

VOLUME 11

ADDENDA

FOLKWAYS RECORDS FJ 2811

COVER DESIGN BY RONALD CLYNE

EDITED BY FREDERIC RAMSEY, JR.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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43 W. 61st ST., N.Y.C., U.S.A.

ORV'S CREOLE TROMBONE
Ory's Sunshine Orchestra (SU 3000, Nord 3003)
BOCALUSA SPRUT (Morgan)
Sam Morgan's Jazz Band (CO 14351)
LITTLE BITS (traditional)
Jimmy Bertrand's Washboard Wizards (YO 1085)
HEAR ME TALKING TO YOU ("Ma" Rainey)
Ma Rainey accompanied by Her Tib-Jug
Washboard Band (Para 12668)
SQUEEZE ME (Razaf-Williams-Waller)
Pats Waller and His Rhythm (BB 10406)
HOME COOKING (Condon)
Eddie Condon and His Orch. (BR 6743)
KANSAS CITY STOMPS (Morton)
Jelly Roll Morton's Red Hot Peppers (FV 38010)

MAPLE LEAF RAG (Joplin arr. Joe Jordan)
The New Orleans Feetwarmers (FV 23680)
ORIGINAL RAGS (Joplin)
Scott Joplin, piano (Jazz Classics 534)
BUGLE CALL RAG (Pettis, Meyers, Schaebel)
The Chocolate Dandies (CO 2543D)
I'M COMING VIRGINIA (Heywood-Cook)
Bunny Beirigan and His Blue Boys (DE 18116)
REALLY THE BLUES (Mezzion)
Tommy Ladnier and Orchestra (BB 10089)
THE WORLD IS WAITING FOR THE SUNRISE
(Lockhart-Seitz)
Frankie Newton's Orchestra (BB 10176)
GROOVIN' HIGH (Dizzy Gillespie)
Dizzy Gillespie and His Sextet (MU 485)

JAZZ VOL. II

RECORD DATA

SIDE I

Band 1. (11A1) **ORY'S CREOLE TROMBONE**, by Ory's Sunshine Orchestra. Thomas Papa Mutt Carey, cornet; Edward Kid Ory, trombone; Dink Johnson, clarinet; Fred Washington, piano; Ed Garland, bass; Ben Borders, drums. Recorded Los Angeles, California. 1921. Sunshine 3000, Nordskog 3003.

Band 2. (11A2) **BOGALUSA STRUT**, by Sam Morgan's Jazz Band. (Morgan) Jim Robinson, trombone; Sam Morgan, Ike Morgan, trumpets; Andrew Morgan, tenor and clarinet; Earl Foucher, alto and soprano saxophones; Johnny Davis, banjo; Shine Nolan, drums; Sidney Brown, bass (Al Morgan has stated that he played bass for some of the Sam Morgan recordings); Walter Decou, piano. Recorded New Orleans, September, 1923. Co 14351.

Band 3. (11A3) **LITTLE BITS**, (traditional) by Jimmy Bertrand's Washboard Wizards. Johnny Dodds, clarinet; Jimmy Bertrand, washboard; Jimmy Blythe, piano. Recorded in 1927. Vo 1035.

Band 4. (11A4) **HEAR ME TALKING TO YOU** ("Ma" Rainey) by Ma Rainey, accompanied by Her Tub-Jug Washboard Band. Unknown personnel. Recorded circa 1927-1928. Para 12668 (20663).

Band 5. (11A5) **SQUEEZE ME** (Razaf-Williams-Waller) by Fats Waller and His Rhythm. Fats Waller, piano and vocal; John Hamilton, trumpet; Gene Sedic, clarinet, tenor sax; John Smith, guitar; Cedric Wallace, bass; Slick Jones, drums. Recorded August 10, 1939. BB B10405.

Band 6. (11A6) **HOME COOKING** (Condon) by Eddie Condon and His Orchestra. Max Kaminsky, cornet; Floyd O'Brien, trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Joe Sullivan, piano; Eddie Condon, banjo; Artie Bernstein, bass; Sid Catlett, drums. November 17, 1933. Br 6743.

Band 7. (11A7) **KANSAS CITY STOMPS**, (Morton) by Jelly Roll Morton's Red Hot Peppers. Ward Pinkett, trumpet; Geechy Fields, trombone; Omer Simeon, clarinet; Jelly Roll Morton, piano; Lee Blair, banjo, guitar; Bill Benford, tuba; Tommy Benford, drums. Recorded June 11, 1928. ViV38010.

SIDE II

Band 1. (11B1) **MAPLE LEAF RAG** (Joplin arr. Joe Jordan), by the New Orleans Feetwarmers. Tommy Ladnier, trumpet; Sidney Bechet, soprano saxophone and clarinet; Teddy Nixon, trombone; Hank Duncan, piano; Wilson Myers, bass and vocal; Morris Moreland, drums. Recorded September 15, 1932. Vi23660.

Band 2. (11B2) **ORIGINAL RAGS** (Joplin), by Scott Joplin, piano. Transcribed from player piano roll. Date of cutting unknown. Jazz Classics 534.

Band 3. (11B3) **BUGLE CALL RAG**, by the Chocolate Dandies. (Pettis, Mares, Schoebel) Bobby Stark, trumpet; Jimmy Harrison, trombone; Benny Carter, clarinet and alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Benny Jackson, guitar; John Kirby, tuba and bass. Recorded December, 1930. Co 2543D.

Band 4. (11B4) **I'M COMING VIRGINIA**, (Don Heywood-W. Marion Cook) by Bunny Berigan and His Blue Boys. Bunny Berigan, trumpet; Eddie Miller, clarinet and tenor sax; Edgar Sampson, alto saxophone, clarinet; Cliff Jackson, piano; Grachan Moncur, bass; Ray Bauduc, drums. Recorded December, 1935. De18116.

Band 5. (11B5) **REALLY THE BLUES** (Mezzrow), by Tommy Ladnier and Orchestra. Tommy Ladnier, trumpet; Mezz Mezzrow, clarinet and tenor sax; Sidney Bechet, clarinet and soprano sax; Elmer James, bass; Cliff Jackson, piano; Manzie Johnson, drums. Recorded November 28, 1938. BB10089.

Band 6. (11B6) **THE WORLD IS WAITING FOR THE SUNRISE**, by Frankie Newton's Orchestra. (E. Lockhart-Ernest Seitz) Frank Newton, trumpet; Pete Brown, alto sax; Milton Mezz Mezzrow, clarinet; James P. Johnson, piano; John Kirby, bass; Albert Casey, guitar; Cozy Cole, drums. Recorded January 13, 1939. BB10176.

Band 7. (11B7) **GROOVIN' HIGH** (Dizzy Gillespie) by Dizzy Gillespie and His Sextet. Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Clyde Hart, piano; Remo Palmieri, guitar; Slam Stewart, bass; Cozy Cole, drums. Recorded February 29, 1945. Mu485.

FOREWORD TO INDICES

by Frederic Ramsey, Jr.

For many reasons, the year 1950 seemed a good time to prepare the collection of recorded jazz which has been issued, ever since that date and volume by volume, as the Folkways "Jazz" series. With the history of jazz on record well past the thirty-year mark, there still existed no single edition that bound representative selections of widely varied jazz performances into one single collection. Nor was there much likelihood, in 1950 or any subsequent time, that any other producer of records could or would undertake such a series.

The 33 1/3 long play microgroove record had been successfully introduced and, by early 1950, was well on its way to universal acceptance. Yet there was no indication on the part of any major record company, among catalogs redundant with musical comedies, popular singers, popular orchestras, and popular personalities, that the artistically valid jazz material in its archives would be re-issued. The reason given most frequently for holding back was that jazz of this sort "wasn't commercial enough." (See the author's article on this subject, "Contraband Jelly Roll," Saturday Review of Literature, September 30, 1950).

Yet because a demand existed, at least among collectors and serious students, for re-issues of classic jazz performances, several small companies had already, by 1950, challenged the legality of what constituted an arbitrary withholding of material. Through research into laws concerning copyright of mechanical reproductions, they had unearthed the pertinent fact that there was "no provision in the copyright law covering a particular interpretation or rendition of a copyrighted work." (loc. cit., p. 64). This discovery, which might never have been made if record companies suppressing significant renditions had not persisted in that policy, heralded a sort of wildcat era of jazz re-issues.

All these, and the many other complications that ensued, might have been avoided had members of the still-young, still arrogant record industry turned for guidance to a comparable field, that of publishing, and sought from it a reasonable solution. One has only to pick up an anthology of poetry, almost any anthology, to find that poems (the parallel holds precisely, for poetry, although admittedly "non-commercial," has a small but steady following among literate audiences) are traded about on a "permission" basis from one publisher to the next, all without threat of suits, and all on a friendly and constructive basis.

The solution, for large record companies weighted down with heavy commercial commitments, would seem to be that matrices from their archives that have artistic but unsaleable merit ("unsaleable," that is, when placed on the same counter alongside "South Pacific" or "Wonderful Town"), could be licensed to independent companies for reproduction at a small but reasonable fee. This would allow the small operator to maintain a sort of "reprint" business (again, the parallel to book publishing is obvious), and would not cramp the style of the major company with other matters on its mind.

Several companies, both large and small, seemed willing to proceed on such a basis. Accordingly, a system of licensing was worked out. Cooperating organizations gave full contractual consent and were paid for each reissued performance. Others, while not entering into contract, gave tacit consent by refraining from further restraint. It began to look as if the first anthology of recorded jazz could at last appear.

There were aesthetic reasons for preferring a collection derived from all rather than a select few archives. Artists who have made the history of recorded jazz the exciting chronicle of listening that it can be, have rarely recorded exclusively for one label. Or if, as in some isolated cases, one label alone held all the masters of an artist (Bessie Smith, who never recorded for anyone but Columbia, comes to mind), that same label has lacked some other equally vital phase of jazz recording. To follow through with the example just cited, Columbia has all of Bessie, but none of Ma Rainey, that other inspired blues singer who passed on so much of her singing ways to the younger "queen of the blues."

Even with today's artists, the story is much the same; Dizzy Gillespie, to name only one, did some of his best early work for a small, extinct label called Guild ("red label" Guild records now pass for nuggets on the collectors' exchanges); Guild on expiring passed on its rights to Musicraft; Musicraft on its demise deferred to MGM. And later still, Gillespie recorded for RCA Victor. What to do, if one wishes to do justice to Gillespie as an artist?

The only constructive solution seemed to be to go ahead with an uncommercial (accepting the terminology of major record companies) project which would take in the most interesting (and for that same reason, the most neglected) works of artists whose names appear in the three indices that accompany the Folkways "Jazz" series.

It was felt that it was high time for at least one library of re-issues to be grouped with an order that would reflect the origin and development of jazz music. Otherwise, how could any interested person even begin an acquaintance with the rich trove of recorded jazz that makes up a part of our musical heritage?

This was the thinking that compelled the decision, early in 1950, to undertake the Folkways "Jazz" series. Now, the last of the projected volumes, an "Addenda, No. 11" is being brought out. It includes fourteen notable performances arranged so as to touch lightly but firmly on as many highlights of jazz 'development; it is a sort of *reprise*, a final statement, of all that has gone into the preceding ten volumes. Again, it asserts, by its construction and programming, that a jazz anthology, if it wishes to be representative, must derive from every artist and every source.

As of mid-1953, it is becoming apparent that the stimulus of this, the first anthology of jazz, has made several record companies aware of the small but persistent public that clamors for authentic jazz. Further, one or two smaller companies have since

changed hands, and now that a demand has been created, are reconsidering their original willingness to cooperate with permissions, even for the non-commercial purpose of creating an anthology which is distributed for the most part to students and educational institutions. It is quite likely then, that at any time one or another of these Jazz volumes will be required to be withdrawn.

In the meantime, it is possible to note with pleasure that more than one reviewer has singled out the Folkways "Jazz" series for gratifying and impartial consideration, and has shown understanding of its objectives. When "Jazz, Volume 2, The Blues" appeared in 1950, it was selected by reviewers of the New York Times staff for their compilation of the year's outstanding recordings. "The activity by the small companies," Howard Taubman wrote quite prophetically, "has been valuable not only for what it produced directly but for the effect it has had on the big, established concerns. The big companies have always had the advantage of contracts with the most famous performers, but they could not lock up and monopolize the repertory. To keep abreast of fresh and lively ideas they have had to look and act alive, too."

For the San Francisco Chronicle, Alfred Frankenstein wrote that "in teaching a course in American music this summer at Harvard I found these volumes of jazz invaluable. These sets cover the whole field of jazz and its origins, ranging from primitive field hollers through the great New Orleans period, with especially rare and important specimens by King Oliver, Louis Armstrong, Jimmy Yancey, Jelly Roll Morton, Bunk Johnson, Blind Willie Johnson, Ma Rainey, Bessie Smith, and a marvelous unknown blues singer named Gertrude Perkins."

Wilder Hobson, writing in the Saturday Review of Literature, stated that "Probably the most compactly convenient way of obtaining a rich survey of the entire field of hot music is to buy the Jazz series of LP's gradually being issued by Folkways Records... within the compass of five (as of 1952) twelve-inch LP's you may now have an electrifying array of seventy-odd sides which go right to the sources of the jazz matter, exhibit the classic strains, and then provide a wide sampling of later developments.... it should be stressed that there is not room in any such portmanteau history of jazz for a multiplicity of examples of any given artist or jazz band... But the most famous players keep turning up in different combinations, so that the owner of the series will find that he has quite a lot of, say, Armstrong, or Johnny Dodds. Moreover, the quick-changing variety of these Folkways records gives them a peculiar fascination -- rather like a battle of music with many contestants each limited to one number at a time."

A NOTE ABOUT THE SELECTION OF RECORDINGS TO BE HEARD IN THE FOLKWAYS "JAZZ" SERIES

An enquiry has been made as to the number of discs from which the Series has been made. Did the editor draw from a collection of 3,000? 8,000? 20,000?

The editor feels that the number of discs that might have appeared in the collection is unimportant. How many is that? No one has ever tallied the total number

of jazz releases, available or otherwise, and it does not seem probable that anyone ever will. Nor is any one person likely to have heard them all. Such figures do not stay put, anyway.

However, since some sort of accounting seems implicit in the question, it might do to report that the anthology contains a total of 162 title entries -- perhaps one or two more or less, for the selections were not made with the help of calculating machine. These entries were culled from the three principal sources listed below, in roughly the percentages designated:

1. The editor's private collection -- 70%.
2. Other private collections -- 20%.
3. Previously unissued Folkways recordings -- 10%.

The editor's private collection runs to a relatively small total -- some 8,000 titles. The figure is irrelevant. For these 8,000 titles represent years of weeding out, as well as of bringing in. The editor bought his first jazz record in 1928, adding to it substantially in years that followed. In 1938, he and Charles Edward Smith (who selected titles to Volume One, "The South" prepared the book "Jazzmen." At that time, an inclusive total of jazz recordings was consulted. In 1942, Smith and the editor compiled "The Jazz Record Book." They were assisted in this task by William Russell and Charles Payne Rogers. All available records (and thousands of unavailable ones) were heard. In 1945, the editor again went through the heap while working on a selected listing for the book "Jazzways." And from 1946 to 1952, the editor reviewed for a national publication, publishing a monthly column of selections from all labels. Beginning in 1942, he and Charles Edward Smith wrote notes for, and had access to, thousands of jazz transcriptions taken for the Voice of America. Unfortunately, none of these could be used for the anthology, but their existence was a weighting factor.

The job of selecting records for the Folkways "Jazz" Series was one of compression, not expansion, from this total of listening time.

How were the records selected? No one has better sensed the basis for inclusion than the writer, Wilder Hobson. In discussing early volumes of the Series for The Saturday Review, Hobson described them as an "electrifying array" of sides which "go right to the sources of the jazz matter, exhibit the classic strains, and then provide a wide sampling of later developments."

Collectors and jazz specialists may find that some of this material is already in their private archives. No matter. The Series was prepared primarily for students and amateurs who wish to begin a varied and stimulating acquaintance with the sources, classic strains, and later developments of jazz on record. It tends to be representative and compact rather than diffuse and sprawling. A Morton specialist will not find Jelly Roll's every cadenza here; nor will Armstrong enthusiasts be able to wonder at every one of Louis' high C's. Such collections are to be found elsewhere, and it is hoped that these, too, will be consulted.

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 Taylor, Jasper, 5A1; 5A6
 Thigpen, Ben, 10B3
 Tough, Dave, 7A5
 Unknown, in Albert Wynn's Creole Jazz Band, 5B6
 Unknown, acc. Cripple Clarence Lofton, 4B4
 Unknown, in The Little Chocolate Dandies, 8B2
 Unknown, in Jimmie Lunceford and His Chickasaw Syncopators, 8B5
 Webb, Chick, 4A2
 Wells, Johnny, 5B5
 West, Harold, 4A4
 Wettling, George, 6A7 alt.
 Wiley, Earl, 6B1
 DRUM, CONGO
 Pozo, Chano, 4A4
 DRUM, SNARE
 Dodds, Baby, 3A2

FIDDLE

Unknown, in Dallas Jug Band, 3A3; 4B2
 GUITAR
 Barker, Danny, 4A4
 Bauer, Billy, 9B7
 Perry, Leroy, 8B6; 10B2
 Blackwell, Scrapper, 1A5
 Blind Blake, 10A3
 Branch, Stuart, 6A4; 6A5; 6A6; 6A7
 Broonzy, Big Bill, 10A6
 Cara, Mancy, 9A5
 Casey, Albert, 11B6
 Conaway, Lincoln, 2B5; 4B1
 Daniel, Emma (Two Gospel Keys), 1B2

Durham, Eddie, 8B6; 10B2
 Garrison, Arvin, 4A4
 Georgia Tom, 10A1; 10A2
 Green, Freddy, 4A3; 10B6; 10B7
 Jackson, Benny, 11B3
 Jackson, Charlie, 5B6
 Jackson, Jim, 10A1; 10A2
 Jefferson, Blind Lemon, 2A3
 Johnson, Blind Willie, or possibly unknown accompanist, 2A1; 2A7
 Johnson, Bobby, 8A5
 Johnson, Lonnie, 2B6; 4A1; 8A6
 Johnson, Will, 7B8; 8A7
 Kress, Carl, 7A3
 Lang, Eddie, 7A2; 7A6; 7B7
 Leadbelly, Huddie, 1A2; 1A4
 Lucie, Lawrence, 8B7; 9B2
 McDonough, Dick, 8B4
 McGhee, Brownie, 1A4; 4B6
 Palmieri, Remo, 11B7
 Robinson, Ted, 10B3
 St. Cyr, John, 4A1
 Saxbe, Marvin, 6A5 alt.; 6A7 alt.
 Smith, Joe, 4A5
 Smith, John, 11A5
 Tampa Red, 10A1; 10A2
 Trueheart, John, 4A2
 Unknown, in Dallas String Band, 1B6
 Unknown in The Dixie Four, 9A2
 Unknown, in Jim Jam Band, 1B4
 Unknown, acc. Gertrude Perkins, 2A6
 White, Morris, 4A1
 HARMONICA
 Terry, Sonny, 1A3; 1A4; 4B6; 4B7

HARP

Reardon, Casper, 7A7
HORN, ALTO
Barbarin, Isidore, 3A2
HORN, BARITONE
Alexander, Adolphe, 3A2
HORN, BASS, see TUBA
JUG
Unknown, in Dallas Jug Band, 3A3; 4B2
Unknown, in Dallas String Band, 1B6
Unknown, in Ma Rainey's Tub Jug Washboard Band, 4B3; 11A4

KAZOO

Unknown, in Dallas Jug Band, 3A3; 4B2
Unknown, in Jim Jam Band, 1B4
Unknown, in Ma Rainey's Tub Jug Washboard Band, 4A3; 11A4

MANDOLIN

Unknown, in Dallas String Band, 1B6
Unknown, in Jim Jam Band, 1B4

PIANO

Alexander, Charlie, 4A1; 5114
Aminons Albert, 10A4
Armstrong, Lillian Hardin, 2A5; 2B6; 3A4; 3A7; 3B1; 3B2; 3B5; 3B6; 5A3; 5A4; 5A7; 5B7; 6A1
Bargy, Roy, 4A1
Barrett, Emma, 2B4
Basile, Bill Count, 4A3; 8B6; 10B2; 10B4; 10B6; 10B7
Blythe, Jimmie, 5A5; 9A2; 11A3
Briedis, Vic, 7A4; 8B3
Campbell, Arthur, 5A6
Compton, Glover, 5A2
Decou, Walter, 3A6; 11A2
Duncan, Hank, 11B1
Dupree, Champion Jack, 1B3; 4B6; 9B5
Ellington, Duke, 4A1; 7B3; 7B4; 8A6
Fulford, Tommy, 4A2
Grainger, Porter, 2B5; 4B1
Hart, Clyde, 11B7
Hayton, Lennie, 4A1; 6B1 alt.; 7A3
Henderson, Fletcher, 7B2; 8A1; 8A2; 8A3; 8B7 (uncertain)
Henderson, Horace, 8B7 (uncertain); 11B3
Hill, Alex, 5B6; 6A6 alt.
Hines, Earl, 5B5; 9A4; 9A5
Jackson, Cliff, 11B4; 11B5
Johnson, Charlie, 8A5
Johnson, James P., 1B5; 4A1; 7B5; 9B3; 11B6
Johnson, Pete, 10B1
Jones, Richard, M., 2B3; 4B5
Joplin, Scott, 11B2
Lewis, John, 4A4
Lewis, Meade Lux, 9B4; 10A5
Lippmann, Joe, 4A4
Lipschitz, J., 4A4
Lipscomb, Danny, 6A4; 6A5; 6A6; 6A7
Lofton, Cripple Clarence, 4B4; 10A6
Melrose, Frank, 6B1
Morton, Ferdinand Jelly Roll, 2B2; 3A5; 3B3; 3B7; 4A1; 5A1; 5B3; 9A1; 9A3; 11A7
Moten, Bennie, 8A4
Moten, Buster, 8B6
McShann, Jay, 10B5
Payne, Benny, 4A1
Rhodes, Todd, 8B1
Russell, Luis, 5B2; 7B8; 8A7
Schoebel, Elmer, 3B4
Schutt, Arthur, 7A2; 8B4
Signorelli, Frank, 6B2; 7A1 (probable); 7A6
Spand, Charlie, 10A3
Speckled Red, 10A1; 10A2
Stacy, Jess, 6A7 alt.; 9A7
Stitzel, Mel, 6A2; 6A5 alt.
Sullivan, Joe, 6B3; 6B4; 6B5; 6B6; 6B7; 7A5; 7B7; 9A6; 11A6
Tatum, Art, 7A7
Tristano, Lennie, 9B7
Unknown, in Black and Blue Trio acc. Margaret Johnson, 1B7
Unknown, acc. Gertrude Perkins, 2A6
Unknown, acc. Bessie Tucker, 1A6
Unknown, in Georgia Jazz Band, acc. Ma Rainey, 2A4
Unknown, in Ma Rainey's Tub Jug Washboard Band, 4B3; 11A4
Voynow, Dick, 6A3
Waller, Fats, 4A5; 7B6; 8B2; 9B1; 11A5
Washington, Fred, 11A1
Weatherford, Teddy, 5B1
Wilcox, Edwin, 8B5
Williams, Clarence, 7B1
Williams, Mary Lou, 9B6; 10B3
Wilson, Teddy, 4A4; 9B2
Yancey, Jimmy, 2B1; 10A7
PICCOLO
Unknown, in Dallas Jug Band, 3A3
PREACHERS
Gates, Rev. J.M., with Cong., 1B1
SAXOPHONE
Bailey, Buster, 8B7
Barefield, Eddie, 4A1; 8B6; 10B2

Bigard, Barney, 5B2
Boone, Lester, 5B6
Brown, Andrew, 4A1
Crozier, Rube, 4A1
Dent, Laforet, 8A4
Ferguson, Harry, 10B5
Friedman, Izzy, 4A1
Goodman, Benny, 7A6
Harrington, John, 10B3
Harris, Arville, 4A1
Hazlitt, Chester, 4A1
Jackson, John, 10B5
Jefferson, Hilton, 8B7
Leonard, Harlan, 8A4; 8B6; 10B2
Mabane, Bob, 10B5
Mayhew, Jack, 4A1
Mayhew, Nye, 4A1
MacLean, Hal, 4A1
Page, Billy, 5B2
Parker, Charlie, 10B5
Pettis, Jack, 3B4
Pierce, Charles, 6A4; 6A5; 6A5; 6A6; 6A7
Procopie, Russell, 8B7
Redman, Don, 8B1; 8B2
Robinson, Prince, 8B1
Scoville, Glen, 3B3
Senior, Milton, 8B1
Smith, Buster, 8B6; 10B2
Smith, Willie, 8B5
Strickfadden, Charles, 4A1
Tescnemacher, Frank, 6A5; 6A6; 6A7
Thomas, George, 8B1
Thomas, Walter, 4A1
Trumbauer, Frank, 4A1
Unknown (2), in Jimmie Lunceford and His Chickasaw Syncopators, 8B5
Walder, Woodie, 8A4
Washington, Jack, 8A4
Webster, Ben, 8B6; 8B7; 10B2
Williams, John, 10B3
SAXOPHONE, ALTO
Binyon, Larry, 7A4
Boone, Lester, 4A1
Brown, Boyce, 6A7 alt.
Brown, John, 4A4
Brown, Pete, 11B6
Carter, Benny, 4A4; 8B2; 9B2; 11B3
Clegg, Rod, 6B3
Diemer, Horace, 5A2
Evans, Stomp, 3A1 (uncertain); 5A4 (uncertain); 5B
Foucher, Earl, 11A2
Frazier, Charles, 4A4
Hardwick, Otto, 7B3; 7B4
Harris, Arville, 7B6
Hodges, Johnny, 4A1; 8A6
Holmes, Charles, 7B8; 8A7
James, George, 4A1
Johnson, Howard, 4A4
Nicholas, Albert, 5B2
Parker, Charlie, 11B7
Poston, Joe, 5B5
Redman, Don, 4A1; 7B2; 8A1; 8A2; 8A3
Rodin, Gil, 7A4, 6B3
Rubinowitch, Sam, 4A4
Sampson, Edgar, 8A5; 11B4
Sedric, Gene, 4A5
Stoneburn, Sid, 8B4
Teachemacher, Frank, 6B3
Thomas, George, 4A1
Trumbauer, Frank, 7A3
Townes (Jelly Roll Morton's Stomp Kings), 5A1
Unknown, in Jimmie Blythe's Ragamuffins, 5A5
Warren, Earl, 4A3
Washington, Jack, 4A3
Yaner, Milton, 4A4
SAXOPHONE, BARITONE
Carney, Harry, 4A1
Clark, Pete, 4A2
Leibbrook, Min, 4A1
Payne, Cecil, 4A4
SAXOPHONE, BASS
Carney, Harry, 7B3; 7B4; 8A6
Evans, Stomp, 5B1
Johnson, Charlie, 2A5
Kirk, Andy, 10B3
Leibbrook, Min, 6B1 alt.; 6B2; 7A3
Marrero, Simon, 2B4
Rollini, Adrian, 7A2
Rushton, Joe, 6B1
Unknown, in King Oliver's Creole Jazz Band, 5A3
Unknown, in King Oliver's Jazz Band, 6A1
SAXOPHONE, C. MELODY
Trumbauer, Frankie, 7A7
SAXOPHONE, SOPRANO
Bailey, Buster, 7B1
Bechet, Sidney, 3B5; 7B1; 11B1; 11B5
Foucher, Earl, 11A2
SAXOPHONE, TENOR
Berry, Chu, 9B2
Binyon, Larry, 8B3; 8B4
Caldwell, Happy, 7B7

Evans, Hershal, 4A3
Freeman, Bud, 6A6 alt.; 6B4; 6B5; 6B6; 7A5; 11A6
Gayles, Joe, 4A4
Hawkins, Coleman, 7B2; 8A1; 8A2; 8A3; 8B2; 11B3
Haymer, Herbie, 4A4
Hill, Teddy, 8A7
Hunter, Bud, 6B1
Jackson, Rudy, 7B3; 7B4
Johnson, George, 6A3
Livingston, Fud, 7A2
Mezzrow, Mezz, 6B3; 6B7; 11B5
Miller, Eddie, 11B4
Moody, James, 4A4
Morgan, Andrew, 11A2
Morton, Norvel, 5B1
McRae, Teddy, 4A2
Nicholas, George, 4A4
Robinson, Prince, 4A1
Rudder, Ralph, 6A4; 6A5; 6A6; 6A7
Sedric, Gene, 11A5
Strong, Jimmy, 9A5
Washington, Albert, 4A1
Waters, Ben, 8A5
Wilson, Dick, 10B3
Young, Lester, 4A3; 10B4; 10B6; 10B7
SINGERS
Alix, May, 5A7
Allen, Moses, 8B5
Anderson, Ivy, 4A1
Armstrong, Louis, 2B6; 4A1; 5A7
Beatty, Josephine, see Hunter, Alberta
Blackwell, Scrapper, 1A5
Blind Blake, 10A3
Brown, Walter, 10B5
Calloway, Cab, 4A1
Carlisle, Una Mae, 4A5
Cox, Baby, 4A1; 8A6
Crosby, Bing, 4A1; 7A3
Daniel, Emma (Two Gospel Keys), 1B2
Dupree, Champion Jack, 1B3; 4B6; 9B5
Fitzgerald, Ella, 4A2
Georgia Tom, 10A1; 10A2
Gillespie, Dizzy, 4A4
Hagood, Ken, 4A4
Hall, Vera, 2A2
Hill, Bertha Chippie, 4B5
Holiday, Billie, 4A4
Hunter, Alberta, 3B5
Jackson, Jim, 10A1; 10A2
Jefferson, Blind Lemon, 2A3
Johnson, Blind Willie, 2A1; 2A7
Johnson, Margaret, 1B7
Jones, Mother, (Two Gospel Keys), 1B2
Leadbelly, Huddie, 1A2; 1A4
Lofton, Cripple Clarence, 4B4; 10A6
Mann, Belle, 8B3
Morton, Ferdinand Jelly Roll, 4A1
Myers, Wilson, 11B1
McKenzie, Red, 6B7
O'Connell, Helen, 4A4
Perkins, Gertrude, 2A6
Rainey, Gertrude Ma, 2A4; 4B3; 1A4
Redman, Don, 8B2
Reese, Doc, 1A1
Rushing, Jimmy, 4A3; 10B4
Sampson, Edgar, 8A5
Smith, Bessie, 2B5; 4B1
Smith, Trixie, 5A5
Tampa Red, 10A1; 10A2
Taylor, Eva, 7B1
Teagarden, Jack, 7A4; 7A5; 7A6; 8B4
Terry, Sonny, 1A3; 1A4; 4B6; 4B7
Thigpen, Ben, 10B3
Thomas, George, 4A1; 8B1
Trumbauer, Frank, 7A3
Unknown, in Dallas Jug Band, 3A3; 4B2
Waller, Fats, 4A5; 11A5
Watson, Leo, 4A4
Welsh, Nolan, 2B3
Wilborn, Dave, 8B1
SOUSAPHONE, see TUBA
TAMBOURINE
Jones, Mother (Two Gospel Keys), 1B2
TROMBONE
Baird, Joe, 10B5
Brown, Lawrence, 4A1
Brunies, George, 3B3; 3B4; 6A2
Byrne, Bobby, 4A4
Carey, Guy, 5A5 alt.
Cuffee, Edward, 4A1
Cullen, Bruce, 4A1
Dickenson, Vic, 4A4
Donnelly, Ted, 10B3
Durham, Eddie, 4A3; 8B6; 10B2
Dutrey, Honore, 2A5; 3A4; 3B1; 3B2; 3B6; 3A3; 6A1
Fields, Gecchy, 3B7; 11A7
Fulton, Jack, 4A1; 7A7
Gande, Al, 6A3
Green, Charlie, 7B2; 8A1; 8A2; 8A3
Hall, Willy, 4A1
Harrison, Jimmy, 8A5

Hayes, Thamon, 8A4
 Higginbotham, J. C., 7B8; 8A7; 8B2
 Irvis, Charlie, 3B5; 7B1; 7B6
 Jackson, Preston, 4A1
 Johnson, Keg, 8B7
 Jones, Claude, 8B1; 8B7
 Kelly, Ted, 4A4
 Lee, Sonny, 4A4
 Matteson, Don, 4A4
 Miller, Glenn, 8B4
 Minor, Dan, 4A3; 8B6; 10B2
 Morton, Benny, 4A3
 Nanton, Joe, 4A1; 7B3; 7B4; 8A6
 Nixon, Teddy, 11B1
 O'Brien, Floyd, 9B2; 11A6
 Ory, Kid, 2B6; 3A1; 3A7; 4A1; 5A4; 5A7;
 5B2; 5B3; 5B7; 11A1
 Palmer, Roy, 5A1
 Pecora, Santo, 6A7 alt.
 Rank, Bill, 4A1; 6B1 alt.; 6B2; 7A3; 7A7
 Read, Jack, 6A7
 Reeves, Gerard, 5B4
 Ridgely, William, 2B4
 Robinson, Fred, 9A5
 Robinson, Jim, 3A2; 3A6; 11A2
 Shepherd, William, 4A4
 Teagarden, Jack, 7A4, 7A5; 7A6; 7A7; 7B7;
 8B3; 8B4
 Unknown, in Jimmie Blythe's Ragamuffins, 5A5
 Unknown, in Georgia Jazz Band, acc. Ma Rainey,
 2A4
 Unknown, in Jimmie Lunceford and His
 Chickasaw Syncopators, 8B5
 Vincent, Eddie, 5A2; 5A6
 Wells, Dicky, 10B6; 10B7
 Wheeler, De Priest, 4A1
 Williams, Fayette, 5B1
 Williams, Sandy, 4A2
 Wright, Harry, 4A1
 Wynn, Albert, 5B6
 TRUMPET
 Allen, Henry Red, 7B8; 8A7; 8B7
 Anderson, Bernard, 10B5
 Armstrong, Louis, 4A1; 5B1; 7B2; 7B7; 8A1;
 8A2; 9A5
 Baker, Sy, 4A4
 Berigan, Bunny, 11B4
 Bruce, Harold, 10B5
 Burns, Dave, 4A4
 Busse, Henry, 4A1
 Carter, Benny, 9B2
 Celestin, Oscar, 2B4
 Chambers, Elmer, 8A1
 Cheatham, Adolphus Doc, 4A1
 Clayton, Buck, 4A3; 10B6; 10B7
 Curl, Langston, 4A1; 8B1
 Davis, Leonard, 8A5; 8B2
 De Paris, Sidney, 8A5
 Dominique, Natty, 3B6
 Edison, Harry, 4A3
 Eldridge, Roy, 4A4
 Gains, Charlie, 7B6
 Gillespie, Dizzy, 4A4; 11B7
 Hamilton, John, 4A5; 11A5
 Harris, Al, 8B3
 Jenkins, Freddy, 4A1
 Johnson, Bunk, 3A2; 3A6
 Jordan, Taft, 4A2
 Kaminsky, Max, 9B2; 11A6
 Keyes, Joe, 8B6; 10B2
 King, Paul, 10B3
 Ladnier, Tommy, 11B1; 11B5
 Lawson, Harry, 10B3
 Lewis, Edward, 4A3; 8A4
 Madison, Kid Shots, 2B4; 3A2
 Mares, Paul, 3B3; 3B4; 6A2; 6A7 alt.
 Margulies, Charlie, 4A1
 Mayhew, Bob, 4A1
 Metcalf, Louis, 7B3; 7B4
 Milley, Bubber, 4A1; 7B3; 7B4; 8A6
 Miller, Punch, 5B6
 Minor, Orville, 10B5
 Mole, Miff, 7A1 (probable); 7A2
 Morgan, Ike, 11A2
 Morgan, Sam, 11A2
 Muzzillo, Ralph, 4A4
 McConville, Leo, 7A2
 McKay, Matthew, 4A4
 MacPartland, Jimmy, 8B3
 Napoleon, Phil, 7A1 (probable)
 Nesbitt, John, 4A1; 8B1
 Newton, Frankie, 11B6
 Nichols, Red, 7A2; 7A5
 Oliver, Joseph King, 5B2
 Page, Oran Hot Lips, 8B6; 10B2
 Pinkett, Ward, 11A7
 Randolph, Irving, 8B7
 Randolph, Zilmer, 4A1
 Schoffner, Bob, 5B2
 Scott, Howard, 8A1
 Sherock, Shorty, 4A4
 Smith, Carl, 10B4

Smith, Joe, 7B2; 8A2; 8A3
 Smith, Russell, 7B2; 8A2; 8A3; 8B7
 Stark, Bobby, 11B3
 Stewart, Dink, 8B6; 10B2
 Stewart, Rex, 8A3; 8B2
 Swayzee, Edwin, 4A1
 Tate, James, 5B1
 Teagarden, Charlie, 7A6; 7A7; 8B4
 Thomson, Earl, 10B3
 Unknown (2), in Jimmie Lunceford and His
 Chickasaw Syncopators, 8B5
 Washington, Booker, 8A4
 Weinstein, Ruby, 8B4
 Whetsel, Arthur, 4A1; 8A6
 Williams, Cootie, 4A1
 Wright, Elmon, 4A4
 Wright, Lamar, 4A1
 TUB
 Unknown, in Ma Rainey's Tub Jug Washboard Band,
 4B3; 11A4
 TUBA
 Allen, Moses, 8B5
 Benford, Bill, 11A7
 Briggs, Pete, 3A7
 Clarke, Joseph, 3A2
 Cobb, Bert, 5B2
 Escudero, Bob, 8A3; 8B1
 Gish, Joe, 6A5 alt.
 Hare, John, 5B1
 Kirby, John, 11B3
 Leibbrook, Min, 6A3
 Moore, Bass, 5A2
 Mueller, Johnny, 6A4
 Trifficante, Mike, 4A1
 Unknown, in Georgia Jazz Band, acc. Ma Rainey,
 2A4
 Unknown, in The Little Chocolate Dandies, 8B2
 Unknown, acc. Gertrude Perkins, 2A6
 UKULELE
 Unknown, in Dallas Jug Band, 3A3; 4B2
 VIBRAPHONE
 Redman, Don, 4A1; 8B2
 VIOLIN
 Bowman, John, 4A1
 Dieterle, Kurt, 4A1
 Gaylord, Charles, 4A1
 Malneck, Matty, 4A1; 7A3
 Russell, Mischka, 4A1
 Venuti, Joe, 7A6
 Williams, Claude, 10B3
 WASHBOARD
 Bertrand, Jimmy, 9A2; 11A3
 Dodds, Baby, 5B7
 "Oh Red," 1A3; 4B7
 Unknown, in Dallas Jug Band, 3A3; 4B2
 Unknown, in Jimmie Blythe's Ragamuffins 5A5
 Unknown, in Jim Jam Band, 1B4
 Unknown, in Ma Rainey's Tub Jug Washboard
 Band, 4B3; 11A4
 WHISTLE
 Unknown, in Ma Rainey's Tub Jug Washboard
 Band, 4B3
 WHISTLE, SLIDE
 Foster, Abby, 2B4
 WOOD BLOCKS
 Taylor, Jasper, 5A1
 Unknown, in Dallas Jug Band, 3A3; 4B2

TITLES

A Good Man is Hard to Find, by Bessie Smith, 4B1
 All of Me, by Louis Armstrong and His Orchestra, 4A1
 Baby, Won't You Please Come Home, by George T. Thomas, with McKinney's Cotton Pickers, 4A1
 Barrelhouse, by Jess Stacy, 9A7
 Basin Street Blues, by the Louisiana Rhythm Kings, 7A5
 Beale Street Blues, by Lang-Venuti All Star Orchestra, 7A6; by The Charleston Chasers, 8B4
 Big Butter and Egg Man from the West, by Louis Armstrong and His Hot Five, 5A7
 Big Fat Ham, by Jelly Roll Morton's Stomp Kings, 5A1
 Black Bottom Stomp, by Jelly Roll Morton's Red Hot Peppers, 5B3
 Black Snake Moan, by Blind Lemon Jefferson, 2A3
 Black Woman, by Vera Hall, 2A2
BLUES
 Basin Street Blues, by the Louisiana Rhythm Kings, 7A5
 Beale Street Blues, by Lang-Venuti All Star Orchestra, 7A6; by The Charleston Chasers, 8B4
 Black Snake Moan, by Blind Lemon Jefferson, 2A3
 Black Woman, by Vera Hall, 2A2
 Blues for Lorenzo, by Trio (Foster, Johnson, Simeon), 1B5
 The Brid(e)well Blues, by Nolan Welsh, 2B3
 Bull Frog Blues, by Charles Pierce and His Orchestra, 6A5
 Careless Love, by Original Tuxedo Jazz Orchestra, 2B4
 Chimes Blues, see Mournful Serenade
 Dark Was the Night, by Blind Willie Johnson, 2A1
 Dippermouth Blues (see also Sugarfoot Stomp), by King Oliver's Creole Jazz Band, 3B1
 Down South, by Scraper Blackwell, 1A5
 Hootie Blues, by Jay McShann and His Orchestra, 10B5
 How Long Blues, by Jimmy Yancey, 2B1
 I'm Not Rough, by Louis Armstrong with His Hot Five, 2B6
 Jackass Blues, by Fletcher Henderson and His Orchestra, 8A3

Keyhole Blues, by Louis Armstrong's Hot Seven, 3A7
 Makin' Friends, by the Kentucky Grasshoppers, 7A4
 Mean Old Bedbug Blues, by Bessie Smith, 2B5
 Misery Blues, by Ma Rainey, acc. by Georgia Band, 2A4
 Mr. Jelly Lord, by Jelly Roll Morton Trio, 2B2
 Money Blues, by Fletcher Henderson and His Orchestra, 8A2
 Mournful Serenade (Chimes Blues), by Jelly Roll Morton Quartet, 3B7
 New Orleans Blues (Joys), by Jelly Roll Morton, 3A5
 No Easy Rider Blues, by Gertrude Perkins, 2A6
 Penitentiary Blues, by Bessie Tucker, 1A6
 Perdido Street Blues, by New Orleans Wanderers, 3A1
 Really the Blues, by Tommy Ladnier and His Orchestra, 11B5
 St. Louis Blues, by Albert Ammons, 10A4
 Snowy Morning Blues, by James P. Johnson, 9B3
 Tom Cat Blues, by Jelly Roll Morton, 9A1
 Traveling Blues, by Ma Rainey, acc. by Her Tut Jug Washboard Band, 4B3
 Trouble in Mind, by Bertha Chippie Hill, 4B5
 When a 'Gator Holler, Folks Say It's a Sign of Rain, by Margaret Johnson with Black and Blue Trio, 1B7
 Wolverine Blues, by Jelly Roll Morton Trio, 9A3
 Working Man's Blues, by King Oliver's Creole Jazz Band, 2A5
 Blues for Lorenzo, by Trio (Foster, Johnson, Simeon), 1B5
 Blues, The, by Lennie Tristano, 9B7
 Blue Slug I, see Laughing At You
 Bogalusa Strut, by Sam Morgan's Jazz Band, 11A2
 Boogie Woogie, by Jones-Smith, Inc., 10B4
 Bottle it Up and Go, by Dallas Jug Band, 3A3
 Boy in the Boat, The, by Charlie Johnson and His Orchestra, 8A5
 The Bride(e)well Blues, by Nolan Welsh, 2B3
 Brown Berries, see Harlem River Quiver
 Brown Skin Gal, by Cripple Clarence Lofton and Big Bill Broonzy, 10A6
 Bucktown Stomp, by Johnny Dodd's Washboard Band, 5B7
 Bugle Call Rag, by The Chocolate Dandies, 11B3
 Bull Frog Blues, by Charles Pierce and His Orchestra, 6A5
 Buy, Buy for Baby, by Ben Pollack and His Park Central Orchestra, 8B3
 Cake Walking Babies (from Home), by the Red Onion Jazz Babies, 3B5
 Careless Love, by Original Tuxedo Jazz Orchestra, 2B4
 Chimes Blues, see Mournful Serenade
 China Boy, by Charles Pierce and His Orchestra, 6A6; by McKenzie Condon's Chicagoans, 6B5
 Come On and Stomp, Stomp, Stomp, by Johnny Dodds' Black Bottom Stompers, 5B4
 Copenhagen, by Fletcher Henderson and His Orchestra, 8A1
 Creeper, The, by Duke Ellington and His Kentucky Club Orchestra, 7B3
 Dallas Rag, by Dallas String Band, 1B6
DANCES
 Cake Walking Babies (from Home), by the Red Onion Jazz Babies, 3B5
 Harmonica Breakdown, by Sonny Terry and "Oh Red," 1A3

- Kansas City Breakdown, by Bennie Moten's
Kansas City Orchestra, 8A4
- Messin'Around, by Jimmie Blythe and His
Ragamuffins, 5A5
- Original Dixieland One Step, by Miff Mole and
His Little Molers, 7A2
- Dark Was the Night, by Blind Willie Johnson, 2A1
- Dickie's Dream, by Count Basie's Kansas City
Seven, 10B7
- Didn't He Ramble, by Bunk's Brass Band, 3A2
- Dippermouth Blues (see also Sugarfoot Stomp),
by King Oliver's Creole Jazz Band, 3B1
- Dr. Jazz, by Jelly Roll Morton and His Red Hot
Peppers, 4A1
- Don't You Miss Your Baby?, by Jimmy Rushing
acc. by Count Basie Orchestra, 4A3
- Down By the River, by Bunk Johnson's Original
Superior Band, 3A6
- Down South, by Scrapper Blackwell, 1A5
- Down South Camp Meetin', by Fletcher Henderson
and His Orchestra, 8B7
- Dry Bones (Negro Sermon), by Rev. J. M. Gates,
with Congregation, 1B1
- Everybody Loves My Baby, by The Stomp Six, 6A5 alt.
- Fireworks, by Louis Armstrong and His Hot Five, 9A5
- Four or Five Times, by Jimmie Noone's Apex Club
Orchestra, 5B5; by McKinney's Cotton Pickers,
8B1
- Fox Chase, by Sonny Terry and "Oh" Red, 4B7
- Froggy Bottom, by Andy Kirk and His Twelve
Clouds of Joy, 10B3
- Groovin' High, by Dizzy Gillespie and His Sextet,
11B7
- Handful of Keys, by Fats Waller, 9B1
- Harlem Fuss (erroneously titled The Minor Drag on
original issue), by Fats Waller and His Buddies,
7B6
- Harlem River Quiver (Brown Berries), by Duke
Ellington and His Orchestra, 7B4
- Harmonica Breakdown (Hoe Down Dance), 1A3
- Hastings Street, by Charlie Spand, 10A3
- Heah Me Talkin' to Ya, by Johnny Dodds and His
Orchestra, 3B6; by Ma Rainey and Her Tub
Jug Washboard Band, 11A4
- High Society, by King Oliver's Creole Jazz Band, 3B2
- Home Cooking, by Eddie Condon and His Orchestra,
11A6
- Honky Tonk Train, by Meade Lux Lewis, 10A5
- Hootie Blues, by Jay McShann and His Orchestra,
10B5
- Hot and Bothered, by Duke Ellington and His
Orchestra, 8A6
- How Long Blues, by Jimmy Yancey, 2B1
- I Can't Feel At Home, by Two Gospel Keys, 1B2
- I Can't Give You Anything But Love, by Una Mae
Carlisle, with Fats Waller and His Rhythm, 4A5
- I Can't Say, by the New Orleans Bootblacks, 5A4
- I'm Coming Virginia, by Bunny Berigan and His
Blue Boys, 11B4
- I'm Not Rough, by Louis Armstrong with His Hot
Five, 2B6
- In Dat Mornin', by Jimmie Lunceford and His
Chickasaw Syncopators, 8B5
- It Don't Mean a Thing (If it Ain't Got That Swing),
by Ivy Anderson with Duke Ellington's
Orchestra, 4A1
- It Should Be You, by Henry Allen and His New
Yorkers, 7B8
- I Wish That I Could Shimmy Like My Sister Kate,
see Sister Kate
- Jackass Blues, by Fletcher Henderson and His
Orchestra, 8A3
- Jazz Me Blues, by The Wolverine Orchestra, 6A3;
by Frank Teschemacher's Chicagoans, 6B3
- Jim Jackson's Jamboree, by Jim Jackson, Tampa
Red, Georgia Tom, and Speckled Red, 10A1; 10A2
- Jingle Bells, by Leo Watson acc. by Vic Dickenson
Quintet, 4A4
- Jitterbug, by Champion Jack Dupree, 4B6
- John Henry, by Leadbelly, Sonny Terry, Brownie
McGhee, 1A4
- Juliana Johnson (Axe Cutting Song), by Leadbelly,
1A2
- Junk Man, by Jack Teagarden and His Orchestra,
7A7
- Just Too Soon, by Earl Hines, 9A4
- Kansas City Breakdown, by Bennie Moten's Kansas
City Orchestra, 8A4
- Kansas City Stomps, by Jelly Roll Morton's Red
Hot Peppers, 11A7
- Keep A Knockin' But You Can't Come In, by Helen
O'Connell, acc. by Jimmy Dorsey Orchestra, 4A4
- Kentucky Stomp, by The Dixie Four, 9A2
- Keyhole Blues, by Louis Armstrong's Hot Seven, 3A7
- Knockin' a Jug, by Louis Armstrong and His
Orchestra, 7B7
- Laughing at You, (Blue Slug I), by Bud Jacobson's
Jungle Kings, 6B1
- Lester Leaps In, by Count Basie's Kansas City
Seven, 10B6
- Let 'Em Jump, by Pete Johnson, 10B1
- Libra, by Mary Lou Williams, 9B6
- Little Bits, by Jimmy Bertrand's Washboard
Wizards, 11A3
- Little Rock Getaway, by Joe Sullivan, 9A6
- Lord, I Just Can't Keep From Crying, by Blind
Willie Johnson, 2A7
- Louisiana, by Bing Crosby with Paul Whiteman's
Orchestra, 4A1
- Makin' Friends, by the Kentucky Grasshoppers, 7A4
- Maple Leaf Rag, by The New Orleans Feetwarmers,
11B1; by Paul Mares and His Friars' Society
Orchestra, 6A7 alt.
- Margie, by Cab Calloway Orchestra, 4A1; by Bix
Beiderbecke and His Gang, 6B2
- Mean Old Bedbug Blues, by Bessie Smith, 2B5
- Messin' Around, by Jimmie Blythe and His
Ragamuffins, 5A5
- Mexico Reminiscences, by Jack Dupree, 9B5
- Milneburg Joys, by the New Orleans Rhythm
Kings, 3B3
- Minor Drag, The, see Harlem Fuss
- Misery Blues, by Ma Rainey, acc. by Georgia
Band, 2A4
- Mississippi Mud, by Frankie Trumbauer and His
Orchestra, 7A3
- Mr. Jelly Lord, by Jelly Roll Morton Trio, 2B2
- Money Blues, by Fletcher Henderson and His
Orchestra, 8A2
- Mooche, The, by Baby Cox with Duke Ellington
Orchestra, 4A1
- Moten's Swing, by Bennie Moten's Kansas City
Orchestra, 8B6
- Mournful Serenade, (see also Chimes Blues), by
Jelly Roll Morton Quartet, 3B7
- New Orleans Blues, by Jelly Roll Morton, 3A5
- Nobody's Sweetheart, by Charles Pierce and His
Orchestra, 6A7; by McKenzie-Condon's
Chicagoans, 6B6
- No Easy Rider Blues, by Gertrude Perkins, 2A6
- Ol' Hannah (Prison Work Song), by Doc Reese, 1A1
- Once Upon A Time, by The Chocolate Dandies, 9B2
- Oopapada, by Dizzy Gillespie and His Orchestra,
4A4

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