

# **INDEX of 3,827 TUNE TITLES and COMPOSERS**

## **(Stomp Off 1001 - 1436)**

### **PROBLEM TITLES**

I spent all of 1913 and half of 1914 working on a new—and very likely last—edition of the Stomp Off title and composer list. Stomp Off founder Bob Erdos and I have been working on it on and off since the mid-1980s when I noticed lots of inconsistencies and contradictions in the credits in my (mostly LP) record collection and discovered that some of those same problems had found their way onto Stomp Off records. In the five previous editions, I addressed mainly the “problem” titles, i.e., the ones for which we found obvious contradictions. This time, I’ve endeavored to double-check and confirm every last title in the book.

Much has been resolved, but some questions remain. I’ve put the problem items below, with a short list of titles at the top and then my detailed notes on each one further down. I scarcely expect any reader to tackle the whole list, but I’m hoping that you’ll have some special knowledge or information on some of the titles, information that I’ve overlooked or mischaracterized.

The entire text of the Index with full notes can be found at

<http://stompoff.dickbaker.org/index.pdf>

which also contains explanations of our standard usages and of most of the abbreviations I’ve used in the notes. One standard usage I do want to call to your attention is our “hierarchy of authoritativeness” as regards titles and credits:

1. Contemporarily published sheet music (the copyright page, not the cover) is the gold standard.
2. Next comes the original record label.

Earlier in this project, I tended to give a lot of weight to the original copyright registration, but I’ve come off that in the past year for a couple of reasons:

1. At the start of this edition, I downloaded every Library of Congress Catalog of Copyright Entries from 1893 to 1969\* and have looked up literally thousands of copyrights. Time and again I realize that the copyrighted title and and composer credits are not always what end up on the sheet music or record label. (\*They add up to 15.8 GB. If you’d like a copy of the set, send me a 16GB USB “thumb drive” or four blank DVD-Rs and I’ll load them up with the entire set and send them to you.)

2. The jazz-loving public of the music’s heyday were not looking at copyright registrations, they were looking at the published titles and composers, *published* meaning what went on the sheet music and record labels that they bought in their local music stores.

I apologize in advance for the fact that the notes often are overly long, even looping back to contradict themselves. I’ve left them intact for now so Erdos and I can look back at the history of our deliberations; later, I’ll work my way through them and edit them down to the bare facts so this document can be of more use to you and others that are interested in such arcana.

—Dick Baker

**Black Mountain Blues:** The credit on the original Bessie Smith Columbia is Cole (presumably Henry Cole). But the only copyright we can find is by James Crawford, copyright registered by J. C. Johnson. It has been suggested that Henry Cole and James Crawford were both pseudonyms for J. C. Johnson. Anybody know?

**Blue Devil Blues:** Recorded by Walter Page, copyright by Walter Page, but the Vocalion 1463 label says it's by "Stovall." Who's he, and where'd that come from?

**Brown Bottom Bess:** Several names have been tossed at this one, but I'm still stuck on *unknown*.

**Chicago Buzz:** Recorded by Junie Cobb and credited to Jimmy Blythe and La Thair Stevens—but Tiny Parham copyrighted it (he was on the Cobb recording) and didn't record it. Would love to find lead sheet of Parham's copyright deposit to see if it's his tune that Blythe played.

**Dallas Rag:** rec. 1928 by Dallas String Band. Anybody know who wrote it?

**Dirty Dozen's Cousins:** Unknown unless you folks have some brilliant ideas.

**Dreamy Autumn Waltz:** composer credit?

**The Girls Go Crazy:** Some interesting evidence says by "Big Eye" Louis Nelson Delisle. Anybody disagree?

**Hot and Ready:** We've had Richard M. Jones, but he's looking less and less likely.

**I Don't Wanna Go Home:** unknown, but probably an old polka song that Ernie Carson heard somewhere and remembered. (Was "I Don't Want to Go Home" on SOS 1283, but later Erdos decided that "Wanna" was more likely.)

**I'm Alone Without You:** We're stuck on "unknown." Anybody know?

**Keyhole Blues:** We've called this N. Wilson or Wesley Wilson, but that seems to be wrong; right now we're stuck on unknown.

**Longshoreman's Blues:** Unknown? Somebody else?

**Los Aeroplanos**

**Los Tres Tiedres** - both supposedly by Hector Gomez, but I can't find the titles or Hector Gomez anywhere.

**Marbles:** Rec. by Herman Waldman & His Orchestra, but who wrote it?

**Me and the Blues:** Horace Gerlach...or Jimmy Blythe?

**Move the Body Over:** Traditional? Unknown? Somebody? See

<http://stompoff.dickbaker.org/Stomp%20Off%20Index.pdf> for resolution of this one!

**Oh My Babe Blues:** Ma Rainey Paramount label credits Rainey-Whitfield; copyright is just Rainey. Anybody know who Whitfield is?

**[Original] Tuxedo Rag:** Anyone know for sure who wrote it?

**Rukus Juice Shuffle:** Unknown? Memphis Night Hawks?

**South African Blues:** Probably by somebody named Melrose, but was it Lester or Frank?

**South Bound Rag:** Blind Blake as composer is a good guess, but that's **all** it is for now.

**Steal Away:** Or Steal Away Blues? Or Stealin' Away? By Christopher Greaves? Who the hell is he? Any way to confirm a link between this 1926 recording by the Paramount Pickers and the 1937 recording of "Crying for Love" by the Bob Robinson Trio, which sounds just like "Steal Away" and is credited to Aletha Dickerson?

**Stove Pipe Blues:** Silas Rogers? Kentucky String Ticklers? Unknown?

**Up the Country Blues:** Wingy Manone? Brua (or Brea, or Brou)? Ryan? Bob Sacks (or Sackman)? Johnny Miller?

**You're No Count Triffin' Man:** Evidently by Maxey. But Billy? Leroy? Some other Maxey?

**Zig Zag:** Or Zig-Zag with hyphen? By The Lion or by the Lion & Jack Edwards or by The Lion, Edwards, and some guy named Levy?

**Zulu Blues, The:** Jo Trent and Spencer Williams . . . or Jo Trent and Clarence Williams?

THE DETAILED LISTINGS:

**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 unpub. 38737; J. C. Johnson, New York.

In the copyright book 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 Jim 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 unpub. 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.

But 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 unpr. 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 also Crawford on the copyright, and suspicions that both could be J. C. Johnson.

**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 unpr. 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 Arm-

strong. 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?

If you'd like to see that record label for yourselves, go to

<http://stompoff.dickbaker.org/BlueDevil>

**Brown Bottom Bess** (unknown)  
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 tune copyright in the 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.**

#### Chicago Buzz (Jimmy Blythe-

La Thair Stevens)	
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--

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.

**REALLY must look for the Parham lead sheet to see if it's this tune, and also look for poss. Blythe-Stevens copyright in some other year--but I checked every year 1924-28 without finding one. AND we have the example of Messin' Around, which we now know was written by Parham but given to Blythe to record. 2/19/14: remembering that Marty Eggers had copied other Parham lead sheets at LC, sent him query about this one. Noticed no response by 3/7/14 (he's been busy), asked again. Has anybody else in our brain trust found and copied that lead sheet?**

#### Dallas Rag (Coley Jones)

Bo Grampus 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?**

#### Dirty Dozen's Cousins (unknown)

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.**

#### Dreamy Autumn Waltz (Edward Poplin-Louise Woods?)

Bo Grampus 1388

1928, says CD. Not a good sign--not in copyright 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). No composer is listed in Victor entry, so I'll bet dollars to doughnuts that Ventresco assumed the band-leaders 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." 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?

**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?

This might be another title for which a (?)

attribution is suitable.

**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?

**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 unp. 237836; Bill Livingston, New York.

and

I don't wanna go home; w & melody Saxie Dowell & Bill Livingston. © 1 c. Dec. 26, 1941; E unp. 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'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

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 uncopyrighted 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 Ip suggests that the composer is unknown.

9/10: no composer shown on original Wingy Manone 78--Special Edition 5011-S, rec. 8/15/34.

2013 review: This is still all pretty confusing. LC SONIC has that Mannone 78 and does not show a composer credit. Wingy rec. it in 1934, but it wasn't released until sometime in the 1940s.

**This is probably doomed to stay unknown.**

#### **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>

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."

#### 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 1927-30. 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 Longshoreman's 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.

#### **Los Aeroplanos** (Hector Gomez)

Bo Grumpus 1388

#### **Los Tres Tiedres** (Hector Gomez)

Bo Grumpus 1388

<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 "titeres," 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.

Typically, Ventresco didn't respond to inquiry. At end of review, must try again to hit him with the various inquiries again. In the meantime, can anybody else shed any light on these titles?

In LC copyright files 1/14, found

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.

But the title is so generic that this could well be a different tune.

#### **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.

#### **Me and the Blues** (Horace Gerlach)

Jim Snyder / Georgia Grinders 1068

<3--No composer credit on 1068-->

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 unpub. 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 Blythe, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose) June 30, 1931-July 31, 1932:755

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.)

#### **Move the Body Over** (traditional)

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 MGV 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.

#### **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*.

Do any of our experts know who Whitfield is?

#### Original Tuxedo Rag [Tuxedo Rag]

(unknown)	
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.**

**Rukus Juice Shuffle** (Memphis Night Hawks?)  
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 specif-

ically 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.

**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.-->

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 Byrde 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?**

I've put what backup material and recordings I have at <http://dickbaker.org/stomppoff/SABlues>

**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.

#### Steal Away [Blues] [Stealin' Away] (Christopher Greaves?)

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

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 [presumably he meant Vocalion —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 Bob Robinson does credit Aletha Dickerson, but the copyright reg. differs:

Crying for love; w and melody Alexander Robinson. © 1 c. Feb. 8, 1937; E unp. 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.

Mazzy sings the Paramount 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 dyovld 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".

The copyright for the 1937 title is Crying for love; w and melody Alexander Robinson. © 1 c. Feb. 8, 1937; E unp. 140139; Wabash music co., Chicago.

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.

For what it's worth, I've put some MP3s and other scans at <http://dickbaker.org/stomppoff/StealAway>

### Stove Pipe Blues (Silas Rogers? Kentucky String Ticklers? unknown?)

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. 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.

Right now, I'm thinking that "Kentucky String Ticklers?" is the wisest credit, if not unknown. Same probably true for the other Bo Grumpus records of questionable heritage.

### Up the Country Blues (Wingy Manone– Steve Brua–Mike Ryan?)

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? RJHA 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"!

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 possibly 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.]**

**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 Missouriians, 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; Missouriians 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?**

**Zig Zag** (Willie "The Lion" Smith)  
Tom Roberts 1392  
1949, 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.

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.

I can't find original Royal Jazz 733 label, but 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.

**I'm tempted to add Edwards, but I'd rather have better evidence--and I'd like to find out about Levy.**

**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 information (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