

Terry Waldo's Gotham City Band 1201

X

X. L. Rag (L. Edgar Settle)

David Thomas Roberts 1021
David Thomas Roberts 1317

<4--

new DTR shows L. Edgar "Jelly" Settle. Tichenor & Jasen refer to him as L. Edgar Settle but don't show any compositions other than this one. Since this is the only reference to him here, if the copyright page of Roberts's original sheet music really says L. Edgar "Jelly" Settle, then I guess we could put him

here that way. Erdos marked OK at Jelly but gave no reason why or indication that he had checked with Roberts.--4>

Can an owner of the music confirm that nickname "Jelly" really is on copyright page? --4>

8/18, Nancy Wyndham: We have an obvious reprint of this 1903 rag. It shows only L. Edgar Settle as the composer.

8/24, Frank Dutton: I show J. Edgar Settle-- possibly someone's confusion over Jelly?

8/31: Just discovered that I've got that original music too. No Jelly on it.

Y

Ya Gotta Know How to Love

(Harry Warren--Bud Green)

Keith Nichols Cotton Club Gang 1242
Barbara Rosene & Her New Yorkers 1393

1242 had Ya' Gotta' . . .

<3--{You sure about those two apostrophes? They don't make any sense at all!

Lissauer doesn't have them, nor do Kinkle or Rust.}

Steve Abrams also says no apostrophes

And, finally ASM confirms no apostrophes, cover & (c) page, 1927, Shapiro, Bernstein; w. Green/m. Warren. They're not on the 5/21/26 copyright reg. either, or early labels.

Yaaka Hula Hickey Dula

(Pete Wendling--E. Ray Goetz--Joe Young)

John Gill's Original Sunset Five 1126

ASM, 1916, Waterson, Berlin & Snyder.

"(Hawaiian Love Song)" on both cover and (c) page, but we must write that off as a genre marker. Sheet says w/m all three, but 2/17/16 copyright reg. by Berlin says m. Wendling, w. Goetz-Young. And 3/30/16 rereg. of Wendling's piano roll version calls it Yaaka Hula Dickey Dula.

Yacht Club Swing

(Fats Waller--Herman Autrey--J. C. Johnson)

Louis Mazetier & François Rilhac 1218

Oh, the shame. The CD said Waller-Autrey-J. C. Johnson, but I put James P. in the 5th edition. *Mea maxima culpa*.

Rec. Fats Rhythm, 10/13/38, Bluebird B-10035, HMV EA-2279.

Copyright

Yacht club swing; w & melody Herman Autrey [sic], J. C. Johnson & Thomas Fats Waller. © 1 c. Oct. 22, 1938; E unpub. 180150; Bregman, Vocco & Conn, inc., New York. [sic] is mine; copyright book spells it that way in index too.

Bluebird label spells it Autry, a common misspelling of Herman's name, probably because that's the spelling of cowboy singer Gene Autry.

Later, Haesler came across a second registration (not a renewal) in 1945:

Yacht club swing; w & m Fats [i.e. Thomas] Waller, J. C. Johnson & Herman Autry. © May 15, 1945; E pub. 131430; Bregman, Vocco & Conn, inc.. New York.

Poor Herman can't catch a break.

Yah-De-Dah

(Mel B. Kaufman)

Dan Levinson's Roof Garden JB 1380

ASM, 1917, Jos. W. Stern.

Yale Blues, The

(Vivian Ellis--Collie Knox)

Barbara Rosene & Her New Yorkers 1393
ASM, 1927, Francis, Day & Hunter (and another pub. by Leo Feist, it appears); w. Knox/m. Ellis. 12/15/27 copyright reg. by Francis, Day & Hunter, London.

Yam Brown

(Duke Ellington--Jo Trent)

Keith Nichols Cotton Club Orchestra 1320

(see note at With You.)

Copyright is

Yam Brown; fox-trot, words by Jo Trent, music by Duke Ellington; pf. acc., with ukulele arr. by May Singhi Breen. © May 4, 1926; 2 c. May 3; E 640611; Frazer-Kent, inc., New York.

Yama Yama Blues

(Clarence Williams--Spencer Williams)

Swedish Jazz Kings 1122
Des Plantes' Washboard Wizards 1325
Neville Dickie 1366

<Confirmed by cy card.

And ASM, 1919, Shapiro, Bernstein.

Yama-Yama Man, The

(Karl L. Hoschna--Collin Davis)

Louisiana Repertory Jazz Ensemble 1029
Louisiana Repertory Jazz Ens. CD 1055
John Gill's Dixieland Serenaders 1304
Yerba Buena Stompers 1418

<Aha - 7/25/07 in search for Erdos found sheet music online and discovered that it's "The Yama-Yama Man." June 2011 also ASM, 1908, M. Witmark; w. Davis/m. Hoschna. Note that there's no hyphen on cover.

But get a load of this copyright pair:

Yama-Yama (The) man; Three twins, [by] Karl Hoschna. Hotel orch. no. 125, 8vo. M. Witmark & sons, New York, N.Y. C 176163, Mar. 9, 1908.

_____ lyric by George Collin-Davis, music by Karl Hoschna. M. Witmark & sons, New York, N.Y. C 175791, Mar. 3, 1908; 2 c. Feb. 28, 1908.

Also another three reregistrations for arrangements in 1908; those dated June 3 and Oct. 12 had no hyphen, but the Aug. 19 one did.

Lyricist "Collin Davis" shows up several places in online sheet music indexes: "In the Blue Ridge Mountains" (1901); "Build a Fence Around To-day" (1970); "Mrs. Casey" (1909); "I Love the Girls from A to Z" "Don't Forget the Number" (1910); "When the Love You Love Loves You" (1913).

Found several other copyrights by him, all as Collin Davis; so must surmise that if his real name is George Collin-Davis, he rarely used it for professional purposes.

Yankee Bird

(Charles L. Johnson)

Waldo's Ragtime Orchestra 1007
ASM, 1910, Charles L. Johnson. 3/17/17 copyright filed by Johnson confirms.

Yankee Doodle

(traditional)

Levinson's Trans-Atlantic Saxtette 1430
Wikipedia has a long article on the origins of the song, which may date back to the Seven Years War (1756-63). In America, it appears to have been sung by the British to mock the colonial Americans, then adopted by the Americans as a point of pride. In any case, "traditional" is the best recourse.

Yankee Doodle Blues, The

(George Gershwin--B. G. De Sylva--Irving Caesar)

Dan Levinson's Roof Garden JB 1361
ASM, 1922, Harms; w. De Sylva-Caesar/m. Gershwin. Several copyright and label confirmations.

Yankee Doodle Boy, The

(George M. Cohan)

Rosy McHargue 1253
ASM, 1904, F. A. Mills.

Yankee Girl

(J. Bodewalt Lampe)

Dave Dallwitz Ragtime Ensemble 1098

ASM, 1904, Shapiro, Remick.

Yankee Hustler, The (A Tribute to American Progress)

(Eugene E. Schmitz)

Chrysanthemum Ragtime Band 1168

Copyright

Yankee (The) hustler; march by Eugene E. Schmitz for piano. Copyright by Sam Davis, San Francisco, Cal. Class C, XXc, no. 28166, June 4, 1902; 2 copies rec'd May 22, 1902.

Both the cover and copyright page of the original Davis sheet show a subtitle of "A Tribute to American Progress," so let's keep it. And the composer is in fact "the Honorable Eugene E. Schmitz, Mayor of San Francisco."

So now we have a mayor (Schmitz of SF) and a governor (Jimmie Davis of LA) represented on Stomp Off.

Yankee Land (Max Hoffmann)
Evergreen Ragtime Quartet 1383

Hoffman on CD, but see note at Bells (The Bell Song). AND AHA: found the sheet music: it's Max Hoffmann on both cover and cy page. And on copyright reg.

Ye Olde Clock Cafe (Chris Herrmann)
Bruno's Salon Band 1251

Herrmann was cornetist with the band.

Year That Clayton Delaney Died, The
(Tom T. Hall)
Minstrels of Annie Street 1272

On CD as "I Remember the year..." but title actually is just "The Year that..." from 1971. S&P, BMII confirm.

Yearning and Blue (Lloyd Smith)
Hall Brothers JB 1031
Paramount JB of Boston 1205
Le Petit Jazzband de Mr Morel 1344

All three SOS records say Junie Cobb.

<2--Baker: Hmm. Jimmy Mazzy's notes to UNH concert album say "Composer? If it's not Jimmy Blythe, we have no clue--at any rate the State Street Ramblers in 1928 with Blythe on piano are the only ones who have recorded this song before the present performance." He's wrong, in that Junie Cobb recorded it on 8/21/28 (in Chicago for Vocalion), just over a month after Jimmy Blythe & State Street Ramblers recorded it on July 18 (in Richmond for Gennett). BUT it scarcely seems possible that Junie Cobb wrote a song and gave it to Jimmy Blythe to record a month before Cobb recorded it himself. I have to vote with Jimmy Mazzy for Jimmy Blythe.

Erdos: Why not [re Cobb giving to Blythe to record first]? Maybe Cobb intended to record it and the session was delayed.--2>

And the answer is (or certainly seems to be): *Chris Smith!* The State Street Ramblers recording was Gennett 6641; Junie Cobb was Vocalion 1204. Both the 78 Online Discographical Project and the Red Hot Jazz Archive agree that the composer credit on Gennett 6641 was Smith; and on Vocalion 1204 was *Chris Smith*.

And, for what it's worth, my only non-Stomp Off recording is of the Junie Cobb version from *The Junie Cobb Collection 1926-29* (Collectors' Classics COCD-14, 1993. It has detailed discographic info on every track, and it credits "L. Smith" for this tune.

8/9/13 Bob Pinsker researched this:
In the CCE as

Yearning and blue; words and music by Lloyd Smith [chords, single staff] c 1 c.

Sept. 10, 1928 E 704486 Lester Melrose, Chicago [CCE pt. III, Vol. 23 no. 2 1928 Music, p. 1054]

And sure enough, the credit on Cobb's Vocalion 1204 is Smith, as is the Gennett label of the State Street Ramblers.

Yearning (Just for You)
(Joe Burke-Benny Davis)
Black Eagle JB 1091
Grand Dominion JB 1189
Black Eagle JB 1257

ASM, 1925, Irving Berlin. 1/26/25 copyright reg. didn't separate off the subtitle, but it was below Yearning in much smaller font on cover, and in parens on cy page. First labels put it in parens as well.

Yellow Dog Blues (He's Gone Where the Southern Cross' the Yellow Dog)
(W. C. Handy)
Humphrey Lyttelton Rhythmakers 1111
Jacques Gauthé's Creole Rice YBJB 1170
Minstrels of Annie Street 1272
Paris Washboard 1338
Yerba Buena Stompers 1406

ASM, 1919, Pace & Handy. *And*, on both cover and copyright page, a subtitle: "He's Gone Where the Southern Cross' the Yellow Dog" -- in smaller type on cover; in smaller type and quote (c).

And even though Handy claimed copyright date of 1919 on the sheet, the earliest copyright I could find was Yellow dog blues; by W. C. Handy, arr. and transcribed by F. Henri Klickmann; E flat alto, B flat ten. and C melody saxophones, with pf. acc. © Feb. 10, 1928; 2 c. Feb. 10; E 681840; Alfred & co., New York.

Then came an arr. by Geo. F. Briegel on 6/28/28 for both brass quartet and saxophone quartet. And 11/20/28 by Joe Tarto for tenor banjo & pno. Both these also filed by Alfred & Co.

There was, however, in 1919 a copyright filed on a piano roll version of Handy's "The Yellow Dog Rag," from which "Blues" is taken and which was copyrighted and published in 1914.

Yellow Tulips (Terry Parrish)
Elite Syncopators 1358
Parrish is the pianist/ldr of the band.

Yelping Hound Blues (Anton Lada-Alcide Nunez-Joe Cawley)
Dan Levinson's Roof Garden JB 1380
Rec. Brown & Terry's Jazzola Boys, 9/21, OKeh 8018. Louisiana Five, 4/1/19, Columbia A-4722 (intro. Foot Warmer). Louisiana Five, 9/19, Edison 50622, Blue Amberol 3909 [obviously recorded after Edison went deaf! -- DB]

Confirmed by 6/21/19 copyright reg. and Edison label.

Yerba Buena Blues
(Sanford Newbauer)
Ted Shafer's Jelly Roll JB 1278

Confirmed by 4/27/56 copyright reg. Trombonist Newbauer was co-leader of the Bay City JB.

Yerba Buena Stomp (Lu Watters)
Original Salty Dogs JB 1115

Yerba Buena Strut (Lu Watters)
Steve Waddell's Creole Bells 1173
Down Home JB 1217
Paramount JB of Boston 1247
John Gill's Dixieland Serenaders 1304
South Frisco JB 1342

<2-- Baker: Oops! The Salty Dogs stomped when they should have strutted. These are the same tunes, of course, and they match with the tune Lu Watters recorded as YB Strut. Blue cat lists them separately, but presume that's wrong. Erdos: Not wrong. Read Turk's notes; this is before re-write of tune; actually I named it Stomp with agreement of Dogs.--2>

Well, Turk Murphy's liner notes say, "Yerba Buena Stomp" (Lu Watters) was arranged from an early sketch given me by Lu. This is an excellent job of arranging by Tom Bartlett. Lu did a considerable rewrite on this tune for later use. The three-horn front line stacks up well against the four-horn front line which was, of course, the Watters configuration. Solos by Lew and Kim are perfectly in line with the overall sound of the tune as is the backing by the rhythm.

I'm holding my nose and leaving this with the "Stomp" title, but it's affectation as far as I'm concerned.

Yes! I'm in the Barrel
(Louis Armstrong)
Jim Cullum JB 1148
Helm-Leigh Jazz & Blues Review 1332
Pam Pameijer's New Jazz Wizards 1350

Rec. Hot Five, 11/12/25, OKeh 8261, Columbia 36152 et al.

Oops! Not in the copyright books 1924-28, even though its companion "Gut Bucket Blues" (flip side, same session) was copyrighted in 1926. However, the OKeh label says clearly "Yes! I'm in the Barrel" by Armstrong.

BUT SEE THIS: Haesler found the following copyright:

I am in the barrel, who don't like it? fox trot, L. A., of U.S., arr. Lillian Hardin, of U.S. © 1 c. Dec. 8, 1923; E 577785; Louis Armstrong, Chicago.

And this is interesting, what looks like a mechanical rights copyright using that 1923 title long after the tune was recorded as Yes! I'm in the Barrel:

I'm in the barrel who don't like it. © Consolidated music pub. house, Chicago. Notice rec'd Aug. 7, 1926; recorded, v. 7. p. 49.

No other mentions 1923-27.

Not hard to see why OKeh would want to simplify that awkward title when they issued the record, but it's odd that not only wasn't the tune reregistered under the published title, but that old title was reregistered in 1926. Why?

Looked for the lead sheet 1/14 at LC. Didn't find it, but Dave Sager reports that he has found and copied it and that it is indeed the same tune as the recorded title.

Yes, Lord, I'm Crippled (traditional)
Grand Dominion JB 1291
<4--There *should* be a comma after Lord. If this is really "traditional," i.e., unpublished, then that wrong punctuation is just a popular mistake, or a Grand Dominion mistake, not one codified by a copyright sheet. Can someone help us out here? --4>

8/28, Matthew Caulfield from LC copyright registration file:
Yes, Lord, I'm Crippled, registered 4-30-63, music adapted and arranged by Bunk Johnson (Willie G. Johnson).

Yes, Lord, I've found good evidence for my comma--but it doesn't look like Bunk tried to claim composer credit for this.

2014 review: Well, Lord says Bunk recorded it with his Original Superior Band 6/11/42, Jazz Man 17; Limited Edition NO2, S60; Good Time Jazz 12048 (this would be an LP); et al.

And indeed, the credit on Jazz Man 17 was "traditional."

Yes! We Have No Bananas
(Frank Silver-Irving Cohn)
John Gill's Novelty Orchestra 1270
ASM, 1923, Skidmore. Even the 1/21/23 copyright reg. had the exclamation point.

(And don't forget "I've Got the Yes

Yes, Yes! (Con Conrad-Cliff Friend)
Alex Hassan 1322
From 1931 film musical *Palmy Days*. CD shows title as "(My Baby Said) Yes Yes." Rust lists it as "Yes Yes (My Baby Said 'Yes!)" for Ambrose, same but no quotes around last Yes for Roy Fox. The IMDB entry for it under *Palmy Days* says "Yes, Yes (My Baby Said Yes, Yes)."

Rec., Ambrose aho, London, 10/1/31, HMV B-6079, EA-983. Roy Fox, London, 10/16/31, Decca F-2609.

Well, the copyright is
Yes, yes! from Palmy days, words and music by Con Conrad and Cliff Friend; with ukulele arr. © Aug. 10, 1931; 2 c. Aug. 11; E pub. 24618; Con Conrad music publisher, ltd., New York.

Got the sheet music from MTSU. Cover is simply

Yes, Yes

Copyright page is same plus banger. Obviously that "pseudo-subtitle" came from the refrain, which frequently repeats "Yes, yes, my baby said yes, yes."

Yonder Come the Blues (Ma Rainey)
Jazz Classics 1061
Down Home JB 1273

Rec. Rainey 1-3/26, Paramount 12357, Signature 908.

Strange--there's a mechanical reproduction copyright in 1926...

Yonder comes the blues. © Chicago music pub. co., inc., Chicago. Notice rec'd Sept. 10, 1926; recorded, v. 7, p. 55.
but no proper copyright in books 1925-28.

Couldn't find the Paramount label, but did find the Signature label, which credits Rainey.

BUT OH HELL - 1/17/14 after studying this at least twice in the past, probably more, I just noticed that both SOS recordings said *Yonder Comes* the Blues, while Rust lists it as *Yonder Come* the Blues. OK, it's *Yonder Come* by Rainey on Jazz Collector L 73, a reissue of the Paramount; and on Signature 908, another reissue. Didn't find the Paramount label, but LC SONIC reports that it's *Yonder Come*, credit to Ma Rainey.

But it's *Comes* in RHJA, and I found that usage on many mentions of the song, probably because most people, at least most Americans, tend to think of "the blues" as a singular concept, a mood, and so probably instinctively and unwittingly put the singular verb form after it (not after *them*).

BUT there's still no copyright in the books except for that mechanical reproduction copyright, and it does indeed say *Comes*.

You (Harold Adamson-Walter Donaldson)
M 'N' M Trio 1319

Copyright
You; from The great Ziegfeld, w Harold Adamson, m Walter Donaldson, arr. Frank Skinner, with male trio arr. Frank E. Barry;

orch. pts. © Mar. 5, 1930; E pub. 53878; Leo Feist, inc., New York.

BEWARE that tune was mistitled on the CD as "You Wonderful You" by Brooks-Chaplin-Warren, which was written in 1950 for film *Summer Stock*.

You Ain't the One (Charlie Johnson-Arthur D. Porter)
West End JB 1042
Keith Nichols Cotton Club Orchestra 1210
San Francisco Starlight Orchestra 1364

Rec. Johnson's Paradise Ten, 1/24/28, Victor 430687, 21247.

Confirmed by 1/3/28 copyright reg., w. Porter/m. Johnson, and Victor Project archives.

You Broke Your Promise
(George Wyle-Irving Taylor-Eddie Pola)
Grand Dominion JB 1408

S&P confirms composers (although "Eddie" sted Edward), 1949. And sure enough, it's Eddie on the 1/17/49 copyright reg. and on the Paula Watson disc. Lord discog. says rec. Paula Watson 1948, Kay Starr (1947-49), Louis Jordan (1949), then Kid Sheik Cola in 1961 & 1963 and many New Orleans-style bands thereafter. I compared Louis Jordan with Grand Dominion, and it does sound like the same tune.

You Can Depend on Me (Earl Hines-Charles Carpenter-Louis Dunlap)
Oakley's Lakeshore Serenaders 1013
ASM, 1932, Peer. Confirmed by 2/6/32 unpub. copyright reg., 4/19/32 pub., filed by Southern Music.

You Can Have It, I Don't Want It
(May Hill-Clarence Williams-Armand J. Piron)
Butch Thompson & Hal Smith 1075
New Orleans Ragtime Orchestra 1213

1075 was "You Can Have It"; 1213 was "You Can Have It, I Don't Want It." For some reason, unnotated, I previously had it here with the second phrase as a subtitle.

But 1213 was right! ASM, Williams & Piron. All one line with comma on (c) page, two lines of equal size with no comma on cover.

11/30/171 ead sheet is "I don't want it, you can have it," Clarence Williams & A. J. Piron, (c) Williams & Piron, E414135. Copyright in book matches.

And beware there's "I don't want it, you can have it" by Jos. M. Verges, 11/7/17, E 411563, Trangle Music Co., New Orleans.

AND "You can have it I don't want it" by Walter Hirsch-R. Graham (w) and Buddy Christian (m), 9/5/18, E 432260, Roger Graham, Chicago.

You Can't Cheat a Cheater

(Phil Napoleon-Frank Signorelli-Tommy Dorsey)
 Back Bay Ramblers 1262
 CD had Napoleon-Frank Signorelli-Jimmy Dorsey.

Rec.

Tom Dorsey & His Novelty Orchestra (Tommy Dorsey, Frank Signorelli, Eddie Lang-Stan King), 4/23/29, OKeh 41422, Odeon 238128, Parlophone A-362.

Napoleon's Emperors (with the Dorsey Bros. on tb & cl and Frank Signorelli on pno), 5/23/29, Victor V-38069, Bluebird B-7039, HMV B-4955.

Oh, boy--this is about to get ugly. Composer credits on label of Dorsey Novelty Orch OKeh 41422 are Dorsey, Lang & Signorelli. Credits on Emperors' Victor V-38069 are Napoleon-Signorelli-Dorsey.

Now comes the copyright, with "Tom" Dorsey and possibly a different Signorelli:

You can't cheat a cheater; melody by Phil Napoleon, Henry Signorelli and Tom Dorsey.
 © 1 c. Sept. 28, 1929; E unip. 11391:
 Southern music pub. co., inc. New York.

And as it happens, I have a copy of the original copyright deposit for this one, and it's a little suspicious. It's a handwritten lead sheet, with the words

You Can't Cheat a Cheater

Napoleon
 Signorelli
 Dorsey

Chorus
 Verse

But someone came along later and entered the first names Phil, Henry, and Tom in front of those last names using a different pen; can't really tell if it's different handwriting.

BUT wait a minute: The copyright catalog index places this under Thomas Dorsey, who also wrote "Hokum Boys from Tennessee" that year, i.e., Thomas A. "Georgia Tom" Dorsey! And Frank and Henry Signorelli are separate listings in the index.

Well, I guess that of the conflicting label credits, we take the one that more or less matches the copyright registration. But what about the true composer names?

The Victor Project entry also shows Phil Napoleon, Frank Signorelli & Tommy Dorsey as composers, citing as source "Disc label (BHC)" or "Victor blue history card," presumably a recording studio document. Since there's no other Henry Signorelli in the copyright books 1927-31, I'm going to cross

my fingers and guess that (a) "Henry" was a joke played by Frank and (b) "Tom Dorsey" on the copyright was our trombonist, but the copyright book compilers presumed he was the earlier Dorsey, who used "Thomas Dorsey" on his other copyrights that year and was listed in the index that way.

You Can't Do What My Last Man Did

(Allie Moore-J. C. Johnson)
 Carol Leigh & Jim Dapogny 1064
 <2-- LP had J. P. Johnson-A. Moore. Baker: Not JP but, according to S&P and to Mike Montgomery notes on Biograph, J. C. Johnson and Allie Moore. I also have an Ethel Waters reissue on Columbia that credits J. C. Johnson but doesn't mention Allie Moore.--2>

8/9/13 Pinsker researched this one:

The entry in CCE is
 You can't do what my last man did : blues, w and m J.C. Johnson and Allie Moore, of U.S. © June 5, 1923 2 c. July 17 E568185 Chateau Music pub. co., New York [CCE pt.3 vol. 18, no. 2 1923 Music, p. 826]

I have a JPG of the cover of the (rare) published sheet - it sold on eBay a while ago for too much money for me to get it. Indeed, the error that it's by JPJ rather than JCJ is common, doubtless because JPJ made a good record of it, and it's incorrectly listed as being by JPJ in the back of They All Played Ragtime.

You Can't Escape from Me [I Can't Escape from You] [San Jacinto Stomp]

(Erskine Hawkins-Samuel Lowe-Charles French LaFreniere)
 Magnolia JB 1016
 Grand Dominion JB 1268

<3--all this added by Erdos note of 4/12/93. Authority: "William Russell and listening to 'You Can't Escape from Me' in collection of Ray Smith." -3>

2013 review: Not sure I understand the 1993 note, which I obviously didn't question at the time. Now, **nothing** goes unquestioned!

1016 Magnolia showed "I Can't Escape from You" by Robin-Whiting. 1268 Grand Dominion was "San Jacinto Stomp" by Erskine Hawkins-Samuel Lowe-Charles French LaFreniere; liner notes by Hal Smith say taken from the George Lewis recording.

I Can't Escape from You

S&P say "I Can't--You" by Leo Robin-Richard A. Whiting, 1936, introduced by Bing in *Rhythm on the Range*. Lord shows no fewer than 105 recordings of it, beginning with Buddy Clark vcl with Jack Shilkret in 1936, then Bing Crosby with Jimmy Dorsey, then (oops! and aha!) Erskine Hawkins and His 'Bama State Collegians (w/Sam Lowe, tp/arr.), 7/20/36, Vocalion 3280. From then to 1944 also recorded by Bunny Berigan, Hal Kemp,

Jimmie Lunceford, and Benny Carter. But then comes the recording of it under I Can't [San Jacinto Stomp] noted below under that under San Jacinto. What the hell? I've also got lots of other recordings of this title, credited to Robin-Whiting, by New Orleans-style bands: Max Collie, Climax, Tito Martino (Brazil), Emil Barnes, et al.

AND aha, the label on Hawkins's Vocalion does indeed say by Robin-Whiting from Rhythm on the Range.

You Can't Escape from Me

"You Can't--Me" rec. Erskine Hawkins aho (Lowe still tp/arr.), 10/2/39, Bluebird B-10540. But then George Lewis, 1952; but then Peter Bocage, Louis Nelson and just a few other NO bands also as "You Can't--Me."

This confirmed by copyright:

You can't escape from me; w Charles French LaFreniere, melody Erskine Hawkins & Samuel Lowe. © 1 c. Sept. 30, 1939; E unip. 206119; Roy music co., inc., New York.

The Bluebird label shows composers as French-Hawkins-Lowe.

San Jacinto Stomp

Rec.
 George Lewis Trio, 7/27/44, Dan (Japan) VC-4014, VC-7021; American Music Book CD. Title shown in Lord discography is "I Can't Escape from You [San Jacinto Stomp]," and footnote says, "American Music Book CD is a CD accompanying the book *Bill Russell's American Music* by Mike Hazeldine." This presumably is where Erdos got his "Bill Russell" evidence.

Later in 1944 recorded as "San Jacinto Stomp" by Jim Robinson and by Kid Shots Madison, but footnote in Lord says correct title should be "I Can't Escape from You." Many other New Orleans-style thereafter recorded it as "San Jacinto Stomp."

Yep, there's no doubt! The 1936 "I Can't Escape from You" by Robin-Whiting is NOT the tune that all the New Orleans bands play as "I Can't Escape from You" or "San Jacinto Stomp." It is indeed the 1939 "You Can't Escape from Me" by Hawkins-Lowe-Freniere that they're playing. And it turns out that Ingemar Wagerman of the Gotha River Jazzmen (Sweden) had noticed and reported the same thing in a note to the DJML in August 2013. And I realize from reading his notes after the fact that Bunk Johnson (a serial offender in such things) added his part to screwing up the history of this tune forever.

George Lewis actually recorded it twice as "San Jacinto Stomp" in July 1944, the first time (making two takes) at his home with a trio (Lawrence Marrero, bjo; Alcide Pavageau, b), then a few days later at San Jacinto Hall in a band fronted by Jim Robinson. In August he

recorded it yet again under that title at San Jacinto Hall in a band fronted by Kid Shots Madison.

Then Bunk Johnson recorded it as "I Can't Escape from You" on V-Disc in 1946 at the Stuyvesant Casino in New York. From then on, most New Orleans-style bands recorded under either "San Jacinto Stomp" or "I Can't," with many of them actually crediting Robins-Whiting as composers. Lord clearly added to the confusion by stating that "San Jacinto Stomp" *really* is titled "I Can't Escape from You."

Peter Bocage (with Lewis in the band) finally got it right as "You Can't" in a recording (back in San Jacinto Hall) in 1964, but the damage had been done. I have no recordings of it under the correct title, but I have it as "I Can't Escape" by Robins-Whiting by Max Collie, Climax JB, Tito Martino, Emile Barnes, and Bob Greene, and as "San Jacinto Stomp" by the Black Eagles and Norrie Cox.

You Can't Get to Heaven That Way

(Irving Caesar–Seymour Simons)

Keith Nichols Cotton Club Orchestra 1234

Rec. Noble Sissle, London, 12/11/30, Columbia CB-193, DF-463.

Confirmed by 2/28/30 copyright reg., w. IC/m. SS.

You Can't Lose a Broken Heart

(James P. Johnson–Flournoy Miller)

Paris Washboard 1261

Note writer Ted des Plantes says written for Johnson's last big show, *Sugar Hill* in 1949.

Confirmed by 9/19/49 copyright reg., w. Flournoy E. Miller/m. Johnson. Looks like he used his middle initial sometimes, not others.

You Can't Shush Katie (The Gabbiest

Girl in Town) (Harry Warren–Harry White–Henry Creamer)

Scaniazz	1038
Red Onions & Otilie	1090
Bent Persson's London Stompers	1167
Down Home JB	1171
Bob Schulz & His Frisco JB	1288
Helm–Leigh Jazz & Blues Review	1332

Rec. Peggy English (as Katy), 8/13/25, Vocalion 15118 et al. Clarence Williams (Katie, plus subtitle says Rust), Clarence Williams Blue Five with Eva Taylor, 10/26/25,, OKeh 8342.

Copyright matches what we have:

You can't shush Katie, the gabbiest gal in town; w Harry White and Henry Creamer, melody Harry Warren, of U.S. © 1 c. June 20, 1925; E 616826; Shapiro, Bernstein & co., inc., New York.

AND the OKeh 8342 label has the subtitle in parens.

You Do Something to Me (Cole Porter)
Pam Pameijer's New Jazz Wizards 1395
ASM, Harms, 1929.

You Don't Know My Mind Blues

(Clarence Williams–Virginia Liston–Samuel Gray)

Fried Potatoes 1163

<10/02, Audrey found both lead/lyric copy-right sheets and published versions. It's "You Don't Know My Mind Blues" (we had "You Don't Know My Mind") and Samuel Gray (we had Sam H.)

Actually, I found the lead sheet again myself Jan. 2014 (don't know why I didn't get a lyric sheet). It's quite odd:

You Don't Know My Mind (Blues)
MY MIND

The first line is handwritten in the same handwriting as the list of composers--Sam Gray-Virginia Liston-Clarence Williams. But the MY MIND is written in underneath in a different pen and handwriting. But in any case, we go with the published sheet music. Confirmed by 6/5/24 copyright reg., filed by CWMPC, and several labels.

You Don't Like It – Not Much

(Ned Miller–Art Kahn–Chester Cohn)

Keith Nichols Cotton Club Orchestra 1234

ASM, 1927, Leo Feist. Confirmed by 4/8/27 copyright and early label.

You Don't Love Me [True (You Don't

Love Me)] (Louis Cottrell–Don Albert–Lloyd Glenn)

Golden State JB 1006

Black Eagle JB 1356

Following short note was from 2001, when only Golden State recording was here, title You Don't Love Me:

<We had just Cottrell, but 8/01 Don Rouse found source saying Cottrell-Albert-Glenn, which confirmed what he thought he knew. LC cy book for 1937 confirms:

You don't love me; w Louis Cottrell and Don Albert, m L. Glenn. © 1 c. Nov. 27, 1936; E unpr. 137270; Lloyd Glenn, San Antonio, Don Albert and Louis Cottrell, New Orleans.

[also same title by C. Rickman & P., McDade, 6/23/31.

But 9/27/13 started trying to deal with "True I'm Just Crazy Over You," credit Louis Cottrell, on Black Eagles 1356. I wrote . . .

This'll be nigh impossible. Not in Rust, only thing in Lord is this CD, a Black Eagles cassette issue of the same session from Mt.

Gretna in June 1990, and an Albion JB CD from Bude in 2004.

Search on that title plus Cottrell gets ZERO hits. Tony's liner notes say, a simple but beautiful piece written by Louis Cottrell, the New Orleans clarinetist. Peter and I first heard this tune being played by Chris Burke's band at the Sticky Wicket in the mid 1970s.

Well, Chris Burke (cl) & His New Orleans Music recorded an album at the Sticky Wicket in March 1974--probably the session Tony heard--but that tune didn't get on the LP.

Queried Pringle, who replied,

Cottrell played in Don Albert's band and I had heard that "True" was Albert's signature tune and also called You Don't Love Me.

He also sent link to Wikipedia article on Cottrell, which says,

He joined Don Albert's orchestra soon after, recording an album with the orchestra in 1935 under the Vocalion label. He tried his hand at composing, and with Lloyd Glenn and Albert wrote, "You Don't Love Me (True)." Rhythm and blues bandleader Paul Gayten would later approach Cottrell to record "You Don't Love Me" and it became one of the first hits of the R & B New Orleans era, having made it to the number 5 spot nationally on the R & B top ten charts. Cottrell toured widely throughout North America with Albert until 1939.

Oh, fer Chrissake. Rust has just "You Don't Love Me," rec.

Frank Tanner's Rhythm Kings (band members mostly unknown, San Antonio, 10/24/36, Bluebird B-6667. Label is You Don't Love, but no credit.

Don Albert aho (w/Cottrell), San Antonio, 11/18/36, Vocalion 3411. Label says You Don't Love Me by Albert-Cottrell-De Jan.

Lord has these plus Louis Cottrell Trio, NO, 1/27/61, Riverside RLP12-385, OJC CD1836-2.

Cottrell band at Dixieland Hall, 11/15/64, Nobility LP703.

Chris Burke at Hopkinton, 3/31/74, RHR 741, as "True (You Don't Love Me)."

And a 1995 Preservation Hall band recorded it as "True, You Don't Love Me."

[skipping several country-looking bands]
Golden State JB, 1980, SOS 1006!

Well, hell: At that title here we already found other sources and the copyright reg. confirming Don Albert-Louis Cottrell-Lloyd Glenn. And no "true" on the copyright.

Well, the Black Eagles' tune is indeed the same as the Golden State JB's "You Don't Love Me" and a recording I have of it by Jamie Wight in New Orleans.

And we have to conclude that Tony was just mistaken in naming it True I'm "Just Crazy Over You." Cottrell copyrighted it and recorded it in 1936 under the other title, and recorded it twice more in the '60s under that title. And even Chris Burke, whose performance of it is where Pringle learned the tune, put it on the LP from that concert under the other title. NOBODY else nowhere has called it True I'm Just Crazy Over You except the Black Eagles and Albion.

BUT Tony suggested that his title came from the lyrics. I tracked down Chris Burke (Brit reed player, long in New Orleans). He confirmed that they usually referred to the song as just "True" because that was the first word of the lyrics. In fact, when he later recorded it for Buck in 1984, the title they used was "True (You Don't Love Me)." Given that, and the Wikipedia entry, I figured it wouldn't hurt to add a "True" version as an alternative title.

You Don't Understand (Clarence

Williams–Spencer Williams–
James P. Johnson)
Grand Dominion JB 1139
Dick Hyman 1141
Louis Mazetier & Neville Dickie 1289

Rec. JPJ aho, 11/18/29, Victor V-38099, HMV R-14398. Bessie Smith, 10/11/29, Columbia 14527-D, Biltmore 1041. Eva Taylor, 12/16/29, Victor V-38575. CWilliams wb band, 11/19/29, OKeh 8752, Parlophone R-2243.

Bessie Columbia label says Williams, Williams & Johnston. Couldn't find James P. Victor, but Victor Project page says just by Johnson, source Victor label. But Eva Taylor Victor is J. Johnson-C. Williams-S. Williams; Victor Project page confirms. Williams OKeh is Williams-Williams-Johnston.

Confirmed by unpub. copyright reg. 10/16/29, w/m all three (as Jimmy Johnson).

You for Me, Me for You (from Now On)

(Cecil Mack–James P. Johnson)
Des Plantes' Washboard Wizards 1421

CD had title You for Me, Me for You. Rec. Dixie WB Band, 5/8/26, Columbia 14141-D. Title You for Me, Me for You on label. Albert Hunter, 8/11/26, OKeh 8365, Parlophone R-3255.

Copyright title is longer:

You for me, me for you from now on; words and music by Cecil Mack and James P. Johnson; pf. acc., with ukulele arr. by R. W. Konter. © Jan. 22, 1926; 2 c. Jan. 25; E 632789; Clarence Williams music pub. co., inc., New York.

And the published sheet is in the John Arpin Collection! Cover is

You for Me, Me for You

From Now On

Copyright page is

You for Me, Me for You

From Now On

You Got Ev'ry Thing a Sweet Mama Needs (But Me) (Lemuel Fowler)

Carol Leigh & Jim Dapogny 1064
Down Home JB 1300

We had You've Got Everything, but Pinsker has the 1922 sheet music, pub. Jack Mills, where title is "You Got Ev'ry Thing A Sweet Mama Needs But Me" by Lemuel Fowler. Later found sheet in ASM, which shows cover as

YOU GOT EVERYTHING
A SWEET MAMA NEEDS
BUT ME

Copyright, however, is

You Got Ev'ry Thing a Sweet Mama Needs

But Me

And neither the cover nor the copyright page matches the copyright reg. exactly:

YOU GOT EV'RYTHING A SWEET MAMA
NEEDS, BUT ME; words and melody by L.
Fowler [of U.S.] © 1 c. Sept. 5, 1922; E
543615; Lemuel Fowler, New York.

Actually, you could argue that the much smaller type on separate line for "But Me" ought to make it a subtitle, and in fact, the comma before it in the copyright reg. is often use to separate off a subtitle. And logically speaking, there's no grammatical need for a comma in front of "but me" in that title.

What about the early recordings?

Sara Martin, OKeh 8043, 12/1/22, label = You Got Ev'ry Thing a Sweet Mama Needs But Me

Helen Baxter, acc. by Fowler, pno, 5/18/23, Col A-3922. Title on label is You Got Ev'ry Thing a Sweet Mama Needs But Me

Helen McDonald, acc. by Fowler, pno, 7/4/23, Gennett 5193. Rust says title is You Got Ev'rything a Sweet Mama Needs (But Me)

Helen Baxter, 7/10/23, with Lem Fowler's Orchestra, Edison Blue Amberol cylinder 4911. Rust says title on it is You Got Ev'rything a Sweet Mama Needs (But Me). This evidently also released on Edison

51200 as by Ellen Coleman, Baxter's pseudonym on Edison; title on that label = You Got Ev'ry Thing a Sweet Mama Needs (But Me)

Well, the first two records did not treat "But Me" as a subtitle, but the next three did. Quite frankly, this could be decided either way. And in fact, I think I'll switch.

We had one Lemuel before, several Lems (incl. here). 8/9/13 note from Pinsker says

he's been working on Fowler research for some time. Says he had a mania for recording under pseudonyms in 1920s, so hard to find all his credits. Full name was Lemuel James Fowler, seems to have used Lemuel more than Lem on sheet publications.

You Keep Coming Back Like a Song

(Irving Berlin)
Bob Pilsbury with Friends 1265
ASM, 1918, Irving Berlin.

1918? Did I see that correctly? Bill couldn't find a copyright before 1945. I actually found an unpub. registration:

You keep coming back like a song; song. © 1 c. July 8, 1943; E unp. 339759; Irving Berlin, New York.

But it seems that the song was written for, or at least first appeared in, the film Blue Skies, from 1946. All the copies I could find indexed were dated either 1943 or 1945--making me suspect that it was published in 1945 with a copyright line that had both dates.

You Look Good to Me (Billy Rose– Walter Donaldson)

Louis Mazetier & Neville Dickie 1289

Rec. Chick Bullock, 10/20/38, Vocalion 4475. Fats Rhythm, 10/13/38, Bluebird B-10008, HMV B-10297 et al.

Confirmed by 10/3/38 copyright reg. w. BR/m. WD.

You Look Just Like Your Mother, Mary

(Howard Wesley–Al Piantadosi)
Chrysanthemum Ragtime Band 1079

Found the sheet music, pub. Leo Feist 1913: w. Howard Wesley/m. Al. Piantadosi, and the comma is there on both cover and copyright page.

You Made Me Love You

(Percy Venable)
Tomas Örnberg's Blue Five 1043
Pierre Atlan's Piccadilly Revelers 1181
Zenith Hot Stompers 1191
Pam Pameijer's New Jazz Wizards 1350

All four credited Venable-Armstrong; all but 1181 had subtitle (When I Saw You Cry)

Rec. Hot Five, 11/27/26, OKeh 8447, Odeon 279787.

Oops, copyright has no subtitle and no Armstrong:

You made me love you; by Percy Venable; pf., r'ght hand alone. © 1 c. Dec. 20, 1926; E 654633; Consolidated music pub. house, Chicago.

Oh, dear: the OKeh label matches the copyright: no sub, no Armstrong. So where did the subtitle come from? Well, Louis's lyric starts, "You made me love you when I saw

you cry." The Columbia Hot Five/Seven CD set has no subtitle, nor does Rust. I'll bet that people have just added that "subtitle" to distinguish this song from the better known 1913 ballad (below). But not many people: Now I see that I have 11 recordings of this song, and only the three Stomp Offs above have that subtitle, so it obviously doesn't belong there. And while the Columbia CD set shows Venable-Armstrong, the King Jazz CD reissue of the Okeh's shows Venable only, as on the record label.

Clearly, we go with the copyright and the record label.

You Made Me Love You (I Didn't Want to Do It) (James V. Monaco-Joe McCarthy)
Marty Grosz's Orphan Newsboys 1225

<3--Lissauer has subtitle: (I Didn't Want to Do It). Ewen agrees.

Dick Zimmerman confirms the subtitle, although notes that sheet music misspells it as "Did'nt," an obvious typo that we would not want to repeat.

OK - use the subtitle--3>

Confirmed subtitle, including typo, ASM, 1913, Broadway Music; w. McCarthy/m. Monaco.

4/30/13 copyright reg. filed by Broadway Music Corp. didn't have a subtitle, but it was added on 5/5/13 rereg.

(I'll Be Glad When You're Dead) You Rascal You (Sam Theard)
M 'N' M Trio 1319

Copyright is
I'll be glad when you're dead, you rascal you; words and music by Sam Theard; with ukulele arr. © Oct. 10, 1931; 2 c. Nov. 24; E pub. 26664; Gotham music service, inc., New York.

Well, the cover of the 1931 sheet pub. by Gotham Music Service is clear:

(I'll Be Glad When You're Dead)

**YOU
RASCAL
YOU**

And all the indexes treat it that way, so it must be true on copyright page as well. HSM also confirms pre-title.

But should we alphabetize it under *I'll* or *You*? I predicted that most people would know it as starting with *I'll*, but I have 11 records that call it *just* You Rascal You, then 3 with the "I'll Be..." in pretitle parens and 6 with the full title with no parens.

You Tell 'em, Ivories (Zez Confrey)
Tony Caramia 1209
ASM, 1921, Jack Mills.

You Tell Me Your Dream, I'll Tell You Mine (Charles N. Daniels-Seymour Rice-Albert H. Brown)
Golden Eagle JB 1080
Monty Sunshine JB 1110
Yerba Buena Stompers 1375
Delta Stompers 1426

<4--I owe you an apology on this one. You showed composer Charles N. Daniels based on copy you had in a folio, but I talked you out of it in following line of glib chatter:

<3--Bob, citing folio book, you call for "You Tell Me Your Dream, I'll Tell You Mine" by Charles N. Daniels-Seymour A. Rice-Albert H. Brown." But surely the the folio publishers "improved" the composer list by changing Neil Moret (a pseudonym for Daniels that appears in this index many times) to Daniels. Lissauer & Kinkle both show Moret. It's easy to see reprinters changing pseudonym to real name but inconceivable that anyone would go the other direction.

Essex: use longer title & Moret.--3>

<4--Now I too have a folio that clearly presents a reproduction, rather than a resetting, of the 1899 sheet music--and it is in fact Daniels, not Moret. I'll change it back.--4>

17 Apr 03: later got sheet music AND confirmed via copyright card, but there's no middle initial for Rice in either case, so let's remove it unless he's in this index elsewhere as Seymour A. Rice.

BUT there are mysteries surrounding this far beyond whether it original was Daniels or Moret.

This was published by Shapiro, Remick & Co., m. Daniels/w. Rice-Brown, "copyrighted 1899 by Charles N. Daniels." (I believe Daniels was working for Remick at the time.) Title on both cover and copyright page was the one long title, with comma after *Dream*.

Then it was published (presumably in 1928) by Villa Morét, San Francisco (Daniels's company), m. Daniels/w. Gus Kahn. Title on cover was one long line, no comma; copyright page was

You Tell Me Your Dream
(I'll Tell You Mine)

But wait, there's more: Bill and I have combed the copyright books carefully and can't find an 1899 copyright for Daniels-Rice-Brown or a 1928 copyright for Daniels-Kahn. The earliest copyrights for both versions are together in the 1939 book:

You tell me your dream, I'll tell you mine; w Albert H. Brown & Seymour Rice, m Charles N. Daniels, pf. acc. Harold B. Anderson. © Aug. 21, 1939; E pub. 79243; Edward B. Marks music Corp., New York.

----- w Gus Kahn, m Charles N. Daniels, arr. Paul Weirick; orch. pts. © Aug. 23, 1939; E pub. 79055; Villa Moret, inc., San Francisco.

It appears that a new edition of the Kahn-lyrics version was issued that year--probably in conjunction with the hit recording of the song that year by the Mills Bros.--which may have called somebody's attention to the failure to file any earlier copyrights on either version.

But get this: While the Mills Bros.' Decca 2285 label credited Daniels-Kahn, they were in fact singing the Rice-Brown lyrics from 1899! When Decca reissued that record in 1946, they caught the error and corrected it.

Both versions have been reprinted with different covers many times, although the earlier version seems to predominate.

You Took Advantage of Me
(Richard Rodgers-Lorenz Hart)
Neville Dickie 1052
Evergreen Classic JB 1202
San Francisco Starlight Orchestra 1334
Tom Pletcher & the Classic Jazzband 1353
ASM, 1928, Harms. From *Present Arms*.

You Went Away Too Far (and Stayed Away Too Long) (Alfred Bryan-James V. Monaco)
Barbara Rosene & Her New Yorkers 1393
Rec. Jane Green, 2/18/27, Victor 20509, HMV B-2482.

Copyright title is shorter:
You went away too far; words by Alfred Bryan, music by James V. Monaco; pf. acc., with ukulele arr. by Harry Tiedeman. © Nov. 23, 1926; 2 c. Nov. 23; E 652070; Henry Waterson, inc., New York.

Several variations in library indexes, but Arpin Collection at York doesn't honor U.S. copyright law. Sheet cover is

**You Went Away Too Far
And Stayed Away Too Long**

But copyright page is clear:

You Went Away Too Far
(And Stayed Away Too Long)

You'd Be So Nice to Come Home To
(Cole Porter)
Aces of Rhythm 1372

ASM, 1942, Chappell. Confirmed by 10/5/42 copyright and Dinah Shore label, from Columbia film *Something to Shout About*.

You'd Be Surprised (Irving Berlin)
Bob Pelland & Bob Pilsbury 1212
ASM, 1919, Irving Berlin.

You'd Never Know That Old Home-Town of Mine (Walter Donaldson-Howard Johnson)
Ian Whitcomb & Dick Zimmerman 1049

ASM, 1915, Walter Donaldson--and oops! Cover is just "You'd Never Know That Old Town of Mine," while copyright page is the way we have it, with hyphenated Home-Town. 8/18/15 original copyright reg. had typo (thah sted of that), so 9/7/15 rereg. corrected it. Then came 12/3/15 reg. of arrangement by Calvin Grooms. And not one of those registrations had that hyphen.

You'll Long for Me (When the Cold Winds Blow) (Clarence Williams-Chris Smith)
Scaniazz 1056
Hot Antic JB 1154
Swedish Jazz Kings 1188
Charquet & Co 1195
Peruna Jazzmen 1204
M 'N' M Trio 1319
Le Petit Jazzband de Mr Morel 1344

Rec. CW Jazz Kings, 8/18/27, Columbia 14244-D. Record label has subtitle, but credits only Williams.

However, copyright is
You'll long for me when the cold wind blows;
w and melody Clarence Williams and Chris. Smith, both of U.S. © 1 c. July 8, 1925; 17235; E 617228; Clarence Williams music pub. co., inc., New York.

Young and Healthy (Harry Warren-Al Dubin)
San Francisco Starlight Orchestra 1296
On 1296 as I'm Young and Healthy.

Confirmed by 11/30/32 copyright reg., w. AD/m. HW, from *42nd Street*.

Young Woman's Blues (Bessie Smith)
Golden Eagle JB 1100
John Gill's Dixieland Serenaders 1321

Rec. Bessie, 10/26/26, Columbia 14179-D et al.

Confirmed by Columbia label and by 4/9/27 copyright reg--oddly, filed by Bessie personally rather than by publisher.

Your Head on My Shoulder (Burton Lane-Harold Adamson)
Alex Hassan 1322
Confirmed by 10/4/34 copyright reg., w. HA/m. BL, from Kid Millions.

Your Time Now ('Twill Be Mine After a While) (Spencer Williams)
Leigh-Dapogny Mysterious Babies 1087
Neville Dickie 1269

We had 'Twill, which is grammatically correct, but but Pinsker has the published sheet, which is Twill on cover and copyright page. He does point out that the lyrics and the copyright registration have the apostrophe. (Confirmed the copyright reg.) [BUT I found a published copy at LC 1/14 that was 'Twill on cover and Twill on cy page--either Pinsker misread it or I found a different printing.]

Hmmm. The apostrophe is there on the Fats Waller piano roll label (QRS 2245). And Rust says it's there on the Lena Wilson recording (Vocalion 14631). Oh, heck, let's leave it there (*Twill*, after all, is a cloth, not a song).

You're a Heavenly Thing (Little Jack Little-Joe Young)
Ray Skjelbred 1124
ASM, 1935, Shapiro, Bernstein. Confirmed by copyrights and Harry Roy label.

You're a Real Sweetheart (Cliff Friend-Irving Caesar)
Fried Potatoes 1163
Marquet-Persson Melody Boys 1229

ASM, 1928, Leo Feist; w. Caesar/m. Friend. Confirmed by copyrights and many early labels.

You're a Wise Guy (Bonnie Windsor)
Down Home JB 1300

<4-- changed from what's on CD ("Wise Guys" by Al Vaughn) via note by Erdos 3/30/96; source Gill found sheet music. --4>

Well, I have a recording of "Wise Guys" by Turk Murphy (rec. late 1951 but evidently not issued until the GTJ reissue sets (Favorites and Favorites Vol. 2) in 1995. However, I remember hearing Turk sing it many times.

Oh, fer chrissake! I've got a copy of that music, sent to me by Robbie Rhodes! Copyright W. C. Handy Brothers Music Co., 1925. And it's in the copyright book, dated 2/3/25.

There IS a "Wise Guys" by Al Vaughn, but it's a C&W song from 1961.

You're Driving Me Crazy! (What Did I Do?) (Walter Donaldson)
Golden State JB 1006
Trevor Richards NO Trio CD 1222
Prague Jazzphonics 1236
South Frisco JB 1240
Duke Heitger's Big Four 1367

ASM, 1930, Donaldson, Douglas & Gumble; has a banger after Crazy on copyright page, but not cover. 11/24/30 copyright reg. has subtitle set off by comma, but no punctuation marks. However, most of the early labels treat it just the way we have it.

You're Getting to Be a Habit with Me (Harry Warren-Al Dubin)
Terry Waldo's Gotham City Band 1120
San Francisco Starlight Orchestra 1334
ASM, 1932, Witmark & Sons; w. Dubin/m. Warren. From *42nd Street*.

(You're in Kentucky) Sure As You're Born (George A. Little-Haven)
Gillespie-Larry Shay 1262
Back Bay Ramblers 1262
Bo Grumpus 1388
<3--which Little?

Ray Smith: ASCAP Bio Dict shows Little Jack Little as one of Haven Gillespie's collaborators.

Dick Zimmerman: "Sure As You're Born" -- as it appears on title page, by George A. Little, Haven Gillespie & Larry Shay.

Bob: Looks like the "You're in Kentucky" is either simply erroneous or (far more likely) was on cover art but not copyright page. If we're going to stay pure regarding title page as holy writ, we should list song under "Sure As You're Born," perhaps with "You're in Kentucky Sure As You're Born" in brackets as alternative title. Will also need cross-ref from "You're in..."

But Tex says (You're in Kentucky) is in fact on sheet music as subtitle. Do that, but keep it here. Telcon with Bob 8/3/93

Mike Durham: My sheet music gives this as "Sure As You're Born" with the subtitle "You're in Kentucky" in smaller print above the main title (no parentheses). The Little is George A.

Erwin Elvers confirms George Little.

I guess we go with "(You're in Kentucky) Sure As You're Born" and keep it here under Y, but I'm not entirely comfortable with making "You're in Kentucky" a subtitle just because it's in smaller print.
Essex: yes, use this; live with discomfort.--3>

2011 afterthought: "Not comfortable making it a subtitle because it's in smaller print"? I've argued that from one end of this book to the other. I've also argued in favor of consistency. Practice what you preach.

But the 11/2/23 copyright reg. is one long title, no punctuation. Of the six early recordings Bill found,
3 = one long title
1 = long title with comma after Kentucky
2 = You're in Kentucky in smaller type above main of title, which equates to what we show.

You're Just My Type (Joe Oliver-Dave Nelson)
Des Plantes' Washboard Wizards 1290
Rec. Oliver 3/18/30, Victor V-38124, 62-0061.

Confirmed by 6/5/30 unpub. copyright reg. and Victor Project files.

You're Lucky to Me (Eubie Blake--Andy Razaf)
Butch Thompson/Berkeley Gang 1127
Baker-Baldwin Radiogram Wshbrds 1243
Down Home JB 1264
Barbara Rosene & Her New Yorkers 1393

ASM, 1930, Shapiro, Bernstein; w. Razaf/m. Blake. From *Lew Leslie's Blackbirds of 1930*.

You're My Everything (Harry Warren--Mort Dixon--Joe Young)
Barbara Rosene 1431

According to Rust, rec. only by The Blue Mountaineers, London, 10/32, Broadcast 3261.

Confirmed by 9/23/31 copyright reg., w. MD-JY/m. HW, and by the record label (didn't think I could find it, did you?).

You're Next (Lil Hardin)
Waldo's Gutbucket Syncopators 1036
South Frisco JB 1240
Neville Dickie 1341
Pam Pameijer's New Jazz Wizards 1350

John Gill has the 4/30/26 copyright deposit, which says Lillian Armstrong. Matches copyright reg. and OKeh label.

Rec. Hot Five, 2/26/26, OKeh 8299 et al.

You're No Count Triflin' Man (Maxey)
Helm--Leigh Jazz & Blues Review 1331

CD says "You're a No 'Count Triflin' Man" by Joe & Susie Edwards (Butterbeans & Susie).

Rust puts in a hyphen ("No-'Count"). Rec. Butterbeans & Susie, 5/6/27, OKeh 8502, acc. by Eddie Heywood Jazz Trio.

Whoa, stop the show. The OKeh label is "You're No Count Triflin' Man" by Ma?ey -- alas, the copy I found was blurred, but Maxey looks very likely (see below). AND LC SONIC reports Maxey (flip side is "Oh yeah!") composed by [Tosh] Hammed.

Bob Helm notes says she's "Susie Beavers, aka Susie Edwards of the comedy team of 'Butterbeans & Susie.'" As minstrel show song, this could well be older than the 1927 rec. date in Rust; in any case, not in copyright books 1921-30.

Moanin' Low: A Discography of Female Popular Vocal Recordings seems to say it's by Maxey.

And an index listing of this same record UNC Chapel Hill says by Leroy Maxey. Where are they getting the first name?

Online 78 also says Maxey, but RJHA says Massey.

Searched copyright books 1921-30. There's a Leroy Maxey who wrote Stoppin' the Traffic in 1930, reg. by Southern Music Co. and recorded by the Missourians, and by Vince Giordano on SOS 1260. And Rust shows that he was a drummer on lots of recordings (Chu Berry 1937; Cab Calloway 1930-38; Cotton Club Orchestra 1925, 1927; Missourians 1929.

Joe & Sue Edwards wrote "I've Got Your Bath Water On" in 1924.

But Bill Haesler suggests another Maxey that might be more likely: Billy, who's already in this book as lyricist for Sidney Bechet on "I want you tonight"; w. Billy Maxey, melody Sidney Bechet. © 1 c. Nov. 4, 1932; E unp. 63716; Southern music pub. co., inc.

And Haesler also finds him as vocalist on Bechet's 1932 record "Lay Your Racket." And as a "speaker" (not singer) on a vaudeville comedy sketch named "Big Business" recorded for Victor in 1929. On factor in favor of Billy is that he's a vaudevillian, and this CD is a celebration of minstrelsy, thus comic lyrics would be more in Billy's line than in Leroy's.

Well, our only hard evidence is the record label, which gives us the ungrammatical "You're No Count Triflin' Man" by Maxey, which could easily be either Leroy or Billy. Rust inserted an A into the title to make it make sense, and the only reissue of Butterbeans and Susie I could find, a two-volume set by Document Records, does the same thing. But in the absence of a copyright, are we not duty bound to observe the record label?

Bill Haesler found a curious, but ultimately unpersuasive, clue in "Construction Gang," rec by Butterbeans & Susie on OKeh 8163. Credit on the label is Butterbeans and Susie, but the copyright reg. credit is "w and melody J. E. and Maxie, arr. Lovie Austin," and the copyright was filed by "Jodie Edwards, Waterloo, Ia."

Can any of our experts figure out whether this is Billy or Leroy Maxey? Or even some other Maxey?

You're Simply Delish (Joseph Meyer--Arthur Freed)
Ingham--Grosz Hot Cosmopolites 1323

ASM, 1930, M-G-M; w. Freed/m. Meyer. Confirmed by copyrights and label, from MGM film *Those Three French Girls*.

You're Some Pretty Doll (see Ugly Chile)

You're the Cream in My Coffee
(B. G. De Sylva--Lew Brown--Ray Henderson)
Ingham--Grosz Hot Cosmopolites 1285
San Francisco Starlight Orchestra 1296
Barbara Rosene 1431

Confirmed by 9/24/28 copyright reg., w/m all 3.

You're the One I Care For (Bert Lown--Chauncey Gray--Harry Link)
Keith Nichols Cotton Club Gang 1242
Barbara Rosene 1368

Rec.

Bert Lown, 11/19/30, Victor 22583 et al.
Seger Ellis, 12/20/30, OKeh 41479.
Chick Bullock, 1/12/31, Conqueror 7694, Perfect 12680.
Annette Hanshaw, 1/20/31, Harmony 1273-H, Clarion 5216-C et al.

Confirmed by 10/30/30 copyright reg., w. HL/m. BL-CG.

You're the Reason Why (Billy Mayerl--Frank Eyton--Desmond Carter)
Alex Hassan 1322

Confirmed by 1/19/34 copyright reg., filed by Chappell & Co., Ltd., w. DC-FE/m. BM, from Sporting Love.

You've Been a Good Old Wagon
(John Henry*)
Tom Shea 1022

<4-- Erdos note dated 5/4/96 says, Who led us down some crazy path on 'You've Been a Good Ole Wagon'? The tune Tom Shea recorded on 1022 is what Bessie Smith recorded.

The correct composers from all sources I know are (Bessie Smith-Balcom). For some reason the composers above listed on SOS 1022 were changed to John Henry*.

Then to compound our error (I believe), we list under pseudonyms "John Henry = Perry Bradford."

I can't find anywhere that Perry Bradford or John Henry composed this tune--so unless you have a source, change composer(s) to Bessie Smith-Balcom and eliminate John Henry = Perry Bradford from list of pseudonyms. I don't believe John Henry appears anywhere else in our index.

Footnote: A different tune, "You've Been a Good Old Wagon But You Done Broke Down," was composed by Benjamin R. Harney.

Here are our previous notes:

<2--Jim Riley, based on trip to Library of Congress: "I located a copy of 'You've Been a Good Old Wagon,' words and music by John Henry, copyright 1925. This is the blues song, not the Harney number...." In separate note, Riley finds the John Henry credit on his RCA album "Ronnie Gilbert Sings Bessie Smith." --2>

<3--Dave Robinson: "Label of the Bessie Smith recording shows `Smith-Balcom.' *The Bessie Smith Companion* (Edward Brooks) says it was composed by `J. Henry.' I seem to recall this tune attributed to Perry Bradford, but I can't find the reference. It is different from Ben Harney's tune of the same name."

Erwin Elvers of Luetjensee, Germany: "I haven't heard Tom Shea's LP. Is this the same song as the one recorded by Bessie Smith (composer credits always Bessie Smith and ? Balcom; not to be confused with the ragtime song by the same name by Ben Harney)?"

Bob, here is the note I put on our last version [i.e., the 2nd edition, *my* first effort] of the original draft, which had Smith-Balcom as composers and Oldsted Ole:

"I have several other records that agree on Smith-Balcom. However, S&P say You've Been a Good Ole Wagon, 1925, words & music John Henry (pseudonym for Perry Bradford), recorded by Bessie Smith."

Your handwritten note on that copy says go with Smith-Balcom and Ole, citing both Mike Montgomery and album notes by Dave Mahoney (Columbia 13/14000) ["surely you mean Dan Mahony, its compiler," notes Frank Dutton]. And yet, final printout had John Henry* (Perry Bradford). Obviously, I didn't make the switch by accident, so we must have decided with some good reason to do it. Can you remember why?

Steve Abram: "...Ole Wagon,"
Smith-Balcom.
Erdos: stet as is--3>

Back to the present: As Flip Wilson used to say, "The Devil made me do it." It appears that we flirted with John Henry with some solid evidence (Riley's sheet music from Library of Congress), but that we later decided to switch back to Bessie Smith-Balcom and that I failed to make that switch. I'll do it now. --4>

<4-- some more: Jesus, after all this it's Erdos: Keep John Henry. I think Jim Riley should carry the day. --4>

2013 review, with great trepidation: Is there any more to be added to/done on this?

Well, the Bessie recording was 1/14/25, Columbia 14079-D. It was *Ole Wagon*, and composer credit was indeed Smith and Balcom.

But here's the copyright:
You've been a good old wagon, daddy but you done broke down; w and m John Henry,

of U.S. © 1 c. Jan. 19, 1925; E 606581; Ethel Bradford, New York.

And actually, lots and lots of online hits attribute this to John Henry/Perry Bradford, in spite of that evidently spurious credit on the Bessie record.

And we learn from Bradford's autobiography that his full name at birth was *John Henry Perry Bradford!*

You've Got the Right Key, but the Wrong Keyhole [The Right Key but the Wrong Key Hole]

(Eddie Green-Klein Tindull)

Rusty Taylor's Jazz Makers 1082
Jacobi's Bottomland Orchestra 1266
Barbara Rosene & Her New Yorkers 1422

<1082 had "You've Got the Right Key but the Wrong Keyhole"; 1266 "You've Got the Right Key, but the Wrong Keyhole" 1422 "The Right Key but the Wrong Key Hole." 1082 & 1422 credit Clarence Williams-Eddie Green, 1266 just Green.

1/15/01: OOPS! Found the published sheet in the Clarence Williams folder at LC PARR. It's "The Right Key but the Wrong Key Hole" by Clarence Williams & Eddie Green, 1935. Cover & copyright page agree.

2013 review: Just looked in Rust and found that at "The Right Key" he says,

see YOU'VE GOT THE RIGHT KEY etc.

Rec. as
You've. . . by Virginia Liston, acc. by Cl.
Williams Blue Five, 10/17/24, OKeh 8173.
Record label credits Eddie Green and has a comma after Key.

Cl. Williams aho as "The Right Key . . .," vcl by Ed Allen, 8/18/33, Vocalion 2563. Aha, this label also credits just Green, no comma in title.

And here's the original copyright:

You've got the right key but the wrong key hole; w Eddie Green, m Klein Tindull of U.S., arr. W. C. H., of U.S. © 1 c. Jan. 11, 1924; E 578756; William C. Handy, New York.
BUT both record labels spelled *keyhole* solid.

[And Klein Tindull is for real. His Paramount Serenaders recorded two sides for Paramount in June 1926, although Rust spells it Klien Tindull in the heading and then Kline Tyndall in the list of personnel. He was a piano player, and other evidence besides the copyright points to Klein Tindull as correct spelling.]

And then, 12 years after the first copyright, comes the one that matches the sheet music I found:

Right (The) key but the wrong key hole; w Eddie Green, m Clarence Williams; pf., with guit. arr. Anthony Franchini. © Dec. 17,

1935; E pub. 54826; Clarence Williams music pub. co., inc., New York.

Vocal on both recordings matches the sheet music lyrics, although Liston sings the verse once and the 1st variant on the chorus twice, while Allen just sings 1st version of the chorus, once.

I don't hear any particular difference in the melodies, but I'll ask Robbie to compare them. For the time being, though, I'm going to rule that Green and Tindull wrote it in 1924 and that Williams more or less stole the melody credit when he acquired the rights and published it in 1935.

Also, we must rule that "You've Got the Right Key, but the Wrong Keyhole" is the original, correct title; "The Right Key but the Wrong Key Hole" is the alternative.

You've Got to Be Modernistic

[**Modernistic**] (James P. Johnson)

Jacobi's Bottomland Orchestra 1266
Neville Dickie 1269

<3--Isn't this often called simply "Modernistic"? (I have it by William Allbright under that title.) If so, we should have a cross-ref from there to here.

Dick Zimmerman: Correct title is just "Modernistic" on 1933 sheet music published by Clarence Williams.

Steve Abrams: All my 78s have it as "You've Got to Be Modernistic." I have never seen just "Modernistic" alone.

Mike Durham: Rust does not list anything under just "Modernistic" and a check with Jepsen doesn't show this shortening of the title either.

Telcon 8/4/93: Bob, you show it as having been published first in 1930, so presumably Zimmerman has later version under other title. Evidence enough, we agreed, for alternative title and cross-reference.--3>

8/9/13 Bob Pinsker researched this one:

The first copyright is as an unpublished work, and it is in the catalog of copyright entries (CCE, henceforth) as

You've got to be modernistic; words and melody by Jimmy Johnson; violin [!] c 1 c. Jan. 6, 1930 E unp. 15279 Clarence Williams music pub. co., inc., New York [CCE Vol. 25 pt. 3 p. 146 (1930)]

This is the vocal version that one hears on the record with a vocal trio doing the lyric - only the trio has words, at least that they sing on the record. [JPJ aho, 11/18/29, Victor V-38099]

Then JPJ made the classic side of this as a piano solo (the other side being "Jingles" - talk about your double A-side!!). [1/21/30, Brunswick 4712, also on the label as "You've Got to Be Modernistic."] When Clarence Williams got around to publishing

it, he did so of the piano solo - it shows up in the CCE in 1934 as:

Modernistic; syncopated solo, James P. Johnson; pf. c Nov. 3, 1933; E pub 40157; Clarence Williams music pub. co., inc., New York [CCE Vol. 29, pt. 3, p. 150 (1934)]

This is the version that is reprinted in the folio "Jazz, Blues, Boogie and Swing for Piano", MCA/Mills Joint Venture, 1977, p. 61.

So, if one is talking about the solo, it's perfectly alright to call it "Modernistic".

At this point I listened to the two versions, and they sounded entirely different to me. Not so, says Pinsker, pointing out that the sections are just taken in a different order. Regarding the titling, he says,

I think it's clear that JPJ sorta had to call the solo record by the copyrighted title "You've Got To Be Modernistic", otherwise it would not have been clear that the tune was protected. But when CW got around to publishing a greatly simplified version of the tune (just has the one statement of the trio tune in the score), he naturally wanted a title that sounded less like a song title and more like a novelty title, hence he copyrighted it as "Modernistic".

You've Got to Give Me Some

(Spencer Williams)

Ray Skjelbred 1124
Jacobi's Bottomland Orchestra 1266

Rec. Cl. Williams wb band, 10/9/29, OKeh 8738. Bessie Smith, 5/8/29, Columbia 14427-D et al.

Confirmed by 4/29/29 unpub. copyright reg. and published sheet, Joe Davis, 1932.

You've Got to See Mamma Ev'ry Night (Or You Can't See Mamma at All)

(Con Conrad-Billy Rose)

Scaniazz 1004
Down Home JB 1171

<4--Lissauer and Shapiro & Pollack say *Mamma* both times; Rust has *Mama*.

If it's in Lissauer & S&P it must have been published, so can a collector help us count our *m*'s? --4>

<4-- David Ewen has *Mamma*, and so does the *Great Song Thesaurus*--4>

8/22, Hassan: You've Got to See Mamma (song has the double "m" both times)

8/25, Montgomery sends 1923 sheet music confirming *Mamma* on both cover and copyright page.

The original 1/16/23 copyright reg. and two of the four later registrations of piano rolls/arrangements also were *mamma*, but two of the arrangements spelled it *mama*.

Z

Zacatecas (Genaro Codina)

Louisiana Repertory Jazz Ens. CD 1197
1904 says CD. No Zacatecas in 1904 copyright book, but there is Golden Dream (Sueno dorado) by Codina.

Confirmed by 12/30/02 copyright reg. Also found several editions of the music, one of which misspelled his name Genero.

Zebra-Stripes (Lothar Perl)

Tony Caramia 1328
<Alex has the sheet, which was published with English title, hyphenated like this.

Zero (see **I Never Knew What a Gal Could Do**)

Zig-Zag (Willie "The Lion" Smith-Jack Edwards-Dick Levy)

Tom Roberts 1392
1949 and Zig Zag, says Roberts, and quotes Smith at great length and detail as to how he came to write the piece.

I had it on two LPs by Smith, credit to him, that I've since given away (1970 & 1972). Not in 1949-50 copyright books. Search for it made more difficult because there was a Zig Zag/Zig-Zag from the 1930s by Larry Clinton rec. by a lot of bands.

The Willie Zig Zag/Zig-Zag (and it shows both ways) was rec. by Smith on Royal Jazz RJ 733 with drums for rhythm (zig-zag), ; Bob Wilber JB on Circle 1064 (Zig Zag, 4/28/49); Smith on Dot LP DLP 3094, 11/8/57. Wilber later reissued on Jazzology 44 LP, but no composer credits.

Chrono Classics shows him rec. it on 12/1/49 as Zig-Zag.

Evan Edwards, in a bio of his famous great uncle and songwriter Gus Edwards, claims this for his father, Jack, also a songwriter:

Jack Edwards also worked with legendary stride style pianist Willie "The Lion" Smith. They wrote numerous songs together, including The Zig Zag and Here Comes The Band a.k.a. Bring on the Band.

Bo Scherman has the Royal Jazz 733 label, confirms Zig-Zag with hyphen and Smith credit. I did have the later Dot LP that Willie recorded; the credit on it was Smith-Edwards-Levy and the title was hyphenated: Zig-Zag. The generally well-documented Chronological Classic CD taken from RJ 733 also calls it Zig-Zag and credits just Smith.

8/31/14: Follow-up query to Scherman produced this:

A Swedish jazz friend of mine, Roine Holmgren, to whom I forwarded our cor-

respondence on Zig Zag, has done some research about the music family Edwards (Gus, Jack, Ben, Leo, Joan och Dorothea). He checked ASCAP for the collaboration between Willie The Lion Smith and Jack Edwards and sent me the following information today:

Zig Zag: ASCAP has Jack Edwards, Dick Levy and William H Smith (i.e. William Henry "The Lion" Smith) as composers and Music Sales Corp, New York as publishers. Roine also mentioned that the University of Chicago Library has the sheet music of Zig Zag with the same three men as composers.

The following compositions are by Willie "The Lion" Smith and Jack Edwards, according to ASCAP:

Bring On The Band/Here Comes The Band
It's The Beat That Counts
A New Kind Of Song

I'm Gonna Ride The Rest Of The Day was composed by Willie "The Lion" Smith, Jack Edwards and Dick Levy, and Let's Mop It by Willie "The Lion" Smith, Jack Edwards and Fred Norman, according to ASCAP.

Query to Bill Haesler as to what he knows brings:

Sheet music listing in the Francis P. Squibb Papers 1894-2003 at the University of Chicago Library:

"The Zig Zag," Jack Edwards, Dick Levy, and Willie "The Lion" Smith; Commercial Music Company, 1954.

So both researchers come to conclusion of Smith-Edwards-Levy. So shall it be.

Zig Zag Rag, The (J. Wesley Tilton)

Chrysanthemum Ragtime Band 1196

Well, it's "That Society Rag (introducing The Zig Zag Rag" by Gearhart-Tilton 1913. But 1913 book has only That Society Rag, no Zig Zag. And at Society I discovered that it's Gearhart and Dalton, not Tilton.

There is a Zig Zag Rag in from 1913 that got in the 1914 book:

Zig zag rag; words by Jack Hoehn, music by L. A. Clark. New York, Len Fleming & co. © Sept. 25, 1913; 2 c. Jan. 12, 1914; E 329631; Jack Hoehn, St. Helena, Cal.

Oops, Vermazen reports that his arrangement gives no details about either piece. It just says

GEARHART & TILTON
Arr. by J. Wesley Tilton

And at the bottom of the page:
Copyright MCMXIII by Gearhart & Tilton,
Fresno, Cal.
Publishers of Western Hits

So the identify of the second piece is still up for grabs. Sent queries 11/6/13 to Brier, Adams, Vermazen, Pinsker. Vermazen reports that it's not Zig-Zag by Andy Burke, 1907,

which I had found in the copyright book. And Brier confirms it's not Burke, nor is it the one by Dr. Cloyd H. Duncan of 1902. Agrees that the Hoehn-Clark song is likeliest candidate, and that it must have been acquired by Gearhart-Tilton at some point or they probably wouldn't have included in that medley.

Another possibility for it is

Zig zag rag; from Lower berth thirteen, words by Gillespie and Davis, music by Hilding Anderson. © Nov. 21, 1910; 2 c. Nov. 21, 1910; E 243651; Chas. K. Harris, New York, N.Y.

2/14 it occurred to me to try to track this through the show that "That Society Rag" was in. Found book at Harvard, sent inquiry. See details under That Society Rag.

Mentioned this conundrum to Robbie Rhodes, who reported that Stephen Kent Goodman had recently written an extensive history of Gearhart & Tilton for the AMICA Bulletin. His response to my inquiry:

Zig Zag appears on the Small Orchestra music of That Society Rag Introducing The Zig Zag Rag, Gearhart & Tilton, arranged by Tilton. Gearhart wrote That Society and Tilton Zig Zag, also arranging the piece for small orchestra and I can only assume concert band as well. Tilton was the ensemble arranger and local band and orchestra conductor. Dalton would not be included in the credits on the small orchestra or band arrangements, due to the fact that lyrics were not included; and Dalton only wrote lyrics. I think it was possible they introduced the piece this way to see if it would fly on its own, which was often done before offering it as a stand alone piece, as you have seen with other publishers. Any copyright of That Society Rag arrangement for small orchestra would of automatically included protection for Zig Zag Rag since it was part of the piece.

Gearhart & Tilton was a very small concern with them both working other jobs and publishing on the side; so the fact they didn't copyright everything they turned out doesn't surprise me, I don't think they had the financing to do so or to promote the works.

Well, there's absolutely no reason that Gearhart couldn't have written Zig Zag as well and Tilton arranged the two together, but logic and grace says defer to Goodman on this and be done with it.

Zone, The (or On the Exposition Zone)

(Don J. A. Gono)
Chrysanthemum Ragtime Band 1168

The copyright is

Zone (The); or, On the exposition zone; words and music by J. A. Gono, of Cuba, domiciled at San Francisco, Cal., arr. by Chas. Albert. © Feb. 2, 1915; 2 c. Feb. 8,

1915; E 359264; Juan Alvarado Gono, San Francisco.

Wait a minute: *Don?* Is that a self-styled title rather than a name? See the notes at Meet Me at the SF Fair--He's Don J. A. Gono sometimes, J. A. [Juan Alvarado] Gono other times. Found the music on this one, and he's Don J. A. Gono.

But title is problematic. Clearly, title on cover and copyright page is

THE ZONE or On the Exposition Zone

So it's a title plus subtitle, and the subtitle is "or On the Exposition Zone."

Zonky (Fats Waller--Andy Razaf)
Kustbandet 1178
Jacobi's Bottomland Orchestra 1266

Rec. by
CW Jazz Kings, 12/3/29, Columbia 14488-D, Okeh 8918.
Bill Brown & His Brownies, 12/26/29, Brunswick 7142.
McKinney's CP, 2/3/30, Victor V-38118, Bluebird B-5728 et al.
Fats, 3/11/35, in medley that ended up on LP issue.

Confirmed by 9/11/29 unpub. copyright reg., w. AR/m. FW. Cl. Williams Columbia label confirms.

Zonky Blues (see Jazz Lips)

Zooch, The (Buck Evans)
Brahmian Bellhops 1305
See the note about Evans at Blue Bungalow. Turns out that all 19 tracks on 1305 were written by Evans, who played piano on the session.

Zulu Blues, The (Spencer Williams--Jo Trent)
Jacobi's Bottomland Orchestra 1336
Rec. Dixie WB Band 10/22/26, Columbia 14171-D.

No such tune by Spencer Williams or Jo Trent in books 1925-29, but there is
Zulu blues; words and melody by T. E. Chappelle; 1st violin. © 1 c. Apr. 14, 1926; E 640121; Thomas E. Chappelle, Minneapolis.

However, I found a blurred label for this side; the credits do look like "Williams and Trent." And it's The Zulu Blues. And LC SONIC reports Williams-Trent. Just can't figure out why I can't find a copyright.

9/14 review: Haesler asks why Spencer Williams rather than Clarence? My only answer is that while this CD is a tribute to Clarence, with 12 of the 19 tracks written or

co-written by him, Claus Jacobi & Keith Nichols attribute this tune to Spencer & Jo.

The recordings?

Dixie Washboard Band, with Clarence W. on pno, 10/22/26, Columbia 14171-D. Blurred label does look like Williams and Trent (see above), and the flip side is "The King of the Zulus" by Lil Hardin.

Esther Bigeou, with Clarence Williams' Blue Five, 12/21/26, OK rejected.

Mahony's Columbia discography confirms the (Williams and Trent) label credit and provides the publisher information CW, 22 (Clarence Williams 1922).

Red Hot Jazz Archives credits Clarence & Jo, but they're probably just guessing.

Between Bill & me, we've combed copyright books 1918-29 without a hit.

9/25/14 queried Nichols & Jacobi. Nichols responded,

I think all the discographical info for Claus's CD was sent by Bob Erdos. I didn't challenge the information - just wrote the notes as an appreciation.

On reflection, it's more likely to be Clarence, I would have thought..

Erdos says got credit from Jacobi. Also notes that in Tom Lord's Clarence Williams bio-discography, this title is in a list of tunes that Clarence performed but did not write, so Clarence expert Lord didn't attribute the title to him.

And in another section of Lord, he lists titles composed by Clarence Williams, Spencer Williams, and Jo Trent, and this title is not among them. But Bill also reports,

I also checked Ross Laird's *Moanin' Low* Discography. He includes "Zulu Blues" under Esther Bigeou (page 30)--The unissued Okeh session. In his Index, which includes composer credits, he provides (Clarence Williams). Possibly taken from the Okeh files, by someone (George Avakian?), at some time in the distant past. But then comes another report:

Sitting on the shelf behind me is also the Ross Laird and Brian Rust 2004 *Discography of Okeh Records. 1918-1934*. Full of basic facts, yet disappointing in that it lacks a Tune Index. According to the Preface, the information was, "as far as possible based on primary sources such as the original company files (covering mainly the period 1926-1933)..." Details of sessions are generally confined to artist name, description (eg: contralto with Clarence Williams' Blue Five), location, date matrix and take number, tune title, vocalist, Okeh catalogue number and, where applicable, secondary issues like Parlophone, Odeon, etc. Unlike for many of the Victor and Columbia files, no other ledger sheet informa-

tion (take details, composer, publisher, no. of musicians, etc.) is provided. The information for the unissued Esther Bigeou session is the same as in Rust and Lord.

And the last participant to weigh in is Jacobi, who says,

I am sorry, I cannot help you at all, I was never into research in this subject, only responsible for the correct music transcriptions.

The score so far:

Nichols got it from Erdos
Erdos got it from Jacobi
Jacobi didn't get it at all

Zulu Wail (Irving Bibb-Frank Skinner)

Limehouse JB	1014
Keith Nichols Cotton Club Orchestra	1234
Vince Giordano's Nighthawks	1260

ASM, 1927, Bibb, Bloedon & Lang. Subtitle "His Zulu Gal Done Him Wrong" on cover only.

Bill found a different issue, from the UK, with subtitle (Yale Blues) on cover and slug, "containing full description of THE YALE as demonstrated by Monsieur Pierre and Miss Meredyth Owen, the well known ball-room exhibition dancers." Which is probably why the British Brunswick release of the Clarence Williams Bottomland Orch recording as (Yale Blues) as subtitle. None of the many other releases does.

Indiana U. must have same version Audrey does; they won't show cover, but mention that "zulu gal" subtitle.

6/7/27 copyright by Bibb, Bloedon & Lang is just "Zulu wail."

Zulu's Ball [Zulus Ball] (Joe Oliver-C. Alvin "Zue" Robertson)

John Gill's Dixieland Serenaders	1295
John Gill's Jazz Kings	1401
Southern Stompers	1413

<9/6/04: Oops! Just discovered I'd missed this in previous editions. SOS 1295 tunelist showed "Zulu's Ball" by Joe Oliver-Alvin Robertson, but Wayne Jones's notes don't explain how they came to the conclusion that it was Robertson and not Robinson, which is what is on the original Gennett label.

This is odd: For some reason in 9/04 I added the previously overlooked Zulus Ball 1295, but "corrected" it from Alvin Robertson to Robinson. New (Apr 06) research by French band shows that it is indeed C. Alvin "Zue" Robertson, so have switched it back.

Later 5/11/06 note from Audrey in response to my email query:

About Zue - he's in the Claghorn Biographical Dictionary of Jazz. Not in Feather, which I went to first. But his name is C. Alvin "Zue"

Robertson, born 1891 in New Orleans, died 1943 in Watts, Cal. Tells his main bands too - if you need them let me know. His only mention in Rust is trombone on two sides by Jelly Roll Morton in October 1925.

2013 review: Well, it's it's definitely "Zulus Ball" by Oliver-Robinson on the original Gennett 5275 label, although it's Zulu's Ball on the 1940s Biltmore 1028 reissue, no composer credit. Evidently Gennett 5275 is the world's rarest record--only one copy has ever been found, as described at <http://www.vjm.biz/articles2.htm>.

The "missing" apostrophe is not necessarily ungrammatical: Think of the U.S. Veterans Administration. And for that matter, "Zulu's Ball" is silly, because it likely takes more than one Zulu to have a ball, like those Darktown Strutters. [But Dave Littlefield suggests that "Zulu" in this case refers to the New Orleans crewe, not an African, and I'll bet he's right.]

But where did Alvin Robertson come from? 1295 has Alvin Robertson, 1401 has Robinson, 1413 spells it out: C. Alvin "Zue" Robertson, as Audrey found. And this is a French band recorded in 2006--is it the "new (Apr 2006) research by French band" that I mentioned above? Problem is, there's not a word in the liner notes about the subject.

BUT OH, look at this copyright registration:

Zulu's ball; melody J. O., of U.S., arr. Alvin Robertson, of U.S. © 1 c. Oct. 25, 1923; E 574456; Joseph Oliver, Chicago.

Håkan Forsberg reports,

There is a copy of the recording card for Zulus Ball on page 30 in Laurie Wright's "King" Oliver, saying Music by Oliver - Robinson; Words by Oliver - Robinson.

In that same book on page 257 the following is stated in the chapter The Oliver Copyrights:

Zulu's Ball, melody by J.O., arranged by Alvin Robertson; E57446, 25 October 1923, Joseph Oliver, Chicago.

Notice of use: 25 October 1923, Joseph Oliver, Chicago.

Renewed: 30 October 1950 by Stella Oliver (W): R69317.

Oops, this *may be* is further evidence for Robinson, beyond just the record label. Alas, John Gill says he searched for this piece at LC on an earlier visit; he found the copyright card, but they were unable to locate the lead sheet that would have been sent with the registration application.

Ultimately, I decided to go with Oliver-Robinson and accept the theory that "Robinson" was mistaken for Robertson. As I wrote to Bill Haesler (who had suggested that the copyright "corrected" the Robinson on the recording card and record label)& John Gill:

I don't necessarily read that as "corrected," Bill. In the past six months of intensive searching through copyright books from 1890 to 1970, I've found a lot of copyright registrations that include an arranger's credit. In fact, if you open my working draft of the index (in sig below) and search for the character string "arr." you'll find a bunch of them. But nobody considers arrangers to be cocomposers. In the back of most annual copyright books there's an alphabetical index of all the names cited in that book as composers, lyricists, or copyright registrants. Arrangers are not in that list and not credited as contributors to the compositions.

And you very rarely see an arranger's credit on a record label, although it has been done.

So as far as I'm concerned, the copyright tells us only that Oliver cited Zue Robertson as the arranger.

Of course, we can now ponder over whether the "Robinson" on that recording card and the Gennett label was really Robertson misspelled or misheard. It's certainly possible, even likely. But that's a long way from proven, especially since Robinson is such a common name. If the recording card had said Robertson, I'd be happy to declare it a typo for Robertson.

But even as I write this, I can't help thinking that the Robinson on that card (which is undoubtedly the source for the Robinson on the label) is in fact a "mishearing" of Robertson that occurred when the engineer or A&R man or some other Gennett functionary in the recording studio asked Joe Oliver who wrote the tune. Oliver later identified Robertson as an arranger when he registered the copyright, but the "published"* recording gave cocomposer credit to Robinson/Robertson.

*"Published?" As noted above, I've spent a lot of time looking at registered copyrights, then at the published sheet music or records, noting more than a few differences between what the copyright registrant put down and what went on the "published" product that was delivered to the public. I consider the published information to be definitive, even if it conflicts with the copyright information, since the world at large bought the sheet music or the recording; it did not burrow fanatically into musty archives like I've been doing. So if Robinson/Robertson was on the only published version of that tune--Gennett 5275--then the title is Zulus Ball and the composers are Oliver-Robinson/Robertson, period. Of course, "published" in this case is a bit of a stretch, since the recording was rejected and never distributed by Gennett; but still, that one magical copy got out with a proper Gennett label, and it has been

reissued and rerecorded ever since. That's "published," isn't it?

January 2014 afterthought: First, a Eureka Moment: During my trip to LC PARR in January I actually found the long-lost handwritten lead sheet that Oliver submitted with the copyright registration, but it provides same info as the copyright in the book: "Zulu's Ball" by Joseph Oliver.

About that damned apostrophe. In favor of it is the copyright registered by King Oliver himself--presumably, that's what *he* named the tune. Against it is that one miraculous record label, a single freak copy that got loose of a record that was never pressed and sold. One could easily argue that more people have seen reproductions of that record label than have seen the copyright listing in Library of Congress files.

Oh, hell, let's just split the difference and list them as alternative titles.

Zwei dunkle Augen, zwei Eier im Glas!

(Friedrich Hollaender)

Frederick Hodges 1333

Hmm...the copyright is eggless:

Zwei dunkle augen; tango aus der revue, Bei uns um die gedachtniskirche rum, text and musik von Friedrich Hollaender, of Germany; pf. arr. by Otto Lindemann. © Jan. 30, 1928; 1 c. Jan. 7, 1929; E for. 1900; Rondo-verlag, G.m.b.H., Berlin.

Well, I can't find any online refs to it that include the Eggs, and the German version of his name is Holländer, as you'd expect. (He's in this index already for "Johnny.")

11/6/13 asked Frederick to copy sheet music for me. He sent copyright page and 2nd page of music, which matches what we have above exactly, including "English" spelling Hollaender. Copyright is Rondo-Verlag, Berlin, 1928, but the pages are numbered 10 & 11 and there's no cover, so I suspect that this was taken from a folio.

Zymurgy Rag (Robin Frost)

Matthew Davidson 1252

CD had "Zymurgy Rag—The Last Word in Rags." But the "Last Word" phrase is just on the hand-drawn cover page, more as a caption for the drawing than a subtitle, and it's not on the copyright page, which is 1988 by Robin Frost.

(And if you stop to think about it, making that phrase part of the title, or even a subtitle, would logically force you to shorten the main title to just "Zymurgy.")

Barney & Seymore = Theron C. Bennett
Alex Belledna = Edna Belle Alexander
Raymond Birch = Charles L. Johnson
Bismer = John Nesbitt
George Brooks = Fletcher Henderson
George Brown = Billy Hill
Larry Buck = Lawrence Dubuclet.
Buckley = Dave Wilborn
Chester Cohn (aka Chester Conn)
Henry Cole = *possibly* J. C. Johnson
Sidney Carter = Charles N. Daniels
Ribé Danmark = J. Bodewalt Lampe
Selma Davis = Aletha Dickerson
Jim Fisk = C. L. Barnhouse
George E. Florence = Theron C. Bennett
Leo Gordon = George L. Cobb
Coot Grant = Leola B. Wilson
Will Handy = J. Rosamond Johnson--
Bob Cole

Head = George "Fathead" Thomas

John Henry = Perry Bradford

NOTE that Bradford also used pseudonym

John Perry, which we don't have here.

S. R. Henry = Henry R. Stern

Harry Herschel = Harry Warren

Joe Hoover = J. Russel Robinson

Paul James = James P. Warburg

<Source = Dutton. " (P. = Paul?)"

Jaan Kenbrovin = James Kendis--

James Brockman-- Nat Vincent

Walter Kent = Walter M. Kaufman

Jules Lemare = Charles N. Daniels

<this one added via article on "Uncle Charlie"

Daniels in Sept '98 issue of The Rag Times.

Roland Llab = Ernest R. Ball

L'Albert = Charles N. Daniels

Cecil Mack = Richard C. McPherson

Matthews = Harry Pease

Neil Morét = Charles N. Daniels

Dolly Morse = Theodora Morse

Horatio Nicholls = Lawrence Wright

D. Onivas = Domenico Savino

W. C. Powell = William C. Polla

Billy Price = W. P. Augustin

Joe Primrose = Irving Mills

Justin Ring = Justus Ringleben, Jr., aka

Justin Ringleben

Ada Rubin = Ada Roeter

C. Seymour = William C. Polla

John Siras = Ira Schuster

Jules K. Stein = Julius K. Stein, Jule Styne's

real name

Lillie Taylor = Lovie Austin

Dorothy Terriss = Theodora Morse

H. Vincenzo Luzerno = Hugo Frey

Ed Werac = Roy Carew

Hugh Williams = Will Grosz

King Zany = Charles W. (Jack) Dill

***Pseudonyms:**

Hyman Arluck = Harold Arlen's *real* name

This seventh edition of the Stomp Off tune index was compiled by Dick Baker, who joins with Bob Erdos in expressing profound gratitude to the many musicians, collectors, and scholars who contributed to the effort over the past three decades. There are too many to list in full, but we are especially grateful to Rob Bamberger, Matthew Caulfield, Mike Durham, Frank Dutton, Erwin Elvers, John Gill, Vince Giordano, Alex Hassan, Mike Montgomery, Bob Pinsker, Frank Powers, Robbie Rhodes, Dave Robinson, Don Rouse, David Sager, Vince Saunders, Ray Smith, Butch Thompson, Trebor Tichenor, Audrey Van Dyke, Nancy Wyndham, Tex Wyndham, and Dick Zimmerman. But special credit is reserved for Australian record collector, researcher, washboard player and bandleader Bill Haesler for his assistance in the course of 2013 and 2014.

Sources for titles and composers, roughly in order of authority, are original sheet music, the original issued record label, Library of Congress copyright registration files, the several published compilations listed below, and web site databases. Every effort was made to learn the first names of less well-known composers. Initials are used when first names could not be found or when the composer is known by his initials, e.g., W. C. Handy.

At

<http://stomppoff.dickbaker.org>

you will find a copy of this index in searchable PDF format as well as the annotated version with all the research notes that went into to the project. There's also a complete chronological list of every Stomp Off record ever issued.

We invite additional information and corrections. Please write to Dick Baker, 3282 Sunset Terrace, Auburn, CA 95602 or contact me using the form at stomppoff.dickbaker.org.

Published Reference Sources (roughly in order of usefulness):

Brian Rust. *Jazz Records 1897–1942* (4th rev. and enlarged edition). New Rochelle: Arlington House Publishers, 1978. (A 5th edition was issued in 1986.)

Shapiro, Nat, and Bruce Pollock. *Popular Music, 1920–1979: A Revised Cumulation*. Detroit: Gale Research Company, 1985.

Kinkle, Roger D. *The Complete Encyclopedia of Popular Music and Jazz: 1900–1950*. New Rochelle, NY: Arlington House, 1974.

Lissauer, Robert. *Lissauer's Encyclopedia of Popular Music in America: 1888 to the Present*. New York: Paragon House, 1991.

Ewen, David. *American Popular Songs: From the Revolutionary War to the Present*. New York: Random House, 1966.

World Wide Web Sites (roughly in order of usefulness):

UCLA Sheet Music Consortium:

<http://digital2.library.ucla.edu/sheetmusic/index.html>

Center for Popular Music at Middle Tennessee State University:

<http://popmusic.mtsu.edu/collections/default.aspx>

It doesn't let you actually see the sheets in its vast collection, but for a \$5 fee they'll send you a Xerox copy of it or scan it and send you digital copy in the format of your choice.

IN Harmony (Sheet music from Indiana at Indiana University, but it holds WAY more than just Indiana music:

<http://webapp1.dlib.indiana.edu/inharmony/welcome.do>

Popsike, a source of old record labels:

<http://www.popsike.com>

Sound ONline Inventory and Catalog of the Library of Congress—

<http://star1.loc.gov/cgi-bin/starfinder/0?path=sonic.txt&id=webber&pass=webb1&OK=OK>

78 Online (the Online Discographical Project:

<http://www.78discography.com>

The Templeton Music Collection at Mississippi State

<http://library.msstate.edu/content/templates/level2-templeton.aspx?articleid=1488&zoneid=359>

Victor Project (Encyclopedic Discography of Victor Recordings)

<http://victor.library.ucsb.edu/index.php>

A Note on Subtitles

As we said above, we consider published sheet music to be the primary, most authoritative, source for tune titles and composer credits. But we've learned that sheet music covers occasionally differ from copyright pages, presumably due to miscommunication with, or to artistic license given to, the designer. (The cover says "Nightingale Rag," for example, while the copyright page says "Ragtime Nightingale.") We intend to adhere to the copyright page when it differs from the cover.

But then we have the problem of subtitles. The cover artist has a wide variety of typographical devices available with which to render subtitles, while the copyright page is more limited. Sometimes the composer or publisher makes his intentions obvious by putting the subtitle in parentheses for us, as in

"Put Your Arms Around Me, Honey"

(I Never Knew Any Girl Like You)

More often, we find what we must consider a subtitle set in smaller type under the main title, as in

Oh Daddy Blues

You Won't Have No Mamma At All

Since an index in our format can't deal with over-and-under centering and relative font sizes, we must render such subtitles in parentheses, thus

Oh Daddy Blues (You Won't Have No Mamma at All)

Complicating the issue are the many instances in which publishers use the same format to place helpful hints to the potential purchaser as to the style of the composition, e.g.,

Louisiana

Rag Two-Step

“Cleanin' Up” in Georgia

Cake-Walk Patrol or Two-Step

Coon Hollow Capers

March and Two-Step

It is our approach that such “genre-markers” are publishers' notes to potential buyers, analogous to the ubiquitous (*Oriental Fox-Trot*) to be found under the titles of so many c. 1920 78s. They are not proper subtitles.

MORE NOTES FOR USERS OF THE ANNOTATED VERSION

The Problem of French and Other Foreign Titles

By Sidney Bechet:

Ce Mossieu qui parle

Dans les rues d'Antibes

Egyptian Fantasy

I Remember When [Si tu vois ma mère]

I Want You Tonight

I'm Through, Goodbye

Love Me with a Feeling

Out of the Gallion

Sobbin' and Cryin'

Southern Sunset

Viper Mad

Waste No Tears

What a Dream

Who'll Chop Your Suey When I'm Gone

Also:

Mon Homme [My Man]

Methinks we need some consistency here, but it's not going to be easy. We have most Bechet titles in English, but then come “Dans les rues d'Antibes” and “Ce Mossieu qui parle.” (First, note the capitalization—that's how these titles are capitalized in French.) “Dans les rues” doesn't bother me too much, since it's widely known by its French title, but what of “Ce Mossieu” (which means “That Man Who Is Talking”)?

Lissauer & S&P both list “My Man (Mon Homme).”

My instinct is to list foreign tunes (a) by English title only unless they're also known by their foreign title, in which case (b) put foreign title in parens. On this list “Autumn Leaves,” a French tune, is an example of (a); “My Man” probably should be treated as (b). Or list them by their foreign title only if that's the way they're known (“Ciribiribin” here is Italian).

“Dans les rues” is an easy choice in this category; “Ce Mossieu” is a bit tougher.

Then there's “I Remember When” / “Si tu vois ma mère.” Ray Smith claims that “I Remember When” is a loose, colloquial equivalent of “Si tu vois ma mère,” which translates literally as “If You See My Mother.” That doesn't appear to be the case. I consulted Charles-Henri Michel, senior editor of USIA's worldwide French-language news and features service. He could think of no instance or context in which this interpretation or understanding could be true.

And I consulted my records: I have four recordings of the tune under the French title (by Bechet with Luter, Jim Buchmann, Jacques Kerrien, Wilber's Bechet Legacy). The Bechet/Luter record, a curious French record that runs at 16 2/3 rpm, has the word “Lonesome” after the French title, but none of the other French titles on the disk has English translations.

I have two recordings of it under title “If You See My Mother” (Last Chance JB, South Frisco JB). I don't have a single recording as “I Remember When.”

Aha! Tex Wyndham's liner notes to the newest Last Chance JB CD state the following: “The poignant ‘Si Tu Vois Ma Mere’ appears to have first been waxed in Paris in 1952 by its composer Sidney Bechet. The title is most commonly translated as ‘If You See My Mother,’ but I have published editions of it which show two other English titles: ‘Lonesome’ and ‘I Remember When.’ French lyrics were added by Bechet and Jean Brusolle.”

So here's the sum of my wisdom:

Si tu vois ma mère [If You See My Mother] [I Remember When] [Lonesome] (Sidney Bechet)

We have several tunes with two bracketed alternative titles in addition to main title, so I guess it won't be the end of the world to have one with three alternatives.

Naturally, we'd have to have cross-references from each of them.

Also note this passage from the highly authoritative *Chicago Style Manual*:

The tendency to dispense with accents on capital letters does vary across languages. It is a common practice, for example, in French and Portuguese, less so in Italian and Spanish. This is at least partly a function of the larger number of accents in French and in Portuguese—not just more accents but more capitalized letters that would take an accent. Reasons for dropping accents from capital letters have ranged from the difficulty of employing such letters in older typesetting environments to the disputed role of accents in the modern world. Even today, the awkwardness of achieving them on computer keyboards—especially those whose default is English—continues to undermine their use. But this difficulty has become increasingly minor with advances in software applications—it's barely an inconvenience, really—and there are fewer excuses not to use accents on capital letters as necessary. In sum, it's best to use them. The Académie française, by the way, has issued a nice statement of policy in support of accents on capital letters that could apply to other languages (see “Accentuation des majuscules” at <http://www.academie-francaise.fr/langue/questions.html#accentuation> ; note that accents are not used in URLs).

AND Note that I see no reason why Mossieu should be capitalized--it's a dialect variant on monsieur, a common noun.

CATALOG EDITION HISTORY
(Or, I Can't Even Count)

Stomp Off Catalog AA - 1001-1110 - Done by Vince Saunders

Stomp Off Catalog BB - 1001-1185 - Done by Saunders

[All subsequent updates done by Baker, but when I started, I didn't realize that Saunders had already done two versions, so I foolishly called my own first version the "2nd Edition" of the catalog, and have kept incrementing that wrong number ever since. That's what you'll find in the text, but the real numbers are here.]

Catalog CC - 3rd Edition - 1001-1225 (worked on it 1989-91)

Catalog DD - 4th Edition - 1001-1274 (1991-3)

Catalog EE - 5th Edition - 1001-1324 (1993-6)

Catalog FF - 6th Edition - 1001-1366 (1996-2001)

Catalog GG(?) - 7th edition - 1001-1436

EVERYTHING FROM HERE TO END IS PERSONAL NOTES TO SELF ABOUT THE WORK--KILL FROM ANY FINAL ANNOTATED VERSION.

VERSION UPDATES (make note here before running backup.

soscat63 concludes the "cleanup" of all the notes that were in the document before.

Next stage is to go through all the various notes that I've amassed myself and received from Erdos, incorporating them into the manuscript and (in some cases?) into the extra "queries" list that I've always sent out to other researchers.

And perhaps now's the time to switch to soscat64. Which I did--forget the date. soscat64 has all those notes compiled over the years; it also has the voluminous notes that I made while going through the 12,000 or so sheets in the Audrey Van Dyke collection, along with all the other things I noticed and worked on while doing that.

At this point (June 30, 2011), I will switch to soscat 65, which I'll print and send to Erdos; then -- for the most part, I'll shut this project down until I get settled in Sacramento. (But I don't think I ever did print them and send them to Erdos.)

April-November 2013 worked on soscat65, going through every title and trying my best to resolve it. Next step: rename it soscat66, print it out, and proofread it, culling out all the unsolved items and putting them in a separate query list to distribute to the experts.

January 2014 - finished the proofreading; next step is to visit LC PARR copyright files and see what I can learn there. After I incorporate those notes, must send out query lists to experts, get responses, then put the damned thing to bed. Might as well leave it version soscat66 for now.

Sent final list of queries (32 or so) out May 12; have since (by May 23) cleared half a dozen or so titles off the list.

Time to move to a final round of copies, based on sos67.

soscat67 -- just sos66 renamed for future use

soscat67-clean -- it'll be a terrible chore, but I think it's worth stripping out all the hidden notes to produce a more easily handled file from which to create Erdos's print version. Same file to be used for the online clean version, although with a "last updated" flag at top. **ALSO OF PRIMARY IMPORTANCE:** Any time I make a change to sos67 that results in a changed title or composer credit, I'll have to manually make the same change to sos67-clean.

notes to self 6/10/13 and later in 6th ed:

Find a place to add to research methodology: copyright registration is mighty helpful, but what counts is the actual "published" version of the composition, since the copyright books are full of titles copyrighted by their composers that ended up getting changed in the process of moving through a publisher to sheet music or through a recording studio to record. The gold standard is sheet music published at the time, but absent that, I consider the first record label to be the "published" version. **[1/18/14 did a certain amount of updating the notes up front (for Erdos and other "users" of the annotated book) and end notes for all readers, but failed to make this note explicit. Later must do so, probably both places.**

Note to erdos at final result: Sorry, Bob, but because of the time I've invested and the interest expressed by music researchers, this project has gone well beyond the basic info you need for a listing to send to potential buyers of Stomp Off records. For that reason, I've included a large number of title cross-refs and alternative titles that you'd earlier suggested were unnecessary. Naturally, I'll be happy to remove them from the version that you may ultimately decide to publish, to feel free to mark up the "clean" Stomp Off copy with as many deletions as you wish, but I'm leaving them in the "raw," annotated, copy for fellow pedants.

names to add to contributors:

Bill Haesler -- huge kudos
Bob Pinsker -- also large contribution
did i give proper credit to wayne jones?

recipients of final list of queries (all the items marked in red):
add note to effect that this is last index and likely best index of the jazz repertoire ever to exist.

John Gill
Vince Giordano
Chris Tyle ?
Hal Smith
Bill Haesler
Dave Robinson
Tex Wyndham (by mail)
Erdos (by mail)
Robbie Rhodes
Vince Saunders
Pinsker

Be sure to include the Victor alt titles essay

Also be sure to add URLs for any of the questions for which I've posted files.

COUNTRY/STRING BAND RECORDS

Can I track down Spottswood? Find another expert source?

(Further note to self 1/20/14: After DC trip, try one more time to elicit response to this from Ventresco. If that doesn't solve the problems, try expanding these notes to be more inclusive of what I've learned so far, then bounce off Mike Price and Robert Armstrong, an R. Crumb collaborator. Robbie says he teaches drawing at UC Davis, so Deborah Gale could help me track him down, or Price may know how to reach him.) Later did find him, but he responded:

Regarding the selections you've listed I don't have information about who the composers might be. I'm familiar with some of these numbers and have even played some of them such as Dallas Rag, but I have no idea who came up with these melodies. Although I wonder if a tune such as Dallas Rag could be a variation of another folk rag from the Texas fiddling tradition, the Beaumont Rag, which has exactly the same chord changes and a few melodic similarities. However I don't know who wrote Beaumont Rag either.

Sorry I don't have any helpful info on any of the other tunes you listed. It's interesting that you mentioned Rob Kerwin and Craig Ventresco as part of your research. They're both old friends and musical associates.

I wish you luck with your pursuit of more information. I realize how muddy the trail becomes once you start pursuing the sources for early country performers.

Another note: Gal representing an old-time Alabama string band pointed out two books:

Country Music Records: A Discography 1921-42, by Tony Russell & Bob Pinson, pub. 2008 by Oxford University Press. (ISBN-10: 0195366212; ISBN-13: 978-0195366211)

Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music, by Guthrie T. (Gus) Meade, ed. Doug Meade, pub. 2007, University of North Carolina Press. (ISBN-10: 0807827231; ISBN-13: 978-0807827239)

Early April 2014 got both books; alas, they're just country clones of Rust, no composer credits. 4/14/14 emailed Ventresco, who replied that the composer info all came from guest fiddler Rob Kerwin, implied that he'd forward queries to Kerwin. If don't hear from him within a week, try to track him down. Then look for Price & Armstrong above.

Dallas Rag - Coley Jones?

Was recorded by Dallas String Band, whose nominal leader (or at least star talent) was mandolinist Jones. But not in copyright books, and no composer credit on the Columbia record. How can we be sure it's Jones?

Dreamy Autumn Waltz - Poplin-Woods? Actually, the record label says "Poplin-Woods Tennessee String Band," with Poplin-Woods on line above Tennessee String Band. Probably somebody misread Poplin-Woods as composers because of that. The Victor Project listed no composer credit. But if it IS Poplin-Woods, how do we know it was Louise Woods and not either of the other two Woodses on the record? And could well be a ? type credit.

L and N Rag / Sleeping Lulu. Rec. as L and N by Alex Hood, as Lulu by Burnett & Ruttledge. No credit on Hood 78.

Lonesome blues - we had Will Gillmer, who was leader of Leake county revelers, who recorded the tune. Tracked down author of article about the song in Old Time Herald magazine, who has no idea who wrote it, suggests it's just a traditional tune that was floating around.

Los Aeroplanos (Hector Gomez)

Los Tres Tiedres (Hector Gomez)

Have never found any evidence of a recording of these titles, nor any trace of a composer named Hector Gomez. Moreover, a Spanish-speaking friend assures me that Tiedres is not a legitimate Spanish word. What the heck?

Pan-American Exposition March -- Credit we have from band is Russell Alexander. I've found two pieces by that title, one by an Evans and the other by a Ralph, but nothing by Russell Alexander, who was for real, best known as a composer of circus marches. This probably not really a string band tune, but it was on a Bo Grumpus recording. Robbie confirmed it as Colossus of Columbia by Alexander. Where'd the bad title come from?

Stove Pipe Blues - where the hell did Ventresco's Silar Rogers come from? The Daddy Stovepipe recording credits Williams. OK, found out it was recorded by Kentucky String Ticklers, whose leader was Silar Rogers on fiddle.

Other things to think about:

POSSIBLE questionable composer's credit -- see note at Beedle Um Bum.

NOTES FOR AFTER FINAL PROOFREADING

FIRST, go through all the notes about possible requests for special searches, decided which ones to request, and get started. AND START WITH items that are on the special query list.

ALSO, make a list of items requested by special search and their results.

Write that Victor alt titles essay, figure out how to allot the info (one long essay or divided up at the titles?).

Add web links to special inquiry items.

SPECIAL SEARCH REQUESTS

Item	Date Sent	Result
Black Mountain blues; words and melody by James Crawford. © 1 c. Apr. 28, 1931; E unpub. 38737; J. C. Johnson, New York.	5/9/14 #9571542	6/11/14: they can't help.
Chicago buzz; melody by Strathdene Parham. © 1 c. June 21, 1928; E 693540; Chicago music pub. co., inc., Chicago.	6/11/14 9645007	Trying to get this from Marty Eggers, but if he doesn't come through request from LC. 7/3/14 note saying it cannot be found.
Come on in baby; melody. © 1 c. Aug. 5, 1933; E unpub. 74639; Lester Melrose.	5/7/14 #9565945	6/21/14 rec'd lead sheet
I don't wanna go home; pf. treble, with w. © 1 c. Nov. 27, 1940; E unpub. 237836; Bill Livingston, New York. and I don't wanna go home; w & melody Saxie Dowell & Bill Livingston. © 1 c. Dec. 26, 1941; E unpub. 279875; Bregman, Vocco & Conn, inc., New York.	5/28/14 #9613817	6/2/14 received both lead sheets from LC.
I'm alone without you; pf. treble, with w. © 1 c. Feb. 5, 1938; E unpub. 159600; Elmer Daniel Partello, Utica, N.Y. and I'm alone without you; song. © 1 c. Sept. 26, 1938; E unpub. 178070; Charles W. Forester, Memphis, Tenn.	5/10/14 #9572667	6/10/14 rec'd both lead/lyric sheets
Last time blues; melody by L. Hardin. © 1 c. Oct. 14, 1927; E 674699; Lillian Hardin, Chicago. [must check to see if it's same as The Last Time by Ewing-Martin]	7/14	Got this from John Gill
Last (The) time; words and melody by Billy V. Ewing. © 1 c. May 26, 1926; E 641187; Clarence Williams music pub. co., inc., New York. [Might be worth comparing this with what Lil wrote.]	7/20/14 #9721453	REFUSED* : 8/7/14 Note from "RLR" at LC says they can't give me any more service—what I'm asking for is overburdening their resources. Hire a researcher, he says.
Longshaw's stomp; by Fred Longshaw. © 1 c. Feb. 23, 1926; E 633561; Clarence Williams music pub. co., inc., New York. (Could be the real source of Longshoreman's Blues.)	7/16/14 #9714438	7/24/14: They can't find it.
Los aeroplanos. Letra y música de Ernesto Cortazar, of Mexico, domiciled at New York. 12/2/29. E unpub. 13906, filed by Lorenzo Barcelata, Mexico City.	6/22/14 #9666700	7/3/14: Cannot be found.
Me and the blues; words and music by H. C. Gerlach; pf. © 1 c. Feb. 24, 1931; E unpub. 35145; Horace C. Gerlach, Philadelphia.	6/7/14 9636596	6/11/14 rec'd lead sheet
Misery (The) blues; w and melody Q. R. S., of U.S., arr. L. L. Vosburgh, of U.S. © 1 c. Aug. 25, 1923; E 568852; Q. Roscoe Snowden, New York. Is this the Ma Rainey song?	5/21/14 #9599821	PENDING
Reckless blues; melody Bessie Smith, of U.S. © 1 c. Feb. 3, 1925; E 605491; C. R. pub. co., New York. Bessie or Longshaw-Gee.	7/3/14 #9689566	7/24/14: They can't find it.
Slow and easy man; words by Andy Razaf, music by J. C. Johnson. [Words and melody only] (c) 1 c. Oct. 12, 1928; E U.S. unpub. 219; J. C. Johnson, New York.	3/26/14	4/9/14: unable to locate
Stuff (The) is here, let's get gay; w and m Alex Hill and Jay M. Williams. (c) 1 c. Oct. 24, 1934; E unpub. 94768; State Street music pub. co., Chicago.	3/6/14	3/11/14: unable to locate
Sweet Emmalina; words by Andy Razaf, music by Jack Palmer; 1st violin. © 1 c. Apr. 25, 1928; E 68S989; Clarence Williams music pub. co., inc., New York. AND/OR Sweet Emmalina; words by Andy Razaf, music by Jack Palmer; pf. acc., with ukulele arr. by Ben Garrison. © May 21, 1928; 2 c. June 13; E 694344; Clarence Williams	4/11/14	5/13/14 note says they couldn't find either one.

music pub. co., inc., New York.		
Sweet Mumtaz; melody J. Oliver, of U.S. arr. Luis C. Russell. (c) June 6, 1925; E 616496; Joseph Oliver, Chicago. [This is probably doomed; I had them look for this in Landover while I was there, but came up negative.]	3/31/14 #9461806	PENDING. 4/21/14 got note fm Sam Perryman saying he's still waiting for word from Landover. 5/6/14 another note from him saying Landover insists that they sent it to him but that he never got it. Reminded him of it 7/3/14.
Sweet papa will be gone; w. & m. by Lou Taylor. (c) 1 c. Jan 24, 1931; E unp. 33668; State Street music pub. co. inc., Chicago.	3/31/14 #9461992	4/4/14 note from LC saying must get permission from Warner/Chappel Music Inc. Email to contact there same day; no response as of 4/14/13. Wrote back to LC asking them to put it at PARR desk for Dave Sager to retrieve. Christ! Follow-up note from LC 4/16 says the don't have the sheet at all, but will look for it again. Sent follow-up note 7/3/14; response from Sam Perryman: Landover insists they sent it once, but possibly mistakenly returned to Landover and then misfiled.
Up the country blues : words by J. Mannone, melody by Breua and Ryan. © 1 c. Sept. 7, 1927; E 671541; Joe Mannone, New York. AND AT SAME TIME Ringside stomp; melody by Mike Ryan, Steve Brua and J. Mannone. © 1 c. Apr. 27, 1927; E 666730; Joe Mannone, Biloxi, Miss. [Looked in Landover for Up the country in January, not found.]	4/11/14	4/28/14 got note saying they were unable to locate either lead sheets or sheet music; they double-checked claimant registration cards for both and confirm that the copyright catalog reflects them accurately: Breua and Brua.
What you know 'bout that; words and melody by Joe Simms and R. Warfield; 1st violin. © 1 c. Nov. 11, 1926; E 649856; Clarence Williams music pub. co., inc., New York.	7/3/14 #9690737	7/24/14: They can't find it.
Yeah man the stuff is here; w and m J. M. Williams. (c) Jan. 3, 1933; E unp. 65849; State Street music pub. co.	3/25/14	3/27/14: received--not our song

*Well, I got most of my asking done and was into the secondary stuff. Guess I just have to give up.

POSSIBLE LATER SPECIAL SEARCH REQUESTS

Meanest (The) blues; melody L. K., of U.S. © 1 c. Sept. 10, 1924; E 597231; Louis Katzman, New York. [Looked for this in Landover in January; not found.]	Low-priority--optional
Crying for love; w and melody Alexander Robinson. © 1 c. Feb. 8, 1937; E unp. 140139; Wabash music co., Chicago.	
Steal away; duet, from Back again, words by Geo. V. Hobart, music by Louis A. Hirsch [of U.S.] © May 10, 1918; 2 c. May 11, 1918; E 424803;	

M. Witmark & sons, New York.

A Note on the "Hidden Notes":

They will always follow the last line of the entry to which they refer, and there will be a blank line between the end of the note and the next title. In many cases the notes start with <2, 3, 4, 5 -- that indicates the edition I was working on when I made them. As far as I can reconstruct from my notes, the previous edition dates are:

1-1a. the two that Vince Saunders did for you -- year? AA was through 1110, BB was through 1185. But neither of them had composer credits, just tune titles and the bands that recorded them. Alas, when I went to work on this project in the late 1980s, I was under the impression that there had been only one previous catalog, so I called my first effort the "2nd" edition and foolishly continued that series numbering. But in a way it's legitimate to lump them together, since neither had composer credits, just titles.

2. 1989-90 (through 1225) - in Catalog CC, green cover

3. 1993 (through 1274) - in Catalog DD, blue cover

4. 1996 (through 1324) - Catalog EE

5. 2001 (through 1366) - Catalog FF, purple cover

6. This one, 2013-4 (Jesus, it's been 13 years! Actually, made a preliminary pass in 2011, but then had to pack up to move from Chattanooga to Auburn, CA.)