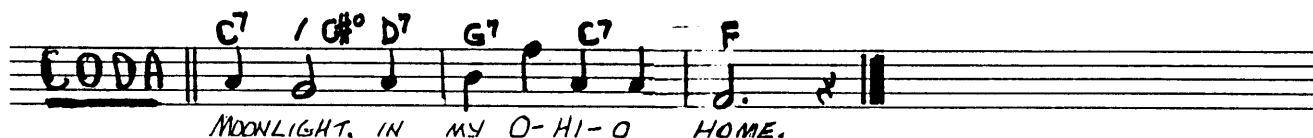
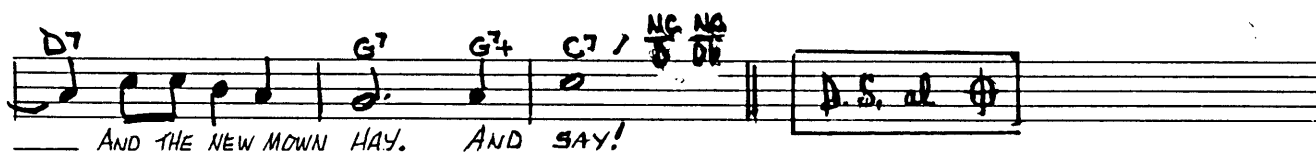
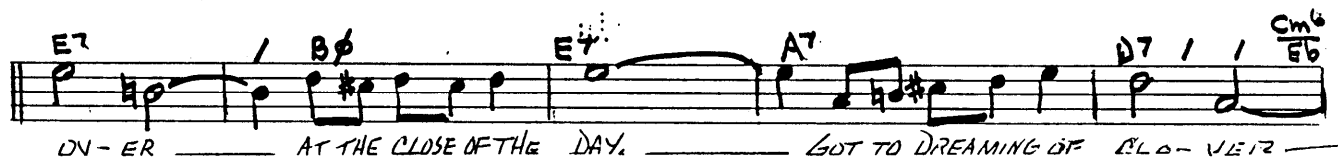
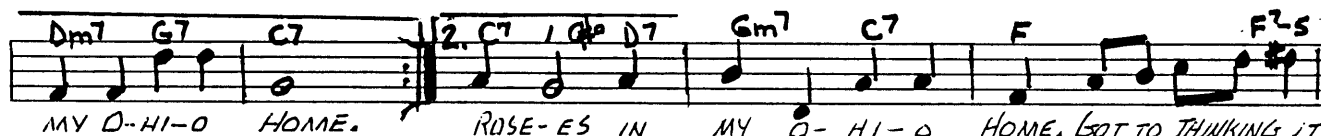
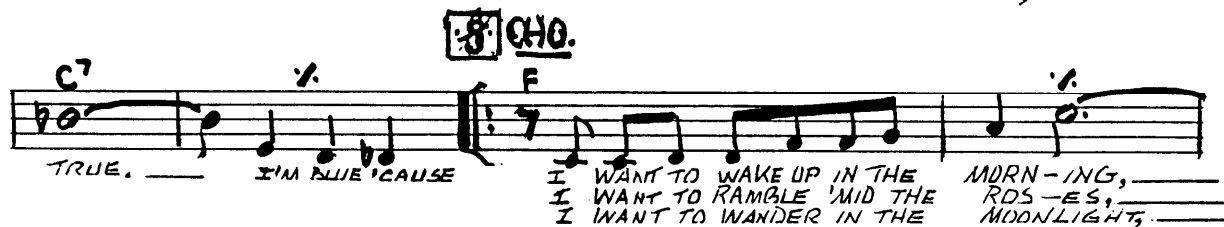


MY OHIO HOME - CONT.

3952



WABASH DANCE ORCHESTRA - with RED NICHOLS, MIEF MOLE,
FUD LIVINGSTONE, ARTHUR SCHUTT, GENE KRUPA, SCRAPPY LAMBERT (VOCAL)
ON DUOPHONE D 4005 IN 1928

CASS HAGAN ORCHESTRA - with LENNIE HAYTON & HENRY LEVINE
ON COLUMBIA 1301-D IN 1928.

EDDIE SOUTH (5 pc.) ON VICTOR 21155 IN 1927 AT CHICAGO

CLEAN GOLDKETTE ORCH. - with BILL RANK & SPIEGLE WILCOX (TRBS),
JOE VENUTI, EDDIE LANG and HARRY CARMICHAEL.
VICTOR 21166 IN 1927 AT KANSAS CITY.

3953



L: BOB WHITE, CHUCK FORREST I NEED YOU LIKE A LONELY TUNE NEEDS A LONELY HEART TO
M: WALTER DONALDSON (1936)

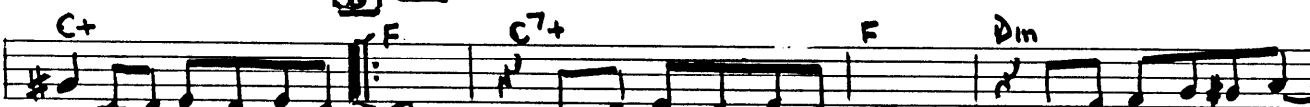


SING TO. I'D BE BLUE AS A MORNING MOON IF I DIDN'T HAVE YOU TO CLING TO. IF YOU

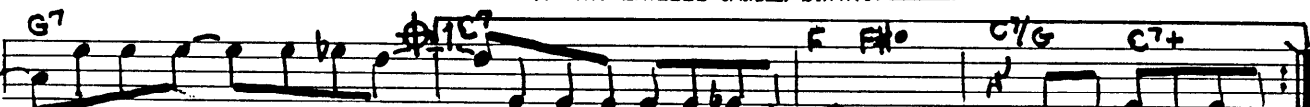


LEFT ME THAT WOULD BE CA-TAS-TRO-PHE. KNOWING YOU WERE GONE WOULD LEAVE ME ALL AT

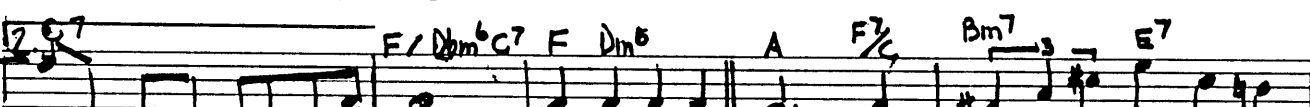
CHORUS



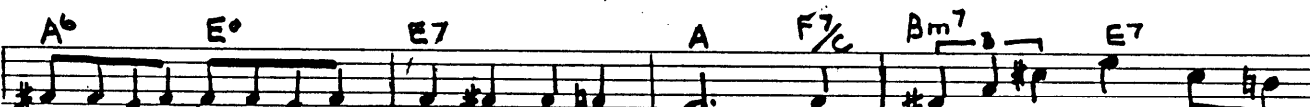
SEA. I'D BE LOST WITHOUT YOU. REALLY LOST WITH OUT YOU. LIKE A BOAT ON THE BLUE, IF YOU SAID WE WERE THRU, I'D BE STARTING A-NEW,



WITH NO CAP - TAIN OR CREIN - I'D BE LOST WITHOUT YOU. YOU'RE MY COMPASS AND CHART, WHAT ON EARTH - WOULD I DO? IF MY BRIDGES SHOULD BURN. IF YOU SAID WE WERE THRU, I'D BE STARTING A-NEW,



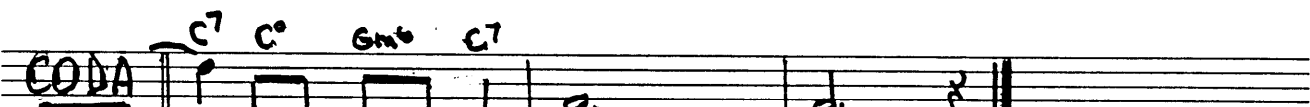
I'D BE LOST WITHOUT YOU. I NEED YOUR CHARMS, YOUR COMFORTING CHARMS, AND YOUR



KISS WHEN I'M MIS-UNDERSTOOD. WITHOUT YOUR ARMS, YOUR SHELTERING, ARMS I'D BE



LOST LIKE A BABE IN THE WOOD. - I WOULDN'T KNOW WHERE TO TURN.



I'D BE LOST WITHOUT YOU.

VOCAL BY HELEN FORREST acc. by NAT COLE + LIONEL HAMPTON on VIBES.
ON VICTOR 26751 IN 1940 AT HOLLYWOOD.

3954

MOD to

A COTTAGE IN THE COUNTRY

WALTER DONALDSON
(1930)

SINCE I FELL IN LOVE, I FEAR, I'VE ALWAYS HAD THE
SINCE I FOUND THAT LOVE WAS NEAR, I'M SURE I'VE GOT THE

Chords: Dm7, D7, 1. G7, C, A7, Dm, G+, 2. G7

WRONG I-DEA OF RIGHT I-DEA OF PAR PAR A DISE. BUT -A - - -

Chords: C, E7, Dm7, G7, C, D7

-DISE. WHAT MAKES LOVE SO SWEET, AND WHAT MAKES LOVE COM-

Chords: G7, G7+, C, C#, G7/b, G7, C, A7

-PLETE? A COT-TAGE IN THE COUNTRY, THAT'S THE THING: THAT LITTLE WITH SOME SWEET

Chords: D7, G7, C, G7, D7, C, C#

BUN-GA-LOW WHERE ROS-ES CLING. A COTTAGE IN THE
SOME-ONE WHO MEANS EV-'RY-THING.

Chords: G7/b, E/C#, Asus, A, A7, D6, D7

COUNTRY, IN THE SPRING, IS UIST LIKE HEA--VEN AND EV-'RY-
A LIT-TLE GARDEN GATE ON WHICH TO

Chords: G7, G7+, C, C#, G7/b, G7, C

-THING. SWING. A BAB-BLING BROOK THAT RIP-PLES BY THE DOOR.
A NEST TO REST WHEN YOU COME HOME FROM TOWN,

Chords: C, A7, D7, G6, G7/E, A7/E, A7

OH MYSTER DREAM MAN, LET ME DREAM SOME MORE. 'CAUSE,
AND EV-'RY EVE-NING WATCH THE SUN GO DOWN. WHAT

Chords: Dm, B7/D#, C/E, Dm7/A, D7, Dm7

WHAT DOES IT TAKE TO MAKE THE BIRDIES SING? A COTTAGE IN THE
WOULDN'T YOU GIVE TO LIVE UIST LIKE A KING?

Chords: D6, G7, 1. C, Am, D7, G7, 2. C, F6, F7, C

COUNTRY, THAT'S THE THING! A THING!

3955

SLOWLY

LET ME DAY DREAM

W: BOB WRIGHT & CHUCK FORREST
MUSIC BY WALTER DONALDSON (1937)

BIRDS, BEES, SWEET BREEZE, GENTLY DRIFTING
BLUE BIRD, BLUE SKY, LULL ME WITH YOUR

THRU THE TREES. LUL-LA-LAY.
SPRING MAGIC IS IN THE AIR.
SPRING MUSIC IS EV-RYWHERE.

LACK-A-DAISY DAYS - YOU'RE MAKING ME LA-ZY.
THE KEEPING WILLOWS SOFTLY
THE WOULD SA FIND THE HIGHEST
LET ME HEAVEN-LY TO

SWAY - A - DOVE ME, - LET ME DAY DREAM.
-NEE' - SO LOVELY
HILL - A VALLEY FILL'D WITH FLOW-ERS.
DIL - LY DALLY - THERE FOR HOURS.

CLOUDS ROLL BY. -
PICTURES TOO.
CRA-ZY THING?
THEY'RE PAINTING PICTURES
DAY DREAMING MAKES THEM
HOW CAN IT BE A

CODA
CRIME IN SPRINGTIME; FOR ME TO DREAM MY LIFE A-WAY? I'M LA-ZY, - LET ME DAY DREAM.

TOOTS MONDELLO ORCH. with WILL BRADLEY & JACK JENNY (TRBS),
CLAUDE THORNHILL (PNO), VOCAL BY BARRY MC KINLEY,
ON BRUNSWICK 8094 IN 1938.

BRIGHTLY

SMARTY PANTS

LYRIC BY JOHNNY MERCER
MUSIC BY WALTER DONALDSON (1939)

AT THE RA- CES, YOUR HORSES COME
IN THE MOONLIGHT, YOU REALLY KNOW

IN ONE-TWO. WHAT TO DO.
AT A PAR-TY, YOU MIX A FINE DRINK. Do I -

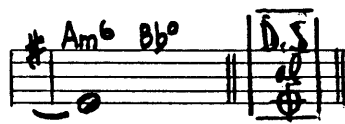
MIND IT? I DON'T THINK.
YOU OLD SMART-Y PANTS, WHERE'D YOU
YOU OLD SMOOTH-Y PIE, WHO TAUGHT

LEARN TO DANCE? WHERE'D YOU LEARN TO THROW THAT LINE?
YOU TO SIGH WITH THAT HON-EY IN YOUR GLANCE? How'd YOU LEARN TO

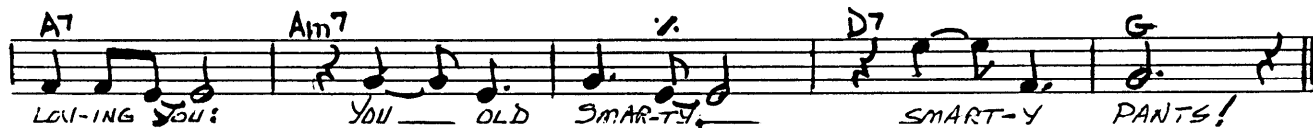
SAY THE THINGS YOU SAY, AND SAY THEM IN THAT CITY-SLICKEER WAY?

SMARTY PANTS - CONT.

3956



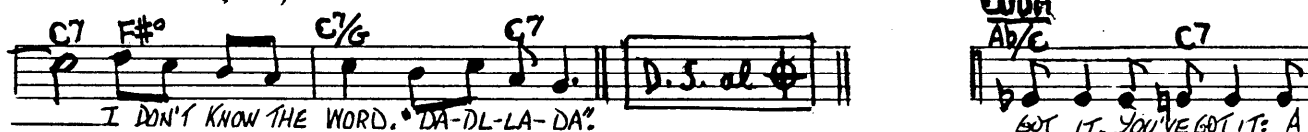
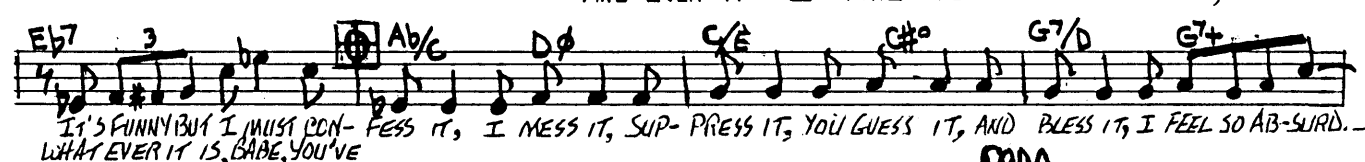
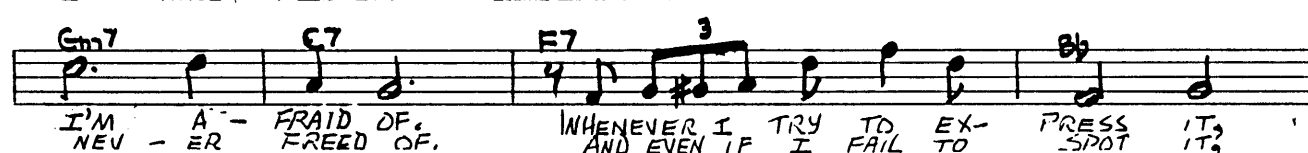
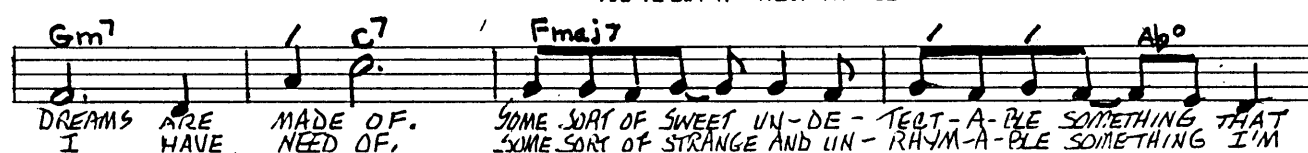
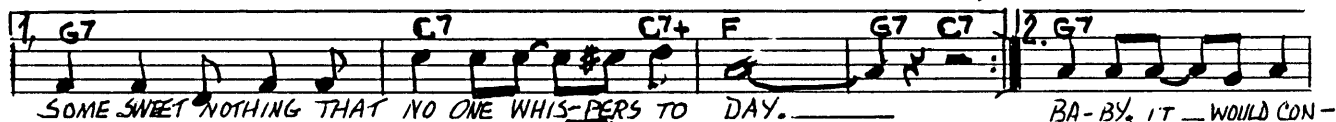
CODA



WOODY HERMAN ORCH. WITH NEN REID, JOE BISHOP, SAXIE MAXSFIELD and
VOCAL BY CAROL KAY. ON DECCA 2955 IN 1939.

YOU'VE GOT A CERTAIN SOMETHING

LYRICS BY BOB WRIGHT & CHET FORREST (1937)
MUSIC BY WALTER DONALDSON



3957

MAYBE IT'S THE MOON

M: WALTER DONALDSON

L: BOB WRIGHT & CHUCK FORREST (1937)

I LAY ME DOWN TO SLEEP, BUT I CAN'T CLOSE MY EYES.

Am D7 G Eb1 Am A7 D7 G

I MUST KEEP COUNTING SHEEP. I EV-EN HUM LUL-LA-BYS.

Am Am7 Cm G3 Em7 A7/G G Em

SOMEBODY, BE-YOND MY WIN-DOW, I HEAR A WHIP-POOR-WILL'S TONE. WHY DO I FEEL SO

Am7/A D7 G Bbm6 D7/A G#° D7/A D7+

ALL A- LONE? MAY-BE IT'S THE MOON, SHINING THRU THE MOON, SLUMBRING ON MY

F# G 1. G Bbm6 2. G7 C Cm

WIL-LON. MAY-BE IT'S THE MAY-BE IT'S THE MAG-IC, DEEP IN THE

Gmaj7 G/B Bbm6 A7 D7s Am D7+

SUM-MER WINDS, PLAYING ON MY HEART STRINGS, AS THO' THEY WERE VI-O-LINS...

D7+ Bbm6 D7/A G#° D7/A D7+ F# G Bm Dm6 F# Eø

MAYBE IT'S THE MOON, ALL THE WORLD IS MEL-LON. JUST A LOVELY MOON

Dm6 G7 B C G (per.) C/E Cm/Eb

AND A LOVELY FEL-LON. AM I IN THE SPELL OF SOME

Gb Am7 G Bbm6 D7/A Bbm6 D7/A D7+

BLUE IN-TER-LIDE FROM A-BOVE. MAYBE IT'S THE MOON. MAYBE IT'S A MOOD. MAYBE IT'S

G Eb9 G

LOVE.

RHYTHMIC EIGHT with SID PHILLIPS & VOCAL TRIO.
ON ZONOPHONE 3970 AT LONDON IN 1931.

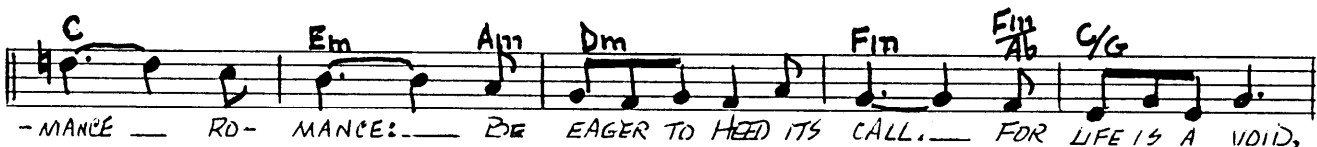
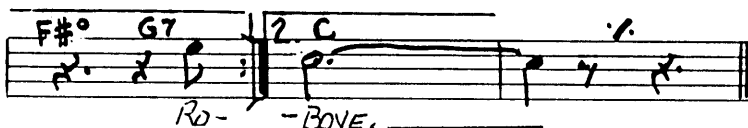
3958

ROMANCE

WORDS BY EDGAR LESLIE

(1929)

MUSIC BY WALTER DONALDSON

MED. SLOW

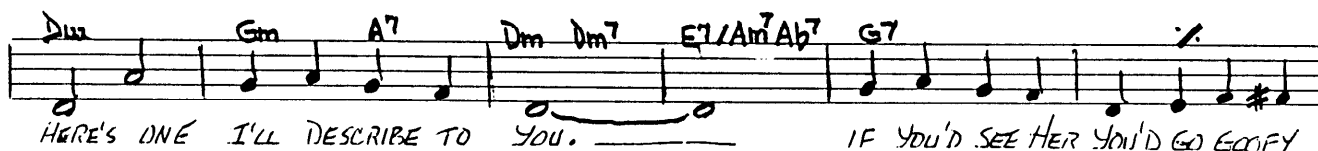
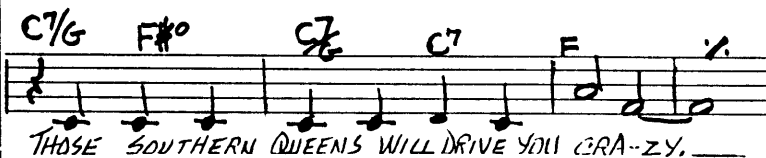
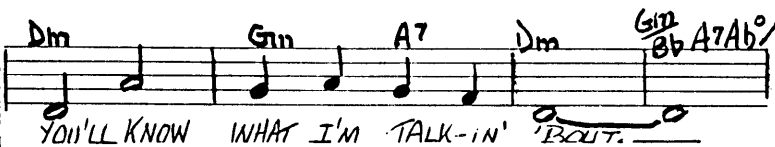
CASA LOMA ORCHESTRA
(VOCAL BY JACK RICHMOND)
ON Okeh 141734 IN 1930

CLIMMY DORSEY ORCHESTRA with FREDDY SLACK, RAY McKINLEY,
BOBBY BYRNE (TRIO) and SHORTY STROCK (LEAD TRP).
ON DECCA NO. 2536 IN 1939.

3959

MODER

THAT BLUE EYED BABY FROM MEMPHIS



DON REDMAN ORCHESTRA with SIDNEY DE PARIS & BENNY MORTON

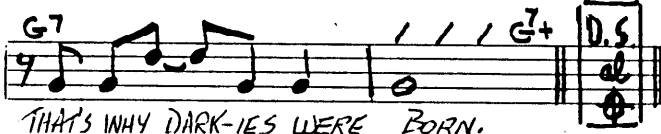
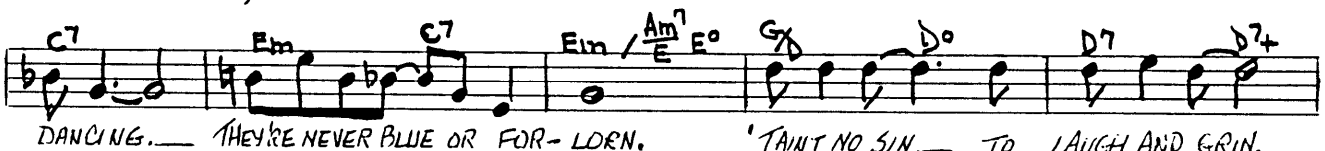
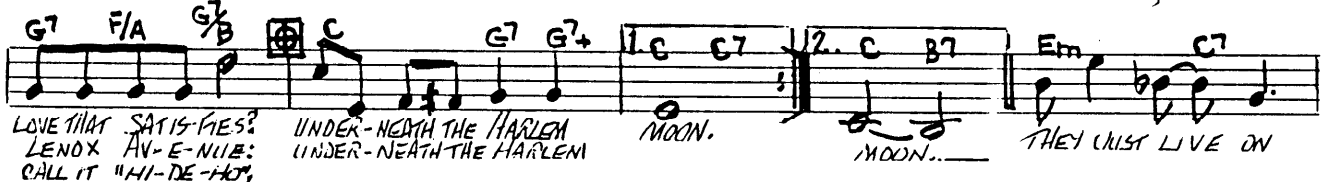
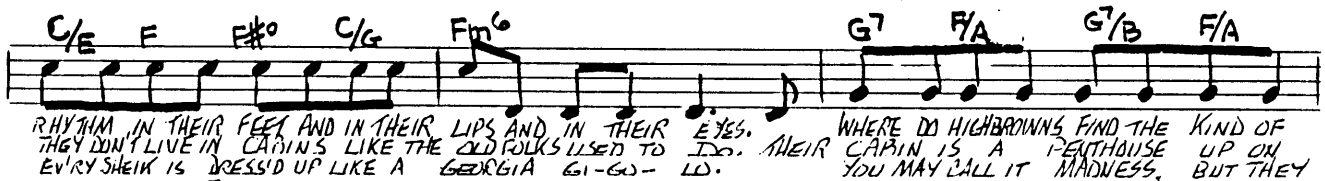
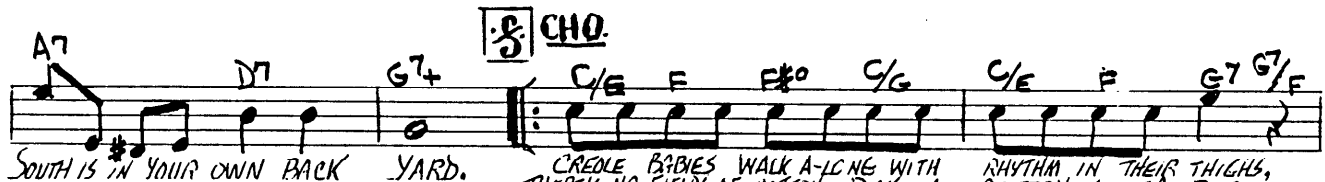
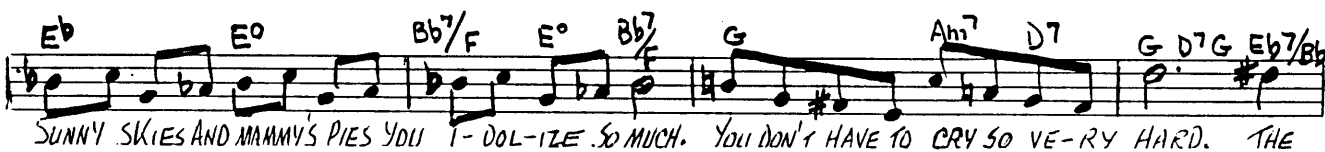
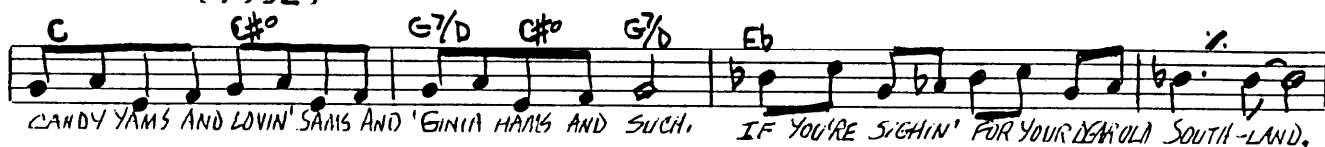
VOCAL BY HARLAN LATTIMORE
ON BRUNSWICK NO. 6560 IN 1933.

MOD to

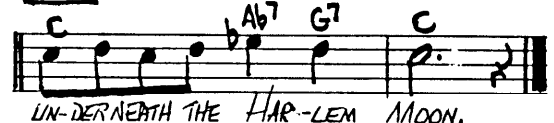
3960

UNDERNEATH THE HARLEM MOON

MAC K GORDON & HARRY REVEL
(1932)



CODA



DON REDMAN & HIS ORCH. with SIDNEY DE PARIS
(TPT), BENNY MORTON (TRB), HORACE HENDERSON
(PNO), HARLAN LATTIMORE (VOCAL).
ON BRUNSWICK 6401 IN 1932.

CHICK BULLOCK, VOCAL with T.D. + C.D. and
BERIGAN & MANNY KLEIN, & EDDIE LANG (GTR)
& ARTIE BERNSTEIN ON BASS.
ON CONQUEROR 8015 IN 1932.

FLETCHER HENDERSON ORCH - CLAUDE HOPKINS, ARRANGER.
HENRY "RED" ALLEN, RUSSELL PROCTOR, COLEMAN HAWKINS,
JOHN KIRBY ON BASS, HORACE HENDERSON ON PIANO.
ON COLUMBIA # 2732-D IN 1932.

DICK ROBERTSON, VOCAL
w/ GENE KRUPA ORCH.
ON PANACHE 25460
IN 1932

MOD. BLUES TEMPO

A MESS OF BLUES

DOC POMUS & MORT SHUMAN

(1960)

I JUST GOT YOUR LETTER BA-BY. A-TOO BAD YOU CAN'T COME HOME.
I KEPT A WINK SINCE SUN-DAY. I CAN'T EAT A THING ALL DAY.
LET MY SELF TO-GETHER, 'BEFORE I LOSE MY MIND.

[illegible]

WHISKEY BLUES

LUKE JORDAN (1952)

IN 2

C

1. EAR-LY ONE MORN-ING I WAS MAKING MY ROUNDS. I WAS DRINK-ING
2. GOT UP NEXT MORN- IN' HAD A GOOD SNORT O' RUM. WASHED IT DOWN WITH

C#° G7(b9) G7 G#° G7(b9) G7 1 Dm7 G7 Dm7

WHISKEY AN' I SHOT MY WO-MAN DOWN. SHOT HER DOWN, AND THEN WENT
WHISKEY AN' A- WAY. I DID RUN. MADE A GOOD RUN, BUT I

G7 1/2 C/E Ab7/Eb C/E C Dm7 D#° C/E G7 C

BACK TO BED. AN' I HID THAT LOU-IN' FORTY-FOUR BE-NEATH MY HEAD.
RUN TOO SLOW. THEY IN-ER-TOOK ME WAY DOWN SOUTH NEAR BEN-DI-GO.

1. C 2. C F E#° C/G F C

SO COME ON ALL YOU FEL-LAS: LISTEN TO ME.

Am D7 (D=J) Dm7 G7 C 1 F#° C° C

LAY OFF THAT WHIS-KEY AND LET THAT O. P. BE!

VOCAL BY ELIZABETH ROBINSON, acc. by a six piece combo,
which included RICHARD M. DOWNS
ON PARAMOUNT NO. 12509 IN 1927 AT CHICAGO.

WHO PAID THE RENT FOR MRS. RIP VAN WINKLE?

WORDS BY ALFRED BRYAN

(1914)

MUSIC BY FRED FISCHER

FAST TWO

OH OH MANY YEARS A - GO LIVED THE WIFE OF HAP-PI RY VAN WINKLE.

ONE DAY SHE DROVE POOR RY A - WAY,

AS THE LITTLE STARS BE-GAN TO TWINKLE. ALL THAT HE HAD, HE HAD

UN-DER HIS HAT, AND SHE WAS GLAD TO SEE HIM GO. SO:

OV-ER THE HILLS HE WENT, LEFT HER WITHOUT A RENT. ONE THING I'M ANX-IOUS TO

KNOW: WHO PAID THE RENT FOR MISSUS RY VAN WINK-LE WHEN

RY VAN WINK-LE WENT A - WAY? AND WHILE HE SLEPT FOR TWEN-TY

YEARS WHO WAS IT KISSED A- WAY HER TEARS? SHE HAD NO

FRIENDS IN THE PLACE, HAD NO ONE TO EM-PRACE, BUT THE LANDLORD ALWAYS

SAW HER WITH A SMILE ON HER FACE. WHO PAID THE RENT FOR MISSUS

RY VAN WINK-LE WHEN RY VAN WINK-LE WENT A - WAY?

3963

I'LL NEVER HAVE TO DREAM AGAIN (1932)

WORDS BY CHARLES NEWMAN

MUSIC BY ISHAM JONES

MED. WALTZ

IN MY DREAMS YOU COME TO ME LIKE A PHANTOM MELODY. NOW YOU'RE HERE AND WITH THE
DREAM GIRL WILL YOU EVER BE MINE IN ALL RE-AL-I-TY?

DAWN YOU'RE GONE. WHEN CAN I STOP DREAMING ON AND ON? IF

CHO.

I SHOULD WAKE AND FIND YOUR ARMS A-ROUND ME, I KNOW I'LL NEVER HAVE TO DREAM A-
ALL MY DREAMS IT SEEMS THAT YOU ARE NEAR, DEAR. BUT WHEN I WAKE YOU ALWAYS DIS-AP-
-PEAR. IF I SHOULD WAKE AND FEEL YOUR LIPS SUR-REN-DER TO MINE, I'D
-PEAR. IF I SHOULD WAKE TO HEAR YOU SAY YOU'LL AL-WAYS RE-MAIN, THAT'S

JUST BE WASTING PRECIOUS TIME IN DREAM-ING. IN

WHEN I'LL NEVER HAVE TO

D.S. al

CODA

DREAM A-GAIN.

VOCAL BY CONNIE BOSWELL acc. by
TOMMY & DIMMY DORSEY, BILL McDONOUGH (GTR)
ARTIE BORNSTEIN (US), STAN KING (DR)
ON BRUNSWICK 6405 IN 1932.

YOU'RE STILL IN MY HEART

WORDS BY JACK YELLEN (1932) MUSIC BY DAN DOUGHERTY

I'M LIKE A DREAM-ER WHO IS A-

-WAK-ENED OUT OF DREAMS OF HAP-PI-NESS AND FINDS HIM-SELF A-LONE.

YOU STOLE A-WAY, LEAVING ME FOR-SA-KEN, LIKE THE LOVELY DREAMER OF THE DAWN,

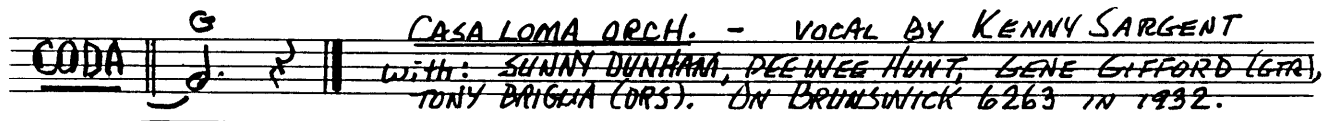
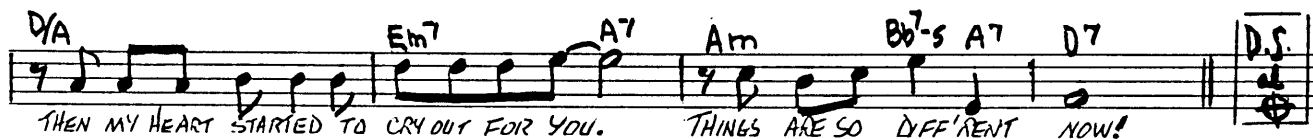
CHO.

WHEN HIS DREAMS ARE GONE. YOU FOUND A NEW LOVE, AND FOR-GOT YOUR TRUE LOVE.
DIDN'T YOU GRIEVE ME? DIDN'T YOU LEAVE ME?
I CAN'T BAR-RESS YOU! OTHER ARMS POS-SESS YOU.

WHO-EV-ER YOU LOVE YOU'RE STILL IN MY HEART.
AND YET, BE-LIEVE ME, YOU'RE STILL IN MY HEART.
DUT HEAVEN BLESS YOU, YOU'RE STILL IN MY HEART.

YOU'RE STILL IN MY HEART - CONT.

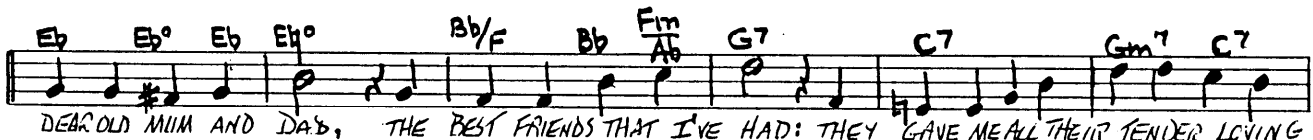
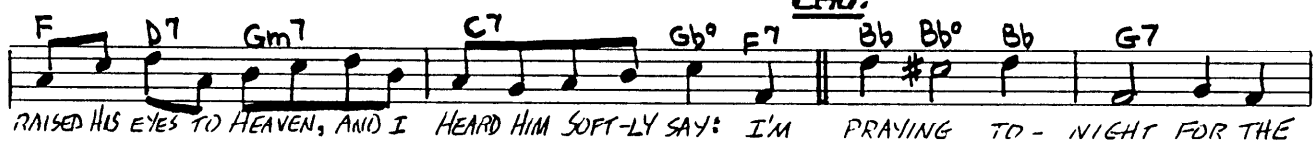
3964



I'M PRAYING TONIGHT FOR THE OLD FOLKS AT HOME

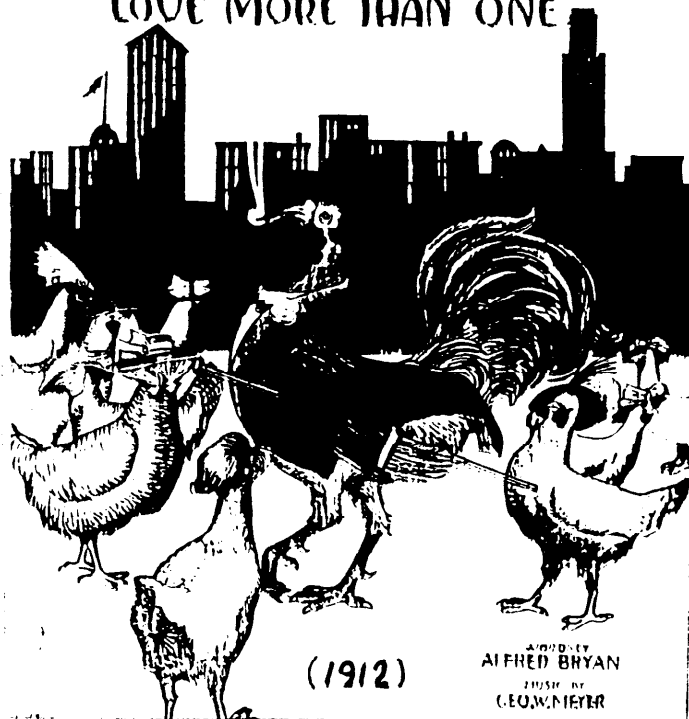
SPENCER WILLIAMS (1940)

MED. SLOW



3965

IF A ROOSTER CAN LOVE SO MANY
LITTLE CHICKENS, CAN'T A MAN
LOVE MORE THAN ONE



(1912)

WORDS BY
ALFRED BRYAN
MUSIC BY
GEORGE MEYER

THERE'S JUST ONE THING SEEMS TO
WHY DO THEY CALL ALL THE
PUZZLE LIKE THE DICKENS: WHEN HER
LITTLE GIRLIES CHICKENS?
FELLOW TRIES TO FLIRT, THEN HER
LITTLE HEART IS HURT. CHICKENS DON'T MIND IF THEIR
LOVIN' MISTER ROOSTER DON'T CALL A-ROUND JUST AS
OFTEN AS HE USE-TER. THEY DON'T

EVER RAISE A FIGHT IF HE HAP-PENS TO STAY OUT AT NIGHT. - IF A ROOSTER CAN LOVE SO
RULE, SO THEY SAY, SHOULD
MANY LITTLE CHICKENS CAN'T A MAN LOVE MORE THAN ONE? - IF THE LITTLE CHICKENS DON'T COMPLAIN, -
WORK THE OTHER WAY. IT'S JUST AS FAIR TO ME AS YOU. -
CAN'T THE LITTLE GIRLIES ACT THE SAME? - EV-RY IF A
ROOSTER CAN LOVE TEN, CAN'T EACH LITTLE CHICKEN THEN LOVE A DOZEN LITTLE ROOSTERS

TOO.

MY FAVOURITE BLUES

BENNY CARTER (1941) EASY SWING

[A] F F7 Bb Bbm F6 1/2 (F7) Bb

3966

BENNY CARTER ORCHESTRA
(SIDNEY DE PARIS, VIL DICKENSON)
ON BLUEBIRD 15-11288 IN 1941.

3967

(NOT FAST)

[A]

THE GEORGIA RAG

ALBERT GUMBLE (1910)

1. Am D7 G G/B Bb Am7 D7 D7+ G 1. / 2. E7 A7 D7 G G G FINE TRIO C Em/B Am C/G D7/F# D7 G7 +BL 1. G7 2. C G/B Bb D.S. or FINE +BL

SLOWLY 1340.

TRYING

BILLY VAUGHN

(1952)

I'M TRYING TO FOR-GET YOU, BUT, TRY AS I

NO USE

TRYING TO-FOR-GET YOU, 'CAUSE I RE-AL-IZE THAT I'M TRYING TO FOR-GET YOU WITH TEARS IN MY EYES. AND THOSE TEAR DROPS ONLY RE-MIND ME THAT I LOVE YOU MORE AND MORE. SO I'LL PUT MY FOOLISH PRIDE BE-HIND ME AND COME KNOCKING, KNOCKING AT YOUR

DOOR. AND I'LL BE TRYING — TO IM-PRESS YOU, — HOPING TO POS-SESS YOU — 'THO I
KNOW I HAVEN'T A CHANCE, DEAR, THERE'S NO DE-NY-ING. BUT YOU CAN'T BLAME A
FOOL IN LOVE FOR TRY-ING.

FOREVER

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER (1925)

OLD TIME MEM-O-RIES CLING TO ME — AND THEY BRING TO ME, — ONCE A-
-GAIN, — GOLD-EN HOURS I SPENT WITH YOU. — HOW CON-TENT WITH YOU, —
I WAS THEN! — BUT THE HAP-PY END-ING NEV-ER CAME. WHO DO YOU
THINK WAS TO BLAME? — WASN'T IT YOU — WHO SAID TO ME, —
"MY LOVE WILL BE — FOR-EV-ER?" — WASN'T IT I — WHO SAID TO YOU, —
"I WILL BE TRUE — FOR-EV-ER?" — BEAU-TI-FUL WORDS: — WE
SPOKE THEM. — WON-DER-FUL VOWS: — WHO BROKE THEM? — WASN'T IT YOU. —
WHO MADE US PART — BREAKING MY HEART — FOR - EV - ER?

BEN POLLACK & HIS CENTRAL PARK ORCH.
J. McPARTLAND, J. T. HEARDEN, B. GOODMAN,
BOB ROBIN. VOCAL BY FRANKLIN PAUR.
ON EDISON 52437 IN 1928.

CALIFORNIA RAMBLERS with
F. DORSEY, ADRIAN ROLLINI, STAN KING.
ON PATHE-ACTUELLE IN 1925.

3969

I WANT THE WAITER

(WITH THE WATER)

WORDS AND MUSIC BY
KAY and SUE WERTHER
(1939)



Featured by
ENOCH LIGHT
and his Orchestra



WATER, WATER EV'RYWHERE, BUT MY



DAUGHTER WON'T TOUCH A DROP. WHERE'S THE WAITER WHO LEFT HER



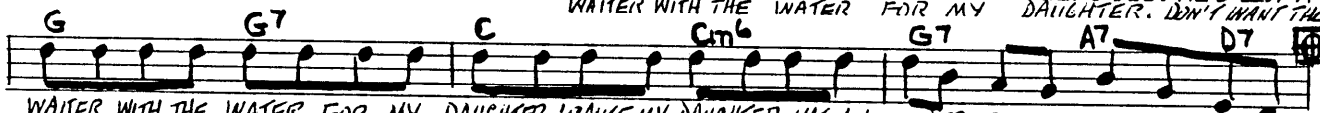
WAITING THERE IN A BROKEN-DOWN LUNCHEON SHOP?



I WANT THE WAITER WITH THE WATER. I WANT THE
MEN-U THAT'LL SEND YOU. HE'S GOT A
WAITER WITH THE WATER. I WANT THE



WAITER WITH THE WATER FOR MY DAUGHTER. I WANT THE
MEN-U THAT'LL SEND YOU AND BE- FRIEND YOU. HE'S GOT A
WAITER WITH THE WATER FOR MY DAUGHTER. DON'T WANT THE



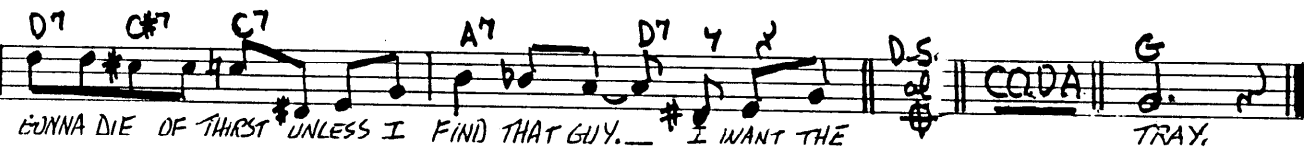
WAITER WITH THE WATER FOR MY DAUGHTER, 'CAUSE MY DAUGHTER HAS AN ORDER FOR SOME WATER ON A
MEN-U THAT'LL SEND YOU AND BE- FRIEND YOU MAYBE LEND YOU, IF YOU HELP ME FIND THE WAITER WITH THE
BUTCHER OR THE BAKER OR THE CANDLESTICK-A-MAKER. WANT THE WAITER WITH THE WATER ON A



TRAY. HE'S GOT A TRAY, WHILE MY DAUGHTER WAS HAVING LUNCH ONE DAY,



SHE CAUGHT THE WAITER'S EYE. HE TOOK ONE LOOK AT HER, AND RAN AWAY. NOW SHE'S



GONNA DIE OF THIRST UNLESS I FIND THAT GUY. I WANT THE

TRAY.

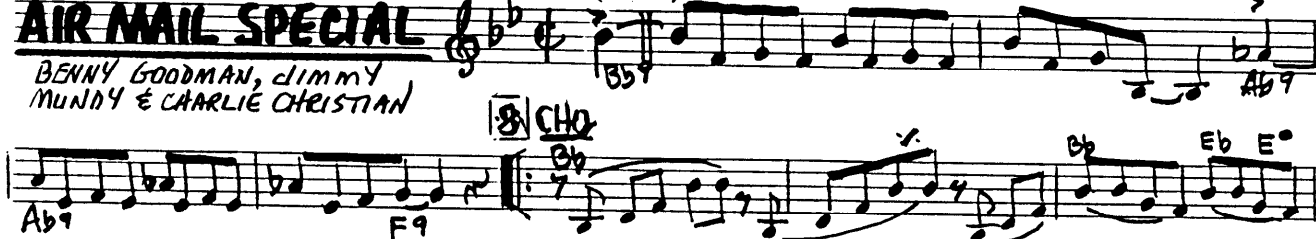
JIMMY LUNCEFORD ORCH. - VOCAL BY TRUMMY YOUNG
(arr. SY OLIVER. WITH WILLIE SMITH, JOE THOMAS, MOSE
ALLEN, ED WILCOX (PROD), JIMMY CRAWFORD (DRS).
ON VOCALION 5033 IN 1939.

ELLA FITZGERALD with a
13 PIECE ORCH. (HERE)
ON DECCA 2628 IN 1939

AIR MAIL SPECIAL

BENNY GOODMAN, JIMMY
MUNDY & CHARLIE CHRISTIAN

OPT. 8VA (INTRO)



Bb F9 Bb Bb y. Bb Eb E° 1. Bb F7 Bb

2. Bb F7 Bb E° 2

E° F#° B° Gb9 F9 D.S. al

CODA

BENNY GOODMAN ORCH. - ARR. JIMMY MUNDY
 (B. BUTTERFIELD, LOOTIE WILLIAMS, TEDDY WILSON,
 KEN AULD, LO JONES etc.)
 ON COLUMBIA 36254 IN 1941.

(ORIGINALLY A WALTZ)
SORRY AND BLUE

BOB & DON ELBEL (1925)

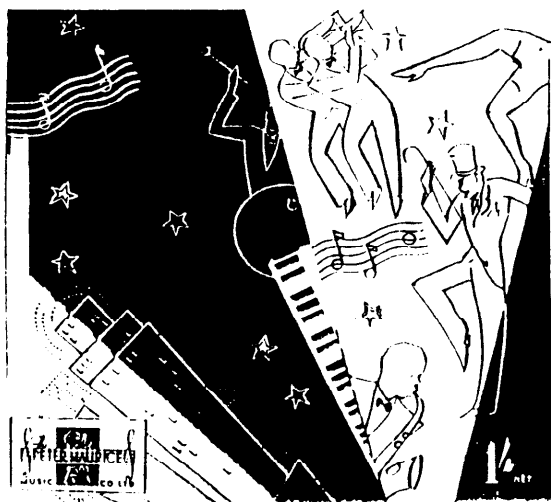
WHY DID YOU LEAVE? YOU MADE ME GRIEVE.
 YOU KNOW I'VE BEEN MISS-ING YOU. SUNSHINE IS GONE, BUT LOVE LINEERS
 ON... WISH I WERE STILL KISS-ING YOU. SOR-RY AND BLUE,
 WON-D'RING WHY YOU TOLD ME THAT WE HAD TO PART.
 YOU MADE ME LOVE YOU, THEN DRIFTED A - WAY. RE-MEMBER THE TIME, RE-
 -MEM-BER THE DAY. IF YOU'VE HAD HEART-ACHES, I'VE HAD THEM TOO.
 YOU MAY BLAME ME, DEAR, BUT I DON'T BLAME YOU. I LOVE YOU STILL.
 I AL-WAYS WILL, 'THO YOU MADE ME SOR-RY AND BLUE.

3971

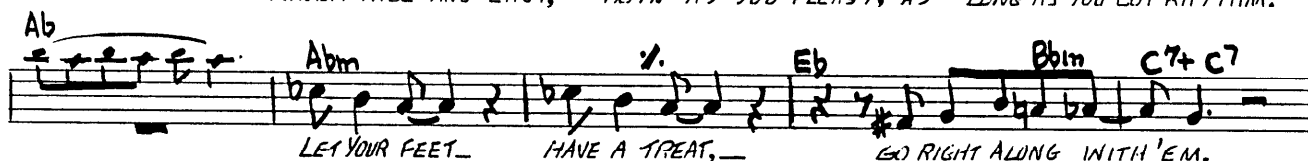
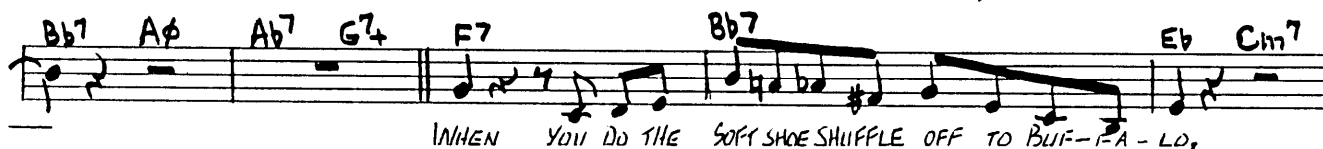
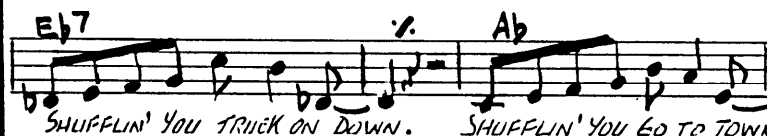
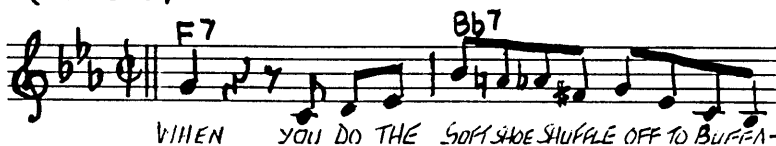
(1942)

SOFT SHOE SHUFFLE

MUSIC BY MAURICE BORDMAN LYRICS BY STEPHEN WILLIAMS



(♩ = ♩)



WHEN YOU DO THE SOFT SHOE SHUFFLE OFF TO BUFF-A-LO.

RAMBLING ROSE

LYRIC BY LOS. McARTHUR JR. (1948)

MUSIC BY JOE BURKE

OH HOW THEY SIGH WHEN SHE PASSES BY. SHE



RAMBLING ROSE - CONT.

3972

BEAU-TY GROWING WILD. MEET HER WATERLOO. BIRDS IN THEIR NEST, SEEN TO WHISTLE THEIR TEST FOR MOTHER I'LL LET HER PLAY, BUT SHE CAN'T GET A-WAY 'CAUSE I NATURE'S FAV-RIE CHILD. SHE'S GOT THE KIND OF AF-FEC-TION THAT UUST WINDS A-ROUND YOUR HEART. YOU'D BETTER RUN FOR PRO-TEC-TION, OR SHE MIGHT UP-SET YOUR FLOW-ER CART. I AM-Y-ONE KNOWS YOU CAN TRAIN A ROSE TO BE A CLINGING VINE. SO FROM THIS DAY HENCE, THERE'LL BE A PICKET FENCE 'ROUND THAT RAMBLING

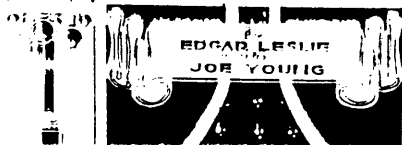
ROSE OF MINE. **SALTY DOG RAG** JOHN GORDY and EDWARD CROWE (1951) A-- WAY DOWN YONDER IN THE

STATE OF AR-KANSAS, WHERE MY GREAT GRAN'PA MET MY GREAT GRAN' MA, THEY DRINK APPLE CIDER AND GET ON A WAG AND DANCE ALL NIGHT TO A SALTY DOG RAG. THEY PLAY AN OLD FIDDLE LIKE YOU NEVER HEARD BE-FORE. THEY PLAY THE ONLY TUNE THAT THEY EVER DID KNOW. IT'S A RAGTIME DITTY, AND THE RHYTHM DON'T DRAG. NOW HERE'S THE WAY YOU DANCE TO THE SALTY DOG RAG: ONE FOOT FRONT, THEN DRAW IT BACK. HEART IS LIGHT, YOU TAP YOUR FEET IN THEN YOU START TO RHY-THM WITH THAT CALL THE JACK. YOU SHAKE AND BREAK AND PACK YOUR TROUBLES THEN YOU SAG. IF YOUR PARTNER ZIGS, YOU'RE SUP-POSE TO ZAG. YOUR DANCE ALL NIGHT TO THE SALT-Y DOG RAG.

3973

PUT IT ON TAKE IT OFF

"WRAP IT UP TAKE IT HOME"



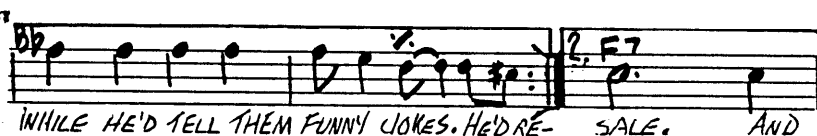
Moo to



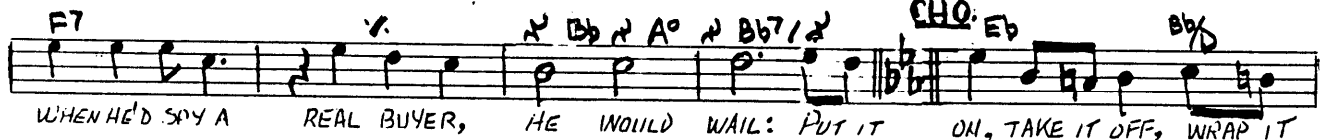
IN THE STATE OF AL-A-PAM THERE LIVED A
-LIEVE THEM OF THEIR KALE, FOR SAMMY'S



CLOTHING MAN NAMED SAM, WHO'D FIT CLOTHES ON THE FOLKS,
MIDDLE NAME WAS



WHILE HE'D TELL THEM FUNNY CLOKES. HE'D RE- SALE. AND



WHEN HE'D SAY A REAL BUYER, HE WOULD WAIT: PUT IT ON, TAKE IT OFF, WRAP IT



UP, TAKE IT HOME. CALL A-GAIN, CALL A-GAIN. WHAT A SUIT! FITS YOU TO A TEE.



SUCH A BEAUT! SEVEN NINETY-THREE. OO, HOW CHEAP! IT REALLY IS A



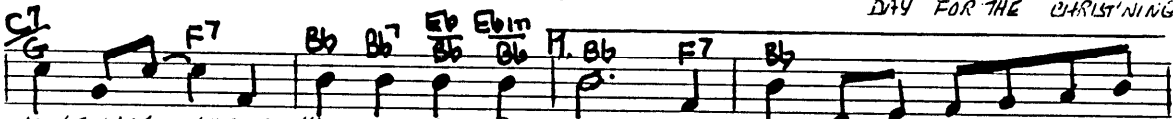
SHAME. WELL! PUT IT ON, TAKE IT OFF. WRAP IT UP, TAKE IT HOME. GO-NIGHT, CALL A-GAIN.

("THE CHRISTENING")

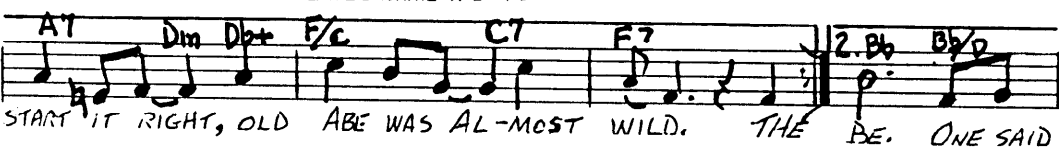
ABRAHAM LINCOLN JONES

CECIL MACK & CHRIS SMITH (1909)

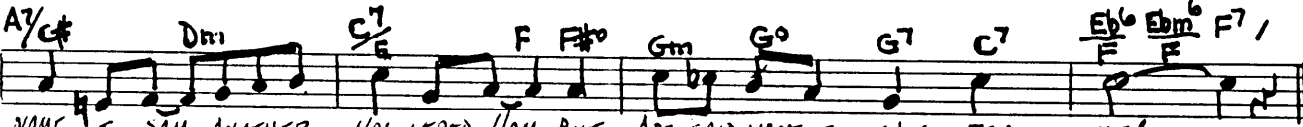
ABE JONES HAD A CHRIST'NING AT HIS
DAY FOR THE CHRIST'NING, DEACON



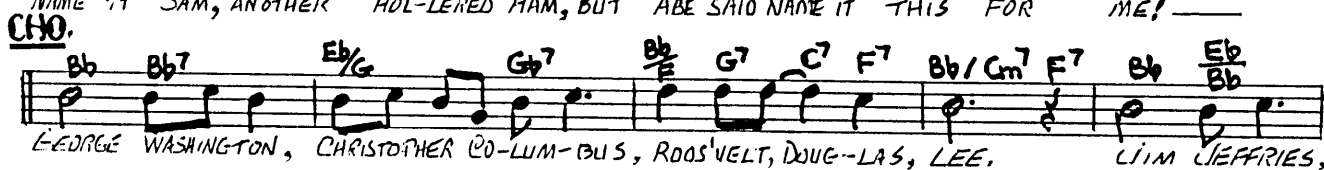
HOUSE LAST NIGHT TO NAME HIS FIRST BORN CHILD. TO GET IT A HIGH-TONED NAME AND
GREEN INQUIRED WHAT THE CHILD'S NAME WAS TO



START IT RIGHT, OLD ABE WAS AL-MOST WILD. THE BE. ONE SAID



NAME IT SAM, ANOTHER HOL-LED HAM, BUT ABE SAID NAME IT THIS FOR ME! —



EDGEE WASHINGTON, CHRISTOPHER CO-LUM-BUS, ROOS'VELT, DOUG-LAS, LEE. L'IM LIEFFRIES,

UOE GANS, DIXON, RING IN BOOKER T. ADM'RAL DEW-EY, THOMAS JEFF' SON, Mc
KINLEY, SHER - LOCK HOLMES. HEL-E-KI-AH, O-BE-DI-AH, A-BRA-HAM LINCOLN

THIS IS THE MISSUS
JONES. LEW BROWN and RAY HENDERSON (1931)
YOU'VE GOT LOTS OF BUMBLE BEES
YOU CAN PUT MY MIND AT EASE,
BUZZING 'ROUND YOUR HONEY COMB.
MAKE ME FEEL SO VE-RY PROUD,
WHEN WE'RE OUT OR AT YOUR HOME,
IF YOU'LL ON-LY TELL THE CROWD
WE'VE NO PRI-VA
-CY. YOU BE-LONG TO ME. I WON'T KNOW AN-OTH-ER HAP-PY DAY,
TELL I CAN WALK RIGHT UP TO THEM AND SAY:

CHO.
THIS IS THE MISSUS, JUST LOOK HER OV-ER. THIS IS THE MISSUS. SHE'S
MINE. I'LL GET THOSE KISSES, NOW I'M IN CLOVER.

I'VE CAUGHT SOME FISH ON MY LINE. I OWN THOSE LIPS, YES SIR. I
OWN THOSE EYES, YES SIR, AND A WHOLE LOT MORE. SHE WAS WORTHWHILE WAITING FOR.

THIS IS THE MISSUS, JUST LOOK HER OVER. THIS IS THE MISSUS. SHE'S

MINE. **RUDY VALLEE ORCH.** **BEN SELVIN ORCH. w/MANNY KLEIN**
VICTOR 22783 **TOMMY DORSEY.**
IN 1931 ON COL. NO. 2515-D IN 1931

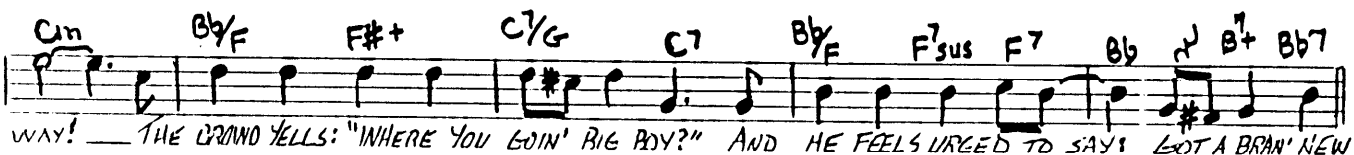
3975

GOT A BRAN' NEW SUIT

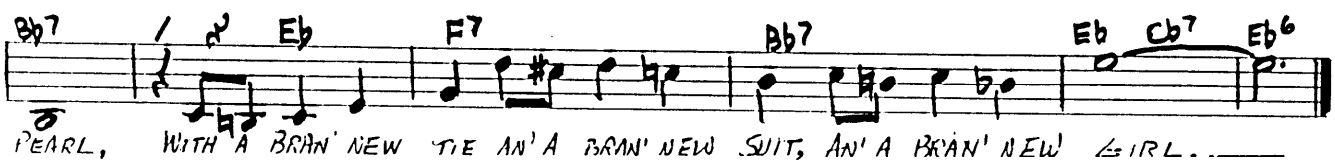
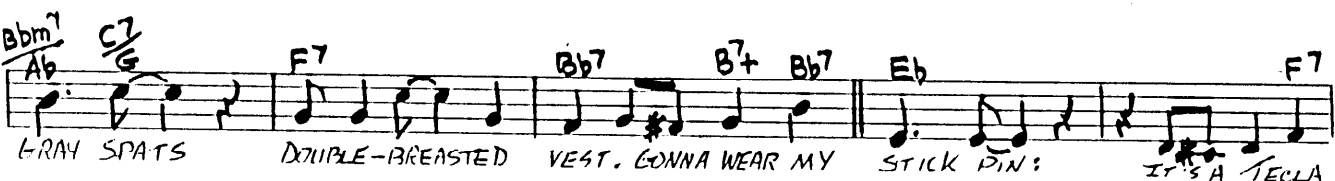
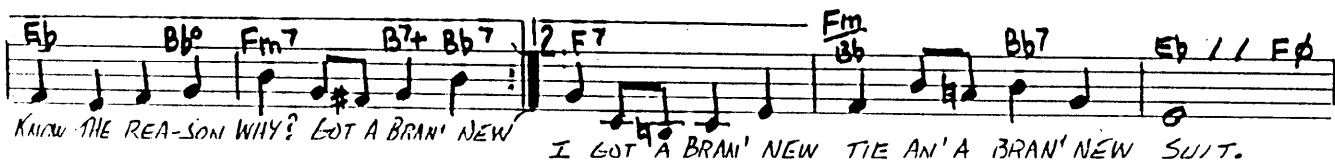
BRIGHTLY

WORDS BY HOWARD DIETZ
MUSIC BY ARTHUR SCHWARTZ (1935)

HE'S THE PRINCE OF INALES OF



CHO.

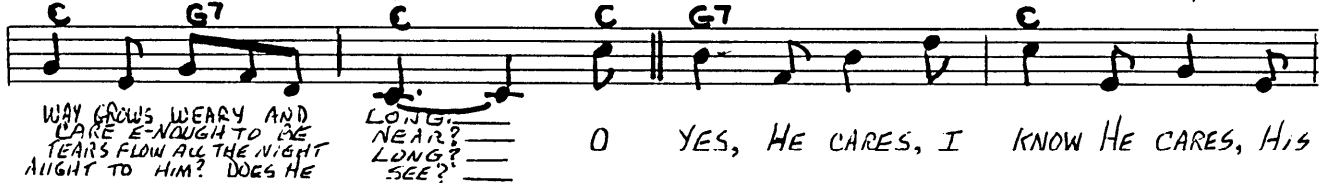
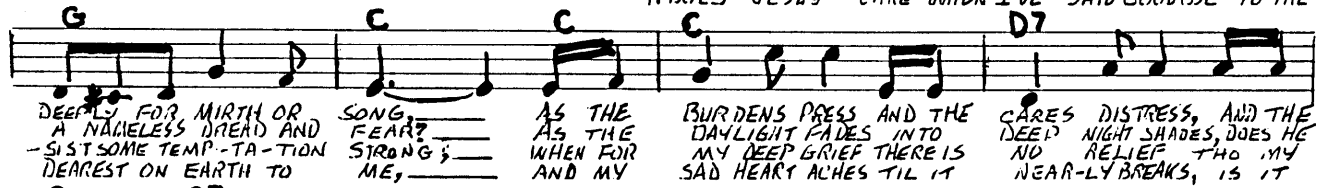
VOCAL: FAIS WALLER accomp. by
5-PC COMBO (H13)
VICTOR 25123 IN 1935.TOMMY DORSEY ORCHESTRA
ELEANOR POWELL, VOCAL *
VICTOR 25713 IN 1935.
* (ALSO TAP DANCE)VOCAL: LOUIS ARMSTRONG
(LOUIS RUSSELL'S 14-PC BAND)
DECCA 579 1935.

GOSPEL

DOES JESUS CARE

LYRICS BY FRANK E. GRAEFF
MUSIC BY J. LINCOLN HALL (1929)

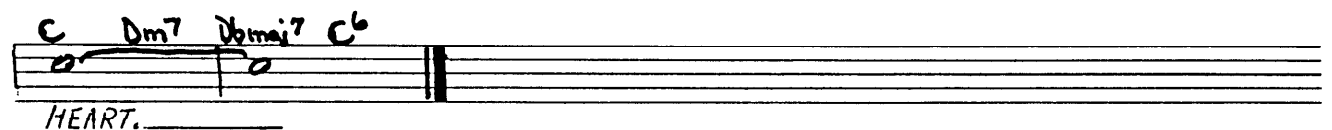
1. DOES JESUS CARE WHEN MY HEART IS PAIN'D TOO
2. DOES JESUS CARE WHEN MY WAY IS DARK WITH
3. DOES JESUS CARE WHEN I'VE TRIED AND FAILED TO RE-
4. DOES JESUS CARE WHEN I'VE SAID GOODBYE TO THE



YOU'RE BREAKING MY HEART

PAT GENARO & SUNNY SKYLAR (1948)

SLOWLY



3977

(EDITED)

MED. FAST

[A]

KEEP YOUR TEMPER

WILLIE "THE LION" SMITH (1925)

1. F D7 Gm C7 F Fm Fm/b F / / C

2. F Am Am Ain7 Gb F7

3. C/E A7 D7 G7 G7 C7 2. F F7 Bb

4. Bb Bb F/C F/A E/G C7 F F7 F Bbm/F F C7 F7

5. [B] Bb C7 F7 Bb Bbm/F C/E / F7/Eb / 1. Bbm Gm7

6. Dm / / A7 Dm F7 2. Bbm Bb7 Eb / Gb7 /

7. Bbm/F F7 Bb ^ INTERLUDE F7 F7 Bbm (OCTAVES -)

8. Bbm Bb [C] G7/B Bbm F7/A Bbm/A6 Eb/G Eb Eb Eb / /

9. 1. Bbm/F Bb7 Bbm/F Bb7 Eb / / 2. Gm D7

10. Gm Eb Bbm F7 Bb ^ [D] G Bbm F7/A Bbm/A6

11. Eb/G G7 C7 C7/G Fm/A6 A0 Eb/Bb Bb7 Eb Ab/Eb Abin/Eb Eb Bb7 Eb

(CREDITS NEXT PAGE)

GULF COAST SEVEN

BLUE RHYTHM ORCHESTRA

LING. BUSTER BAILEY & WILLIE "LION" SMITH
ON COLUMBIA 14107 IN 1925.

WITH WILLIE "LION" SMITH & BUSTER BAILEY
ON PATHE-ACTUELLE IN 1925.
#36364

(1916)

DOWN WHERE THE
SWANEE RIVER FLOWS

WORDS BY C. McCARRON & C. ALBERT
MUSIC BY ALBERT VON TILZER

MOD E2 (♩ = 5.3) Eb Bb7 Eb Bb7

I HAD A BIG SUR-PRIZE TO-DAY, WHILE IN A

10 CENT PHO-TO-PLAY. I REALLY SAW MY OLD HOME TOWN WAY DOWN IN DIXIELAND. IT WAS

SIMPLY GRAND UNST TO SIT RIGHT THERE AND GAZE ON THE SCENES OF BY-GONE DAYS. MADE ME

YEARN TO RE-TURN TO THE LAND AND PEOPLE I WILL LOVE AL-WAYS. I EVEN SAW THE SAME OLD

SCHOOL WHERE I LEARNED THE GOLDEN RULE. CHO. Eb Eb7

DOWN WHERE THE SWANEE RIVER

FLOWS! I WANT TO BE THERE. Ab Ab/Bb Bb7 Bb7

DOWN WHERE THE COTTON BLOSSOM GROWS! I WANT TO

SEE THERE MY LITTLE SISTER FLO, KEEPIN' TIME WITH UNCLE LEO, SINGIN' A SONG & RAGGIN' ON HIS OLD BANJO.

I SEE MY DEAR OLD MOTHER. O LORDY, LORDY, LORDY, HOW I LOVE HER! WHEN THE BIRDS ARE SINGING IN THE

WILD-WOOD, MY HAPPY CHILD-HOOD COMES BACK ONCE MORE. MY HEART IS SORE. THAT'S WHY I'M

GOING BACK WHERE THEY CARE FOR ME. EV'RY NIGHT THEY SAY A LITTLE PRAY'R FOR ME, DOWN WHERE THE

SWANEE RIVER FLOWS.

CARO'S CLUB COON ORCHESTRA
COLUMBIA 2812 AT LONDON (1917)

3979

DRIFTING DOWN THE RIVER

SLIM EVANS and HARRY CARLSON (1959)

SLOWLY (with a beat)

DRIFTING DOWN THE RIVER IN AN OLD CANOE. ROCKIN' WHILE I'M DRIFTING, BABY,
 DRIFTING DOWN THE RIVER WITH MY OLD GUITAR. PICKIN' WHILE I'M HUMMIN', IT WON'T
 I CAN HARDLY WAIT, IT'S BEEN A LONG, LONG STAY. BUT I KNEW I'D COME BACK TO MY

BACK TO YOU. DOWN THE MISSISSIPPI, GOIN' BACK TO NEW OR-LEANS.
 SEEM SO FAR. DRIFTING DOWN THE RIVER,
 HOME SOME DAY.

GOIN' BACK TO MY HOME TOWN. I US' WANNA HEAR THAT GOOD OL'

COUNTRY BREACHER SHOUTIN', "HAL-LE-LU-JAH! HAL-LE-LU-JAH!" TELLIN' ALL HIS CHILLUN

"GET DAT OL' DEVIL OUT!"

CODA

GOIN' BACK TO MY HOME TOWN.

RIGHT UNDER MY BABY'S NOSE

CLARENCE WILLIAMS (1940)

Moderato

ONCE IN A LIFETIME, WE ALL FIND SOMETHING OR OTHER THAT STARTS TWO HEARTS TO

BEAT AS ONE TO-GETHER, THAT BRINGS IN THE SUNSHINE AND CHASES THE STORMY

WEA-THER. I FOUND A FOUR LEAF CLO- AND WHAT DO YOU SUP-POSE?
 FIND MYSELF A PREACH-ER! I'VE GOT MY WED-DING CLOTHES.

I FOUND A GREAT BIG KISS, RIGHT UN- DER MY BA- BY'S NOSE. I'LL

2. A7 Dm7 G7 C Gm6 F#° Gm6 /

WORLD OF BLISS, RIGHT UN - DER MY BA - BY'S NOSE. I'M FROM KENTUCKY,

Gm6 F#° Gm6 / F6 F#A Am6 F#A Eb° D7 D° D7 D7 D° D7

MAYBE I'M LUCKY. THAT'S WHAT THEY ALL SAY. SHE'S FROM KANSAS CITY, WHERE THE GIRLS ARE PRETTY.

G7 G° G7 G° G7 C / / / E7 F

THEY'LL STEAL YOUR HEART A-WAY. I FEEL GOOD ALL O - VERR. OH, GRA-CIOUS, GOODNESS KNOWS,

Fm6 C C7/Bb A7 Dm7 G7 C Fm C

'CAUSE I FOUND A GREAT BIG KISS, RIGHT UN - DER MY BA - BY'S NOSE.

SHUFFLE BLUES

LIG TEMPO

JOHN BATCHELOR (1945)

There's a dance that's some sen-sa-tion: SHUFFLE BLUES is its name.

It's a brand new in-no-va-tion. Let a real hep-cat ex-plain:

CHQ.

YOU GET RHYTHM IN YOUR SHOES, WHEN THEY PLAY THOSE SHUF-FLE BLUES. SORTA GETS YOU IN THE JUKEBOX THEY ALL CHOOSE RHYTHM OF THE SHUF-FLE BLUES. SWINGING TO A YOU'VE AR-RIVED, WHEN YOU HEAR THAT GROOVY LIVE. NEVER MISS THOSE

ON THE MOVE, THE SHUFFLE PUTS YOU IN A SOL-ID GROOVE. REALLY GOIN' TO TOWN TO-NITE.

COME ON GALS, AND COME ON BOYS, LET'S CUT THAT OLD RUG. NOW WE'LL SHOW 'EM

HOW TO DIG THE REAL UT-TER-BUG.

CODA

CARES YOU LOSE, WHEN YOU DANCE TO THE SHUFFLE BLUES.

3981

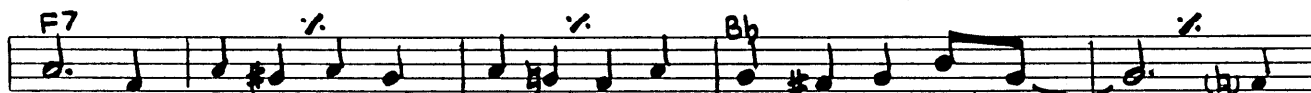
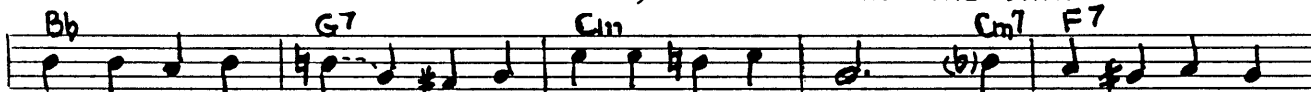
BRIGHT SAMBA

(SONG BELONGS BY SAME COMPOSERS)

MANANA

PEGGY LEE and
DAVE BARBOUR

(1948)

1. THE FNU-LET SHE IS DRIPPING, AND THE FENCE SHE'S FALLING
2. MY MOTHER'S ALWAYS WORKING, SHE IS WORKING VE-RYDOWN. MY POCKET NEEDS SOME MONEY, SO I CAN'T GO IN TO TOWN. MY
HARD. BUT EV-RY TIME SHE LOOKS FOR ME, I'M SLEEPING IN THE YARD. MYBROTHER IS-N'T WORKING, AND MY SISTER DOES-N'T CARE. THE CAR SHE NEEDS A
MOTHER THINK'S I'M LA - - ZY, AND MAYBE SHE IS RIGHT. I'LL GO TO WORK MA-MOTOR, SO I CAN'T GO AN-Y WHERE. MA - NA - NA, MA -
-NA-NA, BUT I GOTTA SLEEP TO NIGHT.

NA - NA, MA - NA - NA IS SOON E-NOUGH FOR ME. 2. MY

EXTRA VERSES

3 (Oh,) once I had some money but I gave it to my friend. He
said he'd pay me dou-ble, it was only for a lend---But he
said a lit-tle lat-er that the horse she was so slow- why he
gave the horse my money is something I don't know---

4 (My) brother took his suit-case & he went a-way to school. My
fa-ther said he only learn'd to be a silly fool--- My
fa-ther said that I should learn to make a chi-li pot. But
then I burn'd the house down, the chi-li was too hot---

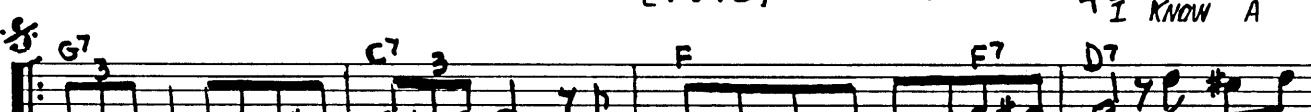
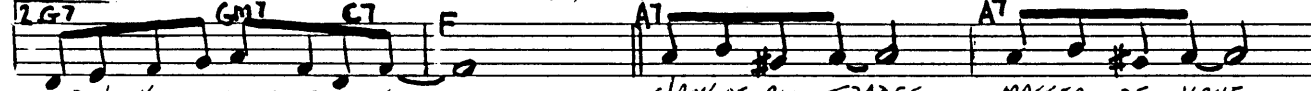
5 (The) win-dow she is brok-en and the rain is coming in If
Someone does-n't fix it I'll be soak-ing to my skin---- But
if we wait a day or two the rain may go a-way. ----- And
we don't need a win-dow on such a sun-ny day.---

(SONG ABOVE BY SAME COMPOSERS)

I DON'T KNOW ENOUGH ABOUT YOU

SLOW & RHYTHMIC

PEGGY LEE and DAVE BARBOUR (1946)

LITTLE BIT ABOUT A LOT OF THINGS, BUT I DON'T KNOW ENOUGH ABOUT YOU. JUST WHEN I
LATEST NEWS, NO BUTTONS ON MY SHOES, BUT BA-BY I'M, CONFUSED ABOUT YOU. YOU GET ME
WENT TO SCHOOL, AND I'M NO- BO-DY'S FOOL. THAT IS TO SAY, UNTIL I MET YOU. I KNOW ATHINK YOU'RE MINE - YOU TRY A DIFFERENT LINE. AND BABY WHAT CAN I DO? I READ THE
IN A SPIN. OH WHAT A STEW I'M IN, 'CAUSE
LITTLE BIT ABOUT A LOT OF THINGS, BUT

I DON'T KNOW ENOUGH ABOUT YOU. CLACK OF ALL TRADES, MASTER OF NONE.

3982

AND ISN'T IT A SHAME. I'M SO SURE THAT YOU'D BE GOOD FOR ME IF YOU'D ONLY PLAY MY

GAZE. YOU KNOW I

CODA

I DON'T KNOW E-NOUGH ABOUT YOU.

(EDITED) **RAG** **[A]**

NOTORIETY

KATHRYN WIDMER

(1913)

1. **Am** **B7/F#** **B7** **Em** **B7/D#**

2. **Em** **B7+** **Em** **B7/F#** **E7** **A7**

(TO TRIO 2ND X)

1. **C#6** **D7** **G#** **G7/b** **C#** **G7/b**

2. **Am7** **A7/C#** **G/D** **E7** **E** **C#6** **D7** **G** **B7/F#**

REPEAT "A" EXACTLY

TRIO **G** **E7** **B** **E7** **Am**

1. **D7** **D7/C** **G/b** **Bb** **Am7** **D7** **Am7** **F#** 2. **A7** **D7** **G**

D7 **Am** **F#** **C** **G** **E7** **B** **B7** **E7** **Am**

BREAK

D7 **D7/C** **G/b** **Bb** **D7sus** **A** **D7** **Am7** **F#** **G** **E7**

B **B7** **E7** **Am** **A7** **D7** **G** **G#** **G#** **G#** **OCTAVES**

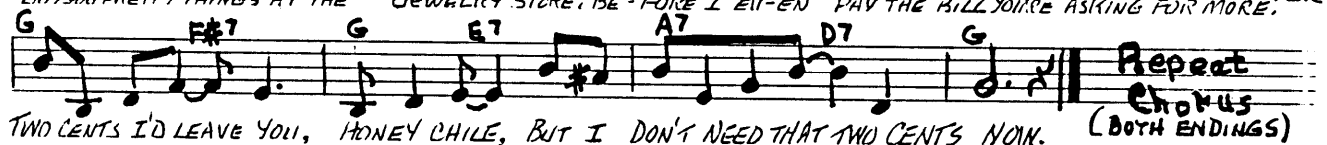
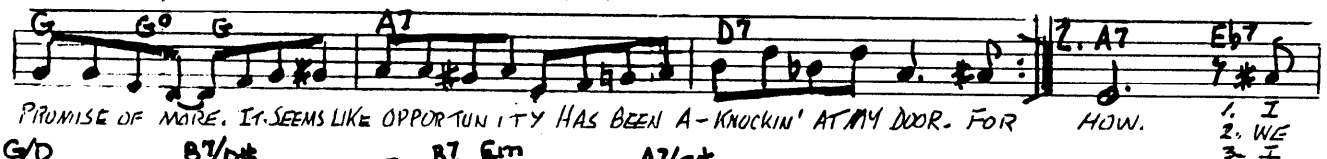
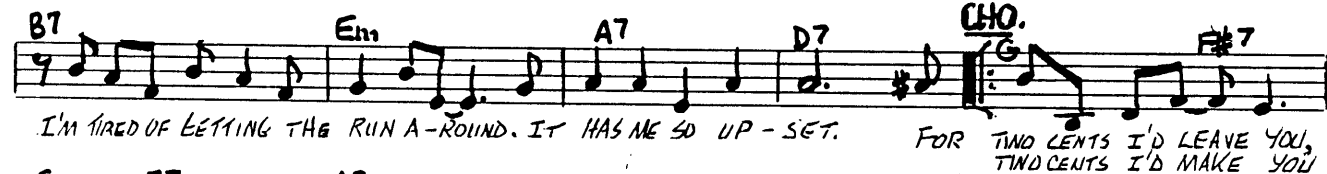
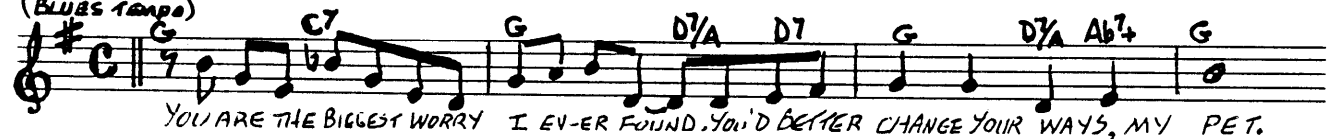
3983

FOR TWO CENTS I'D LEAVE YOU

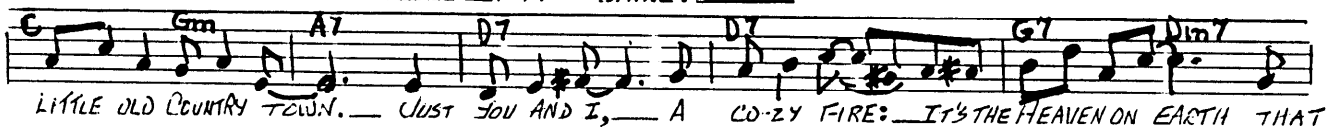
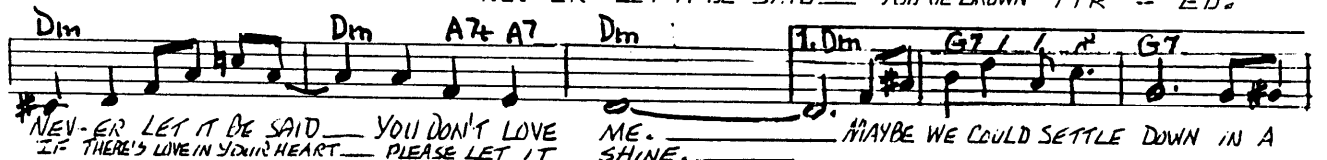
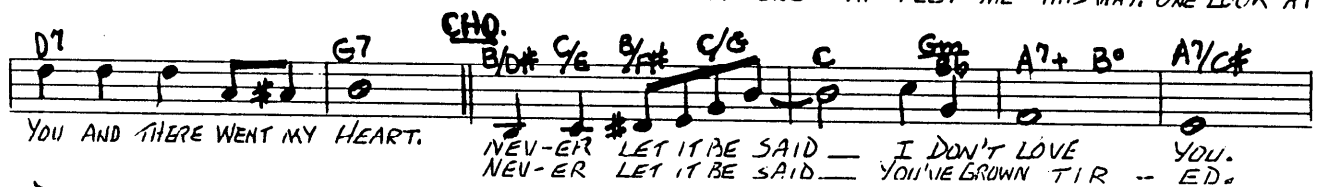
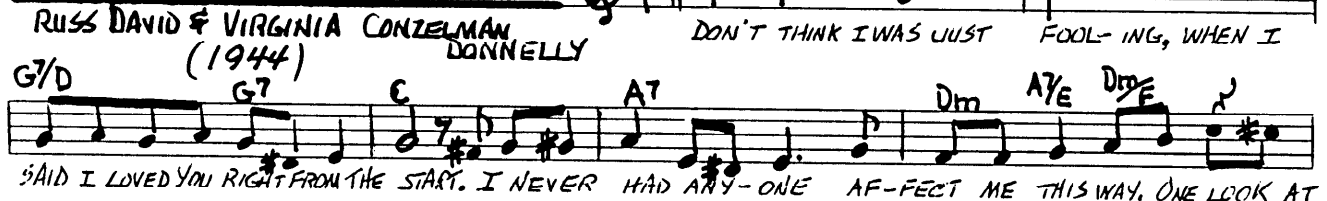
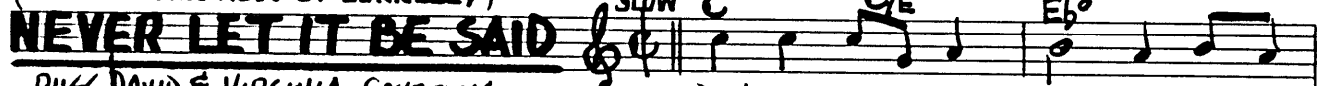
(SONG WHICH FOLLOWS
BY SAME COMPOSER)

VIRGINIA CONZELMAN DONNELLY (1942)

(BLUES TEMPO)



(PREVIOUS SONG ALSO BY DONNELLY)



NEVER LET IT BE SAID - CONT.

3984

G7 D7 G7 2.Dm F F#° C/G E7/G#

I DE-SIRE. AND IF YOU'LL ON-ly NAME THE DAY TO HONOR, LOVE, AND O-

A7 Dm Dm7 G7 C C° C G7 C°

-NEY; THEN WE'LL NEVER LET IT BE SAID YOU'RE NOT MINE.

WHO CARES? BRIGHT C Ab7 D6 Dm7 G7

GEORGE & IRA GERSHWIN (1931)

LET IT RAIN AND THUNDER! LET A MILLION FIRMS GO
I AM NOT CON-CERNED WITH STOCKS AND BONDS THAT I'VE BEEN

Am7 / Dm7 7.Am7 Dm7 2.Am7 B7 Em/G Am Em/B

UN-der. I LOVE YOU AND YOU LOVE ME AND THAT'S HOW IT WILL

BURN'D WITH...

Am7/C G7 Am7/E D7 Dm7 G7 Dm7 G7 C

ALWAYS BE. AND NOTHING ELSE CAN EVER MEAN A THING. WHO CARES WHAT THE

Ab7 D7s G Bbm/F Cm/Gb G7 C Ab7 D7s G G7/F Em1/G7

FUR-LIC CHAT-TERS? LOVE'S THE ON-ly THING THAT MAT-TERS. WHO

Ext. Cmaj7 / G# E7+ E7 A7+ A7 D6

CARES IF THE SKY CARES TO FALL IN THE SEA?

D6 C/G F6 Em Eb° Dm7 Em G7 C G7/B Am7 E7 Am

WHO CARES WHAT BANKS FALL IN YON-KERS? LONG AS YOU'VE GOT A

Ab7 B7+ G7 Cmaj7 / G# E7+ E7 Am Am6

KISS THAT CON-QUERS, WHY SHOULD I CARE? LIFE IS ONE LONG

Am7 G7 D7 Ab7 C/G C/E Eb° Dm7 / Em7 A7

UU-RI-LEE, SO LONG AS I CARE FOR YOU, AND

Dm7 G7 C Ab7/Gsus C

YOU CARE FOR ME.

AMERICAN RECORD CORP. STUDIO BAND, USUALLY
INCL. BERIGAN, TENGARDEN, T.D. & C.D.,
VENUTI, LANG & SCHUTT. CHICK BULLOCK-VAL.
ON PERFECT # 15570 IN 1932.

VOCAL AND TAP DANCE BY FRED ASTAIRE, accomp. by BENNY GOODMAN
ORCH. WITH Z. ELMAN, LES ROBINSON, TOOTS MONMOUTH, JOHN GUARNIERI, CHARLEY
CHRISTIAN, NICK FATOL ON COL. NO. 35617 IN 1940 (L.A.)

3985

CLAP YO' HANDS

Geo. & Ira Gershwin (1926)

Mod 32

Chorus: CAME ON, YOU CHILDREN, GATHER A-ROUND, NOTH-IN' BUT TROU-BLE IF HE HAS FOUND,

VERSE: GATHER A-ROUND, YOU CHILDREN. AND WE WILL LOSE THAT EVIL SPIRIT CALLED THE VOX-BOO. IF HE HAS FOUND YOU CHILDREN. BUT YOU CAN CHASE THE HOODOO,

CHORUS: WITH THE DANCE THAT YOU DO. LET ME LEAD THE WAY. JU-BI-LEE TO DAY. HE'LL NEVER HIND YOU, STAMP ON THE GROUND, YOU CHILDREN! COME ON! CLAP-A YO' HANDS!

VERSE: SLAP-A YO' THIGH! HAL-LE-LU-YAH, HAL-LE-LU-YAH. EV'RY BODY COME A-LONG AND JOIN THE JU-BI-DON'T YOU LOSE TIME, DON'T YOU LOSE TIME, COME ALONG IT'S SHAKE'N' SHOES TIME NOW FOR YOU AND HAL-LE-LU-YAH, HAL-LE-LU-YAH. EV'RY-BO-DY COME A-LONG AND

CHORUS: --LEE! ME. ON THE SANDS OF TIME YOU ARE ONLY A PER-IBLE.

VERSE: RE-MEM-BER, TROUBLE MUST BE TREATED JUST LIKE A RE-HEEL. SEND HIM TO THE DEVIL.

CODA: JOIN THE JU-BI-LEE.

ROGER WOLFE KAHN'S 15 PIECE CIRC. ON VICTOR 20321 IN 1926.

THEN I'LL BE TIRED OF YOU

WORDS BY E.Y. HARBURG

MUSIC BY ARTHUR SCHWARTZ

YOU LOOK AT ME AND WONDER.

VERSE: YOU LOOK AT ME AND DOUBT. DAR-LING, YOUR EYES ARE ASKING, "WILL THE FLAME BURN OUT?" NO ONE IS SURE OF SUN-SHINE. NO ONE IS SURE OF DAWN. BUT I AM SURE MY LOVE WILL LIVE ON AND ON!

CHORUS: I'LL BE TIRED OF YOU WHEN STARS ARE TIRED OF GLEAMING. THIS I KNOW IS TRUE: WHEN WINDS ARE TIRED OF BLOWING, IF MY THROPPING HEART SHOULD EVER START RE-PEATING

WHEN I AM TIRED OF DREAMING, THEN I'LL BE TIRED OF YOU! THEN I'LL BE TIRED OF
WHEN GRASS IS TIRED OF GROWING,
THAT IT IS TIRED OF BEATING.

YOU. BE-YOND THE YEARS, TIL DAY IS NIGHT, TIL WRONG IS RIGHT, TIL BIRDS RE-
--FUSE TO SING; BE-YOND THE YEARS, THE ECHO OF MY ON-LY LOVE WILL STILL BE WHISPERING,
WHISPERING! THEN I'LL BE TIRED OF YOU.

FATS WALLER, VOCAL, and
his 5 piece COMBO.
VICTOR 24708 (1934)

Mod to

SING-SONG GIRL

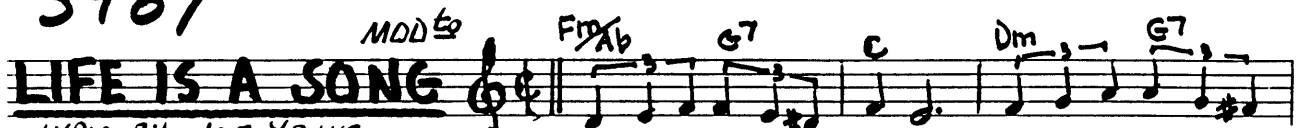
WDS: JOSEPH MCCARTHY (1931)
MUS: JAMES F. HANLEY

IN A LITTLE CHINESE LIOSSHOUSE WAY DOWN TOWN,
ON HIS TIPTOES EVERY SUNDAY AFTERNOON,
IN A LITTLE CHINESE LIOSSHOUSE, ON HIS KNEES,
WHERE PIGTAILS REACH THE GROUND, THERE LIVES A SING-SONG GAL, EVRYBODY'S PAL. DOWN.
TO CROWN OF HONEY MOON, SAM LEE COMES
HE SINGS IN HIGH CHI-NESE, HIS SONG OF
HE BRINGS RICE AND NUTS AND YA-CHA-MEIN GO FOR FIVE OR TEN. HANG THE PRICE! HE
THROWS HIS DOUGH A-WAY. HE'S GOT ONE BIG YEN. LOVE. MY SING-SONG
SING-SONG
YOU'LL BE
GIRL, MY LITTLE YELLA, CIN-DER-ELLA: TELL ME COULD THERE BE A CHINA MAN'S CHANCE FOR ME.
GIRL, AL-THO I KNOW YOU'D FOOL A FELLA COULD YOU DO A THING LIKE
MINE. I'LL BETCHA ALL THE TEA IN CHINA, SING A LITTLE LOVE SONG,
OH THAT TO YUNG SAM LEE? SOME NIGHT, SING SONG LADY PUFF A LITTLE SMOKE AND
SLEEP. I COME CATCHUM UP, MAYBE, TO MY SHOP WE'LL CREEP. THERE

CODA SING-SONG GIRL FOR ME.

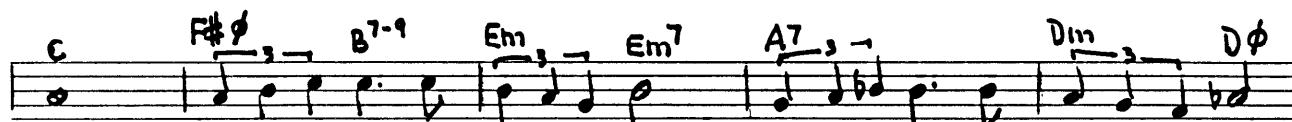
BEN POLLACK VOCAL & ORCHESTRA. INCLUDING:
SPIVAK, TERCARDEN, GOODMAN, RODIN, EDDIE
MILLER, N. LAMARE, RAY BAUDUC.
ON BANNER 32074 IN 1931.

3987

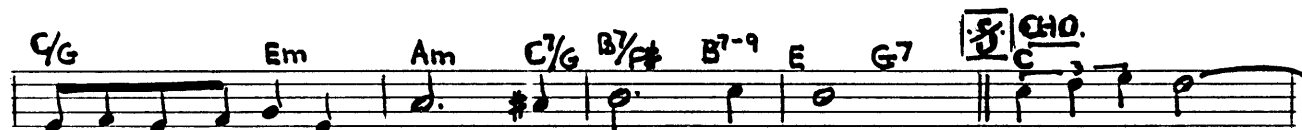


LYRIC BY JOE YOUNG
MUSIC BY FRED AHLERT (1935)

DON'T BE A-FRAID OF THE FUTURE. ALL OF OUR PLANS WILL COME



THROUGH. HOW CAN THEY FAIL, WITH LOVE ON OUR SIDE? THEY'LL NEVER FAIL, WE WON'T BE DENIED.



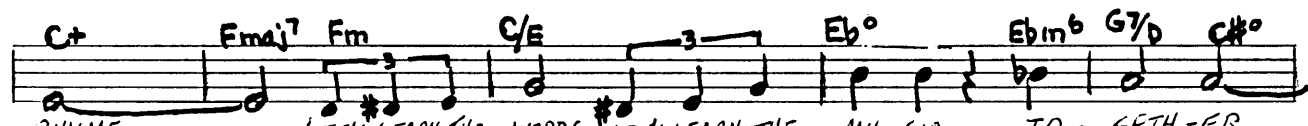
ALL THE WORLD'S A SYM-PHO-NY FOR YOU AND ME.

LIFE IS A SONG,
LIFE IS A SONG,

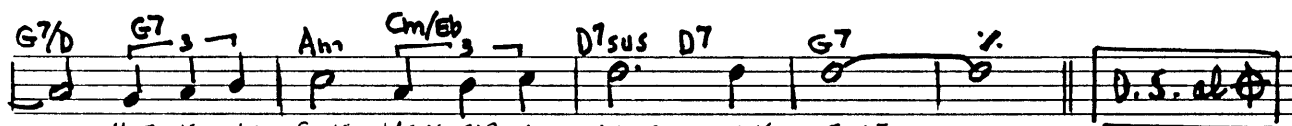


LET'S SING IT TO-GETH-ER.
THAT GOES ON FOR- EV- ER.

LET'S TAKE OUR HEARTS AND DIT THEM IN
LOVE'S OLD RE-FRAIN CAN NEVER GO



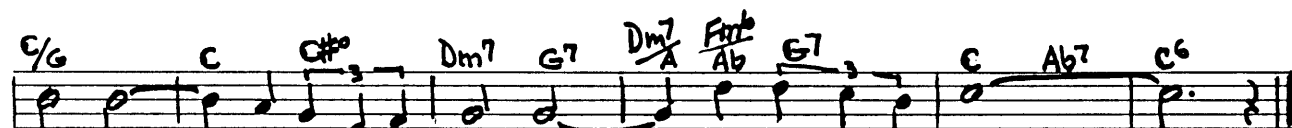
RHYME. LET'S LEARN THE WORDS, LET'S LEARN THE MU-SIC TO-GETH-ER,



HOPING THE SONG LASTS FOR A LONG, LONG TIME.



WRONG. LET'S STRIKE THE NOTE MENDELSSOHN WROTE, CONCERNING SPRING



WEA-THER. LET'S SING IT TO-GETH-ER, AND MAKE LIFE A SONG!

JOE HAYMES ORCHESTRA - VOCAL BY SKEETS PALMER

WITH JOE YUKLE (Lb) & NONI BERNARDI (ALTO SAX).

ON BLUEBIRD B-5916 IN 1935.

VOCAL BY CHICK BULLOCK, accomp. by
MANNY KLEIN & DEWEER RUSSELL
ON BANNER # 33451 IN 1935.

VOCAL BY CONNIE BASWELL
WITH THE RAMBLERS DANCE ORCH.
IN HOLLAND. ON DECCA F-42108
(1935)

3988

THE TEDDY BEARS PICNIC

WORDS BY JIMMY KENNEDY (1947)
MUSIC BY JOHN W. BRATTO

IF YOU GO DOWN IN THE WOODS TO-DAY, YOU'RE SURE OF A BIG SUR-PRIZE. IF
EV-RY TEDDY BEAR WHO'S BEEN GOOD IS SURE OF A TREAT TO-DAY. THERE'S
YOU GO DOWN IN THE WOODS TO-DAY, YOU'D BETTER NOT GO A-LONE. IT'S

YOU GO DOWN IN THE WOODS TO-DAY YOU'D BETTER GO IN DIS-GUISE. FOR EV-RY BEAR THAT
LOTS OF MARVELOUS THINGS TO EAT, AND WONDERFUL GAMES TO PLAY. BE-TWEEN THE TREES, IN HERE
LOVE-LY DOWN IN THE WOODS TO-DAY, BUT SAFER TO STAY AT HOME. FOR EV-RY BEAR THAT

EVER THERE WAS WILL GATHER THERE FOR CERTAIN, BE-CAUSE TO-DAY'S THE DAY THE TEDDY BEARS HAVE THEIR
NOBODY SEES, THEY HIDE AND SEEK AS LONG AS THE PLEASE, 'CAUSE THAT'S THE WAY THE TEDDY BEARS HAVE THEIR
EVER THERE WAS WILL GATHER THERE FOR CERTAIN, BE-CAUSE TO-DAY'S THE DAY THE TEDDY BEARS HAVE THEIR

TRIO
PIC - NIC. TIME FOR TED-DY BEARS,
PIC - NIC. SEE THEM GAI-LY GAD A-BOUT.

THE LITTLE TED-DY BEARS ARE HAVING A LOVE-LY TIME TO-DAY.
THEY LOVE TO PLAY AND SHOUT. THEY

WATCH THEM, CATCH THEM UN-A-WARES, AND SEE THEM PIC-NIC ON THEIR

HOL-I-DAY.

CODA
NEVER HAVE AN-Y CARE, AT SIX O-CLOCK, THEIR MUMMIES AND DADDIES WILL

TAKE THEM HOME TO BED, BECAUSE THEY'RE TIRED LIT-TLE TED-DY BEARS.

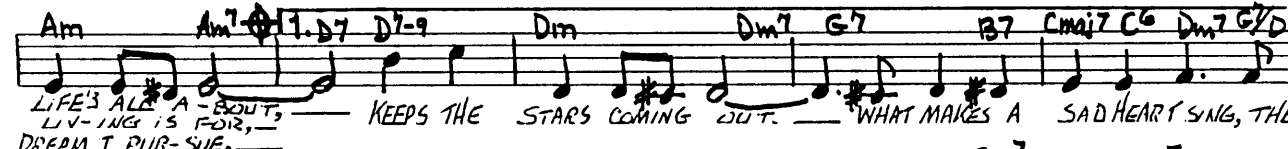
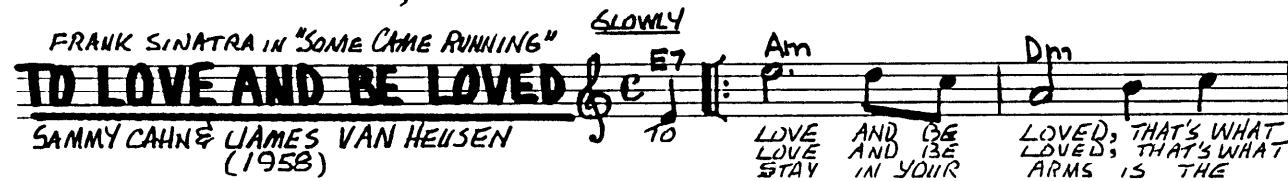
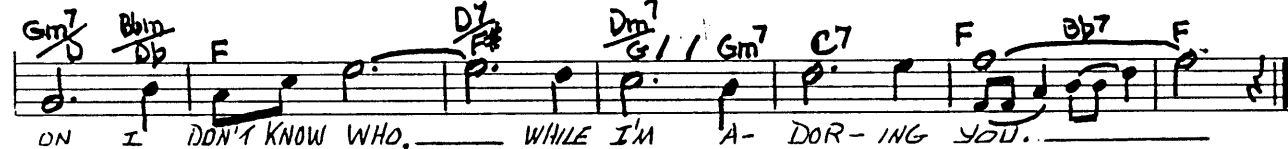
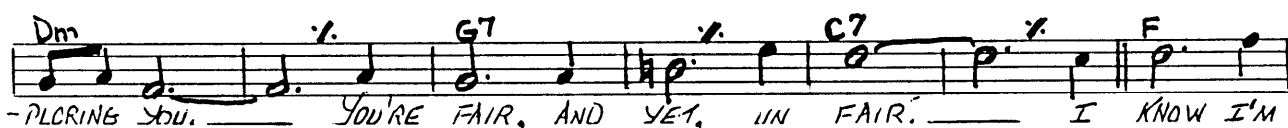
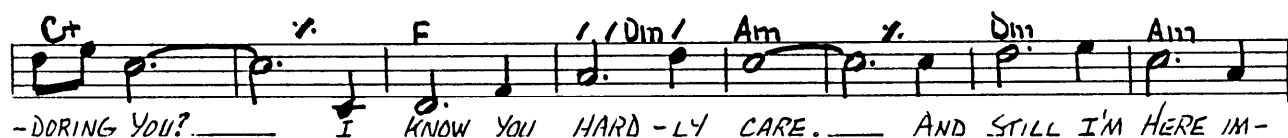
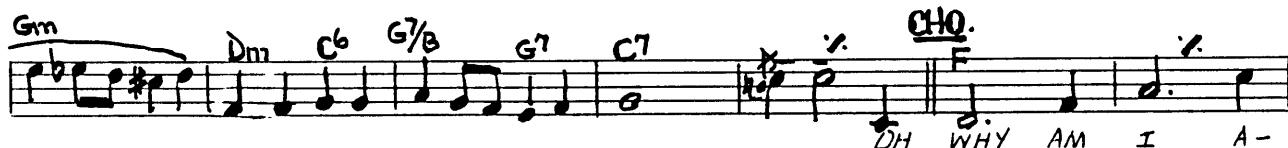
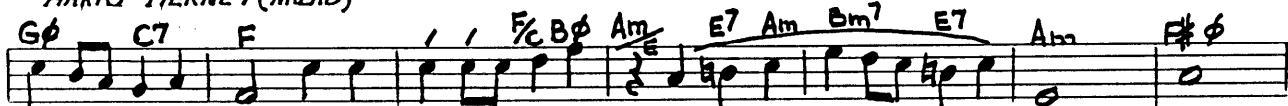
3989

1924 ZIEGFELD FOLLIES

ADORING YOUJOE MCCARTHY (LYRICS)
HARRY TIERNEY (MUSIC)

MODERATO

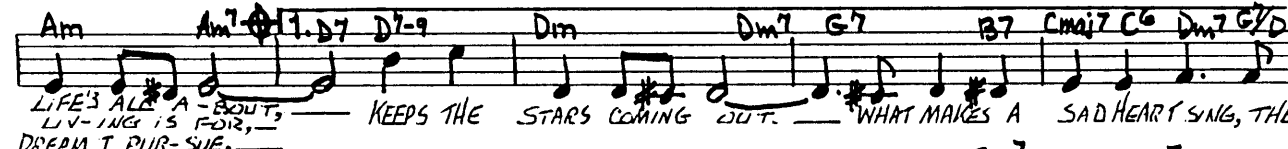
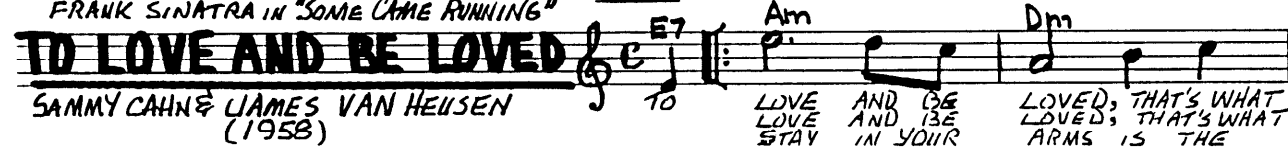
INSTR. VERSE



FRANK SINATRA IN "SOME ONE RUNNING"

TO LOVE AND BE LOVEDSAMMY CAHN & JAMES VAN HEUSEN
(1958)

SLOWLY



D7 Dm Dm7 Bm7 / E7 / D.C. al f

TO REACH YOUR LIPS TO SHARE YOUR KISS. TO

CODA D7 Fm Em7 C E G# F C# Dm7 G7 E F A7 A7+ A7

TO BE SHELTERED AND SAFE FROM THE STORM, TO BE CO-ZY AND EV-ER SO WHRM, AND FOR

F# Fm G7 C Fm Dbm7 C6

LOVE IS EVERYWHERE
ALWAYS TO LOVE AND BE LOVED BY YOU. EDDIE & CASE KUSBY (1936)

BALLAD Bb

TAKE A LITTLE WALK, WHEN YOU FEEL KIND OF BLUE. O-PEN UP YOUR HEART, KEEP YOUR

Bb Cm7 Bb+ Eb Gb7 Cb

EYES O-PEN TOO. BUT STAY IN THE O-PEN AIR. SOMEONE ELSE MAY FEEL JUST EX-

Cb Cb D7 Db Db6

-ACT-LY LIKE YOU. GIVE YOURSELF A CHANCE, AND YOUR DREAMS WILL COME TRUE, 'CAUSE RO-MANCE IS

D7 G7 Db7 C7 F7 CHO. Bb F7+

EV-'RY - WHERE. WHEN THE BEES BEGIN TO HAUNT A FLOW-ER'S ALL BE-GIN TO PHRASE OF "I LOVE

Bb F7+ Bb Gm Cm7 Eb6

FACE, AND YOU SEE THE SIGNS OF LOVE EV'RY PLACE, IT ISN'T RIGHT FOR ANY-ONE TO BE LSNELY, SING, WHILE THE GENTLE BREEZES COOL EV'RY THING, EACH LITTLE BREATH YOU TAKE'S IN-TOX-I-CA-TING, YOU; WITH A GUARANTEE THAT IT'S REALLY TRUE, STAY UNDERNEATH THE STARS AND MOON IN THE EVE-NING,

F7 F7+ F7 Bb F7/C F7 2. Bb Bb/F A7 G A7

'CAUSE LOVE IS EV-'RY- WHERE. WHEN THE LITTLE BIRDS -WHERE. WE ALL KNOW,

D Bm/b A6 F/A Em7 G# F D Bm7 Em7 A7

WHERE THERE'S LOVE, THERE'S HOPE FOR AN-Y-THING YOUR HEART DE-SIRES.

D Bm7 Em7 A7 D7 F0 F7 D.S.

LOVE A-LONE CON-TROLS THE COURSE OF YOUR HOR-D-SCOPE. IF YOU LIKE TO HEAR THE

CODA F7 F7+ Bb Ab7 Bb

'CAUSE LOVE IS EV-'RY - WHERE.

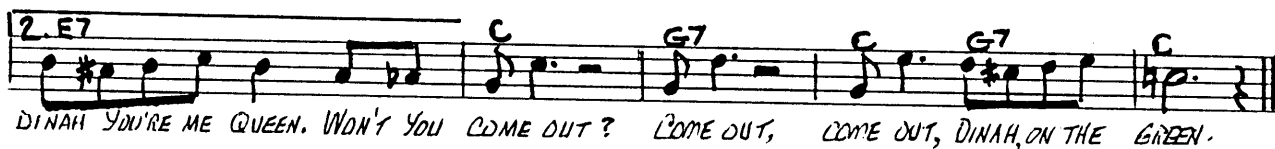
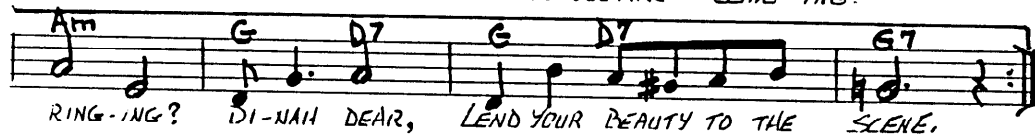
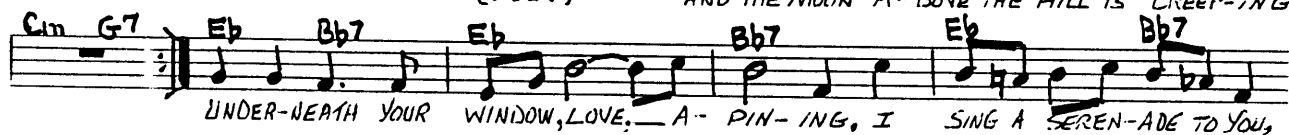
3991

MOD 6

COME OUT, DINAH, ON THE GREEN

MUSIC BY ROSAMOND JOHNSON
WORDS: BOB COLE & J.W. JOHNSON (1901)

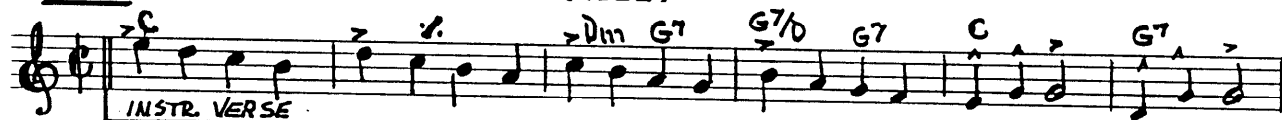
DI-NAH DEAR, WHILE ALL IS STILL AND SLEEP-ING,
AND THE MOON A-BOVE THE HILL IS CREEP-ING,



CHARLIE RACCOON

AL LEWIS and AL SHERMAN
(1932)

BRIGHT



CHARLIE RACCOON:

HOW THEY LOVE HIS HUGS AND KISSES UNDER THE MOON!...

IN HIS RACCOON, HE'S A BAL-LOON. BUT THOSE CAMPUS
 DUTIES SEEM TO LIKE THAT HUSKY FRITSKY FRATSKY. "GOTCHA" "GOTCHA"
 THAT'S WHAT HE CRIES. "HOTCHA" "HOTCHA" HE SAT-IS-FIES.
 EACH MA-MA. 'CAUSE WHEN IT SNOWS, IT FEELS LIKE KUNE, WITH
 HOT-CHA CHAR-LIE RAC-LOON.

HULLABALOO

LYRIC: WALTER O'KEEFE
 MUSIC: BOBBY DOLEN (1930)

WELL! WELL! WELL! WELL! LET THE LATEST NEWS! WELL! WELL!
 WELL! WELL! GET YOUR DANCIN' SHOES. DRAG YOUR CAREASS OFF THAT SHELF! START IN TO HEAT YOUR
 HEELS. BEAT YOUR FEET AND TREAT YOUR-SELF. NOTICE HOW GOOD IT FEELS!
 ME FOLKS: HERE'S A DANCE THAT'S NEW! IT'S HOT AS CAN BE FOLKS. CALLED "HULLA BA-
 QUICK STEPS, LIKE COLLEGIATES DO, GO INTO YOUR TRICK STEPS. THAT'S "HULLA BA-
 CLAP HANDS. DO A STOMP OR TWO. GO BACKWARDS AND CLAP HANDS. THAT'S "HULLA BA-
 -LOO!" CHEEK TO CHEEK, WITH ONE HAND ON YOUR HIP, SLIDE ONE
 -LOO!" SIDE, AND AS YOU DO, YOU DIP!
 CODA
 -LOO!"

THE RHYTHMIC EIGHT
 ZONOPHONE #5730
 MIDDLESEX, ENG. (1930)

MCKINNEY'S COTTON PICKERS
 (DON REDMAN, BENNY CARTER)
 VICTOR 22511 IN 1930.
 CAMDEN, N.J.

SAM LANIN'S UNIVERSITY ORCH.
 (MANNY KLEIN, JACK TENGARDEN)
 VOCAL BY CLAUDE REESE
 GENNETT 7257 IN 1930.

3993

FOX-TROT

AIN'T MY BABY GRAND?

ROBERT KING & RAY HENDERSON (1925)

INSTR. VERSE

1. Fm C7 Fm Fm7 Bb7 Eb Eb7 Eb 2. D7 Gm D/F#

Fm6 Bb7 [8] CHO.

HERE SHE COMES A-CROSS THE FLOOR: AIN'T MY BA-BY GRAND! JUST IN WHAT I'VE BEEN
SHE'S GOT SOMETHING IN HER SMILE. AIN'T MY BA-BY GRAND!

WAITIN' FOR. AIN'T MY BA-BY GRAND? I THOUGHT THAT I WAS WISE: WE CAME A-

-LONE. BUT THERE'S A MILLION GUYS WANT TO TAKE HER HOME. D.S. al

CODA Bb7 Fm Bb7 D7 G7 Cm / (x) Fm
ROLLS HER EYES A LITTLE WHILE, IT BREAKS UP THE BAND. I'M THE

Fm Eb MILDEST "HE". SHE'S THE WILDEST "SHE". I CALL HER MY T. N. T. AIN'T MY BABY

GRAND? INSTR. TAG Eb Bb7 Eb (cym.) (x)

**ANIMAL CRACKERS
IN MY SOUP**LYRIC: TED KOEHLER, IRVING CAESAR
MUSIC: RAY HENDERSON (1935)

INSTR. VERSE

1. Eb Bb7 Eb Cm Bb7 F7 Bb7 Fm7 Bb7

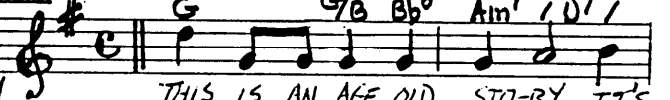
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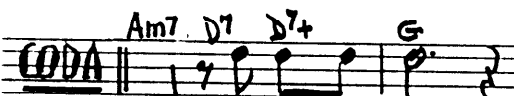
AN-I-MAL CRACKERS IN MY SOUP. MON-KEYS AND RABBITS LOOP THE LOOP. CRASH ON GEE, PUT
IN EVERY BOWL OF SOUP, I SEE LI-ONS AND TIGERS WATCHING ME.

2. I HAVE FUN SWALLOWING ANIMALS ONE BY ONE. I MAKE 'EM CLUMP RIGHT THRU A HOOP: THOSE

AN-I-MAL CRACK-ERS IN MY SOUP. WHEN I GET HOLD OF THE "BIG BAD WOLF," I MUST
 PUSH HIM UNDER TO DROWN. THEN I BITE HIM IN A MILLION BITS, AND I GOBBLE HIM RIGHT
 DOWN. WHEN THEY'RE IN-SIDE ME WHERE IT'S DARK I WALK A-ROUN' LIKE NO-AH'S ARK. I
 SING BY SHIRLEY TEMPLE
 IN THE FOX MOVIE
 "CURLY TOP"
 STUFF MY TUMMY LIKE A "GOOD," WITH AN-I-MAL CRACKERS IN MY SOUP.

MED. SLOW BALLAD

A SINNER KISSED AN ANGEL 
 WORDS BY MACK DAVID - MUSIC BY RAY JOSEPH (1941) THIS IS AN AGE OLD STO-RY. IT'S
 HAPPENED MANY TIMES BE-FORE. AND I WAS THERE THAT NIGHT OF NIGHTS, WHEN HEAVEN OPENED UP ITS
 DOOR. STARS IN THE SKY WERE DAN-CING, ONE NIGHT, PERFECT FOR RO-MAN-CING.
 OH BUT HIS SIGHS WERE TEN-DER, AS HE BEGGED HER TO SUR-REN-DER.
 YES MIR-A-CLES CAN HAP-PEN. I KNOW, 'CAUSE I SAW ONE HAP-PEN
 THE NIGHT A SINNER KISS'D AN AN-GE! HE WANTED THRILLS, SHE WANTED LOVE.
 THAT " " " " " " " " AND SHE BE-LIEVED THAT IT WAS
 LOVE. HOW WAS SHE TO KNOW THAT EV'RY LOVE-LY VOW WAS PART OF THE GAME HE WAS
 PLAYING. BUT TO HIS SUR-PRISE HE REAL-IZED, SOME-HOW, HE MEANT EV'RY WORD HE WAS SAY-ING.

CODA  NIGHT I FELL IN LOVE.
 HARRY JAMES ORCHESTRA | JIMMY DORSEY ORCH.
 W/ DICK HAYMES & VITO MUSCO. (BOB EBERLE, VOCAL)
 CDE. 36296 IN 1941. DECCA 4142 IN 1942.

TOMMY DORSEY ORCH. (FRANK SINATRA - VOCAL)
 ZIGGY ELMAN (TP) DON LODICE & HEINE BEAN
 ON SAX. ALSO BUDDY RICH.
 ON VICTOR 27611 IN 1941.
 BOB CROSBY, VOCAL, WITH HIS ORCHESTRA.
 (YANK LAWSON, MATTY MATLOCK, EDDIE MILLER,
 ERL ROBIN, LESS STACY, BOB HARGART,
 NAPPY LAMARE & RAY BAUDUC.)
 ON DECCA 4009 IN 1941.

3995

MED. BLUES TEMPO

WEE BABY BLUES

PETE JOHNSON & JOE TURNER
(1941)

IT WAS EARLY ONE MONDAY MORNIN',

AND I WAS ON MY WAY TO SCHOOL. IT WAS EARLY ONE MON-DAY MORNIN',

AND I WAS ON MY WAY TO SCHOOL. YEAH! THAT WAS THE MORN-IN' WHEN I BROKE MY MOTHER'S

RULE. I WAS IN LOVE WITH YOU, BABY, BE-FOR- I LEARNED TO CALL YOUR NAME.

I WAS IN LOVE WITH YOU, BABY, BE-FOR- I LEARNED TO CALL YOUR NAME. Now YOU'RE IN

LOVE WITH SOMEONE ELSE, AND IT'S DRIVIN' ME IN-SANE. Oo WEE, BA-BY,

YOU SURE LOOK GOOD TO ME. Oo WEE, BA-BY, YOU SURE LOOK GOOD TO

ME. COME ON AND TELL ME, PRETTY BA-BY, WHO CAN YOUR GREAT NEW LOVER

F
BE?
JOE TURNER VOCAL, WITH
ART TATUM'S BAND WITH
EDMOND HALL, CLAR.
ON DECCA 8526 IN 1941.

TRUCK DRIVER'S BLUES

TED DAFFAN (1939)

MED.

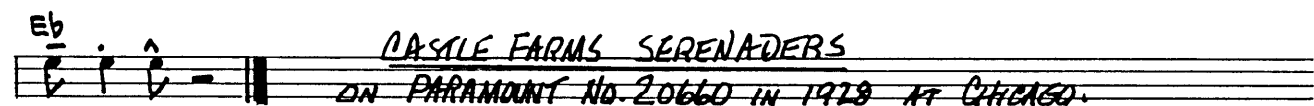
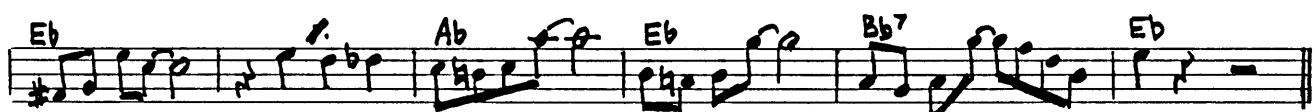
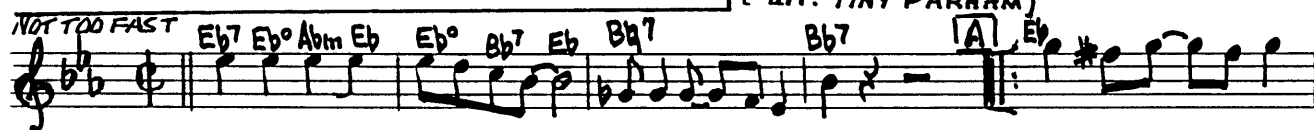
FEELIN' TIRED AND WEARY,
KEEP THOSE WHEELS A-ROLLIN',
NEVER DID HAVE NOTHIN'.FROM MY HEAD DOWN TO MY
I AIN'T GOT NO TIME TO
I GOT NOTHIN' MUCH TOSHOES.
LOSE.
LOSE.FEELIN' TIRED AND WEARY,
KEEP THEM WHEELS A-ROLLIN'
NEVER DID HAVE NOTHIN'FROM MY HEAD DOWN TO MY
I AIN'T GOT NO TIME TO
I GOT NOTHIN' MUCH TOSHOES.
LOSE.
LOSE.GOT A LOWDOWN FEELIN':
JUST A LOWDOWN FEELIN':

TRUCK DRI-VER'S BLUES.

I'M GONNA RIDE, RIDE,

TRUCK DRIVER'S BLUES - CONT.

3996



CASLE FARMS SERENADERS

ON PARAMOUNT NO. 20660 IN 1928 AT CHICAGO.

THE THREE CLACKS (A GUITAR TRIO) RODNEY ROGERS LEAD STEEL GUITAR.

ON OKEN 41102 IN 1928 AT CHICAGO.

ON BRUNSWICK IN 1927 IN CHICAGO.

3997

BEAUTIFUL GIRL, I LOVE YOU



"Bringing Up Father"

A Musical Cartoon Comedy
Produced By

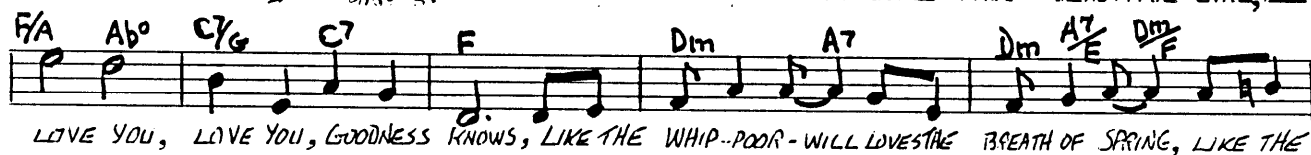
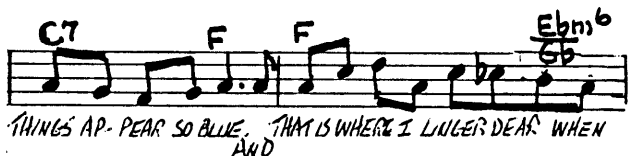
GUS HOLL And Written By

THOMAS W. SWIFT & JOHN P. MURPHY
FROM THE COMIC CARTOONS OF
GEORGE R. MEHAM

(1914)

MOVING PICTURE MARY	30
THE TRINIDAD	60
BEAUTIFUL GIRL I LOVE YOU	60
BACK IN OLD DUBUQUE	50
BRINGING UP FATHER	30
HUSKING TIME IN TOWN	30
LOVE, LOVE, LOVE ME	50

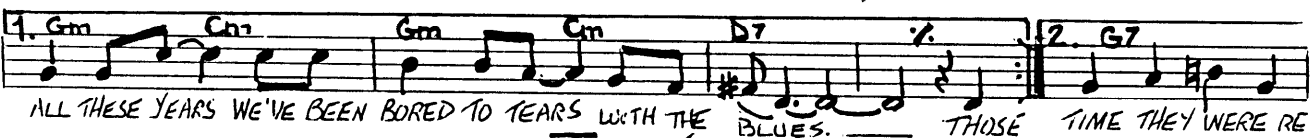
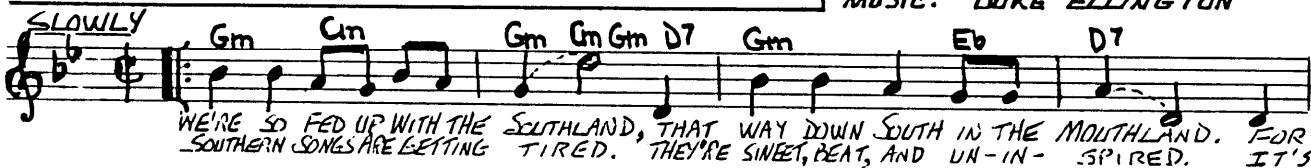
SLOWLY



REVUE TITLE SONG (1941)

JUMP FOR JOY

LYRICS: PAUL WEBSTER & SID KULLER
MUSIC: DUKE ELLINGTON



3998

THAT LUCKY OLD SUN BALLAD 4/4

LYRIC BY HAVEN GILLESPIE (1949)
MUSIC BY BEASLEY SMITH

OH LAWD! OH LAWD! I'M TIRED AND WEARY OF
PAIN. PLEASE LAWD! PLEASE LAWD, FOR-GIVE ME IF I COM-PLAIN.

UP IN THE MORNIN', OUT ON THE LOBB, WORK LIKE THE DEVIL FOR MY PAY. BUT THAT
FUSS WITH MY WOMAN, TOIL FOR MY KIDS, SWEAT TIL I'M WRINKLED AND GRAY. WHILE THAT
SHOW ME THAT RIVER, TAKE ME A-CROSS, WASH ALL MY TROUBLES A WAY. LIKE THAT

LUCKY OLD SUN HAS' NOTHIN' TO DO BUT ROLL A-ROUND HEAVEN ALL DAY. ROLL AROUND HEAVEN ALL
LUCKY OLD SUN, GIVE ME NOTHIN' TO DO BUT

DAY. GOOD LAWD ABOVE CAN'T YOU KNOW I'M PININ', TEARS ALL IN MY EYES. SEND

DOWN THAT CLOUD WITH THE SILVER LININ', LIFT ME TO PAR-A-DISE.

CODA

RECORDED BY FRANKIE LAINE
IN 1949.

ROLL AROUND HEAVEN ALL DAY.

3999

CALL OF THE FREAKS

LUIS RUSSELL (1930)
(EXCERPTS FROM KEN MACCOMBER STOCK)

[A] Am Dm6 C7 F7+ Bb F7+ G7- F7+

CONTINUE MEAS. A-5 ALL THRU "A" & "B".

[B] (BIGGE BKRD. CONTINUES)
Bb F7+ G7- F7+ etc.

[C] Bb Eb7 Bb

STICK OUT YOUR CAN, 'CAUSE HERE COMES THE GARBAGE MAN.

Bb7 Eb7 F7 Bb

(IN THE MORN-ING) STICK OUT YOUR CAN, HERE COMES THE GARBAGE MAN. (IN THE EVE-NING)

F7 Bb7 A7 Ab7 Bb Gb7 F7

[D] Repeat for choruses

STICK OUT YOUR CAN, 'CAUSE HERE COMES THE GARBAGE MAN.

Bb Bb7 Eb Bb Bb0 F7+ F7

WASHBOARD RHYTHM KINGS
VICTOR 23279 (1931)

JOEL SHAW (8 PC.) ORCH.
(SHAW VOCAL)
CROWN 3312 (1932)

LUIS RUSSELL ORCH. w/ HENRY "RED" ALLEN, U.C. HIGGINBOTHAM,
ALBERT NICHOLAS, POPP FOSTER, PAUL BARBARIN,
AS "CALL OF THE FREAKS": OKEH 8656 (1929)
AS "NEW CALL OF THE FREAKS": (w/ BIGGER BAND) OKEH 8734 (1929)

ARTIE SHAW ORCH. with GOTTI BEST, LEE ROBINSON, TONY PASTOR.
ON THE SAPHIRUS (LONG PLAY) 549 IN 1938.

KING OLIVER'S TEN PIECE ORCHESTRA

ON VICTOR NO. 744055 IN 1929.