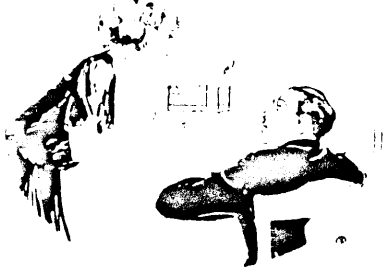


3451

ANTON LADA'S LOUISIANA ORCHESTRA WITH VOCAL BY IRVING KAUFMAN. ON EMERSON 10649 IN 1923.

The Big Comedy Song Sensation Cut Yourself A Piece of Cake And Make Yourself at Home



BILLY JAMES
(1923)

FOX TROT
ORCHESTRA

Chord: Eb, Bb7, Eb
Musical notation for the instrumental verse.

Chords: Bb7, Eb, D7, G, Bb7
Musical notation for the instrumental verse.

Chords: Eb, Bb7, Eb, Cm7, F7, Cm7
Musical notation for the instrumental verse.

Chords: F7, Bb7, Eb
Musical notation for the instrumental verse.

CHO.

CUT YOURSELF A

Chords: Eb, C7, F7, Bb7, Eb, Ab, Eb/G, Bb/F, F7
Musical notation for the vocal line.

PIECE OF CAKE, AND MAKE YOURSELF AT HOME. I'M SOR-RY THAT I CAN'T COOK STEAK, BUT CAKE IS SO "HIGH-

Chords: Bb, Bb7, Fm7, Db7, Eb, Bb7, Bb7+, Eb, Bb7, Eb
Musical notation for the vocal line.

-TONED"! YOU'LL GET CORNS AND BUN-IONS FROM EATING SPANISH ON-IONS. SO CUT YOURSELF A

Chords: Eb, C7, F7, Bb7, Eb
Musical notation for the vocal line.

PIECE OF CAKE, AND MAKE YOURSELF AT HOME.

CIRCUS BLUES

WORDS BY LEO SIVAD—MUSIC BY GEO. WORTH
(1920)

Chords: G, G/B, G/Bb, A7/A, Eb7, D7, G, G
Musical notation for the vocal line.

I FEEL SO DIDDONE HAP-PY, THAT I'VE GOT THE BLUES. I KNOW THAT YOU'D FEEL

Chords: D7, Eb6, A7, D7, Am7, D7, Am7, D7
Musical notation for the vocal line.

HAP-PY IF SOMEONE BROUGHT YOU GOOD NEWS. I MUST HEARD THE CIRCUS IS COMING TO TOWN.

Chords: G, G/B, Cm/Bb, A7, D7, B7, Em, A7
Musical notation for the vocal line.

SOON I'LL BE ON MY WAY. I NEVER MISSED A SEASON, AND HERE'S THE REASON WHY I FEEL SO

Chords: D7, Cm, D7, G, G/D, A7/C#, A7/E, E°, A7/E, A7
Musical notation for the vocal line.

GAY: EV-RY TIME THE CIRCUS COMES TO TOWN, I ACT JUST LIKE A CHILD. EV-RY

Chords: D7, G, E7/G#, F7
Musical notation for the vocal line.

TIME I SEE A FUN-NY CLOWN, IT SIMPLY DRIVES ME WILD. I LOVE TO SEE THE GREAT ENG-EL-E-PHANT A-

CIRCUS BLUES - CONT.

3452

E7 A7

WAGGIN' HIS TRUNK, AND HEAR THE LI-ON START IN A-CRYIN' WHEN THE MON-KEY ACTS LIKE HE WAS

D7 G Gb B7# Em Em7 A7

DRUNK. I CAN ALWAYS GUAR-AN-TEE A LAUGH, TO WATCH THE KANG-A-ROO

A7 D7 Am7 C7 Am7 D7 Am7 D7 C7s B7

SHAKE THE SHIMMY, TOO, DANCING 'ROUND WITH MISTER BIG GIR-AFFE. MY

E7+ E7 E° E7 E7+ E7 E7/A A7

CHILDHOOD DAYS COME BACK TO ME, THERE'S NOTHING I CAN CHOOSE. FOR EV-'RY TIME THE CIRCUS

C Eb Am NC Eb D7 G

COMES TO TOWN, I GET THE CIRCUS BLUES.

**CRAZY CROSSWORD
PUZZLE BLUES**
W/ FRANCIS CHANTEREAU & DICK SOPER
MUSC: BERNARDO FAZIOLI (1925)

Bb7+ Eb Bb7+ Eb Bb7 Eb Eb7/Db

I'M CRA-ZY I GUESS, AND I'LL SOON BE A WRECK, FOR THE CROSSWORD PUZZLES SURELY

Ab/C Ab11/2 Cb Eb/Bb Eb Bb7 Eb Eb/Bb D7/A D7

GOT ME, BY HECK. AT NIGHT I CAN'T SLEEP, AND I'M BU-SY ALL

Gm F7 Bb Ebm6 Bb Bb7

DAY TRYING THOSE PUZZLES EV-'RY POSSIBLE WAY.

CHO. Eb Bb7/b Bb7 Eb Bb7/b Bb7 Cb7 Bb7+ Bb7 Eb

ME! OH MY! OH CAN'T YOU HEAR ME SIGH? FOR I'VE GOT THOSE MEAN CRAZY CROSSWORD PUZZLE BLUES.

1. Eb Bb7 2. Eb G7b G7 Cm

TRY MY BEST TO GET A LITTLE REST, BUT WITH THE BLUES, I TELL YOU FRIEND, IT IS NO USE. LIKE TO SEE A BURLESQUE SHOW, BUT I'VE GOT THOSE MEAN CRAZY CROSSWORD PUZZLE MY OWN LITTLE GIRL WITH HER LOVE SO RIVE: SHE HAS TURNED ME DOWN, TOO.

F7/C F7 Bb7

I AM IN DES-PAIR, WAY UP IN THE AIR: THAT IS WHY I FEEL BLUE. I'D

EBODA Eb Ab7 Eb

SOMETIMES CALLED CLARINET BLUES, THIS TUNE WAS RECORDED BY BOB FULLER (CLAR.) ACCOMP. BY PIANO & BANJO ON ALIAX 17088 IN 1925.

3453

INTRO.

PARADE OF THE PENNIES

RED NICHOLS (1939)

Musical score for 'Parade of the Pennies' in G major, 4/4 time. The score consists of five staves of music. The first staff is the introduction. The second staff begins with a G7 chord and includes a 'CHO.' (chorus) section. The third staff contains a first ending with a G7, C, and G7 chord progression, leading to a second ending with an F6 chord. The fourth staff continues with chords including F#, C/G, A7, Dm, G7, and C. The piece concludes with a final C chord.

RED NICHOLS 15-PIECE ORCHESTRA
ON BLUEBIRD # B-10360 IN 1939

SMOKEHOUSE RAMBLE

JAMES "RED" Mc LEOD (1976)

Musical score for 'Smokehouse Ramble' in F major, 4/4 time. The score begins with a tempo marking of quarter note = 168. It features several sections: Section A (measures 1-8) with chords Cm, Fm, Cm, Ab7, G7, Cm, G7; a first ending (measures 9-12) with Cm, G7; a second ending (measures 13-16) with Cm; Section B (measures 17-24) with chords Bb, F7, Bb7, Eb, Bb7, and Eb; a first ending (measures 25-28) with Eb, Ab7, G7; a second ending (measures 29-32) with Eb, Ab7, G7; and a CODA (measures 33-36) with chords Eb, Ab7, Eb. The score concludes with a 'D.C.' (Da Capo) instruction and a box indicating 'SOLOS at A & B'.

GEORGE WASHINGTON, ABRAHAM LINCOLN, ULYSSES S., ROBERT E. LEE

BY CLANCY HAYES & (1947) KERMIT GOELL

BIG FOOT JOE IS A "SO AND SO" TUGH AND MEN AS HE CAN BE. JUST LAST NIGHT, HE STARTED A FIGHT: PICKIN' ON POOR LI-T-TLE

ME. HE SAID "I'M GONNA BEAT YOU 'TIL I LAC-ER-ATE YOUR HIDE". I LOOK'D THAT RASCAL

IN THE EYE, AND SOFTLY I RE-PLIED: "NOW LOOK HERE JOE, YOU'RE BIG I KNOW,

BUT RE-FORE YOU CLIMB MY FRAME, MAN, YOU BETTER WAIT AND COG-I-TATE 'BOUT MY GIVEN

NAME. 'CAUSE I'M GEORGE WASHINGTON, AB-RA-HAM LINCOLN, U-LYSSES S. ROB-ERT E.

LEE. NOW THEY'RE LONG GONE, BUT I KEPT ON THINKIN' 'BOUT THE NAME HANDED DOWN TO ME.

LIFE, LOVE AND LIBERTY: THEY'RE ALL FREE. - DON'T NO-BD-DY TRY TO PICK ON ME. 'CAUSE I'M SO IF YOU WANNA STAY HEALTHY JOE, YOU'D BEST PUCKER UP YOUR

GEORGE WASHINGTON, AB-RA-HAM LINCOLN, U-LYSSES S. ROB-ERT E. LEE, THAT'S ME, FROM THE

LAND OF THE BRAVE AND THE FREE. 'CAUSE I'M LIPS AND BLOW. I GOTTA BULLET-PROOF VEST AND A

RAZOR-PROOF COL-LAR. I'M FIERLER THAN THE EAGLE ON A SIL-VER DOLLAR. I'M GEORGE WASHINGTON,

AB-RA-HAM LINCOLN, U-LYSSES S. ROB-ERT E. LEE, THAT'S ME, FROM THE LAND OF THE BRAVE AND THE FREE.

3455

(SING ALL VERSES)

CHIROPRACTOR BLUES

WORDS and MUSIC BY ANDY RAZAF
and LEO DAVIS

(1930)

MODES

1. MY PAINS ARE COMING ON ME,
2. OH MISTER CHI-RO-PRAC-TOR,
3. PLEASE LAY ME ON YOUR TA-BLE;

MISTER CHI-RO-PRAC-TOR MAN...
DO IT LIKE YOU DID IT BE-FORE.
START TO WORK THE WAY YOU SHOULD.

MY PAINS ARE COMING ON ME,
OH MISTER CHI-RO-PRAC-TOR,
PLEASE LAY ME ON YOUR TA-BLE;

MISTER CHI-RO-PRAC-TOR MAN...
DO IT LIKE YOU DID IT BE-FORE.
START TO WORK THE WAY YOU SHOULD.

OH WON'T YOU COME AND ERSE THIS FEEL-ING,
OH WON'T YOU GIVE YOUR SPECIAL TREAT-MENT,
BE-CAUSE THE WAY YOU ALWAYS RUB ME,

YOU'AE THE ON-LY ONE WHO CAN...
NOTHIN' ELSE WILL PLEASE ME MORE...
SEEMS TO DO ME SO MUCH GOOD!

4. MASSAGE ME CHIROPRACTOR, CAUSE IT MAKES
MY PAINS GO WAY FAST.
MASSAGE ME CHIROPRACTOR, CAUSE IT MAKES
MY PAINS GO WAY FAST.
I MUST ADMIT IT FEELS SO SOOTHING,
I WISH THAT IT ALWAYS COULD LAST.

5. NOW RUB ME RUB ME RUB ME, IN AND OUT
AND UP AND DOWN.
NOW RUB ME RUB ME RUB ME, IN AND OUT
AND UP AND DOWN.
IF YOU'LL ULST REST A WHILE, THEN RUB ME
STRAIGHT ACROSS AND ALL AROUND.

6. OH MISTER CHIROPRACTOR, IF MY PLEA
YOU SHOULD REFUSE;
OH MISTER CHIROPRACTOR, IF MY PLEA
YOU SHOULD REFUSE;
I KNOW THAT I WOULD DIE HEARTBROKEN,
WITH THOSE CHIROPRACTOR BLUES.

RECORDED BY LENA WILSON acc. by
CLIFF JACKSON (PNO). IN 1930
ON CLARION # 5036-G
["CHIROPRACTIC BLUES"]

(SING ALL VERSES)

GOT TO HAVE IT ALL THE TIME

WORDS and MUSIC BY SPENCER WILLIAMS
(ESTIMATED DATE: 1928)

SLOW

1. LISTEN BA-BY, LISTEN TO ME PLEASE,
2. KISS ME HON-EY, CAUSE YOUR KISS-ES THRILL.
3. SQUEEZE ME DA-DSY WHEN YOU HOLD ME TIGHT.

WHILE I'M PLEAD-IN' ON MY
IF YOU DONT, THEN HON'I
THAT'S THE WAY... I WANT MY


BEND-ED KISS-ES:
KNOW WHO WILL... GOT TO HAVE IT ALL THE TIME,
HUGS TO-NIGHT.

OR I AN'T WORTH A DIX-FORSE DINE...
OR ELSE I'M GONNA DO A CRIME...
OH GIVE YOUR MAMA JOY SUBLIME.

LOVE IS WHAT I'M CRAVIN'
HOT LIPS MAKE ME WANT IT, GOT TO HAVE IT ALL THE TIME!
NONE CAN LONG BETWEEN US, (INSTR.)

GOT TO HAVE IT ... CONT.

3456

16.C F7 C

 (INSTR.)

4. COME INSIDE AND TURN THE LIGHTS WAY DOWN,
 HANG THE SIGN OUTSIDE WE'VE COME TO TOWN.
 GOT TO HAVE IT ALL THE TIME, CAUSE
 YOU KNOW THAT I'M IN MY PRIME,
 BEING YOUNG AND VICIOUS, GOT TO HAVE IT ALL THE TIME.

5. EVERY NIGHT THAT IS IN THE WEEK,
 I'M YOUR SHEBA, MON AND YOU'RE MY SHEIK.
 GOT TO HAVE IT ALL THE TIME, YES
 EVERY DAY IN EVERY CLINE,
 LOVIN' IS MY WEAKNESS, GOT TO HAVE IT ALL THE TIME.

6. COME ON, BABY, COME ON, PUT ON SPEED.
 CAN'T YOU SEE JUST WHAT YOUR GOOD GAL NEEDS?
 GOT TO HAVE IT ALL THE TIME, BUT
 I WANT LOVIN' THAT'S NO LIME,
 COME ON GIVE IT TO ME, GOT TO HAVE IT ALL THE TIME.

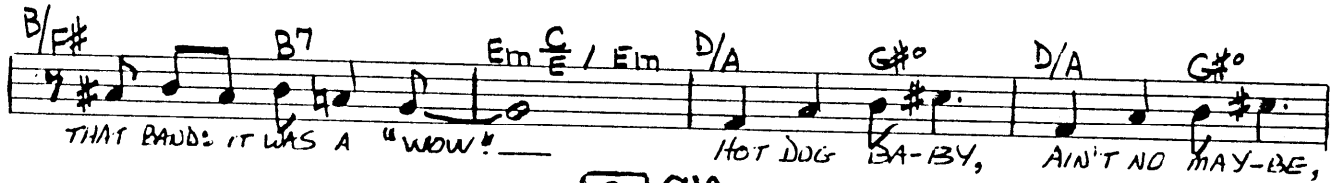
BOODLE AM (A BRAND NEW CHARLESTON PAT)

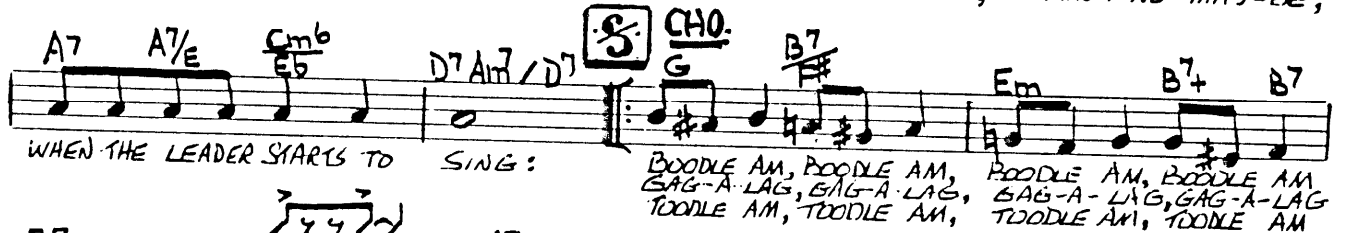
JACK PALMER and SPENCER WILLIAMS
 (writers of "EVERYBODY LOVES MY BABY")

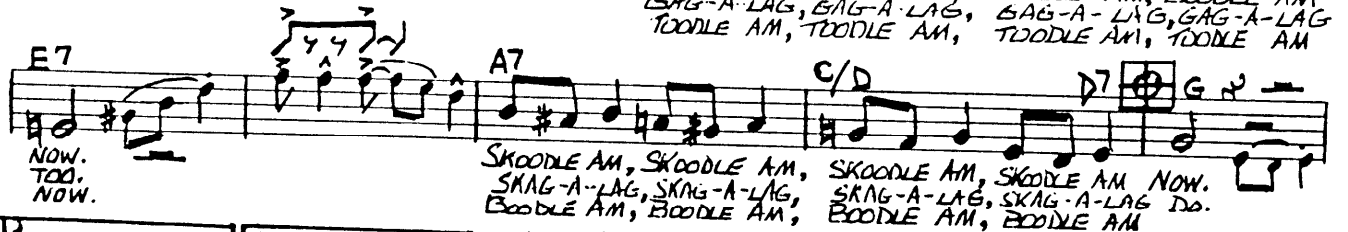
(1926)

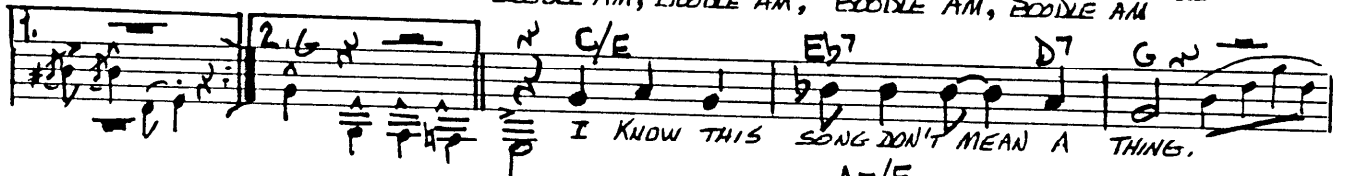

 DOWN IN CHARLESTON LAND I HEAR A CHARLESTON BAND PLAY A

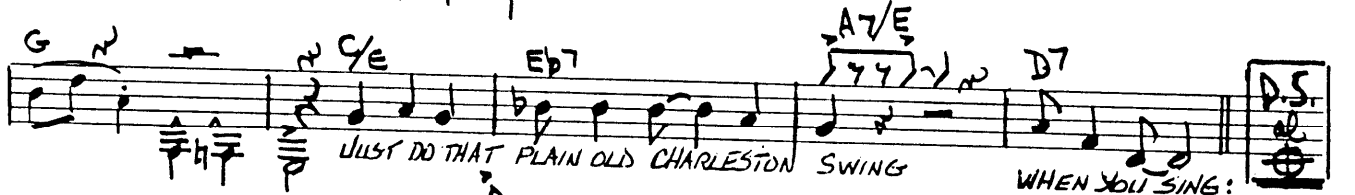

 BRAND NEW CHARLESTON SWING. LET ME TELL YOU NOW,

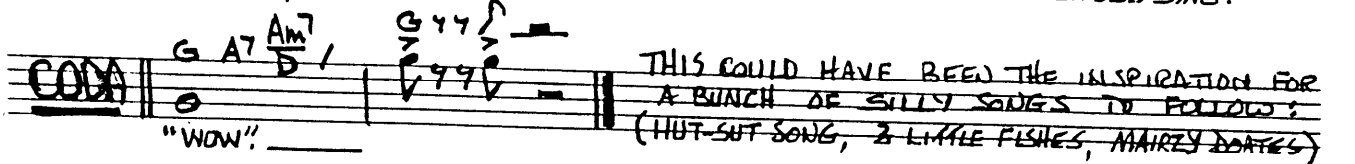

 THAT BAND: IT WAS A "WOW!" HOT DOG BA-BY, AIN'T NO MAY-BE,


 WHEN THE LEADER STARTS TO SING: BOODLE AM, BOODLE AM, BOODLE AM, BOODLE AM
 SAG-A-LAG, SAG-A-LAG, SAG-A-LAG, SAG-A-LAG DO.
 TOODLE AM, TOODLE AM, TOODLE AM, TOODLE AM


 NOW. TOODLE AM, TOODLE AM, TOODLE AM, TOODLE AM NOW.
 SKAG-A-LAG, SKAG-A-LAG, SKAG-A-LAG, SKAG-A-LAG DO.
 BOODLE AM, BOODLE AM, BOODLE AM, BOODLE AM


 I KNOW THIS SONG DON'T MEAN A THING.


 JUST DO THAT PLAIN OLD CHARLESTON SWING WHEN YOU SING:

CODA 
 "WOW!" THIS COULD HAVE BEEN THE INSPIRATION FOR
 A BUNCH OF SILLY SONGS TO FOLLOW:
 (HUT-SUT SONG, 3 LITTLE FISHES, MAIRY DATES)

3457

EDDIE CONDON'S ALL-STARS
ON DLP RECORDS
IN 1947

EDDIE CONDON & HIS ORCH. WITH (1941)
LEE WILEY, VOCAL and
BALLAD (JACK TERGARDEN. DECCA 23393B)

WHEREVER THERE'S LOVE

EDDIE CONDON, JOHN DE VRIES
and RAY MCKINSEY (1941)

WHERE EV-ER THERE'S LOVE THERE'S
EV-ER THERE'S STARS THERE'S A

FIRE, GLEAM, AND WHEN EV-ER THERE'S YOU
AND WHEN EV-ER THERE'S NIGHT THERE'S A

CHOIR. WHEN EV-ER THERE'S PA-BLES THERE'S
DREAM'. WHEN EV-ER THERE'S HEA-VEN THERE'S

ONE LIL- LA-BYE-WHERE- EVER THERE'S LOVE-THERE'S YOU AND I.
AN- GELS CLOS- BY

AND WHERE- EV-ER A SHIP'S ON THE SEA, THERE ARE TREASURES
IN THE HOLD.

WHERE- EV-ER THE RAIN- BOW ENDS THERE'S GOLD
OR SO I AM TOLD.

WHERE- EV-ER THERE'S SURF-THERE'S A TIDE, AND WHERE- EV-ER THERE'S LOVE THERE'S A
BRIDE.

WHERE THERE'S A HEL-LO, THERE'S

WAYS GOODBYE. AND WHERE- EV-ER THERE'S LOVE THERE'S YOU AND I.

INSTRUMENTAL

CODA

GOODBYE FLO, GOODBYE

IN MEMORY OF FLORENCE MILLS



(1927)

AL WEST, WALTER THOMAS
and CHRIS SMITH

MED. SLOW

3458

Chords: Eb, G7, C7, Fm, F7

FLO, AL-THOUGH SO SUDDENLY YOU LEFT US

Chords: Eb/Bb, Eb, G7, Ab, C7, Fm, C7

WE KNOW DEAR JUST WHERE YOU ARE.. THE GOOD LORD MUST HAVE

Chords: Fm, C7, Fm, F7/C, F7, Ab7

NEEDED YOU IN HEAVEN, SO TWINKLE TWINKLE LITTLE STAR. WE

Chords: Ebm, Abm7, Ebm, Cb7, Bb7

MISS YOUR SUNNY SMILE, YOUR TEETH OF PEARL. YOU'RE

Chords: Cm, Cm7, F7, Bb7, Bb7+

LOVE BUT NOT FOR-GOT-TEN, DEAR OLD GIRL.

CHO.

Chords: Eb7, D7, G, C7, F7, Bb7, Bb7+, Eb, Bb7+

FAREWELL DARLING FLO FARE-WELL. O'ER US ALL, YOU'VE CAST A SPELL.

Chords: G7, Ab7, G7, Cm, Bbm6, C7, F7, Fm7, Bb7

WHAT WILL WE DO WITH-OUT YOU, HON-EY DEAR, IS MORE THAN AN-Y-ONE CAN TELL. WE

Chords: Eb7, Ab/Eb, Abm, Eb, C7/Eb, F7, Bb7

MISS EACH GOLDEN NOTE, SO SWEETLY FROM YOUR THROAT. WE'LL ALSO MISS YOUR LUL-LA-BY.

Chords: Eb, Eb7, Bb7/F, Eb/Bb, Bb7, Eb, Eb7, Eb, C7

I'M A LITTLE BLACK-BIRD, LOOKING FOR A BLUEBIRD TOO. GOOD-

Chords: F, F7, Abm, Eb, Bb7, Fm7, Eb, Abm6, Eb

-BYE, DARLING FLO, GOOD-BYE.

3459

WHEN I'M ALONE MED. FAST TWO 1. Bb^7 Eb

JIMMY RUSHING & BENNY MOTEN: (1930) WHEN I'M A- LONE, THINKING OF YOU, (VICTOR RECORD 22734)

Eb Bb^7 Eb Ab
 WHEN I'M A LONE, FEEL-IN' BLUE, MY DOWN'S IN A WHIRL, AND
 Ab° Eb Bb C^7 F^7 A° Bb
 I'M WONDER-IN' WHO'S GETTING THE SOFT FACE THAT I SHOULD HAVE.
 Bb Bb Bb^7 Eb Ab 2.
 WHEN I'M A- LONE, THINKING OF YOU, WON'T YOU TELL ME DEAR WHAT
 D^7/A G G° G C^7 Bbm^7 C^7 Fm
 YOU IN-TEND TO DO. WON'T YOU COME BACK TO ME, TAKING WORRIES OFF MY MIND.
 Fm Fm^7 Bb^7 Fm^7 Bb^7 Eb B^7 Eb
 WHEN I'M A - LONE, THINK-ING OF YOU.

WON'T YOU BE MY BABY? G^7 C

BENNY MOTEN & JIMMY RUSHING (1930) (VICTOR RECORD 23028)

C G^7 C C^7 C^7 F D D^7
 BA-BY MINE! BA-BY, ME FOR YOU, YOU FOR ME! YOU'RE THE ONLY ONE THAT
 G G^7 C C^7 F
 I'D LOVE. BA-BY MINE, SWEETEST ONE IN THE WORLD TO ME: YOU ARE THE
 Am Am^7 Dm^7 G^7 C A^7
 ON-LY ONE, MY LIFE HAS JUST BE-GUN. WON'T YOU BE MY BA - - - BY?

D^7 G^7 C **THAT TOO, DO BLUES**
 WON'T YOU BE MY BA-BY, MINE? BENNY MOTEN & EDDIE DURHAM & COUNT BASIE (1930)

G G^7/F C^7/E Eb^7 G/D G^7
 GOOD MORNING BLUES, BLUES HOW DO YOU DO? - - -

THAT TOO, DO BLUES - CONT.

346

Musical notation for the first system of "That Too, Do Blues".

Chords: C⁷/E, Gm⁷, C⁷, C⁷°, G/D, G, Eb⁷/Bb

Lyrics: MORNING BLUES, BLUES HOW DO YOU DO? — BAWDE, I

Chords: D⁷/A, Am⁷, D⁷/F#, D⁷, G, D⁷, G, D⁷, [B] G, G⁷/F

Lyrics: FEEL ALL RIGHT, BUT I COME TO WORRY YOU. — SENT FOR YOU YESTERDAY,

Chords: C⁷/E, Eb⁷, G⁷/D, Dm⁷, G⁷/B, G⁷, C⁷, G⁷, C⁷, C⁷°

Lyrics: HERE YOU COME TO-DAY. SENT FOR YOU YESTERDAY, HERE YOU COME

Chords: G⁷/D, Dm⁷, G⁷/B, Eb⁷/Bb, A⁷+, D⁷, Eb⁷, D⁷+, G, C⁷

Lyrics: TO-DAY. BA-BY, YOU CAN'T LOVE ME, AND TREAT ME THAT-A WAY.

Chords: G, [FINE] [C] INSTR. B⁷, E⁷

Musical notation for the second system of "That Too, Do Blues".

Chords: A⁷, D⁷, Eb⁷, D⁷+

Lyrics: SOLOS AB

"SENT FOR YOU YESTERDAY" BY THE COUNT BASIE BAND (JIMMY RUSHING: 1938)	BEDDIE MOTEN BAND VICTOR 22793 (1930) LES BROWN (1939)	BENNY GOODMAN Vocal BY JOHNNY MERCEUR (1939)	NAT GONELLA IN LONDON (1941)
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Musical notation for "POTOMAC RIVER JAZZ CLUB SPECIAL".

Tempo: MED. FAST

Chords: Bb, Bb°, F/C, D⁷, G⁷, C⁷, Eb⁷

Lyrics: POTOMAC RIVER JAZZ CLUB SPECIAL DOUG SMINK (1985)

Chords: F, C⁷, [A] F, Bb, F, Am⁷

Chords: D⁷, G⁷, C, F⁷, F°, F⁷, Bb, Eb⁷

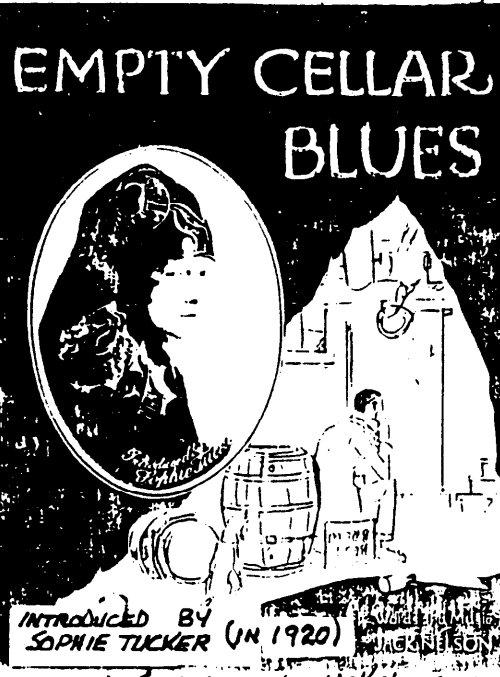
Chords: A⁷, Bb, Bb°, F/C, D⁷, G⁷, Db⁷, C⁷, F, [FINE (NC)] [B] F⁷

Chords: Bb, Eb, E°, Bb/F, Bb, G⁷

Chords: C, F⁶, F⁶, E⁷/G

Lyrics: D.S. al FINE

3461



(♩=120) SING BOTH VERSES

ONE GOOD OL' DAY I LAID A-WAY SOME
 LOTS OF MEN WHO KNEN ME THEN, BUT

AN-TI-PRO-HI-BI-TION STUFF. I SLY-LY STORED ALL I
 NOW IT'S VERY PLIN TO SEE: THEY WERE AW-FULLY FOND O' MY

COULD AF-FORD, AND HOPED IT WAS E-NOUGH. BUT
 BOTTLED BOND, BUT NOT SO FOND OF ME. AND

ONE DARK NIGHT, SOME DOGGONE CROOK WRECK'D MY LIFE WHEN HE
 NOW THESE GUYS ALL PASS ME BY. — THEY DON'T CARE IF I

CAME AND TOOK MY GIN AND WHISKEY, RUM AND RYE. — AND
 DRINK OR DIE. — SO DAYS ARE EMP-TY NIGHTS ARE DRY. THE

THAT'S THE REASON WHY: I'VE GOT THE EMPTY CELLAR BLUES. SOMEONE CAME AND
 SEC-OND REA-SON WHY: STOLE MY BOOTLE. WHEN I THINK OF ALL I HAD, — THAT'S THE TIME I RE-BIN TO FEEL BAD.

SOME-ONE TOOK IT OFF THE SHELF. NOW I'LL HAVE TO MAKE MY BREW MYSELF. AT NIGHT I CALL FOR
 AL-CO-HOL, BUT LET THE EMPTY CELLAR BLUES. ALBERTA HUNTER & PERRY BRADFORD FOUR OKEN 8315 IN 1926

(YO-YO BLUES) (♩=168) A F SWING!

EVERY DAY BLUE
 BENNY MOTEN & EDDIE DURHAM (1929)

EVERY DAY BLUE - CONT.

3462

C7 F / / / / A7

D7 (4) % (4) Gm. Gm maj7 Gm7 Gmb G7

C7 F Bbm F E7+ Eb7 D7

G7 C7 F BENNY MOTEN ORCH VICTOR 38144 (1929)

(SLIGHTLY EDITED) (♩=120) **NEW VINE STREET BLUES** A F.

BENNY MOTEN and COUNT BASIE (1929)

F° Bbm Db7 C7 F Bb7 F/A Ab° D°

Db7 C7+ F Am E7

E7/G# E7/B 3 3 3 E7/G# Am C7/G C7

B F F7 Bb B° Bb7 F/A

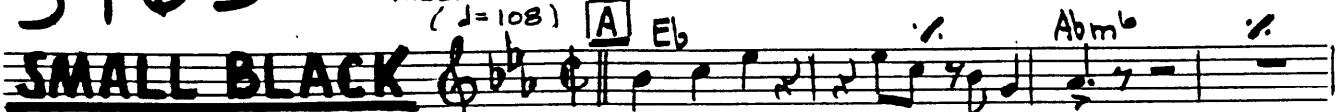
Am7 D7 Gm7 C7 F° C7 F F°

Db7 F/C Bb7 F/A D° 3 Db7 Db7/Ab G7 C7

F BENNY MOTEN'S KANSAS CITY ORCHESTRA ON VICTOR 23007 IN 1929

3463

MEB. SLOW
(♩ = 108)

SMALL BLACK 


BENNIE MOTEN & COUNT BASIE (1929)

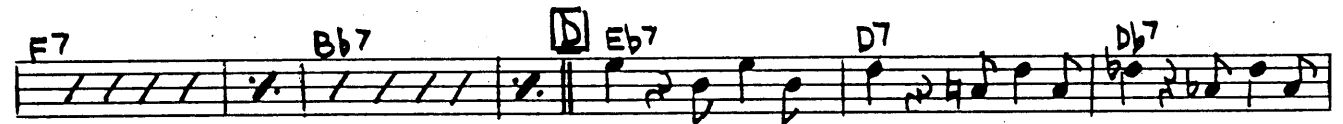


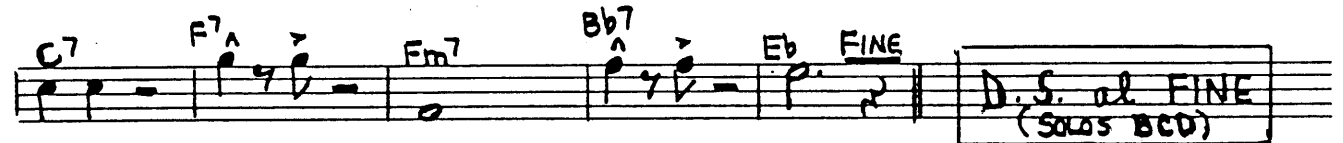












BENNIE MOTEN'S KANSAS CITY ORCHESTRA - THIS IS THE FIRST RECORD SESSION

WHERE COUNT BASIE PLAYS PIANO and BENNIE MOTEN DIRECTS. ALSO FIRST ENTRANCE OF EDDIE DURHAM ON TRB. & STR. VICTOR 23342 IN 1929.

(INSTRUMENTAL) **TANTALIZING TWO-STEP** 

JAMES "RED" McLEOD (1976)





TANTALIZING TWO-STEP - CONT.

3464

Musical staff with notes and chords: Bb, G7, C7, F7.

Musical staff with notes and chords: Bb, G7, C7, F7, Eb.

Musical staff with notes and chords: D7, G7, C7, C#0, E0.

Musical staff with notes and chords: Bb/F, Bb, G7, C7, F7, Bb. Ends with a double bar line.

LISA LEE

BY BID GREEN and SAM STEPT (1930)

Musical staff with notes and chords: Db, Ebm7, Ab7, Db, F7/C, Bb7. Tempo marking: (♩=180).

WHO'S GOT THOSE "DEEZ' AND "DOZE", WRAPP'D UP IN NIF-TY CLOTHES?

Musical staff with notes and chords: Eb7, Ab7, Db, Ebm7, Ab7, Db.

NO ONE BUT MY LI - - - SA LEE. WHO'S GOT THAT

Musical staff with notes and chords: Ebm7, Ab7, Db, F7/C, Bb7, Eb7, Ab7.

CERTAIN DASH? WHOSE EYES ARE FULL OF BASH? NO ONE BUT MY LI - SA

Musical staff with notes and chords: Db, C#7, F#m7, D#0, F#m7, B7, E.

LEE. I'M SIGH-IN', THAT'S WHAT THIS GAL BRINGS.

Musical staff with notes and chords: E, Bb7/F, E0, Ebm7, Ab7, Ebm7, Ab7, F7/Bb7, Ebm7, Ab7.

GOT ME FLY - - IN', LOCKIN' AT WEDDING RINGS. - OH!

Musical staff with notes and chords: Db, Ebm7, Ab7, Db, F7/C, Bb7.

WHO'D MAKE ME SKIP AND UUMP? WHO'S GOT ME BUMP-TY BUMP?

Musical staff with notes and chords: Eb7, Ebm7, Ab7, Db, Eb9, Db.

NO ONE BUT MY LI - - - SA LEE!

VOCAL BY JAMES RUSHING ON VICTOR 23023 IN 1930. THE COMPOSERS ALSO WROTE I'LL ALWAYS BE IN LOVE WITH YOU IN 1929.

3465

(ORIGINALLY AS A WALTZ)

AM I WASTING MY TIME ON YOU?

HOWARD JOHNSON and IRVING BIBB (1926)

WOR-RIED AND BLUE,
HOW I'VE IM-PLOR'D.

E7 A7 1. D7 Am7 D7 G G#° Am7 D7 2. D/A G/A D/A

ALL ON-ER YOU. PLEADING FOR LOVE, BUT IN VAIN. BE ON-LY

WILL MY RE-WARD

A7 D7 1. G Eb E7 2. Am7 D7 G Bm Bb° CHO.

HEARTACHES AND PAIN. WASTING MY TIME BY THINKING YOU'RE MINE, AND WASTING THE TEARS I'VE CRIED ALL THESE YEARS, JUST LOSE IN THE END, AND JUST BE A FRIEND. PLEASE

1. Am7 D7 G Gm7 G Eb 2. D/A A7 A° A7 D7 Am7

DREAMING THE WAY THAT I DO. AM I WON'DRING IF YOUR LOVE IS TRUE.

D7 G Eb D.S. al fine CODA Am7 D7 G Dm7 E7

WILL I TELL ME: IT'S TIME THAT I KNEW. WILL MY

Am Cm6 Gm6 D7sus G E7/G# E7 Am F7 E7 A7 D7

HEART HAVE TO PAY? WILL YOU SEND ME A-WAY. AM I WAST-ING MY TIME ON

G Eb7 G

You.

SAM WOODING BAND (GARVEY PILSHOF, CLAR - GARY SENIOT, TEN.). RECORDED IN BERLIN ON DEUTSCHE GRAMMOPHON #20692 IN 1926.

CALIF. RAMBLERS (VOCAL ARTHUR FIELDS) ADRIAN ROLLINI, ABE LINCOLN. ON PATHE-ACTUELLE IN 1926 (#36438)

ANGEL CHILD

FOX TROT

GEO. PRICE, ABNER SILVER, BENNY DAVIS (1922)

YOU'RE JUST AS SWEET AS AN AN-CEL,

G D7 G C7 Bm F#7 Bm Bm7

I'M HAP-PIY WHEN YOU ARE NEAR. I COULDN'T DO WITH-OUT YOU.

E7 A7 E7 Eb7 D7 CHO. D7 D°

REAL-LY DEAR I AM SINCERE. AN-CEL CHILD, I'M JUST

D7 D° D7 G Bm7 Em7

WILD A-BOUT YOU. AN-CEL CHILD, SAY THAT YOU LOVE ME TOO. IN YOUR

Am7 D° D7 Am7 D7 G G° G D7 D°

ARMS FOR-EV-ER I'D STAY. YOU DRINE A-WAY SHADOWS OF GRAY. WHEN YOU

ANGEL CHILD - CONT.

346

SMILE, I'M IN HEAVEN IT'S TRUE. CUD-DLE, CLO-SER DO!
 AN-GEEL CHILD, I'M UUST PUTTING IT MILD WHEN I SAY THAT I'M WI
 A-BOUT YOU.

LOUIS MITCHELL'S JAZZ KINGS
 ON PATHE NO. 6576 IN PARIS (1922)

I'VE GOT A FEELING FOR OPHELIA

WORDS BY MORT DIXON - MUSIC BY RAY HENDERSON (1924) WILLIE WAS A VERY QUI-ET YOUTH,

QUI-ET YOUTH. THAT'S THE TRUTH. WIL-LIE CUT A LIT-TLE WIS-DO-M BOOTH, THEN HE MET A GIRL.
 WIL-LIE START-ED KEE-ING STRANGE. MOTHER GOT A HUNCH. WILLIE'S MOTHER SAID, "HOW
 COME?" AND HEARD THIS FROM HER SON: I'VE GOT A FEELING FOR O-PHEL-
 I EAT HER MOTHER'S TAP-I-O-
 -IA; A FUN-NY FEELING FOR O-PHEL- - IA. SHE'S AS
 -CA: I LET HER FATHER WIN AT
 SWEET AS I DON'T KNOW WHAT. DOES SHE LOVE ME? MAYBE AND MAY-
 -BE NOT.

CODA
 PO --- KER. I'D FEEL SO HINKEY DINKEY, IF I COULD
 HOLD HER PINKEY. OPHEL-IA, O-PHEL-IA DEAR!

3467

Goofer Dust



Lyric by JIM BURRIS (1915) Music by CHRIS SMITH

Mod to (♩=96) B7/F#

G

DOWN IN TEN-NEE-SEE GROWS THE GOOFER TREE,
TAKE THIS ROOT-THEY SAY; GRIND IT RIGHT A WAY.

E7 A7

AND THIS GOOFER TREE IS A MYSTERY,
TO A POWDER FORM, AND DON'T DARE DE-LAY.

B7 Em

UNDERNEATH ITS TRUNK, BUT EVERY ONCE A YEAR YOU'LL

D/A Bb7 A7 D7

FIND A QUEER PE-CULIAR ROOT A- GROWING THERE.

2. A7 D/F#

KEEP A LITTLE IN YOUR POCKET. PUT A LITTLE IN YOUR SHOES. THEN

A7/E A7 D7 CHO. G

YOU CAN HANDLE AN-Y-BO-DY AN-Y WAY YOU CHOOSE. IF THERE'S ONE YOU LOVE, AND

G D/F# E7 A7 D7 G

THEY AN'T LOV-ING YOU: SPRINKLE LITTLE GOOFER DUST, IF YOUR SWEET HEART GIVES YOU THE SACK, JUST

D/A G/B D/A A7 Am7 D7 G7

SPRINKLE LITTLE GOOFER DUST, AND SHE'LL COME RUNNING BACK. WHEN YOU'RE SAD AND LONE-LY,

Eb7 A7/E A7 D7

AND IF YOU'RE FEELING BLUE, HERE'S WHAT YOU'VE GOT TO DO: SPRINKLE LITTLE GOOFER, A LITTLE BIT OF GOOFER, THAT'S

NOW THAT I NEED YOU

COUNT BASIE and BENNIE MOTEN (1930)

G

ALL.

(♩=120) Eb F7 Bb7 Fm7

NOW THAT I NEED YOU, YOU'VE GONE A-WAY. NOW THAT I

Bb7 Eb D7 G7

NEED YOU, YOU ARE GONE. WHEN I COULD'VE HAD YOU, I LAID YOU ON THE

NOW THAT I NEED YOU - CONT.

346E

Handwritten musical score for "Now That I Need You - Cont." with lyrics and guitar chords.

SHelf. I'M NOT BLAMIN' YOU — DEAR, I'M BLAMIN' MY-SELF.

NEVER MISSED THE SUN-SHINE UN-TIL AF-TER THE RAIN. — YOU NEVER MISS THE MOX

-LIGHT UN-TIL DAWN. — YOU NEVER MISS THE ROSES UN-TIL

WAY IN THE FALL. — NOW THAT I NEED YOU, YOU ARE GONE.

BENNIE MOTEN'S KANSAS CITY ORCHESTRA (JIMMY RUSHING, VOCAL)
 WITH HOT LIPS PAGE, EDDIE DURHAM (TRB. & STR.), HARLAN LEONARD (ALTO),
 BUSTER MOTEN (ACCORDIAN), JACK WASHINGTON (BARY). ON BLUEBIRD B6711 IN 1930.

(FROM "SUMMER WIVES") IN FOUR

Handwritten musical score for "US ON A BUS" with lyrics and guitar chords.

US ON A BUS

WORDS BY TOT SEYMOUR RE-MEM-BER LAST WEEK WHEN WE FOUND A ROAD MAP?
 MUSIC BY VEE LAMNHURST (1936) WANTED TO SEE THE TOWNS ON THE ROAD MAP.

Handwritten musical score for "US ON A BUS" (continued) with lyrics and guitar chords.

1. Gm7 C7 F Gm7 C7 F/A Ab°
 2. C/G G7 C7 F

HOW WE WISHED WE OWNED A CAR. YOU SO I PRO-POSED, AND HERE WE ARE.

Handwritten musical score for "US ON A BUS" (continued) with lyrics and guitar chords.

F Am7 Ab° C/G Ab° C/G C7 F Cm/Eb D1 D-5

RID-IN' ON FOR HOURS DE-TOUR. THRU THE FLOWERS. WHEN THE PASSENGERS MAKE ROOM, AND
 LOVE ON EV-RY MAT-ING THAT WE'RE WAITING 'TIL I'LL SHOW YOU HOW IT FEELS TO
 KISSES IN-TI-NG THAT WE'RE WAITING 'TIL I'LL SHOW YOU HOW IT FEELS TO

Handwritten musical score for "US ON A BUS" (continued) with lyrics and guitar chords.

Gm7 C7 F/G7 Gm7 C7 2. Dm7/G7 C7 F/Gm7 Gb7 Gm7 F7

WHISPER "BRIDE & GROOM" THAT'S US ON A BUS. TWO IN ONE SEAT. — SLOW DOWN!

Handwritten musical score for "US ON A BUS" (continued) with lyrics and guitar chords.

Bb Cm7 F7 Db Dm7 G7 C

ROUTE TWENTY-SEVEN IS THE NEAREST THING TO HEAVEN I KNOW. SPEED UP! START HITTIN' SIXTY, AND MY

Handwritten musical score for "US ON A BUS" (continued) with lyrics and guitar chords.

Dm7 G7 C7 Gm7 C7 D.S. al f

HEART'LL JUMP AND THUMP. OOH, WHAT A BUMP!

CODA
 Dm7/G7 C7 F
 US ON A BUS.

FATS WALLER AND HIS RHYTHM
 ON VICTOR 25295 IN 1936.

LES BROWN DUKE UNIV. BLUE DEVILS
 ON THE SAURUS 243 IN 1936.

3469

EMANCIPATION PROCLAMATION BROWN

SLOWLY
& LAZILY

w/m by CHAS. McCARTHY, NELSON COGANE (1942)
and JERRY LIVINGSTONE

Eb Bb7+ Eb Bb7+ Eb D7 Eb Cm7 F7 Bb7
 I WAS PASSING BY A CABIN DOWN IN CAR-U-LINE. — THE WINDOWS AND THE DOORS WERE OPEN

Eb Bb7+ Eb Bb7+ Eb D7 Eb Cm7 F7 Bb7
 WIDE. — THE SUN WAS GOIN' DOWN 'ROUND 'SUPPER TIME. I HEARD SOME HEAVY TALKIN' IN-SIDE.

Eb Gm Gm7 Cm7 Gm Gm7 C7 F7 Bb7 Bb° Bb7+ n
 I DIDN'T MEAN TO LISTEN TO A WORD. — BUT, ACCI-DENT-'LY, THIS IS WHAT I OV-ER-HEARD. E-

Bb7 Eb Fm7 Bb7 Eb Bb7+ Eb9
 -MAN-CI-PA-TION PROCLAMATION BROWN! YOU IS THE MIS-DE-HAVIN'EST CHARACTER IN TOWN. — YOU
 HOW YOU 'SPECT TO GRADUATE FROM SCHOOL? YOU'LL NEVER GET YOUR SELF A DI-PL-O-M-A PLAYIN' POOL. — YOU'RE
 SHOULD-A NAMED YA ABBRAVIATION BROWN, THE WAY YOU DRAG YOUR FAMILY REP-U-TA-TION DOWN. — DON'T

A7b6 Abm6 Eb C7 F7 Bb7
 WON'T LOOK AT A BOOK. YOU'RE ALWAYS PLAYIN' HOOKEY. YOUR TEACHER SAYS YOU'RE GOOD FOR NOTHING BOUND. SAY!
 GETTIN' OUT-A-HAND. I UNSTAN'D UN-DER-STAND YA, E-
 MAKE YOUR FOLKS A-SHAMED. LIVE UP TO WHAT WE NAMED YA: E-

F7 Fm7 Bb7 Eb6 D7/A G G#° AIm7 D7
 -MAN-CI-PA-TION PROCLAMATION BROWN. YOU CAN'T WRITE WRITIN'; YOU CAN'T READ READIN'. BUT

G/B Bb° Am7 D7/A Am7 D7 G° G#° D7/A D7
 WHEN IT COMES TO EAT-IN', YOU CAN'T BE BEATEN. 'SWON-DER YOU DON'T BREAK YOUR LEGS, —

G° E° Bb7/F Bb° Bb9 n CODA F7 Fm7 Bb7 Eb
 MAK-IN' FOR THEM HAM AN' EGGS! I — -MAN-CI-PA-TION PROCLAMATION BROWN.

MODE F Eb° D7 G7
I'M KEEPIN' COMPANY

LU C. BENDER, VEE LAWNHURST and DAVE DREYER (1931) I WAS FEEL-ING MIGHTY FREE, —

C7 C7/F Bb Bb° F/C Cm7/Eb D7 G7
 FREE FROM LOVE'S TOM-FOOL-ER-Y. 'TIL IT GOT ME. BOY! AND HOW IT GOT ME. NOW I SHOUT WITH

C7 F Dm6 G7 C7
 GLEE!

I'M KEEPIN' COM-PA-NY, — HAPPY AS I CAN BE. — I'M GOONNA SETTLE DOWN,
 I TOOK A LOOK AT HER. — SHE TOOK A LOOK AT ME. — I GOTTA NOTION, AND
 I TOOK HER HOME TO MA. — SHE MADE A HIT WITH PA. — I'M GOIN' STEADY, AND

3471

(LONGING FOR INDIANA)

EASY SWING

IN A LITTLE RED BARN

LOE YOUNG, JEAN SCHWARTZ
& MILTON AGER (1934)

I WAS BORN WAY DOWN IN INDIANA.
RAISED ON DDAN WAY DOWN IN INDIANA.

1. *G G° G G#° D7/A Em A7*

WISH THAT I WERE THERE RIGHT NOW.
SO WAS EV-RY LIT-TLE HEN.

WANT TO HEAR MY DOGS BOW-BOW, WHEN I GO TO MILK THE

2. *D7 Bm7 Em7 A7 D A7 D7 Am7 D7*

COW. I WAS MIGHTY 'HAP-PIY THEN. WISH THAT I WERE BACK A-GAIN. IN A

CHO.

G G E7 E7 A7 D7

LITTLE RED BARN ON A FARM DOWN IN IN-DI-AN-A
HOOSIER WIND'S BLUE THRU AND THRU, AND MY HEART IS PIN-ING LET ME LAY MY BACK ON A
FOR THE

D7 G/D 1: G/D G7 C C° C Em7 Em6 Eb

STACK OF NEW MOWN HAY. 'ROUND THE BARNYARD WHERE THE FARMYARD FOLKS ARE

G/D G/8 Em Em7 A7 D7 1 G/8 D7#

PAL-LY, LET ME DIL-LY DAL-LY, ALL THE LIVE-LONG DAY.

C° D7 1 D7

I'M A

CODA *D7 B7#*

SYC-A-MORE TREES, WHERE THE WABASH BREEZES PLAY.

Em A7 Eb7 Gb G B7# B7 Em Em7 D C#° C#°

WHAT'S MORE, I'M PINING FOR A YEL-LOW MOON THAT'S SHY-NING ON A

G/D E7 A7 D7 G

LITTLE RED BARN ON A FARM DOWN IN-DI-AN-A WAY.

CHICK BULLOCK ORCH. (VOCAL)
STERLING BROS (LPI) &
JACK JENNY, IN 1934.
BANNER #33088

IN MY HIDE-AWAY

MED. BALLAD

K.L. BINFORD (1932)

BLUEBIRDS ARE MATING, TRUE LOVE IS WAITING
E-DEN WHERE LOVE LIKE OURS WILL OUT-LAST E-

1. *Bb Cm7 F7 Bb 1 Bb/F Eb F7/Eb*

PAT-IENT-LY. LET'S FLY A-WAY, LIKE BLUEBIRDS SO. I'VE FOUND AN

-TER-NI-TY,

2. *Bb Gm7 Dm6 F/C Eb D7 Gm7 E7 F7*

WHERE I CAN HIDE A-WAY, SWEETHEART, WITH YOU. WON'T YOU LET ME

IN MY HIDE-AWAY - CONT.

3472

CHO.

TAKE YOU FAR A - WAY, TO THE PLACE I CALL MY HIDE - A - WAY. ONLY LOVE WILL HAVE THE RIGHT CAB-IN BUILT FOR TWO, AND A SILVER Y LAKE FOR OUR CAN - OE. I WILL BE IN PAR - A - DISE W HAIR HAS TURN'D TO GREY, - I'LL BE LOVING YOU THE SAME OLD WAY. YOU'LL REMINE FOR - EV - ER AND

WAY, IN MY HIDE - A - WAY. THERE'S A COZY - WAY. WE'LL BE SO HAP - PY THERE, YOU, IN MY HIDE - A DAY, IN MY HIDE - A

WHERE ROMANCE FILLS THE AIR. WE'LL BE A LOVING PAIR, AS THE YEARS ROLL BY.

WHEN YOUR GOLDEN

CODA
- WAY.

EASY LIVING *SLOW DRAG*

LED ROBIN and RALPH RAINGER (1937)

LIVING WITH YOU IS EASY LIVING. IT'S EASY TO LIVE. NEVER REGRET THEY YEARS I'M GIVING. THEY'RE EASY TO GIVE. LIVING FOR YOU IS EASY LIVING. IT'S EASY TO LIVE

WHEN YOU'RE IN LOVE. - AND I'M SO IN LOVE, THERE'S NOTHING IN LIFE BUT YOU. WHEN YOU'RE IN LOVE. - I'M HAP - PY TO DO WHAT - WHEN YOU'RE IN LOVE. - AND I'M SO IN LOVE, THERE'S

I - EVER I DO FOR YOU. FOR YOU,

MAYBE I'M A FOOL, BUT IT'S FUN. - PEOPLE SAY YOU RULE ME WITH ONE - WAVE OF YOUR HAND

DARLING IT'S GRAND, - THEY JUST DON'T UNDERSTAND.

CODA
NOTHING IN LIFE BUT YOU.

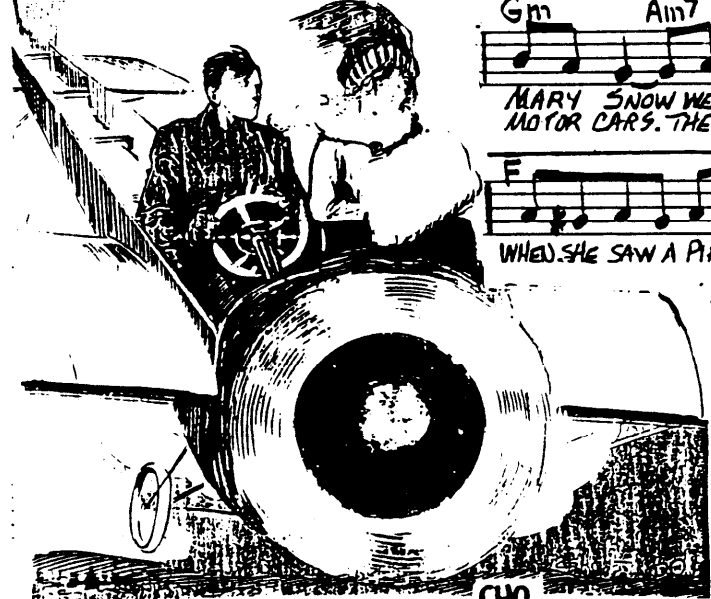
TEDDY WILSON ORCHESTRA : VOCAL BY BILLY HOLIDAY
BUCK CLAYTON, LESTER YOUNG, FREDDY GREEN, WALTER PAGE, JOE JONES (1937) (ALL COUNT BASIE SIDEMEN) BRUNSWICK # 7911

FRANK NEWTON (TPT) COMBO | BOB HOWARD ORCH. w/ MARTY MARSALA (TPT) - EDWARD HALL, LOUIS KIRBY | GAGE BRISSON (TENOR) - FRANK PROEBA (PIANO) ON VOCALION 3777 IN '37. ON DECCA 1357 IN 1937.

3473

MY LITTLE LOVING AERO MAN

LYRIC BY CHAS. McCARRON & FERD MIERISCH (1912)
MUSIC BY CHRIS SMITH



PRETTY LITTLE, WITTY LITTLE SHE TOWN I'M GETTING TIRED OF

MARY SNOW WENT WITH HER STEADY BEAU TO SEE AN AERO SHOW. AND MOTOR CARS. THEY GIVE ME AWIFUL LIARS... I WANT TO

WHEN SHE SAW A PIPPIN DIPPIN' TO AND FRO, SHE SIGHED LIKE GIRLS WILL

CHORUS

DO... SAID. VISIT MARS. SO

LET'S IM-A-GINE NOW THAT WERE A-MONG THE STARS IN AN

AER-O BUILT FOR TWO. LET US FLY! LET US FLY! LET US FLY A LITTLE, TRY A LITTLE

LOVING ON THE SLY. WE CAN SEE! WE CAN SEE LOTS OF COUPLES BUSY SPOONING WHILE BAL-LOONING IN THE SKY.

HERE WE GO! UP WE GO! LET US GET BUS-Y, OH! HONEY DEAR, AIN'T IT QUEER? DON'T YOU FEEL DIZ-ZY? GO

SLOW? OH NO! KEEP IN TIME WITH THE HUGGIN' TO THE ENGINE CHUGGIN', CHUGGIN'. DON'T YOU

STOP!... DON'T YOU STOP!... YOU BETTER LOVE ME ALL YOU CAN! GO UP A LITTLE HIGHER,

UP A LITTLE HIGHER, MY LITTLE LOVIN' AER-O MAN.

THEY PUT THE LAST CLEAN SHIRT ON BILL TODAY

(1923) (SEE NEXT PAGE) CHRIS SMITH & HENRY TROY

THEY PUT THE LAST... CONT.

3474

SLOW

BULLY BILL THE BARBER WAS A WHALE, A WHANG, THE UN-DIS-PU-TED LEADER OF THE
 HAD A NASTY HABIT STEALIN' FEL-LAS' GAL'S. IT MADE NO DIFFERENCE WHO HE EV-E
 FORE THE UJGE AND URY BOB WAS ON THE STAND FOR PUTTING FINAL TOUCHES ON TH'
 TOUGHEST GANGS. WITH-OUT A PRO-VO-CATION, HE WOULD BOOT AND KICK YOU 'ROUND. UN-
 DID HIS PALS. THE STORY OF THE PITCHER THAT WENT TO THE WELL TOO MUCH. HE
 BAD, BAD MAN. THE UU-AY BRB'T THE VERDICT. THE WJGE SAID "JOB YOU ARE FREE, 'CAU:
 -TIL LAST TUESDAY EVENING, DANDY BOB HE SHOT HIM DOWN. HE SHOT HIM DOWN.
 MESS'D AROUND WITH DANDY'S GAL AND GOT HIMSELF 'IN DUTCH." THEY PUT THE LAST CLEAN SHIRT ON BILL TO
 IT IS SELF DE-FENSE AND MURDER IN THE FIRST DE-GREE.
 -DAY. THEY PUT THE LAST CLEAN SHIRT ON BILL TO - DAY.
 HE'LL WEAR A WOODEN KIM-O - - NO, UN-TIL THE WJDMENT DAY.
 NOW ON-LY RE-IN-CAR-NA-TION WILL MAKE HIM CHANGE HIS WAY.
 HE LEFT HERE IN A BIG HUR-RY, AND WHERE HE'S GONE HE'LL STAY.
 TO REPEAT LAST 3 EXTRA VERSES AND CHORUSES TO FOLLOW.

FOLKS ALL DOWN IN BADLAND GAVE A BIG BLOODY
 TO BOB FOR DOING AWAY WITH THAT OLD ROUSTABOUT.
 THE CITY BOUGHT A TOMBSTONE, AND PLACED IT AT BILL'S HEAD.
 IT HAD AN ODD INSCRIPTION AND THIS IS WHAT IT READ:
 THEY PUT THE LAST CLEAN SHIRT ON BILL TODAY.
 THEY'VE PARKED HIM WHERE YOU'LL SURE FIND HIM ON DECORATION DAY.

Barbers down in Badland had no cares or tears
 The ending of this bully was their prayer for years.
 Whenever Bill's few patrons chanced to enter in the door
 To keep them out they'd tell them Bill don't work here any more.

Chorus:

They put the last clean shirt on Bill today.
 They put the last clean shirt on Bill today.
 If he's gone where I am thinking he'll shogel coal all day.

-o-

Tain't no use in cryin' nor to weep and moan
 For all the debts that Bill owe now's a canceled loan.
 Pawnbrokers down in Badland sent to Bill the iron cross
 They've got his guns and razors but they face a total loss.

Chorus:

They put the last clean shirt on Bill today.
 They put the last clean shirt on Bill today.
 He'll surely stay sanitary no laundry bills to pay.

3475

MED. SLOW

FAR AWAY BLUES

GEORGE BROOKS (1924)

WE LEFT OUR SOUTHERN HOME, AND

WANDERED NORTH TO ROAM, LIKE CROWS SEEK-ING BRAND NEW FIELDS OF CORN.

WE DON'T KNOW WHY WE'RE HERE, BUT WE KNOW WE DONE LEFT THERE. AND WE'RE JUST THE

LONESOME-EST GIRLS EV-ER BORN. **CHO.** SOME OF THESE DAYS, WE ARE GOING FAR A- THERE'LL COME A DAY WHEN FROM US YOU'LL HEAR NO

-WAY. NEWS. SOME OF THESE DAYS, WE ARE GOING FAR A- WAY, WHERE WE HAVE THERE'LL COME A DAY WHEN FROM US YOU'LL HEAR NO NEWS. THEN YOU'LL KNOW WE'VE

LOT A LOT OF FRIENDS, AND DON'T HAVE NO ROOM RENT TO PAY. DIED FROM THE LONE-SOME FAR A-WAY, LONE-SOME FAR A-WAY BLUES.

DON'T SEND ME COOKIES FOR CHRISTMAS
ELMER SCHOEDEL (1953)

JINGLE BELLS
JINGLE BELLS RINGING IN HIS SLEIGH. THE WAY. SO HERE'S A TIP FOR

IT WON'T BE LONG AND SAN-TA CLAUS WILL HAVE HIS MER-RY DAY, SINGING FOLKS AT HOME WILL ALL RE-MEM-BER LOVED ONES FAR A-

CHO. YOU SWEETHEART: WHAT EVER YOU DO, DON'T SEND ME COOKIES FOR CHRISTMAS.

Gm C7 (E) F F7 Bb

ALL I WANT IS A COOK-IE LIKE YOU. SEND A CARD AT CHRISTMAS

Bbm6 F E Gm D7 G7 C7

TIME, WITH A SIMPLE LITTLE RHYME, THAT SAYS YOU'RE THINKING OF ME, AND THAT YOU'LL ALWAYS

C7 F F+ Gm C7 Bb7/F

LOVE ME. FOR YOU ARE MY SUG-AR AND SPI-CES, AND YOU'RE TWICE AS SWEET AS HONE

A7 Bb Bb° F/C Gm6/Bb D7 G7

Y. DO.. SO, DON'T SEND ME COOKIES FOR CHRISTMAS. ALL I WANT IS A

C7 F Bbm6 F

COOK-IE LIKE YOU.

AS SUNG IN "THE TIN SOLDIER"
SONG OF THE PLUMBER!
 U. P. SKELLY (1886)

A PLUMBER SALLIED FORTH TO PLUMB, TO A KING-LY PALACE BY THE WAY. HIS
 2. GLOWING KITCHEN IN THE REAR. THE
 3. FAIR-Y CHATEAU ON THE HILL. HE

JOB, COM-LETE ALL TRIM AND NEAT. HE SENT HIS CALL WITH-OUT DE-LAY. THE
 COOK'S SWEET SMILE A- WOKE HIS GUILLE, HE WHISPERED LOVE NOTES IN HER EAR. THE
 LINGERED THAU THE SUMMER DAYS, AND IN THE AUTUMN BRO'DT HIS BILL. THE

KING BROUGHT FORTH HIS BAGS OF GOLD, HIS PRE-CIOUS JEWELS AND HIS CROWN. FOR
 BOIL-ER BURST THE FIRE WENT OUT WHILE THEY WERE SPOONING OVER THEIR WINE- AND
 LANDLORD GAZED IN WILD DIS-MAY. HE RAVED, HIS HAIR HE RAO'DLY TORE. AND

THESE THE PLUMBER CRED-IT GAVE, AND TOOK A MORT-GAGE ON THE THRONE! FOR
 WHEN THE MASTER CAME AT EVE, HE HAD TO GO OUT-SIDE TO DINE! AND
 NOW IN GOLDEN LETTERS BRITE, THE PLUMBER'S NAME IS ON THE DOOR! AND

THESE THE PLUMBER CREDIT GAVE, AND TOOK A MORT-GAGE ON THE THRONE! INSTA
 NOW IN GOLDEN LETTERS BRITE, THE PLUMBER'S NAME IS ON THE DOOR! INSTA

(INSTR.)

FROM THE MIRTHFUL ALBUM
 OF COMIC SONGS PUBLISHED
 IN 1893 BY WHITE SMITH
 PUBLISHING COMPANY.

3477

Everyone In Town Loves Little Mary Brown

BENNY DAVIS & JESSE GREER (1937)



TRY AND PIC-TURE SOMEONE SWEET, SOMEONE AW-FLY NICE. THAT'S A PIC-TURE OF SHE HAS MADE MY LIFE COM-LETE, I'M IN PAR-A--DISE.

Chords: G, B7/F#, Em, Em7, C#7, 1. G/D, E7

LIT-TLE MA-RY BROWN. IT'S SO PLAIN TO SEE

Chords: Am7, D7, G, Em7, A7, D7, 2. D/F#, Dm/F, E7

WHY THEY EN-VY ME. EV-'RY ONE IN TOWN LOVES LIT-TLE MA-RY HEAR THE FELLAS SIGH WHEN MA-RY PASSES

Chords: A7, D7, G#°, CHO., D7/A, A7, Am7, D7, D7/A, A7, Am7

BROWN, BUT LIT-TLE MA-RY BROWN LOVES ME. HER PRETTY SHE'S

Chords: D7, G, G7, C/G, Cm/G, G, C7/G, C#7/G, E#

SMILE HAS SUCH A SUN-NY FLA-VOR. SHE'D WALK A MILE TO

Chords: D7/A, D7, Am7, D7, B7/D#, Em, A7

DO SOME-ONE A FAV-OR. YOU OUGHT TO

Chords: A7, D7, D°, D7, C7/G, C#7/G, D.S. al. CODA G, G7

CODA CUTE AS

SHE CAN BE. NO WON-DER EV-'RY ONE IN TOWN LOVES

Chords: C, C7-5, B7, B°, B7, B°, B7, E7

LIT-TLE MA-RY BROWN. BUT LIT-TLE MA-RY BROWN LOVES ME.

Chords: Am, Bb°, D7/A, G#° D7/A, #D7, G, C7, G

FROM THE MOVIE: "TRANSATLANTIC MERRYGROUND"

3478

IF I HAD A MILLION DOLLARS

WORDS BY JOHNNY MERCER (1934) MUSIC BY MATT MALNECK

Mod to Eb Eb7 Ab⁶ Fm7-5 Bb7 Eb Cm Abm⁷ Eb

CAS-TLES WITH THEIR THRONES, SHIPS UP-ON THE SEA, GOLD AND PRECIOL

Bb7 Fm7 Bb7 Eb Bbm7 Bb⁶ Am7 D7 Gm Gm7

STONES, ALL BE-LONG TO ME. FOOL-ISH THO' IT SEEMS, EV-'RY WORD I

C7 Fm Dm7-5 G7 Cm Cm7/F F7 Fm7/Bb Bb7

TRUE, THO' THEY'RE ON-LY MINE IN DREAMS, MY DREAMS BE-LONG TO YOU. IF

CHO.

Eb Fm7

I HAD A MILLION DOL-LARS, I KNOW JUST WHAT I WOULD DO. I'D TIE A STRING A
I SPENT THE MILLION DOL-LARS, I KNOW I WOULD NEVER CARE. BE-CAUSE AS LONG AS:

Gm7 C7 D7 C7 Fm Abm

-ROUND THE WORLD AND BRING ALL OF IT TO YOU. THOSE LITTLE THINGS YOU PRAY FOR,
YOU WERE MINE, I'D STILL BE A MILLION-AIRE. THAT'S WHY I'M ALWAYS DREAMING,

Gm Gm7-5 C7 F7 Cm7 F9 Bb7

WHATEVER THEY MAY BE: I'D HAVE E-NOUGH TO PAY FOR THEM ALL, C. O. D.

Bb+ D.S. al f

IF

CODA C7 Fm7 Ab⁶ Abm⁶ Bb7 Eb⁶ / Abm7 Ab7 Eb⁶

DO IF I HAD A MILLION DOL-LARS AND YOU.

GENE KARDOS ORCH. (CHICK BULLOCK, vocal) VOCALION 2814 in 1934	LIMMY GRIER ORCH. (POSWELL SISTERS) BRUNS. 7302 in 1934	JOE HAYMES ORCH. with GENE TRAX on vocal. Also Joe Yuki, then MONDELLO and BUD FREEMAN. ON MELTONE 91871 in 1934
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3479

I'VE NEVER SEEN A STRAIGHT BANANA

TED WAITE

(1926)

MOD E_0
IN TWO

C C#° Dm7 G7 C F Fm C/G

I'VE SEEN LOTS OF FUNNY THINGS IN MY TIME, BUT THERE'S ONE THING I'VE BEEN
I RE-CALL WHEN I WAS IN A-LAS-KA, I HAVE SEEN THE SUNSHINE

G7 C % / / C#° Dm7 G7 C

TRYING HARD TO GET. FOR YEARS AND YEARS AND YEARS I'VE KEPT ON SEARCH-
TWELVE O'CLOCK AT NIGHT. I'VE SEEN THE WATER-FALLS DOWN AT NI-A--

C % Am7 Am7-s D7 % G7 C#° G7/b Dm7

-ING, BUT I HAVE-N'T HAD THE LUCK TO SEE ONE YET. AL-THO' YOU'VE NEVER
-GRA. I CON-FESS THAT IT'S A MOST IMPRESSIVE SIGHT. I'D LOVE TO SEE A

G7 C % G/b D7 G D7

SEEN ONE, YOU ALL KNOW THE THING I MEAN. AND NOW I'M GOIN' TO TELL YOU WHAT IT IS I HAVEN'T
CERTAIN THING BUT IF IT'S NOT TO BE, I'D LIKE TO SEE SOME-BO-DY ELSE WHO SAW WHAT I CAN'T

CHD.

G % E7 C G7 C7 F F#° C/G G7

SEEN. I'VE NEVER, NEVER, NEVER, NEVER, I'VE NEV-ER SEEN A STRAIGHT BA-NAN-
SEE.

C Dm7 G7 Dm7 G7 C % D7

-A. I'VE SEARCHED QUITA A BIT, YET I MUST AD-MIT: THEY'RE EV-EN CURVED WHEN
THO' THEY'RE THINGS I HATE, MILLIONS I HAVE ATE. BUT DOGGONE ME, I'VE

D7 G C/G G7 C C#° Dm7 G7 C C7

THEY ARE SERVED IN MY BA-NAN-A SPLIT. I HAVE SEEN THEM BY THE CAR-LOADS,
YET TO SEE BA-NAN-AS THAT ARE STRAIGHT. I HAVE TRAVELLED FAR TO FIND ONE!

F F#° C/G D7 C/G Am6 G7/b G7 C G7

ON THE DEL-A-WARE AND LACK-A-WAN---NA. BUT I'VE NEVER, NEVER,
FROM THE AR-GEN-TINE TO TI-A-JUAN---A.

C7 F F#° C/G G7 C % ^ ^

NEVER, NEVER, I'VE NEV-ER SEEN A STRAIGHT BA-NAN--NA.

3480

HOME TOWN BLUES *MED. SLOW* (♩=120) *Gm* *E♭7* *D7*

FRED COOTS & DAVE RINGLE

(1923)

I NEVER REALIZED UN-TIL TO DAY,
HOW FOOLISH I HAD BEEN TO ROAM A-WAY,

G7 *A* *G7* *G°* *C7* *C7* *E7* *F7* *F#°* *Gm* *E♭7* *D7* *Gm*

FROM THAT OLD HOME TOWN OF MINE. NOW IT SEEMS THAT ALL I DO IS PINE. I OFTEN THINK OF WHAT I'M

D7 *Gm* *G#°* *F/A* *C7* *G♭7* *F7* / / *G♭7* *F7*

CHO.

MISSING THERE, AND WISH I HAD THE RAILROAD FARE. BECAUSE IT'S NO USE TALKIN', I'VE GOT THOSE HOME TOWN

B♭ *G♭7* *F7* *B♭* *B♭°*

BLUES. AND IF IT COMES TO WALKIN', I'LL WEAR OUT BOTH MY SHOES. TO THINK THAT

F7/C *F7* *B♭* *D7* *A* *Gm* *F7/C* *F7/A*

I'M ALL A-LONE AND YEARNING. THIS ROLLING STONE'S RE-TURN-ING BACK TO THE PLACE WHERE I'LL

D♭7/A♭ *D♭7* *C7* *G♭7* *E7* / / *G♭7* *F7*

SEE MY FRIENDS AND FAM-I-LY. AND WHEN I STROLL DOWN MAIN STREET, I KNOW I'M GONNA

B♭ *E♭* *E♭°* *E♭* *E♭°* *E♭* *E♭°* *E♭* *D7*

FIND A LOT OF OLD FAM-IL-IAR SCENES I LEFT BE-HIND. (THEY'RE ON MY

Fm *G7* *G7* *Cm* *G7* *Cm7* *F7* *B♭* *B♭7* *E♭* *G♭7* *B♭*

MIND.) ONLY HEAVEN CAN COM-PARE TO THAT LITTLE SPOT DOWN THERE. MY HEART IS

G♭7 *F7* *B♭* *E♭m* *B♭*

SAD AND LONELY, I'VE GOT THOSE HOME TOWN BLUES.

HAROLD BOYCE (VOCAL)

HARLEM SERENADERS

DECCA 8604 IN 1941.

VOCAL BY <u>IRENE SCRUGGS</u> with KING OLIVER, KID ORY, ALBERT NICHOLAS, LUIS RUSSELL ON VOCALION 1017 IN 1926.	<u>JOHNNY HODGES and his ORCH.</u> (9 MEN FROM ELLINGTON with DUKE ON PIANO.) VOCALION 4941 IN 1939.	<u>THE LORAINS (FRANK GUARENTE)</u> (ARTHUR SCHUTT & MORRHOUSE) ON COL. 23-D IN 1923.
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3481

AIN'T THAT A GRAND and GLORIOUS FEELING

PAUL ACHELLE

JACK YELLEN
MILTON AGER



AGER, YELLEN & BURNSTEIN INC.

G D7+ Em7 F° D7/F#
IS THERE AN-Y ONE PRE-SENT

D7 D° D7 G D7 G G/D E°
WHO WAS EV-ER IN LOVE? IF SO, YOU KNOW

D7/F# D7 G E° D7 Bb°
HOW I'M FEEL-ING RIGHT NOW.

G/B C D7 G/B F° D7/F# D7
EV-RY-THING IS SO PLEASANT... SUN IS SHINING A-

Em7 A7 D
-BOVE. IF YOU'RE IN LOVE, ~~LEE~~ WHIZ, YOU

A7 D7 **CHO.** D7 G G7 C G7 C G7
KNOW JUST HOW IT IS. WHEN THERE'S SOMEBODY WHO YOU CAN CUDDLE UP TO,
WHEN YOU'RE THUSING HER THERE IN THAT CO-ZY OLD CHAIR,
WHEN YOU "NACHERLY" GUESS THAT SHE'S GONNA SAY "YES";

G 1. A7/E A7 D7/A D7 2. G B7 A7 D7
AIN'T THAT A GRAND AND GLO-RI-OUS FEEL- - - ING? GRAND AND GLO-RI-OUS FEEL- - -

G/Em7 F° B7/F# B7 B7/F# B7/DF E7 Bm7/E7 A7
-ING? EV-'RY LITTLE KISS DOES YOU SO MUCH GOOD. YOU'RE SO

A7 D7 G/B C G/D Am7/E E°
FILL OF BLISS, YOU JUST FEEL LIKE KNOCKING WOOD! AND **D.S. al f**

CODA G E7 A7 D7 G
GRAND AND GLO-RI-OUS FEEL- - - ING?

THE UNIVERSITY SIX with	JOHNNY MARVIN, VOCAL	PAUL ASH ORCHESTRA
VOCAL BY ARTHUR FIELDS	VICTOR 20731 (1927)	VOCAL BY MILTON WATSON
ON HARMONY MAN-H (1927)		COL. 1066-D IN 1927

VOCAL BY ANNETTE HANSHAW	acomp by	THE SCOPUS FIVE with ABE LINCOLN,
EGE VENTU, EDDY LANG, ADRIAN ROLLIN		ADRIAN ROLLIN. Vocal by ED KIRKEBY.
ON PATTI ACHELLE 32275 IN 1927.		ON OKEA 40846 IN 1927.

3482

ALAMO BLUES

THE FAMOUS BLUE NOTE MELODY

ONE STEP -
P.L. EUBANK (1914)



(RAG) **A** NOT FAST

1. F C7 | 2. F Eb7 **B** D7+ D7

C7 F F° 1. F | 2. F **C** Bb

3483

YOU'RE NOT THE ONLY OYSTER IN THE STEW

WORDS BY JOHNNY BURKE (1934) MUSIC BY HAROLD SPINA

MED. SLOW (with a lift)

EV-'RY TIME A FISH IS BORN AN-OTH-ER LIT-TLE FISH IS BORN SO :SOME-DAY THEY'LL BE MARRIED
 AND THE SAME AP-PLIES TO BEES & DAGS & CATS & CHIMPANZEEES. OR HAP-PI-

TAKE THE CASE OF BIRNIES IN THE TREES. OR EVEN TAKE THE CASE OF YOU AND

ME. YOU'RE NOT THE ONLY OYSTER IN THE STEW. YOU'RE NOT THE ON-LY TENENT IN THE
 NOT THE ONLY WRINKLE ON THE PRUNG. YOU'RE NOT THE ON-LY AP-PLI ON THE
 SEVEN MILLION PEOPLE IN NEW YORK, AND FIFTY MILLION FRENCHMEN IN PAR-

TEA. HOW- EV-ER I'M CONVINCED, COM- PLETELY AND FULLY AND FIRMLY CON- VINCED THAT
 TREE. IT'S STILL AND ALL A FACT A PERFECTLY LOGICAL POSITIVE FACT THAT
 -EE. AND NOT TO MENTION SUCH AS ENGLISH AND IRISH, I- TALIANs AND DUTCH. BUT

YOU'RE THE ON-LY ONE FOR ME. YOU'RE ME. YOU'RE SO WELL SUPPLIED WITH THE

VE-RY THINGS I SEEK: YOUR SMILE IS RE-FRESH-ING, YOUR KISSES ARE U-NIQUE.

WHEN YOU'RE A-ROUND I'M SUS- CEP-TI-BLE AND WEAK: I LOVE

YOU, SO TO SPEAK. THERE'S

ME.

FATS WALLER AND HIS RHYTHM

with FLOYD O'BRIEN (ORB.) ON VICTOR 24738 IN 1934.

3484

IF I HAD RHYTHM IN MY NURSERY RHYMES

LYRIC BY SAMMY CAHN and DON RAYE - MUSIC BY JIMMY LUNCEFORD and SAUL CHAPLIN (1935)

F Dm Db7 C7 F Dm

FISHIN'S NOT THE REASON I DON'T WANNA GO TO SCHOOL. SWIMMIN' HOLES DON'T BOTHER ME, 'CAUSE

Db7 C7 Dm F/C Bb F/A D7

I'M NO SWIMMIN' FOOL. THE TEACHER THINKS I'M STUPID BUT I KNOW THAT SHE'S WRONG. 'CAUSE

G7 G7/D Db7 C7 [8] CHO. F/A Ab° Gm7 C7

IF SHE TAUGHT ME MY WAY, IT WOULDN'T TAKE ME LONG. I COULD LEARN MY A B C'S IN THE CORNER ON A STOOL, - SIMPLE SIMON AT THE FAIR, -

F/A Ab° Gm7 C7 F F7/Eb Bb/D Bb/Bb

BRING HOME A'S IN-STEAD OF D'S. - AND MY MOM AND DAD I'D PLEASE, IF I HAD I'D SIT 'CAUSE I BROKE A RULE. - BUT I'D SHOW THEM I'M NO FOOL, IF I HAD MET A PIE MAN WHO WAS THERE. - 'BOUT THESE TWO GUYS I DON'T CARE, 'CAUSE I NEED

F/C C° C7 [8] F F7

RHYTHM IN MY NURS'RY RHYMES. TRA-LA-LA-LA-LA WDN'T GET ME FAR, -

Bb F7+ Bb / A7+ Ab7 G7 G° G7

LATE-LY I'VE BEEN THINK-IN'. IF I HAD A LITTLE BIT OF RHY-THM,

C7/E Eb° Gm7 C7 [8] CODA F

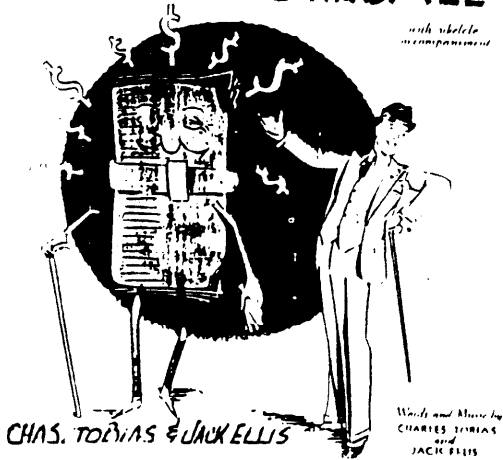
I COULD BE A WASHINGTON OR A LINCOLN. (RHYMES)

<p>EDDY WILSON ORCH. BRUNS. 7612 IN 1936</p>	<p>JIMMY LUNCEFORD ORCH. (EDDIE WILCOX & WILLIE SMITH) DECCA 572 (1935)</p>	<p>TOMMY DORSEY ORCH. (VOCAL BY EDYTHE WRIGHT) VICTOR 25201 (1935)</p>
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<p>WINGY MANDONE ORCH. (JOE MARSALE, RAY BAUDUC) VOCALION 3158 IN 1936</p>	<p>JOE HAYMES ORCH. (ZEKE ZARCHY) ON ARC 60207 IN 1935</p>	<p>COUNT BASIE ORCH. (VOCAL BY JIMMY RUSHING) COLLECTOR'S CORNER NO. 9 (1937)</p>
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3485

(1929)
I CAN GET IT FOR YOU WHOLESALE



LIVELY

Gm Gm

THERE'S A CERTAIN FEL-LOW, EV-'RY-BO-DY
WHEN HE WENT TO SCHOOL, HE MUST HAVE SPEAK-

Gm D7/A D7 Gm

KNOWS. HE LIVES WAY UP IN THE BRON-IX.
IZED IN SOME FORM OF E-CON-O-MICS.

1. Eb7/D7 2. Bbm C7/ F7

IF YOU EV-ER HAP-PEN TO BE

Bb D7 A Eb6 G7 C

NEAR, IT'S TEN TO ONE HE'LL WHISPER IN YOUR

F7 Eb6 D7 D7 CHO.

ERR: SAY!

IF YOU WANT A SUIT THAT'S NIF-TY, DON'T PAY TWENTY-
IF YOU WANT HOT DOGS IN CONEY, I'M NOT HAND-ING
IF YOU'RE CON-TEM-PLAT-ING MARRIAGE, DON'T YOU GET A

D7 Gm Cm D7 D7 Gm Cm Bb Am2s D7 /

-SEVEN FIF-TY, I CAN GET IT FOR YOU WHOLE-SALE.
YOU BA-LON-EY.
BA-BY CARRIAGE.

2. Gm Eb7 / D7 D7 G7 C7 G7 C7

WHOLE-SALE. I CAN GET YOU AN-Y-THING YOU WANT FROM A TO
YOU GO TO A CA-BA-RET, AND THINK YOU GET A

C° C7 F7 Bb F7 Bb D7

Z. THRILL. AND I'LL GUAR-AN-TEE YOU THAT YOU'LL AL-MOST BUY IT FREE. SAY!
FOR A KISS YOU GIVE A GIRL A TWENTY DOLLAR BILL. SAY!

D.S. alff

Gm Cm6 Gm

CODA

WHOLE-SALE.

{ IF YOU NEED AN OPERATION,
DOCTOR COHN IS MY RELATION.
IF YOU WANT TO EARN SOME KNOWLEDGE,
MENTION TO ME ANY COLLEGE.
IF YOU WANT TO GET SOME KISSES,
COME ON DOWN AND MEET THE MISSUS.

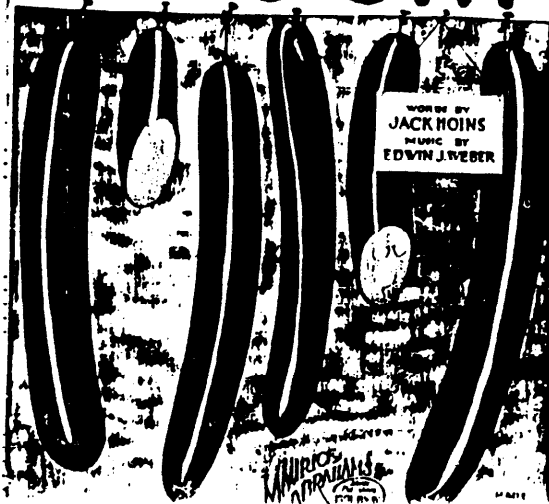
SUNG BY BARBRA STREISAND IN HER FIRST BROADWAY SHOW
(THIS WAS THE TITLE SONG)

348E

(1923)

By the Writers of "I LOVE ME"

IT'S A LOTTA BOLOGNY



(QUICK TWO)

Chords: Eb, F7

I'M IN LOVE WITH THE CUTEST GIRL. SHE

Chords: Bb7, Eb, Eb/G, Eb/Bb, Bb/F, G7

NIPPY BUT SHE'S TONGH. SPENS A LANGUAGE ALLHEROWN:

Chords: Cb7, F7, Bb°, Bb7, Fm7, F#°

DIAMOND IN THE ROUGH. NOW, WHEN I TOLD HER

Chords: Eb/G, Eb, D7, F#°, Gm, Bb7

OF MY LOVE, AND FOR HER HAND I BID, SHE

Chords: Eb/G, Eb/Bb, Bb/F, G7, Gb7, F7

POS-I-TIVE-LY KILLED ME WHEN SHE SAID: "SAY LISTE!

Chords: Bb, B7, F7, Bb7, CHO.

KID! IT'S JUST A LOTTA BO-LO--GNY, A LOTTA BO-

Chords: Bb7, Eb, Bb7/D, Bb7

-GNY, THAT'S ALL. I WON'T DE-NY IT, YOUR

Chords: Eb, Bb7, D7, G, D7/F#

LINE IS A RI--DT. IT AIN'T GONNA MAKE ME FALL.

Chords: Bb7, B7, F7, Bb7, Eb, D7, Eb

YOU NEED A LOTTA RE-HEAR-SALS. YOU OUGHTA GO

Chords: Eb7, Ab, C7/G, Fm, Ab, Ab°, Gm, Bb

-RE A HALL. YOU SAY YOU WON'T EAT 'TIL I'M YOUR LIT-TLE WI

Chords: C7/G, C7, Fm, Bb7, Eb, Eb/G, B7, F7, Bb7, Eb

YOU'RE GONNA BE HUN-GRY THE REST OF YOUR LIFE, BE-LIEVE ME. IT'S

Chords: D7, Eb, C7/G, C7, F7, Bb7, Eb, Fm7, Eb°, Eb

JUST A LOTTA BO-LO--GNY, JUST A LOTTA BO-LO--GNY, THAT'S ALL.

3487

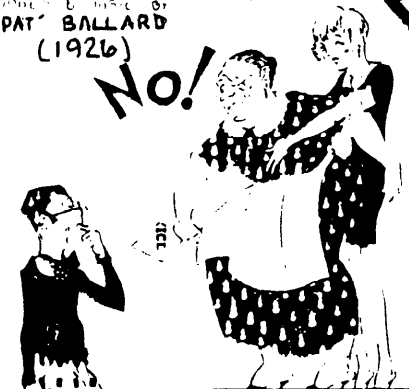
'PAT' BALLARD WAS AN IMPORTANT CONTRIBUTOR TO THE UNIV. OF PENNSYLVANIA MASK and WIG SHOWS.

CHARLESTON

THE NEW COLLEGE HIT
ANY ICE TO DAY, LADY?

MUSIC BY
'PAT' BALLARD
(1926)

No!



A COLLEGIATE
RAZZ-BERRY

G D7
PERCI-VAL DAMP WAS KING OF THE CAMPUS,
NEVER GOT PAL-LY, NEVER WOULD DAL-LY

1. 2.
AND STRICTLY "COLLEGE"
WITH BOOKS OF KNOWLEDGE. BUT WHEN SUMMER

ROLL'D A-ROUND, PER-CI-VAL HAD TO LA-BOR. IN HIS TOWN, HE

DRIVE A-ROUND SHOUTING TO EV-RY NEIGHBOR: ANY
CHO.

ICE TO-DAY, LADY? IT'S NICE TO DAY, LA-DY.
ON-LY A QUARTER. YOU KNOW THAT YOU OUGHTER.

1. 2.
HOW A-BOUUT A PIECE OF ICE TO-DAY? OH, IT'S HUR-RY UP BE-FURE IT MELTS A-

WAY! YES, MA'AM? YES, MA'AM? NOT ON YOUR LI-NO-LE-AM? NO, MA'AM!

G D7
NO MA'AM! GID-DY-AP NA-PO-LE-AN! YOUR PA-PA'S A NICE MAN, AND SO'S YOUR OLD

D7 G
ICE-MAN. OH LA-LY BE GOOD TO ME!

SAM LAMIN ORCHESTRA

A. NICHOLS - MIFF MOLE -
PATHE ACTUELLE 36512

A SLOW DRAG

CHATTANOOGA BLUES

LYRIC BY MACEO PINKARD (1916)
MUSIC BY I. SEIDEL

THERE'S A SOTH-ING MEL-O-DY,
EV-RY-TIME I HEAR THAT STRAIN,

Bb Bb7 Db° F7/C F7 Bb Gb Ebm Bb
IT IS FULL OF MYST-ER-Y, HOW I LOVE TO HEAR IT WHEN I'M BLUE.
BRINGS MY OLD LOVE BACK A-GAIN, AND THOSE DAYS IN DEAR OLD TEN-NES-SEE.

F7 F7 F7 (#) Bb Bb7 Bb° Ebm Bb 1. Bb F7 2. Bb Bb° Bb7 Bb7+
WHEN I'M BLUE, AND DON'T KNOW WHAT I WILL DO.
VIS-ION THO'TS, AND IT SOUNDS SO GOOD TO ME. JUST LISTEN

CHATANOOGA BLUES - CONT.

3488

CHO.

TO THAT SWEET MEL-O-DY FROM DEAR OLD TENNESSEE. I CAN'T RE-SIST, BUT MUST AD-MIT, IT
 TO THAT SWEET HAR-MO-NY. IT'S RAG WITH SYMPATHY. TO MAKE A HIT,

MAKES ME FEEL SO GOOD, I DON'T KNOW WHAT TO DO. NOW LISTEN JUST TAKE A TIP:

F7+ F7 F7+ (#) Bb Bb7 Bb Ebm6 Bb MARY BRADFORD & BENJY NOTEN
 KANSAS CITY ORCHESTRA
 BROKEN B102 IN 1923.

PLAY THAT STRAIN KNOWN AS CHATTANOOGA BLUES.

DOWN IN MEMPHIS

HI WILSON HAL BYERS & IRVING NEWHOFF (1916) SOME FOLKS LIKE TO GO TO MO - - - BILE.
 IF YOU'RE EV-ER SAD AND LOA'E - - - LY,

OTH-ER FOLKS PRE-FER NEW YORK. BUT THERE'S A TOWN I KNOW, AND IT:
 THAT'S THE PLACE YOU OUGHT TO BE.

NOT FAR A-WAY. WHEN YOU'RE THERE, YOU NEV-ER MORE WANT TO STRAY.

IT'S JUST A GOOD OLD LA-ZY LE-VEE TOWN, DOWN IN DEAR OLD TEN-NE-S

CHO.

-SEE. AND THAT IS DOWN IN MEM - - PHIS, DOWN IN MEM - - PHIS,
 BONES A - ROLL - - ING, DARK-IES STROLL-ING,

GO WHERE E'ER YOU CHOOSE. YOU'LL FIND THEM WEAR-ING OUT THEIR
 COME FROM MILES - A - SHOES - A-DANCING TO THOSE MEM-PHIS BLUES. AND YOU'LL FIND

CODA

-ROUND, JUST TO "BALL THE JACK" AND THEY WON'T GO BACK

THEY'LL STAY IN MEM - - PHIS TOWN.

3489,

LENA WILSON with FLETCHER HENDERSON
ON PND. ON ALIAX 17014 IN 1923

SLOW BLUES

TANTALIZIN' MAMA

LYRIC BY ALEX GERBER & PRESTON JOHNSON
MUSIC BY MAX KORTLANDER (1923)

MIRANDY, MIRANDY, A BROWNSKIN MAMA WITH TWO

G G7 C G E^b G

ROLL - Y EYES. MIRANDY MET DANDY, AND SHE BE - GAN TO ROLL HER BOWL - Y EYES.

D7/F# D7 G C7 G G/D A7/C# A7

HER TAN-TA-LI-ZIN', HYP - NO-TI-ZIN' WAY HE NEVER COULD RE - FUSE. SHE KEPT ON AG - GRA - VA -

A7/E A7 A7 D7 D^o D7 2 **CHIO.** G G7

-TING DANDY 'TIL SHE HAD HIM SING - ING THESE BLUES: — TAN-TA-LI-ZIN' MA-MA,

C E^b7 D7 G D7 C/G C C^m/E^b

TELL ME WHY YOU TREAT ME SO. — THAT'S WHAT I WANNA KNOW. PA-PA'S WILD ABOUT YOU, "LUMP O' COAL":
COULD AS WINTRY WINDS THAT BLOW. I MEAN LIKE ICE AND SNOW.
CAN'T YOU SEE I'M LOOKIN' BAD? — I'M ALWAYS

G/D G7/E E7 A7 D7

I CAN'T LIVE WITHOUT YOU, "JELLY ROLL". YOU'RE THE ON - LY GAL IN TOWN, CAN MAKE A MULE KICK HIS

CODA
D7 D7 C/G C C7

STA - BLE DOWN. FEELING SAD. AIN'T YOU SOR - RY THAT YOU MADE ME BLUE...

B7 C7/G F#7 B7 / / 2 2 E7 A7

(I'M TEL - LING YOU!) (SOME DAY I'LL GET YOU. I'LL NEVER FAIL. I DON'T CARE IF I GET MY

A7/E E^b7 D7 G G7 E^m6 E^b7+ D7 G C7 G

SELF IN LIAIL! 'CAUSE TANTALIZIN' MAMA, PA-PA DOUBLE DO LOVE YOU.

MOD^{to}

TELL ME WITH YOUR KISSES

CLIFF FRIEND & DAVE FRANKLIN (1938)

WHAT A NIGHT! THE STARS ARE IN THEIR

C Am7 D7 G7 G7+ C F7 C

GLO - RY. SAME OLD STO - RY: I'M IN LOVE. WHAT A NIGHT, WITH

C E B7 E^m B7 G7/D G7

YOU DEAR RIGHT BE - SIDE ME. I WISH I KNEW YOU LOVED ME TOO.

TELL ME... CONT.

3490

CHO.

C y. C° y. C y. E7/B

TELL ME WITH YOUR KISS-ES, JUST HOW MUCH YOU CARE.
WHIS-PER THAT YOU'RE MINE DEAR. SAY WE'LL NEV-ER PART.

E7 F Fm A7/E A7 Dm7 y.

LET OUR LIPS MEET, LET OUR HEARTS BEAT TO THE LOVE SONG WE'RE

G7 G7+ CODA D.S. al

OH! TELL ME WITH YOUR KISS-ES, AND

D7 Dm7 G7 C F C

I'LL TELL YOU WITH MY HEART.

GENE KRUPA ORCH. (FREDE DAY) BRUNS. 8246 in 1938
FATS WALLER'S RHYTHM BLUEBIRD 7885 (1938)

(1911) MARCIA

MOONLIGHT IN MONKEYLAND

WORDS BY HOWARD KING MUSIC BY RAYMOND WHITE

WAY OUT IN SINNY AF-RI-CA, DOWN WHERE T PRET-TY AS

G/D D7 G G° G Am7 D7 y. G y.

UN-GLS GROW, MON-KEYS GO. SHE LOVED A MONKEY CHIEFTAN. HE LOVED HER TOO. THE

A7 Em7 A7 Em7 y. A7 Em7 A7 D7 CHO. G y.

GO OUT TO SPOON BY THE LIGHT OF THE MOON WHERE ALL MONKEYS WENT TO WOO. MOON-LIGHT IN MONK SQUEEZES

A7/E A7 D7 y. G y.

MONKEYLAND. MISS MONK'S HAND. OH, SHE HEAR THAT MONKEY BAND. WHISPERS, "AIN'T IT GRAND!"

G y. D7 y. G y.

PLAY-ING SO SWEET-LY UP IN THE TREES, MON-KEYS ALL DANCING,

G G D7 D.S. al

"GO AS YOU PLEASE"

CODA Em y. G° G/D

THAT'S THE TIME FOR CUTTING MONKEY-SHINES: WHEN IT'S MOONLIGHT IN

A7 D7 G D7sus G y. y.

MON-KEY-LAND.

NO PARKING - CONT.

349.

1. Bb Cm Bb Cm Bb / 2. Bb Ebm Bb FINE Eb Ebm Bb F7 Bb

[B] Eb Eb° Bb7/F Bb7 Eb Eb°

Bb7/F Bb7 Eb Eb7 Ab / / Db7 Cm

F7 Bb7 / F7 Bb7 [C] Cm C#° Bb7 A7 Bb7

Cm C#° Bb7 A7 Ab7 C° C7

C7 F7 Bb7 Eb Bb7 Eb Bb7 Eb [D] F

E° Dm C7 C° C7 F E° Dm C7 C°

C7 F F7 Cm7 F7 Bb G7

G7 C7 [E] F C° C7

F F7 Bb G7 B°

C7 G7 Gm7 C7 F F7

D.S. al FINE

B.A. ROLFE (1ST VIRTUOSO)
 w/ PHIL NAPOLEON, ROSS LORMAN
 ON EDISON 52353
 (IN 1928)

THE COTTON PICKERS ORCHESTRA w/ MIFF MOLE,
 TOMMY DORSEY (ON TPT.), RUBE BLOOM, KARI KRISSE,
 ARTHUR SCHULTZ, LLOYD LARSEN (TUBA)
 ON BRUNSWICK 4440 IN 1929.

3493

CRISP
2-BEAT

AT THE MISSISSIPPI CABARET

WORDS BY SEYMOUR BROWN—MUSIC BY ALBERT GUMBLE
(1914)

I CAME TO TOWN, — JUST TO
TAKE IT FROM ME, — DOWN IN

C $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ C C#^o

TAKE IN THE SIGHTS, — OLD TEN-NES-SEE. — FOR I HEARD A-BOUT ALL THE MUS-IC AND LIGHTS. —

F#^o/D G7 C Am Am7 G D7/F# D7 G7

I'VE SEEN EACH CA-FE, EV-RY CAB-A-RET. I WANT TO TELL — YOU I'M DIS-AP-

G7 2.D7 F#^o G7 G^o E7 An Am[!]

-POINT-ED. JUST COME A-LONG — AND SEE. FOLLOW THE CROWD — WITH ME, DOWN TO THE LEV-

D7/F# D7 G7 G7sus G7 1 2 CHO. C/E A7

—EE AT NIGHT. — YOU'LL SEE THEM DAN-— CING TO BAN-JOS RING-ING. — WITH THE NEW DAN-— CES, A CHANCE THEY'RE TAK-ING.

D7 $\frac{1}{2}$ $\frac{1}{2}$ Am[!] F#^o G7 $\frac{1}{2}$

YOU'LL SEE THEM PRAN-— CING AND HEAR THEM SING-ING. GET ON-ER, SAL! — YOU'LL HAVE TO LAUGH, — 'TIL YOUR SIDES ARE

G7 $\frac{1}{2}$ C Am Am7 D7 D7 G7 / A B D.S. $\frac{1}{2}$

LET ON-ER, SAL! GO GET YOUR BA-— BY DOLL. JUST SHOW YOUR GAL — THE LEEVE.

CODA D7/A F#^o/A^b C7/G C7 F F#^o/

ACH-ING. MOST AN-Y NIGHT — IT'S A WON-DER-FUL SIGHT — AT THE

C/G C/E G7/D G7 C

MIS-SIS-SIP-PI CA-BA-RET.

CARRIE (1909)

WORDS BY JUNIE MC CREE
MUSIC BY ALBERT VON TILZER

(SLOW 2) Gm F#^o Gm D7 Gm D7 Gm D7 1. Gm F#^o

CAR-RIE I AM FEELING VERY BLUE, LONELY AS CAN BE. WON'T YOU SPEAK TO ME? I'M SO SORRY
LET'S BE SWEETHEARTS LIKE WE WERE BE-FORCE. MAKE UP WITH A KISS. TRULY THIS IS BLISS.

Gm 1. D7 2. Bb Bb+ C7 F7 Bb D7 2. C7/G C7 F

I OF-FEND-ED YOU THAT I REALLY DON'T KNOW WHAT TO DO. SO, YOU'RE THE ON-LY GIRL I DO A-DOPE. NOW I

C7 F7 Gm[!] GA^o CHO. Bb G7/B G7 C7 $\frac{1}{2}$

LOVE YOU MORE AND MORE. — CAR-RIE — YOU'RE MY PRETTY LITTLE CAR-RIE. — SEE KID, — JUST AS SWEET AS YOU CAN BE, KID.

CARRIE - CONT.

3494

YOU'LL BE MY BRIDE IN JUNE. DON'T YOU RE-MEM-BER IT WAS LATE IN LAST DE-CEM-BER THAT YOU
I'M YOURS -

PRDM-ISED TO TRA-VEL WITH ME A-WAY OUT WEST ON A HON-EY-
MOON TO OK-LA-HO-MA WITH YOUR MA-MA, YA-MA, YA-MA, YA-MA.

CODA

'TIL THE END OF TIME. THERE'S NOT A MINUTE THAT AN- OTH-ER GIRL IS IN IT WITH YOU.

CAR-RIE COME JOIN YOUR HAR-RY. CARRIE MARRY HARRY IS A

SWEET AND MOST BEAU-TI FUL RHYME.

SAM WOODING & HIS CHOCOLATE KIDDIES
BOB CHEATHAM, TOMMY LADNER, GENE SEDRIC
ON PARADE JUNE 25 1929 IN 1929
(RECORDED IN BARCELONA, SPAIN)

CHEATIN' ON YOUR BABY MOD^{er}

DAN HOWELL and STEVE GRAHAM (1943)

LOVE, LOVE IS SUCH A PROBLEM,
BUT IT'S AW-FUL NICE. LOVE, LOVE WON'T GIVE YOU TROU-BLE, I'LL TAKE MY AD-VICE:
WHEN YOU'RE CHEATIN' ON YOUR BA-BY, DON'T FOR-GET THAT MAYBE YOUR BA-BY MAYBE CHEATIN' ON YOU. AND WHEN YOU
FOOLIN' 'ROUND SOME-BODY, DON'T FOR-GET SOME-BODY MAY-BE FOOLIN' 'ROUND YOUR BABY TOO. WHEN YOU'RE STEPPIN' OUT, AM
HAVIN' LOTS OF FUN, DON'T FOR-GET THAT TWO CAN PLAY THE GAME THE SAME AS ONE. SO WHEN YOU'RE CHEATIN' ON YOUR BA-BY,
DON'T FOR-GET THAT MAYBE YOUR BA-BY MAY-BE CHEATIN' ON YOU. WHEN YOU'RE CHEATIN' ON YOU.

3495

FROM THE MUSICAL: "TIP-TOES"

MOD ^{to}

THAT CERTAIN FEELING

LYRIC BY IRA GERSHWIN (1925)
MUSIC BY GEORGE GERSHWIN

KNEW IT FROM THE START, LOVE WOULD PLAY A

Chords: Eb Bb7 Eb Bb7 Eb Bb7

PART. FELT THAT FEELING COME A-STEAL-ING IN MY LONESOME HEART. IT WOULD BE I-DEAL, IF

Chords: Ab7 Gm7 C7 Cm7 F7 Bb7 Eb6 Bb7/F G°

THAT'S THE WAY YOU FEEL. BUT TELL ME IS IT REAL-LY REAL? YOU GAVE ME

Chords: Eb7 Bb7/F E° Ab/Ab Abm/Eb Bb7/D Eb

THAT CERTAIN FEELING, THE FIRST TIME I MET YOU. I HIT THE CEILING,
THAT CERTAIN FEELING THE ONE THAT THEY ALL LOVE. NO USE CON-CEAL-ING,

Chords: C7+ C7 F7 Bb7 Fm7 Bb7 Eb Ebm

I COULD NOT FOR-GET YOU. YOU WERE COM-LETE-LY SWEET, OH, WHAT COULD I DO?

Chords: Bb Gm Bb Gm Bb Gm Bb Bb°

I WANTED PHRASES TO SING YOUR PRAIS-ES.

Chords: Abm6 G7 G7 Fm6 G7 C7 F7

I'VE GOT WHAT THEY CALL LOVE. NOW WE'RE TO-GETH-ER, LET'S FIND OUT WHETH-ER-

Chords: F7 Bb7 Dbm6 F7/C Bb6 Bb7+ Eb Cm Eb

YOU'RE FEELING THAT FEELING TOO.

FRED ELIZALDE'S
CINDERELLA ROOF ORCH.
HOLLYWOOD 1012 (1926)

ALSO RECORDED BY ALFREDO, A WELL-KNOWN
BRITISH BANDLEADER ON
EDISON BELLRINGER #475 IN 1926.

NICKEL IN THE SLOT

LYRIC VERSION
WORDS BY LEO WOOD (1923) MUSIC BY JEZ CONFREY
(SEE P. 3263 FOR INSTRUMENTAL VERSION)

Chords: F F/C G7/Bb G7

SEEMS NO MATTER WHERE YOU'RE LYING, IF THE SUN SHINES OR IT'S SNOWING, YOU WILL FIND A BAND A PLAYING,
NEVER CARED MY-SELF FOR DAN-ING, FOR THAT SO OUT-LAND-ISH PRANCING. SO I THO'T I'D TAKE MY SWEETIE

Chords: G7/D G7 C7

EV-RY-BD-DY 'ROUND A-SWAYING TO A SYN-CO-PAT-ED RAZ-ZY JAZ-ZY-ING TUNE,
TO A QUI-ET RESTFUL SPOT. 'T WAS AN ICE CREAM SO-DA PARLOR. NOW STARTS THE PLOT:

Chords: 1. F Dm7 Gm7 C7 2. C7 G7 C7 F NC NC NC

WHERE THE CORNEY PLAYER AGES JUST LIKE A LOON. SOMEONE DROPP'D A NICKEL IN THE SLOT.

NICKEL IN THE SLOT - CONT.

3496

B C^7/E

THE ICE CREAM STARTED A-MELTING. NO ONE CARED WHAT HAPPENED TO IT, WHILE THEY DANCED. THE ICES TURNED IN-TO WATER AND THE SODA POP BECAME FIZZLESS. STILL THEY WHIRLED.

C^7 C^7/G C^7 F

THEY ALL FOR-GOT IT WHILE THEY PRANCED, KEPT ON A-SWAY-ING, HERE AND THERE, WITH IT SEEMS THEY DANCED AND COULD-N'T STOP! ALL THRU A LIT-TLE

C^7 F C^7 F C^7 $Fm7$ Bb^7

-OUT CARE, THEY WENT. NICKEL IN THE SLOT. NO-BO-DY SEEMED TO TIRE. I TOOK AND DREW HER NEAR ME,

Eb^7 Ab Ab Abm C^7 $Bbm7$ G^o Eb^7

IT JUST SEEMED THEIR ONE DE-SIRE WAS TO KEEP ON. AND MY SWEET-IE LOOKED SO FOR-LORN, WHISPER-ING "ALL RI-GHT MY DEARIE, WE'LL DO IT TOO. STAY UN-TIL IT'S THRU-GH. YOU LIKE IT?

$1. Bbm^7$ G^o Eb^7 Ab $2. Gm^7$ F^o C^7 F^7 E^7 Eb^7

LOOK-ING ON. INSTRUMENTAL BREAK YOU LIKE IT? I'LL LIKE IT

Ab

I'LL KEEP SITTING ON IT (IF I CAN'T SELL IT)

100!"

WORDS & MUSIC BY ANDY RAZAF and ALEXANDER HILL (1935)

F E^7 C^7 F G^7 C^7

A SUNDOWN GAL NAMED MAN-DY MOORE OWNS A SECOND-HAND FURNITURE STORE. AT HER

F E^7 C^7 F G^7 C^7 C^7 C^7 $CHO.$

SPE-CIAL SALE THE OTH-ER DAY THIS IS WHAT I HEARD HER SAY: IF I CAN'T SELL IT, I'LL

F^o F G^7 Db^7 C^7 F Ab^o C^7/G C^7 F

KEEP SIT-TIN' ON IT, BE-FORE I GIVE IT A-WAY! YOU'VE GOT TO BUY IT, DON'T

F^o F Gm^7 C^7 Bb^7 A^o C^7 F^7

CARE HOW MUCH YOU WANT IT. I MEAN WHAT I SAY. JUST FEEL THAT NICE SOFT BOTTOM, BUILT FOR WHEN YOU WANT SOMETHING GOOD, YOU'VE GOT TO

C^7 F^7 Bb^7 F Db^7 C^7 F

WEAR OR TEAR. I REALLY HATE TO PART WITH SUCH A LOVE-LY CHAIR. SPEND YOUR JACK. I'LL GUARANTEE YOU'LL NEVER WANT YOUR MON-NEY BACK. IF I CAN'T SELL IT, I'LL

F^o F G^7 Db^7 C^7 $1. F$ Ab^o Gm^7 C^7 $2. F^o$ E

KEEP SIT-TIN' ON IT, BE-FORE I GIVE IT A-WAY. (WAYS) —

GEORGIA WHILE, VOCAL ON DECCA # 1102 IN 1936.

3497

SLOW COUNTRY WESTERN

DON'T MESS WITH MY BODY

JENNINGS BRYAN GATLYN (1975)

NOW THEY SAY THE COST OF

D7 G D

DY-ING AIN'T WORTH THE PRICE OF BUY-ING... AND YOU CAN'T TAKE IT WITH YOU,

E A7 D D7 G7

WHEN YOU TRAVEL ON. BUT THEY MAKE THEM EX-PEN-SIVE BOX-ES WITH PRETTY HANDLES AND BRASS

D A7 D

TOP-SES. AND THAT WON'T MAKE ME FEEL NO BETTER WHEN I'M COLD AND ALL A-LONE.

CHO. D D7 G7

I DON'T WANT NO-BODY MESS-IN' WITH MY BO-DY, AF-TER THE DAY

E A7 D D7 G

THAT I'M DEAD AND GONE. BUT IF YOU'VE GOT A PROP-D-SI-TION, WHILE I'M 'LIVE AND

D A7 G7 D

A-BLE, LAY IT ON THE TA-BLE. COME ON BABY, LET'S GET IT ON.

Well, they take you to the graveyard -- All your friends gathered around you.
The preacher does a lot of talking -- About the "Greatest Story Ever Told".
Everybody looks and feels you -- Then they throw that dirt down on you,
And bury your whole life's savings -- In that damned ole dirty hole.

2nd Chorus

Now, if you want somebody messin' with your body,
If you want somebody tonight to take you home,
If you want somebody messin' with your body,
Drink up your little toddy -- Come on, Baby, let's get it on.

(Repeat 1st Chorus, up-tempo, fade)

WHO'S THAT PRETTY BABY?

BOBBY HEATH & ALEX MARR (1927)

WHO'S THAT GIRL, WHO'S THAT GIRL,

Dm7 G7 C G7 C / E C#m Eb G D D7 G7

STANDING OV-ER THERE? SHE'S THE QU-TEST PA-BY THAT I'VE SEEN AN-Y WHERE.

C/G G7 C C# Dm7 G7 C G#m Eb A7 / D7

I WOULD LIKE TO TAKE HER OUT, BUT I DON'T KNOW HER NAME. I CAN'T GET A

G G#° D7/A D7 G7/Am G7 CHO. C G7+ C

TUM-BLE; SHE'S DRIV-ING ME IN-SANE. AIN'T SHE PRETTY, AIN'T SHE SWEET? JUST THE KIND YOU PEARLY TEETH AND PRETTY HAIR. ROLLS HER OWN, A; IF SHE'D ON-LY FALL FOR ME, I'D BE MAP-PI

G7+ 1. C / / C#° G7/D G7 G7Dm G7 2. G7 G7+

LIKE TO MEET. SHE DON'T CARE. WHO'S THAT PRETTY PA-BY? WHO'S THAT PRETY

C Em B Gm Bb F/A Fm C

BA-BY? BIG BROWN EYES, I'M TELL-ING YOU WHAT: I'D GIVE

Bb A7 D7 / G7 D7 G7 CODA C/E Gm/Eb D7

EV-'RY-THING THAT I'VE GOT. AS COULD BE. SAY, WHO'S

D7 G7 C / G7 C#°

THAT PRETTY BA-BY?

PRIDE OF THE PRAIRIE
 WORDS BY HARRY BREEN
 MUSIC BY GEORGE BOTSFIELD (1907)

IN 2 Gm A D7 Gm A D7 Gm

OUT IN THE WILD AND WOOLY PRAIR-IE, NOT FAR FROM OLD PU-EB-LO TOWN,

Gm D7 Gm A D7 Gm Bb F7 Bb

THERE LIVED A LITTLE GIRL NAMED MA-RY, BLUE EYES AND TRESS-ES OF BROWN.

Bb F7 Bb F7 Eb

FROM O'ER THE PLAINS THERE CAME A COW-BOY. HE SAID, "PLEASE NAME OUR WEDDING

D D7 Gm A D7 Gm D7 Gm Gm7/F

DAY." SHE BOWED HER HEAD AND WHISPERED, "NOW BOY." THEN ON THEIR BRON-COS

Cm7/Eb Eb7 D7 Eb7 D7/F# D7 Eb7 D7 CHO. Bb Bb Bb

THEY RODE A-WAY. THEY RODE A-WAY, ONE SUMMER'S DAY. PRIDE OF THE

G7 G7 C7 F7 Bb F7

PRAIR-IE, MA-RY MY OWN, JUMP UP BE-SIDE ME RIDE TO MY HOME.

Bb Bb Bb G7 G7 C7 F7 Bb

MY HEART'S BEEN LASS-OED, NO MORE WE'LL ROAM, PRIDE OF THE PRAIR-IE MA-RY!

3499

SING BOTH VERSES

FAST TWO

THE GARBAGE CAN BLUES

WORDS AND MUSIC BY
I. GRAFT NOMORE

THE GARBAGE CANS ARE RATTLING NOW IN
GARBAGE TRUST IS CHARGING US TOO

Musical staff with chords: D7, Gm, D7, Gm, G7, C, G7

SAD AND MOURNFUL TONES. THE BONES. THE THING IS GETTING OD-OR-OUS, DO MUCH FOR AN-Y

Musical staff with chords: C, G7, C, G, C7, Gm7, C7, F

MAN. AND SO WE'LL HURRY TO THE POLLS, AND GIVE THE TRUST THE CAN. WE'VE GOT THE BLUES,

Musical staff with chords: F, Gm7, F, F, Dm, C7

THE GAR-BAGE CAN BLUES. THE TRUST HAS GOT OUR NAN-NY. THEY

Musical staff with chords: C7, F, A7/E, Dm, D7, G7, C7

TAKE OUR CASH WE CAN'T BUY BA-BY SHOES. IT REAL-LY IS UN-CAN-NY!

Musical staff with chords: C7, F7, Bb, Dm7

So HERE'S THE NEWS A- BOUT THOSE DOG-GONE BLUES: WE WANT TO CUT THE

Musical staff with chords: Dm7, G7, C7, F, D7

PRICES ON THE GAR-BAGE-MAN'S DUES. FOR UUST AS SURE AS YOU'RE A-LIVE, WE'LL

Musical staff with chords: Gm, C7, A9, C7/G, G7, C7, F, Bb7, F

ALL VOTE YES FOR NUMBER FIVE, AND CAN THOSE BLUES, THE GAR-BAGE CAN BLUES.

VERSE 2 { COLLECTORS COME, COLLECTORS GO, WE STAND FOR THEIR ABUSE.
THEIR CARELESSNESS WE'VE OVERLOOKED WITH "OH WHAT IS THE USE!"
PUT THERE'S A CHANGE TO CLEAN THE STRE, AND CLEAN THE GARBAGE TOO.
THE "GARBAGE" THAT COLLECTS, THAT IS, AND THEN WE WON'T BE BLUE.

(SOMEWHERE IN THE U.S.A., PROPOSAL NO. 5, TO REDUCE TRASH PICKUP FEES, PROMOTED THIS SONG.)

NIGHT TIME LOVE AND YOU

MARIE SAVAGE and HAROLD WEEKS (1927) NIGHT TIME, WHEN LITTLE STARS

Musical staff with chords: F/C, F, D7, Eb7/D7, Gm, Cm, D7, Gm, Eb/G, Gm7/C, F, Bb

GLEAM. NIGHT TIME, WHEN LOVE IS SU-PREME. SIL-VER

Musical staff with chords: Am, Bb, F, A7, Bb, G7, C7, C7

NIGHT TIME, UUST THE RIGHT TIME FOR ALL SINEEHEARTS TO SCHEME.

CHO.

NIGHT DAYS _____ TIME LOVE AND YOU, _____
 WHEN WE'RE A- PART, _____ MOON --- BEAMS STREAMING
 AL --- WAYS IN MY

THRU. HEART, _____ SHIN-ING FROM A- BOVE, THEY LIGHT MY PATH OF LOVE
 LOVE IS BRIGHTLY

YOU. _____ BURNING, AND I'M YEARNING FOR THE NIGHT TIME

CHORDS: F, Bbm, F/C, F, F7, E7, Eb7, D7, D7, G7, C7sus, C7, Gm7, C7, Gm7, C7, Gm7, G7, C7, C7, F, G7 / C7, C7+, Gm7, C7, F7, E7, Eb7, D7, G7

LOVE AND YOU, _____

I WANNA HOT DOG

CLARENCE WILLIAMS and TOSH HAMMED (1927)

MISTER, I KNOW YOU HAVE A HOT DOG STAND. WELL I WANT A DOG WITHOUT BREAD YOU SEE,
 YES, I AM KNOWN NOW AS THE HOT DOG MAN.

'CAUSE I CARRY MY BREAD WITH ME. GAL, YOU'RE PE-CULIAR NOW, AND THAT'S A FACT. IF I LIKE YOUR DOG
 I'LL COME BACK. HOW MUCH IS IT? I AM HERE TO PAY. SATISFY ME: LISTEN WHILE I SAY: I WANN

CHORDS: Eb, Eb7, Fm7, Bb7, Eb, Abm, Eb, Bbm, C7, F7/C, Eb, Eb7, Eb, Eb7, Fm7, Bb7, G, C, G7, D7/A, G7, Cm, F7, Gm7, Eb, C7, F7, Bb7, Bb7+

CHO.

HOT DOG FOR MY ROLL. HE MUST BE HOT, I DON'T WANT NONE COLD. GIVE ME A BIG ONE,
 THAT'S WHY I SAID... I WANT IT SO IT WILL FIT MY BREAD. I WANNA HOT DOG FOR MY ROLL. HE MUST
 YOUNG I DON'T WANT HIM OLD. I SURE WILL BE DIS-GUST-ED IF THIS DOG AIN'T
 FULL OF MUS-TARD. I DON'T WANT NO EX-CUSE, HE MUST HAVE LOTS OF JUICE. I WANNA HOT DOG FOR MY ROLL...

CHORDS: Eb, Bb7, G7, Cm, F, F7, Bb7, Bb7+, Eb, Eb7, Ab, Ab6, A0, Eb/Bb, G7, Bbm, C7, Ab, G7, Cm, C7, F7, Bb7, Eb

RECORDED BY BUTTERBEANS & SUSIE, A REAL-LIFE HUSBAND & WIFE VAUDEVILLE TEAM,
 WHOSE REAL NAMES WERE LINDA AND SUSIE EDWARDS, THEIR LAST RECORDING DATE IN
 1962 WAS JUST BEFORE THEY BOTH PASSED ON. (ON COLUMBIA C-30789 IN 1927. THIS SONG.)
 THEY HAVE RECORDED WITH KING OLIVER, KID ORY, LOUIS ARMSTRONG and many others.

3501

STRUT YO' PUDDY RED HOT RAZMATAZ

SPENCER WILLIAMS (1924)

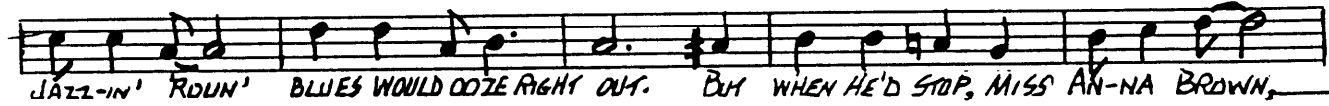
TEMPO DI STRUT



I HEARD A MAN PLAY IN A BAND DOWN IN A DIX-IE CAB-A-RET. HE BLOWS COR-



NET, AND YOU CAN BET THAT THIS DUDE CAN REALLY PLAY. WHEN HE COMMENCED



JAZZ-IN' ROUN' BLUES WOULD OOZE RIGHT OUT. BUT WHEN HE'D STOP, MISS AN-NA BROWN,



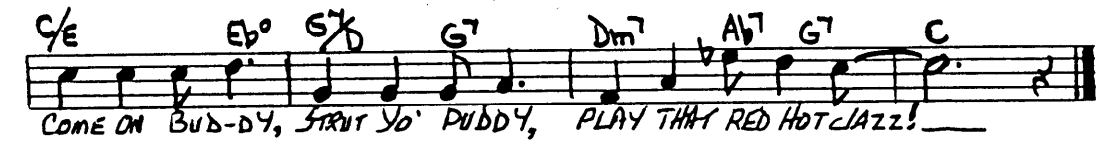
SHE'D UMP UP AND SHOUT: COME ON BUD-DY, STRUT YO' PUDDY, PLAY THAT RED HOT JAZZ. WHEN YOU TOOT IT, KIND-A MUTE IT. I LOVE RAZMATAZ.



EV-'RY-BD-DY KNOWS YOU'VE GOT HOT LIPS, BLUES JUST DOZIN' FROM YO' FINGERTIPS.



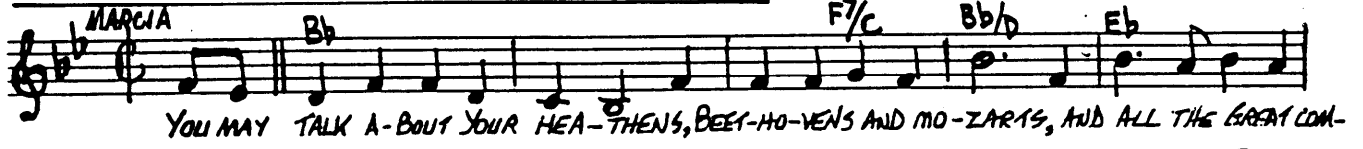
IF YOU WANNA WIN THIS TERSIN' BROWN, MAKE ME PICK'EM UP AND LAY'EM DOWN.



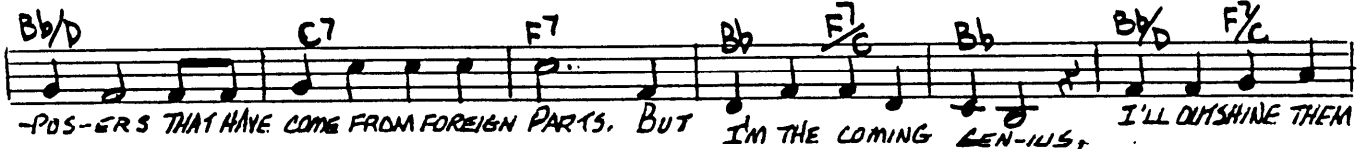
COME ON BUD-DY, STRUT YO' PUDDY, PLAY THAT RED HOT JAZZ!

VOCAL BY ROSA HENDERSON acc. by the CHOO-CHOO
 JAZZERS with HARRY SMITH (CORO) & CLIFF JACKSON
 ON PIANO. PATHE ACTUELLE 7506 IN 1924.


THE SHAMROCK BAND
 WORDS BY MURRAY & MURPHY
 MUSIC BY LOUIS F. BAUS (1892)



YOU MAY TALK A-BOU YOUR HEA-THERS, BEE-HO-VENS AND MO-ZARTS, AND ALL THE GREAT COM-



-POS-ERS THAT HAVE COME FROM FOREIGN PARTS. BUT I'M THE COMING GEN-IUS, I'LL OUSHINE THEM



ALL. THE MEN-DEL-SOHNAS AND WAG-NERS, I'EL DASH A-GAINST THE WALL. I'VE TAUGHT ALL MY