The Banjo on Record
A Bio-Discography

Edited by
Uli Heier and Rainer E. Lotz
Foreword to the UCSB Historical Discography Series

By the 1930s, recordings from the first decades of the 20th century—typically “hot” jazz, opera, and classical music—were becoming recognized as important cultural expressions in certain circles, yet they were still ephemeral enough to not be thoroughly documented, collected, critiqued, or analyzed. In response, record collectors began creating and publishing checklists to help themselves and other collectors assemble collections of 78rpm recordings and cylinders for enjoyment and study.

In time, the field of discography developed and the early checklists evolved into discographies resembling what we know today, including such groundbreaking subject discographies as Brian Rust’s Jazz Records, or systematic label discographies like Ted Fagan and William R. Moran’s Encyclopedic Discography of Victor Recordings. The further evolution of these compilations of data as tools for collectors and researchers is now seen in such online resources as the Discography of American Historical Recordings (DAHR), an initiative of the American Discography Project, based at the University of California, Santa Barbara.

When DAHR was expanded beyond its original scope of documenting recordings made by the Victor Talking Machine Company, the editors began considering other published label discographies that could be licensed and incorporated into the database. A number of these have since been added to DAHR, including discographies of important labels like Brunswick, Columbia, OKeh, and Zonophone, all originally compiled by internationally recognized discographers from comprehensive primary source documents. But there are many other discographies that don’t fit the database model established by DAHR, including the early checklists, subject discographies, bio-discographies, and other guides to sound recordings. While the goal of DAHR is the comprehensive documentation of the standard-groove era label by label, there are many other discographies that we would like to see more widely available, yet many would be difficult to integrate into DAHR without significant updating and editing. And incorporating some works like the checklists from the 1930s could even be
misleading as their significance is in what information was presented to users and the manner in which it was presented.

To facilitate greater access to these historical and topical books, the American Discography Project has launched the “UCSB Historical Discography Series,” to make some of these important historical or out-of-print discographic works more widely accessible. Under license from publishers or with permission from authors and estates, these important discographies will be made available as free eBooks. While some don’t represent current scholarship on the recordings they document, we believe that they have continued relevance and that if made freely available in electronic form, they will find new audiences. Some books in the series are still important as discographic reference works while others are of historical interest for what they say about collecting in a particular time period, and some are a combination of both. All are books that deserve to be more widely available.

We hope these titles are of interest and will inform new collectors and scholars about the history of discography. We welcome suggestions and feedback on the series and suggestions for additional titles.

David Seubert, Series Editor; Project Director, DAHR (seubert@ucsb.edu)

Funding for the UCSB Historical Discography Series is from the William R. Moran Fund for Recorded Sound, an endowment established at UCSB by the late discographer to promote the study of sound recordings.
Preface to the Reprint Edition

It’s hard to believe we published *The Banjo on Record* in 1993—in the previous millennium! We put it together largely with typewriters and a 78rpm record player, using our personal collections and a few grey cells between the ears. The Internet was still in its infancy. Today’s researchers have the convenient option of using search engines, Wikipedia, Facebook, YouTube, email, and countless other sources.

Every discography begins to become out of date the moment the ink dries. Even with this in mind the work is astonishingly complete and remarkably flawless. In the past decades it has proven to be a valuable resource, especially for musicians, collectors, music librarians, and researchers.

We were all the more pleased about the letter we received at the time of first publication from Brian Rust, the pioneer of jazz discography, who had willingly shepherded the work in its creation: “The great book arrived a few days ago, and I must say I think you’ve done a great job, one I am proud of having assisted. It is the realization of my dream of 1965, or whenever it was, of a book devoted to records of banjo solos, but one that has been taken much further than I thought all those years ago. It looks good—it is good. Congratulations to Uli Heier and your good self!” (Rust to Lotz, August 13, 1993).

Research into early banjo recordings is still ongoing. George Bohee’s legendary wax cylinders for the Edison Bell Supply Company (made in Liverpool before May 1898) have not been found to date. On the other hand, sensational early banjo solos by minstrel Charles Asbury have surfaced, which are dated between 1891 and 1897 and thus predate the Columbia cylinders. These were already noted in the discography, though we had wrongly identified Asbury as white.

Several knowledgeable specialists, from Frank Andrews to Steve Walker, have since pointed out inevitable mistakes and omissions. However, we the authors are now octogenarians and leave it to others to compile updated, revised editions.

This is the “digital reprint” of the original; only this introduction has been added.

*Uli Heier & Rainer E. Lotz, January 2021*
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Foreword

Brian Rust

The banjo and its various relatives in the music world have long been favourites with the general public the world over. It was an essential ingredient in the production of minstrel shows throughout Europe and the USA in the nineteenth century, and its ringing sound and percussive character made it ideal for recording in the earliest days of making records for home use, whether in cylinder or disc form, as it could always be certain of a hearing where other stringed instruments and some woodwinds might fail. The violin, for example, had to be amplified by a small horn attached to the instrument, and the double-bass was virtually impossible to record at all in those days when volume was of paramount importance.

Not so the banjo; it was adaptable to almost any kind of popular music, especially ragtime, then in its first flush of popularity with white Americans and Europeans alike. When jazz replaced ragtime in public esteem, almost all the dance bands that stemmed directly or indirectly from the Original Dixieland Jazz Band (which never had a banjoist in its ranks) employed a banjo in their rhythm sections. Even when recording became electric in 1925, the banjo was not immediately replaced by the guitar. When the change took place, it coincided with a veering away from ragtime-cum-jazz influences towards romantic sentimental dance tunes as required by a public for which anything livelier did not match the economic depression of the time (1931-1934).

Eventually, real jazz, or a passable impression of it, appeared in the form of the "trad" phenomenon in the 1950s, and the banjo was once more a sine qua non of the new generation of "jazz" bands. (The revolution against saccharine "supper-club" dance music and brassy "swing" alike had been started as long ago as 1941 with Lu Watters' Yerba Buena Jazz Band in San Francisco - and initially it featured two banjoists).

This book sets out to list all known records by banjo soloists or duettists, and those dance and jazz records that feature a banjo solo of more than a bar or two in length. Interest in these has grown considerably in the past twenty or more years, and there are collectors all over the world who specialize in banjo recordings, some of the rarest of which can command quite high prices. The body of the book shows the artist, followed by a chronological account of his (and sometimes her) recordings, with the location, and exact date, or as near as can be estimated, as heading. The matrix number of each title, where known, and the take-digit or letter, precede the title, and in the right-hand column is shown the make and catalogue number of each issue of that title. Sometimes, usually for contractual reasons, a soloist appears under a pseudonym, and cross-references are shown where this occurs. If a banjoist made no records as a soloist, but only as an incidental feature of a dance record, such records are shown under the name of the band, with cross-reference to the soloist. As the banjo was a regular feature of American country music, records made
of this, often on location in the Deep South and mid-West, are included, although identification of the musicians involved has sometimes proved impossible; like jazz in its day, details of such things were never kept by most recording companies. Why would anyone want to know such details? The answer is: they are interesting, and more and more people are finding them so. Hence this book.
Preface

"From the very earliest days of sound-recording, back in the nineties, the banjo has been one of the three musical instruments that posed the least problems to the recording engineer. (The others were the cornet and the xylophone). Hence a considerable number of valuable records were made at that time, and they...are still being produced, in the form of LPs today.

For the appeal of the cheerful banjo, which despite the comments made by its detractors, continues in a world of electronic distortions masquerading as music, is apparently timeless and universal. If it were not so, the enormous number of records by banjoists, singly or in concert, would be negligible, and this book could not exist.

With these sentences Brian A. L. Rust began the preface to his unpublished banjo discography in November, 1966. Some 25 years later we can say: He was right! Banjo records are still being produced not only on LP's but also on cassettes and CDs. And there are still magazines devoted to the banjo, and there are banjo festivals and banjo meetings in various countries.

We have tried to list as completely as possible all the records issued on cylinders or 78rpm discs on which the banjo (tenor-, plectrum-, five-string-, guitar-banjo etc.) plays a solo role or a dominant part. This includes titles by such groups as the Savoy Quartet which consisted of two banjoists accompanied by piano and drums and which played for dancing in the ballroom of the famous London hotel between 1915 and 1920, as well as band recordings (dance, hot dance and jazz, folk, country and western, and bluegrass), when the banjo player is featured in a solo chorus. Only in this way was it possible to include such greats as Johnny St. Cyr or Elmer Snowden, whose style of playing has had an enormous influence on banjo players till today. But we could not forget players like Fred Guy, who never recorded a solo, although he was the rhythmic backbone of Duke Ellington's band. So in this book all the names of the banjoists can be found (as far as we have traced them), who recorded on banjo with bands and orchestras etc.

One must always bear in mind that the information presented in such a "topical" discography is not to be quoted as final, scientifically proven fact, no matter how much care was taken in compiling them. Needless to say none of the many people who have passed on information for this book is in any way responsible for the errors contained therein. Our deepest thanks and sincere appreciation for all who helped - and for all who hopefully will assist to prepare a more accurate, revised and enlarged edition.
Preface

We are confident to have covered almost all solo banjo recordings but there must be hundreds more of banjo solo choruses on dance band and jazz band recordings from all over the world, particularly Japan, that we have been unable to check. Considerable gaps certainly also exist in the field of ethnic recordings, including for instance French musette artists. During the 1903-1915 period the Indian branch of the Gramophone Company of Dum Dum, Calcutta, allocated an entire “block of numbers” to banjo (sarod) recordings, ranging from 16250 to 16499, about which we know nothing. Another gap in our knowledge is the field of country music. Generally country music research is probably a quarter of a century behind that of jazz, blues, dance or personality including movie films. Unfortunately collectors/researchers in this field were particularly reluctant to share their information with us. Our effort to include the country music field (and its resultant incompleteness) may thus weaken our book as a whole more than strengthening it. However, we decided to accept the blame and hope that users of this book will suggest additions and corrections for a possible revised edition.

As a matter of curiosity we have briefly mentioned the BANJ-O-GRAND, the BANJORCHESTRA, and the ENCORE BANJO. All three are automatic musical instruments which, strictly speaking, do not come within the scope of this book. But since so little research has gone into this fascinating subject matter we thought it justifiable to include this reminder and encourage readers to supply us with listings of rolls manufactured for these instruments. As far as we know, the sound of these fascinating instruments has never been captured on either cylinders or discs, not even on modern media such as microgroove records or compact discs.

For easy reading no abbreviations were used for either instrument or record labels; only His Master’s Voice is abbreviated as HMV. As far as possible we have tried to establish which member of the banjo family is played on each record listed in this book. This was done by listening to the recordings and/or by inspecting photographs showing bands and players with their instruments. This was not always conclusive, but we have tried our best. So if you read “banjo”, the five stringed instrument is meant. If we could not identify it, then the word “banjo” is printed in italics (“banjo”). An asterix “•••” preceding a name indicates that the artist is of African or non-European descent, an addition sign “++” following a name indicates a white artist.

We apologize for the poor quality of some photographic reproductions, as most are copied from old catalogs.

Uli Heier, Rainer E. Lotz
Bonn, Germany, 1992
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It would be difficult to adequately thank all those musicians, researchers, collectors, discographers, enthusiasts without whose help and encouragement this book would virtually have been impossible.

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Resonator (USA)
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Storyville (UK)
Vintage Jazz Mart (UK)
The Banjo on Record
The Banjo in Phonograph Recording History
Lowell Schreyer

The publishing of this banjo discography fills a gap that has existed for a long time in reference works related to banjo and phonograph record history. Fortunately for the documentation of the instrument's development, the sound of the banjo has been recorded for nearly two-thirds of its century-and-a-half in professional performance.

While the banjo had certain acoustic qualities favorable for early recording, its appeal for pioneer recording companies seems to have gone beyond technical considerations in gaining a prominent place in their catalogs. The toe-tapping percussive sound of the instrument caught the public's ear on the phonograph record just as it already had in minstrel shows and vaudeville. As a result, a generous portion of the early phonograph companies' recording efforts was devoted to capturing the sound of the banjo. This was good business for them and ultimately a benefit for later generations of banjo listeners, who otherwise would never have had the opportunity to hear what came before their time.

The first banjoist to record, according to earliest documentation, was Carrie Cochrane, a Buffalo, N.Y., teacher, whose part in experiments with Edison's phonograph was reported in the Evening News of Buffalo Aug. 17, 1889. "One of the favorite impressions on the cylinders were the banjo solos of Miss Carrie Cochrane, who is considered the best banjo player in the city," said the article. "She uses a Stewart banjo, made expressly for her at Philadelphia. The first selection was the Drum Major Quickstep and reproduced the time and vibrations of the string with such accuracy as to set all feet to keeping time." She also recorded her own arrangement of Home, Sweet Home.

However, Miss Cochrane was not to become the first commercial recording banjoist, that is, the first to make records advertised for sale. That distinction went to Will Lyle a few weeks later when he recorded 50 cylinder banjo records for the North American Phonograph Co. on Sept. 4, 1889. The titles of these recordings were not listed in the company's first book of phonograph records, but at the end of the month, Sept. 30, 1889, he was back again, this time recording Banjo Jingles, Stop That Knocking, Barnyard Song, When Daddy Picked the Old Banjo and Hunky Dory Darkey.

Lyle did eight more sessions that year, the final one on Dec. 21, 1889, marking the end of a brief but prolific career as history's first commercial recording banjoist. In that period of less than four months - and he did not record in November - Lyle put 32 titles on the wax cylinders. Of course, he made many more cylinders than that; most were repeats since no practical duplication process had yet been devised. Lyle's repertoire, including tunes such as Stop That Knocking, Jawbone and Rattle On The Old Banjo, indicated that he came from the minstrel banjo tradition.
The next banjoists to appear on commercial listings were the Afro-Canadian Bohee Brothers, who recorded for Edison in early 1890. In mid-1892 William Stanley Grinsted, an Orange, New Jersey, banker recorded Joyful Hour Schottische and Lumber Yard Jig on North American Phonograph brown wax cylinders manufactured by Thomas A. Edison. He followed with recordings of Carrie Polka, Darkie's Banjo Club and Whistling Coon in the company's supplements of March 1893. A little later Grinsted became better known in the recording industry as the famous singer Frank C. Stanley. He adopted the professional name because in those years being known as a phonograph record singer would have detracted from his standing in concert work and as a singer in church choirs in which he was then active. By the time this was no longer considered a stigma, he was too well known as Frank C. Stanley to change back to his original name of W. S. Grinsted.

Meanwhile, some banjo recording activity outside the Eastern United States commercial sphere was also occurring. George B. Stowe of Galveston, Texas, reported in the April-May 1892 issue of Stewart's Banjo and Guitar Journal, "I was sent for, not long ago, to play some banjo music in the phonograph. I played my 60-dollar banjo and my Little Wonder Mandolin Banjo..., and when I had finished playing I listened to the music through the Phonograph, and it sounded perfect, the tone was clear and loud."

However, it was a native of Hudson, New York, who eventually became known as the banjo king of early recording. First heard on wax in 1893, his name was Vess L. Ossman, and his earliest documented recording, Washington Post March, was listed in a North American Phonograph Co. supplement from late in the period of April-November of that year. Billy Carter, a veteran minstrel banjoist who often worked for New York theater entrepreneur Tony Pastor, also recorded for North American in 1893 but only used the banjo to accompany himself on a couple of songs rather than as a solo instrument.

Ossman's next known recording, made late in 1893 for North American, was Love's Sweet Honor, a rather humdrum start for the banjoist who was to make his mark in the ragtime about to break onto the popular music scene. Later in that decade and into the beginning of the 20th century, he was to flourish in that idiom recording tunes such as Georgia Camp Meeting, Smoky Mokes, Honolulu Cake Walk, Rag Time Medley and Maple Leaf Rag. He recorded not only for Edison but also for Columbia, United States Recording Industry, Victor, Berliner, Odeon, Zonophone, Leeds and other labels. Although an outstanding soloist, Ossman would also record in combination with banjoists Parke Hunter and William Farmer.

Parke Hunter - technically at par with Ossman or possibly ahead of him, according to some contemporaries - had a distinguished recording career in the United States and England between the late 1890s and his death at age 36 on Dec. 25, 1912. However, while much admired by other banjoists, Hunter never quite achieved the widespread popularity of Ossman with the general record-buying public.

That challenge to Ossman's territory came from Fred Van Eps, a native of Somerville, New Jersey, who in 1897 at the age of 18 walked into the Edison Phonograph Co. with some home recordings of his banjo playing. Once he got officials there to listen to them, he became a regular recording banjoist with the company, eventually going on to Victor and many other companies. His playing accuracy created much demand, and his phenomenal regular output of banjo records, many of them in the ragtime vein, continued well into the 1920s.

Not that these were the only recording banjoists of the first decade of commercial recording. Ruben "Ruby" Brooks of Stamford, Connecticut, also recorded ragtime and other popular music of the day for Edison in the late 1890s and made numerous cylinders for Bettini. His performing partner in the well-known team of Brooks and Denton was Harry M. Denton, who in later years became the first president of the American Banjo Fraternity. The banjo team of Diamond and Curry, made up of Harry Diamond and a Mr. Curry, recorded 13 tunes for Edison, most in the unsyncopated march/waltz/schottische vein, between 1896 and 1899. Another duet team, Joseph P. Cullen and William G. Collins, recorded 14 sides for Berliner between October 1897 and November 1899. Banjoist Richard L. Weaver recorded Ragtime Dance in New York December 14, 1899, on a Berliner disc, his single contribution to preserving a bit of musical history.

Several American banjoists were particularly notable in carrying their recording activity abroad during this pioneer recording era. Parke Hunter, a native of Bloomington, Indiana, made more banjo recordings in England than in the United States, many of them with duet partner Cadwallader L. Mays of Dallas, Texas. Burt Earle, San Francisco-born variety banjoist,
did practically all of his recording in London between 1898 and 1913, as did American banjoist Clark H. Jones between 1896 and 1902.

A strong tradition of recording by British banjoists followed. In fact, while phonograph recording of banjo originated in the United States, the British recording industry actually dominated in banjo solo and banjo ensemble sides produced from World War I to World War II. One of the early British recording banjoists who acknowledged Ossman’s influence, was child prodigy Charlie Rogers, who started recording shortly after Ossman’s 1903 British tour and kept it until 1911. And after the death of his brother James, George Bohee returned to the studios to record banjo solos for Edison Bell in Liverpool, England, in 1898.

The most extensive career in the history of British banjo recording was that of Olly Oakley, a native of Birmingham, who got started on the banjo by taking lessons from Alfred D. Cammeyer, the American-born inventor of the zither-banjo who eventually recorded on that instrument himself in England. Oakley, whose original name was Joseph Sharpe, cut his first record, Whistling Rufus March, in May 1900 and made more than 500 recordings before arthritis forced him to retire in 1931. Oakley played finger style on a zither-banjo.

Meanwhile, a new banjo sound was being heard on phonograph records, that of plectrum- and tenor-banjos, played with picks. Through the documentation of the phonograph record, the listener can hear that the first period of banjo recording was almost exclusively on finger-style banjo - the five-string banjo with gut strings plucked by bare finger tips. That is how Fred Van Eps, Parke Hunter, Ruby Brooks, Cullen and Collins, Fred Bacon and most other banjoists of that period played. So did Vess Ossman, with the exception of rare instances when he recorded using a plectrum.

At the forefront of the new trend was Clark H. Jones, who as early as 1897 was recording with a short neck five-string banjo tuned like the later tenor-banjo - C, D, G, A - with the fifth string tuned to E. Jones, who used the stage name of Harry Clarke professionally, advertised himself as “acknowledged to be the greatest banjo soloist in the world with plectrum playing.” His frequent playing partner, Burt Earle, played both plectrum and finger-style banjo. A. H. Nassau-Kennedy, an early writer of instruction for the plectrum-banjo, made a banjo recording using plectrum about 1905 in England. The Stavordales, among the earliest banjo plectrists, recorded in Europe about 1908.

The banjo influence was being felt in dance band recordings as World War I engulfed Europe. Band leader James Reese Europe thought enough of the banjo-type sound to have a five-piece mandolin-banjo section in his Europe’s Society Orchestra in 1913 recordings such as Too Much Mustard and Down Home Rag. Banjoists Fred Van Eps and Vess Ossman diversified from their usual solo banjoist recording to record dance records with what they called “banjo orchestras,” usually a five-string banjo and tenor-banjo with a saxophone and rhythm. England had the influence of banjo dominated ensembles in the dance field with recording groups such as the Winner Ragtime Band, Murray’s Ragtime Banjo Quartette, Ciro’s Club Coon Orchestra, the Corner House Ragtime Band, and the Savoy Quartette just before and during World War I.

The Original Dixieland Jazz Band which made the first jazz recordings in 1917, did not have a banjo, but nearly every other jazz and dance band that recorded for the next decade did. Most often these bands used tenor- or plectrum-banjos, primarily for rhythm plus occasional breaks and solos. The Frisco Jazz Band, another 1917 pioneer jazz recording group, was among the first using pick-played banjos in a jazz band setting. Johnny St. Cyr gained fame in jazz circles as the banjoist, usually on guitar-banjo, with Louis Armstrong’s famed Hot Five and Hot Seven bands recording New Orleans jazz.

In the dance band field, the craze for banjo in the rhythm section was led by the Paul Whiteman Orchestra, first recording in 1921, with its longtime tenor-banjoist, Mike Pingitore.

A unique individual emerging in the banjo recording scene of the 1920s was Harry Reser, who became internationally recognized as a pioneering solo tenor- and plectrum-banjo virtuoso in recordings. At the same time he made scores of recordings with novelty studio and radio groups which he led, most notably his Clicquot Club Eskimos.

Similar trend-setters during this period, extending into the 1930s, were transplanted Americans Pete Mandell in England with the Savoy Orpheans and Michael Danzi in Germany, both outstanding as band and solo banjoists.

While much banjo in 1920s recording was heard on jazz and dance band sides, solo banjo recording remained important through this decade. Prominent in that field in the United
Schreyer: The Banjo in Phonograph Recording History

States was vaudeville plectrum-banjoist Eddie Peabody, who recorded solos prolifically, often unaccompanied, on the major labels and what he called in later years, "the dime store labels." He once told this writer that he did not know how many 78 rpm recordings he had made and wished that he had saved copies of them. He recorded in the United States for at least Edison, Victor, Imperial, Apex, Domino, Banner, Regal, Vocalion, Kristall, Columbia, Angelus, Romeo, Gennett and Claxtonola. In the 1930s he recorded in England, principally on the Columbia and Decca labels, during his tours there.

Other banjo artists recording banjo solos in the United States during the 1920s, in addition to prominent stars already mentioned, included Joe Roberts, Bill Bowen, Ernie Anderson, John Cali, Eddie Ross, Roy Smeck and Shirley Spaulding. In addition to the artists making banjo solo records, there were also banjoists in the popular music field - such as Elmer Snowden, Ikey Robinson, Howdy Quicksett and Bud Scott - who, while not making complete banjo solo records, were featured frequently taking solo choruses or breaks in jazz and dance bands.

Similarly, in the country music field, the recorded banjos of performers such as Charlie Poole, the Allen Brothers, Gus Cannon, the Mitchell Brothers, Uncle Dave Macon, Snuffy Jenkins and, eventually, Earl Scruggs were heard most often with string bands or in conjunction with vocals.

The Great Depression to 1930s America brought a change of public mood and a taste for less boisterous music. As a result, the banjo nearly disappeared from phonograph records in the United States. However, in Britain the popularity of the banjo on record continued; and, for the rest of the decade after 1930, the only banjo records made by American banjo stars such as Eddie Peabody, Ken Harvey and Freddie Morgan were produced in England.

The banjo recording activity that blossomed in England at the turn of the century continued vigorously in the decades following, with soloists such as Will Pepper, Will Blanche, John Pidoux, J. J. Ashton, Bert Bassett, Alfred Cammeyer, Bernard Sheaff, Eugene Earle, Len Fillis, Ernest Jones, Alfred Kirby, Jack MacGarvey, Joe Morley, George Morris, Mario de Pietro, Sydney Turner, Jan Wien and Alfred Wood, in addition to those mentioned earlier, appearing on British label banjo records. Several banjo types, including finger-style banjo, plectrum-banjo, zither-banjo and tenor-banjo, were represented in this group.

England's greatest banjo star of the 1930s, however, was R. Tarrant Bailey, Jr., a Joe Morley pupil who already had a successful 1925 recording session for Actuelle behind him before producing his extensive string of popular recordings from 1930 to 1941 in London. Although most of his recordings were on finger-style banjo, he was also adept on plectrum- and tenor-banjos on which he sometimes recorded. Outside of the recording studio, Bailey also had a radio career, dating from 1921, which saw him later associated with other notable banjoists such as Dick Pepper and Joe Morley in the Kentucky Banjo Team on the BBC. Additionally, Bailey had the distinction of being the first banjoist ever to be televised, in 1931.

Banjo ensembles remained popular throughout the golden years of banjo recording in Britain. Groups featuring banjo included Emilie Grimshaw's Banjo Quartet and G. R. Spindler and His Mamelok Banjo Band in the late 1920s; the Aston Banjo Club, Raymonde and His Band O' Banjos and the A. J. Powell Banjo Octet in the 1930s; and The Tarrantellas and Troise and His Banyoliers in the 1940s.

Although banjo recording was largely based in the United States and England, where the banjo had almost parallel development, some recording was also done in other parts of the world in the 1920s and 1930s. Included were records by the Banjo Symphonic Orchestra in Germany and Austria; tenor-banjoists Mike Ortuso and Tony Morello, in addition to Mike Danzi already mentioned, in Germany; Eddie Ballantyne's Banjo Band and Eugene Pingitore, Mike Pingitore's brother, in Australia; and the Zpiva Banjo Trio in Czechoslovakia.

Banjo recording was not entirely a profession for men. As already noted, the earliest known recording on banjo, an experimental cylinder, was made by a woman, Carrie Cochrane. In the area of professional recording, Shirley Spaulding was the first American woman to record commercially - for Edison in 1920. She became known as "The First Lady of the Banjo," and three other sides followed. Spaulding was not, however, the first woman internationally to make a commercial recording. That distinction is shared, until researchers make a more precise finding on date, between Bessie Skinner and Rose Skinner who both recorded banjo solos about April, 1903, for Zonophone in London. Since the number of the record made by Rose is one digit earlier than the record by Bessie, the honor probably goes to Rose. The two also did a banjo duet record several Zonophone digits later. Another woman making a banjo record before 1921 in England was Helen Sealey in 1916.
Banjo recording has had its surprises. In the 1940s, when the old classic fingerstyle banjo style had long disappeared from 78 rpm issues in America, along came a set of five-string virtuoso records with orchestra accompaniment - from RCA Victor. They were played by Rex Schepp, former partner in the Ossman and Schepp vaudeville banjo team of the 1920s. Included in these selections was a banjo concerto written for Schepp by Nathaniel Shilkret, musical director of RCA Victor.

Another phenomenon of the late 1940s was a revival of popular interest in the banjo sparked by a novelty recording by the Art Mooney Orchestra of *I'm Looking Over A Four Leaf Clover*, which featured prominent tenor-banjo rhythm played by Mike Pingitore.

The era of the 78 rpm banjo record came to an end in the mid-1950s (with the technical exception of a couple of 78 rpm microgroove records made in the 1970s) in the transition to high fidelity LPs. Some of the last banjoists to record in the 78 rpm medium were Dick Roberts and Red Roundtree as the Banjo Kings, Freddie Morgan and Jad Paul as the Sunnysiders, the Big Ben Banjo Band, Perry Botkin, John Cali, Harper Goff with the Firehouse Five Plus Two, Gene Sheldon, Joe Sodja and - amazingly - Eddie Peabody and Fred Van Eps. Peabody, whose earliest recording session for Edison in 1925 had included an issue on a four-minute Blue Amberol cylinder, was busy in the mid-1950s with a recording comeback on the Dot label, first on the company's 78 rpm records and then LPs. Van Eps' recording career had an even longer span, from the two-minute cylinder of the late 1890s to his own labels of the 1950s, on which he recorded first on 78 rpm discs and then LPs.

Perry Bechtel, an American plectrum-banjoist who was to have a strong impact on modern plectrum-banjo playing, had recorded on 78s as a sideman with Phil Spitalny's Orchestra in the 1920s, but he was not to make his mark on the banjo world as a soloist until the start of the LP era.

While the cylinder/78 era of banjo recording captured many of the sounds of the banjo in its golden years, it is unfortunate that a few key banjoists went almost entirely unrecorded. In the case of Alfred Farland, five-string classic banjo concert artist, Edison issued only a single Diamond Disc record that became readily available, *Carnival Of Venice*, and that was made after he had switched to plectrum style because of a finger disability. (Another side recorded for Edison, Schubert's *Serenade*, was never issued.) What would have been an excellent representation of Farland's classic fingerstyle playing in his heyday was a group of 19 apparently custom-cut cylinders, including three cakewalks, which he made about 1900, but none of these is known to have survived in playable condition. The only other recorded examples of Farland were five home recordings made in 1949 when he was 85 years old.

Brent Hayes, early plectrum-banjoist who had an international career ranging from 1906 to 1962, was never recorded commercially and can only be heard on collectors' rare home tape recordings made in his last years. A midwestern American black banjoist with an advanced modern swing style was Bruce Patterson, known professionally as "Patti, the Banjo Wizard." His only commercial recording was a single Brunswick of *St. Louis Blues* and *Tiger Rag* in 1932, although he was talked into making several custom recordings at a Minneapolis, Minnesota, music store in the middle 1930s. These survive.

Thanks to the efforts of collectors and others preserving fragile pieces of musical history, we can go back in time to hear many of the masters of the banjo in various periods of the instrument's development.

However, hearing the records is not enough for serious students of banjo history. Like archaeologists dusting off the remnants of a past age, they want to know more of the total picture - where and when the recordings were made, who the lesser known as well as famous recording banjoists were, how many recordings they made, and how they developed as banjoists. This work attempts to pull together much of this information for as complete a view as currently possible of the history of the banjo on phonograph and gramophone record before the LP era.

The banjo world is all the richer for the labor of love that produced this memorial to these recording banjoists of the past. They were truly pioneers in form of musical expression which has yet to gain full recognition from the academic musical community. We hope this publication will help move the banjo to its rightful place in the music world.
Confidence and Admiration: The Enduring Ringing of the Banjo

Robert Lloyd Webb

How little we know the banjo!

The history of the banjo in America tells something of the history of the nation. The banjo takes a place in our folkways, in our humor, and in the tragedies of our past. The banjo belongs to all of us; to blacks, to whites, to the first immigrants and, by adoption, to many of the latest. It casts both bright and dark shadows: banjo is frolic (but banjo is slavery); banjo is entertainment (but banjo is blackface); banjo accompanies the dance (but dancing in bondage, longing to be free). The banjo speaks for the best, and for the worst. But its sound is forever joyous and sparkling with enthusiasm. One can make a banjo at home, or buy one in a store, and the sound is of all of us.

Yes, we all know the banjo. But which banjo is it that we recognize with such certainty? Is it the solitary man’s, the high lonesome man’s, playing for relaxation on the porch of a mountain cabin? Does it belong to the bejewelled soloist, glittering from the stage of a cavernous theatre as he strums in the most wondrous ways? To the banjo player in the bluegrass band, whose staccato bursts set the pace for the ensemble behind him? Does it belong to a man and woman, seated stiffly in a Victorian parlor, entertaining their coterie of friends with ragtime music and selections from opera? Or is it the minstrel’s, his face smeared with the blackness of burnt cork?

How little we know the banjo.

How did it come here, to America? Some know it arrived unwillingly, from African shores. Others believe it to be an English instrument, or Egyptian, Arabic, or Chinese; and, in fact, one can argue that it came from all these places, and from elsewhere. A drum, constructed of a tanned animal skin and a hollow chamber, is one of the earliest artistic works of humankind. From there, it is not so very far to a banjo.

But once on American soil, the boisterous, enthusiastic sound of the banjo became part of a nation in growth. It matched the beat of the railroads, stamping of the steel mills, and the wind rushing heavily through low fields of grain. It echoed the noisy, hopeful chatter of the Grange hall meeting and the union hall meeting. It sounded the resonance of river
transport, the hum of dynamos, and the voice of the people, moving along, dancing, singing, working; contented somehow, and alive.

Few musical instruments have played such a central role in performing the popular music of all classes of people over hundreds of years. Yet, such a history belongs to the banjo. In 1781, Thomas Jefferson could describe the banjo as the "proper" - that is, customary - instrument of black slaves. A hundred years later, the banjo had become a parlor favorite of industrial, urban white society. And now, a hundred years later still, the banjo is all-American, fully adopted, secure, even taken for granted. Every kind of music has by now been played upon it, and to popular acclaim in theatre and on television, it is a source of amusement, a tool of the virtuoso, and a happy sound which sells the product. At home, the banjo is a source of music for the dance, and music for the soul. In the kitchen its music is said to improve the flavor of the food, if in no other way than by uplifting the morale of the cook!

A Slave Birthright

Banza, the early French travellers in America called it. Otherwise bania, banjer, bango, bangie, banshaw. In Jefferson's Virginia, at Antigua in 1788, and at Barbadoes in 1796, it was called the banjar. And though observers recorded its name differently, the concept of these instruments was not so very different, one from the other. Ethnomusicologists and historians of both American and African musics have been at difficulties to pinpoint the transfer of that concept to the New World. "Any attempt to associate [the banjo] with [any specific] African prototype can at best be tentative," Dena Epstein has written. "The multitude of African peoples, languages, and musics, many of them imperfectly described in the literature, makes this an arduous task, approached with extreme reluctance ..." Nevertheless, the banjar, bangie, banjer, banza, and banjo made its way into the Americas by way of the West Indies and elsewhere in the Caribbean. Blacks constructed them in the western hemisphere as they had done in Africa, to accompany singing and the dance. From their early efforts to preserve vestiges of their own cultures, using only gourds, wood, tanned skins and hemp or gut for strings, eventually springs the American infatuation with the ringing of the banjo.

It was not everywhere permissible for slaves to make music. Prohibitions and restrictions were disagreeably widespread as early as the 17th century. Perhaps the first notice of a banjo instrument in the Americas, published in 1678, noted that the sovereign consul of Martinique had issued legislation in 1654 forbidding "danses et assemblées de nègres." When the prohibition was reaffirmed in 1678, it specifically mentioned the "kalenda," and defined it as a gathering of blacks where they danced to the sound of a drum and an instrument, called by the blacks themselves, banza. Even as late as 1817, a New Orleans ordinance prohibited dancing by blacks except on Sunday before sundown; even then, these assemblies were restricted to such places as might be approved by the mayor.

Augustin Macarty, then mayor of New Orleans, approved only one, a dusty, open place at Rampart and Orleans Streets called Circus Square. The place soon came to be known as "Congo Square"; hundreds of blacks would arrive there each Sunday to dance under the watchful eyes of Macarty's policemen. White residents and visitors to the city also witnessed these festivities, and their descriptions emphasize the role of the banjo in the accompaniment.

... approaching the common I heard a most extraordinary noise ... that ... proceeded from a crowd of 5 or 600 persons. All those who were engaged in the business seemed to be blacks. They were formed into circular troupes in the midst of four of which ... was a ring, the largest not 10 feet in diameter. In the first were two women dancing. The music consisted of two drums and a stringed instrument ... which no doubt was imported from Africa. On the top of the finger board was the rude figure of a Man in a sitting posture, and two pegs behind him to which the strings were fastened. The body was a Calabash. It was played upon by a very little old man, apparently 80 or 90 years old.
Théodore Pavie, describing a similar dance on the Washita River in Louisiana about 1830, described the accompaniment as "a large guitar, made from a calabash strung with cat-gut, and ... strum[med] as on a Moorish mandolin."7

The tunes were varied according to the inspiration of the musicians. There were melancholy songs in which African slaves sigh of liberty; and while the young Negro women repeated them, from a circle of old men came a monotonous and regular murmur which rose to very high notes and formed an accompaniment to this sad and plaintive melody from another hemisphere.8

The early illustrations and written descriptions of banjos in the Americas depict a gourd body, opened along one side and scraped clean to create a bowl, over the flat edge of which is stretched a tanned skin. Though these observers were, in the main, whites who treated black music with curiosity, suspicion, and unfamiliarity, no one can now dispute that they rather accurately describe the antecedents of the modern banjo. The first American banjos were

... made of small Gords fitted with Necks, strung with Horse hairs, or the peeled stalks of climbing Plants or Withs ... sometimes made of hollow’d Timber covered with Parchment or other Skin wetted, having a Bow for its neck ...

-the "strum-strum," Jamaica, 1687-899

... made with a calibash; a slice of which being taken off, a dried bladder, or skin, is spread across the largest section; and this is fastened to a handle, which they take great pains in ornamenting with a sort of rude, carved work, and ribbands ...

-the "merry-wang," Jamaica, ca. 177410

... formed of one half of a large calabash, to which is prefixed a wooden neck, and it is strung with cat-gut and wire.

-the "banjar," Antigua, 178811

... cut lengthwise through the middle of a calabash ... They stretch upon it the skin of a goat which they adjust around the edges with nails ... Then a piece of lath or flat wood makes the handle ... They then stretch three cords of pitre (a kind of hemp taken from the agave plant, vulgarly called pitre), and the instrument is finished.

-the "banza," place not recorded, ca. 181012

Methods of construction apparently varied but slightly, although the details, such as the length of the neck and the number of strings - usually three or four - was left to the individual maker. The overall size was determined by the choice of gourd to be hollowed out and cleaned. The material for the skin and strings seemed to vary some; in the American south the "groundhog" or woodchuck has always been favored. The method of preparation does not seem to have changed in 200 years.

After getting a hide, he tans it himself. He sets the hide in a trough with the hair side up, and puts two to three inches of ashes over that. Then he pours water over it until it comes up over the top of the ashes. He leaves it for three days, and by then the hair will pull right off unless the weather has been too cold for the lye to work. In that case, it takes a little longer. He then tacks the skin up on a board to dry. The skin is tacked so that is up off the board enabling air to get under it and allowing the skin to dry quickly and thoroughly. When the skin is dry, and he is ready to put in [sic] into a banjo, he soaks it in salt water overnight, washes it in strong soap, and lets it soak for five minutes in warm water. He puts it on the banjo wet, and it tightens up as it dries.13
Until 1800 the banjo remained a black instrument, played in most cases for black audiences, although there was considerable interaction between whites and blacks in enjoying the music and dance, whites usually participating as observers. Thomas Fairfax described a banjo being played in Richmond, Virginia, in the last year of the 18th century. "After going to bed," he said, "I was entertained with an agreeable serenade, by a black man who had taken his stand near the Tavern, and for the amusement of those of his colour, sung and played on the Bangoe." But in that same year, a white performer named Gottlieb Graupner reportedly performed "The Gay Negro Boy" at the Federal Theatre in Boston, appearing in blackface, and accompanying himself on the banjo. His appearance, and the successful reviews he earned, reflected a growing interest in the supposedly happy, carefree life of the black man.

Blackface caricatures had been popular perhaps as early as 1769, and the national rage for minstrelsy which was to take over American popular entertainment at mid-century appears in prototype in such early presentations. "The Bonja Song," a "negro air" published in sheet music at the turn of the 19th century, introduced to many the stereotypical black on whom minstrelsy would be partly based. It also associated the banjo, once and for all, with the whimsical outlook of the white man's plantation slave.

This colloquial character and his comic antics would fuel the blackface white minstrel stage for more than 50 years thereafter, and eventually create the mold into which the black population would be conveniently poured. This misunderstood image of happiness pervades descriptions of the slave-made banjo. "Its sound," the Reverend Jonathan Boucher wrote, is "a dull, heavy, grumbling murmur; yet, it is not without something like melody, nor incapable of inspiring cheerfulness and mirth ... [Blacks) are always awakened and alive at the sound of the banjer." "The Bonja Song" and other published "airs" promoted blackface skits and songs on theatre stages throughout white America. Such "minstrels" recreated the streetcorner music that could be heard by travellers in the south, and also attempted to duplicate the dancing and storytelling of southern blacks. Gradually, the minstrel moved more and more toward center stage; first as an individual with a banjo for a prop, and then small groups of performers working together. The minstrel genre grew out of these curious beginnings, and if the young United States can be said to have had "pop" music before 1850, then that music was the music of minstrelsy.
Many of the earliest minstrel motifs have entered American folklore so thoroughly that their theatrical origins are sometimes forgotten: The Arkansas Traveller, Old Dan Tucker, Zip Coon (later known as Turkey in the Straw), and Jim Crow. Jim Crow particularly has entered the American lexicon in a way its originator could not have foreseen.

Wheel about an’ turn about and do jis’ do, and every time I wheel about I jump Jim Crow.\textsuperscript{19}

"The plantation stick dance," Langston Hughes wrote, "became a standard comedy number for the minstrels in which a white made up as a very old blackamoor tottered on stage in rhythm to do the most amazingly grotesque steps and leaps over his cane. The contrast between decrepitness and surprising agility made for hilarious low comedy."\textsuperscript{20} Thomas (Daddy) Rice’s parody of an old black man, hopping limply and chanting a strange doggerel gave whites a sad image of black people, and a convenient euphemism for segregation.

Some historians now date the minstrel “fad” to 1843, when the Virginia Minstrels began to perform an entire evening’s entertainment of minstrel material. Their format may have been the first “minstrel show,” for blackface performers such as Dan Emmett and “Daddy” Rice had heretofore appeared in concert with other types of popular performers. It is interesting to note that the Virginia Minstrels employed at least two men who were proficient on the banjo - Emmett himself, and Billy Whitlock.

If minstrels were not universally acclaimed before 1843 - and there is plenty of evidence to suggest that they were - they became so in just a few years. By the time of the California gold rush in 1849, the minstrel was so much in demand that entire troupes set out overland, or by way of stormy Cape Horn, confident that entertainment-starved prospectors would pay in Sutter’s gold to see and hear them. The first minstrels in San Francisco opened in October of that year. Joel Walker Sweeney, and the Virginia Minstrels toured England, Ireland, and France in 1843-45 and extended minstrelsy to Europe. Queen Victoria reportedly saw Sweeney’s performance and was pleased.\textsuperscript{21} The blackface theatre in England outlasted even the American’s interest.

The rapid spread of the minstrel theatre can also be traced in the proliferation of sheet music folios, which had been published in some numbers since early in the century. The flowering occurred in 1843 and continued for more than 20 years: “Old King Crow, as sung by the Virginia Minstrels” (Boston, 1843); “The Ole Grey Goose, A Popular Banjo Song. Sung by Aken, the Celebrated Banjoist” (Philadelphia, 1844); “Oh! Susanna. Sung by G. N. Christy of the Christy Minstrels” (New York, 1848); “Jordan Is A Hard Road To Travel. Comp. by Old Dan Emmett [sic]” (Boston, 1853).\textsuperscript{22} By 1855 the minstrel show had established itself from coast to coast and in other countries. In that year, a popular magazine described minstrelsy as being "national in origin and character," and praised the great heights to which it had risen. Of Charlie White, a well-known minstrel personality it was said:

Mr. White has striven with laudable exertions, and he has the proud satisfaction of knowing that these exertions have made that which was originally a mere ephemeral amusement, an institution, out of which has grown and will grow, a general love for music and the development of a taste at once refining and elevating in its character. As a means to a great end, the rage for negro minstrelsy is by no means to be disparaged or lightly spoken of. It is the only kind of music we have at all national in its origin and character.\textsuperscript{23}

Of course, it was not to be acknowledged that this music was derived directly from the imported culture of slaves. Further, blacks were usually prohibited from performing in, or even attending, minstrel shows. Blacks did, however, continue to play the banjo both in the southern states and elsewhere. Robert Winans’ analysis of 31 volumes of ex-slave narratives concerning the period 1840-1860 suggests that blacks continued to play for the dances, both in the black and Anglo traditions, and that considerable “amalgamation” was taking place among black and white musical styles in the south. The slave narratives, when indicating favorite tunes played on plantations during this period, named many that were also popular
in the minstrel show, and which probably came from black players originally, including *Turkey in the Straw, Arkansas Traveller*, and *Miss Liza Jane*.24

The minstrel craze that hit its stride in 1843 was built on the performances of many earlier individuals working alone or in small groups; Rice was "jumping Jim Crow" as early as 1832.25 Another pioneer of minstrelsy was Joel Walker Sweeney, a white musician born in Buckingham County, Virginia, about 1810. Sweeney is the subject of the most pervasive myths about the banjo in America, and has taken his place in American folklore as the "inventor" of the five-string banjo. Contemporaries called him that, and a verbose Philadelphia banjo maker, Samuel Stewart, perpetuated the notion 50 years later. "Sweeney," Stewart opined, "is said to have added the third and fifth strings to the 'three string gourd' and made it what it was at that time called a banjo".26 Stewart's impression concurs with the popular 20th-century idea that Sweeney added the short drone string, or *chanterelle*; that he added this string, or that string, and by so doing, "invented" the banjo.

The notion that he added the drone fifth string is popularly discredited. Winans and others have identified a *chanterelle* in a watercolor, *The Old Plantation*,27 which shows 18th-century slaves dancing to a gourd banjo fitted with the short string. Sweeney may have added one, or perhaps two strings to a formerly-common three-string design; one Judge Farrar, a pupil of Sweeney's said he was certain that the minstrel "added the bass string".28 Whatever the exact nature of the additions made by Sweeney, his real accomplishment was the spread of minstrelsy, by touring and by teaching. He performed with The Sweeney Minstrels; published a number of his songs (at least as early as 1840); made a few instruments; and taught the minstrel style to others who would be successful after him.

[He] taught William Whitlock to play the banjo in 1838. Whitlock was the banjoist with the Virginia Minstrels... and he became a famous and influential banjo player in his own right. In the early 1840s, Sweeney taught another important banjo player, George Swaine Buckley, of the famous minstrel family... In the late 1840s, Sweeney instructed another minstrel banjoist, Fred Mather, on the intricacies of the minstrel style. There were probably many other Sweeney pupils and imitators.29

A left-handed banjo attributed to Sweeney is undoubtedly the most famous surviving minstrel banjo. It is exhibited at the Natural History Museum of Los Angeles County, California. Sweeney may have constructed some of his banjos in partnership with William Boucher, Jr., a Baltimore drummer and banjomaker. The growing demand for banjos among minstrel performers had prompted at least a few artisans to begin building them for wages. Most of these were unsigned, making it impossible to know who first built a banjo in a shop for a paying customer. Stewart later identified Dave Jacobs of New York as the first "professional banjo maker,"30 but whether it was Jacobs, Sweeney, Boucher, or Charles Morrell - who began in New York but moved to San Francisco with the "gold fever" - it can be said with certainty that, by the mid-1840s the principle of building banjos for hire had been established in northern industrial towns. Even in far off San Francisco one could purchase a banjo; Salvatore Rosa offered "banjoes" among 33 types of musical instruments for sale in his Clay Street shop in 1854.31 They may have been made locally by Morrell or others, or imported from the east.

Industrialization allowed makers to improve the construction of banjos. Instead of tacking the skin heads directly to the wooden hoop or gourd body, a thin metal band was added, which sat on top of the wooden rim, over the head. By means of hooks and nuts which fastened through "shoes" mounted around the side of the body, the tightness of the skin could be adjusted. Boucher applied his drummaking talents to the problem; one of his instruments, surviving today has a skin head on the top and another underneath, like a drum; both are fastened by means of adjustable tensioners that more closely resemble those used on drums than those which were coming into general use on banjos. Other improvements were soon adopted; the old-style long necks were shortened, to improve finger positions and, perhaps, to allow tuning to higher pitches. Factory-made gut guitar or violin strings supplanted home-made strings of gut or *pitre*. The round, wooden hoop had already replaced the hollow gourd; gourds were too irregular for production in numbers, and probably had a very short life expectancy.

Nor did makers overlook ornamentation. At least by the 1850s, the banjo fingerboard in particular was often decorated with inlaid designs of contrasting wood, perhaps depicting
floral themes, or scenes, perhaps dancers. This ornamentation may have sprung from a theatrical desire to have an instrument that appeared wonderful from the rearmost seats of the music hall.

**Banjos in the Parlor**

The Civil War served as a watershed for the dissemination of banjo music. The banjo was taken around the country by soldiers going to war and returning home again. Northerners paid to see minstrel shows in southern towns; blackface entertainers performed at both Union and Confederate encampments. Sailors aboard gunboats formed minstrel troupes to entertain the other "tars". Samuel Sweeney, Joel's younger brother, became the famous banjo-playing orderlies who relieved the burdens upon Jeb Stuart's embattled Rebel troops. Union officers and men on station at Port Royal to enforce President Lincoln's blockade of Southern shipping enjoyed the music of the "Wabash Minstrels" from the U.S.S. Wabash.

When the war ended, these men took their banjos home. Some moved on, into the west, and there the banjo became a musical companion in the prairie sod cabin, in the high mountain mining camp, and with Texas and Territories cowhands relaxing under the desert stars. Before long, both Thomas Eakins and Frederic Remington would sketch western figures playing banjo. Remington's was used as the frontispiece to an edition of "cowboy" songs collected by folklorist John Lomax, presumably because the five-string was a familiar piece of "gear" out west.

Wrangle up your mouth-harps, drag your banjo out
Tune your old guitarra till she twangs right stout,
For the snow is in the mountains and the wind is on the plain,
But we'll cut the chimney's moanin' with a livelier refrain.

Shinin' dobe fire-place, shadows on the wall
(See old Shorty's frivolous toes a-twitchin' at the call:)
It's the best grand high that there is within the law
When seven jolly punchers tackle "Turkey in The Straw".

The minstrel-turned-folk song remained popular on the frontier. Cow-puncher-folklorist Jack Thorpe later said that at the turn of the 20th century, "the people of Texas didn't know the National Anthem, but they all knew 'Turkey in the Straw'".

The banjo also went to sea about this time, sharing the sailors' forecastle with fiddles, accordions, and other small, easily portable instruments. They were carried aboard merchantmen, and in whaling ships. A few whalemen on long trips away from home were known to have passed time by constructing banjos from available materials; wood, ivory, and, so it is said, the skins of porpoise and walrus for the head.

But with the war fought, and emancipation won, American popular music took a turn toward "refinement". The minstrel show began to include entertainment other than plantation blackface. Production numbers became more lavish, and the entire texture of minstrelsy as a theatrical entertainment was altered.

This refinement meant the disappearance of "raucous material," that is, the imitations of plantation life, which were the core of early minstrel style banjo playing ... by the 1880's minstrelsy had reached a stage where it was distinguished from other entertainment only by its name.

The musician's approach toward the banjo took a similar turn toward "refinement". "The early... 'stroke', style was gradually replaced by the 'guitar' or 'classical', style of playing, which, as the name implies, is essentially the application of classical guitar techniques to the banjo.

The guitar had been popular since early in the century; the famous New York (later Pennsylvania) luthier, C. F. Martin, had begun making instruments in 1833 and his company has never quit. Guitars were much smaller than those sold today, strung with gut strings, and plucked with the thumb and two or three fingers of the right hand, moving upward
Webb: Confidence and Admiration

toward the player in sequences called arpeggios. When this style was adapted to the banjo, it opened up the instrument to similarly complex arrangements, and more sophisticated performance.

Frank Converse’s banjo instruction book of 1865, though not the first such “method” book, may have been the first to include the classical technique. For another ten years, most methods continued to instruct in both the older “stroke” style and the newer “guitar” style.38 After 1870, however, the emphasis fell increasingly upon the classical technique, to the gradual exclusion of “stroke”. The widening of banjo music may have begun as early as the 1850s. A United States Patent, 25,872, issued in 1859 to Stephen Van Hagen of New York, covered a seven-string banjo with a tear-drop shaped body. “The banjo as at presently constructed,” Van Hagen asserted, “is a feeble instrument, its music capable of being used to the extent of only one, or at most two scales of music.” 19 What the banjo lacked, Van Hagen said, was the range of the guitar, as well as the metal fret-wires which meticulously divide a fingerboard into half-tones equivalent to the chromatic scale produced by the black and white keys of the piano. He combined the best features of the banjo and guitar, and came up with an instrument with six melody strings, tunable to guitar or banjo pitches, as well as the droning chanterelle exclusive to the banjo, now fitted as a seventh string. He added frets to the fingerboard, and attached the neck to an oddly-shaped body fitted with a skin head.

Whatever its advantages may have been, Van Hagen’s instrument was not accepted, and the banjo remained limited. Lacking such fret indicators, the successful player would continue to be the one who could, with practice, learn the relative position of the scale notes, as well as master the sliding and vibrato effects which correct slight discrepancies of pitch. Both the sound quality and the player’s skill deteriorated rapidly above the position of the fifth string peg. Frets were eventually added to the banjo, though a long controversy divides the banjo fraternity for two decades. Fretless advocates discredited the wires as an aid, akin to training wheels on a bicycle. Some compromised by installing wooden, ivory, or mother-of-pearl fret markers, then sanding them flush to the fingerboard, so as to mark notes without disturbing the sensation of fretlessness.

Henry Dobson of New York is usually credited with adding frets to the commercial banjo in 1878, but the idea is much older, as Van Hagen’s patent suggests. Dobson, however, was a true innovator. He is credited with developing a seven-string banjo (also predicted by Van Hagen), and he marketed the first instrument with a back fitted to the body. But Dobson may not have invented that idea, either. A New York manufacturer, George Teed, patented a banjo in 1862 which featured an internal sound board, and several examples of Teed banjos, including one in the national Museum of American History in Washington, D.C., are fitted with backs.

One reviewer praised Dobson’s closed-back banjo, saying, “It does away with the screws on the side which flay the dresses of the lady performers”.40 The hook-and-nut-arrangements which tensions the skin head was mounted inside the back and was adjustable from the top of the body. This “top-tension” idea was only mildly successful in Dobson’s time; in the 1920s it was revived when closed-back banjos came into demand for orchestral work.

The same reviewer praised the five Dobson brothers - all banjoists - for making the banjo popular among women, especially among the ladies of New York’s high society.

Within the past two years [1864-1866], through their exertions and improvements, the banjo has found its way into the highest public circles, and many of the ladies of the bon ton, infatuated with its music, have become expert in its management. Indeed it is not uncommon to find the banjo occupying a conspicuous corner in a Fifth Avenue parlor.41

All these various Dobson banjos - including the small “ladies” models - were marketed under the family name, and many exist today. It is now believed that they were manufactured not by the Dobsons, but by the James H. Buckbee Company of New York, the first and largest of the high-volume banjomaking factories.42 Buckbee’s apparently produced banjos from 1863 until their absorption by the William Lange organization in 1897. Buckbee banjos were usually anonymous, although some may have been branded with the stamp “J.H.B.” on the side of the neck, or elsewhere on the wood. Many were made for other companies and individuals, and sold with trade labels at a time when advertising had begun to play a larger part in the success of banjomakers.
Handmade banjos had been sold by word-of-mouth, and little other notice had been required. But now, and relatively suddenly, the numbers of people wanting banjos, especially the numbers of moneyed people wanting them, had multiplied tremendously. “In 1844 there were not a half dozen banjos in [New York City],” one writer claimed, “and they were only to be met with in grog-shops and bagnios; today [1866] there are over 10,000 ... and the rich melody of its five-strings reaches from the marble fronts of Fifth Avenue down to the slums of Baxter Street. The instrument has become a universal favorite ....” A rapid increase in interest in the banjo, particularly on account of the introduction of the “classical” style of playing, led promoters to advertise their wares. The Dobsons were early successes in this field, but the acknowledged leader in banjo salesmanship during the last twenty years of the century was a Philadelphia maker, Samuel Swain Stewart (1855 - 1899).

Stewart may have been the first to issue sales catalogues of banjos to the public; eventually he published a journal with hints on banjo care and construction; he argued on behalf of his instruments in both the press and the public forum; and he was remarkably open with his knowledge, presuming rightly that an informed public would prefer a banjo bearing the peghead-shaped “S.S.S.” trademark. His spun rim banjos were constructed by securing a thin sheet of German silver around the outside of the wooden hoop. They were the best to be had, at least until the late 1880s. For banjo necks, Stewart utilized high-grade hardwoods such as cherry, rosewood, walnut, and maple, and glued onto these a fingerboard of ebony - the oiliest and most durable wood available for the purpose.

Stewart told his growing audience that it was not enough to make a banjo along mass-production lines; no, it was necessary to examine every detail of the construction process.

The skin head must be of uniform thickness, he said.

The wood must be chosen “with a view to sonorousness or acoustical qualities,” and correctly shaped.

The metal for the outside rim must be of the right temper, uniform density, and must be properly rolled and brazed. Stevens based his claims on the advantages of industrial technology, while belittling the mass-production methods used by other major manufacturers, presumably implicating J. H. Buckbee. “In the higher priced banjos there is a certain amount of testing to be done,” he said. “Steam power machinery can be utilized in the rough work, such as band sawing, shaping out, etc.; also in metal spinning, turning, etc. But much of the work must be done by hand, nevertheless.” He said, and otherwise implied, that the largest factories employed “boys” - meaning young, untrained workers - to do the manual operations, and he passed off those firms’ banjos as “trade” instruments, or “store tubs”.

Still, Stewart had made it completely clear that it would no longer do to create a banjo by carving a wooden neck and fastening it to a cheese box. The banjo, to be of good quality, must be assembled in a factory, where special tools, and the specialists who knew how to use them, were readily available.

There certainly was a wide choice of manufactured banjos in the 1880s when Stewart began his sales promotion; this number increased in harmony with the increase in public interest in the banjo as a “legitimate” instrument suitable for presentation in the finest parlors. An 1895 catalogue issued by August Pollmann, a music distributor in New York, described a plenitude of banjos, ranging in price from $ 1.50 to more than $ 85. The least expensive used the antiquated thumbtack system of affixing the head to the rim. The Civil War-type fretless banjo was still available, too, for $ 1.75. It had a plain fingerboard, a small (8-inch diameter) body, and but four cast brass hooks, their companion shoes cast in the form of American eagles with a shield, inscribed “Union For Ever”.

Pollmann also offered the “store-tubs” - pages and pages of them. For those wealthy enough to purchase better, the firm advertised its own trade line, the “Pollmann Standard,” “Pollmann Professional,” “Pollmann Solo,” and “Pollmann Artist”. In the ethereal realms beyond was the complete line of S. S. Stewart banjos, beginning in simplicity at $ 24. Stewart’s most ornate models priced out at $ 85, but a commanding footnote indicated that “The $ 100 and $ 125, as well as other styles of S. S. STEWART Banjos, are furnished to order”. And if that was not enough to choose from, Pollmann carried the “Silver Chime” banjo, which featured a “metallic cymbal-chime or inserted dome-shaped Sounder” inside the body, just under the head. The sounder, it was claimed, provided a “clear and chime-like ringing tone when performing on the banjo”.

15
The "Silver Chime" tone-enhancement device was one of several such "improvements" marketed in the early 1890s which proposed to bring a more bell-like quality to the "heavy, grumbling murmur" of the banjo. The most successful of these tone-enhancers proved to be the annular brass bands, rings, and tubes of varying specifications mounted between the wooden rim and the head to amplify and enrich the instrument's sound. Perhaps the best of these was a solid brass ring with one wavy, scalloped edge which was created by a Somerville, Massachusetts banjomaker and patented by him in 1890.

Albert Conant Fairbanks (1852-1919) manufactured perhaps the best of all 19th-century banjos. His patented "trusses" - so he called his tone rings - set the precedent for the development of such devices by other makers, and gave him an immediate edge on Stewart, whose fine instruments lacked such rings. Stewart carried on a heated public debate with Fairbanks, which was never brought to a satisfactory conclusion since Fairbanks withdrew from the banjo business to make bicycle rims, and Stewart soon died of apoplexy. In retrospect, Fairbanks's "truss" - now known as a "scalloped tone ring" because of the wavy edge - gave the Massachusetts maker the technological lead. His "Electric" and the later "Whye-Laydie" models are still sought after by players, whereas Stewart's banjos are primarily appreciated by collectors who admire their meticulous craftsmanship.

No finer decorative work was ever done on banjos. Bright silver and copper wire, abalone and mother-of-pearl, gold plate, and other ornamentation became popular in the late 1870s and increased in elaboration toward the end of the century. Fine hardwoods were shaped into banjo necks, and the fanciest accommodated three-dimensional relief carving at the heel; the face of a black minstrel, a growling lion, or a fanciful gargoyle. One Stewart, still extant, showed such wonderful graining in its rosewood neck that the carver outlined an elliptical "picture frame" around the most impressive section. The pearl inlay on the fingerboards of the best Fairbanks instruments depicted spraying fountains adorned with delphinesque figures set beak to beak, floral vases, and the famous Gryphon's head, which came to be something of a company trademark. Other makers used comets, twisting vines, dragons, men-in-the-moon, and geometric complexities of the wildest sort to set their instruments apart from, and hopefully above, the crowd.

All this because high society had adopted the banjo as its own. The banjo became a visible symbol of art and music in the drawing rooms of the largest cities and towns. Of course, the finest of these "presentation-grade" banjos were priced beyond the means of any but the most moneyed amateurs or very successful professionals. But, as banjo historian Eli Kaufman has pointed out, the most elaborate instruments "were placed with professionals ... who would usually also sell [them] ... it was rare for anyone to pay anything close to the list price". Contemporary photographs show well-dressed banjoists, both men and women, posing before heavily-draped curtains or fanciful Victorian furniture. Many of these photographs were meant to enhance the image of the instrument in banjomakers' advertising, but even the popular press of the day took notice of the wealthy and landed who had begun to practice the banjo. The minstrel and his plain wooden instrument were left behind in the vanishing dust of the Civil War.

Many virtuosos lent their names to brands of banjos and banjo accessories which are still considered excellent: Fred Bacon, Fred Van Eps, Alfred A. Farland, A. D. Grover, Vess Ossman, and many others. Their repertoire extended from classical and operatic melodies to waltzes; some professionals continued to base their fame on novelty numbers and leftover minstrel material, but much of the "serious" music of the western world - was being attempted, and with some success, on the solo banjo or by groups of banjos taking the various parts of the orchestra. A 1902 concert program presented by Fred Bacon's Banjo Quintet of Hartford, Connecticut, included selection from Verdi's "Il Trovatore", as well as excerpts from grand operas such as Carmen, Faust, Poet and Peasant, and William Tell - no doubt the overture, in the last case. Bacon also presented solo arrangements, including novelty numbers. In 1906, appearing in concert opposite Fred Van Eps, it was reported that Bacon

played a polka and variations on Massa's in the Cold, Cold Ground. For an encore he rivalled Godowsky by playing Yankee Doodle and The Blue Bells of Scotland simultaneously, and then greatly amused the audience by imitating on the banjo the inflections of a preacher reciting the Lord's Prayer.43

"Mr. Van Eps's performance," the reviewer concluded, "was of a more conventional sort, a brilliant concert waltz, and I Love You Dear and Only You both arranged by himself".48
Novelty numbers such as Bacon's imitation of the country preacher were largely carried over from the declining days of minstrelsy, when skits accompanied by music still constituted a substantial portion of a program. Some of these novelties made their way onto the early phonograph records, when that infant industry began to make and sell both flat and cylindrical recordings of popular banjoists. The old favorite, *The Arkansas Traveller*, came through unscathed on one such recording, despite 60 years of hard use on the minstrel stage and in the cow camps, made in 1904 by Len Spencer and Parke Hunter.

HANK: Howdy do? Stranger 'round here hain't you?
STRANGER: Noo.
HANK: Well thee hain't a trouper? Bein't you?
STRANGER: Not h'exacty.
HANK: Well I see you got a banjo. Can't you play the darned thing?
STRANGER: Well reckon.
HANK: Well I wish you would.
STRANGER: Well I will (Plays first part of *Arkansas Traveller*).
HANK: You happen to play pretty good, but say you cain't beat my brother Bill of Pigeon, Arkansas.
STRANGER: No?
HANK: Say play somethin' else. I wish you would.
STRANGER: Well I will (Plays first part of *Dixie...*)
HANK: Why that's strange, Bill was always a'playin' *Dixie*.
STRANGER: Yah?
HANK: Yes just give Bill an old rockin' chair and a banjo and it just suited him.
STRANGER: Say it'd just suit me too, I reckon.
HANK: Why I beg your pardon stranger, never thought I said to sit down here; t'sit right here where old Bill use t'sit more than 40 years ago. Say, when my brother Bill would play a banjo he could make it sing, and when he'd play *Old Black Joe* he'd make it cry, stranger, cry. Say, can you play *Old Black Joe*?
STRANGER: Well reckon.
HANK: Well I wish you would.
STRANGER: Well I will (Plays an abbreviated version of *Old Black Joe*).
HANK: Why zounds, there never was but one man in the world could play *Old Black Joe* like that!
STRANGER: Who was he?
HANK: My brother, Hickory Bill. And you?
STRANGER: Why that's me.
HANK: Brother!
STRANGER: Back home again, thank God!*

“Old Black Joe”: of black interest in the banjo there is less to record. Photographs from the period show the occasional black banjoist, but the numbers of blacks playing the instrument seem to decline after the Civil War. In the 1880s, Horace Weston managed a rather singular career as a black concert banjoist, and the Bohee Brothers, George and James, travelled from New York on an English concert tour at about the same time. Locally, also, the banjo was retained in the southern community dance tradition, which remained strong until after 1920.

Black artists diverted their attention to other popular instruments, such as the piano, guitar, and cornet. The “Jim Crow” stereotype rode in every banjo case, and appeared in all too many theatrical skits and songs. The banjo stood as a reminder of the old troubles of slavery, and the new troubles of half-citizenship conferred by emancipation. In some quarters, at least, blacks expressed a desire to be rid of the banjo. An American musician in
Claude McKay’s expatriate novel Banjo, written in the 1920s, explained the reluctance of black artists to continue with the instrument:

“Banjo! That’s what you play?” exclaimed Goosey.
“Sure that’s what I play,” replied Banjo. “Don’t you like it?”
“No. Banjo is bondage. It’s the instrument of slavery. Banjo is Dixie. The Dixie of the land of cotton and massa and missus and black mammy. We colored folks have got to get away from all that in these enlightened progressive days. Let us play piano and violin, harp and flute. Let the white folks play the banjo if they want to keep on remembering all the Black Joes singing and the hell they made them live in”.
“... I don’t play no Black Joe hymns. I play lively tunes ...”

Black music, however, was beginning to play an increasing part in the popular music of the era. The Victorian interest in music spanned two periods of musical taste, and in the last years of the 19th century, and into the first years of the 20th, the new music was coming from the pens of black composers and the instruments of black musicians. The first “ragtime” composition appeared in print in 1897. After black composer Scott Joplin published *Maple Leaf Rag* in 1899, the face of American music quickly turned toward syncopation and rhythmic elaboration - all of which was perfect for the banjo, which had been a rhythm instrument from the beginning. Banjo players met the change head-on, developing wildly complex, staccato arrangements of ragtime and cakewalk dance music, often working with other stringed instruments, such as the guitar and mandolin, to produce orchestral renditions of such pieces. Those who preferred the classics also worked with mandolins and guitars; the violin-based string quartet was replaced in some parlors by a banjo quartet, the banjos constructed larger or smaller than normal to accommodate the various pitch ranges of the orchestra. The highest-pitched, smallest banjos were called “piccolo” banjos; other sizes were given composed names such as “pony concert” banjos, and “banjaurines”. The mandolin family expanded similarly to include the mandola - equivalent to the viola of the viol family - and the mandocello. Mandobasses and bass-banjos were also constructed in small numbers. These quartets, quintets, and small orchestras provided an enjoyable social activity at home, as well as a focal point for public entertainments in the city throughout the years leading up to World War I.

**The Plectra! Banjo**

Interest in the mandolin, which was strung with tight steel strings and played with a small flat pick called a *plectrum*, caused banjo players to experiment with plectral playing styles. Steel banjo strings had become available at the turn of the century, and banjomakers began to change their instruments slightly to satisfy the requirements of increased tension. Metal-shafted tuning pegs soon replaced the old “friction” pegs of celluloid and ivory; a geared peg would soon be employed to prevent slipping. Tailpieces - that part holding the strings secure at the body end - were enlarged and strengthened, and it was found that tailpiece design could have a beneficial effect in altering banjo tone.

The development of plectral banjo playing paralleled the development of a new dance called the “tango”. It was a fast, rhythmic dance step, and the banjo, when strummed with a plectrum, suited it more perfectly than the classically-derived finger style. Players probably began by removing the short drone strings from the five-string banjos, but in 1907, J. B. Schall of Chicago marketed a “banjorine” which was “tuned just like a mandolin and played with a pick”.

Banjo historian Stu Cohen has called it the first true plectral banjo. The four-string “tango” - or “tenor” - banjo, equipped with a short neck and tuned like a mandolin, found ready acceptance among mandolinists and violinists who were having difficulty adapting their preferred instruments to the snappy new music. And then came World War I.

World War I, like the Civil War before it, was a musical breakpoint that forever altered the development of the banjo. The cultured, old-world music of opera, the classics, and the concert waltz were left behind as players recoiled from the war into an isolationist appreciation of the newest “American” music - jazz. W. C. Handy’s blues-marches, derived from black folk music, were already well known by 1918 when the war ended. In the previous year Victor had recorded The Original Dixieland Jazz Band. The Memphis Five and
other similar groups soon followed their lead. Jazz-influenced dances such as the "Charleston" and the "Black Bottom" electrified Americans. Orchestra musicians put away their violins in exchange for the muted trumpet, clarinet, and soprano saxophone which carried the new melodies; in their rhythm sections they employed banjoists, playing with the plectrum.

The "plectrum" banjo, a full-size 22-fret banjo like the five-string, only lacking the characteristic chanterelle, shared the stage and the orchestra pit with the short-necked tenor banjo. Both were celebrated everywhere, particularly by collegiate students, who took them along with their raccoon-coated "flappers" in the open roadsters of the 1920s. The banjo continued to be a social instrument; its popularity then may be equated to the social interest in guitar-playing during the 1960s. The Vega Company reported themselves six to eight weeks behind in deliveries in 1919, and the situation grew only more pressing.

In vaudeville theatres, spectacular stage settings were created to highlight the artistry of the new banjo experts; at the Granada Theatre in San Francisco, for example, the young virtuoso Eddie Peabody was installed on the bridge of a 40-foot banjo which was suspended (body up) from the catwalk behind the proscenium. Dancers caroused on stage below him, while his other banjos were set up on stands, as if awaiting his descent. Nor was Peabody the only featured soloist. There was Harry Reser, Roy Smeck, Michael Pingitore, and dozens more. Paul Whiteman's famous dance orchestra and the well-liked Cliquot Club Orchestra both employed banjoists, and their imitators were legion in New York, Peoria, Seattle and Los Angeles. The musicians were, for the most part, slick-haired, young, clean-shaven, and male. Almost all of them were white.

Only a few continued to play the "regular" five-string banjo. One of them, Ray (Montana) Coleman, donned white boots, white suit, and white hat to become "Montana", The Cowboy Beau Brummel" for the Pantages and Keith-Orpheum vaudeville circuit. He was, allegedly, the highest salaried banjoist of his day. In 1926 "Montana" conducted a successful advertising promotion for the Bacon & Day banjo company, whose products he endorsed. At his various week-long engagements around the country he made demonstration appearances at the local music store which sold Bacon's banjos. At the end of the week the Pantages theatre held an "adolescent banjo contest," with the music store offering a "genuine fifty-dollar Bacon banjo" as first prize. Tenor, plectrum, and a very few five-string banjoists turned out to compete. The first contest was held in Seattle, and the winner, young Abe Nordlund, corralled the audience with his renditions of The World Is Waiting For The Sunrise, Eddie's Dog Trot, and his own composition, The Dirge Of A Dying Hobo. The contest idea was repeated in Tacoma, San Diego, Los Angeles, Salt Lake City, Omaha, and elsewhere, drawing out many would-be vaudevillian stars, and potential Bacon & Day customers.

"Montana" received from the company a spectacular "Ne Plus Ultra Silver Bell No. 9" five-string banjo, bedecked with reflecting rhine-stones and gold plate, and bearing upon it the carefully engraved images of the sixgun, lariat, Stetson hat and horse that were the trademarks of "the aristocrat of the Plains". He also received a fancy banjo-ukelele, a hybrid instrument consisting of a small banjo body fitted to a four-string ukelele neck. It was equally engraved and ornate. In 1927 the company premiered a line of "Montana" banjos, which remained in production for some time.

The most expensive instruments of the 1920s were gaudy and overly embellished to some eyes. But the makers and players wisely realized that the 4,000th seat in a vaudeville theatre was a very long distance from the stage. The quality detailing and dark finish of the Victorian banjo not only cost too much, but it could not be seen. So the banjo became a peacock: white paint, imitation pearl surfaces, gold-plated engraving to catch the stage lights, and rhinestones - pink, green, red, blue, and gold. Advertising stressed the hedonistic lure of success. A 1928 advertisement for Vega's "Deluxe" Vegaphone banjo repeated the litany: "elaborately engraved and brilliantly colored ... beautifully engraved and quadruple gold plated ... very elaborately engraved and with striking colors". And the Deluxe Vegaphone was finished in a white substance - not explained in the copy - called "pyralin". It was modern and shining and appealing; who cared what it was?

"All of the accumulated beauty of the Renaissance period of art has been portrayed in the Florentine banjo," the competitive Gibson Company announced, "by skillful hand carving and decorating, colored etchings and expert engraving". The Gibson "Florentine," a specially-decorated version of the successful "Mastertone" model, featured etched Italian cityscapes in the individual frets of the fingerboard, and a hand-painted bas-relief carving of
the Florentine coat-of-arms on the back of the instrument. It retailed for $450, and not a word was mentioned about any pyralin.

The banjo not only grew brighter, it grew louder, as banjomakers returned to Henry Dobson’s concept of a closed instrument. About 1915 technicians began to experiment with various types of “acousticons” and “resonators” to force the sound forward, away from the player. Fred Van Eps, whose career had spanned two eras of banjo music, worked with the Lyon & Healy Company in Chicago to design a banjo specifically for making phonograph records. Recalling the “Silver Chime” banjo of 1895, the “Van Eps Recording Banjo” utilized a shallow dish “reflector” attached inside the rim to fit snugly behind the head. The bowl focused the sound directly forward toward the “morning glory horn” which was the acoustic microphone. It was one of the first instruments engineered to meet the particular needs of recording artists.

The modern flange-resonator, which best projects the sound forward, seems to have been introduced in 1921, on the new “Paramount” brand made by the William L. Lange Company of New York. The Paramount resonator was attached to the body by the use of metal flanges, projecting outward at the horizontal. These flanges provided a flat surface for mounting ornamental screws which held the back in place. Lange described the importance of his “frictionally held, freely detachable, combined resonator and sound reflector”:

> the important function ... is to maintain the playing portion of the instrument ... a predetermined distance away from the body of the performer, thereby preventing smothering of the tone quality ..., while due to the vibrant sounding board of the resonator the resonance ... is increased, and due to its curved reflecting surface the sound is reflected away from the performer towards the audience.54

Lange’s resonator, finally patented in 1925, became the industry standard. Other companies rushed to market competitive instruments. Bacon & Day introduced their flange-resonator “Silver Bell” model in 1923. Its “flange” was a continuous strip of metal mounted around the rim of the back; the mounting screws threaded into the side of the body. Vega adapted its 1909 “Tu-ba-phone” and brought out the “Vegaphone” the same year; in 1927 they introduced a “thin” banjo called the “Vegavox”. The flanges on the “Vox” were level with the head, allowing more of the body to fit inside the cavernous resonator. The Vegavox reinstated another idea disused since Dobson’s time; the hook-and-nut assemblies were adjustable from the top. There was no need to remove the resonator back to make allowances for changes in atmosphere that affected the skin.

The Gibson Company of Kalamazoo, Michigan, had introduced banjos with “trap-door” backs about 1918. These backs partially opened to change the sound of the instrument. Between 1920 and 1924, Gibson’s resident engineering genius, Lloyd Loar, created “a variety of designs that eventually developed into the famous Mastertone construction”.55 It seems likely that Loar and others had ample opportunity to inspect the Paramount banjo before “creating” their own tone ring apparatus and resonator design. Nevertheless, the Gibson Mastertone banjo, introduced in 1925, quickly became one of the most popular banjos in the world, and has retained its supremacy to this day in both four- and five-string configurations.

At least by 1925, the object of banjomakers was to sell a fine-sounding tenor and plectrum banjo line equipped with a flange-resonator and a highly sophisticated tone ring. But the stock market collapse of 1929, and the worldwide Depression which followed like a spectre, wiped out the banjo. Demand for its bright, happy sound disappeared almost overnight. Professional orchestras made a quick transition to the “arch-top” guitar, developed in the 1920s by Gibson and others, which provided a mellow and integral rhythm more in keeping with the subdued nature of the times. Companies primarily in the business of making banjos shut their doors for good; Lange quit making the Paramount, Weymann (a fine old Philadelphia firm) shut down; Bacon & Day struggled on with the help of friendly financiers only to fail just before the onset of World War II, although their name was brought away by the more diversified Gretsch Company, which continued to market the “Bacon” banjo until the 1970s. Gibson and Vega likewise had other instruments in production, and both survived not only the Depression, but also the shortages of brass and other metals during World War II, a shortage which caused many patriotic Americans to cast their “Whyte-Laydie,” “Silver Chime,” and “Electric” banjos into the communal hopper of war.
Except for the occasional Dixieland band or beer-barrel orchestra, the banjo passed an apogee and disappeared downward. Its quick ruination can be observed by examining banjo-related patents granted by the United States Patent Office. The 1920s had been a fertile time for engineers and inventors; banjo-patents were issued every year of the decade, and technology flourished in hopes of reaping economic reward. This hope survived into the darkest days of 1932, but after the issuance of patent number 1,887,291 in November of that year, there were no more banjo-related patents issued until 1940. Only five were issued during the entire span of years between 1933 and 1969.

**Afterword: The Folk Revival**

The five-string banjo was not produced in large numbers after World War I. With few exceptions, demand fell to virtually nothing as the interest in hot jazz and plectral playing entered the American musical scene. Those that were made were often of the least expensive model, so that, to the scarcity of new five-string banjos generally must be added a dearth of the fancy instruments that once were the showpieces of the urban parlor. It seems unbelievable that an instrument of such longevity could disappear from sight within 25 years, but exactly that happened. Players active in 1940 reported that it was impossible to buy sets of strings for the instrument. There might have been no salvation for the "regular" banjo, except that folk traditions in the Appalachian and Ozark mountains perpetuated not only the playing of the five-string, but also the folk-art of hand-crafting them from local materials.

The banjo entered the mountains in the 19th century, and had been retained as a solo instrument and as a valuable musical foil to the fiddle. The blend was very complete; some fiddlers refused to play certain tunes without a banjo accompaniment. Variants of both "stroke" and "guitar" playing styles survived into the 1940s and later, suggesting that mountain musicians originally derived their playing from minstrels and travelling players at about the time the city professionals were making the changeover, that is, between 1860 and 1880. This is corroborated in the findings of historians and folklorists which document the banjo in the hills at least by the early 1880s. The disruption caused by the Civil War and Reconstruction suggests, in a commonsense way, that this is the time the most isolated residents of the southern mountains might have first heard banjo music.

It has often been disavowed, by southern white musicians themselves, that blacks had anything to do with teaching the banjo to them. But it is also very clear that there was sufficient cultural interaction to have made this possible. Itinerant musicians worked their way through the south after the Civil War, and at least some of these were black. Dock Boggs, a well-known white banjoist from Norton, Virginia, freely admitted to borrowing black banjo styles.

I had never heard any man play any kind of blues on a banjo ... But I had seen two [blacks] who picked the banjo with one finger and thumb, or with two fingers. I said to myself, never telling anyone, that was the way I was going to learn.

Not only were such early playing styles perpetuated in the slow-changing oral traditions, but also banjomaking, retained by people who may have been too poor or too practical to pay handsomely for the "store-bought" kind. The construction of mountain fretless banjos has changed little from the late 19th century. Most were, and are, made entirely of wood, their bodies covered with a tacked-down head of woodchuck or, sometimes, domestic cat. The overpopulation of cats in the mountains suggested this source of supply, and banjo-makers have used them for a very long time for heads, and for strings.

It appears that, even as late as the 1930s, student banjos were made from gourds and catgut strings, for the use of youngsters who would eventually graduate to the wooden-type banjo.

A long necked gourd is often transformed into a "banjer," one side being cut flat, the seeds removed, and a piece of heavy brown wrapping paper pasted over the opening with flour paste. Gut strings acquired from a "chicken-killin" cat complete this musical...
instrument.

After he has “learnd off” on the “gourd banjer,” a far better one is provided for the apt child. The hoop of his “banjer” is made of white oak, whittled with an ordinary pocket knife. The sounding head is made from a coon hide, or a cat hide, which the mountaineer “cures” in his own ... fashion with lye.59

In the 1940s and 1950s, folk songs collectors rediscovered this dying art of making and playing the fretless banjo. A number of local makers, including Nathan Hicks, Stanley Hicks, Frank Proffitt, and Leonard Glenn have subsequently achieved some fame in the folk community for their work in native walnut, maple, cherry, and oak. Urban folk players have vigorously defended not only the value of these fine old-style banjos, but even the archaic aesthetic of their name.

I prefer to use the spelling banjer because it corresponds most closely to what the instrument has traditionally been called by those who developed and played it ... Now, if you want to go down to the music store and buy an assembly-line contraption with a plastic head, made out of aluminum, plastic, and chromed steel, that weighs enough to give you a hernia, you’re welcome to call that a “banjo,” but my Frank Proffitt fretless is a banjer.60

It is probably unfair, and impossible, to single out one person as being at the forefront of a revival. But in the renewing of urban interest in the five-string banjo and its music, much of the credit can be placed on the shoulders of Pete Seeger. Seeger, his father a scholarly ethno-musicologist and his mother a former concert violinist, took an early interest in the ukelele and tenor banjo. In 1935 - or 1936 - Seeger travelled with his family to Asheville, North Carolina, to call in on the annual Folk Song and Dance Festival there. Seeger’s biographer, David Dunaway, describes the young man’s introduction to the banjo and to American folk music:

Seeing the five-string banjo in its native ground made an instant convert of Peter. His ukelele wouldn’t do. The tenor banjo’s Dixieland plunk-plunk-plunk paled. “I discovered there was some good music in my country which I never heard on the radio...”62

Seeger was particularly impressed with an older woman banjo player, Samantha Bumgarner,63 and a well-respected regional folksong collector and banjo player, Bascom Lamar Lunsford.

Seeger’s musical interest in folk song led him to a lifelong espousal of people’s music and people’s causes, each one punctuated with the optimism of his banjo. In 1948, he published an instruction manual for the instrument, entitled How To Play The 5-String Banjo. So convinced was he that the material “belonged” not to him, but to everyone, that he “forgot” to copyright it. In subsequent editions he adamantly refused to do so.

His book was the only one of its kind. It grew in popularity, encouraging reprints, and the third revised edition of 1962, resplendent in a bright red cover, caught the collective eye of a generation of young people. Seeger’s approach to the banjo was personal and infectious; in concert halls and in print, he reaffirmed the old saw that “there are no notes to a banjo - you just play it!”

Seeger himself shifts the burden of credit onto Earl Scruggs, a North Carolinian who, in the 1940s, developed a machine-gun pattern of fingerpicking the five-string banjo. Scruggs based his technique on older and less regular patterns which in turn developed from the “classical” style of playing. He formed a band, The Foggy Mountain Boys, with his guitarist-partner Lester Flatt and rekindled interest in banjo playing, not only in the hills, but across America. “Scruggs-style” became synonymous with banjo in the “bluegrass” band (a term coined from another mountain music group, The Blue Grass Boys, led by mandolinist Bill Monroe); bluegrass was one of the most popular forms of entertainment on college campuses in the early 1960s.

Both Seeger and Scruggs made technological changes to the instrument. In 1943, Seeger and his “banjo engineer” Marty Cohen developed a way to extend the neck by three frets in order to play in keys better suited to Seeger’s voice. The famous New York luthier John D’Angelico did the sawing and gluing, and the 25-fret “long-neck” banjo soon became...
Seeger's personal trademark. By osmosis, copycatting, and enthusiastic borrowing it became also a symbol of the urban "folk revival".

Scruggs introduced a cam-type tuning device, mounted on the peghead, which mechanically detunes the banjo from the "open-G" tuning to the "open-D" tuning. Scruggs had evolved some tunes which called for a sudden change of pitch; at first he simply turned the tuners, but it was difficult to come to the correct notes quickly and accurately. Heavy requests for these pieces, particularly for Earl's Breakdown, caused him to mount the prototype tuners. They were subsequently refined, as was the playing technology of bluegrass itself, by Bill Keith and others, and are known today as "Scruggs Pegs," "Keith Pegs," "D-Tuners," "winders," "twisters," and "risers".64

Seeger, Scruggs and many others reaffirmed the role of the banjo after World War II; the development of a humidity-resistant mylar plastic head in the 1950s furthered the popularity of the instrument. Today the banjo remains a healthy part of American entertainment. It is a theatrical instrument still, both public and social, but one which provides intense personal satisfaction as well.

Perhaps the most important image of the banjo - because it is at once public and private - is a small study in oils for a larger painting entitled Old Kentucky Home: Life in the South, completed in 1859 by the famous American painter Eastman Johnson.65 Johnson's study, Confidence and Admiration, shows a small portion of the full work, a portrait of a young black banjo player attended upon by a tiny boy of perhaps three or four years of age. The musician is looking away, off the canvas, while the boy's eyes are riveted to the player's right hand as it executes seemingly impossible sequences of strokes upon the strings. The child is transfixed, and the musician, dressed in a tired tall hat, long coat, workworn pants and old shoes, is not looking at his banjo but rather feeling it. He knows its long, tapering neck and the bounce of its strings so well that he can let it take him to places where there is no fear, no sorrow, no pain. His certainty shines from Johnson's tiny canvas. He belongs to the instrument, as much as it belongs to him.

The banjo encourages us to play; to enjoy its buoyant sounds. And that quality is what has brought us to know it, to keep it, and finally, to make it "America's own" musical instrument. Stephen Foster's - and Pete Seeger's - constant reminder to "Ring, Ring The Banjo" holds true as much now as ever. Their advice is good - to rejoice in our happiness, and always Ring The Banjar!

Notes

1 Thomas Jefferson, Notes on the State of Virginia, Written in the Year 1781 (Paris, 1782 [1785]), 257fn.
3 Epstein, 349.
5 Desalles, in Epstein, 351.
8 Pavie, in Epstein, 356.


16 Ewen, 65.

17 The *Bonja Song*, A Favorite Negro Air for the Piano Forte, Dedicated to Georgianna (London: Button, Whitaker & Beadnell, n.d. [1802]). English publication probably preceeded American; an early American imprint was released by A. Geib in New York.

18 Jonathan Boucher, *Boucher’s Glossary of Achaic and Provincial Words: A Supplement to the Dictionaries of the English Language, Particularly Those of Dr. Johnson and Dr. Webster* (London: Black, Young and Young, 1832), BAN; quoted in Epstein, 353.

19 Ewen, 65.


25 Dichter, 75, notes a music folio entitled *James Crow*, based on Rice’s skit at the Chestnut Street Theatre in Philadelphia and published there by Thomas P. Chase that year. The formality in the title at least suggests an early edition, since "Jim Crow" quickly became a byword in minstrelsy.


27 The painting is part of the Abby Aldrich Rockefeller Collection of American Folk Art at Colonial Williamsburg (Virginia).


30 Stewart, 11.

31 LeCount & Strong’s *San Francisco City Directory for the Year 1854* (San Francisco: Herald Office, [1854]), advertising section, 48.
Webb: Confidence and Admiration


36 Winans, "Folk, Stage, and the Five-String Banjo," 428. This transition was very gradual; Joel Chandler Harris noted, in 1883, that "in the ... Minstrel show, which is supposed to present to us the negro as he was and is and hopes to be, an entire scene is devoted to the happy-go-lucky darkey with his banjo"; Joel Chandler Harris, "Plantation Music," *The Critic*, 3 (15 December 1883), 505.


40 Ziska, "The Banjo in the Metropolis - One Hundred Banjos a Day Thrown on Market By One Firm ..." *Boston Daily Evening Voice* (20 October 1866); reprinted in Banjo Newsletter, 4 (May 1977), 21.

41 Ziska, 20.


43 Ziska, 20.

44 Stewart, 12-13

45 Stewart, 13.

46 Eli Kaufman, "Fred Bacon Part Two," *5-Stringer*, 121 (Spring 1976), 9-10


51 Cohen, 11.

52 Cohen, 11.

53 The ukelele-banjo was a fad in itself. It probably originated in 1917 when ukeleles and Hawaiian music were becoming popular. Alvin Keech is credited with developing a "banjulele" in that year while teaching ukelele to screen actors in Los Angeles; Ray Bernard, "The Banjo-Uke," *Mgwumps' Instrument Herald*, (November-December 1976), 16.


56 Thomas Adler, "The Physical Development of the Banjo," *New York Folklore Quarterly*, 28 (September 1972), 208; Adler includes a list of important banjo-related patents to 1969.

57 See, for example, Winans, "Folk, Stage, and the Five-String Banjo," 424-425.


62 Dunaway, 48-49. Seeger and Dunaway also disagree on spellings; Dunaway recorded the Asheville banjoist's name as "Samantha Baumgartner."

63 Dunaway, 49.


65 *Old Kentucky Home* is in the collections of the New-York Historical Society; *Confidence and Admiration* is held in private hands.

(Reprinted by permission of The Massachusetts Institute of Technology, Cambridge, Massachusetts)
A Quick Look at the Banjo Family

First of all one should bear in mind: As the late A. P. Sharpe in his "Complete Guide to the Instruments of the Banjo Family" stated, a "banjo - a properly constructed, playable banjo - is a true musical instrument of intricate manufacture and intrinsic value."

The BANJO normally has five strings. They are tuned G', C, G, B, D. Because of its hoop construction the banjo is often referred to as the "open-back" banjo. However, a resonator can be (and often is) fitted to the instrument to increase its tonal volume. Especially banjos used by bluegrass and country-and-western players are fitted with resonators. The diameter of the vellum normally is 11 inches. The "classic" banjo is played without plectrum or finger picks.

The ZITHER-BANJO is a constructional variation of the banjo and as such has five strings tuned to the same pitch and notes. The vellum diameter of this closed-back banjo varies between 7 inches and 9 inches and it rests on a circular metal casting suspended in a wooden hoop with convex back, approximately 9 inches to 11 inches in diameter. The octave string passes through a tube inserted under the fingerboard and emerges at the peghead.

The PLECTRUM-BANJO has the same characteristics and scale length as the banjo but with only four strings (C, G, B, D). This instrument is always fitted with a resonator.

The four strings of the TENOR-BANJO are tuned C, G, D, A. It has a shorter scale than the banjo, the plectrum-banjo and the zither-banjo. It looks like a plectrum-banjo with a slightly shorter neck. Nearly all tenor-banjos are fitted with a resonator. The instrument is always played with a plectrum.

The BANJOLIN has four single or eight double strings, tuned G, D, A, E. It looks like a stunted plectrum-banjo in its four-string form, for it has a full size (11 inch) hoop but an arm only only about half the length of the banjo. The instrument is always played with the plectrum and was evolved to enable mandolinists and violinists to look like "banjoists" when ragtime orchestras came into being.

The MANDOLIN-BANJO has four double strings tunes the same as the banjolin but it looks like a miniature zither-banjo with a vellum of only 4 or 5 inches in diameter.

The UKULELE-BANJO is tuned like the Hawaiian ukulele. It appeared on the market under various trade names, such as "Banjulele", "Banjuke", etc.
The BANJEURINE was invented by the American S. S. Stewart in 1885 and was evolved to take the lead in banjo orchestras of that period. Its five strings are in the same intervals as the banjo but a fourth higher.

The PICCOLO-BANJO is virtually a half-size version of the banjo.

The six strings of the GUITAR-BANJO are tuned E, A, D, G, B, E. This instrument is virtually a six-string banjo made to the scale length of the guitar.

The four strings of the BASS-BANJO are tuned to the same pitch as the violoncello, so the correct name of the bass-banjo should be "cello-banjo". The scale length of this instrument is 27 inches and the vellum diameter is usually 13 to 14 inches. It is played in the normal manner but with a stout leather plectrum.

The CONTRA-BASS BANJO has three strings. It is about five feet in length from tailpiece to peghead; the played standing behind it to play it. The vellum diameter is usually 18 inches. The contra-bass banjo is played with a large leather plectrum.

The AUTOMATIC BANJO is a stringed instrument with the bridge mounted on a soundboard made of stretched skin. The ENCORE BANJO (ca 1900) is the only automatically-played banjo ever made commercially. Some automatic musical instruments made use of a banjo attachment: a damper made of parchment, paper, or thin metal. Used in a music box to provide a fanciful banjo-like tone. Another technique to produce a banjo- or mandolin-like sound was the use of metal studs, wood strips, or similar material placed between the piano hammers and strings of (coin-operated) automatic pianos.

The TARANG BULBUL ("caprice of nightingale"), also known as bulbultara, bánjo, benju, or mandolin, is actually a plucked board zither with mechanized keyboard, widely used in Iranian Baluchistan, Pakistan, and India (Bombay and Gujarat). It has a pair of main strings and extra drone strings made of steel, they are plucked with a small plectrum in fast strumming style. The strings are stopped by metal bars operated by typewriter keys arranged chromatically in two octaves. The instrument is used in popular Muslim devotional music where it may have replaced the Western banjo known in India in the 19th century. The playing style of the bulbultarang is reminiscent of the banjo. In record catalogs it is listed as "Banjo." Known recorded examples have therefore been incorporated in this book.
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played by
Fred Turner

ARUMUGA MUDALIAR.
(Natal)
Laughing Jim
Played by Geo. Clinton

COCOA NUT DANCE
Banjo Solo - Accompanied
Placed by FRED VAN EPS
With Orchestral Accompaniment
X 9370
Carl Weismann

Cirkus Canis
Alle rettigheder forbeholdes

Plade 15 A
78 R (CW 37 A)

DE SYNGENDE HUNDE
Oh, Susannah!

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Winner

Lightning Rag
Barjo Solo

Rudyer Bann
2499
IT WINS
Lachender Jim
Banjo-Solo
W 31b

BYE, BYE MA HONEY
with Banjo and Mandolin accompaniment
Messrs. Cantrell & Williams
London.
X-44000
Discography

HORST ABEL +
This German guitarist also recorded on banjo with Günter Gollasch.

"ARNOLD ABBOT AND WALTER FIRMIN" +
Pseudonym on Beltona for ALFRED D. CAMMEYER AND BERNARD SHEAFF. See ALFRED DAVIES CAMMEYER.

PAUL ABRAHAM UND SEIN ORCHESTER +
See HAROLD M. KIRCHSTEIN.

FELICE ABRANI +
He recorded on banjo with bands directed by his brother John Abriani.

ACCORDION-SOLO MIT BANJO UND KLAVIER +
ACCORDION-SOLO MIT BANJO UND KLAVIER
Unknown (accordion), (banjo), (piano).

Ki-1065-1 La Burrasque. Walzer
Ki-1066-2 Piacenza. Fox

Paris, before August, 1928
Beka B-6187, Parlophone B-34118, Odeon O-2250, Gloria GO-13290
Beka B-6187, Parlophone B-34119, Odeon O-2250

ACCORDION AND BANJO +
Pamby Dick (accordion), unknown (banjo).

London, early 1919
1575x Highland Whiskey
1577x Harvest Home & Kitties Joy

NOTE: There are 16 sides of Pamby Dick on Guardsman 908/15 but they may not all be with banjo accompaniment.
SPENCER ADAMS & HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

*BERNARD S. ADDISON
(Born: 15.4.1905, Annapolis, Maryland)
In the early 1920s he worked around Washington as a banjoist, at one point leading a group with Claude Hopkins. After moving to New York he performed and recorded with Louis Armstrong (1930), Russell Wooding (1932), Benny Carter (1932), Fletcher Henderson (1933-34), Adelaide Hall (1934) and with others. It was during his association with Armstrong that the guitar became his principal instrument.
He recorded on tenor-banjo with Henry Allen-Coleman Hawkins And Their Orchestra, Harry's Happy Four, Bubber Miley And His Mileage Makers, the Seminole Syncopators, Sara Martin and Annie Summerford.

ADELAIDE BANJO CLUB +
Banjo band with unknown personnel and instrumentation
Adelaide, Australia, ca 1940s
Dancing Tambourine
SDN acetate

ADELAIDE COLLEGE OF MUSIC BANJO CLUB +
Banjo band with unknown personnel and instrumentation
Adelaide, Australia, February 20, 1949
It Was Never Like This & The Best Things In Life Are Free
Acetate

CECIL ADKINS +
He recorded on banjo with David Miller

MOIRA AGNEW +
See EMILE GRIMSHAW'S BANJO GIRLS

AHRWEILER +
PAR LE CELEBRE JOUEUR DE BANJO: AHRWEILER (ACCOMPAGNE PAR MR. BERNIAUX)
--- Ahrweiler (banjo solo), --- Berniaux (piano)
Paris, ca 1920.
200 Indianola Fox-Trot
Disque Idéal 5154 (30 cm)

AIGUEPERSE ET BAYNAT +
See BAYNAT.

AIKEN COUNTY STRING BAND +
Unknown (harmonica), (banjo), (mandolin), (guitar)
Atlanta, Georgia, September 19, 1927.
81339-A Carolina Stompdown Okeh 45153
81340-A Hard Times Breakdown Okeh 45153
81341- Harrisburg Itch Okeh 45294
81342-B High Sheriff Okeh 45219, Parlophone E-6144
81343-B Charleston Rag Okeh 45219, Parlophone E-6144
81344- Savannah River Stride Okeh 45294
DAVID ("STRINGBEAN") AKE MAN

(Died: 10.11.1973, Tennessee)

This banjoist-comedian was the first five-stringer to play and record with Bill Monroe And His Blue Grass Boys. He was one of the most respected and liked of the performers of the Grand Ole Opry in Nashville, Tennessee.

LUNDY AKERS

Lundy Akers (vocal), two unknown (guitar), unknown (banjo), (violin).

Richmond, Indiana, May 29, 1931.

GN-17767 Goodbye Booze Gennett rejected
GN-17767-A Goodbye Booze Gennett rejected

AKRE'S TRIO

See OSCAR SKAU.

"ALABAMA JOE"

Pseudonym for LEROY ("ROY") SMECK

*ALABAMA JUG BAND

See IKEY L. ("BANJO IKEY") ROBINSON.

ALABAMA RED PEPPERS

See HARRISON FRANKLIN ("HARRY") RESER.

ALEXANDER

See MILLER AND ALEXANDER.

*BARNEY ALEXANDER

He recorded on tenor-banjo with Jelly Roll Morton And His Orchestra.

MAURICE ALEXANDER

See JULIEN LATORRE, GEORGES PY and JEAN BAPTISTE ("DJANGO") REINHARDT.

ORA ALEXANDER

Ora Alexander (vocal), unknown (piano), (banjo).

New York City, May 25, 1931.

151558-1 I'm Going To Have It Now Columbia 14607-D
151562-1 You've Got To Save That Thing Columbia 14607-D

ALFREDO AND HIS ORCHESTRA

See CYRIL GAIDA.

ALFREDO'S ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.
BOB ALKER+

He recorded on banjo with the S. S. Leviathan Orchestra.

*ARTHUR ALLBRIGHT

He recorded on tenor-banjo with Arthur Sims And His Creole Roof Orchestra.

ALLEGHENY HIGHLANDERS +

See CHARLIE POOLE.

AUSTIN ALLEN+

(Born: 1901, Sewanee, Tennessee - died: 1959, Williamston, South Carolina)

See ALLEN BROTHERS.

AUSTIN AND LEE ALLEN +

See ALLEN BROTHERS.

*FERDIE ALLEN

See CIRO'S CLUB COON ORCHESTRA.

ALLEN BROTHERS +

The ALLEN BROTHERS - Austin and Lee ALLEN, sometimes known as the CHATTANOOGA BOYS - were among those performers initiating a style new to hillbilly recording. They were one of the most popular country music duets in the late 1920s and early 1930s. The brothers were from Franklin County, Tennessee. About 1923 they settled in Chattanooga, Tennessee. Their recording careers spread from April, 1927, to October, 1934. Although they recorded almost all types and varieties within their category their mainstay was a freewheeling blues cut within an exacting and proficient musical framework. Each brother was adept at both guitar and tenor-banjo, but during their recording sessions Austin generally played the tenor-banjo and the harmonica, while his brother performed on guitar and kazoo. Their typical ragged blues sound was created by Austin's unusual tenor-banjo playing (the four-stringed banjo was little used by white country musicians) and Lee's fine kazoo and strong guitar playing. Generally AUSTIN sang solo, but sometimes the vocals were duet, with Lee singing the high part, or the brothers alternating verses and dueting on the chorus.

Where no vocalist suffix is given (Austin Allen -1, Lee Allen, -2) the identity of the vocalist is unknown, but it is likely, in most cases, to be Austin Allen.

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2).

Atlanta, Georgia, April 7, 1927.

143927-1 Free A Little Bird Columbia unissued
143928 Wedding Bells Columbia unissued
143929-2 Salty Dog Blues -1 Columbia 15175-D
143930-2 Bow Wow Blues -1 Columbia 15175-D

AUSTIN AND LEE ALLEN (on 14266-D)
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2).

Atlanta, Georgia, November 4, 1927.

145112-1 Chattanooga Blues -1 Columbia 14266-D
145113 Coal Mine Blues Columbia unissued
145114-1,2 Beaver Cap Columbia unissued
145115-1 Laughin' And Cryin' Blues -2 Columbia 14266-D

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo).

Atlanta, Georgia, April 20, 1928.

146150-2 Ain't That Skippin' And Flyin' -1 Columbia 15270-D
146151-1 Cheat 'Em Columbia 15270-D
146152-1,2 Monkey Blues Columbia unissued
146153-1,2 Ain't That A Shame Columbia unissued
ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2), Robert Douglas (fiddle -4), Jimmy Medley (guitar -5).

Atlanta, Georgia, October 15, 1928.

47167-3  'Frisco Blues -1/-5  Victor V-40003, Bluebird B-5224, Elektardisc 2110, Sunrise S-3307
47168-3  Tipple Blues -1/-5  Victor V-40003, Bluebird B-5104, Elektardisc 2020, Sunrise S-3187
47169-3  Free A Little Bird -2  Victor V-40266, Bluebird B-5668
47170-3  Skipping And Flying -1/-4/-5  Victor V-40266, Bluebird B-5772
47171-1,2,3  I'm A Diamond From The Rough -11-2/-4/-5  Victor unissued
47172-1,2,3  Meet Your Mother In The Skies-11-2  Victor unissued
47173-2  Prisoner's Dream -1/-2  Victor V-40210
47174-3  I'll Be All Smiles Tonight -1/-2/-5  Victor V-40210

NOTE: - No kazoo on 47169-3 and 47172-1,2,3.

THE CHATTANOOGA BOYS (on Victor V-40276)
Austin Allen (tenor-banjo, vocal -1, speech -3), Lee Allen (guitar, kazoo, vocal -2).

Memphis, Tennessee, May 5, 1930.

62589-2  I've Got The Chain Store Blues -1  Victor V-40276
62590-2  Jake Walk Blues -1/-3  Victor V-40303, Bluebird B-1831, B-5001, Elektardisc 1959, Sunrise S-3105
62591-2  The Enforcement Blues -1  Victor V-40276
62592-2  Reckless Night Blues -1/-3  Victor V-40303, Bluebird B-5224, Elektardisc 2110, Sunrise S-3307
62593-2  New Chattanooga Blues -1  Victor V-40326, Bluebird B-5380, Sunrise S-3461
62594-2  Shanghai Rooster Blues -2  Victor V-40326, Bluebird B-5668

ALLEN BROTHERS. SINGING WITH BANJO, GUITAR AND KAZOO (on Bluebird B-5403)
Austin Allen (tenor-banjo, vocal -1, speech -3, whistling -6), Lee Allen (guitar, kazoo).

Memphis, Tennessee, November 22, 1930.

62991-2  Price Of Cotton Blues  Victor 23507
62992-2  I'm Always Whistling The Blues -1/-6  Victor 23507, Bluebird B-5104, Elektardisc 2020, Sunrise S-3187
62993-2  Roll Down The Line -1/-2  Victor 23551, Bluebird B-5700, B-6148
62994-2  Old Black Crow In The Hickory NutTree -1/-2  Victor 23551, Bluebird B-5448
62997-2  A New Salty Dog -1  Victor 23514, Bluebird B-5403
62998-2  Preacher Blues -1  Victor 23514, Bluebird B-5820

NOTE: - No tenor-banjo on 62995-2 and 62996-2.

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1, harmonica -7), Lee Allen (guitar, kazoo).

Charlotte, North Carolina, May 20, 1931.

69319-1  When You Leave, You'll Leave Me Sad -1/-7  Victor 23567, Bluebird B-5702
69320-1  Chattanooga Mama  Victor 23567, Bluebird B-5470
69321-1  It's Too Bad For You -1  Victor 23631, Bluebird B-5872
69322-2  Slide, Daddy, Slide -1  Victor 23590, Bluebird B-5317, Sunrise S-3398
69325-2  Moonshine Bill  Victor 23631
69326-2  Pile-Drivin' Papa -1  Victor 23578, Bluebird B-5772

NOTE: - Matrices 69323 and 69324 are by other artists.

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1, speech -3, harmonica -7), Lee Allen (guitar, kazoo, vocal -2).

Charlotte, North Carolina, May 21, 1931.

69327-2  Shake it, Ida, Shake it -1/-2  Victor 23607, Bluebird B-5165, Elektardisc 2062, Sunrise S-3246
69329-2  Mother-in-Law Blues -1  Victor 23607, Bluebird B-5380, Sunrise S-3461
69330-2  Unlucky Man -1/-2/-7  Victor 23623
69331-2  Laughin' And Cryin' -2/-3  Victor 23623, Bluebird B-5533
69332-2  Monkey Blues -1  Victor 23758, Bluebird B-5820

NOTE: - No tenor-banjo on 69328-1, no kazoo on 69330-2.

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2).

Atlanta, Georgia, February 17, 1932.

70700-1  Glorious Night Blues -1  Victor 23707, Bluebird B-5701, B-6149
61387-1,2  Misbehavin' Mama -1/-2  Victor unissued
61389-2  Crossfireing Blues -1/-2  Victor 23692, Bluebird B-5872

NOTE: - No tenor-banjo on 61388, no guitar on 61387-1,2, no kazoo on 61387-1,2 and 61389-2.
ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2),
61396-2 Windowshade Blues -1/-7 Victor 23692, Bluebird B-5701, B-6149
61398-1,2 Free Wheeling Blues -1/-2/-7 Victor unissued
NOTE: - No tenor-banjo on 61397-

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2),
74805-1 Fruit Jar Blues -1 Victor 23756, Bluebird 1831, B-5001, Electradisc 1959, Sunrise 5-3105
74806-1 Lightning Bug Blues -1/-2 Victor 23805
74807-1 Warm Knees Blues -1/-2 Victor 23805
74808-1 My Midnight Mama -1/-2 Victor unissued
74809-1 Red Hot Rambling Dan -1/-2 Victor 23786
74810-1 Won't You Come Home? -1/-2 Victor unissued

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo, vocal -2),
74811-1 When A Man's Got A Woman -1/-2 Victor 23773
74812-1 Rough Neck Blues -1 Victor 23756
74813-1 Slipping Clutch Blues Victor 23773
74814-1 Here I Am Victor unissued
74815-1 Please Pay Me In Advance Victor 23786
74816-1 Allen's Lying Blues Victor 23817
74817-1 So Straight, My Lad -1/-2 Victor unissued
74818-1 Midnight Mama -1/-2 Victor 23817
NOTE: - No kazoo on 74817-1 and 74818-1. According to the Victor files, on matrices 74812/16 no tenor-banjo is used. But this seems likely to be incorrect.

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo),
16095-2 Baby When You Coming Home -1 Vocalion 02853
16096- Long Gone From Bowling Green Vocalion 02817
16097- Red Pajama Sal Vocalion 02817
16098-2 New Deal Blues Vocalion 02890

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo),
16109-2 Daddy Park Your Car Vocalion 02853
16110-2 Salty Dog, Hey, Hey, Hey -1 Vocalion 02818
16111-1 Hey Buddy, Won't You Roll Down The Line -1/-2 Vocalion 02818
16112-1 Allen Brothers Rag Vocalion 02939

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal), Lee Allen (guitar, kazoo),
16046-2 Skipping And Flying Vocalion 02939
16047-2 Tipple Blues Vocalion 02891

ALLEN BROTHERS
Austin Allen (tenor-banjo, vocal -1), Lee Allen (guitar, kazoo),
16048-2 Mary's Breakdown Vocalion 02891
16049-2 Can I Get You Now Vocalion 02890
16050- The Prisoner's Dream Vocalion 02874
16121- Drunk And Nutty Blues Vocalion unissued
16122-1 Misbehavin' Mama -1 Vocalion 02841

NAT ALLEN +
He recorded on banjo with his own group and with Sydney Kyte And His Picadilly Hotel Band.

ALLEN'S GREEK PLAYERS
See MARION UNDERWOOD.
PAUL ALLEN'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

S. J. ALLGOOD
See R. B. SMITH AND S. J. ALLGOOD.

THE ALMANAC SINGERS +
See PETE SEEGER.

ISRAEL ALSTON
See BELTON REESE.

MOREY ALSWANG +
He recorded on tenor-banjo with Dell Lampe.

JOSE ALVARADO ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

THE AMBASSADORS/AMBASSADORS DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

CHARLES AMBERGER +
He recorded on tenor-banjo with Anthony Franchini And The All Star Studio Orchestra.

THE AMERICAN BANJO +
See REX SCHEPP.

THE AMERICAN COMEDY FOUR +
See BURT EARLE.

AMERICAN DANCE BAND +
See HARRISON FRANKLIN ("HARRY") RESER.

AMERICAN DANCE ORCHESTRA +
See JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

AMERICAN JAZZ BAND +
See JOE ("BANJO") WALLACE and FRED VAN EPS.

AMERICAN JAZZ BAND NEW YORK
See FRANK GRAVITO.

"DOUGLAS AMES AND JACKSON DEAN" +
Pseudonym on Aco for ALFRED D. CAMMEYER AND BERNARD SHEAFF. See ALFRED DAVIES CAMMEYER.

GEORGE ANAGNOST +
He recorded on tenor-banjo with the Lange-McKay Orchestra and with the McKay Orchestra.
CAMERON ANDERSON +
He recorded on banjo with Frank Cornwell And His Orchestra.

*CHARLIE ANDERSON
He recorded on banjo with Zach Whyte's Chocolate Beau Brummels.

ERNIE ANDERSON +
According to the random notes from the Edison Company files (Record Research, Vol. 4, No. 1, Sept./Oct. 1958)
ERNIE ANDERSON is a pseudonym for FREDERICK J. ("FRED J.") BACON. But the following two titles recorded in September, 1926, are played on the tenor-banjo and there really was a tenor-banjo player named ERNIE ANDERSON, who is pictured in a late 1920s Paramount banjo catalog. This ANDERSON, then in his sixties, recorded on tenor-banjo with the BANJO KINGS in 1954. He had met DICK ROBERTS from the BANJO KINGS in 1932 in Los Angeles, where ROBERTS formed a four piece string band. ANDERSON played with orchestras, in motion pictures and in radio studios. Other banjo solo recordings by an ERNIE ANDERSON are not known.

ERNIE ANDERSON. BANJO SOLO
Ernie Anderson (tenor-banjo solos), J. L. Merkens (piano).
New York City, September 10, 1926.
11189 Nola Edison 51833, Blue Amberol 5234 (cyl)
11190 Marionette Edison 51833

JUNIE ANDERSON +
He recorded on banjo with Perley Breed.

NORRIE ANDERSON +
This British banjoist recorded with Sandy Brown.

JOSE ANDREOZZI +
This Brazilian banjoist recorded with Adreozzi's South-American Orchestra.

*EARL ANDREWS
He recorded on banjo with Lois Deppe's Symphonian Serenaders.

ORVILLE ANDREWS +
He recorded on tenor- or plectrum-banjo with Jimmy Joy's Orchestra.

VIC ANDREWS +
He recorded on banjo with Jay Whidden And His Band.

ANDY'S SOUTHERN SERENADERS +
Unknown personnel, probably different from that of the sessions listed below.
Possibly Warsaw, Poland, March 8, 1935.
PBl-2125 An Old Water Mill Parlophone F-333, Odeon OF-50--,
Ariel Z-4924
PBl-2127 Nigger Doll's Parade Parlophone F-333, Odeon OF-50--,
Ariel Z-4924

ANDY'S SOUTHERN SERENADERS
THE HOTTENTOTS (on some test pressings)
CE-7120-1 Fox Trot Medley - Part 1 (Intro: Some Of These Happy Feet/Get Rhythm) Parlophone F-236, Odeon O-25644,
Days/Whispering/Avalon) OF-5016
CE-7121-1,2 Fox Trot Medley - Part 2 (Intro: Ain't She Sweet?/ Parlophone F-236, Odeon O-25644,
Happy Feet/Get Rhythm) OF-5016

NOTE: *"Ain't She Sweet?" features drum sticks playing on the banjo strings.

36
ANDY'S SOUTHERN SERENADERS WITH VOCAL TRIO (on Columbia Columbia J-2316)
Probably same, with unknown vocal trio.

CE-7187-1 Harmony Lane Selection Part 1 (Stephen Foster Melodies - No. 1 of 2 Parts - Intro: "Oh Susanna", "Swanee River", "Old Black Joe")
Parlophone F-293, A-6318, Odeon OF-5032, Ariel Z-4922, Columbia J-2316*

CE-7188-1 Harmony Lane Selection Part 2 (Stephen Foster Melodies - No. 2 of 2 Parts - Intro: "My Old Kentucky Home", "Massa's In The Cold, Cold Ground", "Camptown Races")
Parlophone F-293, A-6318, Odeon OF-5032, Ariel Z-4922, Columbia J-2316*

THE APPALACHIA VAGABOND +
Pseudonym on Vocalion 5450 for HAYES SHEPHERD.

APPENNINI +
M. VOLA (WITH BANJO ACCOMPANIMENT BY M. APPENNINI) (on HMV B-3568)
— Vola (accordion), — Appennini (banjo).
Location unknown, May, 1929.
BS-3631-1 The Skater's Waltz HMV K-5712, B-3498
BS-3632-1 La Java de Doudonne HMV K-5712, B-3498
BS-3634-1 Flor D'Espagne, Paso Doble HMV K-5711, B-3568, AM-4636, AE-3482
BS-3635-1 Rosa, Tango HMV K-5711, B-3568, AM-4636, AE-3482

ARABY GARDENS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

JÉSUS ARBEOLA
This Argentinian banjoist recorded with Adolfo R. Avilés Jazz Band, Elio Rietti Jazz Band, River Plate Jazz Band and Eleuterio Yribarren.

ARCADIA DANCE BAND +
See HARRISON FRANKLIN ("HARRY") RESER.

ARCADIA PEACOCK ORCHESTRA +
See PORTER H. BROWN.

VICTOR ARDEN AND PHIL OHMAN AND THEIR ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

BILL ARENBURG +
He recorded on banjo with Bennie Krueger.

ARIEL DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

ARKANSAS TRAVELERS
Unknown (guitar), (mandolin), (banjo).
Richmond, Indiana, January 12, 1933.
N-18965 Georgia Camp Meetin’ Champion rejected

THE ARKANSAS TRIO +
See JOHN CALI.
ARMONT +
He recorded on tenor-banjo with Arthur Lange And His Recording Orchestra.

ARMSTRONG AND ALLEN +
See OLLY OAKLEY.

*LOUIS ARMSTRONG AND HIS HOT FIVE
See JOHN ALEXANDER ("JOHNNY") ST. CYR.

ARMSTRONG'S PASADENIANS +
ARMSTRONG'S PASADENIANS
001-B Beautiful Missouri Waltz Good Tone 001
NOTE: - The above is a 78 rpm microgroove record. Reverse side as by Good Tone Banjo Boys.
See also R. CRUMB AND HIS KEEP-ON-TRUCKIN' BOYS.

LARRY ARNDT +
He recorded on banjo with George Osborn And His Orchestra.

FRANK ARNOLD AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

JOE ARNOLD +
See SHERBO'S AMERICAN BAND.

M. ARON +
ERNEST L. STEVENS' TRIO (SAXOPHONE, BANJO AND PIANO) (THRAIL, ARON AND STEVENS) ASSISTED BY JOHN SORIN (on Edison 51037)
Ernest L. Stevens (piano), --- Thrall (alto-saxophone), M. Aron (tenor- or plectrum-banjo), John Sorin (chinese blocks). West Orange, New Jersey, September 11, 1922.
1576-A31 Hot Lips Edison 51037, Blue Amberol 4661 (cyl)
1577 Magic Mirror Edison 51042, Blue Amberol 4733 (cyl)
1578 Mammyland Edison 51043
1579 Hesitation Waltz Edison 51042, Blue Amberol 4673 (cyl)

PAUL ARONOVICI +
This banjoist and violin player was born in Germany to Romanian parents. He joined the Weintraub Syncopators on tenor- or plectrum-banjo and violin in 1926 and was replaced in 1929 by CYRIL ("BABY") SCHULVATER. He recorded on tenor- or plectrum-banjo with the Weintraub Syncopators.

THE ART OF PLAYING THE TENOR BANJO +
Under this title at least 20 sides were issued in the USA by the New Academy Of Music.

THE ART OF PLAYING THE TENOR BANJO
Unknown (tenor-banjo), accompaniment, if any, unknown. New York, 1925.
509 Lesson 17 Sextette From Lucia - Lesson 18 Barcarolle (From Tales Of Hoffman) New York Academy Of Music (un-numbered)
510 Lesson 19 How Can I Leave Thee and My Bonnie - Lesson 20 Old Black Joe and One, Two, Three, Four New York Academy Of Music (un-numbered)

ARTISTIC TRIO +
See FRED VAN EPS.
CHARLES ASBURY+

Charles Asbury (vocal, probably banjo).

New York City, 1897.

A Black Piccaninnny
The Golden Axe
A Coon With A Razor
Going Back To Dixie
The Lock On The Chicken Coop Door
The Coon That Got The Shake
Haul The Woodpile Down
I'm The Father Of A Little Black Coon
The Gospel Raft
A New Coon In Town
The Courthouse In The Sky
The Colored Band

MCKINLEY ASHER+

(Born: Kentucky)

McKinley Asher (banjo), further details unknown.

Hyden, Kentucky, October, 1937.

1516-B-1 Rocky Island
1516-B-2 Cotton Eyed Joe
1516-B-3 Hand Me Down My Old White Hat
1517-A-3 Callahan
1517-B-3 Times Are Gettin' Hard
1519-A-1 Pretty Polly
1519-A-2 John Henry
1519-B-2 Buck Creek Girls
1519-B-3 Hook 'n Line
1519-B-4 I Wish To The Lord I'd Never Been Born
1520-A-2 Shortnin' Bread
1520-B-1 High Chicken Roost
1520-B-2 Cripple Creek

CLARENCE ASHLEY+

He recorded on banjo with G. Foster, the Carolina Tar Heels and with the Pine Mountain Boys.

THOMAS C. ASHLEY+

See DWIGHT BELL.

JOHN JEFFERSON ("Lt. J. J.") ASHTON+


Although he received no encouragement from his parents, he commenced learning to play the banjo at the age of 14 under the tuition of Frederick R. Beswick. Four years later he gave his first public performance in Manchester, which led to further engagements at local clubs. He joined the army in 1914, was wounded, and in September, 1916, was invalided out of the army. He made his first gramophone records for the Bulldog label in 1916. All titles were played finger-style. Both ASHTON and ALBERT THOMAS ("BERT") BASSETT played banjos with "La Bella Leanora's Ragtime Band", which was produced in Glasgow. ASHTON was engaged by CLIFFORD ESSEX for his "Premier Jazz Band" in London, and later appeared in London clubs and cafés. During his period of dance-band playing he was playing plectrum-style. In 1918 ASHTON was engaged for Murray's Club and for several years played there with WILLIAM JOHN "WILL" BLANCHE. He was an admirer of SYLVESTER LOUIS ("VESS L.") OSSMAN and his first original solo, written in the OSSMAN manner, was called "Ossmania". ASHTON's style was similar to OSSMAN's and OLLY OAKLEY's. May be that was the reason that the Imperial Co. erroneously ressessed his recordings as being played by OLLY OAKLEY.

BANJO SOLO. PLAYED BY MR. OLLEY OAKLEY (sic) (on Imperial 953, 954 < blue label>)
BANJO. PLAYED BY OLLY OAKLEY (sic) (on Imperial953)

John Jefferson Ashton (banjo solos), unknown (piano).


264 Return Of The Regiment Bulldog 575, Imperial 953
291 Return Of The Regiment Bulldog 575
265 Beat The Drum Bulldog 575, Imperial 954, Ludgate 2502
266 A Ragtime Episode Bulldog 576
267 Joyviality March Bulldog 576

NOTE: 264 and 265 were later mislabelled as Olly Oakley on Imperials 953 and 954 in 1922. Some copies of 953 and 954 are credited to "MR. J.A. Ashton" (sic).
MR. J.A. ASHTON (sic) (on some copies of Imperial 954)
BANJO SOLO. PLAYED BY MR. OLLEY OAKLEY (sic) (on Imperial 953 <blue label>)
John Jefferson Ashton (banjo solos), unknown (piano).

290 Whipped Cream Bulldog 588
291 The Whitewash Man Bulldog 588, Imperial 953
NOTE: - 291 was later mislabelled as Olly Oakley on Imperial 953 in 1922.

MR. J.A. ASHTON (sic) (on some copies of Imperial 954)
BANJO SOLO. PLAYED BY MR. OLLEY OAKLEY (sic) (on Imperial 954 <blue label>)
John Jefferson Ashton (banjo solos), probably Sydney Greening (piano).
London, ca April, 1916.

333 Smiler Rag Imperial 954, Bulldog 607
NOTE: - 333 was later mislabelled as Olly Oakley on Imperial 954 in 1922.

John Jefferson Ashton (banjo solos), probably Sydney Greening (piano).

264 Whistling Rufus Bulldog 589
Pro Patria Bulldog 589
Hot Corn Bulldog 590
Smokey Mokes Bulldog 591
333; The Rhapsody Rag Bulldog 591, 607

BANJO SOLO. LT. J. J. ASHTON (on Edison Bell Winner 3082)
John Jefferson Ashton, probably Joe Batten (piano).

5179-2 Rhapsody Rag Winner 3082
5180-2 The Whitewash Man Winner 3082

CORNER HOUSE RAGTIME BAND
John Jefferson Ashton (banjo, director), Carlo d’Amato (banjolin), Jack Rosen (violin), Dalton Marshall (piano), Joe Ball (drums).
London, ca March, 1918.

5649-1 They’re Wearing ‘Em Higher In Hawaii Winner 3275
5650-1 I’ve Got Those Army Blues Winner 3217
5653-1 Sunset Valley Winner 3217
5654-1 Goodbye, Dixie Winner 3275

ASSOCIATED BANJO CLUBS OF AUSTRALIA +
ASSOC. BANJO CLUBS OF AUST. (sic) on Prestophone
Details unknown.
Sydney, Australia, July 7, 1939.

Firedrill March Prestophone acetate
Ten Little Miles From Town Prestophone acetate

THE ASTON BANJO ORCHESTRA +
The ASTON BANJO CLUB (originally of Kensington, London) was founded in 1896 by Harry Marsh as manager and conductor and the well known composer ALBERT HUDSON NASSAU-KENNEDY as president. Marsh was at the helm until his death in March, 1942. Other presidents were for example JOSEPH ("JOE") MORLEY (1924-1937) and EMILE GRIMSHAW (1937-1945). The ASTON BANJO ORCHESTRA made its début in London in 1898 and recorded for the Regal-Zonophone and the Parlophone label.

ASTON BANJO ORCHESTRA. CONDUCTED BY HARRY MARSH (on Regal-Zonophone MR-477)
Large group of banjoists, conducted by Harry Marsh.

CAR-917-1 In A Monastery Garden Regal MR-477, Regal-Zonophone MR-477,
CAR-918-1 Sanctuary Of The Heart Regal MR-477, Regal-Zonophone MR-477,

THE ASTON BANJO ORCHESTRA (on Parlophone R-1420)
Probably similar.

WE-4889-1 Here’s How Parlophone R-1420
WE-4890-1 Gay Gossoon Parlophone R-1420

BOB ASTOR +
He recorded on banjo with the French Fisbach’s Charleston Orchestra in Germany.
JAN GARBÉR AND HIS ORCHESTRA
Chelsea Quealey, Harry Goldfield (trumpet), probably Johnny Cook (trombone), Bill Grady (clarinet, alto-saxophone), Tommy Christian (tenor-saxophone), Jan Garber (violin, leader), Horace Rudiselli (piano), Joe Astoria (probably tenor-banjo), Joe Rhodes (brass-bass), Steve Brodie (drums).
Camden, New Jersey, October 23, 1924.
30884-8 Too Tired Victor 19491, Zonophone 3847
NOTE: - The above features probably a tenor-banjo solo.

ASTORIA ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

Maurice E. Aten +

He recorded on tenor-banjo with Ted Lewis. For his recordings with the CLICQUOT CLUB ESKIMOS see HARRISON FRANKLIN ("HARRY") RESER.

"George Atkinson" +

Mr. George Atkinson, London
Burt Shepard as "George Atkinson" (vocal), unknown (banjo).
1655e Whistling Coon London, January 24, 1905 Zonophone X-42221
Probably same.
2724e My Pretty Little Kick-A-Poo London, July 6, 1905 Zonophone X-42299
See also OLLY OAKLEY.

FRANK AUBURN AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

*CLYDE ("FOOLEY") AUSTIN

He recorded on plectrum-banjo with Jimmie's Joys.

GENE AUSTIN +

He recorded probably on tenor-banjo for instrumentals by Am Stuart. He used the pseudonym "Bill Collins" on Victor 20673.

*ELIJAH AVERY

He recorded on banjo with Cannon's Jug Stompers. See Gus Cannon.

BANDOONANA BABRE

Bandoonana Babre (tanai), unknown (bulbul tarang-banjo), (percussion).
OC-4265-1 Radhe Krishna Bal Calcutta, India, ca 1930s HMV N-5912
OC-4266-1 Satya Vade Vachanala HMV N-5912
NOTE: - The above are famous drama songs from the marathi stage.

LES BACKER +

He recorded on banjo with Walter Anderson And His Golden Pheasant Hoodlums (North-West Melody Boys).

FREDERICK J. ("FRED J.") BACON +
(Born: 17. 1. 1871, Holyoke, Massachusetts - died: 18. 11. 1948, USA)

Like FRED VAN EPS, BACON originally studied the violin but, at an early age, was taught to play the banjo by ALFRED A. FARLAND. He started his professional career in 1887. In 1908, he opened a studio at Forestdale, Vermont. In 1921, he formed the Bacon Banjo Co. In 1922, David L. Day left the Vega Co. and became BACON's partner as Vice-President and General Manager. In the course of his musical career he toured the USA. He published
Fred J. Bacon (banjo solos).

B-11780-1,2  The Enchantress Waltz -1  Victor unissued
B-11781-1,2  West Lawn Polka  Victor unissued
B-11782-1,2  Massa’s In The Cold, Cold Ground  Victor unissued
B-11783-1,2,3  The Old Folks At Home  Victor unissued

Fred J. Bacon (banjo solos), N. Y. Bachman (piano).

B-11781-4  West Lawn Polka  Victor 17129
B-11877-1,2,3  The Trooper’s March  Victor unissued

F. BACON (BANJO) (in wax of Edison Blue Amberol 2853)

Victor unissued

FRED J. BACON. BANJO

Same.

4475  Old Black Joe  New York City, February 5, 1916.

FRED J. BACON. BANJO

Same.

5109  Medley Of Southern Airs  Edison 50674, Blue Amberol 3122 (cyl)
5110  Medley Of Scotch Airs  Edison 50692, Blue Amberol 3109 (cyl)

Fred J. Bacon (banjo solos), unknown (piano).

Camden, New Jersey, November 16, 1926.

Medley Of Southern Airs  Victor test (un-numbered)
Minuet In G  Victor test (un-numbered)

FRED J. BACON

Fred J. Bacon (banjo solos).

10202-2  Massa’s In De Cold, Cold Ground  Bacon Banjo Co. (un-numbered)
10203-1  The Ghost Dance (Something Shivery)  Bacon Banjo Co. (un-numbered)

NOTE: - The above were issued by the Bacon & Day Company, Groton, Conn., in January, 1931.

THE BADGERS +

See HARRISON FRANKLIN (“HARRY”) RESER.

TED BADGERS WITH HARRY WOODS +

See HARRISON FRANKLIN (“HARRY”) RESER.

CARLO BAGNOLI +

This Italian banjoist recorded with the Milan College Jazz Society.

BILL BAILEY +

This British banjoist recorded with the Len Beadle Imperial Jazzband.

RICHARD TARRANT BAILEY, Jr. +


He was taught to play the banjo by his mother at the age of five and became juvenile member of the Frolics Concert Party a year later. He first appeared on a London concert platform as a banjo soloist in October 17, 1925. His career as a broadcasting artist began in 1921 when, at the age of 14, he played JOSEPH (“JOE”) MORLEY’s “Georgia Medley” from the Cardiff SWA studios. He was the first banjoist to be televised (June 1, 1931) in Great Britain. He was a versatile musician and a prolific author of banjo solos. Certainly no other player had done so much solo...
recording since the days of the OAKLEY/OSSMAN/PIDOUX era of wax. He founded the Birmingham Banjo Club and
THE TARRANTELLAS. When Harry Pepper decided to organise the KENTUCKY BANJO TEAM he chose MORLEY and
R. TARRANT BAILEY, Jr. to join forces with DICK LEAVER PEPPER.

STEWART KNIGHT (on Grand Pree 18394, ?)
TARRANT BAILEY, JR.
Richard Tarrant Bailey, Jr. (banjo solos), Mary F. Bailey (piano).

London, June 4, 1925.
N-94772 A Joy Ride Pathé 1865, Actuelle 10849, Grand Pree 18394
N-94773 Mazeppa Pathé 1865, 8392, Actuelle 10849, Grand Pree 18394
N-94774 Georgia Medley Pathé 1891, Actuelle 10833, Grand Pree ?
N-94775 Popinjay - Polka Pathé 1905, 8392, Actuelle 10910
N-94776 Sea Breeze Pathé 1891, Actuelle 10833, Grand Pree ?
N-94777 Thumbs Up Pathé 1905, Actuelle 10910

Richard Tarrant Bailey, Jr. (plectrum-banjo solo), unkown (piano).

London, 1929.
My Bluebird's Back Again
N-94778

London, 1929.

International Medley

London, 1930.

BANJO SOLO. TARRANT BAILEY JNR. WITH DANCE BAND ACC. (on Broadcast 707)
Richard Tarrant Bailey, Jr. (banjo solos), studio orchestra, directed by Harry Bidgood.

Z-1875 Cupid On The Cake Broadcast 707 (B"), Unison 707
Z-1876 Mind The Paint Broadcast 707 (B")
NOTE: Last chorus of "Cupid On The Cake" is played on tenor-banjo.

Richard Tarrant Bailey, Jr. (banjo solos), unknown (piano), probably the Jay Wilbur orchestra -1.

London, ca February, 1932.
2076 (?) Banjo Frolic Filmpphone 432
2076 (?) Dixie Medley Filmpphone 432

Richard Tarrant Bailey, Jr. (banjo solos), unknown (piano).

London, 1933.

Songs You Love To Sing
A Banjo Scrapbook -1

GUS PHILIPS (on Eclipse)
BANJO SOLO. TARRANT BAILEY JNR. (THE FAMOUS RADIO BANJO SOLOIST) (on Imperial 2835)
Richard Tarrant Bailey, Jr. (banjo solos), the Jay Wilbur orchestra, Cavan O'Connor (vocal).

London, February 24, 1933.
6348-1,2 The Dear Old Home Songs - Part 1 Imperial 2835
6349-1 The Dear Old Home Songs - Part 2 Imperial 2835

GUS PHILIPS AND HIS BANJO (on Eclipse)
Richard Tarrant Bailey, Jr. as "Gus Philips" (banjo solos), unknown (piano), Patrick Ernest (vocal).

London, ca March 2-3, 1933.
JW-1092-1 Love Me To-night - Selection Eclipse 405
JW-1093-1 Twinkletoes Eclipse 405

GUS PHILIPS (on Eclipse)
BANJO SOLO. TARRANT BAILEY JNR. AND HIS BANJO (on Imperial 2882)
Richard Tarrant Bailey, Jr. (banjo solos), the Jay Wilbur orchestra, unknown (vocal -1), (vocal -2).

London, May 16, 1933.
JW-1223-1,2 Medley Of Sousa Marches Eclipse unissued
JW-1224-1,2 Lifting Measure Eclipse unissued
6398-2 Old-Time Selections - Part 1-1 Imperial 2882
6399-1 Old-Time Selections - Part 2-2 Imperial 2882

GUS PHILIPS (on Eclipse)
BANJO SOLOS. TARRANT BAILEY, JNR. AND HIS BANJO (WITH VOCAL CHORUS) (on Imperial 2922)
Richard Tarrant Bailey, Jr. (banjo solos), the Jay Wilbur orchestra, unknown (vocal -1).

London, October 20, 1933.
JW-1499-1,2 More Old Time Selections - Part 1-1 Imperial 2922
JW-1500-1,2 More Old Time Selections - Part 2-1 Imperial 2922

NOTE: "Songs Of The Dear Old Shows" could be an alternative title to "The Country Girl, Selection".
Richard Tarrant Bailey, Jr. (banjo solo), unknown (piano), (drums)
London, 1934.

March Lorraine
Imperial unissued

GUS PHILIPS (on Eclipse)
(BANJO SOLOS) TARRANT BAILEY, JNR. (on Rex 8177)
Richard Tarrant Bailey, Jr. (banjo solos), the Jay Wilbur orchestra, unknown (vocal -1).

JW-1744-1,2
6560-3 Coloured Gentleman - Medley
Eclipse unissued
Banjo All Sorts Part 1. Intro.: “I’ll see G’wine
Back To Dixie,” “Who Killed Cock Robin?”,
“Robin Adair,” “Come, Landlord, Fill The
Flowing Bowl,” “John Brown’s Body,” “Sir
Roger De Coverley” -1

6561-3 Banjo All Sorts Part 2. “Lass Of Richmond
Hill,” “Nymphs And Shepherds,” “Ring The
Bell,” “Watman,” “Upldee,” “Drink To Me
Only”, “A Jolly Good Fellow” -1

BANJO. GUS PHILIPS AND HIS BANJO (on Eclipse 870)
TARRANT BAILEY JUNR. (BRITAIN’S GREATEST BANJOIST) (on Rex 8226)
Richard Tarrant Bailey, Jr. (banjo solos), the Jay Wilbur orchestra, two unknown (vocal duet -1).
London, April 3, 1934.

JW-1818-1,2
F-802 Jazzbo’s Holiday
Eclipse 870 (8”)
Bing Boys On Broadway - Selection
Intro: “Take Me Back To Bingleville”, “Indian
Rag”, “Southern Home”, “First Love, Last
Love”, “Hello, New York” -1

F-803 Gaits and Styles - Selection Intro: “The
Sailor’s Hornpipe”, “Tom Bowling”, “Rule
Britannia”, “Minuet”, “Massa’s In De Cold,
Cold Ground” -1

SELECTIO. GUS PHILIPS AND HIS BANJO (on Eclipse 870)
Richard Tarrant Bailey, Jr. as “Gus Philips”, (banjo solo -2, tenor-banjo solo -1), the Jay Wilbur orchestra.

JW-1879 Something Different -1
JW-1880 Fingers And Picks -2
Eclipse 870 (8”)

TARRANT BAILEY - BANJO SOLO WITH ORCHESTRA (on Odeon O-31159, Parlophone F-661)
TARRANT BAILEY JNR. - BANJO SOLO WITH ORCHESTRA (on Parlophone F-719)
Richard Tarrant Bailey, Jr. (plectrum-banjo/banjo solos -1, banjo solos -2), George Scott-Wood’s Six Swinges,
consisting of trumpet, clarinet, alto-saxophone, piano, string-bass and drums.
London, January 8, 1937

CE-8013-1 Medley - Part 1 Intro: “Is It True What
They Say About Dixie?” “When A Lady
Meets A Gentleman Down South” “Sing,
Baby, Sing” -1

CE-8014-1 Medley - Part 2 Intro: “San Francisco”
“Down South” -1

CE-8015-1 Parlotrix -2
CE-8016-1 (a) Donkey Laugh (b) Ad Astra -2

BANJO SOLO BY TARRANT BAILEY, JUNR. WITH PIANO (on Regal-Zonophone MR 3499)
BANJO SOLO BY TARRANT BAILEY, JUNR. (WITH PIANO) (on Regal-Zonophone MR-20264, MR-3551)
Richard Tarrant Bailey, Jr. (banjo solos, plectrum-banjo/banjo solo -1, unknown (piano).
London, April 24, 1941.

CAR-6059-1 March Medley - Intro.: Marche Militaire;
El Capitan; Marche Lorraine; El Capitan;
Washington Post; El Capitan
Regal-Zonophone MR 3499, MR-20252,
G-24966, IZ-1145

CAR-6060-1 A Banjo Cocktail - Intro: Happy Days Are
Here Again (Muted Banjo); Limehouse
Blues; You Are My Lucky Star; Excerpt
“Bohemian Girl” -1
Regal Zonophone MR 3551, MR-20264,
IZ-1155

CAR-6061-1 (a) Snakes And Ladders (Quick March)
(b) All’s Well (Novelty)
Regal-Zonophone MR 3499, MR-20252,
G-24966, IZ-1145

CAR-6062-1 Special Beat - Dedicated To The Birmingham
City Police -1
Regal-Zonophone MR 3551, MR-20264,
IZ-1155

THE TARRANTELLAS
Richard Tarrant Bailey, Jr. (plectrum-banjo), probably four plectrum-banjos, four banjos, bass-banjo, contra-bass-
banjo, guitar, Hawaiian-guitar, players of all unknown.
London, February 9, 1949

DR-13211 Parade For Pleasure
Decca F-9135, London L-434

DR-13212 Love’s Old Sweet Song
Decca F-9135, London L-434

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(BAILEY, Jr., cont.)

Probably same. 

DR-13548 Twoony (?) Coon
DR-13549 Dutch Daffodil
DR-13550 Changing Cods
DR-13551 The Parade Of The Tin Soldiers

Probably same. 

Probably London, date unknown.
Take Your Pick

He also recorded on banjo with Ike Hatch. See also THE KENTUCKY BANJO TEAM and JOSEPH (JOE") MORLEY.

BAILEY AND BARNUM +

BARNEY BARNUM AND BILLY BAILEY (THE GLOBE TROTTERS) SINGING WITH BANJO ACC.
Barney Barnum, Bill Bailey (vocal, banjo) 

New York City, July, 1925.
73538-A If You Knew Susie (Like I Know Susie) OKeh 40432, Parlophone A-2057, A-2063, A-2068
73539-A,B Sweet Georgia Brown OKeh 40432, Parlophone A-2057

Same.

New York City, ca September 10, 1925.
73602-A Oh, Lady Be Good OKeh40469
73603-A Fascinating Rhythm OKeh40469

BAILEY AND BARNUM (THE BANJOKER AND THE SONGSTER) BANJO AND VOCAL NOVELTY
Same.

St. Paul, Minnesota, September 29, 1927.
GE-13112-Pretty Little Bom Bom Gennett rejected
GE-13112-A Pretty Little Bom Bom Gennett rejected
GE-13113 When The Morning Glories Wake Up In The Morning Gennett 6299, Champion 15389
GE-13113-A When The Morning Glories Wake Up In The Morning Gennett rejected
GE-13113-B When The Morning Glories Wake Up In The Morning Gennett rejected

Same.

St. Paul, Minnesota, October 6, 1927.
GE-13119 I Ain't Got Nobody (And Nobody Cares For Me Gennett rejected
GE-13119-A I Ain't Got Nobody (And Nobody Cares For Me Gennett rejected
GE-13119-B I Ain't Got Nobody (And Nobody Cares For Me Gennett rejected

BAILEY AND BARNUM, VOCAL AND INSTRUMENTAL SPECIALITY
Details unknown, presumably banjo included.

St. Paul, Minnesota, ca October 7, 1927.
GE-13122 I Cantaloupe Tonight Gennett 6299, Champion 15369
GE-13122-A I Cantaloupe Tonight Gennett unsued
GE-13123 One Sweet Letter From You Superior 313
GE-13123-A One Sweet Letter From You Gennett unsued
GE-13123-B One Sweet Letter From You Gennett 6282, Champion 15407

BAILEY AND BARNUM, VOCAL AND BANJO NOVELTY
Barney Barnum (vocal, possibly piano), Bill Bailey (vocal, possibly banjo), Donald Heath (piano) 

St. Paul, Minnesota, ca October 7, 1927.
GE-13127 Joy Bells Gennett 6282, Champion 15369
GE-13127-A Joy Bells Gennett rejected

Possibly similar.

New York City, ca October 1927.
GE-13130-B Call Of The South Champion 15388

BAILEY'S LUCKY SEVEN +

See JOHN CALI, ANTHONY ("TONY") COLUCCI and NICK LUCAS.

RAY BAILLIE

He recorded on plectrum-banjo with Big Bill Campbell.
ARTHUR BAKER +
He recorded on banjo with Nat Gonella and with the Debry Somers Band.

EARL BAKER JAM SESSION +
See JOHN KURZENKNABE.

NORMAN/NORM ("BUD") BAKER +
This Australian banjoist recorded with Graeme Bell, Robert Bell, Humphrey Lyttleton and with Adrian "Lazy Ade" Monsbourough.

PERCY BAKER +
This Australian banjoist recorded with Sidney Simpson And His Wentworth Café Orchestra.

DICK BAKKER +
This Dutch guitarist and banjoist recorded on tenor-banjo with the Dutch Swing College Band.

KEN BALDWIN +
This British banjoist recorded with the Merseysippi Jazz Band.

E. C. BALL
E. C. Ball (banjo), further details unknown.

HARVEY BALL +
This American banjoist recorded in Australia with his Virginians.

EDDIE BALLANTYNE'S BANJO BAND +
EDDIE BALLANTYNE’S BANJO BAND
Details unknown.

SMITH ("SYKES") BALLEW +
He recorded on tenor-banjo with Jimmie’s Joys. See also HARRISON FRANKLIN ("HARRY") RESER.

MONTE BALLOU +
He recorded probably on plectrum-banjo with the Castle Jazz Band.

Johann Bally +
(Born: Hungary)

GIUSTO-JAZZ SYMPHONIKER
The personnel of this German band includes --- Nonnewitz (first trumpet), --- Heinecke (second trumpet, violin), --- Onderk (trombone), C. Heimann (tenor-saxophone, clarinet), E. Fruth (leader, alto-saxophone), Walter Alex (violin), --- Steinmetz (piano), --- Grotey (bandoneon, arrangements), Johann Bally (tenor-banjo), --- Wöllnitz (drums).

7369 Dancing Banjo
Isophon 887

NOTE: - The above is a 1923 composition by Michael "Mike" Pingitore. The title is described in the 1927 German Isophon catalog as “Tenor Banjo Solo”.

He probably also recorded on tenor-banjo with the Wenskat-Jazz-Orchester.
BALTIMORE SOCIETY ORCHESTRA +

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

KENT BANE +

Kent Bane (vocal, banjo).

GN-17680 Ship That Never Returned USA, April 16, 1931

Kent Bane (vocal, banjo), Duke Park (guitar).

N-18878 Goodbye My Charming Bessie USA, ca November 2, 1932
N-18879 I Got Mine Gennett rejected?

"BANJO"/"BANJO SOLO" (AMOUR GRAMOPHONE RECORD) +

(BANJO)
Details unknown.

Location unknown, about or before 1913.

("War Patrol") Amour Gramophone Record P-24
("Wedding" or "Joy") Amour Gramophone Record P-24

NOTE: - The above are listed in the Russian Amour Gramophone catalog No. 10, 1913.

"BANJO"/"BANJO SOLO" (ARIEL) +

Olly Oakley (banjo solos), unknown (piano).

3012ab The Whistling Nig London, August 16, 1910.
3013ab Dreams Of Darkey Land Ariel 3696

Olly Oakley (banjo solos), unknown (piano).

12878e March De Concert Ariel 3654
12880e Torchlight Parade Ariel 3654

Olly Oakley (banjo solos), probably Madame Adami (piano).

Ab-16373e The College Rag Ariel 3706
Ab-16380e Coon Town Breezes Ariel 3706

"BANJO"/"BANJO SOLO" (ASTE) +

BANJO SOLO
John Pidoux (zither-banjo solo), unknown orchestra.


Asté 51665

BANJO SOLO
John Pidoux (zither-banjo solo), unknown orchestra.


Asté 51666

"BANJO"/"BANJO SOLO" (AUTOGRAPH) +

BANJO
Unknown (probably tenor-banjo solo), further details unknown.

936 Memories/Nola USA, 1925/6. Autograph test

"BANJO"/"BANJO SOLO" (BANNER) +

BANJO
Details unknown.

Medley: Old Black Joe & Swanee River USA, before 1915 Banner L-5483

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“BANJO”/“BANJO SOLO” (BEKA) +
Possibly Olly Oakley (banjo solos), accompaniment, if any, unknown.
London, ca 1913.
35054 Who Said Rags? Banjo Medley No. 1 Beka unissued
35055 Who Said Rags? Banjo Medley No. 1 Beka unissued
35056 Who Said Rags? Banjo Medley No. 2 Beka unissued
35057 Who Said Rags? Banjo Medley No. 1 Beka unissued
35058 Who Said Rags? Banjo Medley No. 2 Beka unissued

“BANJO”/“BANJO SOLO” (BIOSCOPE)
This is the title under which an early tone picture was advertised, no further details.
Possibly Berlin, before September, 1908.
“Banjo-Solo” Bioscope Tonfilm No. 1204
Possibly similar.
Bioscope Tonbild No. ?

“BANJO”/“BANJO SOLO” (BRITANNIA) +
Unknown (banjo solo), accompaniment, if any, unknown.
The Darkie’s Dream London, before October, 1904.
Britannia 602-M

“BANJO”/“BANJO SOLO” (BRITANNIA) +
Vess L. Ossman (banjo solo), unknown (piano), (flute).
New York City, October 20, 1905.
Sunflower Dance Britannia 5371
St Louis Tickle Britannia 5372
NOTE: - The above are announced.

“BANJO”/“BANJO SOLO” (BROADCAST) +
Mario de Pietro (tenor-banjo solo), probably Harry Bidgood (piano).
London, ca May, 1927.
Moonlight On The Heather Broadcast 123

“BANJO”/“BANJO SOLO” (COLUMBIA) +
Vess L. Ossman (banjo solo), unknown (piano).
New York City, early November, 1901.
The Colored Major Columbia 460
Creole Belle Columbia 465
Whistling Rufus Columbia A-229

“BANJO”/“BANJO SOLO” (DISQUES CROWN/CROWN) +
Possibly Olly Oakley (banjo solos), unknown (piano).
London, ca May, 1927.
Gallopin’ Gus Crow 915 (6”), Disques Crown C-915 (6”)
Swanee Echoes Crow 922 (6”), Disques Crown C-922 (6”)
Trixie Schottische Crow 910 (6”), Disques Crown C-910 (6”)
The Dreamy Coon Crow 917 (6”), Disques Crown C-917 (6”)
The Darkies Awakening Crow 926 (6”), Disques Crown C-926 (6”)
The Coloured Major Crow 918 (6”)
NOTE: - The above were recorded by Edison Bell, “Swanee Echoes” was composed by Alfred Kirby. The only other known recording of this title was made by Ernest Thomas Jones in April, 1929.
"BANJO" / "BANJO SOLO" (CTC-BAZAARS) +

Len Shevill (banjo solo), unknown (piano).

**F-309**

*Oh, Dem Golden Slippers*

CTC-Bazaars No. 96 (5 3/8"

**NOTE:** This record was made in England for the Cape To Cairo (= C. T. C.) Department Stores, South Africa.

"BANJO" / "BANJO SOLO" (DIAMOND) +

Sydney Elgar Turner (banjo solo), unknown orchestra.

**78612**

*The Sun Flower Barn, Dance (sic)*

Diamond 1036, 0188

"BANJO" / "BANJO SOLO" (EDISON) +

John Pidoux (zither-banjo solo), unknown orchestra.

**79115**

*Dinah's Wedding*

Diamond 1036

"BANJO" / "BANJO SOLO" (ELECTRIC RECORD) +

Unknown (banjo solos), accompaniment, if any, unknown.

** Possibly London, before November, 1905.**

- *The Darkey's Wedding* Edison Bell ? (cyl)
- *The Darkies Patrol* Edison Bell ? (cyl)
- *The Yellow Kid's Patrol* Edison Bell ? (cyl)
- *Minuit Polka* Edison Bell ? (cyl)

"BANJO" / "BANJO SOLO" (FAIRY RECORD) +

Mario de Pietro (tenor-banjo solo), Harry Bidgood (piano).

**BANJO" / "BANJO SOLO" (GRAMMOPHON) +

Olly Oakley (banjo solo), Landon Ronald (piano).

**6359b**

*Der Gondolier Two-Step*

Grammophon V-26255

**NOTE:** In the Dutch "Catalogus Van Gramophone Records 1911-12" this title is credited to "Vess L. Osman (met Orkestbegeleiding) and listed under number Cv-26255; in the German catalog "Grammophon Grun Etikett" 1912/13 "Der Gondolier, Two-Step von Powell" is credited to Vess L Osman, too, and listed under catalog-number 26255 and order-number 11448; the Austrian "Verzeichnis der doppelseitigen Grammophon-Platten, Serie: Grun Etikett, 1911" also has Osman as player of "Der Gondolier, Two-Step", number 246251. All this seems obviously to be an error.
BANJO
Olly Oakley (banjo solo), unknown (piano). London, January 21, 1907.

9816b Der Schwarze Major
Grammophon V-26254
NOTE: In the Dutch "Catalogus Van Gramophone Records 1911-'12" this title is credited to "Vess L. Ossman (met Orkestbegeleiding)" and listed under number Cv-26254; in the German catalog "Grammophon Grun Etikett" 1912/13 "Der schwarze Major" is credited to Vess L Ossman, too, and listed under catalog-number 26254 and order-number 11448; the Austrian "Verzeichnis der doppelseitigen Grammophon-Platten, Serie: Grun Etikett, 1911" also has Ossman as player of "Der schwarze Major", number 246250. All this seems obviously to be an error.

"BANJO"/"BANJO SOLO" (HARMONY)+

BANJO
Vess L. Ossman (banjo solo), unknown orchestra. New York City, date unknown.

Sunflower Dance
Harmony 3005
NOTE: This is probably an unissued Columbia recording, originally issued on Starr 3005.

Vess L. Ossman (banjo solo), unknown orchestra.

Invincible Eagle March
Harmony 587

"BANJO"/"BANJO SOLO" (HOMOCORD)+

BANJO-SOLO (on Homochord 4058)
Olly Oakley (banjo solo), unknown (piano). London, April 7, 1911.

60110 Queen Of The Burlesque
Homochord 4058
60111 Darktown Dandies
Homochord 4058

"BANJO"/"BANJO SOLO" (INDESTRUCTIBLE CYLINDER)

BANJO
Unknown (banjo solo), accompaniment, if any, unknown.

Down South
Indestructible 2020 (cyl)

BANJO
Unknown (banjo solo), unknown orchestra.

Coloured Major
Indestructible 2082 (cyl)

"BANJO"/"BANJO SOLO" (INTERNATIONAL PHONOGRAPH/GOLDGUSS)

BANJO SOLO
Unknown (banjo solo), unknown (piano).

Pretty Little Queen
International Phonograph 2004 (cyl)
NOTE: - Announced: "Banjo solo 'Pretty Little Queen', International Phonograph."

Unknown (vocal), unknown (banjo).

You’re Talking Ragtime
Possibly London, ca 1906.
International Phonograph 736 (cyl), International Goldguß 736 (cyl)

"BANJO"/"BANJO SOLO" (/50 +

BANJO-SOLO/BANJO SOLO

14637 The Liberty Bell (Marcha/Marsch/March)
ISI 529
14638 Sternenbanner-Marsch (Liber Estrellas Y Cenefas/Stars And Stripes)
ISI 529
"BANJO"/"BANJO SOLO" (KIDDYPHONE) +

Probably Mario de Pietro as "Senor Spa" (tenor-banjo solo), unknown (piano).
W-715-2 Ceylon Memories London, January 20, 1926. Kiddyphone 103 (5")

"BANJO" / "BANJO SOLO" (LITTLE GEM) +

(BANJO) (on Little Gem 1077) 
Mario de Pietro (tenor-banjo solo), Harry Bidgood (piano). 
Bandy Joe London, ca May, 1927. Little Gem 1077 (6")

"BANJO" / "BANJO SOLO" (LITTLE MARVEL) +

(BANJO) (on Little Marvel C-5172) 
Unknown (banjo solo), unknown (piano). 
C-5172 Dixie London, ca August, 1922. Little Marvel (un-numbered) (5")

BANJO
Unknown (banjo or plectrum-banjo solo), unknown (piano).
C-5632 Old Folks At Home London, ca June, 1923. Little Marvel (un-numbered) (5")
C-5634 Old Black Joe Little Marvel (un-numbered) (5")

(BANJO) (on F-218)
Unknown (banjo or plectrum-banjo solos), unknown (piano).
Londén, ca August, 1925.
F-218 Bees Roun' The Blackberries Little Marvel (un-numbered) (5 3/8")
F-219 The Coon's Carnival Little Marvel (un-numbered) (5 3/8")

(BANJO) (on F-309, F-311)
Len Shevill (banjo-solos), unknown (piano)
London, September 18, 1925.
F-308 Little Brown Jug Little Marvel (un-numbered) (5 3/8")
F-309 Oh, Dem Golden Slippers Little Marvel (un-numbered) (5 3/8")
F-310 The Hen Convention Little Marvel (un-numbered) (5 3/8")
F-311 I'm Off To Charleston Little Marvel (un-numbered) (5 3/8")

BANJO SOLO (on Little Marvel 27, 1021)
BANJO SOLO (on Little Marvel 1102) 
(BANJO) (on Little Marvel 1015)
Unknown (banjo solo), accompaniment, if any, unknown. 
Vess L. Ossman (banjo solo), the Columbia orchestra.
London, ca May, 1927.
Bonzo On The Banjo Little Marvel 1014 (6")
Felix Trot Little Marvel 1015 (6")
Spanish Love Sighs Little Marvel 1021 (6")
Bandy Joe Little Marvel 1077 (6")
Home Again March Little Marvel 1027 (6")
Raggin' The Jo Little Marvel 1102 (6")

"BANJO" / "BANJO SOLO" (LITTLE POPULAR) +

March Past (BANJO) With Piano Accomp. (on Little Popular P-511)
Probably Olly Oakley (banjo solo), unknown (piano).
150 Handy Jack - March London, ca March-June, 1920. Little Popular P-511 (5")

"BANJO" / "BANJO SOLO" (LITTLE WONDER) +

Unknown (banjo solo), accompaniment, if any, unknown. 
That Broadway Chicken Walk Possibly New York City, ca 1909. Little Wonder 568 (5")

BANJO SOLO
Vess L. Ossman (banjo solo), the Columbia orchestra.
St. Louis Tickle New York City, September, 1909. Little Wonder 569 (5")

BANJO SOLO
Vess L. Ossman (banjo solo), the Columbia orchestra.
The Smiler New York City, December 6, 1910. Little Wonder 569 (5")
BANJO SOLO
Unknown (banjo solo), accompaniment, if any, unknown.

Possibly New York City, ca 1910.
Beware Of Pink Pajamas
Little Wonder 570 (5"

"BANJO"/"BANJO SOLO" (MIMOSA) +.

BANJO SOLO
Probably Olly Oakley (banjo solo), unknown (piano).
150 Handy Jack
Mimosa M-150 (5"

WITH BANJO ACCOMP. (sic)
Unknown (vocal), unknown (banjo).
439 It Ain’t Gonna Rain No Mo
Possibly London, ca 1922
Mimosa P-98 (5"

BANJO SOLO (on Mimosa P-57, P-161)
BANJO SOLO WITH PIANO ACCOMP. (on Mimosa P-4)
Probably Mario de Pietro (tenor-banjo solos), unknown (piano).

London, January 20, 1926.
W-714 Rose Gavotte
Mimosa P-223 (5"
E-149 Rose Gavotte
Mimosa P-5 (6"), P-57 (6"

W-715 Ceylon Memories
Mimosa rejected
E-150 Ceylon Memories
Mimosa P-4 (5"), P-161 (6"

BANJO SOLO (on Mimosa P-239)
Probably Mario de Pietro (tenor-banjo solo), unknown (piano).

London, February 23, 1926.
W-752 Venetian Patrol
Mimosa P-239 (5"

"BANJO"/"BANJO SOLO" (NEOPHONE) +.

BANJO SOLO WITH PIANO (on Neophone 17012, 17013)
John Pidoux (zither-banjo solos), unknown (piano).

London, before September, 1906.
17012 The Sleigh Ride
Neophone 17012 (12"
17013 The Coloured Major
Neophone 17013 (12"

"BANJO"/"BANJO SOLO" (OCTACROS) +.

Alfred Oswin Warriner Kirby (zither-banjo solo), probably Norman Hackforth (piano).
XX-3688-6 Riverside March
Octacros 682

Eugene Earle (plectrum-banjo solos), probably Norman Hackforth (piano).
London, November, 1928
XX-1356 A Banjo Vamp
Octacros 682
XX-1357 A Desert Breeze
Octacros 177

"BANJO"/"BANJO SOLO" (OLYMPIC) +.

BANJO SOLO (on Olympic 1438)
Eddie Peabody (plectrum-banjo solos)

New York City, August 10, 1925.
693 Southern Medley
Olympic 1438
694 Old Timer’s Medley
Olympic 1438

BANJO SOLO (on Olympic 1470)
Eddie Peabody (plectrum-banjo solos)

New York City, October 12, 1925.
6224 Poet & Peasant Overture
Olympic 1470
6225 “Sextette” From “Lucia”
Olympic 1470

"BANJO"/"BANJO SOLO" (PATHÉ) +.

SOLO DE BANJO
Sydney Elgar Turner (banjo solo), unknown (piano).

78003 Le Réveil Du Nègre
Pathé 78003 (35 cm)

NOTE: - Label says: "Ce Disque ne peut être vendue."
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<th><strong>BANJO</strong>/<strong>BANJO SOLO</strong> CONT.</th>
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MATCHICHE BANJO
John Pidoux (zither-banjo solo), unknown (piano), (drums).
London, ca 1911-1912.
65077 Dengozo Pathé 6300

**BANJO**/**BANJO SOLO** (POLYPHON) +

BANJO
Olly Oakley (banjo solo), unknown (piano).
London, ca March, 1913.
24300 Das Tanzmädel Polyphon 12245
24301 Der Neger-Major Polyphon 12245

**BANJO**/**BANJO SOLO** (REGAL) +

BANJO SOLO. WITH ORCHESTRA (on Regal G-7747)
Fred Van Eps (banjo solo), unknown orchestra.
New York City, March 10, 1916.
46488 Motor March - Two-Step Regal G-7747

**BANJO**/**BANJO SOLO** (REGEN-RIFANCO) +

BANJO
Olly Oakley (banjo solo), unknown (piano).
London, before December, 1912.
E-1516 Sweet Jasmin Regent-Rifanco 1015
E-1521 In The Camp Regent-Rifanco 1015

**BANJO**/**BANJO SOLO** (SAVANA) +

BANJO SOLO (on Savana 923)
Probably Mario de Pietro (tenor-banjo solo), unknown (piano).
London, January 20, 1926.
E-149 Rose Gavotte Savana 923 (7”)

**BANJO**/**BANJO SOLO** (STANDARD) +

BANJO SOLO (on Standard 460)
Vess L. Ossman (banjo solo), unknown (piano).
New York City, early November, 1901.
460-6-27 The Colored Major Standard 460

BANJO SOLO. ORCHESTRA ACCOMPANIMENT (on Standard 1704)
Vess L. Ossman (banjo solo), orchestra directed by Charles A. Prince.
New York City, ca January, 1904.
1704-2 The Darkey’s Awakening Standard 1704
1705-1 Coconaut Dance Standard 1705

BANJO SOLO. ORCHESTRA ACCOMPANIMENT (on Standard 3605)
Vess L. Ossman (banjo solo), unknown orchestra.
New York City, February, 1907.
3605 Policy King March Standard 3605

BANJO SOLO
Vess L. Ossman (banjo solo), the Columbia Orchestra.
New York City, ca March, 1907.
3626-1 Maple Leaf Rag Standard A-228

**BANJO**/**BANJO SOLO** (SILVERTONE) +

BANJO SOLO
Vess L. Ossman (banjo-solo), unknown (piano).
New York City, ca June, 1902.
718-3 Darkey’s Patrol Silvertone 718
"BANJO"/"BANJO SOLO" (TALK-O-PHONE)

BANJO SOLO
Unknown (banjo solo), accompaniment, if any, unknown.

Dreamy Eyes
London, ca 1904,
Talk-O-Phone 1909 or 1009 (9"

"BANJO"/"BANJO SOLO" (TRUSO)+

BANJO-SOLO
George Edwin Morris (banjo solo), unknown (piano).

806
Träume vom Spreewald
London, December 6, 1929
Truso T-308 (7"

BANJO-SOLO
George Edwin Morris (banjo solo), unknown (piano).

J-900
Schelmen-March
London, April 2, 1930
Truso 344 (7"
NOTE: - This session was previously credited to Olly Oakley. In actual fact the recordings are by George Edwin Morris, who at that time played for the Debroy Somers Band. "Schelmenmarsch" (English title "Tricky Sam") is the same as Morris' own composition "The Blackthorns", issued as such on Decca F-1686.

"BANJO"/"BANJO SOLO" (UNISON)+

BANJO
Mario de Pietro (tenor-banjo solo), probably Harry Bidgood (piano).

Z-50
Moonlight On The Heather
London, ca May, 1927
Unison 123

"BANJO"/"BANJO SOLO" (WOOLCO/WUBA)+

BANJO SOLO
George Edwin Morris (banjo solos), unknown (piano).

J-806
Träumerei vom Spreewald
Woolco W-28 (7"
J-808
Schottischer Tanz
Woolco W-31 (7"), W-23 (7"
J-809
Lachender Jim
Woolco W-31 (7"), W-64 (7"

ZITHER-BANJO SOLO (sic) (on Wuba W-46)
BANJO-SOLO (on Woolco W-45, W-72, Wuba 344)
George Edwin Morris (banjo solos), unknown (piano).

J-900
Schelmen-Marsch
London, April 2, 1930
Woolco W-45 (7"), W-72 (7"), Wuba 344 (7"

J-901
Almenhirtenspiel
Woolco W-46 (7"
NOTE: - This session was previously credited to Olly Oakley. In actual fact the recordings are by George Edwin Morris, who at that time played for the Debroy Somers Band. "Schelmenmarsch" (English title "Tricky Sam") is the same as Morris' own composition "The Blackthorns", issued as such on Decca F-1686.

"BANJO"/"BANJO SOLO" (ZONOPHONE)+

BANJO (on Zonophone 506254/6334)
BANJO MIT KLAVIERBEGLEITUNG (Zonophon 16580)
BANJO (MET PIANOBEGLEIDING) (on Dutch issues of Zonophone 16580)
Olly Oakley (banjo solo), Landon Ronald (piano).

6365b
Nestydaty (Der Unverschiimte*)
London, December 14, 1904
Zonophone 506254/6334, 16580*
NOTE: - Original title is "L'Ingenue".

BANJO MIT KLAVIERBEGLEITUNG (on Zonophone 16579)
BANJO (MET PIANOBEGLEIDING) (on Dutch issues of Zonophone 16579)
Olly Oakley (banjo solos), unknown (piano).

9475e
King Cotton - Marsch
London, January 16, 1909
Zonophone 16579

9478/9e
Rückkehr des Regiments
Zonophone 16579

BANJO
Unknown (banjo solo), accompaniment, if any unknown

Zradny
Possibly London, before 1913
Zonophone 509106/6334
"BANJO BAND" +
Pseudonym on Victor X-16170 for the FILIPINO BANJO BAND.

THE BANJO BOYS +
Details unknown.
Possibly Los Angeles, ca 1955.
Hey, Mr. Banjo
Kwii-vi-vi-vi
The Shout
Somebody, Nobody But Me
Capitol CL-14298
Capitol CL-14298
Capitol 3160
Capitol 3160

THE BANJO BOYS +
Details unknown.

BANJO BUDDY +
BANJO BUDDY. TENOR AND BANJO. WITH ORCHESTRA
New York City, ca August 24, 1927.
E-24295 Miss Annabelle Lee
E-24298 Oh, Doris! Where Do You Live?
Brunswick 3637
Brunswick 3637

BANJO BUDDY
New York City, ca March 7, 1928.
E-26854 Lila
Brunswick 3865, 3818

BANJO BUDDY
New York City, ca April 13, 1928.
E-27338 Let's Misbehave
Brunswick 3865

He also recorded on tenor-banjo with the California Ramblers,

BANJO CLUB +
Sydney, Australia, probably early 1939.
Here Comes The Showboat
Old Folks At Home/Home Sweet Home
Columbia Process Recording PR-243
Columbia Process Recording PR-243

BANJO DANCE ORCHESTRA +
See BANJO SYMPHONIC ORCHESTRA.

"BANJO DUETS" (EDISON) +
See DIAMOND AND CURRY.

"BANJO-DUETT" (PARLOPHON) +
Details unknown.
Probably Berlin, before May, 1913.
Banjo-Duett, aus "Das Farmermädchen" (Parlophon 1551)

NOTE: - This is almost certainly not a banjo recording.

THE BAN-JOES WITH THE TEXTON SINGERS
Details unknown.
Possibly Los Angeles, ca mid-1950s.
co-53560-1 Banjo Woogie
co-53561-1 Plink, Plunk, Plinkety Plunk
Columbia 40536, Philips B-21693-H
Columbia 40536, Philips B-21693-H

BANJO GRAND
This was an automatic roll cabinet piano with mandolin bar. It was manufactured during the 1920-1930 decade by the Nelson-Wiggen Piano Company of Rockford, Illinois, headquartered in Chicago. The mandolin bar is made of small leather-covered blocks of wood, one for each note, suspended from a small curtain. When these blocks are hit by the hammer of the automatic piano, and the blocks hit the piano strings, a catchy "banjo" tone is the result. The instrument was operated pneumatically by perforated rolls. We are unable to provide a listing for lack of access to

**"BANJO IKE"**

See IKEY L. ("BANJO IKYE") ROBINSON.

**"BANJO JOE"**

Pseudonym on Paramount for GUS CANNON and on Columbia and Victor for WILLARD HODGIN.

THE BANJO KINGS +

In 1951 the "Good Time Jazz" company invented this group. After a test recording, DICK ROBERTS (tenor-banjo) and LUTHER "RED" ROUNDTREE (plectrum-banjo) were established as "THE BANJO KINGS". Their first public appearance was in October 1951 at the Annual Dixieland Jubilee in Los Angeles.

THE BANJO KINGS, DICK ROBERTS, TENOR BANJO; RED ROUNDTREE, PLECTRUM BANJO; VIC DAVIS, PIANO; GEORGE BRUNS, BASS, MONTE MOUNTJOY, DRUMS (on Good Time Jazz GV-2209).

Dick Roberts (tenor-banjo), Luther Red Roundtree (plectrum-banjo), Vic Davis (piano), George Bruns (tuba and string-bass), Monte Mountjoy (drums).

Hollywood, July 30, 1951.

| LK-217-2 | That Banjo Rag | Good Time Jazz GTJ-47, GV-2209 |
| LK-218 | Alabamy Bound | Good Time Jazz GTJ-43, GV-2413 |
| LK-219 | Hello, My Baby! | Good Time Jazz GTJ-47, GV-2413 |
| LK-220 | Stephen Foster Medley No.1 | Good Time Jazz GTJ-43, GV-2209 |

Stan Wrightsman (piano), replaces Davis.

Hollywood, April 22, 1952.

| LK-325 | The Burglar Buck | Good Time Jazz GTJ-76 |
| LK-326 | Banjo Bounce | Good Time Jazz GTJ-64, GV-2177 |
| LK-327 | Pickin' The Banjo | Good Time Jazz GTJ-76 |
| LK-328 | Stephen Foster Medley No. 2 (Old Black Joe; Ring, Ring De Banjo; Massa's In De Cold, Cold Ground) | Good Time Jazz GTJ-64, GV-2177 |

Bill Norris (piano), replaces Wrightsman, Ray Leatherwood (string-bass), replaces Bruns, one of the group (harmonica -1).

Hollywood, April 7, 1953.

| LK-343 | Chicken Pickin' Reel | Good Time Jazz GTJ-80 |
| LK-344 | Carolina In The Morning | Good Time Jazz GTJ-83 |
| LK-345 | Golden Slippers -1 | Good Time Jazz GTJ-80 |
| LK-346 | Down South | Good Time Jazz GTJ-83 |

Same, Barber Shop Quartet "The 4 Bits of Harmony" (vocal) added.

Hollywood, October 29, 1953.

| LK-347 | Beautiful Dreamer | Good Time Jazz GTJ-89 |
| LK-348 | My Gal Sal | Good Time Jazz GTJ-89 |

"BANJO-LASSE" +

See NILS ("BANJO-LASSE") LARSSON.

"BANJO, MANDOLIN AND HARP-GUITAR TRIO" +

BANJO, MANDOLIN AND HARP-GUITAR TRIO (on Silvertone 3591).

Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin (harp-guitar).

New York City, ca January, 1907.

3591-1 Chicken Chowder - Two-Step Silvertone 3591

"BANJO ORCHESTRA" +

BANJO ORCHESTRA Details unknown.

140 I Wish I Was In Michigan Probably New York City, ca 1911. Little Wonder 25

BANJO ORCHESTRA Details unknown.

Foxy Grandpa Probably New York City, ca 1912. Little Wonder 157
BANJO ORCHESTRA OF OTTERBEIN COLLEGE +

The OTTERBEIN COLLEGE BANJO ORCHESTRA was from Westerville, Ohio. It is pictured in the Gibson banjo catalog from 1927.

BANJO ORCHESTRA OF OTTERBEIN COLLEGE. A. R. SPESSARD, DIRECTOR (on Gennett Personal Record 20101-8)

A. R. Spessard directing orchestra probably including trumpet, trombone, clarinet, oboe, five mandolin-banjos and string-bass.

Richmond, Indiana, April 20, 1925

12210-A, B Spooks Gennett Personal Record 20101
12211 Variations (sic) - Sweet Bunch Of Daisies Gennett rejected
12211-A Variations (sic) - Sweet Bunch Of Daisies Gennett rejected

THE BANJOPATORS +

THE BANJOPATORS
Details unknown.

New York City, ca September, 1920.

1053 Caresses Grey Gull L-1034
I've Got The Blues For My Old Kentucky Home Grey Gull L-1034

Probably same.

New York City, ca November, 1920.

1133-A, B I'd Love To Fall Asleep And Wake Up In My Mammy's Arms Grey Gull L-1037
1134-B Feather Your Nest Grey Gull L-1037
1135-A, B Grieving For You Grey Gull L-1038
1136-A Beautiful Annabell Lee Grey Gull L-1038

THE BANJOPATORS (on Grey Gull L-1039)
Probably same, Ernest Hare (vocal).

New York City, ca December, 1920.

1140-C Palesteena Grey Gull L-1040
1141-C My Home-Town Is A One-Horse Town Grey Gull L-1040
1142-A Rose Grey Gull L-1041
1144-A Rose Grey Gull L-1039
1145-B Oh Gee, Say Gee Grey Gull L-1039
1147-C Look What You've Done With Your Doggon Dangerous Eyes
You Oughta See My Baby Grey Gull L-1042
Why Don't You Grey Gull L-1042
I Never Knew Grey Gull L-1044, L-1053

"BANJO PETE" +

Pseudonym for the Canadian artist GEORGE BERSCH.

BANJORCHESTRA

This was an automatic musical instrument using an ENCORE BANJO, q.v., in combination with a piano roll and other effects (tambourine, triangle, bass, kettle drums, castanets). It was manufactured by the Engelhardt Piano Company of St. Johnsville, New York, and sold by the Peerless and ConnORIZED companies in the 1910s. The instrument was operated pneumatically by perforated rolls. The sound medium were these pre-arranged rolls, not cylinder or disc recordings. We are unable to provide a listing for lack of access to original catalogs. For a history, description and illustrations see: David Q. Bowers, Encyclopedia of Automatic Musical Instruments (Vestal Press, New York, 1972).

BANJOSAXO ORCHESTRA

Details unknown.

New York City, ca March 29, 1923.

172 When Will I Know Gennett unissued?
172-A When Will I Know Gennett unissued?
173 Dearest (Medley Intro.: You Need Someone And Someone Needs You) Gennett unissued?
173-A Dearest (Medley Intro.: You Need Someone And Someone Needs You) Gennett unissued?

"BANJO SOLO"

See "BANJO"/"BANJO SOLO".
**BANJO SYMPHONIC ORCHESTRA/BANJO DANCE ORCHESTRA/ BANJO SYMPHONIKER/ORIGINAL BANJO TANZ-SYMPHONIKER**

**BANJO SYMPHONIKER (on Parlophon B-49754)**

**BANJO SYMPHONIC ORCHESTRA (on Parlophone R-1791)**

**BANJO DANCE ORCHESTRA**

**ORIGIHAL BANJO TANZ-SYMPHONIKER MIT GESANG “5 PARODISTERS” (on Odeon 0-11986)**

Nine unknown (tenor-banjos, plectrum-banjos, mandolin-banjos), unknown (piano), (string-bass), (drums), Milo Falkenaü (director), Five Parodisters (vocal -1).

**PBi-1667** Lore, Lore (Forester’s Daughter*) -1 Odeon 0-11986, Parlophone F-568*

**PBi-1668** Argonner Marsch (Argonne March*) -1 Odeon 0-11986, Parlophone F-568*, Ariel Z-4962

**PBi-1669** Lustiges Wien (Merry Vienna - Waltz*) Odeon O-11987, A-221723, Parlophon B-49754, Parlophone R-1791*, A-3895*, Ariel 4867

**PBi-1670** Wiener Praterleben - Waltz Odeon O-11987, A-221723, Parlophon B-49754, Parlophone R-1791, A-3895

**ORIGINAL BANJO-SYMPHONIKER (on Odeon 0-25016)**

Probably same.

**Be-10540** Blumen der Liebe (Flowers Of Love*) Odeon 0-25016, Parlophone F-335*, A-6310*, Ariel 4929

**Be-10540-2** Blumen der Liebe (Flowers Of Love) Odeon unissued

**Be-10541** Im schönen Tal der Isar (The Stream In The Valley)*, Waltz Odeon 0-25016, Parlophone F-335*, A-6310*

**Be-10541-2** Im schönen Tal der Isar (The Stream In The Valley), Waltz Odeon unissued

**Be-10542** Souvenir de Mona Lisa Odeon 0-25069

**Be-10542-2** Souvenir de Mona Lisa Odeon unissued

**Be-10543** Vielliebchen Intermezzo Odeon 0-25069

**Be-10543-2** Vielliebchen Intermezzo Odeon unissued

**12 BANJO SYMPHONIKER. DIRIGENT: MILO FALKENAU (on Telefunken A-1595)**

**12 BANJO SYMPHONIKER (DIRIGENT: MILO FALKENAU) (on Telefunken A-1618)**

Probably same.

**19552** Badenweiler Marsch Telefunken A-1618

**19553** Florentiner Marsch Telefunken A-1618

**19554** Aranjuez Tango Telefunken A-1595

**19555** Kéler-Béla-Perlen. Potpourri Telefunken A-1595

**BANJO DANCE ORCHESTRA (on Parlophone F-185)**

**ORIGIHAL BANJO TANZ-SYMPHONIKER MIT GESANG “5 PARODISTERS” (on Odeon 0-25249, O-25250)**

Probably, Five Parodisters (vocal -1).

**Be-10763** Wenn die Sonja russisch tanzt. Foxtrot -1 Odeon 0-25249

**Be-10763-3** Wenn die Sonja russisch tanzt. Foxtrot -1 Odeon unissued

**Be-10764** So wie du - Foxtrot (Never Blue) -1 Odeon 0-25249

**Be-10764-2** So wie du - Foxtrot (Never Blue) -1 Odeon unissued

**Be-10765** Gitarren spielt auf. Tango Serenade (Singing Guitars-Tango*) Odeon O-25250, A-221963, Parlophone F-185*, A-6224*

**Be-10765-2** Gitarren spielt auf Odeon unissued

**Be-10766** Donna Ines Odeon unissued

**Be-10766-2** Donna Ines - Paso Doble (Mama Ines*) Odeon 0-25250, A-221963, Parlophone F-185, A-6224*

**NOTE:** - According to Lindström ledgers, Be-10765 was used for “Reserve”, while take Be-10765- was adapted. However, all copies inspected coupled Be-10765 with 10766-2.

**BANJO TRIO +**

**BANJO TRIO (on wax of Edison 8841)**


“I’ve Got A Feelin’ For You”

Probably Orange, New Jersey, November-December, 1904.

Edison 8841 (cyl)

**ZPIVA BANJO TRIO S DOPROVODEM ORKESTRU**

Unknown banjo trio, with unknown orchestra.

**Ze-3129** Sejde S Oci, Sejde S Mysli Parlophon B-84297

**Ze-3134** Brigita Parlophon B-84297

58
“BANJO” WALLACE +

See JOE ("BANJO") WALLACE.

THE "BANJOVIALS" NOVELTY DANCE ORCHESTRA +

Two or three unknown (banjo), unknown (violin), (alto-saxophone), (piano), (drums).

London, ca November, 1919.

94179  Sand Dunes  Pathé 5384
94180  The Vamp  Pathé 5384
94181  Indianola  Pathé 5385
94182  Fate Waltz  Pathé 5385
94183  Big Chief Sandy Mac  Pathé 5386
94184  Night Of Romance  Pathé 5386

PAUL BANKERT

He recorded on banjo with Floyd Mills And His Marylanders.

*GEORGE BANKS

He recorded on banjo with Harrod’s Jubilee Singers.

EMMETT BANKSTON +

EARL JOHNSON AND HIS DIXIE ENTERTAINERS (VIOLIN, GUITAR AND BANJO) (on Victor V-40304)

Earl Johnson (violin, vocal-1), Emmett Bankston (banjo), Red Henderson (guitar)

Atlanta, Georgia, November 22, 1929.

56560-2  Rocky Palace  Victor V-40304
56561-2  Green Mountain Polka  Victor V-40304
56562-2  Fiddlin’ Rufus  Victor V-40212
56563-2  Mississippi Sawyer  Victor V-40212
56564-2  He’s A Beaut -1  Victor 23638
56565-2  I Lost My Girl  Victor 23638

He also recorded on banjo with Red Henderson.

RUDYER BANN +

BANJO SOLO. RUDYER BANN (on Edison Bell Winner 2499)

Rudyer Bann (banjo solos), unknown (piano).

London, ca October 1913.

3819-1  My Old Kentucky Home  Edison Bell Winner 2499
3820-2  Lightning Rag  Edison Bell Winner 2499

THE BARBARY COAST FOUR +

See HARRISON FRANKLIN ("HARRY") RESER.

BILL BARFORD +

He recorded on banjo with Mill Shaw And His Detroitors.

BAR HARBOR SOCIETY ORCHESTRA +

See JOHN CALI, HARRISON FRANKLIN ("HARRY") RESER and BEN SELVIN AND HIS ORCHESTRA.

“BARITONE WITH BANJO” +

BARITONE WITH BANJO

Arthur Collins (vocal), Fred Van Eps (banjo), accompanied by unknown orchestra

New York City, July 1, 1912.

38103  When Uncle Joe Plays A Rag On His Old Banjo  Silvertone 38103
*DANIEL MOSES ("DANNY") BARKER  (Born: 13.1.1909, New Orleans)

The uncle of this guitarist, guitar-banjoist, singer, and composer, drummer Paul Barbarin, gave him a clarinet but, after a few lessons from Barney Bigard, aching lips caused a change-over to drums, then to the ukulele, and at the mid-1920s to the tenor-banjo. His idols were EMANUEL RENÉ ("MANNY") SAYLES, JOHN MARRERO, Henry Kimball, Lorenzo Still and JOHN ALEXANDER ("JOHNNY") ST CYR. He began playing around New Orleans with such men as Albert Burbank, Dwight Newman and the Lee Collins and Dave Jones Band at the Astoria Club. After some informal lessons from Teddy Bunn and Bernard Addison in New York BARKER played guitar with Dave Nelson, Lucky Millinder, Cab Colloway, James P. Johnson, Bennie Carter, Billie Holiday and Bud Harris. During the thirties and forties he was also very active accompanying and composing blues songs for his well-known wife, Blue Lou Barker. They made many records for the Decca, Capitol and Apollo companies. He didn’t play banjo again until 1947 when his friend Rudi Blesh asked him to get one - this time the guitar-banjo - for some records to be made with Tony Parenti. In New Orleans - on December 17, 1958 - he recorded the LP "The Fabulous Banjo Of Danny Barker" with Joseph Muranyi (clarinet), Don Frye (piano), Wellman Braud (string-bass), and Walter Johnson (drums).

TONY PARENTI’S RAGTIMERS

Wild Bill Davison (trumpet), Jimmy Archey (trombone), Tony Parenti (clarinet), Ralph Sutton (piano), Danny Barker (tenor-banjo), Cyrus St. Clair (tuba), Baby Dodds (drums).

New York City, November 22, 1942.

NY-54  Sunflower Slow Drag  Circle J-1029

NOTE: The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Conrad Janis & His Tailgate Jazz Band.

OZZIE BARKER

He recorded on banjo with the Barbary Coast Orchestra.

*EVERETT BARKSDALE  
(Born: 28.4.1910, Detroit, Michigan - died: 29.1.1986, Inglewood, California)

This guitarist and banjoist first worked with Erkine Tate’s band in Chicago, then toured and recorded with Eddie South (1932-39). At the end of the 1940s and in the 1950s the he came to prominence as a member of Art Tatum’s trio.

He recorded on banjo with Eddie South And His Orchestra.

"WILFRID BARLOW AND LESLIE EVANS" *

Pseudonym for ALFRED D. CAMMEYER AND BERNARD SHEAFF. See ALFRED DAVIES CAMMEYER.

CHARLES BARNES *

He recorded on banjo with the Deep River Orchestra, Willard Robison and with Doc Ross And His Hotel Rice Orchestra.

CLIFF BARNES *

CLIFF BARNES  
Cliff Barnes (banjo solos), accompaniment, if any, unknown.

Australia, ca 1930.  
Parlophone ?

BARNEY BARNUM AND BILLY BAILEY *

See BAILEY AND BARNUM.

GEORGE BARON *

See ANDY’S SOUTHERN SERENADERS.

*M. G. BARRETO E GAROTO

See ANIBAL AUGUSTO ("GAROTO") SARDINHA.

SID BARRON *

He recorded on tenor-banjo with Fred Elizalde And His Music.
ANGELO BARRONCINI +

This Italian banjoist recorded with Luciano Fineschi E La Sua Nuova Banda New Orleans.

JAMES BARRY +

He recorded on tenor-banjo with Dave Harmon's Orchestra.

MOAT BARTLETT +

He recorded on banjo with the Bar X Cowboys.

SLIM BARTLETT AND HIS ORCHESTRA

See PAUL GEORGE.

WALTER BARTLETT +

See JACK STAVORDALE.

*JOHN BASLEY

He recorded on tenor-banjo with Ollie Power's Harmony Syncopators.

ALBERT THOMAS ("BERT") BASSETT +


R. Tarrant Bailey described BERT BASSETT as the finest English ragtime plectrum banjoist. In 1912 BASSETT became a star artist with JOSEPH "JOE") MORLEY, WILLIAM JOHN ("WILL") BLANCHE, GEORGE EDWIN MORRIS, JIM C. BERTOLLE, VERO LAVERTON BERRIE, Charles H. Stainer and Walter Read in the Palladium Minstrels, which featured a team of 34 banjoists. He later appeared in a double act with MORRIS, and became a member of the SAVOY QUARTET. He joined RAYMONDE AND HIS BAND O' BANJOS. For the latter he played bass-banjo on the Regal-Zonophone records. He made dozens of recordings for the old Jumbo Record Co.

BANJO SOLO (ORCHESTRAL ACCOMPANIMENT). MR. BERT. BASSETT LONDON (on Odeon A-22101)

BANJO SOLO (PIANO ACCOMPANIMENT). MR. BERT. BASSETT LONDON (on Odeon A-22103, A-22105, A-22106)

MR. BERT BASSETT, LONDON, OF THE CLIFFORD ESSEX TROUPE, BANJO SOLOIST (on early Ariel pressings)

MR. BERT BASSETT, BANJO SOLOIST (on late Ariel pressings)

Bert Bassett (banjo solos), unknown (piano), or unknown orchestra -.

London, ca August, 1910.

Jumbo 541, Odeon A-22101, Ariel 1632

Jumbo 556

Jumbo 541, Odeon A-22103, Ariel 1632

Jumbo 556

Jumbo 515, Odeon A-22105, Valkyrie 492, Robeyphone Grand 515

Jumbo 515, Odeon A-22106, Valkyrie 492, Robeyphone Grand 515

MR. BERT BASSETT, LONDON, OF THE CLIFFORD ESSEX TROUPE. BANJO SOLOIST. PIANO ACCOMPANIMENT (on Ariel 1631 for matrix LXO-1132)

MR. BERT BASSETT, LONDON. BANJO SOLOIST. PIANO ACCOMPANIMENT (on Ariel 1631 for matrix LXO-1131)

Bert Bassett (banjo solos), probably unknown (piano).

London, ca October, 1910.

Jumbo 58B, Odeon A-22120, A-42815*, 4062*

Jumbo 58B, Odeon A-22123, A-42816*, 4062*


Bert Bassett (banjo solos), probably unknown (piano).

Yankee Land  Odeon A-22126

Rondo  Odeon A-22127

Sunflower Dance  Odeon A-22226

Lancashire Clogs  Odeon A-22230
BERT BASSETT, cont.

Bert Bassett (banjo solos), probably unknown (piano).

LXO-1237 Honolulu Cake Walk (Honolulu, Cake-Walke <sic>*)
LXO-1238 Coon Slumbers (Negerschlafchen*)
LXO-1239 Goblin' Gambols
LXO-1240 Whistling Nig

Bert Bassett (banjo solos), probably unknown (piano).

London, ca January, 1911.

LXO-1711 Halima
LXO-1712 Dream Dance
LXO-1713 Patagonian Picnic
LXO-1715 Dreamy Eyes

NOTE: Matrix LXO-1714 is untraced.

Bert Bassett (banjo solos), accompaniment, if any, unknown.

London, ca January, 1913.

LXO-2139 Grizzly Bear
LXO-2140 Jumbo Rag

KARSINO DANCE ORCHESTRA
J. H. Squire (violin, leader), probably Bert Bassett, unknown (banjo), unknown (piano), Harry Robbins, Sr. (drums).

London, ca October, 1917

5551-1 You'd Never Know That Old Home Town Of Mine
5552-2 Down Where The Swannee River Flows
5553-1 Where The Black-Eyed Susans Grow
5554-2 Far Away in Honolulu

He also recorded on banjo with "Queen's" Dance Orchestra, Jack Hylton and with Wag Abbey; see also GEORGE MORRIS AND HIS BANJO BOYS and SAVOY QUARTET.

*ARTHUR ("RIP") BASSETT
(Born: 25.10.1903, Chicago)

He recorded on tenor-banjo with Louis Armstrong And His Hot Seven, Clarence Jones And His Sock Four, Albert Wynn's Gut Bucket Five and Ma Rainey.

JOHN BASTABLE +
(Died: 5.12.1985, London)

He recorded on tenor-banjo with Ken Colyer.

REX BATTLE AND HIS DANCE ORCHESTRA +

See EDWIN ELLSWORTH ("EDDIE") PEABODY and HARRISON FRANKLIN ("HARRY") RESER.

*BATUEL

This banjoist from Martinique recorded with Ernest Léardée.

JULES BAUDUC, Jr. +
(Born: ca 1904, New Orleans - died: August, 1940, Houston, Texas)

NAYLOR'S SEVEN ACES
Edward "Pinky" Gerbrecht (cornet), Charles Hartman (trombone), Bill Creger (clarinet), Newton Richardson (tenor-saxophone), Oliver Naylor (piano), Jules Bauduc (tenor-banjo), --- White (brass-bass), Louis Darrough (drums), one of the reeds plays bass-clarinet.

New York City, ca January 6, 1925.

9268-A You And I
NOTE: The above features a tenor-banjo solo
WALTER BAUER +

Arthur Crookes, Walter Bauer (banjo duet), accompaniment, if any, unknown. 
Goodnight Victor test (un-numbered)

New York City, June 10, 1926.

BAYNAT

AIGUEPERSE ET BAYNAT
Probably --- Aigueperse (accordion), probably --- Baynat (banjo), Odette Perrin (vocal -1 ), further details unknown.
France, before September, 1938.

Derrière Chez Nous
Les Echos Du Puy Mary
La Cantalouse
La Picocoudado -1
L’Auvergnate -1
Turlututu -1

NOTE: - The above are listed in the French HMV catalog dated September, 1938, as "Accordéon et banjo".

"FRED BAYLISS" +
Pseudonym for OLLY OAKLEY

*THE BEALE STREET BOYS
See GUS CANNON.

*LOTTIE BEAMAN
See ("PAPA") CHARLIE JACKSON,

SIDNEY BECH AVEC CLAUDE LUTER & SON ENSEMBLE
See CLAUDE ("KIKI") PHILLIPE.

PERRY BECHTEL +
(Born: 25.12.1902, Huntingdon, Pennsylvania - died: 21.2.1982, Atlanta, Georgia)

BECHTEL, who was called the "Southern Gentleman of the Banjo" and the "Man with 10000 Fingers", became interested in banjo music as a boy, influenced by the records of the FRED VAN EPS TRIO and the Paul Biese Trio. While in the US Navy (1920-1922), he started playing fretted instruments, first the mandolin, then the tenor-banjo. While playing with the "Virginia Entertainers" he switched from the tenor- to the plectrum-banjo. In 1924, BECHTEL was featured soloist with the Phil Spitaley Orchestra and played the theater circuit throughout the USA. He taught guitar and banjo, worked at a radio station, recorded with his own band and others, but made his first and only solo recordings on February 20, 1958 in Nashville, Tennessee (LP 33 rpm microgroove, "Banjo - The Greatest Of Them All - Perry Bechtel", RCA 1770), accompanied by Chet Atkins, guitar, Jack Chuck, guitar, and unknown, string-bass, and unknown, drums. His last public appearance was at the 1980 F.I.G.A. convention. BECHTEL’s style was unique. His picking technique was very intricate, fast and yet clean.

He also recorded on plectrum-banjo with his own orchestra.

BECKLEY +
See FREDDIE MORGAN.

BECKLEY AND MORGAN +
See FREDDIE MORGAN.

BEEDA DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
SUNGG WITH BANJO BY JUSTUS BEGLEY AT HAZARD, KY., 1937. RECORDED BY ALAN AND ELIZABETH LOMAX (on AAFS31)
PLAYED ON THE BANJO BY JUSTUS BEGLEY AT HAZARD, KY., 1937. RECORDED BY ALAN AND ELIZABETH LOMAX
(on AAFS 42)

Justus Begley (vocal, banjo).

1512-A-2, B  Lady Margaret And Sweet William  Library Of Congress
1529-B-2  Horn Pipe  Library Of Congress
1530-A, B-1  The Golden Willow Tree  Library Of Congress AAFS 31-35
(Album 7), AAFS 31
1530-B-2  Run, Banjo  Library Of Congress
1531-A  I’ve Been All Around This World  Library Of Congress
1532-A-1  Betty Jane  Library Of Congress
1532-A-2, B  Wreck On The Somerset Road  Library Of Congress
1533-A-1  The Rambling Boy (The Roving Boy)  Library Of Congress AAFS 31-35
(Album 7), AAFS 31
1533-A-2  Sally Goodin  Library Of Congress AAFS 41-45
(Album 9), AAFS 42
1533-A-3  Hook And Line  Library Of Congress
1533-B  Fare You Well, My Blue-Eyed Girl  Library Of Congress

Hazard, Kentucky, October, 1937.

NOTE: • The above features a tenor- or plectrum-banjo solo.

KAPELNK J. BEKER+

1872 Until Tomorrow  Record 569
Prague, Czechoslovakia, or Berlin, before October, 1928.

NOTE: • The above features a tenor- or plectrum-banjo solo.

BILLY BELL+

NORRIE PARAMOR ORCHESTRA
Personnel includes Billy Bell (plectrum-banjo) and Jack Llewellyn (tenor-banjo).

CA-21916-3  Banjo Rag  Columbia DB-2981
London, November 9, 1951.

Probably similar.

CA-23811-1  Magic Banjo  Columbia DB-3870, BL-5030, DO-3849,
              DNZ-10081, DSA-250, CQ-3387,
              SCDF-1038, POPC-206

See also the THE BIG BEN BANJO BAND. He also recorded on tenor- or plectrum-banjo with Charles “Nat” Star.

Dwight Bell+

Thomas C. Ashley (vocal, guitar), Dwight Bell (banjo).

GE-13419  Ohio Lovers  Gennett rejected
GE-13419-A  Ohio Lovers  Gennett rejected
GE-13419-B  Ohio Lovers  Gennett rejected
GE-13420  Drunkards Dream  Gennett rejected
GE-13420-A  Drunkards Dream  Gennett rejected
GE-13421  You’re A Little Too Small  Gennett 6404, Challenge 391
GE-13421-A  You’re A Little Too Small  Champion 15520
GE-13422  Four Nights Experiences  Gennett 6404, Challenge 405
GE-13422-A  Four Nights Experiences  Gennett rejected

KIT BELL+

He recorded on banjo with The Yorkshire Jazz Band.

LULU BELLE & SCOTTY

Details unknown.

Mountain Dew  OKeh0469
When I Yoo Hoo  OKeh0469
Sugar Babe  Conqueror 8595
Tidy Johnson  Conqueror 8595
L. BELLIARD +

ORCHESTRE MUSETTE ANDRE BASTIENE, BANJO PAR L. BELLIARD, REFRAIN CHANTE PAR VERAN (on Disque Gramophone K-7399 for matrix 1656)
ORCHESTRE MUSETTE ANDRE BASTIENE, BANJO PAR L. BELLIARD (on Disque Gramophone K-7399 for matrix 1659)

André Bastiene directing musette orchestra, personnel includes L. Belliard (banjo), --- Veran (vocal), further details unknown.

Paris, ca August-September, 1934.

OPG-1956-1 Plus Tard (Valse Musette) Gramophone K-7399
OPG-1959-1 Variations Musette (Valse Musette) Gramophone K-7399

He also recorded on banjo with Albert Carrara and Jean Vaissade.

BELL RECORD ORCHESTRA +

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

BELLSON NOVELTY TRIO +

See ALBERT BELLSON.

ALBERT BELLSON +

ALBERT BELLSON. BANJO NOVELTY
Albert Bellson (tenor-banjo solos), probably Clarence Erickson (piano).

GE-12859 Massa's In De Cold, Cold Ground Gennett rejected
GE-12859-A Massa's In De Cold, Cold Ground Gennett 6332, Silvertone 5116
GE-12860 Scotch Patrol Gennett 6332, Silvertone 5117
GE-12860-A Scotch Patrol Gennett rejected

NOTE: - Gennett files state for GE-12860 "Banjo Novelty (Bag Pipe Imitation)".

HAL LLOYD, BANJO (on Worth 7031)
GEOFF WILSON, BANJO (on Electron 5103, 5104)
ARTHUR BELLSON (sic). BANJO SOLO (on Angelus 3033)

ALBERT BELLSON. BANJO NOVELTY. PIANO ACC., CLARENCE ERICKSON (on Gennett 6208)
Albert Bellson (tenor-banjo solos), Clarence Erickson (piano).

GEW-12914 Ticklin' The Strings Gennett rejected?
GEW-12914-A Ticklin' The Strings Gennett 6208, Silvertone 5117,
GEW-12915 Souvenir De Moscow Gennett 6208, Silvertone 5116,
GEW-12915-A Souvenir De Moscow Gennett rejected?

HAL LLOYD TRIO (on Worth 7031)
STEANO AND REA (on Grand Pree 18744)

GEW-12g14 Ticklin' The Strings Gennett rejected?
GEW-12g14-A Ticklin' The Strings Gennett 6208, Silvertone 5117,

St. Paul, Minnesota, June 20, 1927.

ARThUR BELLSON (sic) NOVELTY TRIO (on Angelus 3033)

ALBERT BELLSON (tenor-banjo), unknown (accordion), (guitar).

GE-13131 Beautiful Brunette - Polka Silvertone 4099
GE-13131-A Beautiful Brunette - Polka Gennett 6301, 40130, Electron 5104,
GE-13132 Camille - Mazurka Silvertone 4099
GE-13132-A Camille - Mazurka Gennett 6301, 40130, Electron 5103,

Gennett 6301, 40130, Electron 5104,

St. Paul, Minnesota, October, 1927.

ARTHUR BELLSON/ARTHUR BELLSON NOVELTY TRIO +

See ALBERT BELLSON.

BOYD BENNETT AND HIS ROCKETS +

BOYD BENNETT AND HIS ROCKETS Details unknown.

K-9668 Banjo Rock And Roll King ?, Parlophone A-7910

Los Angeles, 1955.
*R. E. BENNETT*

He probably recorded on banjo with Rector’s Red Devils.

**RUSS BENNETT +**

He recorded on anbanjo with Benny Strickler and with Lu Watters’ Yerba Buena Jazz Band. See ADDENDA.

**BUSTER BENSON AND HIS BAND +**

See HARRISON FRANKLIN (“HARRY”) RESER.

**THE BENTLEY BOYS +**

This string band features an unknown banjoist.

**FRIDOLIN BENTZON +**

This Danish banjoist recorded with Adrian Bentzon’s Jazzband.

**DAVID/DAVE BEREND +**

VINCENT LOPEZ AND HIS PENNSYLVANIA HOTEL ORCHESTRA, NEW YORK

Vincent Lopez (piano, leader), Bob Effros, Bob Biers (trumpet), Harold Geiser (trombone), Billy Hamilton (clarinet, alto-saxophone), Harry Brown (tenor-saxophone), David/Dave Berend (tenor-banjo), Hank Waak (brass-bass), Eddie Sheer (drums).

New York City, May-June, 1922

S-70627-B Mo-Na-Lu (Manuela*)

Okeh, 4605, Odeon A-44996*

NOTE: - The above features a tenor-banjo solo.

David/Dave Berend (tenor-banjo solos), Adam Carroll (piano).

New York City, ca June 6, 1929

E-29987-A Keep Movin’

Brunswick rejected

David/Dave Berend (tenor-banjo solos), Adam Carroll (piano).

New York City, November 26, 1930.

1026 Travelin’

Victor test

1027 Keep Movin’

Victor test

**CARL/KARL BERGER +**

He recorded on tenor- or plectrum-banjo with Elmer Schoebel and with the Louisiana Five/Louisiana Five Orchestra.

**AL BERNARD +**

Al Bernard (vocal), unknown (piano), (banjo).

New York City, ca October, 1925.

On A Slow Train To Arkansaw

Vocalion 15140

Old Uncle Bill

Vocalion 15140

**AL BERNARD AND CHARLES AUBREY +**

See DAN MAFFEY.

**AL BERNARD AND ERNEST HARE +**

Al Bernard, Ernest Hare (vocal), unknown (banjo).

New York City, before May, 1920.

I Come From Get-It-Land

Edison Blue Amberol 3980 (cyl)

NOTE: - “…here is the invincible team of Bernard and Hare in one of their ‘coon’ dialogs, with a banjo playing an important third part.” (Edison Amberol Records, May, 1920).

**BEN BERNIE AND HIS HOTEL ROOSEVELT ORCHESTRA +**

See PAUL NITO.
VERO LAVERTON BERRIE +
(Died: 9.3.1962, Clacton, USA)

He was one of the original Palladium Minstrels and for a time (1912 - 1914) a member of WILL PEPPER's White Coons. For banjo duets with JIM C. BERTOLLE see BERRIE AND BERTOLLE.

BERRIE AND BERTOLLE +

BANJO DUETTE BERRIE & BERTOLLE, LONDON (on Dacapo 6344)
PLAYED BY BERRIE AND BERTOLLE OF THE PALLADIUM QUINTETTE BY KIND PERMISSION OF EUSTACHE GRAY ESQ. (on Dacapo 489)
Vero Laverton Berrie, Jim C. Bertolle (banjo duets), unknown (piano).
London, ca January, 1913

The Gay Gossoon (Der lustige Junge*)
Dacapo 488, 6344*

Merry And Bright (Frisch und froh*)
Dacapo 488, 6344*

4253 A Banjo Oddity
Dacapo 489, Olympic 489

4254 The Mountaineers
Dacapo 489

Vero Laverton, Berrie, Jim C. Bertolle (banjo duets), unknown (piano).
London, before August, 1913.

Dreams Of Darkie Land
Dacapo 561, Olympic 561

Patrol Eccentrique
Olympic 561

* LEROY BERRY

BENNIE MOTEN'S KANSAS CITY ORCHESTRA
Ed Lewis, Booker Washington (cornet), Thamon Hayes (trombone), Harlan Leonard (clarinet, alto-saxophone), Woody Walder (clarinet, tenor-saxophone), Jack Washington (clarinet, alto-saxophone, baritone-saxophone), Bennie Moten (piano, leader), Leroy Berry (tenor-banjo), Vernon Page (brass-bass), Willie McWashington (drums).
Camden, New Jersey, September 6, 1928.

42924-1 Justrite
Camden, New Jersey, September 7, 1928.

42924-2 Justrite
Victor unissued on 78s

NOTE: - The above feature tenor-banjo solos.

SAME.

Camden, New Jersey, September 7, 1928.

42934-1 She's No Trouble (Sweetheart)
Victor V-38021, 24893, JA-1046, 44-0004
NOTE: - The above features a tenor-banjo solo.

NOTE: - The above features a tenor-banjo solo.

BENNIE MOTEN'S KANSAS CITY ORCHESTRA
Ed Lewis, Booker Washington (cornet), Thamon Hayes (trombone), Harlan Leonard (clarinet, soprano-saxophone, alto-saxophone), Woody Walder (clarinet, tenor-saxophone), Jack Washington (clarinet, alto-saxophone, baritone-saxophone), Bennie Moten (piano, leader), Ira "Buster" Moten (piano-accordion, second piano), Leroy Berry (tenor-banjo), Vernon Page (brass-bass), Willie McWashington (drums)
Chicago, July 16, 1929.

55421-3 Let's Get It
Victor V-38072

NOTE: - The above features a tenor-banjo solo.

GEORGE BERSCH +

It is not known if the following includes a banjo.

BANJO PETE
George Bersch as "Banjo Pete", further details unknown.

Probably Canada, ca 1925

Don't Try To Cry Your Way Back To Me
Apex 695, Starr 17130

I Had Somebody Else Before I Had You
Apex 695, Starr 17130

"THE BROTHERS BERTINI" +

Pseudonym for "LEN AND JOE HIGGINS". In fact this is a pseudonym for MAURICE ATEN and HARRISON FRANKLIN ("HARRY") RESER, q.v.

JIM C. BERTOLLE +

For banjo duets with VERO LAVERTON BERRIE see BERRIE AND BERTOLLE.

BERTOLLE AND TAIT +

There was a JOHN M. TAIT who wrote and played tenor-banjo in the 1920s and 1930s. With JIM C. BERTOLLE a certain TAIT recorded at least one banjo duet for Columbia.
He recorded on banjo with Jan Ralfini And His Band.

THE BIG BEN BANJO BAND

From the mid-1950s into the 1960s this group, directed by Norrie Paramo, succeeded as it did probably because it gave the public exactly what it expected from the banjo. Most of the group’s recordings were issued on microgroove records. Not all the banjo players listed below were present at every session. From March 1, 1955, the records of the band feature four banjos (two tenor- and two plectrum-banjos). The BIG BEN BANJO BAND had a very similar personnel to “The Banjoliers” directed by Jack Mandell which were featured on the wireless for “Music While You Work”. Both groups shared the cream of British session musicians, some playing regularly with one or the other and some intermittently. The collective personnel is listed below.

THE BIG BEN BANJO BAND

The collective personnel can be listed as follows: Norrie Paramo, as “Big Ben” (director), Billy Bell, Steve Gauna, Joe Fenton, Bobby Campbell, possibly Jack Llewellyn (tenor-banjo), Cliff Devereaux, George Elliott (plectrum-banjo), Ernie Shear, Terry Walsh (plectrum-banjo guitar-tuning), Tony ?, Hugo D’Alton, unknown (banjolin), Bill ? (bass-banjo), George Chisholm (trombone), Tommy McQuater or Stan Roderick (trumpet), Bert Weedon (guitar), Eric Jupp (piano), Joe Muddell (string-bass), Reg Hogarth (accordion), Roy Webster or Dennis McCarthy (xylophone, etc.), Jock Cummings or Geoff Lofts (drums), Mike Sammes Singers, The Coronets, Bill Shepherd Chorus (vocal).

CA-23029-2A “Let’s Get Together” No. 1 Medley
CA-23030-2A “Let’s Get Together” No. 1 Medley
CA-23031-2A “Let’s Get Together” No. 2 Medley
CA-23032-2A “Let’s Get Together” No. 2 Medley

THE BIG BEN BANJO BAND

Probably same.

CA-23109-1A Selection From The Film “There’s No Business Like Showbusiness” Side One. Intro: There’s No Business Like Show Business; If You Believe; Heat Wave
CA-23110-1A Selection From The Film “There’s No Business Like Showbusiness” Side Two. Intro: Alexander’s Ragtime Band; After You Get That What You Want; When The Midnight Choo-Choo Leaves For Alabam

THE BIG BEN BANJO BAND WITH THE CORONETS (on Columbia DB-3620)

Probably same, The Coronets (vocal).

CA-23208-6A The Crazy Otto Rag
CA-23209-3A Hey Mr. Banjo

THE BIG BEN BANJO BAND

Probably similar.

CA-23273-4A Alabama Jubilee
CA-23274-3A Sweet Georgia Brown

THE BIG BEN BANJO BAND (on Columbia DB-3677, DSA-222)

Probably similar.

CA-23347-2A “Let’s Get Together Again” No. 1 Medley
CA-23348-2A “Let’s Get Together Again” No. 1 Medley
CA-23349-2A “Let’s Get Together Again” No. 2 Side One Intro: Won’t You Come Home Bill Bailey; Dinah; De Camptown Races; When You’re Smiling
CA-23350-2A “Let’s Get Together Again” No. 2 Side Two Intro: Broadway Melody; Side By Side; Miss Annabelle Lee; She’ll Be Comin’ Round The Mountain
THE BIG BEN BANJO BAND
Probably similar.

CA-23455-1 Love Plays The Strings Of My Heart Banjo
Columbia DB-3720, DG-1087, DNZ-10023, POPC-2026, SV-183, 298164

CA-23456-1 “Indian Fighter” Theme
Columbia DB-3720, DG-1087, DNZ-10023, POPC-2026, SV-183, 298165

NOTE: - Title from CA-23456 also exists as single Demonstration Sample.

THE BIG BEN BANJO BAND
Probably similar.

CA-23560-1 The I O U Polka
Columbia DB-3765, DNZ-10039

CA-23561-1 Annaliesa
Columbia DB-3765, DNZ-10039, DW-557

THE BIG BEN BANJO BAND
Probably similar.

CA-23676-1 Daydreams
Columbia DB-3799, DB-656

CA-23677-1 Strummin’ On The Old Banjo
Columbia DB-3799, DB-656

THE BIG BEN BANJO BAND
Probably similar.

CA-24272-1 Liechtensteiner Polka
Columbia DB-4049, DSA-271, DNZ-10128

CA-24273-1 Swiss Kanton Polka
Columbia DB-4049, DSA-271, DNZ-10128

THE BIG BEN BANJO BAND
Probably similar.

CA-24322-1 Holland Polka
Columbia DB-4082, DNZ-10133

CA-24323-1 Happy Birthday Polka
Columbia DB-4082, DNZ-10133

THE BIG BEN BANJO BAND
Probably similar.

CA-24396-1 Syncopated Sadie
Columbia DB-4126

CA-24397-1 Penny Polka
Columbia DB-4126

THE BIG BEN BANJO BAND
Probably similar.

CA-24473-1 The Luxembourg Polka
Columbia DB-4181

CA-24474-1 Mountain March
Columbia DB-4181

THE BIG BEN BANJO BAND
Probably similar.

CA-24532-1 Big Ben’s Christmas Pops, Pt. 1
Columbia DB-4213

CA-24533-1 Big Ben’s Christmas Pops, Pt. 2
Columbia DB-4213

CA-24536-1 Big Ben’s Christmas Carols - Medley Pt. 1
Columbia DB-4219

CA-24537-1 Big Ben’s Christmas Carols - Medley Pt. 2
Columbia DB-4219

THE BIG BEN BANJO BAND
Probably similar.

CA-24602-1 Philadelphia, USA
Columbia DB-4233

CA-24603-1 Be Happy
Columbia DB-4233

THE BIG BEN BANJO BAND
Probably similar.

London, November 9, 1959.
CA-25017-1 Marina
Columbia DB-4381, DG-1184, RT-4546

CA-25018-1 Ali Aboard
Columbia DB-4381, RT-4546

THE BIG BEN BANJO BAND
Probably similar.

40801:
Japanese Sandman
(CT-3806)
Columbia DO-3868

40805:
Peg O’ My Heart
(CT-3807)
Columbia DO-3868

*BIG BILL

See (“PAPA”) CHARLIE JACKSON.
BIG CHIEF HENRY'S INDIAN STRING BAND +

See HAROLD HALL.

ANTOINE ANDRÉ BILLIARD +

This French banjoist recorded with Tom Waltham's Ad Libs.

BILL BILLINGS +

He recorded on banjo with Vic Meyers.

BILLY'S BANJO BAND +

BILLY'S BANJO BAND (on HMV EA-4272)
Instrumentation includes two or more banjos, trumpet, saxophone, piano, accordion, drums.
London, November 3, 1955

OEA-18466-7 Join In The Chorus - Intro: Alabamy Bound; On The Mississippi; The Trolly Song
HMV EA-4272, IP-1064, POP 139

OEA-18467-6 Join In The Chorus - Intro: Lily Of Laguna; My Mammy; Shine On, Harvest Moon
HMV EA-4272, IP-1064, POP 139

KEN BINFORD +
(Born: ca 1905, USA)

At the age of 18 he took up the study of the violin. Later he played tenor-banjo, Hawaiian guitar and guitar.
He recorded on tenor-banjo with Francis Craig And His Orchestra.

"BIOSCOPE"

See "BANJO/BANJO SOLO" (BIOSCOPE)

FRED BIRD RHYTHMICANS +

See MICHAEL ("MIKE") DANZI.

DEWEY BIRGE +

He recorded on tenor-banjo with Coon-Sanders' Original Nighthawk Orchestra.

BIRMINGHAM BLUE BUGLERS +

See JOHN CALI.

BOB BISONETTE +

He recorded on banjo with The Polecats.

BEN BLACK +

He recorded on banjo with his own Orchestra and with Art Hickman.

BILL BLACK

BILL BLACK, VOCAL SOLO WITH BANJO (on Goodson Flexible 174)
Bill Black (vocal, probably banjo).
New York City, ca July-August, 1929

3587-A Never Gwine To Ramble No More Goodson Flexible 174

FRANK BLACK AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.
LOUIS THOMAS ("LOU"/"LEW") BLACK


He took up the banjo at the age of seven and played professionally from 1917. He ceased to be an active musician in the 1930s and resumed playing only in 1961. BLACK was one of the few who knew and played with both Emmett Hardy and Bix Beiderbecke.

He recorded on plectrum-banjo with the Chicago Blues Dance Orchestra, the Midway Dance Orchestra, the Friars Society Orchestra and the Original Memphis Melody Boys.

MAURICE BLACK

He recorded on banjo with Eddie Elkins And His Orchestra.

**OLLIE BLACKWELL**

FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA

BUD JACKSON'S SWANEE SERENADES (on Brunswicks)

George Temple (trumpet), David "Jelly" James (trombone), Fess Williams (clarinet, alto-saxophone, vocal), Perry Smith (clarinet, tenor-saxophone, vocal), Henry Duncan (piano), Ollie Blackwell (probably tenor-banjo), Ralph Bedell (drums).

New York City, October 1, 1926.

E-38845; E-20398/9

**NOTE**: The above features probably a tenor-banjo solo.

FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA

George Temple, Kenneth Roane (trumpet), David "Jelly" James (trombone), Fess Williams {clarinet, alto-saxophone), Ralph Brown, Felix Gregory (alto-saxophone), Perry Smith (clarinet, tenor-saxophone), Ollie Blackwell, Andy Pendleton (probably tenor-banjo), Emanuel Casamore (brass-bass), Ralph Bedell (drums).

Camden, New Jersey, May 15, 1929.

50883-2 Big Shot

**NOTE**: The above features a tenor-banjo solo, played by one of the two banjoists.

He also recorded on tenor- or plectrum-banjo with Jelly James And His Fewsicians and with Clarence Williams.

**LEE L. BLAIR**

(Born: 15.10.1903, Savannah, Georgia - died: 15.10.1966, New York City)

Left-handed tenor-banjoist and guitarist BLAIR was mostly self-taught. He took a few lessons from Paul Whiteman's banjoist MICHAEL ("MIKE") PINGITORE. First professional work with Charlie Keets in New York (ca. 1926-28). He played, toured and recorded with Jelly Roll Morton, joined Luis Russell in 1934 and remained to work under Louis Armstrong till May, 1940. He played and recorded regularly with Wilbur De Paris in the 1950s and led a small group in New York. In 1964 he played at New York World's Fair in a banjo trio with DANIEL MOSES ("DANNY") BARKER, EDWARD LEROY ("EDDIE") GIBBS, and pianist Orville Brown.

THOMAS MORRIS AND HIS SEVEN HOT BABIES

Thomas Morris, Ward Pinkett (cornet), Geechie Fields (trombone), Happy Caldwell (clarinet, tenor-saxophone), Ernest Elliott (clarinet, alto-saxophone, baritone-saxophone), Marlowe Morris (piano), possibly Lee L. Blair (tenor-banjo), Bill Benford (brass-bass).

New York City, July 13, 1926.

35762-3 Lazy Drag

**NOTE**: The above features a tenor-banjo solo.

THOMAS MORRIS AND HIS SEVEN HOT BABIES

Same, Mike Jackson (vocal).

New York City, August 17, 1926.

36047-3 Georgia Grind

**NOTE**: The above features a tenor-banjo solo.

JELLY-ROLL MORTON'S RED HOT PEPPERS (on Sunrise S-3192)

Ward Pinkett (trumpet), Geechie Fields (trombone), Omer Simeon (clarinet), Jelly Roll Morton (piano, leader), Lee L. Blair (tenor-banjo), Bill Benford (brass-bass), Tommy Benford (drums).

New York City, June 11, 1928.

45620-3 Kansas City Stomps - Stomp

**NOTE**: The above features a tenor-banjo solo.

*BLIND BLAKE*

See GUS CANNON.
**BLIND BLAKE (HIGGS)**  
(Born: ca 1920, Inagua Island, Bahamas)

His real name was BLIND BLAKE HIGGS. He played the guitar and banjo. He is considered one of the fathers of Goombay, a particular Bahamian brand of Calypso. HIGGS emigrated to Nassau with his family when still an infant. He lost his sight at the age of 15. As BLIND BLAKE he has been writing and singing his own songs ever since. BLAKE and his combo have been playing at Nassau’s International Airport terminal as a tourist attraction. BLAKE first recorded for private use in 1934 at the encouragement of wealthy Nassau residents. In 1946 he made another recording for Pitt Oakes which was also never released. He and his combo recorded for the Art label of Miami in 1951 as Blind Blake And His Victorians. Art released seven other records between 1951 and 1957, in addition to two records as part of the New Adams Band in 1957. He continued to record on microgroove.

**EUBIE BLAKE**

See LEROY VANDERVEER.

HARRY BLAKE AND AND ROBERT JUDSON +

See HARRISON FRANKLIN ("HARRY") RESER.

**WILLIAM JOHN ("WILL") BLANCHE +**  
(Born: 1886, Ceres, South Africa - died: 5 7 1969, Cape Town, South Africa)

The real name of this South African plectrum-banjoist was LUCAS. He received tuition in plectrum playing from the famous Brent Hayes ("Scargold"), who never recorded commercially. Before turning to the plectrum, he was a finger stylist. It was said that he was the only plectrist with whom JOE MORLEY would collaborate. He starred in duets with JOSEPH ("JOE") MORLEY in the PALLADIUM MINTRELS between 1912 and 1914. He also played and recorded with MURRAY’S RAGTIME TRIO/BANJO QUARTETTE.

BANJO AND PIANO DUET BY COMER AND BLANCHE. WITH ORCHESTRA (on Regal G-6936)  
Will Blanche (banjo), Dave Comer (piano), unknown orchestra.  
London, April, 1915

- 29543 Hors D’Oeuvres Fox-Trot  
- 29544 Beets And Turnips Fox-Trot

WEST END DANCE QUARTET  
Dick Vaughan (tenor-saxophone), Dave Comer (piano), Will Blanche (banjo), Billy Farrell (drums).  
HO-5884ae After You Get What You Want You Don’t Want It  
HMV rejected  
HO-5885ae Breeze (Blow My Baby Back To Me)  
HMV rejected

See also SAVOY QUARTETTE/QUARTET.

**JACK BLAND +**  
(Born: 8 5 1899, Sedalia, Missouri)

This guitarist and plectrum-banjoist played banjo in and around St. Louis in the early 1920s before joining Red McKenzie’s Mound City Blue Blowers. During the 1930s he worked as a freelance musician in New York. In the early 1940s he led his own group. When he retired from full-time playing he moved to Los Angeles.

He recorded on plectrum-banjo with McKenzie’s Candy Kids and the Mound City Blue Blowers.

**ED BLEVINS +**

Blevins and Blair  
Ed Blevins, --- Blair, unknown (banjo, guitar -1, violin, fiddlestick -2).  
Richmond, Indiana, October 16, 1928.

- GE-14348 Old Wooden Leg -1  
- GE-14348-A Old Wooden Leg -1  
- GE-14349 Lost John-1  
- GE-14349-A Lost John-2

He also recorded on banjo with Frank Blevins’ Tar Heel Rattlers and with the Carolina Ridge Runners.

**BLEVINS AND BLAIR +**

See ED BLEVINS.

**T. BLIGHT +**

He recorded on banjo with Leslie Norman.
BUDDY BLUE +

See HARRISON FRANKLIN ("HARRY") RESER.

THE BLUEBIRDS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE BLUE JAYS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE BLUE KITTENS +

See HARRISON FRANKLIN ("HARRY") RESER.

*THE BLUE RIBBON SYNCOPATORS

See GILBERT ROBERTS.

BLUE RIDGE MOUNTAINEERS +

BLUE RIDGE MOUNTAINEERS
Unknown (banjo), (harmonica), (violin), (piano).

<table>
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<tr>
<th>GE-15001</th>
<th>Old Flannigan</th>
<th>Richmond, Indiana, April 3, 1929</th>
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<tr>
<td>GE-15001-A</td>
<td>Old Flannigan</td>
<td>Gennett rejected</td>
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<tr>
<td>GE-15002</td>
<td>Old Voile</td>
<td>Gennett rejected</td>
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<tr>
<td>GE-15002-A</td>
<td>Old Voile</td>
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BLUE ROOM CLUB ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

CESAR BO +

This Argentinian banjoist recorded with the Jazz Band Armani-Cospito.

*CHARLES BOCAGE
(Born: ca 1895, New Orleans - died: 4.11.1963, New Orleans)

PIRON'S NEW ORLEANS ORCHESTRA
Peter Bocage (trumpet), John Lindsay (trombone), Lorenzo Tio, Jr. (clarinet, tenor-saxophone), Louis Warnecke (alto-saxophone), Armand J. Piron (violin), Steve Lewis (piano), Charles Bocage (tenor-banjo), Bob Ysaguirre (brass-bass), Louis Cottrelle (drums).

New York City, February 15, 1924.

81569-1,3 Ghost Of The Blues Columbia 99-D

He also recorded on tenor-banjo with Esther Bigeou.

MARTIN BOETTCHER +

This German guitarist probably recorded on banjo with Günther Fuhlisch, Alfred Hause and with Franz Thon.

*LUCILLE BOGAN

See ("PAPA") CHARLIE JACKSON.
“DOCK” BOGGS.

(Born: USA - died: 1971, USA)

VOICE AND BANJO. “DOCK” BOGGS (on Brunswick 132)
VOICE AND BANJO WITH GUITAR. “DOCK” BOGGS. GUITAR BY HUB MAHAFFEY (on Brunswick 118, 133 for matrix E-21815/6)

“Dock” Boggs (vocal, banjo), G. H. “Hub” Mahaffey (guitar). (on Brunswick 133 for matrix E-21817/8)

E-21795/6
Country Blues Brunswick 131
E-21797/8
Sammie, Where Have You Been So Long? -1 Brunswick 131
E-21799/800
Down South Blues -1 Brunswick 118
E-21801/2
Sugar Baby -1 Brunswick 118
E-21811/2
Danville Girl Brunswick 132
E-21813/4
Pretty Polly Brunswick 132, 80090, B-1024
E-21815/6
New Prisoner’s Song -1 Brunswick 133, Vocalion 5144
E-21817/8
Hard Luck Blues -1 Brunswick 133, Vocalion 5144

“DOCK” BOGGS

“Dock” Boggs (vocal, banjo), Emry Arthur (guitar).

Chicago, ca September, 1929.
21403-
False Hearted Lover’s Blues Lonesome Ace 1
21404-
Old Rub Alcohol Blues Lonesome Ace 1
21405-
Lost Love Blues Lonesome Ace 2
21406-
Will Sweethearts Know Each Other There Lonesome Ace 2

NOTE: - Lonesome Aces were custom-made by Paramount for William E. Myers, a businessman.

*GEORGE B. BOHEE

(Born: 25. 3. 1856, Indiantown, New Brunswick, Canada - died: after 1926, New York City or London)

GEORGE is the younger brother of JAMES DOUGLAS BOHEE. After going to school in Canada he moved with his parents to Boston where he taught himself the banjo. Along with his brother he formed his own Bohee Minstrels in 1876, then joined Callender’s Georgia Minstrels and Haverly’s Genuine Colored Minstrels (1878). After touring the U.S. the troupe toured the British Isles during the 1881-1882 period. The Bohee brothers decided to stay in England where they once again organized their own minstrel troupe and taught the banjo. The BOHEE BROTHERS recorded on cylinders in 1890. After his brother’s death in 1897 GEORGE continued the Bohee Operatic Minstrels, but was freed to disband in 1898. He recorded many more cylinders in Liverpool and continued to tour the halls as a solo act, and in duets with white female partners. He was last reported in London in 1926.

MR. GEO. BOHEE BANJO

George Bohee (banjo solos), accompaniment, if any, unknown.

Liverpool, England, before May, 1898.

The Darkey’s Wedding Edison Bell ? (cyl)
The Darkies Patrol Edison Bell ? (cyl)
The Yellow Kid’s Patrol Edison Bell ? (cyl)
Bohemian Galop Edison Bell ? (cyl)
Darkey’s Dream Edison Bell ? (cyl)
Darkey’s Awakening Edison Bell ? (cyl)
Medley Of Airs Edison Bell ? (cyl)
Resistless March Edison Bell ? (cyl)
March in C Edison Bell ? (cyl)
Hunter’s March Edison Bell ? (cyl)
Niagara March Edison Bell ? (cyl)

NOTE: - The above are two minute wax cylinders, manufactured by the Edison Bell Supply Co. Liverpool, and may not be Edisonia Ltd. recordings. None of these cylinders is known to have survived.

See also BOHEE BROTHERS.

*JAMES DOUGLASS BOHEE

(Born: 1. 12. 1844, Indiantown, New Brunswick, Canada - died: 8. 12. 1897, South Wales, Great Britain)

This Afro-Canadian song-and-dance artist, composer, instrumentalist and theatrical manager gained professional experience by playing banjo in Boston beer halls in the late 1860s. Around 1876, with brother GEORGE BOHEE, he organized his own Bohee Minstrel troupe, employing both black and white artists. He then joined Callender’s Georgia Minstrels and Haverly’s Genuine Colored Minstrels (1878), touring the U.S. the company sailed to England in 1881; when it returned in mid-1892 the Bohee brothers stayed behind. JAMES organized another minstrel troupe, set up a banjo instruction studio in London (he taught the Prince of Wales), and was involved in manufacturing banjos. The Bohee brothers are probably the first black artists to have recorded commercially.

See BOHEE BROTHERS.
In mid 1890 a Professor Douglas Archibald introduced the Edison improved phonograph to Australia. He toured the Australian colonies until ca March 1892 and in that time recorded many local dignitaries and musicians. He was also reported in the press of the day as using the following cylinder recordings from England.

**BOHEE BROTHERS**


(Unknown titles)  Edison? (cyl)

*NOTE:* - This session is still unconfirmed, as none of the cylinders is known to have survived.

**PAUL BOLOGNESE AND HIS ORCHESTRA +**

See ANTHONY ("TONY") COLUCCI.

**BORBEE'S "JASS" ORCHESTRA +**

Ernest Barbee (leader), one or two unknown (violin), unknown (piano), several unknown (banjo), unknown (xylophone, drums).  New York City, February 14, 1917.

47371-2  It's A Long, Long Time  Columbia A-2233
47372-3  Just The Kind Of A Girl You'd Love To Make Your Wife

Similar.

77265-2  Paddle-Addle  Columbia A-2363
77266-1  The Ragtime Volunteers Are Off To War  Columbia A-2363

**ERIC BORCHARD'S JAZZBAND +**

See HAROLD M. KIRCHSTEIN, MISCHA ("MIKE") MICHAELOFF (MICHALOW), HANS SAGAWE.

**"KENNETH BORTON"**

Pseudonym for MARION UNDERWOOD.

**THE BOSTONIANS +**

See HARRISON FRANKLIN ("HARRY") RESER.

**BOSTON-QUARTETT**

This was an American male vocal quartet, which toured Germany between ca 1908 and 1909, performing in both English and German.

BOSTON-QUARTETT, BERLIN

Unknown (male vocal quartet, banjo imitation).  Berlin, ca 1909

xBo-3419  Heimweh (mit Banjo-Imitation)  Odeon A-47213, Jumbo A-47213
Plantagen-Wegenlied: "Kentucky Babe"  Odeon A-47216, Jumbo A-47216

*NOTE:* - This recording is included as an oddity. There is no actual banjo, the sound of the banjo is imitated by the vocalists.

**PERRY BOTKIN +**

(Born: 1907, Indiana - died: 14.10.1973, Van Nuys, California)

BOTKIN started to play the ukulele at the age of 11, later took up the tenor-banjo, then the plectrum-banjo, and then the plectrum-guitar. At the end of the 1930s he joined John Scott Trotter's Orchestra which was providing the accompaniment to Bing Crosby's recordings. From 1941 to 1943 he played the tenor-banjo with Spike Jones And His City Slickers.

SPIKE JONES AND HIS CITY SLICKERS

Spike Jones And His City Slickers with Perry Botkin (tenor- or plectrum-banjo) with

New York City, January 12, 1942

PBS-072021  Clink, Clink, Another Drink  Bluebird B-11466

*NOTE:* - The above features a tenor- or plectrum-banjo solo.
PERRY BOTKIN. INSTRUMENTAL (on Decca Y-6337)
PERRY BOTKIN. TRICKAUFAHME (on Brunswick B2536)

Multiple-recorded by Perry Botkin, using two plectrum-banjos with different tunings, guitar-banjo, plectrum-guitar and string-bass.

L-6346 The World Is Waiting For The Sunrise Brunswick B2536, 04817, Decca Y-6337
L-6351 Botkin's Banjo Band Brunswick B2536, Decca Y-6337

He also also recorded on plectrum-banjo with The Boswell Sisters, Hale Byers And His Orchestra, The Cotton Pickers, The Dorsey Brothers And Their Orchestra, Irving Mills And His Hotsy-Totsy Gang and the Wabash Dance Orchestra.

ED BOTSFORD +

He recorded on tenor-banjo with the Princeton Triangle Club Jazz Band.

ORCHESTRE DE LA BOULE BLANCHE DE CHARLERY-BANJIO

See ROBERT CHARLERY

BILL BOURJOIS +

This may possibly be JOSEPH ("FAN") BOURGEAU (born: July, 1891 - died: 1970, New Orleans) who played banjo and piano or WILFRED ("BILL") BORGEOS (born: 14. 4. 1907, New Orleans). The latter played clarinet and saxophone and was mainly associated with Sharkey Bonano.

He recorded probably on tenor-banjo with Sharkey’s New Orleans Boys.

FREDDY BOUVIER +

Probably a Belgian plectrum-banjoist who recorded with Paul Gason And His Orchestra.

WILLIAM D. ("BANJO BILL") BOWEN +

(Born: 18. 12. 1880, Manasquan, New Jersey - died: 21. 1 1963, USA)

He was of German descent and his real name was WILLIAM DeWITT BOHNENBERGER. A self-taught banjoist BOWEN appeared at an age of 15 before large audiences in the USA. He was a long time associate of FRED VAN EPS and indeed their ability was similar, although BOWEN was also a very great expert on plectrum- and on tenor-banjo. For several years he directed his own orchestra. He passed his knowledge to many well-known players, among the most prominent of them was SHIRLEY SPAULDING the foremost female banjoist in the USA. He published a tutor for the banjo as well as many solos for the plectrum-banjo and the tenor-banjo. He was the doyen of the American Five String Fraternity and was called the "Paderewski of the Banjo".

BILL BOWEN AND FRED VAN EPS (sic)
William D. Bowen, Fred Van Eps (banjo duet), accompaniment, if any, unknown. New York City, before January, 1904
Jack Tar March Columbia XP-32324 (cyl)

BILL BOWEN AND FRED VAN EPS (sic)
William D. Bowen, Fred Van Eps (banjo duet), accompaniment, if any, unknown. New York City, before January, 1904
1613 Jack Tar March Columbia 1613 (7")

William D. Bowen (banjo solo), Frank Banta (piano). USA, date unknown.
La Favorita

73971-A Nifty Notes Okeh 40553
73972-B I'm Sitting On Top Of The World Okeh 40553

William D. Bowen (banjo solo), Harry Riddick (piano). New York City, date unknown.
Medley Of Popular Airs Universal C-15-4895

William D. Bowen (banjo solo). New York City, date unknown.
Fond Recollections Universal C-15-4895
William D. Bowen (banjo solos), Huldah Bowen (piano). New York City, early 1950s.

Stars And Stripes Forever
Calico Rags
Ye Old Stone House
Stepping Out
Intonation
Liebesfreud
Private recording

NOTE: - The above pressings were made from tapes, recorded at concerts. During the late 1940s and the early 1950s Bill Bowen and Fred Van Eps made a series of tapes at the banjo rallies in New Rochelle which were arranged by Alex Magee. All these were taped by Stan Higgins and later issued on the Americana label. These Americanas are all microgroove. Among these recordings were Marriage Bells, Yankee Land, Kampus On De Ole’ Swanee, Nola and many more.

JAMES ORA BOWERS +

He recorded on banjo with Bill Monroe And His Blue Grass Boys.

"PETE BOWERS" +
Pseudonym for PETE SEEGER.

AL BOWLLY +
(Born: 7.1.1899, Lorencio Marques, Portuguese East Africa - died: 17.4. 1941, London)

This South African singer recorded two titles on tenor-banjo with Jimmy Lequime’s Grand Hotel Orchestra, Calcutta, in 1926, and probably the following. On later recordings he switched to guitar, Hawaiian-guitar, and ukulele. But he is best known for his hundreds of vocal recordings made in Berlin, New York City, and London.

ARTHUR BRIGGS’ SAVOY SYNCOP’S ORCHESTRA (on Polydor)
ARTHUR BRIGGS AND HIS SAVOY SYNCOP’S ORCHESTRA WITH SINGING CHORUS (on Grammophon)
Arthur Briggs (trumpet), Heint Müller (trombone), Mario Scanavio (alto-saxophone, tenor-saxophone), Charlie Vidal (clarinet), alto-saxophone), Egide van Gils (piano), Mike Engelen (tenor-banjo), Hans Holdt (tuba), Chappy Orlay (drums), Al Bowly (vocal, probably muted tenor-banjo).

Berlin, September-October, 1927.

592bd Song Of The Wanderer (Wanderer’s Lied) Grammophon 21034, Polydor 21034*
(Where Shall I Go?) (Song Of The Wanderer <Wanderer’s Lied> *)
NOTE: - The above features a muted tenor-banjo solo.

WALTER BOWMAN +

He recorded on banjo with Charley Bowan And His Brothers.

BILL BOYD AND HIS COWBOY RAMBLERS +

BILL BOYD AND HIS COWBOY RAMBLERS
Bill Boyd (guitar, vocal), unknown (violin), (piano), (banjo), (string-bass).
San Antonio, Texas, January 27, 1935.

87720-1 The Wind-Swept Desert Bluebird B-5855, 6235
NOTE: - The above features a banjo-solo.

FRANK CHARLES BRADBURY +
(Born: 12.9. 1896, Bethel, Vermont - died: 12. 9. 1981, Bethel, Vermont)

His father was a small town teacher of stringed instruments and got FRANK’s interest at an early age. So he was taught by his father until he was 14 and then sent for several summers to the home of FREDERICK J. (“FRED J.”) BACON with whom he advanced his studies. In about 1914 he had a banjo method published by Wm. J. Smith, also his own compositions and arrangements by others. In 1915 he started playing in concerts. He taught the banjo from 1919. For several years he was banjo editor of “The Crescendo”. He was chosen banjo soloist for the American Guild eight or nine times and was Honorary President of the American Banjo Fraternity. His radio work as a soloist and as the conductor of “The Crescent Serenaders” was a weekly program for many years on WTC in the 1920s. His records, put out by the Rhode Island Music Co., were instantly well received. At least five banjo solos, accompanied by unknown (piano), were taped at banjo rallies in the early fifties and issued on the Americana label in 1956. These Americanas are all microgroove.

Frank Charles Bradbury (banjo solos), accompaniment, if any, unknown.

(Possible Rhode Island, N.Y., ca 1920s-1930s.

(Unknown titles) No details
CHARLES BRADSHAW +

He recorded on tenor-banjo with Horace Heidt.

*JOHN HENRY BRAGG

Hattie Hudson as „Hattie Burleson“ (vocal), Don Albert (trumpet), Charlie Dixon (trombone, tuba), Siki Collins (soprano-saxophone), Allen Vann (piano), John Henry Bragg (tenor-banjo).

Dallas, Texas, October, 1928.

DAL-745-A Sadie’s Servant Room Blues Brunswick 7042

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with his own group and with Troy Floyd And His Plaza Orchestra/Shadowland Orchestra.

ERNEST BRANCH +

He recorded on banjo with the West Virginia Ramblers.

STUART BRANCH +

He recorded on tenor- or plectrum-banjo with Charles Pierce And His Orchestra.

JOSEPH ("JOE") BRANVELLY +

(Born: Boston, USA)

BRANNELLY went to Britain from the USA in 1924. By 1942 he was working as the manager of a publishing firm and no longer playing the tenor-banjo.

NEWTON CARLISLE AND HIS DANCE ORCHESTRA

Bert Firman (violin, director), probably Max Goldberg (trumpet), Herb Finney (clarinet, alto-saxophone), Arthur Lally (clarinet, alto-saxophone, baritone-saxophone), Bert Whelan (tenor-saxophone), Cecil Norman (piano), Joe Brannelly (tenor-banjo), unknown (brass-bass), Warwick Barnes (drums), Rudy Starita (vibraphone, xylophone).

Hayes, Middlesex, England, June 25, 1926.

HH-8611-1 Then I’ll Be Happy Homophone D-981, Stereo S-119

NOTE: - The above features a tenor-banjo solo.

BERT RALTON AND HIS HAVANA BAND

Jack Jackson, M. Alexander (trumpet), Ben Oakley (trombone), Bert Ralton, Bill Barton, Allen Warren (reeds), Frank Compton (piano), Joe Brannelly (tenor-banjo), Dick Escott (tuba), Alec Cripps (drums), vocal by Ralton and ensemble.

London, July 2, 1926.

WA-3536-1 Fiddle-Dee-Dee-Dee-Dee Columbia 4042

NOTE: - The above features a tenor-banjo solo.

JOE BRANNELLY • BANJO SOLO WITH ORCH. (on Zonophone 5552, 5781)

Joe Brannelly (tenor-banjo solos), small orchestra directed by John Firman.


Yy-18395-2 Lollypops Zonophone 5781, Regal-Zonophone T-5781

Yy-18396-3 Take Your Pick Zonophone 5552, Regal-Zonophone T-5552, HMV AL-1104

NOTE: - On some copies of Zonophone 5552 “Take Your Pick” is backed by matrix 19059-2 “March Of The Hoodlums”, but mislabelled as “Eccentric”. The mistakes were rectified on May 2, 1930, after 5552 was issued.

JOE BRANNELLY • BANJO SOLO WITH ORCH. (on Zonophone 5552)

Same.


Yy-19058-2 Eccentric Zonophone 5552, Regal-Zonophone T-5552, HMV AL-1104

Yy-19059-2 March Of The Hoodlums Zonophone 5781, 5552, Regal-Zonophone T-5781

NOTE: - On some copies of Zonophone 5552 “Take Your Pick” is backed by matrix 19059-2 “March Of The Hoodlums”, but mislabelled as “Eccentric”. The mistakes were rectified on May 2, 1930, after 5552 was issued.

He also recorded on tenor-banjo with his own band, The Blue Mountainers, and with Ambrose And His Orchestra, The Blue Lyes, the Boston Orchestra, Fred Elizaide, Bert and John Firman, Jack Hylton, Arthur Lally, Philip Lewis And His Dance Orchestra the New Mayfair Dance Orchestra, The Piccadilly Players, Bert Ralton And His Havana Band, Van Straten and with Clarkson Rose.
BRAVOUR TANZ ORCHESTRA +

See HAROLD M. KIRCHSTEIN.

JIM BRAY +

This British banjoist recorded with Lonnie Donegan's Skiffle Group.

LEW BRAY +

He recorded on banjo with Sunny Clapp And His Band O' Sunshine.

BRAYBROOK SOCIETY ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

MAY SINGHI BREEN +

In the 1920s she was one of the leading ukulele and ukulele-banjo players. She and her partner Peter De Rose were also popular vocalists on American radio.

May Singh Breen (plectrum-banjo solos), Peter De Rose (piano) New York City, June 30, 1925.

Bits Of Bacon Victor test (un-numbered)
Silver Bell Tricks Victor test (un-numbered)

LOU BRESEE +

His real name was LUIGI G ("LOU") CALABRESE.

BRENNAN'S BROADWAY BAND +

See HARRISON FRANKLIN ("HARRY") RESER.

BRIARD +

He possibly recorded on tenor-banjo with Tom Waltham.

ARTHUR BRIGGS AND HIS SAVOY SYNCOP'S ORCHESTRA

See AL BOWLLY.

"JOE BRIGGS" +

Pseudonym on Black Swan 2062 and 60002 for FRED VAN EPS.

*JOHN HENRY BRIGGS

He is almost certainly the same as JOHN HENRY BRAGG. He recorded probably on tenor-banjo with Hattie Burleson.

MART BRITT +

He recorded on banjo with his own orchestra and with Roy Wilson And His Georgia Crackers.

BROADWAY DANCE ORCHESTRA +

BROADWAY DANCE ORCHESTRA

Two unknown (trumpet), unknown (trombone), three unknown (saxophone), unknown (violin), (piano), (banjo), (tuba), (drums). New York City, September 25, 1924.

9737-A-4-2 Sally Lou Fox Trot Edison 51412

NOTE: * The above features a banjo solo.

BROADWAY JAZZERS/MELODY MAKERS +

See HARRISON FRANKLIN ("HARRY") RESER.
BROADWAY MUSIC MASTERS +
See GREY GULL STUDIO ORCHESTRA and HARRISON FRANKLIN ("HARRY") RESER.

BROADWAY ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

THE BROADWAY SYNCOPATORS +
See JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

FRED BROHEZ +
He recorded on tenor-banjo with Ace Brigode.

JOHN BROOK +
John Brook (banjo), further details unknown.

GEORGE BROOKES AND HIS SYNCOPATORS/GEORGE BROOKS AND HIS SYNCOPATORS +
See HARRISON FRANKLIN ("HARRY") RESER.

ALF BROOKS +
Alf Brooks (banjo solo), accompaniment, if any, unknown.

E. R. BROOKS +
This banjo player can be seen on a picture showing "Talent employed by the National Phonograph Company for making Edison records, 1900." But it is not known if he ever recorded. He may be the same as RUBEN REESE ("RUBY") BROOKS.

* JENNIE BROOKS
See ("PAPA") CHARLIE JACKSON.

RUBEN REESE ("RUBY") BROOKS +
(Born: ca 1860, Stamford, Connecticut - died: 10.2.1906, New York City)

For many years he was a partner of banjoist HARRY MELVILLE DENTON. They appeared as Brooks And Denton. They composed the banjo solo "Berkeley March".

Ruby Brooks (banjo solos), accompaniment, if any, unknown.

USA, date unknown.

| Berkeley March | Bettini (cyl) |
| White Star March | Bettini (cyl) |
| Tyro Mazurka | Bettini (cyl) |
| Jolly Darkies | Bettini (cyl) |
| Cocomo Nut March | Bettini (cyl) |
| Happy Days In Dixie | Bettini (cyl) |
| Georgia Camp Meeting | Bettini (cyl) |
| Napoleon March | Bettini (cyl) |
| King Carnival March | Bettini (cyl) |
| Coon Song Medley | Bettini (cyl) |
| The Most Popular Coon Songs Of The World | Bettini (cyl) |
| Gallant Knights March | Bettini (cyl) |
| Chinese Picnic | Bettini (cyl) |
| Darksies Tickle | Bettini (cyl) |

NOTE: The Bettini cylinders were probably un-numbered.
Ruby Brooks (banjo solos), accompaniment, if any, unknown. USA, after May, 1898.

- Runaway Girl - Listen To The Band
  - Bettini (cyl)
- Runaway Girl - Piccaninny Dance
  - Bettini (cyl)

**NOTE:** - The Bettini cylinders were probably un-numbered.


Belle Of Columbia
- Edison 2636 (cyl)
- Gallant Knights March
- Edison 2637 (cyl)
- Coon Song Medley
- Edison 2638 (cyl)
- Tyro Mazurka
- Edison 2639 (cyl)
- King Carnival
- Edison 2640 (cyl)
- Scorcher March
- Edison 2641 (cyl)
- Georgia Camp Meeting
- Edison 2642 (cyl)

**NOTE:** - The above and probably some others are remakes of Vess L. Ossman originals. 2605 and 2632 were later remade by Fred Van Eps and issued under the same catalog numbers under his name. 2610 is announced: "Banjo solo 'El Capitan March', played by Mr. Ruby Brooks of Brooks and Denton, Edison recording."

Ruby Brooks (banjo solos), accompaniment, if any, unknown. Orange, New Jersey, between November 20-December 12, 1899.

- Smokey Mokes
  - Edison 7308 (cyl)
- Honor Bright March
  - Edison 7309 (cyl)

Ruby Brooks (banjo solo), accompaniment, if any, unknown. Orange, New Jersey, between January-May, 1900.

Piccaninny's Dance
- Edison 7408 (cyl)

Ruby Brooks (banjo solo), accompaniment, if any, unknown. Orange, New Jersey, November, 1900.

- Senegambian Two-Step
  - Edison 7605 (cyl)

Ruby Brooks (banjo solo), accompaniment, if any, unknown. Orange, New Jersey, April, 1901.

- Hunky Dory Cakewalk
  - Edison 7757 (cyl)

Ruby Brooks (banjo solo), accompaniment, if any, unknown. New York City, ca January, 1901.

- Tell Me, Pretty Maiden ("Florodora")
  - Zonophone 813 (7"")

**STEVE BROU +**

- (Born: 10.2.1904 - died: 11.10.1944, Netherlands)

JOHNNIE MILLER'S NEW ORLEANS FROLICKERS

Sharkey Bonano (cornet), Sidney Arodin (clarinet), Hal Jordy (alto-saxophone), Johnnie Miller (piano), Steve Brou (tenor-banjo), Chink Martin (string-bass), Leo Adde (drums).

New Orleans, April 25, 1928.

146194-2
- Dipper Mouth Blues
  - Columbia 1546-D, Gothic 510, Hot Jazz Clubs Of America HC-86

He also recorded on tenor-banjo with Joe Mannone's Harmony Kings (sic).

**PORTER BROURI +**

He recorded on banjo with Gene Rodemich And His Orchestra.

**JOSEPH ("PEE WEE") BROUSSARD +**

He recorded on banjo with the Rayne-Bo Ramblers.

**BESSIE BROWN +**

See LEROY ("ROY") SMECK.
*BILL BROWN AND HIS BROWNIES

See HARRY STEVENS.

CHUBBY BROWN
Chubby Brown (vocal, banjo).

CHUBBY BROWN
USA, ca February 26, 1927

GEX-12601 Nickety Nackety Now Now Now
GEX-12601-A Nickety Nackety Now Now Now
GEX-12602 Little Brown Jug
GEX-12602-A Little Brown Jug
GEX-12603 Whoa Mule Whoa
GEX-12603-A Whoa Mule Whoa

NOTE: - 79198 uses matrix GN-1182, recorded April 11, 1930.

See HARRY C. BROWNE.

*HERB BROWN

FIVE MUSICAL BLACKBIRDS
Tom Morris (cornet), Bob Fuller (clarinet), Ted Brown (alto-saxophone), Louis Hopper (piano), Herb Brown (probably plectrum-banjo).

New York City, early March, 1926.

106635 18th Street Stomp

NOTE: - The above features a plectrum-banjo solo.

NORRIE BROWN +

This British banjoist recorded with the Clyde Valley Stompers.

PORTER H. BROWN +
(Born: 1898, St. Louis, Missouri - died: 1966)

During the 1920s BROWN was St. Louis' star banjo attraction. He appeared with the most popular early recording and radio groups in the area. These included Gene Rodemich's Orchestra both live and on Brunswick records. He also appeared live and on Okeh records with the Arcadia Peacock Orchestra of St. Louis.

GENE RODEMICH'S ORCHESTRA
Possibly: Charles Werner, unknown (cornet), Larry Conley (trombone), unknown (clarinet, soprano-saxophone, alto-saxophone), (clarinet, alto-saxophone), (clarinet, tenor-saxophone), Gene Rodemich (piano, leader), Allister Wylie (piano), Porter H. Brown (tenor- or plectrum-banjo), unknown (brass-bass), Paul Spoelroder (drums).

New York City, ca December, 1922.

9408 Without You

NOTE: - The above features a tenor- or plectrum-banjo solo.

ARCADIA PEACOCK ORCHESTRA
Bob Pope (trumpet), Tommy Moore (trombone), Bud Hassler, Bill Schmidt (clarinet, alto-saxophone), Jules Schneider (clarinet, tenor-saxophone), Jack Ford (violin, leader), Al Carsella (piano-accordion), Eddie Ward (piano), Porter H. Brown (tenor- or plectrum-banjo), Chick Harvey (brass-bass, vocal), Marty Gardner (drums).

St. Louis, Missouri, November 29, 1924.

8764-A Where's My Sweetie Hiding?

NOTE: - The above features a tenor- or plectrum-banjo solo.

Porter H. Brown (plectrum-banjo solos).

St. Louis, Missouri, 1944.

St. Louis Blues
Getting Sentimental Over You/My Gal Sal
Desert Sands

NOTE: - These recordings are from acetates recorded under unknown circumstances.

He also recorded on tenor- or plectrum-banjo with with Sophie Tucker.

SAM BROWN +

He recorded on tenor-banjo with The Tune Wranglers.
SAM BROWN +
He recorded on tenor-banjo with ERNEST L. STEVEN'S TRIO.

STEVE BROWN +
He recorded on banjo with Jonnie Miller's New Orleans Frolickers.

TEG/TREG BROWN +
He recorded on tenor- or plectrum-banjo with Red Nichols.

WALTER BROWN
He recorded on banjo with Haston's Orchestra.

HARRY C. BROWNE +
He was later a Columbia A + R employee and performed sketches with the Skillet Lickers.

HARRY C. BROWN (sic), BARITONE, WITH BANJO AND ORCHESTRA (on Regal G-7491)
Harry C. Browne (vocal, banjo), unknown orchestra.
New York City, March 14, 1916.
46634-2 Nigger Love A Watermelon, Ha! Ha! Ha!
(Old Negro Melody) Columbia A-1999, Regal G-7491

HARRY C. BROWN (sic), BARITONE, WITH BANJO AND ORCHESTRA (on Regal G-7491)
New York City, March 16, 1916.
46644-2 Old Dan Tucker (Old Negro Melody)
Columbia A-1999, Regal G-7491

HARRY C. BROWNE, BARITONE, ORCHESTRA ACCOMPANIMENT WITH BANJO EFFECTS BY HARRY C. BROWNE
Harry C. Browne (vocal, banjo), unknown orchestra.
New York City, October 13, 1916.
47063-3 Balm Of Gilead Columbia A-2179

HARRY C. BROWNE, BARITONE SOLO WITH BANJO AND ORCHESTRA (on Columbia A-2430)
Harry C. Browne (vocal, banjo), unknown orchestra.
New York City, April 19, 1917.
47498-3 Johnny Get Your Gun Columbia A-2430

HARRY C. BROWNE, BARITONE SOLO WITH BANJO AND PIANO (on Columbia A-2430)
Harry C. Browne (vocal, banjo), probably Charles Prince (piano).
New York City, May 17, 1917.
77066-1,3 Climbing Up The Golden Stairs Columbia A-2430

BARITONE SOLO. SUNG BY HARRY C. BROWNE. BANJO AND PIANOFORTE ACCOMPANIMENT (on Columbia A-2622)
Harry C. Browne (vocal, banjo), probably Charles Prince (piano).
New York City, July 9, 1918.
77946-1,2 Oh, Boys, Carry Me 'Long Columbia A-2622

BARITONE AND MALE QUARTETTE. SUNG BY HARRY C. BROWNE AND PEERLESS QUARTETTE. BANJO AND PIANO
ACCOMPANIMENT (on Columbia A-2622)
Harry C. Browne, (vocal, banjo), the Peerless Quartette, consisting of Albert Campbell, Henry Burr, John W. Meyers,
Frank Croxton (vocal quartet), probably Charles A. Prince (piano).
New York City, July 12, 1918.
77952-3 Li'L Liza Jane Columbia A-2622

GOLDEN AND HUGHES
Billy Golden, Hughes, Harry C. Browne (banjo).
New York City, July 28, 1919.
78603-1,2,3 A Darkey's Oration On Women Columbia unissued

Harry C. Browne (vocal, banjo), orchestra conducted by Charles A. Prince, the Peerless Quartette, consisting of
Albert Campbell, Henry Burr, John W. Meyers, Frank Croxton (vocal quartet).
New York City, November 11, 1919.
78829-2 Uncle Ned Harmony 1-H, Regal G-8473

Billy Golden, Hughes, Harry C. Browne (banjo).
New York City, May 21, 1920.
78603-4,5,6 A Darkey's Oration On Women Columbia rejected

Harry C. Browne (banjo solo), orchestra directed by Charles A. Prince.
New York City, December 30, 1920.
79613-1,2,3 Catnip Columbia unissued
Harry C. Browne (vocal, banjo), orchestra directed by Charles A. Prince.  
New York City, March 7, 1921.  
79777-1,2 Goodbye Liza Jane Columbia rejected  
79778-3 Kiss Me, Honey, Do Columbia A-3823  

HARRY C. BROWNE. BARITONE SOLO  
Harry C. Browne (vocal, banjo), orchestra directed by Charles A. Prince.  
New York City, July 13, 1923.  
B11136-3 De Darktown Jamboree Columbia A-3963, Regal G-8078  
B11137-4 Rosy Columbia A-3963, Regal G-8078

He recorded on banjo with Johnny Johnson.

--- Brumfield, two unknown (violin), (guitar), (banjo).  
USA, ca January 10, 1930.  
GE-16058 Meat House Blues Gennett test rejected  
GE-16058-A Meat House Blues . Gennett test rejected

Scotty Bryers (probably tenor- or plectrum-banjo solos, vocal -1)  
Camden, New Jersey, July 28, 1926.  
Lights Out Victor test (un-numbered)  
Bye-Bye, Blackbird -1 Victor test (un-numbered)

CLAYBORN ("CLAY") BRYSON +  
He recorded on tenor-banjo with Ben Bernie, The Lumberjacks, Irving Mills And His Hotsy-Totsy Gang, the New Orleans Blackbirds, Jack Pettis, "Kenn" Sisson And His Orchestra, and The Whoopee Makers.

BUBBLING OVER FIVE +  
Blues Birdhead (harmonica), "Mr. Spitz" (violin), unknown (soprano-sax), (piano), (banjo), (vocal)  
Richmond, Indiana, October 13, 1929.  
403106-8 Get Up Off That Jazzophone Okeh 8737  
NOTE: - The above features an excellent banjo solo.

JOE BUCHER +  
He recorded on banjo with Jack (Foster) Crawford And His Orchestra.

FRED C. BUCK +  
(Died: June, 1938)  
WARING’S PENNSYLVANIANS  
Fred Waring (violin, leader), Nelson Keller (trumpet), Jim Gilliland (trombone), Fred Campbell (clarinet, alto-saxophone, baritone-saxophone), Si Sharp (alto-saxophone), Elton Cockerill (clarinet, tenor-saxophone), Bill Townsend (violin), Tom Waring (piano), Fred C. Buck (tenor-banjo), Jimmy Mullen (brass-bass), Pokey McClintock (drums).  
Camden, New Jersey, June 6, 1924.  
30249-4 June Night Victor 19380, HMV B-1894, AM-158, H-2684, R-7797, X-2148, XB-1894, Zonophone 3799

NOTE: - The above features a tenor-banjo solo.
THE BUCKEYE BOYS +

The Buckeye Boys (vocal duets), unknown (banjo), (ukulele), (guitar).

USA, December 11, 1930.

GN-17367 That Old Fashioned Photograph  Gennett rejected
GN-17367-A That Old Fashioned Photograph  Champion 16049, Superior 2616
GN-17368 The Maple On The Hill  Gennett rejected
GN-17368-A The Maple On The Hill  Superior 2616
GN-17369 Duck Foot Sue  Gennett rejected
GN-17369-A Duck Foot Sue  Champion 16168
GN-17370 Thompson's Old Gray Mule  Champion 16168
GN-17370-A Thompson's Old Gray Mule  Gennett rejected

JOSEPH BULL +

(Born: ca 1868, England)

This British artist was well known as "operatic" banjoist who scored enormous success with his playing of classical pieces. His engagements included appearances at the Queen's Hall and Buckingham Palace.

JOSEPH BULL, OPERATIC BANJO SOLO

Joseph Bull (banjo solos), unknown (piano).


6925 Faust: O Tender Moon  Homophon 647
6926 Tannhäuser: Star Of Eve  Homophon 647
6927 Cavalleria Rusticana: Intermezzo  Homophon 677
6928 Il Trovatore: In The Light Of Her Sweet Glances  Homophon 677
6929 Il Trovatore: Miserere  Homophon 610
6930 Tannhäuser: Pilgrim's Chorus  Homophon 610

BANJO SOLO (on Homocord 6927)

Joseph Bull (banjo solos), accompaniment, if any, unknown.


36843 The Rosary  Scala963
36844 Ye Banks And Braes  Scala 9-7
36845 Intermezzo aus Cavalleria Rusticana  Homocord 6927
36846 Melody In F (Rubinstein)  Scala 963

SAMANTHA BUMGARNER +

SAMANTHA BUMGARNER AND EVA DAVIS, FIDDLE AND BANJO - VOCAL CHORUS (on Columbia 129-D)

Samantha Bumgarner (banjo), Eva Davis (vocal, violin, banjo).

New York City, April 22, 1924.

81706-1 Cindy In The Meadows  Columbia 167-D
81707-2 I Am Mama's Darling Child  Columbia 191-D
81708-1,2 Down The Road  Columbia rejected
81709-1,2 Mountain Top  Columbia rejected
81710-2 Big-Eyed Rabbit  Columbia 129-D

SAMANTHA BUMGARNER, SOLO: BANJO ACCOMP. (on Columbia 166-D)

Samantha Bumgarner (vocal -1, banjo).

New York City, April 23, 1924.

81713-1 Last Gold Dollar  Columbia rejected
81714-1,2 Every Day Blues  Columbia rejected
81715-2 Shout Lou  Columbia 146-D
81716-1 Fly Around My Pretty Little Miss  Columbia 146-D
81717-2 The Gamblin' Man  Columbia 191-D
81718-2 The Worried Blues -1  Columbia 166-D
81719-1 Georgia Blues -1  Columbia 166-D

*CARL BUNCH

He recorded on tenor-banjo with Frank Bunch And His Fuzzy Wuzzies.

"BUNCH AND JENNINGS" +

Pseudonym on Challenge for RUTHERFORD AND BURNETT. See RICHARD D. ("DICK") BURNETT.

HANS BUND BRAVOUR TANZ ORCHESTER +

See HAROLD M. KIRCHSTEIN

85
THEODORE LEROY ("TEDDY") BUNN  
(Born: 1909, Freeport, Long Island - died: 20. 7. 1978, Lancaster, California)  
This guitarist and singer was born to a musical family and was largely self-taught as a musician. He recorded on guitar-banjo with Jimmie Johnson, the Alabama Washboard Stompers and with Spencer Williams.

SIDNEY BURCHALL +
See CLIFF CLARKE.

CARL BURGER +
He recorded on banjo with the Louisiana Five.

*CEELE BURKE
He recorded on tenor-banjo with Louis Armstrong.

"JIM BURKE AND JESSE COAT" +
Pseudonym on Champion for RUTHERFORD AND BURNETT. See RICHARD D. ("DICK") BURNETT.

*HATTIE BURLESON
See JOHN HENRY BRAGG.

BARNEY BURNETT +
He recorded on banjo with Bob Miller, Burnett Brothers, Bill Palmer’s Trio.

RICHARD D. ("DICK") BURNETT +
(Born: B. 10. 1883, USA - died: 23. 1 1977, Somerset, Kentucky)

BURNETT AND RUTHERFORD
Richard D. Burnett (vocal, banjo), Leonard Rutherford (fiddle)
Atlanta, Georgia, November 6, 1926.
143096-1 A Short Life Of Trouble Columbia 15133-D
CLAYTON AND PARKER (on Velvet Tone 2496-V)
BURNETT & RUTHERFORD. VOCAL. BANJO AND FIDDLE ACCOMP. (on Columbia 15314-D)
Richard D. Burnett (vocal, banjo), Leonard Rutherford (vocal -1, fiddle).
Atlanta, Georgia, November 3, 1927.
145084-2 Curly-headed Woman Columbia 15240-D, Velvet Tone 2496-V
145085-1 Ramblin’ Reckless Hobo -1 Columbia 15240-D, Velvet Tone 2496-V
145086-1 Willie Moore Columbia 15314-D
145088- Ladies On The Steamboat Columbia 15209-D
145089- Billy In The Low Ground Columbia 15209-D
MOORE, BURNETT AND RUTHERFORD (on Gennett 6706)
TAYLOR, MOORE AND BURNETT (on Gennett 6760)
NORTON, BOND AND WILLIAMS (on Champion 15653)
JIM BURKE AND JESSE COAT (on Champion 15690)
BUNCH AND JENNINGS (on Challenge 420)
The SOUTHERN KENTUCKY MOUNTAINEERS (FIDDLE-GUITAR-BANJO) OLD TIME PLAYIN’ (on Supertone 9310)
Richard D. Burnett (vocal, banjo), Leonard Rutherford (vocal -1, fiddle), Byrd Moore (guitar); no vocal on -2.
Richmond, Indiana, October 29, 1928.
GE-14389 She Is A Flower From The Fields Of Alabama -1 Gennett 6688, Challenge 420
GE-14389-A She Is A Flower From The Fields Of Alabama -1 Gennett rejected
GE-14390 Under The Pale Moonlight -1 Gennett 6688, Challenge 420
GE-14390-A Under The Pale Moonlight -1 Gennett rejected
GE-14390-B Under The Pale Moonlight -1 Gennett rejected
GE-14391 The Spring Roses Gennett rejected
GE-14391-A The Spring Roses Gennett rejected
GE-14392 Knoxville Rag -2 Gennett 6760, Champion 15690, Supertone 9310
GE-14392-A Knoxville Rag -2 Gennett rejected
GE-14393 Grandma’s Rag -2 Gennett rejected
GE-14393-A Grandma’s Rag -2 Gennett 6706
GE-14394 Cumberland Gap Gennett 6706, Champion 15653, Supertone 9310
GE-14394-A Cumberland Gap Gennett rejected
GE-14395 Build Me A Bungalow Big Enough For Two Gennett rejected
GE-14396 Lost John Gennett rejected
Richard D. Burnett (vocal, banjo), Leonard Rutherford (fiddle), Byrd Moore (guitar).
Richmond, Indiana, October 30, 1928.
GE-14397  Sleeping Lula  Gennett rejected
GE-14397-A  Sleeping Lula  Gennett rejected

Richard D. Burnett (vocal, banjo).
Richmond, Indiana, January 5, 1929.
GE-14650  Goin' Around The World  Gennett rejected
GE-14650-A  Goin' Around The World  Gennett rejected
GE-14650-B  Goin' Around The World  Gennett rejected
GE-14651  Goin' Across The Sea  Gennett rejected
GE-14651-A  Goin' Across The Sea  Gennett rejected

BURNETT & RUTHERFORD +

See RICHARD D. ("DICK") BURNETT.

BOB BURNS +.

He recorded on banjo with Conrad Janis And His Tailgate Jazz Band.

RUBEN BURNS

Ruben Burns (vocal), the Short Creek Trio (guitar, banjo, violin).
Birmingham, Alabama, ca July 29, 1927.
GEX-755  The Burglar Man  Gennett rejected
GEX-755-A  The Burglar Man  Champion 15376
GEX-755-B  The Burglar Man  Challenge ?, Superior 336
GEX-756  Nobody's Business  Gennett rejected?
GEX-756-A  Nobody's Business  Gennett 6222
GEX-758  Naomi Wise  Gennett rejected
GEX-758-A  Naomi Wise  Gennett rejected

RUBEN BURNS, OLIVE MAYS, CHARLIE ROSS

Ruben Burns, Olive Mays, Charlie Ross (vocal), the Short Creek Trio (guitar, banjo, violin).
Birmingham, Alabama, ca July 29, 1927.
GEX-757  Only Two More Weeks To Stay Here  Gennett rejected
GEX-757-A  Only Two More Weeks To Stay Here  Gennett rejected
GEX-757-B  Only Two More Weeks To Stay Here  Gennett rejected

JIMMIE BURSON +.

He recorded on tenor-banjo with Tracy Brown's Orchestra.

*CLARA BURSTON

Clara Burston (vocal), unknown (piano), (banjo).
Richmond, Indiana, September 21, 1929.
GE-15657-.A  Georgia Man Blues  Paramount?

LOUIS BURTON +

See BURTON BROTHERS.

RUSSEL BURTON +

See BURTON BROTHERS.

*WILLIAM E. ("BUDDY") BURTON

He recorded on banjo with Jimmie O' Bryant's Famous Original Washboard Band.
BURTON BROTHERS + 
Russell Burton, Louis Burton as Burton Brothers (vocal, probably guitar and banjo) 
GN-17761 The Old Corn Mill Richmond, Indiana, April 23, 1931 
Gennett test rejected 
RUSSELL AND LOUIS BURTON Russell Burton, Louis Burton (vocal, guitar, banjo and harmonica -1) 
GN-17829 Down In Tennessee USA, June 16, 1931 
GN-17829-A Down In Tennessee Champion rejected 
GN-17830 The Old Corn Mill -1 Champion 16454 
GN-17830-A The Old Corn Mill -1 Champion 16454, Superior 2703 
BOB BUSHARD + 
See SHERBO'S AMERICAN BAND. 
ANDY BUZZELI + He recorded on banjo with Howard Thomas And His Orchestra. *JOHN BYRD 
John Byrd (vocal), Walter Taylor's Washboard Trio, consisting of John Byrd (probably guitar), Walter Taylor (washboard), unknown (banjo) 
Gennett unissued 
W. J. BYRNE He recorded on banjo with Ma Rainey. 
CABARET DANCE ORCHESTRA + 
See HARRISON FRANKLIN ("HARRY") RESER. 
ALFRED CAHNS + 
He recorded on banjo with The Chickasaw Syncopators. 
THE CAIRO RAMBLERS + 
See RAY KITCHINGMAN. 
"VERSATILE LOU CAL" + Pseudonym for LUIGI G. ("LOU") CALABRESE 
LUIGI G. ("LOU") CALABRESE (Died: 11. 1. 1969, Chicago) At the age of five he began taking violin lessons and was later graduated from the New England Conservatory of Music. He paid his own way through school by playing tenor-banjo at Boston society parties. Under the name LOU BRESE he ran radio and dance bands in the 1930s and 1940s. VERSATILE LOU CAL Lou Calabrese (plectrum-banjo solo), probably unknown (piano). 2248-A Hello Swanee! Hello New York City, December, 1926 Cameo 1071, Romeo 312 VERSATILE LOU CAL BANJO SOLO. PIANO ACC. (on Lincoln 2603, Cameo 1091) Lou Calabrese (muted plectrum-banjo solo), unknown (piano). New York City, between December 31, 1926-January 3, 1927. 2272-C Tonight You Belong To Me Cameo 1091, Lincoln 2603 2273-A If All The Stars Were Pretty Babies (And I Was The Man In The Moon) (Si todas estrellas era ninas bonita) Cameo 1091, Lincoln 2603
Lou Calabrese (probably plectrum-banjo solo).

New York City, September 28, 1925.

Yes, Sir! That's My Baby

LOU SILVER. BANJO NOVELTY WITH ORCHESTRA (on Angelus 3032)

BABE WOODS AND HIS PALS (on Champion)

LOU CALABRESE AND HIS HOT SKETCHES (on Gennett, Superior)

Lou Calabrese (trumpet, tenor- or plectrum-banjo), unknown (clarinet), (piano), (brass-bass), (drums).

New York City, February 28, 1928.

GEX-1106 Lip-Stick

GEX-1106-A Lip-Stick

GEX-1106-B Lip-Stick

GEX-1107 Let's Misbehave

GEX-1107-A Let's Misbehave

GEX-1107-B Let's Misbehave

He also recorded on tenor- or plectrum banjo with Hooley Ahola's Vikings, the Consolidated Club Orchestra, the Georgians and with Paul Specht.

LOU CALABRESE AND HIS HOT SKETCHES +

See LUIGI G. (“LOU”) CALABRESE.

LUIGI SALVATORE CALBY +

Luigi Salvatore Calby (tenor-banjo solos), unknown (piano).

New York City, March 6, 1928.

E-26814/5 Sortina - Mazurka

E-26816/7 Carmelita - Tango

E-26818/9 L'Arlecchino (The Harlequin) - Schottisch

E-26820/1 Dolor E Amor (Sorrow And Love) - Waltz

Same.

New York City, March 7, 1928.

E-26846/7 Mariuccina - Polka

E-26848/9 Lontane Memorie (Faraway Memories)

LUIGI SALVATORE CALBY, BANJO. MIT KLAVIERBEGLEITUNG (on Polydor 222724)

LUIGI SALVATORE CALBY, BENGIO (sic). WITH PIANO ACC. (on Brunswick 58079)

Luigi Salvatore Calby (tenor-banjo solos), unknown (piano).

New York City, May 5, 1928.

E-27478- Carmelita - Tango

E-27479- Lontane Memorie (Faraway Memories) (Gedankenschwer/Recuerdos De Antano - Mazurka*)

E-27480- Dolor E Amor (Sorrow And Love)- Waltz (Liebe macht Sor gen < Sorrow And Love>*

E-27481- Mariuccina - Polka (Mariuccina - Sã¼ßer Schatz! - Polka*) (Sã¼ßer Schatz < Mariuccina >**)

See also FRANK FAZIO. He also recorded on tenor-banjo with orchestras directed by Paul Godwin, and probably with Nico Vladescu Tanz-Orchestr.

JOHN CALI +

(Born: 1898, New York City - died: 18.4. 1984, Bellevue, Washington)

CALI was a self taught player of the violin, mandolin, guitar and tenor-banjo. When he was 14 years of age he was invited by Thomas Alva Edison to record the tune "Ja-Da". Four years later joined the Vincent Lopez Orchestra, and was the tenor-banjo soloist. Worked with a lot of radio stars in the early of radio he served as the banjo-picking half of the "Gold Dust Twins". Since the early 1920s CALI played and recorded with most of the New York jazz bands. He recorded guitar duets with Tony Gottuso, and in the 1950s and 1960s several LP’s. He retired after the death of his wife in 1971 and died at the age of 86.

JOHN CALI

John Cali (tenor-banjosolo).

Proverbially Orange, New Jersey, ca 1912.

(Unknown title)

Edison (cyl)

NOTE: - This recording is not documented in the Edison files.

89
ORIGINAL AMERIKANISCHE JAZZ-BAND (on Homokord B-855)
(BEN) SELVIN’S DANCE ORCHESTRA
Probably: Ben Selvin (violin, director), Jules Levy (trumpet), Ephraim Hannaford (trombone), Nathan Glantz (alto-saxophone), Maurice Benavente (bass-clarinet), unknown (second violin), Norman Spencer or Bernie Grauer (piano), John Cali (tenor-banjo), Milton Sands (drums), Frank Clegg (xylophone).
   New York City, ca May, 1921.

AM-7514 In A Boat (Intro.: Peaches) Vocalion 14196, X-9061, Homochord 60153, H-812, B-854, B-855
   NOTE: - The above features a tenor-banjo solo.

AMERICAN DANCE ORCHESTRA (on Beltona 359)
HOMOCHORD DANCE ORCHESTRA (on Homochord H-444)
THE BROADWAY SYNCOPATORS
Ben Selvin (director), Earl Oliver, Phil Napoleon (trumpet), Charlie Panelli (trombone), Jimmy Lytell (clarinet), Gus Sharp (clarinet, alto-saxophone), John Cali (tenor-banjo), possibly Joe Tarto (brass-bass), Jack Roth (drums).
   New York City, April, 1923

11321 Blue Hoosier Blues Vocalion 14586
11322 Blue Hoosier Blues Vocalion 14586, Beltona 359, Homochord H-444
   NOTE: - The above feature tenor-banjo solos.

11321 Blue Hoosier Blues Vocalion 14586
11322 Blue Hoosier Blues Vocalion 14586, Beltona 359, Homochord H-444
   NOTE: - The above feature tenor-banjo solos.

THE COTTON PICKERS
Phil Napoleon (trumpet), Charlie Panelli (trombone), Jimmy Lytell (clarinet), Frank Signorelli (piano), John Cali (tenor-banjo), Jack Roth (drums)
   New York City, April 20, 1923

10421 When Will The Sun Shine For Me? Brunswick 2436
   NOTE: - The above features a tenor-banjo solo.

THE BROADWAY SYNCOPATORS
Ben Selvin (director), Earl Oliver, Phil Napoleon, (trumpet), Charlie Panelli (trombone), Jimmy Lytell (clarinet), Gus Sharpe (clarinet, alto-saxophone), Lorin McMurray (alto-saxophone, tenor-saxophone), Frank Signorelli (piano), John Cali (tenor-banjo), possibly Joe Tarto (brass-bass), Jack Roth (drums).
   New York City, May, 1923

11503 I Ain’t Never Had Nobody Crazy Over Me Vocalion 14598, Guardsman 1342, Homochord H-469
11504 I Ain’t Never Had Nobody Crazy Over Me Vocalion 14598, Cymot 778
   NOTE: - The above feature tenor-banjo solos.

CRITERION QUARTETTE
Four unknown (vocal quartet), John Cali (tenor-banjo)
   New York City, May 21, 1923.

81027-1,2,3 Open Up The Gates Of Glory Columbia unissued
81028-1,2,3,4 I’se Gwine To Sing In The Heavenly Choir Columbia unissued

DIPLOMAT NOVELTY ORCH. (sic) (on Edison Bell Winner 4056)

BAILEY’S LUCKY SEVEN
Phil Napoleon, Earl Oliver (trumpet), Miff Mole (trombone), two unknown (alto-saxophone), possibly Frank Signorelli (piano), Anthony “Tony” Colucci or John Cali (tenor-banjo), Jack Roth (drums).
   New York City, ca December 20, 1923

8677-B Steppin’ Out Gennett 5349, Starr 9495, Edison Bell Winner 4056
   NOTE: - The above features a tenor-banjo solo.

IRVING KAUFMAN
Irving Kaufman (vocal), Selvin’s Orchestra, John Cali (tenor-banjo).
   New York City, ca May, 1924.

When Dixie Stars Are Playing Peek-a-boo Vocalion 14799
   NOTE: - The above features a tenor-banjo solo.

THE TENNESSEE TOOTERS
Vernon Dalhart, Ed Smalle (kazoo), John Cali (tenor-banjo)
   New York City, May 21, 1924.

81788-3 Ground Hog Blues Columbia 144-D
81789-2 Chattanooga (Down In Tennessee) Columbia 144-D

GYPSY SERENADERS (on Tremont 471)
RED FLAME KAZOO TRAVELERS
THE TRAVELING MUSKETEERS (on Lincoln)
Vernon Dalhart, Ed Smalle (kazoo), John Cali (tenor-banjo).
   New York City, ca May 21, 1924.

1007-D How Come You Do Me Like You Do? Cameo 569, Lincoln 2222, Tremont 471

KAZOOS, SINGING AND BANJO. THE ARKANSAS TRIO (on Edison 51373)
Vernon Dalhart, Ed Smalle (kazoo, vocal), John Cali (tenor-banjo).
   New York City, June 20, 1924.

9578-B-3-5 Boll Weevil Blues Edison 51373, Blue Amberol 4904 (cyl)
BIRMINGHAM BLUE BUGLERS
Vernon Dalhart (kazoo), Ed Smalle (piano), John Cali (tenor-banjo).
New York City, ca June 29, 1924.
8966-A I Need You Gennett 5498
8967 Dancin' Blues Gennett 5498

KAZOOS, SINGING AND BANJO. THE ARKANSAS TRIO (on Edison 51373)
Vernon Dalhart, Ed Smalle (kazoo, vocal), John Cali (tenor-banjo).
New York City, July 11, 1924.
9611-8-3-4 A New Kind Of Man (With A New Kind Of Love For Me) Edison 51373, Blue Amberol 4909 (cyl)

BEN SELVIN AND HIS ORCHESTRA
Ben Selvin (violin, director), Earl Oliver, unknown (trumpet), unknown (trombone), Larry Abbott (clarinet, alto-saxophone, comb), unknown (clarinet, alto-saxophone), Lou Daly (tenor-saxophone), Lew Cobey (piano), John Cali (tenor-banjo), unknown (brass-bass), Milton Sands (drums).
New York City, December 11, 1924.
14047 Oh, Mabel Vocalion X-9577
NOTE: - The above features a tenor-banjo solo.

BEN SELVIN AND HIS ORCHESTRA (possibly on Paramount)
BAR HARBOR SOCIETY ORCHESTRA (on Puritan)
Nat Shilkret (leader, piano, extra celesta), unknown (cornet), (flute), John Cali (tenor-banjo), De Bonis (guitar), unknown (brass-bass), (drums).
New York City, January 4, 1926.
34193-2 Stephen Foster Medley Victor unsissued
NOTE: - The above features a tenor-banjo solo.

JOE ROSS
Joe Ross (harmonica solo), John Cali (tenor-banjo).
New York City, ca April, 1926.
Stephen Foster Medley OKeh 40606, Parlophone A-2108

ARTHUR FIELDS
Arthurs Fields (vocal), John Cali (tenor-banjo).
New York City, July 7, 1926.
X-211 Who Wouldn't? Gennett rejected
X-211-A Who Wouldn't? Gennett rejected
X-212 Baby Face Gennett rejected
X-212-A Baby Face Gennett rejected
NOTE: - The Gennett files state "Lute-Banjo" (sic) and "Not worth the price".

BANJO SOLO BY JOHN CALI
John Cali (tenor-banjo solos), accompaniment, if any, unknown.
John Cali (tenor-banjo solos), accompaniment, if any, unknown.
New York City, December 24-28, 1926.
GEX-422 Some Say The Devil's Dead And Maggie Cameron DeWitt Personal Record
GEX-422-A Some Say The Devil's Dead And Maggie Cameron DeWitt Personal Record

IRVING KAUFMAN
Irving Kaufman (vocal), John Cali (tenor-banjo).
New York City, February 1 or 2, 1927.
GEX-508-A If Tears Could Bring You Back To Me Gennett 6054, Champion 15230, Challenge 261, Silvertone 5043, Aco G-16197
GEX-509-A Coronado Nights Gennett 6054, Challenge 261, Vocalion XA-18009
NOTE: - The Gennett files state "Lute-Banjo".
MOE THOMPSON
Moe Thompson (vocal), John Cali (tenor-banjo).
New York City, February 1 or 2, 1927.
GEX-510,-A Ya Gonna Be Home To-night? Gennett 6062

NOVELTY BLUE BOYS
THE DIXIE TRIO (on Grey Gull 1464, Radiex 1464)
INSTRUMENTAL TRIO (on Madison)
MISSISSIPPI TRIO (on Piccadilly)
Andy Sannella (clarinet, alto-saxophone), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca May, 1927.
2507-A,B St. Louis Blues Grey Gull 1464, Grey Gull 7023, Radiex 1464, 7023, Madison 1914, Piccadilly 490

NOVELTY BLUE BOYS
THE MELODY MASTERS (on Radiex 1464)
DIXIE TRIO (on Grey Gull 1464)
MUSICAL TRIO (on Madison)
Andy Sannella (clarinet, alto-saxophone, vocal -1), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca May, 1927.
2586-A John Henry Blues -1 Grey Gull 1465, Grey Gull 7023,
2587-A Mississippi Mud Grey Gull 1464, 7029, Radiex 1464
NOTE: - Grey Gull 7029 is anonymous.

MUSICAL TRIO (on Madison)
SOUTHERN RHYTHM MASTERS (on Sunrise 33009)
WABASH TRIO (on Grey Gull and Radiex)
Andy Sannella (clarinet, alto-saxophone), unknown (violin), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca July, 1927.
2646-A Beale Street Blues Grey Gull 1479, 7024, Radiex 1479,
(125-A)
2647-A John Henry Blues -1 Grey Gull 1465, Grey Gull 7023,
2648-A Mississippi Mud Grey Gull 1464, 7029, Radiex 1464
NOTE: - Matrices 2690/1 are tenor-banjo solos by John Cali. So the banjo player on the last four sessions of the Novelty Blue Boys could also be John Cali.

BANJO NOVELTY BY JOHN CALI (on Grey Gull)
John Cali (tenor-banjo solos), Frank Banta (piano).
New York City, ca August, 1927.
2690-A Dixie Favorites Grey Gull 4161, Radiex 4161
2691-A,B Medley Of Southern Airs Grey Gull 4161, Radiex 4161

BEN SELVIN AND HIS ORCHESTRA
Ben Selvin And His Orchestra with John Cali (tenor-banjo), Franklyn Baur (vocal -1 ).
New York City, August 25, 1927.
E-24310 Shaking The Blues Away -1 Brunswick 3639
E-24311-G Shaking The Blues Away Brunswick A-7502
NOTE: - The above feature tenor-banjo solos.

NEWPORT DANCE ORCHESTRA (on Madison 5036)
Orchestra with probably John Cali (tenor-banjo), unknown (vocal -1 ).
New York City, ca March, 1928.
2825-A My Melancholy Baby -1 Grey Gull 1508, Radiex 1508, Madison 5036
2826- Together Grey Gull 1509
2827- (Unknown title) Grey Gull 1510
2828-A If I Didn’t Love You So Much Grey Gull 1510, Radiex 1510
NOTE: - The above feature good tenor-banjo work. Grey Gull are anonymous.

FRANK LUCKER WITH BANJO ACC.
Carson Robison as “Frank Lucker” (vocal), possibly John Cali (tenor-banjo).
New York City, March, 1930.
3955-A Oh, Dem Golden Slippers Piccadilly 552
3956-A Climbing Up Those Golden Stairs Piccadilly 552
3984-B Prancin’ Dancin’ Yodellin’ Man Piccadilly 570
3985-B Yodellin’ Bill Piccadilly 570
John Cali (tenor-banjo solos), accompaniment, if any, unknown. New York City, ca January, 1956.

YW-11982 Bye-Bye, Blackbird Mercury A-1251
YW-11983 You Are My Sunshine Mercury A-1251
YW-11984 Johnny's Square Dance Polka Mercury A-1255
YW-11986 The Man With The Mandolin Mercury A-1255

He also recorded on tenor-banjo with the All Star Orchestra, the Arkansas Trio, The Ambassadors, the Atlanta Merrymakers, the Bar Harbor Society Orchestra, Al Bernard, the Broadway Bell-Hops, the Birmingham Blue Buglers, the Colonial Club Orchestra, Cliff Edwards (Ukulele Ike), Peggy English, the Faberman Instrumental Quartet, Jay C. Flippin, Al Gentile, Grey Gull Studio Bands, Bob Haring, Annette Hanshaw, Bert Hirsch, the Ipana Troubadours, Irving Kaufman, Ladd's Black Aces, Bernie Ladd, McMurray's California Thumpers, Mike Mosello And His Radio Band, Husk O'Hare's Super Orchestra Of Chicago, the Original Memphis Five, The Radiolites, the Red Flame Kazoo Travelers/The Travelling Musketeers, the Savannah Six, The Tennessee Ten, The Tennessee Tooters and with Frank Luther ("Bud Billings") and Carson Robison ("Joe Billings").

CALIFORNIA COLLEGIANS +

See HARRISON FRANKLIN ("HARRY") RESER.

CALIFORNIA/CALIFORNIAN RAMBLERS +

See RAY KITCHINGMAN.

DAN CALKER +

He recorded on banjo with Boyd Senter And His Senterpedes.

WILLIAM CALLOWAY

He recorded on banjo with Powell's Jazz Monarchs.

CHARLIE CALNON +

He recorded on tenor-banjo with Bernard Ette.

ALFRED DAVIES CAMMEYER +

(Born: 17.3.1862, New York City - died: 22.12.1949, England)

After learning the violin, Brooklyn-born CAMMEYER bought his first banjo at the age of 14, a crude wooden instrument with only three strings. He purchased a six-string smooth neck instrument. With the help of a friend he evolved a special instrument which he later called the "zither-banjo". CAMMEYER went to London in 1888. Four years later he and CLIFFORD ESSEX formed the firm of ESSEX AND CAMMEYER, but the partnership was dissolved in 1900. He established his business as a zither-banjo and banjo maker in 1896. Among his products were "Vibrante Royal", "Vibrante" and "Patent" zither-banjos. Until the end of the 1930s, CAMMEYER continued to write and publish his musicianly compositions, appeared on concert platforms, played at private London parties and recorded. In 1939 he retired from business. CAMMEYER composed hundreds of solos, many of which are real musical gems.

ENGLISH ZITHER BANJO DUET. PLAYED BY ALFRED CAMMEYER AND OLLY OAKLEY (on Zonophone Twin 1365)
ALFRED CAMMEYER & OLLY OAKLEY. ENGLISH ZITHER BANJOS (on Zonophone 1289)

ENGLISH ZITHER BANJOS. PLAYED BY MESSRS. ALFRED CAMMEYER AND OLLY OAKLEY (on Zonophone Twin 1289)

Alfred Davies Cammeyer, Olly Oakley (zither-banjo duets), Cammeyer plays the solo part on -1, with percussion effects -2.


Ak-17455 Miniature No. 3-1 Zonophone Twin 1340
Ak-17456e Humoresque -1 Zonophone Twin 1365, Regal-Zonophone T-1365
Ak-17457e Handy Jack Zonophone Twin 1365, Regal-Zonophone T-1365
Ak-17458 Chinese Patrol -2 Zonophone Twin 1340
Ak-17459e Merrie Company Zonophone X-66253, Zonophone Twin 1289, Regal-Zonophone T-1289
Ak-17460e A Dancer's Dream -1 Zonophone X-66252, Zonophone Twin 1289, Regal-Zonophone T-1289

BANJO SOLO PLAYED BY ALFRED CAMMEYER ASSISTED BY BERNARD SHEAFF (on Vocalion X-9544)
Alfred Davies Cammeyer, Bernard Sheaff (zither-banjo duets), Cammeyer plays the solo parts.

London, ca January, 1925

03817 Dance Bizarre Vocalion X-9544
03818 Marche En Passant Vocalion X-9544
Alfred Davies Cammeyer (cont.)

London, ca March, 1925

03883 03884 03885 03886
A Winter's Tale Valse Penchant Gypsy Queen Caprice Accidental

ARNOLD ABBOT AND WALTER FIRMIN (on Beltona)
DOUGLAS AMES AND JACKSON DEAN (on Aco)
HARRY CARTER AND FRANK DENNY (on Meloto)

Alfred Davies Cammeyer as "Arnold Abbot"/"Douglas Ames"/"Harry Carter" and Bernard Sheaff as "Walter Firmin"/"Jackson Dean"/"Frank Denny" (zither-banjo duets), accompaniment, if any, unknown.

C-6875 C-6876 C-6877 C-6878
Gallant Middies The Jolly Mariner Sound Of The Drums Sammy On Parade

Details unknown.

BOBBY CAMPBELL +

See THE BIG BEN BANJO BAND

BOOTH CAMPBELL

Booth Campbell (banjo), further details unknown.

Cane Hill, Arkansas, December, 1941

"Banjo Solo" An "Old Banjo Jig" Banjo Tune (Unnamed) Old Virginny In The Sweet Bye And Bye

Booth Campbell (banjo), Lon Jordan (guitar -1).

Farmington, Arkansas, February, 1942

S405-B-2 S405-B-3
Mistress McCloud's Jig Mississippi Sawyer & Old Molly Hare -1

FLOYD CAMPBELL +

He recorded on tenor-banjo with Jack Denny, Ole Olson And His Orchestra and with Barney Rapp.

ROY CAMPBELL +

He recorded on banjo with Thelma Terry And Her Play-Boys.

WHITEY CAMPBELL +

He recorded on banjo with Paul Van Loan And His Orchestra.

CAMPINS +

This Argentinian banjoist recorded with Francisco Lomuto.

CAMPUS BOYS +

See HARRISON FRANKLIN ("HARRY") RESER.

HENRY CANARO +

Henry Canaro (zither-banjo solos), accompaniment, if any, unknown.

Colombo, March
Stars And Stripes Forever


94

The Bells Of Athens
Queen Of The Burlesque
Odeon 32583, 486
Odeon 32583, 486

JOE CANDULLO AND HIS EVERGLADES ORCHESTRA +

See JOHN MONTESTANO.

ARTHUR CANNON +

See JACK STAVORDALE.

*GUS CANNON
(Born: 12. 9. 1883, Henderson Newell's, Red Bank, Mississippi - died: 15. 10. 1979, Memphis, Tennessee)

He played banjo, fiddle, guitar, jug, kazoo, piano. His first instrument was a home-made banjo (from a frying pan and raccoon skin). He ran away from home in 1898, and he entertained throughout the Mississippi Delta area into the 1900s. He formed his own jug band trio in Tennessee 1908-13. He toured as a banjoist, juggler, comedian, billed as "BANJO JOE", in medicine shows 1914-1929 in the Southern States. Frequently he worked outside music in Memphis, Tennessee, through 1930s into 1970s. He appeared in films and on TV.

BANJO JOE
Gus Cannon as "Banjo Joe" (banjo, vocal -1, kazoo -3), Blind Blake (guitar-2).

20140-2 20144-2 20145-2 20146-2 20148-2 20149-2
Jonestown Blues -1 Poor Boy, Long Ways From Home -1/2 Madison Street Rag -2 Big Gypsy Blues-2/-3 Can You Blame The Colored Man -1/2 My Money Never Runs Out -1/2
Chicago, ca November, 1927. Paramount 12588 Paramount 12571, Broadway 5054 Paramount 12588 Paramount 12604 Paramount 12571, Broadway 5054 Paramount 12604

BLIND BLAKE
Blind Blake (vocal, guitar), Gus Cannon (banjo).

20147-1 20148-1 20149-2 20150-2
He's In The Jailhouse Now He's In The Jailhouse Now He's In The Jailhouse Now
Chicago, ca November, 1927. Paramount 12565, Broadway 5053

CANNON'S JUG STOMPERS
Gus Cannon (banjo, jug, vocal -1), Ashley Thompson (guitar, vocal -2), Noah Lewis (harmonica).

Memphis, Tennessee, January 30, 1928

41803-2 41804-2 41805-1 41806-1,2
Minglewood Blues -2 Big Railroad Blues -2 Madison Street Rag -1 Springdale Blues -1
Victor 21267, Bluebird 1850, B-5038, Sunrise S-3117

41806-2
Victor 21267
Victor 21351, Bluebird B-5287,
Sunrise S-3368

CANNON'S JUG STOMPERS
Gus Cannon (banjo, jug, vocal -1), Elijah Avery (banjo, guitar, kazoo -2), Noah Lewis (harmonica).

Memphis, Tennessee, September 5, 1928.

45480-1 45481-1 45482-2 45483-2
Ripley Blues -2 Pig Ankle Strut Noah's Blues Hollywood Rag
Memphis, Tennessee, September 5, 1928.

45480-1 45481-1 45482-2 45483-2
Ripley Blues -2 Pig Ankle Strut Noah's Blues Hollywood Rag
Victor 38539, Bluebird B-5287, Victor V-38006, Victor V-38539, Victor V-38566

47001-2 47002-2
Heart Breakin' Blues -1 Feather Bed -1
Memphis, Tennessee, September 9, 1928.

47001-2 47002-2
Heart Breakin' Blues -1 Feather Bed -1
Victor V-38523 Victor V-38515

CANNON'S JUG STOMPERS
Gus Cannon (banjo, jug, vocal -1), Elijah Avery (banjo, guitar), Noah Lewis (harmonica, vocal -2), probably Hosea Woods (kazoo).

Memphis, Tennessee, September 20, 1928.

47064-2 47065-1 47066-1 47066-2 47067-2
Cairo Rag Bugle Call Rag Viola Lee Blues -2 Viola Lee Blues -2 Riley's Wagon -1
Memphis, Tennessee, September 20, 1928.

47064-2 47065-1 47066-1 47066-2 47067-2
Cairo Rag Bugle Call Rag Viola Lee Blues -2 Viola Lee Blues -2 Riley's Wagon -1
Victor V-38566 Victor V-38006, Bluebird B-5389 Victor V-38523, Bluebird B-1850, B-5030, Sunrise S-3117 Victor unissued Victor V-38515

CANNON (cont.)

Gus Cannon (guitar, vocal), Hosea Woods (banjo, vocal).

Chicago, September 12, 1929.

C-4337- Last Chance Blues Brunswick 7138
C-4338- Fourth And Beale Brunswick 7138

CANNON'S JUG STOMPERS

Gus Cannon (banjo, jug, vocal -1), Hosea Woods (banjo, vocal -2, kazoo -3, vocal interjections -4), Noah Lewis (harmonica, vocal -5).

Memphis, Tennessee, October 1, 1929.

56316-1 Last Chance Blues -2 Victor V-38593
56317-2 Tired Chicken Blues -1/-4 Victor V-38593
56318-2 Goin' To Germany -4/-5 Victor V-38585, Bluebird B-5413
56319-2 Walk Right In -1/-2/-3 Victor V-38611

Same.

Memphis, Tennessee, October 3, 1929.

56339-2 Whoa! Mule, Get Up In The Alley -1/-2/-3 Victor V-38611
56340-1 The Rooster's Crowing Blues -2 Victor V-38593
56341-1 Jonestown Blues -1/-4 Victor V-38629
56342-2 Pretty Mama Blues -4/-5 Victor V-38585

Same.

Memphis, Tennessee, November 24, 1929.

64708-2 Bring It With You When You Come -2 Victor 23262
64709-2 Wolf River Blues -2 Victor 23272

Note: Vocal on 64708 probably by Woods.

Same.

Memphis, Tennessee, November 28, 1929.

67746-1 Money Never Runs Out -1 Victor 23262
67747-2 Prison Wall Blues -2 Victor 23272

JOHN CANOE

John Canoe (banjo), further details unknown.

New Bight, Cat Island, Bahamas, July, 1935.

393-A,B Sentenced To Jail In December Library Of Congress

EDGAR ALLEN CANTRELL *

(Born: Kentucky, USA)

CANTRELL's first banjo was made for him by a black family servant. Together with Richard Williams he toured the music halls of London during 1902 and 1903 and recorded copiously. They were billed as "The Ragtime Duo·. Their turn comprised banjo and mandolin duets, coon songs, ballads and characteristic banjo music. CANTRELL had met Richard Williams, a German, in Chicago. They teamed up, and afterwards visited Europe.

EDGAR A. CANTRELL

Edgar Allen Cantrell (banjo, vocal), Richard Williams (mandolin, vocal).

London, ca 1902.

New Coon Done Gone Edison Bell London Concert Cylinder no. ?

THE TAPIOCA DUET. COON SONGS WITH BANJO & MANDOLIN

Edgar Allen Cantrell (banjo, vocal), Richard Williams (mandolin, vocal).

London, in or before October, 1902.

Tapioca New Century Phonograph 10300 (cyl)
A New Coon Done Done New Century Phonograph 10301 (cyl)
A New Coon In Town New Century Phonograph 10302 (cyl)
Bye, Bye, My Honey New Century Phonograph 10303 (cyl)

MESSRS. CANTRELL AND WILLIAMS. RAG TIME DUETTISTS

Same.

London, October 2, 1902.

2412-Rb Mississippi River Song "Tapioca" Gramophone GC-4219
2413b New Coon Done Gone Gramophone GC-4188
2414b When Summer Comes Again Gramophone GC-4220
2415b Billy B' Dip Gramophone GC-4221
2416b New Coon In Town Gramophone GC-4189
5007a Mississippi River Song "Tapioca" Gramophone 4267 (7")
5008a New Coon Done Gone Gramophone 4279 (7")
5009a Billy B' dip Gramophone 4280 (7")
5010a New Coon In Town Gramophone 4268 (7")
MESSRS. CANTRELL & WILLIAMS. DUET W. BANJO AND MANDOLIN ACCPT.

MESSRS. CANTRELL AND WILLIAMS, LONDON. INSTRUMENTAL DUET (on Zonophone 48000)

Same, no vocal on -1.

London, October 20, 1902.

2585b Bye, Bye, Ma Honey Gramophone GC-4229
2586b Chop 'em On De Head Wid De Golden Axe Gramophone unissued
2587b Chop 'em On De Head Wid De Golden Axe Gramophone GC-4230
2588-2Wb All Coons Look Alike To Me Gramophone GC-4231
2589b Get Your Money's Worth Gramophone GC-4232
2590b Whistling Rufus, March Gramophone GC-4235
2591b Jolly Darkies -1 Gramophone unissued
5112a Bye, Bye, Ma Honey Gramophone 4284 (7")
5113a Chop 'em On De Head Wid De Golden Axe Gramophone 4265 (7")
5114a Get Your Money's Worth Gramophone 4286 (7")
5115a Jolly Darkies -1 Gramophone 4292 (7")

E. A. CANTRELL

Edgar Allen Cantrell (banjo, vocal), accompaniment, if any, unknown.

London, March 17, 1903

5267a Just Because She Made Dem Goo-Goo Eyes Gramophone unissued (7")
5268a I'll Make Dat Black Gal Mine Gramophone unissued (7")
5269a Bill Bailey Won't You Please Come Home Gramophone unissued (7")
5270a Ma Rainbow Coon Gramophone unissued (7")

MR. E. A. CANTRELL, LONDON

Edgar Allen Cantrell (banjo, vocal), unknown (piano).

London, May 9, 1903.

3639b Bill Bailey You've Met All Comers (But You Haven't Met Me) Gramophone GC-2-2971
Gramophone X-42011
3564a I'll Make That Black Gal Mine Gramophone GC-2-2310
3565a Bill Bailey Won't You Please Come Home Gramophone rejected
3566a When Mister Shakespeare Comes To Town Gramophone GC-2-2313
3567a Oh! My Baby Gramophone GC-2-2314
3568a My Yellow Daisy Gramophone GC-2-2322

Edgar Allen Cantrell (banjo, vocal), Richard Williams (mandolin, vocal).

Tapioca Pioneer 350 (cyl)
New Coon Done Gone Pioneer 351 (cyl)
New Coon In Town Pioneer 352 (cyl)
All Coons Look Alike To Me Pioneer 354 (cyl)
Billy Hab A Dip Pioneer 355 (cyl)
The Girl I Loved In Sunny Tennessee Pioneer 356 (cyl)
My Old Kentucky Home Pioneer 357 (cyl)
Bye, Bye, My Honey Pioneer ? (cyl)

NOTE: - Pioneer 356 probably without Williams.

SUNG BY MR. ED. CANTRELL

Edgar Allen Cantrell (banjo, vocal).

London, ca Autumn, 1903.

Just Because She Made Them Goo Goo Eyes Nicole 1074 (7")
Oh! Mah Baby Nicole 1078 (7")
My Coal Black Lady Nicole 1095 (7")

NOTE: - The Nicole records have spoken introductions.

E. A. CANTRELL

Edgar Allen Cantrell (banjo, vocal), unknown (piano).

London, August-September, 1904.

New Coon Done Gone Pioneer 1301 (cyl)
Bill Bailey Pioneer 1302 (cyl)
I'll Make That Black Gal Mine Pioneer 1303 (cyl)
Just Because She Made Them Goo Goo Eyes Pioneer 1304 (cyl)

EDGAR A. CANTRELL

Edgar Allen Cantrell (banjo, vocal), Richard Williams (mandolin, vocal).

London, ca 1904.

New Coon Done Gone Edison Bell 5869 (cyl)
Tapioca Edison Bell 5870 (cyl)
A New Coon In Town Edison Bell 5871 (cyl)
Bye Bye Ma (Honey) Baby Edison Bell 5923 (cyl)
The Water Melon On The Vine Edison Bell 5938 (cyl)
Chop 'em In De Head With A Golden Axe Edison Bell 5969 (cyl)
Oh My Baby Edison Bell 5974 (cyl)
Sail Away Edison Bell 5976 (cyl)

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MR. E. A. CANTRELL, LONDON
Edgar Allen Cantrell (banjo, vocal), unknown (piano).

Bill Bailey Won’t You Please Come Home?  Edison Bell 5994 (cyl)
When Mr. Shakespeare Comes to Town  Edison Bell 5997 (cyl)

Probably same.
London, March, 1905.
I’ll Make That Black Gal Mine  Edison Bell 6014 (cyl)
You’ve Met All Lovers, But You Haven’t Met Me  Edison Bell 6029 (cyl)
Hesitate, Mister Nigger, Hesitate  Edison Bell 6039 (cyl)
Mah Yeller Daisy  Edison Bell 6076 (cyl)

Probably same.
London, April, 1906.
Dark Town Is Out Tonight  Edison Bell 6124 (cyl)
Mah Hannah Lady  Edison Bell 6129 (cyl)
Goo Goo Eyes  Edison Bell 6136 (cyl)
If That’s The Landlord, Tell Him I’m Not In  Edison Bell 6169 (cyl)
Trouble  Edison Bell 6183 (cyl)
Any Rags?  Edison Bell 6189 (cyl)

London, October, 1906.
On The Banks Of The Wabash  Neophone 17312 (12"
The Girl I Loved In Sunny Tennessee  Neophone 17312 (12"

CANTRELL AND WILLIAMS +
See EDGAR ALLEN CANTRELL.

CAPITOL ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

DAVE CAPLAN +

NEW PRINCES TORONTO BAND
Alfie Noaks (trumpet), Bill Allen (trombone), Hal Swain (alto-saxophone, tenor-saxophone, vocal, leader), Les Allen (clarinet, tenor-saxophone), Frank Walsh (piano), Dave Caplan (tenor-banjo), Ron Garrison (tuba), Ken Kenny (drums).

London, ca March 3, 1925.
A-1830  Show Me The Way To Go Home  Columbia 3633
NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Hal Swain’s New Prince’s Orchestra.

* MANCYCARA
Name by which MANCY (“PECK”) CARR has often and incorrectly been identified.

THE CARDIFF BANJO, MANDOLINE AND GUITAR CLUB +
THE CARDIFF BANJO, MANDOLINE AND GUITAR CLUB (on F-5305, F-5306)
Edward McGrath (conductor), three unknown (solo banjo <finger style>), two unknown (second banjo <plectrum style>), four unknown (banjo <plectrum style>), four unknown (third banjo <plectrum style>), six unknown (solo mandolin), five unknown (second mandolin), two unknown (bass-banjo), two unknown (guitar), unknown (mando-cello), (piano), (drums).

TB-1591-1 or 2  Vodka  Decca F-5277
TB-1592-1  Drifting Waltz  Decca F-5305
TB-1593-2  Masks And Faces - Overture  Decca F-5305
TB-1594-2  The Butterfly Waltz  Decca F-5306
TB-1596-1 or 2  Scotch Broth  Decca F-5277
GEORGE CARHART +
(Born: 21.7.1903, New York City - died: 7.9.1985, Asbury Park, New Jersey)

He recorded on tenor-banjo with the New Yorkers Tanzorchester/George Carhart's New Yorkers Jazz Orchester.

WILLIAM V. CARLINO +

VERNON DALHART-CARSON ROBISON-ADELYNE HOOD, VOCAL TRIO WITH VIOLIN, GUITAR AND BANJO (on Victor 21169)

Vernon Dalhart (vocal), Carson Robison (vocal, guitar), Adelyne Hood (vocal, violin), William V. Carlin (banjo)

New York City, November 15, 1927.

*40578 Oh! Susanna Victor 21169, Zonophone 5726

NEWTON CARLISLE AND HIS DANCE ORCHESTRA +

See JOSEPH ("JOE") BRANNELL.

CAROLINA CLUB ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

*CAROLINA JUG BAND

See OLD SOUTHERN JUG BAND.

CAROLINA NIGHT HAWKS +

This string band recorded only one side for Columbia (Columbia 15256), the banjoist plays in a bluegrass precursor style.

THE CAROLINA ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

CAROLINA TAR HEELS +

See DOCTOR COBLE ("DOC"/"DOCK") WALSH.

THE CAROLINERS +

See HARRISON FRANKLIN ("HARRY") RESER.

VIC CARPENTER +

He recorded on tenor-banjo with Harry Barth and with Ted Lewis.

*MANCY ("PECK") CARR (Born: ca 1900, Charleston, West Virginia)

During the mid- and the late 1920s this guitarist and banjoist worked with Carroll Dickerson in Chicago and is best remembered for his recordings with Louis Armstrong, then a member of Dickerson's band.

He recorded on tenor-banjo with Louis Armstrong, Lillie Delk Christian, Carrol Dickerson and with Victoria Spivey.

SAM O. CARR +

He recorded on tenor-banjo with Art Landry.

JAN CARROLL +

He recorded on plectrum-banjo with the Dixieland Rhythm Kings.

RALEIGH CARROLL +

He recorded on banjo with Billy Stennett's Carolina Stompers.
CARROLL COUNTY REVELERS +.
See JOHN W. ("UNCLE JOHN") PATTERSON.

*ED CARRY

He probably recorded on tenor-banjo with Sammy Stewart And His Orchestra.

EDWARD J. CARSON +.
Edward J. Carson (vocal -1), unknown (guitar), (banjo), (violin).
USA, ca December 30, 1929
GE-16039 Then Honey I Will Come Back To You -1 Gennett rejected
GE-16039-A Then Honey I Will Come Back To You -1 Gennett rejected
GE-16039-B Then Honey I Will Come Back To You -1 Gennett rejected
GE-16040 Schottische Gennett rejected
GE-16040-A Schottische Gennett rejected
GE-16041 The Old Millers Will -1 Gennett rejected
GE-16041-A The Old Millers Will -1 Gennett rejected
GE-16042 The Old Mule -1 Gennett rejected
GE-16042-A The Old Mule -1 Gennett rejected

BILLY CARTER +.
This veteran minstrel banjoist often worked for New York theater entrepreneur Tony Pastor.

BILLY CARTER (WITH BANJO ACC.)
Billy Carter (vocal, banjo).
Probably Orange, New Jersey, before December 1, 1893.
Chicago North American 875 (cyl)
He Couldn’t Wink The Glass North American 876 (cyl)
NOTE : - The North American brown wax cylinders were manufactured by or for Edison.

BUSTER CARTER

He recorded on banjo with Preston Young, the Carolina Buddies and with Kid Williams.

* "CHARLIE CARTER".
Pseudonym for ("PAPA") CHARLIE JACKSON.

FRANK CARTER +.
See OLLY OAKLEY.

"HARRY CARTER AND FRANK DENNY" +.
Pseudonym on Aco G-15674 for ALFRED D. CAMMEYER AND BERNARD SHEAFF. See ALFRED DAVIES CAMMEYER.

CASE +

CASE AND JOHNSON. BANJO DUET
--- Case, --- Johnson (guitar-banjo and tenor-banjo duets)
New York City, ca October 20, 1923
8562 Medley Of Southern Songs Gennett 5287, Starr 9460
8563 Medley Of Old Time Songs Gennett 5287, Starr 9460

CASE AND POWELL. BANJO AND PIANO
--- Case (probably guitar-banjo), --- Powell (piano).
New York City, ca March 12, 1924
8786a College Days Starr 9534, Apex 397
8787 Plantation Melodies Starr 9534, Apex 397

“POWELL CASE” +.
Pseudonym on Crown for EDWIN ELLSWORTH ("EDDIE") PEABODY.
E. CASELLI +
He recorded on banjo with Joe Morrison And His Band.

LES CASEY +
(Died: 28.11.1936)
He recorded on tenor-banjo with Billy Cotton and with the Gleneagles Hotel Dance Band.

ATTILIO CASIERO +
This Italian banjoist recorded with the Jubilee Dixielanders.

CASINO DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

CASTLE FARM SERENADERS +
See WILLIAM ("BILL") HAID.

ANTHONY ("TONY") CATINA +
ORIOLE ORCHESTRA
Dan Russo (violin) and Ted Fiorito (piano, director), Marty Campbell, Frankie Quartell (trumpet), Roy Maxon (trombone), Vernon "Mutt" Hayes (clarinet, alto-saxophone), Clayton Naget (clarinet, soprano-saxophone, tenor-saxophone), Frank Papile (piano-accordion), Tony Catina, Eddie Storman (tenor-banjo), Ralph Walker (brass-bass), Charlie Puchta (drums).
New York City, July 9, 1923.
11059 Ritzi Mitzi Brunswick 2466
NOTE: * The above features a tenor-banjo solo by one of the banjoists.

BOB/BOBBY CAVANAUGH +
He recorded on tenor-banjo with Arnold Johnson And His Orchestra.

*CELESTIN'S ORIGINAL TUXEDO ORCHESTRA
See JOHN MARRERO.

THE CENTURY SERENADERS +
See HARRISON FRANKLIN ("HARRY") RESER.

CHALLENGE DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

CHAMBERS +
See ALBERT THOMAS ("BERT") BASSETT.

WAYNE CHANDLER +
He recorded on banjo with Terry Lightfoot And His Jazzmen.

*ROBERT CHARLERY
ORCHESTRE DE LA BOULE BLANCHE SOUS LA DIRECTION DE CHARLERY-BANGUIO
Robert Charlery (banjo, leader, arranger), possibly --- Banguio (clarinet), unknown (piano), (drums), Mlle. Leona (vocal).
Paris, 1931.
L-2759 Maladie D'Amour Columbia DF-428
This French banjoist also recorded with the Orchestre Créol's Band, led by Félix Valvert, and as leader with the Orchestre Typique Martiniquais Charlery-Delouche.
THE CHARLESTON CHASERS +
See RICHARD ("DICK") MCDONOUGH

JACK CHARMAN +
See OLLY OAKLEY.

CHATTANOOGA BOYS +
See ALLEN BROTHERS.

CHAUMEL +
See DJANGO REINHARDT.

GLADYS CHEESEMAN +
See EMILE GRIMSHAW'S BANJO GIRLS.

MAC CHEIKES +
He recorded on banjo with Mike Doty And His Orchestra.

*CHICAGO HOTTENTOTS
See JOHN ALEXANDER ("JOHNNY") ST. CYR.

CHICAGO REDHEADS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE CHICAGO SHEIKS
See STEELE SMITH.

*THE CHICAGO STOMPERS
See ED ("FATS") HUDSON.

W. C. CHILDERS +
W. C. Childers (vocal), unknown (banjo), (guitar), (violin).
Richmond, Indiana, November 25, 1929.

GE-15955 Too Late You Have Come Back To Me Gennett rejected
GE-15955-A Too Late You Have Come Back To Me Gennett rejected
GE-15955-B Too Late You Have Come Back To Me Gennett 7066, Supertone 9601

W. C. CHILDERS
W. C. Childers (vocal -1), W. C. Childers, E. F. Showalter (vocal duets-2), unknown (banjo), (guitar), (violin -3).
Richmond, Indiana, November 27, 1929.

GE-15957 The Crepe On The Little Cabin Door-1/-3 Gennett 7066, Champion 15898, Supertone 9601
GE-15957-A The Crepe On The Little Cabin Door -1/-3 Gennett rejected
GE-15957-B The Crepe On The Little Cabin Door -1/-3 Gennett rejected
GE-15960 The Picture On The Wall -2 Gennett rejected
GE-15960-A The Picture On The Wall -2 Gennett rejected
GE-15960-B The Picture On The Wall -2 Gennett rejected
GE-15965 A Picture From Life's Other Side -1 Gennett rejected
GE-15965-A A Picture From Life's Other Side -1 Gennett rejected

*"CHINA"*
Pseudonym for OCTAVIO LITTLE TAN DA ROCHA VIANNA
BILL CHITWOOD AND BUD LANDRESS +

See GEORGE OSCAR ("UNCLE BUD") LANDRESS.

*LILLIE DELK CHRISTIAN

See JOHN ALEXANDER ("JOHNNY") ST CYR

*NARCISSE J. ("BUDDY") CHRISTIAN

(Born: ca 1895, New Orleans - died: ca 1958, possibly New York City)

He played banjo, guitar, and piano. He first started playing in New Orleans in 1910 and eventually played with Joe "King" Oliver at Lala’s Café in New Orleans in 1915-16. In 1919 he migrated to New York where he took part in countless of Clarence Williams’ sessions during the mid-twenties, recorded with his own band, formed a banjo duo with Fred Jennings in 1929 before fading into total musical obscurity until his death.

NEW ORLEANS WILLIE JACKSON

New Orleans Willie Jackson (vocal), Buddy Christian (plectrum-banjo).

New York City, September 3, 1926.

142588-3 Who'll Chop Your Suey When I’m Gone? Columbia 14165-D
142589-1 Numbers On The Brain Columbia 14166-D

NEW ORLEANS WILLIE JACKSON

New Orleans Willie Jackson (vocal, probably kazoo -1 ), Porter Grainger (piano), Buddy Christian (plectrum-banjo).

New York City, September 30, 1926.

142707-2,3 'Tain’t What You Pay To Get A Thing -1 Columbia 14218-D
142708-2 Railroad Man Blues Columbia 14218-D

He also recorded on plectrum-banjo with his own groups and with Buster Bailey, the Blue Rhythm Orchestra, The Four Spades, The Gulf Coast Seven, George McClenny’s Jazz Devils, Thomas Morris, the Red Onion Jazz Babies, Charles And Effie Tyus, Clarence Williams, Esther Bigeou, Margaret Carter, Martha Copeland, Rosetta Crawford, Lucille Hegamin, Alberta Hunter, Willie Jackson, Elvira Johnson, Margaret Johnson, Virginia Liston, Viola McCoy, Billy and Mary Mack, Sara Martin, Bessie Smith, Clara Smith, Laura Smith, Mamie Smith, Eva Taylor, Louise Vant, Sippie Wallace and Edna Winston

HARLAN CHRISTY +

He recorded on banjo with Walter Davison’s Louisville Loons.

CHUMBLER’S BREAKDOWN GANG +

See CHARLIE POOLE

ALFREDO CIBELLI +

He recorded on banjo with John Sheridan And His Boys.

CINDERELLA DANCE ORCHESTRA +

See NATHAN GLANTZ AND HIS ORCHESTRA.

*CIRO’S CLUB COON ORCHESTRA

CIRO’S CLUB COON ORCHESTRA

George Watters, Joseph Myers (banjo), Walter Kildare (violin-cello), Dan Kildare (piano), John Ricks (string-bass), H. Pollard (drums), Seth Jones (vocal -1 )


6925-2 Some Sort Of Somebody -1 Columbia 624
6926-1 On The Shore At Le-Lei-Wi -1 Columbia 624
65557-2 I Can Dance With Everybody Except My Wife -1 Columbia 2703
65558-2 Babes In The Wood -1 Columbia 2713
65559-2 The Ladder Of Roses Columbia 2703
65560-2 Hip-Hip-Hooray, Chin-Chin -1 Columbia 2713

NOTE - Matrices 65556 and 65561 are untraced.
CIRO'S CLUB COON ORCHESTRA

Probably same, no violoncello on -1, no vocal on -2, vocal trio -3.

75290-1 They Called It Dixieland (Introducing: Every Little While) -1
75291-1 Yaaka Hula Hickey Dula -3
75292-1 Something Seems Tingle-Ingling -1
75293-1 My Mother's Rosary -1
75294-1 Hello, Hawaii, How Are You? -1
75295-1 My Fox-Trot Wedding Day -1/2
75296-1 Never Let Your Right Hand Know What Your Left Hand's Going To Do (Introducing: The Kipling Walk) -1

NOTE: - Matrix 75297 is untraced.

CIRO'S CLUB COON ORCHESTRA

George Watters, Joseph Myers (banjo), Walter Kildare (violoncello), Dan Kildare (piano), John Ricks (string-bass), H. Pollard (drums), Seth Jones (vocal -1), unknown (whistle -2).

75443-2 Poor Butterfly -1
75444-1 Hello Frisco and Tanko -1
75445-2 Oh! How She Could Yacki, Hacki, Wicki, Wacki, Woo and Saturday Night -1
75446-2 or 3 Boy Of Mine -1
75447-2 Where Did Robinson Crusoe Go With Friday on Saturday Night -1/2
75448-1,2 (Unknown title possibly by this group)
75449-2 Let The Great Big World Keep Turning and Monkey Parade
75450-1 or 2 Clef Club March -1

NOTE: - Matrix 75448 is untraced. Piano distinct only on 75447; presence of two bowed strings particular clear on 75449.

CIRO'S CLUB COON ORCHESTRA

Details unknown.

65896- Loading Up The "Mandy Lee" -1
65897- Fancying You Fancy Me and Walking The Dog -2

NOTE: - Matrix numbers may be reversed to titles. Matrices 65895 and 65898 are untraced.

CIRO'S CLUB COON ORCHESTRA

Two unknown (banjo), unknown (piano), (string-bass), probably Louis Mitchell (drums, vocal -1), Seth Jones (vocal -2).

69128-1 What Do You Want To Make Those Eyes At Me For? and Hawaiian Butterfly -1
69128-2 Don’t Blame Me and Good-Bye, Madame Fashion -2
69129- She'd A Hole In Her Stocking and Keep On Loving, Little Girlies -2

NOTE: - Matrices 69128, 69129 may be reversed to titles. Matrices 69125, 69130 are untraced.

BOB ("BOSSIE") CLARK +

Bob "Bossie" Clark (banjo), further details unknown.

8491-A-1 Frankie Schottische -1
8491-A-2 Schottische -2
8491-A-3 Burang's Hornpipe -1
8487-A-1 Darling Nelly Gray -1
8487-A-2 Pretty Polly -2
8487-B-1 Cluck Old Hen -1
8487-B-2 Old Reuben -2

BOB ("BOSSIE") CLARK +

Bob "Bossie" Clark (banjo), further details unknown.

Frankie Schottische
Burang's Hornpipe
Darling Nelly Gray
Pretty Polly
Cluck Old Hen
Old Reuben

Library Of Congress
Library Of Congress
Library Of Congress
Library Of Congress
Library Of Congress
Library Of Congress

Prestonburg, Kentucky, 1946.

104
See SYLVESTER LOUIS ("VESS L") OSSMAN

Misprinting for CLIFF CLARKE.

THE JAZZ ARTISTS
Abe Romain (alto-saxophone, clarinet), Beryl Newell (piano), Cliff Clark (banjo), possibly Vernon Paris (vocal). Sydney, Australia, ca December, 1928.
A-312 Felix The Cat -1 Parlophone A-2571
A-313 The Music Box Parlophone A-2571
NOTE: - The above feature banjo solos.

SIDNEY BURCHALL
Sidney Burchall (vocal), Beryl Newell (piano), Cliff Clarke (banjo). Sydney, Australia, ca June, 1929.
A-390-2 O! Man River Parlophone A-2758
NOTE: - The above features a banjo solo.

DES TOOLEY
Des Tooley (vocal), Abe Romain (alto-saxophone), Cliff Clark (banjo). Sydney, Australia, ca October, 1929.
A-476 Where The Bab-bab-babbling Brook (Goes Bub-bub-bubbling By) Parlophone A-2905
NOTE: - The above features a banjo solo.

BERYL NEWELL, PIANO; ABE ROMAIN, CLARINET & SAXOPHONE; CLIFF CLARKE, BANJO
Abe Romain (clarinet, alto-saxophone), Beryl Newell (piano), Cliff Clarke (banjo), Des Tooley (vocal). Sydney, Australia, ca March, 1930.
WA-491 Tip Toe Through The Tulips With Me Parlophone A-2940
NOTE: - The above features a banjo solo

This Australian banjoist also recorded with his own band, Cliff Clarke And His Kookaburras, and with Des Tooley.

HARRY CLARKE +

The real name of this American banjoist was CLARK H. JONES, but he used his first name professionally. He first played as a solo turn. Came to England towards the end of the last century and appeared on the music halls with various partners. Tourd and recorded extensively with another American, BURT EARLE ("CLARKE AND EARLE") both in the USA and in Europe. Other partners were ALBERT HUDSON NASSAU-KENNEDY ("CLARK AND KENNEDY"), REYS JUNGMANN ("CLARKE AND RAYS"), and his wife ("The Clarks"). He advertised himself as, "for many years acknowledged to be the greatest BANJO SOLOIST in the world with PLECTRUM playing". His repertoire included overtures, rhapsodies and even parts of Beethoven concertos. He used a banjo tuned C,D,G,A with the fifth string tuned to E.

BANJO SOLO BY MR HARRY CLARKE
Clark H. Jones (banjo solos), accompaniment, if any, unknown.

Hungarian Rhapsody No. 2 (Unknown title)
Mendelssohn Concerto Finale
Witches Dance
Tarantelle - Papini

"MR. H. CLARKE"
Clark H. Jones (banjo solos).

2016 2017
Tarantella Tarantella

H. CLARKE
Clark H. Jones (banjo solos).

2000 2001
The Witches' Dance Mendelssohn's Concerto (sic)

105
Clark H. Jones (banjo solo), accompaniment, if any, unknown.

London, July 12, 1901.

See also CLARKE AND EARL and CLARKE AND RAYS.

CLARKE AND EARL *

HARRY CLARKE & BURT EARLE
BANJO DUET PLAYED BY CLARKE AND EARLE. LONDON (on Berliner 6297, 6300)

Clark H. Jones, Burt Earle (banjo duets), probably Fred Gaisberg or Amy Williams (piano) at least on -1.

London, between October 10-November 15, 1899.

3900 Scorchers March Berliner 6293 (7")
3901 The Darkies' Patrol Berliner 6299 (7")
3902 King Cotton March Berliner 6291 (7")
3904 Hot Foot Sue -1 Berliner 6294 (7")
3905 Narcissus Berliner 6295 (7")
4002 What Ho, She Bumps (Medley) Berliner 6297 (7")
4004 Marriage Bells Berliner 6296 (7")
4073 Jolly Darkeys Berliner 6301 (7")
4075 "Pizzcato" (From Sylvia) (sic) Berliner 6300 (7")
4077 Scarlet Letter March Berliner 6298 (7")
4082 Off To The Races Berliner 6299 (7")

BANJO DUETT BY MESSRS. CLARKE AND EARLE

Clark H. Jones, Burt Earle (banjo duets), accompaniment, if any, unknown.

London, in or before 1900.

William Tell - Overture Edison Bell S120 (7")
Semiramis - Overture Edison Bell S123 (7")
Scorchers - March Edison Bell S125 (7")
Hot Foot Sue - Selection Edison Bell S129 (7")
Marriage Bells - Selection Edison Bell S130 (7")

NOTE: - The "List of Records (No. 3) ... for Phonograph or Graphophone", issued circa 1900 in London by the Edison Bell Consolidated Phonograph Co. and the Edison Ltd., gives the following informations about "Messrs. Clarke & Earle": - "The services of these celebrated American banjoists now touring Europe have been secured, to create a series of records of Banjo Duett's and Solos. These records may be relied upon for brilliancy of tone and execution, and for their charming melodiousness."

MESSRS. CLARKE AND EARL. BANJO DUET (sic)

Clark H. Jones, Burt Earle (banjo duets), accompaniment, if any, unknown.

London, January 19, 1901.

1933a The Lambeth Walk Berliner 6330 (7"), Zonophone 46267 (7")
1939a My Little Octoroon Berliner 6328 (7")

BANJO DUET. CLARKE AND EARLE. LONDON (on Berliner 6326)

MESSRS. CLARKE AND EARL, BANJO DUET (sic)

Clark H. Jones, Burt Earle (banjo duets), unaccompanied at least on -1.

London, January 29, 1901.

1980 'A Frangesa March Berliner 6235 (7")
1981-h Coster Medley -1 Berliner 6236 (7")

Same.

London, February 1, 1901.

2010a Twin Star Medley Berliner 6327 (7")
2013a San Toy Medley Berliner 6329 (7"), 39 (7")

NOTE: - Matrix numbers 2011 and 2012 are untraced.

Same.

London, February 6, 1901.

2054a British Patrol Berliner 6331 (7")
2055a Dixie Medley Berliner 6332 (7")
2056a Rice's Ragtime Opera - Selection Berliner 6333 (7")

Same.

London, ca 1901-1902.

1465b Dichter und Bauer Ov. Grammophone 46300
CARLE CLAUVE +

He recorded on banjo with the Chubb-Steinberg Orchestra Of Cincinnati.

MORT CLAVNER +

RAY MILLER AND HIS HOTEL GIBSON ORCHESTRA (on Brunswick 3829)
RAY MILLER AND HIS ORCHESTRA (on Brunswick 3731)
Ray Miller (director), Bob Jones, Doug Wellman (trumpet), Ted Skiles (bassbone), Roland Chastain (clarinet, alto-saxophone), Frank Wagner (tenor-saxophone, violin), Karl Milies (violin), Coonie Conrad, Andy Mansfield (piano), Mort Clavner (tenor-banjo), Cookie Trantham (brass-bass), Sam Bird (drums). Probably Chicago, ca February 1, 1927.

E-7101 Is She My Girl Friend? Brunswick 3731, 3829

NOTE: *The above features a tenor-banjo solo.

*SONNY CLAY AND HIS ORCHESTRA

See RUPERT JORDAN.

"CLAYTON AND PARKER +

Pseudonym on Velvet Tone for BURNETT AND RUTHERFORD. See RICHARD D. ("DICK") BURNETT.

RICHARD PETER CLEAVER +

(Born: 17. 4. 1930, Mildura, Australia)

He recorded on tenor- or plectrum-banjo with Len Barnard.

THE CLEVELANDERS +

See HARRISON FRANKLIN ("HARRY") RESER.

CLEVELAND SOCIETY ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

CLICQUOT CLUB ESKIMOS +

See HARRISON FRANKLIN ("HARRY") RESER.

*DAISY CLIFF

See ELMER CHESTER SNOWDEN.

"CLIFF AND CLYDE +

Pseudonym on Tremont for SALT AND PEPPER.

CLINCH VALLEY BOYS

See MARION UNDERWOOD.
CHARLEY CLINE +

LONESOME PINE FIDDLERS
Ezra Cline (director), Charley Cline (banjo), Paul Williams (guitar), Albert Punturi (mandolin), Curley Cline (violin).

Chicago, August 4, 1953.
E3-VB-0255-1 Lonesome Pine Breakdown Victor 20-5526
E3-VB-0256-1 Five String Rag Victor 20-5526

"GEO. CLINTON" +
Pseudonym on Victory for GEORGE EDWIN MORRIS.

PAUL CLOSE +
He recorded on tenor-banjo with Tommy Christian And His Orchestra.

CLARENCE CLOUD
See JOE AND CLARENCE CLOUD.

JOE CLOUD
See JOE AND CLARENCE CLOUD

JOE AND CLARENCE CLOUD
Joe Cloud, Clarence Cloud (banjo), further details unknown.

Odanah, Wisconsin, October, 1938.
2470-A,B-1 (Unnamed tunes composed by Joe Cloud) Library Of Congress
2469-B-1 Squaw Dance Library Of Congress
2469-B-2 Squaw Dance Library Of Congress
2470-A-2 White River Two-Step Library Of Congress
2470-B-1 Red River Jig Library Of Congress

CLOVER DANCE ORCHESTRA +
See GREY GULL STUDIO ORCHESTRA.

*CHARLIE CLUB

Charlie Club (Swahili vocal), unknown (violin), (banjo), (drums)

Probably Nairobi, Kenya, before 1952.
Noona Dharuba Jambo EA-185
Naziba Swifa (Besame Mucho) Jambo EA-185

*JUNIUS C ("JUNIE") COBB
(Born: ca 1896, Hot Springs, Arkansas - died: ca 1970)

He started as a pianist. He bought his first clarinet in New Orleans, moved to Chicago and opened at the Club Belvedere with his own band around 1920-21. By the mid 1920s COBB was well known as a composer and multi-instrumentalist, playing piano, tenor-banjo, clarinet and the various saxophones, in 1924 he joined Joe "King" Oliver and in late 1928 Jimmie Noone. In 1929 he reformed his own band

JIMMIE NOONE'S APEX CLUB ORCHESTRA
Jimmie Noone (clarinet), Joe Poston (clarinet, alto-saxophone), Alex Hill (piano), Junie Cobb (tenor-banjo), Bill Newton (brass-bass), Johnny Wells (drums).

Chicago, February 26, 1929.
C-3006-1 Chicago Rhythm Vocalion 1267, Association Francaise des Collectionneurs des Disques du Jazz A-024

NOTE: - The above features a tenor-banjo solo.
*JUNIUS COBB'S HOMETOWN BAND*

See EASTERN WOODFORK.

COBB AND UNDERWOOD +

See HACK'S STRING BAND.

CARRIE COCHRANE +

CARRIE COCHRANE, a Buffalo, N.Y., teacher, was the first banjoist to record. Her part in experiments with Edison's phonograph was reported in the Evening News of Buffalo (August 17, 1889): "One of the favorite impressions on the cylinders were the banjo solos of Miss Carrie Cochrane, who is considered the best banjo player in the city," said the article. However, she was not to become the first commercial recording banjoist, that is, making records for sale. That distinction went to WILL LYLE a few weeks later.

Carrie Cochrane (banjo solos), probably unaccompanied. Probably Orange, New Jersey, before August 17, 1889.

<table>
<thead>
<tr>
<th>Drum Major Quickstep</th>
<th>Home Sweet Home</th>
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<tbody>
<tr>
<td>Edison (cyl) unissued</td>
<td>Edison (cyl) unissued</td>
</tr>
</tbody>
</table>

M. JEAN COCTEAU ET L'ORCHESTRE DAN PARRISH

See VANCE LOWRY.

LEON J. COFER +

(Boûn: 12.5.1899, Jackson County, Georgia - died: 22.11.1968, USA)

He recorded on banjo with the Georgia Crackers.

OSCAR L. COFFEY +

Oscar L. Coffey (vocal, banjo) USA, ca February 8, 1928.

GE-13428 Stay All Night Long And Don't Go Home Gennett rejected

OSCAR L. COFFEY

Same USA, ca May 9, 1928.

GE-13787 The Bold Knights Of Labor Gennett rejected
GE-13787-A The Bold Knights Of Labor Gennett rejected
GE-13788 He Never Came Back Gennett rejected
GE-13788-A He Never Came Back Gennett rejected
GE-13789 I'll Be All Smiles Tonight Gennett rejected
GE-13789-A I'll Be All Smiles Tonight Gennett rejected
GE-13790 Amber Tresses Tied In Blue Gennett rejected
GE-13790-A Amber Tresses Tied In Blue Gennett rejected
GE-13791 Flitting Away Gennett rejected
GE-13791-A Flitting Away Gennett rejected
GE-13791-B Flitting Away Gennett rejected
GE-13792 Poor But Gentleman Still Gennett rejected
GE-13792-A Poor But Gentleman Still Gennett rejected
GE-13792-B Poor But Gentleman Still Gennett 6496, Superior 9306
GE-13793 That Little Black Mustache Gennett rejected
GE-13793-A That Little Black Mustache Gennett rejected
GE-13794 Far Back In My Childhood Gennett 6481
GE-13794-A Far Back In My Childhood Gennett rejected
GE-13795 My Dear Old Mountain Home Gennett 6481, Champion 15523
GE-13795-A My Dear Old Mountain Home Gennett rejected
GE-13796 Six Feet Of Earth Makes Us All One Size Gennett 6496, Champion 15523
GE-13796-A Six Feet Of Earth Makes Us All One Size Superior 9325

SUNG WITH BANJO BY O. L. COFFEY OF SHULLS MILLS, N.C. RECORDED AT BLOWING ROCK, N.C., 1936, BY JOHN A. LOMAX (on AAFS 42)

Same.


<table>
<thead>
<tr>
<th>850-A1</th>
<th>Careless Love</th>
<th>Library Of Congress</th>
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</thead>
<tbody>
<tr>
<td>850-B-1</td>
<td>Oh, Fly Around, My Pretty Little Miss</td>
<td>Library Of Congress AAFS 41-45</td>
</tr>
<tr>
<td>850-B-2</td>
<td>Applejack</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>850-B-3</td>
<td>Old Joe Clark</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>850-B-4</td>
<td>I Want To Go To Piney</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>855-B-1</td>
<td>Goin' Down The Mobile Line</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>855-B-2</td>
<td>Stay All Night An' Don't Go Home</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>855-B-3</td>
<td>Sherman's March</td>
<td>Library Of Congress</td>
</tr>
</tbody>
</table>
JACK COHEN +
He recorded on banjo with Slim Lamar And His Southerners and with Lloyd Shakespeare’s Band.

C. COKER +
He recorded on banjo with Lloyd Shakespeare’s Band.

NED COLA +
He recorded on tenor-banjo with Leo Reisman And His Orchestra.

FRED COLBY +
9832-A-2 Jolly Is A Miller Library Of Congress
9832-A-3 Won’t You Be My Darling? Library Of Congress
9832-A-4 There Was An Old Man (Farmer’s Curst Wife) Library Of Congress
9832-A-5 B-1 Square Dancing & Calling Library Of Congress
9833-8-5 Soldier’s Joy Library Of Congress

E. COLCLough +
MARGARET McNIFF LOCKE’S INSTRUMENTAL TRIO
Margaret McNiff Locke (accordion), Joseph Tansey (violin), E. Colclough (banjo). New York City, June, 1930.
W-112161-2 Brown’s Hornpipe Columbia 33426-F
W-112162-2 Keel Row - Highland Fling Columbia 33426-F
W-112163-2 The Clare Reel Columbia 33431-F
W-112164-2 The Mason’s Apron Columbia 33431-F

MARGARET McNIFF, J. TANSEY, E. COLCLough
Margaret McNiff Locke (accordion), Joseph Tansey (violin), E. Colclough (banjo). New York City, May, 1932.
W-113537-1 West Hornpipe Columbia 33525-F, Vocalion 84166
W-113539-1 Bonnie Ann - Reel Columbia 33525-F, Vocalion 84166
W-113540-1 Cullen House Reel Columbia 33521-F, Regal-Zonophone IZ-213
W-113541-1 Trippin’ Up Stairs - Jig Columbia 33521-F, Regal-Zonophone IZ-213
Kate Of Kenmare Columbia 33511-F
Miss Gayton’s Hornpipe Columbia 33511-F

See also and PAUL BOLOGNESE AND HIS ORCHESTRA

A. COLE
See G. MARSHALL AND A. COLE.

ALLEN D. COLE +
Allen D. Cole, unknown (banjo, violin). Richmond, Indiana, ca February 14, 1930.
GE-16273 Stoney Creek Rag Gennett test rejected
GE-16273-A Stoney Creek Rag Gennett test rejected

CALVIN COLE +
SUNG WITH BANJO BY CALVIN COLE, ASSISTED BY DAN TATE, AT FANCY GAP, VA., 1941. RECORDED BY FLETCHER COLLINS (on AAFS 42)
Calvin Cole (vocal, banjo), Dan Tate (vocal -1 ), Jackson Quesnberry (vocal -2 ), Lonnie Cole (fiddle -3 ). Fancy Gap, Virginia, November, 1941.
6489-A-2 Kitty Cline Library Of Congress
6489-A-3 Kitty Cline -1 Library Of Congress
6489-B-1 Cindy -2/3 Library Of Congress
6489-B-2 Turkey In The Mountain Library Of Congress
               Old Sally Brown -1 Library Of Congress
               AAFS 41-45 (Album 9), AAFS 42
AL COLEMAN
He recorded on banjo with Alan Green And His Band.

EMIL COLEMAN AND HIS CLUB TROCADERO ORCHESTRA +
EMIL COLEMAN AND HIS CLUB TROCADERO ORCHESTRA
Orchestra with unknown (banjo).

12571 Cover Me Up With The Sunshine Of Virginia Vocalion 14750, X-9437
New York City, January, 1924
NOTE: The above features a banjo-solo.

*LONNIE COLEMAN
Lonnie Coleman (vocal, probably banjo), unknown (guitar).

148258-2 Old Rock Island Blues Columbia 14440-D
148259-2 Wild About My Loving Columbia 14440-D
Atlanta, Georgia, April 12, 1929.

RAY COLEMAN +
The stage name of this American vaudeville artist was "MONTANA". He was said to be the highest salaried banjoist of his day. In a booklet issued in the 1920s by the Bacon Banjo Co. Inc. of Groton, Conn., there is a whole page dedicated to the "Famous Cowboy Banjoist" called MONTANA. On stage he wore a white cowboy dress. In fact he was not originally a cowboy, but he had considerable experience on his uncle's ranch at Fort Benton, Montana. There when a boy he learned to shoot, ride, rope and pick the banjo. In 1926, he conducted a successful advertising promotion for the Bacon & Day company, whose products he endorsed. In 1927, the company premiered a line of "Montana Special" banjos.

Ray Cleman (banjo solos). New York City, November 19, 1925.
If You Knew Susie-Yearning (Just For You) Victor test (un-numbered)
The End Of A Perfect Day Victor test (un-numbered)

"ARTHUR COLES" +
Pseudonym on Marspen for MARIO DE PIETRO

RALPH COLICCHIO +
(Born: 27.3.1896, Brooklyn, N.Y.)
He recorded on tenor-banjo with the Ernie Golden Orchestra.

ANTHONY ("TONY") COLICCHIO +
His career as a guitarist, tenor-banjoist and violinist spanned over sixty years. In 1917 he first took up the tenor-banjo. Still a teenager at the time, his first job was playing at the Bond Hotel in Hartford, Connecticut. For three years he joined the McEnelly Orchestra from Springfield, Massachusetts, playing tenor-banjo and fiddle. Encouraged by his brother, also a banjo-player, he moved to New York and eventually worked with the Vincent Lopez Orchestra. While in New York COLICCHIO got a job with the Columbia Broadcasting System house band. His radio credits include Bob Hope's first broadcast and working with the Red Nichols Band. In the 1950s he continued to free-lance radio and television until he moved to California, where he still was teaching in the 1980s.

B. A. ROLFE AND HIS PALAIS D'OR ORCHESTRA
B. A. Rolfe (trumpet, leader), two unknown (trumpet), three unknown (reeds), unknown (violin), (piano), probably Tony Colicchio (tenor-banjo), unknown (tuba), (drums).

New York City, June 29, 1926.
11076 Crazy Quilt Edison 51790
NOTE: The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Ernie Golden And His (Hotel McAlpin) Orchestra and with Ross Gorman And His Earl Carroll Orchestra.

SID COLIN +
He recorded on banjo with Sid Millward And His Band/His Nitwits. Later he was an author and A&R man.

COLISEUM DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
COLLEGIATE JAZZERS +
See ALBERT RUSSO.

FARMER COLLETT +
Farmer Collett (banjo), further details unknown. Middle Fork, Kentucky, September, 1937.
1428-B-3 The Little Speckled Wether Library Of Congress

WILLIAM COLLIER
He recorded on banjo with The Collier Trio.

COLLINS AND HARLAN +
See WILLIAM STANLEY GRINSTEAD, SYLVESTER LOUIS ("VESS L") OSSMAN and FRED VAN EPS.

"BILL COLLINS" +
Pseudonym for GENE AUSTIN

GEOFF COLLINS +
He recorded on banjo with Geoffrey Gelder And His Kettner's Five.

HARRY COLLINS +
He recorded on tenor-banjo with the Ambassador Club Band and with Eddie Grossbart.

JACK COLLINS +
He recorded on banjo with Marius B. Winter And His Dance Orchestra.

RAY COLLINS' DANCE ORCHESTRA +
See EDWIN ELLSWORTH ("EDDIE") PEABODY.

ROY COLLINS DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER and JOE SAMUELS AND HIS ORCHESTRA.

"SAM COLLINS" +
Pseudonym for SYDNEY ELGAR TURNER.

UNCLE TOM COLLINS +
He recorded on banjo under his own name.

WALTER COLLINS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

WILLIAM G. COLLINS +
For duets see CULLEN AND COLLINS.
ANTHONY ("TONY") COLUCCI +

SAM LANIN'S FAMOUS PLAYERS (on Gennett 5143)
REGENT ORCHESTRA (on Edison Bell Winner 3872)
Sam Lanin (director), Phil Napoleon, Hymie Farberman or Mike Masiello, Jules Levy, Jr. (trumpet), Miff Mole (trombone), Larry Abbott, Arnold Brillhart (clarinet, alto-saxophone), Morris Dixon (clarinet, alto-saxophone, tenor-saxophone), Harry Perella (piano), Tony Colucci (tenor-banjo), Bill Short (brass-bass), Irving Faberman (drums)
New York City, ca April 16, 1923
8333-B Ritz-Mitzi
Gennett 5143, Starr 9396, Edison Bell Winner 3872
NOTE: The above features a tenor-banjo solo.

ORIGINIAL INDIANA SYNCOPATORS
Johnny Sylvester (trumpet), Vincent Grande (trombone), Johnny Costello (clarinet), Newman Fier (piano, director), possibly Tony Colucci (tenor-banjo), Tom Morton (drums)
Long Island City, N.Y., ca April, 1923
(1439-B) Slow Poke
Olympic 1439
NOTE: The above features a tenor-banjo solo.

DIPLOMAT NOVELTY ORCH. (sic) (on Edison Bell Winner 4056)
BAILEY'S LUCKY SEVEN
Phil Napoleon, Earl Oliver (trumpet), Miff Mole (trombone), two unknown (alto-saxophone), possibly Frank Signorelli (piano), Tony Colucci or John Cali (tenor-banjo), Jack Roth (drums)
New York City, ca December 20, 1923
8677-B Steppin' Out
Gennett 5349, Starr 9495, Edison Bell Winner 4056
NOTE: The above features a tenor-banjo solo.

HOLLYWOOD DANCE ORCHESTRA (on Perfect, Apex, Leonora)
JOHNNY SYLVESTER AND HIS ORCHESTRA
Johnny Sylvester (trumpet), Pete Pellezzi (trombone), Johnny Costello (clarinet), Harry Ford (piano), Tony Colucci (tenor-banjo), unknown (bass-saxophone), Tom Morton (drums)
New York City, February 3, 1925
105825 Hot-Hot-Hottentot
Pathé Actuelle 036211, Perfect 14392, Apex 699, Leonora 699
NOTE: The above features a tenor-banjo solo.

RAYNER'S DANCE BAND
SAM LANIN AND HIS ORCHESTRA
Sam Lanin's orchestra with possibly Tony Colucci (tenor-banjo), possibly Arthur Hart (vocal)
New York City, ca December 8, 1926
107264 Clap Yo' Hands
Pathé Actuelle 36570, 11450, Perfect 14751, P-305, Ideal Standard 7208
NOTE: The above features a tenor-banjo solo.

PAUL BOLOGNESE AND HIS ORCHESTRA
Unknown personnel, including two trumpets, trombone, three reeds, violin, piano, tuba and drums, probably Tony Colucci (tenor-banjo).
New York City, ca June, 1927
2460-A, B The Doll Dance
Radiex 1441, Grey Gull 1441
NOTE: The above features a tenor-banjo solo.

ROGER WOLFE KAHN AND HIS ORCHESTRA
Tommy Gott, Leo McConville (trumpet), Miff Mole (trombone), Alfie Evans (clarinet, alto-saxophone, baritone-saxophone), Arnold Brillhart (clarinet, alto-saxophone, flute, oboe), Harold Sturr (clarinet, tenor-saxophone, flute), Joe Venuti (violin), Irving Brodsky (piano), Tony Colucci (tenor-banjo), Arthur Campbell (tuba), Vic Berton (drums), Franklyn Baur (vocal)
New York City, July 14, 1927
39660-1 All By My Ownsome
Victor 20828, HMV B-5366
NOTE: The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Aunt Jemima, Larry Abbott And His Orchestra, The Arkansas/Arksaw Travelers, the Black Diamond Serenaders, the Broadway Bell-Hops, The Charleston Chasers, the Deauville Dozen, The Dorsey Brothers, Frank Farrell, Annette Hanshaw, the Ipana Troubadours, Merle Johnston, The Melody Sheiks, Eddie Miller's Dance Orchestra, Tommy Morton, Red Nichols, the Okeh Melodians, the Original Indiana Five, Ben Selvin, The Tennessee Tooters, The Three Barbers, the University Orchestra and with Joe Venuti.

COLUMBIA INSTRUMENTAL TRIO +
See FLANAGAN BROTHERS.

THE COLUMBIANS +
See HARRISON FRANKLIN ("HARRY") RESER.
COLUMBIA QUARTET +

See FRANK FAZIO.

COMER AND BLANCHE +

See WILLIAM JOHN ("WILL") BLANCHE

BILL COMFORT +

He recorded on banjo with Ted Weems And His Orchestra.

"DAVE COMPTON" +

Pseudonym on Vox Humana for OLLY OAKLEY and for JOHN PIDOUX.

*STERLING BRUCE CONAWAY

(Born: 1898, Washington, D.C.)

This mandolin player and banjoist played with Duke Ellington in Washington (ca. 1920), before moving to Chicago, where he played with Carroll Dickerson. During the late 1920s and the 1930s he worked mainly in Europe. He also led his own band.

He recorded on probably on tenor-banjo with Freddy Johnson and Lucille Hegamin.

ERIC CONCETRO'S YANKEE-JAZZ-BAND +

See HANS SAGAWE.

LOUIS CONDELL +

He recorded tenor-banjo with Frank Farrell and with Billy Wynne.

ALBERT EDWIN ("EDDIE") CONDON +


As a child he started on the ukulele, then he took up the tenor-banjo, and in 1921 switched to the plectrum-banjo. About 1935 he began to play the four-stringed plectrum-guitar. In the beginning 1920s he played with Bix Beiderbecke in Chicago and Syracuse. He returned to Chicago in 1924, and gigged with the Austin High Gang. In 1927, he co-led a recording group with Red McKenzie with which he made his first records on December 9, 1927. In May, 1928, CONDON went to New York. He worked and recorded with Louis Armstrong, Fats Waller and many other prominent jazz players. In 1942 he organised the first televised jam session and began running his own jazz concerts at New York Town Hall. In December 1945 he opened his own club in New York. During the late 1960s and 1970s he appeared at many jazz festivals. His autobiography "We Called It Music" was first published in 1948.

He recorded on plectrum-banjo with his own groups and with Louis Armstrong And His Savoy Ballroom Five/IOrchestra, Billy Banks And His Orchestra/The Rhythmmakers, Jack Bland And His Rhythmmakers, the Chicago Rhythm Kings, the Jungle Kings, the Louisiana Rhythm Kings, McKenzie's Mound City Blue Blowers, Mound City Blue Blowers, McKenzie's And Condon's Chicagoans/McKenzie's And Condon's Boys, Miff Mole, Frank Teschemacher and with Fats Waller.

WAYNE CONGER

He recorded on banjo with Mickey Guy.

PETER JAMES CONLON +

Peter James Conlon (accordion), unknown (piano), (banjo).

New York City, January, 1929.

W-110096-2  The Broken Pledge; Kitty On The Lane - Reels  Columbia 33349-F
W-110098-1  The Irish Girl; Green Fields Of America  Columbia 33349-F

LEE CONNA +

He recorded on banjo with Ambrose And His Mayfair Orchestra.

114
JOHN KENNAN ("JACK") CONNELLY +
(Born: 5.2.1926, Bendigo, Australia)

This clarinetist, guitarist string-bass and brass-bass player recorded on tenor- or plectrum-banjo with Ian Burn's Jazz Band, Frank Johnson and with Keith Hounslow.

LOU CONNOR +

See HARRISON FRANKLIN ("HARRY") RESER.

JEROME CONRAD AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

JOSEPH CONROY +

THREE LEAF SHAMROCK ORCHESTRA
Probably: Edward V. Reavy (violin), Michael Crowley (piano), Joseph Conroy (banjo).
Camden, New Jersey, January 11, 1927.
BVE-37411-2  Katie Connor; The Irishman's Toast; Nellie Gray; The Old Foggy Day
Victor rejected

KILLARNEY TRIO,
Edward V. Reavy (violin), Michael Crowley (piano), Joseph Conroy (banjo).
Camden, New Jersey, April 25, 1928.
BVE-43482-2  Donegal Hornpipe; The Cliff Hornpipe
Victor 21593, HMV B-3400

JOHN McGETTIGAN
John McGettigan (vocal), Edward V. Reavy (violin), Michael Crowley (piano), Joseph Conroy (banjo).
Camden, New Jersey, April 25, 1928.
BVE-43484-2  Rare Ould Irish Whiskey
Victor V-29019,26-7501, Bluebird B-4917, Montgomery Ward M-8944, Regal-Zonophone MR-1614

CONTINENTAL DANCE ORCHESTRA +

See EDWIN ELLSWORTH ("EDDIE") PEABODY

**"DOC" COOK AND HIS 14 DOCTORS OF SYNCOPATION**

See JOHN ALEXANDER ("JOHNNY") ST CYR.

BOB COOKE +

He recorded on banjo with the Memphis Stompers and Snooks And His Memphis Ramblers/Stompers.

EARLE COOKE +

EARLE COOKE. BANJO SOLO
Earle Cooke (plectrum-banjo solo).

GE-15016  Can't You Hear Me Calling, Caroline
Gennett test

Same.

GE-15016-A  Can't You Hear Me Calling, Caroline
Gennett rejected

COON CREEK GIRLS +

See LILY MAE LEDFORD

*OPAL COOPER

This actor played banjo and studied voice production in Chicago. He was also with Fontana & Tesaroni in Paris and was a member of the famous act of "Thompson, Cooper & Thompson".

He recorded on banjo with Rector's Red Devils.
See COPUS AND HUGHES.

COPUS AND HUGHES
F. Copus, H. Hughes (banjo duets).

Fun In Dahomey
The Coloured Major
Ragtime Caprice
The Besttone Walk
Return Of The Regiment
The Jungle Rag
Camptown Carnival
Darkie Chuckie

PROBABLY LONDON, CA SEPTEMBER, 1913.

Besttone-Rifanco 182
Besttone-Rifanco 182
Besttone-Rifanco 183
Besttone-Rifanco 183
Besttone-Rifanco 184, Operophone 2574
Besttone-Rifanco 184, Operophone 2574
Besttone-Rifanco 194
Besttone-Rifanco 195
Besttone-Rifanco 195

"CONRADCORDEAU" +
Pseudonym on Gaiety for MARIO DE PIETRO.

*RICHARD M. JONES’ JAZZ WIZARDS*
Shirley Clay (cornet), Preston Jackson (trombone), Artie Starks (alto-saxophone), George Reynolds (piano), Leslie Corley (guitar-banjo).

Chicago, November 24, 1926.

9960-A Dusty Bottom Blues OKeh 8431, Jazz Classic 541

NOTE: - The above features a guitar-banjo solo.

He also recorded on guitar-banjo or tenor-banjo with Marlow Hardy And His Alabamians, Hattie McDaniels, Frances Hereford and with Elzadie Robinson.

CORN COBB CRUSHERS +

CORN COBB CRUSHERS, INSTRUMENTAL
Unknown (guitar), (banjo), (fiddle), (mandolin)

Richmond, Indiana, ca December 23, 1931.

N-18267 Lonesome Road Blues Champion 16449
N-18268 Rag Time Annie Champion 16373, Superior 2794
N-18269 Kamona March Champion rejected
N-18270 Dill Pickle Rag Champion 16373, Superior 2794

CORNELL BANJO AND MANDOLINE CLUB +

CORNELL BANJO AND MANDOLINE CLUB
String band of unknown personnel, two unknown (trumpet), unknown (trombone), (clarinet), four unknown (saxophone), unknown (flute), six unknown (violin), unknown (violoncello), (piano), (brass-bass), (drums), two unknown (marimba).

New York City, April 5, 1929.

51130-2 Cornell Medley Victor 21934

CORNER HOUSE RAGTIME BAND +

See JOHN JEFFERSON ("Lt. J. J.") ASHTON.

ARTHUR CORNWALL +

ARTHUR CORNWALL (THE CAROLINIAN LYRIC TENOR)
Arthur Cornwall (vocal), unknown (piano), (guitar), (banjo), (kazoo).

Richmond, Indiana, November-December, 1931.

N-18232 Fifty Cents Gennett rejected
N-18232-A Fifty Cents Gennett rejected
ARThUR CORNWALL AND JOHN GIBSON

Arthur Cornwall, John Gibson (vocal duets), unknown (piano), (guitar), (banjo), (kazoo).

Richmond, Indiana, November-December, 1931.

N-18233  Gonna Quit Drinking When I Die  Gennett rejected
N-18234  Ain't Gonna Do It No More  Champion S-16429
N-18234-A  Ain't Gonna Do It No More  Gennett rejected
N-18235  Yes Indeed I Do  Gennett rejected
N-18235-A  Yes Indeed I Do  Gennett rejected
N-18236  Walking The Highway  Champion S-16429
N-18236-A  Walking The Highway  Gennett rejected?

ARThUR CORNWALL AND JOHN GIBSON

Same.

Richmond, Indiana, ca December 7, 1931.

N-18237  Get Your Head In Here  Gennett rejected
N-18239  It's All Gone Now  Gennett rejected
N-18240  Bessies Monkey  Gennett rejected
N-18241  My Bones Is Gonna Rise Again  Champion S-16379, Superior ? 2791
N-18242  Gonna Have A Good Time Tonight  Champion S-16379, Superior ? 2791

Arthur Cornwall (vocal), unknown (piano), (guitar), (banjo).

Same session.

N-18238  The Tiny Shoe  Gennett rejected
N-18238-A  The Tiny Shoe  Gennett rejected

ARThUR CORNWALL AND JOHN GIBSON +

See ARTHUR CORNWALL.

CORONA DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

NICK CORTEZ +

He recorded on banjo with Ace Brigode.

COSMOPOLITAN DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

COSMOPOLITAN PLAYERS +

See HARRISON FRANKLIN ("HARRY") RESER.

JACK COSS +

He recorded on tenor- or plectrum-banjo with Pete Daily And His Chicagoans.

COTTLE +

He recorded on banjo with the Windy City Trio.

BILL COTTON +

He recorded on banjo with the Teddy Layton Jazz Band and with Mick Mulligan's Magnolia Jazz Band.

COTTON BLOSSOM ORCHESTRA +

See GREY GULL STUDIO ORCHESTRA.

THE COTTON PICKERS +

See JOHN CALI.
COTTON PICKERS’ ORCHESTRA +

See ALBERT RUSSO.

JIM COUCH +

JIM COUCH
Jim Couch (banjo solos).

Asheville, North Carolina, August 31, 1925.

<table>
<thead>
<tr>
<th>CTKL</th>
<th>Record Title</th>
<th>Label</th>
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<tr>
<td>9315</td>
<td>St. Louis Tickle</td>
<td>OKeh 40467</td>
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<tr>
<td>9316</td>
<td>Dill Pickles, Turkey In The Straw, Swanee River</td>
<td>OKeh 40467</td>
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</tbody>
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THE COUNT +

He recorded on banjo with Leo Reisman And His Orchestra.

COUNTY CORK TRIO +

Pseudonym on Oriole for FLANAGAN BROTHERS.

COUNTY MAYO BOYS +

COUNTY MAYO BOYS
Unknown (violin), (accordion), (piano), (banjo).

New York City, September 29, 1931.

| W-113165-1 | Of’ in The Still Night - Fox Trot | Columbia 33492-F |
| W-113166-1 | Maid Of Sweet Brown Knowe; Ballyjamesduff | Columbia 33492-F, Regal-Zonophone G-21346 |
| W-113167-2 | Boys Of Wexford; Eileen Alannah | Columbia 33488-F |
| W-113168-1 | O’ Donnell Aboo | Columbia 33488-F, Regal-Zonophone G-21346 |

BOB COUZENS +

He recorded on banjo with Murray Pilcer And His Society Dance Orchestra and Victor Vorzanger’s Famous Dance Band.

CLIFF COVERT

He recorded on banjo with Gus C. Edwards And His Orchestra.

*("BLIND") BOGUS BEN COVINGTON

(Born: ca 1900, Columbus, Missouri - died: ca 1935, Homer City, Pennsylvania)

He played banjo, guitar, and harmonica, he was reportedly on his own from the teens. He frequently worked with Big Joe Williams in street shows, medicine shows, minstrel troupes and circuses through the South into the 1920s. His whereabouts since 1935 are unknown.

It has been suggested that this artist and BEN CURRY were the same person.

BOGUS BEN COVINGTON
Bogus Ben Covington (vocal, harmonica, banjo).

Chicago, ca September, 1928

| 20863-1 | Adam And Eve In The Garden | Paramount 12693 |
| 20866-2 | I Heard The Voice Of A Pork Chop | Paramount 12693 |

BLIND BEN COVINGTON

Same.

Chicago, October 9, 1929

| C-4630-1 | Boodle-De-Bum Blues | Brunswick 7121 |
| C-4631-1 | It’s A Fight Like That | Brunswick 7121 |

BLIND BEN COVINGTON

Same.

Chicago, October 10, 1929

| C-4632-1 | Saturday Night Party | Brunswick unissued |
| C-4633-1 | Landlady Blues | Brunswick unissued |
| C-4634-1 | It’s A Fight Like That | Brunswick 7121 |
IDA COX
See ("PAPA") CHARLIE JACKSON.

ELLSWORTH T COZZENS+
This songwriter and multi-instrumentalist (steel-guitar, mandolin, banjo, etc.) was of Hawaiian descent. He was the uncle of Mike Auldridge.

MARK CRANE'S ORCHESTRA+
See ALBERT ("AL") RUSSO.

MATTY CRAWFORD'S ORCHESTRA+
See HARRISON FRANKLIN ("HARRY") RESER.

*WILTON CRAWLEY
Wilton Crawley (clarinet), unknown (piano), (guitar), (banjo).
Chicago, December 16, 1927
80278-B She's Nothing But Nice
OKeh 8555

WILLIE CREAGER AND HIS ORCHESTRA+
See HARRISON FRANKLIN ("HARRY") RESER.

WALTER CREWSWICK+
See JACK STAVORDALE.

RUFUS CRISP+
SUNG WITH BANJO BY RUFUS CRISP AT ALLEN, KY., 1946, RECORDED BY MARGOT MAYO, STUART JAMIESON, AND FREYDA SIMON (on AAFS 98)
PLAYED AND SUNG WITH BANJO BY RUFUS CRISP AT ALLEN, KY., 1946, RECORDED BY MARGOT MAYO, STUART JAMIESON, AND FREYDA SIMON (on AAFS 101)
Rufus Crisp (vocal, banjo), F. M. Howell (fiddle -1 ).

Rufus Crisp (vocal, banjo), F. M. Howell (fiddle -1).

8474-A-B-1 Square Dance Tunes -1
Library Of Congress
8474-B-2 Trouble On My Mind -1
Library Of Congress
8475-A-1 Old Joe Clark -1
Library Of Congress
8475-A-2 Sourwood Mountain -1
Library Of Congress
8475-A-3 Square Dance Tunes -1
Library Of Congress
8475-B-1 Goin' Down Town -1
Library Of Congress
8475-B-2 Square Dance Tunes -1
Library Of Congress
8476-A-1 Blue-Eyed Girl
Library Of Congress AAFS 96-100
(Abum 20), AAFS 98

8476-B-1 Soldier's Joy -1
Library Of Congress
8476-B-2 Hook And Line -1
Library Of Congress
8477-A-1 Do, Little Bobby -1
Library Of Congress
8477-A-2 Blue Goose -1
Library Of Congress
8477-B Walking In The Parlor -1
Library Of Congress
8478-A-1 Black-Eyed Susie -1
Library Of Congress
8478-A-2 Fox Chase -1
Library Of Congress
8478-A-3 Sally Goodin -1
Library Of Congress
8478-B-1 I'm Gonna Eat At The Table -1
Library Of Congress
8478-B-2 Uncloudy Day -1
Library Of Congress
8479-A-1 Started For The Kingdom -1
Library Of Congress
8479-A-2 I Would Be Living When Jesus Came -1
Library Of Congress
8479-B-1 Brusky Fork Of John's Creek -1
Library Of Congress
8479-B-2 Prettiest Little Gal On Sunday
Library Of Congress
8492-A Shady Grove
Library Of Congress
8492-B-1 Lone Cow Trail
Library Of Congress
8492-B-2 All Around The Mountain
Library Of Congress
8493-A-1 Oh, My Dearest Jimmy
Library Of Congress
8493-A-2 Blue Goose
Library Of Congress
8493-B Single Girl
Library Of Congress
8495-A Brighter Day
Library Of Congress
8495-B-1 Boatman Dance
Library Of Congress
8495-B-2 Fall, Fall, Build Me A Boat
Library Of Congress
8496-A-1 London Bridge
Library Of Congress

Allen, Kentucky, September, 1946.
CRISP, cont.

8496-B-2 Chinkapin Library Of Congress
8496-B Sourwood Mountain Library Of Congress
8497-A Born And Raised In Boston Library Of Congress
8497-B Ellen Smith Library Of Congress
8498-A Ball And Chain Library Of Congress
8498-B Bunker Hill Library Of Congress
84981-A-1 Big Railroad Library Of Congress
8498-A Do, Little Bobby, Do Library Of Congress
8499-A Crazy Love Library Of Congress
8499-B What Shall We Do With The Baby Library Of Congress
8520-B Nigger Lu Library Of Congress
8524-B Trouble On My Mind Library Of Congress
8525-A All 'Round The Mountain Library Of Congress
8525-B Short Life Library Of Congress
8526-A Going Downtown Library Of Congress
8526-B Free Little Bird Library Of Congress
8527-B I'm Going Home To Die No More Library Of Congress
8536-A Steel Drivin' John Henry Library Of Congress
8536-B Rambling Boy Library Of Congress
8536-A Trouble On My Mind Library Of Congress
8538-B If He's Gone, Let Him Go Library Of Congress
8539-A Cripple Creek Library Of Congress
8539-B Roll On, John Library Of Congress
8540-A Trouble On My Mind Library Of Congress
8540-B Goin' Down The Road Feelin' Bad Library Of Congress
85401-A Roving Gambler Library Of Congress
85401-B Blue-Eyed Girl Library Of Congress
8541-A You Caused Me To Ramble Library Of Congress
8541-B I'll Never Get Drunk No More Library Of Congress
8542-A Walk Light, Ladies Library Of Congress
8542-B Come Ye Fair And Handsome Ladies Library Of Congress
8543-A-1 Georgia Library Of Congress
8543-A-2 Blue Goose Library Of Congress
8543-B Wake Up, Little Carrie Library Of Congress
8544-A Shake Hands With Mother Again Library Of Congress
8544-B-1 Rocky Hill Library Of Congress
8544-B-2 Old Hen Cackled Library Of Congress
8529-A We're Travelling Home Library Of Congress
8529-B Old Corrn Likker Library Of Congress
8530-A-1 Cripple Creek Library Of Congress
8530-A-2 Sourwood Mountain Library Of Congress
8530-B-1 Soldier's Joy Library Of Congress
8530-B-2 Old Joe Clark Library Of Congress
8545-A-1 I Won't Marry At All Library Of Congress
8545-A-2 Democrat Library Of Congress
8545-B-1 See That Nigger Show Library Of Congress
8545-B-2 Ida Red Library Of Congress
8546-A Lonesome Valley Library Of Congress
8546-B Hear That Low Wind Sweeping Library Of Congress
8547-A-1 Old Sal Skinner Library Of Congress
8547-A-2 Nigger With A Barlow Knife Library Of Congress
8547-B-1 Maria Library Of Congress
8547-B-2 Run, Nigger, Run Library Of Congress
8548-A-1 Walking In The Parlor Library Of Congress
8548-A-2 Uncle Dave Built Him A Mill Library Of Congress
8548-B-1 Shout, Little Lulie Library Of Congress
8548-B-2 Shout, Little Lulie (with "double shuffle") Library Of Congress
85481-A,B Banjo Tunings Library Of Congress
8549-A,B Banjo Tunings - Sourwood Mountain; Library Of Congress AAFS 101-105
Do, Little Bobby, Do; Shoo Fly (Album 21), AAFS 101

CRITERION IDLE HOUR ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

DAD CROCKETT +

He recorded on banjo under his own name and with his sons Johny and Albert

MARTIN CRONWALL +

This Swedish banjoist recorded with the T.O.G.O Dansorkester.

120
CROOK BROTHERS’ STRING BAND

See T. J. GIVANS

*EUGENE (“GENE”) CROOKE*

He recorded on tenor-banjo with Alphonse Trent And His Orchestra.

ARTHUR CROOKES +

Arthur Crookes, Walter Bauer (banjo duet), accompaniment, if any, unknown

Goodnight

New York City, June 10, 1926.

Victor test (un-numbered)

“PHIL CROW” +

This is possibly a pseudonym for HARRISON FRANKLIN (“HARRY”) RESER or one of the MITCHELL BROTHERS.

ROBERT CRUMB +

ROBERT CRUMB AND HIS KEEP-ON-TRUCKIN’ ORCHESTRA. STRING BAND AND SINGING (on Ordinary 5000 for matrix NR-2263-1)

ROBERT CRUMB AND HIS KEEP-ON-TRUCKIN’ ORCHESTRA. STRING BAND WITH MUSICAL SAW (on Ordinary 5000 for matrix NR-2263-2)

Robert Crumb (tenor-banjo), Dan Wheetman (vocal -1, whistling), Alan Dodge (mandolin), Robert E. Armstrong (slide-guitar, tenor-banjo, musical saw); further instruments: jug, ukulele, guitar, kazoo.


NR-2263-1 River Blues -1

Ordinary 5000

NR-2263-2 Wisconsin Wiggles

Ordinary 5000

NOTE: - The above is a 78 rpm microgroove record

R. CRUMB AND HIS CHEAP SUIT SERENADERS. SINGING BY BOB BROZMAN, BOB ARMSTRONG, TOM MARION, AL DODGE

Robert Crumb (tenor-banjo), Bob Brozman, Robert E. Armstrong, Tom Marion, Alan Dodge (vocal); instrumentation similar to the above.

Probably Hollywood, 1978

BG-2026-A My Girl’s Pussy

Red Goose 2026

NOTE: - The above is a 10" 78 rpm microgroove record, pressed of red vinyl.

LEILA JANE DORNACKER WITH THE CHEAP SUIT SERENADERS

Leila Jane Dornacker (vocal); same personnel with similar instrumentation as above.


BG-2026-B Christopher Columbus

Red Goose 2026

NOTE: - This is a 10" 78 rpm microgroove record, pressed of red vinyl.

See also ARMSTRONG’S PASADENIANS and GOOD TONE BANJO BOYS

FRANK CRUMIT +

(Born: 26. 9. 1889, Jackson, Ohio - died: 7. 9. 1943, New York City)

FRANK CRUMIT. TENOR IN ENGLISH WITH VIOLIN, BANJO, GUITAR AND PIANO (on HMV B-2712, Victor 21108)

Frank Crumit (vocal, guitar), unknown (tenor-banjo), (violin), (piano).

New York City, November 29, 1927.

BVE-41123-1 Bohunkus (Plantation Song)

Victor 21108, HMV B-2712, EA-323

BVE-41124-3 Kingdom Coming (And The Year Of Jubilo)

- Plantation Song

Frank Crumit (vocal, ukulele-banjo), unknown (violin), (piano)

New York City, January 12, 1928.

BVE-39134-4,5,6 I’ll Meet Her When The Sun Goes Down

Victor rejected

BVE-39136-4,5,6 They’ve All Got A Mate But Me

Victor rejected

NOTE: - These are remakes of a session which took place on August 30, 1927, but without accompaniment.

FRANK CRUMIT

Frank Crumit (vocal, ukulele-banjo), William H. Reitz (drums).

45009-1 The Road To Vicksburg

Camden, New Jersey, May 3, 1928.

Victor rejected

FRANK CRUMIT

Frank Crumit (vocal, ukulele-banjo), William H. Reitz (drums).

45009-3 The Road To Vicksburg

Camden, New Jersey, December 4, 1928.

Victor 21899, HMV EA-524
ANiBAL CRUZ

See ANiBAL AUGUSTO ("GAROTO") SARDINHA

BOB CRUZ +

This American banjist recorded in Australia with the Pala is Royal Californians. He had come to Australia with Frank Ellis' Californians. His name has also been spelled BOB KRUZE, but that seems to be incorrect.

PALAIS ROYAL CALIFORNIANS

Frank Rago (trumpet), Frank Coughlan (trombone), Walter Beban (soprano-saxophone), Ern Pettifer (alto-saxophone, baritone-saxophone), Keith Collins (piano), Bob Cruz (plectrum-banjo), Bob Waddington (string-bass), Danny Hogan (drums).

Sydney, Australia, August 30, 1926.

R-49 Milenberg Joys Columbia 0517

NOTE: - The above features a plectrum-banjo solo.

CUBAN RUMBA ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

JOSEPH P. CULLEN +

Joseph P. Cullen (banjo solos), accompaniment, if any, unknown.

New York City, March 20, 1899.

455 Mazurka Original Berliner 455 (7"
464 Narcissus Berliner 464 (7"
472-Y Gayest Manhattan Berliner 472-Y (7"
473 Marriage Bells Berliner 473 (7"
5900 Spanish Dance Berliner 5900
5901 Loin du Bal Berliner 5901
5902 The Charlatan Berliner 5902

See also CULLEN AND COLLINS.

CULLEN AND COLLINS +

This popular duo recorded for Berliner in the late 1890s. JOSEPH P CULLEN and his partner WILLIAM G. COLLINS advertised themselves as banjo instructors in Washington, D. C., ca 1895.

BANJO DUETS BY MESSRS. CULLEN AND COLLINS

Joseph P. Cullen, William G. Collins (banjo duets).


California Dance Columbia 3901 (cyl)
Washington Post March Columbia 3902 (cyl)
Vega March Columbia 3903 (cyl)
The Jolly Darkies Columbia 3904 (cyl)
The Darkies' Jubilee Columbia 3905 (cyl)
King Cotton March Columbia 3906 (cyl)
Ma Angelina Columbia 3908 (cyl)
Rastus On Parade March Columbia 3910 (cyl)

NOTE: - The above were made in Washington, D.C., before Columbia moved to its headquarters in New York in 1897.

BANJO DUETT BY CULLEN & COLLINS, (on Berliner 492)

Same.

492 Hot Time Medley Berliner 492 (7"

CULLEN AND COLLINS, BANJO DUETT (on Berliner 490, 493)

Same.

New York City, between October, 1897-February, 1899.

477 At A Georgia Camp Meeting Berliner 477 (7"
484 Narcissus Berliner 484 (7"
485 Eli Green's Cake Walk Berliner 485 (7"
487 Vega March Berliner 487 (7"
488 Jig. Get Together Berliner 488 (7"
489 Enjoy Yourselves Berliner 489 (7"
490 Scarlet Letter March Berliner 490 (7"
493 California Dance Berliner 493 (7"
494 Rastus On Parade Berliner 494 (7"
495 Ma Angelina Berliner 495 (7"
496 Twin Star March Berliner 496 (7"
497 Virginia Belles Berliner 497 (7"
498 July Jingles Berliner 498 (7"
499 King Cotton March Berliner 499 (7"

122
(CULLEN AND COLLINS, cont.)

Same

Dance Of The Brownies

New York City, November 1, 1899

Berliner 0693 (7"

JACK CULLEY +

See SALT AND PEPPER.

WALTER CUMMINS +

He recorded on plectrum-banjo with Bernie Cummins and with Karl Radlach And His Orchestra.

CUNARD DANCE ORCHESTRA +

See THE JAZZOPATORS

CLAYTON CUNNINGHAM +

He recorded on banjo with Lloyd Huntley And His Isle O' Blues Orchestra and with Frank E. Ward And His Orchestra.

"DICK CUNNINGHAM" +

Pseudonym on Beltona for PETE MANDELL.

(HOWARD?) CURRY +

See DIAMOND AND CURRY.

* BEN CURRY

It has been suggested that this artist and ("BLIND") BOGUS BEN COVINGTON were the same person.

M ARSHALL OWENS

Marshall Owens (guitar), Ben Curry (mandolin-banjo)

Grafton, Wisconsin, ca January, 1932.

Texas Blues Part I

Paramount 13131

Seventh St. Alley Strut

Paramount 13131

BEN CURRY

Ben Curry (vocal, mandolin-banjo), unknown (harmonica)

Grafton, Wisconsin, ca January, 1932

L-1232-3 Boodle De Bum Bum

Paramount 13118

L-1234-3 The New Dirty Dozen

Paramount 13140, Champion 50019

L-1236-2 Fat Mouth Blues

Paramount 13118

Hot Dog

L-1257-1 You Rascal You

Paramount 13140, Champion 50019

CURRY'S DANCE ORCHESTRA +

See NATHAN GLANTZ AND HIS ORCHESTRA and HARRISON FRANKLIN ("HARRY") RESER

FRANK CURTIS +

See OLLY OAKLEY

FRANK CURTZ +

See SALT AND PEPPER

SALVATORE CUSENZA +

Salvatore Cusenza (banjo or mandolin-banjo), unknown (guitar), (tuba)

New York City, December 8, 1922

8144-A Vita Nuova - Mazurka

Gennett ?
(CUSENZA, cont.)

CUSENZA-ILARDI TRIO
Salvatore Cusenza (banjo), A. Ilardi (piano), unknown (saxophone).

BVE-43154-2 Campane D’Italia (Bells Of Italy) - Walzer
BVE-43155-2 Principessa (Princess) - Mazurka
BVE-43156-2 La Biricchina (Little Rouge) - Mazurka
BVE-43157-2 Flora - Mazurka
A Menina Travessa

New York City, March 19, 1928.

CUSENZA-ILARDI TRIO
Salvatore Cusenza (banjo), A. Ilardi (piano), Alfredo Cibel (guitar).

BVE-45526-2 Banjo Magico - Mazurka
BVE-45527-1 Amorosa - Waltz


See SALVATORE CUSENZA

RAIE DA COSTA +

See H. LEONARD (“LEN”/“LENNIE”) SHEVILL

FRANK DAILEY MEADOWBROOKS +

See HARRISON FRANKLIN (“HARRY”) RESER

PETE DAILY’S CHICAGOANS +

See LENNIE ESTERDAHL

DAJOS BÉLA TANZORCHESTER/ORCHESTRA/ORCHESTRA +

See MICHAEL (“MIKE”) DANZI and MAX GUTTMANN.

CHAS. DALE AND GREY GULL ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER

VERNON DALHART +

He recorded on banjo with Fred Ozark’s Jug Blowers. See also HARRISON FRANKLIN (“HARRY”) RESER.

VERNON DALHART-CARSON ROBISON-ADELYNE HOOD +

See WILLIAM V. CARLINO

HUGO D’ALTON +

See THE BIG BEN BANJO BAND

CARLO D’AMATO +

(Died: 1 11. 1953)

He arrived from Italy in London, in 1890 and did much to popularise the mandolin in Great Britain. During the early days of the dancing craze he played the banjo in London clubs, hotels and restaurants.

For his recordings with the CORNER HOUSE RAGTIME BAND see JOHN JEFFERSON (“Lt. J. J.”) ASHTON.

ELS A D’AMATO +

See MARIO DE PIETRO
**DAN AND HARVY'S JAZZ BAND**

Unknown (violin), Dan Kildare (piano), unknown (banjo), Harvey White (drums).

London, late December, 1918.

- 76333-1 The Jazz Band Columbia 725 (but cancelled before issue) (30cm)
- 76334-2 Missouri Waltz Columbia 738 (30cm)
- 76335-1 I Love Them All Columbia 725 (but cancelled before issue) (30cm)
- 76336-1 Allah’s Holiday Columbia 749 (30cm)
- 76337-1 Sirens Columbia 749 (30cm)
- 76338-1 If You Look In Her Eyes Columbia 750 (30cm)

Same, Harvey White (vocal).

- 76425-1 “Smiles” Columbia 737 (30cm)
- 76426-1 Till The Clouds Roll By Columbia 738 (30cm)
- 76427- Hindustan Columbia 737 (30cm)

**TOMMY DANDURAND +**

Tommy Dandurand, two unknown (banjo, two violins).

Chicago, ca August 15, 1927.

- GEW-12992 Medley Old Time Waltzes 25059, 9160, 8127
- GEW-12992-A Medley Old Time Waltzes Gennett rejected?
- GEW-12993 The Beau of Oak Hill 25061, 9157, 5061, 8121
- GEW-12993-A The Beau of Oak Hill Gennett rejected?

**NOTE:** - The Gennett files state for 12993 “Barndance with Calls”.

**WILBUR DANIELS**

He recorded on banjo with the Washboard Rhythm Kings.

**MICHAEL ("MIKE") DANZI +**

(Michael Diamond (trumpet), Michael Polzer (trombone), Sam Dunkel (tenor-saxophone, clarinet, baritone-saxophone), Walter Kallander (alto-saxophone, soprano-saxophone, clarinet), Alex Hyde (violin, leader), Steve Kretzmer (piano), Mike Danzi (tenor-banjo), Charlie Herstoff (drums)).

In 1918 he founded his own Red Devils Jazz Band in New York City. in 1921 he switched from violin to the tenor-banjo, toured with Eddie Leonard’s Black Face Mintrels and recorded for Edison with Wilbur Sweatman and Duke Ellington. HARRISON FRANKLIN (“HARRY”) RESER wanted him in his band but DANZI joined the Alex Hyde Orchestra for a tour to Germany, and from 1924 till 1939 stayed in Europe, mainly in Germany, where he recorded extensively as banjoist, guitarist, and Hawaiian-guitarist. He worked as a soloist and as a sideman in orchestras, and accompanied singers. He did radio, film and TV-work. In 1939 he returned to the USA. Between 1943 and 1972 he freelanced in the USA, mainly New York City, and was chief copyist and soloist at Radio City Music. He retired in 1972.

**ORIGINAL NEW YORKER JAZZ-BAND “ALEX HYDE”**

Michael Diamond (trumpet), Michael Polzer (trombone), Sam Dunkel (tenor-saxophone, clarinet, baritone-saxophone), Walter Kallander (alto-saxophone, soprano-saxophone, clarinet), Alex Hyde (violin, leader), Steve Kretzmer (piano), Mike Danzi (tenor-banjo), Charlie Herstoff (drums).

- 1909at Counting The Hours Grammophon 20223, Polydor 20223
- 2050 1/2at Happy Four Grammophon 20261, Polydor 20261

**NOTE:** - The above features Danzi improvising on the chords of “The World Is Waiting For The Sunrise”.

Henry Nathan (violin), Steve Kretzmer (piano), Mike Danzi (tenor-banjo), Michael Diamond (squawker, kazoo).

**MIKE DANZI. BANJO SOLO MIT KLAVIERBEGLEITUNG (on Homocord 4-1988)**

Mike Danzi (tenor-banjo solos), Felix Lehmann as “Fred Bird” (piano).

- M-18832 Take Your Pick Homocord 4-1988
- M-18833 Lolly Pops Homocord 4-1988

**ODEON-TANZ-ORCHESTER**

Orchestra with Mike Danzi (tenor-banjo), unknown (vocal).

- Be-5563 Was macht der Meier am Himalaya? Odeon A-45208

**NOTE:** - The above features a tenor-banjo solo.
GABRIEL FORMIGGINI MIT SEINEM ORCHESTER
Orchestra with Mike Danzi (tenor-banjo).

1554-BB Hallo, Hallo! Berlin, February, 1927. VOX 8423
*NOTE:* The above features a tenor-banjo solo.

PAUL GODWIN MIT SEINEN JAZZ-SYMPONIKERN
Paul Godwin (violin, leader), probably Mike Danzi (tenor-banjo), Hans Schwarz (vocal), others unknown.

953 1/2-BQ2 Ich will von der Lilly nichts wissen Berlin, ca August-October, 1927.
*NOTE:* The above features a tenor-banjo solo.

DAJOS BÉLA TANZORCHESTER
Orchestra with Mike Danz, (tenor-banjo).

199x606 (DANZI, cont.)

PAUL GODWIN MIT SEINEN JAZZ-SYMPONIKERN
Paul Godwin (violin, leader), probably Mike Danzi (tenor-banjo), Hans Schwarz (vocal), others unknown.

953 1/2-BQ2 Ich will von der Lilly nichts wissen Berlin, ca August-October, 1927.
*NOTE:* The above features a tenor-banjo solo.

DAJOS BÉLA TANZORCHESTER
Orchestra with Mike Danz, (tenor-banjo).

199x606 (DANZI, cont.)
FRED BIRD RHYTHMICANS
Orchestra with Mike Danzi (tenor-banjo).
Berlin, September 28, 1928.

M-20567-1 Is She My Girl Friend Homocord 4-2812
NOTE: The above features a tenor-banjo solo.

DAJOS BÉLA TANZORCHESTER
Orchestra with Mike Danzi (tenor-banjo).
Be-7989 Schenk' mir nur einen Tag aus Deinem Leben Odeon O-2802
NOTE: The above features a tenor-banjo solo.

M AJA DANZI. BANJO-SOLO. AM STEINWAY-&-SONS-FLO GEL: FRED HECKER ('on Homocord 4-3307)
Mike Danzi (tenor-banjo solo), Alfred "Fred" Hecker (piano).
Berlin, August, 1929.

H-62145-3 Go! Go! Homocord 4-3307, Gloria GO-27298
H-62146 Banjomania Homocord 4-3307, Gloria GO-27298
NOTE: The name "Maja Danzi" was a PR-gag. The cover of a Homocord leaflet (No. 39, October, 1929) shows Danzi looking like a "native girl".

FRED BIRD RHYTHMICANS
Orchestra directed by Fritz "Tutte" Lehmann, with Mike Danzi (tenor-banjo).
Berlin, ca October, 1929.

C-1699-D It Goes Like This Homocord 4-3262
NOTE: The above features a tenor-banjo solo.

METROPOL-TANZ-ORCHESTER. LEITUNG: PAUL ABRAHAM
PAUL ABRAHAM UND SEIN ORCHESTER
Orchestra directed by Paul Abraham, with Mike Danzi (tenor-banjo), Max Mensing, The Four Admirals (vocal).
Berlin, December 8, 1930.

38862; Ich bin ja heut' so glücklich Odeon O-11368, Parlophon B-12377
Be-9291 NOTE: The above features a tenor-banjo solo.

Same.

38872 Ich hab' 'ne alte Tante Odeon A-18642, Parlophon B-12377
NOTE: The above features a tenor-banjo solo.

BANJO-SOLO: MICHAEL DANZIE. (sic) MIT BEGLEITORCHESTER (on some issues of Telefunken A-1660)
BANJO-SOLO: MICHAEL DANZIE. (sic) MIT BEGLEIT-ORCHESTER (on some issues of Telefunken A-1660)
Mike Danzi (tenor-banjo solo), own orchestra including Hans Bund (directing), Herbert Jäger (organ, accordion), Georg Haentzsche (piano), Harold M. Kirchstein (tenor-guitar), Stephan Dietrich (bass-guitar, string-bass), Waldi Luczkowski (drums), possibly Horst Winter, Albert Bräu (reeds).

19881 Go! Go! - Foxtrot Telefunken A-1660
19882 Lollipops - Foxtrot Telefunken A-1660

MICHAEL DANZI UND FRITZ KULLMANN
Mike Danzi (tenor-banjo solo), Fritz Kullmann (piano).
Radio broadcast, Frankfurt/Main, Germany, July 15, 1935.

Ffm 25489 (30cm transcription)

MICHAEL DANZI MIT KAPELLE HAUCK
Mike Danzi (tenor-banjo solo), orchestra of unknown personnel.
Radio broadcast, Frankfurt/Main, Germany, July 18, 1935.

Ffm 25589 (30cm transcription)

OTTO DOBRINDT'S KLAVIER SYMPHONIKER (on Odeon)
OTTDOOBINDT PIANO SYMPHONISTS (on Parlophone)
Orchestra with Mike Danzi or Harold M. Kirchstein (tenor-banjo).
Berlin, April 3, 1936.

Be-11309 Sonnige Tage (Sunny Days*) Odeon O-25745, Parlophone ?
NOTE: The above features a tenor-banjo solo.

MICHAEL DANZI MIT KAPELLE HAUCK
Mike Danzi (tenor-banjo solo), orchestra of unknown personnel.
Radio broadcast, Frankfurt/Main, Germany, December 13, 1937.

Ffm 40869 (30cm transcription)

NOTE: This is Pete Mandel's composition "Take Your Pick", the title only being translated into German.

He also recorded on tenor-banjo with Paul Abraham, Billy Bartholomew, Billy Barton, Fred Bird, Paul Godwin, Theo Mackeben, Marek Weber, Effim Schachmeister, Mac's Odeon Fives/Jazz OrchestraMerry Five, Clive Williams Original Jazz-Band, Kapelle Herbert Glad, Teddy Kline And His Orchestra, Mitja Nikisch mit seinem symphonisch besetzten Jazz-Orchester, Barnabs von Geczy, and with Dave Kaplan. See also ERNEST L. STEVENS' TRIO.
*PERCY DARENSBOURG*  
(Born: ca 1882, New Orleans)

**LE ROY’S DALLAS BAND**
Leroy Williams (cornet), Fred Millet (trombone), Lawson Brooks or Roosevelt Harris (alto-saxophone), James Moore (piano), Percy Darensbourg (tenor-banjo), Octave Gaspard (string-bass), Percy Bagsby (drums, vocal).

Dallas, Texas, December 5, 1928.

147564-1  Tampa Shout  Columbia 14402-D, Creole 22
147565-1  Going Away Blues  Columbia 14402-D, Creole 22

**FRENCHY’S STRING BAND**  
“Frenchy” Polite Christian (cornet), unknown (guitar), Percy Darensbourg (tenor-banjo), probably Octave Gaspard (string-bass), unknown (vocal -1)

Dallas, Texas, December 5, 1928.

147566-1  Texas And Pacific Blues  Columbia 14387-D
147567-1  Sunshine Special -1  Columbia 14387-D

He also recorded on tenor-banjo with Le Roy’s Dallas Band and with Sammy Price And His Four Quarters.

“KEN DARRELL” +

Pseudonym on Coliseum for MARIO DE PIETRO.

**JOHN DAUGHERTY +**

He recorded on banjo with John McGettigan’s Three Leaf Shamrock Orchestra.

**HOMER DAVENPORT +**

He was an early user of three-finger rolls on the banjo and a direct precursor to bluegrass style.

HOMER DAVENPORT
Homer Davenport (banjo, banjo solo -1), the Young Brothers (personnel and instrumentation unknown), Richmond, Indiana, April 22, 1925.

N-12211-A  Sweet Bunch Of Daisies  Gennett rejected
N-12212  Hy Pattilion - One Step  Gennett 5719
N-12212-A  Hy Pattilion  Gennett rejected
N-12213-A  Maybelle Rag  Gennett 3077
N-12214.-A  The Old Hen Cackled And The Rooster Crowed  Gennett 5715, 3021, Challenge 304
N-12215  Sequetchic - Reel  Gennett unissued
N-12216  The Fox Chase - Reel  Gennett 5719
N-12217  Going Back To Dixie - One Step  Gennett unissued (“damaged”)
N-12218  Sanoke Behind The Clouds - Reel  Gennett 3077
N-12219  Down In Tennessee Blues -1  Gennett 5715, 3022

**DAVIE DAVIDSON +**

He recorded on banjo with the Lido Venice Dance Orchestra.

**JOHN EVERT DAVIDSON +**

He recorded on tenor-banjo with Billy Arnold, Monty H. Lyle, the Ohio Jazz Orchestra, Harl Smith And His Orchestra and with Tom Waltham’s Ad Libs.

**JULIAN DAVIDSON +**

He recorded on tenor-banjo with Paul Ash And His Orchestra, Phil Napoleon And His Orchestra and The Emperors.

**LEW DAVIE +**

He recorded on banjo with Meyer Davis.

**MAL DAVIES +**

This British banjoist recorded with Ray Foxley.
EVA DAVIS +
EVA DAVIS. BANJO - VOCAL CHORUS (on Columbia 129-D)
Eva Davis (vocal, banjo).
Eva Davis recorded on banjo with the Olympic Romany Band.

New York City, April 22, 1924.
81711-2 Wild Bill Jones Columbia 129-D
81712-2 John Hardy Columbia 167-D

See also SAMANTHA BUMGARNER.

HARRY DAVIS +
He recorded on banjo with Oscar Rabin And His Romany Band.

HUBERT DAVIS +
He recorded on banjo with Bill Monroe And His Blue Grass Boys.

* JOHNNY DAVIS
(Born: ca 1898, New Orleans - died: ca 1943, New Orleans)
He recorded on tenor-banjo with Sam Morgan's Jazz Band.

LOU DAVIS ORCHESTRA +
See EDWIN ELLSWORTH ("EDDIE") PEABODY.

WALT DAVIS +
(Born: 1905, Cooke County, Tennessee)
He recorded on banjo with the Blue Ridge Mountain Entertainers.

* WILMER DAVIS
See JOHN ALEXANDER ("JOHNNY") ST. CYR.

DAY +
See CLIFF DEVEREAUX.

JACK DAYLEY +
He recorded on banjo with Frank Melrose.

CHARLIE DEAN +
He recorded on banjo with The Collegians.

"JACKSON DEAN" +
Pseudonym on Aco for BERNARD SHEAFF.

CHARLEY DEBUCK+
Charles Debuck (banjo), Hobart Smith (fiddle), Fred Galligher (guitar).
Saltville, Virginia, 1942.

6727-A-1 Walk In The Parlor Library Of Congress
6727-A-2 Rocky Mountain Library Of Congress
6727-A-3 Cluck. Old Hen Library Of Congress
6727-B-1 Cripple Creek Library Of Congress
6727-B-2 Little Brown Jug Library Of Congress
6727-B-3 What Did The Buzzard Say To The Crow? Library Of Congress
6727-B-4 Cindy Library Of Congress
6727-B-5 Drunkard's Hiccoughs Library Of Congress
6728-A-1 Cuckoo Bird Library Of Congress
SAM DE CAPUA

He probably recorded on banjo with the ERNEST L. STEVENS’ TRIO.

LUKE DECKER

He recorded on tenor-banjo with Lonesome Luke And His Farm Hands.

VAUGHN DE LEATH

See HARRISON FRANKLIN (“HARRY”) RESER.

JEAN VAISSADE

Jean Vaissade (accordion), Vincent de Liguori (banjo), unknown (slide-whistle -1).

Paris, June 20, 1928.

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<td>BT-4115-1</td>
<td>Ma Regulière -1</td>
<td>HMV K-5469</td>
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<td>BT-4116-1</td>
<td>Griserie -1</td>
<td>HMV K-5454</td>
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<td>BT-4117-1</td>
<td>Charmaine</td>
<td>HMV ?</td>
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<td>BT-4118-1</td>
<td>Parissette -1</td>
<td>HMV K-5454</td>
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<td>BT-4119-1</td>
<td>La Caravane -1</td>
<td>HMV K-5459</td>
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<td>BT-4120-1</td>
<td>Dites-Moi, Ma Mère</td>
<td>HMV ?</td>
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<td>BT-4121-1</td>
<td>Moi-Z-Ete Elle</td>
<td>HMV ?</td>
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<td>BT-4122-1</td>
<td>Quand On Revent</td>
<td>HMV ?</td>
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<td>BT-4123-1</td>
<td>L’Ondine</td>
<td>HMV ?</td>
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<tr>
<td>BT-4124-1</td>
<td>Brin De Valse</td>
<td>HMV ?</td>
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M. VAISSADE. BANJO ACC. PAR M. DE LIGUORI (on HMV-5564)

Same.

Vincent de Liguori.

Paris, first week in October, 1928.

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<td>BV-1</td>
<td>Reproche, Valse</td>
<td>HMV ?</td>
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<td>BV-2</td>
<td>La Secret D’Une Nuit, Valse</td>
<td>HMV K-5675</td>
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<td>BV-3</td>
<td>Coeur D’Artschaut Fox Trot</td>
<td>HMV ?</td>
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<td>BV-4</td>
<td>Oui Papa, Fox Trot</td>
<td>HMV K-5675</td>
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<td>BV-5</td>
<td>Quat Ca C’Est Pour Voi</td>
<td>HMV ?</td>
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<td>BV-6</td>
<td>La Par Cotante</td>
<td>HMV ?</td>
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<td>BV-7</td>
<td>Charmaine</td>
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<td>Moi-Z-Ete Elle</td>
<td>HMV K-5518</td>
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<td>BV-9</td>
<td>Dites Moi, Ma Mère</td>
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<td>BV-10-1</td>
<td>Quand On Revent</td>
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M. VAISSADE. BANJO ACC. PAR M. DE LIGUORI (on HMV-5564)

Same.

Paris, third week in November, 1928.

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<td>BV-299-1</td>
<td>J’Revois Paname</td>
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<td>BV-300</td>
<td>Constantinople</td>
<td>HMV K-5537</td>
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ACCORDON: M. L. FERRARI BANJO: M. V. DE LIGUORI

L. Ferrari (accordion), Vincent de Liguori (banjo).

Paris, date unknown.

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<th>Title</th>
<th>Label</th>
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<td>3998</td>
<td>My Charleston - Charleston</td>
<td>Disque Inovat 522 (6&quot;)</td>
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<tr>
<td>3990</td>
<td>Pedro - One-Step</td>
<td>Disque Inovat 522 (6&quot;)</td>
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M. ALBERT CARRARA, ACCORDEONISTE ET M. VINCENT DE LIGUORI, BANJOISTE (on Odeon-Saphir SP-1654)

Albert Carrara (accordion), Vincent de Liguori (banjo).

Paris, date unknown.

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<th>Title</th>
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<tr>
<td>SP-1654-1</td>
<td>Pour Un Petit Baiser D’Amour (Fox-Trot)</td>
<td>Odeon-Saphir SP-1654 (27cm)</td>
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<td>SP-1655</td>
<td>Gentil Colibri (Valse Boston)</td>
<td>Odeon-Saphir SP-1655 (27cm)</td>
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<td>SP-1682</td>
<td>Hallelujah (Foxtrot)</td>
<td>Odeon-Saphir SP-1682 (27cm)</td>
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<tr>
<td>SP-1683</td>
<td>C’est Le Printemps De Paris</td>
<td>Odeon-Saphir SP-1683 (27cm)</td>
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</tbody>
</table>

TED DELMARTER

He recorded on banjo with Blue Steele And His Orchestra.

JULIO DENIES

This Argentinian banjoist recorded with Sam Liberman.

*LAForest dent

He recorded probably on tenor-banjo with Bennie Moten.
HARRY MELVILLE DENTON +
(Born: 21. 1. 1865, Freeport, Long Island, N.Y.)

For many years he was a partner of RUBEN REESE ("RUBY") BROOKS. They appeared as BROOKS AND DENTON. In 1951 he became President of the Fraternity of Five-string Banjoists of America. It is not known if he recorded on banjo.

DENZA DANCE BAND +

See RICHARD ("DICK") MCDONOUGH and HARRISON FRANKLIN ("HARRY") RESER.

MARIO DE PIETRO +
(Born: 1896, Naples, Italy - died: 23. 9. 1945, possibly London)

At the age of 21, MARIO DE PIETRO was a sensation on mandolin in his native country Italy. Moving to Britain after World War I, he became a naturalised British subject and was soon an established music hall artist. He took up the tenor-banjo almost as a joke in the early 1920s, but was soon thereafter composing and recording for this instrument. He also made many records as a mandolin soloist and recorded a few sides with Hawaiian groups, usually as a mandolinist, but sometimes in an accompanying rôle as a banjoist.

Mario de Pietro (tenor-banjo solos), unknown (piano).
London, ca September 1, 1925.
C-7242 Try To Play It Aco G-15872, Beltona 931
C-7243 La Vittoriosa Aco G-15872, Beltona 931

BANJO SOLO (on Mimosa P-57, P-161, Savana 923, kiddypHONE)
BANJO SOLO WITH PIANO ACCOMP. (on Mimosa P-4)
ARTHUR COLES (on Marspen)

Probably Mario de Pietro (tenor-banjo solos), unknown (piano).
London, January 20, 1926.
W-714 Rose Gavotte Mimosa P-223 (5")
E-149 Rose Gavotte Mimosa P-5 (6"), P-57 (6"), Savana 923 (7"), Marspen 277
W-715 Ceylon Memories Rejected
E-150 Ceylon Memories Mimosa P-4 (5"), P-161 (6"), Marspen 276

NOTE: - The recording ledgers indicate the artist as "Senor Spa". The composer credits for the above titles are given in the recording files as "Spa".

BANJO SPA (on Mimosa P-239)

SENOIR SPA (on Oliver 169)

Probably Mario de Pietro (tenor-banjo solos), unknown (piano).
London, February 23, 1926.
W-752 Venetian Patrol Oliver 169, Mimosa P-239 (5")
W-715-2 Ceylon Memories Mimosa P-220, KiddypHONE 103 (5")

NOTE: - The recording ledger indicate the artist as "Senor Spa". The composer credits for the above titles are given in the recording files as "Spa".

CONRAD CORDEAU (on Gaiety P-103)
KEN DARRELL (on Coliseum 2007)

PLAYED BY NIX FORD. WITH PIANO ACCOMPANIMENT (on Beltona 1170, 1188)

LEW NICHOLS (on Adelphi 22)

MANDOLINE & BANJO PLAYED BY KEN DARRELL WITH PIANO ACCOMPANIMENT (on Coliseum 2009)

MAX RICKARD (on Guardsman 2041)

Mario de Pietro as "Lew Nichols"/"Nix Ford"/"Ken Darrell"/"Max Rickard" (tenor-banjo solos, mandolin -1), unknown (piano).
C-168-E Pickin's Aco G-16205, Adelphi 22, Coliseum 2007, Guardsmen 2041
C-169-E (a) Jolly Jo-Jo (Mandolin) (b) Banjo Delirrums Beltona 1170, Coliseum 2009*, Guardsmen 2121, Aco GA-20021
(b) Banjo Jo Jo & Banjo Delirrums* -1
C-170-E Moonlight On The Heather Beltona 1188, Coliseum 2007, Guardsmen 2041, Gaiety P-103, Aco GA-20021

MARIO DE PIETRO. BANJO SOLO (on HMV B-2475)

Mario de Pietro (tenor-banjo solos), T. Hinsley (piano).
Small Queen's Hall, London, March 14, 1927.
8b-10443 Slippery Joe HMV rejected
8b-10444-2 Keyboard Kapers HMV B-2475, K-5221, Electrola EG-608
BANJO (on Broadcast 123, Unison 123)
BANJO SOLO (on Little Marvel 27, 1021)
(BANJO SOLO) (on Little Marvel 1102, Fairy Record 1102)
(BANJO) (on Little Marvel 1015, 1077, Little Gem 1077)
Mario de Pietro (tenor-banjo solos), Harry Bidgood (piano).

London, ca May, 1927.

Z-50 Moonlight On The Heather
  Bonzo On The Banjo
  Felix Trot
  1021-B Spanish Love Sighs
  Bandy Joe
  1098-B Home Again March
  S-2297-E Raggin' The Jo

DE PIETRO. cont.)


Bb-12941-3 Frivolous Joe
  HMV B-2820

Mario de Pietro (tenor-banjo solo), Gerald Moore (piano).

BANJO SOLO WITH PIANO (on HMV B-2820)
Mario de Pietro (tenor-banjo solo), probable Harry Bidgood (piano).


XX-1890 Mice On The Keys
  XX-1891 Wedding Of The Painted Doll - From "Broadway Melody" Film
  XX-1892 Medley Of Popular Airs - Prelude-Rachmanninoff,
    I Don't Know Why I Do It, I'm Crazy Over You,
    I Never Kissed A Baby Like You
  XX-1893 Poet And Peasant Overture

London, May, 1929.

Mario de Pietro (tenor-banjo), further details unknown.

4298 The Laughing Joe
  Unissued?
  4298-2 The Laughing Joe
  Unissued?

LOUIS REVEL. BANJO SOLO WITH PIANO ACC. (on Piccadilly 551)
LOUIS REVEL. BANJO SOLO WITH PIANO (on Piccadilly 568)
Mario de Pietro as "Louis Revel"/"Pedro Ferrari" (tenor-banjo solos), probably Norman Hackforth (piano).

London, ca June, 1930.

XX-3627-2 The Buffoon
  XX-3628-2 Finger Tricks

London, August 18, 1930.

MB-1715-1 Lollipops
  MB-1716-2 Pep

London, ca November 19, 1930.

MARIO DE PIETRO. BANJO SOLO (on Sterno 605)
Mario de Pietro (tenor-banjo solo), unknown (piano).

London, ca November 19, 1930.

S-1170 The Buffoon
  S-1171 Fashionette


CE-8950-1 Temptation Rag
  CE-8951-1 Midnight In Mayfair

RUSSELL DEPPE +

He recorded on tenor-banjo with The Georgians, Howard Linan and Paul Specht.
TOM DERBY +

GEORGIA WILD CATS
Tom Derby (banjo, vocal), Jesse Pitts (guitar, vocal).

69365-2 She's Waiting For Me (Fort Benning Blues) Victor 23640

69378-2 The Bootlegger Song Victor unissued
69379-2 The Monkey Song Victor unissued
69380-2 Goin' Down That 'Frisco Line Victor 23640

69398-2 Broke Man Blues Victor unissued
69399-2 High Sheriff From Georgia Victor unissued

CLIFF DEVEREAUX +

 Born: 10.4.1914, Chepstow, England

He first joined the BBC radio and was engaged on childrens' program being known as Uncle Cliff. He then left the
BBC, having auditioned for GENE ESSEN'S CHICAGO VELLUM BOYS at the Newport Empire (this was a band which
used the comparatively rare piccolo-banjo). He got the job. Afterwards, he joined an accordion band and then
worked with various groups. In 1948 he went freelance, undertaking studio and radio work. In 1950 his most
successful radio spot came along - Variety Bandbox and at this time he he teamed up with DAY and the banjo
duettists DEVEREAUX and DAY became household names while the program lasted; they also made many personal
appearances. He was also on the Carroll Levis talent show where people like Joe Brown and Kenny Ball were
discovered. As well as playing plectrum-banjo, plectrum- and finger style-guitar, he also played Hawaiian-guitar
and ukulele. Then in the 1950s and 1960s came the BIG BEN BANJO BAND and the Banjoliers era. He retired and
concentrated on teaching at his home in Dorset, mainly on classical guitar.

Cliff Devereaux (plectrum-banjo solo), unknown orchestra.

11014-1-M Take Your Pick Gui de Buire
Cliff Devereaux, --- Day (plectrum-banjo), unknown orchestra.
London, August 9, 1950.
12248-1-M Alabamy Bound Gui de Buire
12248-2-M That's A Plenty Gui de Buire
Orchestra directed by Johnny Gregory with Cliff Devereaux (plectrum-banjo), Penny Nichols (vocal).
Give Me A Band And My Baby Embassy WB-156
The Banjo's Back In Town Embassy WB-156
NOTE: The above feature plectrum-banjo solos.

See also the THE BIG BEN BANJO BAND.

DON DEWEY +

He recorded on banjo with Henry Thies.

LOIS DEXTER +

He recorded on tenor-banjo with Lou Gold, Kid Williams and Lewis McDaniel-Gid Smith.

RALPH DEXTER +

LOU GOLD AND HIS ORCHESTRA
Dave Klein (cornet), William McGill (trombone, alto-saxophone), Clyde Doerr (alto-saxophone), Jimmy Johnston
(bass-saxophone), Lou Gold (piano), Ralph Dexter (tenor-banjo), Sol Mathenson (drums).

New York City, October 6, 1924.
1170-C Sweet Little You Cameo 598
NOTE: The above features a tenor-banjo solo.

LOU GOLD AND HIS ORCHESTRA
Dave Klein (cornet), William McGill (trombone, alto-saxophone), Clyde Doerr (alto-saxophone), Jimmy Johnston
(bass-saxophone), Mike Berman (violin), Lou Gold (piano), Ralph Dexter (tenor-banjo), Sol Mathenson (drums).

New York City, ca January 6, 1925.
1313-82 Bring Back Those Rock-A-Bye Baby Days Cameo 682, Lincoln 2301
NOTE: The above features a tenor-banjo solo.
LOU GOLD AND HIS CLUB WIGWAM ORCHESTRA
Dave Klein (cornet), William McGill (trombone, alto-saxophone), Clyde Doerr (alto-saxophone), Phil Ohman (piano), Lou Gold (piano), Ralph Dexter (tenor-banjo), Jimmy Johnston (bass-saxophone), Sol Mathensen (drums).

New York City, January, 1925.

105753-1 O Katharina Pathé Actuelle 036195, Perfect 14376

NOTE: * The above features a tenor-banjo solo.

*HARRY DIAL’S BLUSCIANS

See EUSTERN WOODFORK.

HARRY DIAMOND +

(Died: late 1907)

HARRY DIAMOND called himself “Banjo Expert Comedian, Author and Composer”. His banjo tone resembled SYLVESTER LOUIS (“VESS L.”) OSSMAN’s.

DIAMOND AND CURRY

BANJO DUETS (on Edison 2707, 2709, 2711)

Orange, New Jersey, between January, 1896-May, 1899

Dance California Edison 2700 (cyl)
Bride Elect March Edison 2701 (cyl)
Gay Coney Island March Edison 2702 (cyl)
Scorcher March Edison 2703 (cyl)
Espanita March Edison 2704 (cyl)
Popular Medley Edison 2705 (cyl)
Sweet Repose Waltz Edison 2706 (cyl)
Hot Corn Medley Edison 2707 (cyl)
National Airs Medley Edison 2708 (cyl)
Yankee Doodle Edison 2709 (cyl)
Soldiers In The Park, March Song Edison 2710 (cyl)
Medley Of May Irwin’s Coon Songs Edison 2711 (cyl)
Ye Boston Tea Party Edison 2712 (cyl)

DIAMOND AND CURRY +

See HARRY DIAMOND.

DIAMOND TRIO +

See OLLY OAKLEY.

SKILLET DICK AND HIS FRYING PANS +

See PAUL GEORGE.

BILL DICKEY +

He recorded on tenor-banjo with the Tune Wranglers.

D. L. DILLINGHAM +

D. L. Dillingham (banjo), further details unknown

623-A-1 Dusty Miller Library Of Congress
623-B-2 Rickett’s Hornpipe Library Of Congress

J. D. DILLINGHAM +

J. D. Dillingham (banjo), further details unknown.

537-A Diamond Joe Library Of Congress
537-B-1 “Fiddle Tune” Library Of Congress
537-B-3 Soda Gal Library Of Congress
665-A-1 Go On Little Dogies Library Of Congress
665-A-2 Wagoner Library Of Congress

134
(DILLINGHAM, cont.)

Same, with calling

901-A-1 Breakdown
Austin, Texas, January, 1936.
Library Of Congress

CHARLES DINGUS +

Charles Dingus (banjo), further details unknown.

8532-A-1 Sourwood Mountain
Martin, Kentucky, February, 1946.
Library Of Congress

8532-A-2 Waltz
Library Of Congress

8532-A-3 Shortening Bread
Library Of Congress

8532-A-4 Shortening Bread (Again)
Library Of Congress

DIPLOMAT ORCHESTRA +

See NICK LUCAS,

DIPLOMAT NOVELTY ORCHESTRA +

See JOHN CALI, ANTHONY ("TONY") COLUCCI and HARRISON FRANKLIN ("HARRY") RESER.

FRANK DI PRIMA +

RAY MILLER AND HIS ORCHESTRA
Charles Rocco, Ray Johnston (trumpet), Miff Mole, Andy Sindelar (trombone), Andy Sannella (clarinet, soprano-saxophone, alto-saxophone), Bernard Daly (clarinet, alto-saxophone, tenor-saxophone), Frankie Trumbauer (C-melody-saxophone), Don Yates (violin), Harry Perrella, Tom Satterfield (piano), Frank di Prima (tenor-banjo), Louis Cassagne (brass-bass or string-bass), Ward Archer (drums), Ray Miller (leader).

New York City, April 23, 1924.

12965/7 From One Till Two (I Always Dream Of You) Brunswick 2613
NOTE: - The above features a tenor-banjo solo.

RAY MILLER AND HIS ORCHESTRA
Same.
New York City, June 3, 1924.

13205 Mama's Gone, Good Bye Brunswick 2662
NOTE: - The above features a tenor-banjo solo.

RAY MILLER AND HIS ORCHESTRA
Same.
New York City, July 22, 1924.

13583/6 Charleston Cabin Brunswick 2666
NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Al Burt's (Dance) Orchestra.

TABOR DIREKY +

This Hungaro-American guitarist and banjoist recorded on banjo with Harry Flemming.

*WILLIAM ("BILL") DIRVIN

JOHN WILLIAMS AND HIS MEMPHIS STOMPERS
Gene Prince, Harry Lawson (trumpet), Allan Durham (trombone), John Harrington (clarinet, alto-saxophone), John Williams (alto-saxophone, baritone-saxophone), Lawrence Freeman (tenor-saxophone), Claude Williams (violin), Andy Kirk (bass-saxophone, brass-bass, director), Mary Lou Williams (piano), William Dirvin (banjo), Edward McNeil (drums).

Kansas City, ca November 9, 1929.

KC-600- Somepin' Slow And Low Vocalion 1453
NOTE: - The above features a banjo solo.

He also recorded on banjo with Blanche Calloway And Her Joy Boys and with Andy Kirk And His Twelve Clouds Of Joy

135
WILLIAM CHARLES ("DIZ") DISLEY +
Born: 27.5.1931, Winnipeg, Canada
This British guitarist and banjoist first played tenor-banjo and recorded with the Yorkshire Jazz Band in 1949. In 1953 he moved to London. Inspired by the recordings of Django Reinhardt he took up the guitar and played and recorded with various groups. In the late 1950s he formed his own swing group, the Soho String Quartet.
He recorded on tenor-banjo with The Yorkshire Jazz Band.

*DISON
He recorded on banjo with Deppe's Serenaders.

DIXIE DAISIES +
See HARRISON FRANKLIN ("HARRY") RESER.

DIXIE JAZZ BAND +
See HARRISON FRANKLIN ("HARRY") RESER.

DIXIE PLANTATION ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

*DIXIE RHYTHM KINGS
See CLAUDE ROBERTS.

DIXIE STOMPERS +
See HARRISON FRANKLIN ("HARRY") RESER.

*THE DIXIE STOMPERS
See CHARLES EDWARD ("CHARLIE") DIXON.

DIXIE TRIO +
See JOHN CALI and FRED VAN EPS.

*DIXIE WASHBOARD BAND
See IKEY L. ("BANJO IKEY") ROBINSON.

*DIXIELAND JUG BLOWERS
DIXIELAND JUG BLOWERS
JOHNNY DODDS' DIXIELAND JUG BLOWERS (on Biltmore 1018)
Lockwood Lewis (alto-saxophone, vocal -1), Clifford Hayes (violin), Curtis Hayes (guitar-banjo), Cal Smith (tenor-banjo), Freddie Smith (plectrum-banjo), Earl McDonald (jug, vocal -2), H. Clifford (jug).
Chicago, December 10, 1926.
37220-1 Boodle-Am Shake -1/-2 HMV B-10707
37220-2 Boodle-Am Shake -1/-2 Victor 20480, Biltmore 1018
37221-2 Florida Blues Victor 20403
37222-3 Don't Give All The Lard Away -1 Victor 20420
37223-2 Banjoreno Victor 21473
37224-2 Skip, Skat, Doodle-Do -2 Victor 20649, HMV B-5398, Electrola EG-790
37225-3 Louisvile Stomp Victor 20403
NOTE: Biltmore 1018 as "Johnny Dodds' Dixieland Jug Blowers", regardless of the fact that on this side Dodds is not present!
**DIXIELAND JUG BLOWERS, cont.**

**JOHNNY DODDS AND THE DIXIELAND JUG BLOWERS (on Biltmore 1018 and HMV EA-4089)**

Johnny Dodds (clarinet), Lockwood Lewis (alto-saxophone), Clifford Hayes (violin -1), Cal Smith (tenor-banjo), Freddie Smith (plectrum-banjo), Curtis Hayes (guitar-banjo), Earl McDonald (jig, speech -2), H. Clifford (jig).

**House Rent Rag -1/-2**

Victor 20420, Biltmore 1019

**Memphis Shake -1**

Victor 20415, Biltmore 1011

**Carpet Alley Breakdown**

HMV B-10727, JK-2773, Electrola EG-7777

**Hen Party Blues -1**

HMV B-10727, JK-2773, Electrola EG-7777

**NOTE:** - Take 1 of 37229 is played faster than take 2, the exact playing time of 1 is 2'39 min., of 2 it is 3'16 min.

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**CHARLES EDWARD (“CHARLIE”) DIXON**

(Born: ca 1898, Jersey City, New Jersey - died: 6.12.1940, New York City)

This tenor-banjoist, guitarist and arranger played in New York City and Boston before joining Sam Wooding in New York City, in 1922. He played with Shrimp Jones (1922-23), recorded with Fletcher Henderson units (1922-23) and became a regular member of the Fletcher Henderson band in January, 1924. He continued to arrange pieces for Henderson after leaving the group around 1928. He also led his own band, also accompanied dancer Cora La Redd. Later he worked as arranger for Vernon Andrade, Chick Webb, the Plantation Club, Will Bradley and Glenn Miller.

**SEVEN BROWN BABIES**

Elmer Chambers (cornet), probably Teddy Nixon (trombone), Don Redman (clarinet, alto-saxophone), Coleman Hawkins (tenor-saxophone), Fletcher Henderson (piano), probably Charlie Dixon (tenor-banjo), possibly Billy Fowler (bass-saxophone), Kaiser Marshall (drums).

37226-2

Victor 20420, Biltmore 1019

**West Indian Blues**

Unissued

**NOTE:** - The above feature tenor-banjo solos.

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**FLETCHER HENDERSON AND HIS ORCHESTRA**

Elmer Chambers, Howard Scott (cornet), probably Teddy Nixon (trombone), two unknown (alto-saxophone), Coleman Hawkins (tenor-saxophone), Fletcher Henderson (piano), probably Charlie Dixon (tenor-banjo), possibly Billy Fowler (bass-saxophone), probably Kaiser Marshall (drums).

New York City, between October 4-11, 1923.

31012-1

West Indian Blues (sic)

Unissued

**NOTE:** - The above features a tenor-banjo solo.

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**SOUTHAMPTON SOCIETY ORCHESTRA (on Pathe)**

Elmer Chambers, Howard Scott, Louis Armstrong (trumpet), Charlie Green (trombone), Buster Bailey, Don Redman (clarinet, alto-saxophone, C-melody-saxophone), Coleman Hawkins (clarinet, tenor-saxophone), Fletcher Henderson (piano), Charlie Dixon (tenor-banjo), Ralph Escudero (tuba), Kaiser Marshall (drums).

New York City, between February 3-6, 1925.

N-105829

Poplar Street Blues

Pathé Actuelle 036214, Perfect 14395

**NOTE:** - The above features a tenor-banjo solo.

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**THE DIXIE STOMPERS**

**FLETCHER HENDERSON’S DIXIE STOMPERS (on Jazz Society)**

Joe Smith, Tommy Ladnier (trumpet), Jimmy Harrison, Benny Morton (trombone), Buster Bailey or Carmelo Jejo (clarinet, alto-saxophone), Don Redman (clarinet, alto-saxophone, vocal), Coleman Hawkins (clarinet, tenor-saxophone), Fletcher Henderson (piano), Charlie Dixon (tenor-banjo), June Cole (tuba), Kaiser Marshall (drums).

New York City, March 23, 1927.

143638-3

The Wang Wang Blues

Harmony 407-H, Velvet Tone 1407, Diva 2407, Columbia DF-3467, Jazz Society AA-520

**NOTE:** - The above features a tenor-banjo solo.
FLETCHER HENDERSON’S ORCHESTRA (on Victor)
FLETCHER HENDERSON AND HIS ORCHESTRA (on Bluebird)
Russell Smith, Joe Smith, Tommy Ladnier (trumpet), Jimmy Harrison, Benny Morton (trombone), Buster Bailey, Don Redman (clarinet, alto-saxophone), Coley Hawkins (clarinet, tenor-saxophone), Fletcher Henderson (piano),
New York City, April 27, 1927.

BVE-38496-2 St. Louis Shuffle Victor 20944
BVE-38496-3 St. Louis Shuffle Bluebird B-10246

NOTE: - The above feature tenor-banjo solos

He also recorded on tenor-banjo with Faye Barnes, Ida G. Brown, Gladys Bryant, Ida Cox, Rosetta Crawford, Ethel
Finnie, Lucile Hegamin, Rosa Henderson, Edna Hicks, Alberta Hunter, Maggie Jones, Viola McCoy, Ozie McPherson,
Maude Mills, Ma Rainey, Inez Richardson, Besse Smith, Clara Smith, Trtie Smith, The Southern Serenaders, Hannah

* LAWRENCE W. DIXON
(Born: ca 1895, Chillicothe, Ohio - died: January, 1970, Chicago)

This banjoist and guitarist grew up in a musical family. After playing with Sammy Stewart in Ohio and Chicago from
1923 to 1928 he played cello with Dave Peyton’s band in Chicago. From 1931 to 1937 he worked with Earl Hines.

DIXON’S JAZZ MANIACS
Vance Dixon (clarinet), Kline Tyndall (piano), probably Lawrence W. Dixon (plectrum-banjo).
Chicago, ca January, 1927.
4090-1,2 Crazy Quilt Paramount 12446
NOTE: - The above features a plectrum-banjo solo.

He also recorded on plectrum-banjo with the Harlem House Rent Stampers, Sammy Stewart’s Ten Knights Of
Syncopation/Sammy Stewart And His Orchestra and Fess Williams And His Joy Boys

DIXON DANCE ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

*DIXON’S JAZZ MANIACS
See LAWRENCE W. DIXON.

THE DIZZY TRIO +,
See LEROY (“ROY”) SMECK.

OTTO DOBRINDT’S KLAVER-SYMPHONIKER/OTTO DOBRINDT PIANO SYMPHONISTS +
See MICHAEL (“MIKE”) DANZI and HAROLD M. KIRCHSTEIN.

*LOUIS DODD
He recorded on banjo with Sonny Clay’s Plantation Orchestra and The Stompin’ Six.

*JOHNNY DODDS’ BLACK BOTTOM STOMPERS
See ARTHUR (“BUD”) SCOTT.

CLYDE DOERR AND HIS ORCHESTRA/DOERR’S ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

BERT DOLAN’S ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.
ANTHONY JAMES ("LONNIE") DONEGAN +
(Born: 29.4.1931, Glasgow, Scotland)
This Scottish singer, guitarist and banjoist led in the early 1950s his own band, before he worked with Ken Colyer and Chris Barber and formed his own skiffle group.
He recorded on tenor- or plectrum-banjo (guitar-tuning) with his own Skiffle Group and with Chris Barber's Jazz Band.

"DONGA."

Pseudonym for ERNESTO DOS SANTOS.

*ERNESTO ("DONGA") DOS SANTOS
(Born: ca. 1889, Rio de Janeiro, Brazil - died: ca. 1970's, Rio de Janeiro, Brazil)
This Brazilian composer and musician recorded mostly on guitar and cavaquinho. After having listened to the black American The Syncopators Band in Paris, in 1922 he also played banjo. "DONGA" recorded prolifically, mostly with Os 8 Batutas, directed by Alfred "Pixinguinha" da Rocha Vianna. He went to Europe again in 1924/25 with Carlitas Et Son Orchestre, directed by Carlos Blassifera. Upon his return to Rio de Janeiro "DONGA" organized the Orquestra Tipica Pixinguinha-Dongo which recorded for Odeon and Parlophone; he also recorded with the Grupo Da Guarda Velha for Victor and as accompanist for many singers.

CLARENCE DOTY +
He recorded on banjo with Whitey Kaufman's And His Orchestra.

DOUGLAS AND HART +
See TAYLOR BROTHERS.

"RICHARD DOYLE +
Pseudonym on Aco for PETE MANDELL.

THE DREAM WEAVERS +
This mixed vocal trio recorded for Brunswick and Decca during the 1950s. The instrumental accompaniment consists of a piano and a banjo.

"HAROLD DREW +
Pseudonym for ALFRED DAVIES CAMMEYER.

PERRY DRING +
He recorded on banjo with Charles Dornberger And His Orchestra.

MACY DRUCKER +
He recorded on banjo with Lada's Orchestra/Louisiana Orchestra.

JOE DRUMRIGHT +
He recorded on banjo with Bill Monroe And His Blue Grass Boys.

ALAIN DU BOIS +
This Swiss banjoist recorded with Loy's Choquart.

EDDIE DUCHENE +
This Canadian banjoist recorded with the Metropolitan Players and with Captain Plunkett's Dumbells.
*CHARLES DU GASTON*

He recorded on tenor-banjo with Frankie Franko And His Louisianians.

**BEN S. DUGGER**

Ben S. Dugger (banjo), further details unknown.

2850-A-3 Sourwood Mountain Elk Park, North Carolina, April, 1939. Library Of Congress

"MR. AUCKLAND DUKE" +

Pseudonym on Savanna for EDWIN ELLSWORTH ("EDDIE") PEABODY.

**LOUIS DUMONT** +

He recorded on tenor-banjo with Hank Penny And His Radio Cowboys.

**UNCLE ECK DUNFORD** +

Uncle Eck Dunford (talking, probably own banjo).

NOTE: - On the above the banjo is played very simply in the background.

**EDDIE/EDDY DUNN, Jr.** +

Frank Quinn (violin, accordion, vocal -1), unknown (piano), Eddie/Eddy Dunn, Jr. (banjo).

New York City, January 24, 1930.

W-111628-2 Jack Welch - Jig Columbia 33405-F
W-111629-1 Heathery Breeze; The Moving Boggs - Reels Columbia 33417,
Regal-Zonophone MR-163
W-111631-1 Doherty The Senator -1 Columbia 33408-F, Regal-Zonophone MR-691, IZ-191

FRANK QUINN

Frank Quinn (violin, accordion), Eddie/Eddy Dunn, Jr. (banjo).

New York City, 1930-31.

Falling Leaves Columbia 33454-F
Evening Star - Reel Columbia 33454-F

FRANK QUINN-EDDY DUNNE

Frank Quinn (accordion), Eddie/Eddy Dunn, Jr. (banjo).

New York City, February 25, 1936.

CO-18724- The Fighting Men - Reel Columbia 33552-F, Vocalion 84180

**DURAND** +

He recorded on banjo with George Belshaw And His KFAB Orchestra.

**DUTCH SWING COLLEGE BAND** +

See ARIE LIGTHART.

**B. W. ("BILL") DYKES** +


He started to play the mandolin at the age of seven. After the First World War he studied banjo, tenor-banjo, plectrum- and Hawaiian-guitar and soon started teaching. In 1936 he formed the professional banjo band known as RAYMONDE AND HIS BAND O’ BANJOS (q.v.) with himself playing the lead on the tenor-banjo.
The real name of this American finger-style and spectrum banjoist was BLANCHARD. He took up the study of the banjo at the age of 13 under tutorage of the American minstrel banjoist Billy West and led a successful career in England on stage and in West End cabarets. In the company of a Negro Lithuanian vocalist and dancer Little Jimmie he also toured all over Europe in 1905 as "DAS BANJO-VIRTUOSEN-TRIO EARLE". He recorded as a soloist and banjo duets with CLARK H. JONES (CLARKE AND EARL) and REYS JUNGMANN (RAY'S AND EARL) and accompanied other artists.

MR. BURT EARL (sic)
Burt Earle (whistling, probably banjo).

<table>
<thead>
<tr>
<th>London, October 13, 1898.</th>
<th>Berliner 2143 (7&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Whistling Coon</td>
<td></td>
</tr>
</tbody>
</table>

 Probably similar.

<table>
<thead>
<tr>
<th>London, October 20, 1898.</th>
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<tbody>
<tr>
<td>Handicap March</td>
</tr>
<tr>
<td>Berliner 9257 (7&quot;)</td>
</tr>
<tr>
<td>Coon Medley</td>
</tr>
<tr>
<td>Berliner 9259 (7&quot;)</td>
</tr>
<tr>
<td>Mocking Birds</td>
</tr>
<tr>
<td>Berliner 9260 (7&quot;)</td>
</tr>
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</table>

NOTE: Matrix 9258 is untraced.

Burt Earle (whistling, probably banjo), Burt Shepard (whistling -1).

<table>
<thead>
<tr>
<th>London, December 12, 1898.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Whistling Coon</td>
</tr>
<tr>
<td>Berliner 2143-X (7&quot;)</td>
</tr>
<tr>
<td>Whistling Mike -1</td>
</tr>
<tr>
<td>Berliner 4025 (7&quot;)</td>
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</tbody>
</table>

MR. BURT SHEPARD (COMIC)
SUNG BY MR. BURT SHEPARD, LONDON

Burt Shepard (comic vocal), Burt Earle (banjo).

<table>
<thead>
<tr>
<th>London, December 16, 1898.</th>
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<tbody>
<tr>
<td>Little Alabama Coon</td>
</tr>
<tr>
<td>Berliner 2195, 2195-X (7&quot;)</td>
</tr>
<tr>
<td>My Coal Black Lady</td>
</tr>
<tr>
<td>Berliner 2216 (7&quot;)</td>
</tr>
<tr>
<td>Down On The Ohio</td>
</tr>
<tr>
<td>Berliner 2193 (7&quot;)</td>
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</table>

NOTE: - 2195-X most probably uses a different take, recorded at a later date.

 Probably same.

<table>
<thead>
<tr>
<th>London, December 29, 1898.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Want Yer, Ma Honey</td>
</tr>
<tr>
<td>Berliner 2261 (7&quot;)</td>
</tr>
</tbody>
</table>

BURT EARL (sic)
Burt Earle (vocal -1, whistling -2), accompaniment, if any, unknown.

<table>
<thead>
<tr>
<th>London, January 2, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Scorcher March</td>
</tr>
<tr>
<td>Berliner 9281 (7&quot;)</td>
</tr>
<tr>
<td>The Whistling Nigger -1/-2</td>
</tr>
<tr>
<td>Berliner 2263 (7&quot;)</td>
</tr>
</tbody>
</table>

Burt Shepard (comic vocal), Burt Earle (banjo).

<table>
<thead>
<tr>
<th>London, January 4, 1899.</th>
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<tbody>
<tr>
<td>All Coons Look Alike To Me</td>
</tr>
<tr>
<td>Berliner 2252 (7&quot;)</td>
</tr>
</tbody>
</table>

 Probably same.

<table>
<thead>
<tr>
<th>London, January 9, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixie</td>
</tr>
<tr>
<td>Berliner 2315 (7&quot;)</td>
</tr>
</tbody>
</table>

BURT EARL WHISTLING (sic)
Burt Earle (whistling), accompaniment, if any, unknown.

<table>
<thead>
<tr>
<th>London, January 15, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gayest Manhatten March (sic)</td>
</tr>
<tr>
<td>Berliner 9282 (7&quot;)</td>
</tr>
</tbody>
</table>

Burt Shepard (comic vocal), Burt Earle (banjo).

<table>
<thead>
<tr>
<th>London, March 6, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Want Dem Presents Back</td>
</tr>
<tr>
<td>Berliner 2393 (7&quot;)</td>
</tr>
</tbody>
</table>

Probably same.

<table>
<thead>
<tr>
<th>London, March 7, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Wants My Lulu</td>
</tr>
<tr>
<td>Berliner 2413 (7&quot;)</td>
</tr>
</tbody>
</table>

Probably same.

<table>
<thead>
<tr>
<th>London, May 11 or 21, 1899.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Alabama Coon</td>
</tr>
<tr>
<td>Berliner 2195-Z (7&quot;)</td>
</tr>
</tbody>
</table>

MR. C. FOSTER, COMIC
MR. CHARLES FOSTER, LONDON

Burt Shepard as "Charles Foster" (vocal, whistling), Burt Earle (banjo).

London, between October 7-10, 1899.

<table>
<thead>
<tr>
<th>Berliner 2647 (7&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Cockney Coon (Miss Wentworth's Song)</td>
</tr>
</tbody>
</table>
Probably same or with orchestra accompaniment.

4001 Looking For A Coon Like Me (Bessie Wentworth’s Song) London, between October 10-November 15, 1899. Berliner 2670 (7")

4072 Sweeter Dan De Sugar From De Cane Berliner 2692 (7")

THE AMERICAN COMEDY FOUR

Unknown (male vocal-quartet), Burt Earle (banjo).

4088 Kentucky Baby London, between October 10-November 15, 1899. Berliner 4104 (7")

Burt Shepard as “Charles Foster” (vocal, whistling), Burt Earle (banjo), further accompaniment, if any, unknown.

1959a Down Upon The Swanee Berliner 2282 (7")

Probably same.

1992 Cockney Coon Berliner 2647-X (7")

Burt Shepard (vocal), accompaniment unknown, possibly Burt Earle (banjo, whistling -1).

2014a Whistling Coon -1 Berliner 2476 (7")

Probably same.

2049 Down On The Ohio Berliner 2279 (7")

Probably same.

2058a The Whistling Coon -1 Berliner 2143-Z (7")

Probably same.

2081 Sweeter Dan De Sugar -1 Berliner 2488 (7")

BurE EARL (sic)

Burt Earle (whistling), accompaniment, if any, unknown.

2069 Mocking Bird Berliner 9260-Z (7")

Burt Shepard (vocal), accompaniment unknown, possibly Burt Earle (banjo).

2128 My Coal Black Lady Berliner 2216-X (7")

Probably same.

2194 Yankee Doodle (Sung By A Yankee) Berliner 2093 (7")

2197 Coochey Coo Berliner 2197 (7")

Burt Shepard as “Charles Foster” (vocal, whistling), Burt Earle (banjo), further accompaniment, if any, unknown.

2214 Looking For A Coon Like Me Berliner 2670-X (7")

Probably same.

2232 The Dandy Coloured Coon Berliner 2118 (7")

2233 Down In Carolina Berliner 2165 (7")

Probably same.

4064 Liza Johnson Berliner 2-2013 (7")

Burt Shepard (vocal), possibly Burt Earle (banjo).

4093 The Honeysuckle And The Bee Berliner 2-2036 (7")

Possibly similar.

4805 The Rainbow Coon (Ma Rainbow Coon?) Gramophone 2-2191 (7")

4807 Coon, Coon, Coon Gramophone 2-2181 (7")

4811 Parody On “The Honeysuckle And The Bee” Gramophone 2-2207 (7")
(EARLE, cont.)

Possibly similar.

5194  Oh Didn’t He Ramble?
5198  My Lady Hottentot
5201  Parody On “Swanee River”
5204  Looking For A Coon Like Me

Possibly similar.

5272  He Didn’t The Cake Walk
5274  Ain’t It A Shame
5276  Sam Johnson Stole

Possibly similar.

3329b  Bill Bailey
3330b  Bill Bailey
3331b  Bill Bailey

Possibly similar.

3360b  Bill Bailey
3361b  Bill Bailey
3362b  Bill Bailey
3363b  Bill Bailey
3364b  Bill Bailey
3365b  Bill Bailey
3366b  Bill Bailey
3367b  Bill Bailey
3368b  Bill Bailey
3369b  Bill Bailey

Probably same.

5278  Bill Bailey Won’t You Please Come Home

GEORGE ATKINSON (on Gramophone 2-2419)
Burt Shepard as “George Atkinson” (vocal), Burt Earle (banjo).

Possibly same.

5800  Hiawatha
5801  Hiawatha

Possibly same.

5846  Up In The Cocoa nut Tree

Burt Earle (whistling), accompaniment unknown.

Possibly same.

6217  Any Rags?

Probably similar.

6246  Billy Bailey, Won’t You Please Come Home

Probably similar.

6365  Ain’t Dat A Shame?

Burt Shepard (vocal), probably Burt Earle (banjo).

6666  Bill Bailey, Won’t You Please Come Home

Burt Earle (whistling), accompaniment, if any, unknown.

2315-K; 3311-3-17  Mocking Bird

Burt Earle (banjo solos), unknown (piano).

16496  Yankee Doodle
16497  Dance California

NOTE: Both titles also issued on the same issue numbers in October, 1907, as by Charlie Rogers.
Burt Earle (banjo solos), unknown (piano).  
London, before April, 1906.

16344 Hungarian Rhapsodie  Neophone 16344 (12"
16345 "William Tell" - Overture, Finale  Neophone 16345 (12"
16407 Polly Prim  Neophone 16407 (32 cm)
16408 The Handicap, March  Neophone 16408 (32 cm)

**NOTE:** - 16344 and 16345 also issued with the same issue numbers in March, 1907, as by Charlie Rogers.

**BANJO SOLO PLAYED BY MR. BURT EARLE, BANJOIST. LONDON (on Favorite 1-64005, 1-64006)**  
Burt Earle (banjo solos), unknown (piano).  

2034-0- Peaceful Henry  Favorite 1-64001, 123
2035-0- St Louis Rag  Favorite 1-64002, 123
2036-0- Yankee Doodle (With Variations)  Favorite 1-64003, 124, 1-64003-D*
2037-0- Silver Heels (Silver Heels, Indianer-Ständchen von Neil Moret*)  Favorite 1-64004, 124, 1-64004-D*
2038-0- The Barn Yard Shuffle  Favorite 1-64005, 125
2039-0- Karama, A Japo-Rhapsody  Favorite 1-64006, 125
2040-0- Handicap March  Favorite 1-64007, 126
2041-0- Tell Me, Pretty Maiden  Favorite 1-64008, 126
2042-0- Tyro Mazurka  Favorite 1-64009, 127
2043-0- Polly Prim  Favorite 1-64010, 127

**NOTE:** - A copy of Favorite 123 owned by Brian Rust is dated November 30, 1906.

**BURT EARLE, BANJO**  
Burt Earle (banjo solos), unknown (piano).  

16448 A Bit Of Blarney  Neophone 16448 (12"
16449 Peaceful Henry  Neophone 16449 (12"
16450 The St. Louis Rag  Neophone 16450 (12"
16451 Karama, A Japanese Rhapsody  Neophone 16451 (12"

**PETE HAMPTON, VOCAL, BANJO ACCOMPANIMENT BY MR. BURT EARLE**  
Pete Hampton (vocal), Burt Earle (banjo), unknown (piano).  

16493 Every Little Helps (or: Every Little Bit Helps)  Neophone 16493 (12"
16494-A Alexander  Neophone 16494-A (12"
16494 Listen To The Big Brass Band  Neophone 16494 (12"
16495 What You Goin' To Do When The Rent Comes  Neophone 16495 (12"
16495 Round?  Neophone 16495 (12"

**NOTE:** - Despite the label information no banjo is audible on Neophone 16493 and 16495.

**MR. BURT EARLE, BANJOIST, LONDON (ORCHESTRAL ACCOMP.) (on Odeon 44414)**  
Burt Earle (banjo solos), unknown orchestra.  
London, ca August, 1906.

LX-1610 Peaceful Henry  Odeon 44414, 603, 0178, X-44414
LX-1611 St. Louis Rag  Odeon 44404, A-158, 0177, X-44404
LX-1612-2 Silver Heels (Intermezzo Two-Step)  Odeon 44426, A-158, 0177, X-44426
LX-1613 The Handicap March  Odeon 44415, 603, 0178, X-44415

Probably same.  
London, ca August, 1906.

Peaceful Henry  Sterling 639 (cyl)
The St. Louis Rag  Sterling 640 (cyl)
The Handicap March  Sterling 696 (cyl)

**NOTE:** - The above three cylinders were almost certainly made at the same session as the preceding Odeon discs, they were definitely recorded at the same studios.

**THE AMERICAN COMEDY FOUR**  
Unknown (male vocal-quartet), Burt Earle (banjo).  
London, before September, 1906.

17034 Dixie  Neophone 17034 (12"
17035 The Owl And The Pussy Cat  Neophone 17035 (12"
17036 Rocky Road Medley  Neophone 17036 (12"
17037 My Old Kentucky Home  Neophone 17037 (12"

**PETE HAMPTON, VOCAL, BANJO ACCOMPANIMENT BY MR. BURT EARLE**  
Pete Hampton (vocal), Burt Earle (banjo), unknown (piano).  
London, before September, 1906.

16526 Ain't Yer Gwine To Say "How Do?"  Neophone 16526 (12"

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PETE HAMPTON
Pete Hampton (vocal), Burt Earle (banjo), probably unknown (piano), unknown orchestra.-1.

London, October, 1906.

Any Rags? Bekka G-9819
What You Going To Do When The Rent Comes Bekka G-9821
Round? -1
Alexander -1 Bekka G-9823
Listen To The Big Brass Band -1 Bekka G-9824

THE AMERICAN COMEDY FOUR
Unknown (male vocal-quartet), Burt Earle (banjo).

16520 Love's Medley Neophone 16520 (12")
The Old Folks At Home Neophone ? (12")

Pete Hampton (vocal), Burt Earle (banjo), unknown (piano).

16527 Hannah, Won't You Open That Door? Neophone 16527 (12")
NOTE: - Despite the label information no banjo is audible on Neophone 16527.

PETE HAMPTON
Pete Hampton (vocal), Burt Earle (banjo), unknown orchestra.


Dat's De Way To Spell Chicken Bekka G-9820
Hannah Won't You Open That Door? Bekka G-9822

Probably similar.

17204 The Phrenologist Coon Neophone 17204 (12")
17205 Rastus Johnson U.S.A. Neophone 17205 (12")

THOMAS MALIN (on Diamond 0229)
BERT EARLE (sic), BANJO AND ANGLO-AMERICAN ORCH. (on Pathé 30124)

Burt Earle (plectrum-banjo solos), unknown orchestra.

London, November, 1906

92987 The Wedding Glide Pathé 8872, 5536
92988 On The Mississippi Pathé 8872, 5536, Diamond 0229
92989 The Bacchanal Rag Pathé 8873, 5537, 30124
92991 When The Midnight Choo-Choo Leaves For Pathé 8871, 5535

Alabam'
92992 How Do You Do, Miss Ragtime? Pathé 8871, 5535
92993 King Chanticleer Pathé 8873, 5537, 30124

Burt Earle (banjo solos), accompaniment, if any, unknown.

AL-7679e The Pullman Porters' Parade HMV rejected (12")
AL-7680/1e Y Como Le Va? (Tango) HMV rejected (12")

See also CLARKE AND EARL.

EUGENE EARLE +
(Born: 2.5.1884, Marble Hall, Pembrokeshire, Wales - died: 29.3.1960)

He started learning to play the banjo at the age of 15. His first concert appearance was in 1903. Gave performances in Africa, India, Sri Lanka, China and Japan. In his heyday he was known as the "Kubelik of the Banjo". Besides the items listed below, EARLE had recorded many other titles for the Piccadilly Co., but they were never issued.

EUGENE EARLE, BANJO SOLO (on Piccadilly 152)
Eugene Earle (plectrum-banjo solos), probably Norman Hackforth (piano).

London, November, 1928

XX-1356 A Banjo Vamp Piccadilly 152, Octacros 682
XX-1357 A Desert Breeze Piccadilly 152, Octacros 177

NOTE: - Octacros are anonymous.

EUGENE EARLE, BANJO WITH PIANO (on Piccadilly 276)
Probably same.

1632-2 Rugby Parade March Piccadilly 276
1633-2 Tattoo March Piccadilly 276

PAUL EASLY

It is not known, with whom recorded on tenor-banjo.
ED EAST
He recorded on tenor-banjo with Charlie Davis And His Orchestra.

BILL/BILLY EASTWOOD +
(Born: 31.8.1899, New Orleans - died: ca 1960, New Orleans)
He recorded on plectrum-banjo with the Halfway House (Dance) Orchestra and the Original New Orleans Rhythm Kings.

JAMES ("DOC") EASTWOOD
He recorded on tenor-banjo with Dave Edwards And His Alabama Boys.

RICHARD ("DICK") EDE +
He recorded on banjo with Paul Biese.

HARRY EDELSON +
He recorded on tenor-banjo with Ambrose And His Embassy Club Orchestra.

EDISON ORCHESTRA/ORCHESTERSYMPHONY ORCHESTRA/SINFONIE-ORCHESTER +
See WILLIAM PARKE HUNTER.

"LOUIS EDMONDS & FRANK GRANT" +
Pseudonym Perfect 14028 for FRED VAN EPS and Frank Banta.

*BIG BOY EDWARDS
See ("PAPA") CHARLIE JACKSON.

CLIFF ("UKULELE IKE") EDWARDS +
(Born: 14.6.1895, Hannibal, Missouri - died: 18.7.1972, Hollywood)
He probably recorded on tenor-banjo with Fred Ozark's Jug Blowers.

IVER EDWARDS +
Iver Edwards (banjo), John Rector (fiddle), Robert Catron (guitar), Kelly Lundy (string-bass).
Galax, Virginia. October, 1937.
1349-A-1 Sunny Home In Dixie
1349-A-2 Flop-Eared Mule
1352-A Fun's All Over
1352-B-1 Fun's All Over
1352-B-3 Fortune
Library Of Congress
Library Of Congress
Library Of Congress
Library Of Congress

AUSTIN EGEN +
AUSTIN EGEN, BARITON MIT KLAVIER, BANJO UND SCHLAGZEUG
Austin Egen (vocal, probably piano), unknown (banjo), (drums).
Berlin, June, 1930.
BL-6479-1 Es sprach derweise Marabu
BL-6480-1 Schenk mir ein bißchen Sonnenschein
Electrola EG-1942
Electrola EG-1942

ELDON'S DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
ELITE BANJO ORCHESTRA +

See SYLVESTER LOUIS ("VESS L.") OSSMAN.

ELKINS' STRINGED STEPPERS +

ELKINS' STRINGED STEPPERS
Unknown (alto-saxophone), (banjo), (mandolin), (guitar).
Atlanta, Georgia, November 4, 1926.
9871-A Since You Called Me Sweetheart OKeh 45079
9872-A Speed OKeh 45079

GEORGE ELLIOT +

See THE BIG BEN BANJO BAND.

TONY ELLIS +

He recorded on banjo with Bill Monroe And His Bluegrass Boys.

ELMER, ZEB AND PAUL +

ELMER, ZEB AND PAUL
Unknown (harmonica), (guitar), (banjo), (vocal -1).
New York City, December 11, 1935.
98405-1 Lonesome Road/Liebestraum Victor unissued
98406-1 Swinging Down The Old Orchard Lane Victor unissued
98407-1 Swinging Down The Old Orchard Lane -1 Victor unissued
98408-1 Blue Prelude Victor unissued

EMBASSY DANCE BAND/DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

COUSIN EMMY AND HER KINFOLK +

COUSIN EMMY AND HER KINFOLK. SINGING WITH INSTRUMENTAL ACCOMPANIMENT (on Decca Personality 23583)
Details unknown.
New York City, ca April 22, 1946.
73517 Ruby Decca Personality 23585
NOTE: - The above features a banjo solo.

ENCORE AUTOMATIC BANJO

This was a real 4-string banjo played automatically by tiny mechanical "fingers". It was manufactured between 1897 and about 1916 by the Auto-Manufacturing Company or the American Automusic Company of New York and its forebears, the New England Automatic Banjo Company and the Eastern Specialty Company. The banjo was operated pneumatically by perforated paper rolls, manufactured by the Connorized Roll Co. Several thousand rolls of marches, two-steps, cake-walks, coon selections and other music was available from catalog. The sound medium were these pre-arranged paper rolls, not cylinders or disc recordings. We are unable to provide a listing for lack of access to original catalogs. For a history, description and illustrations see: David Q. Bowers, Encyclopedia of Automatic Instruments (Vestal Press, New York, 1972).

MIKE ENGELEN +

This Belgian-American guitarist and tenor-banjoist was born in Boston, Massachusetts, but raised in England. The Engelen family lived in Antwerp, Belgium, when he joined Arthur Briggs in September, 1926. In 1929 ENGELEN may have toured Europe as a member of the Mistinguett revue. In 1936 he joined the newly formed "Four Notes" led by Dutch pianist Ernst van 't Hoff and Belgian saxophonist Jean Omer - the fourth member being Leopold Serluppens.

He recorded on tenor-banjo with Arthur Briggs. See also AL BOWLLY.
THE ENGLISH MINSTRELS WITH ALEXANDER AND MOSE +

Orchestra of unknown personnel and instrumentation, including banjo, male and female cast.


2B-1188-1 Minstrel Show Of 1931 (1st Record), Intro: HMV C-2305
"Camptown Races", "My Moon", "Speedwell" (Banjo Solo), "Swanee River"

2B-1189-1 Minstrel Show Of 1931 (2nd Record), Intro: HMV C-2305
De Old Banjo", "Lily Of Laguna", "Tap Dance" (Banjo Solo), "Goodnight"

EDDIE ENCELL +

This British banjoist recorded with The Yorkshire Jazz Band.

GEORGE ENDERS OCH HANS ORKESTER +

See ALLAN HEDBERG

MAUREEN ENGLIN +

See JOHN CALI

PETE EPELITTO +

He recorded on banjo with Johnny Ringer's Rosemont Orchestra.

ROYAL EPPERSON +

He recorded on banjo with Howard Thomas And His Orchestra.

RALPH ERIKSSON +

This Swedish banjoist recorded with the Rolle Lindström Dixieland Band.

GENE ESSEN AND HIS CHICAGO VELLUM BOYS [BANJO BOYS] +

GENE ESSEN (possibly pseudonym for FRANK MURRELL) and his group were, for several years, busy in British music halls.

GENE ESSEN & HIS CHICAGO VELLUM BOYS (BANJO BOYS)
Banjo group of unknown personnel, instrumentation includes a piccolo-banjo.

London, August 20, 1934.

JW-2086-1,2 Darkie Ditties - Part 1 Eclipse 810
JW-2087-1,2 Darkie Ditties - Part 2 Eclipse 810

LENNIE ESTERDAHL +

Pete Daily's Chicagoans
Lennie Esterdahl (plectrum-banjo solo), Pete Daily (cornet), Burt Johnson (trombone), Joe Darenbourg (clarinet), Pud Brown (tenor-saxophone), Skippy Anderson (piano), Bud Hatch (string-bass), Hugh Allison (drums)

USA, May, 1951.

7554-D-3 Gramophone Rag Capitol 2302

He also also recorded on plectrum-banjo with Paul Fried And His Rhythmicians and Mannone's San Sue Strutters (sic).

WILLIAM JAMES CLIFFORD ESSEX +

(Born: 12.7.1865, London - died: 2.2.1946, England)

At the age of five HE studied the piano and bought his first banjo for 15 shillings. Appeared at the end of the 1890s in the "PIERROT BANJO TEAM", which later became the "CLIFFORD ESSEX ROYAL PIERTROS". Famous banjoists who played with that team included WILLIAM CHARLES ("WILL C.") PEPPER (who was succeeded by JOSEPH ("JOE") MORLEY), ALBERT THOMAS ("BERT") BASSETT, CHARLES ("MASTER CHARLIE") ROGERS and SYDNEY ELGAR TURNER. In the winter of 1891 he started his fretted instrument concerts in the Portman Rooms, London. For 30 years the C. E. Concerts in London were outstandingly successful. In 1893 he went into partnership with ALFRED DAVIES CAMMeyer. He started his own business in 1903. CLIFFORD ESSEX soon became known as the leading firm for banjos, music and all things connected with the instrument. In 1903 the first issue of the monthly magazine "B.M.G." was published.

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"A Bunch Of Rags" (? cylinder)

ESSEX CLUB ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

*FRANK ETHRIDGE

He recorded on tenor-banjo with Noble Sissle And His Sizzling Syncopators/Orchestra and with Erskine Tate's Vendome Orchestra.

*EUROPE'S SOCIETY ORCHESTRA

For the following recordings this orchestra used a five-piece section of mandolin-banjos.

EUROPE'S SOCIETY ORCHESTRA

James "Reese" Europe (director), Crikett Smith (cornet), Edgar Campbell (clarinet), Tracy Cooper, George Smith, Walter Scott (violin), Leonard Smith, Ford T. Dabney (piano), five unknown (mandolin-banjo), Charles "Buddy" Gilmore (drums). New York City, December 29, 1913

14246-1 Too Much Mustard (Le Tres Moutarde)*
14247-2 Down Home Rag
14248-1 Amapa - Maxixe Bresilen
14249-1 El Irresistible - Tango Argentine

"JOE EVANS" +

Pseudonym on Ariel for JOHN PIDOUX.

J. D. EVANS +

He recorded on tenor-banjo with the Princeton Triangle Club Jazz Band.

LOU DE FABBIA +

He recorded on banjo with Mike Speciale and with Johnny Sylvester.

JOE FAHEY +

JOHN FAHEY

John Fahey (violin), Johnny Connors (piano), Joe Fahey (banjo). New York City, April 4, 1937.

62100-A Off To the Hunt; The Butcher's March - Jigs Decca 12129, W-4180, Rex U-210

JOHN FAHEY +

See JOE FAHEY.

DANVILLE FAIRCHIELD +

He recorded on banjo with the Southern Rag-A-Jazz Band.

EDWARD FAIRS +

See THE KENTUCKY BANJO TEAM.

**"FAMOUS SCRUBBS"**

Pseudonym for FRANCIS MacFOY.
He got his first banjo (a "tack head") at the age of 12. Without a teacher he perfected a double-fingering style of playing, that was to take him to the USA and England between 1893 and 1925. His own system of double-fingering was revolutionary in those days. In 1884 he joined up with a minstrel show and started his first concert and recital tour. In the late 1880s he settled in Pittsburgh and at the turn of the century moved to Plainfield, New Jersey. About 1905 he began to have trouble with his right hand, but he took up plectrum-playing on the five-string banjo and in 1911 was back in Vaudeville in the USA. In 1939 his hearing failed and he had finally to stop touring. In 1948 he became the first vice president of the American Banjo Fraternity. FARLAND is said to have played over 4000 concert and recital engagements, over 2000 assembly programs and about 500 theater engagements. He was called the "greatest banjoist in the world", "the Paganini of the banjo", "the progressive banjoist", "the magician of the banjo" and "the savior of the banjo". His playing was characterized by his classical selections. In 1890 he published his "National School for The Banjo". The banjos that he offered in his catalogs were probably made for him by Rettberg & Lange, New York City.

Alfred A. Farland (banjo solos), probably unaccompanied. Probably New York City, before July, 1900.

1. Last Movement Of The Sonata, Op 30, No. 3 (Beethoven) cylinder 1
3. Gypsy Rondo (Haydn) cylinder 3
4. Spinning Song (Popper) cylinder 4
5. La Paloma (Yradier) cylinder 5
6. Manzanillo (Robyn) cylinder 6
7. Caprice, Op. 1, No. 9 (Paganini) cylinder 7
8. Spanish Dance, Op. 12, No. 3 (Moszkowski) cylinder 8
9. Bolero, Op. 12, No. 5 (Moszkowski) cylinder 9
10. Variations On Auld Lang Syne cylinder 10
11. Tripping Through The Meadows cylinder 11
12. Hungarian Dance, No. 5 (Brahms) cylinder 12
13. Pizzicato, From Sylvia (Delibes) cylinder 13
14. Variations On Dixie cylinder 14
15. Variations On The Mocking Bird cylinder 15
16. 15th Regiment Quickstep cylinder 16
17. Whistling Rufus cylinder 17
18. Eli Green's Cake Walk cylinder 18
19. Smoky Mokes cylinder 19

NOTE: - According to the "5 Stringer", winter issue 1980, no. 140, published by the American Banjo Fraternity, it seems likely that the above soft brown wax cylinders were made for Farland by the Columbia company. These records were never listed in any company's catalog and they are extremely rare. The flyer that advertised these cylinders was available as early as July 1900.

ALFRED FARLAND
Alfred A. Farland (banjo solo).

S652 Carnival Of Venice New York City, June 30, 1917.
   Edison 50616
Same.

S837 Serenade (Moszkowski) New York City, October 6, 1917.
   Edison unissued
Same.

Tripping Through The Meadows Private recording (12"
Blue Danube Waltz Private recording (12"
Oh Come All Ye Faithful Private recording (12"
Minuet In G Private recording (12"
Swanee River Private recording (12"

NOTE: - The above were home recorded by Farland, probably on a direct disc cutter.

WILLIAM ("BILL") FARMER +

For his banjo duets with VESS L. OSSMAN and for his recordings as a member of the OSSMAN BANJO TRIO see SYLVESTER LOUIS ("VESS L.") OSSMAN. See also FARMER AND GRAY.

FARMER AND GRAY +

Maybe this FARMER is WILLIAM ("BILL") FARMER.

BANJO DUET. FARMER & GRAY
--- Farmer, --- Gray (banjo duet), accompaniment, if any, unknown.
USA, ca 1900.
March From J. P. Sousa Dragonette (early unidentified 2 min wax cylinder)
SONNY FARRAR +

JACK HYLTON AND HIS ORCHESTRA (WITH VOCAL REFRAIN) (on Decca F-2824)
Jack Hylton (director), Philippe Brun, Jack Raine (trumpet), Les Carew (trombone), Johnny Reitz (clarinet, alto-saxophone, tenor-saxophone), Noel "Chappi" d'Amato (alto-saxophone, guitar), Abe Romain (clarinet, alto-saxophone), Dave Shand (clarinet, alto-saxophone, baritone-saxophone), Billy Ternent (tenor-saxophone), Johnny Rosen, Dick Willows, Maurice Loban (violin), Freddy Bamberger (piano), Billy Munn (piano, vocal), Sonny Farrar (tenor-banjo), Clem Lawton (brass-bass), Jim Merritt (string-bass), Neville Bishop (drums), Pat O'Malley, unknown (vocal).
London, February 8, 1932.
GB-3932-2 Open Up Dem Pearly Gates Decca F-2824, M-1079
NOTE: The above features the single-string played tenor-banjo.

SONNY FARRAR AND HIS BANJO BAND WITH THE STARGAZERS (on Decca F-10437, for matrix DR-19916-1)
THE STARGAZERS WITH SONNY FARRAR AND HIS BANJO BAND (on Decca F-10437, for matrix DR-19917-1)
Sonny Farrar (tenor-banjo), unknown orchestra including trumpet, trombone, clarinet, piano, string-bass, drums, The Stargazers (vocal group).
DR-19916-1 (My Baby Don't Love Me) No More Decca F-10437, Y-6682
DR-19917-1 Somebody Decca F-10437, Y-6741
NOTE: On both sides only one tenor-banjo is audible.

THE STARGAZERS. INSTRUMENTAL ACCOMPANIMENT (on Decca F-10523)
Probably similar.
DR-20529 The Crazy Otto Rag Decca F-10523, Y-6718
DR-20530 Hey Mr. Banjo Decca F-10523, Y-6718

SONNY FARRAR AND HIS BANJO BAND WITH CURTIS CUTS
Sonny Farrar (tenor-banjo), unknown orchestra.
DR-20821 At the Steamboat River Ball Decca F-10569, 9-6744
DR-20822 I Love You A Mountain Decca F-10569, 9-6744

He also recorded on tenor-banjo with Jack Hylton And His Orchestra.

SARGE FARRELL +

He recorded on banjo with Eddie Carlew's Baby Aristocrats Orchestra.

BOB FARRINGTON +

This Australian banjoist recorded with Cy Watts.

HAPPY FATJO +

He recorded on banjo with Art Laundry And His Orchestra.

FERDIE FAVAGER +

This British banjoist recorded with Chris Barber.

FRANK FAZIO +

F. FAZIO & L. CANORO
Frank Fazio (possibly tenor-banjo), L. Canoro (unknown instrument), further details unknown.
New York City, ca 1927.
Una Notte A Venezia - Valzer Artista R-2031
Carmelina - Polka Artista R-2031

F. FAZIO AND LUIGI CALBY
Frank Fazio, Luigi Salvatore Calby (possibly tenor-banjo), further details unknown.
New York City, ca 1927.
La Graziosa Artista R-2036
El Choclo - Tango Artista R-2036

F. FAZIO & A. GALASSO
Frank Fazio (possibly tenor-banjo), A. Galasso (unknown instrument), further details unknown.
New York City, ca 1927.
Carina - Valzer Artista R-2045
La Bimba Allegro - Polka Artista R-2045

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F. FAZIO, BANJO SOLOIST. ITALIAN INSTRUMENTAL (on Columbia 14362-F)
Frank Fazio (tenor-banjo solos), unknown (piano), (string-bass).
New York City, April, 1928.
W-108963-2 Mia Adorata (My Adored One) - Mazurka Columbia 14362-F, 7890, DQ-447
W-108964-1 Rose Di Maggio (Gay Roses) - Polka Columbia 14362-F, 7890, DQ-448
W-108965-1 Fammi Felice - Mazurka Columbia 14377-F, DQ-446
W-108966-3 Paese Mo Bello - Valzer Columbia 14377-F
Same.
New York City, May, 1928.
W-109314-2 Il Sorriso - Valzer Columbia 14415-F
W-109315-2 Non Mi Baciar - Mazurka Columbia 14401-F, DQ-448
W-109316-1 La Promessa - Mazurka Columbia 14415-F, DQ-445
W-109317-2 Baciar Ti Vorrei - Polka Columbia 14401-F, DQ-447
FRANK FAZIO. ASSOLO DI BANJO CON ACCOMPAGNAMENTO D'ORCHESTRA (on Columbia CQ-144)
Frank Fazio (tenor-banjo solos), unknown orchestra.
New York City, May, 1929.
W-110783-2 Non Sai Baciarmi Piu - Valzer Columbia 14509-F
W-110784-2 Una Bambola - Polka Columbia 15528-F, CQ-144, DQ-446
W-110785-2 Ritorna A Me - Mazurka Columbia 14488-F, DQ-449
W-110793-2 Sete Di Baci - Mazurka Columbia 15528-F, CQ-144, DQ-445
W-110794-3 Sorridi - Polka Columbia 14509-F, DQ-450
W-110795-2 Follie D'Amore - Valzer Columbia 14488-F
ASSOLO DI BANJO. F. FAZIO
Frank Fazio (tenor-banjo solos), accompaniment unknown.
New York City, May, 1930.
W-112016-3 Amore Eterno (Eternal Love) - Mazurka Columbia 14574-F, 12128-F, DQ-449
W-112017-1 Invito Alla Danza (Invitation To The Dance) - Polka Columbia 14574-F, 12128-F, DQ-451
NULLO ROMANI-FRANK FAZIO
Nullo Romani (violin), Frank Fazio (tenor-banjo).
New York City, June, 1930.
W-112159-2 Ardo D'Amore - Valzer Columbia 14636-F
W-112160-2 Sempre Gioia - Polka Columbia 14636-F
ASSOLO DI BANJO. F. FAZIO
Frank Fazio (tenor-banjo), unknown orchestra.
New York City, October, 1930.
W-112361-3 Piccolina - Mazurka Columbia 14624-F, DQ-450
W-112362-2 Amorino - Mazurka Columbia 14624-F, DQ-451
COLUMBIA QUARTET (on Columbia 187-F)
QUARTETO CELEBRE (on Vocalion 8766)
I QUATTRO SOLISTI CELEBRI
Frank Fazio (tenor-banjo), unknown (clarinet), (accordion), (string-bass).
New York City, June, 1931.
W-113005-2 Giulietta Capriciosa - Mazurka (Krasa Lizinka - Mazurka*) Columbia 14681-F, 187-F*, Vocalion 8766*
W-113006-1 Bella Tu Sei - Polka (Hermosita - Polka***) Columbia 14681-F, Vocalion 8766*
W-113007-2 Biondina Cara - Mazurka Columbia 14725-F
W-113008-1 Tip-Top Polka (Pro Babicky-Polka*) Columbia 14725-F, 187-F*

TOMMY FELLINE/FELLINI +

THE GOOFUS FIVE
Bill Moore (cornet), Bobby Davis (clarinet, soprano-saxophone, alto-saxophone), Adrian Rollini (goofus, bass-saxophone), Irving Brodsky (piano), Tommy Felline (tenor-banjo), Stan King (drums), Ernest Hare (vocal).
New York City, October 24, 1924.
72933-B Go 'Long Mule OKeh 40233, Parlophone E-5327, Simolian E-5327
NOTE: - The above features a tenor-banjo solo.

GOLDEN GATE ORCHESTRA (on Edison 51551)
Ed Kirkeby (leader), Frank Cus, Red Nichols (trumpet), Tommy Dorsey (trombone), Jimmy Dorsey, Arnold Brilhart (clarinet, alto-saxophone), Freddy Cusick (clarinet, tenor-saxophone), Adrian Rollini (bass-saxophone), Irving Brodsky (piano), Tommy Felline (tenor-banjo), Stan King (drums), Arthur Hall (vocal).
New York City, York, April 22, 1925.
10332-A,B,C The Flapper Wife Edison 51551
NOTE: - The above features a tenor-banjo solo.
He also recorded on tenor-banjo with Bailey's Dixie Dudes, Irving Brodsky And His Orchestra, the California Ramblers, the Five Birmingham Babies, Jay C. Flippin, the Golden Gate Orchestra, The Kentucky Blowers, Ed Kirkeby And His Orchestra, The Little Ramblers, Bert Lown, Ed Lloyd And His Orchestra, Viola McCoy, Billy Murray, Red Nichols, Fred Rich, Ben Selvin, The Seven Blue Babies, the University Six, The Vagabonds, the Varsity Eight and with Ted Wallace.

He recorded on banjo with Irwin Abram.

He recorded on banjo with Eddie And Sugar Lou's Hotel Tyler Orchestra.

See JOE AND AL FENTON.

Carl Fenton's real name was Walter G. Haenschen. He was also the leader of W. G. HAENSCHEN'S BANJO ORCHESTRA.

Walter G. Haenschen as "Carl Fenton" (leader), two unknown (trumpet), unknown (trombone), (alto-saxophone), (tenor-saxophone), two unknown (violin), unknown (banjo), (tuba), (drums).

New York City, March 10, 1924.

12667/8 Limehouse Blues Brunswick 2603

NOTE: - The above features a banjo solo. English Brunswick issues use matrix 12667.

See HARRISON FRANKLIN ("HARRY") RESER.

See THE BIG BEN BANJO BAND, JOE AND AL FENTON and MARIO DE PIETRO.

See HARRISON FRANKLIN ("HARRY") RESER.

"PEDRO FERRARI" +

Pseudonym on Metropole for MARIO DE PIETRO.

"MR. F. FERRERES" +

Pseudonym on Pioneer for VESS L. OSSMAN and on Pioneer 146 for JOHN PIDOUX.
CLAUDE FEWELL

He recorded on tenor-banjo with Bob Wills And His Texas Playboys.

PETER FIELDING

He recorded on tenor-banjo with Herman Darewski And His Covent Garden (Dance) Band. He also appeared under his stage name "Antonio Volpe".

ARTHUR FIELDS

Arthur Fields (vocal), unknown (tenor-banjo).

X-80 So Is Your Old Lady Gennett 3301
X-81-A He Ain’t Done Right By Nell Gennett 3301, Champion 15096, Herschel Gold Seal 2001

See also JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

See ALBERT RUSSO.

BUDDY FIELDS/BUDDY FIELDS AND HIS ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

G. W. FIELDS

G. W. Fields (vocal, probably banjo).

GE-15758 The Little Brown Jug Gennett rejected

*FILIPINO BANJO BAND

BANJO BAND (on Victor X-16170)

FILIPINO BANJO BAND

Four unknown (banjo), unknown (mando-bass).

BVE-681 Oriental Star New York City, October 9, 1929. Victor test

Same. New York City, October 31, 1929.

BVE-57047-2 Kundiman: Aires Filipinos No. 1 Victor 46605
BVE-57048-2 Kundiman: Aires Filipinos No. 5 Victor 46606
BVE-57049-2 Himno Nacional Filipino Victor 46607, X-16170
BVE-57050-1 Ang Magduduyan Sa Antipolo, from "Kundiman" Victor 46607, X-16170
BVE-57051-1 Aires Filipinos No. 7 Victor 46606
BVE-57052-2 Oriental Star Victor 46605

LEONARD MILFORD ("LEN") FILLIS

(Born: 1903, Cape Town, South Africa - died: 19.6.1953, Johannesburg, South Africa)

His mother bought him a plectrum-banjo for his 10th birthday. It was AL BOWLLY who first taught FILLIS to play the tenor-banjo in Cape Town. Four years later he toured his home country with a brother and a sister as "The Fillis Trio". In 1923 he came to London with his pianist Edgar Adeler. After two years with Jack Hylton’s Kit-Cat Band, FILLIS joined Fred Elizalde at the Savoy Hotel. He turned to the tenor-banjo in 1925 and made his first records for Columbia in 1927 and in 1929 gave up dance-band work in favour of free-lancing. Recorded extensively, and led own groups. He left Britain for Australia in July, 1938, and stayed there until his return to Britain in 1946. He spent his last years in South Africa. FILLIS has nearly a hundred compositions to his credit, many being written in collaboration with pianist Sidney Bright. His playing of the tenor-banjo showed a style and technique years ahead of other players of that period. His muted "hot" single-string choruses were modern. FILLIS also was a pioneer of the plectrum-guitar in Britain, and a well known player of the Hawaiian-guitar.

THE GILT-EDGED FOUR

Max Goldberg (trumpet), Ray Starita (alto-saxophone), Sidney Bright (piano), Len Fillis (tenor-banjo).

London, May, 1925.

A-2170 Hot Miss Molly Columbia 3703
A-2173 I Can’t Realise Columbia 3710

NOTE: - On the above the tenor-banjo plays more than an accompanying role.
THE GILT-EDGED FOUR

Same.

A-2199    Don't Bring Lulu            Columbia 3703
A-2200    My Sugar                   Columbia 3704
A-2201    Tell All The World        Columbia 3711
A-2202    Mighty Lak' A Rose         Columbia 3712

London, June, 1925.

JACK HYLTON'S KIT-CAT BAND AT THE KIT-CAT CLUB, LONDON (on HMV B-2100)

Tom Smith, Edwin Knight (trumpet), Ted Heath (trombone), E. O. Pogson (clarinet, alto-saxophone), George Smith (clarinet, tenor-saxophone), Al Starita (leader, clarinet, alto-saxophone), Hugo Rigold (violin), Sidney Bright, Fred Hartley (piano), Len Fillis (tenor-banjo), Alfred Field (tuba), Eric Little (drums).

Hayes, Middlesex, England, August 10, 1925.

NOTE: - On the above the tenor-banjo plays more than an accompanying role.

JACK HYLTON'S KIT-CAT BAND AT THE KIT-CAT CLUB, LONDON (on HMV B-2100)

Tom Smith, Edwin Knight (trumpet), Ted Heath (trombone), E. O. Pogson (clarinet, alto-saxophone), George Smith (clarinet, tenor-saxophone), Al Starita (leader, clarinet, alto-saxophone), Hugo Rigold (violin), Sidney Bright, Fred Hartley (piano), Len Fillis (tenor-banjo), Alfred Field (tuba), Eric Little (drums).

Hayes, Middlesex, England, August 10, 1925.

NOTE: - The above features a tenor-banjo solo.

BANJO SOLO BY LEN FILLIS (SYD BRIGHT AT THE PIANO) (on Columbia 4161 for matrix WA-3943-1, 4383)

UKULELE, HAWAIIAN GUITAR, GUITAR AND BANJO BY LEN FILLIS (SYD BRIGHT AT THE PIANO) (on Columbia 4161, for matrix WA-3942-1)

Len Fillis (tenor-banjo solos -1); (ukulele, Hawaiian-guitar, guitar, tenor-banjo) -2; Sidney Bright (piano).

London, September 17, 1926.

WA-3941-1    Sort Of Uncertain -1     Columbia 4383
WA-3943-1    Tamin' The Tenor -1     Columbia 4161
WA-3942-1    Suite Strings (a) No, Sir, That's Not My Girl (b) Chinese Moon
             Columbia 4161

BANJO SOLO BY LEN FILLIS (SID BRIGHT AT THE PIANO) (on Columbia 4643)

Len Fillis (tenor-banjo solos), Sidney Bright (piano).


WA-4803-4    Uncanny Banjo           Columbia 4643, 0990
WA-4804-1    Banjo-availability       Columbia 4643, 0990

JACK HYLTON'S HYLTONIANS

Al Starita (clarinet, alto-saxophone), Tom Smith, Edwin Knight (trumpet), Ted Heath (trombone), Billy Ternent (alto-saxophone), George Smith (clarinet, tenor-saxophone), Eric Siday, Jean Pougnet (violin), Harry Berly (viola), D. Cameron (violoncello), Sidney Bright (piano), Len Fillis (tenor-banjo), Alfred Field (brass-bass), Eric Little (drums).

Small Queen's Hall, London, May 13, 1927.

Bb-10860-1,2 Uncanny Banjo
            Gramophone K-5275, Electrola EG-578

NOTE: - The above features a tenor-banjo solo. Gramophone K-5275 has take 1.

JACK HYLTON'S HYLTONIANS

Same.

Bb-10880-2    Lily            HMV B-5287, Gramophone K-5383

BANJO SOLO BY LEN FILLIS (SID BRIGHT AT THE PIANO) (on Columbia 4920)

Len Fillis (tenor-banjo solo), Sidney Bright (piano).

London, June 29, 1927.

WA-5801    Butterfingers           Columbia 4920

MUTED BANJO SOLO BY LEN FILLIS (SID BRIGHT AT THE PIANO) (on Columbia 5010)

Same.

London, July 12 1928.

WA-7619-1    My Pet                 Columbia 5010

LEN FILLIS, MUTED BANJO, SID BRIGHT, PIANO (on Columbia 5282)

Same.

WA-8117-1    Bluebird Sing Me A Song
              Columbia 5282

BANJO SOLO BY LEN FILLIS (SID BRIGHT AT THE PIANO) (on Columbia 5698)

Same.

London, June 3, 1929.

WA-9104-1    Progressions (A Classic Solo)
              Columbia 5698

TENOR BANJO SOLO BY LEN FILLIS WITH PIANO (on Columbia DB-91 for matrix WA-10125)

TENOR BANJO AND HAWAIIAN GUITAR SOLOS BY LEN FILLIS WITH PIANO (on Columbia DB-91 for matrix WA-10126)

Len Fillis (tenor-banjo solo, Hawaiian-guitar -1), unknown (piano).

London, February 27, 1930.

WA-10125    in The Moonlight (Think Of You, Think Of Me)
              Columbia DB-91
WA-10126    Now I'm In Love
              Columbia DB-91
BANJO (MUTED TENOR) SOLO BY LEN FILLIS (ARTHUR YOUNG AT THE PIANO) (on Columbia DB-256)
Len Fillis (muted tenor-banjo solo), Arthur Young (piano).

London, September 5, 1930.

WA-10682 Swanee River Medley. Part 2 - Introducing: Swing Columbia DB-276, FB-1299, DO-292
Low Sweet Chariot; Swanee River; Old Kentucky Home -1
London, September 19, 1930.

Len Fillis as "Phil Lenard" (tenor-banjo solo), Claude Ivy (piano).

GB-2229 Dizzy Digits Decca rejected
London, November 10, 1930.

GB-2230 Banjokes Decca rejected

PHIL LENARD
Len Fillis as "Phil Lenard" (tenor-banjo solos), Claude Ivy (piano).

GB-2229 Dizzy Digits Decca F-2379
London, December 17, 1930.

GB-2230 Banjokes Decca rejected

PHIL LENARD
Same.

GB-2524 Uncanny Banjo Decca F-2379
London, January 19, 1931.

BANJO SOLO BY LEN FILLIS. WITH PIANO (on Columbia DB-498)
Len Fillis (tenor-banjo solo), unknown (piano).

WA-11351 Three Little Words (Theme Song "Check And Double Check") Columbia DB-498

PHIL LENARD
Len Fillis as "Phil Lenard" (tenor-banjo solo), unknown (piano).

GB-2831 Swanee River Medley Decca F-2384
London, May 18, 1931.

LEN FILLIS (BANJO SOLO, WITH ACCOMP. BY EDGAR JACKSON AND HIS DANCE ORCHESTRA) (on Decca F-3228)
LEN FILLIS UND DAS EDGAR JACKSON-TANZORCHESTER (on Grammophon 25065-G)
Len Fillis (tenor-banjo solo), Bill Shakespeare (trumpet), Cyril Harling (clarinet, tenor-saxophone), Mick Lewis (alto-saxophone), Harry Gold (alto-saxophone, baritone-saxophone), Freddy Bretherton (piano), Tiny Winters (string-bass), Maurice Burman (drums)

GB-4898-1 Tiger Rag (Tiger-Jagd <Tiger Rag> *) Decca F-3228, Grammophon 25065-G*

He also recorded on tenor-banjo with his own Entertainers, Fred Elizalde, Fred Elizalde-Christopher Stone, The Four Bright Sparks, The Gilt-Edged Four, Jack Hylton, Percival Mackey and with Harry Perritt And His Orchestra.

THE FINNEY TRIBE +
See PETE MANDELL.

THE FIREHOUSE FIVE PLUS TWO +
See HARPER GOFF.
"WALTER FIRMIN" +
Pseudonym on Beltona for BERNARD SHEAFF. See ALFRED DAVIES CAMMEYER.

DICK FISHER +
This Australian banjoist recorded with Pete Daily And His Chicagoans.

HAROLD FISHER TRIO +
HAROLD FISHER TRIO
Unknown (banjo), (piano), (drums).
3801 I'm Forever Blowing Bubbles Mercury 5498
3803 Crazy Bone Rag Mercury 5498

MARK FISHER +
He recorded on banjo with Russo And Fiorito's Oriole Orchestra and Ted Weems And His Orchestra.

*W. C. FISHER
See HENRY PERRY.

*FITZGERALD
He recorded on banjo with Sonny Clay's Plantation Orchestra.

GRAHAM ("SMACKA") FITZGIBBON +
This Australian banjoist recorded with Len Barnard.

FIVE BIRMINGHAM BABIES +
See RAY KITCHINGMAN.

*FIVE HARMANIACS
Jazz tenor-banjo in the Harry Reser tradition can be heard on recordings by this group. The exact personnel is not known. Some sources say that the core personnel consisted of Syd Newman (lead harmonica, kazoo), Jerry Adams (comb-and-paper) and DAVE ROBERTSON (banjo, comb-and-paper, second harmonica, washboard). The personnel and the instrumentation below is shown according to Brian Rust.

HARMANIAC FIVE
Unknown (harmonica), (kazoo), two unknown (banjo), unknown (washboard). Chicago, June, 1926.
1079 Harmaniac Blues Paramount 20476, Broadway 1034, Puritan 11476

FIVE HARMANIACS
Unknown (harmonica, ukulele), Claude Shugart (kazoo, vocal -1), unknown (kazoo, jug, washboard), (tenor-banjo), (guitar); the other four names are Jerry Adams, Wade Hampton Durand, Walter Howard and Ned Nestor, but it is not yet known which instruments each played; the banjoist possibly doubles on ukulele.
New York City, September 17, 1926.
36326-1 Sadie Green Vamp Of New Orleans -1 Victor unissued on 78s
36326-2 Sadie Green Vamp Of New Orleans -1 Victor 20293, Zonophone 2920, Electrola EG-385
36327-1 Coney Island Washboard Victor unissued on 78s
36327-2 Coney Island Washboard Victor 20293, Zonophone 2920, Electrola EG-385

FIVE HARMANIACS
Unknown (kazoo, jug, washboard), (kazoo, banjo), (piano), (banjo).
New York City, November 27, 1926.
E-6527; Carolina Bound Brunswick 3664, 3703, 7002, Vocalion 1130
FIVE HARMANIACS

Unknown (harmonica, ukulele), (comb), (banjo), (guitar), (kazoo, jug, washboard).

New York City, December 14, 1926.

GEX-405
What Did Romie-O-Juliet (When He Climbed Her Balcony?)
Gennett 6033

GEX-406
Rippin' 'It Off
Gennett rejected

Probably same. Walter Howard (vocal -1), he is probably also the jug player doubling on washboard (and perhaps on one guitar or banjo as well!), as at no time are jug and washboard heard together, and the accompaniment to the vocal is harmonica, banjo, guitar only.

New York City, February 8, 1927.

37750-1
What Makes My Baby Cry? -1
Victor unissued on 78s

37750-2
What Makes My Baby Cry? -1
Victor 20507, Zonophone 2965

37751-1
It Takes A Good Woman (To Keep A Good Man At Home)
Victor unissued on 78s

37751-2
It Takes A Good Woman (To Keep A Good Man At Home)
Victor 20507, Zonophone 2965

FIVE HARMANIACS

Probably same.

E-22013
Sleepy Blues
Brunswick 7002

*FIVE MUSICAL BLACKBIRDS

See HERB BROWN.

JOE FLANAGAN +

See FLANAGAN BROTHERS.

MICHAEL FLANAGAN +

(Born: 1898 - died: 1990)

MICHAEL FLANAGAN. BANJO SOLO

Michael Flanagan (probably tenor- or plectrum-banjo solo), unknown (piano).

New York City, August, 1929.

W-111005-1
Tickling The Strings - Two Step
Columbia 33373-F, Regal-Zonophone G-20718

See also FLANAGAN BROTHERS.

FLANAGAN BROTHERS +

JOE and MICHAEL FLANAGAN sing and play several instruments on the following recordings, though it is not always clear who is singing or playing which instrument. JOE FLANAGAN usually plays accordion and MICHAEL plays banjo or guitar. There are no vocals on their pre-1926 recordings. Others that follow are vocals except as indicated. The following listing seeks to document only those titles which are known or suspected to include banjo and are instrumental performances. The FLANAGAN BROTHERS also recorded many vocal and comedy items which are not listed. Other titles are talking with accordion, vocal duets with piano, jew's harp and guitar duets, jew's harp and mouth organ duets, vocals with guitar, etc. These are also not listed. Many titles (especially the later ones) are credited only as "instrumental" on the record labels.

FLANAGAN BROTHERS

Joe Flanagan, Michael Flanagan (accordion, banjo).

New York City, 1920-21.

8-140
Frieze Breetches - Jig
Emerald 4006

8-142
Green Mountain Reel; Swallow's Tail
Emerald 4002

8-143
Darkies Dream - Clog
Emerald 4006

8-144
Connaughtman's Rambles - Jig
Emerald 4002

Same.

New York City, 1921.

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The Rights Of Man
Gaelic 1008
(FLANAGAN BROTHERS, cont.)

Joe Flanagan, Michael Flanagan (accordion, two banjos)  
New York City, 1921.

An' Corrowath - Hornpipe  
New Republic 1107

Red-Haired Boy - Reels  
New Republic 1107

By The Sea - Waltz  
New Republic 1108

Irish Republican Airs - One Step  
New Republic 1108

FLANAGAN BROTHERS. ACCORDION, BANJO & GUITAR

Joe Flanagan, Michael Flanagan (accordion, banjo, guitar).

New York City, February 10, 1923.

80840-1 - The Morning Star; The Collier's Reel  
Columbia 95-D, 33044-F

80841-2 - Bonnie Scotland; Johnny Will You Marry Me;  
Columbia A-3849, 33051-F

80842-2 - Keel Row - Highland Flings  
Columbia A-3849, 33051-F

New York, City, February 10, 1923.

The Morning Star; The Collier's Reel  
Columbia 95-D, 33044-F

80840-1 - Bonnie Scotland; Johnny Will You Marry Me  
Columbia A-3849, 33051-F

80841-2 - Keel Row - Highland Flings  
Columbia A-3849, 33051-F

Possibly same.

80842-1 - Irish Barn Dance  
Emerson 10612, Silvertone 2648

80843-1 - The Maid Is Not Twenty Yet  
Emerson 10612, Silvertone 2648

NOTE: - Silvertone 2648 was issued pseudonymously, but what name was used is not clear.

Joe Flanagan, Michael Flanagan (accordion, banjo, harp-guitar).

New York City, March, 1923.

8347-A - Down The Meadows; The Rambler's Jig  
Gennett 5149, Starr 9422, O'Byrne De Witt 39022

8348-A - The Hearty Bucks Of Oranmore - Reel  
Gennett 5149, Starr 9406, O'Byrne De Witt 39022

8349- - Irish Boy - One Step  
Gennett 5169, Starr 9406

8350-A - The Rights Of Man; Hennessey's Hornpipe  
Gennett 5169, Starr 9422, O'Byrne De Witt 39023

Same.

New York City, ca May, 1923.

11464/5 - Rakes Of Clonmel; Sarsfield's Jig - Jigs  
Vocalion 14638

11468/9 - Cavan Reel; Gardener's Daughter - Reels  
Vocalion 14638

NOTE: - The tunes on each side of the above are played in reverse order.

Same.

New York City, July 7, 1923.

8448-B - Jenny Picking Cockles; Drowsy Mary - Reels  
Gennett 5206, 39026, Starr 9420, O'Byrne De Witt 39026

8449- - The Maid On The Green; The Frost Is All Over - Jigs  
Gennett 5206, 39026, Starr 9420, O'Byrne De Witt 39026

8450-B - The Gaelic Barn Dance  
Gennett 5205, Starr 9451

8451 - Holly And Ivy - Reels  
Gennett 5205, Starr 9451

Same.

New York City, September, 1923.

12202/4 - Rakes Of Kildare; Irish Washerwoman - Jigs  
Vocalion 14704, Silvertone 3060

12205/7 - Green Mountain Reel; The Teetotalers Reel  
Vocalion 14704, Silvertone 3060

Same.

New York City, April, 1924.

12988/90 - Biddy Daly's Jigs  
Vocalion 14804, Silvertone 3059

12991/2 - The Maid That Left The County; More To Your Elbow - Reel  
Vocalion 14804, Silvertone 3059

FLANAGAN BROTHERS

Joe Flanagan, Michael Flanagan (banjo duet) -1, (accordion, banjo) -2, (accordion, banjo, guitar, flute) -3.  
New York City, ca April 24, 1926.

W-106666-2 - Boys At The Lough; The Shaskeen; The Honeymoon - Reels -1 (no vocal)  
Columbia 33103-F, Regal-Zonophone G-20718

W-106667-1 - Kerry Mill's Barn Dance -2 (no vocal)  
Columbia 33096-F, IFB-248, Regal-Zonophone G-8935, IZ-115

W-106668-1 - Fun At Hogan's - Comic Sketch -3  
Columbia 33103-F, Regal-Zonophone G-8937, IZ-115

FLANAGAN BROTHERS. ACCORDION, BANJO & GUITAR

Joe Flanagan, Michael Flanagan (banjo, guitar) -1, (accordion, banjo) -2, Charles Bender (piano).  
New York City, October 25, 1926.

BVE-36862-1 - The Heart Of Man - Barn Dance -1 (no vocal)  
Victor 79011, Zonophone T-5157, Twin FT-1098

BVE-36864-1 - Reconciliation - Reel -2 (no vocal)  
Victor 79011, Zonophone T-5157, Twin FT-1098

NOTE: - The above were probably also issued in the Victor Irish series (V-29000's).
COUNTY CORK TRIO (on Oriole)
MATTIE HASKINS (on Starr 10229)
FLANAGAN BROTHERS
Joe Flanagan, Michael Flanagan (accordion, banjo), unknown (piano), Matthew "Mattie" Haskins (vocal).
New York City, October, 1926.

6890-2 The Hat Me Father Wore
Banner 2138, Regal 8194, O'Byrne De Witt 39075, Domino 0165, Oriole 814, Apex 8570, Starr 10229

6891-2 Marquis Of Huntley; Green The Rushes - Highland Flings
Banner 2138, Regal 8194, O'Byrne De Witt 39075, Domino 0165, Oriole 815, Apex 8571, Starr 10230, Leonora 10239

COUNTY CORK TRIO (on Oriole)
MATTIE HASKINS (on Starr 10229)
FLANAGAN BROTHERS
Same.

6906-2 Irish Fair Day
Banner 2140, Domino 0169, Oriole 815, Perfect (un-numbered), Regal 8237, O'Byrne De Witt 39074, Apex 8570, Starr 10229

6907-2,3 Green Meadows Reel (no vocal)
Banner 2140, Regal 8237, Domino 0169, Oriole 814, Apex 8571, Starr 10230, Leonora 10239, O'Byrne De Witt 39074, 39081, Perfect (un-numbered)

NOTE: - The Perfect un-numbered sides are coupled.

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).

BVE-36468-2 Paddy In London - Jig (no vocal)

BVE-36470-2 The Flanagans At Dinty Moore's
Victor 79014

Joe Flanagan, Michael Flanagan (accordion, banjo, jews-harp, kazoo, harmonica -1).

W-107370-2 The Geese In The Bog - Jig
Columbia 33126-F, IFB-248, Regal-Zonophone G-8935, IZ-115, Vocalion 84075

W-107371-2 The Flanagans Chase The Banshee -1
Columbia 33126-F, IFB-305, Regal-Zonophone G-9384, G-20673, IZ-140, Vocalion 84075

Joe Flanagan, Michael Flanagan (accordion, banjo, guitar, longpipe, piano, drums -1).

BVE-37082-3 The Blackbird - Exhibition Hornpipe (no vocal)

BVE-37083-2 Buttermilk Mary - Jigs (no vocal)
Victor 79198

BVE-37084-2 Reviewing St. Patrick's Day Parade (The Flanagans At The Parade On St. Patrick's Day) -1
Victor 79127, Bluebird B-4976, Yorkville K-529, HMV B-2899

BVE-37085-3 The Irishman, The Englishman And The Scotchman
Victor 79198

Joe Flanagan, Michael Flanagan (accordion, banjo, jews-harp, kazoo).

W-107369-3 Johnny Williams Hornpipe (no vocal)
Columbia 33125-F, Regal-Zonophone G-8936, IZ-116

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).

W-143252-3 An' Corrowath; Stack Of Wheat - Hornpipes
Columbia 33136-F, Vocalion 84187, Regal-Zonophone G-9186, IZ-135

W-143253-4 The Flanagans Visit Killarney
Columbia 33136-F, Vocalion 84187, Regal-Zonophone G-9186, IZ-135

Joe Flanagan, Michael Flanagan (accordion, banjo).

W-143627- The Stack O' Barley
Columbia rejected

W-143628-2 A Sprig O' Shillelagh - Polka
Columbia 33156-F, Regal-Zonophone G-9185, G-20719, IZ-134

W-143630-2 Erin Go' Bragh - Comic Sketch
Columbia 33157-F, Vocalion 84005
Joe Flanagan, Michael Flanagan (accordion, banjo). New York City, June, 1927.

W-143627-7 The Stack O'Barley -1 (no vocal) Columbia 33157-F, Vocalion 84005
W-107954-2 Tickling The Keys - Clogs -1 (no vocal) Columbia 33187-F
W-107961-2 Mick From Tralee -2 Columbia 33187-F
W-107962-2 A Bunch Of Forget-Me-Nots - Waltzes (no vocal) Columbia 33200-F, OKehe 21049
W-107963-2 Kilgannon's Dream - Jigs -1 (no vocal) Columbia 33180-F, Vocalion 84076

Joe Flanagan, Michael Flanagan (accordion, banjo), Charles Bender (piano), unknown (violin -1, clarinet -2). New York City, June 27, 1927.

W-108175-2 Cod Liver Oil -1/2 Columbia 33195-F, IFB-306, Vocalion 84010, Regal-Zonophone G-9473, IZ-143
W-108177-3 The Auld Blackthorn - Reel (no vocal) Columbia 33222-F, Regal-Zonophone G-20262, Vocalion 84010, Regal-Zonophone G-9473, IZ-143

Joe Flanagan, Michael Flanagan (accordion, banjo, piano). New York City, November 18, 1927.

W-108482-2 Irish Washerwoman Medley - Jig Set (no vocal) Columbia 33227-F, Vocalion 84127, Regal-Zonophone G-20262
W-108483-1 Leitrim Thrush - Reel (no vocal) Columbia 33222-F, Regal-Zonophone Iz-240, MR-1373
W-108484-1 The Old School Master - Reel (no vocal) Columbia 33227-F, Vocalion 84127, Regal-Zonophone G-20262

LIAUDIES ORKESTRA (on Columbia 16093-F) TROMBA DEI ZINGARI (on Columbia 14347-F) WESOLA DWOKA (on Columbia 18248-F) Same. New York City, November, 1927.

II Passatempo - Danza Caratteristico Columbia 14347-F
Gaidzio Polka Columbia 16093-F
Polka "Kogucik" Columbia 18248-F


W-108671-2 Just Like Home - Jazz Set (no vocal) Columbia 33255-F
W-108673-2 Sweet Rosie O'Grady (Maude Nugent) Columbia 33233-F, Vocalion 84016, Conqueror 9742, Regal-Zonophone G-2028

Joe Flanagan, Michael Flanagan (accordion, banjo). New York City, January 24, 1928.

W-108695-2 The Banty Legged Mule - Song Columbia 33249-F, Vocalion 84082, Regal-Zonophone Mr-1373, IZ-135
Same. New York City, January 25, 1928.

W-108696-2 Sarsfield Lilt - Jig Columbia 33249-F, Vocalion 84082, Regal-Zonophone G-22376, Mr-1374, IZ-241
W-108697-2 Mcgonagle Taste - Hornpipe (no vocal) Columbia 33295-F, Vocalion 84086, Regal-Zonophone G-20503, G-20563, Mr-1741, IZ-278

Same. New York City, January 30, 1928.

W-108717-2 Old Irish Barn Dance (no vocal) Columbia 33271-F, IFB-310, Regal-Zonophone Mr-683, IZ-183
W-108718-2 Shaskeen Reel (no vocal) Columbia 33243-F, 33513-F, Vocalion 84017

Probably same with orchestra. New York City, February 9, 1928.

W-108789-2 My Irish Molly 'O Columbia 33271-F, Regal-Zonophone G-20569, Mr-1741, IZ-278
W-108790-3 The Girl I Left Behind Me Columbia 33295-F, Vocalion 84086, Regal-Zonophone G-21154, Mr-276, IZ-160

Joe Flanagan, Michael Flanagan (accordion, banjo). New York City, ca May, 1928.

W-109363-2 McIntyre's; Miss Ramsey - Highland Schottische (no vocal) Columbia 33265-F, Vocalion 84131
COLUMBIA INSTRUMENTAL TRIO (on Columbia 12092-F)
Joe Flanagan, Michael Flanagan (accordion, banjo), unknown (violin, clarinet, piano).
New York City, August 17, 1928.
W-109590-1 Chicken Reel; Turkey In The Straw; Arkansas Traveler - Reels (no vocal) Columbia 33300-F, 12092-F, Regal-Zonophone G-20503, G-20563, MR-682, IZ-182

Joe Flanagan, Michael Flanagan (accordion -1, banjo, piano, chimes).
New York City, September, 1928.
W-109648-7 Hallelujah! I'm A Bum Columbia 33279-F
W-109649-2 The Bum Song Columbia 33279-F
W-109650-3 Three O' Clock In The Morning - Waltz(no vocal) -1 Columbia 33302-F, Vocalion 84137, Regal-Zonophone G-20453

Joe Flanagan, Michael Flanagan (accordion, banjo).
New York City, October, 1928.
W-109723-4 Tom Steel Medley - Reels (no vocal) Columbia 33302-F, Vocalion 84137, Regal-Zonophone MR-1807, IZ-302

Probably same.
New York City, December, 1928.
W-110196-5 Let Ye All Be Irish Tonight Columbia rejected
W-110197-6 The Beggarman Song Columbia rejected
W-110198-7 The Wanderer Medley - Jigs Columbia rejected

Joe Flanagan, Michael Flanagan (banjo, piano, violin, clarinet).
New York City, January 16, 1929.

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).
New York City, January, 1929.
W-110198-4 The Wanderer Medley - Jigs (no vocal) Columbia 33338-F, Regal-Zonophone G-21382, MR-246, IZ-175
W-110301-2 Universal Reel Medley (no vocal) Columbia 33338-F, Regal-Zonophone G-21395, MR-471, IZ-175

Probably similar.
New York City, January 30, 1929.
W-110326-1 The Little Black Mustache - Song Columbia 33320-F, Vocalion 84087, Regal-Zonophone G-9383, G-20738, IZ-139

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).
New York City, February 21, 1929.
W-110350-3 The Rights Of Man - Exhibition Hornpipe (no vocal) Columbia 33329-F, 33512-F, Vocalion 84088, Regal-Zonophone MR-682, IZ-182
W-110351-1 Old Time Waltz Medley (no vocal) Columbia 33329-F, 33512-F, IFB-305, Vocalion 84088, Regal-Zonophone G-9394, G-20673, IZ-140

Joe Flanagan, Michael Flanagan (accordion, banjo).
New York City, March, 1929.
W-110429-3; Finnegan's Ball (W-194089) Columbia 33351-F, Regal-Zonophone G-20659, MR-246, IZ-156
W-110430-3 The Tipperary Christening Columbia 33332-F, Regal-Zonophone MR-245, IZ-155
W-110431-3 Hartigan's Pride - Jig (no vocal) Columbia 33331-F, Regal-Zonophone G-20659, MR-389, IZ-168

Same.
New York City, March 18, 1929.
W-110491-9 Delaney's Donkey Columbia rejected

NOTE: - Columbia 33345-F lists the accompaniment as accordion and piano.
FLANAGAN BROTHERS, cont.

Joe Flanagan, Michael Flanagan (accordion, banjo, piano, violin).

New York City, June 29, 1929.

W-110739-2 The Coach Road To Sligo; Hearty Boys Of Ballymore - Jigs (no vocal) Columbia 33352-F, Vocalion 84144, Regal-Zonophone G-20630
W-110740-2 Cavan Reel; More Power To Your Elbow - Reels (no vocal) Columbia 33352-F, Vocalion 84144, Regal-Zonophone G-20630
W-110741-2 Flower Of Edinburgh; Soldier’s Joy (no vocal) Columbia 33359-F, Vocalion 84090, Regal-Zonophone G-21219

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).

New York City, August, 1929.

W-111004-2 Humors Of Banden Medley (no vocal) Columbia 33359-F, Vocalion 8490, Regal-Zonophone G-21241
W-111006-1 Bright Star Of Munster - Reel (no vocal) Columbia 33373-F, Regal-Zonophone G-21241

NOTE: - According to the Columbia files matrix W-111006 was also assigned to a selection by the Krestyanskyj Orkestr (Columbia 20189-F).

FLANAGAN BROTHERS

Probably same.

New York City, ca 1929.

Twilight In Athlone - Hornpipe (no vocal) Columbia 33369-F

Joe Flanagan, Michael Flanagan (accordion, banjo, piano).

New York City, October, 1929.


New York City, October 20, 1929.

W-111240-4 The New Irish Barn Dance (no vocal) Columbia 33380-F, Vocalion 84149, Regal-Zonophone G-20737

Same.

New York City, November 7, 1929.


Same.

New York City, November, 1929.


Same.

New York City, January, 1930.

W-111480-2 The Tunes We Like To Play On Paddy’s Day (no vocal) Columbia 33397-F, Regal-Zonophone MR-136, IZ-150

Same.

New York City, ca November, 1930.

W-112545-2 Out On The Ocean - Medley (no vocal) Columbia 33460-F, Regal-Zonophone G-22160
W-112546-1 Moving Bogs Medley - Reels (no vocal) Columbia 33453-F
W-112547-2 The Darkey’s Dream - Fox Trot (no vocal) Columbia 33450-F, Regal-Zonophone G-22161

Possibly similar.

New York City, January, 1931.

W-112724-2 Haley’s Double Header (no vocal) Columbia 33473-F, Regal-Zonophone G-22160

Joe Flanagan, Michael Flanagan (accordion -1, banjo, piano).

New York City, December 1930-January, 1931.

W-130280 Irish Boy March (no vocal) -1 The Contrary Reel (no vocal) Columbia 33463-F, Vocalion 84160
Lannigan’s Ball Columbia 33469-F
The Old Boreen Columbia 33473-F

JOE FLANAGAN. ACCORDION & BANJO

Joe Flanagan, Michael Flanagan (accordion, banjo).

New York City, 1932.

W-113708-4 Sunshine; Off To California Columbia 33528-F
BEN FLATT+
Ben Flatt (banjo), Canas Williams (fiddle).
Ashland, Kentucky, June, 1937.

FLEETWOOD ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

VAN FLEMING +
He recorded on banjo with Jean Goldkette And His Orchestra and Herman Kenin.

JAY C. FLIPPEN AND HIS GANG +
See HARRISON FRANKLIN ("HARRY") RESER.

FLORIDA DANCE BAND +
See HARRISON FRANKLIN ("HARRY") RESER.

THE FLORIDA FOUR +
See FRED VAN EPS.

FLORIDA HARMONY KINGS +
See HARRISON FRANKLIN ("HARRY") RESER.

*ARNOLD FORD
See WILBUR SWEATMAN.

"NIX FORD" +
Pseudonym on Beltona for MARIO DE PIETRO.

JIM FOREY +
This British banjoist recorded with the Graham Stewart Seven.

GEORGE FORMBY +
This British comedian, who developed an unique style of playing the ukulele-banjo, arrived on the show business scene in 1921. His career spanned exactly 40 years, during which he made 22 hit films, cut hundreds of records, appeared in dozens of radio and television shows and became inseparably associated with the ukulele-banjo. He had started to play the ukulele-banjo for fun in his dressing room between shows, but then decided to use it in his act. He played it for the first time at the Alhambra Theatre in Barnsley, Yorkshire, in 1925.

GABRIEL FORMIGGINI MIT SEINEM ORCHESTER +
See MICHAEL ("MIKE") DANZI.

"ANDREW/ARTHUR FORREST" +
Pseudonym on Coliseum for JOHN PIDOUX.

"MR. FRANK FORRESTER" +
Pseudonym on Lyceum for OLLY OAKLEY.

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JOE FOSS AND HIS HUNGRY SAND-LAPPERS *

JOE FOSS AND HIS HUNGRY SAND-LAPPERS (on Columbia 15268-D)
String band with banjo, further details unknown.
Atlanta, Georgia, April 12, 1928.
W-146030-1,2 Wee Dog Waltz Columbia 15268-D
W-146031-1,2 Oh! How She Lied Columbia 15268-D

BOB FOSTER *

He recorded on banjo with Meyer Davis.

"CHARLES FOSTER" *

This is a pseudonym for singer BURT SHEPARD. See BURT EARLE.

HERMAN FOSTER *

He recorded on tenor- or plectrum-banjo with Bud Freeman And His Orchestra and Benny Goodman’s Boys.

*WILLIAM ("WILLIE") FOSTER

(Born: 27.12. 1888, McCall, Louisiana - died: after 1959)
This violinist, guitarist, and banjoist was the brother of bass player George "Pops" Foster. In New Orleans he played with, among others, Joe "King" Oliver and Louis Armstrong. During the 1920s he worked on Mississippi riverboats with Fate Marable, recording with the group in 1924.

He recorded on tenor-banjo with Fate Marable and possibly with King Oliver And His Dixie Syncopators.

THE FOUR HOOLIGANS +

One or more unknown (vocal), unknown (piano), (banjo).
USA, June 7, 1926.
X-183 Valencia Gennett rejected
X-183-A Valencia Gennett 3339, Champion 15122
X-183-B Valencia Gennett rejected

THE FOUR HORSEMEN

Two unknown (guitar), unknown (banjo), (violin).
Richmond, Indiana, June 13, 1930.
GE-16763 St. Louis Blues Gennett test rejected
GE-16764 The Hoosier Rag Gennett test rejected

FOUR MINSTRELS/THE FOUR MUSICAL MINSTRELS +

See HARRISON FRANKLIN ("HARRY") RESER.

DUEL FRADY - J. D. STEPHENS +

Duel Frady, J. D. Stephens (vocal, banjo, guitar duets)
Charlotte, North Carolina, August 15, 1927.
39713-2 Poor Boy Victor 20930
39714-2 Leavenworth Victor 20930

BEN FRANKLIN HOTEL DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

FRANOT +

ACCORDON ET BANJO PAR: MESSIEURS RENE LETESSIER SASSO ET FRANOT (on Disque Excelsior 156)
René Letessier Sasso (accordion). --- Franot (banjo).
Probably Paris, on or before October 25, 1927.
R-121 Madiana (Valse Napolitaine) Disque Excelsior 156 (27cm)
R-122 Wisky Zigzag (Super Charleston) Disque Excelsior 156 (27cm)
NATHAN FRAZIER +

NATHAN FRAZIER
Nathan Frazier (banjo), F. Patterson (fiddle, except on -1).

Nashville, Tennessee, June, 1942.

6679-A-1 Bile Them Cabbage Down
6679-A-2 Po’ Black Sheep
6679-B-1 My Journee Home
6679-B-2 Old Joe
6679-B-3 Old Cow Died
6680-A-1 Texas Traveler
6680-A-2 Eighth Of January
6680-B-1 Indian And The Woodchuck
6680-B-2 I Would If I Could
6682-A-1 Dan Tucker
6682-A-2 Corinne -1
6682-B-1 Leather Britches
6682-B-2 Fisher’s Hornpipe

YNVE FREDERIKSSON +

This Swedish banjoist recorded with the Storyville Creepers.

5. CARLTON FRENEY +
(Born: 28.10.1912, Freeny Community, Mississippi - died: 24.8.1987, Carthage, Mississippi)

He recorded on tenor-banjo with Freney’s Barn Dance Band and the Freney Harmonizers.

*ALBERT (“PAPA”) FRENCH

He recorded on tenor-banjo with Oscar “Papa” Celestin.

BEHRMAN FRENCH +

He recorded on banjo with Brownlee’s Orchestra Of New Orleans.

FERRY FRIEDL +

He recorded on banjo with Sam Baskini’s Jazz Symphoniker/Fred Jones und seine Jazz-Symphoniker, R. A. Dvorsky’s Melody Boys/Joe London und sein Orchester, Sid Kay’s Fellows.

SAMMY FRIEDMAN +

SAMMY FRIEDMAN. BANJO SOLO
Sammy Friedman (banjo solos), unknown (piano).

Richmond, Indiana, ca April 8, 1925

N-12194 Excerpts From “Poet And Peasant” Overture Gennett 5729
N-12195 Sextette From “Lucia” Gennett 5729

JOHN HAMMOND. VOCAL WITH BANJO
John Hammond (vocal), probably Sammy Friedman (banjo).

Richmond, Indiana, ca April 8, 1925

N-12196 Little Birdie Gennett 5697, 3022, Silvertone (?) 3859
N-12197-A Purty Polly Gennett 5697, 3021, Silvertone (?) 3859

FRISCO SYNCOPATORS +.

See HARRISON FRANKLIN (“HARRY”) RESER.

GUTTORM FRÖLICH +

(Born: 1904, Oslo, Norway)

This Norwegian banjoist and guitarist played with the Casino Danceband 1925-28. From the early 1930s he played with the Røde Mølle Melody Boys, from 1933 with Ønskeværet NRK, from 1934-36 with the Scala Theater Orkester and the Scala Danseorkester, respectively. He recorded with the Scala Orkester (1934) and with Kristian Haugers Radiodanseorkester in 1934 and 1938, then he joined the regnbuen in 1938. FRÖLICH was well-known as a musician in Oslo restaurants. On his confirmed recordings he played guitar, but he might also have recorded on his first instrument, the banjo.
BOLEN FROST +

He recorded on banjo with Ernest V. Stoneman/The Stoneman Family and with Uncle Eck Dunford.

F. FRYER +

He recorded on banjo with the Cavendish Dance Band.

MICHAEL GAFFNEY +

(Born: Mullingar, Ireland – died: October, 1972, New York City)

FIREMAN JOHN McKENNA

John McKenna (flute), Paddy Muldoon (piano), Michael Gaffney (mandolin-banjo).

9282 Reels Of Mullingate
9883 Foggy Dew

New York City, January 19, 1925

Gennett 5686, O’Byrne De Witt 39030
Gennett 5686, O’Byrne De Witt 39030

9774 Early Breakfast, Scotch Mary – Reels
9775-A Humors Of Ballinafad; Around The Bench

Of Rushes - Jigs

New York City, October 9, 1925

Gennett 5749, O’Byrne De Witt 39038
Gennett 5749, O’Byrne De Witt 39038

McKENNA AND GAFFNEY

John McKenna (flute, tin whistle -1), Paddy Muldoon (piano), Michael Gaffney (mandolin-banjo).

New York City, November 21, 1925

W-106091-1 Parnell’s Reel; Duke Of Leinster - Reels
W-106092-2 Maids Of Galway; Over The Moor To Peggy - Reels
W-106093-1 Roland’s Return; Irishman’s Hearts To The
Ladies - Jigs -1
W-106094-1 Dillion Jigs -1

Columbia 33076-F
Columbia 33075-F
Columbia 33075-F
Columbia 33076-F

JOHN McKENNA

MICHAEL GAFFNEY

John McKenna (flute -1), Della McMahon (piano), Michael Gaffney (mandolin-banjo -2, tenor-banjo solo -3)

New York City, November 6, 1934

38953-A Up And Away; Merry Girl - Polkas -1/2
38954-A Colonel Roger’s Favourite; Happy Days Of
Youth - Reels -1/2
38955-A Dever The Dancer; Connie, The Soldier - Jigs-1/2
38956-A The Ballroom Favorite - Barn Dance Medley-1/2
38957-A The Night Cap; Mysteries Of Knock - Jigs -3

Decca 12042, F-5429, W-4233, Rex U-318
Decca 12011, F-5428, W-4091, Rex U-317
Decca 12011, F-5429, W-4233, Rex U-318
Decca 12042, F-5428, W-4091, Rex U-317
Decca 12041, F-5430, W-4074, Rex U-311

Cyril GAIDA +

(Died: 4.8.1952, England)

Until his death he was for 20 years leader and deputy conductor of Troise And His Mandoliers, playing mandolin, and of TROISE AND HIS BANJOLIERS, playing tenor-banjo.

ALFREDO AND HIS BAND

Alfred Gill (leader, violin), Jack Warner (trumpet), Cecil Smith (trombone), Peter Rush (clarinet, alto-saxophone), Dan Downey (tenor-saxophone), Bob Stainforth (piano), Cyril Galda (tenor-banjo), John Whitaker (tuba), Bill Airey-Smith (drums), Les Allen (vocal).


88058-4 Is She My Girl Friend?

Edison Bell Radio 825 (8")

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Billy Cotton and with Jay Whidden...

GAIETY DANCE BAND +,

See HARRISON FRANKLIN ("HARRY") RESER.

JOE GALBRAITH +,

He recorded on banjo with Jean Goldkette And His Orchestra.

JAN GARBER AND HIS ORCHESTRA +,

See JOE ASTORIA and HARRISON FRANKLIN ("HARRY") RESER.
A. GARCIA HUIDOBRO +
This Chilean banjoist recorded acetates with the Mapuco Stompers.

GARDEN DANCING PALACE ORCHESTRA +
See FORREST HART.

CHARLES GARDNER
He recorded on banjo with Donald Lindley And His Boys and with Jack Linx.

FRANK GARISTO
Florence MacBeth (vocal), Frank Garisto (banjo).
New York City, June 4, 1923.
81065-2 Lazy Song Columbia 3003-D, 25-M

"GAROTO" +
Pseudonym for ANÍBAL AUGUSTO ("GAROTO") SARDINHA.

STEVE GAUNA +
See THE BIG BEN BANJO BAND. He also recorded on tenor-banjo with Alfredo's Band/New Prince's Orchestra and with Jack Payne.

CHESTER GAYLORD +
See HARRISON FRANKLIN ("HARRY") RESER.

RENE GELPI +
(Born: 18.3.1904, New Orleans)
He played guitar and banjo. First with the Invincible String Band, later with the New Orleans Owls. He became a prominent architect.

NEW ORLEANS OWLS
Bill Padron (cornet), Benjie White (clarinet, alto-saxophone, director), Lester Smith (tenor-saxophone), Mose Farrar (piano), Rene Gelpi (banjo), Dan LeBlanc (brass-bass), Earl Crumb (drums).
New Orleans, September 24, 1925.
140994-2 The Owls' Hoot Columbia 605-D
NOTE: - The above features a banjo solo.

Same, but Frank Netto (trombone) and Pinky Vidacovich (clarinet, alto-saxophone) added.
New Orleans, April 14, 1926.
142021-2 Dynamite Columbia 1045-D
NOTE: - The above features a banjo solo.

Same, but Sigfre Christensen (piano) for Mose Farrar.
New Orleans, April 15, 1927.
143981-1 That’s A Plenty Columbia 1547-D, J-597
143982-1 Meat On The Table Columbia 1558-D
NOTE: - The above feature banjo solos.

RONNIE GENARDER +
He recorded on banjo with Jack Payne And His Band.

GENEVA DANCE ORCHESTRA +
See PAUL NITO.
GEORGE +

See TRUETT AND GEORGE.

*PAUL GEORGE

SYD VALENTINE’S PATENT LEATHER KIDS
SKILLETT DICK AND HIS FRYING PANS (on Champion 15883, 15996, 40085, Creole 21)
SLIM BARTLETT AND HIS ORCHESTRA (on Superior 2692)
Syd Valentine (trumpet), James "Stick" Helms (piano), Paul George (tenor-banjo)
Richmond, Indiana, October 2, 1929.

15721-A Jelly Bean Drag (Valentine Drag) (Jelly Bean Rag*)
Gennett 7071, Champion 15996, 40085*, Creole 21
15723 Patent Leather Stomp
Gennett 7026, Champion 15883, Superior 2692
15724-A Rock And Gravel
Gennett 7026, Champion 15996, 40085, Creole 21

NOTE: - The above feature tenor-banjo solos. On matrix 15724-A the banjo is out of tune and the banjo player seems to have forgotten the right chords.

He also recorded on tenor-banjo with Horace Smith and Hattie Snow.

GEORGIA WILD CATS +

See TOM DERBY.

TONY GERHARDI/GIRARDI +

He recorded probably on tenor-banjo with Ted Lewis and with Lou Raderman. In a 1920s Epiphone banjo catalog his name is given as TONY GIRARDI.

ARTHUR GERMAN +

He recorded on banjo with Frank Guarente.

TOMMY GERTOFT +

This Swedish banjoist recorded with The Tops.

BERT GEVEDON +

BERT GEVEDON
Bert Gevedon (banjo), Munroe Gevedon (fiddle), Cathlyn Gevedon (guitar)
West Liberty, Kentucky, October, 1937.

1556-B The Two Soldiers
Library Of Congress
1557-A The Two Soldiers (Concluded)
Library Of Congress
1557-B The Romish Lady
Library Of Congress
1558-B-2 The Ox Driver
Library Of Congress
1558-B-3 The Coon Dog
Library Of Congress
1558-B-4 Over The River To Charlie
Library Of Congress
1559-A Arkansas Traveler
Library Of Congress
1559-B-1 Black Is The Color Of My True Love's Hair
Library Of Congress
1560-B-1 Martha Campbell
Library Of Congress
1560-B-2 Two Italians
Library Of Congress
1560-B-3 Redbird
Library Of Congress

*EDWARD LEROY ("EDDIE") GIBBS

(Born: 25. 12. 1908, New Haven, Connecticut)

He originally played banjo and studied guitar with ELMER CHESTER SNOWDEN. During the late 1920s to the early 1930s he worked with Wilbur Sweatman, Billy Fowler, Eubie Blake, Charlie Johnson etc., then regularly with Edgar Hayes, including a tour of Europe. He played with Teddy Wilson, Eddie South, Luis Russell and Claude Hopkins. He reverted to the tenor-banjo for three years, when he was with Wilbur de Paris. In 1959 he changed to the string-bass. Later he worked regularly in the group "The Jazz Family" on string-bass and tenor-banjo.

He recorded on guitar-banjo with Baby Dodds and with Wilbur Sweatman.

"GIBBS AND WATSON" +

Pseudonym on Harmony for GID TANNER AND RILEY PUCKETT. See GEORGE RILEY PUCKETT.
HERMAN GIBSON
He recorded on banjo with Clara Smith.

LIFUS G. GIBSON +
(Born: 1879, Arkansas)
Lifus G. Gibson (banjo), further details unknown.
Fayetteville, Arkansas, December, 1941

S362-A-1 Banjo Solo - (Unnamed tune) Library Of Congress

NOTE: - The Banjo Solo is actually a tune that usually shows up as an open tuned guitar speciality, "Spanish Fandango".

THE GIBSON STRING TRIO +

THE GIBSON STRING TRIO
Unknown (banjo), mandolin), (guitar)
Richmond, Indiana, October 25, 1928.

GE-14377 Banjo Rag Gennett 6793
GE-14377-A Banjo Rag Gennett rejected
GE-14378 On Desert Sands Gennett rejected
GE-14378-A On Desert Sands Gennett rejected
GE-14379 Peacock Strut Gennett rejected
GE-14379-A Peacock Strut Gennett rejected
GE-14379-B Peacock Strut Gennett rejected
GE-14380 Dixie Moonbeam Gennett rejected
GE-14380-A Dixie Moonbeam Gennett rejected
GE-14381 Sassafras Rag Gennett 6793
GE-14381-A Sassafras Rag Gennett rejected
GE-14382 Butterscotch Rag Gennett rejected
GE-14382-A Butterscotch Rag Gennett rejected

HAROLD EUGENE ("GENE") GIFFORD +
(Born: 31. 5. Americus, Georgia - died: 12. 11. 1970, Memphis, Tennessee)
This arranger, guitarist, and banjoist started arranging for high-school bands. As chief arranger of the Casa Loma Orchestra, he set the style for that influential band.
He recorded probably on tenor-banjo with the Casa Loma Orchestra.

WILLIE GILDER +
This Australian banjoist recorded with the Warwick Dyer and with The Riverside Jazz Band

GILLESPIE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

ROBERT ("BOB") GILLETTE +
(Born: ca 1902, Chicago - died: 24. 9. 1972, Dallas, Texas)
In 1919, he organized the Wolverines Jazz Band and began performing in Chicago. Later in his career, he and his wife formed an act known as "Gillette and Richards".
He recorded on plectrum-banjo with the New Orleans Rhythm Kings and the Wolverine Orchestra.

BILL GILMARTIN +
He recorded on plectrum-banjo with Ross Gorman.

THE GILT-EDGED FOUR +
See LEONARD MILFORD ("LEN") FILLIS.
GIOVANNI GIOVALE +
(Died: 1960)

G. GIOVALE
Giovanni Giovale (tenor-banjo solos), Eugenio Cibelli (guitar).

BVE-42953-2 L'Appuntamento - Mazurka
BVE-42954-1 Bianuccia (Little Blanche) - Mazurka
Camden, New Jersey, September 14, 1928.

G. GIOVALE
Giovanni Giovale (tenor-banjo), --- Ciaurella (guitar).

W-401607-B Il Salute Di Giovale - Mazurka
W-401608-B Ai Suoi Amici Cara - Polka
New York City, February 14, 1929.

BANJO WITH PIANO. G. GIOVALE (on Brunswick 58153)
Giovanni Giovale (tenor-banjo solos), unknown (piano).

Farfaletta Bleu (Little Blue Butterfly) - Schottische
New York City, before December, 1938.

Giusto-Jazz-Symphoniker +

T. J. GIVANS +
CROOK BROTHERS’ STRING BAND
M. H. Crook, H. M. Crook (harmonica). T. J. Givans (banjo), George R. Miles, Hick Burnett, (guitar), R. Miles (calls).

My Wife Died On Friday Night
Going Across The Sea
Job In Gettin’ There
Nashville, Tennessee, October 5, 1928.

NATHAN GLANTZ +
NATHAN GLANTZ AND HIS ORCHESTRA
Orchestra with unknown (tenor- or plectrum-banjo).

2604-1 Tokio Blues
New York City, January, 1925

CURRYS DANCE ORCHESTRA (on Currys 218)
LUCKY STRIKE DANCE ORCHESTRA (on Oriole 476)
MAJESTIC DANCE ORCHESTRA (on Banner, Regal, Domino and Imperial)
NATIONAL MUSIC LOVERS DANCE ORCHESTRA (on National Music Lovers 1131)
SOUTHAMPTON SOCIETY ORCHESTRA (on Perfect 14499)
GLANTZ AND HIS ORCHESTRA (on Leonora 10060)
CURRYS DANCE ORCHESTRA (on Currys 218)
LUCKY STRIKE DANCE ORCHESTRA (on Oriole 476)
MAJESTIC DANCE ORCHESTRA (on Banner, Regal, Domino and Imperial)
NATIONAL MUSIC LOVERS DANCE ORCHESTRA (on National Music Lovers 1131)
SOUTHAMPTON SOCIETY ORCHESTRA (on Perfect 14499)
GLANTZ AND HIS ORCHESTRA (on Leonora 10060)
Earl T. Oliver, unknown (trumpet), unknown (trombone), Nathan Glantz (alto-saxophone), three unknown (reeds), unknown (piano), (plectrum- or tenor-banjo), (tuba), (drums), Arthur Fields (vocal).

6178-1 Brown Eyes, Why Are You So Blue
6178-2 Brown Eyes, Why Are You So Blue
New York City, September 10, 1925

NOTE: - The above feature a tenor- or plectrum-banjo solo.
See also GREY GULL STUDIO ORCHESTRA, EDWIN ELLSWORTH ("EDDIE") PEABODY and HARRISON FRANKLIN ("HARRY") RESER.

J. C. GLASCOCK +
J. C. Glascock (violin), unknown (banjo), (organ).

Birmingham, Alabama, July 9, 1927.

GEX-714 Hop Light Lady
GEX-715 Peek-A-Boo

GEX-714 Gennett rejected
GEX-715 Gennett rejected

*ALBERT GLENNY
He recorded on banjo with De De and Billie Pierce.

REX GLISSMAN +
He recorded on banjo with The Four Cooties.

MICHEL GLOD +
This French guitarist also recorded on banjo with Gregor And His Collegians.

JOHN H. GLYNN +
It is not known, with whom recorded on banjo.

CHARLES GOBERT +
Charles Gobert (banjo), Wilson Jones (guitar), Octave Amos (fiddle).

Lafayette, Louisiana, June, 1934.

94-8-2 Stavin Chain
192-A When I First Got Ready For The War

Library Of Congress
Library Of Congress

ARTHUR GODFREY +
(Born: 31. 8. 1903, New York City)

This vocalist, guitarist, banjoist, and ukulele player was a top entertainer on radio in the late 1940s and on TV during the 1950s. He entered vaudeville in 1924 as a banjoist. He appeared on radio in 1929 as "The Warbling banjoist". He recorded for Bluebird, Decca and Columbia, including his song hits "Too Fat Polka", "Candy And Cake", and "The Thousands Islands Song".

PAUL GODWIN MIT SEINEN JAZZ-SYMPHONIKERN +
See MICHAEL ("MIKE") DANZI.

FRANK GOEDEL +
He recorded on tenor-banjo with Mike Danzi And His Hawaiian-Quartet, Theo Mackeben and Marek Weber.

HARPER GOFF +
(Born: 16. 3. 1911, Fort Collins, Colorado)

He got his first banjo in 1925, and taught himself to play it since he couldn't afford lessons. He never played professionally and never played with any band or musical organisation until The Firehouse Five Plus Two. He was succeeded by DICK ROBERTS.

THE FIREHOUSE FIVE PLUS TWO
Ward Kimball (trombone), Johnny Lucas (trumpet), Clarke Mallery (clarinet), Frank Thomas (piano), Harper Goff (plectrum-banjo), Ed Penner (bass-saxophone), Jim MacDonald (drums)

Hollywood, May 13, 1949

LK-100-4 Firehouse Stomp
Good Time Jazz GTJ-1

NOTE: - The above features a plectrum-banjo solo.
THE FIREHOUSE FIVE PLUS TWO
Harper Goff (plectrum-banjo solos), Danny Alguire (trumpet), Ward Kimball (trombone), Clarke Mallery (clarinet),
Frank Thomas (piano), Ed Penner (tuba), Monte Mountjoy (drums).
LK-147-2 The World Is Waiting For The Sunrise -1 Good Time Jazz GTJ-13
Same, but Jerry Hamm (drums) replaces Mountjoy.
LK-226 Chinatown, My Chinatown Good Time Jazz GTJ-67
Same, but Tom Sharpsteen (clarinet) replaces Mallery, Ward Kimball (washboard).
LK-331 Runnin' Wild -1 Good Time Jazz GTJ-73, GV-2192

RALPH GOLATI +
He recorded on banjo with Ray Miller.

LEW GOLD AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

LOU GOLD AND HIS ORCHESTRA +
See RALPH DEXTER.

BILLY GOLDEN +
BILLY GOLDEN AND EMPIRE VAUDEVILLE COMPANY. BANJO ACCOMPANIMENT (on Edison 50605)
Billy Golden (vocal, speech), unknown (banjo), further details unknown.
New York City, June 4, 1918.
A-6197-c-x Turkey In The Straw - Vocal And Laughing Edison 50605

BILLY GOLDEN AND EMPIRE VAUDEVILLE COMPANY
Billy Golden (vocal, speech), unknown (banjo), further details unknown.
New York City, before January, 1922.
7804 Aunt Phoebe's Wedding Day - A Scene On The Old Plantation Edison Blue Amberol 4421 (cyl)

BILLY GOLDEN AND BILLY HEINS +
See WILLIAM ("BILLY") HEINS.

GOLDEN AND HUGHES +
See HARRY C. BROWNE.

BILLY GOLDEN AND JAMES MARLOWE +
See JAMES MARLOW.

ERNIE GOLDEN AND HIS DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

GOLDEN GATE ORCHESTRA +
See RAY KITCHINGMAN and HARRISON FRANKLIN ("HARRY") RESER.

GOLDEN MELODY MEN +
See FRANK PASLEY.
Jack Golding (vocal, probably banjo).
Richmond, Indiana, November 14, 1928.
GE-14418 Sunny Land Champion rejected

Jack Golding (vocal, probably banjo), unknown (piano).
Richmond, Indiana, March 1, 1929.
GE-14849 I Found You Out (When I Found You In Somebody) ElsesArms Champion rejected
GE-14849-A I Found You Out (When I Found You In Somebody) ElsesArms Champion rejected
GE-14849-B I Found You Out (When I Found You In Somebody) ElsesArms Champion rejected

Jack Golding (vocal, probably banjo), unknown (piano).
Richmond, Indiana, August 24, 1929.
GE-15488 When We Get Together In The Moonlight Champion rejected
GE-15488-A When We Get Together In The Moonlight Champion 15826
GE-15489 The World's Greatest Sweetheart Is You Champion rejected
GE-15489-A The World's Greatest Sweetheart Is You Champion 15826

See SHERBO'S AMERICAN BAND.

He recorded on banjo with Eddie Fields And His "Rascals" Band.

Song-writer HERALD GOODMAN and his singing trio The Vagabonds were the first professional group to join Nashville's famous Grand Ole Opry in 1932.

HERALD GOODMAN AND HIS TENNESSEE BOYS
Herald Goodman (tenor-banjo solo), unknown (guitar), (fiddle), (mandolin), (string-bass).
USA, date unknown.

Banjo Rag

See BELTON REESE.

GOOD TONE BANJO BOYS
Dan Wheatman, Robert Crumb (vocal duet), Robert Crumb (tenor-banjo), unknown (jug), (squaeker), (effects);
personnel includes Robert E. Armstrong.

001-A Ducks Yas, Yas Good Tone 001

NOTE: The above is a 10" 78 rpm microgroove record. Reverse side is by Armstrong's Pasadenaens.

He recorded on banjo with The Tom Owens Players.

See TOMMY FELLINE/FELLINI.

He recorded on tenor-banjo with Jimmie Noone and Georgia White.
TED GOSSETTS BAND

Unknown (violin), (banjo), (guitar).

GN-17041 Eighth Of January
Richmond, Indiana, September 16, 1930.
Champion 16160, Superior 2655,
Supertone 9776

GN-17041-A Eighth Of January
Gennett rejected

GN-17042 Fox Chase
Gennett rejected

GN-17042-A Fox Chase
Gennett 7308, Champion 16116,
Supertone 9738, Superior 2655

GN-17043 Wild Geese
Gennett rejected

GN-17043-A Wild Geese
Gennett 7308, Champion 16116,
Supertone 9738

GN-17045 Bow Legged Irishman
Champion 16310, Superior 2751

GN-17045-A Bow Legged Irishman
Gennett rejected

GN-17046 Rocky Mountain Goat
Superior 2731

THE GOTHAM NIGHTINGALES +

THE GOTHAM NIGHTINGALES
Unknown (trumpet), Ray Stillwell (trombone), two unknown (clarinet, alto-saxophone), unknown (clarinet, tenor-
saxophone), (probably violin), (piano), (tenor- or plectrum-banjo), (tuba), (drums).
New York City, January 23, 1925.

73136-B Tea For Two
Okeh 40286, Parlophone E-5348,
Odeon A-60917, O-3266, Lindström
American Record/Seka A-4267

NOTE: - The above features a tenor- or plectrum-banjo solo.

See HARRISON FRANKLIN ("HARRY") RESER.

See FRED VAN EPS.

See OLLY OAKLEY.

See HARRISON FRANKLIN ("HARRY") RESER.

EARL GRANT +

He recorded on banjo with the Tenneva Ramblers.

HECTOR GRANT, HERBERT PAYNE, WALTER MILLER & JOHNNY WAKEFIELD +

See OLLY OAKLEY.

JACK GRANT +

He recorded on banjo with the Tenneva Ramblers.

WILLIAM ("BILL") GRANTHAM +

He recorded on tenor-banjo with Marion McKay.
FRANK GRAVITO+

MARKEL'S ORCHESTRA (on OKeh 4691)
AMERICAN-JAZZ-BAND NEW YORK (on Odeon 311999)
Hymie Faberman, Marty Berger (trumpet), Fred Shilling (trombone), Shil Cole (clarinet, saxophone), two unknown (tenor-saxophone, bass-saxophone), Eddie Davis (violin), Mike Markel (piano), Frank Gravito (tenor- or plectrum-banjo), unknown (tuba), (drums).

New York City, ca September 8, 1922.
70826-B Blue OKeh 4691, Odeon 311999

NOTE: The above features a tenor- or plectrum-banjo solo.

GRAY+

See FARMER AND GRAY.

*ARTHUR GRAY

See WILBUR SWEATMAN.

DAN GRAY+

Dan Gray (banjo), Cecil Ogle (guitar), Lewis Huskey (fiddle), Beecher Huskey (caller).

Gatlinburg, Tennessee, 1946.
8518-A Chicken Reel
8518-B Rhoadendance

Library Of Congress
Library Of Congress

*HARRY GRAY

He recorded probably on tenor-banjo with Reuben "River" Reeves.

See WILBUR SWEATMAN.

*WALTER GRAY

GREEN BROTHER'S NOVELTY BAND+

See HARRISON FRANKLIN ("HARRY") RESER.

STAN GREENING+

GREENING'S DANCE ORCHESTRA, LONDON
Frank Biffo, Charles Mead (trumpet), Ted Heath or Bernard Tipping (trombone), Nat Star and Jim Kelleher or Dan McKinnon (clarinet, alto-saxophone), George Smith or Jack Denahay (clarinet, tenor-saxophone), unknown (baritone-saxophone), Fred Cooke (piano), Stan Greening (banjo), Jack Mewett (tuba), Wag Abbey (drums), George Berry (vocal).

London, December 7, 1925.
E-3945-2 I'm An Airman (Ich bin ein Flieger*) Imperial 1531, Clausophon 314*

He also recorded on banjo with The Hannan Dance Band, the Corona Dance Orchestra, the Hurlingham Club Orchestra, the Lido Orchestra, The Modern Dance Players, Raymond Dance Band and with Charles "Nat" Star.

GREENING'S DANCE ORCHESTRA+

See STAN GREENING.

CYRIL GREENLAND+

He recorded on banjo with Sydney Baynes And His Orchestra and the Royal Automobile Club Orchestra.

NORTON GREENOP+


He played the banjo with the Moore and Burgess minstrels and THE STAVORDALES but was more widely known for his long partnership with Arthur Stanley, Sr. The team of STANLEY and GREENOP toured every music hall in the United Kingdom from 1903 more than once and even did a tour of South Africa. The partnership broke up just before World War I. At the turn of the century he designed and sold the first banjos to bear his name as a maker but these instruments were made for him by John E. Dallas. In the 1920s GREENOP carried on a music business at Leigh-on-Sea, Essex, and conducted his own dance band.

176
Banjo solo, accompaniment, if any, unknown.

A Musical Ride

London, before May, 1908
Clarion 156 (cyl), 484 (cyl)

Banjo solo, accompaniment, if any, unknown.

A Musical Ride

London, December, 1908
Clarion 1015

He also recorded on banjo with Murray Pilcer And His Jazz Band.

ERIC GREENSWAY +

He recorded on banjo with Jack Leon's Symphonic Dance Band.

CHARLIE GREGG +

He recorded on tenor-banjo with The Tune Wranglers.

GREY GULL DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

GREY GULL STUDIO ORCHESTRA +

The above description covers the largely unidentifiable groups which recorded for Grey Gull, other than the few which can be definitely attributed. On the following only the first two titles were associated by direct label credits with any recognizable name - these seem to have been directed by Nathan Glantz. Others so far are untraced and although all the following titles include banjo solos the musician or musicians are unknown.

BROADWAY MASTERS (on Grey Gull 1270, Radiex 1270, Globe 1270)
CLOVER DANCE ORCHESTRA (on Clover 1500)
COTTON BLOSSOM ORCHESTRA (on Grey Gull 1225, Radiex 1225, Nadsco 1225)
GLANTZ AND HIS ORCHESTRA (on Everybody's 1036)
MUSIC LOVERS DANCE ORCHESTRA (on National Music Lovers 1121)
PACIFIC COAST PLAYERS (on Grey Gull 1230, Radiex 1230, Nadsco 1230)
Orchestra with unknown (tenor- or plectrum banjo).

3451-2 Doodle Doo Doo
Grey Gull 1225, Radiex 1225, Nadsco 1225, Clover 1500

3458-1 Paprika (Titina*)

NOTE: The above feature tenor- or plectrum-banjo solos.

INTERNATIONAL DANCE ORCHESTRA (on Grey Gull 1248, Radiex 1248)
UNIVERSITY DANCE ORCHESTRA (on Grey Gull 1320, Radiex 1320, Globe 1320)
Orchestra with unknown (tenor- or plectrum banjo).

3516-2 Oriental Night (Sadie Salome*)
Grey Gull 1248, Radiex 1248, Grey Gull 1320*, Radiex 1320*, Globe 1320*

NOTE: The above features a tenor- or plectrum-banjo solo.

MADISON DANCE ORCHESTRA
Orchestra with unknown (tenor- or plectrum banjo), (vocal).

2759-8 Sitting On The Edge Of The Rainbow
Grey Gull 1549, Radiex 1549, Madison 1641*

MUSICAL MASTERS ORCHESTRA (on Grey Gull 1549, Radiex 1549)
(ANONYMOUS) (on Madison 1641)
Orchestra with unknown (tenor- or plectrum banjo).

3075-8 In The Gloaming (Gloaming*)
Grey Gull 1549, Radiex 1549, Madison 1641*

See also JOHN CALI.
**MURPH GRIBBLE**

*MURPH GRIBBLE*  
Murph Gribble (banjo), Albert York (guitar), John Lusk (fiddle).  

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**EMILE GRIMSHAW**


He taught banjo, mandolin and guitar at Burnley, Lancs. and was editor of the monthly magazine "B.M.G." from 1911 until 1933, when he and his son set up in business in Piccadilly, London, as makers of fretted instruments. First professional dance band engagement with the SAVOY QUARTET. In 1920 he led his own Ragpickers Band. In 1928 EMILE GRIMSHAW founded his BANJO QUARTET, consisting of himself (lead plectrum-banjo), STANLEY HOLLINGS (second plectrum-banjo), IVOR MAIRANTS (tenor-banjo), MONTY GRIMSHAW (bass-banjo). The success of his own quartet led EMILE GRIMSHAW to form a ladies’ quartet from his pupils. Marjorie Brightwell, later known as STELLA SCOTT and MOIRA AGNEW (plectrum-banjo), LOUISE STACE (tenor-banjo), and GLADYS CHEESEMAN (bass-banjo), were the players (see EMILE GRIMSHAW'S BANJO GIRLS).

**EMILE GRIMSHAW’S BANJO QUARTET. INSTR. QUARTET (on HMV B-2728)**

Emile Grimshaw, Stanley Hollings (plectrum-banjo), Ivor Mairants (tenor-banjo), Monty Grimshaw (bass-banjo).  


- Bb-12753-2 Tune Tonic  
  HMV 8-B-2728
- Bb-12754-2 You And A Canoe  
  HMV 8-B-2728

Probably same.  

- MB-139 Stars Are Shining  
  Decca rejected
- MB-140 Speedwell  
  Decca rejected

**BANJO QUARTET WITH VOCAL REFRAIN: EMILE GRIMSHAW’S QUARTET (APPEARING IN C. B. COCHRAN’S REVUE “WAKE UP AND DREAM”) (on Decca F-1511)**

Probably same, unknown (vocal -1).

- MB-313-1 Nigger Minstrels -1  
  Decca F-1511
- MB-314-2 Listen To This -1  
  Decca F-1511
- MB-315-2 Happy-Go-Lucky  
  Decca F-1521
- MB-316-2 Tattoo  
  Decca F-1521

**EMILE GRIMSHAW’S BANJO QUARTET (on Decca F-1565)**

Probably same.  

- MB-642-1 The Kitties  
  Decca F-1565
- MB-643 Overture Medley  
  Decca rejected

**EMILE GRIMSHAW’S BANJO QUARTET. WITH VOCAL REFRAIN (on Decca F-1565)**

Probably same, unknown (vocal -1).

- MB-714 Stars Are Shining  
  Decca rejected
- MB-715-1 Banjo Rag -1  
  Decca F-1565
- MB-716 Speedwell  
  Decca rejected
EMILE GRIMSHAW'S BANJO QUARTET. BANJO QUARTET (on HMV B-3423)
EMILE GRIMSHAW'S BANJO QUARTET (WITH VOCAL REFRAIN). BANJO QUARTET (on HMV B-3377)
Probably similar, Emile Grimshaw, Jr. (guitar -1), Ivor Mairants (Hawaiian guitar-2), Sam Browne (vocal -3).
Whistling Rufus -1/-3
HMV B-3377
A Swanee Sing-Song -3
Bb-18899-3
Bb-18900-2
Bb-18901-1
Bb-18902-2
HMV B-3423
HMV B-3423
HMV B-3423
HMV B-3423
Snatches Of Song (Medley Of Popular Favourites) -2
HMV B-3377
HMV B-3423
HMV B-3423
HMV B-3423
Darktown Dandies
Emile Grimshaw (plectrum-banjo), others unknown.
London, ca 1933.
BT-2413
Here's How
Hudson WF-407, Trusound WF-407
He also recorded on tenor- and plectrum-banjo with Jerry Hoey And His Band, Jack Hylton, Cecil and Leslie Norman, the Ragpickers Jazz Band and with the Savoy Dance Orchestra.
EMILE GRIMSHAW'S BANJO GIRLS+
This group made its first public appearance in February, 1932.
EMILE GRIMSHAW'S BANJO GIRLS
Stella Scott, Moira Agnew (plectrum-banjo), Louise Stace (tenor-banjo), Gladys Cheeseman (bass-banjo).
London, ca March 8, 1932.
OY-3203
Scotch Broth
Zonophone rejected
OY-3204
Free And Easy
Zonophone rejected
OY-3205
Nigger Minstrels
Zonophone rejected
OY-3206
Leslie Stuart Medley
Zonophone rejected
MONTY GRIMSHAW+
See EMILE GRIMSHAW
WILLIAM STANLEY GRINSTED+
(Born: 29.12.1868, USA - died: 12.12.1910)
W. S. GRINSTED (BANJO)
William Stanley Grinstead (banjo solos), accompaniment, if any, unknown.
Probably Orange, New Jersey, October 22, 1891
Lumber Yard Jig
Edison cylinder (un-numbered)
1
Joyful Hour Schottische
Edison cylinder (un-numbered)
2
Carrie Polka
Edison cylinder (un-numbered)
3
May Bells
Edison cylinder (un-numbered)
4
Texas Jig
Edison cylinder (un-numbered)
5
Blue Jay March
Edison cylinder (un-numbered)
6
Medley March
Edison cylinder (un-numbered)
7
Billy Johnson's Hornpipe
Edison cylinder (un-numbered)
8
Piccolo Polka
Edison cylinder (un-numbered)
9
Happy Go Lucky Schottische
Edison cylinder (un-numbered)
10
The Long Island Jig
Edison cylinder (un-numbered)
11
Medley Polka
Edison cylinder (un-numbered)
12
NOTE: - The above are listed on page 190 of the “First Book of Phonograph Records, Edison Laboratory”.
W. S. GRINSTED (BANJO SOLO)
William Stanley Grinstead (banjo solos), accompaniment, if any, unknown.
Probably Orange, New Jersey, before August, 1892
Joyful Hour Schottische
North American 128 (cyl)
North American 129 (cyl)
Lumber Yard Jig
Lumber Yard Jig
NOTE: - The North American brown wax cylinders were manufactured by Edison.
W. S. GRINSTED (BANJO SOLO)
William Stanley Grinstead (banjo solos), accompaniment, if any, unknown.
Probably Orange, New Jersey, before March 21, 1893.
Carrie Polka
North American 431 (cyl)
North American 432 (cyl)
Darkies' Banjo Club
Whistling Coon
Whistling Coon
North American 432 (cyl)
North American 432 (cyl)
North American 432 (cyl)
North American 432 (cyl)
Arthur Collins (vocal), William Stanley Grinstead as “George S. Williams” (banjo),
You're Talking Rag Time
Edison 7419 (cyl)
You Are Certainly Hard Luck To Me
Edison 7429 (cyl)
Same.  Probably Orange, New Jersey, June, 1900.  Edison 7484 (cyl)
Old Black Joe

Same.  Probably Orange, New Jersey, January, 1901.  Edison ? (cyl)
Negro Recollections

Same.  Probably Orange, New Jersey, date unknown.  Edison 7779 (cyl)
I've Got A White Man Working For Me

CLOYD G. GRISWOLD +
He recorded on tenor-banjo with The Benson Orchestra Of Chicago, Don Bestor And His Orchestra and with the Smoky Mountain Ramblers.

ELMER GROSSO AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

HENRI GUESDE +
This French banjoist recorded with Ray Ventura Et Ses Collegians and with the Sunny City Seven.

RAY GUIDRY +
He recorded on banjo with the Rayne-Bo Ramblers.

RAGNAR GULLBERG +
This Swedish tenor-banjoist recorded with Gustaf Egerstam.

RAY GULLY +
This banjo player from Indianapolis recorded with the Smoky Mountain Ramblers.

ANATOL GUNAROPULOS +
This Finnish banjoist recorded with the Yrj0n Orkestri led by his brother Yry0n Gunaropulos.

RAY GUNTHER +
He recorded on banjo with The Sunny City Seven.

MAX GUTTMANN +
DAJOS BELA ORCHESTER  
Orchestra with Max Guttmann (probably tenor-banjo).
Be-8922  Ich glaub' Madame Sie haben einen Schwips  Odeon O-?  
Berlin, March, 1930.  
NOTE: - The above features probably a tenor-banjo solo.

DAJOS BELA ORCHESTER  
Orchestra with Max Guttmann (probably tenor-banjo).
Be-9246  The Water Mill  Odeon ?  
Berlin, October-November, 1930.  
NOTE: - The above features probably a tenor-banjo solo.

DAJOS BELA ORCHESTER  
Orchestra with Max Guttmann (probably tenor-banjo).
Be-9463  Erika  Parlophone ?  
Berlin, June, 1931.  
NOTE: - The above features probably a tenor-banjo solo.
*FRED GUY
(Born: 23.5.1897, Burkesville, Georgia - died: 22.11.1971, Chicago)

This banjoist and guitarist grew up in Chicago and played banjo in various bands, before he joined Duke Ellington in 1925, with whom he spent the remainder of his musical career. In 1934 he changed to guitar. In 1949 he retired from music. GUY never recorded solos, although his tremolos added a typical sound to some recordings of Duke Ellington.

He recorded on tenor-banjo with Duke Ellington, Sonny Greer And The Deacons/His Memphis Men, Adelaide Hall, Ozie McPherson, The Mills Brothers, Warren Mills And His Blues Serenaders, the Six Jolly Jesters, Jo Trent And His Deacons, Trombone Red And His Blue Six, Ozie Ware and Ethel Waters.

GYPSY SERENADERS +
See JOHN CALI.

ARNOLD HABBE +
He recorded on plectrum-banjo with Carmichael's Collegians and with Hitch's Happy Harmonists.

F. E. HACK +
It is not known, with whom recorded on tenor-banjo.

HACKEL BERGE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

FRED HACKETT +
He recorded on banjo with Bernie Schultz.

HACK’S STRING BAND+

Two unknown (violin), two unknown (guitar) unknown (mandolin), (banjo), (bass) - 1; unknown (guitar), (banjo), (mandolin), (bass) - 2; --- Cobb, Charles Underwood (vocal -3); Charles Underwood (vocal -4).

Richmond, Indiana, September 29, 1930.

| GN-17093 | Hauthan Waltz -1 | Gennett rejected |
| GN-17093-A | Hauthan Waltz -1 | Gennett rejected |
| GN-17093-B | Hauthan Waltz -1 | Gennett rejected |
| GN-17095 | The D Waltz -1 | Gennett rejected |
| GN-17095-A | The D Waltz -1 | Gennett rejected |
| GN-17096 | Banjo Marmolo -2 | Champion 16292, ? 33036 |
| GN-17096-A | Banjo Marmolo -2 | Gennett rejected |
| GN-17097 | Kentucky Plow Boys March -2 | Champion 16292, Superior 2536 |
| GN-17097-A | Kentucky Plow Boys March -2 | Gennett rejected |
| GN-17099 | Black Sheep Blues -2/3 | Gennett rejected |
| GN-17099-A | Black Sheep Blues -2/3 | Champion 16362, Superior 2811 |
| GN-17100 | I Want My Rib -2/4 | Champion 16362, Superior 2811 |
| GN-17100-A | I Want My Rib -2/4 | Gennett rejected |
| GN-17101 | Crawdad Song -2/3 | Champion 16362, Superior 2811 |
| GN-17101-A | Crawdad Song -2/3 | Gennett rejected |
| GN-17102 | Black Snake Moan -2/3 | Champion 16362, Superior 2536 |
| GN-17102-A | Black Snake Moan -2/3 | Gennett rejected |
| GN-17103 | Wink The Other Eye -1 | Champion 16362, Superior 2536 |
| GN-17103-A | Wink The Other Eye -1 | Gennett rejected |
| GN-17105 | I Want To Waltz With You Honey -1 | Gennett rejected |
| GN-17105-A | I Want To Waltz With You Honey -1 | Gennett rejected |
| GN-17106 | Queen’s Waltz -1 | Gennett rejected |
| GN-17106-A | Queen’s Waltz -1 | Gennett rejected |
| GN-17107 | Henpecked Papa -2/4 | Gennett rejected |
| GN-17107-A | Henpecked Papa -2/4 | Gennett rejected |

BERT HADLEY +
This British banjoist recorded with the Durium Dance Band, Arthur Lally, Hal Swain and Van Straten. He also appeared as "Tex Wilson" and "Starzino".

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WALLY HADLEY +
(Born: 26.11.1908, Perth, Australia)

This Australian banjoist, plectrum-banjoist and tenor-banjoist went to England in the mid-30s and stayed overseas until after World War II. Then he returned to Perth (Australia) and became closely involved with the music business in that city, eventually becoming President of the Musician's Union 1969-1975. Following this he became President of the Music Arrangers' Guild of Australia. The double act of FREDDIE MORGAN and WALLY HADLEY made a series of records in Britain in the late 1930s and worked together for over five years which included a tour of the Tivoli circuit in Australia. On one of FREDDIE MORGAN'S visits to Perth in the 1960s, the two teamed up again for a special concert.

For his recordings with FREDDIE MORGAN as MORGAN AND HADLEY and FRED MORGAN'S BANJO RHYTHMICS see FREDDIE MORGAN.

W. G. HAENSCHEN'S BANJO ORCHESTRA +

WALTER G. HAENSCHEN changed his name to CARL FENTON.

W. G. HAENSCHEN'S BANJO ORCHESTRA

Walter G. Haenschen, director, instrumentation said to feature a number of banjos. St. Louis, Missouri, ca 1910.

M-61069  I Left Her On The Beach  Personal Record 61069
M-61070  Maple Leaf Rag  Personal Record 61070
M-61071  Admiration  Personal Record 61071

NOTE: - The above are private recordings, made by the Columbia Co.

Probably similar.

The Murray Walk  New York City, September 6, 1916.
Zillo  Victor test (un-numbered)

MRS. LLOYD BARE HAGIE +

Mrs. Lloyd Bare Hagie (banjo), Mrs. Lena Bare Turbyfill (string-bass). Elk Park, North Carolina, April, 1939.

2852-B-1  Ground Hog  Library Of Congress
2852-B-4  Cumberland Gap

WILLIAM ("BILL") HAID +

BANJO SOLO. PLAYED ON THE LUDWIG BANJO WILLIAM HAID. BANJOIST (for matrix 701)
PLAYED BY WILLIAM HAID ON THE LUDWIG BANJO (for matrix 702)
William "Bill" Haid (tenor-banjo).

Chicago, ca February, 1925.

701  I'll See You In My Dreams  Autograph (un-numbered)
702  Shim-Sha-Wabble (sic)  Autograph (un-numbered)

NOTE: - This is a demonstration record sold by "Ludwig & Ludwig, Makers of Professional Banjos", Chicago.

SAVOY DIXIE SERENADERS (on Savoy)
SOUTHERN DIXIE SYNCOPATORS (on Arcadia)
JIMMY WILSON'S PINE FOREST ORCHESTRA (on Embassy)
CASTLE FARMS SERENADERS Orchestra with William "Bill" Haid (tenor-banjo), Elmo Tanner (vocal).

Chicago, August, 1928.

20827-1  Ol' Man River  Paramount 20656, Broadway 1215, Cremona-Rex R-3034, Diamant 2419, Kalliope K-1431, Star 0186, Arcadia 2006, Embassy 8006, Savoy 1003

He also recorded on tenor-banjo with his own groups and with Coon-Sanders.

HENRY HAINES +

He recorded on banjo with Fiddlin' Bob Haines And His Four Aces.
TRAVIS B. HALE

Travis B. Hale (banjo, vocal), E. J. Derry (mandolin -1, vocal).

Chicago, June 6, 1927.

38631-2 The Dying Hobo -1 Victor 20796
38632-3 Long Gone -1 Victor 20866
38633-2 Oh Bury Me Out On The Lone Prairie Victor 20796
38634-2 Can’t You Hear Me Say "I Love You"? -1 Victor 20866

EDEN HALL AND HIS BAND +

See HARRISON FRANKLIN ("HARRY") RESER.

FRED "SUGAR" HALL AND HIS SUGAR BABIES +

See ALBERT ("AL") RUSSO.

HAROLD HALL +

BIG CHIEF HENRY’S INDIAN STRING BAND

Henry Hall (violin -1), Clarence Hall (guitar), Harold Hall (banjo).

Dallas, Texas, October, 14, 1929.

56382-2 Blue Bird Waltz -1 Victor V-20225
56383-2 Choctaw Waltz -1 Victor V-20225
56386-2 Cherokee Rag Victor V-40195
56387-2 On The Banks Of The Kaney -1 Victor V-40195

HERMAN HALL +

See MANSFIELD PATRICK AND HERMAN HALL.

LARRY HALL +

He recorded on banjo with Chick Bullock.

LLOYD HALL AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

NELSON HALL +

He recorded on banjo with Gus Arnheim.

*PLUNKER HALL

He recorded on banjo with Walter Barnes And His Royal Creolians.

R. HALL +

This Australian banjoist, who was probably an entertainer at the Sydney Tivoli theater, may have recorded solos on cylinders for the Federal Phonograph record and Supply Company between 1904 and 1905.

R. HALL, BANJO SOLO

R. Hall (banjo solo), accompaniment, if any, unknown.

Sydney, Australia, ca January, 1907.

Dreams Of Darkie Land Australia Record No. 5 (cyl)
NOTE: Australia moulded cylinders were manufactured between ca 1906 until ca 1910.

RENÉ HALL +

(Born: ca 1905, New Orleans)

JOSEPH ROBECHEAUX AND HIS NEW ORLEANS RHYTHM BOYS

Eugene Ware (trumpet), Alfred Guishard (clarinet, alto-saxophone), Gene Porter (tenor-saxophone), Joseph Robecheaux (piano, director), probably Rene Hall (tenor-banjo), Walter Williams (guitar), Ward Crosby (drums).

New York City, August 22, 1933.

13852-2 St. Louis Blues Vocalion 2539, Brunswick X-2539
13855-1 King Kong Stomp Vocalion 2539, Brunswick X-2539

NOTE: The above feature tenor-banjo solos.
JOHN NELSON ("SLEEPY") HALL +
He recorded on tenor- or plectrum-banjo under his own name and with Johnny Johnson and Paul Whiteman.

SLIM HALL +
He recorded on banjo with the Arcadian Serenaders.

HENRYK HALPERIN +
He recorded on banjo with Ben Berlin, Paul Godwin, Paul Romby and with Efim Schachmeister.

JOHN HAMMOND +
John Hammond (vocal, probably banjo).

GEX-13028-A Purty Polly  \(\text{Richmond, Indiana, April, 1928.}\)
GEX-13029-A Little Birdie  \(\text{Gennett 8149, Gennett 5070, ? 9249}\)
GEX-13030 My Mama Always Talked To Me  \(\text{Gennett 6256, Champion 15356, ? 8149, ? 332, ? 9249}\)
GEX-13030-A My Mama Always Talked To Me  \(\text{Gennett 6256}\)
GEX-13031 As Free As A Little Bird Can Be  \(\text{Gennett rejected}\)
GEX-13031-A As Free As A Little Bird Can Be  \(\text{? 332, Gennett rejected}\)

See also SAMMY FRIEDMAN.

THE HAMMOND FAMILY
The recordings of this group feature banjo solos.

JOHNNY HAMP KENTUCKY SERENADERS +
See ANTHONY ("TONY") COLUCCI.

*PETE HAMPTON
See BURT EARLE.

HANNAN DANCE BAND +
See HARRISON FRANKLIN ("HARRY") RESER.

*HERBERT HANNAS
He recorded on banjo with Hunter's Serenaders and Victoria Spivey.

NIELS RICARDO HANSEN +
This Danish banjoist recorded with the Bohana Jazz Band and with Ricardo's Jazz Men.

ANNETTE HANSHAW AND HER SIZZLING SYNCOPATORS +
See HARRISON FRANKLIN ("HARRY") RESER.

CHARLIE HANSON +
This Danish banjoist recorded with Hakan Von Eichwald.

HAPPY HAYSEEDS +
See FRED LAAM.

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ROY HARDISON

He recorded on banjo with Paul Warmack And His Gully Jumpers.

ERNEST HARE

See HARRISON FRANKLIN ("HARRY") RESER.

BOB HARING AND HIS ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER

SID HARKREADER

See DAVID ("UNCLE" DAVE) MACON.

HARMANIAC FIVE

See the FIVE HARMANIACS.

AUSTIN HARMON

Austin Harmon (banjo), Samuel Harmon (vocal-1).

Maryville, Tennessee, April, 1939.

2619-A-2 The Sailor Boy Library Of Congress
2884-A-1 Old Groundhog Library Of Congress
2884-A-2,B-1 Bile Them Cabbage Down Library Of Congress
2884-B-2 Cindy Library Of Congress
2885-A-1 Johnson Boys Library Of Congress
2885-A-2,B-1 Number Nine (Train's Off The Track) Library Of Congress
2885-B-2 Muskrat Library Of Congress
2886-A-1 Old Molly Hare Library Of Congress
2886-A-2 My Wife And Baby Run Away Library Of Congress
2887-A-1 Free Little Bird Library Of Congress
2887-A-2 Sourwood Mountain Library Of Congress
2887-B-2 Cripple Creek Library Of Congress
2888-A-1 Cumberland Gap Library Of Congress
2888-A-2 Stand, Boys, Stand Library Of Congress
2888-B-1 Little Betty Ann Library Of Congress
2888-B-2 Shoot Old Davy Dugger Library Of Congress
2895-A-1 Went Up The Mountain Top Library Of Congress
2895-A-3 Honey, Let Your Hair Hang Down Library Of Congress
2895-B-2 Bonny Blue Eyes Library Of Congress
2896-A-1 Old Dan Tucker Library Of Congress
2896-A-2 Wild Bill Jones Library Of Congress
2896-B-2 John Hardy Library Of Congress
2897-A-1 John Hardy (concluded) Library Of Congress
2897-A-2 Sugartown -1 Library Of Congress
2897-B-1 Liza Jane -1 Library Of Congress
2897-B-2 Arkansas -1 Library Of Congress
2897-B-3 Shout, Little Lulu Library Of Congress
2898-A-1 Arkansas Traveler -1 Library Of Congress
2898-B-1 Sally Goodin -1 Library Of Congress
2898-B-2 Old Joe Clark -1 Library Of Congress
2898-B-3 I've Been In The Water So Long Library Of Congress
2915-B-2 Swannanoa Tunnel Library Of Congress
2916-A George Allen Library Of Congress
2916-B-1 Candy Girl Library Of Congress
2916-B-2 John Henry Library Of Congress
2917-A-1 John Henry (concluded) Library Of Congress
2917-A-2 Jesse James Library Of Congress
2917-B-1 Railroad Nigger With A Barlow Knife Library Of Congress
2917-B-2 Dance, Boatman, Dance Library Of Congress
2918-A-1 Henry Brown Library Of Congress
2918-A-2 Doodle Bug Library Of Congress
2918-B-1 Yellow Cat Library Of Congress
2918-B-2 Skip To My Lou Library Of Congress
2918-B-3 All Night Foolin' Me Library Of Congress
2919-A-1 Fly Around, My Pretty Little Miss Library Of Congress
2919-A-2 The Sailor Boy Library Of Congress
2919-B-1 Cackle, Old Hen Library Of Congress
2919-B-2 It Ain't Gonna Rain No More Library Of Congress
2920-A-1 Not Gonna Do It For A Nickle Any More Library Of Congress
2920-A-2 Darling Cora Library Of Congress

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THE HARMONICA TRIO +
Two unknown (harmonica), unknown (banjo).
6090 Silver Heels London, ca 1916.
Popular P-778

"HARMONIKA-DUETT MIT BANJO" +
John Hodde, J. N. Laar (harmonica), unknown (banjo).
H-66118 Trink mit mir auf du und du (Stein Song) Probably Berlin, ca late 1930.
Homokord 4-3961-1

"HARPER AND CORALLE" +

Probably pseudonym for McGAVOCK & TILMAN.

*GUY HARRINGTON
He recorded on banjo with Taylor's Dixie Orchestra.

**"CASEY HARRIS"

Pseudonym for ("PAPA") CHARLIE JACKSON

FERN HARRIS +,
Fern Harris (vocal), unknown (guitar), (violin -1 ), (banjo), (harmonica -2 ), (piano -3 ).
N-18773 ABC Of Religion -1/-2/-3 Richmond, Indiana, ca September 9, 1932.
N-18774 Clouds Gonna Roll Away Gennett rejected ?

JACK HARRIS +
He recorded on banjo with his orchestra in Stockholm, Sweden.

*LEROY W. HARRIS, Sr.
(Born: ca 1900, USA - died: 1969, USA)
This tenor-banjoist, guitarist, flutist and arranger played with Henderson's Rainbow Orchestra (1925), Duncan Mayers (1926), Clarence Williams recording groups (1925-30), Leroy Tibbs (1928), Burns Campbell (1932), Leroy Smith (1935), Maurice Rocco (1937-38), Horace Henderson (1940), Willie Bryant (1946). He recorded on tenor-banjo with Esther Bigeou, the Lazy Levee Loungers, King Oliver And His Dixie Syncopators, Katherine Henderson, Eva Taylor and with Clarence Williams.

MARION HARRIS +
See HARRISON FRANKLIN ("HARRY") RESER.

*WARREN HARRIS
He recorded on tenor-banjo with Noble Sissie And His Orchestra. He is presumably the same as JUAN HARRISON.

*JUAN HARRISON
He recorded on tenor-banjo with Noble Sissie And His Orchestra. He is presumably the same as WARREN HARRIS.

TERRY HARRISON +
Terry Harrison (banjo solos), unknown (piano).
JW-655-2 Dixieland Memories (Dixie, Marchin' Thro' Eclipse SC-41
Georgia, Old Black Joe, Swanee River)
JW-656-1 Banjo Memories (Oh! Susanna, Nelly Grey, Camptown Races, Tavern In The Town) Eclipse SC-41
Terry Harrison (banjo solos), unknown (piano), unknown (vocal -1).

London, August 21, 1933.

| JW-1395-1 | Community Medley | Eclipse SC-99 |
| JW-1396-1 | Scotch Broth | Eclipse SC-99 |
| JW-1395-2 | Community Medley -1 | Eclipse ? |
| JW-1396-2 | Scotch Broth -1 | Eclipse ? |

FRANK HARRISON'S BANJO BAND +.

See HARRISON FRANKLIN ("HARRY") RESER.

PETE HARRISON'S BAYOU BOYS +

See CHARLIE POOLE.

HARRY'S MELODY MEN +

See ADRIAN SCHUBERT'S DANCE ORCHESTRA.

CHARLES HART +

Charles Hart (vocal, probably banjo).

New York City, June 16, 1926.

X-184 | Put Your Arms, Where They Belong | Gennett 3339
X-184-A | Put Your Arms, Where They Belong | Gennett rejected

NOTE: - The Gennett Files state "Lute Banjo".

FORREST HART +

GARDEN DANCING PALACE ORCHESTRA

Orchestra with Forrest Hart (tenor-banjo).

Los Angeles, June 28, 1928.

146493-3 | Rose Room | Columbia 1501-D
146494-3 | When Erastus Plays His Old Kazoo | Columbia 1501-D

NOTE: - The above feature tenor-banjo-solos. Aurally this orchestra is the Jackie Souders orchestra.

HARTFORD CITY TRIO

Unknown (guitar), (banjo), (harmonica).

Richmond, Indiana, November 15, 1929.

| GE-15887 | At The Cross | Gennett rejected |
| GE-15887-A | At The Cross | Gennett rejected |
| GE-15888 | Brighten The Corner | Gennett rejected |
| GE-15888-A | Brighten The Corner | Gennett rejected |
| GE-15889 | Down The Cane Break | Gennett rejected |
| GE-15889-A | Down The Cane Break | Gennett rejected |
| GE-15890 | Nellie Grey | Gennett rejected |
| GE-15890-A | Nellie Grey | Gennett rejected |

AL AND BOB HARVEY +

AL AND BOB HARVEY

Details unknown.


CA-16166 | With A Banjo On My Knee | Columbia FB-1623

KEN HARVEY +

(Born: 1907, USA - died: 11. 12. 1952, Milwaukee, Wisconsin)

His real name was HARVEY FRANCIS STEFFEL. He studied the violin from the age of seven. At the age of 16 he commenced learning the plectrum-banjo and, in 1924, played in a dance band he had formed with fellow school students. In 1930 he started a solo act appearing all over the USA. He came to London in 1934 and stayed for several years in Europe, then returned to the USA, and came back to Europe in 1943 to entertain American and Allied troops. KEN HARVEY was the only soloist to exploit the full possibilities of the new electric banjo in the 1930s/40s. His masterly playing on an instrument specially built for him by the Gibson Co. was a feature of his recitals and music-hall appearances. This instrument was called the "Vibralectron". But he recorded only with the plectrum-banjo, as far as it is known. He tuned the C-string of his plectrolectron up to D.
BANJO WITH PIANO. KEN HARVEY (on HMV BD-270)

Ken Harvey (plectrum-banjo solos), unknown (piano).

London, November 7, 1934.

**OEA-524-2**
HMV B-8289, BD-270, EA-1614, Electrola EG-3368

**OEA-525-2**
HMV B-8289, BD-270

BANJO WITH PIANO. KEN HARVEY (on HMV BD-268 for matrix 1297-2)

BANJO SOLO. KEN HARVEY (on HMV BD-268 for matrix 1298-1)

Ken Harvey (plectrum-banjo solos), unknown (piano-2).

London, February 27, 1935.

**OEA-1297-2**
Excerpts From "Naughty Marietta" HMV B-8307, BD-268, EA-1718, IM-103

**OEA-1298-1**
Rhapsody In Blue -1 HMV B-8307, BD-268, EA-1614, IM-103, Electrola EG-3368

BANJO WITH INSTR. QUARTETT. KEN HARVEY (on HMV B-8351)

Ken Harvey (plectrum-banjo solos), Laurie Payne (clarinet), Bert Branes (piano), Jack Abbott (string-bass), Max Bacon (drums).

London, June 18, 1935.

**OEA-2107-1**
The World Is Waiting For The Sunrise HMV B-8351, BD-250, Electrola EG-3454

**OEA-2108-2**
A Musical Journey From New York To California HMV B-8351, BD-250, EA-1718, Electrola EG-3454

BANJO W. ORCH. KEN HARVEY (on HMV BD-248)

Same.


**OEA-2114-2**
Doll Dance HMV BD-248, EA-1635

**NOTE:** - Reverse side "Traumerei", matrix OEA-2113-2, is played on the four-stringed plectrum-guitar.

Ken Harvey (plectrum-banjo solos), accompaniment, if any, unknown.

Probably England, date unknown.

Somebody Stole My Gal
Swanee River

MATTIE HASKINS +

See FLANAGAN BROTHERS.

GEORGE HASTINGS +

GEORGE HASTINGS

George Hastings (banjo), further details unknown.

Fayetteville, Arkansas, December, 1941.

5361-A-2 My Lovin' Father Library Of Congress

"J. HASTINGS" +

Pseudonym on Victory 308 for GEORGE EDWIN MORRIS

*AUGUSTUS ("GUS") HASTON

See THE VERSATILE THREE/FOUR.

*IKE ("YOWSUH") HATCH

He recorded on banjo with Handy's Memphis Blues Band/Handy's Orchestra. He spent the 1930s in England.

THE HAWAIIAN DUCES +

See LEROY ("ROY") SMECK.

188
BEN HAWKINS +

Ben Hawkins (probably plectrum-banjo solos), accompaniment, if any, unknown.

USA, ca 1955.

GR-15360 Bye-Bye-Blackbird Parlophone DP-429
GR-15372 Alabama Jubilee Parlophone DP-429

BILLY HAYS/BILLY HAYS AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

CLARENCE LEONARD ("CLANCY") HAYES +

(Born: 14. 11. 1908, Caney, Kansas - died: 3. 3. 1972, San Francisco)

As a child he learned to play drums, later he changed to guitar and then to the plectrum-banjo. His popularity as an entertainer grew during the 1930s, when he performed in clubs and on radio. In 1938 he joined Lu Watters' Yerba Buena Jazz Band. He was noted for his straightforward singing of ballads and his flamboyant delivery of livelier songs.

He recorded on plectrum-banjo with his own bands and with Lu Watters, Bob Scobey and with Bunk Johnson. See ADDENDA.

*CURTIS HAYES

See DIXIELAND JUG BLOWERS and OLD SOUTHERN JUG BAND. He also recorded on guitar-banjo with Earl McDonald's Original Louisville Jug Band and with Sara Martin.

CHARLIE HAYWARD +

This Canadian banjoist recorded in Montreal with Gilbert Watson And His Orchestra.

HERB HAYWORTH +

He recorded on tenor-banjo with The Syncopating FiveSeven.

ARTHUR HAZELL +

He recorded on banjo with St. Dunstan's Band Of War-Blinded Musicians.

ALLAN HEDBERG +

GEORG ENDERS OCH HANS ORCHESTER

Elis "Plutten" Redlig (trumpet), Tony Mason (alto-saxophone, baritone-saxophone), unknown and/or Heintz von Vultée (violin), Bertil Forsberg (piano), Allan Hedberg (tenor-banjo), Eric Ulke (string-bass), Sven Malmberg (drums), Georg Enders (leader), Hilmer Borgeling (vocal).

Berlin (or Stockholm), January, 1930.

7331 Maskerad - Jazzen Orchestrola 40075
NOTE: - The above features a tenor-banjo solo.

This Swedish tenor-banjoist also recorded with Hanns Bindgang.

R. C. HEDRICH +

R. C. Hedrich (vocal, banjo).

Roanoke, Virginia, January, 1939.

3763-B-1 John Hardy Library Of Congress
3763-B-2 Kitty Kline Library Of Congress
HERMAN HEIGLE +
See HARRISON FRANKLIN ("HARRY") RESER.

WILLIAM ("BILLY") HEINS +
(Died: 30. 1. 1926, USA)

Many of the recordings by Billy Golden and WILLIAM ("BILLY") HEINS were advertised as "Coon vaudeville sketch with banjo", "Negro vaudeville sketch with banjo", "Vaudeville Sketch with banjo", "Comic specialty with banjo", "Speciality with banjo" or only "with banjo". The identity of the banjo players is not known. Other recordings by GOLDEN AND HEINS are presumed to be vocal duets without banjo accompaniment and are not listed.

GOLDEN AND HEINS. DARKY SPECIALITY WITH BANJO
Billy Golden, Billy Heins (vocal, speech), William "Billy" Heins (banjo).
New York City, May 24, 1917.
C-19889-2 A Trip To Paradise. Introducing "You'll Be Chopped Down With The Golden Axe"
Victor 35641 (30cm)
C-19890-1 The Death Of Towser. Introducing "Oh Where Is My Little Dog Gone"
Victor 35641 (30cm)

BILLY GOLDEN AND BILLY HEINS. NEGRO VAUDEVILLE SKETCH WITH BANJO
Same.
Bill's Visit To St. Peter
New York City, before October, 1917
Edison Blue Amberol 3317 (cyl)

BILLY GOLDEN AND BILLY HEINS. COON VAUDEVILLE SKETCH WITH BANJO
Same.
Bill's Dog Towser
New York City, June 28, 1917
Edison Blue Amberol 3329 (cyl)

BILLY GOLDEN AND BILLY HEINS. VAUDEVILLE WITH BANJO
Colored Recruits
New York City, before October, 1918
Edison Blue Amberol 3546 (cyl)

GOLDEN AND HEINS
Probably same.
Death Of Towser In The Infinity
New York City, ca 1918
Paramount 2038 Paramount 2038

BILLY GOLDEN AND BILLY HEINS. VAUDEVILLE SKETCH WITH BANJO
Same.
Aunt Phoebe's Wedding Day
New York City, before January, 1922
Edison Blue Amberol 4421 (cyl)

BILL HELLER +
He recorded on banjo with Wayne King And His Orchestra.

RUDY HELLER +
Rudy Heller (banjo solo), accompaniment, if any, unknown
New York City, 1897
Titus March
Berliner 452 (7")

THEODOR HELLGREN +
This Swedish banjoist recorded with Åke Fagerlund.

ERNEST HELTON +
ERNEST HELTON
Ernest Helton (banjo solo).
Asheville, North Carolina, between August 25-September 2, 1925.
9311-A Royal Clog
Okeh 45010
He also recorded on banjo with his brother Osey Helton and with fiddle player Dedrick Harris.

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HANS HEMPEL+

This German tenor-banjoist recorded with Günter Hörig und Dixielandband der Dresdner Tanzsinfoniker.

SID HEMPHILL+

Sid Hemphill (banjo), unknown band.

Dundee, Mississippi, 1942.

6670-B-1 The Carrier Railroad Library Of Congress
6670-B-2 The Roughish Man Library Of Congress
6671-A-1 The Strawhorn Mob Library Of Congress
6671-A-2 The Boll Weevil Library Of Congress
6671-B-1 The Arkansas Traveler Library Of Congress
6672-B-2 Leather Britches Library Of Congress
6672-B-3 Rye Straw Library Of Congress
6672-B-4 So Soon I'll Be Home Library Of Congress
6672-B-5 Old Blues Library Of Congress
6673-A-1 Jesse James Library Of Congress
6673-A-2 After The Ball Is Over Library Of Congress
6673-A-3 The Sidewalks Of New York Library Of Congress
6673-A-4 The Death March Library Of Congress
6673-A-6 John Henry Library Of Congress
6673-B-3 Soon In The Morning Library Of Congress

HENDERSON+

This American banjoist recorded in France with Enoch Light And His Gaumont Palace Orchestra.

*FLETCHER HENDERSON

See CHARLES EDWARD ("CHARLIE") GREEN and HARRISON FRANKLIN ("HARRY") RESER.

RED HENDERSON+

He recorded on banjo under his own name.

ROY HENDERSON'S ORCHESTRA+

See HARRISON FRANKLIN ("HARRY") RESER

FISHER HENDLEY+

(Died: March, 1964, Florida)

Fisher Hendley (vocal, banjo).

Asheville, North Carolina, between August 25-September 2, 1925.

9297-A Nigger Will OKeh45012
9298-A Let Your Shack Burn Down OKeh 45012

WHITTER-HENDLEY-SMALL. SINGING WITH GUITAR AND BANJOS (on Bluebird B-6555)
Fisher Hendley (vocal, banjo), Whitter, Small (probably vocal, banjo and guitar)

A Pretty Gal's Love Bluebird 8-6555
Another Man's Wife Bluebird 8-6555

He also recorded on banjo with the Aristocratic Pigs.

STUART HENNER+

He recorded on banjo with Jean Goldkette And His Orchestra.

FRANCIS ("MUFF") HENRY+

(Died: 25. 1. 1953, New York City)

He recorded on tenor-banjo with Guy Lombardo.
UNCLE HENRY’S ORIGINAL KENTUCKY MOUNTAINEERS +

UNCLE HENRY’S ORIGINAL KENTUCKY MOUNTAINEERS. HOEDOWN WITH VOCAL (on Capitol 312-Z)
Details unknown.
Hollywood, December, 1944.
312-Z Swing The Ladies Up And Down Capitol 48037

NOTE: - The above features a banjo solo.

RUSSELL HENSON +

Russell Henson (vocal), unknown (violin), (banjo).

GE-16067 Sweet William Gennett test rejected
GE-16067-A Sweet William Gennett test rejected

BILL (Y) HERBERT +

THE PLAZA BAND (on Edison Bell Winner 4812)
Harry Hudson (director), Sylvester Ahola, Arthur Niblo (trumpet), Lew Davis or Ben Oakley (trombone), Sid Phillips (clarinet, alto-saxophone, baritone-saxophone), Ken Warner (soprano-saxophone, alto-saxophone), George Melachrino (clarinet, tenor-saxophone), Les Allen (tenor-saxophone), Annunzio Mantovani and/or others (violin), Jean Paques (piano), Bill(y) Herbert (tenor-banjo), Bill Busby (brass-bass), Wag Abbey or Rudy Starita (drums), Stanley Kirkby (vocal).
USA, ca January 4, 1930.

11579-2 Ice Cream Edison Bell Winner 4812

NOTE: - The above features a tenor-banjo solo.

JACK HYLTON AND HIS ORCHESTRA
Jack Hylton (director). Jack Raine, Jack Jackson (trumpet). Lew Davis, Leo Vauchant (trombone), Noel "Chappi" d’Amato (alto-saxophone, guitar), E. O. Pogson (clarinet, alto-saxophone, baritone-saxophone), Johnny Raitz (clarinet, alto-saxophone, tenor-saxophone), Billy Ternent (tenor-saxophone), Johnny Rosen, Hugo Rignold (violin), Harry Berly (viola), Peter Yorke (piano), Bill(y) Herbert (tenor-banjo), Clem Lawton (brass-bass), Jim Merritt (string-bass), Basil Wiltshire (drums), Harry Robbins (xylophone), Sam Browne, Jack Hylton, unknown (vocal).

8b-16269-2 The Banjo (That Man Joe Plays) HMV B-5622

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Beth Challis, Belle Dyson, Billy Elliott, Harry Hudson, Harry Roy, Ray Starita and Maurice Winnick.

STAN HERBERT +

He recorded on banjo with his own band.

EDWARD HERBORN AND JAMES WHEELER +

See JAMES WHEELER.

HERBST +

ERNEST L. STEVENS’ TRIO (SAXOPHONE, BANJO AND PIANO) (THRALL, HERBST AND STEVENS) ASSISTED BY JOHN SORIN (on Edison 51037)
Ernest L. Stevens (piano), --- Thrall (alto-saxophone), --- Herbst (tenor- or plectrum banjo), John Sorin (chinese blocks).
West Orange, New Jersey, August 12, 1922.

1575 Love Sends A Little Gift Of Roses Edison 51037, Blue Amberol 4686 (cyl)

OTTO HERCHENBACH +

This German tenor-banjoist recorded with the Fritz Weber Tanz-Orchester.

WALTER HERLIHY +

He recorded on banjo with Joe Herlihy And His Orchestra.

GWYNN HESTER

He recorded on banjo with Charles Fulcher

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"LEN AND JOE HIGGINS" +
Pseudonym for Maurice E. Aten and HARRISON FRANKLIN ("HARRY") RESER, q.v.

SI HIGGINS AND HIS SODBUSTERS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE HIGHLANDERS +
See CHARLIE POOLE.

*ALEX HILL AND HIS ORCHESTRA
See IKEY L. ("BANJO IKEY") ROBINSON.

AUNT LIZ HILL +
Aunt Liz Hill (banjo), further details unknown.

JACK HILL +
He recorded on tenor-banjo with Fred Elizalde, Arthur Lally, the Piccadilly Revels Band, Ray Starita and Lew Stone.

JERRY HILL AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

SLIM HILL +
He recorded on banjo with the Original Crescent City Jazzers/Arcadian Serenaders and probably with the Original Indiana Five.

TONY HILL +
He recorded on banjo with Lew Stone.

TRIS HILL +
This Australian banjoist recorded with Joe Watson.

NORMAN HILLIAM +
He recorded on banjo with Sydney Chasid.

THE HILL BILLIES +
THE HILL BILLIES, VOCAL DUET WITH BANJO & GUITAR
Details unknown.

BILLY HILLPOT +
SMITH BROTHERS
Harold "Scrappy" Lambert (vocal), Billy Hillpot (vocal, plectrum-banjo) as Smith Brothers, Al Goering (piano-1), Harry Merkur (piano-2).

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SMITH BROTHERS
Harold "Scrappy" Lambert (vocal), Billy Hillpot (vocal, banjo) as Smith Brothers, Al Goering (piano).
New York City, February 1, 1927.
37534-5  Ya Gonna Be Home Tonight?  Victor 20477

He also recorded on plectrum-banjo with Harold "Scrappy" Lambert.

HILL'S VIRGINIA MOUNTAINEERS +

See MARION UNDERWOOD

HINDERMEYER AND TUCKERMAN +

HINDERMEYER AND TUCKERMAN (GOLDY AND DUSTY). SINGING WITH BANJO
Harvey Hindermeyer, Earle Tuckerman (vocal, banjo)
New York City, April 3, 1925.
10294  Zip Coon  Edison 51830
10295  Little Old Log Cabin In The Lane  Edison 51830

W. A. HINTON +

W. A. Hinton (banjo solos)
San Antonio, Texas, January 31, 1931.
67129-1  Little Brown Jug  Victor unissued
67130-1  Downfall Of Paris  Victor unissued
67131-1  Leather Britches  Victor 23555
67132-1  Shortenin' Bread  Victor unissued

VLADISLAV ("LADA") HOCHMAN +

ZTRACENKÁŘI Z. N.
Jaroslav Gradwohl, Karel Bartůněk, Láďa Soukong, Kára Brunclík, Jarka Mottle (vocal group), Frantisek Říčka, Láďa Hochman (banjo, guitar).
Berlin, 1929.
39429  Besy (Bessie)  Parlophon B-13617

This Czech banjoist, guitarist and singer also recorded with Jaroslav Ježek and with the Osbozeného Theatre Orchestra.

WILLARD HODGINS +

BANJO JOE
Willard Hodgin (vocal, banjo).
New York City, February 29, 1928.
145696-2,3  Engineer Joe  Columbia 15238-D
145697-1,2  I'm Just A Ramblin' Hobo  Columbia 15238-D

WILLARD HODGINS (sic) VOICE WITH BANJO ACC. (on Conqueror 7178)
Same.
New York City, March 22, 1928.
7869  The Engineer's Hand Was On The Throttle  Conqueror 7178
7870  I Can Remember The Kind Things Mother Did  Conqueror unissued
7871  She Waves As His Train Passes  Conqueror 7178
7872  Don't You Think Of Sister And Brother?  Conqueror unissued

NOTE: - Titles on matrices 7870 and 7872 were remade on April 6, 1928.

WILLARD HODGINS (BANJO JOE). SINGING WITH BANJO (on Victor 21485)
Same.
Camden, New Jersey, May 7, 1928.
45013-3  The Girl That Lived On Pole Cat Creek  Victor unissued
45014-2  A Red-Headed Widow Was The Cause Of It All  Victor 21485
45015-2  Love Is A Ticklish Thing  Victor unissued
45016-2  Don't Get One Woman On Your Mind  Victor 21485
HODSHIRE BROTHERS, VOCAL NOVELTY
Hodshire Brothers (vocal, possibly piano and banjo).
Richmond, Indiana, August 19, 1932.

| N-18719 | Milenber Joy | Champion rejected |
| N-18719-A | Milenber Joy | Champion 16505 |
| N-18720 | Heebie Jeebie Blues | Champion 16505 |
| N-18721 | Dog-gone, I've Done It | Champion 16495 |
| N-18722 | Jungle Town Revue | Champion 16495 |
| N-18723 | On Revival Day | Champion rejected |
| N-18724 | It's You | Champion rejected |
| N-18725 | Mississippi Mud | Champion rejected |

LOUIS HOFFMAN +
He recorded on banjo with Charles Dornberger And His Orchestra.

*WALTER HOGAN
See JACK O’DIAMONDS

GEORGE HOGE +
He recorded on tenor-banjo with Jan Garber.

*HOKUM BOYS/TRIO
See IKEY L. ("BANJO IKEY") ROBINSON

J. H. HOLBROOK
He recorded on banjo with Mr. & Mrs. J. W. Baker.

*TIM HOLES +
Pseudonym on Aerona for OLLY OAKLEY.

*CLARENCE E. ("LIB LAB") HOLIDAY
(Born: ca 1900, Baltimore, Maryland - died: 1.3.1937, Dallas, Texas)
This guitarist and banjoist was the father of Billie Holiday. From 1928 to 1933 he was a member of Fletcher Henderson’s orchestra and as a guitarist worked and recorded with Benny Carter, Bob Howard and Don Redman.
He recorded on tenor-banjo with Fletcher Henderson, Grant And Wilson and Bessie Brown.

STANLEY HOLLINGS +
See EMILE GRIMSHAW

MIKE HOLLOWAY +
He recorded on banjo with Anthony Parent.

HOLLYWOOD DANCE ORCHESTRA +
See ANTHONY ("TONY") COLUCCI, EDWIN ELLSWORTH ("EDDIE") PEABODY, HARRISON FRANKLIN ("HARRY") RESER, JOE SAMUELS AND HIS ORCHESTRA and ADRIAN SCHUBERT’S DANCE ORCHESTRA.

LERCY HOLMES +
He recorded on banjo with Dude Skiles And His Vine Street Boys.

THE HOME TOWNERS +
See ALBERT ("AL") RUSSO
HOMOCHORD DANCE ORCHESTRA +

See JOHN CALI, RAY KITCHINGMAN, PAUL NITO and HARRISON FRANKLIN ("HARRY") RESER.

ALEX HOOD +

He recorded on banjo with his Railroad Boys.

AL HOPKINS AND HIS BUCKLE BUSTERS +

AL HOPKINS AND HIS BUCKLE BUSTERS. VOCAL REFRAIN BY AL HOPKINS (on Brunswick 105)
Al Hopkins (vocal), with own or unknown (banjo), further details unknown.
USA, date unknown.
Cinda
Brunswick 105

ANDY HOPKINS +

Andy Hopkins (vocal), unknown (banjo), (guitar), (violin).
USA, date unknown.
Crepe On Little Cabin Door Supertone 9601
Too Late You Have Come To Me Supertone 9601
NOTE: - This country and western record is reported to feature a banjo.

DOC HOPKES +

Doc Hoppes (banjo), further details unknown.

THEOPHILUS G. HOSKINS +

Theophilus G. Hoskins (banjo, vocal), further details unknown.

GUS HORSLEY +

He recorded on banjo under his own name.

THEOPHILUS G. HOSKINS +

Theophilus G. Hosks ins (banjo, vocal), further details unknown.

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HOTCHKISS BANJO QUARTET

Details unknown. USA, ca 1927.

600-2 Sunday (With "Memorial Hill Blues")
601-2 Trail Of Dreams

The Hottentots

See ANDY’S SOUTHERN SERENADERS.

HOUSE BAND/HOUSE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

Walter Howard

He possibly recorded on banjo with THE FIVE HARMANIACS.

"THE HOWARD BOYS"

Pseudonym for SCOTTDALE STRING BAND

Frank Huber

He recorded on banjo with Ted Brownagie And His Orchestra.

Frank Hubbard +

This Australian banjoist recorded with Lazy Ade Monsbough.

*Ed ("FATS") Hudson

State Street Ramblers

Speed Jeffries and His Night Owls (on Superior)

Alfred Bell (washboard, kazoo), Roy Palmer (trombone), Darnell Howard (clarinet), Jimmy Blythe (piano), probably Ed "Fats" Hudson (tenor-banjo -1, probably guitar-banjo -2).

Richmond, Indiana, March 19, 1931.

17620 Barrel House Stomp -1 Champion 16320, 40007, Jazz Classic 515, Jazz Collector L-88
17625 South African Blues -2 Champion 16279, 40070, Superior 2755, Savoy 504, Jazz Classic 516, Jazz Collector L-83

Note: - The above feature banjo solos.

State Street Ramblers

Speed Jeffries and His Night Owls (on Superior)

The Chicago Stompers (on Champions and Vocalion)

Alfred Bell (washboard, kazoo, vocal), Roy Palmer (trombone), Darnell Howard (clarinet), Jimmy Blythe (piano), probably Ed "Fats" Hudson (tenor-banjo).

Richmond, Indiana, March 20, 1931.

17628-A Wild Man Stomp Champion 16297, 40013, Superior 2648, Savoy 504, Decca 7424, Vocalion V-1023

Note: - The above features a tenor-banjo solo.

Ed "Fats" Hudson

Ed "Fats" Hudson (vocal, guitar-banjo), Jimmy Blythe (piano).

Richmond, Indiana, March 20, 1931.

17632-C Fats’ Hard Luck Blues No. 1 Champion 16414
17633-C Fats’ Hard Luck Blues No. 2 Champion 16414

He also recorded on tenor- or guitar-banjo with the Memphis Night Hawks/Alabama Rascals.

Archie Hughes +

He recorded on banjo with The Piccadilly Players.
H. HUGHES +
See COPUS AND HUGHES

LYLE HUGHES +
He recorded on banjo with Arnold Frank And His Orchestra.

PHIL HUGHES ORCHESTRA/PHIL HUGHES AND HIS HIGH HATTERS +
See HARRISON FRANKLIN ("HARRY") RESER.

JACK HULL +
He recorded on banjo with Fred Elizalde And His Music.

EUGENE HULS +
He recorded on banjo with Don Bestor And His Orchestra and with Ducky Yountz And His Orchestra.

OLLY HUMPRIES +
He recorded on banjo with Hal Kemp.

DICK HUMPREY +
He recorded on banjo with Art Landry.

RAYMOND D. HUNDLEY +
(Born: 1897, Kentucky)
He recorded on banjo with Kelly Harrell/Kelly Harrell-Henry Norton/Virginia String Band.

"DAVE HUNT" +
Pseudonym for WILLIE STONEMAN

PINKY HUNTER
He recorded on banjo with Emerson Gill.

WILLIAM PARKE HUNTER +
Among the famous names in American banjo history, WILLIAM PARKE HUNTER is regarded by many as being preeminent. He obtained his introduction to music on the violin. In 1895 he teamed up with rival banjoist CADWALLADER L. MAYS in St. Louis. The duo MAYS AND HUNTER toured the United States, and in 1897 left Los Angeles for London. In 1903 he returned to the USA. He played duets with SYLVESTER LOUIS ("VESS L.") OSSMAN, and in 1904 became a member of the OSSMAN BANJO TRIO with OSSMAN and WILLIAM ("BILL") FARMER. HUNTER was one of the most prolific composers of banjo music. Regarding his compositions he was a genius well ahead of his time. His playing of the "William Tell Overture" will stand for all times as one of the finest exhibitions of technique ever given by a finger-style banjoist.

EDISON ORCHESTRA/ORCHESTRA/SYMPHONY ORCHESTRA/SINFONIE-ORCHESTER
Orchestra of unknown personnel and instrumentation, unknown (male vocal chorus -1), William Parke Hunter (banjo).

<table>
<thead>
<tr>
<th>Title</th>
<th>Edison No.</th>
<th>Details</th>
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<tbody>
<tr>
<td>Belle Of Koontucky March</td>
<td>508 (cyl)</td>
<td>Probably Orange, New Jersey, between 1896-1899.</td>
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<tr>
<td>Black America Two-Step</td>
<td>509 (cyl)</td>
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<tr>
<td>Dort unten am Suwaneefluß, Negerlied</td>
<td>523 (cyl)</td>
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<tr>
<td>El Capitan March</td>
<td>528 (cyl)</td>
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<tr>
<td>El Capitan March Medley</td>
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<tr>
<td>King Cotton March</td>
<td>561 (cyl)</td>
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<tr>
<td>Congo Frolic</td>
<td>603 (cyl)</td>
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<tr>
<td>Remus Take The Cake -1</td>
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William Parke Hunter (banjo solos), Steve Porter (piano)

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<td>Mosquitos’ Parade</td>
<td>New Century Phonograph 2250 (cyl)</td>
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<tr>
<td>El Capitan March</td>
<td>New Century Phonograph 2251 (cyl)</td>
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<td>Pensacola Cake Walk</td>
<td>New Century Phonograph 2252 (cyl)</td>
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<td>Washington Post March</td>
<td>New Century Phonograph 2253 (cyl)</td>
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<td>Ragtime Shuffle</td>
<td>New Century Phonograph 2254 (cyl)</td>
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<td>William Tell Overture</td>
<td>New Century Phonograph 2255 (cyl)</td>
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<td>Fun On The Wabash</td>
<td>New Century Phonograph 2256 (cyl)</td>
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<td>Soldiers In The Park</td>
<td>New Century Phonograph 2257 (cyl)</td>
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<td>Tell Me Pretty Maiden From “Florodora”</td>
<td>New Century Phonograph 2258 (cyl)</td>
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<td>Oceanic March</td>
<td>New Century Phonograph 2259 (cyl)</td>
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<td>Handicap March</td>
<td>New Century Phonograph 2260 (cyl)</td>
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<td>King Cotton March</td>
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<td>Liberty Bell March</td>
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<tr>
<td>Waltz From “Faust”</td>
<td>New Century Phonograph 2263 (cyl)</td>
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<tr>
<td>Marriage Bells</td>
<td>New Century Phonograph 2264 (cyl)</td>
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<td>Honeymoon March</td>
<td>New Century Phonograph 2265 (cyl)</td>
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<td>Oh! Oh! Miss Phoebe</td>
<td>New Century Phonograph 10100 (cyl)</td>
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<td>Pliny, Come Kiss Your Baby</td>
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<td>Hello My Baby</td>
<td>New Century Phonograph 10102 (cyl)</td>
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<td>I’m Going To Live Anyhow Until I Die</td>
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<tr>
<td>Coon! Coon! Coon!</td>
<td>New Century Phonograph 10104 (cyl)</td>
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<td>My Gal’s A High Born Lady</td>
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<td>Happy Days In Dixie</td>
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</tr>
<tr>
<td>Darkey Tickle</td>
<td>New Century Phonograph 10502 (cyl)</td>
</tr>
</tbody>
</table>

MR. PARKE HUNTER
William Parke Hunter (banjo solos), Landon Ronald (piano)

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fun On The Wabash</td>
<td>Gramophone GC-6363</td>
</tr>
<tr>
<td>El Capitan</td>
<td>Gramophone GC-6364</td>
</tr>
<tr>
<td>Liberty Bell March</td>
<td>Gramophone GC-6365</td>
</tr>
<tr>
<td>Finale Of Overture To “William Tell”</td>
<td>Gramophone GC-6366</td>
</tr>
<tr>
<td>Smoky Mokes</td>
<td>Gramophone GC-6367</td>
</tr>
<tr>
<td>Mosquitos’ Parade</td>
<td>Gramophone rejected</td>
</tr>
<tr>
<td>Maple Leaf March</td>
<td>Gramophone GC-6368</td>
</tr>
<tr>
<td>Fun On The Wabash</td>
<td>Gramophone 6349 (7”)</td>
</tr>
<tr>
<td>El Capitan</td>
<td>Gramophone 6400 (7”)</td>
</tr>
<tr>
<td>Liberty Bell March</td>
<td>Gramophone 6401 (7”)</td>
</tr>
<tr>
<td>Mosquitos’ Parade</td>
<td>Gramophone 6402 (7”)</td>
</tr>
<tr>
<td>The Maple Leaf</td>
<td>Gramophone 6403 (7”)</td>
</tr>
</tbody>
</table>

NOTE: “The Maple Leaf” is Hunter’s own composition and has nothing to do with Scott Joplin’s “Maple Leaf Rag”. 5136 is an evidently abbreviated version of 2640.

William Parke Hunter (banjo solo), accompaniment, if any, unknown.

Hiawatha Lambert 830 (cyl)

William Parke Hunter (banjo solos), unknown (piano).

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maple Leaf</td>
<td>Pioneer 163 (cyl)</td>
</tr>
<tr>
<td>Smoky Mokes</td>
<td>Pioneer 166 (cyl)</td>
</tr>
<tr>
<td>Jolly Darkies</td>
<td>Pioneer 171 (cyl)</td>
</tr>
<tr>
<td>Darkies Dawn</td>
<td>Pioneer 173 (cyl)</td>
</tr>
<tr>
<td>White Coons</td>
<td>Pioneer 174 (cyl)</td>
</tr>
<tr>
<td>Stars And Stripes Forever</td>
<td>Pioneer unissued (cyl)</td>
</tr>
</tbody>
</table>

William Parke Hunter (banjo solos), probably unknown (piano), (concertina -1).

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mosquitos’ Parade</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>El Capitan March</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Pensacola Cake Walk</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Washington Post March</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>William Tell Overture</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Fun On The Wabash</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Soldiers In The Park</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Tell Me, Pretty Maiden From “Florodora”</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Oceanic March</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Handicap March</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>King Cotton March</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Waltz From Faust</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Marriage Bells</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Patrol Comique</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Happy Days In Dixie</td>
<td>Pioneer ? (cyl)</td>
</tr>
<tr>
<td>Darkey Tickle</td>
<td>Pioneer ? (cyl)</td>
</tr>
</tbody>
</table>
Smoky Mokes (Cake Walk) Pioneer? (cyl)
Gallopace Pioneer? (cyl)
Toreador Waltz Pioneer? (cyl)
The Darkies Dawn Pioneer? (cyl)
Yacht Club March Pioneer? (cyl)
Hiawatha Pioneer? (cyl)
Queen Of The Burlesque Pioneer? (cyl)
Rugby Parade -1 Pioneer? (cyl)
Toronto Jig Pioneer? (cyl)
Coon Band Contest Pioneer? (cyl)
Ragtime Cake Walk Pioneer? (cyl)
Favourite March Pioneer? (cyl)
Bill Bailey Pioneer? (cyl)
Hot Corn Jubilee Pioneer? (cyl)

NOTE: - The above are listed in the Pioneer catalog of October, 1904, as "Banjo Solo. Played by Mr. Parke Hunter."

Steve Porter (vocal), William Parke Hunter (banjo), unknown orchestra.
London, ca 1903.

Oh! Oh! Miss Phoebe Pioneer? (cyl)
Pliny, Come Kiss Your Baby Pioneer? (cyl)
Hello, My Baby Pioneer? (cyl)
I'm Going To Live Anyhow Until I Die Pioneer? (cyl)
Coon! Coon! Coon! Pioneer? (cyl)

NOTE: - The above are listed in the Pioneer catalog of October, 1904, as "Coon Songs with Band Accompaniment. Sung By Mr. Steve Porter. Banjo by Mr. Parke Hunter."

William Parke Hunter (banjo solos),unknown (piano).
New York City, June 24, 1903.

A-128-1 Hoosier Fancies Victor 2406 (7"), Berliner 336 (7"
B-128-1 Hoosier Fancies Victor unissued
B-128-2 Hoosier Fancies Victor 2406
A-129-1 Maple Leaf Forever Victor 2434 (7"
B-129-1 Maple Leaf Forever Victor 2434
A-130-1 Hiawatha Victor 2411
B-130-1 Hiawatha Victor 2411
B-131-1 Coon Band Contest Victor 2654 (7"
B-131-1 Coon Band Contest Victor 2654
A-132-1 Dixie Girl Victor 2423 (7"
B-132-1 Dixie Girl Victor 2423

William Parke Hunter (banjo solos), orchestra directed by Walter B. Rogers.
New York City, June 26, 1903.

A-151-2 Hiawatha Victor unissued
A-151-3 Hiawatha Victor 2411 (7"
B-151-2 Hiawatha Victor unissued
B-151-3 Hiawatha Victor 2411
A-152-1 A Lucky Day Victor 2611 (7"), Berliner 1147 (7"
B-152-1 A Lucky Day Victor 2411
A-153-1 Coon-Town Chimes Victor 2530 (7"
B-153-1 Coon-Town Chimes Victor 2530

NOTE: - The above are listed in the Pioneer catalog of October, 1904, as "Coon Songs with Band Accompaniment. Sung By Mr. Steve Porter. Banjo by Mr. Parke Hunter."

William Parke Hunter (banjo solos), orchestra directed by Walter B. Rogers.
New York City, June 24, 1903.

A-151-2 Hiawatha Victor unissued
A-151-3 Hiawatha Victor 2411 (7"
B-151-2 Hiawatha Victor unissued
B-151-3 Hiawatha Victor 2411
A-152-1 A Lucky Day Victor 2611 (7"), Berliner 1147 (7"
B-152-1 A Lucky Day Victor 2411
A-153-1 Coon-Town Chimes Victor 2530 (7"
B-153-1 Coon-Town Chimes Victor 2530

NOTE: - The above are listed in the Pioneer catalog of October, 1904, as "Coon Songs with Band Accompaniment. Sung By Mr. Steve Porter. Banjo by Mr. Parke Hunter."

Len Spencer (vocal), William Parke Hunter (banjo).
New York City, September 24, 1903.

A-452-1,2 Hot Time On The Levee Victor 820 (7"
B-452-1,2 Hot Time On The Levee Victor unissued
A-453-1,2 The Banjo Evangelist Victor 2570 (7"
B-453-1,2 The Banjo Evangelist Victor 2570
A-454-1 Hickory Bill Victor 2473 (7"
B-454-1 Hickory Bill Victor unissued
B-454-2 Hickory Bill Victor 2473

NOTE: - The above are listed in the Pioneer catalog of October, 1904, as "Coon Songs with Band Accompaniment. Sung By Mr. Steve Porter. Banjo by Mr. Parke Hunter."

Len Spencer (vocal), William Parke Hunter (banjo), unknown (violin), (piano), (ocarina).
New York City, October 9, 1903.

A-533-1 Auction Sale Of A Music Store Victor unissued
B-533-1 Auction Sale Of A Music Store Victor unissued
B-533-2,3 Auction Sale Of A Music Store Victor 2543
SONG WITH BANJO. SPENCER AND HUNTER
Len Spencer (vocal), William Parke Hunter (banjo), accompaniment, if any, unknown.

New York City, before November, 1903.
The Banjo Evangelist Columbia XP-32269 (cyl)

LEN SPENCER AND PARKE HUNTER
Len Spencer (vocal), William Parke Hunter (banjo), accompaniment, if any, unknown.

Probably Orange, New Jersey, January, 1904.
Hickory Bill Edison BS80 (cyl)
The Banjo Evangelist Edison BS94 (cyl)

LEN SPENCER AND PARKE HUNTER
Probably same.

Probably Orange, New Jersey, March, 1904.
Auction Sale Of A Musical Instrument Store Edison B635

Len Spencer (vocal), William Parke Hunter (banjo).

New York City, April 7, 1904.
B-1197-1,2,3 Con Clancy And The Whistling Newsboy Victor 2679, Berliner 5738
C-1197-1,2 Con Clancy And The Whistling Newsboy Victor 31229 (12")
B-1198-1,3 Reuben Haskins' Trip In His Airship Victor unissued
B-1198-2 Reuben Haskins' Trip In His Airship Victor 2803
C-1198-1,2 Reuben Haskins' Trip In His Airship Victor 31215 (12")

SPENCER AND HUNTER
Len Spencer (vocal), William Parke Hunter (banjo), accompaniment, if any, unknown.

New York City, ca July, 1904.
1825 Con Clancy And The Whistling Newsboy Columbia 1825
1826 Hickory Bill Columbia 1826
Con Clancy And The Whistling Newsboy Columbia XP-32556 (cyl)
Hickory Bill Columbia XP-32555 (cyl)

EDISON ORCHESTRA/ORCHESTRA/SYMPHONY ORCHESTRA/SINFONIE-ORCHESTRA
Probably similar to that of Edison 508-603.

Down Tennessee Barn Dance Probably Orange, New Jersey, November-December, 1904.
Edison B684 (cyl)

SPENCER AND HUNTER WITH ORCHESTRA
Len Spencer (vocal), William Parke Hunter (banjo), unknown orchestra.

New York City, before April, 1905.
The Professor And The Musical Tramp Musical Congress Of Nations
Columbia XP-32667 (cyl) Columbia XP-32700 (cyl)

LEN SPENCER AND PARKE HUNTER
Len Spencer (vocal), William Parke Hunter (banjo), accompaniment, if any, unknown.

Probably Orange, New Jersey, May, 1905.
The Professor And The Musical Tramp Edison 8894 (cyl)

Len Spencer (vocal), William Parke Hunter (banjo).

New York City, May 31, 1905.
B-2586-1,2 The Professor And The Musical Tramp Victor unissued
B-2586-3 The Professor And The Musical Tramp Victor 4399
C-2586-1 The Professor And The Musical Tramp Victor 31410 (12"), 35036 (12")
B-2587-1,2,4 Old Barn Dance In Dixie Victor unissued
B-2587-3 Old Barn Dance In Dixie Victor 4436

Len Spencer (vocal), William Parke Hunter (banjo).

New York City, before February, 1906.
030611 Con Clancy And The Whistling Newsboy Indian Record 030611, Odeon 030611
030614 Hickory Bill Indian Record 030614, Odeon 030614
030615 The Banjo Evangelist Indian Record 030615, Odeon 030615
030618 Hard Time On The Levee Indian Record 030618, Odeon 030618
030619 The Coloured Major Indian Record 030619, Odeon 030619
030620 You've Been A Good Old Wagon But You Done Indian Record 030620, Odeon 030620
Broke Down
030622 Emancipation Day Indian Record 030622, Odeon 030622
030623 Little Old Log Cabin In The Lane Indian Record 030623, Odeon 030623
030628 Rube Haskin's Trip On An Airship Indian Record 030628, Odeon 030628

NOTE: - The American Record Company discs are known as "Indian" records, because of the Red Indian on the label. They were also sold in Europe as Blue Odeon Duplex Records. This American Record Company should not be mixed with the later ARC.

For duets with VESS L. OSSMAN and for his recordings as a member of the OSSMAN BANJO TRIO see SYLVESTER LOUIS ("VESS L.") OSSMAN, for his duets with CADWALLADER L. MAYS, q.v.
*HUNTER BROTHERS
See STEELE SMITH.

BILLY HUNTINGTON +
(Born: 2. 10. 1937, New Orleans)
He recorded on tenor-banjo with Emile Barnes, Ken Colyer and with Charles Love.

JACK HYLTON AND HIS ORCHESTRA +
See SONNY FARRAR and BILL(Y) HERBERT.

JACK HYLTON’S HYLTONIANS +
See LEONARD MILFORD ("LEN") FILLIS.

JACK HYLTON’S KIT-CAT BAND +
See LEONARD MILFORD ("LEN") FILLIS.

IMPERIAL ORCHESTRA/DANCE ORCHESTRA +
See EDWIN ELLSWORTH ("EDDIE") PEABODY, HARRISON FRANKLIN ("HARRY") RESER and ADRIAN SCHUBERT’S DANCE ORCHESTRA.

INDIANA BANJOLIERS +
String band of unknown personnel and instrumentation, vocal.
Richmond, Indiana, ca February 20, 1932.
N-18412 Little Blue Eyed Kentucky Baby Champion unissued
N-18412-A Little Blue Eyed Kentucky Baby Champion unissued
N-18413 The Sweetest Dream I Ever Knew Champion unissued
N-18414 You’ll Never Know Champion unissued
N-18415 In The Valley Where The Old Ohio Flows Champion unissued
N-18416 Just A Smile And A Kiss For Keepsake Champion unissued

"INSTRUMENTAL-SOLO" +
Details unknown.
Probably Berlin, before May, 1913.
Parlophon 1151
NOTE: - This is possibly not a banjo recording.

INSTRUMENTAL TRIO
See JOHN CALI, SYLVESTER LOUIS ("VESS L.") OSSMAN, FRED VAN EPS and CHARLES WASHINGTON.

INTERNATIONAL ACES +
See HARRISON FRANKLIN ("HARRY") RESER.

INTERNATIONAL DANCE ORCHESTRA +
See GREY GULL STUDIO ORCHESTRA.

INTERNATIONAL NOVELTY ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

*TOM IVORY
He recorded on banjo with the Blackbirds Of Paradise.

202
See Harrison Franklin ("Harry") Reser.

**JACK'S FAST STEPPIN' BELL HOPS**

See Harrison Franklin ("Harry") Reser.

*ANDY JACKSON*

He recorded on tenor-banjo with Blanche Calloway And Her Joy Boys, Cliff Jackson And His Krazy Kats and Marvin Smolev And His Syncopators.

*BENNY JACKSON*

He recorded on tenor-banjo with Oliver Cobb's Rhythm Kings and Eddie Johnson's Crackerjacks.

*ANDY JACKSON*

He recorded on tenor-banjo with Blanche Calloway And Her Joy Boys, Cliff Jackson And His Krazy Kats and Marvin Smolev And His Syncopators.

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LOTTIE BEAMAN
JENNIE BROOKS (on Silvertone)
Lottie Beaman (vocal), Jimmy Blythe (piano), probably "Papa" Charlie Jackson (guitar-banjo).
Chicago, October, 1924.
1904-1,2  Mama Can't Lose  Paramount 12235, Silvertone 3545

CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, ca January, 1925.
10019-3,4  The Cat Got The Measles  Paramount 12259
10020-1,2,3  I Got What It Takes But It Breaks My Heart To Give It Away

NOTE: - Wrong label information: "Ukulele Acc.". Actually Jackson plays the guitar-banjo.

Same.
Chicago, ca February, 1925.
10042-1,2  Shave 'Em Dry  Paramount 12264
10043-1,2  Coffee Pot Blues  Paramount 12264

IDA COX AND CHARLIE JACKSON
Ida Cox (vocal), "Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, April, 1925.
2109-1,2  Mister Man - Part I  Paramount 12275
2110-2  Mister Man - Part II  Paramount 12275

CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, ca May, 1925.
2120-1,2  Shake That Thing  Paramount 12281
2121-1,2  The Faking Blues  Paramount 12281

NOTE: - Wrong label information: "acca. Guitar". Actually Jackson plays the guitar-banjo.

PAPA CHARLIE JACKSON
"papa" Charlie Jackson (guitar-banjo), unknown (probably tenor-banjo).
Chicago, ca May, 1925.
2144-2  I'm Alabama Bound  Paramount 12289
2145-1  Drop That Sack  Paramount 12289

CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, ca August, 1925.
2207-1,2  Hot Papa Blues  Paramount 12305
2208-2  Take Me Back Blues  Paramount 12296

Same.
Chicago, ca August, 1925.
2223-2  Mama Don't Allow It (And She Ain't Gonna Have It Here)  Paramount 12296
2224-1,2  Mama, Don't You Think I Know?  Paramount 12305

IDA COX
Ida Cox (vocal), "Papa" Charlie Jackson (guitar-banjo).
Chicago, ca September, 1925.
2287-1,2  How Long Daddy, How Long  Paramount 12325

CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, ca September, 1925.
2288-2  Maxwell Street Blues  Paramount 12320
2298-1  All I Want Is A Spoonfull  Paramount 12320

PAPA CHARLIE JACKSON
Same.
Chicago, ca December, 1925.
11030-1,2  I'm Going Where The Chilly Winds Don't Blow  Paramount 12335

Same.
Chicago, ca January, 1926.
11050-1  I'm Tired Of Fooling Around With You  Paramount 12348

Same.
Chicago, ca January, 1926.
11066-2  Let's Get Along  Paramount 12358
11067-1,2  Mumsy, Mumsy Blues  Paramount 12366
11069-1  Butter And Egg Man Blues  Paramount 12358
11104-2 | The Judge Cliff Davis Blues | Chicago, ca April, 1926. Paramount 12366
---|---|---
2556-1 | Four Eleven Forty Four | Chicago, ca April-May, 1926. Paramount 12375
2613-4 | Your Baby Ain't Sweet Like Mine | Chicago, ca May-June, 1926. Paramount 12383
2617-2 | Bad Luck Woman Blues | Chicago, ca September, 1926. Paramount 12383
2672-1,2 | Gay Cattin' | Chicago, ca November, 1926. Paramount 12422
NOTE: - Label indicates guitar accompaniment, but Jackson plays the guitar-banjo.
2769-3 | Fat Mouth Blues | Chicago, ca November, 1926. Paramount 12422
NOTE: - Label indicates guitar accompaniment, but Jackson plays the guitar-banjo.

**CHARLIE JACKSON**

“Papa” Charlie Jackson (vocal, guitar-banjo), unknown (banjo, shouts).

4243-1 | She Belongs To Me Blues | Chicago, ca May, 1927. Paramount 12461
4244-1,2 | Coal Man Blues | Chicago, ca May, 1927. Paramount 12461

**LUCILLE BOGAN**


4670-1 | Skoodle Um Skoo | Chicago, ca June-July, 1927. Paramount 12501
4671-2 | Sheik Of Desplaines Street | Chicago, ca June-July, 1927. Paramount 12501

**CHARLIE JACKSON**

“Papa” Charlie Jackson (vocal, guitar-banjo).

4672-2 | Jim Tampa Blues | Chicago, ca June-July, 1927. Paramount 12504

**PAPA CHARLIE JACKSON**

Same.

20174-2 | Bright Eyes | Chicago, ca November, 1927. Paramount 12574
20175-1 | Blue Monday Morning Blues | Chicago, ca November, 1927. Paramount 12574

**CHARLIE JACKSON**

CHARLIE CARTER (on Broadway)
MANHATTAN ROOF ORCHESTRA (on Biberphon)

Same.

20292-1 | Long Gone Lost John (Farewell Blues*) | Chicago, ca January, 1928. Paramount 12602, Broadway 5076, Biberphon 536*, Tempo R-30, XX-6
20293-2 | I’m Looking For A Woman Who Knows How To Treat Me Right (Memphis Blues*) | Chicago, ca January, 1928. Paramount 12602, Broadway 5076, Biberphon 536*, Tempo R-30, XX-6

**PAPA CHARLIE JACKSON**

Same.

20604-2 | Ash Tray Blues | Chicago, ca May, 1928. Paramount 12660
20605-2 | No Need Of Knockin’ On The Blind | Chicago, ca May, 1928. Paramount 12660

**CHARLIE JACKSON**

I Like To Love My Baby
Baby - Papa Needs His Lovin’

20681-2 | | Chicago, ca June, 1928. Paramount 12675
20682-2 | | Chicago, ca June, 1928. Paramount 12675
PAPA CHARLIE JACKSON
Same.
20861-1 Lexington Kentucky Blues Paramount 12700, 12633
20862-2 Good Doing Papa Blues Paramount 12700
NOTE: - Some copies of Paramount 12633 play 20861 instead of 20361 (Bernice Edwards).

MA RAINIEY AND PAPA CHARLIE JACKSON
Ma Rainey (vocal), "Papa" Charlie Jackson (vocal, guitar-banjo).
20921-4 Ma And Pa Poorhouse Blues Paramount 12718
Same.
21044-1 Big Feeling Blues Paramount 12718

PAPA CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
21045-2 Jungle Man Blues Paramount 12721
21046-1 Corn Liquor Blues Paramount 12721
Same.
21080-1 Don't Break Down On Me Paramount 12736
21081-2 Baby Please Loan Me Your Heart Paramount 12736
Same.
21336-1 Tailor Made Lover Paramount 12797
21337-1 Take Me Back Blues No. 2 Paramount 12797
Same.

THE PARAMOUNT All STARS
This recording was made by Paramount as a kind of "sample" of some of the blues singers, who were recording for them during this period and consists of excerpts from some of their records; the side shown features Blind Lemon Jefferson, The Hokum Boys, Charlie Spand and "Papa" Charlie Jackson (guitar-banjo), who plays a few chorusses of "Shake That Thing".

206
BIG BILL
Big Bill Broonzy (guitar, vocal), probably Black Bob (piano), probably "Papa" Charlie Jackson (guitar-banjo).
Chicago, October 18, 1934
C-718-A I Want To See My Baby
Banner 33490, Melotone M-13457, Oriole 8494, Perfect 0335, Romeo 5494

BUMBLE BEE SLIM
Amos Easton (vocal), probably "Papa" Charlie Jackson (guitar-banjo).
Chicago, October 19, 1934
C-732-B Black Gal, What Makes Your Head So Hard?
ARC unissued

BIG BOY EDWARDS
Big Boy Teddy Edwards (vocal), unknown (piano), "Papa" Charlie Jackson (guitar-banjo).
Chicago, October 18, 1934
C-752-B Who Did You Give My Barbecue To?
Vocalion 02866

PAPA CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo).
Chicago, November 3, 1934.
C-778-2 Skoodle-Um-Skoo
OKeh 8954
C-779-2 If I Got What You Want
OKeh 8957, Vocalion 03048

Same.
Chicago, November 24, 1934.
C-862-A What's That Thing She's Shaking?
OKeh 8954
C-863-B You Put It In, I'll Take It Out
OKeh 8957, Vocalion 03048

CHARLIE JACKSON
"Papa" Charlie Jackson (vocal, guitar-banjo), Big Bill Broonzy (vocal, guitar-1), Big Boy Teddy Edwards (vocal -2).
Chicago, March 8, 1935.
C-912-B Good Jelly -1/-2
ARC unissued
C-913-B Who's Gonna Haul Your Ashes
ARC unissued
C-914-B Everybody Skuddle -1
ARC unissued

He also recorded with Freddie Keppard's Jazz Cardinals and others.

JACKIE JACKSON
He recorded on banjo with the Georgia Cotton Pickers.

LAL JACKSON+
He recorded on banjo with Billy Cotton And His Band/The Silver Screen Orchestra.

MELFORD JACKSON+
Melford Jackson (vocal), two unknown (guitar), unknown (banjo).
Richmond, Indiana, September 28, 1929.
GE-15702 (Unknown title)
Gennett rejected
GE-15702-A (Unknown title)
Gennett rejected
GE-15702-B (Unknown title)
Gennett rejected
GE-15705 Shian Crenbells. Tony Boy
Gennett rejected
GE-15705-A Shian Crenbells. Tony Boy
Gennett rejected

PRESTON JACKSON AND HIS UPTOWN BAND
See FRANK PASLEY.

*SMOKE JACKSON AND HIS RED ONIONS
See ZACH ("ZACK")WHYTE.

*WILLIE JACKSON
See NARCISSE J. ("BUDDY") CHRISTIAN.
JACKSON COUNTY RAMBLERS

Unknown (guitar), (harmonica), (banjo). Richmond, Indiana, ca May 17, 1930.

GE-16619 Letart Isle Champion 16284
GE-16619-A Letart Isle Champion rejected
GE-16620 The Greasy String Champion rejected
GE-16620-A The Greasy String Champion rejected
GE-16621 Carolina Girl Champion 16284
GE-16621-A Carolina Girl Champion rejected

AUGUST JACOBS +

See CHARLES McNEIL.

HARRY JACOBS +

He recorded on banjo with Al Starita And His Society Orchestra.

*BENNY JAMES

He recorded on tenor-banjo with King Carter And His Royal Orchestra, Adelaide Hall, Lew Leslie's Blackbirds Orchestra and Mills' Blue Rhythm Band.

BILLY JAMES DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER

ROY JAMES +

This British banjoist recorded with Acker Bilk And His Paramount Jazz Band.

ARTHUR ("ART") JARRET +

He recorded on tenor-banjo with Ted Weems And His Orchestra.

*FRANKIE "HALF-PINT" JAXON

See IKEY L. ("BANJO IKEY") ROBINSON.

"JAY AND YOUNG" +

Pseudonym on Radiex and Grey Gull for LEROY ("ROY") SMECK and Art Kahn.

JAY'S CHELSEA ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

THE JAZZ ARTISTS +

See CLIFF CLARKE.

**"JAZZ BAND"

See WILBUR SWEATMAN.

JAZZ-BAND MARION +

See HARRISON FRANKLIN ("HARRY") RESER.

THE JAZZ BAND PILOTS +

See HARRISON FRANKLIN ("HARRY") RESER.
THE JAZZKINGS +

See TONY MORELLO.

THE JAZZOPATORS +

This is actually an Andy Sannella group.

CUNARD DANCE BAND (on Piccadilly 493)
THE WHITE WAY PLAYERS (on Van Dyke 71797)
JAY WILBUR AND HIS ORCHESTRA (on Dominion A-254)
THE JAZZOPATORS (on Grey Gull 1797, Bellbird 133)
Orchestra with unknown (tenor- or plectrum-banjo).

New York City, November, 1929.

3729-B My Sweeter Than Sweet

NOTE: The above features a tenor- or plectrum-banjo solo.

THE JAZZ PILOTS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE JAZZ SERENADERS +

The banjoist on the following is possibly the same as on SONNY'S JAZZ REVELLERS, q.v.

THE JAZZ SERENADERS
Unknown (tenor-banjo solo), (piano), (drums).

Johannesburg, South Africa, ca 1945-46.

XYZX-170 Panie En Sy Banjo
Singer GE-300

XYZX-171 18th Straatse Koens
Singer GE-300

THE JAZZ THREE +

See FRED VAN EPS.

*JEANETTE AND HER SYNCO JAZZERS

See JOE WILLIAMS.

"JEANGOT" +

Pseudonym for JEAN BAPTISTE ("DJANGO") REINHARDT.

*MACEO B. JEFFERSON

(Born: 1897, Beaufort, South Carolina - died: 15.6.1974, Bridgeport, Connecticut)

This banjoist and guitarist played with Fletcher Henderson (1923) and Wilbur Sweatman (1923). He lived in Europe during the 1930s and 1940s. He recorded on banjo with his own bands and with Jack Hamilton And His Entertainers, Harry Jackson And His Orchestra, Lucille Hegamin, The Plantation Orchestra and Ethel Waters.

PAUL JEFFERSON +

Paul Jefferson (banjo), the Houston Bald Knob String Band, consisting of Taylor Houston (fiddle), Stafford Houston (guitar).

Rocky Mount, Virginia, March, 1939.

| 2738-B-1 | Mississippi Sawyer | Library Of Congress |
| 2738-B-2 | Soldier's Joy | Library Of Congress |
| 2738-B-3 | Green Mountain Polka | Library Of Congress |
| 2739-A-1 | Cindy | Library Of Congress |
| 2739-A-2 | Double Eagle March | Library Of Congress |
| 2739-B | Round Town Girl | Library Of Congress |
ALBERT WILLIAM ("AL") JEFFERY +
(Born: 23.8.1913, London)

He commenced the study of the banjo and the plectrum-banjo at the age of 21. He toured most of the English music halls, played at concerts on the European continent and fulfilled many radio and television engagements. He accompanied folk singers like Ewan McColl, Isla Cameron and Patrick Galvin. He achieved fame for his banjo accompaniment to folk singer William Clauson on LP records.

Ewan McColl (Singer). Al Jefferey (Banjo) (sic)

13167 The Brewer Laddie (Traditional Scots Ballad) Topic TRC-49
13183 Moses Of The Mail Topic TRC-51
O-3617 The Coal Owner And The Pitman's Wife Topic TRC-55

DEWITT ("SNUFFY") JENKINS +
(Born: 27.10.1908, Harris, North Carolina - died: 1990, USA)

When he was 19, JENKINS began working professionally and in 1936 became one of J. E. Mainer's Mountaineers. He played an important role in the early development of bluegrass banjo and he laid down a great deal of basic groundwork for the bluegrass styles that followed. He recorded on banjo with Byron Parker's Mountaineers.

FRANK JENKINS +
(Born: 1888, Dobson, North Carolina - died: 1945, USA)

He was a professional entertainer and excelled on banjo and fiddle. During the 1920s, he was a member of Da Costa Woltz's Southern Broadcasters. After that he formed his own group, the Pilot Mountaineers, which included ERNEST V. ("POP") STONEMAN on guitar. JENKINS was a master of the three-fingered, classically derived banjo approach. His style was half-way between classic and bluegrass. The finger tremolo he used was heavily indebted to FREDERICK J. ("FRED") BACON but his flowing melody is astounding similar to the EARL SCRUGGS style.

FRANK JENKINS, BANJO SOLO
Frank Jenkins (banjo solos).
Richmond, Indiana, April-May 20, 1927.

GE-12773 Home Sweet Home Gennett 6165, Silvertone 8181, Supertone 9167, ? 5080
GE-12773-A Home Sweet Home Gennett rejected
GE-12774 Baptist Shout Gennett 6187
GE-12774-A Baptist Shout Gennett rejected

He also recorded on banjo with Da Costa Woltz's Southern Broadcasters and later on his own.

OSCAR JENKINS +

He recorded on banjo with his Mountaineers and with Ernest V. Stoneman.

JENKIN’S ORCHESTRIONS +

See HARRISON FRANKLIN ("HARRY") RESER.

JEWEL DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

"JIM AND MACK" +

Probably a pseudonym on Van Dyke 74289 for LEROY ("ROY") SMECK and Art Khan.

"JOE AND HIS OLD BANJO"

This is possibly the same unknown artist as "UNCLE JOE & HIS BANJO".

JOE & HIS OLD BANJO
Unknown (vocal, banjo).

Rufus Green At The Circus Cameo 8147, Lincoln 2801, Romeo 570
Rufus Green At The Christenin' Cameo 8147, Lincoln 2801, Romeo 570
BROOKE JOHNS +  
(Died: ca 1987, Olney, Maryland)

BROOKE JOHNS  
Brooke Johns (vocal, banjo), Paul Jay (piano).  
Location unknown, August 22, 1924.

- Bb-4981-1  Minding My Own Business  HMV B-1923
- Bb-4984-2  Tessie, Stop Teasing Me  HMV B-1886
- Bb-4988-2  Hard Hearted Hannah  HMV B-1886

Same  
Location unknown, September 8, 1924.

- Bb-5043-1  It Takes A Good Man To Do That  HMV B-1929
- Bb-5048-1  Cuddle Up  HMV B-1929
- Bb-5049-1  I'm Gonna Knock  HMV B-1923

He also recorded on tenor-banjo with the Brooke Johns Orchestra directed by Jack Shilkret.

JOHNSON +

See CASE AND JOHNSON.

*ALONZO ("LONNIE") JOHNSON  
(Born: 8.2.1889, New Orleans - died: 16. 6. 1970, Toronto, Canada)

He was the brother of JAMES ("STEADY ROLL") JOHNSON. He studied guitar and violin as a child and dropped out of school in 1902 to play music. As a guitarist he worked with Punch Miller, Charlie Creath, Fate Marable, Louis Armstrong, Duke Ellington, and others. He played guitar, harmonium, kazoo, piano, violin, and probably guitar-banjo.

See JAMES ("STEADY ROLL") JOHNSON.

*Bobby Johnson  
(Died: May, 1964, USA)

CHARLIE JOHNSON'S ORIGINAL PARADISE TEN  
Jabbo Smith, Leonard Davis, Tom Morris (cornet), Charlie Irvis (trombone), Benny Carter (clarinet, alto-saxophone, soprano-saxophone), Ben Whittet (clarinet, alto-saxophone), Elmer Harrell (clarinet, tenor-saxophone), Charlie Johnson (piano), Bobby Johnson (tenor-banjo), Cyrus St. Clair (brass-bass), George Stafford (drums), Monette Moore (vocal).

New York City, February 25, 1927.

38116-1  Birmingham Black Bottom  Victor 20551
38116-2  Birmingham Black Bottom  Victor unissued on 78s

*NOTE: The above feature tenor-banjo solos.

He also recorded on tenor-banjo with Monette Moore.

*BUNK JOHNSON'S STREET PARADERS  
See LAWRENCE HENRY MARRERO.

CHARLES AND PAUL JOHNSON +

CHARLES AND PAUL JOHNSON  
Charles Johnson, Paul Johnson (vocal, guitar, banjo).  
Camden, New Jersey, May 24, 1928.

45206-2  Crime Of The D'Autremont Brothers  Victor 21646

*CHARLIE JOHNSON'S ORIGINAL PARADISE TEN  
See BOBBY JOHNSON.

*CLYDE JOHNSON  
He recorded on banjo with Wilbur Sweatman.

EARL JOHNSON AND HIS DIXIE ENTERTAINERS +  
See EMMETT BANKSTON.
“ELDRIDGE R. JOHNSON” +

Pseudonym on early Victor's for SYLVESTER LOUIS (“VESS L.”) OSSMAN.

EULA JOHNSON

She recorded on banjo with Ernest Phipps And His Congregation.

HAROLD JOHNSON +

See ADDENDA.

*JAMES (“STEADY ROLL”) JOHNSON

(80n: ca 1887, New Orleans - died: early 1960s, East St. Louis, Illinois)

He was the brother of ALONZO (“LONNIE”) JOHNSON. He played banjo, celeste, guitar, piano and violin. He worked in his father’s family band in New Orleans from 1914. With his brother ALONZO (“LONNIE”) JOHNSON he worked in Charlie Creath’s Jazz-O-Maniacs on Mississippi riverboats from St. Paul during early 1920s. He frequently toured as first violinist with Ethel Water’s Company. He accompanied many blues singers during the 1920s.

LONNIE JOHNSON (on Okeh 8417)

JAMES “STEADY ROLL” JOHNSON (on Okeh 8287)


New York City, January 20, 1926.

73940-A No Good Blues-1/-3 Okeh 8287
73941-A Newport Blues-2/-4 Okeh 8287
73945-A Five O’Clock Blues -2/-4/-5 Okeh 8417

*J.C. JOHNSON AND HIS FIVE HOT SPARKS

See IKEY L. (“BANJO IKEY”) ROBINSON.

* JIMMIE JOHNSON AND HIS ORCHESTRA

JIMMIE JOHNSON AND HIS ORCHESTRA

Joe “King” Oliver, Davidson “Dave” Nelson (trumpet), James Archey(trombone), two unknown (clarinet, alto-saxophone), probably Charles H. Frazier (clarinet, tenor-saxophone), James P. Johnson, Thomas “Fats” Waller (piano), unknown (probably guitar-banjo), Harry Hull (brass-bass), unknown (drums), “The Keep Shufflin' Trio” (male vocal trio).

New York City, November 18, 1929

BVE-57702-1 You’ve Got To Be Modernistic Victor rejected
BVE-57702-2 You’ve Got To Be Modernistic Victor vs-28099, HMV R-14298

NOTE: - The above feature guitar-banjo solos. It was formerly believed that Theodore Leroy (“Teddy”) Bunn possibly was the banjo player. But Bunn himself stated (Jazz Journal, November 1971, p. 8) that he had never played banjo.

JIMMIE JOHNSON’S STRING BAND +

Two unknown (violin), unknown (banjo), (guitar).

Richmond, Indiana, ca November 12, 1931.

GEX-18167 Glee Club March Champion 16430
GEX-18168 Ching Chow Champion 16430
GEX-18169 Step Lively Champion S-16389, Superior 2821
GEX-18170 Washington Quadrille Champion S-16389, Superior 2821

JIMMY JOHNSON’S REBELS +

See HARRISON FRANKLIN (“HARRY”) RESER

*KIKI JOHNSON

KIKI JOHNSON (vocal), unknown (violin), (banjo), (guitar)

Long Island City, N Y, ca August, 1928.

128-A Lone Grave QRS R-7001
134-A Look What A Hole I’m In QRS R-7001
Kl Ki Johnson (vocal), unknown (banjo). Long Island City, N.Y., ca August, 1928.

142- Lawdy, Your Clock Ain’t Right QRS R-7003

**LAURIE JOHNSON**

He recorded on tenor-banjo with Billy Cotton And His Band.

Paul Johnson (vocal), unknown (guitar), (banjo). Richmond, Indiana, ca September 4, 1930.

GE-17000 My Ashevillle Home In Carolina Gennett rejected
GE-17000-A My Ashevillle Home In Carolina Gennett rejected

**SLEEPY JOHNSON**

He recorded probably on tenor-banjo with Bob Wills And His Texas Playboys and the Forth Worth Dough Boys.

*JAMES (“STUMP”) JOHNSON*

James “Stump” Johnson (vocal), unknown (cornet), (banjo), (piano). Richmond, Indiana, October 11, 1929.

GE-15760 Bury That Thing Paramount?
GE-15760-A Bury That Thing Paramount?

**“SMILIN’ TUBBY JOHNSON”**

Pseudonym on Champion for CHARLIE (“CHUBBY”) PARKER.

*WILLIAM K. (“BILL”) JOHNSON*

(Born: ca 1905, Lexington, Kentucky - died: summer, 1955, Lexington, Kentucky)

This banjoist, guitarist, and singer performed with local bands in and around Louisville, Kentucky. Later he worked with Luis Russell, Joe “King” Oliver, Henry “Red” Allen and Fess Williams and others. In the late 1930s he ceased to work as a full-time musician, and returned to Lexington.

He recorded on tenor-banjo with Henry Allen And His Orchestra, King Oliver And His Dixie Syncopators/Orchestra, Luis Russell and Fats Waller.

*WILLIAM MANUEL (“BILL”) JOHNSON*

(Born: 10.8.1872 or 1874, probably Tallageda, Alabama - died: 3.12.1972 New Braunfels, Texas)

He began his career in 1890 playing guitar. By 1900 he was active in New Orleans playing string-bass. He originally got the job at the Royal Gardens in Chicago, and invited Joe “King” Oliver to front the band, bringing world fame to Oliver. JOHNSON stayed busy with the best jazz and dance bands for another 20 years.

**KING OLIVER’S CREOLE JAZZ BAND**

Joe “King” Oliver, Louis Armstrong (cornet), Honore Dutrey (trombone), Johnny Dodds (clarinet), Lilian Hardin (piano), Bill Johnson (tenor-banjo), Baby Dodds (drums). Richmond, Indiana, April 5, 1923

11384-B Canal Street Blues Gennett 5133, Brunswick 02200, Decca BM-02200, MG-36271, Jazz Information Jl-1, United Hot Clubs Of America 67
11385-C Mandy Lee Blues Gennett 5134, Brunswick 02201, Decca BM-02201, Polydor 1570, United Hot Clubs Of America 69, Jazz Information Jl-2

Same.

11386-- Weather Bird Rag Gennett 5132, Brunswick 02202, Decca BM-02202, United Hot Clubs Of America 75, Jazz Information Jl-5

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JOHNSON, cont.

Chicago, June 23, 1923.

8403-A Jazzin' Babies Blues Okeh 4975, Hot Jazz Clubs Of America HC-6, Biltmore 1051, Association Francaise des Collectioneurs du Jazz AO-26

*JOHNSON AND SMITH/JOHNSON AND STEELE.

See STEELE SMITH.

JIMMY JOHNSTON'S REBELS +

See HARRISON FRANKLIN ("HARRY") RESER.

AL JOLSON +

See HARRISON FRANKLIN ("HARRY") RESER.

BILLY JONES AND ERNEST HARE +

See HARRISON FRANKLIN ("HARRY") RESER.

CLARK H. JONES +

Real name of HARRY CLARKE, q.v. See also CLARKE AND EARL and CLARKE AND RAYS.

DALE JONES +

THE RECORDERS

Mildred Berri, Ham Masden, Dale Jones (vocal trio), Dale Jones (banjo).

New York City, March 10, 1927.

GEX-1141 Who's Blue Now Gennett 6414, Champion 15460
GEX-1141-A Who's Blue Now Gennett rejected
GEX-1141-8 Who's Blue Now Gennett rejected
GEX-1142 Wouldn't That Be Too Bad Gennett 6414, Champion 15460
GEX-1142-A Wouldn't That Be Too Bad Gennett rejected
GEX-1142-8 Wouldn't That Be Too Bad Gennett rejected

Same

New York City, April 23, 1928.

43905-2 Sleepy Town Victor unissued
43906-2 Religion (Negro Spiritual) Victor unissued

ERNEST THOMAS JONES +


He purchased his first banjo - an open-back instrument with an unfretted fingerboard - in 1899, but later he reached the peak of his fame on the zither-banjo. His first concert appearance was in 1900. Three years later he was banjoist in Will Leslie's "White Coons". In 1919 he toured with his own organisation known as The Grey Jesters. He appeared on radio many times and made a short instructional film for the Pathé Co. He retired from active banjo playing in the mid-1940s. JONES was the last of the great players of the zither-banjo.

VIBRANTE BANJO SOLO BY ERNEST JONES JACK VENABLES AT THE PIANO (on Columbia 5583)

VIBRANTE BANJO SOLO BY ERNEST JONES (JACK VENABLES AT THE PIANO) (on Columbia 5491) Ernest Thomas Jones (zither-banjo solos), Jack Venables (piano).

London, April 18, 1929.

WA-8869-1 Nigger Town Columbia 5583, 01773
WA-8870-1 Mississippi Bubble Columbia 5583, 01773
WA-8871 Swanee Echoes Columbia 5491
WA-8872 Pompadour Columbia 5491

BANJO SOLO BY ERNEST JONES (LESLIE BARTLETT AT THE PIANO) (on Columbia DB-137, DB-236) Ernest Thomas Jones (zither-banjo solos), Leslie Bartlett (piano).

London, May 1, 1930.

WA-10339 Joy Dance Columbia DB-236, Regal G-21282
WA-10340 La Vivandière Columbia DB-236, Regal G-21282
WA-10343 Mighty America Columbia DB-137
WA-10344 Carry On Columbia DB-137

NOTE: Matrices A-10341/2 are untraced.
JONES, cont.

BANJO SOLO BY ERNEST JONES (LESLIE BARTLEET <sic> AT THE PIANO) (on Columbia DB-333, DB-420)
Same.
  London, September 26, 1930.
WA-10713  Return Of The Regiment  Columbia DB-333, Regal G-20953
WA-10714  Darktown Dandies  Columbia DB-420
WA-10715  A Rag-Time Episode. Eccentrique  Columbia DB-420
WA-10716  The Kilties, Characteristique  Columbia DB-333, Regal G-20953

“GRANDPA” JONES +

See LOUIS MARSHALL (“GRANDPA”) JONES.

HOWARD JONES +

He recorded on banjo with Phil Brown’s Domino Jazz Band.

ISHAM JONES’ ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

*JOE JONES

He recorded on banjo with Charlie Skeete And His Orchestra.

LOUIS MARSHALL (“GRANDPA”) JONES +
  (Born: 1913, Henderson County, Kentucky)
He started on the guitar and in 1937 took up the banjo. He first used the banjo for recording in 1946.
He recorded on banjo under his own name and with the Delmore Brothers.

PIGGY JONES AND HIS ORCHESTRA +

See NATHAN GLANTZ AND HIS ORCHESTRA.

*RICHARD M. JONES’ JAZZ WIZARDS

See LESLIE CORLEY.

*RUSSEL(L) JONES
  (Born: 1891, USA - died: 1959, Sweden)
JONES was a multi-instrumentalist (banjo, violin, cello, guitar), singer and comedian. Brought up in Berlin, he came
to Stockholm in 1919 with The Five Royal Imperials from London, and made Sweden his main home. The tenor­
banjo playing of this American artist, who had a great influence on the development of Scandinavian jazz, shows a
great variety of strokes. He used his instrument more than only to provide the rhythmic background.

RUSSEL JONES’ JAZZBAND
Bernhard Navitzky (alto-saxophone), John Malm (piano), Russel(l) Jones (tenor-banjo), unknown (drums), unknown
(vocal).
Stockholm, Sweden, ca November, 1922.
  0056 ?  Sweethearts  Skandia SV-1012
  0057 ?  Do It Again  Skandia SV-1012
  0058 ?  Night (Vals)  Skandia SV-1013
  0059 ?  When Buddha Smiles  Skandia SV-1013
  0060 ?  Bambos Bay  Skandia SV-1014
  0061 ?  Caresses  Skandia SV-1014

ORIGINAL OSLO JAZZBAND
Hjardis Haslum (violin), Alf Peaters (piano), Russel(l) Jones (tenor-banjo), Ernst Rolf (vocal).
Oslo, Norway, February, 1925.
  nw-587-2  Nya Bondjazzen  Odeon 5531, A-147608
He also recorded on tenor-banjo with the Hotel Brislots Danse Orkester and with Sven Rûnos Jazzband.

SPIKE JONES AND HIS CITY SLICKERS +

See PERRY BOTKIN, FREDDIE MORGAN, RICHARD ISAAC (“DICK”) MORGAN and LUTHER (“RED”) ROUNDTREE.

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*WALTER JONES
He recorded on tenor-banjo with Claude Hopkins and possibly with King Oliver.

*JONES AND COLLINS ASTORIA HOT EIGHT
See EMANUEL RENÉ ("MANNY") SAYLES.

*RUPERT JORDAN
SONNY CLAY AND HIS ORCHESTRA
Ernest Coycault, Archie Lancaster (trumpet), Luther Graven (trombone), Leonard Davidson (clarinet, alto-saxophone), Louis Dodd (alto-saxophone), William Griffin (tenor-saxophone), Sonny Clay (piano, director), Rupert Jordan (tenor-banjo), Herman Hoy (brass-bass), David Lewis (drums).
Los Angeles, January 12, 1928.
LAE-B, E-6836 Devil's Serenade
NOTE: - The above features a tenor-banjo solo.

ALBERT JOSEY +
Albert Josey (banjo), further details unknown.
Galax, Virginia, October, 1937.
2234-B-1 Kitty Cline  Library Of Congress
2234-B-2 Fox Chase  Library Of Congress
2234-B-3 John Henry  Library Of Congress

REYS JUNGMANN +
For banjo duets see CLARKE AND RAYS and RAYS AND EARL.

CHUCK KALEY +
He recorded on tenor- or plectrum-banjo with Boyd Senter.

KALOPHON TANZ-ORCHESTER +
See PAUL NITO.

*KAMULEGEYA & PARTY
Kamulegeya, choir (Luganda-vocal), unknown (guitar), (banjo).
Probably Nairobi, Kenya, before 1952.
Idi-Mambo  JamboEA-157
NOTE: - It is not known whether the banjo can be heard in a solo role on these recordings.

*KANSAS CITY BLUES STRUMMERS
Unknown (violin), (violoncello), (banjo), (guitar), (vocal), possibly different for each side.
St. Louis, Missouri, July 27, 1926.
37/9 Broken Bed Blues  Vocalion 1048
40/1 String Band Blues  Vocalion 1048

*KANSAS CITY FOUR/FIVE
See ELMER CHESTER SNOWDEN.

LEON ("SLEEPY") KAPLAN +
He recorded on banjo with Ray Miller and the Seattle Harmony Kings.

ROGER KARAKOSSIAN +
He recorded on banjo with Claude Abadie.
KARNO DANCE ORCHESTRA +

See ALBERT THOMAS ("BERT") BASSETT.

IRVING KAUFMAN +

Irving Kaufman (vocal), two unknown (piano duet), unknown (banjo).

13910 Back Where The Daffodils Grow I Want To See My Tennessee New York City, October, 1924 Vocalion 14922, AcoG-15621 Vocalion 14922

See also JOHN CALI.

JACK KAUFMAN +

Jack Kaufman (vocal), unknown (banjo), unknown (piano).

9641 Sonya New York City, ca July 6, 1925. Gennett 3095
9642-B Who is She? Gennett 3095

JACK KAUFMAN

Provably similar.

9664 The King Isn’t King Anymore New York City, ca July 18, 1925. Gennett 3130
9664-A The King Isn’t King Anymore Gennett rejected?
9665 You Can’t Make A Monkey Out Of Me Gennett rejected
9665-A You Can’t Make A Monkey Out Of Me Gennett rejected

JACK KAUFMAN

New York City, March 2, 1926.

Jack Kaufman (vocal), unknown (banjo).

X-17 Under The Ukulele Tree Gennett rejected?
X-17-A Under The Ukulele Tree Gennett 3267
X-18 Oh! Oh! Oh! What A Night Gennett rejected?
X-18-A Oh! Oh! Oh! What A Night Gennett 3267

JACK KAUFMAN

Jack Kaufman (vocal), unknown (banjo).

X-96 Horses-1 New York City, April 21, 1926. Gennett 3305, Champion 15096, Vocalion X-9831, Camden 1389
X-96-A Horses-1 Gennett rejected?
X-96-B Horses-1 Gennett rejected?
X-97-A Hi-Diddle-Diddle -2 Gennett rejected?
X-97-A Hi-Diddle-Diddle -2 Gennett 3313, Champion 15124, Herschel Gold Seal 2001

JACK KAUFMAN

New York City, May 4, 1926.

Jack Kaufman (vocal), unknown (banjo).

X-109 Hi-Ho The Merrio (As Long As She Loves Me) Gennett rejected
X-109-A Hi-Ho The Merrio (As Long As She Loves Me) Gennett rejected
X-110 The Pump Song Gennett rejected
X-110-A The Pump Song Gennett 3313, Champion 15124, Herschel Gold Seal 2002

WHITEY KAUFMAN +

He recorded on banjo with his own orchestra, the Original Pennsylvania Serenaders.

KAUFMAN AND RYAN +

See HARRISON FRANKLIN ("HARRY") RESER.

J. S. KAY +

R. S. Kay (banjo solos), --- Read (piano).

Bb-9677 Down The Dyke Hayes, Middlesex, November 22, 1926. HMV rejected
Bb-9678 Century Club March HMV rejected

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BUELL KAZEE

Buell Kazee (vocal, banjo).

New York City, April 19, 1927.

E-22493/4  John Hardy  Brunswick 144
E-22495/6  Roll On Jordan  Brunswick 144
E-22497/8  Rock Island Line  Brunswick 145

Same.

New York City, April 20, 1927.

E-22533/4  Darling Cora  Brunswick 154
E-22535/6  East Virginia  Brunswick 154

RAY LYNCH (on Brunswick 22021)

BUELL KAZEE

Buell Kazee (vocal, banjo), Carson Robison (guitar and whistling -1).

New York City, April 21, 1927.

E-22566/7  The Roving Cowboy  Brunswick 156, 436, Supertone 2043
E-22568/9  The Little Mohee -1  Brunswick 156, 436, Supertone 2043
E-22570/2  The Old Maid -1  Brunswick 157, 22021, Supertone 2082
E-22573/4  The Sporting Bachelor  Brunswick 157, 22021, Supertone 2082
E-22575/6  The Frog Went A Courtin‘ -1  Brunswick unissued

BUELL KAZEE (VOCAL, WITH BANJO ACCOMPANIMENT) (on Decca W-4083)

BUELL KAZEE (VOICE AND BANJO) (on Brunswick 211)

Buell Kazee (vocal, banjo).

New York City, January 16, 1928.

E-26031/2  The Butcher's Boy (The Railroad Boy)  Brunswick 213, 437
E-26033/4  The Little Mohee -1  Brunswick 212
E-26035  The Orphan Girl  Brunswick 211, Supertone 2045, Decca W-4083
E-26037/8  Poor Boy Long Ways From Home  Brunswick 217
E-26039/40  Little Bessie  Brunswick 215, Vocalion S231*

Same.

New York City, January 17, 1928.

E-26053/4  A Short Life Of Trouble  Brunswick unissued

Same.

New York City, January 18, 1928.

E-26063/4  The Wagoner's Lad and Loving Nancy  Brunswick 213, 437
E-26065/6  The Dying Soldier and Brother Green  Brunswick unissued

BUELL KAZEE. VOCAL WITH BANJO, GUITAR, STEEL GUITAR AND BELLS (on Brunswick 351)

Buell Kazee (vocal, banjo), A. L. Walker (guitar -1), unknown (steel-guitar -2), John Richards (novelty effects -3, bells-4)

Chicago, June 12, 1929.

C-3587-A, B  The Hobo's Last Ride -1/2  Brunswick 330, Supertone 2056
C-3588-A, B  Steel A-Goin' Down -1/2/3  Brunswick 330
C-3590-A, B  Toll The Bells -1/2/4  Brunswick 351

BUELL KAZEE. VOCAL WITH BANJO (on Brunswick 351)

Buell Kazee (vocal, banjo), A. L. Walker (guitar -1), unknown (steel-guitar -2)

Chicago, June 13, 1929.

C-3592-A, B, C  The Cowboy Trail  Brunswick 481
C-3593-A, B  The Blind Man  Brunswick 351
C-3596-A, B, C  I'm Rolling Along -1/2  Brunswick 481
C-3597-A, B  The New Jail  Brunswick unissued
C-3598-A, B  The Empty Cell  Brunswick unissued

Buell Kazee (vocal, banjo), A. L. Walker (guitar), unknown (steel-guitar).

Chicago, June 14, 1929.

C-3599-A, B  Fifteen Years Ago  Brunswick unissued

ALVIN D. KEECH +

COMPiled AND PLAYED BY ALVIN D. KEECH (on HMV B-2356)

Alvin D. Keech (ukulele-banjo, telling), Reg. Hawken (piano).

Hayes, Middlesex, England, ca June 3, 1926.

Bb-8498-8  "Banjulele" (Regal) Banjo And Ukulele Instruction, Records - Part 1
Bb-8499-5  "Banjulele" (Regal) Banjo And Ukulele Instruction, Records - Part 2
He recorded on banjo with his own band.

Howard Keesee (vocal, yodeling), unknown (guitar), (banjo).

Richmond, Indiana, December 16, 1929.

My Dear Old Sunny South By The Sea

Richmond, Indiana, ca February 24, 1930.

A Sailor's Plea

Richmond, Indiana, ca June 23, 1930.

Texas Blues

He recorded on banjo with the Roanoke Jug Band.

William Bradford ("Bill") Keith.

(Born: 20.12.1939, Boston, Massachusetts)

He recorded on banjo with Bill Monroe & His Blue Grass Boys.

Millard Kelso.

He recorded on tenor-banjo with Bob Wills And His Texas Playboys.

Howard E. Kennedy.

He recorded on tenor-banjo with Lud Gluskin.

The Kentucky Banjo Team.

The Kentucky Banjo Team originally consisted of Dick Pepper, Joe Morley and Tarrant Bailey. Jr. Edward Fairs replaced Bailey in 1936, and Sheaff went into the team on the death of Morley in 1937. In addition to their feature item, the team produced banjovial background for many of the Kentucky Minstrels choral items.

Vocal with Banjo and Piano Accompaniment. The Kentucky Minstrels with the Kentucky Banjo Team. Cond. by Leslie Woodgate (Soloist: John Duncan) (on HMV BD-681)

Vocal with Banjo and Piano Accomp. The Kentucky Minstrels with the Kentucky Banjo Team. Cond. by L. Ludgate (Soloist: G. James) (on some issues of HMV BD-681 for matrix OEA-7376). The Kentucky Minstrels with unknown personnel, conducted by Leslie Woodgate -1 or L. Ludgate -2, John Duncan (vocal -3), George James (vocal -4), Dick Pepper, Joe Morley and Edward Fairs (banjo) as The Kentucky Banjo Team; instrumentation includes piano, string-bass, organ, Dons Arnold & Kentucky Minstrels (arrangements -5).
Probably same.

London, May 12, 1929.
OEA-7745-1 Songs From Kentucky Minstrels. Plantation Medley Part 1 HMV BD-707, EA-2716, XBD-707
OEA-7746-2 Songs From Kentucky Minstrels. Plantation Medley Part 2 HMV BD-707, EA-2716, XBD-707

 **KENTUCKY HOT HOPPERS +**

See HARRISON FRANKLIN ("HARRY") RESER.

 **KENTUCKY STRING TICKLERS +**

**KENTUCKY STRING TICKLERS**

Unknown (violin), (piano), (banjo).

<table>
<thead>
<tr>
<th>Record</th>
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<tr>
<td>N-19065</td>
<td>Tipple Blues</td>
<td>Champion 16577</td>
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<tr>
<td>N-19066</td>
<td>Stove Pipe Blues</td>
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<td>N-19067</td>
<td>Georgia Bust Down</td>
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<td>N-19068</td>
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<td>Leaving Here Blues</td>
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</tr>
<tr>
<td>N-19070</td>
<td>Richmond Polka</td>
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</tbody>
</table>

Richmond, Indiana, ca March 1, 1933.

**LOU KESSLER +**

He recorded on banjo with Ben Pollack.

**DICK KETTERING +**

He recorded on banjo with Husk O' Hare's Wolverines.

**FRANK ("GIL") KETTERING +**

He recorded on banjo with The Original Hoosier Hot Shots.

**FRANK KEYES AND HIS ORCHESTRA +**

See HARRISON FRANKLIN ("HARRY") RESER.

**EDDIE KILANOSKI +**

He recorded on tenor-banjo with Paul Tremaine And His Orchestra.

**WALTER KILDARE**

He was formerly believed to have recorded probably on tenor-banjo with Mitchell's Jazz Kings, but in fact the banjoist was JOSEPH/JOE MYERS. KILDARE probably played string-bass with this band.

**KILLARNEY TRIO +**

See JOSEPH CONROY.

**NARVIN KIMBALL**

(Born: 2.3.1909, New Orleans)

He recorded on tenor-banjo with Celestin's Original Tuxedo Orchestra and with Fate Marable's Society Serenaders.

**DONN KIMMELL +**

He recorded on banjo with Hoagy Carmichael and with Emil Seidel.

220
H. D. KINARD +

H. D. Kinard (banjo), H. C. Sharp (flute -1), W. A. Bledsoe (flute -2).

3038-A-2 Eighth Of January -1 Library Of Congress
3038-A-3 Mississippi Sawyer -1 Library Of Congress
3038-B-1 Purtiest Gal In The Country -2 Library Of Congress
3038-B-2 Big Foot Nigger In A Sandy Lot -2 Library Of Congress

H. D. Kinard (banjo), W. A. Bledsoe (flute -1).

3039-A-1 Stony Point -1 Library Of Congress
3039-A-2 Farewell, Mary Ann -1 Library Of Congress
3039-A-3 Old Molly Hare -1 Library Of Congress
3039-A-4 Bill Cheatham -1 Library Of Congress
3039-B-1 Liza Jane Library Of Congress
3039-B-2 Railroad Bill Library Of Congress

REX KING AND HIS SOVEREIGNS +

See HARRISON FRANKLIN ("HARRY") RESER.

VICTOR KING +

He recorded on banjo with Art Hickman.

VICTOR KING'S CONQUEROR ORCHESTRA/VICTOR KING'S ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

EUGENE ("PINKY") KINTZLE +

He recorded on banjo with Hal Kemp.

ALFRED OSWIN WARRINER ("ALF") KIRBY +


ALFRED KIRBY was attracted to the banjo after hearing the famous BOHEE BROTHERS playing in their Minstrel group. He became a professional at the age of 14. His first solo was published in 1898, and at the age of 22, he wrote his famous "Swanee Echoes" and "La Vivandiere March", both of which were recorded for the Columbia label by ERNEST THOMAS JONES. KIRBY used the banjo and the zither-banjo but, for solo work, had a preference for the banjo.

ALF KIRBY, BANJO SOLO WITH PIANO ACC. (on Piccadilly 608)
Alf Kirby (zither-banjo solos), probably Norman Hack forth (piano).

XX-3688-6 Riverside March Piccadilly 608, Octacros 682
XX-3689-3 Heather Bloom Piccadilly 608
NOTE: - Octacros is anonymous.

HAROLD M. KIRCHSTEIN +

After emigration to the USA this German guitarist and banjoist used the the nom d'artiste HENRI RENÉ.

ERIC BORCHARD'S JAZZBAND
Possible personnel: Louis de Vries (trumpet), Emile Christian (trombone), Eric Borchard (tenor-saxophone), Billy Bartholomew (clarinet, alto-saxophone), Sascha Dichtstein (violin), Harold M. Kirchstein (tenor-banjo), unknown (drums).

Berlin, ca September, 1924.
1660 There's Yes Yes In Your Eyes! Grammophon 20118, Polydor 20118,
Polyphon 20118
NOTE: - The above features a tenor-banjo solo.

ERIC BORCHARD'S JAZZBAND
Possible personnel: Louis de Vries, Fritz Pallmann (trumpet), Emile Christian (trombone), Eric Borchard (tenor-saxophone), Billy Bartholomew (clarinet, alto-saxophone), Sascha Dichtstein (violin), Austin Egen (piano), Harold M. Kirchstein (tenor-banjo), unknown (drums).

Berlin, ca February, 1925.
1835at Bringin' Home The Bacon Grammophon 20209, Polydor 20209
NOTE: - The above features a tenor-banjo solo.
ATLANTIC JAZZBAND 'ERIC BORCHARD' (on Reneyphone)

ERIC BORCHARD'S JAZZBAND

Possible personnel: Fritz Pallmann, unknown (trumpet), Emil Christian (trombone), Eric Borchard (clarinet, alto-saxophone), Xaver Liczbinski (clarinet, tenor-saxophone, baritone-saxophone), Sascha Dichstein (violin), Austin Egen (alto-saxophone), Harold M. Kirchstein, unknown (tenor-banjo), unknown (drums).

Berlin, ca June, 1925.

I Want To Be Happy

NOTE: - The above features a tenor-banjo solo.

BRAVOUR TANZ ORCHESTERS

Orchestra with possibly Harold M. Kirchstein (tenor-banjo).

Berlin, December 10, 1931.

Electric Girl

NOTE: - The above features a tenor-banjo solo.

HANS BUND BRAVOUR TANZ ORCHESTRA

Orchestra with possibly Harold M. Kirchstein (tenor-banjo).

Berlin, date unknown.

And Then?

NOTE: - The above features a tenor-banjo solo.

OTTO DOBRINDT'S KLAVIER-SYMPHONIKER (on Odeon)

OTTO DOBRINDT PIANO SYMPHONISTS (on Parlophone)

Orchestra with Michael "Mike" Danzi or Harold M. Kirchstein (tenor-banjo).

Berlin, April 3, 1936.

Sonnie Tage (Sunny Days*)

NOTE: - The above features a tenor-banjo solo.

He also recorded probably on tenor-banjo with the Saxophon Orchester Dobbri and with Mitja Nikisch.

"STANLEY KIRKBY" +

Pseudonym of the baritone vocalist James Baker. See OLLY OAKLEY.

WALTER KIRKES +

He recorded probably on tenor-banjo with Bill Boyd's Cowboy Ramblers.

RAY KITCHINGMAN +

THE "CAIRO" RAMBLERS (on Scala 547)

HOMOCHORD DANCE ORCHESTRA (on Homochord H-307)

MELOTO DANCE ORCHESTRA (on Meloto S-1187)

NEW YORK CASINO ORCHESTRA (on Coliseum 1507)

PALM BEACH PLAYERS (on Beltona 101)

THE CALIFORNIAN (sic) RAMBLERS (on Vocalion 14275)

Lloyd Baker, unknown (trumpet), Jim Gilliland (trombone), Jimmy Duff (clarinet, alto-saxophone), unknown (alto-saxophone), (tenor-saxophone), Preston Sargeant (piano), Ray Kitchingman (tenor-banjo), Jose Torres (brass-bass), Max MacIntosh (drums), the unknown trumpet, alto-saxophone and tenor-saxophone were played by William Borchers, Fred Conrad and Francis Longon, but it is not known who played what.

New York City, November 17, 1921.

The Sheik Of Araby

NOTE: - The above features a tenor-banjo solo.

GOLDEN GATE ORCHESTRA (on Perfect 14309, Harmograph 960)

CALIFORNIA RAMBLERS

Frank Cush, Bill Moore (trumpet), Lloyd "Ole" Olsen (trombone), Bobby Davis (clarinet, soprano-saxophone, alto-saxophone), Arnold Brilhart (clarinet, alto-saxophone), Freddy Cusick (tenor-saxophone), Adrian Rollini (bass-saxophone), Arthur Hand (violin, director), Irving Brodsky (piano), Ray Kitchingman (tenor-banjo), Stan King (drums, kazoo).

New York City, July 22, 1924.

Ramblin' Blues

NOTE: - The above features a tenor-banjo solo.
(KITCHINGMAN, cont.)

LITTLE RAMBLERS’ DANCE ORCHESTRA (sic) (on Pathé Actuelle 10754)
FIVE BIRMINGHAM BABIES
Bill Moore (cornet), Adrian Rollini (bass-saxophone, goofus), Irving Brodsky (piano), Ray Kitchingman (tenor-banjo), Stan King (drums, kazoo).

New York City, July 24, 1924.

105483 Arkansas

Pathé Actuelle 036142, 10754,
Perfect 14323, Harmograph 975

NOTE: * The above features a tenor-banjo solo.

He also recorded on tenor-banjo with the The Cotton Pickers, The Little Ramblers, the Original Memphis Five, the Six Black Diamonds, The Southland Six, The Vagabonds, the Varsity Eight and with Anna Meyers.

THE KNICKERBOCKERS +

See HARRISON FRANKLIN (“HARRY”) RESER.

CHARLES KNIGHT +

He recorded on banjo with Doug Fisher’s Original Arcadian’s Band.

“ STEWART KNIGHT” +

Pseudonym on Grand Pree for RICHARD TARRANT BAILEY, Jr.

EDISON KNUCKLES +

He recorded on banjo with Ephraim Woodie And The Henpecked Husbands.

CARL KRESS +

(Born: 20.10.1907, Newark, New Jersey - died: 10.6.1965, Reno, Nevada)

He first played tenor-banjo, then switched to guitar and worked with various groups in New York City. From the late 1920s he became much sought after as a session musician.

He recorded on tenor-banjo with Irwin Abrams And His Orchestra, the All Star Orchestra, The Big Aces, The Dorsey Brothers And Their Orchestra, Red Nichols and Ben Selvin.

FRANK KRIELL +

He recorded on tenor- or plectrum-banjo with Charlie Fry And His Million-Dollar Pier Orchestra.

BENNIE KRUEGER AND HIS ORCHESTRA/BENNIE KRUEGER’S ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

BOB KRUZE +

Misspelling for BOB CRUZ.

*FRED KUBAI & PARTY

FRED KUBAI & PARTY
Fred Kubai, choir (Kikuyu-vocal), unknown (mandolin), (guitar), (banjo).

Ningugura Ngita
Wanjiru Niuthinagia
Naire
Gikuyu Mutigecokie

Probably Nairobi, Kenya, before 1952.

JamboEA-196
Jambo EA-196
JamboEA-197
Jambo EA-197

NOTE: * It is not known whether the banjo can be heard in a solo role on these recordings.

LAL KURING +

This Australian banjoist recorded with Graeme Bell.
JOHN KURZENKNABE +

Earl Baker, Harry Greenberg (cornet), Glenn Miller (trombone), John Kurzenknabe (banjo).

Chicago, late 1926.

_Five Foot Two, Eyes Of Blue_ Earl Baker (un-numbered cyl)

**NOTE:** The Earl Baker cylinders are private recordings.

He also recorded on banjo with Ben Pollack, Hannah And Dorothy Williams and with The White Tops.

FRANZ KVARDA +

This Austrian banjoist recorded with Ernst Holzer and with Dol Dauber.

FRED LAAM +

HAPPY HAYSEEDS
Fred Laam (banjo), Ivan Laam (violin), Bill Simmons (guitar).

_Ocean City, California, March 4, 1930._

54653 Tail Of Halley's Comet Victor 23722

THE TENNESSEE FIDDLERS (on Timely Tunes C-1562)

54664 Ladies' Quadrille Victor 23722
54665 Cottonwood Reel Victor 23774, Timely Tunes C-1562
54671 Home Sweet Home Victor 23774, Timely Tunes C-1562
54672-1,2 Mocking Bird Victor rejected
54673-1 Rattlesnake Victor rejected

_Same._

54654-1,2 Mills' Waltz Victor rejected

HARRY LABIORECA

He recorded on banjo with Anton Lada.

*ORQUESTRA DEL MAESTRO LACALLE*

ORQUESTRA DEL MAESTRO LACALLE Orchestra with unknown (banjo).

_Location and date unknown._

96012-2 Nicanor Columbia 2829-X

**NOTE:** The above features a banjo solo.

HUGH LALLY, WALTER LALLY, ED. GEOGHEGAN +

See WALTER LALLY.

WALTER LALLY +

HUGH LALLY, WALTER LALLY, ED. GEOGHEGAN
Hugh Lally (accordion), Ed Geoghegan (piano), Walter Lally (banjo).

_New York City, early 1920s._

748-A-1 Roll Her In The Mountain - Reels New Republic 2336
748-B-1 The Widover Well Married - Jigs New Republic 2336

HILTON NAPOLEON ("NAPPY") LAMARE +

(Born: 14. 6. 1907, New Orleans - 8. 5. 1988, Newhall, California)

He got his first banjo while in high school and became a professional in 1925. His fame is based on his success with the public achieved while working with Bob Crosby in the middle 1930s to the early 1940s, playing banjo, guitar and singing.

He recorded on tenor- or plectrum-banjo with own groups and with Marvin Ash’s Mason-Dixon Music, Pete Dalley’s Chicagoans, the Ex-Dixieland’s Bobcats, the New Orleans Owls, Jack Teagarden And His Orchestra and Chuck Thomas And His Dixieland Band (= Woody Herman).
DICK LAMMI+
(Born: 15.1.1909, Red Lodge, Montana - died: probably 1970s, USA)

TURK MURPHY AND HIS JAZZ BAND
TURK MURPHY U.S. ORCHESTRE (on Philips B-21953-H)
Don Kirch (trumpet), Turk Murphy (trombone), Bob Helm (clarinet), Wally Rose (piano), Dick Lammi (plectrum-banjo), Fred Crews (drums)

San Francisco, December 14, 1953.

CO-50520 Down In Jungle Town Philips B-21953-H

NOTE: - The above features a plectrum-banjo solo.

GEORGE LAMPE +

See MARIO DE PIETRO.

GEORGE OSCAR ("UNCLE" BUD) LANDRESS +
(Born: 1882, Gwinnett County, Georgia - died: 1966, USA)

BILL CHITWOOD AND BUD LANDRESS
Bill Chitwood (fiddle), George Oscar "Uncle Bud" Landress (banjo, vocal -1).
New York City, ca January, 1925.

Howdy, Bill -1 Brunswick 2809, SV 3048
Jerusalem Mourn -1 Brunswick 2809, SV 3048
I Got Mine -1 Brunswick 2810, SV 3049
Over The Sea Brunswick 2811
Hen Cackle Brunswick 2811
Whoa, Mule Brunswick 2811

BILL CHITWOOD AND BUD LANDRESS. VOICE, FIDDLE AND BANJO (on Brunswick 2883)
McCLELLAND & ELLIS (on SV 3095)
Bill Chitwood (fiddle), George Oscar "Uncle Bud” Landress (banjo, vocal).
New York City, possibly ca April, 1925.

Fourth Of July Brunswick 2883
Johnny, Get Your Gun Brunswick 2883
Furniture Man Brunswick 2884
Pa, Ma And Me Brunswick 2884

UNCLE BUD LANDRESS
George Oscar “Uncle Bud” Landress (vocal, speech, banjo).
Atlanta, Georgia, February 23, 1928.

41948-1 Coon-Hunting In Moonshine Hollow Victor 21354
41949-1 Visiting Sal’s House In Moonshine Hollow Victor 21354

He also recorded on banjo with Bill Chitwood And His Georgia Mountaineers and with the Georgia Yellow Hammers.

EDDIE LANDRY +

He recorded on banjo with the Mardi Gras Sextette.

EDDIE LANG +
(Born: 25.10.1902, Philadelphia, Pennsylvania - died: 26.3.1933, New York City)

His original name was SALVATORE MASSARO. He studied violin formally for 11 years and learned guitar from his father. In the 1920s he formed a successful and life-long partnership with violinist Joe Venuti and with singer Bing Crosby. He was the first well-known solo jazz guitarist.

He recorded on tenor-banjo with Art Gilham And His Southland Syncopators, Benny Goodman, Roger Wolfe Kahn And His Orchestra, Charlie Kerr, Jimmie Lytell, Frankie Trumbauer, Peter Van Steeden and Red Nichols.

ARTHUR LANGE +

He recorded on banjo with his own Trio and with Harry A. Yerkes.

DAVID DE LANGE MET DIE WELGENS ORKES +

DAVID DE LANGE MET DIE WELGENS ORKES
Unknown personnel includes harmonica, violin and banjo, David De Lange (vocal).
Johannesburg, South Africa, ca 1954.

1154 Rooster Koek Gallotone GE-264

NOTE: - The above features the banjo. There are possibly other recordings by this artist of similar merit.
JOHN LANGE +
This Danish banjoist recorded with Waldemar Eiberg.

SAM LAIN +
See JOHN CALI, ANTHONY ("TONY") COLUCCI and HARRISON FRANKLIN ("HARRY") RESER.

SAM LAIN'S TANZ-ORCHESTER +
See H. LEONARD ("LEN/LENNIE") SHEVILL.

DICK LARKINS
He recorded on tenor-banjo with Everett Robbins And His Syncopating Robbins.

OLE LARSON +
He recorded on tenor-banjo with Dell Lampe and with the Benson Orchestra.

NILS ("BANJO-LASSE") LARSSON +
"BANJO-LASSE" was a pseudonym for the Swedish guitarist NILS LARSSON. Nonwithstanding his name, he only recorded as a guitarist, with the following exception.

Nils Larsson (banjo), others unknown.

M-49-E/RTJ-1437-E Cowboy-melodier, II
Musikalska Akademien, Stockholm, Sweden, March 27, 1946.

NOTE: The above features a banjo solo. There is no solo on Part I. Part II contains: Kalkonen I Halmien (Turkey in the Straw) - Trava Pa, Ni Sma Pallar (Whooppee, Ti Yi Yo, Git Along Little Doggers), Snoben Kommer (Kingdom Comin') - Silvermäne Över Bergen (Shine On, Rocky Mountain Moonlight) - Billy Boy.

JULIEN LATORRE +
Henri Momboisse (accordion), Julien Latorre (banjo).

Possibly Paris, date unknown.

BV-317-1 Le Grondo - Danse Auvergnate HMV K-5602
BV-318-1 Les Enfants On Plateau - Boursée D'Auvergne HMV K-5563
BV-319 Souvenirs De La Cère HMV K-5602
BV-320 Regrets D'Auvergne HMV K-5563

ACCORDONIST ALEXANDER, BANJOISTE LATORRE, SAXOPHONISTE VIARD, ET ACCESSORISTE DELEPORTE
Maurice Alexander (accordion), Julien Latorre (banjo), --- Viard (saxophone), --- Deleporte (unknown instrument).

Paris, April 18-25, 1928, or September 9, 1928.

JD-861 La Caravane. De L'Opérette "Comte Obligado". Disque idéal 8405 (30 cm)
Marche One Step
JD-864 Ain't She Sweet? Fox Trot Disque idéal 8406 (30 cm)

ACCORDON VAYSSADE (sic), BANJO LATORRE, PIANO HUWYLER (on Optima 2345)
Jean Vaissade (accordion), Julien Latorre (banjo), --- Huwyler (piano).

Paris, date unknown.

5539 Valse Viennnoise Optima 2345
5540 C'est Ce Soir Ou Jamais Optima 2345

Julien Latorre (banjo), further details unknown. Probably Paris, date unknown.

Cous Cous Edison Bell Radio F-466 (20cm)
Séduction Edison Bell Radio F-466 (20cm)

JOHNNY LAVENDER +
This British banjoist recorded with Mick Mulligan's New Magnolia Jazz Band.

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FRANK LAWES +

This self-taught banjoist, who evolved his own unique method of playing solo fingerstyle on the plectrum-banjo, had been stimulated by the recordings of OAKLEY, OSSMAN and VAN EPS. He was believed to be the only notable British banjoist who played finger-style on a four-string plectrum-banjo and was called "Fifthless Frank". He played duets with JOE MORLEY and was a highly individual composer.

TOMMY LAWFORD +

He recorded on banjo with Jack Hart And His Orchestra.

"CHARLES LAWRENCE" +
Pseudonym on Symphony Concert Record for FRED VAN EPS.

GUS LAZARO +

He recorded on banjo with Lou Gold and Ray Miller.

SILAS LEACHMAN +

See SYLVESTER LOUIS ("VESS L.") OSSMAN.

LEAKE COUNTY REVELLERS +

See JIM ("SMOKY") WOLVERTON.

LEAS DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

LILY MAE LEDFORD +
(Born: 1917, USA - died: July, 1985, USA)

This banjo player, fiddler and singer played and recorded with the Coon Creek Girls, a popular band who performed on the Renfro Valley Barn Dance on radio in the Thirties and Forties. Although she recorded a few tracks around this time, her version of "Pretty Polly" is a classic. She continued to perform occasionally right up to her death with the re-formed Coon Creek Girls. She was granted a National Heritage Award by The National Endowment for the Arts.

COON CREEK GIRLS. SINGING WITH BANJO GUITAR AND BASS (on OKeh 04413 for matrix C-2243)
COON CREEK GIRLS. SINGING WITH BANJO AND GUITAR (on OKeh 04413 for matrix C-2249)
Probably: Lilly Mae Ledford (vocal, banjo), Rose Ledford, Violet Koehler, Daisy Lange (vocal, guitar, string-bass -1). Chicago, June, 1935.
C-2243 Banjo Pickin' Girl -1 OKeh04413
C-2249 Little Birdie OKeh04413
NOTE: - The above feature banjo solos.

COON CREEK GIRLS. SINGING WITH BANJO-GUITAR (sic) (on Perfect 16-102)
Probably same.
P-49117 Pretty Polly USA, date unknown. Perfect 16-102.

*CHAUNCEY C. LEE

This tenor-banjoist toured the vaudeville circus.

CHAUNCEY C. LEE (PLAYING AT THE CLEVELAND CLUB MADRID) BANJO SOLO. PIANO ACCOMP. BY CHESTER MYERS (on OKeh 40321)
Chauncey C. Lee (tenor-banjo solo), Chester Myers (piano).
8952-A Banjo Rag Cleveland, Ohio, mid-February, 1925.
OKeh 40321

"HARRY LEE" +
Pseudonym on Oriole for EDWIN ELLSWORTH ("EDDIE") PEABODY.
*BOBBY LEECAN*

SOUTH STREET TRIO
Robert Cooksey (harmonica, vocal -1 ), Bobby Leecan (banjo), Alfred Martin (guitar).
Camden, New Jersey, November 22, 1926.

37021-1 Need More Blues -1 Victor unsigned on 78
37021-2 Need More Blues -1 Victor 20402
37022-1 Whiskey And Gin Blues -1 Victor unsigned on 78
37022-2 Whiskey And Gin Blues -1 Victor 20402
37023-2 Big Four Victor V-38509
37024-1 South Street Stomp Victor V-38509
37024-2 South Street Stomp Victor unsigned on 78

Same, Robert Cooksey (vocal -1 ).
Camden, New Jersey, October 27, 1927.

39374-1 Mean Old Bed Bug Blues -1 Victor unsigned on 78
39374-2 Mean Old Bed Bug Blues -1 Victor 21135
39375-2 Cold Mornin' Shout Victor 21249
39376-2 Suitcase Breakdown Victor 21249
39377-1 Dallas Blues -1 Victor unsigned on 78
39377-2 Dallas Blues -1 Victor 21135

WOODY LEFTWICH AND ROY LILLY +

WOODY LEFTWICH AND ROY LILLY
Woody Leftwich, Roy Lily (vocal duets), unknown (violin), (banjo), (guitar).
Richmond, Indiana, May 26, 1931.

“FRED LEGGETT”/“MR. F. LEGGETT” +
Pseudonym on Arrow for OLLY OAKLEY and on Scala for JOHN PIDOUX.

FREDDY LEGON +
He recorded on banjo with Humphrey Lyttleton and with Mike Daniels And His Delta Jazzmen.

GEORGE C. LEHRITTER +
He recorded on tenor-banjo with Harry Archer And His Orchestra.

CHESTER LEIGHTON AND HIS SOPHOMORES +
See HARRISON FRANKLIN (“HARRY”) RESER.

“PHIL LENARD” +
Pseudonym on Decca for LEONARD MILFORD (“LEN”) FILLIS.

LENNOX DANCE ORCHESTRA/SOCIETY ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

AL LENTZ +
He recorded on banjo with his own orchestra.

SALVATOR LÉONARDI +
(Born: 27. 2 1872, Belpasso, Catania Province, Italy - died: 23. 2 1938, Paris)
He emigrated from Italy to France around 1910. This composer, player and professor of banjo, guitar and mandolin wrote an instruction book “Méthode Pour Banjo”. He started his own music publishing business at Paris. He became a French citizen in 1927.
(LÉONARDI, cont.)

SOLO DE BANJO PAR MR. LÉONARDI DE L'ALHAMBRA (on Disque Idéal 121)
MR. LÉONARDI, BANJO-SOLO (on Record Ideal 121)
Salvatore Léonardi (banjo), unknown (piano).

Paris, ca 1911.

232 Le Réveil Du Nègre Disque Idéal 121, Record Ideal 121

*LEROY'S DALLAS BAND

See PERCY DARENSBOURG.

MISCHA LEVANDOWSKI +

He recorded on banjo with Paul Gason.

LEV Y'S TRIO +

See HARRISON FRANKLIN ("HARRY") RESER.

BILL LEWIS +

He recorded on tenor-banjo with Fred Gardener's Texas University Troubadours.

"DANNY LEWIS" +

Pseudonym on Black Swan 2061 for FRED VAN EPS.

*GEORGE LEWIS TRIO

See LAWRENCE HENRY MARRERO.

TED LEWIS AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

LEXINGTON RED PEPPERS

LEXINGTON RED PEPPERS
Unknown (vocal), unknown (violin), (mandolin-banjo), (guitar).

GN-17773 Pride Of The Ball Gennett rejected
GN-17773-A Pride Of The Ball Champion 16757

DANNY LEWIS +

Pseudonym for FLANAGAN BROTHERS.

F. Li CAUSI +

F. Li Causi (banjo), S. Li Causi (guitar).

Nei Miei Sogni - Tango HMV GW-2127
Follie Di Banjo - Fox HMV GW-2127

QUARTETTO LI CAUSI

Instrumental quartet with F. Li Causi (electric-banjo), G. Vaccaro (guitar).

Probably Italy, date unknown.

Alfonsina - Mazurka HMV GW-2126
Signora Sona - Polca HMV GW-2126
Garda - Polca HMV GW-2131
Occhi Ladri - Mazurka HMV GW-2131
Cambia La Dama - Polca HMV GW-2132
Chioma D'Oro HMV GW-2132
Amore E Luna - Valzer HMV GW-2133
La Bagnarota - Tarantella Calabrese HMV GW-2133
Mariuccia E Melina - Mazurca HMV GW-2134
La Spina - Polca HMV GW-2134
Amelia - Tango HMV GW-2136

229
Akraghas - Rumba  HMV GW-2136
All'800 - Schots  HMV GW-2137
Caterina - Polca  HMV GW-2137
Sotto La Luna - Valzer  HMV GW-2138
Chitarra Appassionata - Mazurca  HMV GW-2138

QUARTETTO LI CAUSI +

See F. LI CAUSI.

WALTER LIGGET +

He recorded on banjo with Dr. Humphrey Bate And His Possum Hunters.

JAMES LIGHT +

James Light (banjo), further details unknown.

THE LIGHT CRUST DOUGHBOYS +

See MARVIN MONTGOMERY.

PADDY LIGHTFOOT +

This British tenor-banjoist recorded with the Saints Jazz Band.

ARIE LIGHART +

This Dutch guitarist and tenor-banjoist received private lessons from J. Penning de Vries (1938-40). From 1951-74 he was associated with the Dutch Swing College Band as manager and musician, then with the Harbour Jazz Band.

DUTCH SWING COLLEGE BAND WITH NEVA RAPHAELLO, VOCAL (on Philips P-17216-H)
Wybe Buma (trumpet), Peter Schilporeort, Dim Kesper (clarinet), Wim Kolstee (trombone), Joop Schrier (piano), Arie Ligthart (tenor-banjo), Bob van Oven (string-bass), Andre Westendorp (drums), Neva Raphaello (vocal). Hilversum, Netherlands, July 17, 1953.

57 Careless Love Blues  Philips P-17216-H
NOTE: The above features a tenor-banjo solo.

He also recorded with Eric Kran's Dixieland Pipers.

GREGERS LIND +

This Danish banjoist recorded with the Kardinalerne.

BARRY LINDHORN +

He recorded on banjo with the Savoy Orpheans.

SHORTY LINDSEY +

He recorded on tenor-banjo with John Dillershaw ("Seven Foot Dilly").

W. A. LINDSEY AND ALVIN CONDER +

W. A. Lindsey, Alvin Conder (vocal, possibly ukulele-banjo, guitar, harmonica). Memphis, Tennessee, February 24, 1928
W-400319-B I Surely Am Living A Ragtime Life OKeh test
NEAL/NEIL LITT +
He recorded on tenor- or plectrum with Johnny Johnson And His Orchestra and with ERNEST L. STEVENS.

BILLY LITTLE +
He recorded on banjo with Carmichael's Collegians.

LITTLE RAMBLERS' DANCE ORCHESTRA +
See RAY KITCHINGMAN.

CURT LJUNDGREN +
This Swedish banjoist recorded with Dick De Pauw And His Royal Dance Band and Helge Lindberg.

JACK LLEWELLYN +
This British musician was featured soloist on tenor-banjo, mandolin and steel guitar with Bertini And The Blackpool Tower Dance Band.

JW-1737 Fret-Work Eclipse (unissued ?)

NORRIE PARAMOR ORCHESTRA
Personnel includes Billy Bell (plectrum-banjo), Jack Llewellyn (tenor-banjo).
CA-21916-3 Banjo Rag London, November 9, 1951.
CA-21916-3 Columbia DB-2981

Probably similar.
CA-23811-1 Columbia DB-3870, BL-5030, DO-3849,
DNZ-10081, DSA-250, CQ-3387,
SCDF-1038, POPC-2060

He also recorded on banjo with Bertini And His Band/Orchestra and the London Sonora Band. See also THE BIG BEN BANJO BAND.

HAL LLOYD/HAL LLOYD TRIO +
See ALBERT BELLSON.

JIM LOLLEY +
This British banjoist recorded probably on tenor- or plectrum-banjo with the Saints Jazz Band.

LONESOME LUKE AND HIS FARM BOYS +
LONESOME LUKE AND HIS FARM BOYS
Unknown (violin), (banjo), two unknown (guitar), Lee Day (calls).

Richmond, Indiana, ca February 12, 1931.

| GN-17522 | Chicago Breakdown | Champion 16269, Superior 2614 |
| GN-17522-A | Chicago Breakdown | Champion rejected |
| GN-17524 | Halfway To Arkansas | Champion rejected |
| GN-17524-B | Halfway To Arkansas | Champion 16269, Superior 2614 |
| GN-17525 | Wild Hog In The Woods | Champion rejected |
| GN-17525-B | Wild Hog In The Woods | Champion 16229, Superior 2712 |
| GN-17526 | Dogs In The Ashcan | Champion rejected |

LONESOME PINE FIDDLERS +
See CHARLEY CLINE.

WAL LONGSTAFF +
He recorded on banjo with the Brooklyn Dance Band.

231
Gabriel Lordy (banjo solo), unknown (piano).  
Ki-1877-2 Down South  
Ki-1878- Czardas  
Ki-1879-2 Serenade  
In Paris, October 20, 1928.

Gabriel Lordy (banjo solo), unknown (piano).  
Ki-2135-2 Souvenir  
In Paris, January, 1929.

Los Angeles Dance Orchestra +

See Harrison Franklin ("Harry") Reser.

Louis Lowe +

He recorded on plectrum-banjo with Charlie Davis And His Orchestra.

* VANCE LOWRY

This American banjoist came to Europe in 1914 with the Southern Quintet, led by drummer Louis Mitchell.

M. JEAN COCTEAU ET L'ORCHESTRE DAN PARRISH, EXECUTANT "HOLIDAYS" (on Columbia LFX-3)  
Jean Cocteau (narration, whistling), Cricket Smith (trumpet), unknown (trombone), probably James Shaw (soprano-saxophone, alto-saxophone), unknown (alto-saxophone, tenor-saxophone), Dan Parrish (piano, leader); Vance Lowry (banjo, arranger), unknown (tuba), probably Dave Peyton (drums).  
In Paris, March 12, 1929.

WLX-1188-1 Les Voleurs D'Enfants - (Opéra) (Jean Cocteau)  
"Pourquoi J'ai Regretté", Fox-Trot de Vance Lowry  
NOTE: - Cocteau recites his own poem "Les Voleurs D'Enfants", accompanied by Dan Parrish's Jazzband playing "Pourquoi J'ai Regretté", a fox trot composed by banjoist Vance Lowry who also plays a brief solo.

See also Ciro's Club Coon Orchestra.

Steve Loyacano +

(Born: 19.12.1903, New Orleans)

He recorded on tenor-banjo with Johnny Bayersdorffer And His Jazzola Novelty Orchestra.

* GOLDEN ("GOLDIE") LUCAS

He recorded on tenor-banjo with King Oliver And His Orchestra, Mamie Smith, Eva Taylor and with Clarence Williams.

John Lucas +

He recorded on banjo with orchestras directed by Ben Selvin.

Nick Lucas +

(Born: 22.8.1897, Newark, New Jersey - died: 28.7.1982, Colorado Springs, Colorado)

He was born as DOMINIC NICHOLAS ANTHONY LUCANESE. Although his name is always associated with the guitar - he was the first player to record plectrum-guitar solos in 1922 - LUCAS had mastered the mandolin, tenor-banjo, mandola and ukulele. He commenced the study of a fretted instrument at the age of ten and first appeared before the public playing the tenor-banjo in a band. Billed as "The Singing Troubadour", LUCAS gained most fame singing Tiptoe Through The Tulips With Me in early sound movie hit "Gold Diggers of Broadway" in 1929. He began in vaudeville in 1917. He appeared in clubs in New York, Chicago, and other cities. During the early 1920s he played the tenor-banjo with Russo And Fiorito's Oriole Orchestra. He visited London in 1926. In 1929, he appeared in Broadway shows, then settled in Hollywood and appeared in many films and movie shorts. He led own dance band in 1934.
(LUCAS, cont.)

DIPLOMAT ORCHESTRA (on Edison Bell Winner 3861 and Westport 3072)

BAILEY'S LUCKY SEVEN

Phil Napoleon (trumpet), possibly Charlie Panelli (trombone), Jimmy Lytell (clarinet, alto-saxophone), Bennie Krueger (alto-saxophone), unknown (piano), possibly Nick Lucas (tenor-banjo), Jack Roth (drums).

B100-A  Geel But I Hate To Go Home Alone  New York City, ca November 10, 1922.

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Sam Lanin, Husk O’Hare’s Super Orchestra Of Chicago, Russo And Fiorito’s Oriole Orchestra and with the Tennessee Ten.

WILL HENRY LUCAS +

Will Henry Lucas (vocal, probably banjo).

GE-12811, -A  The Defunct Treasure  USA, ca May-June, 1927, Gennett B178, Starr 9296

JOHN LUCIANO +

John Luciano (banjo solos), unknown (piano).

W-110595-1  Tarantelle  New York City, May, 1929, Columbia 34233-F
W-110607-2  Danse Rivoli  Columbia 34233-F

John Luciano (banjo), unknown (piano).

W-111586-2  Naples Enchanter  New York City, January, 1930, Columbia 34282-F
W-111599-1  Fantasie-Polka  Columbia 34282-F, 4008-X
Sérénade Polka  Columbia 34287-F
Valse Déception  Columbia 34287-F

NOTE: - Columbia 34282-F erroneously describes the performances as guitar solos.

FRANK LUCKER WITH BANJO ACC. +

See JOHN CALI.

LUCKY STRIKE DANCE ORCHESTRA +

See NATHAN GLANTZ AND HIS ORCHESTRA/GLANTZ AND HIS ORCHESTRA, EDWIN ELLSWORTH (“EDDIE”) PEABODY and HARRISON FRANKLIN (“HARRY”) RESER.

LUCKY TEN ENTERTAINERS +

See HARRISON FRANKLIN (“HARRY”) RESER.

CHARLES M. LUKE +

He recorded on banjo with Lyst Reynolds’ Logola Orchestra and Ross Reynolds And His Palais Gardens Orchestra.

SASCHA LUMM +

This German tenor-banjoist recorded in Germany with Paul Godwin, the Karkoff Orchester, the Lewitsch Tanzorchester, Eugen Rex mit Orchester, Tanzorchester Rosé-Petősy, Fred Ross Jazz-Band and with the Wenskat Orchester.

PER LUND +

This Scandinavian banjoist recorded with the Big Chief Jazzband.

JACK LUNDIN +

He recorded on banjo with the Benson Orchestra Of Chicago and with Fred Hamm And His Orchestra.
GEEDY/JEEDY LUNDY +

Jeedy Lundy (banjo), Kelly Lundy (flute -1).

4939-A-6 Kiss Waltz Library Of Congress
4939-B-4 Mississippi Sawyer Library Of Congress
4945-A-3 Natchez Under The Hill -1 Library Of Congress
4945-A-4 Molly Put The Kettle On -1 Library Of Congress

KELLY LUNDY +

Kelly Lundy (banjo), further details unknown.

4930-B-4 Sugar Hill Library Of Congress

BASCOM LAMAR LUNSFORD +

BASCOM LAMAR LUNSFORD “THE MINSTREL OF THE APPALACHIANS”. VOICE AND BANJO (on Brunswick 219, 228)
Bascom Lamar Lunsford (vocal, banjo).

AL-119 Get Along Home Cindy Brunswick 228
AL-122 Mountain Dew Brunswick 219
AL-127 Darby’s Ram Brunswick 228, 80089
AL-132 I Wish I Was A Mole In The Ground Brunswick 219

BASCOM LAMAR LUNSFORD

Same.

1778-B-1 Mole In The Ground Library Of Congress
1778-B-2 Free A Little BIRD Library Of Congress

Same.

1779-A-1 Little Margaret Library Of Congress
1779-A-2 Lonesome Dove Library Of Congress
1779-A3 Little Turtle Dove Library Of Congress
1779-B Lord Thomas Library Of Congress
1780-A Lord Daniel’s Wife Library Of Congress
1780-B Merry Golden Tree Library Of Congress
1781-A-1 Old Man Of The North Country Library Of Congress
1781-A-2 John Collins Library Of Congress
1781-B-1 Three Nights Experience Library Of Congress
1782-A-1 Black Jack Davy Library Of Congress
1782-A-2 Bonny George Campbell Library Of Congress
1783-B-2 Paper Of Pins Library Of Congress
1784-A-4 Captain, Captain Library Of Congress
1784-B-1 The Mermaid Library Of Congress
1784-B-2 Short Life Of Trouble Library Of Congress
1785-B-2 I’m Going Back To Georgia Library Of Congress
1787-A-2 Brady Library Of Congress
1787-A-3 Going Down Town Library Of Congress
1788-A-2 Ruben Library Of Congress
1788-B-1 Darby’s Ram Library Of Congress
1789-B-3 Shout, Lulie Library Of Congress
1791-A-2 Go And Leave Me If You Wish To Library Of Congress
1791-A-3 Goodbye, Darling, I Must Leave You Library Of Congress
1792-A-1 Little Old Log Cabin In The Lane Library Of Congress
1792-A-2 Picture That Is Turned To The Wall Library Of Congress
1792-B-1 Old Stepstone Library Of Congress
1792-B-2 Lorena Library Of Congress
1793-A-2 I’se Gwine Back To Dixie Library Of Congress
1793-B-1 Down At Widow Johnson’s Library Of Congress
1793-B-2 The Little Logwood Cabin Library Of Congress
1793-B-3 I’m Going To Live Anyhow Until I Die Library Of Congress
1794-A-1 I Wish I Was Single Again Library Of Congress
1794-B-1 The Dewdrops Are Falling On Me Library Of Congress
1795-A-3 When The Roses Were In Bloom Library Of Congress
1795-B-2 Put My Little Shoes Away Library Of Congress
1796-B-2 Kidder Cole Library Of Congress
1797-A-1 Bright Laurel Valley Library Of Congress
1797-B-2 Corrinna Library Of Congress
1798-A-3 No One To Love Me Library Of Congress
1798-B-1 Charming Betsy Library Of Congress
1798-B-2 Diner-I-Ner Library Of Congress
1799-A-1 Careless Love Library Of Congress
1799-A-2 Some Will Come On Saturday Night
1799-B-1 Mountain Dew
1800-A-1 Little Brown Jug
1800-A-2 Rosin' The Bow
1800-A-3 A Woman's Tongue Will Never Take A Rest
1800-B-1 Old Niper
1800-B-2 Down Where The Watermelon Grows
1800-B-3 Susanna
1801-A-3 Lost John
1801-B-1 Railroad Bill
1801-B-2 Going Across The Sea
1801-B-3 Ground Hog
1802-A-1 Red Apple Juice
1802-A-2 Down The Road
1802-B-1 Old Jimmie Sutton
1802-B-2 Walking In The Parlor
1802-B-3 That Blue-Eyed Girl
1802-B-4 Little Birdie
1803-A-2 Kitty Kline
1803-B-1 Italy
1803-B-2 The Dying Girl's Message
1804-A-1 Roanoke River
1804-A-2 Row Us Over The Tide
1804-B-1 Bye, Bye, My Darling
1804-B-2 Last Gold Dollar
1804-B-3 Sunny Tennessee
1805-A-3 I'll Be Glad When You're Dead, You Rascal You
1806-A-1 In The Shadow Of The Pines
1806-B-1 Lilla Wall
1806-B-2 Cindy
1807-A-1 Won't You Spread The Flocks Of Flowers
O'er My Grave?
1807-A-2 Nellie Gray
1807-B-1 Old Uncle Ned
1807-B-2 Kitty Wells
1808-A-1 Little Rosewood Casket
1808-A-2 Essie Dear
1808-B-1 Nolle Pros Nellie
1808-B-2 Oh, Lawsa Me
1809-A-1 There Are Nine Blue Bottles On The Wall
1809-A-2 She Gave Kisses On
1809-A-3 Jack And Joe
1809-B-1 Can I Sleep In Your Barn Tonight, Mister?
1809-B-2 They Cut Down The Old Pine
1810-A-1 Tompson's Old Gray Mare
1810-A-2 Down In Union County
1810-A-3 Coonshine
1810-A-4 Hand Me Down My Walking Cane
1810-B-1 "Come In," Said The Barber
1810-B-2 Them Golden Slippers
1811-A-1 On The Banks Of The Ohio
1811-B-1 The Fate Of Santa Barbara
1814-A-1,2 John Henry
1814-B-1 High Top Shoes
1814-B-2 John Hardy
1814-B-3 Judge Henry
1815-A-1 Frankie
1815-B-1 I'm Riding On That New River Train
1816-B-1 The Roving Gambler
1816-B-2 Fly Around, Little Red Bird
1822-B-1 Doggett's Gap
1823-A-1 Jesse James
1825-B-1 The Ship That Never Returned
1825-B-2 Ella's Grave
1828-A-1 On A Bright And Sunny Morning
1828-A-2 Georgia Buck
1831-A-1 Little David
1837-A-1 The Weeping Willow Tree
1837-A-2 Barney McCoy
1837-A-3 The Captain With His Whiskers
1839-A-2 Sourwood Mountain
LUNSFORD, cont.

Asheville, North Carolina, November, 1936.

3155-B-1 Cindy Library Of Congress
3155-B-2 My Home’s Across The Smoky Mountains Library Of Congress
3166-A-1 Bonny Blue Eyes Library Of Congress
3166-A-2 Jennie Jenkins Library Of Congress
3166-B-1 Goin’ To Italy Library Of Congress
3167-A-1 Mole In The Ground Library Of Congress
3167-A-2 Free As A Little Bird Library Of Congress
3167-B John Henry Library Of Congress

Asheville, North Carolina, March, 1937.

3241-A-1 Little Margaret Library Of Congress
3241-B-1 Little Turtle Dove Library Of Congress
3241-B-2 Go And Leave Me If You Wish To Library Of Congress
3251-A-1 Little Margaret Library Of Congress
4805-A-8 Assassination Of Garfield Library Of Congress

Sung with Banjo by Bascom Lamar Lunsford at Swannanoa, N.C., 1946, Recorded by Artus M. Moser
(on AAFS 101)

Asheville, North Carolina, 1946.

Swannanoa Tunnel, North Carolina, 1946.

Library Of Congress AAFS 101-105 (Album 21), AAFS 101


7954-B Kidder Cole Library Of Congress
7959-A-1 The Fox Walked Out On A Chilly Night Library Of Congress
7959-B-1 Darby’s Ram Library Of Congress
7959-B-2 Old Step Stone Library Of Congress

Asheville, North Carolina, September, 1946.

7960-B Mr. Garfield Library Of Congress
7961-A The Dishonest Miller Library Of Congress
7962-A-2 Dogget’s Gap Library Of Congress
7963-A Swannanoa Tunnel Library Of Congress
7971-A-1 Jesse James Library Of Congress
7971-B Mole In The Ground Library Of Congress

Asheville, North Carolina, April, 1947.

9124-A-1,2 Swannanoa Tunnel Library Of Congress
9124-B-1 Mr. Garfield Library Of Congress
9125-A-1 Banks Of The Ohio Library Of Congress
9125-A-2,3 Springfield Mountain Library Of Congress
9125-B-1 I Wish I Was A Mole In The Ground Library Of Congress
9125-B-2,3 Jennie Jenkins Library Of Congress
9125-B-4 Little Margaret Library Of Congress

SEGIS/SESIS LUVAUN +
Born: ca 1890s, near Honolulu, Hawaii - died: after 1928)

This Hawaiian guitarist, ukulele player and banjoist was also known as Juan Ahoni. He became a student in California where he started playing in a theater before touring many of the large cities in the USA, including New York, N.Y., and Chicago. He was probably a member of the 1912 Broadway stage play “Bird Of Paradise.” He went to London, where he started his recording career in 1916. He visited Scandinavia ca 1919-20, than went to Germany. He recorded prolifically on Hawaiian-guitar and ukulele in Britain, Sweden and Germany. He recorded on banjo with Eric Borchard’s Jazzband, Tanzorchester Rosé-Petösy and with Efim Schachmeister.

RUDY LYLE +

He recorded on banjo with Bill Monroe & His Blue Grass Boys, 1949-54.

WILL LYLE +

This American banjoist was the first commercial recording artist. These recordings on Edison cylinders were made in 1889 and were unnumbered. Every day the counting of the recorded cylinders started with the number 1. The titles of the recording session of September 4, 1889, were not written down in the Edison recording books. The word “total” (e.g. “total 64”) means that LYLE made 64 recordings this particular day, and he had to record some titles several times, because one could not duplicate these cylinders from a master and therefore each cylinder had to be recorded live.

236
WILL LYLE (BANJO)

Will Lyle (banjo solos, vocal on some or all recordings), accompaniment, if any, unknown. Washington, D.C., September 4, 1889.

(Unknown titles)

NOTE: - According to "The first Book of Phonograph Records. Edison Laboratory", 1889, on this day "50 Banjo records" by "Will Lyle on invitation" were recorded.

<table>
<thead>
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<th>Number</th>
<th>Title</th>
<th>Cylinder Description</th>
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<td>1</td>
<td>Banjo Jingles</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>2</td>
<td>Stop That Knocking</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>3</td>
<td>Stop That Knocking</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>4</td>
<td>Barn Yard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>5</td>
<td>Barn Yard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>6</td>
<td>When Daddy Picked The Old Banjo</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>7</td>
<td>Barn Yard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>8</td>
<td>Hunky Dory Darkey</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>9</td>
<td>Hunky Dory Darkey</td>
<td>Edison cylinder (un-numbered)</td>
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</tbody>
</table>

NOTE: - On this day "total 64" cylinders were recorded by Lyle.

Same.

Washington, D.C., September 30, 1889.

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<tr>
<th>Number</th>
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<tr>
<td>2</td>
<td>Daddy's Song</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>3</td>
<td>When Daddy Picked The Old Banjo</td>
<td>Edison cylinder (un-numbered)</td>
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<tr>
<td>4</td>
<td>Banjo Solo Medley</td>
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<td>5</td>
<td>Jawbone</td>
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<td>6</td>
<td>Rooster Song</td>
<td>Edison cylinder (un-numbered)</td>
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<td>7</td>
<td>Lulu Lyle Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>8</td>
<td>Phonograph Medley</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>9</td>
<td>Miller's Baby</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>10</td>
<td>And The Phonograph Is Listening</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
</tbody>
</table>

NOTE: - On this day "total 65" cylinders were recorded by Lyle.

Same.

Washington, D.C., October 1, 1889.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Cylinder Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Going To Rain Any More</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>2</td>
<td>Miller's Boy</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>3</td>
<td>Rain A Little</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>4</td>
<td>Gospel Wraft (sic)</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>5</td>
<td>Old Kentucky</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>6</td>
<td>Stop That Knocking</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>8</td>
<td>Mulley</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>10</td>
<td>Barnyard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
</tbody>
</table>

NOTE: - On this day "total 72" cylinders were recorded by Lyle. No title listed for number 9.

Same.

Washington, D.C., October 28, 1889.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Cylinder Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Barnyard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>2</td>
<td>Barnyard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>3</td>
<td>Barnyard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>4</td>
<td>Rattle On The Old Banjo</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>5</td>
<td>Cat Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>6</td>
<td>Banjo Solo</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>7</td>
<td>Cat Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>8</td>
<td>Pull, Frogs, Pull</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>9</td>
<td>Hunky Dory Darkey</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
</tbody>
</table>

NOTE: - On this day "total 64" cylinders were recorded by Lyle.

Same.

Washington, D.C., October 29, 1889.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Cat Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>2</td>
<td>Barnyard Song</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>3</td>
<td>Stop That Knocking</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>4</td>
<td>Nadder Every Day</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>5</td>
<td>Ain't Going To Rain Any More</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>6</td>
<td>Miller's Baby</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>7</td>
<td>Barnyard Songs</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>8</td>
<td>When Daddy Picked The Old Banjo</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
<tr>
<td>9</td>
<td>Chickadeedee</td>
<td>Edison cylinder (un-numbered)</td>
</tr>
</tbody>
</table>

NOTE: - On this day "total 57" cylinders were recorded by Lyle.
Same.

Washington, D.C., October 30, 1889.
1. Jingle Bells
2. Rattle On A Banjo
3. Stop That Knocking
4. Cat Song
5. Gospel Raft
6. Cat Song
7. Nigger, Nigger, Never Die
8. Gospel Train
9. Barnyard Song

NOTE: On this day "total 62" cylinders were recorded by Lyle.

Same.

Washington, D.C., December 16, 1889.
1. Jingle Bells
2. Nigger, Nigger, Never Die
3. Barnyard Song
4. Cat Song
5. Cat Song
6. I Wonder How It Would Feel
7. Rattle On The Banjo
8. Banjo Solo

NOTE: On this day "total 59" cylinders were recorded by Lyle.

Same.

Washington, D.C., December 19, 1889.
1. Rain A Little
2. Stop That Knocking
3. Cat Song
4. The Boarding House
5. Barn Yard
6. When Daddy Picked The Old Banjo
7. When The Sun Sets Back Of the Hill

NOTE: On this day "total 49" cylinders were recorded by Lyle.

Same.

Washington, D.C., December 21, 1889.
1. Stop That Knocking
2. Barnyard
3. Rattle On The Banjo
4. Cat Song
5. Nigger, Nigger, Never Die
6. Lulu Lyle

NOTE: On this day "total 49" cylinders were recorded by Lyle.

RAY LYNCY +

ROY LYONS +

Roy Lyons (vocal), the Justice Brothers (guitar, banjo, mandolin).

Foresaken Love
Slighted Sweetheart

GE-15383 Foresaken Love
GE-15383-A Foresaken Love
GE-15383-B Foersaken Love
GE-15384 Slighted Sweetheart
GE-15384-A Slighted Sweetheart

GARDINER McCauley +

He recorded on banjo with the Bayside Jazzband.

McClelland & Ellis +

See George Oscar ("Uncle Bud") Landress.
"PAPA" CHARLIE McCOY
(Born: 26. 5. 1909, Jackson, Hinds County, Mississippi - died: 26. 7. 1950, Chicago)

He was the brother of the blues musician Joe McCoy. He taught himself guitar as a youth. Through the 1920s he worked in the Jackson area. One of the most prolific accompanists, he recorded with Alec Johnson, Bo Chatman, the Mississippi Hot Footers, the Mississippi Black Snakes, Red Nelson, Casey Bill, Johnny Temple, Big Bill Broonzy, the Harlem Hamfats, Rosetta Howard, Frankie Jaxon, Memphis Minnie, Sonny Boy Williamson, Big Joe McCoy, and many others. He moved to Chicago, in 1930. On record, he mostly played guitar, but he can be heard on mandolin-banjo on the following sides.

"PAPA" CHARLIE McCOY
"Papa" Charlie McCoy (vocal, mandolin-banjo), Tampa Red or Kansas Joe (guitar).
New York City, Februar 3, 1932.
11206-A Boogie Woogie Vocalion 1683
11207-A Country Guy Blues Vocalion 1683
11208-A Bottle It Up Vocalion 1726
11209-A Times Ain't What They Used To Be Vocalion 1712

"PAPA" CHARLIE McCOY
"Papa" Charlie McCoy (vocal, mandolin-banjo), Georgia Tom Dorsey (guitar).
New York City, Februar 4, 1932.
11229- That Will Be Your End Blues Vocalion 1726

MISSISSIPPI BLACKSNAKES
Probably Bo Chatman (vocal), probably "Papa" Charlie McCoy (probably mandolin-banjo, vocal).
Chicago, Januar 19, 1931.
C-7234-A It Still Ain't No Good (New It Ain't No Good) Brunswick 7215

MISSISSIPPI MUD STEPPERS
Probably Walter Vinson (guitar, probably guitar -1), probably "Papa" Charlie McCoy (mandolin-banjo, probably mandolin or mandolin-banjo -2).
Jackson, Mississippi, December 15, 1930.
404715-B Farewell Waltz -1/2 OKeh45532
404716-B Vicksburg Stomp OKeh45519
404717-B Morning Glory Waltz OKeh45532
404718-A Sunset Waltz -1/2 OKeh45519

*VIOLA McCOY
See ELMER CHESTER SNOWDEN.

RAY McDERMOTT +

He recorded on tenor-banjo with Gene Fosdick's Hoosiers.

RUSTY MacDONALD +

He recorded on banjo with Bob Wills And His Texas Playboys.

RICHARD ("DICK") McDONOUGH +
(Born: 1904, USA - died: 25. 5. 1938, New York City)

During the 1920s and 1930s this guitarist and tenor-banjoist was one of the busiest session players in New York City.

THE CHARLESTON CHASERS
Red Nichols (trumpet, director), Miff Mole (trombone), Jimmy Dorsey (clarinet, alto-saxophone), Arthur Schutt (piano), Dick McDonough (tenor-banjo), Joe Tarto (brass-bass), Vic Berton (drums).
New York City, January 4, 1927.
143258-1,2,3 Someday Sweetheart Columbia rejected

NOTE: - The above features a solo played on a muted tenor-banjo.
DENZA DANCE BAND (on Columbia 0920)

THE CHARLESTON CHASERS (UNDER DIRECTION OF “RED” NICHOLS)

Red Nichols (trumpet, director), Miff Mole (trombone), Jimmy Dorsey (clarinet, alto-saxophone), Arthur Schutt (piano), Dick McDonough (tenor-banjo), Joe Tarto (brass-bass), Vic Berton (drums).

New York City, January 27, 1927

143258-4 Someday Sweetheart Columbia rejected

143258-5 Someday Sweetheart Columbia 861-D, 4419, DB-5005, CQ-1416, DW-4361, 0920

143258-6 Someday Sweetheart Columbia unissued

NOTE: - The above feature solos played on a muted tenor-banjo.

MIFF MOLE AND HIS LITTLE MOLERS

Red Nichols (trumpet), Miff Mole (trombone), Pee Wee Russell (clarinet), Fud Livingston (clarinet, tenor-saxophone), Adrian Rollini (bass-saxophone), Arthur Schutt (piano), Eddie Lang (guitar), Dick McDonough (tenor-banjo), Vic Berton (drums).

New York City, August 30, 1927.

81297-A Feelin’ No Pain OKeh rejected

81297-B Feelin’ No Pain OKeh 40890, Columbia 35687, Vocalion 3074, Parlophone R-3420, R-2269, A-7600, PZ-11290, Odeon 165192, 193092, A-189145, O-28536

NOTE: - The above feature solos played on a muted tenor-banjo.

He also recorded on tenor-banjo with Cliff Edwards (Ukulele Ike), Carl Fenton And His Orchestra, Ross Gorman, Jimmy Lytell, Meyer’s Dance Orchestra, Jack Pettis, The Red Heads, Ben Selvin, Frank Signorelli And His Orchestra, The Tempo Kings and Don Vorhees.

FRANCIS O. MACFOY

FAMOUS SCRUBBS AND HIS BAND

Francis O. MacFoy as “Famous Scrubbs” (banjo) with unknown band.

Freetown, Sierra Leone, ca 1950s-1960s.

Mountain Cut By Havelock Street Decca WA-2637
Poor Freetown Boy Decca ?
Cost Of Living’s Killing Us Decca ?

JACK MACGARVEY +

(Born: 1886, Dublin, Ireland - died: 13. 12. 1978, Ballymena, Northern Ireland)

MacGarvey started on the mandolin at the age of 16, then he took up the banjo. His first appearance as a professional was in 1919. In January, 1925, he made his first broadcast from the Dublin studios and he was on the air regularly up to 1945 when he was joined by his daughters Mary and Kathleen in an act known as The Banjo Macs. After World War II he led the Royal Minstrel Banjo Team at the Theatre Royal, Dublin.

BANJO SOLO WITH PIANO FORTE ACCOMP. JACK MACGARVEY on Decca F-2286 for matrix 2615-1

GB-2614-1 Queen Of The Burlesque Decca F-2285
GB-2615-1 Tired Tim Decca F-2286
GB-2616-1 Londonderry Air Decca F-2285
GB-2617-1 Believe Me, If All Those Endearing Young Charms -1 Decca F-2286

McGAVOCK AND TILMAN +

McGAVOCK AND TILMAN, BANJO AND VOCAL DUET (on Perfect 11123)

--- McGavock, --- Tilman (banjo-duets, vocal -1).

New York City, April 1923.

70151-3 Banjo Blues Pathé Actuelle 021002, Perfect 11123
70152-1 Blue Hoosier Blues -1 Pathé Actuelle 021002, Perfect 11123

HARPER & CORALLE

Possibly McGavock, --- Tilman (banjo, possibly vocal -1).

Possibly New York City, before 1929.

3675 Blue Hoosier Blues -1 Cameo 9077, Lincoln 3106, Romeo 881
3676 Banjo Blues Cameo 9077, Lincoln 3106, Romeo 881

NOTE: - These two title were issued in 1929. In view of the titles it seems likely that this is a pseudonym for McGavock & Tilman. However it seems unlikely that they are the same recordings.
KIRK McGEE +
(Born: 1899, near Franklin, Williamson County, Tennessee, USA)
Together with his brother SAM McGEE recorded as the McGEE BROTHERS, with Fiddling Arthur Smith as the Dixieliners, and individually as a soloist. He learned to play fiddle, guitar, banjo and mandolin.

McGEE BROTHERS & MAZY TODD (on Vocalion 5167, 5170)
McGEE BROTHERS (on Vocalion 5171)
Kirk McGee (banjo, vocal -1), Sam McGee (guitar, vocal -3), Mazy Todd (fiddle -2).
E-5014/5 Old Master’s Runaway -1/2 
New York City, May 11, 1927
E-5026/7 Rufus Blossom -1/2/3 Vocalion 5167
Vocalion 5170
E-5034/35 My Family Has Been A Crooked Set -3 Vocalion 5171
Kirk McGee (vocal, guitar, banjo), Blythe Poteet (vocal).
Richmond, Indiana, November 27, 1928.
GE-14480 My Girl Is A Highborne Lady Gennett rejected
GE-14480-A My Girl Is A Highborne Lady Gennett rejected
GE-14481 Shoo Fly, Don’t Bother Me Gennett rejected
GE-14481-A Shoo Fly, Don’t Bother Me Gennett rejected

SAM McGEE +
(Born: 1894, near Franklin, Williamson County, Tennessee, USA)
Together with his brother KIRK McGEE he recorded as the McGEE BROTHERS, with Fiddling Arthur Smith as the Dixieliners, and individually as a soloist. He learned to play fiddle, guitar, banjo and guitar-banjo.

SAM Mcgee. VOICE WITH BANJO-GUITAR (on Vocalion 5254)
Sam McGee (vocal, guitar-banjo).
Chicago, July 25, 1928
C-2132-A,B Easy Rider Vocalion 5254
C-2133-A,B Chevrolet Car Vocalion 5254

See also DAVID (“UNCLE DAVE”) MACON.

McGEE BROTHERS/McGEE BROTHERS AND MAZY TODD +.
See KIRK McGEE and DAVID (“UNCLE DAVE”) MACON.

JOHN McGETTIGAN +
See JOSEPH CONROY.

FRED McGrath +
FRED McGrath
Fred McGrath (banjo), Frank Pizzuto (fiddle), John Sheldon (bones), Adel Hopper (tambourine).
Boston, Massachusetts, July, 1946.
8322-A-1 Twill Neber Do it To Gib It Up So Library Of Congress
8322-A-2 Jordan Is A Hard Road To Tribble Library Of Congress

McINTYRE +
He recorded on banjo with John McGettigan And His All-Irish Orchestra.

MARION Mckay +
(Born: 26. 2. 1898 Wilmington, Ohio)
He recorded on banjo with his own groups.

*GILBERT MICHAEL (“LITTLE MIKE”) McKENDRICK
(Born: ca 1903, Paris, Tennessee - died: ca March, 1961, Chicago)
He recorded on tenor- or plectrum-banjo with Joe Jordan’s Ten Sharps And Flats.

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REUBEN/RUBEN MICHAEL ("BIG MIKE") McKENDRICK
(Born: 1901, Paris, Tennessee - died: 22. 3. 1965, Chicago)

TINY PARHAM AND HIS MUSICIANS
Ray Hobson (cornet), Charles Lawson (trombone), Charles Johnson (clarinet, alto-saxophone), Elliott Washington (violin), Tiny Parham (piano, director), Mike McKendrick (tenor-banjo), Quinn Wilson (brass-bass), Ernie Marrero (washboard).

Chicago, February 1, 1929.
48845-1 Skag-a-Lag Victor unissued on 78
48845-2 Skag-a-Lag Victor V-38054

NOTE: - The above feature tenor-banjo solos.

Same, but Punch Miller (cornet) replaces Hobson, Dalbert Bright (clarinet, alto-saxophone, tenor-saxophone) replaces Johnson.

Chicago, October 25, 1929.
57335-2 Fat Man Blues Victor V-38126, IAC-0126, Jay 11

NOTE: - The above features a tenor-banjo solo, played by using the knee-mute.

He also recorded on tenor-banjo with Louis Armstrong, Ollie Power's Harmony Syncopators, Zutty And His Band, Young's Creole Jazz Band and with Anna Oliver.

FIREMAN JOHN McKENNA +
See MICHAEL GAFFNEY.

McKENNA AND GAFFNEY +
See MICHAEL GAFFNEY.

HEC McLENNAN +

He was a member of "The Three Australian Boys". This group consisted of Jack Barker (piano, vocal), McLENNAN (banjo, vocal) and Leslie Ross (drums, vocal). It was formed in Melbourne in 1924 (where it was first known as "Ross's Jazz Band"). From Melbourne they went on to tour England and America and in late 1928 they made a series of records for the English Parlophone label. The act broke up in London, and by 1933 they were all back in Melbourne, after having made the big time by playing the Palace Theater in New York City

THE THREE AUSTRALIAN BOYS
Jack Barker (piano, vocal), Hec McLennan (banjo, vocal), Leslie Ross (drums, vocal).

London, ca September 22, 1928.
E-2144-3 From Monday On Parlophone R-249, A-2673
E-2145-2 Coo-ee Parlophone R-249, A-2673

Same.
London, January, 1929.
E-2278-2 Louisiana Parlophone R-268
E-2279-2 My Rock-a-bye Baby Parlophone R-268

Same.
London, January, 1929.
E-2288-2 Where The Jam Jar Goes Parlophone R-282
E-2289-2 Blue Mountain Blues Parlophone R-282

Same.
London, April 22, 1929.
E-2424-2 That's What I Call Sweet Music Parlophone R-347, A-2789
E-2425-2 It Goes Like This Parlophone R-347, A-2789

Same.
London, June 14, 1929.
E-2536-2 Get Up Nice And Early Parlophone R-381
E-2537-2 I Want To Feel Your Arms Around Me Parlophone R-404
E-2538-2 When I'm Walking With My Sweetness Parlophone R-404
E-2539-2 Spread A Few Dark Shadows Parlophone R-381

Same.
London, July 9, 1929.
E-2635-2 Home In Maine Parlophone R-417, Ariel Z-4592
E-2636-2 I'm Perfectly Satisfied Parlophone R-417, Ariel Z-4592

EARL McMAN +

He recorded on banjo with Fatty Martin's Orchestra.
CARROLL McMANUS +
He recorded on tenor-banjo with Carlyle Stevenson’s El Patio Orchestra.

DOUG MacNAMEE +
He recorded on tenor-banjo with the Princeton Triangle Club Jazz Band.

CHARLES McNEIL +
He became known as author of the still obtainable “Chord System” for tenor-banjo and plectrum-banjo and his “Progressive Studies” for the tenor-banjo. He toured vaudeville, did concerts and radio work and recorded. He was a member of the Isham Jones Brunswick recording orchestra. Besides this he inspected and tested banjos for “Ludwig & Ludwig, Makers of Professional Banjos”, Chicago.

TWO LUDWIG TENOR BANJOS, ARRANGED AND PLAYED BY CHARLES McNEIL. DIRECTOR CHICAGO TENOR BANJO INSTITUTE. ACCOMPANIMENT BANJO PLAYED BY AUGUST JACOBS, STUDENT
Charles McNeil (tenor-banjo), August Jacobs (tenor-banjo).
Chicago, ca mid-1920s.

Tenor Banjo “Breaks” Part No. 1 (Introducing “Ida, Sweet Apple Cider”, “Some Of These Days”, “San”, “Sister Kate”)
Autograph (un-numbered)

Tenor Banjo “Breaks” Part No. 2
Autograph (un-numbered)

NOTE: Details of Part 2 are unknown.

He also recorded on tenor-banjo with Isham Jones.

MARGARET McNIFF-LOCKE, J. TANSEY, E. COLCLOUGH +
See E. COLCLOUGH.

MISS McNIFF-LOCKE +
MRS. AND MISS McNIFF-LOCKE
Margaret McNiff-Locke (accordion), Miss McNitt-Locke (plectrum-banjo).
New York City, December 27, 1933.

BS-81001-1 The Frost Is All Over - Jig  
Bluebird B-4922, Montgomery Ward M-8945

BS-81002-1 Terry’s Ramble - Reel  
Bluebird B-4922, Montgomery Ward M-8945

BS-81003-1 Killmore Fancy - Reel  
Bluebird B-4928, Montgomery Ward M-8946

BS-81004-1 Fallon’s Delight - Reel  
Bluebird B-4928, Montgomery Ward M-8946

MRS. AND MISS McNIFF-LOCKE +
See MISS McNiff-LOCKE.

RICHARD G. (“DICK”) McPARTLAND +
(born: 18.5.1905, Chicago - died: 30.11.1957, Elmhurst, Illinois)
This guitarist and plectrum-banjoist was a member of the circle of white musicians in Chicago, known as the Austin High School Gang.
He recorded on plectrum-banjo with Irving/Paul Mills.

CURTIS McPEAKE +
He recorded on banjo with Bill Monroe & His Blue Grass Boys.

DAVID (“UNCLE DAVE”) MACON +
(born: 7.10.1870, Smart Station, Cannon County, Tennessee - died: 22.3.1952, Readyville, Tennessee)
He was one of America’s greatest folk singers and an excellent banjo player. He learned to play the banjo as a young boy, but it was not until he was 48 years old that he started his professional career. He was often joined on records, radio and in personal appearances by his son Dorrir and by Sam and Kirk McGee (The McGee Brothers) and Sid Harkrider. For over 66 years MACON, who was also known as “Dixie Dewdrop”, “King of the Banjo Pickers”, “King of the Hillbillies”, or “Squire of Readyville”, entertained millions of people by singing the old and new southern folksongs and ballads and playing his three banjos, each tuned in a different key.
UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo).

13330/2 Keep My Skillet Good And Greasy Vocalion 14848, 5041
13333/5 Hill Billie Blues Vocalion 14904, 5051
13336/8 Old Maid's Last Hope (A Burglar Song) Vocalion 14850, 5043
13339/40 All I've Got's Gone Vocalion 14904, 5051
13341/2 The Fox Chase Vocalion 14850, 5043

UNCLE DAVE MACON
Same.

13343/4 Papa's Billie Goat Vocalion 14848, 5041
13345/6 Muskrat Medley, Intro: Rye Strawfields Vocalion rejected
13347/8 Old Ship Of Zion Vocalion rejected
13349/50 Just From Tennessee Vocalion rejected
13351/2 That High Born Gal Of Mine Vocalion rejected

UNCLE DAVE MACON
UNCLE DAVE MACON & SID HARKREADER (on Vocalion 14864, 14887, 5046, 5047)
Uncle Dave Macon (vocal -1, banjo), accompanied by Sid Harkreader (fiddle -2).

13353/4 The Little Old Log Cabin In The Lane -1/-2 Vocalion 14864, 5046
13355/7 (She Was Always) Chewing Gum -1 Vocalion 14847, 5040
13358/9 Jonah And The Whale -1/-2 Vocalion 14864, 5046
13360/1 I'm Going Away To Leave You, Love -1 Vocalion 14847, 5040
13362/3 Love Somebody -2 Vocalion 14887, 5047
13364/5 Soldier's Joy -2 Vocalion 14887, 5047

UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo).

13375/6 Bile Them Cabbage Down Vocalion 14849, 5042
13377/8 Down By The River Vocalion 14849, 5042

UNCLE DAVE MACON
SID HARKREADER (on Vocalion 15366, 5114)
Uncle Dave Macon (vocal, banjo), Sid Harkreader (guitar -1).

667/8 Run, Nigger, Run Vocalion 15032, 5060
669/70 Old Dan Tucker Vocalion 15033, 5061
671/2 Station Will Be Changed After Awhile Vocalion 15341, 5109
673/4 Rooster Crow Medley Vocalion 15101, 5071
675/6 Going Across The Sea Vocalion 15192, 5081
679/80 Just From Tennessee Vocalion 15143, 5075
681/2 Dark Eyes -1 Vocalion 15366, 5114

UNCLE DAVE MACON
SID HARKREADER (on Vocalion 15035, 15063, 15075, 15100, 15193, 5063, 5065, 5066, 5070)
Uncle Dave Macon (vocal, banjo), Sid Harkreader (guitar -1).

683/4 Watermelon Smilin' On The Vine Vocalion 15063, 5065
685/6 All Go-Hungry -Hash House Vocalion 15076, 5067
687/8 New River Train -1 Vocalion 15035, 5063
689/90 Oh, Where Is My Boy Tonight -1 Vocalion 15075, 5066
691/2 I Wish I Was A Single Girl Again -1 Vocalion 15035, 5063
693/4 Many Times With You I've Wandered -1 Vocalion 15100, 5070
695/6 From Jerusalem To Jericho Vocalion 15076, 5067
697/8 Southern Whistling Coon Vocalion 15063, 5065
699/70 I Tickled Nancy Vocalion 15341, 5109
701/2 Struttin' Round -1 Vocalion 15193, 5082

UNCLE DAVE MACON
SID HARKREADER (on Vocalion 15193, 5082)
UNCLE DAVE MACON & SID HARKREADER (on Vocalion 15033, 15143, 15192, 5061, 5062, 5075, 5081)
Uncle Dave Macon (vocal, banjo), Sid Harkreader (guitar -1).

703/4 Arkansas Traveler -1 Vocalion 15192, 5081
707/8 Muskrat Medley Vocalion 15101, 5071
709/10 Old Ship Of Zion -1 Vocalion 15033, 5061
711/2 Down In Arkansaw -1 Vocalion 15024, 5062
713/4 Down By The Old Mill Stream -1 Vocalion 15143, 5075
715/6 Blue Ridge Mountain Blues -1 Vocalion 15193, 5082
717/8 Little Sweetheart -1 Vocalion unissued

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UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo).

New York City, April 16, 1925.
719/20 I Don't Reckon It'll Happen Again Vocalion 15032, 5060
721/2 Save My Mother's Picture From The Sale Vocalion 15100, 5070

UNCLE DAVE MACON & SAM McGEE
Uncle Dave Macon (vocal, banjo), Sam McGee (guitar).

New York City, April 14, 1926.
E-2751/2 Rise When The Rooster Crows Vocalion 15321, 5097
E-2753/4 Way Down The Old Plank Road Vocalion 15321, 5097
E-2755/6 The Bible's True Vocalion 15322, 5098
E-2757/8 He Won The Heart Of My Sarah Jane Vocalion 15322, 5098
E-2759/60 Last Night When My Willie Came Home Vocalion 15319, 5095
E-2761/2 I've Got The Mourning Blues Vocalion 15319, 5095
E-2763/4 Death Of John Henry (Steel Driving Man) Vocalion 15320, 5096,
(E-21916/7)
E-2765/6 On The Dixie Bee Line (In That Henry Ford Of Mine) Brunswick 112, 80991
(E-21918/9)

New York City, April 14, 1926.
E-2774/5 Whoop 'Em Up Cindy Vocalion 15323, 5099
E-2776/7 Only As Far As The Gate, Dear Ma Vocalion 15323, 5099
E-2778/9 Just Tell Them That You Saw Me Vocalion 15324, 5100
E-2780/1 Poor Sinners, Fare You Well Vocalion 15324, 5100

Same.
New York City, April 17, 1926.
E-2792/3 Old Ties Vocalion 15325, 5104

UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo), no vocal on -1.

New York City, September 8, 1926.
E-3686/7 We Are Up Against It Now Vocalion 15447, 5009
E-3688/9 Uncle Dave's Beloved Solo -1 Vocalion 15439, 5001
E-3690/1 The Old Man's Drunk Again Vocalion 15441, 5003
E-3692/3 I Ain't Got Long To Stay Vocalion 15448, 5010
E-3694/5 Ain't It A Shame To Keep Your Honey Out In The Rain Vocalion 15448, 5010
E-3696/7 Stop That Knocking At My Door Vocalion 15444, 5006
E-3698/9 Sassy Sam Vocalion 15444, 5006
E-3700/1 Shout, Mourner, You Shall Be Free Vocalion 15445, 5007
E-3702/3 I Don't Care If I Never Wake Up Vocalion 15446, 5008
E-3704/5 In The Good Old Summer Time Vocalion 15441, 5003
E-3706/7 Something's Always Sure To Tickle Me Vocalion 15442, 5004
E-3708/9 Sourwood Mountain Medley Vocalion 15443, 5005
E-3710/1 Deliverance Will Come Vocalion 15439, 5001
E-3712/3 Wouldn't Give Me Sugar In My Coffee Vocalion 15440, 5002

Same.
New York City, September 9, 1926.
E-3718/9 Kissin' On The Sly Vocalion 15452, 5013
E-3720/1: Hold On The Siegh Vocalion 15451, 5012
(E-21926/7)
E-3722/3 In The Good Days Of Long Ago Vocalion 15442, 5004
E-3724/5 My Girl's A High Born Lady Vocalion 15445, 5007
E-3726/7: The Cross-Eyed Butcher And The Cackling Hen Vocalion 15453, 5014, Brunswick 114,
Supertone 2041
E-3728/9 In The Old Carolina State (Where The Sweet Magnolias Bloom) Vocalion 15443, 5005
E-3730/1: Never Make Love No More Vocalion 15453, 5014, Brunswick 113
(E-21920/1)
E-3732/3 Arcade Blues Vocalion 15440, 5002
E-3734/5 Them Two Gals Of Mine Vocalion 15446, 5008
E-3736/7: Diamond In The Rough Vocalion 15451, 5012, Brunswick 113
(E-21922/3)
E-3738/9 Tossing The Baby So High Vocalion 15452, 5013
E-3740/1 Sho' Fly, Don't Bother Me Vocalion 15448, 5010
E-3742/3 Uncle Ned Vocalion 15450, 5011
E-3743/4 Braying Mule Vocalion 15450, 5011

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UNCLE DAVE MACON & HIS FRUIT JAR DRINKERS
Uncle Dave Macon (vocal, banjo), Sam McGee (guitar, vocal -1), Kirk McGee (fiddle, vocal -2), Mazy Todd (fiddle).

New York City, May 7, 1927.
E-4923/4 Bake That Chicken Pie Vocalion 5148
E-4925/6 Rockabout My Saro Jane Vocalion 5152, Brunswick 80091
E-4927/8 Tell Her To Come Back Home Vocalion 5153
E-4929/30 Hold That Woodpile Down -1/-2 Vocalion 5151
E-4931/2 Carve That Possum -1/-2 Vocalion 5151
E-4933/4 Hop High Ladies, The Cake's All Dough Vocalion 5154
E-4935/6 Sail Away Ladies Vocalion 5155, Brunswick 80094

UNCLE DAVE MACON & HIS FRUIT JAR DRINKERS
Uncle Dave Macon (vocal, banjo), Sam McGee (guitar, vocal -1), Kirk McGee (vocal -2, fiddle -3, mandolin -4), Mazy Todd (fiddle -5).

E-4944/5 I'm A-Goin' Away In The Mourn -1/-2/-3/-S Vocalion 5148
E-4946/7 Sleepy Lou -3/-Vocalion 5156
E-4948/9 The Gray Cat On The Tennessee Farm -3/-5 Vocalion 5152
E-4950/1 Walk, Tom Wilson, Walk Vocalion 5154
E-4952/3 I'se Gwine Back To Dixie -4 Vocalion 5157
E-4954/5 Take Me Home, Poor Julia -4/-5 Vocalion unissued
E-4956/7 Go Along Mule -1/-2/-3/-5 Vocalion 5165
E-4958/9 Tom And Jerry -3/-5 Vocalion 5165
E-4960/1 Rabbit In The Pea Patch -3/-5 Vocalion 5156
E-4962/3 Jordan Is A Hard Road To Travel -3/-5 Vocalion 5153
E-4967/8 Pickaninny Lullaby Song -3 Vocalion 5155

THE DIXIE SACRED SINGERS
UNCLE DAVE MACON & McGEE BROTHERS (on Vocalion 5159)
Uncle Dave Macon (vocal, banjo), Sam McGee (guitar, vocal), Kirk McGee (vocal, mandolin -1, fiddle -2), Mazy Todd (fiddle -3).

New York City, May 9, 1927.
E-4969/70 Are You Washed In The Blood Of The Lamb -1/-3 Vocalion 5148
E-4971/2 The Maple On The Hill -1/-3 Vocalion 5158
E-4973/4 Poor Old Dad -1/-3 Vocalion 5159
E-4975/6 Walking In The Sunlight -1/-3 Vocalion 5160
E-4977/8 Bear Me Away On Your Snowy Wings -1/-3 Vocalion 5160
E-4981/2 Shall We Gather At The River Vocalion 5162
E-4983/4 When The Roll Is Called Up Yonder -2 Vocalion unissued
E-4985/6 In The Sweet Bye And Bye -1/-3 Vocalion 5162
E-4987/8 God Be With You 'Till We Meet Again -1/-3 Vocalion unissued

UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo).

E-4989/90 In The Shade Of The Old Apple Tree Vocalion 5149
E-4991/2 Molly Married A Traveling Man Vocalion 5159
E-4993/3 1/2 When Reuben Comes To Home Vocalion 5163
E-4994/5 Got No Silver Nor Gold Blues Vocalion 5164
E-4996/7 Heartaching Blues Vocalion 5161
E-4998/9 Roe Rire Poor Gal Vocalion 5163

McGEE BROTHERS & MAZY TODD (on Vocalion 5166)

UNCLE DAVE MACON & McGEE BROTHERS (on Vocalion 5172)

UNCLE DAVE MACON & SAM McGEE (on Vocalion 5164)

UNCLE DAVE MACON (on Vocalion 5149)

New York City, May 11, 1927.
E-5016/7 I'll Never Go There Any More (The Bowery) -1/-2 Vocalion 5166
E-5038/9 You've Been A Friend To Me -1/-2-3/-5 Vocalion 5172
E-5040/1 Backwater Blues -1/-2-4 Vocalion 5164
E-5044/5 I'll Never Go There Any More (The Bowery) -1/-2 Vocalion 5149

UNCLE DAVE MACON
Uncle Dave Macon (vocal, banjo).

Indianapolis, Indiana, ca June 23, 1928.
IND-666 Jesus, Lover Of My Soul Vocalion 5316
VOICE WITH BANJO AND BANJO-GUITAR. UNCLE DAVE MACON. BANJO-GUITAR BY SAM McGEE (on Brunswick 266)

Uncle Dave Macon (vocal -1, banjo -2), Sam McGee (vocal -3, guitar -4, guitar-banjo -5).

Chicago, July 25, 1928.

C-2125-A,B From Earth To Heaven -1/-2/-4  Brunswick 329
C-2126-A,B The Coon That Had The Razor -1/-2/-4  Vocalion 5261
C-2127-A,B Buddy Won't You Roll Down The Line -1/-2/-3/-4  Brunswick 292
C-2128-A,B Worthy Of Estimation -1/-2/-5  Brunswick 266
C-2129-A,B I'm The Child To Fight -1/-2/-3/-4  Brunswick 292
C-2130-A,B Over The Road I'm Bound To Go -1/-2/-4  Brunswick 329
C-2131-A,B Uncle Dave's Banjo Medley (She's The Only Girl I Love/Don't Love Nobody/Sweet Violets/Devil's Dream) -2/-5  Brunswick rejected

C-2134-A,B The Dying Thief -1/-2  Brunswick rejected
C-2135-A,B Uncle Dave's Favorite Religious Melodies (Nearer My Go To Thee/Sweet Hour Of Prayer/Sweet Bye And Bye)  Brunswick rejected

C-2138-A,B The New Ford Car -1/-2  Vocalion 5261

VOICE WITH BANJO. UNCLE DAVE MACON (on Brunswick 266)

UNCLE DAVE MACON & SAM McGEE (on Brunswick 363,425)

Uncle Dave Macon (vocal, banjo), Sam McGee (vocal -1, guitar -2).

C-2139-A,B The Gal That Got Stuck On Everything She Said  Brunswick 266
C-2140-A,B Comin' Round The Mountain -1/-2  Brunswick 363,425
C-2141-A,B Governor Al Smith -2  Brunswick 263

UNCLE DAVE MACON (on Vocalion 5341 for matrix C-3668, 5380 for matrix C-3666, Brunswick 340, 355 for matrix C-3669)

UNCLE DAVE MACON & SID HARKREADER (on Vocalion 5341 for matrix C-3667, 5356, 5374, 5380 for matrix C-3657, 5397, Brunswick 340, 355 for matrix C-3661)

Uncle Dave Macon (vocal, banjo), Sid Harkreader (vocal -1, guitar -2), no vocal on -3.

Chicago, June 21, 1929.

C-3675-A,B Since Baby's Learned To Talk  Brunswick 362, Supertone 2041
C-3676-A,B Uncle Dave's Travels, Part 4 (Visit At The Old Maid's)  Brunswick 362, Supertone 2041
C-3677-A,B Cumberland Mountain Deer Race -2  Brunswick rejected
C-3678-A,B Nobody's Darling On Earth -1/-2  Brunswick rejected
C-3679-A,B Over The Mountain -2  Brunswick 349
C-3680-A,B Hush Little Baby Don't You Cry  Vocalion 5397
C-3681-A,B Darby Ram -2  Brunswick unissued
C-3682-A,B Eli Green's Cake Walk -2  Brunswick unissued
C-3687-A,B Uncle Dave's Travels, Part 1 (Misery In Arkansas) -2  Brunswick unissued
C-3688-A,B Flitting Away -1/-2  Brunswick unissued
C-3689-A,B Traveling Down The Road -1/-2  Brunswick unissued
C-3690-A,B Uncle Dave's Travels, Part 2 (Around Louisville, Ky.)  Brunswick 349
C-3691-A,B Children I Must Go -2  Brunswick unissued

NOTE: - Matrices C-3663 and C-3672/74 apparently not Macon.
Uncle Dave Macon (vocal, banjo), Dorris Macon (guitar).

K-8048 Little Sally Waters Brunswick rejected
K-8049 Let's All Go Home Brunswick rejected
K-8052 Trade With Your Home Man Brunswick rejected
K-8053 I Wish I Had My Whiskey Back Brunswick rejected
K-8054 Going To The Mill Brunswick rejected
K-8055 Possum Pie Brunswick rejected
K-8056 Leave The Old Sheep Alone Brunswick rejected
K-8057 I Used To Love Somebody Brunswick rejected

UNCLE DAVE MACON (on OKeh 45507, 45522, 45552)

Uncle Dave Macon (vocal, banjo), Sam McGee (guitar-banjo).

404754 Tennessee Red Fox Chase OKeh 45507
404755 Wreck Of The Tennessee Gravy Train OKeh 45507
404756 Oh Baby, You Done Me Wrong OKeh 45552
404757 She's Got The Money Too OKeh 45552
404758 Oh Lovin' Babe OKeh unissued
404759 Mysteries Of The World OKeh45522
404760 Round Dice Reel OKeh unissued
404761 Come On Buddie, Don't You Want To Go OKeh unissued
404762 Go On, Nora Lee OKeh unissued
404763 Was You There When They Took My Lord Away OKeh45522

UNCLE DAVE MACON & McGEE BROTHERS (on Champion 16822, 45048, Decca 5369, Montgomery Ward 8029, County 515)

Uncle Dave Macon, Kirk McGee, Sam McGee with instrumental accompaniment as follows: Banjo -1, two banjos -2, guitar -3, two guitars -4. Presumably Macon plays banjo, Sam McGee plays guitar, and Kirk McGee plays third instrument if there is one, but on sides by Sam and/or Kirk McGee Macon doesn’t play.

Richmond, Indiana, August 14, 1934.

N-19651 Thank God For Everything -1/-4 Champion 16805, 45105, Decca 5373
N-19652 When The Train Comes Along -2/-3 Champion 16805, 45105, Decca 5373
N-19653 The Train Done Left Me And Gone -2/-3 Champion unissued
N-19654 You’ve Been A Friend To Me -1 Champion unissued
N-19655 Brown’s Ferry Blues -1/-3 Champion 16804, 45033, Decca 5348
N-19656 There’s Just One Way To The Pearly Gates -2/-3 Champion unissued
N-19657 The Grey Cat -2/-3 Champion unissued

UNCLE DAVE MACON & McGEE BROTHERS (on Champion 16804, 16805, 45033, 45105, Decca 5348, 5373)

Same.

Richmond, Indiana, August 15, 1934.

N-19662 The Good Old Bible Line -1/-4 Champion unissued
N-19663 Don’t Get Weary Children -2/-3 Champion 16822, 45048, Decca 5369, Montgomery Ward 8029, County 515
N-19664 He’s Up With The Angels Now -2/-3 Champion 16822, 45048, Decca 5369, Montgomery Ward 8029, County 515

UNCLE DAVE MACON, THE DIXIE DEWDROP

Uncle Dave Macon (vocal, banjo), Alton Delmore, Rabon Delmore (guitar, vocal chorus -1).

New Orleans, January 22, 1935.

BS-87684-1 Over The Mountain -1 Bluebird B-5926
BS-87685-1 When The Harvest Days Are Over -1 Bluebird B-5842
BS-87686-1 One More River To Cross -1 Bluebird B-5842
BS-87687-2 Just One Way To The Pearly Gates -1 Bluebird B-5926
BS-87688-1 I’ll Tickle Nancy Bluebird B-5873
BS-87689-1 I’ll Keep My Skillet Good And Greasy Bluebird B-5873

UNCLE DAVE MACON

Uncle Dave Macon (vocal, banjo), unknown (fiddle -1, guitar -2, vocal chorus -3)

Charlotte, North Carolina, August 3, 1937.

011910 All In Down And Out Blues -2/-3 Bluebird B-7350, Montgomery Ward 7347
011911-1 Honest Confession Is Good For The Soul -2/-3 Bluebird B-7174, Montgomery Ward 7348
011912 Fame Apart From God’s Approval BluebirdB-7385, Montgomery Ward 7348
011913-1 The Burn Hotel -1 Bluebird B-7350, Montgomery Ward 7347
011914-1 From Jerusalem To Jericho -2/-3 Bluebird B-7174, Montgomery Ward 7349
011915-1 Two-in-One Chewing Gum Bluebird B-7234, Montgomery Ward 7350
011916-1 Travelin’ ‘Down The Road -1 Bluebird B-7234, Montgomery Ward 7350
UNCLE DAVE MACON

Uncle Dave Macon (vocal, banjo), Smoky Mountain Glenn (guitar -1, vocal chorus -2).
Charlotte, North Carolina, January 24, 1938.

018644-1 Country Ham And Red Gravy -1
018645 Summertime On The Beeno Line -1/-2
018646 He Won The Heart Of Sarah Jane -1
018647-1 Peek-a-Boo -1
018648-1 Working For My Lord -1/-2
018649-1 She's Got The Money Too
018650 Wait Till The Clouds Roll By -1/-2
018651-1 Things I Don't Like To See -1
018652-1 They're After Me
018653-1 My Daughter Wished To Marry
018654-1 Beautiful Love

UNCLE DAVE MACON

Uncle Dave Macon (vocal, banjo), unknown (fiddle -1 ).
Charlotte, North Carolina, January 26, 1938.

018758-1 Give Me Back My Five Dollars
018759-1 Railroadin' And Gamblin'
018760 Cumberland Mountain Deer Race
018761 Johnny Grey -1
018762-1 The Gayest Old Dude That's Out

ADA MADDOX (MRS. OSCAR ALLEN) +

Ada Maddox (banjo, vocal), further details unknown.
Lynchburg, Virginia, September, 1950.

10004-A-15 O, Someday You Gonna Miss Me When I'm Gone

MADISON DANCE ORCHESTRA +

See GREY GULL STUDIO ORCHESTRA.

DICK MAFFEI/MAFFI +

He recorded on tenor-banjo with Victor Arden-Phil Ohman And Their Orchestra, Zes Confrey And His Orchestra, The High Hatters, Nat Shilkret And The Victor Orchestra, the Victor Light Opera Company and The Virginians.

vince maffei +

He recorded on banjo with the New Orleans Jazz Band.

DAN MAFFEY +

AL BERNARD & CHARLES AUBREY

Al Bernard, Charles Aubrey (vocal), Sammy Stept (piano), Dan Maffey (banjo).
New York City, ca April, 1926.

The Harvest Moon Is Shining

Vocalion 15317

D. M. MAGANA & PARTY

D. M. Magana, ensemble (Luluhya-vocal), unknown (guitar), (mandolin), (banjo).

Probably Nairobi, Kenya, before 1952.

Buayanzi Bwa Jesu Kristo
Ndakerwerwatse Ko Mwami Wanjie
NOTE: - It is not known whether the banjo can be heard in a solo role on these recordings.

ALEXANDER MAGEE +

(Born: 11. 7. 1880, Terrytown, N. Y.)

As a boy MAGEE borrowed a banjo from his brother. Before he was 14, he was engaged in concert work. He appeared on radio shows and in Vaudeville with a group called Magee, Gedney And Magee. Later he produced together with Burton G. Gedney the annual American Banjo Concerts at New Rochelle, N. Y. He composed for the banjo. It is not known if recordings by him were issued on 78s.
**JAP MAGEE & HIS BANJO**

Jap Magee (banjo), further details unknown.

- DAL-742-A  Right Or Wrong  Brunswick 4267
- DAL-743-A  Barrel House Blues  Brunswick 4267

**ODUS MAGGARD**

SOUTHERN MELODY BOYS (ODUS MAGGARD AND WOODROW ROBERTS) SINGING WITH BANJO AND GUITAR (on Bluebird B-7057)

Odus Maggard, Woodrow Roberts (vocal, banjo, guitar).

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Down In Baltimore</td>
<td>Bluebird B-7057</td>
<td>USA</td>
</tr>
<tr>
<td>Wind The Ball Of Yarn</td>
<td>Bluebird B-7057</td>
<td>USA</td>
</tr>
</tbody>
</table>

**JOE MAGUIRE**

Frank Quinn & Joe Maguire, accordion and banjo (banjo).

- W-108496-1  The Kerry Polka  Columbia 33234-F, Regal G-21417
- W-108497-2  Varsouviana  Columbia 33234-F, Regal G-21417

**ART MAHON**

He recorded on banjo with Tom Clines And His Music.

**JIM MAHONEY**

He recorded on banjo with Cass Hagan.

**"J. MAIN"**

Pseudonym on Kiddyphone for OLLY OAKLEY

**WADE MAINER**

(Born: 1907, USA)

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Come Back To Your Dobie Shack -1</td>
<td>Bluebird B-6551</td>
<td>Charlotte, North Carolina, February 14, 1936.</td>
</tr>
<tr>
<td>Bring Me A Leaf From The Sea -1</td>
<td>Bluebird B-6347</td>
<td>Charlotte, North Carolina, February 14, 1936.</td>
</tr>
<tr>
<td>Brown Eyes -1</td>
<td>Bluebird B-6347</td>
<td>Charlotte, North Carolina, February 14, 1936.</td>
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</table>

**WADE MAINER - ZEKE MORRIS**

Same.

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<tr>
<th>Title</th>
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<tr>
<td>Going To Georgia -1</td>
<td>Bluebird B-6423</td>
<td>Charlotte, North Carolina, February 15, 1936.</td>
</tr>
<tr>
<td>Mother Came To Get Her Boys From Jail -1</td>
<td>Bluebird B-6383</td>
<td>Charlotte, North Carolina, February 15, 1936.</td>
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</tbody>
</table>

**WADE MAINER - ZEKE MORRIS**

Wade Mainer (banjo, vocal), Zeke Morris (guitar, vocal), either Mainer or Morris (harmonica -1).

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Cradle Days -1</td>
<td>Bluebird B-6469</td>
<td>Charlotte, North Carolina, June 15, 1936.</td>
</tr>
<tr>
<td>Gathering Flowers From The Hills -1</td>
<td>Bluebird B-6468</td>
<td>Charlotte, North Carolina, June 15, 1936.</td>
</tr>
<tr>
<td>My Mother Is Waiting -1</td>
<td>Bluebird B-6551</td>
<td>Charlotte, North Carolina, June 15, 1936.</td>
</tr>
<tr>
<td>If I Could Hear My Mother Pray Again -1</td>
<td>Bluebird B-6460</td>
<td>Charlotte, North Carolina, June 15, 1936.</td>
</tr>
<tr>
<td>Shake Hands With Mother -1</td>
<td>Bluebird B-6596</td>
<td>Charlotte, North Carolina, June 15, 1936.</td>
</tr>
</tbody>
</table>
WADE MAINER

Wade Mainer (banjo), string band including "Tiny" Dodson, Howard Dixon and the Shelton Brothers (instruments unlisted). Asheville, North Carolina, February, 1941.

4433-A-1 Wild Bill Jones Library Of Congress
4433-A-2 Sourwood Mountain Library Of Congress
4433-A-3 Arkansas Traveler Library Of Congress
4433-B-1 Sally Ann Library Of Congress
4433-B-2,3 Hen Cackling Library Of Congress
4434-A Arkansas Traveler Library Of Congress
4434-B-1 Going Down The Road Feeling Bad Library Of Congress
4434-B-2 Short Life Of Trouble Library Of Congress
4435-A-1 The Train Library Of Congress


4490-A-1 Theme Song (?) Library Of Congress
4490-A-3 John Henry Library Of Congress
4490-A-4 Willow Garden Library Of Congress
4490-A-5 Sally Goodin Library Of Congress
4490-B-1 Arkansas Traveller Library Of Congress
4490-B-2 Sally Ann Library Of Congress
4490-B-5 Orange Blossom Special Library Of Congress
4490-B-6 Whatcha Goin' To Do With The Baby? Library Of Congress
4490-B-7 Way Down Yonder Library Of Congress

He also recorded on banjo with Steve Ledford and with J. E. Mainer's Mountaineers.

IVOR MAIRANTS +

(Born: 1908, near Plock, Poland)

This Polish guitarist and banjoist emigrated to London, with his family in 1914. He bought his first banjo in 1923 and received lessons from EMILE GRIMSHAW. He worked with various dance bands during the 1920s: the Valencians, the Florentine, and Anderson's Cabaret Band. He obtained his first guitar around 1928 and joined Percival Mackey's band late that year. He made his recording debut in 1928. In 1929, he joined EMILE GRIMSHAW's banjo quartet. During the 1930s he switched to guitar (also Hawaiian-guitar) and played with many name bands, including Jack Padbury, Roy Fox, Marius B. Winter, Louis Levy, Bert Ambrose, Lew Stone, Geraldo. In 1950, he opened the Central School of Dance Music, and in 1958 the Musicentre sales room. From the 1950s to the 1980s he did radio and TV work.

He recorded on banjo with Fred Anderson's Cabaret Band and with Percival Mackey And His Band. See also EMILE GRIMSHAW.

JIM MAISEL +

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

MAJESTIC DANCE ORCHESTRA +

See NATHAN GLANTZ AND HIS ORCHESTRA/GLANTZ AND HIS ORCHESTRA and HARRISON FRANKLIN ("HARRY") RESER.

"THOMAS/THOS. MALIN" +

Pseudonym on Diamond for BURT EARLE and on Diamond and Pathé for JOHN PIDOUX.

JOHN RAY ("JOHNNY") MALPAS +

(Born: 28.3.1921, Adelaide, Australia)

This Australian banjoist and guitarist recorded on tenor- or plectrum-banjo with the Ampersand Interstate Jazzmen, Bruce Gray, Adrian "Lazy Ade" Monsbourgh and with the Southern Jazz Group.

PETE MANDELL +

(Died: ca 1963, USA)

Little is known about this American banjoist and guitarist, who came from New York City while still in school he was the organizer and leader of a banjo club. He went into vaudeville, and toured the USA both as a band leader and as a banjoist and guitarist. After World War I, MANDELL was engaged by the London Savoy Hotel. There he worked and recorded with the Savoy Orpheans and the Savoy Havana Band. In January, 1929, he founded his own Rhythm Masters before returning to the USA in June 13, 1930. MANDELL composed the tenor-banjo solos "Take
Your Pick" (1925), "Get Goin'" (1925), "Banjomania" (1926), "The Savoy Rag" (1927) and "Little Finger Tricks" (1927). Because of his lack of ability to read and write music, his published solos were usually arranged for him by DAVE THOMAS or Hyatt Berry (tenor-banjo) and EMILE GRIMSHAW (plectrum-banjo).

RICHARD DOYLE (on Aco)
DICK CUNNINGHAM (on Beltona)
Pete Mandell as "Richard Doyle"/"Dick Cunningham" (tenor-banjo solos), unknown (piano).
C-5760  The Savoy Rag  Aco G-15229, Beltona 463
C-5761  Take Your Pick  Aco G-15229, Beltona 462

THE FINNEY TRIBE
Vernon Ferry (trumpet), Herb Finney, Al Starta (alto-saxophone), Billy Thorburn (piano), Pete Mandell (tenor-banjo).

RICHARD DOYLE (on Aco)
DICK CUNNINGHAM (on Beltona)
Pete Mandell as "Richard Doyle"/"Dick Cunningham" (tenor-banjo solos), unknown (piano).
London, ca August 13, 1924.
A-1138  Alibi Baby  Regal G-8248
A-1139  What Do You Do On Sunday, Mary?  Regal G-8248

THE ROMAINE ORCHESTRA (on HMV B-1895)
Debroy Somers (director), Vernon Ferry, Walter Lyme (trumpet,) George Chaffin (trombone), E. A. Button (alto-saxophone, trombone), Herb Finney (clarinet, alto-saxophone), Ray Starta (clarinet, tenor-saxophone), Jean Lensen (violin), Carroll Gibbons (piano), Pete Mandell (tenor-banjo), Fred Underhay (brass-bass), Alec Cripps (drums).
Hayes, Middlesex, England, September 11, 1924.
Bb-5061-3  Alibi Baby  HMV B-1895

SAVOY ORPHEANS
Debroy Somers (director), Vernon Ferry, Walter Lyme (trumpet,) George Chaffin (trombone), E. A. Button (alto-saxophone, trombone), Herb Finney (clarinet, alto-saxophone), Ray Starta (clarinet, tenor-saxophone), Ramon Newton (violin), Carroll Gibbons (piano), Pete Mandell (tenor-banjo), Fred Underhay (brass-bass), Alec Cripps (drums).
Hayes, Middlesex, England, May 4, 1925.
Bb-6081-2  Blue Evening Blues  HMV B-2035, R-7711

BANJO WITH BAND. PETE MANDELL & SAVOY ORPHEANS. AT THE SAVOY HOTEL, LONDON (on HMV B-5035)
Pete Mandell (tenor-banjo solo), the Savoy Orpheans.

BANJO WITH BAND. PETE MANDELL & SAVOY HAVANA BAND. AT THE SAVOY HOTEL, LONDON (on HMV B-5035)
Pete Mandell (tenor-banjo solo), the Savoy Havana Band.

BANJO SOLO, WITH PIANO ACCPT. PHIL RUSSELL (on Edison Bell Winner 4591, 4647)
Pete Mandell as "Phil Russell" (tenor-banjo solos), unknown (piano).
London, ca October, 1926.
10375-1  Get Goin'  Edison Bell Winner 4591
10376  Banjomania  Edison Bell Winner 4591
10377-1  The Savoy Rag  Edison Bell Winner 4647
10378-1  Take Your Pick  Edison Bell Winner 4647

BANJO SOLO. PETE MANDELL (on Duophone D-523)
Pete Mandell (tenor-banjo solos), unknown (piano).
DB-39-1  Take Your Pick  Duophone D-523
DB-40-1  Get Goin'  Duophone D-523

The Imperial and Victory records by PETE MANDELL and his Rhythm Masters made in London, during 1929 and the first half of 1930 occasionally feature short banjo solos by him. He also recorded on tenor-banjo with his own Dance Orchestra and with The Savoy Orpheans and The Sylvians.

"PETE MANDELL AND HIS ORCHESTRA" +
This was also used as a pseudonym on Imperial 2191 for Fred Rich And His Orchestra

MANHATTAN MUSICIANS +

See Harrison Franklin ("Harry") Reser.
"MANHATTAN ROOF ORCHESTRA".

See ("PAPA") CHARLIE JACKSON.

*MANILA STRING CIRCLE*

Unknown (steel-guitar), two unknown (guitar), unknown (bass-guitar), three unknown (banjo), unknown (mandolin-banjo), Florentine S. Yangko (drums).

Honolulu, Hawaii, March 14, 1935.

- BVE-89006-1 Bigay Na Pagibig
- BVE-89007-1 Juanita-Danza
- BVE-89008-1 Anting Anting
- BVE-89009-1 Sulisog Ni Ayat
- BVE-89010-1 Paniibugo Ng Pagibig
- BVE-89011-1 Kamucha Aa Iyo
- BVE-89012-1 Florencia
- BVE-89013-1 Kenka Aurora

Honolulu, Hawaii, March 15, 1935.

- BVE-89014-1 Carmencita
- BVE-89015-1 Diak Kenka Malipat
- BVE-89016-1 Bulsek A Panagayat
- BVE-89017-1 Biagko Sika Ti Angel
- BVE-89018-1 Oh! Ilik
- BVE-89019-1 Mining Ni Ayat Ti Karakca
- BVE-89020-1 Adios Gangan Naet-Blues
- BVE-89021-1 Agraksak Ka Oh Ilik-Pasodoble

Honolulu, Hawaii, March 16, 1935.

- BVE-89022-1 Malidliday Piman-Blues
- BVE-89023-1 Ti Tiempo Balitok-Blues
- BVE-89024-1 Constantino-Waltz
- BVE-89025-1 Alohanda-Waltz
- BVE-89026-1 Kenka Napawanak Nga Ina
- BVE-89027-1 Dilos Ti Agbati Hawaii
- BVE-89028-1 Naraniag A Bruen
- BVE-89029-1 Laguipem Ni Aglaylayag

*HUBERT MANN*

He recorded on tenor-banjo with Lloyd Scott And His Orchestra.

KEN MANN +

This British banjoist recorded with the Leicester Jazz Band.

ZEBE MANN +

He recorded on banjo with Henry Halstead And His Orchestra, Glen Oswald's Serenaders.

JOE MANNER +

He recorded on tenor-banjo with Harry Coots & His Fiddle/Melody Boys.

JOE MANUEL +

(Born: 19.6. 1925, Oberlin, Louisiana - died: 23.3. 1959, USA)

He recorded on banjo under own name and with Harry Choates.

JACK MARGOLIN +

He recorded on banjo with Pete Daily.

MARKEL'S ORCHESTRA +

See FRANK GRAVITO.
MIKE MARKELL'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

MARKEL'S SOCIETY FAVOURITES +
See HARRISON FRANKLIN ("HARRY") RESER.

MARLBOROUGH DANCE ORCHESTRA/ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

EARL MARLOW'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

ED MARLOW'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

JAMES MARLOWE +
(Died: 21.3.1917, New York City)

Many of the recordings by Billy Golden and JAMES MARLOWE were advertised as "Coon vaudeville sketch with banjo", "Negro vaudeville sketch with banjo", "Vaudeville sketch with banjo", "Comic specialty with banjo", "Speciality with banjo" or only "with banjo". Other records by GOLDEN AND MARLOWE are presumed to be vocal duets without banjo accompaniment and are not listed.

BILLY GOLDEN AND JAMES MARLOWE. COON VAUDEVILLE SKETCH WITH BANJO
Billy Golden (vocal, speech), James Marlowe (vocal, speech, banjo).

Insect Powder Agent
New York City, before May, 1915.
Edison Blue Amberol 2598 (cyl)

Curiosity Hunt
New York City, October 14, 1915.
Victor rejected

Henry Attempts Suicide
New York City, October 20, 1915.
Victor 35544

Insect Powder Agent
New York City, before November, 1915.
Edison Blue Amberol 2723 (cyl)

Matrimonial Difficulties
New York City, March 8, 1916.
Victor 35544

Love-sick Darky
New York City, July 12, 1916.
Edison Blue Amberol 2981 (cyl)

Love-sick Coon
New York City, before April 1, 1916.
Edison Blue Amberol 2943 (cyl)

The Hospital Patient
New York City, July 13, 1916.
Edison Blue Amberol 2429 (cyl)

Jimmy Triggers Return From Mexico
BILLY GOLDEN AND JAMES MARLOWE. COON VAUDEVILLE SKETCH WITH BANJO
Same.
5226 A Darky’s Oration On Woman New York City, December 20, 1916.
Edison Blue Amberol 3255 (cyl)
BILLY GOLDEN AND JAMES MARLOWE. COON VAUDEVILLE SKETCH WITH BANJO
Same.
5232 Coon Waiters New York City, December 23, 1916.
Edison Blue Amberol 3158 (cyl)
BILLY GOLDEN AND JAMES MARLOWE.
Same.
New York City, December 28, 1916.
C-18938-3 The Darky Waiters Victor 35614
C-18939-2 A Darky’s Oration On Woman Victor 35614

*JOHN MARRERO
(Born: ca 1895, New Orleans - died: ca 1945, New Orleans)
He was a brother of LAWRENCE HENRY MARRERO.

CELESTIN’S ORIGINAL TUXEDO JAZZ ORCHESTRA
Oscar Celestin (cornet, director), August Rousseau (trombone), Paul Barnes (clarinet, alto-saxophone), Earl Pierson
(tenor-saxophone), Jeanette Salvant (piano), John Marrero (tenor-banjo), Abby Foster, (drums).
New Orleans, April 13, 1926.
142016-1,2 Station Calls Columbia 636-D
NOTE: - The above features a tenor-banjo solo.

*LAWRENCE HENRY MARRERO
(Born: 24.10.1900, New Orleans - died: 6.6.1959, New Orleans)
This bass player and tenor-banjoist was the brother of JOHN MARRERO. He began to work as a professional
musician around 1918, playing with his father in the Camelia Dance Orchestra in New Orleans. Then he played with
Buddy Petit, Manuel Manetta, Emmanuel Perez, Frankie Dusen, Peter Bocage, John Robichaix, Wooden Joe
Nicholas, Kid Rena and Chris Kelly. In 1920 he formed his own Young Tuxedo Orchestra. He became known as
banjoist with the George Lewis band in the 1940s and 1950s. In 1942 he took part in Bunk Johnson’s first recording
session. He also played the bass drum in marching bands.

GEORGE LEWIS TRIO
George Lewis (clarinet), Jim Robinson (trombone -1), Lawrence Henry Marrero (tenor-banjo), Alcide “Slow Drag”
Pavageau (string-bass).
New Orleans, July 27, 1944.
95 Burgundy Street Blues American Music 531
96 A Closer Walk With Thee -1 American Music 531
NOTE: - The above feature tenor-banjo solos.
He also recorded on tenor-banjo with Bunk Johnson, Kid Shots Madison, Eclipse Alley Five, Original Creole
Stompers, Wooden Joe Nicholas and the Original Zenith Brass Band.

BEN MARSHALL+
He recorded on plectrum-banjo with the Christie Brothers Stompers and the Crane River Jazz Band.

G. MARSHALL AND A. COLE+
BANJO DUETS BY MESSRS. MARSHAL & COLE (on Beka G-5206)
5205 Basir D’Amour Beka G-5205
5206 Dark Town Dandies Beka G-5206
5207 The Coloured Major Beka G-5207

*CLAUDE MARTIAL
The leader of the Orchestre Créole "Kaukira Boys" could be playing either piano or banjo.

ROBERT ("BOB"/"BOBBY") MARTIN +
He recorded on banjo with Arthur Lally, Percival Mackey and with Al Tabor.

255
PERCY MARTIN +
He recorded on banjo with Teddy Brown And His Cafe De Paris Band.

*ROLAND MARTIN
He recorded on banjo with the Tennessee Chocolate Drops/Tennessee Trio.

*SARA MARTIN
See SYLVESTER WEAVER

MARTIN'S DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

BOB MARVIN +
He recorded on tenor-banjo with the Arcadian Serenaders.

MARYLAND DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

MASTER MELODY MAKERS +
See HARRISON FRANKLIN ("HARRY") RESER.

"MASTERPIECE OF MUSIC" +
See OLLY OAKLEY

THE MASTER PLAYERS +
See EDWIN ELLSWORTH ("EDDIE") PEABODY.

KELLY MASTERS +

MASTERS’ HAWAIIANS. STEEL GUITAR & BANJO
Ralph Masters (steel-guitar), Kelly Masters (guitar, banjo).
Camden, New Jersey, July 2, 1931

68249-1 Military March Medley Victor 23610
68250-1 Military March Medley Victor unissued
68251-1 Hawaiian Star Dust Victor unissued
68252-1 Hawaiian Star Dust Victor 23581, Zonophone EE-290
68253-1 Chimes Of Hawaii Victor 23610
68254-1 Chimes Of Hawaii Victor unissued
68255-1 Lion Rag (Long Rag*) Victor 23639, HMV B-4286*, Zonophone EE-362
68256-1 Lion Rag Victor unissued
68257-1 Lonesome Without My Baby Victor 23639, HMV B-4286, Zonophone EE-362
68258-1 Lonesome Without My Baby Victor unissued
68259-1 My South Sea Sweetheart Victor 23624, HMV B-4287, Zonophone EE-314
68260-1 My South Sea Sweetheart Victor unissued
68261-1 Blue Sparks Victor unissued
68262-1 Blue Sparks Victor 23624, HMV B-4287, Zonophone EE-314
68263-1 Memory Waltz Victor unissued
68264-1 Memory Waltz Victor 23581, Zonophone EE-290

NOTE: - Both HMV B-4286 and B-4287 were pressed in both England and India with the same number. The Indian pressing of HMV B-4286 is titled "Long Rag" but the English pressing is correctly titled. Other issues (on Bluebird, etc.) as Masters' Hawaiians are by a different group not including banjo.

See KELLY MASTERS.

256
FRANK MASTERSON +

He recorded on banjo with Johnny Hamp.

CARMEN NICHOLAS MASTREN +

His real name was Carmine Niccolo Mastandrea. He started out as a tenor-banjo player in upstate New York, and began his professional career playing in a road band. He worked as banjoist and violinist until the banjo was replaced by the plectrum-guitar. He performed with many other artists from Wingy Manone and Sidney Bechet to Frank Sinatra. He was staff musician for radio and television, and worked from 1935 to 1941 for Tommy Dorsey as guitarist/arranger/assistant conductor. He was guitarist for Glenn Miller's Air Force Band. About 1957 he recorded his solo LP BANJORAMA in New York City, accompanied by Peter Dominick, Buck Pizzarelli and Robert Dominick (tenor- or plectrum-banjos), Sam Bruno (string-bass), Andrew Ricardo (drums) and Dick Hyman as "The Renowned Ricardo" (piano).

ROBERT MAXWELL
Robert Maxwell (harp), Carmen Nicholas Mastren (tenor-banjo), unknown (brass-bass)
USA, ca mid-1950s.

Tony's Rag
Tempo 634

NOTE: - The above features a tenor-banjo solo.

TONY MATHEWS +

This British banjoist recorded with the Magna Jazz Band.

SVEIN MATSSON +

This Swedish banjoist recorded with the Tanzorchester Von Eichwald.

ALLISON MATHIS +

Allison Mathis (banjo), Jessie Stoller (harmonica)
USA, 1941.

5158-8-1 John Henry Library Of Congress
5158-8-2 When The Saints Come To Town Library Of Congress

A. MATTHEWS +

This may possibly be a pseudonym for CHARLES ("MASTER CHARLIE") ROGERS.

A. MATTHEWS

A. Matthews (banjo solo), possibly unknown (piano).

LX--+ Darkie's Dawn Odeon 32105
NOTE: - Reverse side plays "Down South" credited to Charlie Rogers.

ALEC MATTHEWS +

For his recordings with OLLY OAKLEY'S SYNCPATED FIVE see OLLY OAKLEY.

FREDERICK MATTHEWS +

Frederick Matthews (banjos solos), accompaniment, if any, unknown.
London, ca April, 1905.

L--- Selection No. 1 Odeon 2698 (7 1/2"
L--- Patrol Comique Odeon 2701 (7 1/2"

Frederick Matthews (banjos solos), accompaniment, if any, unknown.
London, ca April, 1905.

LX-430 The Darkies' Dawn Odeon 32509, X-32509
LX-4-- Bonnie Scotland Odeon 32510, X-32510

Frederick Matthews (banjos solo), accompaniment, if any, unknown.
London, before July, 1905.

Medley No. 1 Electric 101 (cyl)

Frederick Matthews (banjos solo), accompaniment, if any, unknown.
London, before August, 1905.

The Darkie's Dream Star 450 (cyl)
Bonnie Scotland Star 453 (cyl)
He recorded on banjo with The Yankee Six.

**IRVING MATTHEWS +**

This French banjoist recorded with the French Hot Boys.

**DIDIER MAUPREY +**

See HARISON FRANKLIN ("HARRY") RESER.

**MAXSA DANCE ORCHESTRA +**

He recorded on banjo with Fred Elizalde And His Music.

**DICK MAXWELL +**

See CARMEN NICHOLAS MASTREN.

**ALOYS (or ALOIS) MAYER +**

This German banjoist recorded with Bernard Ette.

**ROBERT MAXWELL +**

See PAUL NITO and HARISON FRANKLIN ("HARRY") RESER.

**CADWALLADER L. MAYS +**

(Born: 8.9.1873, Dallas, Texas - died: 1903, St. Louis, Missouri)

The name of this American banjoist is linked indissolubly with that of WILLIAM PARKE HUNTER. He started to play the banjo before he was 15 years old. Made his debut in Colorado Springs, after which he went to New York City, and toured the United States. By 1890 he had established a good teaching business in St. Louis where, at first, he was a rival of WILLIAM PARKE HUNTER, but then they became partners. They toured Great Britain between 1897 and 1903. After returning to the USA, MAYS died the same year. The career of MAYS AND HUNTER as duettists in the USA and in England was spectacular. They were not only brilliant exponents but versatile, inasmuch as they introduced novelty items on their banjos. The "Revised Catalogue of The Washburn Instruments - 1897 Styles" published by the Lyon & Healy company of Chicago, praised MAYS & HUNTER as "the most expert banjo team that has ever been brought out in this country" and as "America's Wonder Banjoists".

**MAYS AND HUNTER, LONDON, BANJO DUETT**

**BANJO DUETS BY MESSR. MAYS AND HUNTER**

Cadwallader L. Mays, William Parke Hunter (banjo duets).

<table>
<thead>
<tr>
<th>London, August 19, 1898</th>
<th>Berliner 6254 (7&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6254 L'Infanta March</td>
<td></td>
</tr>
<tr>
<td>6263 King Cotton March</td>
<td></td>
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<tr>
<td>6265 Handicap March</td>
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</tbody>
</table>

Same.

<table>
<thead>
<tr>
<th>London, August 20, 1898</th>
<th>Berliner 6252 (7&quot;)</th>
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</thead>
<tbody>
<tr>
<td>6252 Honeymoon March</td>
<td></td>
</tr>
<tr>
<td>6253 March Past (Introducing Washington Post)</td>
<td>Berliner 6253 (7&quot;)</td>
</tr>
<tr>
<td>6255 Old Time Medley March</td>
<td>Berliner 6255 (7&quot;)</td>
</tr>
<tr>
<td>6256 Yankee Doodle And Dixie</td>
<td>Berliner 6256 (7&quot;)</td>
</tr>
<tr>
<td>6257 Beau Ideal March</td>
<td>Berliner 6257 (7&quot;)</td>
</tr>
</tbody>
</table>

Same.

<table>
<thead>
<tr>
<th>London, August 22, 1898</th>
<th>Berliner 6258 (7&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6258 All Coons Look Alike To Me</td>
<td>Berliner 6258 (7&quot;)</td>
</tr>
<tr>
<td>6260-X Marriage Bells</td>
<td>Berliner 6260 (7&quot;)</td>
</tr>
<tr>
<td>6261 Lucinder's Serenade (sic)</td>
<td>Berliner 6261 (7&quot;)</td>
</tr>
<tr>
<td>6262 Chinese Picnic</td>
<td>Berliner 6262 (7&quot;)</td>
</tr>
<tr>
<td>6266 American Patrole (sic)</td>
<td>Berliner 6266 (7&quot;)</td>
</tr>
<tr>
<td>6267 Alabama Jig</td>
<td>Berliner 6267 (7&quot;)</td>
</tr>
<tr>
<td>6281 Comique Patrol</td>
<td>Berliner 6281 (7&quot;)</td>
</tr>
</tbody>
</table>

NOTE: 6267 could have been recorded August 23, 1898.
MAYS, cont.

Same

London, August 23, 1898.

6259 Rhapsody No. 2 (Liszt) Berliner 6259 (7"

MAYS & HUNTER BANJO DUETT, LONDON (on Berliner 6276)
BANJO DUETT. MAYS & HUNTER LONDON (on Berliner 6279)

Same.

London, August 25, 1898

6268 Washington Post March Berliner 6268 (7"
6272 Coon's Party Berliner 6272 (7"
6273 Manhattan (sic) Beach March Berliner 6273 (7"
6274 High School Cadets March Berliner 6274 (7"
6275 Twin Star March Berliner 6275 (7"
6276 Narcissus Berliner 6276 (7"
6278 Dancing In The Barn Berliner 6278 (7"
6279 Darkies' Patrole (sic) Berliner 6279 (7"
6282 Stratton Medley Berliner 6282 (7"
6283 Elks March And Patrole (sic) Berliner 6283 (7"

Same.

London, August 28, 1898

6269 British Patrol Berliner 6269 (7"
6270 Pride Of The South Berliner 6270 (7"
6271 Carmen March Berliner 6271 (7"

NOTE: - 6271 is dated 28-9-98, but this seems to be obviously an error.

BANJO DUETT. MAYS & HUNTER, LONDON
Cadwallader L. Mays, William Parke Hunter (banjo duets)

London, August 29, 1898

6275-X(3-4) Twin Star March Berliner 6275 (7"), 6275-X (7"
6280 Scarlet Letter March Berliner 6280 (7"

OCARINA SOLO, BANJO ACCOMPANIMENT BY MAYS AND HUNTER
Possibly Percy Honri (ocarina), Cadwallader L. Mays, William Parke Hunter (banjo)

London, August 29, 1898

7450 Whistling Coon Berliner 7450

NOTE: - Percy Honri was a singer, comedian, black face artist and concertinaist. He made several recordings between 1898 and 1904.

*HARRY MAYS

THE TWO OF SPADES
Herbert Leonhard (harmonica), Harry Mays (ukulele-banjo)

New York City, March 25, 1925.

140462-1 Meddlin' With The Blues Columbia 14072-D
140463-2 Harmonica Blues Columbia 14072-D

MAURICE MAYS +

He recorded on banjo with Hitch's Happy Harmonists.

OLIVE MAYS

See RUBEN BURNS.

MAYS AND HUNTER +

See CADWALLADER L. MAYS.

MAYS, OCARINA SOLO, BANJO ACCOMPANIMENT BY HUNTER +

See WILLIAM PARKE HUNTER.

MEISTER SINGERS +

See OLLY OAKLEY.

THE MELODY MASTERS +

See JOHN CALI and FRED VAN EPS.

259
MELOTO DANCE ORCHESTRA +
See RAY KITCHINGMAN.

MELOTO SAXOPHONE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

LINDSAY MELVIN +
He recorded on banjo with The Five Omega Collegians.

MEMPHIS MELODY BOYS +
See HARRISON FRANKLIN ("HARRY") RESER.

GEORGE B. MENDEN +
He recorded on plectrum-banjo with Charlie Straight's Orchestra.

HAROLD MENNING AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

BERT MEREDITH +
See BERT MEREDITH AND WILL VAN ALLEN. He also recorded on banjo with John Birmingham and with Jack Payne.

BERT MEREDITH AND WILL VAN ALLEN +
BERT MEREDITH AND WILL VAN ALLEN
Bert Meredith, Will Van Allen (banjo duets), unknown (piano).

88079-1 Minstrel Boy Medley Edison Bell Radio 834 (8")
88080-1 Rigoletto: Quartet Edison Bell Radio 834 (8")

MERIDIAN HUSTLERS +
MERIDIAN HUSTLERS
Unknown (fiddle), (banjo), (guitar).

21316-1 Queen City Square Dance Paramount 3173

BILLY MERRIN +
He recorded on banjo with Alan Green And His Band.

ELMER MERRY +
He recorded on banjo with The Georgia Melodians.

THE MERRYMAKERS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE MERRYMAKERS ORCHESTRA +
See LEROY ("ROY") SMECK.

GEORGE MERVEILLE +
He recorded on banjo with the Belgian All Star Jazzmen.

260
METROPOLITAN DANCE ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

METROPOL-TANZ-ORCHESTER +
See MICHAL ("MIKE") DANZI.

HANS MEYER +
This German banjoist recorded with the James Kok Tanz Orchester.

VIC MEYERS AND HIS ORCHESTRA
Vic Meyers (director), Billy Stewart, Bill Zimmerman (cornet), Jim Taft (trombone), Art Kenton (clarinet, alto-saxophone), Cecil Harnack (alto-saxophone), Bob Gordon (tenor-saxophone, bass-saxophone), Al Neuman (piano), unknown (probably tenor-banjo), "Chief" (brass-bass), Bob Goodwin (drums).
Los Angeles, May 7, 1924.
A-36/38 Beets And Turnips Brunswick 2664
NOTE: The above features probably a tenor-banjo solo.

VIC MEYER'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

MIAMI JAZZ BAND +
See EDWIN ELLSWORTH ("EDDIE") PEABODY and HARRISON FRANKLIN ("HARRY") RESER.

MIAMI MELODISTS +
See HARRISON FRANKLIN ("HARRY") RESER.

MIAMI SOCIETY ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

MIAMI SYNCOPATORS +
See HARRISON FRANKLIN ("HARRY") RESER.

MISCHA ("MIKE") MICHAELLOFF (MICHALOW) +
ERIC BORCHARD’S CONCERTO YANKEE JAZZ-BAND
Possible personnel: Louis de Vries (trumpet), Emile Christian (trombone), Eric Borchard (alto-saxophone, clarinet), Charlie Spiegel (tenor-saxophone, violin), Sascha Dichstein (violin), Walter Lindemann (piano), Mike Michaeloff (probably tenor-banjo), Segis Luvaun (ukulele), Erich Giese (drums).
Berlin, ca January, 1924.
1262ax Dumbell Grammophon 14805, Polydor 14805, Reneyphone F-40311
NOTE: The above features a tenor-banjo solo.
He also recorded probably on tenor-banjo with Julian Fuhs.

MIDNIGHT BROADCASTERS +
See HARRISON FRANKLIN ("HARRY") RESER.

MIDNIGHT RAMBLERS +
See HARRISON FRANKLIN ("HARRY") RESER.

MIDNIGHT SERENADERS +
See HARRISON FRANKLIN ("HARRY") RESER.
JOSIE MILES

See ELMER CHESTER SNOWDEN.

J. PAUL MILES +

J. Paul Miles (banjo), Wade Miles (guitar), Vernon Miles (mandolin).
Canton, Georgia, or possibly Cherry Lane, North Carolina, November, 1940.

4075-B-1 Weeping Willow
4075-B-2 John Henry
4075-B-3 Cripple Creek
4086-A-1 Old Joe Clark

J. Paul Miles (banjo solos).
Canton, Georgia, or possibly Cherry Lane, North Carolina, November, 1940.

4086-A-2 County Jail
4086-A-3 Black Eyed Susan

J. PAUL MILES

J. Paul Miles (banjo), Wade Miles (guitar), Vernon Miles (mandolin).

MILES-STAVORDALE QUINTETTE +
See JACK STAVORDALE.

*AL MILLER

Al Miller (guitar), unknown (banjo), one or other (vocal -1), the other (vocal -2).
Chicago, November 20, 1929.

C-4730- That Stuff You Sell -1
C-4731- Bone Blues -2

JOE MILLER +

He recorded on tenor-banjo with the Benson Orchestra Of Chicago and Isham Jones.

JOHNNIE MILLER'S NEW ORLEANS FROLICKERS +

See STEVE BROU.

LESTER MILLER

He recorded on banjo with Wilbur Sweatman.

POLK MILLER +

(Born: 2.8.1844, Grape Lawn, Virginia - died: 20.10.1913, Richmond, Virginia)

He was a white singer and banjo player. He grew up on his father's plantation and learned the technique of playing black folk banjo styles from plantation slaves. He also learned Negro dialect and, sometime between 1899 and 1903, he began touring with a black vocal quartet from the Richmond, Virginia, community until 1912 (when he was forced to abandon touring due to racial prejudice). His vocal quartet was - according to the Edison catalog information - "composed of four genuine southern darkies".

POLK MILLER'S OLD SOUTH QUARTET (on wax of Edison Blue Amberol 2176)
Polk Miller (banjo, first tenor vocal -1), vocal quartet, consisting of Randall Graves (first tenor vocal), James L. Stamper (bass vocal), unknown (second tenor vocal), (baritone vocal).
Probably Richmond, Virginia, on or before November 13, 1909.

The Bonnie Blue Flag -1 Edison Blue Amberol 2175 (cyl),
Laughing Song Edison Blue Amberol 2176 (cyl),
What A Time Edison Blue Amberol 2177 (cyl),
The Watermelon Party Edison Blue Amberol 2178 (cyl),
Rise And Shine -1 Edison Blue Amberol 391 (cyl)

NOTE: - According to the "Edison Phonograph Monthly", December 1913, p. 7, "Laughing Song (Blue Amberol 2176) and "The Watermelon Party" (Blue Amberol 2178) are vocal selections with "guitar accompaniment"!
RAY MILLER AND HIS HOTEL GIBSON ORCHESTRA/AND HIS ORCHESTRA +

See MORT CLAVNER, FRANK DI PRIMA and HARRISON FRANKLIN ("HARRY") RESER.

MILLER AND ALEXANDER +

--- Miller, --- Alexander (vocal, probably banjo).

GE-14827 Medley Of Old Tunes (Darling Nellie Gray, The Girl I Left Behind Me, Buffalo Girl)

GE-14827-A Medley Of Old Tunes (Darling Nellie Gray, The Girl I Left Behind Me, Buffalo Girl)

GE-14829 Medley Of Old Tunes (Silver Threads Among The Gold, Massa's In De Cold, Cold Ground, My Old Kentucky Home)

GE-14829-A Medley Of Old Tunes (Silver Threads Among The Gold, Massa's In De Cold, Cold Ground, My Old Kentucky Home)

GE-14830 Medley Of Old Tunes (Say Old Woman Won't You Darn My Socks, Hi Jennie Ho Jennie Johnson, Green Corn)

GE-14830-A Medley Of Old Tunes (Say Old Woman Won't You Darn My Socks, Hi Jennie Ho Jennie Johnson, Green Corn)

GE-14831 Medley Of Old Tunes (Old Polka, Stony Point, Stonewall Jackson)

GE-14831-A Medley Of Old Tunes (Old Polka, Stony Point, Stonewall Jackson)

NOTE: Matrix 14828 is a xylophone test recording.

MILLER AND OAKLEY +

See OLLY OAKLEY.

VERNON MILLS +

He recorded on banjo with Herman Waldman And His Orchestra.

MILL'S MERRY MAKERS +

See HARRISON FRANKLIN ("HARRY") RESER.

C. J. MILNE +

He recorded on banjo with Jack Howard And His Covent Garden Dance Band.

LESLIE MILTON +

See OLLY OAKLEY.

MIMOSA DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

*FRED ("H. E.") MINOR

(Born: 8. 12. 1913, New Orleans)

He recorded on banjo with Avery "Kid" Howard.

THE MINSTER SINGERS +

This English vocal quartet consisting of Ernest Pike, Wilfred Virgo, Stanley Kirkby and Peter Dawson appeared under the names GRAMOPHONE QUARTET, MINSTER SINGERS. They were probably the MEISTER SINGERS on Edison Bell cylinders. See OLLY OAKLEY.
"MINSTRELS" (COLUMBIA) +
The following is listed in the Columbia Disc Records Catalogue, 1903.
Unknown (banjo solo), unknown orchestra. New York City, c. January, 1903
1109 Yankee Doodle Columbia 1109-L

JAQUES MIRGORODSKY +
This Russian guitarist and banjoist recorded on tenor-banjo in the Netherlands with The Chocolate Kiddies.

JUNIOR MISSENHEIMER +
He recorded on banjo with J. E. Mainer's Mountaineers.

*MISSISSIPPI BLACKSNAKES/MISSISSIPPI MUD STEPPERS
See ("PAPA") CHARLIE McCOY.

MISSISSIPPI TRIO +
See JOHN CALI and FRED VAN EPS.

*THE MISSOURIANS
See MORRIS ("FRUIT") WHITE.

THE MISSOURI FOUR +
See OLLY OAKLEY.

MISSOURI JAZZ BAND +
See EDWIN ELLSWORTH ("EDDIE") PEABODY and HARRISON FRANKLIN ("HARRY") RESER.

BILL MITCHELL +
See THE MITCHELL BROTHERS/JOHN AND BILL MITCHELL

JOHN MITCHELL +
See THE MITCHELL BROTHERS/JOHN AND BILL MITCHELL

* JOHN(NY) MITCHELL
(Born: 1902, Baltimore, Maryland)
This banjoist and guitarist moved to New York City, in 1921 where he recorded with Johnny Dunn, W. C. Handy and Ethel Waters. With Sam Wooding's orchestra he traveled to Europe in 1925 and again in 1931. After returning to the USA in 1944 he worked a musician until 1946.

BESSIE SMITH
Bessie Smith (vocal), Porter Grainger (piano), John(ny) Mitchell (tenor-banjo), Clarence Conoway (ukulele).
New York City, April 23, 1924.
81720-3 Banjo Blues Columbia unissued

SAM WOODING AND HIS ORCHESTRA
Bobby Martin, Maceo Edwards, Tommy Ladnier (cornet), Herb Flemming (trombone), Garvin Bushell (clarinet, alto-saxophone, oboe, bassoon), Willie Lewis (alto-saxophone, baritone-saxophone), Eugene Cedric (clarinet, tenor-saxophone), Sam Wooding, (piano), John(ny) Mitchell (tenor-banjo), John Warren (brass-bass), George Howe (drums).
Berlin, July, 1925
2359-A Alabamy Bound Vox 01890
2757-B Alabamy Bound Vox 1891
NOTE: - The above feature tenor-banjo solos.

He also recorded on tenor-banjo with Johnny Dunn’s Original Jazz Hounds, The Gulf Coast Seven, Handy’s Orchestra, Bessie Smith, Ethel Waters, Lulu Whidby, Essie Whitman, Edith Wilson and Lena Wilson.

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**LEONARD MITCHELL**

He recorded probably on tenor-banjo with Louis Dumaine’s Jazzola Eight, Ann Cook and with Genevieve Davis.

THE MITCHELL BROTHERS/JOHN AND BILL MITCHELL +

From the 1920s on JOHN and BILL MITCHELL were successful American vaudeville artists who, on a sheet music cover, were called the Singing Cowboys. They were also members of Carson Robison And His Buckaroos, also appearing as Carson Robison And His Pioneers.

John Mitchell, Bill Mitchell (vocal, plectrum-banjo).

### New York City, January 9, 1925.

- 31598-4 Popular Medley
- 31599-3 Nobody Knows What A Red-Headed Mama Can Do

THE MITCHELL BROTHERS

John Mitchell, Bill Mitchell (vocal, plectrum-banjo).

### New York City, February 9, 1926.

- 34603-4 Let’s Talk About My Sweetie

Same.

- 36645-1,2,3 Up Jumped The Devil
- 36646-1,2,3 Out In The New Mown Hay

JOHN AND BILL MITCHELL OF CARSON ROBISON’S PIONEERS (BANJO DUET, WITH VOCAL REFRAIN) (on Regal-Zonophone T-6144)

John Mitchell, Bill Michell (plectrum-banjo duets, vocal).

### London, April 29, 1932.

- OY-3348-2 Honeymoon Express
- OY-3349-2 Medley. Intro: Whispering; Spain; Strumming Our Troubles Away; Roll On, Mississippi, Roll On.

NOTE: - Part of Medley - "Spain" - is played on muted plectrum-banjos.

THE MITCHELL BROTHERS

John Mitchell, Bill Michell (plectrum-banjo duets -1), (vocal duets, plectrum-banjo -2).

### London, July 22, 1932.

- JW-773-1,2 March Medley - Part 1 -1
- JW-774-1,2 March Medley - Part 2 -1
- JW-775-1 Plantation Memories -1
- JW-776-1,2 Bootleg Joe And His Old Banjo -2
- JW-777-1,2 Sittin' By The River -2
- JW-778-1,2 Hum, Strum, Whistle Or Croon -2

CARSON ROBISON AND HIS PIONEERS (on Kristall 21593)

Carson Robison (guitar, vocal), John Mitchell, Bill Michell (plectrum-banjo), Pearl Pickens, (vocal), one of them (harmonica, saxophone).

### London, March-April, 1937.

- J-20705 With A Banjo On My Knee (From The Film “Banjo On My Knee”)

See WALTER KILDARE.
MOBILE JAZZERS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE MOBILE MELODY MEN +
See HARRISON FRANKLIN ("HARRY") RESER.

*JAGANNATH MOHILE
MASTER JAGANNATH MOHILE (INSTRUMENTAL) (on Columbia GE-1693)
Jagannath P. Mohile (bulbul tarang-banjo).
Calcutta, India, ca 1930s
WEI-6196-1 Raga Bhoopee Columbia GE-1693
WEI-6197-1 Bhajan Columbia GE-1693

LEONARD MOJICA +
He recorded on plectrum-banjo with Don Clark.

MILL MOLE AND HIS LITTLE MOLERS +
See RICHARD ("DICK") McDONOUGH.

H.MOLINARI +
This Argentinian banjoist recorded with Roberto Firpo.

HENRI MONBOISSE +
Henri Momboisse (accordion), unknown (guitar-banjo)
E-389 La Bourrée Disque Inovat 1195
E-390 Refrain Auvergnat Disque Inovat 1195

NOTE: It is not known whether the above feature the banjo in a solo role.

See also JULIEN LATORRE.

MONARCH ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

MONCHO +
See PIERSON.

VIC MONDELLO +
He recorded on banjo with Mal Hallett And His Orchestra.

GEORGE MONKHOUSE +
He recorded on banjo with Fred Elizalde.

BILL MONROE AND HIS BLUE GRASS BOYS +
The following banjoists recorded with Bill Monroe And His Blue Grass Boys: David "Stringbean" Akeman, Earl Scruggs, Rudy Lyle (on Columbia); Rudy Lyle, James Ora Bowers, Sonny Osborne, Jim Smoak, Hubert Davis, Joe Stuart, Don Stover, Joe Drumright, Robert Lee Pennington, Curtis McPeake, Tony Ellis, Lonnie Hopper, Bill Keith (on Decca).

ADRIAN HERBERT ("LAZY ADE"/"ADE") MONSBOROUGH +
(Born: 17/2/1917, Melbourne, Australia)
This Australian trombonist, trumpeter, reed-player, pianist, tuba-player, vocalist and leader recorded on tenor- or plectrum-banjo with the Original Tin Alley Five.

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"MONTANA" +

Pseudonym for RAY COLEMAN

MONTEREY DANCE BAND +

See HARRISON FRANKLIN ("HARRY") RESER.

JOHN MONTESENTO +

CHÁS. NELSON'S MELODY BOYS (on Clarite 813)
NELSON'S ORCHESTRA (on on Dahlmont 125)

JOE CANDULLO & HIS EVERGLADES ORCHESTRA

Probably Leo McConville, Tommy Gott (trumpet), probably Ray Stilwell (trombone), Goof Moyer (clarinet, alto-saxophone), Gerry Salisbury (clarinet, alto-saxophone, tenor-saxophone), Burt Reynolds (soprano-saxophone, alto-saxophone), Joe Candullo (violin, director), Frank de Carlo (piano), John Montesanto (tenor- or plectrum-banjo), Nick Farrara (brass-bass), Ray Bauduc (drums).

New York City, August, 1926.

6725-2 Blowin' Off Steam

NOTE: - The above features a tenor- or plectrum-banjo solo.

MARVIN MONTGOMERY +

THE LIGHT CRUST DOUGHBOYS

Two unknown (violin), unknown (accordion), Knocky Parker (piano), two unknown (guitar), Marvin Montgomery (tenor-banjo), unknown (string-bass), Dick Reinhart (vocal -1).

FW-1250 I'm A Ding-Dong Daddy -1 Vocalion 03239
FW-1255 Did You Ever Hear A Swing Band Swing? Vocalion 03239

NOTE: - The above feature tenor-banjo solos.

THE LIGHT CRUST DOUGHBOYS

Probably same.

DAL-272 Dusky Stevedore Vocalion 03867

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with Lee O' Daniel And His Hillbilly Boys, and with others.

CHARLES ERNEST MOODY +

(Born: 1891, Georgia - died: 21.6.1977, USA)

He recorded on ukulele-banjo with the Georgia Yellow Hammers.

MOONLIGHT RAMBLERS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE MOONLIGHT SERENADERS +

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

MOORE

--- Moore (banjo, harmonica), --- Freed (piano)

Dixie Medley

New York City, ca September, 1924.

Vocalion 14865

MOORE & FREED

--- Moore (banjo solo), --- Freed (piano)

Banjo Blues

New York, ca November, 1924.

Vocalion 14865
BYRD MOORE

Byrd Moore (vocal, probably banjo), unknown (guitar).
Richmond, Indiana, ca June 22, 1928.

GEX-13901 Mamma Toot Your Whistle Gennet 6586, Supertone 9399
GEX-13901-A Mamma Toot Your Whistle Gennet rejected
GEX-13902 The Bully Of The Town Gennett 6763, Supertone 9399
GEX-13902-A The Bully Of The Town Gennett rejected
GEX-13903 All Night Long Gennett rejected
GEX-13903-A All Night Long Gennett 6866, 7 7259
GEX-13904 How I Got My Wife Gennett rejected
GEX-13904-A How I Got My Wife Gennett rejected
GEX-13904-B How I Got My Wife Gennett rejected
GEX-13905 Way Down In Florida On A Bum Gennett rejected
GEX-13905-A Way Down In Florida On A Bum Gennett rejected
GEX-13908 Hobo's Paradise Gennett rejected
GEX-13908-A Hobo's Paradise Gennett 6549
GEX-13909 Careless Lover Gennett 6991
GEX-13909-A Careless Lover Gennett rejected
GEX-13910 On The Banks Of The Old Tennessee Gennett rejected
GEX-13910-A On The Banks Of The Old Tennessee Gennett rejected

Byrd Moore (vocal, probably banjo).
Richmond, Indiana, ca February 14, 1930.

GE-16274 The Up North Blues Gennett rejected

MOORE AND FREED

See MOORE.

MOORE, BURNETT AND RUTHERFORD +

See RICHARD D. ("DICK") BURNETT.

HARRY MORDECAI +

LU WATTER'S YERBA BUENA JAZZ BAND
Lu Watters, Bob Scobey (trumpet), Turk Murphy (trombone), Bob Helm (clarinet), Wally Rose (piano), Harry Mordecai (plectrum-banjo), Dick Lammi (string-bass), Bill Dart (drums).
San Francisco, May 27, 1946.

MEL-47 Copenhagen West Coast 117, Melodisc 1150
MEL-57 Ostrich Walk West Coast 117, Melodisc 1158

NOTE: - The above feature plectrum-banjo solos.
He also recorded on plectrum-banjo with Turk Murphy's band.

TONY MORELLO +

(Tony Morello (tenor-banjo solos), accompaniment, if any, unknown.
New York City, ca April-May, 1927.

(Unknown solo) Fox Movie Case (test)
Waiting For The Robert E. Lee Fox Movie Case (test)

THE JAZZ KINGS
Possibly Rudy Herman (trumpet), possibly Georg Lohmann (trombone), Herman Buddy Wagner, unknown German (reeds), Maxl Schmidt, Heinz Schmidt (violin), Tony Morello (tenor-banjo), Harry Schroeder (tuba), Luggi Stampfli (drums).

Berlin, November 24, 1927.

MO-826 Salut D'Amour (Love's Greeting) Tri Ergon TE-5059
MO-832 Crazy Words, Crazy Tune Tri Ergon TE-5061

NOTE: - The above feature tenor-banjo solos.

(1922, Bethlehem, Pennsylvania - died: after 1981, Florida)

TONY MORELLO, whose real name was ANTHONY JOSEPH MAIORIELLO, was one of the many excellent but underrated American musicians who did not receive the credit due simply because they chose to pursue their careers outside the USA. He began his professional career as a tenor-banjo and ukulele player in 1922 touring the East coast with various dance bands and in vaudeville. He joined Harry Yerke's Bell Hops in 1924 (possible recording dates) and continued to tour Canada and the eastern US with various dance bands. In May, 1927, he left New York City, to join Bernard Ette's band in Germany. In 1933 he appeared on radio in a guitar trio with MICHAEL ("MIKE") DANZI and WENZEL ROSSMEISL. He returned to the US late that same year. MORELLO recorded for many leaders and many companies. He can be heard on tenor-banjo, guitar, and ukulele, sometimes accompanying his own singing.

TONY MORELLO

Tony Morello (tenor-banjo solos), accompaniment, if any, unknown.

New York City, ca April-May, 1927.

(Unknown solo) Fox Movie Case (test)
Waiting For The Robert E. Lee Fox Movie Case (test)

THE JAZZ KINGS
Possibly Rudy Herman (trumpet), possibly Georg Lohmann (trombone), Herman Buddy Wagner, unknown German (reeds), Maxl Schmidt, Heinz Schmidt (violin), Tony Morello (tenor-banjo), Harry Schroeder (tuba), Luggi Stampfli (drums).

Berlin, November 24, 1927.

MO-826 Salut D'Amour (Love's Greeting) Tri Ergon TE-5059
MO-832 Crazy Words, Crazy Tune Tri Ergon TE-5061

NOTE: - The above feature tenor-banjo solos.

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(MORELLO, cont.)

PROBABLY SAME.

MO-862 Maple Leaf Rag

NOTE: - The above features a tenor-banjo solo.

TONY MORELLO

Tony Morello (tenor-banjo, guitar), accompaniment, if any, unknown.

(TONY MORELLO, cont.)

Berlin, January 1, 1928. 

TRI ERGON TE-5064

NOTE: - The above features a tenor-banjo solo.

CHAS REMUE & TONY MORELLO

Chas Remue (clarinet, alto-saxophone, tenor-saxophone), Tony Morello (tenor-banjo, guitar).

Berlin, March 14, 1930.

WHAT A FUNNY MELODY

And She Belongs To Me

(UNKNOWN TITLES)

BILLY BARTON & TONY MORELLO

Billy Barton (clarinet or alto-saxophone), Tony Morello (tenor-banjo or guitar).

Berlin, May 31, 1930.

SINGING IN THE RAIN

ULTRAPHON TEST

He also recorded on tenor-banjo with Mario Elki, Bernard Etté, Herbert Fröhlich, Teddy Kline, Ted Sinclair’s Original Orpheans Band, Ben Berlin, Efim Schachmeister, and with Jack Pressburg.

CORRADO MORETTI +

This Italian banjoist recorded with The Mediolana Band.

FREDDIE MORGAN +


When he was nine years old he received a ukulele as a gift from an uncle. By the time he was 13, turned to the tenor-banjo and was given lessons by Eddie Connors. Soon he played on Cleveland radio stations. He teamed up with two other Cleveland banjo players and formed the Oxford Trio. With Leo Stone he formed the banjo team Morgan and Stone, which played in New York City, and in 1929 came to England and the continent for one year. In the 1930s MORGAN toured Europe, Asia and Australia. He played and recorded with plectrum-banjo player WALLY HADLEY as MORGAN AND HADLEY. In 1938 he met tenor- and plectrum-banjoist JAD PAUL with whom he played theaters, night clubs etc. In August, 1939, MORGAN returned to London, to team up again with WALLY HADLEY. In 1947 MORGAN, a musician and a comedian, joined Spike Jones. He stayed with this band until 1958. In the fifties he recorded some solo LP’s. With JAD PAUL he formed a group, called THE SUNNYSIDERS. His compositions for the tenor-banjo include “Hey, Mr. Banjo” and “Sayonara”, the Japanese farewell song.

BECKLEY AND MORGAN

Freddie Morgan, --- Beckley (tenor-banjo duet), unaccompanied.

BECAUSE OF YOU

Camden, New Jersey, November 23, 1925

VICTOR TEST (UN-NUMBERED)

London, June 11, 1936.

Alone

PARLOPHONE F-953

Ripples/China Boy

HMV REJECTED

BANJO DUETS BY MORGAN AND HADLEY WITH ORCHESTRA (ON REGAL-ZONOPHONE MR-2587)

FRED MORGAN’S BANJO RHYTHMICS WITH VOCAL REFRAIN (ON PARLOPHONE F-953)

Freddie Morgan, Wally Hadley (tenor-banjo), unknown small five-piece orchestra, unknown (vocal -1).

London, October 19, 1937.

CAR-4710-1 Banjo Hit Medley - Part 1 - Intro.: It Looks Like Rain In Cherry Blossom Lane; Home Town; September In The Rain -1

Regal-Zonophone MR-2587, IZ-772, Twin FT-8440

CAR-4711-1 Banjo Hit Medley - Part 2 - Intro.: Was It Rain?; Moon At Sea; Good Night To You All -1

Regal-Zonophone MR-2587, IZ-772, Twin FT-8440

CE-8669-1 Ha! Hal -1

Parlophone F-953, Odeon OF-5559

CE-8670-1 Shake Yo’ Feet -1

Parlophone F-953, Odeon OF-5559

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CAR-5098-1  CAR-5099-1  CAR-5104-1  CAR-5105-1
BANJO DUET BY MORGAN AND HADLEY WITH ORCHESTRA (on Regal-Zonophone MR-2871 and 2902)
Freddie Morgan, Wally Hadley (tenor-banjo), unknown orchestra (including trumpet, trombone, tenor-saxophone, piano, string-bass, drums).
London. September 24, 1938.
Poplar Hits - Banjo Medley, Part 1 Intro. There's Rain In My Eyes; I Let A Song Go Out Of My Heart; Little Lady Make Believe
Poplar Hits - Banjo Medley, Part 2 Intro.: I'm Gonna Lock My Heart; Music, Maestro, Please; Alexander's Ragtime Band
Popular Party Hits - Banjo Medley, Part 1 Intro: Here We Are Again; Knees Up, Mother Brown; Tipperary; Soldiers Of The King
Popular Party Hits - Banjo Medley, Part 2 Intro: There's A Tavern In The Town; Daisy Bell; Waiting At The Church; Landlord Fill The Flowing Bowl
NOTE : - Matrices 5100/3 inclusive are by the International Novelty Orchestra, recorded one week earlier.

SPIKE JONES AND HIS CITY SLICKERS. VOCAL REFRAIN BY PAUL JUDSON, FREDDIE MORGAN ASSISTED BY THE HEAD HUNTERS (on Victor 20-2820)
Wally Kline (trumpet), Harry A. "Chick" Daugherty (trombone), Delmar Smith "Dell" Porter (clarinet, alto-saxophone), Ernest Jansen "Red" Ingle (clarinet, alto-saxophone), Herman Crone (piano), Freddie Morgan (vocal, possibly tenor-banjo), Richard Isaac "Dick" Morgan (plectrum- or tenor-banjo, guitar), Joseph "Country" Washburne (tuba), probably Beauregard Wilmarth "Beau" Lee (drums), Paul Judson, The Headhunters (vocal).
Possibly Los Angeles, before December 31, 1947.
Down In Jungle Town
NOTE : - The above features a tenor-banjo solo played by one of the banjoists.

THE SUNNYSIDERS
Freddie Morgan (tenor-banjo), Jad Paul (plectrum-banjo), unknown (piano), (string-bass).
Hey! Mr. Banjo
Location unknown, before April, 1955.
Zoom, Zoom, Zoom
Location unknown, before August, 1955.
Oh Me Oh My Oh You
(And Gather Round) The Parlour Piano
Location unknown, before September, 1955.
Banjo Woogie
London HC-8135 (Kapp)
London HC-8135 (Kapp)
Probably same.
London HC-8160 (Marquee)
London HC-8160 (Marquee)
Probably same.
London HLU-8108 (Marquee)
London HLU-8108 (Marquee)
Probably same.
London HLU-8202 (Marquee)
London HLU-8202 (Marquee)
Probably same.
London HLU-8246
London HLU-8246
Probably same.
London HLU-8246
London HLU-8246
FREDDY MORGAN (BANJO) & BILL COLLINS (VOCAL)
Freddie Morgan (tenor-banjo), Bill Collins (vocal), further details unknown.
Love You Fair Dinkum
W&GWG-S-1355
Hey Mr. Banjo
W&GWG-S-1355

RICHARD ISAAC ("DICK") MORGAN +
(Died: 17.5.1953)
Banjoist and guitarist MORGAN was a member of Spike Jones And His City Slickers from 1944 until his death in 1953.
SPIKE JONES AND HIS CITY SLICKERS. VOCAL REFRAIN BY PAUL JUDSON, FREDDY MORGAN ASSISTED BY THE HEAD HUNTERS (on Victor 20-2820)
Wally Kline (trumpet), Harry A. "Chick" Daugherty (trombone), Delmar Smith "Dell" Porter (clarinet, alto-saxophone), Erneste Jansen "Red" Ingle (clarinet, alto-saxophone), Herman Crone (piano), Freddie Morgan (vocal, possibly tenor-banjo), Dick Morgan (pantum- or tenor-banjo, guitar), Joseph "Country" Washburne (tuba), probably Badreard Wilmark "Beau" Lee (drums), Paul Judson, The Headhunters (vocal).
Possibly Los Angeles, before December 31, 1947.
Down In Jungle Town Victor 20-2820, Standard R-151 (16")
NOTE: - The above features a tenor-banjo solo played by one of the banjoists.
He also recorded on tenor- or plectrum-banjo with Jimmy McHugh's Bostonians, Irving Mills And His Hotsy-Tosy Gang, Mills' Merrymakers, Ben Pollack and The Whooppee Makers.

FRED MORGAN'S BANJO RHYTHMICS +
See FREDDIE MORGAN

MORGAN AND HADLEY +
See FREDDIE MORGAN

MORGAN AND MELKO
LINE RENAUD ORCHESTRE DIR.: PIERRE GUILLEMINS, PARTICIPATION VOCALE: OCTUOR BLUE STARS
Linknown (violin), (piano), (string-bass), (drums), --- Morgan, --- Melko (banjo), Line Renaud (vocal), The Blue Stars (vocal octet)
CPT-11914-2 Mister Banjo Pathé PG-20005
NOTE: - The above features a banjo solo by one of the banjoists or by both.

JOSEPH ("JOE") MORLEY +
Without a doubt this English banjoist belongs to the greatest in banjo history. He started on the banjo in 1887 and in 1891 became a member of the "Victorian Minstrels". Two years later he joined the Clifford Essex Pierrots in London, for some time. He replaced WILLIAM CHARLES ("WILL C.") PEPPER with Essex Royal Pierrots in 1896 and remained with them for 13 years. In 1912 he toured as a solo act. After World War I he travelled to France and Germany. At the peak of his career, he was star of the Palladium Minstrels. He played the lead banjo in the KENTUCKY BANJO TEAM. He recorded solos, and duets with OLIVER OAKLEY and is generally acknowledged as one of the great composers of banjo music.
Joe Morley (banjo solos), accompaniment, as any, unknown.

Blackbird Private recording (cyl)
Butterfly Private recording (cyl)
March De Concert Private recording (cyl)
Tarantella Private recording (cyl)
Kaffir Walkaround Private recording (cyl)
Japanese Patrol Private recording (cyl)
Shuffle Along - An American Jig Private recording (cyl)
NOTE: - The above and probably other Ensleigh cylinders were recorded for R. Tarrant Bailey, Sr., and R. Tarrant Bailey, Jr. in R. Tarrant Bailey's home in Bath, England.

Joe Morley (banjo solos), unknown (piano).

London, before December 15, 1925.
LO-0783-A The Jovial Huntsman Homochord DO-903
LO-0784-A The Jovem Laugh Homochord DO-903
See also KENTUCKY BANJO TEAM and OLIVER OAKLEY AND JOE MORLEY.

ALAN MORTIS +
This British banjoist recorded with John Haim
GEORGE EDWIN MORRIS +

MORRIS was one of the few British banjoists who took lessons from VESS L. OSSMAN. He started to play the banjeurine at the age of nine, then took up the banjo. When he was 15 he took up a finishing course of tuition with JOSEPH (“JOE”) MORLEY. In December, 1911, he made his West End debut at a John Alvey Turner Concert. From 1912 until 1914 he and his partner, Miss Amy L. Eccleston (another pupil of MORLEY), were star duettists at many banjo recitals. He was a member of the PALLADIUM MINSTRELS, and in 1913 he teamed up with ALBERT THOMAS (“BERT”) BASSETT and did a tour through the music halls. Joined OLLY OAKLEY in May, 1919, and was with him in the first jazz band that opened in Blackpool. He formed the most successful Mayfair Four in 1925. He joined Debray Somers and stayed with him until 1949. In 1930, he recorded for the Decca company and also made records for the Victory label in 1929 under the pseudonym “GEORGE CLINTON”, his father’s stage name, because of the contract he had with the Decca Co. He formed a quartet for recording with the Regal-Zonophone company named GEORGE MORRIS AND HIS BANJO BOYS. MORRIS combined outstanding ability as a finger-style soloist with an enormously successful career in the dance band business - both in the early days of jazz and later with the big swing bands. He played banjo, plectrum-banjo, tenor-banjo and guitar.

George Edwin Morris (banjo solo), unknown (piano)
London, January 19, 1929.

90
The Nigger And The Bear
Duophone test (unissued)

BANJO SOLO (on Truso T-308, Woolco)
BANJO SOLO. PLAYED BY GEO. CLINTON (on Victory 171, 172, 176, 183, 220, 224)
J. HASTINGS. BANJO SOLO (on Victory 308)
ERNEST PATRICK (on Victory 304)
JOE ZEALAND (on Victory 191)

George Edwin Morris (banjo solos), unknown (piano), unknown (celeste -1)
London, December 6, 1929.

DC-806-1,2;
(DC-806*)
(DC-806*)
(DC-806*)
(DC-806*)

J-806*
J-806*
J-806*
J-806*

Dreams Of Darkie Land (Träumerei vom Spreewald*) (Plantation Songs**)
(Träumerei vom Spreewald***)
Darkies Dream (Darkie’s Dream*)
Darkies Dream (Darkie’s Dream*)
Darkies Dream (Schottischer Tanz*) -1

(DC-808*)
(DC-808*)
(DC-808*)
(DC-808*)

W-23*
W-23*
W-23*
W-23*

Darkies Dream (Darkie’s Dream*)
Darkies Dream (Darkie’s Dream*)
Queen Of The Burlesque (Schottischer Tanz*) -1

(DC-809*)
(DC-809*)
(DC-809*)
(DC-809*)

Laughing Jim (Lachender Jim*)
Laughing Jim (Lachender Jim*)

(DC-809*)
(DC-809*)
(DC-809*)
(DC-809*)

NOTE: - At least one copy of Victory 191 is labelled “Darkie’s Dream” but pressed from matrix 806.

GEORGE CLINTON

George Edwin Morris as “George Clinton” (banjo solos), unknown (piano).

London, January 14, 1930.

E-763
E-764
E-765
E-766

Darkie’s Dream
Darkie’s Dream
Darkie’s Dream
Darkie’s Dream

Mimosa? (6”), Kiddyphone? (6”)
Oliver 3067* (6”), Kiddyphone? (6”)

Darkies Dream (Darkie’s Dream*)
Darkies Dream (Darkie’s Dream*)

Mimosa? (6”), Kiddyphone? (6”)

BANJO SOLO WITH PIANOFORTE ACCOMP. GEORGE MORRIS (AT THE PIANO: CLAUDE IVY ) (on Decca F-1686, F-1789)

George Edwin Morris (banjo solos), Claude ivy (piano).

London, February 14, 1930.

MB-955-2
MB-956-1
MB-957-1
MB-958-2

Darkie’s Patrol
A Banjo Oddity
The Blackthorns
The Jovial Huntsman

Decca F-1686
Decca F-1789
Decca F-1686
Decca F-1789

ZITHER-BANJO-SOLO (on Woolco W-46)

BANJO SOLO (on Woolco W-45 and W-72, Wuba 344 and Truso T-344)
ZITHER BANJO SOLO PLAYED BY JOE ZEALAND (on Victory 216, 217)

BANJO SOLO PLAYED BY GEO. CLINTON (on Victory 270)

George Edwin Morris (banjo solos), unknown (piano).

London, April 2, 1930.

DC-900-1;
(DC-900*)
(DC-900*)

Tricky Sam (Schelmen-Marsch*)

Victory 216 (7”), 270 (7”),
Woolo W-45* (7”),W-72* (7”),
Wuba 344 (7”), Truso T-344* (7”)

DC-901-1;
(DC-901*)

Pete’s Awakening (Darkey’s Awakening)

Almenhirtenspiel*

Victory 217 (7”), Woolco W-46* (7”)

NOTE: - This session was previously credited to Olly Oakley. In actual fact the recordings are by George Morris, who at that time played for the Debray Somers Band. “Tricky Sam” is the same as Morris’ own composition “The Blackthorns”, issued as such on Decca F-1686.

BANJO SOLO WITH PIANOFORTE ACCOMP. GEORGE MORRIS (on Decca F-1687, F-2069)

George Edwin Morris (banjo solos), probably Debray Somer’s Band, or unknown (piano -1).

London, June 17, 1930.

MB-1511-2
MB-1512-1
MB-1513-2

The Drum Major
Fun On The Wabash
Radio Jig -1

Decca F-2069
Decca F-2069
Decca F-1867

272
BANJO SOLO WITH PIANOFORTE ACCOMP. GEORGE MORRIS (on Decca F-1867)
George Edwin Morris (banjo solo), unknown (piano).
London, June 24, 1930.
MB-1537-3 A Darkie Chuckle Decca F-1867

GEORGE MORRIS AND HIS BANJO BOYS (on Regal MR-228)
George Edwin Morris, Albert Thomas "Bert" Bassett (plettrim-banjo), unknown (banjo), (bass-banjo).
London, November 6, 1930.
WAR-391-2 The Darkies' Dream (Introducing "Swanee River") Regal MR-228
WAR-392 Smokey Mokes Regal MR-228
WAR-393-3 Camptown Carnival Regal MR-228

For his recordings with OLLEY OAKLEY'S SYNCOPATED FIVE see OLLEY OAKLEY. He also recorded with the Debroy Somers Band and with Jimmy Wornell's Hot Blue-Bottles.

IVAN MORRIS +
He recorded on banjo with Tal Henry And His North Carolinians.

*THOMAS MORRIS AND HIS SEVEN HOT BABIES
See LEE L. BLAIR.

WILLIAM H. ("BANJO BILL") MORRIS +
(Born: Chicago - died: 20.3.1940, Buffalo, N.Y.)
He appeared as soloist in American Vaudeville and in many concert. In the early days of the radio he was frequently heard over the air. He wrote hundreds of solos for banjo, plectrum-banjo and tenor-banjo and several tutors for these instruments. It is not known if he recorded on banjo.

JAMES MORRISON +
James Morrison (violin), unknown (piano), (banjo).
New York City, January 21, 1935.
W-114007-2 Thomand Bridge; Souvenir - Hornpipes Columbia 33534-F, Regal-Zonophone MR-1804, IZ-299, Vocalion 84053
W-114008-2 The Happy Birdie; The Blue Bell - Polkas Columbia 33536-F, Regal G-22539, Regal-Zonophone MR-1803, IZ-298, Vocalion 84054
W-114009-2 Miss Langford's Reel; The Milestones At The Garden - Reels Columbia 33538-F, Regal-Zonophone IZ-820, Vocalion 84172
W-114010-2 Strike The Gay Harp; The Legacy - Jigs Columbia 33538-F, Regal-Zonophone IZ-820, Vocalion 84172
W-114012-2 The Skylark; Maud Miller- Reels Columbia 33534-F, Regal-Zonophone MR-1804, IZ-299, Vocalion 84053

See also CHARLES WILKENS.

*LEE MORRISON
He recorded on banjo with Morrison's Jazz Orchestra.

LEE MORSE AND HER BLUE GRASS BOYS/LEE MORSE'S BLUE GRASS BOYS +
See HARRISON FRANKLIN ("HARRY") RESER.

*JELLY-ROLL MORTON'S RED HOT PEPPERS
See LEE L. BLAIR and JOHN ALEXANDER ("JOHNNY") ST. CYR.

R. OSCAR MOSLEY
(Born: 1885, Leak County, Mississippi - died: early or mid-1930s, USA)
For his recordings on mandolin-banjo with the Leak County Revelers see JIM ("SMOKY") WOLVERTON.
*BENNIE MOTEN'S KANSAS CITY ORCHESTRA*

See LEROY BERRY and SAM TALL.

MOULIN ROUGE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

THE MOUNTAINEERS +

See CHARLIE POOLE.

K. ARUMUGA MUDALIAR

ARUMUGA MUDALIAR: INSTRUMENT BANJO SONG (sic) (on Twin FT-395)

MR. K. ARUMUGA MUDALIAR: BANJO MANDOLINE (on HMV N-3116)

Arumuga Mudaliar (bulbul tarang banjo)

BX-7721 Title in Tamul Twin FT-395
BX-7726 Title in Tamul HMV N-3116
BX-7727 Title in Tamul Twin FT-395
BX-7729 Title in Tamul HMV N-3116

India, ca early 1930s.

J.M. MULLINS +

J. M. MULLINS

J. M. Mullins (banjo), further details unknown.

West Liberty, Kentucky, or possibly Salyersville, Kentucky, November, 1937.

1564-A-2 The Girl I Left Behind Me Library Of Congress
1564-A-3 Oh, Willie, Oh, Willie Library Of Congress
1564-B-1 Oh, Willie, Oh, Willie Library Of Congress
1564-B-2 I'm Going To Join The Army Library Of Congress
1565-A I'm Going To Join The Army Library Of Congress
1565-B Rocky Island Library Of Congress
1566-A Shady Grove Library Of Congress
1566-B Diana Library Of Congress
1587-A-2 Lynchburg Town Library Of Congress
1588-A-1, 8 Old Joe Clark Library Of Congress
1589-A-1 Trouble In Mind Library Of Congress
1589-A-2, 8 Roll On Babe Library Of Congress
1590-A-8-1 Janny Git Around Library Of Congress
1590-B-2 Tennessee Library Of Congress
1591-A Tennessee Library Of Congress
1593-B-3 I've Been On The Bend So Long Library Of Congress
1594-A-1 Roving Gambler Library Of Congress
1594-A-2 Alabam Library Of Congress
1594-B Lord Lovel Library Of Congress
1595-A-1 John Henry Library Of Congress
1595-A-2 Got A Little Home In Georgy Library Of Congress
1595-B-1 Coon Dog Library Of Congress
1595-B-2 Girl I Left Behind Me Library Of Congress
1596-A-1 I've Rambled Thts Country Library Of Congress
1596-A-2, B-1 Workin' Too Hard Library Of Congress
1596-B-2 Jack Wilson Library Of Congress
1596-B-3 Rackin' To My Shack Library Of Congress
1597-A-1 Way Down The River, Boys Library Of Congress
1597-A-2, B-1 Little Bobby Library Of Congress
1597-B-3 Up And Down The Lane Library Of Congress
1598-A-1 Trouble In Mind Library Of Congress
1598-A-2 Way Down The Mountain Library Of Congress
1598-B-1, 2 Lost Indian Library Of Congress
1598-B-3 Shortnin' Bread Library Of Congress
1599-A-1 Ida Red Library Of Congress
1599-A-2 Shadows Gather 'Round Me, Darling Library Of Congress
1599-B Mississippi Sawyer Library Of Congress

BRIAN MUNDAY +

This British banjoist recorded with Cy Laurie.

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J. MUNNERLIN +
He recorded on tenor-banjo with the East Texas Serenaders.

TURK MURPHY AND HIS JAZZ BAND +
See DICK LAMMI

JIMMY MURRAY MUSIC MASTERS +
See HARRISON FRANKLIN ("HARRY") RESER.

MURRAY'S MELODY MAKERS +
See HARRISON FRANKLIN ("HARRY") RESER.

MURRAY'S RAGTIME TRIO/MURRAY'S RAGTIME BANJO QUARTETTE/
MURRAY'S SAVOY QUARTETTE +
See SAVOY QUARTETTE/QUARTET.

MUSATTI +
BANJO E FISARMONICA TAMAGNINI; FISARMONICA; MUSATTI, BANJO
--- Tamagnini (accordion), --- Musatti (banjo).
Italy, before December, 1938
Passione - Valzer
Lupa - Polka
HMV GW-269
HMV GW-269

THE MUSICAL COMRADES +
See TOMMY FELLINE/FELLINI.

"MUSICAL TRIO" +
See JOHN CALI and FRED VAN EPS.

MUSIC LOVERS DANCE ORCHESTRA +
See GREY GULL STUDIO ORCHESTRA.

MUSICAL MASTERS ORCHESTRA +
See GREY GULL STUDIO ORCHESTRA.

PETE MUSKANT +
He recorded on banjo with Geoffrey Gelder And His Kettner's Five.

*WILSON ERNEST ("SERIOUS") MYERS
(Born: 7. 10. 1906, Germantown, Pennsylvania)
This string-bass player, singer, and arranger started to play drums and from 1925 guitar and tenor-banjo. After changing to string-bass he performed with various bands.
He recorded on tenor-banjo with the Chocolate Dandies and probably with King Oliver And His Orchestra.

*JOSEPH/JOE MYERS
See CIRO'S CLUB COON ORCHESTRA. He also recorded with Mitchells Jazz Kings.
E. H. NAPIER +.

E. H. Napier (banjo), further details unknown.

1551-A Lula Wall Hazard, Kentucky, October, 1937. Library Of Congress

Same.

9858-A-3 McLeod’s Reel Library Of Congress
9858-A-4 Molly Brooks Library Of Congress
9858-A-5 Stony Point Library Of Congress
9858-A-6 Chisolm’s Clog Library Of Congress

HARVEY NAPIER +

Harvey Napier (banjo), Jim Chisolm (fiddle), Joe Wood (guitar).

9853-B-5 Under The Double Eagle Library Of Congress
9854-A-1 Leather Britches Library Of Congress
9855-A-2 New River Train Library Of Congress

RALPH NAPOLI +

He recorded on banjo with Irving Aaronson And His Commanders and the Dixie Dance Demons.

NAPOLI TRIO +

Unknown (accordion), (piano), (banjo).

E-28256- Del Prete - Valzer Brunswick 58117
E-28257- Rosina - Mazurka Brunswick 58117

SAM NASH AND HIS ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

NASHVILLE JAZZERS +

Probably Mike Mosiello or possibly Tom Morris (cornet), probably Andy Sannella or possibly Bob Fuller (clarinet), unknown (alto-saxophone), unknown or possibly Mike Jackson (piano), unknown (banjo or guitar-banjo).

New York City, ca 1927.

102-A-B St. Louis Blues Van Dyke 5001, 50001, 7023, Mouldy Fygge 102, Madison 5001, 50001

NOTE: - The above features a banjo or guitar-banjo solo.

ALBERT HUDSON NASSAU-KENNEDY +

(Born: ca 1870, Canada - died: November 1930, USA)

At the age of eight he commenced the study of the violin and the piano. His introduction to the banjo was in 1880. He was president of the ASTON BANJO CLUB, London, from 1896 until 1923. He played finger-style in his early days, but adopted the plectrum-style for his appearances with the ASTON BANJO CLUB. He composed and edited and revised “Dallas’ Modern School for the Five String Banjo.” He published several instruction books.

BANJO. MR. A. H. NASSAU-KENNEDY J. S. M., LONDON (on Beka 5190)

Albert Hudson Nassau-Kennedy (banjo solos).

London, ca 1905.

Badminton March Beka G-5189 (8"), 5189
Belle Of New York Beka G-5190 (8"), 5190
Kennedy’s Galop Beka G-5191 (8"), 5191
Satanella Dance (Santanella, Tanz) Beka G-5192 (8"), 5192
Gentlemen Cadets Beka G-5193 (8"), 5193
Here, There And Everywhere (Marche Des Petits Pierrots) Beka G-5194 (8"), 5194
Newport Galop Beka G-5195 (8"), 5195

NOTE: - The above are played with plectrum.
NATIONAL MALE QUARTET +
See HARRISON FRANKLIN ("HARRY") RESER.

NATIONAL MUSIC LOVERS ORCHESTRA +
See NATHAN GLANTZ AND HIS ORCHESTRA/GLANTZ AND HIS ORCHESTRA and EDWIN ELLSWORTH ("EDDIE") PEABODY.

CHARLIE NAVARRE +
This American banjoist recorded in Australia with Yerkes' S S. Flotilla Sextet.

TEYMOR/TIMSIE NAWAK/NAWAB +
This French banjoist recorded with Claude Abadie.

NAYLOR'S SEVEN ACES +
See JULES BAUDUC.

*ZE NEGRINHO
Ze Negrinho (banjo), unknown (banjo), (tamborine).
Crate, Cearo, Brazil, 1943.
7324-B-1 Coco Library Of Congress
7324-B-3 Coco Library Of Congress

CHAS. NELSON'S MELODY BOYS +
See JOHN MONTESANTO.

*CHUCK NELSON AND HIS BOYS
See ZACH ("ZACK") WHYTE.

NELSON'S ORCHESTRA +
See JOHN MONTESANTO.

JANI NEMETH +
This Hungarian banjoist recorded on tenor-banjo with the Wenskat-Orchester from Leipzig, Germany.

"NEOPHONE."
The following 12" single-sided Neophone discs leads one to expect banjo solos and/or military bands, or descriptive.
Details unknown.
Possibly London, before August, 1905.
The Double Eagle, March Neophone 11000 (12")
The Darkie's Dream Neophone 11001 (12")
The Favourite March Neophone 11002 (12")
Nigger In A Fit Neophone 11003 (12")
The Directorate March Neophone 11004 (12")
The Mosquito's Parade Neophone 11005 (12")
The Stars & Stripes Forever, March Neophone 11006 (12")
The Darkie's Dream Neophone 11007 (12")
Hunky Dorey Neophone 11008 (12")
Sambo's Wedding Neophone 11009 (12")
Smokey Mokes Neophone 11010 (12")
The Queen Of Diamonds Neophone 11011 (12")
J. PRESTON NESTOR +

J. Preston Nestor (vocal, banjo), Norman S. Edmonds (fiddle).

39744-3  Train On The Island  Bristol, Tennessee, August 1, 1927
39745-1  Georgia  Victor 21070
39746-1  John My Lover  Victor unissued
39747-1  Black-Eyed Susie  Victor 21070

BILL NEWCOMER +

Bill Newcomer (banjo), Elmo Newcomer (fiddle).

2632-B  Turkey In The Straw  Pipe Creek, Texas, May, 1939

NIGEL J. NEWITT +

Debroy Somers Band (with vocal chorus) (on Columbia 4506)
Debroy Somers (director), Jimmy Wornell, Vernon Mayall (trumpet), Jock Fleming (trombone), Charles Swinnerton, George Wright (clarinet, alto-saxophone), Albert Jacobs (alto-saxophone, violin), Alec Avery (tenor-saxophone), R. G. Somers (oboe), Gerry McQuillan (bassoon, harp), Jean Pougnet (violin), Ronnie Munro, Norman Perry (piano), Nigel J. Newitt (tenor-banjo), Fred Underhaye (brass-bass), Warwick Barnes (drums), Fred Austin (vocal).

London. September 2, 1927.

WA-6102-1  I'm Going Back To Himazas, Fox Trot  Columbia 4506, 0887

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with The Rhythm Band/George Fisher And His Kit Kat Band, Buddy Rose And His Orchestra and with Jay Whidden And His New Midnight Follies Band.

NEW JERSEY DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

BILL NEWMAN +

He recorded on tenor- or plectrum-banjo with Bob Scobey and Ben Pollack.

JOHN NEWMAN +

This British banjoist recorded with Tony Short.

NEWMAN'S BANJO QUINTETTE +

Probably three unknown (banjo), unknown (piano), (drums).

London, June 12, 1917.

HO-3627ae  Hello, My Dearie  HMV rejected
HO-3628ae  Hello, My Dearie  HMV rejected
HO-3629ae  Hello, I've Been Looking For You  HMV rejected

NEW JERSEY DANCE ORCHESTRA +

See PAUL NITO.

THE NEW ORLEANS DANCE ORCHESTRA +

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

NEW ORLEANS OWLS +

See RENE GELPI.

*NEW ORLEANS WANDERERS

See JOHN ALEXANDER ("JOHNNY") ST. CYR

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NEW ORLEANS WILLIE JACKSON

See NARCISSE J. ("BUDDY") CHRISTIAN.

NEWPORT DANCE ORCHESTRA +

See JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

NEWPORT SOCIETY ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

NEW PRINCES TORONTO BAND +

See DAVE CAPLAN.

"BILLY NEWSOME" +

Pseudonym for singer Carroll Clark. See SYLVESTER LOUIS ("VES L.") OSSMAN.

There is no connection between this artist and NEWMAN'S BANJO QUINTETTE. In an old undated Paragon banjo catalog, published by Clifford Essex & Son, London, a group of six banjoists is shown including a "Mr. Newsome".

NEW YORK CASINO ORCHESTRA +

See RAY KITCHINGMAN.

NEW YORK SYNCOPATORS +

See HARRISON FRANKLIN ("HARRY") RESER.

"LEW NICHOLLS" +

Pseudonym on Adelphi for MARIO DE PIETRO.

WILL J. NICHOLSON +

NICHOLSONS PLAYERS
Probably Will J. Nicholson (banjo), unknown (violin), (harmonica), (guitar), (jews harp).
Richmond, Indiana, ca January 23, 1930
GE-16133 Irish Washerwoman, My Bonnie, Oh Susanna Gennett 7151, Champion 15942, Supertone 9644, Superior 2738, ? 33001
GE-16133-A Irish Washerwoman, My Bonnie, Oh Susanna Gennett rejected
GE-16133-B Irish Washerwoman, My Bonnie, Oh Susanna Gennett rejected

NICHOLSONS PLAYERS
Probably Will J. Nicholson (banjo), unknown (violin), (harmonica), (guitar), (jews harp -1).
Richmond, Indiana, ca January 24, 1930
GE-16135 Turkey In The Straw, Old Folks At Home, Big Eared Mule Gennett 7125, Champion 16137, Supertone 9644, Superior 2738
GE-16135-A Turkey In The Straw, Old Folks At Home, Big Eared Mule Gennett rejected
GE-16135-B Turkey In The Straw, Old Folks At Home, Big Eared Mule Gennett rejected
GE-16137 Sweet Bunch Of Daisies Gennett rejected
GE-16137-A Sweet Bunch Of Daisies Gennett rejected
GE-16138 Muskakatuck Waltz Gennett rejected
GE-16138-A Muskakatuck Waltz Gennett rejected
NOTE: - Matrix 16139 is a piano solo.

WILL J. NICHOLSON BANJO SOLO
Same session.
GE-16140 My Lady Superior 2533
GE-16140-A My Lady Gennett rejected
(NICHOLSON, cont.)

NICHOLSON, FLOYD AND SPURGEON

Same session.

GE-16142 My Honey Gennett 7241, Champion 16137, Supertone 9733
GE-16142-A My Honey Gennett rejected

NICHOLSON, FLOYD AND SPURGEON+

See WILL J. NICHOLSON.

NICHOLSONS PLAYERS +

See WILL J. NICHOLSON.

A. E. NICKOLDS +

BANJO SOLO. A. E. NICKOLDS. WITH PIANO ACCOMPANIMENT (on Aco G-16068)
C-7798-1 Swanee River Regatta Aco G-16054
C-7800 Yankee Grit Aco G-16068
C-7801 Big Guns Aco G-16068

NIGHT CLUB ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

PAULNITO +

PLAYED BY THE HOMOCHORD DANCE ORCHESTRA (on Homochord H-767)
BEN BERNIE & HIS HOTEL ROOSEVELT ORCHESTRA (on Vocalion)
GENEVA DANCE ORCHESTRA (on Silvertone)
KALOPHON TANZ-ORCHESTER (on Kalophon)
MAYFIELD DANCE ORCHESTRA (on Coliseum)
NEW JERSEY DANCE ORCHESTRA (on Guardsman)
OHIO NOVELTY BAND (on Aco)
SOUTHERN STATES DANCE BAND (on Beltona)
DONALD BRYAN, BILL MOORE (trumpet, Frank Sarlo (trombone), Mickey McCullough, Len Kavash (clarinet, soprano-
saxophone, alto-saxophone), Jack Pettis (clarinet, C-melody-saxophone, tenor-saxophone), Ben Bernie (violin,
leader), AI Goering, J. Kenn Sisson (piano), Paul Nito (tenor-banjo), Al Armer (brass-bass), Sam Fink (drums), Irving
Kaufman (vocal).

New York City, December 27, 1924.
14083 I'll See You In My Dreams Vocalion 14957, Silvertone 3035,
Aco G-15672, Beltona 757, Coliseum 1745,
Guardsman 1700, Homochord H-767,
Kalophon 4030

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with AI Goering's Collegians and with "Kenn" Sisson And His Orchestra.

NOEL +

This French banjoist recorded with the Orchestre Du Theatre Du Moulin Rouge and with Fred Mélé's Orchestre Du
Moulin Rouge.

NEIL NOLAN +

NEIL NOLAN
Neil Nolan (banjo), Dan Sullivan (piano).

BVE-47758-1 Boys Of The Lough; Teetotalers New York City, October 17, 1928
BVE-47759-1 Floggin' Reel; Miss McCloud's Reel Victor V-29000, HMV B-3396

NEIL NOLAN Same.

BVE-50740-2 Speed The Plough; Soldier's Joy - Reels Victor V-29039
BVE-50741-1 Miller's Reel; Duffy The Dancer - Reels Victor V-29039

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NEIL NOLAN

Neil Nolan (banjo solos), Dan Sullivan (piano), Murty Rabbett (flute -1)

New York City, May 28, 1929.

BVE-53683-2 Arkansaw Traveler - Country Dance

BVE-53684-2 Mullingar Races; Wexford Lasses (Wellington Races; Wexford Lasses*)

BVE-53685-2 Tomorrow Morning; Smoky Chimney - Hornpipes -1

He also recorded with Dan Sullivan’s Shamrock Band.

DICK NOLEN +

See JOHN FLETCHER (“RED”) PATTERTON.

* JIMMIE NOONE’S APEX CLUB ORCHESTRA

See JUNIUS C. (“JUNIE”) COBB.

ROBERT (“BOB”) NORFLEET +

He recorded on tenor-banjo with Coon-Sanders.

FATE NORRIS +

He recorded on banjo with the Georgia Organ Grinders and with Gid Tanner And His Skillet-Lickers.

LAND NORRIS +

LAND NORRIS. BANJO SOLO, VOCAL CHORUS (on OKe h 40096)

LAND NORRIS. BANJO SOLO. RECOR DED IN ATLANTA. VOCAL CHORUS (on OKe h 40121)

Land Norris (vocal, banjo).

Atlanta, Georgia, date unknown.

Yellow Gal OKe h 40096
Groundhog OKe h 40096
Cumber land Gap OKe h 40121
Kitty Pussy OKe h 40121

Same.

9083 Muskrat OKe h 40404
9084 Gambling Man OKe h 40404
9086 Charming Betsy OKe h 45033

Same.

9194 Dogwood Mountain OKe h 40433
9195 Pat That Butter Down OKe h 45017
9197 Dinah OKe h 45017
9199 I Love Somebody OKe h 45033
9201 Rio Creek OKe h 40433

Same.

80009-A The Old Grey Mare OKe h 45047
80010-A Johnnie OKe h 45047
80012-A Bum-Dalay OKe h 45048

Same.

80016-A Getting Into Trouble OKe h 45048

Atlanta, Georgia, April 28, 1926.

281
G. E. Norris
G. E. Norris (banjo), further details unknown.

Middle Fork, Kentucky, September, 1937.

1424-A-1 Pickin' Up Chips  Library Of Congress
1424-A-2, B-1 Wild Bill Jones  Library Of Congress
1424-B-3 The Girls Of Middlefork  Library Of Congress

JACK NORTH AND HIS BAND

See HARRISON FRANKLIN ("HARRY") RESER.

NORTH CAROLINA RAMBLERS

See CHARLIE POOLE.

"NORTON, BOND AND WILLIAMS"

Pseudonym on Champion for RUTHERFORD AND BURNETT. See RICHARD D. ("DICK") BURNETT.

FRANK NOVAK

He recorded on tenor-banjo with his Rootin' Tootm' Boys and with Carson Robison.

NOVELTY BLUE BOYS

See JOHN CALI and FRED VAN EPS.

NOVELTY ORCHESTRA/NOVELTY TRIO

See HARRISON FRANKLIN ("HARRY") RESER.

"OLLEY OAKLEY"

On early Imperials (i.e. blue label) for JOHN JEFFERSON ("LT. J. J.") ASHTON. A very late copy spells the name correctly "OLLY OAKLEY".

OLLY OAKLEY


This world-famous banjo player's real name was JOSEPH SHARPE. He officially changed it to OLLY OAKLEY by deed poll in March, 1922. He started on violin in 1887 and in 1894 he opened his own studio for banjo teaching. He took lessons from ALFRED DAVIES CAMMEYER. Then he joined an amateur minstrel troupe. He made first test recordings for the Edison Co. in London. He toured South Africa in 1915 with his own troupe, The Humoresques. In 1924 he started broadcasting. He made over 500 gramophone records, in 1930 he cut six sides for the Parlophone label (his only records made by the electrical process). He last appeared in public on New Year's day, 1931, at a concert in Haltwhistle (near Carlisle). OAKLEY was perhaps the most versatile of all British banjoists. He played compositions by MORLEY and CAMMEYER as well as his own works.

BANJO SOLO BY MR. OLLEY OAKLEY

Olly Oakley (banjo solos), unknown (piano).

London, between 1898-1902

Darkies' Dawn  Edison Bell 389 (cyl), 5970 (cyl)
The Rugby Parade March  Edison Bell 390 (cyl), 5971 (cyl)
Gallopade  Edison Bell 391 (cyl), 5972 (cyl)
Queen Of The Burlesque  Edison Bell 392 (cyl), 5973 (cyl)
Medley Of Coon Songs  Edison Bell 393 (cyl), 5974 (cyl)
The Toreador Waltz (Strauss)  Edison Bell 394 (cyl), 5976 (cyl)
Hungarian March (Kowalski)  Edison Bell 395 (cyl), 5977 (cyl)
The Honeysuckle And The Bee  Edison Bell 396 (cyl), 5978 (cyl)
The Coons' Parade  Edison Bell 397 (cyl), 5979 (cyl)
The Harvest Barn Dance  Edison Bell 398 (cyl), 5980 (cyl)

NOTE: - All the above cylinders were produced in two sizes, "Concert Grand", and "Small" (or "Ordinary"). The "New Catalogue No. 9, 1903, Bell 'Popular' Phonograph Records" issued by the Edison-Bell Consolidated Phonograph Co. Ltd., London, states: "Mr. Oakley is well known to all who are familiar with the Banjo. The records which he has played for us are standard favourites which show his marvellous execution and brilliant technique." The title "Queen Of The Burlesque" was composed by Arthur Tilley, who became teacher to Olly Oakley. The title of this composition often appears on the record labels incorrectly as "Queen Of Burlesque."
(OAKLEY, cont.)

MR. HALLETT AND MR. OLLY OAKLEY. VOCAL AND BANJO
Wilson Hallett (vocal), Olly Oakley (banjo).

London, between 1898-1902.

My Coal Black Lady
Edison Bell 5514 (cyl)

(BANJO SOLO) PLAYED BY FRED TURNER (on Twin 95)
ENGLISH ZITHER-BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6350, GC-6352)
Olly Oakley (banjo solos), unknown (piano), incidental rhythmic effects by rapping the banjo body -1.

1475b: The Darkies Awakening -1
Gramophone GC-6350
1476b: Rugby Parade (Rugby Parade March*)
Gramophone GC-6351, Twin 95*
1477b: Queen Of Burlesque
Gramophone GC-6353
1486b: Narcissus
Gramophone GC-6352

ENGLISH ZITHER-BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6355)
Olly Oakley (banjo solos), unknown (piano), incidental rhythmic effects by rapping the banjo body -1.

1475b: The Darkies Awakening -1
Gramophone GC-6350
1476b: Rugby Parade (Rugby Parade March*)
Gramophone GC-6351, Twin 95*
1477b: Queen Of Burlesque
Gramophone GC-6353
1486b: Narcissus
Gramophone GC-6352

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6355)
Probably similar.

2431b-w2: March Hongross (sic)
Gramophone GC-6355
2432b: Hereford City March
Gramophone GC-6354
2433b: Twin Star March
Gramophone rejected
5016a: Toreador
Gramophone GC-6338 (7")
5017a: Darkies' Dream
Gramophone GC-6339 (7")
5018a-R: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5019a: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5020a: Twin Star March
Gramophone GC-6341 (7")
5021a: The Yeoman's Call
Gramophone GC-6342 (7")
5024a: The Wallaby Polka
Gramophone GC-6343 (7")

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6356, GC-6361)
Olly Oakley (banjo solos), unknown (piano).

2431b-w2: March Hongross (sic)
Gramophone GC-6355
2432b: Hereford City March
Gramophone GC-6354
2433b: Twin Star March
Gramophone rejected
5016a: Toreador
Gramophone GC-6338 (7")
5017a: Darkies' Dream
Gramophone GC-6339 (7")
5018a-R: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5019a: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5020a: Twin Star March
Gramophone GC-6341 (7")
5021a: The Yeoman's Call
Gramophone GC-6342 (7")
5024a: The Wallaby Polka
Gramophone GC-6343 (7")

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6356, GC-6361)
Olly Oakley (banjo solos), unknown (piano).

2431b-w2: March Hongross (sic)
Gramophone GC-6355
2432b: Hereford City March
Gramophone GC-6354
2433b: Twin Star March
Gramophone rejected
5016a: Toreador
Gramophone GC-6338 (7")
5017a: Darkies' Dream
Gramophone GC-6339 (7")
5018a-R: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5019a: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5020a: Twin Star March
Gramophone GC-6341 (7")
5021a: The Yeoman's Call
Gramophone GC-6342 (7")
5024a: The Wallaby Polka
Gramophone GC-6343 (7")

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (sic) (on Gramophone GC-6356, GC-6361)
Olly Oakley (banjo solos), unknown (piano).

2431b-w2: March Hongross (sic)
Gramophone GC-6355
2432b: Hereford City March
Gramophone GC-6354
2433b: Twin Star March
Gramophone rejected
5016a: Toreador
Gramophone GC-6338 (7")
5017a: Darkies' Dream
Gramophone GC-6339 (7")
5018a-R: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5019a: The Honeysuckle And The Bee
Gramophone GC-6340 (7")
5020a: Twin Star March
Gramophone GC-6341 (7")
5021a: The Yeoman's Call
Gramophone GC-6342 (7")
5024a: The Wallaby Polka
Gramophone GC-6343 (7")

MR. OLLY OAKLEY, LONDON (on Zonophone 46271)
ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY, LONDON (on Gramophone GC-6374, HMV B-138, B-141)
Olly Oakley (banjo solos), Landon Ronald (piano).

London, March 12, 1903.

3267b: Queen Of The Burlesque
Gramophone rejected
3268b-R: Harvest Barn Dance
Gramophone GC-6371, HMV B-141
3269b: Gallopa
de
Gramophone rejected
3270b-R: The Coons' Parade
Gramophone GC-6377
3271/2b: Dreams Of Darkie Land
Gramophone rejected
3274b-R: Whistling Rufus (* Whistling Rufus**)
Gramophone GC-6374*, HMV B-138, HMV C-76258
3275b: Yacht Club March
Gramophone rejected
3276/7b: Carolina Tar Heel
Gramophone rejected
5253a: Queen Of Burlesque
Gramophone GC-6405 (7")
5254a: Harvest Barn Dance
Gramophone GC-6406 (7")
5255a: The Coons' Parade
Gramophone GC-6408 (7")
5256a: Dreams Of Darkie Land
Gramophone GC-6409 (7")

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5257a Whistling Rufus Gramophone unissued
5258a Whistling Rufus Gramophone 6410 (7)
5259a The Yacht Club March Gramophone 6411 (7)
5260a Carolina Tar Heel Gramophone 6412 (7)
5261a Rugby Parade March Gramophone 6413 (7)
5262a Cape Boys March Gramophone 6407 (7)

NOTE: Matrix 3273 is a test record of an unnamed cornet soloist. HMV B-138 later used matrix BB-2356-1 for a remake of the same title, recorded on January 9, 1923, but with orchestral accompaniment instead of piano. The orchestra was directed by George W. Byng.

3456b Ordered Out Gramophone rejected
3457b Chinese Patrol Gramophone GC-6310
3458b Blue Eyes Gramophone rejected
3459b To The Front Gramophone GC-6379
5293a Pot Pourri Gramophone unissued
5294a Chinese Patrol Gramophone 6420 (7)
5295a Blue Eyes Gramophone 6422 (7)
5296a To The Front Gramophone 6414 (7)
5297a Under The Double Eagle Gramophone unissued
5298a Under The Double Eagle Gramophone unissued

Olly Oakley (banjo solos), unknown (piano).

109c Valse Di Concert (sic) Gramophone Monarch 06254 (12)
110c Intermezzo And Waltz Lento (sic) Gramophone Monarch 06250 (12)
114c Coon Songs Gramophone Monarch 06251 (12)
115c Toreador Waltz Gramophone Monarch 06255 (12)

PLAYED BY MR. OLLY OAKLEY. LONDON
PLAYED BY MR. OLLY OAKLEY WITH PIANO ACCOMPANIMENT
Olly Oakley (banjo solos), unknown (piano).

5257a
5258a
5259a
5260a
5261a
5262a

Probably similar.

3456b
3457b
3458b
3459b
5293a
5294a
5295a
5296a
5297a
5298a

London, April 9, 1903.

5257a
5258a
5259a
5260a
5261a
5262a

Probably same.

5257a
5258a
5259a
5260a
5261a
5262a

London, May 1, 1903.

5257a
5258a
5259a
5260a
5261a
5262a

London, May 2, 1903.
Fun And Frolic  
Gramophone 6425 (7"").
Zonophone 46253 (7"").

Gaiety School  
Gramophone 7 (7"").


BANJO. PLAYED BY MR. OLLY OAKLEY, LONDON. (on Gramophone GC-6398)
Olly Oakley (banjo solos), unknown (piano).

3956b  
Toronto Jig  
Gramophone rejected

3957b  
The Frivolity  
Zonophone X-46257

3958b  
Valse From "Faust"  
Gramophone GC-6398

OLLY OAKLEY
Olly Oakley (banjo solo), unknown (piano).

Fun And Frolic  
London, June 25, 1903.

Gaiety School  
Zonophone X-46253 (7"").


OLLY OAKLEY
Olly Oakley (banjo solo), unknown (piano).

Yacht Club March  
Edison Bell 605 (cyl)

GEORGE ATKINSON
Burt Shepard as "George Atkinson" (vocal), Olly Oakley (banjo), Landon Ronald (piano).

5423b  
Bill Bailey, Won't You Please Come Home  
Zonophone X-42076

5424b  
There's A Girl Wanted There  
Zonophone X-42077

Olly Oakley (banjos solos), unknown (piano).

The Yeoman's Call  
Edison Bell 629 (cyl)

Popular Songs Of The Day  
Edison Bell 726 (cyl)

The Piccaninnies' Christmas  
Edison Bell 727 (cyl)

BANJO (on Zonophone 506254/6334)
BANJO (on Grammophon V-26255)

BANJO MIT KLVIERBEGLEITUNG (Zonophon 16580)
BANJO (MET PIANOBEGELEIDING) (on Dutch issues of Zonophone 16580)

SOLO DE BANJO PAR OLLY OAKLEY (on Gramophone 36251)

BANJO (MET PIANOBEGELEIDING) (on Dutch issues of Zonophone 16580)

FRED TURNER (on Zonophone Twin 137)

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (on Gramophone GC-6454, Zonophone X-46271, 46264)
Olly Oakley (banjo solos), Landon Ronald (piano).

London, December 14, 1904.

Gondoliere Two-Step (Der Gondoliere Two-Step*)  
Zonophone X-46271, X-506254,
Grammophon V-26255*, 11448**, 246251**, Grammophon Cv-26255**,
HMV 276250

Gondoliere Two-Step (Les Gondoliers. Two Step*)  
Grammophone GC-6454, 36260*

Anona-Intermezzo Two Step (sic)  
Zonophone X-46260

L'Înégue (Nestydaty*)(Der Uns verschämte**)  
Grammophone GC-6458, Zonophone Twin 137, Twin 137, Zonophone 506254/6334*, 15580**, 16560, X-526252, Grammophone C-76251

En Avant - Patrol March  
Zonophone 46268 (7"").

Husarenritt  
Zonophone 46265 (7"").

Cocoanut Dance  
Zonophone 46266 (7"").

Husarenritt  
Gramophone rejected

NOTE: - In the Dutch "Catalogus Van Gramophone Records 1911-12" "Der Gondoliere" is credited to "Vess L. Ossman (met Orkestbegleiding)" and listed under number Cv-26255; in the German catalog "Grammophon Grun Etikett" 1912/13 "Der Gondoliere, Two-Step von Powell" is credited to Vess L Ossman, too, and listed under catalog-number 26255 and order-number 11448; the Austrian "Verzeichnis der doppelseitigen Grammophon-Platten, Serie: Grun Etikett, 1911 * also has Ossman as player of "Der Gondoliere, Two-Step", number 246251. All this seems obviously to be an error.

PLAYED BY MR. OLLY OAKLEY, LONDON
Olly Oakley (banjo solos), Landon Ronald (piano).


Husarenritt  
Gramophone C-76252

Creole Belles  
Gramophone GC-6459

Cocoanut Dance  
Gramophone GC-6460, HMV B-142

Cocoanut Dance  
Zonophone 46269 (7"").

Cocoanut Dance  
Gramophone rejected
THE MINSTER SINGERS. LONDON
Possibly Ernest Pike, Wilfred Virgo, Stanley Kirkby, Peter Dawson (vocal quartet), Olly Oakley (banjo).


6662a The Old Folks At Home
6663a Massa’s In De Cold, Cold Ground
6664a Good Old Jeff
6665a Robin Adair

Same.

London, December 16, 1904.

6371b The Old Folks At Home
6372b Massa’s In De Cold Cold Ground
6373b Good Old Jeff
6374b Robin Adair

BURT SHEPARD
GEORGE ATKINSON (on Zonophone X-42220, X-42219)
Burt Shepard (vocal), Olly Oakley (banjo).

London, December 16, 1904.

6375b Bill Bailey, Won’t You Please Come Home?
6376b I’se A-waitin’ For Yer, Josie
6666a Bill Bailey, Won’t You Please Come Home?

ALBERT WHELAN
Albert Whelan (vocal), Olly Oakley (banjo).

London, December 20, 1904.

6397/8b The Arkansaw Whistler
6399/6400b Sing Allelujah (sic)
6401b I Never Let It Upset Me (Imitation Of Alf Gibson)
6681a The Arkansaw Whistler
6682a Sing Allelujah

Olly Oakley (banjo solo), unknown (piano).

London, ca October, 1905

Pantomime Echoes

MR. OLLY OAKLEY, LONDON
Olly Oakley (banjo solos), unknown orchestra.

London, December 18, 1905.

2920d The Dandy Fifth (Le Dandy*)
2921d Queen Of The Burlesque
2922d Douglas Cake-Walk

SUNG BY THE MINSTER SINGERS, LONDON (QUARTETTE W. BANJO) (on Gramophone GC-4397)
THE MINSTER SINGERS WITH BANJO ACC. (on Zonophone Twin 534)
Possibly Ernest Pike, Harold Wilde, Stanley Kirkby, Peter Dawson (vocal quartet or trio -1), Olly Oakley (banjo).

London, December 20, 1905.

3206/8e Click Clack
3209/10e Dat’s Bery Queer
3211e Angelus/Teasing/Daffodil
3212/4 Goodnight
3215e De Ring-Tailed Coon
3216e De Ring-Tailed Coon
3217e De Ole Banjo
3218e De Ole Banjo
3219e My Pretty Zulu Lou -1

SIGNOR CETRA (on Gramophone C-56250, C-56251)
SOLO DE BANJO PAR OLLY OAKLEY AVEC ACCOMPAGNEMENT D’ORCHESTRE (on Gramophone GC-36252)
SOLO DE BANJO PAR OLLY OAKLEY (on Gramophone GC-36253)
ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY. LONDON (on HMV B-141)
ENGLISH BANJO W. PIANO. PLAYED BY MR. OLLY OAKLEY LONDON (on Gramophone GC-6465)
Olly Oakley (banjo solo), unknown orchestra or unknown (piano -1).

London, December 21, 1905.

3220e Jolly Boys March (Gentil Garcon. March*)
3221e Menuet (Paderewski)
3222e Menuet (Paderewski) (Menuettto <Paderewski >*) -1
3223e On Guard, March (En Garde*)
The Dandy Fifth (Le Dandy)*
Gramophone GC-6463, GC-36253*,
HMV B-141, K-506

Queen Of The Burlesque (Queen Of Burlesque*)
(Le Regina Dei Gnomi)**
Gramophone GC-6461-X, X-66251, Gramophone C-56251**

Queen Of The Burlesque
Gramophone rejected

Douglas Cake-Walk
Gramophone rejected

Fusiliers' Patrol (Patrouille D'Infanterie*)
Gramophone GC-36252*, C-6462,
Gramophone GC-36252*, HMV B-139

Le Fantôme
Gramophone rejected

THE MINSTER SINGERS, LONDON
Possibly Ernest Pike, Harold Wilde, Stanley Kirkby, Peter Dawson (vocal quartet), Ollie Oakley (banjo).

The Old Folks At Home
Edison Bell 912 (cyl)

The Meister Singers (vocal), Ollie Oakley (banjo).

The Ring-Tailed Coon
Edison Bell 10040 (cyl) (August, 1906)

Olly Oakley (banjo solos), probably unknown (piano).

Fusilier Patrol
Edison Bell 10041 (cyl)

My Coal Black Lady
Edison Bell 5514 (cyl)

BANJO SOLO. BY MR. OLLY OAKLEY
Olly Oakley (banjo solo), accompaniment, if any, unknown.

Padrewski's Minuet
Edison Bell 912 (cyl)

The Meister Singers (vocal), Ollie Oakley (banjo).

The Ring-Tailed Coon
Edison Bell 10040 (cyl) (August, 1906)

Olly Oakley (banjo solos), probably unknown (piano).

Poppies And Wheat
Edison Bell 914 (cyl)

Jolly Boys
Edison Bell 915 (cyl)

L'Ingénue Gavotte
Edison Bell 957 (cyl)

Pantomime Echoes
Edison Bell 10053 (cyl)

Les Sylphes
Edison Bell 10084 (cyl)

WILSON HALLETT. VOCAL WITH OLLY OAKLEY, BANJO
Wilson Hallett (vocal), Ollie Oakley (banjo).

My Coal Black Lady
Edison Bell 5514 (cyl)

My Coal Black Lady
Edison Bell 5514 (cyl)

Fusilier Patrol
Edison Bell 10041 (cyl)

Pantomime Echoes
Edison Bell 10053 (cyl)

Frivolity Barn Dance
Edison Bell 10082 (cyl)

Carnet Johnson
Edison Bell 10083 (cyl)

Les Sylphes
Edison Bell 10084 (cyl)

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY, LONDON. WITH PIANO ACCOMPANIMENT (on Zonophone X-46268)

Colored Major (Der Schwarze Major*)
Zonophone X-46267, X-26254,
Zonophone Twin 447, HMV 276251,
Grammophon 276251, V-26254*, 26254*,
11448*, 246250*, Gramophone Cv-26254*

Jessamine
Gramophone GC-6469, C-46301, C-76255

9816b
9817b
9818b Valse Chantante Zonophone X-46272, X-86251, 86252, Gramophone C-236251, K-463
9819 1/2b Lumbrin Luke Zonophone X-46268, 447, Zonophone Twin 447
9820b Poppies And Wheat Zonophone X-46270, 446, Zonophone Twin 446
9821b Bolero - Cammeyer Gramophone GC-6467, C-76254
9822b La Mattchiche Zonophone X-46269

NOTE: - In the Dutch "Catalogus Van Gramophone Records 1911-'12" "Der schwarze Major" is credited to "Vess L. Ossman (met Orkestbegleiding)" and listed under number Cv-26254; in the German catalog "Grammophon Grun Etikett" 1912-'13 this title is credited to Vess L. Osman, too, and listed under catalog-number 26254 and order-number 11448; the Austrian "Verzeichnis der doppelseitigen Grammophon-Platten, Serie: Grun Etikett, 1911" also has Osman as player of "Der Schwarze Major", number 246250. All this seems obviously to be an error. "La Mattchiche", 9822b, is better known as "Sorella" (arr. Morley).

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON. WITH ORCHESTRAL ACCOMPANIMENT (on Zonophone X-46266)
ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (on Zonophone 445)
ENGLISH BANJO WITH ORCH. PLAYED BY MR. OLLY OAKLEY LONDON (on Gramophone GC-6468)
ENGLISH BANJO WITH ORCH. PLAYED BY MR. OLLY OAKLEY LONDON (on HMV B-138)

Olly Oakley (banjo solos), unknown orchestra.

9823b Home, Sweet Home (With Variations) Zonophone X-46266, 446, Zonophone Twin 446, Ariel 1026
9824b Oakleigh Quick-step Gramophone rejected
9826b Toronto Jig

NOTE: - Missing matrix numbers are probably accounted for by alternative takes of the titles listed, though there may have been a number of rejected sides of completely unissued material. The pages for this session are missing from the H.M. V. files.

ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON. (on Gramophone GC-6470, Zonophone X-46273, Zonophone Twin 445)

Olly Oakley (banjo solos), unknown piano.

6708e The Gay Gassoon (sic) Gramophone GC-6470, C-76256
6710e Darktown Dandies Zonophone X-46273, Zonophone Twin 445, Regal-Zonophone T-445, Gramophone 286254, Ariel 253, 9597, 1032

NOTE: - Missing matrix numbers are probably accounted for by alternative takes of the titles listed, though there may have been a number of rejected sides of completely unissued material. The pages for this session are missing from the H.M.V. files.

Olly Oakley (banjo solos), probably unknown piano.

London, before September, 1907.

Coontown Chimes Edison Bell 10188 ( cyl)
Coloured Major Edison Bell 10189 ( cyl)
Dusky Minstrel Edison Bell 10190 ( cyl)
The Matador Edison Bell 10192 ( cyl)
Carolina Tar Heel Edison Bell 10193 ( cyl)

PLAYED BY MR. OLLY OAKLEY. WITH ORCHESTRAL ACCOMPANIMENT, LONDON (on Zonophone X-46274)
ENGLISH BANJO WITH ORCH. PLAYED BY MR. OLLY OAKLEY. LONDON (on HMV B-137)
Olly Oakley (banjo solos), unknown orchestra.

London, September, 1907.

6714e The Matador Two-step (Der Matador, Two Step von Penn*) Gramophone GC-6472, HMV B-137, Grammophon C-46303*
6722e An Ethiopian Carnival (sic) Gramophone GC-6471, 46302, C-76257
6724e The Bay Tree Zonophone X-46274

NOTE: - Missing matrix numbers are probably accounted for by alternative takes of the titles listed, though there may have been a number of rejected sides of completely unissued material. The pages for this session are missing from the H.M.V. files. The "Phonographische Zeitschrift", Berlin, 9. Jahrg., 1908, No. 44, p. 1368, states: "Der Banjo-Virtuose Olly Oakley, der zur Orchesterbegleitung Penns: "Der Matador", two step (46303) spielt. Ein ganz hervorragender Künstler auf seinem Instrument... Nach der virtuosen Art der Handhabung nehme ich an, dass Olly Oakley auch ein black-man ist. Klarheit und Rhythmus bleiben von Anfang bis zum Ende vorbildlich. Der volle Klang der gerissenen Saiten, die tadellose Reinheit aller Akkordischen impressionen ebensoweit wie die verschiedene Rhythmisierung innerhalb eines Taktes oder Halbtaktes, die alles zu höchster Beweglichkeit steigert."
HECTOR GRANT, HERBERT PAYNE, WALTER MILLER & JOHNNY WAKEFIELD

Probably Ernest Pike, Peter Dawson, Stanley Kirkby, unknown (vocal quartet), probably Olly Oakley (banjo).

London, October, 1907

6861e Christmas Eve In An Australian Miner's Camp Zonophone X-41025, HMV B-1570
6864e Christmas Eve In Barracks Zonophone X-41024, HMV B-1571

MINSTER SINGERS WITH BANJO

Albert Whelan, three unknown (vocal quartet), probably Olly Oakley (banjo).

London, December, 1907

7356e A Jolly Christmas Zonophone X-49279
7357e Christmas Eve In The Old Homestead Zonophone X-49280, HMV B-1570

Olly Oakley (banjo solo), probably unknown (piano).

The Oakley Quick-Step Edison Bell 10244 (cyl)

Wilson Hallet (vocal -1), Stanley Kirkby (vocal -2), Billy Whitlock (vocal -3), Olly Oakley (banjo), probably unknown (piano).

London, 1907

7358e The Nigger And The Bee -1 Edison Bell 10224 (cyl)
7359e By The Watermelon Vine -2 Edison Bell 10286 (cyl)
7360e Oh! Mister Moon -2 Edison Bell 10287 (cyl)
7361e The Villain Still Pursued Her -3 Edison Bell 10291 (cyl)

Olly Oakley (banjo solos), probably unknown (piano).

London, 1907

Darktown Dandies Edison Bell 10393 (cyl)
A Country Dance Edison Bell 10394 (cyl)
A Dusky Belle Edison Bell 10450 (cyl)

Olly Oakley (banjo solos), accompaniment unknown.

London, ca 1907 (?)

9441e The Sweep's Intermezzo HMV GC-6473, B-137
9442/3e A Sonnet (Cammeyer) Gramophone rejected
9444e Faust : Ballet Music Gramophone rejected
9445e Humoreske (Dvorak) Gramophone rejected

ENGLISH BANJO WITH PIANO. PLAYED BY OLLY OAKLEY LONDON (on HMV B-137)

Olly Oakley (banjo solos), unknown (piano).

London, January 13, 1909

9446e The Sweep's Intermezzo HMV GC-6473, B-137
9447e A Sonnet (Cammeyer) Gramophone rejected
9448e Faust : Ballet Music Gramophone rejected
9449e Humoreske (Dvorak) Gramophone rejected

ENGLISH BANJO. PLAYED BY WILL WATKINS. WITH PIANO ACCOMPANIMENT (on Cinch 5226)

MR. OLLY OAKLEY. BANJO. LONDON (on Grammophon V-26250)

GIANT BANJO. PLAYED BY MR. OLLY OAKLEY LONDON. WITH GRAND PIANO ACCOMPANIMENT (on Zonophone X-46276)

Olly Oakley (banjo solos), unknown (piano).

London, January 15, 1909

9470e El Capitan (El Capitain-Marsch <sic>**) Zonophone X-46276, X-26251, X-86251***, 86251, 106250, Grammophon V-26250*, 26250*, 11446*, C-236250**, Gramophone 236250***,
9471e Liberty Bell Zonophone rejected
9472e Under The Double Eagle Zonophone rejected

ENGLISH BANJO WITH PIANO. PLAYED BY MR. OLLY OAKLEY. LONDON (on HMV B-136)

Olly Oakley (banjo solos), unknown (piano).

London, January 16, 1909

9475e King Cotton (King Cotton - Marsch**) Zonophone 16579*, X-526250*, X-506250, 506252, Twin 121**, Zonophone Twin 121, Zonophone 121, Gramophone 286250
9476e Rugby Parade Zonophone X-46277, Twin 95
9477e Dashwood Quickstep Zonophone X-46288

BANJO (MET PIANOBEGELEIDING) (on Dutch issues of Zonophone 16579)

BANJO MIT KLIERVERBELEITUNG (on Zonophone X-526250, X-526251, 16579)

(BANJO SOLO) PLAYED BY MR. FRED TURNER (on Twin 95, 121)

BANJO SOLO. FRED TURNER (on Ariel 1038)

ENGLISH BANJO WITH PIANO. PLAYED BY MR. OLLY OAKLEY. LONDON (on HMV B-136)

Olly Oakley (banjo solos), unknown (piano).

London, January 16, 1909

9475e King Cotton (King Cotton - Marsch**) Zonophone 16579*, X-526250*, X-506250, 506252, Twin 121**, Zonophone Twin 121, Zonophone 121, Gramophone 286250
9476e Rugby Parade Zonophone X-46277, Twin 95
9477e Dashwood Quickstep Zonophone X-46288

289
Return Of The Regiment (Rückkehr des Regiments*)
Zonophone 16579*, X-526251*, X-506251, 506253, Twin 129, Zonophone Twin 129, Zonophone 129, Gramophone 286251

Fun In A Wigwam
Zonophone rejected
Zonophone X-66254, 66254, Twin 165, Zonophone Twin 165*, Zonophone 165, Ariel 1038

Romping Rossie
Zonophone rejected?

Romping Rossie

Uncle Johnson
HMV GC-6474, B-136, Gramophone 286255

Olly Oakley (banjo solos), unknown (piano).

The Matador Two-Step (Der Matador Two-Step von Penn)
Edison 13863 (cyl)

Gallopade
Edison 13890 (cyl)

Darktown Dandies
Edison 13899 (cyl)

A Black Coquette
Edison 13929 (cyl)

NOTE: The above Edison cylinders were probably made at two or three sessions.

Olly Oakley (banjo solo), unknown orchestra.

Poppies And Wheat, Barn Dance
Edison Amberol 12022 (cyl), Blue Amberol 23004 (cyl)

BANJO SOLO - OLLY OAKLEY (on Edison Blue Amberol 5300)
Olly Oakley (banjo solo), unknown (piano).

Sweet Jasmine
Edison Amberol 12036 (cyl), Blue Amberol 5300 (cyl)

FRED TURNER (on Zonophone Twin 95)
Olly Oakley as "Fred Turner" (banjo solos), unknown (piano).

To The Front
Twin 95, Zonophone Twin 95, Zonophone 95

Light Of Foot
Zonophone rejected

Sweet Dixie
Zonophone rejected

Summer Dance
Zonophone rejected

Coontown Chimes
Zonophone rejected

Handy Jack
Zonophone rejected

OLLY OAKLEY, BANJO (on Edison 12302)
Olly Oakley (banjo solo), unknown orchestra.

To The Front
Edison 12302 (cyl), Zonophone rejected

Light Of Foot

Sweet Dixie

Summer Dance

Coontown Chimes

Handy Jack

BANJO or BANJO SOLO (on Ariel 3696)
ENGLISH CONCERTINA. PLAYED BY MR. ALEXANDER PRINCE WITH PIANO ACCOMPANIMENT (sic) (on some issues of Zonophone Twin 861, 695)
ENGLISH BANJO. PLAYED BY OLLY OAKLEY WITH PIANO ACCOMPANIMENT (on Zonophone Twin 861, 695)
ENGLISH BANJO. PLAYED BY OLLY OAKLEY WITH PIANO ACCOMPANIMENT (on Zonophone Twin 948)
ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY (WITH PIANO ACCOMPANIMENT) (on Zonophone X-46289)
ENGLISH BANJO W DOUBLE PIANO. PLAYED BY MR. OLLY OAKLEY. LONDON (on HMV B-136)

BANJO WITH PIANO ACCOMPANIMENT PLAYED BY OLLY OAKLEY (on Ariel 9596)
OLLY OAKLEY. BANJO WITH PIANO ACCOMP. (on Ariel 1038)
Olly Oakley (banjo solo), unknown (piano).

Torchlight Parade
Zonophone rejected

Danse Arlequin
Zonophone rejected

American Patrol
Zonophone X-46294, Zonophone Twin 695, Zonophone 695

American Patrol
Zonophone rejected

Graceful Dance (The Spirit Of The Glen)
Zonophone rejected

Graceful Dance (The Spirit Of The Glen)

American Patrol
Zonophone rejected

Torchlight Parade
Zonophone rejected

Danse Arlequin
HMV GC-6477, B-136, Gramophone 286256

A Dusky Belle (Dusky Belles*)
Zonophone X-46289*

The Whistling Nig
Zonophone X-46299, Zonophone Twin 948, Zonophone 948, Regal-Zonophone T-948, Ariel 253, 1038, 3696, 9596
OAKLEY, cont.

3013ab  Dreams Of Darkie Land  Zonophone X-46298, 948, Twin 948, Regal-Zonophone T-948, Ariel 3696, 1026
3014ab  Fun In Dahomey  Zonophone X-46296, Zonophone Twin 861, Zonophone 861

**NOTE:** 3010ab has four hands on the piano. Alexander Prince was a concertina player, not a banjoist, but some issues of Zonophone Twin 861 double the above banjo solo (matrix 3014ab) with Prince’s concertina solo of Administration March (matrix 11083e).

Ollie Oakley (banjo solos), accompaniment, if any, unknown.

- **Torchlight Parade**: Edison 14042 (cyl), Edison 14058 (cyl), Edison 14082 (cyl)
- **Queen Of The Burlesque**: Edison 14042 (cyl), Edison 14058 (cyl), Edison 14082 (cyl)
- **Punchinello**: Edison 14132 (cyl)

**THE MINSTER SINGERS, LONDON**
Ernest Pike, probably Harold Wilde, Stanley Kirkby, Peter Dawson (vocal quartet), probably Ollie Oakley (banjo).

- **12772e**: Plantation Songs - Click Clack, HMV GC-2-4016, HMV B-366
- **12773e**: Plantation Songs - De Ole Banjo, HMV GC-2-4019, HMV B-366
- **12776e**: Dat’s Berry Queer, HMV GC-2-4020
- **12778e**: Good-Night, HMV GC-2-4023, B-368

**NOTE:** 2-4023 is a remake.

**BANJO or BANJO SOLO (on Ariel 3654)**
ENGLISH BANJO WITH PIANO. PLAYED BY OLLY OAKLEY (on Zonophone Twin 608)
ENGLISH BANJO PLAYED BY MR. OLLY OAKLEY WITH PIANO ACCOMPANIMENT (on Zonophone X-46292, X-46293)
ENGLISH BANJO PLAYED BY OLLY OAKLEY WITH PIANO ACCOMPANIMENT (on Zonophone Twin 695)

Ollie Oakley (banjo solos), unknown (piano).

- **LONDON, November 22, 1910.**
  - **12876e**: Fernbank Quick-Step, Zonophone X-46295, Zonophone Twin 695, Zonophone Twin 1015
  - **12877e**: Fernbank Quick-Step, Zonophone rejected
  - **12878e**: Marche De Concert, Zonophone X-46292, Zonophone Twin 608, Zonophone 608, Ariel 3654
  - **12879e**: Marche De Concert, Zonophone rejected
  - **12880e**: Torchlight Parade, Zonophone X-46293, Zonophone Twin 608, Zonophone 608, Ariel 3654

**ENGLISH BANJO PLAYED BY OLLY OAKLEY WITH PIANO ACCOMPANIMENT. LONDON (on Zonophone X-46291, X-46300, Zonophone Twin 1015)**

Ollie Oakley (banjo solos), unknown (piano).

- **LONDON, December 9, 1910.**
  - **12891e**: En Avant, Zonophone rejected
  - **12892e**: Insurgent’s Patrol, Zonophone X-46300, Zonophone Twin 1015, Zonophone 1015, Gramophone C-26250, Homochord D-1088
  - **12893/4e**: Dashwood Quick-Step, Zonophone rejected
  - **12895e**: The Red Cockade, Zonophone X-46291
  - **12896e**: Rosamond Waltz, Zonophone rejected
  - **12897e**: The Red Cockade, Zonophone rejected
  - **12898e**: Queen Of The Burlesque, Zonophone Twin 1015, Zonophone 1015, Gramophone C-2625

**BANJO SOLO OLLY OAKLEY (on Velvet Face 1070)**
BANJO SOLO OLLY OAKLEY (on Winner 2046, 2086, 2185, Apollo 84, New Empire 1305)
BANJO SOLO; OLLY OAKLEY (on Apollo 84)
MR. OLLY OAKLEY (on Diploma D-11)

Ollie Oakley (banjo solos), unknown (piano).

- **LONDON, ca December, 1910.**
  - **2620; (173-D)**: The Darkey’s Awakening (Darkey’s Awakening*)
    *Edison Bell 268 (10 1/4"), Winner 2086, Diploma D-17*
  - **2621**: Spirit Of The Glen
    *Winner 2185, Velvet Face 1070, New Empire 1305*
  - **2622**: The Sweep’s intermezzo
    *Velvet Face 1070*
  - **2623**: Poppies And Wheat
    *Edison Bell 272 (10 1/4"), Winner 2046, New Empire 1305*
  - **2624; (174)**: A Dusky Belle
    *Edison Bell 272 (10 1/4"), Winner 2086, EX049*
  - **2625**: Queen Of Burlesque
    *Edison Bell 267 (10 1/4"), Winner 2110*
  - **2626**: Sweet Jessamine
    *Edison Bell 268 (10 1/4"), Winner 2046, Apollo 84, Diploma D-17*
  - **2627**: Torchlight Parade
    *Edison Bell 267 (10 1/4"), Winner 2110, Diploma D-11, EX049*
BANJO SOLO PLAYED BY OLLY OAKLEY. WITH PIANO ACCOMPANIMENT (on Homochord H-156)
OLLY OAKLEY, BANJO SOLO (on Rondophone, Homochord HD-201)
BANJO SOLO BY OLLY OAKLEY WITH PIANO ACC. (on Homophon)
BANJO SOLO (on Homochord 4058)
Olly Oakley (banjo solos), unknown (piano).

Olly Oakley (banjo solo), accompaniment, if any, unknown.

Kiss Waltz (cyl)

Olly Oakley (banjo solos), accompaniment, if any, unknown.

Dusky Belle (cyl)
Darktown Dandies (cyl)
The Spirit Of The Glen (cyl)
Carolina Tar Heel (cyl)
Oakleigh Two-Step (cyl)
Sweet Jasmine (cyl)
Toronto Jig (cyl)

NOTE: - Rondophones and Rexophones were sold only in Australia.

James Baker as "Stanley Kirkby" (vocal), Olly Oakley (banjo), unknown (piano).

Ma Juliette
Ma Curly-Headed Babby

MILLER AND OAKLEY (on Curry 89)
COON AND BANJO STANLEY KIRKBY AND OLLY OAKLEY (on Winner 2113)
SONG AND BANJO. OLLY OAKLEY AND STANLEY KIRKBY (on Winner 2185)

Same.

Stay In Your Own Back Yard
My Juliet
Piccaninnny Mine, Good Night
My Curly-Headed Baby
My Juliet

NOTE: - Curry with vocal by "Miller".
PLAYED BY MR. OLLY OAKLEY WITH PIANO ACCOMPANIMENT. LONDON (Favorite 1-64085, 439)

MR. OLLY OAKLEY (BANJO SOLOIST) LONDON. PIANOFORTE ACCOMPANIMENT

Olly Oakley (banjo solos), unknown (piano).

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<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>January-before March 12, 1912</td>
<td>Carolina Tar Heel, Darktown Dandies, Dashwood Quick-Step, Spirit Of The Glen</td>
<td>Favorite 483, Lyric 243, Favorite 439, 1-64084, Lyric 243, Ariel 837</td>
</tr>
<tr>
<td></td>
<td>Olly Oakley (banjo solos), unknown orchestra.</td>
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<tr>
<td></td>
<td>London.ca January-before March 12, 1912.</td>
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<tr>
<td></td>
<td>Favorite 439, 1-64085, Ariel 837</td>
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</tbody>
</table>

BANJO SOLO BY OLLY OAKLEY (on Regal G-6202)

Olly Oakley (banjo solos), unknown orchestra.

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<tr>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>February, 1912</td>
<td>The Coloured Major March, Sweet Jasmine</td>
<td>Columbia-Rena 1960, Regal G-6202</td>
</tr>
<tr>
<td></td>
<td>Olly Oakley (banjo solos), unknown orchestra.</td>
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</tbody>
</table>

NOTE: Both titles later remade in June, 1927.

BANJO AND VIOLIN, OLLY OAKLEY AND VICTOR OPFERMAN (on Winner 2440)

OLLY OAKLEY & STANLEY KIRKBY. SONG WITH BANJO ACCPT (on Winner 2124 for matrix 3044)

Olly Oakley (banjo solos), unknown (piano).

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<th>Date</th>
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Olly Oakley (banjo solo), accompaniment, if any, unknown.

Queen Of The Burlesque

London, before April, 1912. Edison 10549 (cyl)

CHARMAN, CARR, COVE AND OAKLEY (on Velvet Face 1228)

MESSRS. CARR, CHARMAN, COVE AND OAKLEY (on Edison Bell 435)

Jack Charman, Robert Carr, Herbert Cove (vocal trio), Olly Oakley (banjo), unknown (piano).

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<tr>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>April, 1912</td>
<td>That Mysterious Rag, Everybody’s Doing It</td>
<td>Edison Bell 435 (10 1/4&quot;), Winner 2142, Velvet Face 1228, Edison Bell 435 (10 1/4&quot;), Velvet Face 1228</td>
</tr>
<tr>
<td></td>
<td>Olly Oakley (banjo), unknown (piano).</td>
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</table>

Jack Charman, Walter Miller (vocal duet), Olly Oakley (banjo), unknown (piano).

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<th>Date</th>
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</thead>
<tbody>
<tr>
<td>April, 1912</td>
<td>Grizzly Bear</td>
<td>Edison Bell 442 (10 1/4&quot;), Winner 2142</td>
</tr>
</tbody>
</table>

JACK CHARMAN, VOCAL & BANJO ACC. (on Winner 2154)

Jack Charman (vocal), possibly Olly Oakley (banjo).

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<tr>
<th>Date</th>
<th>Title</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>March, 1912</td>
<td>That Mysterious Rag</td>
<td>Winner 2154</td>
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MR. ARTHUR FORREST (on Coliseum 349)

ARTHUR C. PRICE (on Coliseum)

BANJO Solo PLAYED BY MR. F. LEGGETT (on Scalas)

BANJO Solo PLAYED BY MR. OLLY OAKLEY (on Lyceum 038)

Olly Oakley (banjo solo), unknown (piano).

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<tr>
<td></td>
<td>Olly Oakley (banjo solo), unknown (piano).</td>
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</tbody>
</table>

London, ca May, 1912.
MR. OLLY OAKLEY (BANJO SOLOIST) LONDON. PIANOFORTE ACCOMPANIMENT (on Jumbo A-22232)
Olly Oakley (banjo solos), unknown (piano),
LXO-1781 Carolina Tar Heel Jumbo 832, Ariel 2097, Odeon A-22238
LXO-1782 The Darkey’s Dawn Jumbo 917, Odeon A-22232
LXO-1783 Torchlight Parade Jumbo 917, Odeon A-22233
LXO-1784 Gallopade Jumbo 805, Ariel 2137, Odeon A-22234
LXO-1785 The Revellers Jumbo 805, Ariel 2137, Odeon A-22235
LXO-1786 Oakleigh Quick-Step Jumbo 832, Ariel 2097, Odeon A-22231

BANJO (on Polyphon 12245)
BANJO SOLO MR. OLLY OAKLEY (on Excelophone 5598)
Olly Oakley (banjo solos), unknown orchestra,
London, ca late 1912.
24300; Queen Of The Burlesque (Das Tanzmädel*) Polyphon 5624, Pilot 5624, 12245*
7154
24301; The Coloured Major Cakewalk (Der Neger-Major*) Polyphon 5624, Pilot 5624, 12245*, The Stars Record 165
7155
24302; A Banjo Oddity Polyphon 5625, Pilot 5625,
7156
24303; The Bajadère Polyphon 5625, Pilot 5625
7157
24304; The Toronto Jig Polyphon 5598, Pilot 5598,
7158
24305; The Gay Gossoon. March Polyphon 5598, Pilot 5598,
7149

A, SCOTT GATTY ARCADIAN MINSTRELS
Arcadian Minstrels (vocal), Olly Oakley (banjo), further accompaniment, if any, unknown.
London, ca late 1912.
24352 Click Clack Polyphon 5599, Pilot 5599
24353 De Old Banjo Polyphon 5599, Pilot 5599

BANJO SOLO (on Regent-Rifanco 1015)
OLLY OAKLEY (BANJO SOLO) (on Kalliope 6060)
Olly Oakley (banjo solos), unknown (piano),
London, before December, 1912.
E-1516 Sweet Jessamine (Sweet Jasmin*) Famous 212 (*), Victory F-6, Diploma F-6,
E-1517 Toronto Jig Famous 212 (*), Victory F-5, Diploma F-5,
E-1518 Queen Of The Burlesque Famous 217 (*), Victory F-5, Diploma F-5,
Kalliope 6059, Regent-Rifanco 1015*
E-1519 Darkey’s Patrol (Darkies’ Patrol*) Famous 213 (*), Kalliope 6201
E-1520 The Darkey’s Awakening Famous 213 (*), Kalliope 6201
E-1521 In The Camp Famous 217 (*), Victory F-6, Diploma F-6,
Kalliope 6059, Regent-Rifanco 1015

BANJO SOLO, OLLY OAKLEY (on Winner 2282)
Olly Oakley (banjo solos), unknown (piano),
3425 A Banjo Oddity Winner 2405, Velvet Face 1290
3426 Toronto Jig Winner 2258
(S10-B)
3427 Husarenritt Winner 2405, Velvet Face 1290
3428 Nigger In A Fit Winner 2282, Apollo 287
3429 Camptown Carnival Winner 2282, Apollo 287
3430 Mister Jollyboy Winner 2258
(S11-C)

DAVE COMPTON (on Vox Humana VH-25, VH-56)
ORCHESTRE (sc) MATCHICHE BANJO, SOLO PAR OLLY OKLEY (on Pathé 6300)
OLLY OAKLEY (on Grand Pree 18033)
Olly Oakley (banjo solos), unknown (piano),
London, ca 1913.
92207 The College Rag Pathé 121, 5116, 9579, 20256, 30006
92208 Mister Jolliboy (Mister Jolly Boy*) (Mistre Jolly Boy** <sic>) Pathé 121, 5116, 9579**, 20256, , 30006, Actuelle 10296*, Grand Pree 18033*,
92209 Camptown Carnival Vox Humana VH-56*
92210 Torchlight Parade Pathé 140, 5115, 20258, Diamond 048
Pathé 122, 5117, 9571, 20257, 30007, Diamond 048

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<th>Item</th>
<th>Title</th>
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<tr>
<td>92211</td>
<td>Darkey's Patrol (The Darkies Patrol*) (Patrouille Nocturne**)</td>
<td>Pathé 140, 5115, 6300**, 20258, Actuelle 10296*, Grand Pree 18033*, Vox Humana VH-25*, Diamond 0188</td>
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<tr>
<td>92212</td>
<td>?</td>
<td>Pathé?</td>
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<tr>
<td>92213</td>
<td>?</td>
<td>Pathé?</td>
</tr>
<tr>
<td>92214</td>
<td>Nigger In A Fit</td>
<td>Pathé 122, 5117, 9571, 20257, 30007</td>
</tr>
<tr>
<td></td>
<td>NOTE: Reverse of Diamond 0188 is by Sydney Elgar Turner “Sunflower Dance”.</td>
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</tr>
</tbody>
</table>

MR. F. CURTIS (on Scala 364)
JACK SHERWOOD (on Bek a)
SUNG BY MR. LESLIE MILTON (BANJO ACCOMPANIMENT OLLY OAKLEY) (on Coliseum R-114)
Jack Sherwood as “Leslie Milton” (vocal), Olly Oakley (banjo), unknown (piano).

Olly Oakley (banjo solos), unknown orchestra -1, unknown (piano -2).

BANJO or BANJO SOLO (on Ariel 3706)
MASTERPIECE OF MUSIC (on Ariel 3559 for matrix Ab-16372e)
ENGLISH BANJO WITH PIANO PLAYED BY MR. OLLY OAKLEY LONDON (on HMV C-286)
ENGLISH BANJO. PLAYED BY OLLY OAKLEY WITH PIANO ACCOMPANIMENT (on Zonophone Twin 1174, Zonophone 1060)
(BANJO) PLAYED BY OLLY OAKLEY. WITH PIANO ACCOMPANIMENT (on Ariel 9596)

Olly Oakley (banjo solos), probably Madame Adami (piano).

London, March 6, 1913.

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<thead>
<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Ab-16372e</td>
<td>Comical Coons</td>
<td>Zonophone Twin 1174, Zonophone 1174, Ariel 3559, 1032</td>
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<tr>
<td>Ab-16373e</td>
<td>The College Rag</td>
<td>Zonophone X-46302, Zonophone Twin 1060, Zonophone 1060, Ariel 3706</td>
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<tr>
<td>Ab-16374e</td>
<td>The College Rag</td>
<td>Zonophone rejected</td>
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<tr>
<td>Ab-16375e</td>
<td>Sunflower Dance</td>
<td>Zonophone Twin 1237, Zonophone 1237</td>
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<tr>
<td>Ab-16376e</td>
<td>Sunflower Dance</td>
<td>Zonophone rejected</td>
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<tr>
<td>Ab-16377e</td>
<td>National Airs</td>
<td>Zonophone Twin 1174, Zonophone 1174, Ariel 205, 1044, 3559, 9601</td>
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<tr>
<td>Ab-16378e</td>
<td>National Airs</td>
<td>Zonophone rejected</td>
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<tr>
<td>Ab-16379e</td>
<td>Coon Town Breezes</td>
<td>Zonophone rejected</td>
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<tr>
<td>Ab-16380e</td>
<td>Coon Town Breezes (Coontown Breezes*)</td>
<td>Zonophone X-46302*, Zonophone Twin 1060, Zonophone 1060, Ariel 3706, Homochord D-1088</td>
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<tr>
<td>Ab-16381e</td>
<td>Devil-May-Care</td>
<td>Zonophone Twin 1237, Zonophone 1237</td>
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<tr>
<td>Ac-7176f</td>
<td>Lancashire Clogs</td>
<td>HMV C-286 (12&quot;), 0286251</td>
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<tr>
<td>Ac-7177f</td>
<td>A Black Coquette</td>
<td>HMV C-286 (12&quot;), 0286250</td>
</tr>
</tbody>
</table>

PLAYED BY OLLY OAKLEY (on Diploma F-11)
OLLY OAKLEY. INSTRUMENTAL (on Pioneer F-1)
Olly Oakley (banjo solos), unknown (piano).

London, ca April, 1913.

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<tr>
<th>Item</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1784</td>
<td>A Banjo Oddity</td>
<td>Diploma F-12, Famous 294, Apollo 10069, Pioneer F-1, Excelophone 1012</td>
</tr>
<tr>
<td>1785</td>
<td>Sweet Jessamine</td>
<td>Diploma F-12, Apollo 10069, Pioneer F-1, Excelophone 1012</td>
</tr>
<tr>
<td>1786</td>
<td>Queen Of The Burlesque</td>
<td>Diploma F-11, Famous 294, Apollo 10071, Victory F-19, Pelican P-19, Pioneer F-3</td>
</tr>
<tr>
<td>1787</td>
<td>Camptown Carnival</td>
<td>Diploma F-11, Famous 295, Apollo 10071, Victory F-19, Pelican P-19, Pioneer F-3</td>
</tr>
<tr>
<td>1788</td>
<td>Lancashire Clogs</td>
<td>Diploma F-13, Famous 295, Pioneer F-6</td>
</tr>
<tr>
<td>1789</td>
<td>Toronto Jig</td>
<td>Diploma F-13</td>
</tr>
</tbody>
</table>

BANJO SOLO BY OLLY OAKLEY (on Regal G-6203, G-4743)
BANJO SOLO BY OLLY OAKLEY (on Phoenix 021)
Olly Oakley (banjo solos), unknown (piano).

London, ca April, 1913.

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>28474</td>
<td>The Red Cockade March</td>
<td>Columbia-Rena 2157, Regal G-6203</td>
</tr>
<tr>
<td>28077</td>
<td>The Mountaineers' March</td>
<td>Regal G-6743</td>
</tr>
<tr>
<td>Title</td>
<td>Artist/Label</td>
<td>Details</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>The Drum Major</td>
<td>Columbia-Rena 2157, Regal G-6203</td>
<td></td>
</tr>
<tr>
<td>For The Flag March</td>
<td>Regal G-6743</td>
<td></td>
</tr>
<tr>
<td>A Darkie Chuckie</td>
<td>Phoenix 021</td>
<td></td>
</tr>
<tr>
<td>The Kilties</td>
<td>Phoenix 021</td>
<td></td>
</tr>
</tbody>
</table>

NOTE: The above Phoenix are almost certainly made from missing matrices 28475 and 28476. Titles from matrices 28474, 28477, 28478, 28479 were remade in 1927 and issued on the Regal label with the same catalog numbers and the suffix -R added.

OLLY OAKLEY. BANJO SOLO W. PIANO (on Homochord H-154, H-155)
Olly Oakley (banjo solo), unknown (piano).
London, June 22, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oakleigh Quick-Step</td>
<td>Homophon 1245, Homochord 4411</td>
<td>H-154, Gamage G-584, Rondophone 1245</td>
</tr>
<tr>
<td>The Gay Gossoon</td>
<td>Homophon 1237, Homochord H-154,</td>
<td>Gamage G-584, Rondophone 1237</td>
</tr>
<tr>
<td>Whistling Rufus</td>
<td>Homophon 1249</td>
<td></td>
</tr>
<tr>
<td>Camptown Carnival</td>
<td>Homophon 1245, Homochord 4411</td>
<td>H-155, Homokord 60627, Rexophone 5639, Rondophone 1245</td>
</tr>
<tr>
<td>A Banjo Oddity</td>
<td>Homophon 1259, Homochord H-155,</td>
<td>Homokord 60628, Rexophone 5639</td>
</tr>
<tr>
<td>A Black Coquette</td>
<td>Homophon 1237, Homochord H-156,</td>
<td>Rondophone 1237</td>
</tr>
</tbody>
</table>

NOTE: Homokord 60627/28 was not issued in Germany until 1921 (f). On at least some Rexophone issues of 60627 the title is mislabelled as "Camptown Carnival".

OLLY OAKLEY, BANJO SOLO. ORCHESTRA ACCOMPANIMENT
Olly Oakley (banjo solo), unknown orchestra.
London, before August, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lancashire Clogs</td>
<td>Edison Blue Amberol 23036 (cyl)</td>
<td></td>
</tr>
</tbody>
</table>

MR. OLLY OAKLEY, THE BANJO KING. PIANO ACCT. (on Marathon 335)
Olly Oakley (banjo solo), unknown (piano).
London, ca August, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Husarenritt</td>
<td>Marathon 335</td>
<td></td>
</tr>
<tr>
<td>Camptown Carnival</td>
<td>Marathon 335</td>
<td></td>
</tr>
<tr>
<td>The Yeoman’s Call</td>
<td>Marathon 380</td>
<td></td>
</tr>
</tbody>
</table>

Possibly Olly Oakley (banjo solo), accompaniment, if any, unknown.
London, ca 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Old Folks At Home</td>
<td>Beka 722, Ariel 9052, Coliseum 449,</td>
<td>Favorite 814, Scala 375, Albion 1404</td>
</tr>
<tr>
<td>My Old Kentucky Home</td>
<td>Beka 722, Ariel 9052, Coliseum 449,</td>
<td>Favorite 814, Albion 1404, Scala 375</td>
</tr>
</tbody>
</table>

MISS JESSIE BROUGHTON & OLLY OAKLEY - CONTRALTO-VOCAL WITH BANJO (on Beka 722 for matrix 35138)
MISS JESSIE BROUGHTON WITH BANJO ACCOMP. OLLY OAKLEY (on Beka 722 for matrix 35139)
SUNG BY MISS AGNES PRESTON (BANJO ACCOMPANIMENT OLLY OAKLEY) (on Coliseum 449)
Jessie Broughton (vocal), Olly Oakley (banjo).
London, ca September, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Old Folks At Home</td>
<td>Beka 722, Ariel 9052, Coliseum 449,</td>
<td>Favorite 814, Scala 375, Albion 1404</td>
</tr>
<tr>
<td>My Old Kentucky Home</td>
<td>Beka 722, Ariel 9052, Coliseum 449,</td>
<td>Favorite 814, Albion 1404, Scala 375</td>
</tr>
</tbody>
</table>

Olly Oakley (banjo solo), unknown (piano).
London, ca September, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Quick-Step</td>
<td>Jumbo 1121, Odeon 590, A-22289</td>
<td></td>
</tr>
<tr>
<td>Darkey’s Patrol</td>
<td>Jumbo 1121, Odeon 590, A-22290</td>
<td></td>
</tr>
<tr>
<td>Holiday &lt;sc&gt; *)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marche De Concert</td>
<td>Jumbo 1180, Odeon A-22291</td>
<td></td>
</tr>
<tr>
<td>A Banjo Oddity</td>
<td>Jumbo 1180, Odeon A-22282</td>
<td></td>
</tr>
</tbody>
</table>

MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159)
Olly Oakley (banjo solo), unknown (piano).
London, ca December, 1913.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banjo Oddity</td>
<td>Beka 810, Coliseum 552</td>
<td></td>
</tr>
<tr>
<td>Sweet Jasmine</td>
<td>Beka 810, Coliseum 552, Jumbo B-159,</td>
<td>Parlophone E-5061</td>
</tr>
</tbody>
</table>
MISS JESSIE BROUGHTON. BANJO ACCOMP. BY OLLY OAKLEY (on Beka 827). MISS JESSIE BROUGHTON. BANJO ACCOMP. BY OLLY OAKLEY (on Beka 827). MISS JESSIE BROUGHTON. BANJO ACCOMP. BY OLLY OAKLEY (on Beka 827). MISS JESSIE BROUGHTON. BANJO ACCOMP. BY OLLY OAKLEY (on Beka 827). MISS JESSIE BROUGHTON. BANJO ACCOMP. BY OLLY OAKLEY (on Beka 827).


London, ca December, 1913.

35386 Massa's in De Cold, Cold Ground Beka 827, Coliseum 564, Scala 531
35387 On The Banks Of The Wabash, Far Away Beka 827, Coliseum 564, Scala 531


BANJO SOLO PLAYED BY OLLY OAKLEY (on Coliseum 563). BANJO SOLO PLAYED BY OLLY OAKLEY (on Coliseum 563). BANJO SOLO PLAYED BY OLLY OAKLEY (on Coliseum 563). BANJO SOLO PLAYED BY OLLY OAKLEY (on Coliseum 563). BANJO SOLO PLAYED BY OLLY OAKLEY (on Coliseum 563).


PLAYED BY MR. OLLY OAKLEY (on Scala 323). PLAYED BY MR. OLLY OAKLEY (on Scala 323). PLAYED BY MR. OLLY OAKLEY (on Scala 323). PLAYED BY MR. OLLY OAKLEY (on Scala 323). PLAYED BY MR. OLLY OAKLEY (on Scala 323).

Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano).


Jack Charman (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman (vocal), Olly Oakley (banjo), unknown (piano).

London, ca February, 1914.

1135 When Uncle Joe Plays A Rag On His Old Banjo Winner 2587


28860 Banjo-Time in Coontown Regal G-6703
28861 The Carolina Wedding Regal G-6777
28862 Home, Sweet Home in Idaho Regal G-6777
28863 Those Old Kentucky Bells Regal G-6703

Jack Charman as "Ted Yorke" (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman as "Ted Yorke" (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman as "Ted Yorke" (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman as "Ted Yorke" (vocal), Olly Oakley (banjo), unknown (piano). Jack Charman as "Ted Yorke" (vocal), Olly Oakley (banjo), unknown (piano).

London, ca May, 1914.

28858 It's A Rocky Road To Dublin Winner 2653
28859 Down In Dear Old New Orleans Winner 2653

MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159). MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159). MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159). MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159). MR. OLLY OAKLEY. BANJO SOLOIST (on Jumbo B-159).

BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780).

Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano).

London, ca October, 1914.

35796 Coloured Major March Beka 959, Scala 780, Favorite 787
35797 Oakleigh Quick-Step Beka 959, Coliseum 719, Scala 667
35798 Merrie Company Jumbo B-159, Coliseum 719, Scala 667, Favorite 787

BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780, Coliseum 858). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780, Coliseum 858). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780, Coliseum 858). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780, Coliseum 858). BANJO SOLO PLAYED BY MR. OLLY OAKLEY (on Scala 780, Coliseum 858).

Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano).


36102 Whistling Nig Beka 1104, Coliseum 949, Scala 844
36103 Valse Chantante Beka 1104, Coliseum 949, Scala 844
36104 Chinese Patrol Beka 1043, Jumbo 1306, Favorite 915, Coliseum 858, Scala 780
36105 Canadians' Parade Beka 1104, Coliseum 949, Scala 844


Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano). Olly Oakley (banjo solos), unknown (piano).

London, ca October, 1915.

199 Uncle Johnson Bulldog 549
200 Merry Company Bulldog 549, Imperial 955
201 Daddy Long Legs Bulldog 550, Imperial 955, Ludgate 2502
202 Peach Blossoms Bulldog 550

297
OLLY OAKLEY. BANJO SOLO (on Gennett 4700)  
BANJO SOLO PLAYED BY OLLEY (sic) OAKLEY (on Scala 1321)  
BANJO SOLO PLAYED BY OLLY OAKLEY (on Guardsman 690, Meloto)  
Olly Oakley (banjo solos), unknown (piano).  

927-X  Poppies And Wheat  
928-X  Coloured Major March  
929-X  Sunflower Dance  
930-X  Toronto Jig  
931-X  Sweet Jasmine  
932-X  Nigger Town (Niggertown*)  

Darkey's Delight  

BANJO SOLO PLAYED BY MR. OLLY OAKLEY (Scala 946, Coliseum 1017)  
Olly Oakley (banjo solo), unknown (piano).  

36794  Nigger Town  
36795  Camptown Carnival  
36796  Peach Blossoms  
36797  Poppies And Wheat  

BANJO SOLO. OLLY OAKLEY (on Winner 3135, 3141)  
Olly Oakley (banjo solo), unknown (piano).  

5438-1  The Jovial Huntsman  
5439-1  Peach Blossoms  
5440  Marche De Concert  
5441  Camptown Carnival  
5442  Banjoits Sel. I  
5442-2  Meddlesome Medleys Part 1  
5443-2  Banjoits Sel. II  
5443-2  Meddlesome Medleys Part 2  

OLLY OAKLEY'S SYNCOPATED FIVE (on Edison Bell Winner 3374, 3384)  
Olly Oakley (banjo, director), George Edwin Morris, Alec Matthews (banjo), Jack Marshall (piano), Dan Ingman (drums).  

6448-1  The Vamp - Banjo Fox-Trot  
6449-1  Arabian Nights - Banjo Fox-Trot  
6450-2  By The Camp Fire - Banjo Fox-Trot  
6451-1  Sand Dunes - Banjo One Step  

THE MISSOURI FOUR  
The Missouri Four (male vocal quartet), possibly Olly Oakley (banjo), unknown (piano).  

6522  Plantation Songs I : Click Clack  
6523  Plantation Songs II : De Ring-tailed Coon  
6524  Plantation Songs, No. 3: The Old Banjo  
6525  Plantation Songs, No. 6: Good-Night  

BANJO SOLO (on Mimosa M-150)  
(BANJO) WITH PIANO ACCOMP. (on Little Popular P-511)  
Probably Olly Oakley (banjo solo), unknown (piano).  

150  Handy Jack - March
FRED BAYLISS (on Olympic)
BANJO SOLO PLAYED BY MR. OLLEY OAKLEY (sic) (on Imperial 896, 897)
BANJO SOLO PLAYED BY OLLEY OAKLEY (on Ariel 4614)
PLAYED BY MR. OLLEY OAKLEY WITH PIANO ACCOMP. (on Popular P-1057)
Olly Oakley (banjo solos), unknown (piano).

2921 Handy Jack Popular P-1058, Imperial 893, Ariel 4614
2922 Queen Of Diamonds Barn Dance Popular P-1057, Imperial 897, Ariel 4614,
Olympic P-219
2923 The Canadians' Parade Popular P-1058, Imperial 896, Ariel 4615,
Olympic P-219
2924 Bushranger's March Popular P-1057, Imperial 897, Ariel 4615,
Olympic P-218

SUNG BY THE "PREMIER HARMONISTS", BANJO ACCOMP. BY MR. OLLEY OAKLEY (on Popular P-1073).
The Premier Harmonists (vocal group), Olly Oakley (banjo), unknown (instrumental effects -1), ( bells and other
effects -2)

2944 I Left My Heart In Maryland -1 Popular P-1073
2945 When That Harvest Moon Is Shining Popular P-1071, Ariel 4620
2946 Pinky Plonky Popular P-1070, Ariel 4630, 4633
2947 Wyoming Lullaby Popular P-1071, Ariel 4619
2948 Louisana -2 Popular P-1073, Ariel 4619
2949 Upon My Honour, Lulu (I'm Coming Back To
Honolulu) Popular P-1072
2950 Swanee Popular P-1070, Ariel 4626
2951 They'll Never Know Me In Old Dahomey Popular P-1072

Olly Oakley (banjo solos), Charles Ancliffe and his Orchestra, consisting of probably two cornets, two trombones,
clarinet, flute, brass-bass, drums.

London, May, 1921.
6897 I Love You Sunday Edison Bell Winner 3549
6898 Rose Edison Bell Winner 3549

"STAR" HARMONIZERS, DUET, ACC. BY "PEARL" TRIO, BANJO MR. OLLEY OAKLEY (on Beltona 120)
ARMSTRONG AND ALLEN (on Olympic)
THE DIAMOND TRIO (on Imperial)
THE PEARL TRIO (on Popular)
Two unknown (vocal duets), Olly Oakley (banjo).

London, ca June, 1921.
3076 Carolina Honeymoon Popular P-1133
3078 Borneo Beltona 120
3079 I'd Love To Fall Asleep And Wake Up In My
Mammy's Arms Beltona 120
3080 If You're Going Back To Dixie (Mention My Name) Popular P-1133
3087 Mon Homme Imperial 983
3088 Humming Imperial 982
3089 Margie Popular P-1139, Imperial 983, Olympic 264
3091 Only Popular P-1139, Imperial 982

NOTE: - Matrices 307619, 308 716 and 3090 are untraced.

OLLY OAKLEY'S DANCE BAND; OLLEY OAKLEY, BANJO
Olly Oakley (banjo solos -1), Olly Oakley (banjo) with his Dance Band -2.

London, ca 1922.
(a) Peggy O'Neil (b) Dapper Dan -2 World Records 101 (12")
(a) Queen Of Diamonds (b) Sweet Jessamine World Records 101 (12")
(c) Camptown Carnival -1 World Records 102 (12")
(a) Singing (b) Little Miss Springtime -2 World Records 103 (12")
(a) Second Hand Rose (b) Honey Love -2 World Records 104 (12")
(a) Tell Her At Twilight (b) Dear Love, My
Love (c) Floating Down To Cotton Town -2 World Records 106 (12")
(a) The Yeoman's Call (b) Chimes Patrol -1 World Records 107 (12")
(a) Just A Little Love (b) You Won't Be Sorry -2 World Records 107 (12")
(a) Darkie's Awakening (b) Cameo (c) Peach
Blossoms -1

EXECUTÉ PAR OLLEY OAKLEY. BANJO AV. ORCH. (on Gramophone K-2223)
OLLY OAKLEY. BANJO WITH ORCH. (on HMV B-1507, B-1508)
Olly Oakley (banjo solos), orchestra conducted by George W. Byng.

Hayes, Middlesex, England, January 5, 1923.
Bb-2343-2 Coloured Major HMV B-1508, K-2223
Bb-2344-1 Toronto Jig HMV B-1507
Bb-2345-2 Poppies And Wheat HMV B-1508, K-2293
Bb-2346-1 Darktown Dandies HMV B-1507
EXECUTÉ PAR OLLY OAKLEY. BANJO AV. ORCH. (on Gramophone K-2223)
OLLY OAKLEY. BANJO WITH ORCH. (on HMV B-1531, B-1566)
ENGLISH BANJO. PLAYED BY MR. OLLY OAKLEY LONDON (on HMV B-138)
Olly Oakley (banjo solos), orchestra conducted by George W. Byng.


Bb-2356-1 Whistling Rufus HMV B-138, K-2223
Bb-2357-1 Camptown Carnival HMV B-1531, K-2223
Bb-2358-2 Darkey’s Awakening HMV B-1566, K-2947
Bb-2359-2 Queen Of The Burlesque HMV B-1531, K-2947

NOTE: - Early issues of HMV B-138 use matrix 3274b, recorded on March 12, 1903, accompanied only by piano.

Olly Oakley (banjo solos), unknown (piano).

London, April 24, 1925.

W-569 Cameo No 1 Mimosa rejected?
W-570 Fernbank Quick-Step Mimosa rejected?

TIM HOLES, BANJO (on Aerona 117, 123)
Olly Oakley as “Tim Holes” (banjo solos), unknown (piano).

London, March 29, 1926.

DC-152 Cameo No 1 Aerona 123 (7")
DC-153 Fernbank Quick-Step Aerona 117 (7")

BANJO SOLO PLAYED BY OLLY OAKLEY WITH ORCHESTRAL ACCOMPANIMENT (on Duophone M-141)
Olly Oakley (banjo solos), unknown (piano).

London, ca June, 1926.

DU-8071 Banjoland Duophone UB-2098, M-141
DU-8072 Nigger Town (Niggertown*) Duophone UB-2098, M-141*

BANJO WITH PIANO (on Crown 922)
Possibly Olly Oakley (banjo solos), unknown (piano).

London, ca May, 1927.

640 (?) Gallopin’ Gus Crown 915 (6"), Disques Crown C-915 (6")
641-1 Swanee Echoes Crown 922 (6"), Disques Crown C-922 (6")
642-1 Trixie Schottische Crown 910 (6"); Disques Crown C-910 (6")
643 High, High Up in The Hills Crown 918 (6"), Disques Crown C-918 (6")
644-1 The Dreamy Coon Crown 917 (6"), Disques Crown C-917 (6")
645 The Darkeys Awakening Crown 926 (6"), Disques Crown C-926 (6")
The Coloured Major Crown 918 (6")

NOTE: - The above were recorded by Edison Bell, “Swanee Echoes” was composed by Alfred Kirby. The only other known recording of this title was made by Ernest Thomas Jones in April, 1929.

BANJO SOLO BY OLLY OAKLEY WITH PIANO (on Regal G-6202-R, G-6203-R)
Olly Oakley (banjo solos), unknown (piano).


WA-5688; (27634) The Red Cockade March Regal G-6203-R
WA-5687; (27633) The Drum Major Regal G-6203-R
WA-5689 The Mountaineers’ March Regal G-6743-R
WA-5690 For The Flag Regal G-6743-R
WA-5691; (27637) The Coloured Major March Regal G-6202-R
WA-5692; (27638) Sweet Jasmine Regal G-6202-R

NOTE: - The above are remakes.

BANJO SOLO, OLLY OAKLEY WITH PIANO ACC (on Broadcast 486)
Olly Oakley (banjo solos), unknown (piano).

London, October 3, 1927.

Z-205 Fun On The Wabash Broadcast 486 (8"), Unison 486
Z-206 Rugby Parade Broadcast 486 (8"), Unison 486

OLLY OAKLEY. BANJO SOLO WITH PIANO ACCOMPANIMENT (on Parlophone F-745, F-765, F-825, A-3050, E-6326, E-6352, E-6421)
Olly Oakley (banjo solos), unknown (piano).

London, ca May, 1930.

WE-3257-1 Nigger Town Parlophone E-6326, F-765, Odeon A-3050, OF-5412, Ariel 4595
WE-3258-1 Camptown Carnival Parlophone E-6326, F-765, A-3050, Odeon OF-5412, Ariel 4595

300
WE-3259-1 Marche De Concert  Parlophone E-6352, F-825, A-3516, Odeon OF-5454
WE-3260-1 White Rose  Parlophone E-6421, F-745, A-3195
WE-3261-1 Sweet Jessamine (Sweet Jasmine*)  Parlophone E-6352*, F-825*, A-3516, Odeon OF-5454
WE-3262-1 Tony  Parlophone E-6421, F-745, A-3195

NOTE: - The session of April 2, 1930 was previously credited to OLLY OAKLEY. In actual fact the recordings were made by GEORGE E. MORRIS, q.v.

For OAKLEY'S banjo duets see ALFRED DAVIES CAMMEYER and OLLY OAKLEY AND JOE MORLEY. For mislabelled Imperials see JOHN JEFFERSON ("Lt. J. J.") ASHTON.

OLLY OAKLEY AND JOE MORLEY +

(BANJO DUET) PLAYED BY OLLY OAKLEY & JOE MORLEY (on Beka 876)
BANJO DUET PLAYED BY MR. OLLY OAKLEY AND MR. JOE MORLEY (on Coliseum 986)
Joe Morley, Olly Oakley (banjo duets), unknown (piano)
London, ca May 1914.
35527 Palladium March (Palladium March*)  Beka 876, Favorite 744, 35527*, Scala 576, Coliseum 623
35528 A Darkie Chuckle  Coliseum 986, Scala 934, Silvertone 174
35530 Banjo Capers  Coliseum 986, Scala 934, Silvertone 174
35531 Peach Blossoms  Beka unsued
35531 The Drum Major (Drum Major*)  Beka 876, Favorite 744, 35531*, Scala 576, Coliseum 623

OLLY OAKLEY & JOE MORLEY, BANJO DUET (on Diamond 0268)
OLLY OAKLEY & JOE MORLEY. BANJO DUET. PIANOFORTE ACC. (on Pathe 8962)
Same London, ca October, 1914.
93498 The Palladium March  Pathe 8962, 5119, 332, 20262, 35071
93499 The Drum Major (The Drum Major. March*)  Pathe 8961, 5118, 331, 20261, Diamond 0268*
93500 Banjo Capers  Pathe 8962, 5119, 332, 20262, 35071, Diamond 0269
93502 A Banjo Oddity  Pathe 8961, 5118, 331, 20261, Diamond 0269
93503 A Darkie Chuckle (Darkies' Chuckle*)  Pathe 8963, 333, 1209, 20263, Diamond 0268*
93504 Peach Blossoms  Pathe 8963, 5617, 333, 20263

OLLY OAKLEY'S SYNCOPATED FIVE +

TOM O'CONNORS' DANCE ORCHESTRA +

See OLLY OAKLEY.

MOLLY O'DAY AND THE CUMBERLAND MOUNTAIN FOLKS +

MOLLY O'DAY AND THE CUMBERLAND MOUNTAIN FOLKS. VOCAL WITH STRING BAND ACC. (on Columbia 20629)
MOLLY O'DAY AND THE CUMBERLAND MOUNTAIN FOLKS. TRIO WITH STRING BAND ACC. (on Columbia 20584)
Molly O'Day, probably others (vocal), unknown string band including banjo.
New York City, April 4, 1949.
CO-40665 Poor Ellen Smith  Columbia 20629
CO-40666 Coming Down From God  Columbia 20584

ODEON DANCE ORCHESTRA/ODEON-TANZ-ORCHESTER +

See MICHAEL ("MIKE") DANZI.

ODEON SYNCOPATORS +

See HARRISON FRANKLIN ("HARRY") RESER.

301
JACK O' DIAMONDS

WALTER HOGAN (on Herwin)

JACK O' DIAMONDS
Jack O'Diamonds (vocal), two unknown (banjo), unknown (mandolin), (piano).
Richmond, Indiana, June 7, 1929.

GE-15164 The Ducks! Yas! Yas! Paramount unissued?
GE-15164-A The Ducks! Yas! Yas! Paramount 12786, Herwin 93011

TED O'HARA

He recorded on banjo with Herman Kenin.

OHIO NOVELTY BAND

See PAUL NITO

PHIL OHMAN AND VICTOR ARDEN AND THEIR ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

OKEH MELODIANS

See HARRISON FRANKLIN ("HARRY") RESER.

THE OKEH SYNCOPATORS

See HARRISON FRANKLIN ("HARRY") RESER.

THE OKEH TRIO

See HARRISON FRANKLIN ("HARRY") RESER.

"O. OKLEY"

Misprinting on Kristal! 5071 and 4707 labels and in Kristal! catalogs for OLLY OAKLEY. In fact this is EDWIN ELLSWORTH ("EDDIE") PEABODY.

OLD SOUTHERN DANCE ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

*OLD SOUTHERN JUG BAND

CAROLINA JUG BAND (on Guardsman 7010)

OLD SOUTHERN JUG BAND
Theodore Boone (cornet), Clifford Hayes (violin), Cal Smith, Emmett Perkins and/or Curtis Hayes (probably tenor-banjos, guitar-banjo), Earl McDonald (jug).

Chicago, November 24, 1924

14359 Hatched Head Blues Vocalion 14958, Silvertone 3061, Guardsman 7010
14361 Blues, Just Blues, That's All Vocalion 14958, Silvertone 3061, Guardsman 7010

"OLD TIME PLAYIN" +

Unknown (guitar), (banjo), (violin)
Richmond, Indiana, ca May 24, 1930.

GE-16652 Tennessee Rag Gennett test rejected
GE-16652-A Tennessee Rag Gennett test rejected
GE-16653 The Fun is All Over Gennett test rejected
GE-16653-A The Fun is All Over Gennett test rejected

NOTE: - In the Gennett files no group name is given for the recordings listed below, only "Old Time Playin."

EARL OLIVER'S JAZZ BABIES

See HARRISON FRANKLIN ("HARRY") RESER.
GEORGE OLIVER +
He recorded on banjo with Ray Starita And His Ambassadors.

*KING OLIVER AND HIS DIXIE SYMPHONIERS*
See ARTHUR ("BUD") SCOTT.

*KING OLIVER’S CREOLE JAZZ BAND*
See WILLIAM MANUEL ("BILL") JOHNSON.

TONY OLIVER +
He recorded on banjo with Vincent Lopez.

ERNST OLSEN +
This Norwegian guitarist and plectrum-banjoist recorded on plectrum-banjo with Kristian Hauger.

*D’ONIVAS AND HIS ORCHESTRA*
Pseudonym on Pathé for the KANSAS CITY FIVE. See ELMER CHESTER SNOWDEN.

OPPENHEIM’S BENJAMIN FRANKLIN HOTEL ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

ORCHESTRA LOS CLEVELANDERS +
See HARRISON FRANKLIN ("HARRY") RESER.

ORCHTRESON CLUB +
ORCHESTRON CLUB
Unknown (tenor-banjo), (piano), (drums), (probably string-bass), Probably USA, ca 1956.
5/5-ESVB-207 Medley Charleston 1, 1. If You Knew Susie 2. Yes Sir, That’s My Baby 3. Yes! We Have No Bananas RCA 18704
5/5-ESVB-208 Medley Charleston 2, 1. Ain’t She Sweet 2. Hallelujah 3. Black Bottom RCA 18704
5/5-ESVB-257 Medley Charleston 3, Chicago, When I Take My Sugar To Tea, Happy Feet RCA 18729
5/5-ESVB-258 Medley Charleston 4, Tea For Two, Somebody Loves Me, I Can’t Give You Anything But Love, Baby RCA 18729

ORIGINAL AMERIKANISCHE JAZZ-BAND +
See JOHN CALI.

ORIGINAL BANJO TANZ-SYMPHONIKER +
See BANJO SYMPHONIC ORCHESTRA.

ORIENT OCTETTE +
See FRED VAN EPS.

ORIGINAL CAROLINA TAR HEELS +
See DOCTOR COBLE ("DOC"/"DOCK") WALSH.

ORIGINAL DIXIE RAG PICKERS +
See HARRISON FRANKLIN ("HARRY") RESER.
ORIGINAL NEW YORKER JAZZ BAND "ALEX HYDE" +

See MICHAEL ("MIKE") DANZI.

*ORIGINAL OSLO JAZZBAND +

See RUSSEL(L) JONES.

ORIGINAL PICCADILLY FOUR +

See PICCADILLY FOUR.

ORIOLE DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

ORIOLE ORCHESTRA +

See ANTHONY ("TONY") CATINA and EDDIE STORMAN.

JOE ORLANDO +

He recorded on banjo with Henri Gendron And His Orchestra and with The West End Players/Al George's Red Pepper Band/Jack Harris And His Band/Orchestra.

ERICH ORLICK +

He recorded on banjo with his Embassy Six (Band).

MICHELE ("MIKE") ORTUSO +

(Born: 31 Aug 1910, Sant' Angelo di Foggia, Italy - died: January, 1981, Rome)

When ORTUSO was three years old, his family moved from Italy to the USA and settled in Worcester, Pennsylvania. In his early childhood he first learned to play the mandolin and then the violin. At the age of 13 he could also play the tenor-banjo and became a member of a group called the Dixieland Serenaders. In 1921, ORTUSO joined the Keith vaudeville circuit as tenor-banjo soloist. The he moved to New York where he played with the Swanee Serenaders and also for a short time with Paul Whiteman. In 1922, he made his first recordings with the Isham Jones orchestra. A year later he returned to Italy and worked with various bands. From 1929 until 1932 ORTUSO played and recorded in Berlin, and there he also worked on tenor-banjo and guitar with Carlo Minari, Bernard Ette, Dajos Bela, Julian Fuhs, Efim Schachmeister, and MICHAEL ("MIKE") DANZI.

MICHELE ORTUSO, BANJO WITH PIANO (on HMV B-3651)

BN-801-I Lollipops HMV B-3651, Electrola EG-1651
BN-802-I Teasin' The Frets HMV B-3651, Electrola EG-1651

NOTE: - Composer's name on the label of BN-802-I is incorrectly spelled as "Collichis".

He also recorded on tenor-banjo with Julian Fuhs, Carlo Minari and the Orchestra Da Ballo.

G. C. OSBORN(E) +

OSBORNE AND WILLIAMS (on Gennett Personal Record 20322)

G. C. Osborn(e) (banjo), unknown (banjo), George Williams (guitar), unknown (mandolin)-1.

USA, ca April 1928.

GEX-13661 Taken In Blues -1 Champion 15507
GEX-13661-A Taken In Blues -1 Gennett unissued?
GEX-13662 Rattlesnake Rag Gennett Personal Record 20322
GEX-13662-A Rattlesnake Rag Gennett rejected

NOTE: - Gennett files state for matrix 13661 "The World's Wonder Banjoist", and for 13661-A "use as Race Instrumental".
SONNY OSBORNE +
(Born: 29.10.1937, Hyden, Kentucky)

He is one of the innovative bluegrass banjo players. In 1951 he landed his first professional work with the Lonesome Pine Fiddlers. In 1952, at the age of 14, he joined Bill Monroe And His Blue Grass Boys and recorded with them. In September 1953 he left the Bluegrass Boys and appeared and recorded with his brother Bobby as the Osborne Brothers.

OSBORNE AND WILLIAMS

See G. C. OSBORN(E),

"OSMOND BROTHERS" +

The identity of these artists who were also labeled as SELBY BROTHERS is unknown. This might possibly be a pseudonym for OLLEY OAKLEY and JOSEPH ("JOE") MORLEY.

BANJO DUET PLAYED MY MESSR. OSMOND BROTHERS (on Kalliope)
MESSRS. SELBY BROTHERS. BANJO DUET (on Famous)

Two unknown as "Osmond Brothers"/"Selby Brothers" (banjo duets), unknown (piano).

E-1427; 71427
Whistling Rufus Kalliope 6202, Famous 121

E-1428; 71428
A Ragtime Episode Kalliope 6202, Famous 121

E-1429; 71429
A Georgian Breeze Kalliope 6203, Famous 122

E-1430; 71430
The Mountaineers Kalliope 6203, Famous 122

E-1431; 71431
Fun In Dahomey Kalliope 6204, Famous 123

E-1432; 71432
Darktown Dandies Kalliope 6204, Famous 123

SYLVESTER LOUIS ("VESS L.") OSSMAN +
(Born: 21.8.1868, Hudson, N.Y. - died: 7.12.1923, Fairmont, Minnesota)

At 12 years of age, OSSMAN obtained a home-made "tackhead" banjo from a local teacher in Hudson, who gave him a few lessons. In 1886, he met E. M. Hall, who had achieved renown as a banjoist, and together they engaged in professional work. By the 1890s OSSMAN had become the best-selling maker of banjo records and one of the top performers of his time. In 1896, the Columbia Co. listed 15 of OSSMAN's recordings. He accompanied many other artists, especially singers like Arthur Collins and Len Spencer. His banjo solos of the late 1890s and early 1900s expressed the go-ahead optimism and accelerated tempo of the American life of those days. He appeared before President Roosevelt and entertained King Edward VII. Besides being an outstanding player OSSMAN was a prolific composer. He had as duet partners: WILLIAM PARKE HUNTER and WILLIAM ("BILL") FARMER. With them he formed in 1904 his OSSMAN BANJO TRIO for recording with the Edison Co. In 1906 the OSSMAN-DUDLEY TRIO was formed, with banjo, mandolin and harp-guitar. From 1918 until 1923 he led an own dance band at various hotels and clubs in Indianapolis and Dayton. He formed a double act with his son, VESS OSSMAN, Jr., and went into vaudeville. During his tours to England in the early 1900s he played both solo and with several well-known British players, including JOSEPH ("JOE") MORLEY.

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.
Darkey Tickle Edison 2608 (cyl)
Directorate March Edison 2609 (cyl)
El Capitan March Edison 2610 (cyl)
Gayest Manhattan March Edison 2611 (cyl)
Handicap March Edison 2612 (cyl)
Happy Days In Dixie Edison 2613 (cyl)
High School Cadets March Edison 2614 (cyl)
Hot Foot Sue Edison 2615 (cyl)
Hot Stuff Patrol Edison 2616 (cyl)
In Old Madrid Edison 2617 (cyl)
Jolly Darkies Edison 2618 (cyl)
King Cotton March Edison 2619 (cyl)
L. A. W. March Edison 2620 (cyl)
Liberty Bell March Edison 2621 (cyl)
Napoleon March Edison 2622 (cyl)
Narcissus Edison 2623 (cyl)
New Gaiety Dance Edison 2624 (cyl)
Nigger in A Fit Edison 2625 (cyl)
Our Flirtation March Edison 2626 (cyl)
Patrol Comique Edison 2627 (cyl)
Rag Time Medley Of Coon Songs Edison 2628 (cyl)
Rastus On Parade March Edison 2629 (cyl)
Serenade March Edison 2630 (cyl)
Sounds From Africa Edison 2631 (cyl)
Stars And Stripes Forever March Edison 2632 (cyl)
Washington Post March Edison 2633 (cyl)
White Star Line March Edison 2634 (cyl)
Yankee Doodle Edison 2635 (cyl)

Vess L. Ossman (banjo solos), unknown (piano).

New York City, ca 1896-1899

A Chinese Picnic Columbia 3801 (cyl)
In Old Madrid Columbia 3802 (cyl)
Cocoanut Dance Columbia 3803 (cyl)
Sounds From Africa Columbia 3804 (cyl)
White Star Line March Columbia 3805 (cyl)
Berkeley March Columbia 3806 (cyl)
Liberty Bell March Columbia 3807 (cyl)
Margery Song From “Rob Roy” Columbia 3808 (cyl)
Narcissus Columbia 3809 (cyl)
Gaiety Dance Columbia 3810 (cyl)
Hot Stuff Patrol Columbia 3811 (cyl)
Tyro Mazurka Columbia 3812 (cyl)
Spanish Dance Columbia 3813 (cyl)
Yankee Doodle Columbia 3814 (cyl)
Patrol Comique Columbia 3815 (cyl)
The Darkey’s Dream Columbia 3816 (cyl), 53816 (cyl)
The Darkey’s Patrol Columbia 3817 (cyl)
The Jolly Darkeys (sic) Columbia 3818 (cyl)
William Tell Overture Columbia 3819 (cyl)
Handicap March Columbia 3820 (cyl)
Napoleon March Columbia 3821 (cyl)
Del Cro Mazurka Columbia 3822 (cyl)
Wheelman’s March Columbia 3823 (cyl)
La Czarine Mazurka Columbia 3824 (cyl)
El Capitan March Columbia 3825 (cyl), 53825 (cyl)
Happy Days In Dixie Columbia 3826 (cyl)
Rastus On Parade March Columbia 3827 (cyl)
Gayest Manhattan March Columbia 3828 (cyl)
Serenade March Columbia 3829 (cyl)
Ragtime Medley (All Coons Look Alike To Me; Oh! Mr. Johnson) Columbia 3830 (cyl), 53830 (cyl)
Stars And Stripes Forever March Columbia 3831 (cyl)
The Darkey Tickie Columbia 3832 (cyl)
Down In Tennessee Columbia 3833 (cyl)
High School Cadets Columbia 3834 (cyl)
Hot Foot Sue Columbia 3835 (cyl)
At A Georgia Camp Meeting Columbia 3836 (cyl)
The Cotton Pickers Columbia 3838 (cyl)
Bride Elect March Columbia 3839 (cyl)
Scorcher March Columbia 3841 (cyl)
The Marriage Bells Columbia 3842 (cyl)
Remus Takes The Cake Columbia 3843 (cyl)
Hickory Corners Columbia 3844 (cyl)
King Carnival March Columbia 3845 (cyl)
Boston Tea Party Columbia 3847 (cyl)
In The Barracks March Columbia 3848 (cyl)
Charlatan March
United States March
Down Old Tampa Bay
The Darkey Volunteers
Dance Of The Pirates
Leisure Moments Gavotte
Eli Green's Cake-Walk
Pretty Queen
Smoky Mokes
Whistling Rufus
The Old Folks At Home
A Bunch Of Rags
The Honolulu Cake-Walk
A Runaway Girl - Selection

NOTE: - The exact recording dates of the Columbia cylinders listed above are impossible to determine. In a 1896 catalog of its cylinder records the Columbia Co. had just listed 15 of Ossman's recordings, with eulogistic comments on his outstanding ability as a banjoist. Columbia 3861 is a 5" (2 minute) Concert cylinder, the record slip is dated December 16, 1899. In the Sears And Roebuck catalog 1908 Columbia cylinders were listed with prefixed "S" numbers. 3860 is announced: "Banjo solo, 'The Old Folks At Home', played by Vess L. Ossman, Columbia records."

BANJO SOLO BY VESS OSSMAN (on Berliner 463, 465)
Vess L. Ossman (banjo solos), Fred Gaisberg (piano). New York City, June 18, 1897.
463 In Old Madrid
464 Narcissus
465 Yankee Doodle And Variations

Vess L. Ossman (banjo solos), Fred Gaisberg (piano). New York City, between June 18-October 9, 1897.
466 The Directorate March
467 Rag Time Medley
470 Stars And Stripes Forever
471 The Serenade
490 Scarlet Letter

BANJO SOLO BY VESS L. OSSMAN NEW YORK (on Berliner 468)
Vess L. Ossman (banjo solo), Fred Gaisberg (piano). New York City, August 19, 1897.
457 Jolly Darkies
468 L. A. W. March

Vess L. Ossman (banjo solos), Fred Gaisberg (piano). New York City, October 9, 1897.
469 Patrol Comique
472 Gayest Manhattan
473 Marriage Bells
474 The Tyro Mazurka
475 Hot-foot Sue

BARITONE SOLO BY LEN SPENCER. BANJO ACCOMPANIMENT BY VESS L. OSSMAN
Len Spencer (vocal), Vess L. Ossman (banjo). New York City, 1898.
A Hot Time On The Levee
My Gal's A High Born Lady
Hot Time In The Old Town To-night
I Thought I Was A Winner
All Coons Look Alike To Me
I Can't Give Up My Rough And Rowd'ish Ways
Old Black Joe
The Little Old Log Cabin In The Lane
I'll Make Dat Black Gal Mine
Mr. Johnson, Turn Me Loose
Crappy Dan

NOTE: - In the Sears And Roebuck catalog 1908 Columbia cylinders were listed with prefixed "S" numbers.

Vess L. Ossman (banjo solos), accompaniment, if any, unknown. New York City, June, 1898.
Overture From William Tell
Gayest Manhattan March
El Capitan March
Stars And Stripes Forever March
Liberty Bell March
L. A. W. March
Jolly Darkies
Darkies' Awakening
(OSSMAN, cont.)

Rag Time Medley
Spanish Dance
Patrol Comique
NOTE: The Bettini cylinders were probably un-numbered.

Arthur Collins (vocal), Vess L. Ossman (banjo), probably unknown (piano).

I Can't Give Up My Rough And Rowdysh Ways Edison 5441 (cyl)

(BANJO SOLO) VESS L. OSSMAN

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.

Arthur Collins (vocal), Vess L. Ossman (banjo), probably unknown (piano).

NOTE: Edison Concert size brown wax cylinders have a diameter of 5 inches.

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.

New York City, April 22, 1899
083 Yankee Doodle (Jules Levy's Variations) Berliner 083 (7"
084 The Old Folks At Home Berliner 084 (7"
086 Gayest Manhattan March Berliner 086 (7"
087 The Handicap March Berliner 087 (7"
088 L. A. W March Berliner 088 (7"
092 Whistling Rufus Berliner 092 (7"

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.

New York City, April 25, 1899
092-F Whistling Rufus Berliner 092-F (7"

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.

New York City, April 28, 1899
085 The Serenade March Berliner 085 (7"

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.

New York City, probably April 22-28, 1899.
093 Hot Foot Sue Berliner 093 (7"
094 In Old Madrid Berliner 094 (7"

Vess L. Ossman (banjo solos), unknown (piano).

Darkey Volunteers Edison 7113 (cyl)
Overture To William Tell Edison 7114 (cyl)
Whistling Rufus Edison 7115 (cyl)
Eli Green's Cake-Walk Edison 7116 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.

Probably Orange, New Jersey, June-September 30, 1899
Little Piccaninnies Edison 7162 (cyl)

BANJO SOLO BY VESS L. OSSMAN (on Berliner 0381-F)

Vess L. Ossman (banjo solos).

Probably Camden, New Jersey, July 28, 1899.
0369 Selection From A Runaway Girl Berliner 0369 (7"
0370 The Sleighing Party Berliner 0370-F (7"
0371 U.S. March Berliner 0371 (7"
0372 Shufflin' Pete Berliner 0372 (7"
0374 My Pretty Queen Berliner 0374 (7"
0375 The Cotton Picker Berliner 0375 (7"
0376 Patrol Comique Berliner 0376 (7"
0377 Leisure Moments Gavotte Berliner 0377 (7"
0378 Eli Green's Cake Walk Berliner 0378 (7"
0380 Stars And Stripes Forever Berliner 0380 (7"
0381 Ye Boston Tea Party Berliner 0381-F (7"

308
(OSSMAN, cont.)

Vess L. Ossman (banjo solo), unknown orchestra.
New York City, ca October, 1899.
Bit O' Blarney
Zonophone 65, 5060, Pioneer 1301

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, October 18, 1899.

| 0608 | Dance Of The Pirates | Berliner 0608 (*) |
| 0609-F | Gayest Darktown | Berliner 0609-F (?) |
| 0610 | Hands Across The Sea March | Berliner 0610 (*) |
| 0611 | Smokey Mokes | Berliner 0611 (*) |
| 0612 | William Tell Overture: Finale | Berliner 0612 (*) |
| 0613 | Cotton Blossoms | Berliner 0613 (*) |
| 0615 | Coconut Dance | Berliner 0615 (*) |
| 0616 | Down In Tennessee | Berliner 0616 (*) |
| 0617 | Hickory Corners | Berliner 0617 (*) |

NOTE: - Matrix 0614 is untraced, but it is almost certainly another title by Ossman.

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, November 10, 1899.

| 0718 | Bolero, Moszkowski | Berliner 0718 (*) |
| 0719 | Exposition March | Berliner 0719 (*) |
| 0720 | Narcissus | Berliner 0720 (*) |

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, ca November 14, 1899.

| 0728 | Honolulu Cake-Walk | Berliner 0728 (*) |

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
Probable Orange, New Jersey, November 20-December 12, 1899.

| Pretty Little Queen | Edison 7264 (cyl) |
| A Bunch Of Rags | Edison 7305 (cyl) |
| In Gayest Darktown | Edison 7306 (cyl) |
| Old Folks At Home | Edison 7340 (cyl) |

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, ca 1900.

| Narcissus From Water Scene (?) | Bettini (cyl) |
| Amer March | Bettini (cyl) |
| Hands Across The Sea | Bettini (cyl) |
| Boston Tea Party March | Bettini (cyl) |
| Hot Corn Jubilee | Bettini (cyl) |

NOTE: - The Bettini cylinders are probably un-numbered.

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, ca 1900.

| Leisure Moments | European Vitaphone E-401 (7") |

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, ca 1900.

| Jolly Darkies | American Talking Machine 414 (7") |
| Fortune Teller March | American Talking Machine 416 (7") |
| California Dance | American Talking Machine 460 (7") |

VESS L. OSSMAN. BANJO SOLO
Vess L. Ossman (banjo solo), unknown (piano).
New York City, between early 1900-May 10, 1901.

| Whistling Rufus | Zonophone 9180 (7") |
| A Coon Band Contest | Zonophone 9181 (7") |
| Hot Corn Jubilee | Zonophone 9184 (7") |
| Rusty Rags | Zonophone 9186 (7") |
| Ethiopian Mardi Gras | Zonophone 9188 (7") |
| The Colored Major | Zonophone 9832 (7") |
| Mosquitos' Parade | Zonophone 9833 (7") |
| Tell Me, Pretty Maiden | Zonophone 9834 (7") |
| Hannah's Promenade | Zonophone 9835 (7") |
| Salome - intermezzo | Zonophone 9836 (7") |
| Sayo | Zonophone 9837 (7") |
| Narcissus | Zonophone 9838 (7") |
Vess L. Ossman (banjo solos), unknown (piano). New York City, January 8, 1900.

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<td>0862</td>
<td>The Scorcher March</td>
<td>Berliner 0862 (7&quot;)</td>
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<td>0863</td>
<td>Sounds From Africa</td>
<td>Berliner 0863 (7&quot;)</td>
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<td>0865</td>
<td>Happy-Go-Lucky</td>
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<td>0866</td>
<td>Rob Roy/Margery</td>
<td>Berliner 0866 (7&quot;)</td>
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<td>0867</td>
<td>An Ethiopan Mardi Gras</td>
<td>Berliner 0867 (7&quot;)</td>
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<td>0868</td>
<td>A Warm Reception</td>
<td>Berliner 0868 (7&quot;)</td>
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**NOTE:** Matrix 0864 is untraced, but it is most certainly another title by Vess L. Ossman.


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<td>Ossman Medley</td>
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Vess L. Ossman (banjo solo), accompaniment, if any, unknown. New York City, March 15, 1900.

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<td>Rag-Time Skedaddle</td>
<td>Berliner 01209 (7&quot;)</td>
</tr>
<tr>
<td>01210</td>
<td>Hot Stuff Patrol</td>
<td>Berliner 01210 (7&quot;)</td>
</tr>
<tr>
<td>01211</td>
<td>Melodies From The Fortune Teller And Singing Girl</td>
<td>Berliner 01211 (7&quot;)</td>
</tr>
<tr>
<td>01212</td>
<td>Wedding Chimes</td>
<td>Berliner 01212 (7&quot;)</td>
</tr>
</tbody>
</table>

Vess L. Ossman (banjo solo), unknown orchestra. Probably Orange, New Jersey, April, 1900.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>01229</td>
<td>Yankee Doodle, With Variations</td>
<td>Edison Bell 7050 (cyl)</td>
</tr>
<tr>
<td>01230</td>
<td>The Union Jack Medley (Introducing Popular English Songs)</td>
<td>Edison Bell 7051 (cyl)</td>
</tr>
<tr>
<td>01231</td>
<td>Soldiers In The Park</td>
<td>Edison Bell 7052 (cyl)</td>
</tr>
<tr>
<td>01232</td>
<td>L. A. W. March</td>
<td>Edison Bell 7053 (cyl)</td>
</tr>
<tr>
<td>01233</td>
<td>The Man Behind The Gun</td>
<td>Edison Bell 7054 (cyl)</td>
</tr>
<tr>
<td>01234</td>
<td>The Stars And Stripes Forever</td>
<td>Edison Bell 7055 (cyl)</td>
</tr>
<tr>
<td>01235</td>
<td>The Yacht Club March</td>
<td>Edison Bell 7056 (cyl)</td>
</tr>
<tr>
<td>01236</td>
<td>Marriage Bells</td>
<td>Edison Bell 7057 (cyl)</td>
</tr>
<tr>
<td>01237</td>
<td>Spanish Dance</td>
<td>Edison Bell 7058 (cyl)</td>
</tr>
<tr>
<td>01238</td>
<td>The Darkies' Patrol</td>
<td>Edison Bell 7059 (cyl)</td>
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<tr>
<td>01239</td>
<td>Narcissus</td>
<td>Edison Bell 7060 (cyl)</td>
</tr>
<tr>
<td>01240</td>
<td>Whistling Rufus</td>
<td>Edison Bell 7061 (cyl)</td>
</tr>
<tr>
<td>01241</td>
<td>A Rag-time Skedaddle</td>
<td>Edison Bell 7062 (cyl)</td>
</tr>
<tr>
<td>01242</td>
<td>Hot Corn Jubilee</td>
<td>Edison Bell 7063 (cyl)</td>
</tr>
<tr>
<td>01243</td>
<td>Smokey Mokes</td>
<td>Edison Bell 7064 (cyl)</td>
</tr>
<tr>
<td>01244</td>
<td>The Old Folks At Home (With Variations)</td>
<td>Edison Bell 7065 (cyl)</td>
</tr>
<tr>
<td>01245</td>
<td>Hot Foot Sue</td>
<td>Edison Bell 7066 (cyl)</td>
</tr>
<tr>
<td>01246</td>
<td>Selections From &quot;William Tell&quot;</td>
<td>Edison Bell 7067 (cyl)</td>
</tr>
</tbody>
</table>

**NOTE:** The above are listed in the “List of Records (No. 3)…for Phonograph or Graphophone” issued September, 1900, by the Edison-Bell Consolidated Co., Ltd., and the Edisonia, Limited, in London. This catalog gives the following information: “We take pleasure in advising our patrons that we have secured the services of the eminent American banjoist Mr. Vess L. Ossman. The…titles have been selected from his large repertoire as being specially adapted for phonograph reproduction."

BANJO SOLO PLAYED BY VESS. L. OSSMAN, LONDON (on Berliner 6302)
BANJO SOLO BY VESS. L. OSSMAN, LONDON (on Berliner 6312)
Vess L. Ossman (banjo solos), Landon Ronald (piano)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4469</td>
<td>The Darkey Volunteer</td>
<td>Berliner 6302 (7&quot;)</td>
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<tr>
<td>4470</td>
<td>Smokey Mokes</td>
<td>Berliner 6311 (7&quot;)</td>
</tr>
<tr>
<td>4471</td>
<td>(A) Ragtime Skedaddle</td>
<td>Berliner 6307 (7&quot;)</td>
</tr>
<tr>
<td>4472</td>
<td>Hands Across The Sea</td>
<td>Berliner 6308 (7&quot;)</td>
</tr>
<tr>
<td>4473</td>
<td>Stars And stripes March</td>
<td>Berliner 6313 (7&quot;)</td>
</tr>
<tr>
<td>4474</td>
<td>The Man Behind The Gun</td>
<td>Berliner 6309 (7&quot;)</td>
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<tr>
<td>4475</td>
<td>The Soldiers In The Park</td>
<td>Berliner 6312 (7&quot;)</td>
</tr>
<tr>
<td>4476</td>
<td>Darkies' Patrol</td>
<td>Berliner 6304 (7&quot;)</td>
</tr>
<tr>
<td>4477</td>
<td>Yankee Doodle, With Variations</td>
<td>Berliner 6310 (7&quot;)</td>
</tr>
<tr>
<td>4478</td>
<td>Patrol Comique</td>
<td>Berliner 6305 (7&quot;)</td>
</tr>
<tr>
<td>4479</td>
<td>Whistling Rufus</td>
<td>Berliner 6306 (7&quot;)</td>
</tr>
</tbody>
</table>

**NOTE:** The above Berliners were later (after mid-1902) issued as 7" Gramophone Records.

310
OSSMAN, cont.

Same.

London, May 21, 1900.

J-633 The L. A. W. March Berliner 6316-X (7''), 6316 (7'')
J-634 The Darkey Volunteer Berliner 6302-X (7''), Zonophone 46258 (7'')
J-635 A Warm Reception Berliner 6314-X (7'')
J-636 Old Folks At Home (Dixie Medley*) Berliner 6303-X (7'')
J-637 William Tell Overture Berliner 6315 (7'')

NOTE: - The above Berliners were later (after mid-1902) issued as 7'' Gramophone Records.

Probably similar.

London, May 25, 1900.

J-645 Ye Boston Tea Party Berliner 6317 (7'')
J-646 El Capitan Berliner 6318 (7'')
J-647 Piccaninny Dance (The Runaway Girl) Berliner 6320 (7'')
J-648 Cotton Blossoms Berliner 6319 (7'')
J-649 Union Jack Medley Berliner 6321 (7'')

NOTE: - The above Berliners were later (after mid-1902) issued as 7'' Gramophone Records.

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

New York City, July 19, 1900.

A-145-1,2 Hands Across The Sea Victor unissued
A-146-1,2 The L. A. W. March Victor unissued
A-147-1,2 Leisure Moments Gavotte Victor unissued
A-148-1,2 Marriage Bells Victor unissued
A-149-1,2 Whistling Rufus Victor unissued
A-150-1 An Ethiopian Mardi Gras Victor 150 (7'')
A-150-2 An Ethiopian Mardi Gras Victor unissued
A-151-1,2 Stars And Stripes Victor unissued
A-152-1,2 The Man Behind The Gun Victor unissued
A-153-1,2 A Bunch Of Rags Victor unissued
A-154-1,2 A Coon Band Contest Victor unissued
A-155-1,2 Yankee Doodle Victor unissued

NOTE: - "Officially, Victor did not use the expression 'matrix number' but the more exact term 'serial number.' However, until 24 April 1903, that same serial number was also used to designate the catalog or listing number of the records..." (Fagan and Moran, The encyclopedic discography of Victor recordings. Greenwood Press, Westport, Connecticut. 1983)

Vess L. Ossman (banjo solos), possibly unknown orchestra.

Probably Orange, New Jersey, August, 1900.

A Warm Reception Edison 7452 (cyl)
Amir March Edison 7465 (cyl)
The Fortune Teller March Edison 7466 (cyl)
Ragtime Skedaddle Edison 7467 (cyl)
The Man Behind The Gun March Edison 7476 (cyl)
Hands Across The Sea March Edison 7479 (cyl)
Zulu Wedding March Edison 7485 (cyl)

COLLINS AND HARLAN

Arthur Collins Byron G. Harlan (vocal duet), Vess L. Ossman (banjo), further accompaniment, if any, unknown.

New York City, August, 1900.

Old Black Joe Edison 7484 (cyl)

Vess L. Ossman (banjo solo), unknown piano.

Hannah’s Promenade Edison 7510 (cyl)

Vess L. Ossman (banjo solo), unknown piano.

Leisure Moments Gavotte Edison 7545 (cyl)

Vess L. Ossman (banjo solo), unknown piano.

A Coon Band Contest Edison 7561 (cyl)

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

New York City, November 1, 1900.

A-145-3 Hands Across The Sea Victor 145 (7'')
A-146-3 The L. A. W. March Victor unissued
A-146-4 The L. A. W. March Victor 146 (7'')
A-147-3 Leisure Moments Gavotte Victor unissued
A-147-4 Leisure Moments Gavotte Victor 147 (7'')
A-148-3 Marriage Bells Victor unissued
A-148-4 Marriage Bells Victor 148 (7''), Berliner 87 (7'')
A-149-3 Whistling Rufus Victor 149 (7''), Berliner 338 (7'')
A-149-4 Whistling Rufus Victor unissued
(OSSMAN, cont.)

A-150-3  An Ethiopian Mardi Gras  Victor 150 ("*"), Berliner 97 ("*)
A-151-3  Stars And Stripes  Victor unissued
A-152-3  The Man Behind The Gun  Victor unissued
A-153-3,4  A Bunch Of Rags  Victor 153 ("*"), Berliner 71 ("*)
A-154-3  A Coon Band Contest  Victor unissued
A-155-3  Yankee Doodle  Victor unissued
A-155-4  Yankee Doodle, With Variations  Victor 155 ("*"), Berliner 314 ("*"
A-485-1,2  Mosquito's Parade - A Jersey Review  Victor 485 ("*)
A-486-1  A Runaway Girl : Selections  Victor 486 ("**"), Berliner 538 ("**
A-487-1  San Toy : Medley  Victor unissued
A-487-2  San Toy : Medley  Victor 487 ("*)

Vess L. Ossman (banjo solos), Landon Ronald or C. H. H. Booth (piano).
London, May 18/21/25, 1900, or New York City, November 1, 1900.

Marriage Bells  Berliner 47 ("*)
A Coon Band Contest  Berliner 88 ("*)
Cotton Blossoms - Cake Walk  Berliner 94 ("*)
A Warm Reception - Cake Walk  Berliner 313 ("*)
Smoky Mokes - Cake Walk  Berliner 316 ("*)
Darky Volunteer  Berliner 327 ("**")
Soldiers In The Park  Berliner 336 ("*)
Rag Time Skeedaddle  Berliner 337 ("*)
Union Jack Medley  Berliner 390 ("*)
The Colored Major  Berliner 723 ("**")

NOTE: - The above are Canadian issues from London- or New York-made masters.

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
Probably Orange, New Jersey, November, 1900.

Rusty Rags  Edison 7614 (cyl)

Vess L. Ossman (banjo solos), unknown (piano), or unknown orchestra.
Probably Orange, New Jersey, December, 1900.

Mosquito's Parade  Edison 7635 (cyl)
Impecunious Davis  Edison 7646 (cyl)
Blue Ribbon March  Edison 7647 (cyl)

Vess L. Ossman (banjo solos), unknown (piano).
New York City, in or before 1901.

Salome  Berliner 5029
Peace Forever March  Berliner 5062
My Blushin' Rose  Berliner 5067
Rusty Rags  Berliner 5077

Vess L. Ossman (banjo solos), unknown (piano), or unknown orchestra.
Probably Orange, New Jersey, January, 1901.

Cooee, Ma Girlee  Edison 7657 (cyl)
San Toy Selection  Edison 7666 (cyl)
Salome  Edison 7679 (cyl)
Peace Forever March  Edison 7681 (cyl)

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).
New York City, January 21, 1901.

A-145-4  Hands Across The Sea  Victor unissued
A-145-M-1  Hands Across The Sea  Monarch 145
A-146-5  The L. A. W. March  Victor unissued
A-150-4  An Ethiopian Mardi Gras  Victor unissued
A-151-4  Stars And Stripes  Victor 151 ("**")
A-151-M-1  Stars And Stripes  Monarch 151
A-152-4  The Man Behind The Gun  Victor 152 ("**"), Berliner 315 ("**
A-155-5,6  Yankee Doodle : Intermezzo  Victor 623 ("**"), Berliner 72 ("**
A-623-1  Salome : Intermezzo  Victor 624 ("**")
A-624-1  Floradora : Selections  Victor 624 ("**")
M-3041-1  L. A. W. March  Monarch 3041
M-3042-1  A Coon Band Contest  Monarch 3042, Berliner 5004
M-3043-1  An Ethiopian Mardi Gras  Monarch 3043
M-3044-1  The Man Behind The Gun  Monarch 3044, Berliner 5012
M-3045-1  The Stars And Stripes Forever  Monarch 3045
M-3046-1  Hands Across The Sea  Monarch 3046
M-3047-1  San Toy : Selections  Monarch 3047
M-3048-1  Salome : Intermezzo  Monarch 3048
M-3049-1  Floradora : Tell Me, Pretty Maiden  Monarch 3049
M-3050-1  A Bunch Of Rags  Monarch 3050
BANJO SOLO BY VESS L. OSSMAN
Banjos solos, probably unknown (piano).

New York City, before March, 1901.

Red Cross March Columbia XP-31328 (cyl)
An Ethiopian Mardi Gras Columbia XP-31411 (cyl)
A Coon Band Contest Columbia XP-31412 (cyl), 531412 (cyl)
Hannah's Promenade Columbia XP-31413 (cyl)
Coon, Ma Girlie Columbia XP-31414 (cyl)
Rusty Rags Medley Columbia XP-31415 (cyl)
Hot Corn Jubilee Columbia XP-31416 (cyl)

NOTE: - In the Sears And Roebuck catalog 1908 Columbia cylinders were listed with prefixed "S" numbers.

SONG WITH BANJO. SPENCER AND OSSMAN
Len Spencer (vocal), Vess L. Ossman (banjo).

New York City, before March, 1901.

Pliny, Come Kiss Your Baby Columbia XP-31402 (cyl)
If You Love Your Baby, Make Goo-Goo Eyes Columbia XP-31403 (cyl), 531403 (cyl)
Cindy, I Dream About You Columbia XP-31404 (cyl)
That Minstrel Man Of Mine Columbia XP-31405 (cyl)

NOTE: - In the Sears And Roebuck catalog 1908 Columbia cylinders were listed with prefixed "S" numbers.

BY VESS L. OSSMAN (on Monarch 3371)
Vess L. Ossman (banjo solos), C. H. H. Booth (piano)

New York City, May 16, 1901.

A-485-V-3 Mosquitos' Parade - A Jersey Review
A-807-1 The Colored Major
A-807-2 The Colored Major
A-807-M-1 The Colored Major
A-808-1 Hunky-Dory
A-808-M-1,2 Hunky-Dory
A-809-1 My Blushin' Rosie
A-810-1 The Sa Yo March
A-811-1 Rusty Rags
A-811-M-1 Rusty Rags
A-812-1 Zamona - An Arabian Intermezzo
A-812-M-1 Zamona - An Arabian Intermezzo
A-813-1 Pretty Queen - Song and Dance
A-813-M-1 Pretty Queen - Song and Dance
A-814-1 Peace Forever March
A-814-M-1 Peace Forever March
A-815-1 Old Folks At Home
A-815-M-1 Old Folks At Home
M-3362-1 The Colored Major
M-3363-1 Hunky Dory
M-3364-1 A Mosquitos' Parade
M-3365-1 Fiddle-Dee-Dee : Ma Blushin' Rosie
M-3366-1 The Sa Yo March
M-3367-1 Rusty Rags
M-3368-1 Zamona - An Arabian Intermezzo
M-3369-1 Pretty Queen (A Song and Dance)
M-3370-1 Peace Forever March
M-3371-1 The Old Folks At Home

Len Spencer (vocal), Vess L. Ossman (banjo).

New York City, May 17, 1901.

A-816-1 The Colored Major
A-816-2 The Colored Major
A-817-1 Coon, Coon, Coon
A-817-2 Coon, Coon, Coon
A-817-M-1 Coon, Coon, Coon
A-818-1 That Minstrel Man Of Mine
A-818-2 That Minstrel Man Of Mine
A-819-1 The Little Old Log Cabin In The Lane
A-819-2 The Little Old Log Cabin In The Lane
A-820-1 Hot Times On The Levee
A-820-2 Hot Times On The Levee
M-3374-1,2 The Colored Major
M-3375-1 Coon, Coon, Coon
M-3376-1 That Minstrel Man Of Mine
M-3376-2 That Minstrel Man Of Mine
M-3377-1,2 The Little Old Log Cabin In The Lane
M-3378-1 Hot Times On The Levee
M-3378-2 Hot Times On The Levee

NOTE: - Monarch 3378 is announced.

I've Got A White Man Working For Me Now Edison 7779 (cyl)

Vess L. Ossman (banjo solos), unknown (piano). New York City, ca June, 1901.

254- The Mosquitos' Parade Climax 254, Columbia 254
255- Tell Me, Pretty Maiden, From "Florodora" Climax 255, Columbia 255
288- Berkeley March Climax 288, Columbia 288
289- Valse Bleue Climax 289, Columbia 289
290- Hunky Dory Climax 290, Columbia 290
291- Selections From "San Toy" Climax 291, Columbia 291
292- Coon Songs Climax 292, Columbia 292, Oxford 7292
293- Senegambian Revels Climax 293, Columbia 293
294- Salome Intermezzo Climax 294, Columbia 294
295- Honor Bright Climax 295, Columbia 295

Vess L. Ossman (banjo solo), accompaniment, if any, unknown. Probably Orange, New Jersey, June, 1901.

Colored Major Edison 7844 (cyl)

Vess L. Ossman (banjo solos), accompaniment, if any, unknown. Probably Orange, New Jersey, July, 1901.

Zamona Edison 7858 (cyl)
Battle Of The Waves Edison 7868 (cyl)
Lamb's Gambol Edison 7869 (cyl)

Vess L. Ossman (banjo solos), probably unknown (piano). New York City, before August, 1901.

Salome Intermezzo Columbia XP-31568 (cyl)
Tell Me, Pretty Maiden, From "Florodora" Columbia XP-31569 (cyl)

Vess L. Ossman (banjo solos), accompaniment, if any, unknown. Probably Orange, New Jersey, August, 1901.

White Rats March Edison 7880 (cyl)
Sunflower Dance Edison 7881 (cyl)

Vess L. Ossman, William Parke Hunter (banjo duets). New York City, before September, 1901.

The Mosquitos' Parade Columbia XP-31589 (cyl)
The Colored Major Columbia XP-31590 (cyl)
Peace Forever March Columbia XP-31591 (cyl)
Tell Me, Pretty Maiden From, "Florodora" Columbia XP-31592 (cyl)
Sa-Yo March Columbia XP-31593 (cyl)

Vess L. Ossman (banjo solos), unknown (piano). Probably Orange, New Jersey, September, 1901.

Lion Tames March Edison 7897 (cyl)
Hurrrah Boys March Edison 7903 (cyl)
Dance California Edison 7904 (cyl)

Vess L. Ossman (banjo solo), unknown (piano). Probably Orange, New Jersey, October, 1901.

Invincible Eagle Edison 7925 (cyl)

Vess L. Ossman (banjo solos), accompaniment, if any, unknown. Probably Orange, New Jersey, November, 1901.

Bay State Quickstep Edison 7955 (cyl)
Creole Belles Edison 7971 (cyl)


Vess L. Ossman (banjo solos), unknown (piano).

460-3.6 The Colored Major Climax 460, Columbia 460, A-232, Standard 460
461- A Coon Band Contest Climax 461, Columbia 461, A-231, Oxford 7461
462- The Invincible Eagle March Climax 462, Columbia 462
463- When Mr. Shakespeare Comes To Town, And Go 'Way Back And Sit Down Climax 463, Columbia 463, Oxford 7463
464- Hot Corn Climax 464, Columbia 464
465-3 Creole Belles (Creole Belle*) Climax 465, Columbia 465*, A-229, Standard 465, Oxford 7465
468- The Wedding Of The Reuben And The Maid Climax 468, Columbia 468
469- Rusty Rags Medley Climax 469, Columbia 469

NOTE: - 460-3 is obviously a remake. It is announced: "Colored Major, played by Mr. Vess L. Ossman. Columbia Record."
MR. SILAS LEACHMAN
Silas Leachman (vocal), Vess L. Ossman (banjo)

New York City, December 3, 1901.

Berlin 727 (7"

Vess L. Ossman (banjo solo), unknown (piano).

Probably Orange, New Jersey, December, 1901.

Edison 7993 (cyl)

VESS L. OSSMAN (on Victor 1291)
Vess L. Ossman (banjo solo), C. H. H. Booth (piano).

New York City, April 11, 1902.

Victor unissued

Columbia 676 (7"
Columbia 3825 (cyl)

NOTE: - Monarch 1293 is announced.

Vess L. Ossman (banjo solo), unknown (piano).

New York City, ca May, 1902.

Columbia 676 (7"
Columbia 3825 (cyl)

BANJO SOLO (on Columbia 717, Silvertone 718)
Vess L. Ossman (banjo solo), unknown (piano).

New York City, ca June, 1902.

Climax 717, Columbia 717 (7"
Climax 718, Columbia 718* (7"
A-221, Silvertone 718
Columbia 3817 (cyl)
Climax 719, Columbia 719 (7"

NOTE: - Victor 1291 is announced: "Creole Belles, played by Vess L. Ossman, the Banjo King."

Others from this session probably announced in the same way.
(OSSMAN, cont.)

Patrol Comique Columbia 3815 (cyl)
Whistling Rufus Climax 723, Columbia 723 (7")
Whistling Rufus Columbia 3859 (cyl)

724-3
Soldiers In The Park Columbia 3859 (cyl)
Soldiers In The Park Climax 724, Columbia 724 (7")
NOTE: - Matrices 720, 721 and 722 are of Cockney songs by an unknown tenor, matrix 723-4, issued anonymously on Columbia A-229, was probably recorded in 1905. 717 is announced as “by Vess L. Ossman”.

Vess L. Ossman (banjo solos), unknown (piano).

New York City, ca June, 1902.

Whoa, Bill! Columbia 877 (7")
Whoa, Bill! Climax 724, Columbia 724 (7")

NOTE: - In the Sears And Roebuck catalog 1908 Columbia cylinders were listed with prefixed “5” numbers.

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

New York City, October 7, 1902.

A-155-M-4,5 Yankee Doodle Monarch unissued
A-485-V-4 Mosquitos’ Parade - A Jersey Review Victor unissued
A-485-M-1 Mosquitos’ Parade - A Jersey Review Monarch 485
A-487-V-1 San Toy : Medley Victor unissued
A-487-M-1 San Toy : Medley Monarch 487
A-624-V,4,5 Florodora : Selections Victor unissued
A-624-M-3 Florodora : Selections Monarch unissued
A-624-M-4 Florodora : Selections (Tell Me, Pretty Maiden - From Florodora*) Monarch 624, RCA Victor D6-CB-6167*
A-1291-5 Creole Belles Victor 1291 (7")
A-1291-M-4 Creole Belles Monarch unissued
A-1358-1 A Medley Of Old-Timers Victor 1358 (7")
A-1358-2 A Medley Of Old-Timers Victor unissued
A-1358-M-3 A Medley Of Old-Timers Monarch unissued
NOTE: - Monarch 624 was reissued on a 12“ Gold Label record with new matrix number D6-CB-6167 on August 22, 1946, as a gift to dealers and marked “To Commemorate an achievement for music lovers: one billion records”, it was also issued as a 10“ record labelled “To Commemorate National Banjo Week” and also assigned matrix number D6-CB-6167 and issued in 1954, despite the label information it was not the first Victor record ever released and not even recorded on January 21, 1901.

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

New York City, October 8, 1902.

A-154-4 A Coon Band Contest Victor 154 (7")
A-154-M-1 A Coon Band Contest Monarch 154
A-808-4 Hunky-Dory Victor 808 (7")
A-808-M-4 Hunky-Dory Monarch unissued
A-813-M-3,4 Pretty Queen - Song And Dance Monarch unissued
A-814-4,5 Peace Forever March Victor unissued
A-814-M-4,5 Peace Forever March Monarch unissued
A-1659-1 The Pearl Of The Harem Victor 1659 (7")
A-1659-M-1 The Pearl Of The Harem Monarch 1659
A-1660-1 Harmony Mose Victor 1660 (7")
A-1660-M-1 Harmony Mose Monarch 1660
A-1661-1 On Emancipation Day Victor unissued
A-1661-M-1 On Emancipation Day Monarch 1661
A-1662-1 The Silver Slipper : In A Cozy Corner Victor 1662 (7")
A-1662-M-1 The Silver Slipper : In A Cozy Corner Monarch unissued
A-1663-1 Just Like That Victor unissued
A-1663-M-1 Just Like That Monarch 1663
A-1664-1 Old Plunk’s New Coon Medley Victor 1664 (7")
A-1664-M-1 Old Plunk’s New Coon Medley Monarch 1664
A-1665-1 Whoa, Bill! Victor 1665 (7")
A-1665-M-1 Whoa, Bill! Monarch 1665

NOTE: - Matrices 551 and 552 are of Cockney songs by an unknown tenor.

SPENCER AND OSSMAN. AMERICAN SONG WITH BANJO (on Gramophone VM-2-2823)

Len Spencer (vocal), Vess L. Ossman (banjo).

New York City, October 25, 1902.

A-816-3,4 The Colored Major Victor unissued
A-816-M-1 The Colored Major Monarch unissued
A-817-3 Coon, Coon, Coon Victor 817 (7"), Berliner 5040 (?)
A-817-4 Coon, Coon, Coon Victor unissued
A-817-M-2 Coon, Coon, Coon Monarch 817
A-818-3 That Minstrel Man Of Mine Victor unissued
A-818-M-1 That Minstrel Man Of Mine Monarch unissued
A-819-3 The Little Old Log Cabin In The Lane Victor B19 (7"
A-819-M-1 The Little Old Log Cabin In The Lane Monarch B19, Gramophone VM-2-2823
A-820-3 Hot Times On The Levee Victor unissued
A-820-M-1 Hot Times On The Levee Monarch 820
A-820-R-1 Hot Times On The Levee Victor unissued
A-1710-1 On Emancipation Day Victor 1710(7"
A-1710-M-1 On Emancipation Day Monarch unissued
A-1710-M-2 On Emancipation Day Monarch 1710
A-1711-1 My Girl From Dixie Victor 1711 (7"
A-1711-M-1 My Girl From Dixie Monarch 1711

Len Spencer (vocal), Vess L. Ossman (banjo)

A-820-1,2 Hot Times On The Levee New York City, October 26, 1902.
Monarch 820

Vess L. Ossman (banjo solos), unknown (piano).

1059- Pearl Of The Harem March Columbia 1059
1060 Cupid's Arrow Columbia 1060
1061- Just Like That March Columbia 1061

Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

A-814-6 Peace Forever March New York City, December 3, 1902.
Victor 814 (7"
A-814-M-6 Peace Forever March Monarch 814
A-1661-2 On Emancipation Day Victor 1661 (7"
A-1661-M-2 On Emancipation Day Monarch unissued
A-1661-M-3 On Emancipation Day Monarch 1661
A-1662-2 The Silver Slipper : In A Cozy Corner Victor unissued
A-1662-M-2,3 The Silver Slipper : In A Cozy Corner Monarch 1662
A-1663-2 Just Like That Victor 1663 (7"
A-1663-M-2 Just Like That Monarch unissued
A-1663-M-3 Just Like That Monarch 1663

OSSMANN AND FARMER. WITH PIANOFORTE

Vess L. Ossman, William "Bill" Farmer (banjo duets), unknown (piano).

A-1821-1 The Colored Major New York City, December 3, 1902.
Victor unissued
A-1821-2 The Colored Major Victor 1821 (7"
A-1821-M-1 The Colored Major Monarch unissued
A-1821-M-2 The Colored Major Monarch 1821
A-1822-1 Blaze Away March Victor 1822 (7"), Berliner 975 (7"
A-1822-2 Blaze Away March Victor unissued
A-1822-M-1 Blaze Away March Monarch unissued
A-1822-M-2 Blaze Away March Monarch 1822
A-1823-1 Nancy Brown Victor 1823 (7"
A-1823-2 Nancy Brown Victor unissued
A-1823-M-1,2 Nancy Brown Monarch 1823

NOTE: - Monarch 1821 is announced.

Len Spencer (vocal), Vess L. Ossman (banjo).

A-816-5 The Colored Major New York City, December 5, 1902.
Victor unissued
A-816-M-2 The Colored Major Monarch 816
A-817-5 Coon, Coon, Coon Victor unissued
A-817-M-2(sic) Coon, Coon, Coon Monarch unissued
A-818-4 That Minstrel Man Of Mine Victor unissued
A-818-M-2 That Minstrel Man Of Mine Monarch 818
A-819-3 That Minstrel Man Of Mine Monarch unissued
A-819-4,5 The Little Old Log Cabin In The Lane Victor unissued
A-819-M-2,3 The Little Old Log Cabin In The Lane Monarch unissued
A-820-4 Hot Times On The Levee Victor unissued
A-1710-M-3,4 On Emancipation Day Monarch unissued
A-1711-2 My Girl From Dixie Victor unissued
A-1711-M-2 My Girl From Dixie Monarch unissued

317
VESSEL OSMAN

VESSEL OSSMAN (banjo solos), probably unknown (piano).

New York City, 1903.

Hiawatha
Nicole 3138 (7"

Darkies Patrol
Nicole 3139 (7"

Coon Band Contest
Nicole 3140 (7"

Mississippi Bubble
Nicole 3141 (7"

Smoky Mokes
Nicole 3142 (7"

Pearl Of The Harem
Nicole 3143 (7"

The Burlesque
Nicole 3144 (7"

Dreamy Eyes
Nicole 3145 (7"

Yankee Doodle
Nicole 3146 (7"

NOTE: - 3138, 3139, 3140 and 3142 were later replaced by Charlie Rogers recordings of the same titles.

VESSEL OSSMAN (banjo solos), C. H. H. Booth (piano).

New York City, February 16, 1903.

A-149-7,8 Whistling Rufus
Victor unissued

A-150-M-5 An Ethiopian Mardi Gras
Monarch 150

A-150-M-6 An Ethiopian Mardi Gras
Monarch unissued

A-1973-1 The Mississippi Bubble
Victor 1973 (7"

A-1973-M-1 The Mississippi Bubble
Monarch 1973

A-1974-1 Dreamy Eyes
Victor 1974 (7"

A-1974-M-1 Dreamy Eyes
Monarch 1974

NOTE: - Monarch 1821 is announced.

BANJO SOLO BY VESSEL OSSMAN WITH ORCHESTRA
VESSEL OSSMAN (banjo solo), unknown orchestra.

New York City, before March, 1903.

Yankee Doodle
Columbia XP-32045-L (cyl)

OSSMANN AND FARMER
VESSEL OSSMAN, William "Bill" Farmer (banjo duets), unknown (piano).

New York City, February 16, 1903.

A-1975-1 Bill Bailey (Won't You Please Come Home)
Victor unissued

A-1975-2 Bill Bailey (Won't You Please Come Home)
Victor 1975 (7"

A-1975-M-1 Bill Bailey (Won't You Please Come Home)
Monarch 1975

A-1976-1 Pinky Pankey Poo
Victor unissued

A-1976-2 Pinky Pankey Poo
Victor 1976, (7") Berliner 118 (7"

A-1976-M-1,2 Pinky Pankey Poo
Monarch unissued

A-1977-1,2 Up To Date Medley
Victor 1977 (7"

A-1977-M-1,2 Up To Date Medley
Monarch 1977

A-1978-1,2 Honor Bright March
Victor 1978 (7"

A-1978-M-1,2 Honor Bright March
Monarch 1978

ENGLISH BANJO PLAYED BY MR. VESSEL OSSMAN LONDON (sic) (on Gramophone GC-6388)
VESSEL OSSMAN (banjo solo), Landon Ronald (piano).

London, May 13, 1903.

3661-R Whirl Of The Harem (sic)
Gramophone GC-6383

3663-2R Hiawatha
Gramophone GC-6387

3664-R Favourite
Gramophone GC-6392,

3665-R Whistling Rufus
Gramophone rejected

3666-R Smoky Mokes
Gramophone GC-6399

3667-R Yankee Doodle
Gramophone GC-6393

5370-R Mississippi Bubble
Gramophone 6416 (7"

5371-R Down South
Gramophone 6424 (7"

5372-R Dreamy Eyes
Gramophone 6419 (7"

130c Down South
Gramophone Monarch 06256 (12"

132c Smoky Mokes
Gramophone Monarch 06257 (12"

133c Stars And Stripes
Gramophone Monarch 06252 (12"

146c Persiflage
Gramophone Monarch 06253 (12"

Same.

London, May 16, 1903.

3707-R On Emancipation Day
Gramophone GC-6394

3708-R Halimar
Gramophone GC-6395

3709-R Harmony Moze
Gramophone GC-6388

3710-R Dixie Medley
Gramophone GC-6389,

3711-R Twirly, Twirly
Gramophone GC-6390

VESSEL OSSMAN BANJO SOLO
VESSEL OSSMAN (banjo solo), accompaniment, if any, unknown.

London, ca May-June, 1903.

Valse Bleu (sic)
Britannia 7 (cyl)

Narcissus
Britannia 7 (cyl)

318
Vess L. Ossman (banjo solo), unknown orchestra.

The Mississippi Bubble

Probably Orange, New Jersey, June, 1903.
Edison 8408 (cyl), Goldguß 8408 (cyl)

Vess L. Ossman (banjo solos), unknown (piano),

1540- Hiawatha
      Columbia 1540

1551 The Banjo Evangelist
      Columbia 1561
The Banjo Evangelist
      Columbia (un-numbered) (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.

Dreamy Eyes

Probably Orange, New Jersey, September, 1903.
Edison 8493 (cyl)

Vess L. Ossman (banjo solos), probably Frank P. Banta (piano).

1618 Jack Tar March
      Columbia 1618
1619 Anona Intermezzo
      Columbia 1619
1620 Peaceful Henry
      Columbia 1620

VESS L. OSSMAN. BANJO (on Victor 31156)
Vess L. Ossman (banjo solos), C. H. H. Booth (piano).

A-577-1 Anona - Intermezzo
      Victor 2553 (7")
B-577-1 Anona - Intermezzo
      Victor 2553
C-577-1 Anona - Intermezzo
      Victor unissued
A-578-1 Peaceful Henry
      Victor unissued
B-578-1 Peaceful Henry
      Victor unissued
C-578-1 Peaceful Henry
      Victor unissued
A-579-1 Jack Tar March
      Victor 2577 (7")
B-579-1 Jack Tar March
      Victor 2577
C-579-1 Jack Tar March
      Victor 31182 (12)
A-588-1 Mississippi Bubble
      Victor unissued
B-588-1 Mississippi Bubble
      Victor 1973
C-588-1 Mississippi Bubble
      Victor 31175 (12")
A-589-1 'Way Down South
      Victor unissued
B-589-1 'Way Down South
      Victor 2562, 16755
C-589-1 'Way Down South
      Victor unissued
A-590-1 Marriage Bells
      Victor 2520 (7")
B-590-1 Marriage Bells
      Victor 2520, Berliner 5626
C-590-1 Marriage Bells
      Victor 31156 (12")

NOTE: - Matrices 580/587 inclusive are by other artists.

Vess L. Ossman (banjo solos), H. G. Wood (piano).

New York City, ca October, 1903.

7070-D Smokey Mokes
      Imperial 45221
7071-D Whistling Rufus
      Imperial 45222
7072-D Stars And Stripes Forever
      Imperial 45223
7073-D Narcissus
      Imperial 45224
7074-D Down South
      Imperial 45225
7075-D Anona
      Imperial 45226
7076-D Bill Simmons
      Imperial 45227, 45486

NOTE: - Some of the titles were also issued on Sun.

VESS L. OSSMAN. BANJO (on 31183)
SPENCER; OSSMAN
Vess L. Ossman (banjo solos), C. H. H. Booth (piano), Len Spencer (vocal -1 ).

New York City, November 5, 1903.

A-588-2 Mississippi Bubble
      Victor 1973 (7")
B-588-2 Mississippi Bubble
      Victor 1973
C-588-2 Mississippi Bubble
      Victor unissued
A-589-2 'Way Down South
      Victor unissued
B-589-2 'Way Down South
      Victor 2562, 16755
C-589-2 'Way Down South
      Victor 31183 (12")
A-628-1 The Stars And Stripes Forever
      Victor 151 (7")
A-629-1 A Coon Band Contest
      Victor 154 (7")
B-629-1 A Coon Band Contest
      Victor 154
Hands Across The Sea  
Victor 145 (7"

An Ethiopian Mardi Gras  
Victor 150 (7"

Keep Off The Grass!  
Victor 2616 (7"

Keep Off The Grass!  
Victor 2616, 16266

Banjo 'Lize, From New Orleans -1  
Victor 2547 (7"

Banjo 'Lize, From New Orleans -1  
Victor unissued

Banjo 'Lize, From New Orleans -1  
Victor unissued

Banjo 'Lize, From New Orleans -1  
Victor 31158 (12"

NOTE: - Victor 16266 was later replaced by Fred Van Eps' recording of the same title using the same issue number.

COLLINS AND HARLAN. COON MALE DUET

I’m Going To Leave  
Edison 8553 (cyl)

Hickory Bill  
Imperial 44821

Colored Major  
Imperial 44827

Little Old Log Cabin In The Lane  
Imperial 44823, Busy Bee 0-1

BANJO SOLO-VESS L. OSSMAN (on Nassau B-76)
Vess L. Ossman (banjo solos), H. G. Wood (piano).

Sunflower Dance  
Imperial 45282

Arabia  
Imperial 45603, Nassau B-76

BANJO SOLO. ORCHESTRA ACCOMPANIMENT (on Standard)
Vess L. Ossman (banjo solos), orchestra directed by Charles A. Prince.

The Darkies' Awakening - With Clog Effect  
Columbia 1704*, A-233, Standard 1704*

(The Darkey's Awakening*)  
Columbia XP-32443 (cyl)

Cocoaanut Dance  
Columbia 1705, A-217,A-877, Standard 1705

Cocoaanut Dance  
Columbia XP-32442 (cyl), Lakeside 70231 (cyl)

BANJO-DUET. PLAYED BY MESSRS. OSSMAN AND HUNTER (on Gramophone VM-6453)
Vess L. Ossman, William Parke Hunter (banjo duets), unknown (piano).

Razzle Dazzle. Characteristic Cake Walk  
Edison 8618 (cyl), Goldguß 8576 (cyl)

NOTE: - Title on matrix B-1194-2 contains "I Can't Do That Sum", "Toyland" and "March".
Vess L. Ossman (banjo solo), unknown orchestra.

**Colored Major March**
Probably Orange, New Jersey, April, 1904.
Edison 8654 (cyl), Goldgub 8654 (cyl)

Vess L. Ossman (banjo solos), accompaniment unknown.

**New York City, before May, 1904.**

- Blaze Away
  Zonophone 5231 (7"/9"
- California Dance
  Zonophone 5232 (7"/9"
- Colored Major
  Zonophone 5233 (7"/9"
- Coon Band Contest
  Zonophone 5234 (7"/9"
- Donkey Laugh
  Zonophone 5235 (7"/9"
- Harmony Mose
  Zonophone 5236 (7"/9"
- Hot Corn Jubilee
  Zonophone 5237 (7"/9"
- Marriage Bells
  Zonophone 5238 (7"/9"
- Medley - Intro: Josephine My Joy
  Zonophone 5239 (7"/9"
- Mosquito's Parade
  Zonophone 5240 (7"/9"
- Pearl Of The Harem
  Zonophone 5241 (7"/9"
- Raggy Raglans
  Zonophone 5242 (7"/9"
- Tell Me Pretty Maiden
  Zonophone 5243 (7"/9"
- Whoa Bill
  Zonophone 5244 (7"/9"
- Yankee Doodle
  Zonophone 5245 (7"/9"

**NOTE:** The above Universal-Zonophone Records were 7" and 9" alternative buys.

Vess L. Ossman (banjo solo), unknown orchestra.

**Down South (An American Sketch Composed In England)**
Probably Orange, New Jersey, May, 1904.
Edison 8692 (cyl), Goldgub 8692 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.

**New York City, July 13, 1904.**

- A-1592-1
  Karama - A Japanese Rhapsody
  Victor unissued
- B-1592-1,2
  Karama - A Japanese Rhapsody
  Victor unissued
- A-1593-1,2
  A Bit O' Blarney
  Victor unissued
- B-1593-1
  A Bit O' Blarney
  Victor unissued
- A-1594-1,2
  Dreamy Eyes
  Victor unissued
- B-1594-1,2
  Dreamy Eyes
  Victor unissued
- A-1595-1,2,3,4
  Mosquito's Parade - A Jersey Review
  Victor 48S (7"
- A-1596-1,2
  The Little Old Cabin In The Lane -1
  Victor 819 (7"
- B-1596-1,2
  The Little Old Cabin In The Lane -1
  Victor B19
- B-1596-3,4
  The Little Old Cabin In The Lane -1
  Victor unissued
- A-1597-1
  My Girl From Dixie -1
  Victor 1711 (7"
- B-1597-1
  My Girl From Dixie -1
  Victor unissued
- A-1598-1
  Coon, Coon, Coon -1
  Victor unissued
- B-1598-1
  Coon, Coon, Coon -1
  Victor B17
- A-1599-1
  Hot Times On The Levee -1
  Victor unissued
- B-1599-1
  Hot Times On The Levee -1
  Victor unissued
- A-1599-2,3
  Hot Times On The Levee -1
  Victor B20
- B-1599-1
  Hot Times On The Levee -1
  Victor unissued
- B-1599-2,3
  Hot Times On The Levee -1
  Victor B20
- A-1600-1
  The Nigger And The Bee -1
  Victor 2995 (7"
- B-1600-1
  The Nigger And The Bee -1
  Victor unissued
- B-1600-2
  The Nigger And The Bee -1
  Victor 2995

Vess L. Ossman (banjo solo), unknown orchestra.

**I've Got A Feelin' For You**
Probably Orange, New Jersey, September, 1904.
Edison 8780 (cyl)

**BANJO TRIO (in wax of Edison 8841)**

**New York City, late 1904.**

- 3047-
  Selections From "San Toy"
  Columbia 3047
THE OSSMAN BANJO TRIO

Make A Fuss Over Me
Edison 8859 (cyl), Goldgull 8859 (cyl)

BANJO SOLO PLAYED BY VESS L. OSSMAN
Vess L. Ossman (banjo solo), unknown orchestra.

3155- Yankee Land
New York City, ca February-March, 1905.
Columbia 3155, A-230

BANJO TRIO BY OSSMAN HUNTER AND FARMER

Egypt (My Cleopatra)
New York City, before May, 1905.
Columbia XP-32666 (cyl)
Columbia XP-32699 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.

Yankee Land. March from "The Rogers Bros. in Paris"
Probably Orange, New Jersey, May, 1905.
Edison 8999 (cyl), Goldgull 8999 (cyl)

BANJO or BANJO SOLO (on Columbia A-229)
Vess L. Ossman (banjo solo), probably unknown (piano).

723-4 Whistling Rufus
New York City, June, 1905.
Columbia A-229

VESS L. OSSMAN. WITH ORCHESTRA ACCOMPANIMENT (on some issues of Victor 4424)
VESS L. OSSMAN. WITH ORCHESTRA (on some issues of Victor 4424)
Vess L. Ossman (banjo solos), unknown orchestra.

B-2592-1,3 Yankee Land
Victor 4461
B-2592-2 Yankee Land
Victor unissued
B-2593-1,3 Turkey In De Straw Medley
Victor 4424
B-2593-2 Dixie & Turkey In The Straw Medley
Victor unissued
B-2594-1,2,3 Moonlight - A Serenade
Victor unissued
B-2595-1,2 Little Johnny Jones - Medley
Victor unissued
B-2595-3 Little Johnny Jones - Medley
Victor 4382

NOTE: - Title on matrix B-2593-1,3 contains "Dixie", "The Arkansas Traveler", "My Love, She's But Lassie Yet" and "Turkey In The Straw". B-2595-3 contains "The Yankee Doodle Boy" and "Give My Regards To Broadway".

BANJO SOLO BY VESS L. OSSMAN. ORCHESTRA ACCOMPANIMENT
Vess L. Ossman (banjo solo), unknown orchestra.

A Gay Gossoon - Characteristic March
New York City, before October, 1905.
Columbia BC-85024 (cyl)

BANJO (on Britannic 5371, 5372)
Vess L. Ossman (banjo solos), unknown (piano), (flute -1).

5371 Sunflower Dance
New York City, October 20, 1905.
Leader 203, Britannic 5371

5372 St. Louis Tickle -1
Leader 200, Pelican P-18, Britannic 5372

NOTE: - The above are announced.

VESS L. OSSMAN. WITH ORCHESTRA
Vess L. Ossman (banjo solos), unknown orchestra.

New York City, November 1, 1905.

B-2853-1,2 A Gay Gossoon
Victor 4589, 16092
B-2854-1 My Irish Molly-O
Victor unissued
B-2854-2 My Irish Molly-O
Victor 4533
A-2855-1,2 Peter Piper
Victor 4541 (7")
B-2855-1,2 Peter Piper
Victor 4541
B-2856-1,2 A Virginia Farmer
Victor unissued
B-2857-1,2 My Hindoo Man
Victor unissued

NOTE: - Victor 16092 was later replaced by Fred Van Eps' recording of the same title on the same issue number.

Vess L. Ossman (banjo solo), unknown orchestra.

3360-3 The Buffalo Rag
New York City, ca December, 1905.
Columbia 3360, A-218, Oxford 3360, Silvertone 3360, Harmony A-218
Lakeside 70230 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.

A Gay Gossoon. Characteristic March
Probably Orange, New Jersey, January, 1906.
Edison 9189 (cyl), Goldgull 9189 (cyl)
OSSMAN-DUDLEY TRIO. BANJOS-GUITAR (on Victor 16667)
OSSMAN-DUDLEY TRIO. BANJO-MANDOLIN-GUITAR (on Victor 16092)
Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).

New York City, January 24, 1906.

- B-3033-1,2 Dixie Girl - March
  - Victor unissued
- B-3033-3 Dixie Girl - March
  - Victor 4679, 16667
- B-3034-1,2 Fantana
  - Victor unissued
- B-3035-1,2 The Mayor Of Tokyo - Selections
  - Victor unissued
- B-3036-1 It Happened In Nordland : Al Fresco - Intermezzo
  - Victor unissued
- B-3036-2 It Happened In Nordland : Al Fresco - Intermezzo
  - Victor 4625
- B-3037-1 St. Louis Tickle
  - Victor unissued
- B-3037-2 St. Louis Tickle
  - Victor 4624, 16092
- B-3038-1,2 Koontown Kaffee Klatsch
  - Victor 4659
- B-3038-1,2 Koontown Kaffee Klatsch
  - Victor unissued

NOTE: Victor 16667 and 16092 were later replaced by Fred Van Eps' recordings of the same titles using the same issue numbers.

VESS L. OSSMAN. WITH ORCHESTRA
Vess L. Ossman (banjo solos), the Victor Orchestra or unknown (piano -1).

New York City, January 26, 1906.

- B-3049-1 The Buffalo Rag -1
  - Victor 16779, Zonophone 3931
- B-3049-2 The Buffalo Rag -1
  - Victor unissued
- B-3049-3 The Buffalo Rag -1
  - Victor 4628, 16779
- B-3050-1,2 St. Louis Tickle
  - Victor unissued
- B-3051-1,2 Forty-Five Minutes From Broadway : So Long, Mary
  - Victor unissued
- B-3052-1,2 Silver Heels
  - Victor 4948, 16266
- B-3053-1,2 Cannon Ball Rag
  - Victor unissued

NOTE: Victor 16266 was later replaced by Fred Van Eps' recording of the same title using the same issue number.

Vess L. Ossman (banjo solo), unknown orchestra.

New York City, May, 1906.

3447- On The Rocky Road To Dublin
  - Columbia 3447, A-226

OSSMAN-DUDLEY TRIO
Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).

New York City, ca July, 1906.

3476-5 Koontown Koffee-Klatsch
  - Columbia 3476, A-218, Harmony A-218, Starr 3500
  - Columbia XP-32984 (cyl), Lakeside 70230 (cyl)

Vess L. Ossman (banjo solo).

New York City, ca July, 1906.

3477- The Mouse And The Clock
  - Columbia 3477

OSSMAN-DUDLEY TRIO
Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).

New York City, August, 1906.

3491-4 The Mayor Of Tokyo
  - Columbia 3491, D-44
  - Columbia XP-32985 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.

New York City, September, 1906.

3507-1 Sunflower Dance
  - Columbia-Rena 1366, Columbia 3507, A-877, D-48, Regal G-6199
  - Columbia XP-33016 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.

New York City, October, 1906.

3529- Popularly March And Two-Step
  - Columbia 3529, A-892
  - Columbia XP-33046 (cyl)

BANJO SOLO. PLAYED BY VESS L. OSSMANN (sic). WITH ORCHESTRA (on Columbia D-48)
Vess L. Ossman (banjo solo), unknown orchestra.

New York City, probably December, 1906.

3569-2 Motor March
  - Columbia 3569, A-227
  - Columbia XP-33084 (cyl)

323
BANJO. PLAYED BY F. FERRERES (on Pioneer 122)  
VESS L. OSSMAN. BANJO (on Leader 201)  
Vess L. Ossman (banjo solos), probably unknown (piano), or unknown orchestra.  
New York City, between 1904-1907.

030808  
Karama  
Indian Record 030808

030809  
Bit O’ Blarney  
Indian Record 030809, Odeon 030809, Pioneer 122

030810  
St. Louis Rag  
Indian Record 030810, Odeon 030810, Britannic 1201, Leader 201, Pelican P-22, Pioneer 122

030811  
Navajo  
Indian Record, 030811, Odeon 030811

030812  
Hurrah Boys  
Indian Record, 030812, Odeon 030812, Leader 203

030813  
The Gondolier  
Indian Record 030813, Odeon 030813, Excelsior 1007

030814  
Any Rags (Medley “Any Rags”?)  
Indian Record 030814, Odeon 030814, Britannic 1201, Leader 201*, Pelican P-22

030815  
Dixie Girl  
Indian Record 030815, Odeon 030815

030816  
A Southern Belle  
Indian Record 030816, Odeon 030816

030817  
Dixie Land  
Indian Record 030817, Odeon 030817

030818  
Yankee Doodle  
Indian Record 030818, Odeon 030818

031254; (613)  
Bright Eyes And Molly-oh  
Indian Record 031254, Odeon 031254, Leader 202, Pelican P-26, Britannic 1254

031277; (615)  
A Gay Gossoon  
Indian Record 031277, Odeon 031277, Pelican P-26, Britannic?

031301; (617)  
Yankee Girl  
Indian Record 031301, Odeon 031301, Leader 200, Britannic?, Pelican P-18

031434  
Bill Simmons  
Indian Record 031434, Odeon 031434, Leader 200, Britannic 1434, Pelican P-18

NOTE: - The above are announced. The American Record Company discs are known as “Indian” records, because of the Red Indian on the label. But they were labelled as “American Record Company”. They were also sold in Europe as Blue Odeon Duplex Records. This American Record Company should not be confused with the later ARC.

OSSMAN-DUDLEY TRIO  
BANJO, MANDOLIN AND HARP-GUITAR TRIO (on Silvertone)  
Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).  
New York City, ca January, 1907.

3591-1  
Chicken Chowder - Two-Step  
Columbia 3591, A-220, Harmony A-220, Aretino D-528, Silvertone 3591

Vess L. Ossman (banjo solos), the Victor orchestra.  
New York City, February 4, 1907.

B-4234-1  
The Motor March  
Victor unissued

B-4234-2,3  
The Motor March  
Victor 5073

B-4251-1,2,3  
Patrol Of The Scouts  
Victor unissued

E-4236-1,2  
Pretzel Pete  
Victor unissued

E-4237-1,2  
Policy King March  
Victor unissued

E-4238-1,2,3  
Panama Rag  
Victor unissued

BANJO SOLO. VESS L. OSSMAN, WITH ORCHESTRA (on Victor 5077)  
Vess L. Ossman (banjo solos), the Victor Orchestra.  
New York City, February 5, 1907.

B-4234-4  
The Motor March  
Victor 5073, 62572

B-4235-4  
Patrol Of The Scouts  
Victor 5077, 16816

B-4235-5  
Patrol Of The Scouts  
Victor unissued

E-4236-3,4  
Pretzel Pete  
Victor 5076 (B*)

E-4237-3,4  
Policy King March  
Victor 5057 (B*)

E-4238-4,5  
Panama Rag  
Victor unissued

B-4239-1,2  
Florida Rag  
Victor 5058

BANJO SOLO. ORCHESTRA ACCOMPANIMENT (on Standard 3605)  
Vess L. Ossman (banjo solo), probably the Columbia Orchestra.  
New York City, February, 1907.

3605-1  
Policy King March (Policy Rag*)  
Columbia 3605, A-220, Standard 3605, A-220, Aretino D-528*  
Policy King March  
Columbia XP-33119 (cyl)

BANJO SOLO (on Standard A-228)  
Vess L. Ossman (banjo solo), the Columbia Orchestra.  
New York City, ca March, 1907.

3626-1  
Maple Leaf Rag  
Columbia 3626, A-228, Standard A-228, Oxford 3626  
Maple Leaf Rag  
Columbia XP-33133 (cyl)

324
OSSMAN-DUDLEY TRIO
Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).
New York City, before April, 1907

The Panama Rag Two-Step
Columbia BC-85109 (cyl)

BANJO SOLO PLAYED BY VESS L. OSSMAN (on Columbia 3644, A-224)
Vess L. Ossman (banjo solo), probably Charles A. Prince (piano).
New York City, ca April, 1907.

3644-1 Florida Rag
Columbia 3644, A-224, C-553, Harmony A-228, Oxford 3644
Florida Rag
Columbia XP-33147 (cyl)

VESS L. OSSMAN, BANJO
Vess L. Ossman (banjo solo), unknown orchestra.

Popularly March
Probably Orange, New Jersey, April, 1907.
Edison 9521 (cyl), Goldguß 9521 (cyl)

Vess L. Ossman (banjo solo), probably unknown (piano).
New York City, May, 1907.
Imperal 45600

Maple Leaf Rag
Vess L. Ossman (banjo solo), unknown orchestra.

Probably Orange, New Jersey, June, 1907.
Edison 9557 (cyl), Goldguß 9557 (cyl)

BANJO SOLO BY VESS OSSMAN, WITH ORCHESTRA (on Regal G-6198)
BANJO SOLO. VE SSS L. OSSMAN, ORCHESTRA ACCOMPANIMENT (on Columbia D-272)
ENGLISH INSTRUMENTAL. BANJO SOLO. BY VESS OSSMAN. WITH ORCHESTRA (on Rena 1155)
Vess L. Ossman (banjo solo), unknown orchestra.
New York City, August, 1907.

3941-1 Drowsy Dempsey. A Coon Shuffie
(R-390*)
Columbia 3941, A-601, D-272, Rena 1155*, Regal G-6198*, Actino D-570

BANJO (on Harmony A-587)
BANJO SOLO BY VESS OSSMAN. WITH ORCHESTRA (on Regal G-6198)
ENGLISH INSTRUMENTAL. BANJO SOLO. BY VESS OSSMAN. WITH ORCHESTRA (on Rena 1155)
Vess L. Ossman (banjo solo), unknown orchestra.
New York City, October, 1907.

4025-1 Invincible Eagle March
(R-395*)

Vess L. Ossman (banjo solos), unknown (piano).
New York City, ca October, 1907.

8978-D La Petite Tonkinoise
8977-D Popularity
8974-D The Smiler Rag
8975-D Dixie Medley
8982-D Medley

NOTE: - Some of the titles were also issued on Sun.

OSSMAN TRIO
Probably Vess L. Ossman, William Parke Hunter, William "Bill" Famer (banjo trio).
New York City, November 9, 1907.

R-4918-1,2 The Smiler - A Joplin Rag
Victor unissued
R-4919-1,2 March Arabia - A Joplin Rag
Victor unissued
R-4920-1,2 Red Wfn - An Indian Intermezzo
Victor unissued
R-4921-1,2 Smile At Me
Victor unissued

Vess L. Ossman (banjo solos), accompaniment, if any, unknown.
Orange, New Jersey, ca November, 1907.

Cocount Dance
Edison 2604 (cyl)
Darkies Patrol
Edison 2606 (cyl)
Darkeres Awakening
Edison 2607 (cyl)
Old Folks At Home
Edison 7340 (cyl)
Sunflower Dance
Edison 7881 (cyl)

NOTE: - The above are remakes.

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
Probably Orange, New Jersey, December, 1907.
Edison 9713 (cyl), Goldguß 9713 (cyl)

SUNG BY CARROLL C. CLARK BARITONE SOLO. BANJO ACCOMPANIMENT (on Columbia A-696)
Carroll Clark (vocal), Vess L. Ossman (banjo).
New York City, January, 1908.

4103-1 De Little Old Log Cablin In De Lane
Columbia A-696, Oxford 57200-h
Vess L. Ossman (banjo solo), probably unknown (piano). New York City, ca January, 1908.
9236-O Cotton Imperial 45610, Nassau B-77

Vess L. Ossman (banjo solo), accompaniment, if any, unknown. Probably Orange, New Jersey, February, 1908.
The Smiler Edison 9765 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra. Probably Orange, New Jersey, ca February, 1908.
Happy Days In Dixie
NOTE: - The above is a remake.

BANJO SOLO. BY VESS L. OSSMANN (sic). WITH ORCHESTRA (on Regal G-6199)
ENGLISH BANJO. BY VESS L. OSSMANN (sic). WITH ORCHESTRA (on Rena 1366)
Vess L. Ossman (banjo solo), the Columbia Orchestra.
4268-4 The Moose March New York City, ca April, 1908.
Columbia A-787, Rena 1366, Regal G-6199

Vess L. Ossman (banjo solo), probably unknown (piano). New York City, April, 1908.
Much Obliged To You Medley Imperial 45601, Nassau B-56

BILLY NEWSOME, BARITONE WITH BANJO ACCT (on Phoenix 047)
Carroll Clark as "Billy Newsom" (vocal), probably Vess L. Ossman (banjo).
4378 Old Dog Tray New York City, before August, 1908.
Columbia A-280, Phoenix 047*

4378 (X-506*)

4379 I Want To See The Old Home Columbia A-280, Phoenix 047*

(X-507*)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown. New York City, August, 1908.
4395- Whip And Spur, Gallop Columbia A-825, Rena 2234, Regal G-6201

VESS L. OSSMAN. BANJO SOLO (on Victor 16390)
Vess L. Ossman (banjo solos), Theodore Morse (piano), or unknown orchestra -1.
New York City, October 5, 1908.
B-6503-2 Drowsy Dempsey (Der schlafende Neger*) Victor 5597, 16767, Gramophone GC-6475, Grammophon 46304*, HMV 6475

B-6504-1 Persian Lamb Rag Victor 16127
B-6505-1 Fun In A Barber Shop (Scherz im Barbierladen*)-1 Victor 5622, Gramophone GC-6476, Grammophon 46305*, HMV 6476

B-6506-1,2 Drowsy Dempsey -1 Victor rejected
B-6507-1 Turkey In The Straw Medley Victor 4424, 16390
B-6508-1 A Bunch Of Rags -1 Victor 153, 16667,62570

NOTE: - Victor 16667 and 16390 were later replaced by Fred Van Eps' recordings of the same titles using the same issue numbers.

VESS L. OSSMAN (MET ORKESTBEGELEIDING) (on Gramophone Cv-26252)
Vess L. Ossman (banjo solos), unknown orchestra.
New York City, ca October, 1908.
A-162 Yankee Land March Zonophone 162, 5334, X-46286
A-213 Razzle Dazzle Zonophone 213, 5336; X-46278
A-233 Yankee Girl Zonophone 233, 5336, 5833, X-46285, Grammophon V-26252, 26252, 11447, Grammophon Cv-26252

A-314 Yankee Doodle Zonophone 314
A-316 Smokey Mokes Zonophone 316
A-362 Virginian Farmer Zonophone 362, 5334, X-46281
A-1161 California Dance Zonophone 1161

Vess L. Ossman (banjo solo), accompaniment, if any, unknown. New York City, before December, 1908.
Dill Pickles Indestructible 838 (cyl)
The Smiler Indestructible 855 (cyl)
Fun In A Barber-Shop Indestructible 938 (cyl)

Vess L. Ossman (banjo solo), unknown orchestra.
Fun In A Barber Shop Orange, New Jersey, December, 1908.
Edison 10015 (cyl)

NOTE: - Announced: "Banjo solo 'Fun In A Barber Shop', played by Vess L. Ossman, Edison record."
Vess L. Ossman (banjo solos), accompaniment, if any, unknown.
New York City, ca December, 1908.
- Drowsy Dempsey
- Persian Lamb, Rag
- Indestructible 989 (cyl)
- Indestructible 1002 (cyl)

Vess L. Ossman (banjo solos), unknown orchestra.
New York City, about or before ca 1908-1909.
- A-65 A Bit O’Blarney
- Zonophone 65, 5306, X-46284
- A-14 Hoosier Frolics
- Zonophone 14, 5335, X-46280
- A-585 Bay State Quickstep
- Zonophone 585
- A-637 Popularity (March And Quickstep)
- Zonophone 637, 5060, X-46283
- A-762 Donnybrook Fair
- Zonophone 762, 5061, X-46282
- A-1092 Sunflower Dance
- Zonophone 1092, 5061, X-46279

VESS L. OSSMAN (MET ORKESTBEGELEIDING) (on Gramophone Cv-26253)
Vess L. Ossman (banjo solos), unknown orchestra.
New York City, ca 1909.
- A-486 The Mouse And The Clock (Maus und Uhr*)
- Grammophon V-26253*, 26253*, 11447*,
- Zonophone 486, 5335, X-46287,
- Grammophon V-26253*
- Der schwarze Major
- Grammophon 246250, 26254, 11448,
- Grammophon Cv-26254
- Der Gondolier, Two-Step (or: Gondolier, Two-Step von Powell*) (Der Gondolier <Two-step> ***)
- Grammophon Cv-26255**

NOTE: - The titles above in italics are credited in catalogs to Vess L. Ossman. They were issued anonymously on Grammophon V-26254 (matrix 9816b) and V-26255 (matrix 6359b), both recorded in fact by Olly Oakley, q.v.

Vess L. Ossman (banjo solos), Theodore Morse (piano).
New York City, March 2, 1909.
- B-577-2 Anona - Intermezzo
- Victor 2553
- B-579-2 Jack Tar March
- Victor unsissued
- B-589-2 (sic) ‘Way Down South
- Victor 2562, 16755
- B-590-2 Marriage Bells
- Victor 16754
- B-590-3 Marriage Bells
- Victor unsissued
- B-6844-1,2 White Wash Man
- Victor unsissued
- B-6847-2 Peter Piper
- Victor 4541, 16776, 16935
- B-6848-1,2 The Buffalo Rag
- Victor 4628, 16779, HMV GC-2-6251,
- Zonophone 3931
- B-6849-1 Yankee Land
- Victor 4461, 16781, 16935, 62571
- B-6850-1,2 Tell Me, Pretty Maiden
- Victor unsissued
- B-6851-1 Old Folks At Home
- Victor 4013, 17417

Vess L. Ossman (banjo solos), Theodore Morse (piano).
New York City, April 7, 1909.
- B-579-3 Jack Tar March
- Victor 2577
- B-6648-3 The Buffalo Rag
- Victor unsissued

VESS L. OSSMAN, BANJO
Vess L. Ossman (banjo solo), unknown orchestra.
Probably Orange, New Jersey, April, 1909.
- Moon Winks (Mondgeflimmer*)
- Edison 10112 (cyl), Goldgurt 10112* (cyl)
- Edison 10112 (cyl)


Vess L. Ossman (banjo solo), unknown orchestra.
Probably Orange, New Jersey, April, 1909.
- Banjo Medley (Wildflower; The Whitewash Man; Yankiana Rag)
- Edison Amberol 250 (cyl), Blue Amberol 5377 (cyl)

NOTE: - Edison Blue Amberol 5377 is a so called "live" re-release from August, 1927.

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, before June, 1909.
- Medley Of Broadway Hits
- Indestructible 1084 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.
New York City, before July, 1909.
- Hoop-e-Kack
- Indestructible 1113 (cyl)
Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, September, 1909.**

_**Oriental Dance**_  
Edison 10212 (cyl)

**BANJO SOLO (on Little Wonder 569)**

**BANJO SOLO. PLAYED BY VESS L. OSSMAN. ORCHESTRA ACCOMPANIMENT** (on Columbia A-937)

Vess L. Ossman (banjo solo), unknown orchestra.

**4919-1**  
_The St. Louis Tickle_  
Columbia A-937, Rena 1663, Regal G-6200, Little Wonder 569 (5")

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, September, 1909.**

**Moose March**  
Indestructible 1249 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, before January, 1910.**

**Cloud Chief**  
Indestructible 3036 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, before February, 1910.**

Vess L. Ossman (banjo solo), unknown orchestra.  
**New York City, before January, 1910.**

_**Buffalo Rag**_  
Everlasting 317 (cyl)

_**St. Louis Tickle**_  
Everlasting 318 (cyl)

_**The Smiler Rag**_  
Everlasting 1101 (cyl)

_**Down South**_  
Everlasting 1102 (cyl)

Vess L. Ossman (banjo), Audley Dudley (mandolin), Roy Butin or George F. Dudley (harp-guitar).  
**New York City, ca 1910.**

_**Dixie Girl**_  
Everlasting 323 (cyl)

**BARITONE SOLO BY CARROLL CLARK. BANJO ACCOMPANIMENT**

Carroll Clark (vocal), Vess L. Ossman (banjo).

**4445-2**  
_Carry Me Back To Tennessee_  
Columbia A-852, Rena 1798, Standard A-852, United Record A-852, Regal G-6286

**4446-2**  
_Massa’s In De Cold, Cold Ground_  
Columbia A-852, Rena 1798, Standard A-852, United Record A-852, Regal G-6286

**ACCORDION AND BANJO. ACCORDION SOLO BY KIMMEL. BANJO SOLO BY OSSMAN**

John J. Kimmel (accordion solo -1), Vess L. Ossman (banjo solo -2), accompaniment, if any, unknown.  
**New York City, before July, 1910.**

(a) Scotch Sword Dance -1 (b) Whip And Spur Galop (sic) -2  
Indestructible 3088 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, July, 1910.**

_Moose March_  
Edison 10383 (cyl)

**BANJO SOLO (on Little Wonder 569)**

**BANJO SOLO BY VESS L. OSSMAN. ORCHESTRA ACCOMPANIMENT**

Vess L. Ossman (banjo solos), the Columbia Orchestra.

**19149-1**  
_The Smiler_  
Columbia A-972, Rena 1663, Regal G-6200

**19149-3**  
_The Smiler_  
Standard A-972

_**The Smiler**_  
Little Wonder 569 (5")

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, before January, 1911.**

_**St. Louis Tickle**_  
Indestructible 1453 (cyl), Lakeside 313 (cyl)

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.  
**New York City, before May, 1911.**

_**Coloured Major**_  
Indestructible 1469 (cyl)

_**Down South**_  
Indestructible 3185 (cyl)

**Arthur Collins (vocal), Vess L. Ossman (banjo), unknown orchestra.**

**B-10938-2**  
_The Ghost Of The Banjo Coon_  
Victor 17011

**B-12065-2**  
_Swanee River Bend_  
Victor 17151, HMV 4-2240

**B-12066-2**  
_When Uncle Joe Plays A Rag On His Old Banjo_  
Victor 17118, HMV 4-2233

**B-12067-2**  
_In Ragtime Land_  
Victor 17126

328
Vess L. Ossman (banjo solos), orchestra conducted by Otto Winkler.
New York City, July 1, 1912.
B-12148-1,2 Spaghetti Rag Victor rejected
B-12149-3 A Little Bit Of Everything Victor 17265
B-12150-1,2 Solaret: Queen Of The Night (Valse Brilliant) Victor rejected

PEERLESS QUARTETTE
Henry Burr, John W. Meyer, Albert Campbell, Frank Croxton (vocal quartet), Vess L. Ossman (banjo), unknown orchestra.
New York City, November 19, 1912.
B-12628-2 In Banjo Land Victor 17264

VESS L. OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), probably William H. Reitz (drums), additional whistles and cow bells.
New York City, ca December, 1915.
4334 Universal Fox Trot
NOTE: - Catalogue information for Blue Amberol 2829: "Cow bells and whistles are introduced in a most amusing way. As a dancing number this has never been surpassed."

VESS L. OSSMAN. BANJO WITH ORCHESTRA (on Victor 17952)
Vess L. Ossman (banjo solos), orchestra conducted by Walter B. Rogers.
Camden, New Jersey, December 16, 1915.
B-16910-1 Good Scout - One-Step Victor 17952
B-16911-1 Universal Fox Trot Victor 17952

VESS OSSMAN'S BANJO ORCHESTRA (on Edison 50349)
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).
New York City, ca December 27, 1915.
4381-A-2-8 Merry Whirl - One-Step Edison 50349, Blue Amberol 2858 (cyl)

VESS OSSMAN'S BANJO ORCHESTRA. AMERICAN BANJO ORCHESTRA (on HMV C-876)
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), William H. Reitz (drums).
C-17111-3 Kangaroo Hop - Fox Trot Victor 35536 (12"), Gramophone 06261 (unissued)
C-17112-1 Merry Whirl - One-Step Victor 35536 (12"), HMV C-876 (12"

BANJO WITH ORCHESTRA. VESS L. OSSMAN (on Edison 50377)
Vess L. Ossman (banjo), orchestra, unknown orchestra.
New York City, April 10, 1916.
4644-B-6-1 A Gay Gossoon Edison 50377, Blue Amberol 2968 (cyl)
NOTE: - Blue Amberol 2968 was advertised by the Edison company as "A Snappy Banjo Solo."

BANJO WITH ORCHESTRA. VESS L. OSSMAN (on Edison 50377)
Vess L. Ossman (banjo), unknown orchestra.
New York City, April 24, 1916.
4680-C-4-3 Keep Off The Grass Edison 50377, Blue Amberol 2944 (cyl)
4681 Silver Heels Edison 50377, Blue Amberol 2944 (cyl)
NOTE: - Record slip information for Blue Amberol 2944: "Vess L. Ossman is a favorite with Edison owners as well as the general public..." And the Edison Phonograph Monthly, August, 1916, states: "Vess L. Ossman, the founder and conductor of Ossman's Banjo Orchestra, an organization prominent throughout the country, is a banjo virtuoso and was playing this instrument in vaudeville when the revival of dancing first started a number of years ago. The character of the music designed for the new dances made it particularly suitable for rendition on the banjo and there commenced a strong demand for the twangy and snappy music of this instrument in dance orchestra. In response to this, Mr. Ossman organized his banjo orchestra and proceeded to show the public just what advantage this instrument of the South could be used. Mr. Ossman and his artists appeared in vaudeville and were greeted with acclamation in all parts of the country..."
VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman, William "Bill" Farmer (banjo), unknown (piano), (drums), (whistles).

New York City, September 6, 1916.

46998-1 Beneath The Balcony
46999-1,2 Uncle Tom

Columbia A-2113
Columbia A-2113

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), William H. Reitz (drums).

Camden, New Jersey, September 12, 1916.

18355-1,2,3 Beneath The Balcony
18356-1,2,3 I Love Sand

Victor rejected
Victor rejected

VESS OSSMAN'S BANJO ORCHESTRA
Same.


18355-4,5,6 Beneath The Balcony
18356-4,5,6 I Love Sand

Victor rejected
Victor rejected

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), Howard Kopp (drums).

New York City, November 24, 1916.

49008- My Hawaiian Sunshine
49009- You'll Always Be The Same Sweet Baby

Columbia A-5928 (12")
Columbia A-5928 (12")

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).

New York City, January 4, 1917.

5260 Topsy
5261 You'll Always Be The Same Sweet Baby

Edison rejected
Edison rejected

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).

New York City, February-March, 1917.

Poor Butterfly
Hello, I've Been Looking For You
Topsy
Havanola

Operaphone 1631 (7")
Operaphone 1631 (7")
Operaphone 1632 (7")
Operaphone 1632 (7")

NOTE: - The above may have originated from Pathé.

ELITE BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).

New York City, February-March, 1917.

Poor Butterfly
Topsy

Crescent C-10026
Crescent C-10029

NOTE: - The above originate from Pathé and may be the same as the Operaphones listed before although the Crescent issues are 10". They may also appear on the Operaphone 31000 series.

VESS OSSMAN'S BANJO ORCHESTRA (on Columbia A-2321)
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), Howard Kopp (drums).

New York City, May 1, 1917.

77018-3 He's Just Like You
77019-1,2,3 The Donkey Trot

Columbia A-2321
Columbia rejected

Vess L. Ossman (banjo solo), accompaniment, if any, unknown.

New York City, September 26, 1917.

77381 Policy King March

Columbia unissued

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).

New York City, ca October, 1917.

Paddle-Addle
He's Just Like You

Gennett 7628
Gennett 7628

VESS OSSMAN'S BANJO ORCHESTRA
Vess L. Ossman (banjo), William "Bill" Farmer (probably tenor-banjo), unknown (tenor-saxophone), (piano), (drums).

New York City, ca November, 1917.

Go To It
Rag-a-Minor

Gennett 7630
Gennett 7630
(OSSMAN, cont.)

Carroll Clark (vocal), Vess L. Ossman (banjo), New York City, December 14, 1917.
77578 Old Dog Tray Columbia unissued
77579 The Little Old Log Cabin In The Lane Columbia unissued

Vess L. Ossman (banjo solo), accompaniment, if any, unknown. New York City, ca 1917-1920.
134-82 Keep Off The Grass Melodograph 174
155-A1 Universal Fox Trot Melodograph 174

Vess L. Ossman (banjo solo), unknown (piano). Probably New York City, date unknown.
Patrol Comique Star 3001
Colored Major Star 3003

BANJO (on Harmony 3005) Probably New York City, date unknown.
Vess L. Ossman (banjo solo), unknown orchestra.
Motor March Star 5104
On The Rocky Road To Dublin Star 3000
Buffalo Rag Star 3002
The Mouse And The Clock Star 3004
Sunflower Dance Star 3005, Harmony 3005

OSSMAN AND FARMER
OSSMAN AND HUNTER +
See SYLVESTER LOUIS ("VESS L.") OSSMAN.

OSSMAN AND SCHEPP +
See REX SCHEPP.

OSSMAN BANJO TRIO
OSSMAN-DUDLEY TRIO +
See SYLVESTER LOUIS ("VESS L.") OSSMAN.

VESS OSSMAN'S BANJO ORCHESTRA +
See SYLVESTER LOUIS ("VESS L.") OSSMAN.

PAUL ("PALLA") ÖSTLING +
This Swedish banjoist recorded with Helge Lindberg's Crystal Band.

WILLIAM OWEN +
He recorded on tenor-banjo with Earl Gresh And His Gangplank Orchestra.

MARSHALL OWENS +
See BEN CURRY.

HAROLD OXLEY AND HIS POST LODGE ORCHESTRA +

HAROLD OXLEY AND HIS POST LODGE ORCHESTRA
Harold Oxley (violin, leader), two unknown (trumpet), unknown (trombone), three unknown (reeds), unknown (piano), (banjo), (tuba), (drums). New York City, ca August 5, 1924.
72729-B I Don't Know Why Okeh 4080, Parlophone E-5324
NOTE: - The above features a banjo solo.

JEAN PABAN +
This Swedish tenor-banjoist recorded with Bernard Ejes and the Svenska Paramount-Orkestern.
PACIFIC COAST PLAYERS +

See GREY GULL STUDIO ORCHESTRA.

EDDIE PAGE +

He recorded on banjo with Marion McKay.

PALAIS ROYAL CALIFORNIANS +

See BOB CRUZ.

PALM BEACH PLAYERS +

See RAY KITCHINGMAN and HARRISON FRANKLIN ("HARRY") RESER.

PALM BEACH SERENADERS +

See HARRISON FRANKLIN ("HARRY") RESER.

ANGELO PALMISANO +

He recorded on tenor-banjo with The Halfway House Orchestra.

CHOROS PANAGIOTIS +

PANAGIOTIS CHOROS
Choros Panagiotis (vocal -1, banjo), unknown (guitar -2).

| CVE-57013-1 | Doudou -1/-2                  | New York City, October 18, 1929 |
| CVE-57014-2 | Roditiko Zeibekiko -1        |                             |
| CVE-57015-1 | Hiotiko                      |                             |
| CVE-57016-1 | Kritiko Sirto -1             |                             |
|             |                             |                             |
|             |                             |                             |

CHARLES PANICO +

He recorded on tenor-banjo with The Buffalodians and McLaughlin's Melodians.

ALESSANDRO ("SANDRO") PANIZZI +

This Italian banjoist recorded with Carlo Minari, with whom he played between about 1925-1927 in Germany.

PARADISE CLUB ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

NORRIE PARAMOR ORCHESTRA +

See BILLY BELL and JACK LLEWELLYN.

*THE PARAMOUNT ALL STARS

See ("PAPA") CHARLIE JACKSON.

PARAMOUNT DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

PARAMOUNT RHYTHM BOYS +

See HARRISON FRANKLIN ("HARRY") RESER.

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TONY PARENTI'S RAGTIMERS

See DANIEL MOSES ("DANNY") BARKER.

*TINY PARHAM AND HIS "FORTY" FIVE

See CHARLIE JACKSON.

*TINY PARHAM AND HIS MUSICIANS

See CHARLIE JACKSON and REUBEN MICHAEL ("BIG MIKE") McKENDRICK.

H. PARIGIAN +

REUBEN SARKISIAN AND HIS ORCHESTRA

Reuben Sarkisian (violin), N. Vijinia (piano), John Berberian (oud), H. Parigian (tenor- or plectrum-banjo), J. Elby (dembeg), Vart Sarkisian (vocal -1).

Los Angeles, ca 1950-1955.

1509 Laz -1 Sarkisian 1509
1510 Anstial Darie (Lemajou Dance) -1 Sarkisian 1510
1511 Hallay Sarkisian 1511
1512 Yari Yerk -1 Sarkisian 1512

Reuben Sarkisian (violin), John Berberian (oud), H. Parigian (tenor- or plectrum-banjo), P. Gamoiian (dembeg), Vart Sarkisian (vocal -1).

Los Angeles, ca 1950-1955.

1515 Anoushiges Yeg -1 Sarkisian 1515
1516 Yar Oonenal -1 Sarkisian 1516
1519 Tamzara Sarkisian 1519
1520 Kani Vour Janim -1 Sarkisian 1520
1521 Vartaquin Ayder (Danube Waves) -1 Sarkisian 1521
1522 Sepasitya-Bar Sarkisian 1522
1524 Dzaner Bar -1 Sarkisian 1524
1525 Amaran Dakin -1 Sarkisian 1525
1524 Dzaner Bar -1 Sarkisian 1524

CHICK PARIS +

He recorded on tenor-banjo with the Ernest L. Stevens Trio.

CHARLIE ("CHUBBY") PARKER +

SMILIN' TUBBY JOHNSON, OLD TIME SINGIN' WITH BANJO ACC. (on Champion 15247) CHUBBY PARKER. VOCAL - ACC BY BANJO (on Silvertone 25012 for matrix GE-12605) CHUBBY PARKER. OLD TIME SINGIN'. ACC. BY BANJO (on Silvertone 25012 for matrix GE-12606) Chubby Parker (vocal, tenor-banjo).

Chicago, ca February 26, 1927.

GE-12601 Nickety Nackety Now Now Now Sarkisian 1515
GE-12601-A Nickety Nackety Now Now Now Sarkisian 1515
GE-12602 Little Brown Jug Gennett rejected
GE-12602-A Little Brown Jug Gennett rejected
GE-12603 Whoa Mule Whoa Gennett rejected
GE-12603-A Whoa Mule Whoa Gennett rejected
GE-12604 Oh Susanna Gennett rejected
GE-12604-A Oh Susanna Gennett rejected
GE-12605 I'm A Stern Old Bachelor Gennett rejected
GE-12605-A I'm A Stern Old Bachelor Gennett rejected
GE-12606 Bib-A-Lollie-Boo Gennett rejected
GE-12606-A Bib-A-Lollie-Boo Gennett rejected

Same.

Chicago, April 2, 1927

GE-12676 Whoa Mule Whoa Gennett rejected
GE-12676-A Whoa Mule Whoa Gennett rejected
GE-12677 Oh Susanna Gennett rejected
GE-12677-A Oh Susanna Gennett rejected
GE-12688 Little Brown Jug Gennett rejected
GE-12688-A Little Brown Jug Gennett rejected

NOTE: - Matrix number 12688 is obviously an error made when turning over the file card from first side to reverse to continue the session.
CHARLIE PARKER AND MACK WOOLBRIGHT. VOCAL DUET. BANJO AND GUITAR ACCOMP. (on Columbia 15154-D for matrix W-143918)

W-143918-2 Give That Nigger Ham -1 Columbia 15154-D
W-143919-1,2 Rabbit Chase Columbia 15154-D

CHUBBY PARKER

Chubby Parker (vocal, tenor-banjo), Mack Woolbright (vocal, guitar).

Atlanta, Georgia, April 6, 1927.

Chubby Parker (vocal, tenor-banjo). Mack Woolbright (vocal, guitar).

Atlanta, Georgia, April 6, 1927.

W-143918-2 Give That Nigger Ham -1 Columbia 15154-D
W-143919-1,2 Rabbit Chase Columbia 15154-D

CHUBBY PARKER

Chubby Parker (vocal, tenor-banjo).

Possibly Chicago, April 23, 1927.

CHUBBY PARKER

Same.

Chicago, September 17, 1927.

CHUBBY PARKER AND MACK WOOLBRIGHT. VOCAL DUET. BANJO ACCOMP. (on Columbia 15154-D for matrix W-143919)

Chubby Parker (vocal, tenor-banjo), Mack Woolbright (vocal, guitar).

Atlanta, Georgia, April 6, 1927.

Gennett rejected

GE-12735 Whoa Mule Whoa Gennett 6120, Champion 15260,
Silvertone25011, 5011, ? 9189
GE-12735-A Whoa Mule Whoa Gennett unissued
GE-12735-B Whoa Mule Whoa Gennett rejected?

CHUBBY PARKER

Chubby Parker (vocal, tenor-banjo).

Chicago, September 17, 1927.

GE-13088 A Rovin' Little Darky Gennett 6374, Champion 15340, ? 9190
GE-13088-A A Rovin' Little Darky Gennett rejected
GE-13089 Uncle Ned Gennett 6287, Champion 15393,
Silvertone 25013, 5011, ? 9192
GE-13089-A Uncle Ned Gennett rejected
GE-13090 Darling Nellie Gray Gennett rejected
GE-13090-A Darling Nellie Gray Silvertone 25101, 5011
GE-13091 Oh, Dem Golden Slippers Gennett 6287, Champion 15430,
Silvertone 25102, 5102
GE-13091-A Oh, Dem Golden Slippers Gennett rejected?
GE-13092 His Parents Haven't Seen Him Since Gennett rejected
GE-13092-A His Parents Haven't Seen Him Since Gennett rejected
GE-13093 My Little Old Shanty On The Claim Gennett 6319, Silvertone 25103, 5103
GE-13093-A My Little Old Shanty On The Claim Gennett rejected?

CHARLIE PARKER AND MACK WOOLBRIGHT. VOCAL. BANJO AND GUITAR ACCOMP. (on Columbia 15236-D)

Chubby Parker (vocal, tenor-banjo), Mack Woolbright (vocal, guitar).

Atlanta, Georgia, November 10, 1927.

W-145194-1,2 The Man Who Wrote Home Sweet Home Never Was A Married Man
W-145195-1,2 Ticklish Reuben Columbia 15236-D

"CHUBBY" PARKER AND HIS OLD-TIME BANJO. VOCAL (on Columbia 15296-D)

Chubby Parker (vocal, tenor-banjo).

New York City, August 23, 1928.

W-145878-1,2 Down On The Farm Columbia 15296-D
W-145879-1,2 King Kong Kitchie Kitchie Ki-Me-O Columbia 15296-D

CHUBBY PARKER

Chubby Parker (vocal, tenor-banjo), own or unknown (harmonica -1) (whistling -2).

Richmond, Indiana, ca October 21, 1930.

GE-17176 King Kong Kitchie Kitchie Ki-Me-O -1 Champion 16211, Supertone 9731
GE-17176-A King Kong Kitchie Kitchie Ki-Me-O -1 Gennett rejected
GE-17177 Get Away Old Maids Get Away Gennett rejected
GE-17177-A Get Away Old Maids Get Away Champion 16211, Supertone 9723
GE-17177-B Get Away Old Maids Get Away Gennett rejected
GE-17178 In Kansas Supertone 9723
GE-17178-A In Kansas Gennett rejected
GE-17179 Grandfather's Clock Champion 16163, Supertone 9732
GE-17179-A Grandfather's Clock Gennett rejected
GE-17180 The Old Wooden Rocker Gennett rejected
GE-17180-A The Old Wooden Rocker Champion 16163, Supertone 9732
GE-17180-B The Old Wooden Rocker Gennett rejected
GE-17181 You'll Hear The Bells In The Morning -1/-2 Champion 16143, Supertone 9731
GE-17181-A You'll Hear The Bells In The Morning -1/-2 Gennett rejected
GE-17182 Nickety Nackety Now Now Now -2 Supertone 9189
GE-17183 Whoa Mule Whoa -2 Gennett rejected
GE-17183-A Whoa Mule Whoa -2 Supertone 9189
GE-17184 Bib-A-Lolly-Boo -2 Gennett rejected
GE-17184-A Bib-A-Lolly-Boo -2 Supertone 9188

NOTE: - Matrix 17182 is probably a remake of GE-12601, 17183 is a remake of GE-12705, 17184 is a remake of GE-12606.
CHUBBY PARKER

Chubby Parker (vocal, tenor-banjo), own or unknown (harmonica), no harmonica -1.

Richmond, Indiana, ca October 22, 1930.

GE-17185 I'm A Stern Old Bachelor -1 Champion 16143, Supertone 9188
GE-17186 A Rovin' Little Darky Supertone 9190
GE-17187 Uncle Ned Supertone 9192
GE-17188 Oh Susanna Supertone 9191
GE-17189 Oh, Dem Golden Slipper Gennett rejected
GE-17189-A Oh, Dem Golden Slipper Supertone 9190
GE-17190 Little Brown Jug Supertone 9191
GE-17191 My Little Old Sod Shanty On The Chain Supertone 9192
GE-17192 Darling Nellie Gray Gennett rejected
GE-17192-A Darling Nellie Gray Supertone 9187
GE-17193 His Parents Haven't Seen Him Since Supertone 9187
GE-17194 Long Long Ago Gennett rejected
GE-17194-A Long Long Ago Gennett rejected
GE-17195 The Bright Little Valley Gennett rejected
GE-17195-A The Bright Little Valley Gennett rejected

NOTE: - Matrix 17185 is a remake of GE-12605, 17186 is a remake of GEX-13088, 17187 is a remake of GEX-13089, 17188 is a remake of GE-12677, 17189 is a remake of GE-13091, 17190 is a remake of GE-12668, 17191 is a remake of GE-13093, 17192 is probably a remake of GE-13090, 17193 is a remake of GE-13092.

DON PARKER TRIO +

See FRED VAN EPS.

MORTON PARKER +

He recorded on banjo with Ted Weems And His Orchestra.

PARKER AND DODD +

PARKER AND DODD. VOCAL DUET ACC. BY GUITARS AND BANJO (on Banner 32612)
--- Parker, --- Dodd (vocal duet), one or more unknown (guitar), unknown (banjo).

New York City, October 6, 1932.

12437-1 Many Times With You I've Wandered Banner 32612

PARK LANE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

PARLOPHONE MELODIANS +

See HARRISON FRANKLIN ("HARRY") RESER.

PARLOPHONE SYNCOPATORS +

See HARRISON FRANKLIN ("HARRY") RESER.

PARLOPHON TANZ ORCHESTER +

PARLOPHON TANZ ORCHESTER
Orchestra with unknown (probably tenor-banjo),


NOTE: - The above features probably a tenor-banjo solo.

JAMES ("JIMMY") PARSLOW, Jr +


J. PARSLOW JNR. BANJO
James Parslow (banjo solos), accompaniment, if any, unknown.

Rugby Parade Probably London, before October, 1907.
Senegambian Russel Indestructible 8 (cyl)

335
(PARSLOW, cont.)


Rag-Time

Russel Indestructible 20 (cyl)
Russel Indestructible 21 (cyl)

*LEN PARSON

ORCH. SYNCOPEPATED SIX. DIR. GORDON STRETTONS (on Pathé 6611)

Unknown (trumpet), Mazie Mason (trombone), unknown (soprano-saxophone, alto-saxophone), (piano), possibly Len Parson (banjo), Gordon Strettons (drums, vocal, leader).

Paris, May 15 or 16, 1923.

6937-R

NOTE: - The above features a banjo solo. For publicity reasons the label also states: "Spécialement réglé pour la danse par Mlle. Mistinguett".

*FRANK PASLEY

PRESTON JACKSON AND HIS UPTOWN BAND
GOLDEN MELODY MEN (on Challenge 803)

Shirley Clay (cornet), Preston Jackson (trombone), Artie Starks (clarinet), George Reynolds (piano), Frank Pasley (tenor-banjo).

Chicago, September, 1926.

2648-2 Yearning For Mandalay
2650-2 Trombone Man

Paramount 12411, Tempo R-25
Paramount 12411, Challenge 803,
Century 3017, Tempo R-25,
Jazz Record Shop AA-12

NOTE: - The above feature tenor-banjo solos.

LEN PATEY +

He recorded on banjo with Tommy Kinsman.

"ERNEST PATRICK" +

Pseudonym on Victory for GEORGE EDWIN MORRIS.

PAT-HALLEY-JARDINA +

PAT-HALLEY-JARDINA
Two unknown (banjo), unknown (guitar).

Richmond, Indiana, February 15, 1933.

N-19032 Tamiami Trail
N-19033 Egyptian Ella

Champion 16566
Champion 16566

MANSFIELD PATRICK AND HERMAN HALL +

MANSFIELD PATRICK & HERMAN HALL, BANJO NOVELTY
Mansfield Patrick, Herman Hall (banjo).

Richmond, Indiana, February 26, 1930.

GE-16330-A Crazy Joe

Superior 2533

ISABELLA PATRICOLA
ISABELLA PATRICOLA
Isabella Patricola (vocal), two unknown (piano duet), unknown (saxophone), (banjo).

New York City, August, 1924.

13513 Somebody Loves Me

Vocalion 14866, X-9506

*BRUCE PATTERSON

BRUCE PATTERSON, a midwestern black banjoist with an advanced modern swing style, was known as “PATTI, THE BANJO WIZARD”. His only commercial recording was a single Brunswick of “St. Louis Blues” and “Tiger Rag”, although he was talked into making several custom recordings at a Minneapolis, Minnesota, music store in the middle 1930s. He played on midwestern United States radio stations in the 1930s. He used a guitar tuning on a Bacon & Day tenor-banjo and made much use of a knee mute for rhythmic riffs and other special effects.
B-11956-A  
Tiger Rag  
Brunswick 6324, 1359, A-9246  

B-11957-A  
St. Louis Blues -1  
Brunswick 6324, 1359, A-9246  

NOTE: - For the above recordings a so-called knee-mute was used, which was installed in the Bacon & Day Silver Bell banjos.

Bruce Patterson (tenor-banjo solos).

Stars & Stripes Forever  
Private recording  

St. Louis Blues  
Private recording  

China Boy  
Private recording  

Rose Room  
Private recording  

Tiger Rag  
Private recording  

Bugle Call Rag  
Private recording  

Lights Out  
Private recording  

Sweet Sue  
Private recording  

Minneapolis, Minnesota, ca 1935.

JOHN FLETCHER (*RED*) PATTERSON +

*RED PATTERSON'S PIEDMONT LOG ROLLERS*

Percy Setcliff (fiddle), Red Patterson (banjo, vocal -1), Dick Nolen (tenor-banjo), Lee Nolen (guitar), Henry Norton (vocal -2).

39797-2  
My Sweetheart Is A Shy Little Fairy -1/-2  
Victor 21187  

39798-2  
Don't Forget Me, Little Darling -1  
Victor 21187  

39799-2  
Down On The Banks Of The Ohio -1  
Victor 35874 (12")  

39802-2  
The White Rose -1/-2  
Victor 21132  

39803-2  
The Battleship Of Maine -1  
Victor 20936  

39804-2  
Poor Little Joe -1  
Victor 35874 (12")  

39805-2  
The Sweet Sunny South  
Victor 21132  

39806-2  
I'll Never Get Drunk Any More  
Victor 20936  

He also recorded on banjo with Kelly Harrell and his Virginia String Band. He possibly also recorded one or more banjo duets with CHARLIE POOLE, that were released but then withdrawn, for unknown reasons.

JOHN W. (*UNCLE JOHN*) PATTERSON +

*CARROLL COUNTY REVELERS*

Jess Chamblie (fiddle), Uncle John Patterson (banjo, vocal), Henry Chamblie (guitar).

ATL-971  
Rome Georgia Bound  
Vocalion 5433  

ATL-973  
Georgia Wobble Blues  
Vocalion 5433  

*PETE PATTERSON*

He recorded on banjo with Chas. Creath's Jazz-O-Maniacs, Bertha Henderson, Lonnie Johnson and Benny Washington's Six Aces.

*RED PATTERSON'S PIEDMONT LOG ROLLERS +*

See JOHN FLETCHER (*RED*) PATTERSON.

*"PATTI, THE BANJO WIZZARD"

Pseudonym on Brunswick for BRUCE PATTERSON.

PAT PATTON +

He recorded on tenor-banjo with Turk Murphy, Lu Watters and with Bunk Johnson And The Yerba Buena Jazz Band.

JAD PAUL +

See FREDDIE MORGAN.
PAUL'S NOVELTY ORCHESTRA +

See LEROY ("ROY") SMECK.

PHIL PAVEY

Phil Pavey (vocal, banjo), probably Spencer Williams (piano).

New York City, February 15, 1929.

401616-A Broncho Bustin' Blues Okeh 45308, Parlophone E-6207

PAVILION PLAYERS/PAVILLION ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

EDWIN ELLSWORTH ("EDDIE") PEABODY +

(Born: 19.2.1902, Reading, Massachussets - died: 7.11.1970, Covington, Kentucky)

He started to play the mandolin at the age of five and gave his first public performance on this instrument at the age of nine at a theater in Lynn, Mass. During World War I he did his first entertaining - playing the plectrum-banjo, violin, mandolin and soon guitar for his Navy shipmates in a US-submarine. He started in professional show business in 1921. While in San Francisco, 1925, he helped to develop the "Veggvox" plectrum-banjo. In 1926, he became one of the first banjoists to appear on the then new "talking pictures". He made his first tour to Europe from 1929 to 1931, his second from 1937 to 1939. PEABODY stayed in show business until his death. He collapsed during his performance Friday night, November 6, 1970, and died the following day at a nearby hospital.

EDDIE PEABODY, BANJO SOLO

Eddie Peabody (plectrum-banjo solos).

New York City, ca March 3, 1925.

9375 That Tumble Down Shack In Athlone and Wearn' Of The Green Gennett rejected?
9375-A That Tumble Down Shack In Athlone and Wearin' O' The Green Gennett 5683, 3864, Claxtonola 40431

BANJO: EDDIE PEABODY (on Edison 51523)

Eddie Peabody (plectrum-banjo solos).

New York City, March 4, 1925.

10239 Miserere Il Trovatore Edison 51523
10240 Poet And Peasant Overture Edison 51523, Blue Amberol 4998 (cyl)

BANJO SOLO: EDDIE PEABODY (on Gennett 5688)

Eddie Peabody (plectrum-banjo solos).

New York City, ca March 6, 1925.

9385-A Carry Me Back To Old Virginy Gennett 5683, 3031, 3864
9386 Tell Me Dreamy Eyes (Fox Trot) Gennett 5688
9386-A Tell Me Dreamy Eyes Gennett rejected
9387 Indian Dawn - Minnetonka Gennett rejected?
9387-A Indian Dawn - Minnetonka (Fox Trot) Gennett 5688, 3031

BANJO: EDDIE PEABODY (on Edison 51583)

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, June 22, 1925.

10445 Ukulele Lady Edison 51583, Blue Amberol 5043 (cyl)
10446 Let It Rain, Let It Pour (I'll Be In Virginia In The Morning) Edison 51583

BANJO PLAYED BY EDDIE PEABODY (on Imperial 1493)

Eddie Peabody (plectrum-banjo solos, vocal), Arthur Fields (vocal -1).

New York City, June 23, 1925.

6061, 692 Ukulele Lady Imperial 1493, Banner 1572, Regal 9872, Silvertone 2558, Apex 8379, Domino 3544, Starr 10045, Leonora 10045
6062, 691 Collegiate Imperial 1493, Banner 1572, Regal 9872, Silvertone 2558, Apex 8379, Domino 3544, Starr 10045, Leonora 10045
6063 Yes, Sir, That's My Baby Imperial 1512, Banner 1573, Regal 9873, Domino 3543, Silvertone 2559, Brunswick 1573 (?)
6064-1 Oh Say, Can I See You Tonight? -1 Banner 1573, Regal 9873, Domino 3543, Silvertone 2559, Apex 8396, Starr 10053, Leonora 10053, Brunswick 1573 (?)

NOTE: - Brunswick 1573 was issued about June-July 1933 and is probably a different recording.
BANJO SOLO (on Olympic 1438)
MR. AUCKLAND DUKE, BANJO SOLO (on Savana 1575)
BANJO: PLAYED BY EDDIE PEABODY (on Imperial 1492)
Eddie Peabody (plectrum-banjo solos), Arthur Fields (vocal -1).

New York City, August 10, 1925.
6126-3; Southern Medley
693-1

BANJO SOLO (on Olympic 1438)
MR. AUCKLAND DUKE, BANJO SOLO (on Savana 1575)
BANJO SOLO. EDDIE PEABODY (on Apex 8412 and Imperial 1524)
Eddie Peabody (plectrum-banjo, violin), unknown (piano), (clarinet).

New York City, October 12, 1925.
6224-1,3; Poet & Peasant Overture
723

BANJO SOLO (on Olympic 1470)
MR. AUCKLAND DUKE, BANJO SOLO (on Savana 1575)
BANJO SOLO. EDDIE PEABODY (on Apex 8412 and Imperial 1524)
Eddie Peabody (plectrum-banjo solos, vocal -1).

New York City, October 12, 1925.
6249-1,2,3; Sentimental Me (And Romantic You)
6248-1,3; Don’t Wake Me Up (Let Me Dream) -1
6249-1,2,3; Mary Ann

339
(PEABODY, cont.)

6250-3,4,6  Freshie -1
6251-3   Along Came Love
6252-1,2,3  The Prisoner's Song -1

NOTE: - Matrix 6251 has been reported as having a vocal by Ray Murray but take -3 has no vocal.

BELL RECORD ORCHESTRA (on Bell 377)
CONTINENTAL DANCE ORCHESTRA (on Oriole 520)
THE TRICKY TEN (on Oriole 533)
EDDIE PEABODY BAND (on Beeda 114)
EDDIE PEABODY AND HIS BAND

Probably same, Franklyn Baur (vocal -1).

6257-4  It Must Be You
6258-1  'Till The End Of The World With You
6259-1  When I Dream Of The Last Waltz With You -1
6259-2  When I Dream Of The Last Waltz With You -1

EDDIE PEABODY AND HIS BAND

Probably same.

6260-4  You Didn't Mean To Be Mean To Me

Baltimore Society Orchestra (on Oriole 515)
EDDIE PEABODY. BANJO SOLO. VOCAL CHORUS ARTHUR HALL (on Silvertone 2699)
Eddie Peabody (plectrum-banjo), Arthur Hall (vocal), unknown (clarinet), (piano).

6261  Paddlin' Madelin' Home
6262  Bam-Bam-Bamy Shore

THE MOONLIGHT SERENADERS (on Bell 388)
NEW ORLEANS DANCE ORCHESTRA (on Imperial)
THE YANKEE TEN (on Oriole 514)
EDDIE PEABODY AND HIS BAND

Probably similar to the band recordings listed before, Arthur Hall (vocal -1).

6294-3  Whooppee! -1
6295-1,3  Clap Hands! (Here Comes Charlie) -1

NATIONAL MUSIC LOVERS' ORCHESTRA (on National Music Lovers)
Eddie Peabody (violin, plectrum-banjo), unknown (piano), (clarinet).

6303-1  Charleston Mad
6304-2  Sweet Man

Eddie Peabody (plectrum-banjo, vocal), accompaniment, if any, unknown. 

340
RAY COLLINS’ DANCE ORCHESTRA (on Oriole 546)
CONTINENTAL DANCE ORCHESTRA (on Banner 1700)
NATHAN GLANTZ AND HIS ORCHESTRA (on Bell 391)
HOLLYWOOD DANCE ORCHESTRA (on Bell 385)
IMPERIAL DANCE ORCHESTRA (on Regal 8004, 9982, 9984)
LUCKY STRIKE DANCE ORCHESTRA (on Starr, Microphone and Domino 21116)
THE MASTER PLAYERS (on Apex 8437)
MIAMI JAZZ BAND (on Oriole 554)
MISSOURI JAZZ BAND (on Regal 9968, Banner 1680, 1674, Domino 3647, 3649)
REGENCY DANCE ORCHESTRA (on Edison Bell Winner 4496)
THE TRICKY TEN (on Oriole 553)
EDDIE PEABODY AND HIS ORCHESTRA (on Banner 1660 and Domino 3634)

Probably similar to the band recordings listed before, Arthur Hall (vocal -1 ).

New York City, December 18, 1925.

6337-1,3 Tie Me To Your Apron Strings Again -1
6348- Meet Me Tonight In Dreamland
6349-3 Bamboola -1
6350-2,3 Keep Your Skirts Down, Mary Ann -1

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, December 21, 1925.

6351 Then I’ll Be Happy
6352 I’m Sitting On Top Of The World

BANJO-SOLO: EDDIE PEABODY. NEW YORK. VOCAL CHORUS (on Artiphon 2388)
Eddie Peabody (plectrum-banjo solos), Billy Jones (vocal).

New York City, January 1926.

6515-2 I Love My Baby
6416 That Certain Party
6417 Who
6418-2 Sweet Child (I’m Wild About You)
6418- Sweet Child (I’m Wild About You)

BANJO SOLO . VOCAL REFRAIN EDDIE PEABODY (on Domino 3779 for matrix 6694-1,2)
BANJO SOLO . VOCAL REFRAIN EDDIE PEABODY (on Domino 3779 for matrix 6695-4)

Eddie Peabody (plectrum-banjo solos, vocal -1), Billy Jones (vocal -2).

New York City, ca July 1926.

6694-1,2 Valencia -2
6695-4 Bye Bye Blackbird -1

FRED SMITH (on National Music Lovers 1168)

EDDIE PEABODY BANJO SOLO
Eddie Peabody (plectrum-banjo solos, vocal -1), Billy Jones (vocal -2), accompaniment, if any, unknown.

New York City, ca July 13, 1926.

6710 Baby Face -2
6711 Where’d You Get Those Eyes -1

NOTE: - Matrix 6709 is untraced.

BANJO SOLO WITH VOCAL REFRAIN EDDIE PEABODY (on Domino 3851)

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, ca October 21, 1926.

6892-1 Mary Lou
6893-1 Sweet Thing

NOTE: - Matrices 6891 and 6894 are untraced.

Eddie Peabody (plectrum-banjo), unknown (vocal), accompaniment, if any, unknown.

New York City, 1926-1927.

For My Sweetheart
'Deed I Do

Banner 1900, Regal 8216, Domino 3871
Banner 1900, Regal 8216, Domino 3871

341
PEABODY, cont.

EDDIE PEABODY AND HIS BANJO (on Victor 20698)

Eddie Peabody (plectrum-banjo, vocal-1), unknown (piano).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PBVE-308</td>
<td>Sad 'n' Blue -1</td>
<td>Victor unsissued</td>
</tr>
<tr>
<td>PBVE-309-1</td>
<td>Me And My Shadow -1</td>
<td>Victor unsissued</td>
</tr>
<tr>
<td>PBVE-310</td>
<td>St. Louis Blues -1</td>
<td>Victor 20698</td>
</tr>
<tr>
<td>PBVE-311-2</td>
<td>Doll Dance</td>
<td>Victor 20698</td>
</tr>
</tbody>
</table>

HARRY LEE (on Oriole 944, 973)

EDDIE PEABODY, BANJO SOLO (on Banner 6017)

EDDIE PEABODY, BANJO SOLO WITH VOCAL REFRAIN

Eddie Peabody (plectrum-banjo solos, vocal), accompaniment, if any, unknown.

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7300</td>
<td>Ida, Sweet As Apple Cider</td>
<td>Banner 6017, Oriole 944, Regal 8367, Domino 4005</td>
</tr>
<tr>
<td>7301</td>
<td>Hallelujah</td>
<td>Banner 6017, Oriole 944, Regal 8344, Apex 8628, Domino 3983, Starr 10260, Leonora 10260</td>
</tr>
<tr>
<td>7302</td>
<td>At Sundown</td>
<td>Banner 6042, Oriole 973, Regal 8367, Domino 4005, Starr 10260, Leonora 10260</td>
</tr>
<tr>
<td>7303</td>
<td>Some Of These Days</td>
<td>Banner 6042, Oriole 973, Regal 8344, Domino 3983, Silvertone 1544</td>
</tr>
</tbody>
</table>

EDDIE PEABODY

Eddie Peabody (plectrum-banjo solo, vocal).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>39226-3</td>
<td>I'm Coming Virginia</td>
<td>Victor 20839</td>
</tr>
</tbody>
</table>

EDDIE PEABODY AND HIS BANJO. BANJO SOLO WITH VOCAL REFRAIN (on Victor 20699)

Eddie Peabody (plectrum-banjosolos, vocal).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>39233-4</td>
<td>Sad 'n' Blue</td>
<td>Victor 20699</td>
</tr>
<tr>
<td>39234-3</td>
<td>Me And My Shadow</td>
<td>Victor 20699</td>
</tr>
<tr>
<td>39235-3</td>
<td>You Don't Like It - Not Much</td>
<td>Victor 20839</td>
</tr>
</tbody>
</table>

BANJOMANIA

EDDIE PEABODY. BANJO (on cover of Lindström 2103)

Eddie Peabody (plectrum-banjo -1, harp-guitar -2, mando-cello -3, vocal, talking), Jim Masel (banjo -4, probably violin), Bryan Foy (director).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2103</td>
<td>(a) Poet And Peasant -1</td>
<td>Vitaphon 2103 (16&quot;)</td>
</tr>
<tr>
<td></td>
<td>(b) Sailing On -2</td>
<td>Lindström 2103 (40,5cm)</td>
</tr>
<tr>
<td></td>
<td>(c) St. Louis Blues -1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(d) Sad And Blue -3/-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(e) Ida, Sweet As Apple Cider</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Apple Cider -1/4</td>
<td></td>
</tr>
</tbody>
</table>

NOTE: - The above is a single sided synchronized disc for a film short titled “Banjomania”.

O. OKLEY BANJO-SOLO (sic) (on Kristall 5071)

EDDIE PEABODY, BANJO, PIANO ACC., VOCAL CHORUS (on Angelus 3171)

BANJO SOLO. PLAYED BY EDDIE PEABODY (PIANO AND GUITAR ACCOMPANIMENT) (on Imperial 2241)

Eddie Peabody (plectrum-banjo -1, guitar, vocal), unknown (piano).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9074-5; 4160-</td>
<td>Tip Toe Through The Tulips With Me (Tip Toe Through The Tulips &lt;sci&gt;))*(TulipesBlanches**)</td>
<td>Pathe 21214, Perfect 11287, Imperial</td>
</tr>
<tr>
<td>1739; 109019-</td>
<td></td>
<td>Banner 6565, Oriole 1745, Domino</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4437, Regal 8886, Cameo 9316, Lincoln</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3340, Romeo 1148, Apex 41054, Vocalion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500, Broadcast W-635, Kristall 5071*, Cristal 5060**, Angelus 3172</td>
</tr>
<tr>
<td>9075-6; 4162-</td>
<td>Painting The Clouds With Sunshine (Vous Me Croyez Heureux*)</td>
<td>Pathe 21214, Perfect 11287, Imperial</td>
</tr>
<tr>
<td>1740; 109018-</td>
<td></td>
<td>Banner 6564, Oriole 1744, Domino</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4437, Regal 8886, Cameo 9317, Lincoln</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3341, Romeo 1149, Apex 41054, Crown</td>
</tr>
<tr>
<td></td>
<td></td>
<td>81239, Broadcast W-635, Vocalion 500, Kristall 5071, Cristal 5060*, Angelus 3171</td>
</tr>
</tbody>
</table>

NOTE: - Both titles first recorded on October 10, 1929, and remade on October 22, 1929.

EDDIE PEABODY, BANJO, PIANO ACC., VOCAL CHORUS (on Angelus 3171)

Eddie Peabody (plectrum-banjo -1, mando-cello -2, banjo -3).

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9081- ; 4163-</td>
<td>St. Louis Blues -1</td>
<td>Perfect 11288, Banner 6565, Regal 8887, Cameo 9317, Lincoln 3341, Domino 4438, Oriole 1745, Jewel 5751, Conqueror 7439, Rome 1116, Angelus 3171</td>
</tr>
<tr>
<td>109029-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9082- ; 4161-</td>
<td>Some Of These Days -2/-3</td>
<td>Perfect 11288, Banner 6565, Regal 8887, Cameo 9316, Lincoln 3340, Domino 4438, Oriole 1744, Conqueror 7439, Rome 1148, Angelus 3172</td>
</tr>
</tbody>
</table>
BANJO PLAYED BY EDDIE PEABODY ON HIS BANJO (on Imperial 2213)
BANJO SOLO, NOVELTY ACC. VOCAL REFRAIN EDDIE PEABODY (on Jewel 5807)
Eddie Peabody (plectrum banjo solos, vocal), unknown (piccolo flute), unknown (piano).

New York City, November 15, 1929.
9145-1 Piccolo Pete
(1689) Banner 0552, Cameo 0152, Imperial 2213,
Domino 4463, Regal 8908, Romeo 1174,
Oriole 1807, Angelus 3184, Jewel 5807
9146 Lovable And Sweet (From The Film "Street Girl")
(1690) Banner 0553, Cameo 0153, Imperial 2213,
Domino 4463, Regal 8908, Romeo 1172,
Angelus 3185

POWELL CASE (on Crown 81263)
BANJO SOL., PIANO ACC. VOCAL REFRAIN EDDIE PEABODY (on Jewel 5807)
Eddie Peabody (plectrum-banjo solos, vocal at least on -1), unknown (piano).

New York City, November 20, 1929.
9161-2 Happy Highways -1
(1691) Banner 0552, Regal 8909, Cameo 0152,
Domino 4464, Angelus 3184, Oriole 1807,
Apex 41095, Crown 81263
9161-3 Happy Highways -1
9162 You’re Just An Armful Of Love
(1692) Banner 0553, Regal 8909, Cameo 0153,
Domino 4464, Romeo 1172, Angelus 3185

CA-12141-1 Blaze Away
(1348) Columbia DB-661, FB-1951,
Regal G-24351
CA-12142-1 Just A Crazy Song
(1349) Columbia DB-702, DB-661, FB-1951,
Regal G-24351
CA-12143-1 Many Happy Returns Of The Day
(1350) Columbia DB-661, DO-584
CA-12144-1 This Is The Day Of Days
(1351) Columbia DB-702, DO-617

POWELL CASE (on Crown 81263)
BANJO SOL., PIANO ACC. VOCAL REFRAIN EDDIE PEABODY (on Jewel 5807)
Eddie Peabody (plectrum-banjo solos, vocal at least on -1), unknown (piano).

New York City, November 20, 1929.
9161-2 Happy Highways -1
(1691) Banner 0552, Regal 8909, Cameo 0152,
Domino 4464, Angelus 3184, Oriole 1807,
Apex 41095, Crown 81263
9161-3 Happy Highways -1
9162 You’re Just An Armful Of Love
(1692) Banner 0553, Regal 8909, Cameo 0153,
Domino 4464, Romeo 1172, Angelus 3185

POWELL CASE (on Crown 81263)
BANJO SOL., PIANO ACC. VOCAL REFRAIN EDDIE PEABODY (on Jewel 5807)
Eddie Peabody (plectrum-banjo solos, vocal at least on -1), unknown (piano).

New York City, November 20, 1929.
9161-2 Happy Highways -1
(1691) Banner 0552, Regal 8909, Cameo 0152,
Domino 4464, Angelus 3184, Oriole 1807,
Apex 41095, Crown 81263
9161-3 Happy Highways -1
9162 You’re Just An Armful Of Love
(1692) Banner 0553, Regal 8909, Cameo 0153,
Domino 4464, Romeo 1172, Angelus 3185

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, October 15, 1930.
10139 Bye Bye Blues
(1352) Regal 10175, Banner0869, Cameo0469,
Romeo 1483, Vocalion 720
10140 Never Too Busy For You
(1352) Regal 10175, Banner0869, Cameo0469,
Romeo 1483

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, October 16, 1930.
10144 I’ll Be Blue Just Thinking Of You
(1353) Perfect 11310, Oriole 2151, Vocalion 720
10145 Are You Blue?
(1353) Perfect 11310, Oriole 2151

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, October 20, 1930.
10155 Betty Co-Ed
(1354) Oriole 2149, Romeo 1514, Vocalion 725
10156 Cuddle Up Closer To Me
(1354) Oriole 2149, Romeo 1514

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, October 21, 1930.
10161 My Baby Just Cares For Me
(1355) Perfect 11311, Angelus 3281,
Clifford 5281, Vocalion 725
10162 It’s Not A Secret Any More
(1355) Perfect 11311, Angelus 3281,
Clifford 5281, Vocalion 725

Eddie Peabody (plectrum-banjo solos), accompaniment, if any, unknown.

New York City, October 21, 1930.
10161 My Baby Just Cares For Me
(1355) Perfect 11311, Angelus 3281,
Clifford 5281, Vocalion 725
10162 It’s Not A Secret Any More
(1355) Perfect 11311, Angelus 3281,
Clifford 5281, Vocalion 725

EDEE PEABODY PLAYING HIS BANJO, GUITAR, MANDOLINE AND MANDO-'CELLO (WITH OWN VOCAL CHORUS)
WITH PIANO (on Columbia DB-702, DB-661, FB-1951)
Eddie Peabody (plectrum-banjo, guitar, mandolin, mando-cello, vocal), unknown (piano).

London, October 31, 1931.
CA-12141-1 Blaze Away
Columbia DB-661, FB-1951, DO-584,
Regal G-24351
CA-12142-1 Just A Crazy Song
Columbia DB-702, DO-617
CA-12143-1 Many Happy Returns Of The Day
Columbia DB-661, DO-584
CA-12144-1 This Is The Day Of Days
Columbia DB-702, DO-617
BANJO SOLO BY EDDIE PEABODY. UNACCOMPANIED (on Columbia DB-719)

BANJO SOLO BY EDDIE PEABODY (on Columbia DB-812, FB-1738 for matrix CA-12195-1)

BANJO SOLO BY EDDIE PEABODY (WITH OWN VOCAL CHORUS) WITH PIANO (Columbia DB-713 for matrix CA-12196)

EDDIE PEABODY MANDO-CELLO & BANJOLINE VOCAL REFRAIN EDDIE PEABODY (on Oriole 1744)

EDDIE PEABODY PLAYING HIS BANJO, MANDO-CELLO, MANDOLINE AND BANJOLINE (WITH OWN VOCAL CHORUS) WITH PIANO (on Columbia DB-713 for matrix CA-12198-2)

EDDIE PEABODY SPIELT: BANJO MIT KLASIER (on Columbia DW-4681)

BANJO (MUTED) SOLO BY EDDIE PEABODY (WITH PIANO (on Columbia DB-812 for matrix CA-12200-1)

Eddie Peabody (plectrum-banjo solos) -1; (plectrum-banjo solo, vocal), unknown (piano) -2; (plectrum-banjo, mando-cello, mandolin, banjolin, vocal), unknown (piano) -3; (muted plectrum-banjo solo), unknown (piano) -4.

CA-12193-1
Lucia Di Lammermoor - Sextette
CA-12194-1
Poet And Peasant - Overture
CA-12195-1
Rhapsody In Blue
CA-12196-1
St. Louis Blues
CA-12198-2
Some Of These Days

EDDIE PEABODY PLAYING HIS BANJO, MANDO-CELLO, AND MANDOLINE. WITH PIANO (on Columbia FB-96195)

EDDIE PEABODY SPIELT: BANJOLINE, MANDOLIN-CELLO, MANDOLINE UND BANJO MIT KLASIER (on Columbia DW-4681)

EDDIE PEABODY PLAYING HIS BANJOLINE, MANDO-CELLO, MANDOLINE AND BANJO (WITH PIANO) (on Columbia DB-930, FB-1738)

CA-12266-1
Melody in F (Rubinstein)
CA-12267-1
La Paloma
CA-12268-1
Serenade - Millions D'Ariéqquin (Serenade - aus "Millions D'Ariéqquin")
CA-12269-1
Londonderry Air

EDDIE PEABODY AND HIS DIZZY STRINGS (BANJOLINE, MANDO-CELLO AND BANJO) (on Decca F-6736)

EDDIE PEABODY AND HIS DIZZY STRINGS (BANJO AND MANDOLINE) (on Decca F-6752)

CA-12774-1
Lambeth Walk
CA-12775
Love Walked In
CA-12776-1
Says My Heart

NOTE: -1/2/3 is played on an "electric-banjo".

He recorded on banjo with the Barbary Coast Orchestra.

PEARL TRIO

See OLLY OAKLEY.

WILLIAM ("BILLY") PECKHAM

He recorded on tenor-banjo with Howard Thomas And His Original Cotton Pickers.
PEERLESS FOUR/QUARTET +

PEERLESS FOUR, VOCAL; WITH BANJO, PIANO & TRAPS
Four unknown (vocal quartet), unknown (piano), (banjo), (traps).
New York City, November 24, 1926.
80223-B Hello! Swanee, Hello! Okeh 40722
80224-B Take In The Sun, Hang Out The Moon Okeh 40722, Parlophone A-2160

PEERLESS FOUR QUARTET
Four unknown (vocal quartet), unknown (piano), (banjo).
New York City, December 18, 1926.
GEX-403 Take In The Sun - Hang Out The Moon Challenge or Superior 235
GEX-403-A Take In The Sun - Hang Out The Moon Gennett 6017, Champion 15206,
HAX-403-B Take In The Sun - Hang Out The Moon Silvertone S046
HAX-403-C Take In The Sun - Hang Out The Moon Gennett unissued
HAX-403-D Take In The Sun - Hang Out The Moon Gennett unissued
GEX-404 I've Got The Girl Gennett 6017
GEX-404-A I've Got The Girl Silvertone S042, Challenge or Superior 241
HAX-404-B I've Got The Girl Gennett unissued
HAX-404-C I've Got The Girl Gennett unissued

NOTE: - The HAX masters are acoustic cuts for the New York Gennett office as comparison tests
between acoustic and electrical masters.

GEORGE PEGRAM +

George Pegram (banjo), J. Laurel (fiddle).
9997-A-2 Fiddle Tune Library Of Congress
9997-A-3 Mountain Dew Library Of Congress

GUSTAVE PEIRE +

This Belgian banjoist recorded with the Jazz Band Chantal/Jazz Band Miami.

PATRICK ("DAK") PELLERIN +

VOCAL WITH BANJO. PATRICK (DAK) PELLERIN (on Okeh 45332)
Patrick "Dak" Pellerin (vocal, banjo).
Atlanta, Georgia, March 20, 1929.
W-402380-B Cinque Pieds Deux (Five Feet Two <sic>) Okeh 45332
W-402381-B Gran Galle Li Fils A Noncle Pierre (Gran
Galle The Son Of Uncle Pierre) (sic) Okeh 45332

Patrick "Dak" Pellerin (vocal, banjo).
New Orleans, November 19, 1930.
NO-6702- Mamie Que J'Aime Tant (Mamie I Love
You So Much) (sic) Brunswick 510
NO-6705- Le Garcon Boulanger (The Baker Boy)
Brunswick 510
NO-6725- C'ist Je Pourrez Et Avec Toi Cesoir (If I Could
Be With You) (sic) Brunswick 560
NO-6726- Ne Pas Des Muches Sur Moi (There Ain't
No Flies On Me) (sic) Brunswick 560

*ANDREW ("ANDY") PENDLETON

FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA
George Temple, Kenneth Roane (trumpet), David "jelly" James (trombone), Fess Williams (clarinet, alto-saxophone), Ralph Brown, Felix Gregory (alto-saxophone), Perry Smith (clarinet, tenor-saxophone), Ollie Blackwell, Andy Pendleton (probably tenor-banjo), Emanuel Casamore (brass-bass), Ralph Bedell (drums).
Camden, New Jersey, May 15, 1929.
50883-2 Big Shot Victor V-38128

NOTE: - The above features a tenor-banjo solo, played by one of the two banjoists.

He also recorded probably on tenor-banjo with Clarence Williams And His Blue Moaners.
ERNIE PENFOLD +
He recorded probably on plectrum-banjo with Charlie Kunz And His Chez Henri Club Band.

ROBERT LEE PENNINGTON +
He recorded on banjo with Bill Monroe And His Blue Grass Boys.

PENNINGTON ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

DICK LEAVER PEPPER +
(Born: 24. 6. 1889, Putney, London - died: 15. 10. 1962, Staines, England)
He played the banjo from an early age without any particular tuition except the inspiration of his father, WILLIAM CHARLES ("WILL C.") PEPPER, and the many famous players he met as a youth. With his father and his brother, Harry S. Pepper, he was associated with The White Coons. In the 1930s he formed with JOSEPH "JOE" MORLEY and RICHARD TARRANT BAILEY, Jr. the original KENTUCKY BANJO TEAM. This group was always directed by him. It is not known if he recorded on banjo.

WILLIAM CHARLES ("WILL C.") PEPPER +
(Born: 31. 8. 1864, Mortlake, Surrey, England - died: 5. 9. 1928, Bexhill-on-Sea, England)
He first appeared with his father in 1881. He became a member of the famous Clifford Essex Royal Pierrots in July, 1893. He left them at the end of 1895 (he was replaced by JOSEPH ("JOE") MORLEY) and formed the White Coons Banjo Team. He made a whole series of recordings for the Pathé Co. and, in addition, manufactured his own banjo records under the name "Temlett". The "List of Records (No.3)... For Phonograph or Graphophone" issued circa 1900 by the Edison-Bell Consolidated Phonograph Co., Ltd., and the Edisonia, Limited, in London, states: "This celebrated artiste is one of London's best known banjoists, and his services are in constant demand. Mr. Pepper has had the honour of appearing on several occasions before H. R. H. the Prince of Wales."

BANJO SOLO PLAYED BY MR. WILL C. PEPPER
Will C. Pepper (banjo solos), accompaniment, if any, unknown.

London, about or before 1900.
- Concert Waltz
- White Coons’ March
- Dreams Of Darkeyland
- Enfield March
- Yacht Club Two Step
- The Yellow Kids’ Patrol
- The Columbian March
- Bohemian Gallop

Will C. Pepper (banjo solo), accompaniment, if any, unknown.
London, ca February 9, 1904.
- Dinkey’s Patrol

MR. WILL PEPPER, LONDON
Will C. Pepper (banjo solos).
- 6059a The Darkeys’ Patrol
- 6060 To The Front
- 6061 Brooklyn Polka

Same.
London, February 11, 1904.
- 5022b The Darkies’ Dawn
- 5023 Come Back To Erin
- 5024 The Columbian March

Will C. Pepper (banjo solos), accompaniment, if any, unknown.
London, ca September, 1904.
- 25725 To The Front
- 25726-1A The Darkies’ Dawn
- 25727 (Unknown title)
- 25728 Galop De Concert
- 25729 Leisure Moments
- 25730 Schaeffer’s Celebrated Solo Jig
- 25731 Alabama Rose
- 25732-1 Dinky’s Patrol

346
Will C. Pepper (banjo solos), accompaniment, if any, unknown.

London, ca September, 1904.

To The Front
(unknown title)
Columbian March
(unknown title)
Galop De Concert
Schaeffer's Celebrated Solo Jig

Will C. Pepper (banjo solos), accompaniment, if any, unknown.

London, before February-May, 1905.

To The Front
(unknown title)
Columbian March
(unknown title)
Galop De Concert
Schaeffer's Celebrated Solo Jig

Will C. Pepper (banjo solos), accompaniment, if any, unknown.

London, about or before 1905-1906.

(unknown titles)

THE PERFECT DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

*BILL PERKINS

He recorded on tenor-banjo with Louis Armstrong And His Orchestra.

*EMMET PERKINS

See the OLD SOUTHERN JUG BAND. He also recorded on banjo with Earl McDonald's Original Louisville Jug Band.

RAY PERKINS AND HIS ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

BRUNO PERRIS +

This Italian banjoist recorded with the Roman New Orleans Jazz Band.

*HENRY PERRY

HENRY PERRY (on Black Patti 8037)
W. C. FISHER (on Gennett Personal Record 20261)

Henry Perry (vocal, banjo), Clarence Browning (piano).

St. Paul, Minnesota, ca July 2, 1927.

GEW-12906  Somebody Said
GEW-12906-A Somebody Said
GEW-12907  Tramp-Tramp-Tramp (The Boys Are Marching)
GEW-12907-A Tramp-Tramp-Tramp (The Boys Are Marching)
GEW-12908  Muddy Water
GEW-12908-A Muddy Water

Gennett rejected
Gennett rejected
Gennett rejected
Gennett Personal Record 20261
Gennett rejected
Black Patti 8037

THE LES PERRY BANJO MANIACS +

THE LES PERRY BANJO MANIACS
Details unknown.

London, ca 1951.

Side By Side; Happy Days Are Here Again
Bye Bye Blackbird; I'm Looking Over A
Four Leaf Clover

Solitaire E-302
Solitaire E-302

347
W. E. PERRY/BANJO. MISS PERRY PIANO
W. E. Perry (banjo solos), -- Perry (piano.)
Just Like That
Under The Double Eagle
Private Recording
Private Recording

WILL PERRY/WILL PERRY AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

PAT PERRYMAN +
He recorded on banjo with Harold Oxley And His Post Lodge Orchestra.

OLLE PERSSON +
This Swedish banjoist recorded with The Black Bottom Stompers.

JAQUES/JAC PET+
This Dutch tenor-banjoist recorded with the Original Ramblers, directed by Theo Uden Masman.

HOMER PETERS +
Homer Peters (banjo), Oscar Harper (fiddle), Harmon Clem (guitar), Ray Hanby (bass-viola), Bob McClary (calls).
Dallas, Texas, February, 1942.
5645-A The Girl I Left Behind Me
Library Of Congress
5646-A Sally Goodin
Library Of Congress AAFS 41-45
5646-B Bitter Creek
Library Of Congress

CHARLES PETERSON +
(Born: 1900, USA - died: late summer 1976, Chevy Chase, Maryland)
He recorded on tenor-banjo with Annette Hanshaw, Jack Miller and with Rudy Vallee And His Connecticut Yankees.

JOSEPH PETRACCA +
He played tenor-banjo, guitar, mandolin, mandola, and violin and recorded on tenor-banjo with Paul Biese's Trio.

JOE PETRILLO (or PETRELLA?) +
He recorded on banjo with Saxi Holtsworth's Harmony Hounds.

JOE PETRONI +
He recorded on banjo with Leo Doll and with the McKnight Chicago Syncopators.

*MARTELL PETTIFORD
(Born: Evansville, Indiana)
WASHBOARD TRIO
Martell Pettiford (speech -1, kazoo -2, probably tenor-banjo), Herman Brown (speech -1, vocal -2, washboard, bicycle horn -1, tub drums -2), Carl Reid (jazzhorn, jug -1).
Chicago, ca June, 1928.
20652-3 Washboard Rag -1
29633-1 Lady Quit Her Husband Onexpectinly (sic) -2
29653-1 Paramount 12682
20671-2 San
29653-1 Paramount 12682

TUB JUG WASBOARD BAND
Martell Pettiford (probably tenor-banjo), Herman Brown (kazoo, washboard, tub drums), Carl Reid (jazzhorn, jug).
Chicago, ca June, 1928.
20652-3 Washboard Rag -1
29633-1 Lady Quit Her Husband Onexpectinly (sic) -2
20671-2 San
29653-1 Paramount 12682

He also recorded on probably tenor-banjo with Ma Rainey.
WILL PETTITT +

This could possibly be a pseudonym for WILLIAM CHARLES ("WILL C.") PEPPER.

WILL PETTITT
Will Pettit (zither-banjosolos), accompaniment, if any, unknown.

Under The Double Eagle Odeon 2511 (7 1/2")
To The Front Odeon 2513 (7 1/2")
The Chinese Patrol Odeon 2517 (7 1/2")
The Darkie's Dawn Odeon 2535 (7 1/2")
Darkies Patrol Odeon 2541 (7 1/2")
The Kenilworth Polka Odeon 2552 (7 1/2")
Twin Star March Odeon 2587 (7 1/2")
Home, Sweet Home Odeon 2588 (7 1/2")

*PHILIP & PARTY

PHILIP & PARTY
--- Philip, ensemble (Nandi-vocal), unknown (guitar), (banjo).

Achaminn Tilienyum Jambo EA-180
Abaibai Mary

NOTE: - It is not known whether the banjo can be heard in a solo role on the above.

THE PHILADELPHIANS +

See HARRISON FRANKLIN ("HARRY") RESER.

CLAUDE ("KIKI") PHILLIPE +

SIDNEY BECHET AVEC CLAUDE LUTER & SON ENSEMBLE
Pierre Devaux (trumpet), Moegli Jospin (trombone), Claude Luter (clarinet), Sidney Bechet (soprano-saxophone), Christian Azzii (piano), Claude "Kiki" Phillipe (tenor- or plectrum-banjo), Roland Bianchini (string-bass), Moustache Galespides (drums).


1623; Ce Mossieu Qui Parle Capitol V-5013 (30cm),
V-3015-52 NOTE: - The above features a tenor- or plectrum-banjo solo.

Vogue V-5013 (30cm). Esquire 10-057

NOTE: - The above features a tenor- or plectrum-banjo solo.

*CLARENCE PHILLIPS

He recorded on banjo with Eddie Heywood.

"GUS PHILLIPS" +

Pseudonym on Eclipse for RICHARD TARRANT BAILEY, Jr.

RALPH PHILLIPS +

He recorded on tenor-banjo with the Riverians Orchestra/The Melodians/Sid Phillips And His Melodians.

PICCADILLY FOUR/JAZZBAND +

This is not a German band, but a visiting group from London - possibly even composed of Afro-Americans, although a contemporary photograph of a Piccadilly Jazz Band shows white musicians only. The personnel does not include Sascha Dickstein (violin), Sascha Lumm (banjo), or Erich Giese (drums), as has been suggested elsewhere. This group might be connected with Max De Groot's Piccadilly orchestra.

PICCADILLY JAZZBAND

THE PICCADILLY FOUR

ORIGINAL PICCADILLY FOUR - JAZZBAND

JAZZ BAND THE ORIGINAL PICCADILLY FOUR (on Anker 1026, 1027)
Unknown (violin), (piano),(banjo), (drums), ensemble (vocal-1).

2742 (?) Salome Anker 1025, 1034, Homokord 16198
2743 The Camp Meeting Day - One-step Anker 1027, Homokord 16201
2744 My Baby's Arms Anker 1027, Homokord 16202
2745 You Cannot Shake That Shimmie (sic) Anker 1028, 2034, Homokord 16203
2746 Swannee (sic) Anker 1026, 1033, Homokord 16199
2747 Dardanella Anker 1026, Homokord 16200
2748 Blowing Bubbles Anker 1028, 1032, Homokord 16204

Berlin, ca early January, 1921,
Ay Cypriano
A Pretty Girl Is Like A Melody
Alabama Jubilee
Mandee (sic)
Arabian Nights
Pal Of Mine
Ragging Through The Rye

(PICCADILLY FOUR, cont.)

Anker 1025, 1035, Homokord ?
Anker 1031, 1034, Homokord 16210
Anker 1029, 2034, Homokord 16206
Anker 1030, 1032, 1035, Homokord 16207
Anker 1031, Homokord ?

JAZZ BAND THE ORIGINAL PICCADILLY (sic) FOUR (on Parlophon P-1157 and P-1158)
Probably same.

Berlin, January 26, 1921

02-2773
Down The Farm (sic)
Parlophon P-1157 (30cm)

02-2774
Peaches In Georgia
Parlophon P-1157 (30cm)

02-2775
Cairo
Parlophon P-1158 (30cm)

02-2776
Rainbows
Parlophon P-1158 (30cm)

NOTE: - Matrix 2776 as “Chasing Rainbows” in the Lindström recording ledgers. Artist credit in the Lindström recording ledgers as “The Original Piccadilly Four. Scala Jazz Band”.

JAZZ BAND. THE PICCADILLY FOUR (on Homokord 50372, 50374)
JAZZ BAND. THE ORIGINAL PICCADILLY FOUR (on Stradivari 139, 225 and Anker 5283)
Probably same.

Berlin, ca May, 1921

10550
The Jazz Band From Hello America
Anker 5282, 5288 (30cm)

10551 (?)
You’ll Be Some Wonderful Girl (You’ll Be Some Wunderfull Girl <sic> *)
Anker 5283*, 5289 (30cm)

10552
Mon Homme
Homokord 50372, Stradivari 137,
Anker 5286, 5287, H-7000 (30cm)

10553
When Big Ben Chimes
Homokord 50373, Anker 5282,
5289 (30cm)

10554
Miami Shore
Homokord 50374, Stradivari 137, 225,
Anker 5285, 5286 (30cm)

10555
Mammy O’Mine -1
Homokord 50375, Stradivari 139,
Anker 5284, 5289 (30cm)

10556
You’d Be Surprised - Foxtrott
Stradivari 139, Anker 5283, 5290 (30cm)

10557
Oo, La, La, Wee, Weel (Oo, Ha, Ha, Wee, Wee*)
Stradivari 225, Anker 5285, 5287,
5291 (30cm)

I’m Always Chasing Rainbows
Anker 5288, 5291 (30cm)

NOTE: - Anker H-7000 is a German export pressing for the Dutch market.

*PICKANINNY JUG BAND

See WALTER TAYLOR’S WASHBOARD BAND,

"JAMES PIDOUX" +,

Mispelling on Cinch 5342 for JOHN PIDOUX

JOHN PIDOUX +

PIDOUX started to play the banjo in his early teens. In 1894, he moved to Birmingham, where he devoted his energies to the music profession and taught hundreds of pupils to play the banjo. He formed a Banjo, Mandolin & Guitar Band. In 1903, he made his recording debut for the Pioneer Record Co., afterwards he recorded for many other companies, concentrating upon the zither-banjo. Many of these recordings were issued under pseudonyms. After World War I his time was devoted to running dance bands. In 1928, he started broadcasting. In addition to the banjo PIDOUX played guitar and mandolin and at one time, also took up the saxophone. He composed marches and rags etc.

John Pidoux (banjo solos), unknown (piano).

London, 1903.

John Pidoux (zither-banjo solos), probably unknown (piano).

London, December 7, 1903.

Gramophone unissued (7")

Zonophone X-46253

350
John Pidoux (zither-banjo solos), probably unknown orchestra.

The Coconut Dance
Sterling 1008 (cyl)
NOTE: - Sterling 1008 is announced: "The Coconut Dance, introducing banjo by Mr. John Pidoux, Sterling record. Come on, get the banjo tuned up! Now tune up. I want you to play a dance for the old man."

John Pidoux (zither-banjo solos), unknown orchestra.

London, before June, 1905

LX-1489 Nigger In A Fit Odeon 44272, 561
LX-1490 The Coconut Dance Odeon 44308, 561

John Pidoux (zither-banjo solo), probably unknown orchestra.

London, ca 1906

The Coconut Dance Clarion 1009 (cyl)

BANJO SOLO. WITH PIANO (in wax of Neophone 17012, 17013)
JOHN PIDOUX, BANJO

John Pidoux (zither-banjo solos), unknown (piano) at least on -1.

London, before September, 1906

17010 The Liberty Bell, March -1 Neophone 17010 (12")
17011 The Double Eagle, March -1 Neophone 17011 (12")
17012 The Siegh Ride -1 Neophone 17012 (12")
17013 The Coloured Major -1 Neophone 17013 (12")
17052 Senegambian Revels Neophone 17052 (12")
17053 Sambo's Wedding Neophone 17053 (12")
17054 Coconut Dance Neophone 17054 (12")
NOTE: - 17011 also issued using the same issue number as by Charlie Rose in March, 1907.

John Pidoux (zither-banjo solo), unknown orchestra.

London, January, 1908

40316 Dinah's Wedding (Dinah'sWedding <Coon Dance >*) Beka 40316, Beka 354, John Bull 40316*, Ariel Grand 9011, Ariel 343, K-9011
40317 White Coons, Characteristic Piece (White Coons <Characteristic >*) Beka 40317, Beka 94, Jumbo 406, Ariel 68, Coliseum 137, John Bull 40317*
40318 Queen Of Diamonds - Barn-Dance (Scala Barn Dance*) (Diamanten-Königin**) Beka 40318, Beka 94, Ariel 68, 2026, Coliseum 137, John Bull 40318, Scala 100*, Aste 51665**

John Pidoux (zither-banjo solo), unknown orchestra.

London, November-December, 1908

40437 Frivolity - Barn Dance Beka 40437, 95, Flag 95, John Bull 40437, Coliseum 209, Ariel 192
40438 Romping Rosie (Rambling Rossie*) Beka 40438*, 95, Flag 95, John Bull 40438, Coliseum 179, Ariel 192
40439 Sambo's Picnic, Cake Walk (Banjo Selection*) Beka 40439, 96, John Bull 40439, Coliseum 179, Ariel 192, Lyceum 099, Pickofall 821, Stars 69, Pioneer 146*, Globe 40439
40440 Coonland Memories Characteristic (Erinnerungen Twostep*) (Coonland Memories**) Beka 40440, 96, John Bull 40440, Ariel 193, Lyceum 099, Pickofall 821, Aste 51665*, Globe 40440**

John Pidoux (zither-banjo solo), unknown piano.

London, ca January, 1910

10907 Queen Of The Burlesque Polyphon 8853, Pilot 8853
10908 The Darkey's Return Polyphon 8853, Pilot 8853
10910 Darkey's Delight (Des Negers Freude*) Polyphon 8854, 12163*, Pilot 8854
10911 Normandie March (Normandie-Marsch*) Polyphon 8855, 12163*, Pilot 8855
10912 Return Of The Regiment Polyphon 8855, Pilot 8855

NOTE: - Matrix 10909 is untraced.
JOHN PIDOUX. BANJOIST. LONDON. ORCHESTRAL ACCOMPANIMENT (on Odeon A-22011, A-22013, A-22015, A-22016, Jumbo 73)

JOHN PIDOUX (BANJOIST) (ORCH. ACC.)

LXO-215 Queen Of Diamonds Jumbo 75, Odeon A-22016, Ariel 2026
LXO-216-B7 Rambling Rosse Jumbo 73, Odeon A-22011
LXO-217 The White Coons Jumbo 406, Odeon A-22012
LXO-218 All The Go Jumbo 75, Odeon A-22015, Ariel 2026
LXO-219-p7 Dinah's Wedding Jumbo 74, Odeon A-22010
LXO-220-p7 Queen Of The Burlesque Jumbo 74, Odeon A-22014
LXO-221-p7 "Fusilier" Patrol March Jumbo 73, Odeon A-22013

FRED LEGGETT (on Scala 102)
MARCH, BANJO SOLO PLAYED BY MR. ARTHUR FORREST (on Coliseum 209)
BANJO SOLO. MR. J. PIDOUX (on Coliseum 115)

London, ca December, 1910.

41185 Sunflower Dance Beka 41185, 469, Albion 1123, Coliseum 115, Ariel 977
41186 Black Coquette Beka 41185, 459, Coliseum 115, Ariel K-175, Scala 102
41187 A Dusky Belle Beka 41187, 459, Ariel K-175
41188 Double Eagle Beka 41188, 469, Albion 1123, Coliseum 209, Ariel 977

ENGLISH BANJO W. PIANO. PLAYED BY MR. JOHN PIDOUX LONDON (on Favorite 341)

London, ca 1911.

5768-t Erinnerungen an meine Heimat Favorite 1-64050-FW, Vindobona 1203
5814-t Amerikanische Mädchen Favorite 1-64053-FW, Vindobona 1204
5815-t The Darkey's Lament Favorite 341, 1-64048, Ariel 701
5816-t The Darkey's Delight Favorite 341, 1-64049, Ariel 701
Black Coquette Favorite 376, 1-64051
Fusiliers' Patrol Favorite 376, 1-64052

BANJO-SOLO JOHN PIDOUX LONDON (on Dacapo D-11562, D-11563)
MR. JOHN PIDOUX (BANJO SOLO WITH PIANO) (on Dacapo 237)
BANJO SOLO WITH PIANO. PLAYED BY MR. JOHN PIDOUX (on Dacapo 254)

London, ca May, 1911.

E-11561 Silver Heels - Intermezzo (Silverheels*) Dacapo 254*
E-11562 Queen Of Diamonds (Diamanten-Königin*) Dacapo 254, D-11562*
E-11563 Stars And Stripes (Unter dem Sternenbanner - Marsch*) Dacapo 269, D-11563*
E-11564 Double Eagle March Dacapo 269
E-11565 The Darkies' Awakening (Characteristic Piece) Dacapo 237
E-11566 Coonland Memories (Two Step) Dacapo 237

PLAYED BY MR. JOHN PIDOUX (on Grammavox 6009)

London, ca May, 1911.

6009 Silver Heels Grammavox 6009, C-10, Butterfly C-10, Popular P-134, Ariel 4445
6010 Red Wing Grammavox C-5, Popular P-134, Ariel4445
6011x1 Whistling Rufus Grammavox C-2, 6011, Popular P-224
6012 The Gibson Girl Grammavox C-15, 6012, Popular P-224

BANJO-SOLO BY MR. JOHN PIDOUX WITH PIANO (on Dacapo 288)

BANJO-SOLO GESPIELT VON JOHN PIDOUX LONDON (on Dacapo D-11689 and D-11693)

London, ca September, 1911.

E-11689 The Kilties (Die schottische Garde*) Dacapo 324, D-11689*
E-11690 The Darkey's Return Dacapo 288
E-11691 Darkey's Lament Dacapo 307
E-11692 Darkey's Delight Dacapo 307
E-11693 The Return Of The Regiment (Die Rückkehr des Regiments*) Dacapo 289, D-11693*
E-11694 The Fusiliers' Patrol March Dacapo 289
E-11695 Dinah's Wedding Dacapo 324
E-11696 The Piccanninies Christmas Dacapo 288

352
BANJO SOLO (on Diamond 1036)

DAVE COMPTON (on Vox Humana VH-25, VH-56)

BANJO SOLO. THOS. MALIN (on Diamond 012, 047, 067, 094, 0180, 0229)

BANJO SOLO. THOMAS MALIN (on Pathe 22136, 22055 for matrix 79787)

CHARLES SEYMOUR (on Grand Pree 18044)

MR. JOHN PIDOUX - BANJO SOLO. ACC. D'ORCH. (on Pathé 8394)

MR. JOHN PIDOUX. BANJO SOLO. ORCH. ACC. (on Pathe 8627, 8626)

FRANÇAIS. SOLO BANJO ACCOMP. ORCHESTRE. SOLO DE BANJO EXÉCUTÉ PAR M. JOHN PIDOUX (on Pathé 8054, 8055, 8056)

BANJO SOLO. JOHN PIDOUX (on Pathe 22233, 22055 for matrix 79785)

John Pidoux (zither-banjo solos), unknown orchestra.

London, ca 1911-1912.

79113 Frivolity Barn Dance Pathé 8394
(76241)

79114 The White Coons Polka March Pathé 8394
(66771)

79115 Dinah's Wedding Pathé 8429, 1570, Diamond 1036
(66712)

79116 Coonland Memories Pathé 8429, 1209, Diamond 0229
(66705)

79117 The Fusiliers' Grand Patrol March (The Fusiliers' Patrol March*) (La Grande Patrouille des Fusiliers**)
Pathé 9576, 542, 8053**, 20259, 22233, Actuelle 10353*, Diamond 0180,
Grand Pree 18044*, Vox Humana VH-25*, Patht! 8429, 1209, Diamond 0229
(83055)

79118 Queen Of Diamonds, Barn Dance (La Dame De Carreau**)
Pathé 9576, 542, 8053**, 5617, 52, 20259,
22233, Actuelle 10353, Diamond 0180,
Grand Pree 18044, Vox Humana VH-25
(83038)

79784 The Darkey's Return (Le Retour Du Nègre*) Pathé 5233, 8054*, 5606, 20260
(83038)

79785 A Plantation Episode (Épisode De Plantation*) Pathé 5233, 8054*, 20255
(83055)

79786 Lancashire Clogs (Les Sabots De Lancashire*) Pathé 8626, 8055*, Diamond 047
(83055)

79787 The Darkey's Delight (Les Délites Du Nègre*) Pathé 8626, 8055*, 22055**.
(83038)

79788 Comical Coons (Les Nègres Comiques*) Pathé 8627, 22136, 8056*, Diamond 047
(83055)

79789 Romping Rosie (La Folâtre Rossie*) Pathé 8627, 8056*, Diamond 094

NOTE: - The numbers in brackets are "new• matrices for USA issues.

MATCHICHE BANJO (on Pathé 6300)

John Pidoux (zither-banjo solos), unknown (piano), (drums).

London, ca 1911-1912.

(65077) Dengozo Pathé 6300

BANJO-SOLO/BANJO SOLO (on ISi 529)

John Pidoux (zither-banjo solos), unknown (piano).

London, ca 1911.

14637 Liberty Bell (The Liberty Bell <Marcha/Marsch/ March>*) Invicta 241, Symphony 2241, ISi 529*

14638 Stars And Stripes (Sternenbannner-Marsch <Liber Estrellas Y Cenefas/Stars And Stripes >*) Invicta 241, Symphony 2241, ISi 529*

20217 Under The Double Eagle Besttone 174, Invicta 214

20218 Mill Dam Galop (On The Mill Dam) Besttone 174, Invicta 214

BANJO SOLO. MR. JOHN PIDOUX, LONDON (on Dacapo 4174, 4175)

John Pidoux (zither-banjo solos), unknown (piano).

London, ca April-May, 1912.

22062 Fusiliers' Patrol (Parade der Füssierle*) Dacapo 373, 4174*, John Bull H-41

22063 Queen Of The Burlesque (Ballkönigin*) Dacapo 373, 4175*, John Bull H-51

Possibly similar.

The Darky's Dream Invicta 224

John Pidoux (zither-banjo solos), accompaniment, if any, unknown.

London, ca 1912.

24011 Romping Rose (sic) Polyphon 8919, Pilot 8919

24012 Dinah's Wedding Polyphon 8919, Pilot 8919

353
ENGLISH BANJO. PLAYED BY J. PIDOUX. WITH PIANO ACCOMPANIMENT (on Cinch 5247)
John Pidoux (zither-banjo solos), unknown (piano).
London, April 7, 1914.
Ak-17710e Queen Of Diamonds Cinch 5290, Zonophone 586250
Ak-17711e AMERICANA Cinch unissued
Ak-17712e AMERICANA Cinch 5247
Ak-17713e Merry And Bright Cinch 5399
Ak-17714e The Jester’s Parade Cinch 5247
Ak-17715e A Banjo Oddity Cinch ?
Ak-17716e Black Pearl Cinch 5342
Ak-17717e Derwigh Dance Cinch 5399
Ak-17718e The Clara Polka Cinch 5424

ENGLISH BANJO. PLAYED BY MR. JAMES PIDOUX (WITH PIANO ACCOMPANIMENT) (sic) (on Cinch 5342)
John Pidoux (zither-banjo solos), unknown (piano).
London, April 8, 1914.
Ak-17726e The Pipers’ March Cinch 5290, Zonophone 586251
Ak-17727e Darkey's Lament Cinch 5272, Ariel 701
Ak-17728e Darkey’s Delight Cinch 5272, Ariel 701
Ak-17729e Dinah’s Wedding March Cinch 5342

JOE EVANS (on Ariel)
John Pidoux (zither-banjo solos), unknown (piano).
London, April 27, 1915.
Ak-19054e A Plantation Episode Zonophone 2027, Ariel 256
Ak-19056e Sioux War Dance Zonophone 1635
Ak-19057e Fun On The Wabash Zonophone ?
Ak-19058e Silverie Bells (sic) Cinch 5444
Ak-19059e Dusky Dinah Cinch 5444
Ak-19060e Unconquered Zonophone 2027
Ak-19061e Pro Patria Zonophone 1819
Ak-19062e Prairie Life Zonophone ?
Ak-19063e Coonland Memories Zonophone 1819, Ariel 256
Ak-19064e A Footlight Favorite Cinch 5424
Ak-19065e Running The Gauntlet Zonophone ?
Ak-19066e A Rubon Parade Zonophone 1635

PIEDMONT LOG ROLLERS +
See JOHN FLETCHER (“RED”) PATTERSON.

PIEDMONT ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

CHARLES W. (“CHARLIE”) PIERCE +

He recorded on tenor-banjo with Abe Lyman.

PIERROT SYNCOPATORS +
See HARRISON FRANKLIN (“HARRY”) RESER.

R. PIERSON +

MONCHO - ACCORDION AVEC PIERSOM - BANJO
--- Moncho (accordion), R. Pierson (banjo).
Elle A Perdu Son Pantalon HMV K-5650
Oh, Oh, Mam, Zelle HMV K-5650

HAR PIKE +

He recorded on banjo with Alan Selby And His Frascatians.

PINE MOUNTAIN BOYS +
See DOCTOR COBLE (“DOC”/“DOCK”) WALSH.

354
EUGENE PINGITORE
(Born: ca 1895 - died: 24. 1. 1970, Victoria, Australia)

PINGITORE belonged to a family of five, all musicians, the most well known being his brother MICHAEL "MIKE" PINGITORE, tenor-banjoist in Paul Whiteman’s band. But EUGENE was the most gifted and versatile of the five, being a first rate performer on tenor-banjo, violin, mandolin, ukulele, guitar, saxophone and clarinet. He introduced the banjo to Brazil in 1915, staying there for seven years. In 1925 he journeyed to Australia, then to South Africa, Britain, India, Shanghai, Japan, Honolulu, and back to San Francisco. Later he returned to Australia, where he had his home for 44 years until he died at the age of 75. In the early 1950s he recorded a tenor-banjo solo LP (10", 33 rpm microgroove), accompanied by Ron Rosenberg, piano, titled "Banjo on My Knee" in Melbourne, issued on the Australian Spotlight label. He also made other microgroove issues on banjo.

RAY TELLIER’S SAN FRANCISCO ORCHESTRA
Probably: Cy Collins, Felix Eber (trumpet), Carl Voss (trombone), Ed Rose, Joe Johnson, Garry Fisher (reeds), Alfred Lieb (piano), Eugene Pingitore (tenor-banjo), Ed Patterson (tuba), Ray Tellier (drums).

Melbourne, Australia, ca October, 1925.

I Miss My Swiss
Condor C-169

NOTE: - The above features a tenor-banjo solo.

EUGENE PINGITORE, TENOR BANJO SOLO & PIANO ACC. (on Broadcast de Luxe W-525)
Eugene Pingitore (tenor-banjo solos), unknown (piano).

Marcheta
Melbourne, Australia, September 12, 1929.

Broadcast de Luxe W-525, Vocalion 791

W-114
W-115
W-116
W-117
W-118
W-119

Hungarian Dance No. 5
Popular Old-Time Medley No. 1
American Medley
Stars And Stripes
Scottish Medley

Broadcast de Luxe W-525
Broadcast de Luxe W-524, Vocalion 791
Broadcast de Luxe W-522, Vocalion 802
Broadcast de Luxe W-525

NOTE: - The above features a tenor-banjo solo.

PAUL WHITEMAN AND HIS ORCHESTRA
Orchestra with Mike Pingitore (tenor-banjo), accompaniment unknown.

Why D’ Ya Roll Those Eyes?
New York City, September 9, 1926.

Victor 20197, HMV B-5215, EA-152, AM-661

NOTE: - The above features a tenor-banjo solo.

PAUL WHITEMAN AND HIS ORCHESTRA
Orchestra includes three trumpets, two trombones, three violins, piano, Mike Pingitore (tenor-banjo), brass-bass, drums, Austing Young, Charles Gaylord, Jack Fulton (vocal).

Why D’ Ya Roll Those Eyes?
New York City, September 2, 1926.

Victor unissued

NOTE: - The above features a tenor-banjo solo.

MICHAEL ("MIKE") PINGITORE
(Born: 1888 - died: 30. 10. 1952, Hollywood)

He was the elder brother of EUGENE PINGITORE. Still in High School, he was invited to join the Oakland Symphony, an upstart organization in the 1920s. He was best at the tenor-banjo, and Paul Whiteman discovered him when organizing his band. His rhythm was the backbone of the Paul Whiteman sound.

THE VIRGINIANS
Henry Busse (cornet), Sammy Lewis (trombone), Russ Gorman (clarinet, bass-clarinet, alto-saxophone, leader), Hal Byers (alto-saxophone), Ferdie Grofé (piano), Mike Pingitore (tenor-banjo), Sammy Weiss (brass-bass), Harold MacDonald (drums).

New York City, March 22, 1922.

Memphis Blues
Dr. Clayton 18895

Victor 18895

NOTE: - The above features a tenor-banjo solo.

THE VIRGINIANS
Henry Busse, Tommy Gott (cornet), Sammy Lewis (trombone), Russ Gorman (clarinet, alto-saxophone, leader), Hal Byers (alto-saxophone), Ferdie Grofé (piano), Mike Pingitore (tenor-banjo), Sammy Weiss (brass-bass), Harold MacDonald or Eddie King (drums).

New York City, November 17, 1922.

Teddy Bear Blues
Dr. Clayton 19000, HMV B-1558, AM-73

Victor 19000, HMV B-1558, AM-73

NOTE: - The above features a tenor-banjo solo.

PAUL WHITEMAN AND HIS ORCHESTRA
Orchestra with Mike Pingitore (tenor-banjo).

Spain
New York City, April 24, 1924.

Dr. Clayton 19330, HMV B-1847

Victor 19330, HMV B-1847

NOTE: - The above features a tenor-banjo solo.

PAUL WHITEMAN AND HIS ORCHESTRA
Mike Pingitore (tenor-banjo solo), accompaniment unknown.

London, April 11, 1926.

(Cr-273-1) (Untitled tenor-banjo solo)
HMV rejected

PAUL WHITEMAN AND HIS ORCHESTRA
Orchestra includes three trumpets, two trombones, three violins, piano, Mike Pingitore (tenor-banjo), brass-bass, drums, Austing Young, Charles Gaylord, Jack Fulton (vocal).

Why D’ Ya Roll Those Eyes?
New York City, September 2, 1926.

Dr. Clayton 36090-4

Victor 20197, HMV B-5215, EA-152, AM-661

NOTE: - The above features a tenor-banjo solo.

Same.

New York City, September 9, 1926.

Dr. Clayton 36090-9

Victor 20197, HMV B-5215, EA-152, AM-661

NOTE: - The above features a tenor-banjo solo.
PAUL WHITEMAN AND HIS ORCHESTRA
Henry Busse, Loring "Red" Nichols (trumpet), Wilbur Hall, Jack Fulton, Tommy Dorsey (trombone), three unknown (reeds), Kurt Dieterle, Mischa Russell, Mario Perry, Matty Malneck (violin), Mike Pingitore (tenor-banjo), John Sperzel (tuba), Vic Bertron (drums), Jack Fulton, Chester Gaylord, Austin Young, Bing Crosby, Al Rinker (vocal).
New York City, July 6, 1927.

39627-3 My Blue Heaven Victor 20828, HMV B-5366
NOTE: - The above features a tenor-banjo solo.

PAUL ROBESON AND MIXED CHORUS, PAUL WHITEMAN AND HIS ORCHESTRA (on HMV AN-172)
Orchestra includes two trumpets, two trombones, six saxophones, four violins, piano, Mike Pingitore (tenor-banjo), brass-bass, drums.
New York City, March 1, 1928.

43122-3 Ol' Man River Victor 35912, HMV C-1505, AF-237, ZN-555, SAV-2, L-657, AN-172 (12"), Electrola EH-225
NOTE: - The above features a tenor-banjo solo.

PAUL WHITEMAN AND HIS ORCHESTRA
PAUL WHITEMAN UND SEIN ORCHESTER (on Electrola)
Orchestra includes four trumpets, four trombones, six reeds, six violins, two pianos, Mike Pingitore (tenor-banjo), brass-bass, drums, Austin Young (vocal).
New York City, April 23, 1928.

43666-3 Dixie Dawn (Dixie*) Victor 21438, HMV B-5551, EA-386, Electrola EG-933*
NOTE: - The above features a tenor-banjo solo. Take -3 is the only issued take.

PAUL WHITEMAN AND HIS ORCHESTRA
Orchestra includes three trumpets, three trombones, four reeds, four violins, piano, Mike Pingitore (tenor-banjo), Irene Taylor, Jane Vance, The Rhythm Boys, Al Dary (vocal).
New York City, December 2, 1932.

74632-3 A Night With Paul Whiteman At The Biltmore Victor 39000, HMV C-2569
Part 1: St. Louis Blues, Sweet Sue, Mississippi Mud, I Can't Give You Anything But Love, Wabash Blues, Three O'Clock In The Morning
NOTE: - The above features Wabash Blues as a tenor-banjo solo.

He also recorded on tenor-banjo with Mildred Bailey, Busse's Buzzards, Rosa Henderson, Willard Robison and Gertrude Saunders.

*THOMAS PINKSTON
WILLIAMSON'S BEALE STREET FROLIC ORCHESTRA
Charley Williamson (cornet), Alex Hunt (trombone), Albert Mathews (clarinet, baritone-saxophone), James Alston (piano), Thomas Pinkston (banjo), Booker T. Washington (drums).
Memphis, Tennessee, March 1, 1927.

37973-1 Memphis Scrontch Victor 20555
NOTE: - The above features a banjo solo.

CLARENCE PIPER +
He recorded probably on plectrum-banjo with Merritt Brunies And His Friar's Inn Orchestra.

PIRON'S NEW ORLEANS ORCHESTRA
See CHARLES BOCAGE.

BOB PITTMAN +
He recorded on tenor-banjo with Warner's Seven Aces.

PLANTATION PLAYERS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE PLAZA BAND +
See BILL(Y) HERBERT and HARRISON FRANKLIN ("HARRY") RESER.
*THE PODS OF PEPPER*

See IKEY L. ("BANJO IKEY") ROBINSON.

**RED POLLARD'S ORCHESTRA +**

See HARRISON FRANKLIN ("HARRY") RESER.

**HENRY POND +**

He recorded on banjo with Hal Kemp.

**CHARLIE POOLE +**

(Born: 22.3.1892, Spray, North Carolina - died: 21.5.1931, USA)

He was one of the pioneer American country banjoists. Influenced by FRED VAN EPS, he was a three finger player and also played versions of some of VAN EPS' recorded solos. POOLE and the North Carolina Ramblers was one of the most popular and influential string bands of the 1920s.

CHARLIE POOLE VOCAL WITH THE NORTH CAROLINA RAMBLERS

Posey Rorer (fiddle), Charlie Poole (banjo, vocal), Norman Woodieff (guitar).

New York City, July 27, 1925.

140786-1 The Girl I Left In Sunny Tennessee
Columbia 15043-D

140787-1 I'm The Man That Rode The Mule 'Round The World
Columbia 15043-D

140788-2 Can I Sleep In Your Barn Tonight Mister
Columbia 15038-D

140789-1 Don't Let Your Deal Go Down Blues
Columbia 15038-D

SMOKY BLUE HIGHBALLERS (on Velvet Tone 2488-T, Clarion 5428-C)

NORTH CAROLINA RAMBLERS (on Columbia 15279-D)

NORTH CAROLINA RAMBLERS LED BY POSEY RORER

Posey Rorer (fiddle), Charlie Poole (banjo), Roy Harvey (guitar).

New York City, September 16, 1926.

142627-1 Flyin' Clouds
Columbia 15106-D, Velvet Tone 2488-T, Clarion 5428-C

142631-1 Wild Horse
Columbia 15279-D

142632-1 Forks Of Sandy
Columbia 15106-D

142633-2 Mountain Reel
Columbia 15279-D

VOCAL. CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15099-D)

Posey Rorer (fiddle), Charlie Poole (banjo, vocal), Roy Harvey (guitar).

New York City, September 17, 1926.

142637-1 Good-bye Booze
Columbia 15138-D

142638-1 Monkey On A String
Columbia 15099-D

NORTH CAROLINA RAMBLERS LED BY POSEY RORER

Same.

New York City, September 18, 1926.

142641-1 Too Young To Marry
Columbia 15127-D

142642-1 Ragtime Annie
Columbia 15127-D

142643-1,2 Little Dog Waltz
Columbia unissued

142644-1,2 A Kiss Waltz
Columbia unissued on 78s

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS

Same.

New York City, September 18, 1926.

142645-2 Leaving Home
Columbia 15116-D

142646-1 Budded Rose
Columbia 15138-D

PETE HARRISON'S BAYOU BOYS (on Velvet Tone 2492-T, Clarion 5432-C)

VOCAL. CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15099-D)

Same.

New York City, September 20, 1926.

142657-3 There'll Come A Time
Columbia 15116-D, Velvet Tone 2492-T, Clarion 5432-C

142658-2 White House Blues
Columbia 15099-D

142659-1,2 The Highwaysman
Columbia 15160-D

142660-1 Hungry Hush House
Columbia 15160-D, Velvet Tone 2492-T, Clarion 5432-C

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CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15215-D)

New York City, July 25, 1927.

144509-1 If I Lose, I Don't Care Columbia 15215-D
144510-1,2 On The Battle Fields Of Belgium Columbia unissued
144511-1 You Ain’t Talkin’ To Me Columbia 15193-D
144512-2 Coon From Tennessee Columbia 15215-D
144513-1,2 When I Left My Good Old Home Columbia unissued
144514-3 The Letter That Never Came Columbia 15179-D
144515-1 Take A Drink On Me Columbia 15193-D
144516-1,2 Falling By The Wayside Columbia 15179-D

Charlie Poole (banjo solos), Lucy Terry (piano).

New York City, July 26, 1927.

144517-1,2 Down In Georgia Columbia unissued
144518-1 Sunset March Columbia 15184-D
144519-1,2 Teasin’ Fritz Columbia unissued
144521-1,2 Don’t Let Your Deal Go Down Medley Columbia 15184-D

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15584-D)

New York City, July 23, 1928.

146767-2 A Young Boy Left His Home One Day Columbia 15584-D
146768-2 My Wife Went Away And Left Me Columbia 15584-D
146769-2 I Cannot Call Her Mother Columbia 15307-D
146770-2 I Once Loved A Sailor Columbia 15385-D
146771-2 Husband And Wife Were Angry One Night Columbia 15342-D
146772-1 Hangman, Hangman, Slack The Rope Columbia 15385-D
146773-1 Ramblin’ Blues Columbia 15286-D
146774-2 Took My Gal A Walkin’ Columbia 15672-D
146775-1 What Is Home Without Babies Columbia 15307-D
146776-2 Jealous Mary Columbia 15342-D
146778-1 Old And Only In The Way Columbia 15672-D
146779-2 Shootin’ Creek -1 Columbia 15286-D

NOTE: - Matrix 146777 is by popular artists.

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15407-D, 15425-D, 15456-D)

New York City, May 6, 1929.

148469-3 Bill Mason Columbia 15407-D
148470-1 Good-Bye Mary Dear Columbia 15456-D
148471-1 Leaving Dear Old Ireland Columbia 15425-D
148472-1 Baltimore Fire Columbia 15509-D

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15407-D, 15425-D, 15456-D)

New York City, May 7, 1929.

148474-1 The Wayward Boy Columbia 15456-D
148475-2 Sweet Sunny South Columbia 15425-D
148476-2 He Rambled Columbia 15407-D
148477-1 The Mother’s Plea For Her Son Columbia 15509-D

NOTE: - Matrix 148473 is by a classic artist.

CHUMBLER’S BREAKDOWN GANG (on QRS R-9016)

THE MOUNTAINEERS (on Broadway 8152)

THE TENNESSEE MOUNTAINEERS (on Broadway 8146)

THE HIGHLANDERS

Lonnie Austin, Odell Smith (fiddle), Lucy Terry (piano), Charlie Poole (banjo, vocal -1), Roy Harvey (guitar), speech by the members of the band -2.

New York City, May 8,9 or 10, 1929.

2909-1 Under The Double Eagle Paramount 3184, Broadway 8152
2910-2 Richmond Square -2 Paramount 3184, Broadway 8152
2911-2 Flop Eared Mule Paramount 3171
2912-1 Lynchburg Town Paramount 3171
2915-1 Tennessee Blues -1 Paramount 3200, Broadway 8146, QRS R-9016
2916-1 May I Sleep In Your Barn Tonight Mister -1 Paramount 3200, Broadway 8146, QRS R-9016

NOTE: - Matrices 29134 by Roy Harvey.

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ALLEGHENY HIGHLANDERS
Lonnie Austin, Odell Smith (fiddle, speech), Lucy Terry (piano), Charlie Poole (banjo, vocal, speech), Roy Harvey (guitar, vocal, speech).

New York City, May 11, 1929
E-29798- A Trip To New York (Part I) Brunswick 324
E-29799- A Trip To New York (Part II) Brunswick 324
E-29900- A Trip To New York (Part III) Brunswick 325
E-29901- A Trip To New York (Part IV) Brunswick 325

CHARLIE POOLE & ROY HARVEY (on Columbia 15615-D)
CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS
Odell Smith (fiddle), Charlie Poole (banjo, vocal), Roy Harvey (guitar); no vocal but speech by Poole and Harvey on -1; no fiddle on -2.

New York City, January 23, 1930.
149900-1 Sweet Sixteen Columbia 15519-D
149901-2 My Gypsy Girl Columbia 15519-D
149902-1 The Girl I Ever Loved Columbia 15711-D
149903-1 I Left My German Home Columbia unissued
149904-2 With A Letter To My Mother Columbia 15711-D
149905-1 When I’m Far Away Columbia unissued
149906-1 If The River Was Whiskey Columbia 15545-D
149907-1 It’s Movin’ Day Columbia 15545-D
149908-1 Southern Medley -1 Columbia 15615-D
149909-3 Honeysuckle -1/-2 Columbia 15615-D

CHARLIE POOLE WITH THE NORTH CAROLINA RAMBLERS (on Columbia 15688-D)

Same.
New York City, September 9, 1930.
150773-1 Good-Bye Sweet Liza Jane Columbia 15601-D
150774-2 Look Before You Leap Columbia 15601-D
150775-2 One Moonlight Night Columbia 15688-D
150776-1,2 Little Doctor Fell In The Well Columbia unissued
150777-2 Just Keep Waiting Till The Good Time Comes Columbia 15636-D
150778-2 Mother’s Last Farewell Kiss Columbia unissued on 78s
150779-2 Milwaukee Blues Columbia 15688-D
150780-2 Where The Whippoorwill Is Whispering Good Night Columbia 15636-D

He possibly also recorded one or more banjo duets with John Fletcher “Red” Patterson, that were released but then withdrawn for unknown reasons. He also recorded on banjo with the North Carolina Ramblers and the Allegheny Highlanders.

CHARLIE POOLE AND ROY HARVEY +

See CHARLIE POOLE

CHARLIE POOLE, Jr. +

He recorded on banjo with The Swingbillies

POPE’S ARKANSAS MOUNTAINEERS +,

POPE’S ARKANSAS MOUNTAINEERS, ORCHESTRA WITH SINGING (on Victor 21295)
Details unknown.

Memphis, Tennessee, February 6, 1928.
41857 Birmingham Victor 21295
41858 Hog Eye Victor 21295

JOHN PORTER +,

This British banjoist recorded with Cy Laurie.

JOHN PORTER’S HARMONY TROUPE +

See HARRISON FRANKLIN (“HARRY”) RESER.

STEVE PORTER +

See WILLIAM PARKE HUNTER

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GEORGE POTTER +
He recorded on tenor-banjo with Johnny De Droit And His New Orleans Jazz Orchestra.

MIKE POVERONE +
He recorded on tenor- or plectrum-banjo with Ted Wallace.

THE A. J. POWELL BANJO OCTETTE +
This English group made its radio debut on April 12, 1939. It was led by xylophone player and drummer Alf. J. Powell. It included banjolins, tenor-banjos and contrabass-banjo, in addition to piano and xylophone played by Cecil Woods.

THE A. J. POWELL BANJO OCTETTE, BANJO OCTETTE (on HMV BD-684)
Banjo band with probably Arthur Stanley (tenor- or plectrum-banjo), Cecil Woods (piano), Alf. J. Powell (drums).

London, March 10, 1939.

- OEA-7618-2 William Tell Overture Part 1 HMV unissued
- OEA-7619-2 William Tell Overture Part 2 HMV unissued
- OEA-7620-2 Rhapsody In Blue Part 1 HMV BD-684
- OEA-7621-1 Rhapsody In Blue Part 2 HMV BD-684
- OEA-7622-1 Hit Medley (Jeepers Creepers, Tears On My Pillow, Georgia’s Got A Moon) HMV unissued
- OEA-7623-2 Espana HMV unissued

Probably similar.

London, 1940s.

- (Unidentified title "raggy piece") A.R.P. acetate F 8 B
- (Unidentified title "show tune") A.R.P. acetate F 8 B

Probably similar.


- Tiger Rag Decca/London?
- Alabamy Bound Decca/London?

NOTE: - Decca issued both titles on its London label, but for export only.

DICK POWELL +
He recorded on tenor- or plectrum-banjo with Charlie Davis And His Orchestra.

TED/TEDDY POWELL +
He recorded on plectrum-banjo with Abe Lyman.

WILLIAM H. POWELL +
William H. Powell (vocal), unknown (guitar), (banjo).

GE-15469 41 Days In Jail Richmond, Indiana, August 20, 1929 Gennett rejected

BILL POWER +
He recorded on banjo with the Cherokee Ramblers.

TURNER POWERS +
Turner Powers (banjo), further details unknown.

1692-B-4 Liza Jane McArthur, Ohio, March, 1938 Library Of Congress

WINNIE PRATER +
Winnie Prater (banjo), further details unknown.

1593-A-2 Callahan Salyersville, Kentucky, October, 1937 Library Of Congress
1593-A-3,B-1 John Henry Library Of Congress
1593-B-2 Hounds On The Track Library Of Congress
EVELYN PREER *

The real name of this American artiste was PEER.

EVELYN PREER
Evelyn Preer (vocal), ukulele-banjo, Peter de Rose (piano).
New York City, January, 1927. 7010-4 Do-Do-Do Banner 1916, Domino 3885, Regal 8234
7011-6 (You Know, I Know) Ev'rything's Made For Love Banner 1916, Domino 3885, Regal 8234

THE PREMIER HARMONISTS *

See OLLY OAKLEY.

CHARLIE PRESCOTT *

See MARION UNDERWOOD.

MONROE PRESNELL
Monroe Presnell (banjo), further details unknown.

"AGNES PRESTON" *

See OLLY OAKLEY.

ROLF PREVES *

This German banjoist recorded with the Boulanger Jazz Orchester/Konzert-Jazz-Orchester Georges Boulanger.

"ARTHUR C. PRICE" *

Pseudonym on Coliseum for OLLY OAKLEY.

JOE PRICE *

He recorded on banjo with Phil Baxter.

RAY PRICE *

(Born: 20.11.1921, Sydney, Australia)
This Australian bandleader, banjoist, and guitarist gained early experience playing with his family's band. From at least 1947 he played intermittently with the Port Jackson Jazz Band of which he was the leader in 1955-62. In 1949 he began to play string-bass. He retired in 1982.

He recorded on banjo with The Port Jackson Jazz Band.

BILLY PRIEST *

He recorded on tenor- or plectrum-banjo with George Olsen And His Music.

MR. ALEXANDER PRINCE *

PLAYED BY MR. ALEXANDER PRINCE WITH PIANO ACCOMPANIMENT (sic) (on some issues of Zonophone Twin 861)
Olly Oakley (banjo solo), unknown (piano).
3014ab Fun In Dahomey Zonophone Twin 861
London, August, 1910.

NOTE: - Alexander Prince was a concertina player, not a banjoist, but some issues of Zonophone Twin 861 double the above banjo solo with Prince's concertina solo of Administration March (matrix 11083e).
SID PRITIKIN (or PRITIKAN?)

He recorded on tenor-banjo with the Original Wolverines and with Sol S. Wagner And His Orchestra.

FRANK PROFFITT +

Franc Proffitt (vocal, banjo).

15370-A-2 Johnson Boys Library Of Congress
15370-B-4 Hen Cackle Library Of Congress

*MILAS PRUITT

He recorded on banjo with his brother Miles Pruitt (The Pruett Twins/Pruit Twins), accompanying Lottie Beaman, Ida Cox and Ma Rainey.

GEORGE RILEY PUCKETT +

(Born: 7.5.1894, Alpharetta, Georgia - died: 13.7.1946, East Point, Georgia)

He was blinded shortly after his birth. By 1912-1913 he was learning to play five string-banjo, at dances and on street corners. Later, as the guitar gradually gained acceptance among Southern musicians, he learned to play it as well. He was also recognized as a singer. On September 28, 1922, he made his radio debut over WSB in Atlanta.

GIBBS AND WATSON (on Harmony 5104-H)

Gid TANNER AND RILEY PUCKETT, VIOLIN & BANJO DUET (on Columbia 245-D)

Gid Tanner (violin), George Riley Puckett (banjo). New York City, September 10, 1924.

140004-1 Sourwood Mountain Harmony 5104-H
140004-2 Sourwood Mountain Columbia 245-D
140005-1, 2 Cripple Creek Columbia unissued

TOM WATSON (on Silvertone)

FRED WILSON (on Harmony)

RILEY PUCKETT (on Columbia 254-D)

George Riley Puckett (banjo, vocal -1), Gid Tanner (violin -2, vocal -3). New York City, September 11, 1924.

140018-1 Liza Jane -1/-2 Columbia 15014-D, Silvertone 3261
140018-2 Liza Jane -1/-2 Harmony 7
140019-1 Georgia Railroad -2/-3 Columbia 15019-D, Silvertone 3262
140019-2 Georgia Railroad -2/-3 Harmony 5144-H
140021-1 Whoa Mule -1/-2 Harmony 5147-H
140021-2 Whoa Mule -1/-2 Columbia 15040-D, Silvertone 3258
140022-1 Bile Dem Cabbage Down -1/-2 Columbia 254-D, Harmony 5127-H
140023-1 Railroad Bill -1/-2 Harmony 5147-H
140023-2 Railroad Bill -1/-2 Columbia 15040-D, Silvertone 3258
140024-1 Of Susanna -1 Harmony 7
140024-2 Of Susanna -1 Columbia 15014-D, Silvertone 3261

GIBBS AND WATSON (on Harmony 5104-H)

Gid TANNER AND RILEY PUCKETT, VIOLIN & BANJO DUET (on Columbia 245-D)

Gid Tanner (violin), George Riley Puckett (banjo). New York City, September 12, 1924.

140046-1 Cumberland Gap Columbia 245-D
140046-2 Cumberland Gap Harmony 5104-H

MANUEL PUIG +

Puig probably originates from Catalonia, Spain. He plays banjo accompaniments and it is not known whether he can be heard in a solo role on any of the records listed below.

Fredo Gardoni (accordion), Manuel Puig (banjo). Paris, October 21, 1926.

BFR-154 Mazurka Des Oiseaux HMV K-5090
BFR-155 Valse Des As HMV K-5017
BFR-156 Boston De Minuit HMV K-5017
BFR-157 El Holgazau HMV 7
BFR-158 Le Dernier Arlequin HMV 7
BFR-159 Aubade D’Amour HMV 7
BFR-160 Le Foxtrot De Montmartre HMV K-5046
BFR-161 Salambo HMV K-5046
(PUIG, cont.)

FREDO GARDONI & MANUEL PUIG (on Pathé X-9515)
Fredo Gardoni (accordion), Manuel Puig (banjo).

SOLO D'ACCORDEON, BANJO ET JAZZOFLUTE PAR F. GARDONI, M. PUIG & BAIZ
Fredo Gardoni (accordion), Manuel Puig (banjo), --- Baiz (probably slide-whistle).

VIRTUOSE ACCORDEONISTE DES BALS PARISIENS GARDONI-FREDO, ACCOMPAGNE DU BANJOISTE PUIG (on Disque Idéal 7652)
Fredo Gardoni (accordion), Manuel Puig (banjo).

VIRTUOSE ACCORDEONISTE GARDONI-FREDO, ACCOMPAGNE DU BANJOISTE PUIG, DE L'ACCESSOIRISTE MARIUS BRUN & DU JAZZO-FLUTE BAIZ (on Disque Idéal 7783)
Fredo Gardoni (accordion), Manuel Puig (banjo), Marius Brun (unknown instrument), --- Baiz (probably slide-whistle).

VIRTUOSE ACCORDEONISTE GARDONI-FREDO, ACCOMPAGNE DU BANJOISTE PUIG, DE L'ACCESSOIRISTE MARIUS BRUN & DU JAZZO-FLUTE BAIZ (on Disque Idéal 7783)
Fredo Gardoni (accordion), Manuel Puig (banjo), Marius Brun (unknown instrument), --- Baiz (probably slide-whistle).

VIRTUOSE ACCORDEONISTE GARDONI-FREDO, ACCOMPAGNE DU BANJOISTE PUIG, DE L'ACCESSOIRISTE MARIUS BRUN & DU JAZZO-FLUTE BAIZ (on Disque Idéal 7783)
Fredo Gardoni (accordion), Manuel Puig (banjo), Marius Brun (unknown instrument), --- Baiz (probably slide-whistle).

VIRTUOSE ACCORDEONISTE GARDONI-FREDO, ACCOMPAGNE DU BANJOISTE PUIG, DE L'ACCESSOIRISTE MARIUS BRUN & DU JAZZO-FLUTE BAIZ (on Disque Idéal 7783)
Fredo Gardoni (accordion), Manuel Puig (banjo), Marius Brun (unknown instrument), --- Baiz (probably slide-whistle).
EDDIE PULLEN +
He recorded on tenor-banjo with Billy Cotton And His Band and Billy Merrin And His Commanders.

LES PURCELL +
This Australian banjoist recorded with Jimmie Elkins’ Wintergarden Orchestra.

TOMMY PURCELL +
He recorded on banjo with Henry Santrey And His Cameo Dance Orchestra.

GEORGES PY +
SOLI D’ACCORDEON AVEC BANJO PAR MM. ALEXANDER - PY - GOUIN (on Disque Henry H-360)
Maurice Alexander (accordion), Georges Py (banjo), --- Gouin (unknown instrument).
Paris, October 25, 1925 (7)
H-360-A Yes Sir, That’s My Baby Disque Henry H-360 (30 cm)
H-360-B Shanghai Disque Henry H-360 (30 cm)

ACCORDEON ET BANJO PAR MM. ALEXANDER ET PY. ACCOMPT. DE JAZZ-FLUTE PAR M. COEFFLER (on Disque Henry H-402)
Maurice Alexander (accordion), Georges Py (banjo), --- Coeffler (slide-whistle).
Paris, March 10, 1926.
H-402-A Le Black-Bottom. Super-Charleston Disque Henry H-402 (30 cm)
H-402-B Dinah. Fox-Trot Disque Henry H-402 (30 cm)

ACCORDEON ET BANJO PAR MM. ALEXANDER ET PY. ACCOMPT. DE JAZZ-FLUTE PAR M. COEFFLER (on Disque Henry H-410)
Maurice Alexander (accordion), Georges Py (banjo), --- Coeffler (slide-whistle).
H-410-A Ciribiribin. Valse Disque Henry H-410 (30 cm)
H-410-B Flor De Sevilla Disque Henry H-410 (30 cm)

He also recorded on banjo with Mario Ricci.

QUARTETO CELEBRE +
See FRANK FAZIO.

QUARTETTO REINA/QUARTETTO REINA-CIACCOTTI +
See REINA.

I QUATTRO SOLISTI CELEBRI +
See FRANK FAZIO.

HARLAN QUEISH
He recorded on banjo with Dude Skiles And His Vine Street Boys.

HOWARD (“HOWDY”) QUICKSELL +
(Born: 1901, USA - died: 30.10.1953, Pontiac, Michigan)
He recorded on plectrum-banjo with Bix Beiderbecke, Jean Goldkette and with Joe Herlihy And His Orchestra.

FRANK QUINN +
FRANK QUINN
Frank Quinn (accordion, spoken), unknown (piano), (banjo).
Kilkenny Races
New York City, September, 1929
Columbia 33374-F, Vocalion 84092

FRANK QUINN
Frank Quinn (accordion), unknown (piano), (banjo).
W-111136-1 The Irish Girl - Highland Fling
New York City, September, 1929
Columbia 33417-F, Regal-Zonophone MR-691, 12-191
FRANK QUINN
Frank Quinn (vocal, violin), unknown (piano), (banjo).

W-113025-2 My Bonnie In Blue New York City, June, 1931
Columbia 33477-F, Vocalion 84045,
Regal-Zonophone MR-3361

W-113027-2 Connamora Dan (Connemara Dan*) Columbia 33477-F, Vocalion 84045,
Regal-Zonophone MR-3345*, IZ-1076*

W-113028-1 I'm A Happy Boy From Ireland Columbia 33489-F, Vocalion 84098,
Regal-Zonophone MR-3334, IZ-1071

FRANK QUINN
Frank Quinn (vocal, violin, accordion), unknown,(piano), (banjo).

New York City, September, 1931

W-113138-1 An Irish Farewell Columbia 33493-F, Vocalion 84100
W-113139-1 Barney McCoy Columbia 33490-F, Vocalion 84099,
Regal-Zonophone MR-3333, IZ-1070

W-113140-1 I Wish I Was Single Again Columbia 33493-F, Vocalion 84100,
Regal-Zonophone MR-3362, IZ-1086

W-113141-1 Mary Brown -1 Columbia 33490-F, Vocalion 84099
W-113142-1 My Mother And My Sweetheart Columbia 33489-F, Vocalion 84098

FRANK QUINN
Frank Quinn (accordion), unknown (banjo).
New York City, 1932.

W-113804-2 The Fair Of Mullingar - Reel And Fling Columbia 33532-F, Vocalion 84171,
Regal-Zonophone MR-1206, IZ-232

See also EDDIE/EDDY DUNN, Jr.

FRANK QUINN-EDDY DUNNE +
See EDDIE/EDDY DUNN, Jr.

FRANK QUINN & JOE MAGUIRE +
See JOE MAGUIRE.

WILLIAM QUINN +
William Quinn (accordion), unknown (piano), (banjo).
New York City, June-July, 1933.

C-2124- Hornpipe Medley Montgomery Ward M-1060, Varsity 8009

THE RADIO ALL STAR NOVELTY ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

KARL RADLACH AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

RONNIE RAE +
He recorded on banjo with the Metro Five.

R. L. RAINES
Richmond, Indiana, ca December 6, 1930.

R. L. Raines (vocal), unknown (banjo), (guitar).

GN-17351 Save My Mother's Picture From The Sale Gennett rejected
GN-17352 The Old Arm Chair Gennett rejected
GN-17353 $ 10,000 Reward For The Chicken That Roosts Too High For Me Gennett rejected

WILLIE RAINEY
He recorded on banjo with the Southern Moonlight Entertainers.
HARRY RAISER’S ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

BERT RALTON AND HIS HAVANA BAND +
See JOSEPH (“JOE”) BRANNELLY.

THE RAMBLING RAGADORS +
See HARRISON FRANKLIN (“HARRY”) RESER.

CHOUKU KHAN RAMPORE
Chouku Khan Rampore (banjo), further details unknown.

EARL RANDOL’S ORCHESTRA/EARL RANDOLPH’S ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

NORMAN RATHERT +
He recorded on banjo with Owen Fallon And His Californians.

AHMED (“MIKE”) RATIP +
This Turkish banjoist recorded in Argentina during the 1920s, later switched to guitar and led his own band.

AULTONRAY +
See MARION UNDERWOOD.

RAYMOND DANCE BAND/DANCE ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

RAYMONDE AND HIS BAND O’ BANJOS +
This group (usually playing with three tenor-banjos, plectrum-banjo, bass-banjo, contra-bass-banjo, piano and drums) was formed and led by B. W. (“BILL”) DYKES in 1936. DYKES played tenor-banjo and banjolin. The team included ARTHUR STANLEY (second tenor-banjo), ALBERT THOMAS (“BERT”) BASSETT (bass-banjo), and LEN C. STOTTER (contra-bass-banjo). The band made several film “shorts” for the Pathé and the Gaumont-British companies and recorded for the Regal-Zonophone label.

RAYMONDE AND HIS BAND O’ BANJOS
B. W. Dykes (tenor-banjo, banjolin), Arthur Stanley, unknown (tenor-banjo), two unknown (banjo), Bert Bassett (bass-banjo), Len C. Stotter (contra-bass-banjo), unknown (piano, accordion), (drums).

CAR-4402 Blaze Away Regal-Zonophone MR-2404, G-23157, I2-629, Twin FT-8288
CAR-4403 Minstrel Medley Regal-Zonophone MR-2404, G-23157, I2-629, Twin FT-8288
CAR-4405 Stars And Stripes Regal-Zonophone MR-2343, G-23121, I2-596, Twin FT-8237

Probably same.

CAR-4712-1 Whistling Rufus Regal-Zonophone MR-2634, G-23349, Twin FT-8459
CAR-4713-1 Temptation Rag Regal-Zonophone MR-2634, G-23349, Twin FT-8459
RAYMONDE AND HIS BAND O’ BANJOS (cont.)

RAYMONDE AND HIS BAND O’ BANJOS (on Gloria GZ-3199, RZ MR-2774)

CAR-4935-1 On With The March - Part 1 Introducing: Regal-Zonophone MR-2727, G-23464,
El Capitan; Manhattan Beach; King Cotton* Twin FT-8545, Gloria GZ-3199*
CAR-4936-1 On With The March - Part 2 Introducing: Regal-Zonophone MR-2727, G-23464,
The Fairest Of The Fair; Gladiator March; Twin FT-8545, Gloria GZ-3199*
Liberty Bell*
CAR-4937-1 Banjo Favourites Introducing: Stein Song; Regal-Zonophone MR-2774, G-23558,
Valencia; Toy Drum Major Twin FT-8577

RAYNER’S DANCE BAND +

See ANTHONY (“TONY”) COLUCCI and HARRISON FRANKLIN (“HARRY”) RESER.

RAYS AND EARL +

6284 Blue Ribbon March Berliner 6284 (7”)
6285 Californian Dance Berliner 6285 (7”)
6286 Sand Jig Berliner 6286 (7”)
6287 King Cotton March Berliner 6287 (7”)

THE RECORDERS +

See DALE JONES.

JOHN RECTOR +
He recorded on tenor-banjo with The Hillbillies and with the Virginia Ramblers.

QUINTON REDD
Quinton Redd (banjo), further details unknown. New York City, July 1, 1929.

148766 There’ll Be No Troubles There Columbia 14443-D
148767 Have You Ever Felt This Way? Columbia 14443-D

THE RED DANDIES +

See HARRISON FRANKLIN (“HARRY”) RESER.

RED FLAME KAZOO TRAVELERS +

See JOHN CALI.

THE RED HOTTERS +
Harry Raderman (director), unknown (tenor- or plectrum-banjo), further details unknown.
New York City, December 2, 1925.

73805-A Then I’ll Be Happy Okeh 40534, Parlophone E-5578
NOTE: - The above features a tenor- or plectrum-banjo solo.

PAUL REDMOND +
He recorded on banjo with Al Jolson. For his recordings with the Clicquot Club Eskimos see HARRISON FRANKLIN (“HARRY”) RESER.

JACK REEDY +
He recorded on banjo with H. M. Barnes And His Blue Ridge Ramblers.
WELDON REEDY

He recorded on banjo with the Smyth County Ramblers.

*BELTON REESE
(Born: South Carolina)

THADDEUS GOODSON
Thaddeus Goodson (vocal, bones), Belton Reese (banjo, vocal)

Adam Mill, South Carolina, March 9, 1939,

3792-A-2 Roll Down The Line Library Of Congress
3792-A-3 That Girl I Love Library Of Congress
3794-A-1 Slide On Tramps Library Of Congress

ISRAEL ALSTON
Israel Alston (vocal, harmonica), Belton Reese (banjo, vocal), Thaddeus Goodson (bones)

Same session.

3795-A-2 Fox Hunt Library Of Congress
3795-B-1 You Better Let That Lie Alone Library Of Congress

BELTON REESE
Belton Reese (vocal, banjo), Thaddeus Goodson (bones -1)

Same session.

3791-B War Jubilee -1 Library Of Congress
3793-A-1 The McKenzie Case Library Of Congress
3793-B-1 The McKenzie Case Library Of Congress
3793-B-2 Take Me As I Am (Nobody Cares For Me) Library Of Congress
3793-B-3 The McKenzie Case Library Of Congress
3793-B-4 Take Me As I Am (Nobody Cares For Me) Library Of Congress
3795-A-1 Rindin' On A Humped Backed Mule (sic) -1 Library Of Congress

RED REEVES

He recorded on banjo with Phil Baxter.

*TALCOTT REEVES
(Born: 15.6.1904, Little Rock, Arkansas - died: late 1980, probably New York City)

This banjoist and guitarist began playing banjo at the age of 20. From 1926-28 he played with Horace Henderson. He also worked with Lockwood Lewis (1930), Horace Henderson again (1930-31), Benny Carter (1930 and 1932), Don Redman (1932-1936). After 1943 he ceased full-time performing.

He recorded on tenor-banjo with Bing Crosby, Harlan Lattimore And His Connie's Inn Orchestra and with Don Redman.

REGA DANCE ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

PHIL REGENT AND HIS ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

REGENT CLUB ORCHESTRA

See HARRISON FRANKLIN ("HARRY") RESER.

REGENT DANCE ORCHESTRA

See EDWIN ELLSWORTH ("EDDIE") PEABODY and HARRISON FRANKLIN ("HARRY") RESER.

REGENT ORCHESTRA

See ANTHONY ("TONY") COLUCCI and HARRISON FRANKLIN ("HARRY") RESER.
REINA +

ASSOLO DI BANJO: REINA, CON PIANOFORTE
--- Reina (probably tenor- or plectrum-banjo solo), unknown (piano).
Sogno D'Amore, Mazurka
Italy, before December, 1938.
HMV GW-927

QUARTETTO REINA-CIACCOTTI
--- Reina (probably tenor- or plectrum-banjo), unknown (guitar), probably G. Balsamo (flute); personnel includes Ciacotti; further details unknown.
Rosa Brilliante, Valzer
Italy, before December, 1938.
HMV GW-1406
Ballate Tutti, Schottisch
HMV GW-1406
Graziella, Mazurka
HMV GW-1407
Mariana, Mazurka
HMV GW-1407
Suonatella, Mazurka
HMV GW-1408
Rosa Brilliante, Valzer
HMV GW-1408
Sicilianella, Tarantella
HMV GW-1409
Penso A Te, Polka
HMV GW-1409

QUARTETTO REINA
--- Reina (probably tenor- or plectrum-banjo), G. Balsamo (flute -1), unknown (guitar), (accordion), (string-bass).
Diavololetto, One Step
Italy, before December, 1938.
HMV GW-909
Cuor Di Colombo, Valzer -1
HMV GW-920
Fischietando, Tarantella -1
HMV GW-920
Bambolina, Polka
HMV GW-921
Diana, Mazurka
HMV GW-921
Carmelina, Mazurka -1
HMV GW-922
Danziamo, Valzer -1
HMV GW-922
Olimpia, Mazurka
HMV GW-923
Estasi, Polka
HMV GW-923
Quadriglia D'Amore, Quadriglia -1
HMV GW-924
Non Mi Stanco, Valzer -1
HMV GW-924
La Bella Catanese, Polka -1
HMV GW-925
Tarantella Spenierata, Tarantella -1
HMV GW-925
Flora, Mazurka
HMV GW-926
La Celere, Polka
HMV GW-926
Grottesca, Tarantella
HMV GW-927
Vecchia Amicizia, Mazurka
HMV GW-928
Etna, Tarantella
HMV GW-928

JEAN BAPTISTE ("DJANGO") REINHARDT +
(Born: 23.1.1910, Liberchies, Belgium - died: 16.5.1953, Fontainebleau, France)

He was a tzigan, a Gypsy of Romanian stock, and was born in a caravan near Charleroi, Belgium. When he was eight his mother moved to Paris and he grew up in the Gypsy encampments that surrounded the city in those days. At age 12 he got his first instrument, a guitar-banjo and a few years later he made his first recordings with accordionist Jean Vaissade. Since he could neither write nor read, his name appears on the labels as "JIANGO RENARD" or "JEANGOT". Later he used only the guitar for his recordings. On November 2, 1928, he was caught in a fire that enveloped his caravan and he was badly burnt. He left hand was scorched and twisted and he was unable to use the third and fourth fingers of his left hand. But within two years he was playing again. In 1933 he met violinist Stephane Grappelli, his musical counterpart. He is most remembered for the records he made with Grappelli and the Hot Club Quintet between 1934 and 1939, and for his records from the 1946-49 period and his composition "Nuages".

JEAN VAISSADE - "JIANGO RENARD" - FRANCESCO CARIOLATO
Jean Vaissade (accordion), Django Reinhardt (guitar-banjo), Francesco Cariolato (xylophone).

PARIS, early June, 1928.
JD-999 Amour De Gitarrre Idéal 8543
JD-1000 Aubade Charmeuse Idéal 8544
JD-1001 Mome À La Gratiche Idéal 8545
JD-1002 L'Ondée Idéal 8546
JD-1003 La Plus Belle Idéal 8547
JD-1004 Désception D'Amour Idéal 8548

MARCEAU - "JEAN GOT" - ERARDY
--- Marceau (accordion), Django Reinhardt (guitar-banjo), --- Erardy (whistle).

Paris, late 1928.
Au Pays De L'Hindustan Disque Henry H-966 (12")
Miss Colomba Disque Henry H-966 (12")
Tarragone Disque Henry H-968 (12")
Moi Aussi Disque Henry H-968 (12")
CHAUMEL, ACC. L'ORCHESTRE DE M. ALEXANDER
Maurice Alexander (accordion), Django Reinhardt (guitar-banjo), --- Chaumel (vocal), others unknown.
Paris, late 1928.

Frank Reino +
He recorded on tenor-banjo with Arthur Lange, John (Johnny) Sylvester and Vincent Lopez.

Raoul Sanchez Reinoso +
This Argentinian banjoist recorded with the Jazz Band Baby. In later years he led his own recording orchestra, the Santa Paula Serenaders.

Reiser Trio +
See Harrison Franklin ("Harry") Reser.

"Jango Renard" +
See Jean Baptiste ("Django") Reinhardt.

Line Renaud +
See Morgan and Melko.

Rendezvous Cafe Orchestra +
See Harrison Franklin ("Harry") Reser.

Duke Rendleman +
He recorded on banjo with his Alabamians.

Don Reno +
(Died: 1984, USA)
This important bluegrass banjo player recorded with Bill Monroe in 1948 and toured and recorded extensively with Red Smiley and later with Bill Harvell.

Arthur Smith and Don Reno
Arthur Smith (tenor-banjo), Don Reno (banjo).
Possibly Los Angeles, 1955.
55-S-461 Feudin' Banjos MGM 5202

Harrison Franklin ("Harry E.") Reser +
(Born: 17.1.1896, Piqua, Ohio - died: 27.9.1965, New York City)
Reser was born one of two children by William G. Reser and Alberta Wright (née Wright) and was also first cousin to Orville and Wilbur Wright, the inventors of the first aeroplane to fly. In actual fact, Reser's Christian names were Harrison Franklin, and the last name may have been abbreviated to Frank, especially when some Perfect recordings which are by Frank Harrison's Banjo Band, another pseudonym, this time using his Christian names in reverse. At the age of two, he moved to Dayton, Ohio, where he led a normal child's life although his musical talents were fast becoming apparent. Very soon it was discovered that he had the "perfect pitch". His parents made a special guitar for him in view of his extremely small size, and he started off on this. At the age of ten he was entertaining. At about this time, he was learning the piano, and at the age of nine he started to study the violin and cello. At the age of 16, he answered an advertisement in the press for a position and it was the piano which got him his first job, in a summer resort at Rhea Springs, Tennessee. On April 8, 1916, he got married. After his second summer at Rhea Springs, Reser was seeing more and more that the banjo was the up-and-coming thing and therefore should be learned as quick as possible from his point of view. He obtained one and quite quickly, he worked assiduously at it until a sufficiently high standard had been attained to enable him to at least supplement his piano playing with it and thus improve his chances of earning a reasonable living. Between 1917 and 1920, Reser was back at Dayton, with the new addition to his musical repertoire, playing at local amusement parks and ballrooms. In 1920, he entered a dance band. He was now playing plectrum-banjo more regularly. Soon he left the band and moved to Buffalo, N.Y., to play at the Hippodrome. By this time, he had adopted the tenor-banjo because of the extra effect it had for playing with bands. It cut through much more than the plectrum-banjo. He managed...
to get some useful experience by playing banjo with his own band at the Iroquois Hotel. Just after Christmas, 1920, he entered New York City seeking engagements, and, through the initial ones was soon in demand. In September-October 1922 his first band came into being, called the Okeh Syncopators. This was the first of many combinations which were to become famous over a great number of years and synonymous with the name of RESER. In 1923, Paul Whiteman hired him to go on tour with the band to England. From 1924 to 1933 he was heavily engaged in recording and broadcasting with his Cliquot Club Eskimos. Between 1939 and 1948 he lived and worked in Miami and New York. In 1953 he spent two years at CBS and also did two shows. 1954 saw him on a U.S.O. tour of Japan and in 1956 he made his "Happy Days" LP before departing on another U.S.O. tour to France and Germany. On into the early sixties he played a few Broadway shows and in 1959 became featured banjoist on Sammy Kaye's "Music from Manhattan" television show. In August 1959 RESER made his second LP "The Vamp", and also conducted the background music on two LP's for the Buffalo Bills, who were a vocal quartet as well as playing mandolin for a Jackie Gleason album. In 1962 he made his third and last LP "Banjos Back To Back". In 1964 he was engaged for the Broadway musical "Fiddler On The Roof". On Monday, September 27, 1965, he showed up at the orchestra pit to check his instrument and music before the rest of the orchestra. At 8.00 pm he collapsed and died in the pit. He was 69 years of age. RESER composed many solos for tenor- and plectrum-banjo and wrote tutors for banjo and guitar. Many banjoists have been called "banjo king", but without a doubt he was the greatest of them all.

Bill Triggs, author of "The Great Harry Reser", has kindly checked the draft discography. Shortly before going to print he was given access to the MCA Brunswick and Vocalion files. As a consequence there is an enormous amount of additional information, including details on tests, rejected sessions, remixes, and transfers between Brunswick and Vocalion. Unfortunately this material arrived too late to be included in the present discography and will be incorporated in a future edition of "The Banjo on Record".

TED LEWIS AND HIS ORCHESTRA

Walter Kahn, Dave Klein (cornet), Harry Raderman (trombone), Ted Lewis (alto-saxophone, clarinet, leader), Dick Reynolds (piano), Harry Reser (tenor-banjo), John Lucas (drums).

New York City, July 13, 1921.

79937-2 Second Hand Rose
Columbia A-3453, 3072

BENNIE KRUEGER AND HIS ORCHESTRA

Orchestra with Harry Reser (tenor-banjo).

New York City, ca August, 1921.

6153 Saturday
Brunswick 2130

REGA DANCE ORCHESTRA (on Apex 4452)

REGA DANCE ORCHESTRA BANJO BY HARRY REISER (sic) (on Okeh 4452)

Harry Reser (tenor-banjo solo), the Rega Dance Orchestra.

New York City, ca October 6, 1921.

70231-B Everybody Step (From "The Music Box Revue")
Okeh 4452, Apex 4452

JAZZ-BAND MARION (on Discos Nacional 9389)

REGA DANCE ORCHESTRA (on Apex 4468)

HARRY REISER (sic) - BANJO SOLOIST (on Okeh 4468)

Orchestra directed by Milo Rega. Harry Reser (tenor-banjo).

New York City, October 25, 1921.

70278-A Bimini Bay
Discos Nacional 9389

CLUB ROYAL ORCHESTRA

Tommy Gott, probably Jack Stillman (trumpet), Sammy Lewis or Charles Randall (trombone), Clyde Doerr (alto-saxophone, tenor-saxophone, baritone-saxophone, leader), George Tordy (violin), Hugo Frey (piano), Harry Reser (tenor-banjo), Hyman B--- (brass-bass), Warren Luce (drums, slide whistle).

New York City, November 2, 1921.

25746-3 Dapper Dan
Victor 18831, HMV B-1317, K-1560, Zonophone 3353

25747-1 The Sheik
Victor 18831, HMV B-1331, K-1560, Zonophone 3342

CLUB ROYAL ORCHESTRA

Same.

New York City, December 1, 1921.

25818-1,2,3,4 All That I Need Is You
Victor 18843, HMV B-1331, K-1560, Zonophone 3513

25819-1,2,3,4 Granny (You're My Mammy's Mammy)
Victor 18843, Zonophone 3513

CLUB ROYAL ORCHESTRA

Same.

New York City, December 1, 1921.

25818-7 All That I Need Is You
Victor 18843, HMV B-1331, Zonophone 3513

25819-8 Granny (You're My Mammy's Mammy)
Victor 18843, Zonophone 3513

THE ROYALE TRIO

Nathan Giantz (alto-saxophone), Larry Briers (piano), Harry Reser (tenor-banjo).

New York City, ca December 2, 1921.

69549 Littl Girl
Pathé Actuelle 020700, 020737, Perfect 14003

371
CLUB ROYAL ORCHESTRA
As for session of December 1, 1921, Hal Byers (alto-saxophone) added.
New York City, December 29, 1921.
26004-3 Wimmin (I've Got To Have 'Em, That's All)
(Intro. Glow, Little Lantern Of Love)
Victor 18857, HMV B-1343, Zonophone 3415
26005-3 Good-bye, Shanghai
Victor 18857, HMV B-1343, Zonophone 3415

HARRY REISER - BANJO SOLOIST (sic) (on OKeh 4571)
Harry Reser (tenor-banjo solo), unknown instrumental quartet, possibly including Nathan Glantz (alto-saxophone),
Larry Briers (piano), unknown (drums).
70411-A Crazy Joe
New York City, January, 1922
OKeH 4571

CLUB ROYAL ORCHESTRA
As for session of December 29, 1921.
New York City, January 26, 1922.
26055-2 Wanna
Victor 18864, HMV B-1385, Zonophone 3369
26056-2 She Loves Me, She Loves Me Not (Intro. A Doll House)
Victor 18864, Zonophone 3369

J. SAMUELS & HIS ORCHESTRA (on Pathé 020737)
SPENCER ADAMS & HIS ORCHESTRA (on Perfect 14003)
Orchestra with Harry Reser (tenor-banjo).
New York City, February, 1922.
69603 Virginia Blues
Pathe 020737, Perfect 14003

VELVETONE DANCE ORCHESTRA
Probably two unknown (trumpet), probably two unknown (alto-saxophone), unknown (tenor-saxophone or C-melody-saxophone), (piano), (banjo), (brass-bass), (drums), possibly others; this unit most certainly includes the Velvetone Trio consisting of Clyde Doerr (alto-saxophone), Mike Lo Scalzo (piano), Harry Reser (tenor-banjo).
New York City, February-April, 1922.
V-102-3 Everybody Step
Cameo 201

CLUB ROYAL ORCHESTRA
As for session of January 26, 1922, Hal Byers (alto-saxophone) omitted.
New York City, February 24, 1922.
26217-1,2,3,4 Rosy Posy
26218-1,2,3,4 Little Grey Sweetheart Of Mine
Victor rejected

CLUB ROYAL ORCHESTRA
As for session of February 24, 1922, Yelverton Cowherd (brass-bass) replaces Helleberg.
New York City, March 3, 1922.
26217-5 Rosy Posy
Victor 18891
26218-8 Little Grey Sweetheart Of Mine (Intro. Roll On, Silvery Moon)
Victor 18879, Zonophone 3436
26231-3 Can You Forget?
Victor 18936, HMV B-1422, Zonophone 3453

LEVY'S TRIO
Jules Levy, Jr. (trumpet), Larry Briers (piano), Harry Reser (tenor-banjo).
New York City, ca March 7, 1922.
69621 My Honey's Lovin' Arms
Pathé Actuelle 020748, Perfect 14018

CLUB ROYAL ORCHESTRA
As for session of March 3, 1922, Frank Banta (piano) added.
New York City, March 23, 1922.
26268-4 California
Victor 18890, Zonophone 3423
26269-2 Lovey Dovey
Victor 18889

THE OKEH TRIO
Harry Reser (tenor-banjo), Nathan Glantz (alto-saxophone), Larry Briers (piano).
New York City, ca March 30, 1922.
70583-A Kitten On The Keys
OKeH 4596

SAVXOPHON BAND (on Beka A-4143)
THE OKEH TRIO
Harry Reser (tenor-banjo), Nathan Glantz (alto-saxophone), Larry Briers (piano).
New York City, ca April 5, 1922.
70599-C One Sweet Smile
OKeH 4596, Beka A-4143

VELVETONE TRIO
Clyde Doerr (alto-saxophone), Mike Lo Scalzo (piano), Harry Reser (tenor-banjo).
New York City, April 22, 1922.
V-103-3 Yoo Hoo
Cameo 201
CLUB ROYAL ORCHESTRA
As for session of March 23, 1922.

26336-2 Sweet Indiana Home
26337-4 Pick Me Up And Lay Me Down In Dear Old Dixie Land
26338-1 Lovable Eyes

HARRY RESER AND HIS ORCHESTRA
Harry Reser (tenor-banjo), directing unknown orchestra probably including Herman “Hymie” Farberman (trumpet), Sammy Lewis (trombone).

THE CLUB ROYAL ORCHESTRA
As for session of May 3, 1922.

26336-2 Sweet Indiana Home
26337-4 Pick Me Up And Lay Me Down In Dear Old Dixie Land
26338-1 Lovable Eyes

DOERR’S ORCHESTRA (enscribed on wax under label of HMV B-1591)

THE CLUB ROYAL ORCHESTRA
As for session of May 3, 1922.

26336-2 Sweet Indiana Home
26337-4 Pick Me Up And Lay Me Down In Dear Old Dixie Land
26338-1 Lovable Eyes

PAVILION PLAYERS (on Edison Bell Winner)

REISER (sic) TRIO. PIANO, BANJO, SAXOPHONE (on Gennett 4906, A/A coupling)

RESER TRIO. PIANO, BANJO, SAXOPHONE (on later label pressings of Gennett 4906)

Harry Reser (tenor-banjo, doubling on alto-saxophone -1 ), Nathan Glantz (alto-saxophone), Larry Briers (piano).

7932-A, B Georgette -1
7933-A Kitten On The Keys
7933-B Kitten On The Keys

NOTE: - Matrix 7932-A (Gennett 4906): Later label pressings have correct “Reser Trio” spelling and matrix number on label. 7933-B (Gennett 4906): Take B is with correct label spelling and matrix number on label. 7933-A (Gennett 4906): Old label with “Reiser” spelling. What happened was that both were take A and issued originally although they were not too happy with “Kitten On The Keys”, however it went out as well as the second take B by which time they had changed the label to a different format and discovered the spelling error.

CLUB ROYAL ORCHESTRA
As for session of May 26, 1922.

26645-2 Who’ll Take My Place When I’m Gone?
26646-3 Georgette

CLUB ROYAL ORCHESTRA
As for session of June 21, 1922.

26652-4 Dancing Fool
26653-3 The Sneak

RIO TRIO
Harry Reser (tenor-banjo), Nathan Glantz (alto-saxophone), Larry Briers (piano).

New York City, July 10, 1922.

7963-B Southland Medley
7964 Send Back My Honeymoon Man

CLUB ROYAL ORCHESTRA
As for session of June 27, 1922, John Helleberg or Lucas del Negro (brass-bass) replaces Cowherd.

New York City, July 10, 1922.

26688-1,2,3,4 Pinkie
26689-3 Two Little Wooden Shoes

CLYDE DOERR AND HIS ORCHESTRA
As for session of November 12, 1921, Yelverton Cowherd (brass-bass) replaces Helleberg.

New York City, August 25, 1922.

26735-1,2,3,4 When Those Finale Hoppers Start Hopping Around
26736-5 I Wish I Knew (You Really Loved Me)
CLYDE DOERR AND HIS ORCHESTRA
As for session of August 25, 1922, John Helleberg or Lucas del Negro (brass-bass) replaces Cowherd.
New York City, August 25, 1922.
26740-2 When The Leaves Come Tumbling Down Victor 18945, HMV B-1457, Zonophone 3474
26741-2 Swanee Smiles Victor 18981, HMV B-1520, Zonophone 3491

CLYDE DOERR AND HIS ORCHESTRA
As for session of August 29, 1922, Byers omitted, Yelverton Cowherd (brass-bass) replaces Helleberg or del Negro.
New York City, August 31, 1922.
26746-1, 2, 3, 4 Cock-A-Doodle-Doo Victor rejected
26747-2 Suez Victor 18947, HMV B-1457, Zonophone 3474

HARRY RESER BANJO SOLO WITH ORCHESTRA (on Brunswick 2308)
Harry Reser (tenor-banjo solos), unknown orchestra.
New York City, late August, 1922.
8517 Crazy Jo’ Brunswick 2308
8520 Pickin’s Brunswick 2308

NOVELTY ORCHESTRA
Nathan Glantz (saxophone), Charles Prince (piano), Harry Reser (tenor-banjo), Blossom Seeley (vocal).
New York City, September 29, 1922.
80571-3 Way Down Yonder In New Orleans Columbia A-3731
80572-3 Mississippi Choo-Choo Columbia A-3731

DIPLOMAT NOVELTY ORCHESTRA (on Edison Bell Winners)
RESER TRIO. BANJO, SAXOPHONE, PIANO (on Gennett 4978 for matrix 8053)
Harry Reser (tenor-banjo), Nathan Glantz (alto-saxophone, clarinet -1), Larry Briers (piano), Billy Jones (cymbal, vocal -2).
New York City, ca October 3, 1922.
8053-A Lovin’ Sam (The Sheik Of Alabam’)-2 Gennett 4978, Cardinal 541
8053-B Lovin’ Sam (The Sheik Of Alabam’)-2 Gennett 4978, Apex 457, Edison Bell Winner 3798, Starr 9308
8054 (I’m Goin’ To Plant Myself In My) Old Plantation Home-1 Starr 9308
8054-A (I’m Goin’ To Plant Myself In My) Old Plantation Home-1 Gennett 4978

THE OKEH SYNCOPATORS
Harry Reser (tenor-banjo, director), collective personnel: Tommy Gott, Earl T. Oliver, Herman “Hymie” Farberman (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), unknown (clarinet, soprano-saxophone, alto-saxophone), Norman Yorke (tenor-saxophone), William F. “Bill” Wirges (piano), Joe Tarto (brass-bass), Tom Stacks (drums), probably others from time to time.
New York City, ca October 10, 1922.
70907-C When Those Finale Hoppers Start Hopping Around OKeih 4714
70908-C I Wish I Could Shimmy Like My Sister Kate OKeih 4694, Apex 4008, Odeon A-312923

HARRY RESER’S ORCHESTRA
Harry Reser (tenor-banjo), directing unknown orchestra probably including Herman “Hymie” Farberman (trumpet) and Sammy Lewis (trombone).
New York City, ca October 26, 1922.
8085 I’ll Build A Stairway To Paradise Gennett rejected
8086 I Found A Four Leaf Clover Gennett rejected

THE OKEH SYNCOPATORS
See session of ca October 10, 1922.
70974-A Choo-Choo Blues OKeih 4729, Parlophone E-5096, Favorit F-495
70975-A All Muddled Up OKeih 4733, Parlophone E-5031

NOVELTY TRIO
ROYAL QUARTETTE (sic) (on Puritan 11227)
Probably Nathan Glantz (alto-saxophone), Larry Briers (piano), Harry Reser (tenor-banjo).
New York City, ca late 1922.
1304-3 Jennie Paramount 20207, Puritan 11207, 11227, Edison Bell Winner 3897
1305-3 Gone, But Still In My Heart Paramount 20207, Puritan 11207, 11227
PIANO AND BANJO. PHIL OHSAN AND HARRY RESER (INCIDENTAL CHORUS BY FRANK CRUMIT) (on Columbia A-3785).
Harry Reser (tenor-banjo), Phil Ohsan (piano), Frank Crumit (vocal).
New York City, December 9, 1922
80729-1 Don't Say Good-Bye Columbia A-3785
80730-1 I Gave You Up Just Before You Threw Me Down Columbia A-3785

ROYALE DANCE TRIO (on Pathe Actuelle 10529)
ROYALE DANCE ORCHESTRA (on Pathé 1706)
INSTRUMENTAL TRIO (FOX TROT) ROYALE TRIO (BANJO - SAXOPHONE - PIANO) (on Perfect 11095 for matrix 69967)
INSTRUMENTAL TRIO (ONE STEP) ROYALE TRIO (BANJO - SAXOPHONE - PIANO) (on Perfect 11095 for matrix 69968)
Harry Reser (tenor-banjo solos), Nathan Glantz (alto-saxophone), Larry Briers (piano).
New York City, ca December 13, 1922.
69967 Crazy Jo Pathé Actuelle 020896, 10529, Pathé 1706, Perfect 11095
69968 Pickin's Pathé Actuelle 020896, 10529, Pathé 1706, Perfect 11095

HARRY BLAKE & AND ROBERT JUDSON
Harry Reser (tenor-banjo), further details unknown.
New York City, January, 1923
70012 Down By The Old Apple Tree Pathé Actuelle 020894, Perfect 12041
70013 Jimbo Jambo Pathé Actuelle 020894, Perfect 12041

BENJIE KRUEGER'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, January, 1923.
9717 You've Got To See Mamma Every Night Brunswick 2390

THE SHANNON FOUR WITH BANJO ACCOMPANIMENT (on Regal G-8151)
Franklyn Baur, Lewis James, Wilfred Glenn, Elliott Shaw as "The Shannon Four" (vocal), Harry Reser (tenor-banjo).
New York City, February 2, 1923.
80826 Plantation Medley, Part 1 Columbia A-3848, Regal G-8151
80827 Plantation Medley, Part 2 Columbia A-3848, Regal G-8151

HARRY RESER WITH FRANK BANTA AT THE PIANO
Harry Reser (tenor-banjo -1, plectrum-banjo solo -2), Frank Banta (piano -3).
New York City, February, 1923.
71318-C Sugar Blues -1/-3 OKeh 4812
71319-C Turkey In The Straw -2 OKeh 4829

SELVIN'S DANCE ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, probably before March 18, 1923.
AM-11002 Down Among The Sleepy Hills Of Tennessee Vocalion 14544, M-1149, X-9358
AM-11009 Don't Be Too Sure Vocalion 14544, M-1149, X-9358

BANJO SOLO BY HARRY F. RESER (PIANO BY FERDIE GROFE) (on Columbia 3317)
Harry Reser (tenor-banjo solos), Ferdie Grofe (piano).
London, April, 1923.
A-35 Crazy Jo’, Fox Trot Columbia 3317
A-36 Pickin’s Columbia 3317

PAUL WHITEMAN AND HIS ORCHESTRA
Paul Whiteman (violin, director), Henry Busse, Tommy Gott (cornet), Sammy Lewis (trombone), Ross Gorman (clarinet, alto-saxophone), Hale Byers (alto-saxophone, tenor-saxophone), Don Clark (alto-saxophone), Ferdie Grofe (piano), Harry Reser (tenor-banjo), Jack Barsby (brass-bass), Harold McDonald (drums).
Hayes, Middlesex, England, June 1, 1923.
Bb-3035-2 Chansonnette HMV B-1658, Electrola EG-54
Bb-3036-1 Tell Me With A Melody HMV B-1658, Electrola EG-54

HARRY F. RESER’ TRIO (on Columbia 3309)
Harry Reser (tenor-banjo, alto-saxophone), Tommy Gott (trumpet), Ferdie Grofe (piano).
London, ca June 13, 1923.
A-64 Every Day, Fox Trot Columbia 3309
A-65 Oh Gee! Oh Gosh!, Fox Trot Columbia 3309

HARRY F. RESER’S NOVELTY TRIO (on Columbia 3326)
Same.
London, ca June 18, 1923.
A-74 Shy, Fox Trot Columbia 3326
A-75 Bye-Bye, Fox Trot Columbia 3326
BANJO SOLO BY HARRY F. RESER (HENRY LANGE AT THE PIANO) (on Columbia 3334)
Harry Reser (tenor-banjo solos), Henry Lange (piano).
A-81 Page-Paderewski, Instrumental Fox Trot
A-82 Symphonola (sic), Fox Trot

PAUL WHITEMAN AND HIS ORCHESTRA
As for session of June 1, 1923.
Bb-3308-3 The Merry Widow Waltz
Bb-3309-3 Just One More Chance

ODEON SYNCOPATORS (on Odeon)
PARRPHONE SYNCOPATORS (on Parlophone)
THE OKEH SYNCOPATORS
As usual, possibly Billy Jones (vocal).
71887-B The Black Sheep Blues
71888-A Oh You Little Sun-Uv-Er Gun -1
New York City, November 1, 1923.

HARRY RESER'S QUARTETTE
Harry Reser (tenor-banjo), possibly with Earl T. Oliver (trumpet).
72218-B Medley Fox Trot (Intro. When You And I Were Young
72219-B Southland Medley (Intro. Swannee River, Old Black Joe,
Turkey In The Straw, My Old Kentucky Home)
New York City, December, 1923.

FRANK HARRISON'S BANJO BAND
Harry Reser as Frank Harrison (teno-banjo, director), with orchestra including possibly Tommy Gott, Herman "Hymie" Farberman, (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), possibly Norman Yorke (tenor-banjo), William F. "Bill" Wirges (piano).
105011 There Are Some Things You Never Forget (From "One Kiss")
105012 Dancing Honeymoon (From "Battling Butler")
New York City, December, 1923.
FOUR MINSTRELS (on Starr 9496)
The Four Musical Minstrels
Earl T. Oliver (trumpet), possibly Larry Abbott (clarinet, alto-saxophone), possibly William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo).
New York City, December 29, 1923.
8687-B Old Irish Melodies Starr 9496
8688-A Favorites Of The South Starr 9496

ELDON'S DANCE ORCHESTRA (on Homochord)
Grand Pree Novelty Dance Orchestra (on Grand Pree)
Reser's Banjo Orchestra (on Pathe Actuelle 10711)
Frank Harrison's Banjo Band
As for session of December 27, 1923.

COSMOPOILITAN DANCE ORCHESTRA (on Grey Gull)
Frisco Syncopators (on Puretone 11338, Triangle)
Golden Gate Orchestra (on Grey Gull 1197, Radiex 1197, Nadsco 1197, Pathe Actuelle 11341, Triangle 11341, Oriole 155, 157)
Earl Randolph's Orchestra (on Puritan)
HARRY RESER'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, January, 1924.

REGENT ORCHESTRA (on Edison Bell Winner 4057)
The Four Musical Minstrels
Tommy Gott (trumpet), possibly Larry Abbott (clarinet, alto-saxophone), possibly William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), Vernon Dalhart (vocal -1).
New York City, January 25, 1924.

DIPLOMAT NOVELTY ORCHESTRA (on Edison Bell Winner)
Golden Gate Orchestra (on Oriole, Grey Gull, Radiex, Puretone, Triangle)
Earl Randolph's Orchestra (on Puritan)
HARRY RESER'S ORCHESTRA
Probably as for session of January, 1924, Jimmy Johnston (bass-saxophone) added, two unknown as "Warren Bros." (vocal duet -1).
New York City, ca February 13, 1924.

NOTE: - Edison Bell Winner 4056 by the Diplomat Novelty Orchestra with the same title as for matrix 1659 ("Steppin' Out") is relative to Bailey's Lucky Seven (matrix 8677-A for Gennett) and has nothing to do with Reser. But the other other side of Edison Bell Winner 4056 is Reser as will be seen below.
GREY GULL DANCE ORCHESTRA (on Grey Gull)
MAXSA DANCE ORCHESTRA (on Maxsa)
METROPOLITAN DANCE ORCHESTRA (on Puritan, Puretone, Resona, Triangle)
UNIVERSITY JAZZMASTERS (on Grey Gull, Radiex)
HARRY RESER'S ORCHESTRA

New York City, ca February 16, 1924.

1679-1 Monna Vanna
1679-2 Monna Vana (sic)
1679-3 Monna Vana (sic) (Monnavanna*)

1680-1 Forget-Me-Not (Means Remember Me)
1680-3 Forget-Me-Not (Means Remember Me)

ODEON SYNCOPATORS (on Odeon)
PARLOPHONE SYNCOPATORS (on Parlophone)

New York City, ca March 3, 1924.

72382-B Why Did I Kiss That Girl? (So 'ne Landpartie*)
72383-B Nobody's Sweetheart

BROADWAY MELODY MAKERS (on Triangle, Pennington, Carnival)
CHAS. DALE & GREY GULL ORCHESTRA (also on Pennington)
FLORIDA HARMONY KINGS (on Grey Gull, Radiex)
GOLDEN GATE ORCHESTRA (on Triangle, Pennington, Oriole)
EARL RANDOLPHS ORCHESTRA (on Puritan 11320)
HARRY RESER'S ORCHESTRA

New York City, March, 1924.

1715-1,2,3 A Smile Will Go A Long, Long Way
1716-2 Before You Go

BROADWAY MELODY MAKERS (on Triangle, Pennington)

New York City, March, 1924.

1722-1,2,3 Why Did I Kiss That Girl? -1
1723-1,2,3 Since Ma Is Playing Ma Jongg -1
1724-2,3 Lazy -2

NATIONAL MALE QUARTET

Four unknow as "National Male Quartet" (vocal), accompanied by Harry Reser (tenor-banjo).

New York City, 1924.

72424-B You Can Take Me Away From Dixie (But You Can't Take Dixie From Me)
NATIONAL MALE QUARTET
Four unknown as "National Male Quartet" (vocal), possibly Harry Reser (tenor-banjo), unknown (drums).
New York City, 1924.
The Unky Unky Sextette Band
OKeh 40122

BANJO SOLO H. F. RESER. PIANO ACCOM. M. LO SCALZO (on Harmograph 938)
Harry Reser (tenor-banjo solo), M. Scalzo (piano)
New York City, ca April, 1924.
1764-1 Lolly Pops
Triangle 11385, Pennington 1385, Harmograph 938, Claxtonola 40330
1764-2 Lolly Pops
Paramount 20330
1765-1, 2 Easy Goin'
Triangle 11385, Pennington 1385, Paramount 20330, Harmograph 938
1765-2 Easy Goin'
Claxtonola 40330

ODEON SYNCOPATORS (on Odeon)
PARLOPHONE SYNCOPATORS (on Parlophone)
The OKEH SYNCOPATORS
As for session of March 3, 1924.
72488-B Shine
OKeh 40100, Parlophone E-52444, Odeon A-312896, O-3155
72489-B Savannah (The Georgianna Blues)
OKeh 40100, Parlophone E-5356, Odeon A-312897, O-3155

BENNIE KRUEGER AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo); possible personnel: Bennie Krueger (clarinet, alto-saxophone, tenor-saxophone, leader), Herman "Hymie" Farberman and/or Benny Bloom (trumpet), Fred Schilling (trombone), Perry Billitzer (alto-saxophone), Herman Kaplan or Ruby Greenberg (violin), Bennie Altschuler (cello, violin), Lester Morris (piano), Dick Cherwin (tuba), Happy Reis or William Farberman (drums).
New York City, April 26, 1924.
13010 Savannah (The Georgianna Blues)
Brunswick 2619, 2619 (English)

ORIGINAL DIXIE RAG PICKERS (on Grey Gull, Radiex)
CAPITOL ORCHESTRA (on Supertone)
PENNINGTON ORCHESTRA (on Pennington)
EARL RANDOLFS ORCHESTRA (on Puritan)
HARRY RESERS ORCHESTRA
Same as for session of March, 1924, but Arthur Hall (vocal) replaces Arthur Fields.
New York City, May, 1924.
1770-1, 2, 3 Jiminy Gee
Paramount 20327, Broadway 11380, Triangle 11380, Supertone 1452, Pennington 1380, Harmograph 935, Grey Gull 1213, Radiex 1213, Puritan 11327, Claxtonola 40327
1771-1, 2, 3 He Looks At Her And Then He Goes Ha-Ha-Ha-Ha-Ha
Paramount 20327, Broadway 11380, Triangle 11380, Supertone 1452, Pennington 1380, Harmograph 935, Silvertone 1236, Puritan 11327, Claxtonola 40327

GREEN BROTHER'S NOVELTY BAND
Orchestra with possibly Harry Reser (tenor-banjo).
New York City, c May 13, 1924.
72521-B Adoration Waltz
OKeh 40112, Parlophone E-5371, Lindstrom A-4-233
72522-A Oriental Love Dreams
OKeh 40112, Parlophone E-5371, Lindstrom A-4-233
NOTE: The usual musicians to be heard on the Green Brother's records are as follows: Earl T. Oliver, Herman "Hymie" Farberman, Harry Glantz (trumpet), Tom Brown, Charles Randall (trombone), F. Wheeler Wadsworth, Rudy Wiedoeft, Sammy Feinsmith (alto-saxophone), Ed Violinsky (violin), Victor Arden, Phil Ohman (piano), George Hamilton Green, Joe Green (drums, xylophone, marimba, vibraphone), John Helleberg (brass-bass). This is a collective personnel only.

ERNEST HARE
Ernest Hare (vocal), probably Harry Reser (tenor-banjo).
New York City, June, 1924.
72610-B It Ain't Gonna Rain No Mo'
OKeh 40140
MOBILE JAZZERS (on Claxtonola)
REGENT ORCHESTRA (on Edison Bell Winner)
WINDY CITY JAZZERS, DUET. HARRY RESER, BANJO ACC. PIANO ACC., THOS. GRISELLE (on Gennett 5494)
Vernon Dalhart, Ed Smalle (kazoo, vocal), Thomas Griselle (piano); Harry Reser (tenor-banjo).
8954-A Hard Hearted Hannah
8955-A Bringing Home The Bacon
New York City, June 23, 1924.
BENNIE KRUEGER AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Billy Jones, Ernest Hare (vocal).
13451 Ray And His Little Chevrolet
Forsaken Blues
Brunswick 2641
New York City, June 30, 1924.
CARL FENTON’S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Phil Ohman (piano).
13602 Charley, My Boy
13606 Pleasure Mad
Brunswick 2667, 2667 (English)
New York City, July 24, 1924.
ODEON SYNCOPATORS (on Odeon)
PARLOPHONE SYNCOPATORS (on Parlophone)
THE OKEH SYNCOPATORS
As usual.
72839-B Sweet Little You
72840-B Too Tired
New York City, September 22, 1924.
MARION HARRIS
Orchestra with Harry Reser (tenor-banjo).
13877 Charleston Charlie
New York City, October 3, 1924.
Kaufman and Ryan
Irving Kaufman, John Ryan (vocal), Harry Reser (tenor-banjo).
9027 Any Way The Wind Blows
9028 Look–A What I Got Now
Gennett 5523, Starr 9590
New York City, August 16, 1924.
CARL FENTON’S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, October 9, 1924.
13897/9 Rose Marie Brunswick 2759, A-7622
13902 A Little Bit Of This Brunswick 2759

BILLY JONES AND ERNEST HARE
Billy Jones, Ernest Hare (vocal), Phil Ohman (piano), Harry Reser (tenor-banjo).
New York City, ca October, 1924.
13902 How Do You Do Brunswick 2791, 2791 (Australian),
13907 On My Ukulele 2791 (English)

MIKE MARKELL’S ORCHESTRA (on Ariel)
ODEON SYNCOPATORS (on Odeon)
PARLOPHONE SYNCOPATORS (on Parlophone)
THE OKEH SYNCOPATORS
As usual.

AL JOLSON WITH CARL FENTON'S ORCHESTRA
Al Jolson (vocal), orchestra directed by Carl Fenton, Harry Reser (tenor-banjo).
New York City, November 14, 1924.
14206/7 Hello 'Tucky Brunswick 2763
14208/10 (Troubles A Bubble) Keep Smiling At Trouble Brunswick 2763

BAR HARBOR ORCHESTRA (on Perfect 14377)
BAR HARBOR SOCIETY ORCHESTRA (on Apex 8313)
BEEDA DANCE ORCHESTRA (on Beeda)
CRITERION IDLE HOUR ORCHESTRA (on Apex 8317)
ELDON’S DANCE ORCHESTRA (on Homochord C-830)
LENNOX SOCIETY ORCHESTRA (on Pathé Actuelle 036178, Grand Pree)
MISSOURI JAZZ BAND (on Regal 9766, Domino 428, Banner 1456)
PIEDMONT ORCHESTRA (on Pathé Actuelle 036196)
SELVIN’S DANCE ORCHESTRA (on Pathé Actuelle 10908)
TUXTEDO ORCHESTRA (on Pathé Actuelle 036182, Perfect 14359, 14363)
Orchestra with Harry Reser (tenor-banjo).

HARRY RESER WITH ORCHESTRA
Harry Reser (tenor-banjo), Rudy Wiedoeft (probably alto-saxophone -1), Phil Ohman (piano -2), Bennie Krueger (probably alto-saxophone -3).
New York City, November 22, 1924 (sic).
105708 On The Way To Monterey Pathé Actuelle 036196, Perfect 14377
105709-1 Madeline (Be Mine) Pathé Actuelle 036178, 10908,
105710-1 How I Love That Girl Perfect 14359, Homochord C-830,
5780-1 Madeline (Be Mine) Grand Pree 18425
105711 How I Love That Girl Apex B313, Beeda 103
5773-1 How I Love That Girl Pathé Actuelle 036182, 10908,

NOTE: - The above appear to have been left over and allocated matrices much later, why is unknown.

COLISEUM DANCE ORCHESTRA (on Coliseum)
DIXIE PLANTATION ORCHESTRA (on Levaphone)
PALM BEACH PLAYERS (on Beltona)
VIC MEYER’S ORCHESTRA
Vic Meyers (drums, director), Frank McMuir (cornet, violin), Bill Zimmerman (cornet), Jim Taft (trombone), Art Kenton (clarinet, alto-saxophone), E. E. Elliott, Sr. (clarinet, alto-saxophone, brass-bass), Bob Gordon (clarinet, tenor-saxophone), Earl Gibson (piano), Harry Reser (tenor-banjo).
New York City, November 28, 1924.
14324/6; Nay, Dearie, Nay Vocalion 15056, Beltona 882,
900/2 Easy Goin’ -3 Coliseum 1835, Levaphone A-102

NOTE: - The above appears to have been left over and allocated Vocalion matrix much later, why is unknown.
DIXIE PLANTATION ORCHESTRA (on Levaphone)

VIC MEYER'S ORCHESTRA

As for session of November 28, 1924.

14362/4; 903/5; 14365/6

Three O'Clock Blues
Shimmy?

New York City, December 1, 1924.

Vocalion 15056, Levaphone A-102
Vocalion unissued

NOTE: - 903 appears to have been left over and allocated Vocalion matrix much later, why is unknown.

VIC MEYER'S ORCHESTRA

Orchestra with Harry Reser (tenor-banjo); possible personnel: Frank L. McMinn (cornet, violin), Bill Zimmerman (cornet), Jim Taft (trombone), Art Kenton (clarinet, alto-saxophone), F. E. Elliott (clarinet, alto-saxophone, tuba), Bob Gordon (clarinet, tenor-saxophone), Earl Gibson (piano), Vic Meyers (drums, leader); Frank Bessinger (vocal -1 ).

New York City, December 2, 1924.

14369; 14371; 14374

Shimmy
Sad
The Only, Only One For Me

14369
14371
14374

Brunswick 2800, 2800 (Australian)
Brunswick 2800, 2800 (Australian)
Brunswick 2774, 2774 (Australian)

ALFREDO'S ORCHESTRA (on Capitol 4132)

PARLOPHONE SYNCOPATORS (on Parlophone)

OKEH SYNCOPATORS

As usual, but one saxophone doubles on baritone-saxophone, Harry Reser also plays "Reserphone" (curious sound effects).

New York City, December 22, 1924.

NN-140
NN-143

There'll Be Some Changes Made
Please Be Good To My Old Girl

Brunswick 2800, 2800 (Australian)
Brunswick 2774, 2774 (Australian)

COLISEUM DANCE ORCHESTRA (on Coliseum)

MELOTO SAXOPHONE ORCHESTRA (on Meloto)

TUXEDO ORCHESTRA

Harry Reser seems to have directed the majority of the following Vocalion sessions by the Tuxedo Orchestra, thus the personnel would be drawn from Earl T. Oliver, Tommy Gott, Herman "Hymie" Farberman (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), Murray Kellner (violin), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), Joe Tarto (brass-bass), Tom Stacks (drums), Al Bernard (vocal -1), Billy Jones (vocal -2).

New York City, December 22, 1924.

CORONA DANCE ORCHESTRA (on Regal G-8383)

HARRY RESER'S SYNCOPATORS (on Columbia 276-D)

Harry Reser (tenor-banjo, director), Earl T. Oliver, Herman "Hymie" Farberman (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), unknown (alto-saxophone), possibly William F. "Bill" Wirges (piano), Joe Tarto (brass-bass), possibly Tom Stacks (drums).

New York City, December 24, 1924.

CORONA DANCE ORCHESTRA (on Regal G-8382)

HARRY RESER'S SYNCOPATORS (on Columbia 276-D)

Same.

New York City, December 27, 1924.

CARL FENTON'S ORCHESTRA

Orchestra with Harry Reser (tenor-banjo).

Carl Fenton's Orchestra

New York City, December 29, 1924.

Brunswick 2801

THE OKEH SYNCOPATORS

Orchestra directed by Harry Reser (tenor-banjo).

New York City, January 1, 1925.

73086-8

Nobody Knows What A Red Headed Mama Can Do

OKeh 40282
BAR HARBOR SOCIETY ORCHESTRA (on Emerson, Grafton, Regal 9817, 9822, Imperial 1466)
REX BATTLE AND HIS DANCE ORCHESTRA (on Apex 8333, Starr 10000, Leonora 10000, Domino 21051, 21053)
BEEDA DANCE ORCHESTRA (on Beeda)
FRANK DAILEY MEADOWBROOKS (on Bell 341)
HACKEL BERGE ORCHESTRA (on Silvertone 2506)
HOUSE ORCHESTRA (on Imperial 1456)
JENKIN'S ORCHESTRIONS (on Apex 8342, Starr 10004, 10059, Leonora 10004, 10059)
LUCKY STRIKE DANCE ORCHESTRA (on Oriole 414)
BILLY JAMES DANCE ORCHESTRA (on Oriole 377)
MAJESTIC DANCE ORCHESTRA (on Silvertone 2580)
MOULIN ROUGE ORCHESTRA (on Domino 3488)
NEWPORT SOCIETY ORCHESTRA (on Banner 1521, Regal 9816, Domino 3490)
ORIOLE DANCE ORCHESTRA (on Oriole 381)
Orchestra with Harry Reser (tenor-banjo), Arthur Hall (vocal)
New York City, ca January 8, 1925.
2625-2  Don't Bring Lulu  Emerson 10854, Grafton 9104
5892-1  Don't Bring Lulu  Banner 1521, Regal 9816, Domino 3488, 21052, Oriole 377, Apex 8342, 21053, Oriole 381, Apex 8333, Starr 10004, 10059, Microphone 22005, Imperial 1456, Silvertone 2580
2626-2  The Midnight Waltz  Banner 1525, Regal 9817, Domino 3490, 21053, Oriole 381, Apex 8333, Starr 10000, Leonora 10000, Beeda 105, Imperial 1466, Silvertone 2506, Bell 341
5890-1  The Midnight Waltz  Banner 1520, Regal 9822, Domino 3490, 21051, Oriole 414, Apex 8333, Starr 10000, Leonora 10000, Silvertone 2506
5891-1  I Found My Sweetheart Sally  Banner 1520, Regal 9822, Domino 3490, 21051, Oriole 414, Apex 8333, Starr 10000, Leonora 10000, Silvertone 2506

NOTE: - This session was originally recorded for Emerson (using the old Federal matrix series) and later assigned Plaza matrices.

THE OKEH SYNCOPATORS
As usual, Billy Jones (vocal -1).
New York City, ca January 16 or 19, 1925.
73111-C  My Gal Don't Love Me Any More -1  Okeh 40282
73112-B  Nothing Gonna Stop Me Now  Okeh 40303

MAYFIELD DANCE ORCHESTRA (on Coliseum)
BROADWAY JA2ZERS (on Guardsman)
HOMOCHORD DANCE ORCHESTRA (on Homochord)
TUXEDO ORCHESTRA
As for session of December 22, 1924, Billy Jones, Ernest Hare (vocal).
New York City, January 28, 1925.
NN-293  My Gal Don't Love Me Any More  Vocalion 14974, Coliseum 1751, Guardsman 1720, Homochord H-781
NN-298  Ain't My Baby Grand?  Vocalion 14974, X-9586

BENNIE KRUEGER AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, January 22, 1925.
14662/4  Peter Pan I Love You  Brunswick 2816
14665/7  Ev'rything You Do  Brunswick 2816

CARL FENTON'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, January 26, 1925.
14720/3  Dreams Waltz  Brunswick 2817
14724/6  Deep In My Heart, Dear Waltz  Brunswick 2817

CARL FENTON'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Billy Jones, Ernest Hare (vocal).
New York City, January 31, 1925.
14788/90  Please Be Good To My Old Girl  Brunswick 2834

THE OKEH SYNCOPATORS
As usual, Earl Rickard (vocal).
New York City, February 4, 1925.
73150-B  Birmingham Papa (Your Memphis Mama's Comin' To Town)  Okeh 40316
73151-B  It's All The Same To Me  Okeh 40316

RESER, cont.
CARL FENTON'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, February 7, 1925.
14847  Oh Katherina  Brunswick 2835
14852  Titina  Brunswick 2835

CORONA DANCE ORCHESTRA (on Regal G-8406)
THE KNICKERBOCKERS
Orchestra directed by Ben Selvin, Harry Reser (tenor-banjo), Franklyn Baur (vocal - 1).
New York City, February 11, 1925.
140339-2  Titina (From "Puzzles Of 1925")  Columbia 317-D, 3690
140340-2  Me-Neenyah  Columbia 317-D, Regal G-8406

HANNAN DANCE BAND (on Columbia 3602)
HARRY RESER'S SYNCOPATORS
As for session of December 27, 1924, one alto-saxophone doubles on soprano-saxophone, tenor-saxophone added.
New York City, February 20, 1925.
140382-1  Yearning (Just For You)  Columbia rejected
140382-2  Yearning (Just For You) (Yearning*)  Columbia 319-D, 3602*
140383-1  When You Do What You Do  Columbia rejected
140383-2,3  When You Do What You Do  Columbia 319-D

SOUTHERN STATES DANCE BAND (on Beltona 897)
MAYFIELD DANCE ORCHESTRA (on Coliseum)
HOMOCHORD DANCE ORCHESTRA (on Homochord)
AUSTIN WYLIE AND HIS GOLDEN PHEASANT ORCHESTRA
Austin Wylie (piano, director) two unknown (trumpet), unknown (trombone), two unknown (alto-saxophone), unknown (tenor-saxophone), Harry Reser (tenor-banjo), unknown (brass-bass), (drums).
New York City, February 25, 1925.
NN-444/8  Look At Those Eyes  Vocalion 14983, X-9602, Beltona 897, Coliseum 1798, Homochord H-793, Meloto 1563
NN-451  We're Back Together Again  Vocalion 14983, X-9602

TUXEDO ORCHESTRA
Orchestra with Harry Reser (tenor-banjo, tenor-banjo solo - 1).
New York City, February 26, 1925.
NN-459  Lolly Pop (sic) - 1  Vocalion 14988, X-9645
NN-461  Florida  Vocalion 14988, X-9587

PAVILION PLAYERS (on Edison Bell Winner)
HARRY RESER Y SU ORQUESTA (on Gennett S-5733)
HARRY RESER'S ORCHESTRA
Probably as for session of February 20, 1925, but Tommy Gott (trumpet) replaces Earl T. Oliver on some of the following Harry Reser's Orchestra sessions.
New York City, ca February 27, 1925.
9380-A  Cheatin' On Me  Gennett 5677, 3033
9381-A  When You Do What You Do  Gennett 5705, 3009
9382-B  Titina  Gennett 5705, S-5733, 3010

THE COLUMBIANS
Orchestra with Harry Reser (tenor-banjo).
New York City, March 7, 1925.
140417-3;  Let It Rain, Let It Pour  Columbia 329-D, 3675*
A-2130*  Columbia 329-D, 3675*
140418-1  In A Little Love Boat  Columbia 329-D, 3675*
A-2131*  Columbia 329-D, 3675*

ELDON'S DANCE ORCHESTRA (on Homochord)
GRAND PREE NOVELTY ORCHESTRA (on Grand Pree 18478)
GRAND PREE NOVELTY DANCE ORCHESTRA (on Grand Pree 18431)
WINDSOR ORCHESTRA (on Grafton 9170)
RESER'S DANCE ORCHESTRA (on Pathé Actuelle 10963, 10982)
BILL WIRGIS (sic) AND HIS ORCHESTRA
William F. ("Bill") Wirgis (piano, leader), Tommy Gott, Earl T. Oliver (trumpet), Sammy Lewis (trombone), Larry Abbott, unknown (clarinet, alto-saxophone), Norman Yorke (clarinet, tenor-saxophone), Harry Reser (tenor-banjo), Tom Stacks (drums).
New York City, ca March 11, 1925.
105902  Cheatin' On Me  Pathé Actuelle 036223, 10963, Perfect 14404, Homochord C-873, Grand Pree 18431
105903  Swanee Butterfly  Pathé Actuelle 036222, 10982, Perfect 14403, Grafton 9170, Homochord C-887, Grand Pree 18478
105904  No One  Pathé Actuelle 036224, Perfect 14405
MARYLAND DANCE ORCHESTRA (on Coliseum 1796)
SUNNY SOUTH DANCE ORCHESTRA (on Beltona)
WASHINGTON DANCE PLAYERS (on Aco)
TUDEO ORCHESTRA
As for session of February 26, 1925, Irving Kaufman (vocal).

New York City, March 19, 1925.

NN-564  I Love You California  Vocalion 15007, Aco G-15796, Beltona 842, Coliseum 1796
NN-567  Just A Little Drink  Vocalion 15007, X-9604

HARRY RESE'S SYMPHONISTS
As for session of February 27, 1925.

New York City, April 9, 1925.

140507-2  Sing-Loo  Columbia rejected
140507-1,3  Sing-Loo  Columbia 366-D
140508-1,2  By The Light Of The Stars  Columbia 366-D
140508-3  By The Light Of The Stars  Columbia rejected

HANNAN DANCE BAND (on Columbia 3716)
THE KNICKERBOCKERS
Orchestra directed by Ben Selvin, Harry Reser (tenor-banjo).

New York City, April 10, 1925.

140513-3;  All Aboard For Heaven  Columbia 355-D, 3716*
A-2277*
140514-2;  The Original Charleston  Columbia 355-D, 3716*
A-2278*

DENZAN DANCE BAND (on Columbia 3698)
THE KNICKERBOCKERS
Orchestra directed by Ben Selvin, Harry Reser (tenor-banjo).

New York City, April 14, 1925.

140524-4;  Hong Kong Dream Girl  Columbia 358-D, 3698*
A-2207*
140525-4  Tea For Two  Columbia 358-D

ERNEST HARE (BARITONE)
Ernest Hare (vocal), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo).

New York City, April 14 or 15, 1925.

140526-2  Lonesome  Columbia 356-D
140527-2  Lenore  Columbia 356-D

CHESTER GAYLORD
Chester Gaylord (vocal), Harry Reser (tenor-banjo).

New York City, April 17, 1925.

140536-2  Who Takes Care Of The Caretaker's Daughter  Columbia 377-D
140537-2  There's One Born Every Minute  Columbia 377-D

TENOR AND BARITONE WITH BANJO AND PIANO. BILLY JONES AND ERNEST HARE. PIANO BY PHIL OHMAN. BANJO
BY HARRY RESER (on Brunswick 2888)
Billy Jones, Ernest Hare (vocal), Phil Ohman (piano), Harry Reser (tenor-banjo).

New York City, ca late April, 1925.

Who Takes Care Of The Caretaker's Daughter  Brunswick 2888
If You Knew Susie  Brunswick 2888

TENNESSEE HAPPY BOYS
Earl T. Oliver (possibly), Jack Stillman (trumpet), Sammy Lewis (trombone), Nathan Glantz (alto-saxophone), Ken
"Goof" Moyer (clarinet, alto-saxophone), unknown (clarinet, tenor-saxophone, baritone-saxophone), (piano),
Harry Reser (tenor-banjo), unknown (brass-bass), (drums).

New York City, May 1, 1925.

10347-A,B  By The Light Of The Stars  Edison 51556
10348-A,B,C  Some Day We'll Meet Again  Edison 51556
AMERICAN DANCE BAND (on Beltona)
CLEVELAND SOCIETY ORCHESTRA (on Aco)
HOMOCHORD DANCE ORCHESTRA (on Homochord)
MARYLAND DANCE ORCHESTRA (on Coliseum)
NEW JERSEY DANCE ORCHESTRA (on Guardsman)

NIGHT CLUB ORCHESTRA

Harry Reser (tenor-banjo), directing slightly varying personnel, which includes collectively Tommy Gott, Earl T. Oliver, Herman "Hymie" Farberman (trumpet), Sammy Lewis (trombone). Larry Abbott (clarinet, alto-saxophone, cornb), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), William F. "Bill" Wirges (piano), Joe Tarto (brass-bass), Tom Stacks (drums), Irving Kaufman, Frank Bessinger, Tom Stacks as "Tom de Arman", Al Bernard, Lester O'Keefe, Vaughn De Leath (vocal).

New York City, May 2, 1925

NN-774 The Flapper Wife Vocalion 15031, X-9624
NN-776 Ah-Ha! Vocalion 15031, Aco G-15795, Beltona 847, Coliseum 1788, Guardsman 1764, Homochord H-837
NN-779/80 The Flapper Wife Vocalion unissued

NIGHT CLUB ORCHESTRA

At least some of the following records by this orchestra were directed by Bob Haring; the usual instrumentation seems to have been two trumpets, trombone, two clarinets/soprano-saxophones/alto-saxophones, clarinet/tenor-saxophone, probably two violins, piano, tenor-banjo/guitar, brass-bass, drums, with Harry Reser (tenor-banjo) present on all sessions prior to February, 1926.

New York City, May 16, 1925

15733/5 At The End Of The Road Brunswick 2907
15736/9 Just A Bundle Of Sunshine Brunswick 2907
15740/2 The Melody That Made You Mine, Waltz Brunswick 2902
15743 Sometime, Waltz Brunswick 2902

NOTE: - According to the files at this point the band name was changed from now on to the Regent Club Orchestra. There are innumerable entries in the files under this new name although only a few have Reser on the session.

DENZA DANCE BAND (on Columbia 3755)
HARRY RESER'S SYNCOPATORS

As for session of April 9, 1925, Billy Jones (vocal -1).

New York City, May 18, 1925

140612-1,2,3,5 Craving Columbia rejected
140612-4; Craving Columbia 393-D, 3755*
A-2404* 140613-1,2 The Flapper Wife -1 Columbia rejected

HARRY RESER'S ORCHESTRA

As for session of May 18, 1925.

New York City, May 25, 1925

140622-2 The Flapper Wife Columbia 393-D

TENNESSEE HAPPY BOYS

As usual.

New York City, May 25, 1925

10396-A,B Hong Kong Dream Girl Edison 51567
10397-A,C Waitin' For The Moon Edison 51567

DENZA DANCE BAND (on Columbia 3714, 3743)
THE KNICKERBOCKERS

Orchestra directed by Ben Selvin, Harry Reser (tenor-banjo).

New York City, May 26, 1925

140623-2; Steppin' In Society Columbia 391-D, 3714*
A-2274* 140624-1; Collegiate Columbia 391-D, 3743*
A-2396*

CARL FENTON'S ORCHESTRA

Orchestra with Harry Reser (tenor-banjo), Billy Jones, Ernest Hare, Irving Kaufman (vocal).

New York City, June 2, 1925

15939 Collegiate Brunswick 2913, 2913 (English)
ASTORIA ORCHESTRA (on Scala 7148)
PAUL ALLEN’S ORCHESTRA (on Ideal Scala 7159)
BRENAN’S BROADWAY BAND (on Grafton 9132)
NATHAN GLANTZ AND HIS DANCE ORCHESTRA (on Homochord)
NATHAN GLANTZ ORCHESTRA (on Harmograph)
MARLBOROUGH ORCHESTRA (on Grafton 9162)
GRAND PREE NOVELTY DANCE ORCHESTRA (on Grand Pree)
HARRY RESER’S BANJO BAND (on Pathé Actuelle 10889)
HARRY RESER ORCHESTRA (on Pathé 6001, 6786)
BILL WIRGES AND HIS ORCHESTRA

As for session of March 11, 1925.

106060-1 Why Do I Love You? Pathé Actuelle 036261, 10889, Pathé 1884, 6786, Perfect 14442, Homochord C-817, Scala 7148
106061-1 Pango Pango Maid Pathé Actuelle 036262, 10909, Perfect 14443, Grand Pree 18418
106062-1 Yes Sir, That’s My Baby Pathé Actuelle 036259, 10909, Pathé 6001, Perfect 14440, Grafton 9132, 9162, Ideal Scala 7159, Homochord C-832, Grand Pree 18418, Harmograph 1053

TENNESSEE HAPPY BOYS
As usual.

10428-A,B,C D.W. Simpson"Sweet Georgia Brown" Edison S1575
10429-B "In The Purple Twilight" Edison S1578

HARRY RESER BANJO Solo - PIANO ACCOMP. - (on Columbia 409-D)
BANJO SOLO BY HARRY RESER WITH PIANO (on Columbia 3797)
Harry Reser (tenor-banjo solos), William F. “Bill” Wirges (piano).

New York City, June 19, 1925.

140704-1,2 "Ukulele Lady - Fox Trot" Columbia 409-D, 3797
140704-3 "Ukulele Lady" Columbia rejected
140705-1,2 "Heebe Jeebes" Columbia rejected
140705-3,4 "Heebe Jeebes - Shimmy One Step" Columbia 409-D, 3797

MARRYLAND DANCE ORCHESTRA (on Coliseum)
OLD SOUTHERN DANCE ORCHESTRA (on Guardsman)
TUDEXO ORCHESTRA
As for session of March 19, 1925.

Vocalion 15048, Coliseum 1820
Vocalion 15058, Coliseum 1804, Guardsman 1793

CLEVELAND SOCIETY ORCHESTRA (on Aco)
ROY HENDERSON’S ORCHESTRA (on Homochord)
MARYLAND DANCE ORCHESTRA (on Coliseum)
MONTEREY DANCE BAND (on Duophone)
PALM BEACH PLAYERS (on Beltona)
NIGHT CLUB ORCHESTRA
See session of May 2, 1925.

New York City, June 30, 1925.

NN-985 Manchester (Intro. Sentimental Me) Vocalion 15074, X-9675
NN-990 I Want A Lovable Baby Vocalion 15074, Arco G-15888, Beltona 882, Coliseum 1839, Homochord H-878, Duophone B-5122

CARL FENTON’S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Irving Kaufman (vocal).

New York City, July 1, 1925.

16092/4 Say, Arabella Brunswick 2925
16095/7 Alone At Last Brunswick 2925

DENZA DANCE BAND (on Columbia 3730)
HARRY RESER’S SYNCOPATORS
As for session of May 25, 1925.

Columbia unissued
Columbia 413-D, 3730*
Columbia unissued
Columbia unissued
TENNESSEE HAPPY BOYS
As usual, Arthur Hall (vocal -1), Bud Kennedy (vocal -2).
New York City, July 7, 1925.
10489-B I Miss My Swiss -1 Edison 51587, Blue Amberol 5039 (cyl)
10490-A Just A Little Drink -2 Edison 51587, Blue Amberol 5038 (cyl)

THE KNICKERBOCKERS
Orchestra, directed by Ben Selvin, Harry Reser (tenor-banjo).
New York City, July 15, 1925.
140765-3 Manhattan (From "Garrick Gaetites") Columbia 422-D
140766-2 Sentimental Me, Intro: April Fool (From "Garrick Gaetites") Columbia 422-D, 3913
A-2900

CHESTER GAYLORD
Chester Gaylord (vocal), Harry Reser (tenor-banjo).
New York City, July 25, 1925.
140782-2 My Sugar Columbia 432-D
140783-2 Her Have Went, Her Have Gone, Her Have I All Alone Columbia 432-D

NOTE: -Label says ukulele accompaniment but it is banjo.

TENNESSEE HAPPY BOYS
As usual.
New York City, July 29, 1925.
10526-B,C Wait'll It's Moonlight Edison 51613
10527 Syncopating Sadie Edison rejected

CASINO DANCE ORCHESTRA (on Pathé Actuelle 11026)
DIXIE JAZZ BAND (on Oriole)
LEW GOLD AND HIS ORCHESTRA (on Homochord)
IMPERIAL DANCE ORCHESTRA (on Pathé Actuelle 036299)
LENNOX DANCE ORCHESTRA (on Grand Pree 18492)
LUCKY STRIKE DANCE ORCHESTRA (on Apex 8392, Microphone 22029, Leonora 10051, Starr 10051)
MAJESTIC DANCE ORCHESTRA (on Silvertone)
MISSOURI JAZZ BAND (on Imperial 1541, Domino 3605)
HARRY RAISER'S ORCHESTRA (sic) (on Salabert 164)

NOTE: - On August 12, 1925 Pathé matrix was assigned the Plaza matrix.

HARRY RAISER'S ORCHESTRA (sic) (on Salabert 163)
HARRY RESER'S DANCE ORCHESTRA (on Pathé Actuelle 11049)
BILL WIRGES AND HIS ORCHESTRA
As for session of June 2, 1925, Arthur Hall, on Pathé Actuelle 036293 and Perfect 14474 as "James Potter" (vocal -1).
New York City, ca August 4, 1925.
106174-1 Manhattan (From "Garrick Gaetites" <sic>) -1 Pathé Actuelle 036293, Pathé X-6020, Perfect 14474, Harmograph 1075, Salabert 163
106175-1 I Want A Lovable Baby -1 Pathé Actuelle 036294, 11049, Perfect 14475
106176-1 So's Your Old Man Pathé Actuelle 036293, Perfect 14474, Harmograph 1075

ROY HENDERSON'S ORCHESTRA (on Homochord)
MARYLAND DANCE ORCHESTRA (on Coliseum)
PALM BEACH PLAYERS (on Beltona)
TUXEDE ORCHESTRA
As for session of June 26, 1925, Irving Kaufman (vocal -1).
New York City, August 7, 1925.
NN-1055/7 Day Dreaming -1 Vocalion 15085, Beltona 896, Coliseum 1837, Homochord H-878
NN-1060 Funny Vocalion 15085, X-9661

388
MARYLAND DANCE ORCHESTRA (on Coliseum)

Palm Beach Players (on Beltona)

Washington Dance Players (on Aco)

Tuxedo Orchestra

As for session of August 7, 1925, Irving Kaufman, Jack Kaufman (vocal).

NN-1169 I Miss My Swiss (My Swiss Misses Me) Vocalion 15084, X-9677, X-9685, Aco G-15888

NN-1172 Hugo, I Go Where You Go Vocalion 15084, X-9685, X-9741, Omar X-9741, Aco G-15839, Beltona 896, Coliseum 1824

Night Club Orchestra

See session of May 2, 1925, Irving Kaufman (vocal).

NN-1174 I Want You All For Me Vocalion 15097, X-9721

NN-1177 Who Wouldn’t Love You Vocalion 15097, X-9737

Ray Miller and His Orchestra

Orchestra with Harry Reser (tenor-banjo).

16210/2 Save Your Sorrow For Tomorrow Brunswick 2935

16213/5 Breezin’ Along Brunswick 2947

Dixon Dance Orchestra (on Guardsman)

Leas Dance Orchestra (on Duophone)

Mayfield Dance Orchestra (on Coliseum)

Palm Beach Players (on Beltona)

Washington Dance Players (on Aco)

Tuxedo Orchestra

As for session of August 14, 1925.

NN-1213 Angry Vocalion 15106, Beltona 898, Coliseum 1842, Duophone B-5125, Guardsman 1845, Aco G-15887

NN-1217 Footloose Vocalion 15106, X-9705, Coliseum 1842, Duophone B-5125

Night Club Orchestra

See session of May 2, 1925.

NN-1225/7 My Sugar Vocalion 15107, X-9720

NN-1230 Some Day, We’ll Meet Again Vocalion 15107, X-9707

Denza Dance Band (on Columbia 3818, 3862)

The Knickerbockers

Orchestra, directed by Ben Selvin, Harry Reser (tenor-banjo), Lewis James (vocal).

140877-3 Breezin’ Along (To Georgia) Columbia 450-D, 3862 *

A-2714 *

140878-2 Let’s Wander Away -1 Columbia 450-D, 3818 *

A-2589

Denza Dance Band (on Columbia 3817)

Harry Reser’s Syncopators

As for session of July 1, 1925, Billy Jones (talking).

140887-1-3 Speech! -1 Columbia rejected

140887-2-4; Speech! -1 Columbia 454-D, 3817 *

A-2587

140888-1-2 Sweet Man Columbia rejected

140888-3-2; Sweet Man Columbia 454-D, 3817 *

A-2588 *

Park Lane Orchestra

Personnel of the Carl Fenton orchestra, probably consisting of eleven men: two unknown (trumpet), unknown (trombone), (alto saxophone), two unknown (violin), unknown (piano), Harry Reser (tenor-banjo), unknown (tuba), (drums), Carl Fenton (real name: Walter G. Haenschel) (leader), Frank Bessinger (vocal).

E-16381/3 I’m Knee-Deep In Daisies Brunswick 2958

E-16384/6 You Gotta Know How Brunswick 2958, 2958 (Australian)
AMERICAN DANCE ORCHESTRA (on Beltona)
CBARRET DANCE ORCHESTRA (on Guardsman)
INTERNATIONAL ACES (on Adelphi)
MONTEREY DANCE BAND (on Duophone)
THE TENNESSEE TOOTERS
Earl T. Oliver, unknown (trumpet), Sammy Lewis (trombone), Benny Krueger (alto-saxophone), unknown (piano),
Harry Reser (tenor-banjo), Joe Tarto (brass-bass).

New York City, September 15, 1925.

NN-1349 I Ain't Got Nobody
NN-1352 Everybody Stomp

TUXEDO ORCHESTRA

As for session of August 24, 1925, Norman Clark (vocal).

New York City, September 18, 1925.

NN-1361 Days Of Hearts And Flowers
NN-1364 Save Your Sorrow (For Tomorrow) -1

BANJO SOLO PLAYED BY HARRY RESER WITH ACCOMPANIMENT (on Vocalion X-9731)
Harry Reser (tenor-banjo solo), William F. “Bill” Wirges (piano).

New York City, September 25, 1925.

NN-1405 Oh! Boy, What A Girl

BENNIE KRUEGER AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).

E-16488 The Dance From Down Yonder
E-16491 What Could Be Sweeter Than You

CLEVELAND SOCIETY ORCHESTRA (on Aco)
MARYLAND DANCE ORCHESTRA (on Coliseum)
NEW JERSEY DANCE ORCHESTRA (on Guardsman)
PALM BEACH PLAYERS (on Beltona)
SERENADERS DANCE ORCHESTRA (on Meloto)
NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Billy Jones (vocal).

New York City, October 2, 1925.

NN-1429 The King Isn’t King Any More
NN-1433 Bam, Bam, Bamy Shore

COLISEUM DANCE ORCHESTRA (on Coliseum 1860)
LEAS DANCE ORCHESTRA (on Duophone)
MARYLAND DANCE ORCHESTRA (on Coliseum 1859, 1862)
NEW JERSEY DANCE ORCHESTRA (on Guardsman)
PALM BEACH PLAYERS (on Beltona)
ST. JAMES DANCE ORCHESTRA (on Guardsman)
WASHINGTON DANCE PLAYERS (on Aco)
TUXEDO ORCHESTRA

As for session of September 18, 1925.

New York City, October 8, 1925.

NN-1443 Dream Pal
NN-1445 Fooling

BOB THOMAS (BARITONE)
Bob Thomas (vocal), Harry Reser (tenor-banjo), further details unknown.

New York City, October 10, 1925.

141125-2 I Married The Bootlegger’s Daughter
141125-6 I Care For Her And She Cares For Me

BILLY WEST
Billy Jones as “Billy West” (vocal), Harry Reser (tenor-banjo), further details unknown.

New York City, October 10, 1925.

141126-3 Show Me The Way To Go Home

ARTHUR FIELDS
Arthut Fields (vocal), Harry Reser (tenor-banjo), further details unknown.

New York City, October 10, 1925.

141127-2 I Care For Her And She Cares For Me
BANJO SOLO. PLAYED BY HARRY RESER. WITH PIANO ACCOMPANIMENT (on Vocalion X-9731)

Harry Reser (tenor-banjo solo), William F. "Bill" Wirges (piano).

New York City, October 15, 1925.

Heebie Jeebies

Vocalion X-9731

Vocalion 15136

THE KNICKERBOCKERS
Orchestra directed by Ben Selvin, Harry Reser (tenor-banjo).

New York City, October 16, 1925.

You Told Me Not To Go

Columbia 482-D, 3959

BILLY JONES AND ERNEST HARE
Billy Jones, Ernest Hare (vocal), Phil Ohman (piano), Harry Reser (tenor-banjo).

New York City, October 19, 1925.

Happy-Go-Lucky Days

Brunswick 2974

Pardon Me, Ha-Ha-Ha-While I Laugh

Brunswick 2974

TENNESSEE HAPPY BOYS
As usual.

New York City, October 20, 1925.

Sad

Edison 51639

It Must Be Love

Edison 51639

HARRY RESER’S SYNCOPATORS
As for session of September 1, 1925.

New York City, October 22, 1925.

Fond Of You

Columbia 510-D

It Must Be Love

Columbia 510-D

PARLOPHONE SYNCOPATORS (on Parlophone)

THE OKEH SYNCOPATORS
As for session of September 17, 1925.

New York City, October 23, 1925.

Everybody’s Doin’ The Charleston

Okeh 40493, Parlophone E-5537,

Parlophone A-60213, 0-3312

Thistles And Heather

Brunswick unissued, Vocalion 15163

Dixie Ditties

Brunswick unissued, Vocalion 15163

THE KNICKERBOCKERS
Orchestra directed by Ben Selvin, probably Harry Reser (tenor-banjo), unknown (vocal).

New York City, October 24, 1925.

What A Blue Eyed Baby You Are

Columbia 494-D

CARL FENTON’S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn, Billy Jones, Lester O’Keefe (vocal).

New York City, October 27, 1925.

Freshie

Brunswick unissued

NOTE: - Matrix E-16775 was going to be used but eventually was not. But Aco G-15978 has E-16775 in wax as well as E-1667. See session of November 10, 1925.

FLORIDA DANCE BAND (on Aco)
RHYTHMODIC ORCHESTRA (on Vocalion)
CARL FENTON’S ORCHESTRA
Orchestra directed by Carl Fenton, with possibly Harry Reser (tenor-banjo).

New York City, October 28, 1925.

Thistles And Heather

Brunswick unissued, Vocalion 15163

Aco G-16060

Dixie Ditties

Brunswick unissued, Vocalion 15163

NOTE: - The Vocalion masters are almost certainly assigned masters for the Brunswick masters. Matrix E-16785 was originally intended to be used but was not. Aco G-16060 has E-16785 in wax as well as 1648. But there is no evidence of Reser.

PHIL OHMAN AND VICTOR ARDEN AND THEIR ORCHESTRA
As for session of October 9, 1925, Victor Arden, Phl Ohman (piano).

New York City, November 2, 1925.

Manhattan

Brunswick 2984

Sentimental Me

Brunswick 2984

NOTE: - It is not known exactly which recording session Brunswick 2984 comes from. There is the November 2 session but there is also another on November 11 with matrices E-16873/5 ("Manhattan") and E-16876/9 ("Sentimental Me"). Reser is mentioned in the files for both sessions. However, Brunswick 2984 has 31 in wax and 9 or 6 in wax. This rather indicated that it does not belong to either of the above. Perhaps yet another remake or an earlier session? Only a further perusal of the files will confirm.
FLEETWOOD ORCHESTRA (on Vocalion)
BENNIE KRUEGER AND HIS ORCHESTRA
Orchestra with possibly Harry Reser (tenor-banjo).
E-16853/6; E-1634/7; E-16857/60; E-1638/41
New York City, November 6, 1925
Five Foot Two Eyes Of Blue
Brunswick unissued,
Vocalion unissued
Bamboola
Brunswick unissued,
Vocalion unissued
NOTE: - The Vocalion masters may be only assigned masters for the Brunswick masters. Reser is mentioned in the files only for November 19, 1925, session.

THE CAROLINA ORCHESTRA (on Capitol)
THE JAZZ PILOTS (on Parlophone)
Earl T. Oliver and/or Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone, kazoo), Norman Orke (tenor-saxophone, when used), Jimmy Johnston (bass-saxophone), Murray Kellner (violin, when used), William F. “Bill” Wirges (piano), Harry Reser (tenor-banjo, leader), Tom Stacks (drums, vocal -2), Johnny Marvin (vocal 1).
73749-A
73750-B
New York City, November 6, 1925
Rambling Wreck From Georgia Tech -1
OKeh 40502, Parlophone A-2074,
Capitol 4316
Sleepy Time Gal -2
OKeh 40502, Parlophone A-2074,
Capitol 4316

CLEVELAND SOCIETY ORCHESTRA (on Aco)
PARK LANE ORCHESTRA
Harry Reser (tenor-banjo) directing two unknown (trumpet), unknown (trombone), two unknown (alto-saxophone), unknown (tenor-saxophone), probably unknown (violin), unknown (piano), (brass-bass), (drums), Frank Munn, Billy Jones, Lester O’Keefe (vocal -1), Lawrence Wright, Frank Bessinger, Lester O’Keefe (vocal -2).
NN-1667
NN-1671
New York City, November 10, 1925.
Freschie -1
Vocalion 15158, Aco G-15978
Show Me The Way To Go Home -2
Vocalion 15158, Aco G-15978

REGENT CLUB ORCHESTRA
As for session of November 2, 1925, Victor Arden, Phil Ohman (piano) featured.
New York City, November 11, 1925.
E-16873/5
E-16876/9
New York City, November 11, 1925.
Manhattan
Brunswick 2984
Sentimental Me
Brunswick 2984
NOTE: - It is not known exactly which recording session Brunswick 2984 comes from. There is the November 2 session but there is also another on November 11 with matrices E-16873/5 ("Manhattan") and E-16876/9 ("Sentimental Me"). Reser is mentioned in the files for both sessions. However, Brunswick 2984 has 31 in wax and 9 or 6 in wax. This rather indicated that it does not belong to either of the above. Perhaps yet another remake or an earlier session? Only a further perusal of the files will confirm.

THE AMBASSADORS
Louis Katzman (leader), Phil Napoleon, unknown (trumpet), unknown (trombone), Jack Pettis (C-melody-saxophone), unknown (soprano-saxophone, alto-saxophone), (violin), (piano), Harry Reser (tenor-banjo), unknown (tuba), (drums), Billy Jones (vocal).
E-1706/8
New York City, November 13, 1925.
That Certain Party
Vocalion unissued
NOTE: - Reser is in the files for the remake.

TUXEDO ORCHESTRA
As for session of October 8, 1925, Frank Bessinger, Frank Wright, Lester O’Keefe (vocal).
New York City, November 13, 1925.
E-1714
E-1720/3
New York City, November 13, 1925.
Hoke Pykey
Vocalion 15157, X-9778, X-9834
There Ain’t No Flies On Auntie
Vocalion probably unissued

TENNESSEE HAPPY BOYS
As usual, Arthur Hall (vocal -1).
New York City, November 16, 1925.
10681-A, B
10682-C
New York City, November 16, 1925.
Paddlin’ Madelin’ Home -1
Edison 51651, Blue Amberol 5093 (cyl)
Show Me The Way To Go Home
Edison 51651, Blue Amberol 5093 (cyl)

LOS ANGELES DANCE ORCHESTRA (on Aco G-15933)
FLEETWOOD ORCHESTRA
Orchestra with possibly Harry Reser (tenor-banjo).
New York City, November 19, 1925.
E-1753
E-1758
New York City, November 19, 1925.
Bamboola
Vocalion 15152
Five Foot Two Eyes Of Blue
Vocalion 15152, X-9761, Aco G-15933
NOTE: - Concerning the above titles by Bennie Krueger on Brunswick and same titles on Vocalion by the Fleetwood Orchestra: Reser is mentioned in files only for November 19 session. But Vocalion 15152 has no sign of Reser’s presence. Neither title appears in the Brunswick 1927 catalog which lists all selections until December 1926. So we must assume it was never issued on Brunswick.
TUXEDO ORCHESTRA  
As for session of November 13, 1925, Frank Munn (vocal).  
New York City, November 19, 1925.  
E-1765/7  
Here In My Arms (Intro, Bye And Bye)  
Vocalion 15162

TUXEDO ORCHESTRA  
As for session of November 19, 1925, Franklyn Baur, Charles Harrison, Elliott Shaw, Wilfred Glenn (vocal).  
New York City, November 20, 1925.  
E-1783/5  
Song Of The Vagabonds  
Vocalion 15162

NOTE: - Same copies of Vocalion 15162 possibly use matrix E-1929/31.

THE BARBARY COAST FOUR  
Probably: Vernon Dalhart, Ed Smallie (kazoo), Larry Abbott (comb), Harry Reser (tenor-banjo).  
New York City, November 20, 1925.  
73764-B  
Bam-Bam-Bamy Shore  
Okeh 40511

73765-A  
Bugle Blues  
Okeh 40511

THE AMBASSADORS  
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal).  
New York City, November 24, 1925.  
E-1816  
That Certain Party  
Vocalion 15153, X-9758, X-9784, Camden 4879

NOTE: - Camden was issued under a pseudonym.

THE AMBASSADORS  
Orchestra with Harry Reser (tenor-banjo), Billy Jones (vocal).  
New York City, November 30, 1925.  
E-1867/9  
Just Around The Corner  
Vocalion 15187

ESSEX CLUB ORCHESTRA  
Orchestra with Harry Reser (tenor-banjo), Billy Jones, Ernest Hare (vocal).  
New York City, November 30, 1925.  
E-1870/2  
A Little Bit Bad  
Vocalion 15178, X-9847

GRAND PREE NOVELTY BAND (on Grand Pree 18567)  
HARRY RESER ORCHESTRA (on Pathé Actuelle 11117)  
BILLY WIRGES AND HIS ORCHESTRA  
As for session of August 4, 1925, Bob Oliver (vocal -1).  
New York City, ca December 2, 1925.  
106446-2  
Shake That Thing-1  
Pathé Actuelle 36352, Perfect 14533

106447-2  
Kentucky’s Way Of Sayin’ “Good Mornin’”  
Pathé Actuelle 36360, 11117, Perfect 14541, Grand Pree 18567

106448-3  
Don’t Wake Me Up (Let Me Dream)  
Pathé Actuelle 36355, 11117, Perfect 14536, Grand Pree 18567

106449-1  
A Little Bungalow (From “The Cocoanuts”)  
Pathé Actuelle 36353, Perfect 14534

SOUTHERN HARMONISTS  
Orchestra with Harry Reser (tenor-banjo), Frank Cornwell as “Gus Guderian” (vocal -1), Arthur Hall as “Gus Guderian” (vocal -2).  
New York City, ca December 10, 1925.  
106469-2  
That Certain Party -1  
Pathé Actuelle 35357, Perfect 14538

106470-1  
The Day I Met You  
Pathé Actuelle 36380, Perfect 14561

106471  
Remenber Me 1  
Pathé Actuelle 35356, Perfect 14537

NOTE: - Title on matrix 106469 was remade on ca January 19, 1926.

TENNESSEE HAPPY BOYS  
As usual, Arthur Hall, John Ryan (vocal -1), Arthur Hall (vocal -2).  
New York City, December 10, 1925.  
10716-A, B  
Smile A Little Bit -1  
Edison 51664, Blue Amberol 5097 (cyl), Edison Sampler Record 3 (12")

10717-C  
What A Blue-Eyed Baby You Are -2  
Edison 51663

NOTE: - Edison Sampler Record No. 3 is a promotional disc, other tracks are by other artists.
IMPERIAL DANCE ORCHESTRA (on Regal 9965, 9966)
MAJESTIC DANCE ORCHESTRA (on Silvertone 2707)
MASTER MELODY MAKERS (on National Music Lovers 1139)
MIAMI JAZZ BAND (on Oriole 552, Hertie, Jewell)
MIAMI SOCIETY ORCHESTRA (on Oriole 551, Hertie, Jewell)
MISSOURI JAZZ BAND (on Domino, Banner, Imperial)
FLETCHER HENDERSON AND HIS ORCHESTRA (sic) (on Canadian issues, Apex 8433, Leonora 10089)
Orchestra directed by Ben Selvin, with probably Harry Reser (tenor-banjo), Arthur Fields (vocal -1).

New York City, December 14, 1925.

6311-4,5 Who? -1
Regal 9966, Domino3629, 21104, Banner 1657, Imperial 1637, Apex 8433, Starr 10089, Artiphon 2287, Hertie 258, Oriole 552, Stradivari G-5265, Jewel 5055, Silvertone 2707, National Music Lovers 1139, Leonora 10089

6312-4,5,6 Spanish Shawl
Regal 9965, Domino 3632, 21105, Banner 1662, Leonora 10090, Starr 10090, Oriole 551, Apex 8433

NOTE: - The original masters, were made on November 27, 1925, takes 1, 2, 3 were remade by Ben Selvin as takes 4-6. Although the Canadian issues are still credited to Henderson no issues using takes from the original session are known. Oriole 551 may actually be credited to Miami Society Orchestra.

TUXEDO ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Billy Jones, Ernest Hare (vocal -1), Elliott Shaw, Charles Harrison, Lester O'Keefe (vocal -2).

New York City, December 15, 1925.

E-1929/31 Song Of The Vagabonds -1
Vocalion 15162

E-1934 There Ain't No Flies On Auntie -2
Vocalion 15157, X-9761

NOTE: - Some copies of Vocalion 15161 possibly use this remake.

WALLY WATSON'S ORCHESTRA (on Capitol)
THE JAZZ PILOTS (on Parlophone A-2091)
As usual, Tom Stacks (vocal -1).

New York City, ca December 19, 1925.

73857-B I'm Sitting On Top Of The World
Okeh 40533, Parlophone E-5547, Odeon A-60235, O-3330

73858-B Kentucky's Way Of Saying "Good Morning" -1
Okeh 40533, Parlophone E-5547, A-2091, Odeon A-60236, O-3330, Capitol 4324

CLICQUOT CLUB ESKIMOS
Orchestra directed by Harry Reser (tenor-banjo), one or more unknown (reeds), Murray Kellner (violin), William F. "Bill" Wirges (piano), probably Paul Redmond (melody-banjo), unknown (brass-bass), Tom Stacks (drums, cymbal, sleigh and tubular bells).

New York City, December 24, 1925.

141432-2 Songs Of Long Ago - (a) When You And I Were Young Maggie (b) Silverthreads Among The Gold (c) In The Gloaming
Columbia 544-D, Regal G-8629

NOTE: - On the Columbia label, which comprises the early and middle period of the Clicquot Club Eskimos, there are two distinct types of recording. These have at the most, only seven musicians and differ greatly from Syncopators recordings both temporary and earlier, together with later Eskimos and Syncopators sessions. There are five records in this category (ten titles), the session date being December 24 and 28, 1925, January 29, March 8, April 20 and May 28, 1926. The distinguishing feature is the total absence of any brass or vocal. The instrumentation consists of piano, saxophone, violin, drums (including cymbal, sleigh and tubular bells), brass bass which is very under-recorded on nearly all the records, being practically inaudible, tenor-banjo and melody-banjo. It is really quite impossible to say for certain just who the musicians are, and indeed, the earliest information to the personnel for the Clicquot Club Eskimos seems to be in the November 3rd, 1916 issue of "Variety", where the following are given as playing at the Knickerbocker (Hotel) Grill, New York: "Andy Bassen, trumpet; Matthew Collen, trombone; Joe Davis, alto sax./clarinet; Clarence Doench, clarinet/tenor sax.; Paul Rickenbacker, piano; Maurice Black, brass bass; Tom Stacks, drums, etc. and vocal; Harry Reser and Paul Redmond, banjos." Some of the foregoing could have possibly participated in these recordings, before the larger band came into being incorporating brass, their first session taking place on September 10, 1926, but no definite assertion can be made. But quite certainly William F. "Bill" Wirges is on piano and Murray Kellner on violin. The title picture of "Mastertone", June, 1930, shows Reser with Sam Spiegel, Jimmie Smith and Larry Rizzoli "of the Clicquot Club Eskimos", all holding tenor-banjos. So they may have also recorded with the Clicquot Club Eskimos.

RAYMOND DANCE ORCHESTRA (on Regal)
CLICQUOT CLUB ESKIMOS
See session of December 24, 1925.

141435-1 Lingering Lips
Columbia 544-D, Regal G-8629

141432-5 Songs Of Long Ago
Columbia unsussed
DIPLOMAT NOVELTY ORCHESTRA (on Edison Bell Winner)

THE BLUE KITTENS
Personnel includes probably: Earl T. Oliver (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), William F. “Bill” Wirges (piano), Harry Reser (tenor-banjo), Tom Stacks (drums).

2390-2,3 I Never Knew
New York City, December, 1925-January, 1926.

2391-1,2 I Love My Baby (My Baby Loves Me)

2392-1,3 In Your Green Hat

THE TEMPO KINGS
Orchestra with possibly Harry Reser (tenor-banjo), Frank Bessinger (vocal -1).

2391-1,2 I Love My Baby (My Baby Loves Me)
New York City, January, 1926.

THE JAZZ PILOTS
As usual Tom Stacks (vocal)

73897-A The Monkey Doodle-Doo
73898-B I Wish’t I Was In Peoria

TUXEDO ORCHESTRA
As usual.

E-2032/3 Whose Who Are You?
E-2034/6 Drifting Apart
Vocalion 15196
Vocalion 15196

BILLY JONES AND ERNEST HARE
Billy Jones, Ernest Hare (vocal), Harry Reser (tenor-banjo), others unknown.

E-2037 (How I Love Her And She Loves Me Is) Nobody’s Business

TENNESSEE HAPPY BOYS
As usual, Arthur Hall (vocal -1).

10754-A, B In Your Green Hat -1
10755-A, C A Little Bungalow

EARL RICKARD
Earl Rickard (vocal), the Dubs consisting of Earl T. Oliver (trumpet), Larry Abbott (clarinet), Jimmy Johnston (bass-saxophone), William F. “Bill” Wirges (piano), Harry Reser (tenor-banjo).

73960-A Sweet Child (‘I’m Wild About You)
73961-A Where The Huckleberries Grow

DENZA DANCE BAND (on Columbia 4063)
Orchestra, directed by Ben Selvin, Harry Reser (tenor-banjo).

141473-2 Looking For A Boy (From “Tip-Toes”)
141474-3; Sweet And Low Down, Intro: That Certain Feeling (From “Tip-Toes”)

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Tom Stacks as “Tom De Arman” (vocal -1).

141510-3 Flamin’ Mamie -1
141511-1,3 Nyla
141512-2 Behind The Clouds

NIGHT CLUB ORCHESTRA (on Vocalion)

REGENT CLUB ORCHESTRA
As for session of December 1, 1925, Frank Munn (vocal -1).
GILLESPIE ORCHESTRA (on Pathé Actuelle 11075)
LENNOX DANCE ORCHESTRA (on Grand Pree 18532)
THE SOUTHERN HARMONISTS (on Pathé Actuelle 36357, Perfect 14538)
PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Arthur Hall (vocal -1).

106554-2 That Certain Party -1 Pathé Actuelle 36357, 11075,
Perfect 14538, Grand Pree 18532
106555-2 Thanks For The Buggy Ride -1 Pathé Actuelle 36377, Perfect 14558
106556 Charleston Ball Pathé Actuelle 36405, Perfect 14586

THE SIX JUMPING JACKS (on Brunswick)
THE SIX HAYSEEDS (on Vocalion)

That Certain Party-1
Thanks For The Buggy Ride -1
Charleston Ball

CARL FENTON'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Virginia Rea, Rose Bryant, Natalie Malowan, Elizabeth Lennox, Charles Harrison, Wilfred Glenn, Franklin Baur, Elliott Shaw (vocal).
New York City, January 23, 1926.
E-17650/2; E-17653/5
Song Of The Flame
Cossack Love Song

E-17629/31; The Wind Blew Through His Whiskers
E-2312/4; Wimmin, Aah!
E-2317

TUXEDO ORCHESTRA
As for session of January 4, 1926, Franklyn Baur, Charles Harrison, Elliott Shaw, Wilfred Glenn (vocal quartet).
New York City, between January 1-26, 1926.
E-2277/9; New York City, January 26, 1926.
E-2280; Vocalion 15236, Brunswick A-379, 3031
E-2280; Vocalion 15237, Brunswick A-379, 3031

CARL FENTON'S ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Virginia Rea, Rose Bryant, Natalie Malowan, Elizabeth Lennox, Charles Harrison, Wilfred Glenn, Franklin Baur, Elliott Shaw (vocal).
New York City, January 23, 1926.
E-17650/2; E-17653/5
Song Of The Flame
Cossack Love Song

E-17629/31; The Wind Blew Through His Whiskers
E-2312/4; Wimmin, Aah!
E-2317

TUXEDO ORCHESTRA
As for session of January 4, 1926, Franklyn Baur, Charles Harrison, Elliott Shaw, Wilfred Glenn (vocal quartet).
New York City, between January 1-26, 1926.
E-2277/9; New York City, January 26, 1926.
E-2280; Vocalion 15236, Brunswick A-379, 3031
E-2280; Vocalion 15237, Brunswick A-379, 3031

AUSTIN WYLIE AND HIS GOLDEN PHEASANT ORCHESTRA
As for session of August 18, 1925.
New York City, January 26, 1926.
E-2221/4; Looking For A Boy (Intro. Sweet And Low Down)
E-2225/7; That Certain Feeling (Intro. When Do We Dance?)

TENNESSEE HAPPY BOYS
As usual, Arthur Hall (vocal).
New York City, January 27, 1926.
10795-B Oh, How I've Waited For You Edison 51697, Edison Sampler Record 5 (12")
10796-C The Road Of Dreams Edison 51688
NOTE: Edison Sampler Record No. 5 is a promotional disc, other tracks are by other artists.
THE SIX JUMPING JACKS (on Brunswick)
The SIX HAYSEEDS (on Vocalion)
As usual, Tom Stacks (vocal -1).

New York City, January 27, 1926.
E-17701  Charleston Ball  Brunswick 3064, 3064 (English), Vocalion 15244
E-2351/4  The Village Blacksmith Owns The Village Now 1 Brunswick 3064, 3064 (English), Vocalion 15244
E-2355/7

PARK LANE ORCHESTRA
See session of November 11, 1925.
E-2294/7  As Long As We’re In Love  Vocalion 15240

REGENT CLUB ORCHESTRA (on Brunswick)
NIGHT CLUB ORCHESTRA (on Vocalion)
Orchestra with Harry Reser (tenor-banjo), Frank Bessinger (vocal -1).
New York City, January 28, 1926.
E-17712/4, E-2362/4  All That She Need Is Is An Old-Fashioned Girl -1  Brunswick 3063, Vocalion 15243
E-17715/7, E-2365/7  Truly I Do -1  Brunswick 3063, Vocalion 15238
E-17718/9, E-2368/9  Venetiansiles  Brunswick 3036, 3036 (Australian), Vocalion 15232

THE VOLUNTEER FIREMEN
As usual, Al Bernard, Frank Kamplain (vocal).
E-17730/2  Wait ’Til Tomorrow Night  Brunswick 3077, 3077 (English)

DENZA DANCE BAND (on Columbia 3958)
THE CLIQUOT CLUB ESKIMOS
See session of December 24, 1925.
141577-3  Chinky Butterfly  Columbia 570-D
141578-3; A-3043  I’d Rather Be Alone  Columbia 570-D, 3958*

THE CAROLINERS (on Cameo 882)
BOB HARING AND HIS ORCHESTRA (on Cameo 864)
Personnel probably includes Earl T. Oliver (trumpet), Larry Abbott (reeds), Harry Reser (tenor-banjo), Tom Stacks (drums, vocals).
New York City, February, 1926.
1780-B  A Coal Miner’s Dream  Cameo 864
1781-A  I’m Gonna Let The Bumble Bee Be  Cameo 882, Lincoln 2462
1782-C  I Never Knew How Wonderful You Were  Cameo 864

PARK LANE ORCHESTRA
See session of November 11, 1925.
E-2309/11  Lo Nah  Vocalion 15239

HARRY RESER’S SYNCOPATORS
As for session of October 22, 1925.
141606-1  Love Bound  Columbia 604-D

CARL FENTON’S ORCHESTRA (on Brunswick)
TUZEDO ORCHESTRA (on Vocalion)
As for session of January 27, 1926, Virginia Rea, Harvey Hindermeyer, Rose Bryant, Natalie Malowan, Elizabeth Lennox, Wilfred Glenn, Franklyn Baur, Elliott Shaw (vocal).
New York City, February 8, 1926.
E-17887/9; E-2425  Song Of The Flame  Brunswick 3033, 4808, Vocalion 15223
E-17890/2; E-2427  Cossack Love Song  Brunswick 3033, 4808, Vocalion 15223

NOTE: - Brunswick 4808 was a re-issue when the stage production was made into a film. The matrices for 4808 must be between 32458 and 34850.

PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks (vocal).
New York City, February 9, 1926.
106629  The Village Blacksmith Owns The Village Now  Pathé Actuelle 36396, Perfect 14577
106630  Masculine Women! Feminine Men!  Pathé Actuelle 36405, Perfect 14586
106631  Hooray For The Irish  Pathé Actuelle 36400, Perfect 14581
106632  I’m Gonna Let The Bumble Bee Be  Rejected

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GRAND PREE NOVELTY DANCE ORCHESTRA (on Grand Pree)

PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks (vocal).

106637   I'm Gonna Let The Bumble Bee Be     New York City, ca February, 1926
          Pathé Actuelle 36396, 11098,
          Perfect 14577, Grand Pree 18539

THE SIX JUMPING JACKS
As usual, seven men used, Tom Stacks (vocal).

E-17950/2   Thanks For The Buggy Ride     New York City, February 12, 1926.
E-17953/5   She Was Just A Sailor's Sweetheart
            Brunswick 3094, A-127
HARRY RESER. BANJO-SOLO (on Brunswick A-133)
BANJO SOLO WITH PIANO. HARRY RESER. PIANO BY FRANK BANTA (on Brunswick 3657)
Harry Reser (tenor-banjo solos), Frank Banta (piano).

E-17956/7   Tamiami Trail     New York City, February 12, 1926.
E-17958     An Island Made For Two    Brunswick 3100, 3657, A-133

EARL OLIVER'S (JAZZ BABIES)
Earl T. Oliver (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone),
Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), Murray Kellner (violin, when
used), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), Tom Stacks as "Tom Howard" (drums, vocal).

10828-B,D   Thanks For The Buggy Ride     New York City, February 15, 1926.
10829-A,C

THE JAZZ PILOTS
As usual, Tom Stacks (vocal).

74013-A     Thanks For The Buggy Ride     New York City, ca February 16, 1926.
74014-B     You Ought To See What's Waiting For Me
            (Down Home In Tennessee)

THE VOLUNTEER FIREMEN (on Brunswick)
TUDEXO ORCHESTRA
As for session of February 8, 1926, Al Bernard, Frank Kamplain (vocal).

E-2483/5    Tie Me To Your Apron Strings Again     New York City, February 18, 1926.
E-2286/8    Birdie
            Vocalion 15266
            Vocalion 15266

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Al Bernard (vocal -1), Tom Stacks (vocal -2).

E-2449/51   Thanks For The Buggy Ride -1     New York City, February 18, 1926.
E-2452/4    Blinky Moon Bay -2

THE BOSTONIANS
Harry Reser (tenor-banjo) directing Tommy Gott, Earl T. Oliver (trumpet), Sammy Lewis (trombone), Larry Abbott
(clarinet, alto-saxophone, comb), Norman Yorke (tenor-saxophone), Murray Kellner (violin), William F. "Bill" Wirges (piano),
Joe Tarto (brass-bass), Tom Stacks (drums), possibly others like Jimmy Johnston (bass-saxophone), Al
Bernard (vocal).

E-2509/11   So Does Your Old Mandarin     New York City, February 19, 1926.
E-2512/4    Let's Talk About My Sweetie
            Vocalion 15275
            Vocalion 15275

TENNESSEE HAPPY BOYS
As usual, Charles Hart (vocal -1), Bud Kennedy (vocal -2).

10845-A     Lantern Of Love -1     New York City, February 23, 1926.
10846-C     Birdie -2
            Edison 51703
            Edison 51703

REGENCY CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Franklyn Baur (vocal).

E-18046/8   A Night Of Love     New York City, February 23, 1926.
E-18049/50  In The Middle Of The Night
            Brunswick 3107
REGENT CLUB ORCHESTRA
As for session of February 23, 1926, Frank Bessinger (vocal).
E-18091/3 The Prisoner's Song Brunswick 3093
E-18094/6 What Did I Do To You? Brunswick 3093

DENZA DANCE BAND (on Columbia 3962)
HARRY RESER'S SYNCOPATORS
As for session of February 5, 1926.
141735-1 Behind The Clouds Columbia 594-D
141736-3; (I Don't Believe It But) Say It Again Columbia 594-D, 3962*, 0522
A-3043* I'm As Blue As The Blue Grass Of Kentucky Columbia 604-D

THE BOSTONIANS
See session of February 19, 1926.
E-2568/70 No Man's Mama Vocalion 15298
E-2571/4 I've Found A New Baby Vocalion 15298

MALE VOICES, THE MERRYMAKERS, WITH ORCHESTRA ACC. (on Brunswick 20044)
Vocal group: "The Merrymakers" consisting of Ed Smalle (tenor-voice, piano), Leslie Jones, Franklyn Baur (tenor-voice), Elliott Shaw (baritone voice), Wilfred Glen (bass-voice), with the the Brunswick orchestra, directed by Carl Fenton, featuring Brunswick artists, e.g. Rudy Wiedoeft (alto-saxophone), George Hamilton Green (xylophone), Harry Reser (tenor-banjo).
XE-18231 The Merrymakers' Carnival, Part II Brunswick 20044* (12"), (The Merrymakers Carnival, Part II <Ein lustiges Kleeblatt auf dem Karneval. Teil II >) 20044 (English, 12"), A-5000 (12")
NOTE: - The above offers a condensed version of Reser's tenor-banjo solo "Lolly Pops".

THE SIX HAYSEEDS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
2587/9 Horses Vocalion 15301
2590/2 Katinka Vocalion 15301
NOTE: - Either Vocalion 15301 ("Horses") or the unissued Vocalion session of March 23, 1926, relates to Brunswick 3109.

THE CLIQUOT CLUB ESKIMOS
See session of December 24, 1925.
141772-4 Always Columbia 599-D, 4136, C-4136, 0506
141773-2 I'm In Love With You, That's Why Columbia 599-D, 4136, C-4136, 0506

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal).
E-18291 Say, Mister! Have You Met Rosie's Sister? Brunswick 3131, 3131 (English), A-127
E-18293 Sittin' Around Brunswick 3131, 3131 (English), A-127
E-18306/8 Horses Brunswick 3109, A-375
NOTE: - Brunswick 3109 ("Horses") relates to the issued or unissued Vocalions.

EARL OLIVER'S JAZZ BABIES
As usual.

TENNESSEE HAPPY BOYS
As usual.

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal).
E-18510/2 I'm Gonna Let The Bumble Bee Bee Brunswick 3109, A-375

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Lester O'Keefe (vocal).
E-2683/5 Sleepy-Bye Waltz Vocalion 15312
E-2686/8 I Wish You Were Jealous Of Me Vocalion 15312
THE SIX HAYSEEDS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, March 23, 1926.
E-268991 Horses Vocalion unissued

NOTE: Either this or Vocalion 15301 relates to Brunswick 3109.

EARL OLIVER’S JAZZ BABIES
As usual, Tom Stacks as "Tom Howard" (vocal-1).
New York City, March 24, 1926.
10891-A,C Jig Walk -1 Edison 51724
10892-A,C Horses Edison 51724, Blue Amberol 5153 (cyl)

NIGHT CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Lester O'Keefe (vocal).
New York City, March 29, 1926.
E-2705 Let's Grow Old Together Vocalion 15314

THE VAGABONDS (on Lincoln)
PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
Harry Reser (tenor-banjo, guitar, director), Earl T. Oliver and/or Tommy Gott (trumpet), Sammy Lewis (trombone),
Larry Abbott (clarinet, alto-saxophone, comb), Jimmy Johnston (bass-saxophone when used), Murray Kellner (violin when used), William F. "Bill" Wirges (piano, accordion), Joe Tarto (brass-bass when used), Tom Stacks (drums, vocal).
1888-A2 Chick, Chick, Chick, Chick, Chicken (Lay A Little Egg For Me) Cameo 925, Lincoln 2511
1888-B1 Chick, Chick, Chick, Chick, Chicken (Lay A Little Egg For Me) Cameo925
1889-A1 Someone Is Losin' Susan Cameo915, Lincoln 2494
1889-B1,2,3 Someone Is Losin' Susan Cameo 915, 1006, Romeo 206

MARLBOROUGH ORCHESTRA (on Grafton 9213)
PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks as "Tom De Arman" (vocal).
New York City, ca March 29, 1926.
106755-3 Here Comes Malinda Pathe Actuelle 36423, Perfect 14604
106756-2 Gimme A Little Kiss, Will "Ya" Huh? (Gimme A Little Kiss, Will "Ya" <sic>*

REGENT DANCE ORCHESTRA (on Edison Bell Winner)
JIMMY JOHNSTON’S REBELS (sic) (on Kalliope)
JIMMY JOHNSTON’S REBELS
Earl T. Oliver and/or Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone, kazoo), Jimmy Johnston (bass-saxophone), Murray Kellner (violin when used), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), Tom Stacks (drums, vocal).
New York City, April, 1926.
2516-1 Horses Paramount 20449, Puritan 11449, Broadway 1007, Edison Bell Winner 4449
2516-2 Horses Paramount 20449, Puritan 11449, Broadway 1007, Edison Bell Winner 4449
2517-2 Poor Papa Paramount 20449, Puritan 11449, Broadway 1007, Edison Bell Winner 4449
2517-3 Poor Papa Paramount 20449, Puritan 11449, Broadway 1007, Edison Bell Winner 4449
2518-1 Here Comes Malinda Maxsa 1567
2518-2 Here Comes Malinda Maxsa 1569

PAVILLION PLAYERS (on Edison Bell Winner)
JIMMY JONSTON’S REBELS
As for session of April, 1926, Tom Stacks (vocal).
New York City, ca April, 1926.
2529-1,2,3 Chick, Chick, Chick, Chick, Chicken Paramount 20455, Puritan 11455, Broadway 1013, Maxsa 1570
2530-1,2,3 Show That Fellow The Door Paramount 20452, Puritan 11452, Broadway 1010, Maxsa 1571
2531-2 What A Man! Paramount 20452, Puritan 11452, Broadway 1010, Edison Bell Winner 4579

THE SIX JUMPING JACKS
As usual, six men used, Tom Stacks (vocal).
New York City, April 13, 1926.
E-18748/50 Chick, Chick, Chick, Chick, Chicken (Lay A Little Egg For Me) Brunswick 3169, A-376
E-18751 Rah-Rah-Rah Brunswick 3169, 3169 (English), A-376
PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
As for session of ca March, 1926, Tom Stacks (vocal).

1915-A1 Horses Cameo 915, Lincoln 2494
1915-C1,2,3 Horses Cameo 915, Romeo 201
1916-81,3 Show That Fellow The Door Cameo 919, Lincoln 2497
1916-C1 Show That Fellow The Door Cameo 919

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Irving Kaufman (vocal).

E-2771/3 You’re The Only One I’m Looking For Vocalion 15314

AMERICAN DANCE ORCHESTRA (on Beltona 1036)
JACK’S FAST STEPPIN’ BELL HOPS (on Champion 15090, 15093)
MAYFIELD DANCE ORCHESTRA (on Coliseum 1927)
MARYLAND DANCE ORCHESTRA (on Coliseum 1926)
MEMPHIS MELODY BOYS (on Challenge 143)
PAVILLION ORCHESTRA (on Scala 778)
SAN FRANCISCO DANCE ORCHESTRA (on Guardsman)
BARNEY ZEEMAN’S KENTUCKY CARDINALS Orchestra with Harry Reser (tenor-banjo)

New York City, April 17, 1926.
X-77 I’d Rather Be Alone Gennett 3299, Challenge 143,
X-78-A Horses Gennett 3300, Champion 15090,
X-79-A,8 Am I Wasting My Time On You Aco G-16035, Guardsman 1939,
     Unissued

TENNESSEE HAPPY BOYS
As usual, Arthur Fields (vocal).

New York City, April 20, 1926.
10932-A Tie Me To Your Apron Strings Again Edison 51736, Blue Amberol 5165 (cyl)
10933-B,C That Certain Feeling Edison 51723, Blue Amberol 5162 (cyl)

THE CLICQUOT CLUB ESKIMOS
See session of December 24, 1925.

New York City, April 20, 1926.
141983-1 Somebody’s Lonely Columbia 637-D, 4023
141984-1 Lonesome And Sorry Columbia 637-D, 4023, 0524

PHIL HUGHES ORCHESTRA (on Apex 778, Starr 23068, Domino 21548)
PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks (vocal).

New York City, ca April 21, 1926.
106821 Chick, Chick, Chick, Chick, Chicken (Lay Pathé Actuelle 36478, Perfect 14659,
A Little Egg For Me) Apex 778, Starr 23068, Domino 21548,
     Leonora 23008
106822-1 Show That Fellow The Door Pathé Actuelle 36425, Pathé 6076,
     Perfect 14606
106823-2 Georgianna Pathé Actuelle 36443, 11205,
     Perfect 14624, Apex 773, Starr 23058,
     Domino 21548, Leonora 23068
106824-2 Lulu Lou Pathé Actuelle 36440, Perfect 14621

THE BOSTONIANS
See session of February 19, 1926, the Radio Franks (vocal).

New York City, April 22, 1926.
E-2853/S Reaching For The Moon Vocalion 15334
E-2856/B Cherie, I Love You Vocalion 15334

EARL OLIVER’S JAZZ BABIES
As usual, Tom Stacks as “Tom Howard” (vocal).

New York City, April 22, 1926.
10937-8 Chick, Chick, Chick, Chick, Chicken (Lay Edison 51745
A Little Egg For Me)
10938-C Show That Fellow The Door Edison 51745

THE JAZZ PILOTS
As usual, Tom Stacks (vocal).

New York City, April 25, 1926.
74145-A “Gimme A Little Kiss” Will “Ya” Huh? OKeh 40611
74146-A Lulu Lou OKeh 40611
SECTION CONTINUED

GRAND PREE NOVELTY ORCHESTRA (on Grand Pree)
MARLBOROUGH ORCHESTRA (on Grafton)
HARRY RESER’S DANCE ORCHESTRA (on Pathé 11161)
BILL WIRGES AND HIS ORCHESTRA (on Pathé 1951)
PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks as “Tom De Armand” (vocal).

New York City, ca April 28, 1926.
106840-2 To Be With You Pathé Actuelle 36445, Perfect 14626
106841-1 At Peace With The World Pathé Actuelle 36445, 11161,
Perfect 14626, Pathé 1951, Grafton 9222,
Grand Pree 18588

SEVEN LITTLE POLAR BEARS
As for session of ca April 14, 1926, Tom Stacks (vocal).

New York City, ca May 3, 1926.
1942-8 Lulu Lou Pathe Actuelle 36445,
Cameo 935, Lincoln 2516
1943-A Hooray For The Irish Pathe Actuelle 36445,
Cameo 935, Lincoln 2518

VICTOR ARDEN AND PHIL OHMAN AND THEIR ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Phil Ohman, Victor Arden (piano).
New York City, May 4, 1926.
E-18993/4 The Blue Room Brunswick unissued
E-18995/b The Girl Friend Brunswick unissued

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Frank Bessinger (vocal).

New York City, May 4, 1926.
E-2976/8 Honolulu Vocalion 15354
E-2979/81 At Peace With The World Vocalion 15354

DENZA DANCE BAND (on Columbia 4096, 4178)
HARRY RESER’S SYNCOPATORS
Personnel as usual, from now on definitely Tom Stacks (drums, vocal).
New York City, May 4, 1926.
142142-4; A-4151* Lulu Lou Columbia 678-D, 4096*
142143-2; A-4422* Just A Little Dance Columbia 678-D, 4178*, C-4178

REGENT CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo).
New York City, May 7, 1926.
E-19172 I Wish I Had My Old Gal Back Again Brunswick 3200
E-19175 Ting-A-Ling Brunswick 3200

THE SIX HAYSEEDS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, May 11, 1926.
E-3022/4 Spring Is Here Vocalion 15358
E-3025/6 I’ve Got Some Lovin’ To Do Vocalion 15358

TUXEDO ORCHESTRA
As for session of February 18, 1926, Frank Munn (vocal -1), Lester O’Keefe (vocal -2).
New York City, May 12, 1926.
E-3027/9 No More Worryin’ -1 Vocalion 15359
E-3030/1 Blue Bonnet, You Make Me Feel Blue -2 Vocalion 15359

EARL OLIVER’S JAZZ BABIES
As for session of March 1, 1926, Tom Stacks as “Tom Howard” (vocal).
New York City, May 12, 1926.
10979-8-1-4 Lulu Lou Edison 51762
10980-B Hi-Ho! The Merrio Edison 51760

PHIL OHMAN AND VICTOR ARDEN AND THEIR ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Phil Ohman, Victor Arden (piano).
New York City, May 13, 1926.
E-19265 The Blue Room Brunswick 3197, 3197 (English)
E-19267 The Girl Friend Brunswick 3197
E-19268 The Girl Friend Brunswick 3197 (English)

NOTE: - Matrix E-19267 was issued on U.S. Brunswick 3197, matrix E-19268 on U.K. Brunswick 3197.

402
NIGHT CLUB ORCHESTRA (on Harmony 191-H)
CORONA DANCE ORCHESTRA (on Regal)
SEVEN WILD MEN (on Harmony 193-H)
Probably: Red Nichols (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), Tom Stacks (drums, vocal).

THE Clicquot Club Eskimos
See session of December 24, 1925.

Diplomat Novelty Orchestra (on Edison Bell Winner)

Jimmy Johnston's Rebels
As for session of ca April, 1926, Tom Stacks (vocal).

THE JUMPING JackS
As usual, six men used, Tom Stacks (vocal).

THE JAZZ PILOTS
As usual, Tom Stacks (vocal).

THE JAZZ PILOTS
As usual, Ernest Hare (vocal).

RESER, cont.

New York City, May 24, 1926.
142239-1,3 Iyone - My Own Iyone
142240-1,3 I'm Just Wild About Animal Crackers
142241-2,3 The Lunatic's Lullaby
Harmony 191-H, Regal G-8687
Harmony 193-H

New York City, May 28, 1926.
142263-1 Clicquot
142264-3 Adorable
Columbia 637-D, 4136, C-4136
Columbia 637-D

New York City, ca May-June, 1926.
2570-2,3 Lulu Lou
Paramount 20456, Puritan 11456, Broadway 1014, Silverstone 3531, Edison Bell Winner 4512

New York City, ca June 1, 1926.
6644-2 Am I Wasting My Time On You?
Regal 8091, Domino 3754, Banner 1799, Imperial 1636, Crown 81310

New York City, June 9, 1926.
O! Davidson!
OKeh 40637
OKeh unissued

New York City, June 8, 1926.
80062-8 Hi, Ho! The Merrio (As Long As She Loves Me)
Okeh 40637
80063 No Foolin'
Okeh unissued
EARL OLIVER'S JAZZ BABIES
As usual, Tom Stacks as "Tom Howard" (vocal).

11035-A
She's A Cornfed Indiana Girl (But She's Mama To Me) Edison 51776, Blue Amberol 5195 (cyl)

11036-A,C
Let's Take A Ferryboat Edison 51776

THE BOSTONIANS
See session of February 19, 1926, Billy Jones (vocal).

E-3253
I'm Just Wild About Animal Crackers Vocalion 15379
E-3256
The Pump Song Vocalion 15379

PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
As for session of ca June 5, 1926, Tom Stacks (vocal).

2020-B,C
Fiddle-Dee-Dee-Dee Cameo 971, Lincoln 2537, Romeo 235
2021-B,C
Hi-Oddle-Diddle Cameo 971, Lincoln 2536, Romeo 236

DENZA DANCE BAND (on Columbia 4178, C-4178, 0557)
HARRY RESER'S SYNCOPATORS
As for session of May 4, 1926.

142338-5;
A-4423* Turkhish Towel Columbia 725-D, 4178*, C-4178, 0557

IMPERIAL DANCE ORCHESTRA (on Imperial)
MANHATTAN MUSICIANS (on National Music Lovers 1167)
MISSOURI JAZZ BAND (issues of matrix 6681-3)
Orchestra directed by Sam Lanin, with Harry Reser (tenor-banjo), Arthur Fields (vocal).

6681-3
My Cutey's Due At Two-To-Two Today Regal 8101, Domino 3763, 21203,
Banner 1799, Imperial 1636, Apex 8531,
Bon Marche 1011, Clarite 801

6682-1
Me Too, Ho-Ho! Ha-Ha! Regal 1800, Domino 3768, 21199,
Regal 8107, Apex 8534, Lucky Strike
24051, Broadway 1030, Microphone
22132,Stan 10196, Imperial 1651, Bon
Marche 1005, National Music Lovers 1167

PLANTATION PLAYERS (on Romeo)
HARRY RESER AND HIS ORCHESTRA (on Cameo 968)
SEVEN LITTLE POLAR BEARS (on Lincoln 2537)
As for session of ca June 23, 1926, Tom Stacks (vocal).

2024-B
I Wonder What's Become Of Joe? Cameo 974, Lincoln 2536, Romeo 236
2025-C
So Is Your Old Lady Cameo 974, Lincoln 2537, Romeo 235
2026-C
Gone Cameo968
2027-B
Sleepy Head Cameo968

HARRY RESER'S ORCHESTRA
DENZA DANCE BAND (on Columbia C-4135)
As for session of June 23, 1926.

142350-7;

JAY C. FLIPPEN AND HIS GANG
Jay C. Flippen (vocal), Harry Reser (tenor-banjo); probably: Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet), William F. "Bill" Wirges (piano), unknown (bass-saxophone).

106969-2
Lucky Day Pathé Actuelle 032190, Perfect 12275
106970-2
How Many Times Pathé Actuelle 032198, 11255,
Perfect 12277
106971-1
Who Wouldn't Pathé Actuelle 032198, Perfect 12277
106972-2
Hard To Get Gertie Pathé Actuelle 032190, 11255,
Perfect 12277

TUXEDO ORCHESTRA
As for session of May 12, 1926, Frank Munn (vocal).

E-3371
Cryin' For The Moon Vocalion 15395

TUXEDO ORCHESTRA
As for session of July 2, 1926, Frank Munn (vocal).

E-3373/5
You've Got Those "Wanna Go Back Again" Blues Vocalion 15395
PHIL HUGHES AND HIS HIGH HATTERS
See session of December 2, 1925, Tom Stacks as "Tom De Armand" (vocal -1), John Ryan (vocal -2).
New York City, ca July 7, 1926.
106979-2 Barcelona (6/8 One-Step) -1 Pathé Actuelle 36494, Perfect 14675
106980-2 When You Come Back To Me Pathé Actuelle 36494, Perfect 14675
106981-2 It's Too Late To Be Sorry Now -2 Pathé Actuelle 36484, Perfect 14665
106982 I Love A Ukulele -1 Pathé Actuelle 36489, Perfect 14670

THE JAZZ PILOTS
As usual, Tom Stacks (vocal).
New York City, ca July 7, 1926.
74214-B No Foolin' OKeh 40660, Parlophone E-5653
74215-A Oh Boy! How It Was Raining OKeh 40650
74216-B Hi-Diddle-Diddle OKeh 40650

THE SIX JUMPING JACKS
As usual, six men used, Tom Stacks (vocal).

THE BOSTONIANS
See session of February 19, 1926, Billy Jones (vocal).
New York City, July 14, 1926.
E-3402/4 For My Sweetheart Vocalion unissued
E-3406 Who Could Be More Wonderful Than You Vocalion 15400

INTERNATIONAL NOVELTY ORCHESTRA (on HMV B-5111, EA-82)
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Bill Murray (vocal -1). Carl Mathieu (vocal -2).
New York City, July 16, 1926.
35780-3 Barcelona -1 Victor 20113
35781-1 Lo-Do-De-O (English) Brunswick 3252, 3252 (English), A-377

THE BOSTONIANS
See session of February 19, 1926, Billy Jones (vocal).
New York City, July 20, 1926.
E-3468/70 Out In The New Mown Hay Vocalion 15410
E-3471/3 How Could Red Riding Hood? Vocalion 15410

DENZA DANCE BAND (on Columbia 4135, C-4135, 0544)
HARRY RESER'S SYNCOPATORS
As for session of June 28, 1926, Tom Stacks (vocal -1).
New York City, July 21, 1926.
142466-2; Someone Is Losin' Susan -1 Columbia 708-D, 4135*, C-4135, 0544
A-4283*; Wasn't It Nice? Columbia 725-D

THE CLEVELANDERS
Tommy Gott, Herman "Hymie" Farberman (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo, leader), Tom Stacks (drums, vocal).
New York City, July 22, 1926.
E-19880 My Cutey's Due At Two-To-Two Today Brunswick 3279
E-19881 My Cutey's Due At Two-To-Two Today Brunswick 3279 (English)
E-19883 She Belongs To Me Brunswick 3279
E-19884 She Belongs To Me Brunswick 3279

MONARCH ORCHESTRA (on Vocalion, Brunswick A-159)
HARRY RESER'S ORCHESTRA
As for session of July 21, 1926, Tom Stacks (vocal).
New York City, July 22, 1926.
E-3509; You Can't Hang Out With Annie ('Cause Vocalion 15414, Annie Hangs Out With Me) Brunswick 3278 (unissued), A-159
E-19885/7 Me Too Vocalion 15414.
E-3512; Annie Hangs Out With Me) Brunswick 3278 (unissued), A-159
TUXEDO ORCHESTRA
As for session of July 2, 1926, Irving Kaufman (vocal).
E-3520 Barcelona (618 One-Step) Vocasion 15417
E-3523 Sevilla (618 One-Step) Vocasion 15417

TUXEDO ORCHESTRA
As for session of July 23, 1926, Frank Munn (vocal).
E-3532 It’s A Wonderful World After All Vocasion 15421, Brunswick A-161
E-3538 Oh! If I Only Had You Vocasion 15421, Brunswick A-161

THE BOSTONIANS
See session of February 19, 1926, Billy Jones (vocal).
E-3538 For My Sweetheart Vocasion 15400

FLEETWOOD ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, July 26, 1926.
E-3549 Yours With Love And Kisses Vocasion 15422
E-3552 A-Roamin’ With You Vocasion 15422

ARABY GARDENS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Theo Alban (vocal -1).
New York City, August 10, 1926.
74249-B Me Too Okeh 40672, Parlaphone E-5702
74250-C Oh! What Eyes You Have - Oh! What Sweet Lips You Have! Oh! If I Only Had You -1 Okeh 40667, Parlaphone E-5700, A-2110, A-2128
74251-B Yours With Love And Kisses -1 Okeh 40667, Parlaphone E-5700, A-2110

THE JAZZ PILOTS
As usual, Ernest Hare (vocal -1), Tom Stacks (vocal -2).
New York City, August 12, 1926.
74258-B The Judge Cliff Davis Blues -1 Okeh 40665
74259-B Chick, Chick, Chick, Chick, Chicken (Lay A Little Egg For Me) -2 Okeh 40665

THE SIX HAYSEEDS
New York City, August 26, 1926.
E-3639 Any Ice Today, Lady? Vocasion 15428
E-3641 Sing Katie (But Leave The Piano Alone) Vocasion 15428

PLANTATION PLAYERS (on Romeo)
THE MOBILE MELODY MEN (on Variety)
SEVEN LITTLE POLAR BEARS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, September, 1926.
2077-B Out In The New Mown Hay Cameo 1000
2078-B Me Too Cameo 1000, Variety 5002
2078-C Me Too Rome0 271
2079-A Any Ice To-Day, Lady? Cameo 994
2079-C Any Ice To-Day, Lady? Rome0 260

THE CLEVE LANDERS
As usual, 12 men used, Lester O’Keefe and Frank Wright, Frank Bessinger as “The Radio Franks” (vocal -1), Tom Stacks (vocal -2).
New York City, September 2, 1926.
E-20010 Ya Gotta Know How To Love -1 Brunswick 3304 (English)
E-20011 Ya Gotta Know How To Love -1 Brunswick 3304
E-20012 That Night In Araby -2 Brunswick 3304, 3304 (English)

MONARCH ORCHESTRA
HARRY RESER’S ORCHESTRA
As for session of May 4, 1926, Tom Stacks (vocal).
New York City, September 3, 1926.
E-3670 Nobody’s Keep Me Away From My Gal Vocasion 15436
E-3672 Gone Again Gal Vocasion 15436

JAY’S CHELSEA ORCHESTRA
Two unknown (trumpet), unknown (trombone), two unknown (clarinet, tenor-saxophone), sometimes unknown (violin), unknown (piano), Harry Reser (tenor-banjo), unknown (brass-bass), (drums), Irving Kaufman (vocal).
New York City, September 4, 1926.
E-3676/7 She’s Still My Baby Vocasion rejected
E-3679 It Made You Happy When You Made Me Cry Vocasion 15437

RESER, cont.)
ARABY GARDENS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Larry Murphy (vocal).
New York City, September 7, 1926.
74341-C She's Still My Baby OKe 40684, Parlophone E-5717, A-2120
74342-A I'd Love To Meet That Old Sweetheart Of Mine OKe 40684, Parlophone E-5717, A-2120

THE CLIQUOT CLUB ESKIMOS
From and including this session, the Clicquot Club Eskimos orchestra was increased to include three brass and at least another two reeds - more upon occasion, in effect, it became identical to the Syncopators recording; we lose the sleigh bells entirely and everything sounds much more polished. Tom Stacks, Harry Reser, William F. "Bill" Wirges (vocal -1), Tom Stacks (vocal -2).
New York City, September 10, 1926.
142596-2 Chick, Chick, Chick, Chick, Chicken! -1 Columbia 766-D
142597-3 The Two Of Us -2 Columbia 766-D

THE JAZZ BAND PILOTS (on Odeon 1231)
THE JAZZ PILOTS
As usual, Tom Stacks (vocal).
New York City, September 14, 1926.
80108-B She Knows Her Onions OKe 40688, Odeon 1231
80109-B That's My Girl OKe 40688, Odeon 1158

CORONA DANCE ORCHESTRA (on Regal G-8767)
NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Tom Stacks (vocal).
New York City, September 20, 1926.
142654-2 I'll Fly To Hawaii Harmony 266-H
142655-2 Hum! Hum! Hum! Hum Your Trouble Away Velvet Tone 1256-V
142655-3 Hum! Hum! Hum! Hum Your Trouble Away Harmony 256-H
142656-1 Just A Bird's Eye View (Of My Old Kentucky Home) Harmony 256-H, Regal G-8767
142656-3 Just A Bird's Eye View (Of My Old Kentucky Home) Velvet Tone 1256-V

ISHAM JONES' ORCHESTRA
As for session of September 21, 1926, Frank Munn (vocal).
New York City, September 21, 1926.
E-20222 I Just Wanna be Known As "Susie's Feller" -1 Brunswick 3333
E-20224 I Lost My Heart In Monterey (When I Found You) -2 Brunswick 3333

ISHAM JONES' ORCHESTRA
As for session of September 21, 1926, Frank Munn (vocal).
New York City, September 22, 1926.
E-20225/6 It Made You Happy When You Made Me Cry Brunswick 3335, A-123
E-20228 Meadow Lark Brunswick rejected

THE CLEVELANDERS
As usual, 12 men used, Irving Kaufman (vocal).
New York City, September 23, 1926.
E-20229/30 Oh! How I Love Bulgarians Brunswick 3337
E-20231/2 Yiddisher Charleston Brunswick 3337

NAT SHILKRET AND THE VICTOR ORCHESTRA
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Johnny Marvin (ukulele/vocal -1), Gladys Rice, Frank Bessinger (vocal -2).
New York City, September 24, 1926.
36352-2 Half A Moon -1 Victor 20231, HMV B-5225, EA-105
36353-2 Down By The Banks Of The Old Yazoo -2 Victor 20243, HMV B-5201, EA-113

THE BOSTONIANS
See session of February 19, 1926.
E-3822/3 Petrushka Vocalion unissued
E-3824/5 There’s A Boatman On The Volga Vocalion unissued

FRANK BLACK AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal).
New York City, September 24, 1926.
E-20241/2 Don't Be Angry With Me Brunswick unissued

JAY'S CHELSEA ORCHESTRA
As usual, the Keller Sisters and Al Lynch (vocal).
New York City, September 29, 1926.
E-3869 She's Still My Baby Vocalion 15437
ISHAM JONES
As for session of September 22, 1926, Frank Munn (vocal).

E-20293 It Made You Happy When You Made Me Cry Brunswick 3335, A-123

NOTE: - There are two different pressings of Brunswick 3335 with different label printings, the one with the Spanish translation has the matrix in wax, the other does not.

BERT DOLAN’S ORCHESTRA (on Starr 23072)

GRAFTON ORCHESTRA (on Grafton 9271)

GRAND PREE NOVELTY BAND (on Grand Pree 18594)

MARTIN’S DANCE ORCHESTRA (on Grand Pree 18622)

HARRY RESER’S ORCHESTRA (on Pathé Actuelle 11240, 11299)

WILLARD ROBISON (on Apex 788 for matrix 107113)

BILL WIRGES AND HIS ORCHESTRA (on Pathé Actuelle 36525, 36526, Perfect 14706, 14707)

WILL WIRGES AND HIS ORCHESTRA (on Starr 23073 for matrix 107113)

PHIL HUGHES ORCHESTRA (on Apex 788 and Starr 23073 for matrix 107111)

PHIL HUGHES AND HIS HIGH HATTERS

See session of December 2, 1925, Tom Stacks (vocal).

E-20208/9

E-20300/1

The Two Of Us -1

Don’t Be Angry With Me -2

NIGHT CLUB ORCHESTRA

See session of May 2, 1925.

E-3888 Because I Love You Vocalion 15471

E-3890 Tonight You Belong To Me Vocalion 15471

THE BOSTONIANS

See session of February 19, 1926.

E-3896 Petrushka Vocalion 15464

E-3899 There’s A Boatman On The Volga Vocalion 15464

THE JAZZ BAND PILOTS (on Odeon 1231)

HARRY RESER’S JAZZ PILOTS (on OKeh)

As usual, Tom Stacks.

80151-8 Gigolo OKe 40701

80152-A Meadow Lark OKe 40701, Odeon 1231

DENZA DANCE BAND (on Columbia 4206, C-4206, 4246, C-4246, 0731)

HARRY RESER’S SYNCOPATORS

As for session of September 3, 1926, Tom Stacks (vocal -1), Tom Stacks and chorus (vocal -2).

New York City, October 5, 1926.

142730-2; Oh! How I Love Bulgarians -2 Columbia 774-D, 4246*, C-4246, 0731

A-4717*

142731-2, 3; Susie’s “Feller” -1 Columbia 4206*, C-4206

A-4592*

142731-3 Susie’s “Feller” -1 Columbia 774-D

PLANTATION PLAYERS (on Romeo)

SEVEN LITTLE POLAR BEARS

As for session of ca June 25, 1926, Tom Stacks (vocal).

2143-81 That’s My Girl Cameo 1020, Lincoln 2565

2143-C1 That’s My Girl

2144-A1 My Girl Has Eye Trouble Cameo 1019

2145-C1, 2 That’s A Good Girl Cameo 1018, Lincoln 2566, Romeo 274

New York City, ca October 8, 1926.
THE BOSTONIANS
See session of February 19, 1926.

E-3942/3  No One But You Knows How To Love  Vocalion unissued
E-3944/5  The Two Of Us  Vocalion unissued

NAT SHILKRET AND THE VICTOR ORCHESTRA
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Henry Burr (vocal).

36394-5  Because I Love You  Victor 20272, HMV EA-202

THE BOSTONIANS
See session of February 19, 1926.

E-4145/6  Every’thing’s Peaches  Vocalion unissued
E-4154/6  Lonely Acres  Vocalion unissued

HARRY F. RESER. BANJO SOLO WITH PIANO (on Victor 20439, Zonophone 2960)
Harry Reser (tenor-banjo solos), William F. "Bill" Wirges (piano), Nat Shilkret (extra celeste).

36842-3  Lolly Pops  Victor 20439, Zonophone 2960, X-2-6256, EE-41
36843-2  The Clock And The Banjo  Victor 20439, Zonophone 2960, X-2-6256, EE-41

VICTOR ARDEN AND PHIL OHMAN AND THEIR ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Charles Harrison, Frank Munn, Jack Kinsey, Frank Croxton (vocal).

XE-20495/6  Honeymoon Lane Medley  Brunswick 3362, 20051 (12"
XE-20497  The Ramblers Medley  Brunswick 3362, 20051 (12"

NOTE: - The above were remade on November 9, 1926, on 12" masters and issued on Brunswick 20051. Reser is not in the files for the remakes.

HARRY RESER’S JAZZ PILOTS
As usual, Tom Stacks (vocal).

80191-A  Fire!  OKeh 40707
80192-A  I Want To Be Known As Susie’s “Feller”  OKeh 40709

PARK LANE ORCHESTRA
See session of November 11, 1925, Frank Bessinger, Frank Wright, Lester O’Keefe (vocal).

E-20498/9  Just A Little Closer  Brunswick 3363
E-20500  Idolizing  Brunswick 3363

SIX HAYSEEDS (on Vocalion)

THE SIX JUMPING JACKS
As usual, seven men used, Tom Stacks (vocal).

E-20512/3  Fire!  Brunswick 3364 (unissued), Vocalion 15487
E-4165  Bolshevnik  Brunswick 3364 (unissued)

NAT SHILKRET AND THE VICTOR ORCHESTRA (on Victor 20315)
INTERNATIONAL NOVELTY ORCHESTRA
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Juan Polido (vocal -1), Charles Kailey (vocal -2).

36875-3  Dream Tango  Victor 20454
36876-2  Cuando Te Alejas De Mi Lado  Victor?
36877-3  Lay Me Down To Sleep In Carolina 2  Victor 20315, HMV-EA-131
36878-2  Cancion Del Indio  Victor?

NOTE: - Matrices 36876-2, 36878-2 were only issued in Peru.

CLYDE DOERR AND HIS ORCHESTRA
Earl T. Oliver (trumpet), Chuck Campbell (trombone), Andy Sannella (clarinet, alto-saxophone, string-guitar), Maurice Pierce (alto-saxophone, tenor-saxophone), Lou Raderman (violin), unknown (piano), Jimmy Johnston (bass-saxophone), Harry Reser (tenor-banjo), George Hamilton Green (xylophone), Joe Green (drums).

11270-A  Son Of The Shiek (sic)  Edison 51873
11271-B  Just A Little Longer  Edison 51873

THE BOSTONIANS
See session of February 19, 1926.

E-4020  The Two Of Us  Vocalion 15474
E-4022  No One But You Knows How To Love  Vocalion 15474
THE CLICQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal-1), probably Irving Kaufman as "Jimmy Flynn" (vocal-2). New York City, October 28, 1926.
142799-2,3 Hello Bluebird -1 Columbia 795-D, 4271, C-4271, 0591
142881-3 Someday -2 Columbia 795-D, 0591
HARRY RESER'S SYNCOPATORS
As for session of November 4, 1926, Tom Stacks, Gladys Rice (vocal-2). New York City, November 4, 1926.
142908-4 We'll Have A Kingdom -2 Columbia 803-D
142909-2 Fire! -1 Columbia 803-D, 4380, C-4380
EARL OLIVER'S JAZZ BABIES
As usual, Tom Stacks as "Tom Howard" (vocal). New York City, November 5, 1926.
11283-A Fire! (An "Alarming" Novelty) Edison 51877, Blue Amberol 5279 (cyl)
11284-A Cows Edison 51877
ROVING ROMEOS (on Romeo)
SEVEN LITTLE POLAR BEARS
As for session of October 8, 1926, Tom Stacks (vocal). New York City, ca November 6, 1926.
2174-A If My Baby Cooks (As Good As She Looks) Cameo 1045
2174-C If My Baby Cooks (As Good As She Looks) Romeo 291
2175-B Gigolo Cameo 1046, Romeo 288
LEE MORSE'S BLUE GRASS BOYS (on Pathe Actuelle 11273)
Lee Morse (vocal), probably: Red Nichols (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet), Jimmy Johnston (bass-saxophone), Max Terr or William F, "Bill" Wirges (piano), Harry Reser (tenor-banjo), Tom Stacks (drums). New York City, ca November 9, 1926.
107199 The Little White House Pathe Actuelle 25201, 11410, Perfect 11635
107200 Ain't That Too Bad? Pathe Actuelle 25205, 11434, Perfect 11639
107201-2 With All My Heart Pathe Actuelle 25202, 11434, Perfect 11636
107202-1 The Jersey Walk Pathe Actuelle 25202, 11410, Perfect 11636
THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS (on Brunswick)
As for session of October 25, 1926, Tom Stacks (vocal). New York City, November 10, 1926.
E-20700; Where Do You Work-a, John? (Push-a Push-a Push) Brunswick 3374, 3374 (English), A-219, Vocalion 15500
E-4250
E-20703 If You Can't Land 'Er On The Old Verandah (Then You Can't Land 'Er At All) Brunswick 3374, 3374 (English), A-219
 TUDEO ORCHESTRA (on Vocalion)
THE CLEVELANDERS
As usual, 11 men used, Tom Stacks (vocal). New York City, November 12, 1926.
E-20713 I've Grown So Lonesome Thinking Of You Brunswick 3375, 3375 (English)
E-20715 Take In The Sun, Hang Out The Moon Brunswick 3375
E-20716 Take In The Sun, Hang Out The Moon Brunswick 3375, Vocalion 15486
E-4176/7
HARRY RESER'S JAZZ PILOTS
As usual, Tom Stacks (vocal). New York City, November 12, 1926.
74421-B How Could Red Riding Hood? OKeh 40719
74422-B I'm Tellin' The Birds - Tellin' The Bees How I Love You OKeh 40719
ORCHESTRA, JAN GARBER AND HIS ORCHESTRA. BANJO SOLO BY HARRY RESER (on Victor 20367)
Jan Garber (violin, director), Harry Goldfield (trumpet, vocal -1), Harold Peppie (trumpet), Johnny Cook (trombone), Bill Grady, unknown (clarinet, alto-saxophone), Joe Bratton (tenor-saxophone), unknown (second violin), Horace Rudiselli (piano), George Hoge (tenor-banjo), Harry Reser (featured tenor-banjo soloist), Joe Rhodes (brass-bass), Steve Brodie (drums). New York City, November 13, 1926.
36590-2 Steppin' Around - Fox Trot Victor 20367, Electrola EG-410
TUDEO ORCHESTRA
As for session of July 24, 1926, Tom Stacks (vocal). New York City, November 15, 1926.
E-4079 Just A Little Longer Vocalion 15481
E-4081 I'm Tellin' The Birds, Tellin' The Bees How I Love You Vocalion 15481
410
MARTIN’S DANCE ORCHESTRA (on Grand Pree 18633)
HARRY RESER AND HIS ORCHESTRA (on Pathé Actuelle 11356)
PHIL HUGHES AND HIS HIGH HATTERS
See session of on December 2, 1925, Tom Stacks (vocal).

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<thead>
<tr>
<th>Track</th>
<th>Song</th>
<th>Label Information</th>
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<tbody>
<tr>
<td>107220-2</td>
<td>I’ll Fly To Hawaii</td>
<td>Pathé Actuelle 36558, 11356, Perfect 14739, Grand Pree 18633</td>
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<td>107221-2</td>
<td>Sweetie Pie</td>
<td>Pathé Actuelle 36577, Perfect 14758</td>
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<td>107222-1</td>
<td>Fire!</td>
<td>Pathé Actuelle 36560, Perfect 14741</td>
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<td>107223-2</td>
<td>Don’t You Remember?</td>
<td>Pathé Actuelle 36558, Perfect 14739</td>
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NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Tom Stacks (vocal).

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<tr>
<th>Track</th>
<th>Song</th>
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<tbody>
<tr>
<td>143137-3</td>
<td>Meadow Lark</td>
<td>Harmony 302-H, Velvet Tone V-1302</td>
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<tr>
<td>143138-2</td>
<td>Hello! Swanee - Hello!</td>
<td>Harmony 302-H</td>
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<tr>
<td>143139-3</td>
<td>Where Do You Work-a, John?</td>
<td>Harmony 308-H</td>
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PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
As for session of ca November 6, 1926, Tom Stacks (vocal).

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<tr>
<th>Track</th>
<th>Song</th>
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<tr>
<td>2212-B,C</td>
<td>How Could Red Riding Hood</td>
<td>Cameo 1058, 1071, Lincoln 2590, Romeo 301</td>
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<tr>
<td>2213-B,C</td>
<td>Where Do You Work-a John?</td>
<td>Cameo 1058, Romeo 298</td>
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<tr>
<td>2214-B,E,G</td>
<td>Don't Take That Black Bottom Away</td>
<td>Cameo 1060, Romeo 298</td>
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FRANK BLACK AND HIS ORCHESTRA (on Brunswick)
JAY’S CHELSEA ORCHESTRA (on Vocalion)
As usual, Frank Munn (vocal).

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<thead>
<tr>
<th>Track</th>
<th>Song</th>
<th>Label Information</th>
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<tbody>
<tr>
<td>E-20813</td>
<td>The Two Of Us</td>
<td>Brunswick 3338</td>
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<tr>
<td>E-20818, E-4141</td>
<td>Don't Be Angry With Me</td>
<td>Brunswick 3338, Vocalion 15486</td>
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NOTE: Label for Brunswick 3338 says “vocal duet”. This was obviously printed for the unissued 20298/9 session but stuck on the remake.

WILLIE CREAGER AND HIS ORCHESTRA (on Starr 23085, 23093, Leonora 23085, 23093)
WESTERN SERENADERS (on Grand Pree 18640) Orchestra with Harry Reser (tenor-banjo), Arthur Fields (vocal).

<table>
<thead>
<tr>
<th>Track</th>
<th>Song</th>
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<tr>
<td>107243</td>
<td>We’ll Have A Kingdom</td>
<td>Pathé Actuelle 36554, Perfect 14735</td>
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<tr>
<td>107244</td>
<td>I’m Tellin’ The Birds Tellin’ The Bees How I Love You</td>
<td>Pathé Actuelle 36553, 11327, Perfect 14734, Apex 26009, Starr 23093, Leonora 23093, Grand Pree 18640</td>
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<td>107245</td>
<td>Do Do Do</td>
<td>Pathé Actuelle 36561, 11450, Perfect 14742, P-307, Apex 26003, Starr 23085, Leonora 23085</td>
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<td>107246</td>
<td>Who’ll Be The One?</td>
<td>Pathé Actuelle 36533, Perfect 14743</td>
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PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).

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<tr>
<th>Track</th>
<th>Song</th>
<th>Label Information</th>
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<tbody>
<tr>
<td>2270-C</td>
<td>Cock-A-Doodle, I’m Off My Noodle, My Baby’s Back</td>
<td>Cameo 1083, Romeo 337</td>
</tr>
<tr>
<td>2271-A</td>
<td>It’s O. K. Katy With Me</td>
<td>Cameo 1084</td>
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<tr>
<td>2284-B</td>
<td>She Said And I Said</td>
<td>Cameo 1090, Lincoln 2602</td>
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<tr>
<td>2285-B</td>
<td>You Should See My Tootsie</td>
<td>Cameo 1088</td>
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<tr>
<td>133-A</td>
<td>You Should See My Tootsie</td>
<td>Rome 345</td>
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<tr>
<td>2286-B</td>
<td>If You Didn’t Know Your Husband</td>
<td>Cameo 1084</td>
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<tr>
<td>134-A</td>
<td>If You Didn’t Know Your Husband</td>
<td>Rome 340</td>
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</table>

AL JACK AND HIS CRACKERJACKS (on Parlophone A-2242)
THE JAZZ PILOTS (on Parlophone A-2142)
HARRY RESER’S JAZZ PILOTS As usual, Tom Stacks (vocal).

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<tr>
<th>Track</th>
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New York City, ca November 18, 1926.
New York City, November 22, 1926.
New York City, November 26, 1926.
New York City, December 2, 1926.
New York City, December 3, 1926.
New York City, ca November 18, 1926.
New York City, November 22, 1926.
New York City, November 26, 1926.
New York City, December, 1926.
New York City, December, 1926.
New York City, December, 1926.
HARRY RESER'S SYNCOPATORS
As for session of November 4, 1926, Tom Stacks (vocal). New York City, December 7, 1926.
143170-2 "Je T'aime (Means "I Love You") -1 Columbia 853-0
143171- Open Your Arms And Close Your Eyes Columbia rejected

CLYDE DOERR AND HIS ORCHESTRA
See session of October 28, 1926, Larry Murphy (vocal). New York City, December 8, 1926.
11357- Wouldn't You Edison 51905
11358-C Kiss Your Little Baby Goodnight Edison 51899
11359- I'm Tellin' The Birds... Edison 51898

THE BOSTONIANS
See session of February 19, 1926. New York City, December 10, 1926.
E-4236 Lonely Acres Vocalion 15490
E-4240 Ev'rything's Peaches Vocalion 15488

EARL OLIVER'S JAZZ BABIES
As for session of November 5, 1926, Tom Stacks as "Tom Howard" (vocal). New York City, December 20, 1926.
11372-A Where Do You Work-A John? Edison 51900
11373-C Pretty Lips Edison 51900

VICTOR ARDEN AND PHIL OHMAN AND THEIR ORCHESTRA
E-20996 I Know That You Know Brunswick 3410
E-21001 One Alone Brunswick 3410, E-3411, 3410 (Australian)

TUXEDO ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Irving Kaufman (vocal). New York City, December 20, 1926.
E-4252 O! How I Love Bulgarians Vocalion 15500
NOTE: - This title was scheduled for special release on December 22, 1926!

MONARCH ORCHESTRA
Orchestra with Harry Reser (tenor-banjo). New York City, December, 1926.
E-4336 Tell Me Tonight Vocalion 15507

THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS
As usual, seven men used, Attilo Perry (accordion), Tom Stacks (vocal). New York City, December 24, 1926.
E-21058 Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) Brunswick 3412, A-220
E-4338 Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) Vocalion 15508
E-21060 The Coat And The Pants Do All The Work And The Vest Gets All The Gravy Brunswick 3412, A-220

PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal). New York City, January, 1927.
2299-B Got No Time To Feel Lonesome Cameo 1098, Lincoln 2605
147-A Got No Time To Feel Lonesome Romeo 327
NOTE: - Matrix 2298 is probably an unissued title from this session.

THE JAZZ PILOTS. WITH VOCAL REFRAIN (on Parlophone B-12505)
THE JAZZ PILOTS (on Parlophone 2145)
As usual, Tom Stacks (vocal). New York City, January 3, 1927.
80278-B Since I Found You OKeh 40751, Parlophone E-5765, A-4900
80279-A Everything's Made For Love OKeh 40741, Parlophone E-5768
80279-A (You Know - I Know) Everything's Made For Love Parlophone B-12505, A-2145,
Odeon A-4006, Lindström A-4505
80280-B Where Do You Work-a John? OKeh 40741, Parlophone E-5768, B-12505,
Odeon A-4006, 1219, Lindström A-4505

NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Tom Stacks (vocal). New York City, January 6, 1927.
143265-2 Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) Harmony 345-H
143266-1,2 Pretty Lips Harmony 349-H, Silvertone 3312
143267-3 Oh, How She Could Play A Ukulele Harmony 345-H
TOM STACKS AND HIS MINUTE MEN
Earl T. Oliver and/or Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone, comb), Murray Kellner (violin when used), William F. "Bill" Wirges (piano, accordion), Harry Reser (tenor-banjo), Joe Tarto (brass-bass), Tom Stacks (drums, vocal); some sessions also have Norman Yorke (tenor-saxophone) and/or Jimmy Johnston (bass-saxophone).

New York City, January 8, 1926.
80290-A The Little White House Okeh 40742, Parlophone E-5820, Odeon A-189006
80291-B Jersey Walk (Shake 'Em Up Kid) Okeh 40742, Parlophone E-5820, Odeon A-189006

HARRY RESER’S SYNCOPATORS
As for session of December 7, 1926, Tom Stacks (vocal -1).

New York City, January 10, 1927.
143281-2 A Tree in The Park -1 Columbia B-57-D, 4437
143282-2 Where’s That Rainbow? Columbia B-57-D, 4437

BROADWAY ORCHESTRA (on Ideal Scala 7198)

GRAFTON ORCHESTRA (on Grafton)

HARRY RESER’S DANCE ORCHESTRA (on Pathé Actuelle 11387, 11422)

BILL WIRGES AND HIS ORCHESTRA
As for session of ca November 18, 1926, Tom Stacks (vocal -1), Irving Kaufman (vocal -2).

New York City, ca January 10, 1927.
107331-1 Sam, The Old Accordion Man -1 Parlophone 35850, 11387, Perfect 14761, Ideal Scala 7198, Grafton 9270
107332-1 Where’s That Rainbow? -2 Parlophone 35851, 11442, Parlophone X-6140, Perfect 14762, Grafton 9279

NOTE: - Matrix 107333 is probably an unissued title from this session.

VAUGHN DE LEATH
Vaughn De Leath (vocal), unknown orchestra with Harry Reser (tenor-banjo).

New York City, January 11, 1927.
80296-C Blue Skies Okeh 40750
80297-A There Ain’t No "Maybe" In My Baby’s Eyes Okeh 40750

EARL OLIVER’S JAZZ BABIES
As usual, Tom Stacks (vocal -1), Harry Reser, Larry Abbott, Tom Stacks (vocal -2).

New York City, January 20, 1927.
11453-A, B Sam, The Old Accordion Man -1 Edison 51929
11454-A, B I Love The College Girls -2 Edison 51929

THE SIX HAYSEEDS (on Vocalion)

THE SIX JUMPING JACKS
Nine men used, Jim Wheelan, Charlie Kenny, Lew Noll as “The Bonnie Laddies” (vocal trio).

New York City, January 21, 1927.
E-21267 I Love The College Girls Brunswick 3434, 3434 (English), A-247
E-4432 I Love The College Girls Vocalion 15514
E-21269 Crazy Words - Crazy Tune (Vo-Do-De-O) Brunswick 3434, 3434 (English), A-247
E-4436 Crazy Words - Crazy Tune (Vo-Do-De-O) Vocalion 15520

NOTE: - The Vocalion issues probably use alternate takes.

TUXEDO ORCHESTRA (on Vocalion)

THE CLEVELANDERS
As usual, 10 men used, Frank Munn (vocal).

New York City, January 25, 1927.
E-21289; E-4468/9 Pretty Lips Brunswick 3440, Vocalion 15517
E-21293; E-4470/2 When I First Met Mary Brunswick 3440, Vocalion 15516

TOM STACKS AND HIS MINUTE MEN
As for session of January 8, 1927, Tom Stacks (vocal).

New York City, January 25, 1927.
80335-D I Love The College Girls Okeh 40756, Parlophone E-5905, Odeon O-4009

TOM STACKS AND HIS MINUTE MEN
As for session of January 25, 1927, Tom Stacks (vocal).

New York City, January 27, 1927.
80341-B Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) Okeh 40756, Parlophone E-5774, Odeon O-4009
NIGHT CLUB ORCHESTRA (on Vocalion)
REGENT CLUB ORCHESTRA
See session of May 16, 1925, Frank Munn (vocal).
E-21366; E-4636 Moonbeams And You
E-21368; E-6047 Love's Melody
New York City, January 29, 1927
Brunswick 3453, Vocalion 15535
Brunswick 3453, Vocalion 15575

TUXEDO ORCHESTRA (on Vocalion)
PARK LANE ORCHESTRA
See session of November 11, 1925, Jim Whelan, Charlie Kenny, Lew Noll as the “Bonnie Laddies” (vocal).
E-21384; E-4519 'Deed I Do
E-21385; E-4522/3 I Love You But I Don't Know Why
New York City, January 31, 1927
Brunswick 3454, A-245,
Vocalion 15517
Brunswick 3454, A-245

THE CLEVELANDERS
As usual, 11 men used, Vaughn De Leath (vocal).
E-21396 Look At The World And Smile
E-21398 Somebody Else
New York City, February 1, 1927
Brunswick 3456
Brunswick 3456

THE BOSTONIANS
See session of February 19, 1926, Charles Harrison (vocal).
E-4551 Moonbeam! Kiss Her For Me
New York City, February 2, 1927
Vocalion 15524

VAUGHN DE LEATH
Vaughn De Leath (vocal), unknown orchestra with Harry Reser (tenor-banjo).
80384-A Muddy Water
80385-C Some Of These Days
New York City, February 3, 1927
OKeh 40768
OKeh 40768

THE CLIQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal).
143450-3 Look At The World And Smile
143451-3 You And I Love You And Me
New York City, February 8, 1927
Columbia 912-D
Columbia 912-D

HARRY RESER'S STRING ORCHESTRA
HARRY RESER'S JAZZ PILOTS (on OKeh)
Personnel probably includes Murray Kellner, Frank Pinero (violin), Dave Skine or Larry Rizzoli (mandolin), William F. “Bill” Wirges (piano), Joe Tarto (bass), Tom Stacks (vocal).
80407-B What Does It Matter?
80408-B Just Wond'ring
New York City, February 9, 1927
OKeh 40759, Parlophone E-5808,
OKeh 40759, Parlophone E-5808,
Odeon 1219
Odeon 1261

RAYMOND DANCE BAND (on Regal G-20031)
HARRY RESER’S SYNCOPATORS
As for session of January 10, 1927, Tom Stacks (vocal).
143482-4 The Cat
143483-2 I Wonder How I Look When I'm Asleep
New York City, February 16, 1927
Columbia 907-D
Columbia 907-D, 4380, C-4380, Regal G-20031

THE BOSTONIANS
See session of February 19, 1926.
E-4563 Coronado Nights
E-4566/8 Moonbeam! Kiss Her For Me
New York City, February 16, 1927
Vocalion 15525
Vocalion unissued

TUXEDO ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal -1 ), Jesse Phillips (vocal -2
New York City, February 16, 1927
E-4579 Look Up And Smile -1
E-4582 I'm Just A Stone's Throw From Paradise -2
Vocalion 15527
Vocalion 15528
HARRY RESER’S JAZZ PILOTS. WITH VOCAL REFRAIN (on Parlophone B-12501)
As usual, Tom Stacks (vocal).

80442-A I’ve Never Seen A Straight Banana OKeh 40771, Parlophone A-2167, 8-12501, Odeon A-189013, 1207
80443-A (Oh! Baby) Don’t We Get Along? OKeh 40812, Parlophone E-5836, Odeon 182084

THE CLICQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal).

143538-3 At Sundown Columbia 921-D, 0679
143539-3 My Sunday Girl Columbia 921-D, 0679

THE BOSTONIANS
See session of February 19, 1926, Margaret McKee (whistling).

E-4626 Indian Butterfly Vocalion 15533
E-4631 Silver Song Bird Vocalion 15534

THE YANKEE TEN ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), two unknown as “The Melody Twins”/“Radio Limps” (vocal).

7034-3 My Baby’s Back Banner 1922, Oriole 823

WINDSOR ORCHESTRA (on Grafton 9278)
BILL WIRGES AND HIS ORCHESTRA
As for session of ca January 10, 1927, Tom Stacks (vocal).

107404-1 It’s O. K. Katy With Me Pathé Actuelle 36605, 11428, Perfect 14786, Grafton 9278, Apex 26036, Starr 23113, Leonora 23113, Domino 21603
107405-1 I’ve Never Seen A Straight Banana Pathé Actuelle 36605, Perfect 14786, Grafton 9278, Apex 26036, Starr 23113, Leonora 23113, Domino 21603

NOTE: - Matrix 107406 is probably an unissued title from this session.

BANJO SOLO WITH PIANO. HARRY RESER. PIANO BY BILL WIRGES (on Brunswick 3485)
HARRY RESER. BANJO-SOLO (on Brunswick A-459)
Harry Reser (tenor-banjo solo), William F. “Bill” Wirges (piano).

New York City, March 2, 1927.
E-21704 Collette - Colette (Collette*) Brunswick 3485, 3485 (English), A-459*, 40634

TUXXEDO ORCHESTRA (on Vocalion)
PARK LANE ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Vaughn De Leath (vocal).

New York City, March 7, 1927.
E-21750; E-4664 It’s A Happy World After All Brunswick 3487, Vocalion 15534
E-21755; E-4669 If Tears Could Bring You Back To Me (I’d Cry My Eyes Out For You) Vocalion 15533

NIGHT CLUB ORCHESTRA
See session of May 2 1925, Vaughn De Leath (vocal).

New York City, March 9, 1927.
E-4647 What Does It Matter? Vocalion 15538
E-4649 So Blue Vocalion 15538

REGENCY CLUB ORCHESTRA
NIGHT CLUB ORCHESTRA
See session of May 16, 1925, Elliott Shaw (vocal).

New York City, March 16, 1927.
E-21895/6; E-4747 Consolation Brunswick 3483, Vocalion 15537
E-21897/8; E-4743 That Saxophone Waltz Brunswick 3483, Vocalion 15537

BANJO SOLO WITH PIANO. HARRY RESER. PIANO BY BILL WIRGES (on Brunswick 3485)
HARRY RESER. BANJO-SOLO (on Brunswick A-459)
Harry Reser (tenor-banjo solo), William F. “Bill” Wirges (piano).

New York City, March 17, 1927.
E-21982 Calling - Llamadote (Calling*) Brunswick 3485, 3485 (English), A-459*, 40634
THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS

As usual, eight men used, Tom Stacks (vocal).

E-22078; E-4816
I Wonder How I Look When I'm Asleep
Brunswick 3511, 3511 (English), A-410, Vocalion 15552

TUXEDO ORCHESTRA (on Vocalion)
PARK LANE ORCHESTRA

See session of November 11, 1925, Vaughn De Leath (vocal).

E-22100; E-4873
You're The One For Me
Brunswick 3513, Vocalion 15558

E-22104
You Can't Cry Over My Shoulder
Brunswick 3513

THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS

As usual, eight men used, Tom Stacks (vocal).

E-22138; E-4818
Just The Same
Brunswick 3511, 3511 (English), A-410, Vocalion 15552

RAYMOND DANCE BAND (on Regal G-8904, G-20064)
HARRY RESER'S SYNCOPATORS

As for session of February 16, 1927, Tom Stacks (vocal).

143726-3
What Do I Care What Somebody Said
Columbia 981-D, Regal G-8904, G-20064

143727-3
I'm In Love Again
Columbia 981-D, 4558, C-4558

TUXEDO ORCHESTRA (on Vocalion)
CHARLIE STRAIGHT AND HIS ORCHESTRA

Orchestra with possibly Harry Reser (tenor-banjo), the Keller Sisters and Al Lynch (vocal).

E-22199
Nesting Time
Brunswick 3516

E-22200; E-4877
Side By Side
Brunswick 3516, Vocalion 15558

NOTE: The above are listed in the files as by the Cleve/anders, but as this is a pseudonym anyway, the fact of their being issued as by Charlie Straight does not mean he did not direct them.

DIPLOMAT NOVELTY ORCHESTRA (on Edison Bell Winner)

DIXIE JAZZ BAND (on Oriole)

LEW GOLD AND HIS ORCHESTRA (on Pathé Actuelle 11426, 11441)

HOLLYWOOD DANCE ORCHESTRA (on regal 8316)

IMPERIAL DANCE ORCHESTRA (on Regal 8292, Banner 1987, Domino 3958, Apex 8613, Starr 10248, Leonora 10248)

SAM LANIN DANCE ORCHESTRA (on Imperial)

MIAMI MELODISTS (on Perfect 14796, 14798)

MISSOURI JAZZ BAND (on Banner 1964, Domino 3958, Broadway 1070, Paramount 20512)

JOHN PORTER'S HARMONY TROUPE (on Bon Marche)

THE RAMBLING RAGADORS (on Pathé Actuelle 36616, 36617, 11402 for matrix 107446)

THE VIRGINIA CREEPERS (on Pathé Actuelle 36615, 36616 for matrix 107445)

Orchestra directed by Lou Gold, with probably Harry Reser (tenor-banjo), Fred Wilson and --- McClelland (vocal -1), Fred Wilson (vocal -2)

107444-1; 107445-1; 107446-1; 7191
The Far Away Bells -1
Pathé Actuelle 36617, 11426, Perfect 14798, P-300, Banner 1987, Domino 3958, Regal 8316, Apex 8613, Starr 10248, Leonora 10248

107444-1; 107445-1; 107446-1; 7193
Dreaming Dreams -1
Pathé Actuelle 36616, Perfect 14797

107447-2; 3
One Summer Night -2
Pathé Actuelle 36615, 11441, Perfect 14796

VAUGHN DE LEATH

Vaughn De Leath (vocal), Murray Kellner (violin), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo).

New York City, April 1, 1927.

38421-3
Kentucky Babe
Victor unissued

38422-3
Mammy's Little Coal-Black Rose
Victor unissued

416
CARL FENTON AND HIS ORCHESTRA
TUXXEDO ORCHESTRA (on Vocalion)
Orchestra with Harry Reser (tenor-banjo).
E-22201/3; E-4863/5 Doll Dance Brunswick 3519, 3519 (English), A-406,
E-22204/6; E-4866/8 Delirium Brunswick 3519, 3519 (English), A-406,
Vocalion 15555

THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS
As usual, eight men used, Tom Stacks (vocal -1), ensemble (vocal -2).
New York City, April 2, 1927.
E-22204/6; E-4866/8

THE BOSTONIANS
See session of February 19, 1926, Vaughn De Leath (vocal).
New York City, April 11, 1927.
E-4886 Russian Lullaby Vocalion 15557

REGENT CLUB ORCHESTRA
NIGHT CLUB ORCHESTRA (on Vocalion)
See session of May 16, 1925, Frank Munn (vocal).
New York City, April 13, 1927.
E-22272; E-5132

HARRY RESER’S ORCHESTRA (on Parlophone R-3365)
HARRY RESER’S JAZZ PILOTS
As usual, Tom Stacks (vocal).
New York City, April 13, 1927.
80724-B The More We Are Together Okeh 40812, Odeon O-4017
80725-C Go Wash An Elephant (If You Wanna Do
Something Big) Okeh 40821, Parlophone R-3365,
80726-A (Oh, The Whippoorwill Sings In The Sycamore)
(O, The Whippoorwill Sings In The Sycamore)
Just The Same Odeon A-189017
80726-B Just The Same Okeh 40809, Parlophone E-5836, A-2193

NIGHT CLUB ORCHESTRA (on Vocalion)
PARK LANE ORCHESTRA
See session of November 11, 1925, Frank Munn (vocal).
New York City, April 14, 1927.
E-22416; E-4882/4
E-22420 I’m Learning Now Brunswick 3534, A-426, Vocalion 15559

THE AMBASSADORS (on Vocalion 15562 for matrix E-5009/10)
Orchestra with Harry Reser (tenor-banjo), Frank Wright and Frank Bessinger as the “Radio Franks” (vocal).
New York City, May 12, 1927.
E-5009/10 Idolizing Vocalion 15562
E-5011/3 Hush-a-Bye Vocalion 15562

TUXXEDO ORCHESTRA (on Vocalion)
THE CLEVELANDERS
As usual, 11 men used, Franklyn Baur (vocal).
New York City, May 19, 1927.
E-23250; E-6005 Magnolia Brunswick 3563, A-444, Vocalion 15571
E-23253; E-6008 Red Lips Kiss My Blues Away Brunswick 3563, A-444, Vocalion 15571

HARRY RESER’S ROUNDERS
Personnel similar to that of the Syncopators’ session of March 30, 1927, Tom Stacks (vocal -1).

417
DENZA DANCE BAND (on Columbia 0721)
THE CLICQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal -1), Tom Stacks, Vaughn De Leath (vocal -2).
New York City, May 31, 1927.
144235-3 Honolulu Moon -2
144236-4 I Wonder Who’s With You When I’m Not There -1
Columbia 1026-D, 0721
Columbia 1060-D

INTERNATIONAL NOVELTY ORCHESTRA (on Victor 20884, HMV EA-224)
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Johnny Marvin (vocal -1).
New York City, June 2, 1927.
39205-2 Songs Of Yesterday, Part 2
Victor 35831
39206-2 Just Like A Butterfly -1
Victor 20732, HMV EA-224
39207-1 Paree (Ca C’est Paree)
Victor 20884, HMV EA-224

BAR HARBOR ORCHESTRA (on Pathé Actuelle 36686)
TUXEDO DANCE ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), George Stutz (vocal).
New York City, June, 1927.
Swanee Shore
Pathe Actuelle 36686, Perfect 14867

PLANTATION PLAYERS (on Romeo)
SEVEN LITTLE POLAR BEARS
As for session of ca November 24, 1926, Tom Stacks (vocal).
New York City, ca June 6, 1927.
2492-C You Never Get Nowhere Holding Hands
Cameo 1182, Lincoln 2644, Romeo 409
2494-A I Walked Back From The Buggy Ride
Cameo 1182, Lincoln 2644, Romeo 409
NOTE: - Matrix 2493 is probably an unissued title from this session.

THE SIX HAYSEEDS (on Vocalion)
THE SIX JUMPING JACKS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal -1).
New York City, June 7, 1927.
E-6062; Positively-Absolutely -1
E-6065; There’s A Trick In Pickin’ A Chick-Chick-Chicken -1
E-6066; There’s A Trick In Pickin’ A Chick-Chick-Chicken
E-6067; Positively-Absolutely
E-6071; Let’s Make Believe
Vocalion 15578, Brunswick 3582,
Brunswick 3582 (English)
Vocalion 15580, Brunswick 3582,
38892-3 There’s A Trick In Pickin’ A Chick, Chick, Chicken -1
38893-3 Ain’t That A Grand And Glorious Feeling -2
Victor 20759, HMV 8-5252
Victor 20732, HMV 8-5226

THE TROUBADOURS (on Victor 20732)
NAT SHILKRET & HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Johnny Marvin (vocal -1), Franklyn Baur (vocal -2).
Liederkranz Hall, New York, June 9, 1927.
38892-3 There’s A Trick In Pickin’ A Chick, Chick, Chicken -1
38893-3 Ain’t That A Grand And Glorious Feeling -2
Victor 20759, HMV 8-5252
Victor 20732, HMV 8-5226

THE BOSTONIANS
See session of February 19, 1926, the Keller Sisters and Al Lynch (vocal).
New York City, June 10, 1927.
E-6067 Let’s Make Believe
E-6071 Somebody And Me
Vocalion 15579
Vocalion 15580

NIGHT CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal).
New York City, June 11, 1927.
E-6045 C’est Vous (Say Voo)
E-6047 Love’s Melody
Vocalion 15575
Vocalion 15575

THE JAZZ PILOTS. WITH VOCAL REFRAIN (on Parlophone B-12519)
HARRY RESER JAZZ PILOTS (on Odeon 193065)
HARRY RESER’S JAZZ PILOTS (on OKeh)
HARRY RESER’S ORCHESTRA (on Parlophone R-3439)
Harry Reser (tenor-banjo), Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto- saxophone), unknown (clarinet, tenor-saxophone), William F. “Bill” Wirges (piano), Joe Tarto (brass-bass), Tom Stacks (drums, vocal).
New York City, June 16, 1927.
81018-A I Walked Back From The Buggy Ride
81019-B Who Was That Lady?
81020-C Rubetown Band Rehearsal
OKeh 40856, Parlophone R-3439*
OKeh 40856, Parlophone R-3439*
Parlophone R-3439
NIGHT CLUB ORCHESTRA (on Vocalion)

PARK LANE ORCHESTRA

See session of November 11, 1925, Al Lynch (vocal).

New York City, July 1, 1927

E-23490; E-6156
Sweet Someone
Brunswick 3578, Vocalion 15588

E-23492; E-6158
Do You Love Me?
Brunswick 3578, Vocalion 15589

THE BADGERS (on Paramount 20529, 20530, 20533, Broadway 1088, 1091, Challenge 655, 656, 658, Apex 8645, Starr 10271)

Orchestra directed by Ben Selvin, with Harry Reser (tenor-banjo), Al Lynch (vocal).

New York City, July 6, 1927

7380-1
Sing Me A Baby Song
Banner 6025, Paramount 20533, Edison Bell Winner 4720, Regal 8355, Bruno 5067, Broadway 1091, Silvertone 1510, Bell 534, Challenge 656, 718, Regal 8355, Domino 3996

7381-1,3
What Do We Do On A Dew Dew Dewy Day
Banner 6026, Paramount 20530, Edison Bell Winner 4720, Regal 8354, Domino 3997, Silvertone 1509, Paramount 20529, Broadway 1088, Challenge 655, 656, 658, Apex 8645, Starr 10271

7382-1,2,3
You Don’t Like It? Not Much!
Banner 6024, Challenge 655, Apex 8645, Edison Bell Winner 4720, Regal 8354, Domino 3997, Silvertone 1509, Paramount 20529, Broadway 1087, Imperial 1863, Starr 10271, Microphone 22198, Lucky Strike 24121, Pathé Actuelle 36658, 11500, Perfect 14839, P-325

THE BOSTONIANS

See session of February 19, 1926, Al Lynch (vocal -1), Vaughn de Leath (vocal -2).

New York City, July 7, 1927

E-6291/3
No Wonder I’m Happy -1
Vocalion 15599

E-6296
Just Once Again -2
Vocalion 15601

TUXEDO ORCHESTRA

Orchestra with Harry Reser (tenor-banjo), Frank Bessinger, Frank Wright as the „Radio Franks“ (vocal).

New York City, July 11, 1927

E-6267
Bye Bye, Pretty Baby
Vocalion 15595

E-6268
Lock A Little Sunbeam In Your Heart
Vocalion 15595

NIGHT CLUB ORCHESTRA

Orchestra with Harry Reser (tenor-banjo), Vaughn De Leath (vocal), Margaret McKee (whistling).

New York City, July 12, 1927

E-6230
Can’t You Hear Me Say “I Love You”? 
Vocalion 15590

419
The Night Club Orchestra
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).

New York City, July 23, 1927.

144494-2 Paree!
144495-2 I'm Gonna Dance Wit De Guy Wot Brung Me -1
144496-2 Who-oo? You-oo, That's Whoo -1

Harmony 474-H, Diva 2474-G
Harmony 473-H, Diva 2473-G
Harmony 473-H, Diva 2473-G

HARRY RESER'S SYNCOPATORS
As for session of June 16, 1927, or very similar, Herman "Hymie" Farberman (trumpet) added on many of the following, Tom Stacks (vocal).

New York City, July 26, 1927.

144501-2 Swanee Shore
144502-2 Meet Me In The Moonlight

Columbia 1087-D, 4873, C-4873
Columbia 1087-D

HARRY RESER'S JAZZ PILOTS (on Parlophone B-12523)
HARRY RESER'S ORCHESTRA (on Parlophone A-2327)

As usual, Tom Stacks (vocal).

New York City, July 27, 1927.

81173-C Are You Happy?
81174-B Gid-Ap, Garibaldi (Gid-Ap Garibaldi*)

OKeh 40872, Parlophone E-5922, A-2327, B-12546, Odeon A-189109
OKeh 40870, Parlophone E-5922*, B-12523, Odeon A-189044, 1266

The Badgers (on Broadway)
Curry's Dance Orchestra (on Curry 328)
American Dance Orchestra (on Beltona)
Sheridan Entertainers (on Broadway, Edison Bell Winner)
Fletcher Henderson Collegians (sic) (on Imperial)
Palms Beach Serenaders (on Domino)

Tedd White Collegians (on Oriole 985, Jewel 5088)

HARRY RESER'S ORCHESTRA
As for session of July 26, 1927, Tom Stacks (vocal).

New York City, August 3, 1927.

7429-3 (I'm Afraid) You Sing That Song To Somebody Else

Banner 6051, Broadway 1096, Domino 4009, 21320, Regal 8377, Apex 8653, Starr 10278, Oriole 989, Imperial 1858, Curry 328

7430-2 I Ain't That Kind Of A Baby

Banner 6052, Domino 4008, Oriole 989, Regal 8379, Beltona 1300, Broadway 1095, Edison Bell Winner 4738, Silverton 1516

7431-1,2 Roam On, My Little Gypsy Sweetheart

Banner 6053, Domino 4008, 21310, Regal 8379, Apex 8657, Lucky Strike 24172, Microphone 22204, Starr 10279, Broadway 1095, Oriole 985, Jewel 5088, Silverton 1516, Challenge 680, Edison Bell Winner 4738

The Troubadours (on Victor 20848, HMV B-5367, EA-232)
Nat Shilkret and the Victor Orchestra
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Johnny Marvin (vocal).

New York City, August 11, 1927.

39957-2 Tired Hands

Victor 20848, HMV B-5367, EA-232

39958-2 Where Have You Been All My Life?

Victor 20902, HMV B-5535, EA-375

The Six Hayseeds (on Vocalion)
The Six Jumping Jacks

As usual, eight men used, Tom Stacks (vocal).

New York City, August 12, 1927.

E-24201; I'm Gonna Dance Wit De Guy Wot Brung Me
E-6391; Me -1

Brussels 3623, 3623 (English), Vocalion 15609

E-24204; I'm Gonna Dance Wit De Guy Wot Brung Me
E-24206; She's Just What The Doctor Ordered -1
E-6390; She's Just What The Doctor Ordered

Brussels 3623, 3623 (English), Vocalion 15609
Brussels A-7509

The Bostonians
See session of February 19, 1926, Scrappy Lambert, Billy Hillpot (vocal).

New York City, August 26, 1927.

E-6381 A Night In June
E-6384 All My Ownsome (sic)

Vocalion 15607
Vocalion 15608

420
DENZA DANCE BAND (on Columbia 0834)
HARRY RESER'S SYNCOPATORS
As for session of August 3, 1927, Franklyn Baur (vocal).

144584-3 Shaking The Blues Away Columbia 1109-D, 0834
144585-2 Ooh! Maybe It's You Columbia 1109-D

TED BADGERS WITH HARRY WOODS (VOC) (on Broadway 1168)

SAM LANIN'S ORCHESTRA (on Imperial)

FRED RICHARD'S ORCHESTRA (on Domino 21345)

VICTOR 21000, HMV B-5468, EA-269
39162-1 Dream Kisses -1
39163-2 My Daddy -2
39164-1 Baby Feet Go Pitter-Patter ('Cross My Floor) -3

VICTOR 20967, HMV B-5416, EA-259
Victor 20967, HMV B-5416, EA-259

THE TROUBADOURS
Nat Shilkret (director), Mike Mosiello, Del Staigers (cornet), Chuck Campbell (trombone), Andy Sannella (clarinet, alto-saxophone, steel-guitar), Larry Abbott (clarinet, alto-saxophone), possibly Joe Dubin (clarinet, tenor-saxophone), unknown (baritone-saxophone), (flute), Lou Raderman and three unknown (violin), Herb Borodkin (violin, cello), Jack Shilkret, Milt Rettenberg or Hugo Frey (piano), Harry Reser (tenor-banjo), Joe Tarto (brass-bass), George Hamilton Green (drums), Harold Yates and Cooper Lawley (vocal -1), Franklyn Baur (vocal -2), The Revelers (consisting of Franklyn Baur, Charles Harms, Elliott Shaw, Wilfred Glenn, vocal -3).

New York City, September 1, 1927.
7483-1 Lucky In Love Domino 4031, Regal 8400, Imperial 1932, Oreole 1007, Starr 10283, Apex 8662, Jewel 5108
7484-3 Shaking The Blues Away Banner 6119, Domino 4024, Oreole 1061, Regal 8402
7485-2 'Way Back When Banner 6073, Domino 4023, 21345, Regal 8394, Broadway 1108, Apex 8685, Oreole 1021, Starr 10299, Microphone 22216, Lucky Strike 24138, Jewel 5104, Silverstone 1525, Challenge 669

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).

E-24221 Pastafazoola -1 Brunswick 3650, 3672 (English)
E-24223 Pastafazoola Brunswick A-7672
E-24226 Look In The Mirror -1 Brunswick 3650, 3672 (English)
E-24227 Look In The Mirror Brunswick A-7672

REGENT CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal).

E-24460 The Vagabond King Waltz Brunswick 3653, 3663
E-24464 The Sweetheart Of Sigma Chi Brunswick 3653, 3663

THE BOSTONIANS
Orchestra with Harry Reser (tenor-banjo), Scrappy Lambert, Billy Hillpot (vocal).

E-647/64 A Night In June Vocalion unissued
E-6478/80 All By My Ownsome Vocalion unissued

NIGHT CLUB ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Frank Munn (vocal).

E-6517 The Vagabond King Waltz Vocalion 15620
E-6523 The Sweetheart Of Sigma Chi Vocalion 15621

THE JAZZ PILOTS WITH VOCAL REFRAIN (on Parlophone B-12561)
HARRY RESER'S JAZZ PILOTS
As usual, Tom Stacks (vocal).

81481-8 She Don't Wanna Okeh 40908, Parlophone E-5970, B-12561, Odeon A-189055
81482-8 Pastafazoola Okeh 40908, Parlophone B-12561, Odeon A-189055
81483-8 Who's That Pretty Baby? Okeh 40914, Parlophone E-5970, B-4914, Odeon A-189063

421
CAMPUS BOYS (on Oriole 1041)
CAMPUS BOYS WITH CLAYTON & ROYCE VOC. (on Jewel 5127)
LOU CONNOR (on Oriole 1045)
CURRY’S DANCE ORCHESTRA (on Curry)
IMPERIAL ORCHESTRA (on Bell 564)
MIDNIGHT SERENADERS (on Starr)
MIMOSA DANCE ORCHESTRA (on Mimosa)
TOM O’CONNORS’ DANCE ORCHESTRA (on Jewel 5131)
EARL RANDOLPH’S ORCHESTRA (VOCAL: NAT SHILLING) (on Paramount, Broadway)
EARL RANDOLPH’S ORCHESTRA WITH THE JOY BOYS (on Broadway 1106, 1107)
HARRY RICHARD’S ORCHESTRA (on Domino 21333, 21339)
HARRY RESER’S DANCE ORCHESTRA (on Regal, Imperial, Conqueror 7006)
As for session of September 1, 1927, Tom Stacks (vocal), Tom Stacks and Larry Abbott (vocal -2).
New York City, September 29, 1927.
7533-1,2 Highways Are Happy Ways (When They Lead The Way To Home) -2
banner 6098, Domino 4049, 21333, Regal 8416, Broadway 1107, Apex 8672, Microphone 22206, Starr 10291, Oriole 1041, Jewel 5127, Lucky Strike 24129, Bell 564
7534-2,3 Everybody Loves My Girl -1
Banner 6100, Domino 4041, 21345, Regal 8419, Broadway 1106, Apex 8685, Imperial 1864, Curry 338, Oriole 1045, Broadway 1106, Jewel 5131, Starr 10298, Conqueror 7006
7535-2 Kiss And Make Up -1
Banner 6106, Paramount 20547, Broadway 1105, Domino 4049, 21339, Regal B416, Apex 8676, Lucky Strike 24136, Oriole 1044, Microphone 22214, Starr 10289, Imperial 1844, Mimosa P-206 (6" dub of part-side)
THE PERFECT DANCE ORCHESTRA (on Perfect P-340)
BILL WIRGES AND HIS ORCHESTRA
As for session of ca October 5, 1927, John Ryan (vocal).
New York City, ca October 5, 1927.
107815-2 Paree (6/8 One-Step) - Pathe Actuelle 36695, Perfect 14876, P-340
10781- (I’m Afraid) You Sing That Song To Somebody Else - Pathe Actuelle 36695, Perfect 14876
DENZA DANCE BAND (on Columbia 0890)
HARRY RESER’S SYNCOPATORS
As for session of September 29, 1927, but Tom Stacks (vocal -1 ), Larry Abbott, Tom Stacks (vocal -2).
New York City, October 19, 1927.
144888-3 Baby Feet Go Pitter Patter (‘Cross My Floor) -1 Columbia 1160-D, 0890
144886-1,2,3 Look In The Mirror (And See Just Who I Love) -2 Columbia rejected
THE SIX JUMPING JACKS
As usual, six men used, Tom Stacks (vocal -1 ).
New York City, October 24, 1927.
E-24899 Here Comes The Showboat -1 Brunswick 3699, 3684 (English)
E-24900 Here Comes The Showboat Brunswick A-7561
E-24902 Go Home And Tell Your Mother -1 Brunswick 3699, 3684 (English)
E-24904 Go Home And Tell Your Mother Brunswick A-7561
THE CLEVELANDERS
As usual, 10 men used, Polly Walker (vocal -1 ), Irving Kaufman (vocal -2).
New York City, October 26, 1927.
E-24924/6/7 Our Bungalow Of Dreams -1 Brunswick unsissued
E-24928 Our Bungalow Of Dreams -2 Brunswick A-7553
E-24930 When The Morning Glories Wake Up (Then I’ll Kiss Your Lips Goodnight) -2 Brunswick 3702, 3693 (English)
E-24931 When The Morning Glories Wake Up (Then I’ll Kiss Your Lips Goodnight) Brunswick A-7553
HARRY RESER. BANJO SOLO
Harry Reser (tenor-banjo solos), Paul Rickenbach (piano).
New York City, November 1, 1927.
11999-C The Old Town Pump Edison 52139,Blue Amberol 5567 (cyl)
18000-A The Clock And The Banjo Edison 52139,Blue Amberol 5580 (cyl)
422
CAMPUS BOYS (on Banner)
CHALLENGE DANCE ORCHESTRA (on Challenge 562)
MIDNIGHT RAMBLERS (on Paramount)
MIDNIGHT RAMBLERS VOC GENE CAMPBELL (on Broadway 1121)
The RED DANDIES (on Domino 21354)
UNIVERSITY BOYS (on Oriole, Jewel)
The Rounders
As for session of October 19, 1927, Tom Stacks (vocal).

New York City, November 4, 1927.
7601-1,2,3 (Make My Cot) Where The Cot-Cot-Cotton Grows Plaza rejected
7602-1,2,3 Is She My Girl Friend? (How-De-Ow-Dow!) Plaza rejected
7603-1,2 What'll You Do? Plaza rejected
7603-3 What'll You Do? Banner 6122, Paramount 20563,
Domino 4061, 21354, Oriole 1070,
Regal 8439, Apex 8695, Lucky Strike 24146, Broadway 1121, Microphone 22224, Starr 10303, Jewel 5149,
Imperial 1875, Challenge 562

NOTE: * Matrix 7603-3 appears to be from this session and not from the remake session of November 16, 1927.

Note: It appears that there is an error in the Matrix number 7603-3, as it is listed twice with different disc numbers. It seems to be repeated.

New York City, November 7, 1927.
81792-B My New York Okeh 40937, Paramount 20563,
Domino 4061, 21354, Oriole 1070,
Regal 8439, Apex 8695, Lucky Strike 24146, Broadway 1121, Microphone 22224, Starr 10303, Jewel 5149,
Imperial 1875, Challenge 562

AL JOLSON ACC. BY WILLIAM F. WIRGES AND HIS ORCHESTRA
14 piece orchestra directed by William F. "Bill" Wirges (piano), with Harry Reser (tenor-banjo), Al Jolson (vocal).
New York City, November 11, 1927.
E-25185 Mother Of Mine, I Still Have You Brunswick 3719, 3696 (English)
E-25189 Blue River Brunswick 3719, 3696 (English)

CAMPUS BOYS (on Banner)
MOONLIGHT RAMBLERS (on Banner 6124, Challenge 803)
UNIVERSITY BOYS (on Oriole, Jewel)
The Rounders
As for session of November 4, 1927, two unknown and probably Tom Stacks (vocal).
New York City, November 16, 1927.
7601-5 (Make My Cot) Where The Cot-Cot-Cotton Grows Banner 6127, Broadway 1121,
Domino 4056, Oriole 1073, Regal 8440,
Imperial 1865
7602-6 Is She My Girl Friend? (How-De-Ow-Dow!) Banner 6124, Domino 4062, 21353,
Oriole 1069, Regal 8442, Apex 8696,
Lucky Strike 24145, Microphone 22223,
Starr 10307, Jewel 5150, Challenge 803

THE CLEVELANDERS
As usual, Irving Kaufman (vocal).
New York City, November 17, 1927.
E-25239 Our Bungalow Of Dreams Brunswick 3702, 3693 (English)

THE CLICQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal -1).
New York City, December 5, 1927.
145271-2 My One And Only (From "Funny Face") -1 Columbia 1213-D, 5107
145272-1,2,3 Normandy Columbia rejected
ARIEL DANCE ORCHESTRA (on Ariel)
SAM LANIN’S FAMOUS PLAYERS (on Parlophone R-227)
TOM STACKS AND HIS ORCHESTRA (on Parlophone B-12617)

As for session of January 6, 1927, Tom Stacks (vocal).

81922-B 'S Wonderful
81923-B Maybe I'll Baby You

HARRY RESER'S ROUNDERS

As for session of November 16, 1927, Tom Stacks (vocal).

18093- Highways Are Happy Ways
18094- Our Bungalow Of Dreams

CAMPUS BOYS (on Banner)
The RED DANDIES (on Domino 21360)
UNIVERSITY BOYS (on Oriole, Jewel 5168)
THE ROUNDERS

As for session of December 9, 1927, Tom Stacks (vocal).

7663-1,2 Mary (What Are You Waiting For?)
7666-1 Without You, Sweetheart
7667-2,3 Tin Pan Parade

THE TROUBADOURS (on Victor 21149)

NAT SHILKRET AND THE VICTOR ORCHESTRA
Orchestra directed by Nat Shilkret, Harry Reser (tenor-banjo), Franklyn Baur (vocal -1), Lewis James, James Melton, Elliot Shaw, Wilfred Glenn (vocal -2).

41177-1,3,4 Can't Help Lovin' Dat Man -1
41178-2 Tin Pan Parade -2

SAM LANIN AND HIS FAMOUS PLAYERS (on Parlophone, Odeon A-221068)
THE ROYAL MUSIC MAKERS, JOE GREEN DIRECTOR
Probably: Joe Green (marimbaphone, drums, leader), Earl T. Oliver (trumpet), Sammy Lewis (trombone), Larry Abbott, Wheeler Wadsworth (alto-saxophone, tenor-saxophone, clarinet), Jimmy Johnston (bass-saxophone), William F. Wirges or Seeger Ellis (piano), possibly Harry Reser (tenor-banjo, guitar), Sammy Fain, Artie Dunn (vocal).

81959-B Can't Help Lovin' Dat Man
81960-C Why Do I Love You?

HARRY RESER'S SYNCOPATORS

As for session of December 15, 1927, Tom Stacks (vocal).

145391-3 When The Robert E. Lee Comes To Town
145392-2 I Scream - You Scream - We All Scream For Ice Cream

THE VIRGINIANS
Orchestra with Harry Reser (tenor-banjo), Lewis James (vocal).

41285-3 In The Sing-Song Sycamore Tree

HARRY RESER'S ROUNDERS

As for session of December 23, 1927, Tom Stacks, possibly Larry Abbott (vocal -1), Tom Stacks (vocal -2).

424
JERRY HILL AND HIS ORCHESTRA (on Golden Tongue)
PARAMOUNT DANCE ORCHESTRA (on Paramount)
PLANTATION PLAYERS (on Romeo 515)
HARRY RESER AND HIS ORCHESTRA
Orchestra, Harold Miller (vocal -1), Stanley McClay (vocal -2).
New York City, ca December, 1927.
107949-2; 2721-A
Our Bungalow Of Dreams -1
Pathé Actuelle 36740, Perfect 14921, P-378, Cameo 1281, Lincoln 2746, Romeo 515, Golden Tongue 105, Paramount P-2501
107950-2
Blues (My Naughty Sweetie Gives To Me) -2
Pathé Actuelle 36747, Perfect 14928, P-365
107951-2; 2722-A
When The Robert E. Lee Comes To Town -1
Pathé Actuelle 36740, Perfect 14921, P-365, Cameo 1278, Lincoln 2753, Romeo 512
THE VIRGINIANS
Orchestra with Harry Reser (tenor-banjo), Scrappy Lambert, Billy Hillpot (vocal -1), Scrappy Lambert (vocal -2).
New York City, January 5, 1928.
41520-4
After My Laughter Came Tears -1
Victor rejected
41521-3
Away Down South In Heaven -2
Victor rejected
HARRY RESER'S BANJO BOYS. VOCAL REFRAIN BY TOM STACKS (on Victor 21321)
DANCE ORCHESTRA. HARRY RESER'S BANJO BOYS (WITH VOCAL CHORUS) (on Zonophone 5170)
Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone, baritone-saxophone), Jimmy Johnston (bass-saxophone), William F. "Bill" Wirges (piano), Harry Reser and three others (baryo), Tom Stacks (drums, vocal).
New York City, January 6, 1928.
41525-2
When The Robert E. Lee Comes To Town - Fox Trot (Cuando El Robert E. Lee Venga al Pueblo)
(Victor 21321, Zonophone 5170*, X-8-524, HMV EA-371)
41526-2
Down South - Fox Trot (En el Sur) (Down South - Fox Trot*)
(Victor 21321, Zonophone 5170*, X-8-524, HMV EA-353)
NIGHT CLUB ORCHESTRA
See session of May 2, 1925, Tom Stacks (vocal).
New York City, January 10, 1928.
145494-2
I Found A Horseshoe
Harmony 610-H, Diva 2610-G
145495-3
The Grass Grows Greener ("Way Down Home)
Harmony 573-H, Diva 2573-G
145496-2
Is Everybody Happy Now?
Harmony 573-H, Diva 2573-G, Velvet Tone VT-1573
THE SIX JUMPING JACKS
As usual, seven men used, Tom Stacks (vocal).
New York City, January 14, 1928.
E-26020
Henry's Made A Lady Out Of Lizzy
Brunswick 3782, 3728 (English)
E-26021
(I Scream-You Scream-We All Scream For) ICE CREAM
Brunswick 3782, 3728 (English), A-7611
KENTUCKY HOT HOPPERS (on Pathé Actuelle, Perfect)
ALABAMA RED PEPPERS
Probably: Leo McConville, Red Nichols (trumpet), Miff Mole (trombone), Loring McMurray (alto-saxophone), Hymie Woolfson (tenor-saxophone), Rube Bloom (piano), Harry Reser (tenor-banjo), unknown (brass-bass), (drums).
New York City, ca January 20, 1928.
2833-B;
Red Head Blues
Cameo 8129, Lincoln 2783, Romeo 552, Pathé Actuelle 36841, Perfect 15022
108286-1
The Drag
Cameo 8130, Lincoln 2784, Romeo 553, Pathé Actuelle 36841, Perfect 15022
108287-1
The New Twister
Cameo 8132, Lincoln 2786, Romeo 555
THE CENTURY SERENADERS (HARRY RESER, DIRECTOR)
Probably as for the Syncopators etc. above, Scrappy Lambert (vocal).
New York City, January 25, 1928.
E-7013/4
My Ohio Home
Vocalion 15653
E-7016
Beautiful
Vocalion 15653
THE CLIQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal).
New York City, January 25, 1928.
145571-3
Henry's Made A Lady Out Of Lizzy
Columbia 1281-D, 4850, 01084
145572-2
Gee! I'm Glad I'm Home
Columbia 1281-D, 4850
425
THE BLUEBIRDS
Harry Reser (tenor-banjo, director), Tommy Gott (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone), Jimmy Johnston (bass-saxophone), William F. "Bill" Wirges (piano), Tom Stacks (drums, vocal).

New York City, January 26, 1928.
E-7035 Let's Misbehave Vocalion 15652
E-7037 Mine - All Mine Vocalion 15652

THE VIRGINIANS
Orchestra with Harry Reser (tenor-banjo), Scrappy Lambert, Billy Hillpot (vocal -1), Scrappy Lambert (vocal -2).

New York City, January 26, 1928.
41520-6 After My Laughter Came Tears -1 Victor 21219, HMV EA-320, B-5460
41521-5 Away Down South In Heaven -2 Victor 21228, HMV EA-329, B-5460

THE BADGERS (on Broadway 1146)
CAMPUS BOYS (on Banner)
UNIVERSITY BOYS (on Oriole 1157, 1171)
THE ROUNDErs (on Broadway 1149, Vocalion XA-18058, Domino 4015, Regal 8499)

As for session of December 30, 1927, Tom Stacks (vocal).

New York City, January 28, 1928.
7750-1 'S Wonderful Banner 7049, Domino 4106, 21371, Regal 8503, Apex 8725, Lucky Strike 24155, Oriole 1171, Microphone 22233, Starr 10326, Imperial 1983
7751- When You're With Somebody Else Banner 7030, Broadway 1149, Domino 4085, Regal 8499, Oriole 1157, Vocalion XA-18058
7752- Changes Banner 7035, Oriole 1152, Broadway 1146, Paramount 20591, Domino 4015, Regal 8499

ANNETTE HANSHAW (AND HER SIZZLING SYNCOPATORS) (on Perfect 12419)
Annette Hanshaw (vocal), Peter de Rose (piano), Harry Reser (tenor-banjo), Jimmy Lytell (clarinet -1, alto-saxophone -1).

New York City, February, 1928.
108054 There Must Be A Silver Lining -1 Pathé Actuelle 32340, 11559, Perfect 12419
108055 I Just Roll Along (Having My Ups And Downs) Pathé Actuelle 32340, 11559, Perfect 12419

INSTRUMENTAL. HARRY RESER, BANJO SOLO. WITH PIANO (on Brunswick A-7725)
Harry Reser (tenor-banjo solo), Russell Carlson (piano).

New York City, February 3, 1928.
E-26368 When The Robert E. Lee Comes To Town (When The Robert E. Lee Comes To Town - Großstadtluft/Oh contare Senor Lee*) Brunswick 3821, 3825 (English), A-7725*

BANJO AND GUITAR DUET BY THE BROTHERS BERTINI (on Regal MR-55)
LEN AND JOE HIGGINS
Harry Reser (plectrum-banjo), Maurice E. Aten (guitar) as "Len and Joe Higgins" /"Brothers Bertini"

New York City, February 24, 1928.
145684-3 Medley Of Stephen Foster Songs Introducing: Massa’s In De Cold, Cold Ground; Old Dog Tray -Hard Times; Swannee River; Old Black Joe; In My Old Kentucky Home; Oh, Susanna! Columbia 15243-D, DC-33, DE-501, J-967, Regal MR-55, G-20819, Regal-Zonophone MR-55, IZ-343

BILLY HAYS (on OKeh 40996)
WILL PERRY (on Parlophone E-6024)
OKeh MELODIANS
Orchestra with probably Harry Reser (tenor-banjo), Irving Kaufman (vocal).

New York City, February 15, 1928.
40084-A My Miami Moon OKeh 40996, Parlophone E-6024
40085-B I'm Always Smiling OKeh 40996, Parlophone E-6024
40086-B I Just Roll Along OKeh 40102, Parlophone R-158

NOTE: - Reser certainly on matrix 40086-B.

THE VARSITY FOUR
Larry Abbott (alto-saxophone), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), unknown (string-bass), Joe Green (xylophone, drums).

New York City, February 18, 1928.
E-26556 Lovely Little Silhouette Brunswick 3843, 3755 (English), A-7649
E-26558 March Of The Marionettes Brunswick 3843, 3755 (English), A-7649

426
STELLAR DANCE BAND (on Regal G-20243)
THE CLIQUOT CLUB ESKIMOS
See session of September 10, 1929, Tom Stacks (vocal).
145662-3 Wings Columbia 1322-D, 4913, 01084
145663-3 Humoreskimo Columbia 1322-D, Regal G-20243

THE SIX JUMPING JACKS
As usual, eight men used, Tom Stacks (vocal-1).
E-26710 Oh! Look At That Baby -1 Brunswick 3856, 3762 (English)
E-26711 Oh! Look At That Baby Brunswick A-7652
E-26713 Get 'Em In A Rumble Seat -1 Brunswick 3856, 3762 (English)
E-26714 Get 'Em In A Rumble Seat Brunswick A-7652

ANNETTE HANSHAW
Annette Hanshaw (vocal), Peter de Rose (piano), Harry Reser (tenor-banjo), Jimmy Lytell (clarinet, alto-saxophone).
New York City, March, 1928.
108087 Lila Pathé Actuelle 32348, 11565, Perfect 12427
108088 'Cause I Feel Low Down Pathé Actuelle 32348, 11565, Perfect 12427

CAMPUS BOYS (on Banner)
HARRY RICHARDS' ORCHESTRA (on Domino)
UNIVERSITY BOYS (on Jewel 5234, Oriole)
REGAL DANCE ORCHESTRA (on Apex)
HARRY RESER'S ORCHESTRA (on Starr)
THE ROUNDERS (on Conqueror 7102)
As for session of January 28, 1928, Tom Stacks (vocal).
New York City, March, 1928.
7844-3; Heilo Montreal! (And Goodbye, Broadway) Banner 7051, Domino 4114, Jewel 5234, Oriole 1175, Regal 8518, Conqueror 7102, Broadway 1157, Lucky Strike 24590, 24596, Apex 26102, Microphone 22590
7845- When The Robert E. Lee Comes To Town Banner 7051, Domino 4114, Jewel 5234, Regal 8515, Imperial 1968, Oriole 1183
7846-1,3 You Can't Blame Me For That Plaza rejected
7846-2 You Can't Blame Me For That Apex 26102, Starr 23140, Domino 21654

THE CLEVELANDERS
As usual, ten men used, Scrappy Lambert (vocal-1), Irving Kaufman (vocal-2).
New York City, March, 15, 1928.
E-26985/6 I Don't Know What To Do -1 Brunswick 3876, 3780 (English)
E-26987 I Don't Know What To Do Brunswick A-7697
E-26989 Hey! Hey! Hazel -2 Brunswick 3876, 3878 (Australian), 3780 (English)
E-26990 Hey! Hey! Hazel
NOTE: - Matrix E-26989 is also used on Australian Brunswick 3876 which does not use the same coupling as the U.S. issue - i.e. matrix E-26985/6 is not on Australien Brunswick 3876. Most earlier and all later U.S Brunswick issues were also pressed in Australia with the same catalog number (and coupling), but some Australian issues - as in this case - use different couplings to the U.S. issue of the same catalog number. Australian Brunswick 3876 couples matrices E-26989 and E-27376.

THE CLEVELANDERS
As usual, ten men used, Scrappy Lambert (vocal-1), Irving Kaufman (vocal-2).
New York City, March, 15, 1928.
E-26991 I Don't Know What To Do -1 Brunswick 3877, 3770 (English), A-7696
E-26993 I Don't Know What To Do Brunswick rejected
E-26994,5 Gee! I'm Glad I'm Home -2 Brunswick 3877, 3770 (English)
E-26996 Gee! I'm Glad I'm Home Brunswick A-7696

DIXIE JAZZ BAND (on Jewel, Oriole)
HOLLYWOOD DANCE ORCHESTRA (on Banner)
PHIL HUGHES AND HIS HIGH HATTERS (on Pathé Actuelle, Perfect)
IMPERIAL DANCE ORCHESTRA (on Domino, Regal, Conqueror 7143)
SEVEN LITTLE POLAR BEARS
As for session of ca December 3, 1927, Tom Stacks (vocal).
New York City, ca March 16, 1928.
2966-A; Hey! Hey! Hazel Cameo 8187, Lincoln 2842, Romeo 617
108907-1; Hello Montreal! Cameo Actuelle 36777, Perfect 14958, Cameo 8187, Lincoln 2833, Romeo 608
2969-B Pathé Actuelle 36777, Perfect 14958, Cameo 8188, Lincoln 2843, Romeo 618, Dominion A-27, Banner 7157, Domino 4165, Jewel 5331, Oriole 1275, Regal 8592, Conqueror 7143
108908-1; Mississippi Mud Cameo 8187, Lincoln 2842, Romeo 617
8054
NIGHT CLUB ORCHESTRA  
See session of May 2, 1925, Tom Stacks (vocal).  
New York City, March 19, 1928.  
145780-1,2,3 I Don’t Know What To Do Rejected  
145781-2 I Do Not Choose To Run Harmony 624-H, Diva 2624-G  
145782-2 Hey! Hey! Hazel Harmony 624-H, Diva 2624-G  
LOU CONNOR (on Oriole 1205)  
MISSOURI JAZZ BAND (on Banner 7077)  
EARL RANDOLPH (on Broadway 1164)  
THE ROUNDERS  
Orchestra directed by Adrian Schubert, with Harry Reser (tenor-banjo), Irving Kaufman (vocal).  
New York City, March 23, 1928.  
7846-6 You Can’t Blame Me For That Banner 7077, Domino 4118, Regal 8518, Conqueror 7102, Apex 8750, Lucky Strike 24175, Microphone 22253, Broadway 1164, Starr 10344, Imperial 1903, Oriole 1205 Sterling 81109  
BANJO SOLO. HARRY RESER. PAUL RICKENBACH AT THE PIANO (on Edison 52269)  
Harry Reser (tenor-banjo solos), Paul Rickenbach (piano).  
New York City, March 28, 1928.  
18345-B-1-2; Lolly Pops Edison 52269, 11004*, Blue Amberol 5516 (cyl)  
18346-A-1-5; Heebie Jeebies Edison 52269, 11004*, Blue Amberol 5516 (cyl)  
BOB HARING AND HIS ORCHESTRA (on Perfect P-399)  
CASINO DANCE ORCHESTRA  
Orchestra directed by Bob Haring, Harry Reser (tenor-banjo), unknown (vocal).  
New York City, April 4, 1928.  
3013 Tell Me You’re Sorry Cameo 8246, Lincoln 2894, Romeo 669  
108111-1 Tell Me You’re Sorry Pathé Actuelle 36785, Perfect 14966, P-399  
3014- Losing You Cameo 8193, Lincoln 2848, Romeo 616  
108110 Losing You Pathé Actuelle unissued  
3015- Dolores Cameo 8189, Lincoln 2844, Romeo 612  
108109 Dolores Pathé Actuelle 36787, Perfect 14968  
NOTE: Matrices 108109 and 108110 are assumed but 108112 is by Willard Robison.  
ROOF GARDEN ORCHESTRA (on Parlophone R-204)  
HARRY RESER JAZZ PILOTS (on Odeon 193189)  
HARRY RESER’S JAZZ PILOTS  
As usual, Tom Stacks (vocal).  
New York City, April 4, 1928.  
400196-A You Can’t Blame Me For That Odeon A-189173  
400197-A Hello, Montreal! OKeh 41021, Odeon A-189152, 193189  
400198-B She’s A Great, Great Girl OKeh 41021, Parlophone R-204,A-2497, Odeon A-189152, 193189  
HARRY RESER’S ROUNDERS  
Orchestra with Harry Reser (tenor-banjo), Tom Stacks as “Tom Howard” (vocal).  
New York City, April 12, 1928.  
18396 I Don’t Know What To Do Edison 52282  
18397 Hey! Hey! Hazel Edison 52282, Blue Amberol 5539 (cyl)  
THE SIX JUMPING JACKS  
As usual, seven men used, Tom Stacks (vocal -1 ).  
New York City, April 13, 1928.  
E-27339-A,B He Ain’t Never Been In College -1 Brunswick 3917, 3808 (English)  
E-27340-A,B He Ain’t Never Been In College Brunswick A-7740  
E-27340-A,B She’s The Sweetheart Of Six Other Guys -1 Brunswick 3917, 3808 (English)  
E-27340-A,B She’s The Sweetheart Of Six Other Guys Brunswick A-7740  
ORCHESTRA. VARSITY FOUR (on Brunswick A-7703)  
Larry Abbott (alto-saxophone), William F. “Bill” Wirges (piano), Harry Reser (tenor-banjo), George Hamilton Green (xylophone, drums).  
New York City, April 13, 1928.  
E-27343-A,B Snow Flakes Brunswick 3918, 3814 (English)  
E-27343 Snow Flakes - Schneeflocken/Copos de nieve Brunswick A-7703  
E-27344-A,B Rag Doll Brunswick 3918, 3814 (English)  
E-27344 Rag Doll - Tanzpuppchen/Bailarina Brunswick A-7703
THE SIX JUMPING JACKS
As usual, nine men used, Frank Luther (vocal -1), Tom Stacks (vocal -2).

New York City, April 19, 1928.

E-27375-A,B  Sky Birds (Are My Birds Of Love)  New Brunswick 3923
E-27376-A,B  They Landed Over Here From Over There  New Brunswick 3805 (English), 3876 (Australian)
E-27376  They Landed Over Here From Over There  New Brunswick A-7693

HARRY RESER’S SYNNOPATORS
As for session of April 12, 1928, Tom Stacks (vocal -1), Tom Stacks, Larry Abbott, Harry Reser (vocal -2).

New York City, April 21, 1928.

146272-3  Crazy Rhythm  New Brunswick 1378-D
146273-3  Imagination From “Here’s Howe”  New Brunswick 1378-D

THE SIX JUMPING JACKS
As usual, seven men used, ensemble, Tom Stacks (vocal -1), ensemble, Larry Abbott, Tom Stacks (vocal -2)

New York City, May 3, 1928.

E-27449-A,B  Dolores  New Brunswick 3930, 3813 (English)
E-27449  Dolores  New Brunswick A-7732
E-27450-A,B  I Love That Girl -1  New Brunswick 3930, 3813 (English)
E-27450  I Love That Girl  New Brunswick A-7732

INSTRUMENTAL  HARRY RESER, BANJO SOLO. WITH PIANO (on Brunswick A-7725)
Harry Reser (tenor-banjo solos), William F. “Bill” Wirges (piano).

New York City, May 3, 1928.

E-27466-A,B  Frosted Chocolate  New Brunswick 3821, 3825 (English)
E-27466  Frosted Chocolate - Chocolade-Eis/Helado de chocolate  New Brunswick A-7725

ROY COLLINS DANCE ORCHESTRA (on Jewel 5311)

DIKIE JAZZ BAND (on Oriole, Jewel 5331)
JEWEL DANCE ORCHESTRA (on Jewel 5337)
HOLLYWOOD DANCE ORCHESTRA (on Banner 7158, Challenge 679)
MISSOURI JAZZ BAND (on Banner 7157, Challenge 638)
PERRROT SYNCOPOATORS (on Crown 81091)
THE TEN JACKS (on Apex)
SIX JELLY BEANS
Orchestra with possibly Harry Reser (tenor-banjo), Scrappy Lambert (vocal).

New York City, May 15, 1928.

7976-3  Puttin’ On The Dog  Banner 7157, Oriole 1278, Jewel 5331, Apex 8823, Domino 21479, Starr 10381, Crown 81091
7977-1,3  Bring Back My Lovin’ Man  Banner 7158, Oriole 1308, Jewel 5337, Challenge 679, Apex 8899
7978-2  Try To Smile  Banner 7135, Oriole 1256, Jewel 5311, Challenge 638, Apex 8835

SIX JUMPING JACKS  FOX TROT WITH VOCAL TRIO (on Brunswick 3940 for matrix E-27558)
SIX JUMPING JACKS  FOX TROT WITH VOCAL CHORUS. VOCAL CHORUS BY TOM STACKS (on Brunswick 3940 for matrix E-27559)
As usual, seven men used, Larry Abbott, Harry Reser, Tom Stacks (vocal trio -1), Tom Stacks (vocal -2).

New York City, May 16, 1928.

E-27558-A,B  Etiquette Blues  New Brunswick 3940, 3831 (English)
E-27558  Etiquette Blues  New Brunswick A-7729
E-27559-A,B  C-O-N-S-T-A-N-T-I-N-O-P-L-E -2  New Brunswick 3940, 3831 (English)
E-27559  C-O-N-S-T-A-N-T-I-N-O-P-L-E  New Brunswick A-7729

CAMPUS BOYS (on Banner, Challenge)
MIDNIGHT RAMBLERS (on Broadway)
MURRAY’S MELODY MAKERS (on Edison Bell Winner 4865)
UNIVERSITY BOYS (on Oriole, Jewel)
THE ROUNDERs (on Conqueror)
As for session of April 21, 1928, Irving Kaufman (vocal).

New York City, May 28, 1928.

8001-2,3  Too Busy  Banner 7154, Domino 4155, 21442, Oriole 1260, Regal 8573, Apex 8780, Starr 10366, Broadway 1175, Conqueror 7128
8002-3  Sweet Lorraine  Banner 7137, Domino 4153, 21470, Oriole 1261, Regal 8574, Apex 8812, Lucky Strike 24317, Banner 7129, Microphone 22317, Starr 10385
8003-  Just Like A Melody Out Of The Sky  Banner 7132, Broadway 1179, Domino 4155, 21442, Oriole 1254, Jewel 5312, Regal 8573, Apex 8780, Edison Bell Winner 4865, Lucky Strike 24202, Microphone 22266, Starr 10364, Challenge 637, Conqueror 7128

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PHIL HUGHES AND HIS HIGH HATTERS (on Pathé Actuelle, Perfect)
SEVEN LITTLE POLAR BEARS
As for session of ca March 16, 1928, Tom Stacks (vocal -1).
New York City, ca May 29, 1928.
3158- Since She Learned To Ride A Horse -1 Cameo 8243, Lincoln 2891, Romeo 666
3159-B Since She Learned To Ride A Horse -1 Pathé Actuelle 36807, Perfect 14988
3159-B Oh! You Have No Idea -1 Cameo 8244, Lincoln 2892, Romeo 667
3160- Oh! You Have No Idea -1 Pathé Actuelle 36807, Perfect 14988,
3160- Clicquot Cameo 8243, Lincoln 2891, Romeo 666
3160- Clicquot Pathé Actuelle 36827, Perfect 15008

NAT SHILKRET AND THE VICTOR SALON GROUP. STEPHEN FOSTER MELODIES
Orchestra directed by Nat Shilkret, with possibly Harry Reser (tenor-banjo).
New York City. ca June, 1928.
45631-4 Massa's In De Cold Ground Victor 9249 (C2-7), HMV EB-47
45632-2 Hard Times Come Again No More - Angelina Victor 9247 (C2-4), HMV EB-48
45636-2 Nelly Was A Lady - Jeannie With The Light Victor 9247 (C2-3), HMV EB-48
45652-1 My Old Kentucky Home Victor 9248 (C2-6), HMV EB-42
45653 Ring De Banjo - Oh! Lemuell - Nellie, Bly! - Victor 9246 (C2-2)
45654-3 Old Black Joe Victor 9248 (C2-5), HMV EB-42
45267 Upon Thy Lattice, Love - Uncle Ned - Village Victor 9249 (C2-8)
45268-3 Maiden - Beautiful Dreamer

CASINO DANCE ORCHESTRA (on Pathé Actuelle 36823, Perfect 15004)
DIXIE STOMPERS (on Pathé Actuelle 36815, Perfect 14996)
MIDNIGHT BROADCASTERS (on Pathé Actuelle 36816, Perfect 14997)
TUDEXO DANCE ORCHESTRA (on Pathé Actuelle 36821, Perfect 15002)
BOB HARING AND HIS ORCHESTRA
Orchestra directed by Nat Shilkret, with possibly Harry Reser (tenor-banjo).
New York City. ca June, 1928.
45631-4 Massa's In De Cold Ground Victor 9249 (C2-7), HMV EB-47
45632-2 Hard Times Come Again No More - Angelina Victor 9247 (C2-4), HMV EB-48
45636-2 Nelly Was A Lady - Jeannie With The Light Victor 9247 (C2-3), HMV EB-48
45652-1 My Old Kentucky Home Victor 9248 (C2-6), HMV EB-42
45653 Ring De Banjo - Oh! Lemuell - Nellie, Bly! - Victor 9246 (C2-2)
45654-3 Old Black Joe Victor 9248 (C2-5), HMV EB-42
45267 Upon Thy Lattice, Love - Uncle Ned - Village Victor 9249 (C2-8)
45268-3 Maiden - Beautiful Dreamer

ROOF GARDEN ORCHESTRA (on Parlophone R-217)
HARRY RESER'S ORCHESTRA (on Parlophone A-2606)
THE JAZZ PILOTS
As usual, Tom Stacks (vocal), Tom Stacks, Vaughn De Leath (vocal -1).
New York City, June 13, 1928.
400785-A Oh! You Have No Idea Parlophone R-217, A-2606, Odeon A-189172
400786-A, B Since She Learned To Ride A Horse Unissued
400786-C Since She Learned To Ride A Horse Odeon A-189172
400787-C That's My Weakness Now -1 Rejected

THE CLICQUOT CLUB ESKIMOS. HARRY S. RESER, DIRECTOR (sic) (on Columbia 5072)
See session of September 10, 1926, Tom Stacks (vocal -1), Tom Stacks and probably Larry Abbott (vocal -2).
New York City. June 14, 1928.
146446-1 Too Busy! -2 Columbia 1445-D, 5072, 01272
146447-3 Beautiful Face, Have A Heart -1 Columbia 1445-D

CASINO DANCE ORCHESTRA (on Pathé Actuelle 36818, 36819, Perfect 14999, 15000)
TUDEXO DANCE ORCHESTRA (on Pathé Actuelle 36822, Perfect 15003)
BOB HARING AND HIS ORCHESTRA
Orchestra directed by Bob Haring, with probably Harry Reser (tenor-banjo), Arthur Hall (vocal).
New York City, ca June 6, 1928.
3177-A Goodnight Pathe Actuelle 36816, Perfect 14997
3177-A Goodnight Cameo 8262, Lincoln 2910, Romeo 685
108225-2 Just A Little Way Away From Home Pathe Actuelle 36815, Perfect 14995
108225-2 Just A Little Way Away From Home Cameo 8261, Lincoln 2909, Romeo 684
108226- From Monday On Pathe Actuelle 36821, Perfect 15002
108226- From Monday On Cameo 8256, Lincoln 2904, Romeo 679
3216-A Dance Of The Blue Danube Pathe Actuelle 36822, Perfect 15003
3216-A Dance Of The Blue Danube Cameo 8276, Lincoln 2924, Romeo 699
3217-B You're A Real Sweetheart Pathe Actuelle 36819, Perfect 15000
3217-B You're A Real Sweetheart Cameo 8276, Lincoln 2924, Romeo 699
108241-2 Too Busy! Pathe Actuelle 36818, Perfect 14999
3218- Too Busy! Cameo 8270, Lincoln 2918, Romeo 693
ARIEL DANCE ORCHESTRA (on Ariel 4299)  
BILLY HAYS AND HIS ORCHESTRA (on OKeh 41074)  
WILL PERRY AND HIS ORCHESTRA (on Parlophone E-6130)  
ROOF GARDEN ORCHESTRA (on Parlophone R-204)  
HARRY RESER JAZZ PILOTS (on Odeon 193235)  
HARRY RESER'S JAZZ PILOTS (on OKeh 41066)  
HARRY RESER'S ORCHESTRA (on Parlophone E-6082, A-2536)  
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).

New York City, June 25, 1928:

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<tr>
<th>Track</th>
<th>Title</th>
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<tbody>
<tr>
<td>400822-B</td>
<td>Happy-Go-Lucky Lane</td>
<td>OKeh 41066, Parlophone E-6130, A-2536, Odeon A-189175</td>
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<tr>
<td>400823-B</td>
<td>Sweetheart Lane</td>
<td>OKeh 41074, Parlophone E-6082, Lindström A-4552, Odeon 193235</td>
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<tr>
<td>400787-E</td>
<td>That's My Weakness Now</td>
<td>OKeh 41066, Parlophone R-204, A-2536, Ariel4299</td>
</tr>
</tbody>
</table>

CAMPUS BOYS (on Banner)  
SAM LANIN'S DANCE ORCHESTRA (on Conqueror 7108)  
MIDNIGHT RAMBLERS (on Broadway)  
UNIVERSITY BOYS (on Oriole)  
THE ROUNDERs (on imperial)

As for session of May 28, 1928, Irving Kaufman (vocal), Larry Abbott (vocal scat-1).

New York City, July 13, 1928:

<table>
<thead>
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<th>Track</th>
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<tbody>
<tr>
<td>8092-2</td>
<td>Just A Little Bit O' Driftwood</td>
<td>Banner 7195, Domino 4174, 21484, Regal 8600, Apex 8824, Lucky Strike 24320, Microphone 23220, Starr 10390, Oriole 1318</td>
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<tr>
<td>8093-2</td>
<td>Heartbroken And Lonely</td>
<td>Banner 7197, Domino 4180, 21493, Regal 8613, Apex 8835, Lucky Strike 24350, Microphone 23220, Starr 10397, Oriole 1309</td>
</tr>
<tr>
<td>8094-2,3</td>
<td>I'm On The Crest Of A Wave -1</td>
<td>Banner 7185, Domino 4181, Regal 8617, Oriole 1312, Broadway 1184, Imperial 2039, Conqueror 7108</td>
</tr>
</tbody>
</table>

JEROME CONRAD AND HIS ORCHESTRA

Orchestra with Harry Reser (tenor-banjo), Arthur Fields as "Lester Cortes" (vocal -1), Tom Stacks as "Mr. Smith" and Arthur Fields as "Mr. Hoover" (speech -2).

New York City, July 16, 1928:

<table>
<thead>
<tr>
<th>Track</th>
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<tbody>
<tr>
<td>146644-2</td>
<td>Mississippi Mud -1</td>
<td>Harmony 694-H, Diva 2694-G, Velvet Tone V-1694</td>
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<tr>
<td>146645-2</td>
<td>Mr. Hoover And Mr. Smith -2</td>
<td>Harmony 698-H, Diva 2698-G, Velvet Tone V-1698</td>
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<tr>
<td>146646-1</td>
<td>When Eliza Rolls Her Eyes -1</td>
<td>Harmony 693-H, Diva 2693-G</td>
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PHIL HUGHES AND HIS HIGH HATTERS (on Pathé Actuelle, Perfect)

SEVEN LITTLE POLAR BEARS

As for session of May 29, 1928, Tom Stacks (vocal -1), Irving Kaufman as "Jack Manning" (vocal -2).

New York City, ca July 17, 1928:

<table>
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<th>Track</th>
<th>Title</th>
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<tr>
<td>108271-1</td>
<td>Etiquette Blues -2</td>
<td>Pathé Actuelle 36840, Perfect 15021</td>
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<tr>
<td>3260</td>
<td>Etiquette Blues -2</td>
<td>Cameo unissued</td>
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<tr>
<td>108272-2</td>
<td>Halfway To Heaven -1</td>
<td>Pathé Actuelle 36848, Perfect 15029</td>
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<td>3261-A</td>
<td>Halfway To Heaven -1</td>
<td>Cameo 8358, Lincoln 3006, Romeo 781, Dominion A-80</td>
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NOTE: - At least one of the titles listed under next session probably belongs here.

GEORGE BROOKS AND HIS SYNCOPATORS (on Pathé Actuelle 36840, Perfect 15021)

CASINO DANCE ORCHESTRA

As for session of July 13, 1928, Tom Stacks (vocal).

New York City, July 1928:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Labels</th>
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<tr>
<td>108282-1</td>
<td>Chiquita</td>
<td>Pathé Actuelle 36834, Perfect 15015</td>
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<tr>
<td>108283-1</td>
<td>Imagination</td>
<td>Pathé Actuelle 36838, Perfect 15019</td>
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<td></td>
<td>Dream House</td>
<td>Pathé Actuelle 36829, Perfect 15010</td>
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<tr>
<td>146737-3</td>
<td>Is It Gonna Be Long? (&quot;Til You Belong To Me)</td>
<td>Pathé Actuelle 36832, Perfect 15013</td>
</tr>
<tr>
<td>146738-3</td>
<td>You're Just A Great Big Baby Doll</td>
<td>Pathé Actuelle 36840, Perfect 15021</td>
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</tbody>
</table>

HARRY RESER, BANJO SOLO PIANO ACCOMP. (on Columbia 1537-D)

Harry Reser (tenor-banjo solo), Milton J. Rettenberg (piano).

New York City, July 17, 1928:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Labels</th>
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<tbody>
<tr>
<td>146737-3</td>
<td>The Cat And The Dog</td>
<td>Columbia 1537-D, Regal G-20339</td>
</tr>
<tr>
<td>146738-3</td>
<td>Fair And Warmer</td>
<td>Columbia 1537-D, Regal G-20339</td>
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</table>
JEROME CONRAD AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Arthur Fields as "Lester Cortes" (vocal).
New York City, July 23, 1928.

146783-2 You're Just A Great Big Baby Doll Harmony 703-H, Diva 2703-G,
Velvet Tone V-1703

NOTE: - This band may be on the first couple of sessions a Fred Hall unit, but the remainder, it was
claimed, are probably Ben Selvin as the band has a strong feel for Selvin's sound.

SIX JUMPING JACKS, ORCHESTRA (on Brunswick A-7840)
As usual, Tom Stacks (vocal -1).
New York City, July 31, 1928.

E-27933-A,B When Sweet Susie Goes Steppin' By -1 Brunswick 4011, 3862 (English)
E-27933 When Sweet Susie Goes Steppin' By -
Wenn Klein = Susie davoneitf - Susana, mi maná
Brunswick A-7840

E-27934-A,B Nagasaki -1 Brunswick 4011, 3862, 3862 (English)
E-27934 Nagasaki (Japan-Fox) Brunswick A-7840

THE CLEVELANDERS
As usual, 11 men used, Jack Parker (vocal -1).
New York City, August 8, 1928.

E-27998-A,B Sweet Ella May -1 Brunswick 4025
E-27998 Sweet Ella May Brunswick A-7889

E-27999-A,B When You're Smiling (The Whole World Smiles With You)-1 Brunswick 4025
E-27999 When You're Smiling (The Whole World Smiles With You) -1 Brunswick A-7889

HARRY RESER'S SYNCOPATORS
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, August 14, 1928.

146835-3 When Eliza Rolls Her Eyes Columbia 1524-D
146836-3 What A Night For Spooning Columbia 1524-D

NOTE: - The U.K. issue was never released and rejected due to bad appearance. There exists a test
pressing for matrix 146836.

THE CAROLINERS (on all issues of matrix 3334)
CASINO DANCE ORCHESTRA (Pathé Actuelle 36863, Perfect 15044)
TUDEXO DANCE ORCHESTRA (on Pathe Actuelle 36862, Perfect 15043)
BOB HARING AND HIS ORCHESTRA
Orchestra directed by Bob Haring, with possibly Harry Reser (tenor-banjo), Scrappy Lambert (vocal ).
New York City, September 7, 1928.

3334- Why (Do I Love You Like I Do?) Pathé Actuelle 36862, Perfect 15043
3335- Why (Do I Love You Like I Do?) Cameo 8316, Lincoln 2964, Romeo 739
3335- Down Where The Sun Goes Down Pathé Actuelle 36862, Perfect 15043
108360-1 Roses Of Yesterday Cameo 8320, Lincoln 2968, Romeo 743
3336-A Roses Of Yesterday Cameo Actuelle 36863, Perfect 15044

THE VICTORIAN SYNCOPATORS (on Duophone)
(SIX JUMPING JACKS)
As usual, Tom Stacks (speech), Larry Abbott (vocal scat), Jack Parker (vocal ).
New York City, September 10, 1928.

E-28191-A I Don't Care Clangor?
E-28191-B I Don't Care Duophone D-4003
E-28192-A Mary Ann Clangor?
E-28192-B Mary Ann Duophone D-4014
E-28193-C O-N-S-T-A-N-T+N-O-P-L-E Duophone D-4013, Clangor?

THE VICTORIAN SYNCOPATORS (on Duophone)
(SIX JUMPING JACKS)
As usual, Tom Stacks (vocal).
New York City, September 11, 1928.

E-28196 Crazy Rhythm Rejected
E-28197-B Chilly-Pom-Pom-Pee Duophone D-4010, Clangor?
CAMPUS BOYS (on Banner)
DIXIE JAZZ BAND (on Oriole 1417)
MIDNIGHT RAMBLERS (on Broadway 1208)
The PLAZA BAND (on Edison Bell Winner 4880)
EDDIE RUSSELL'S KINGS OF SYNCOPATION (on Arcadia)
The TROUBADOURS (on Lucky Strike 24326)
UNIVERSITY BOYS (on Oriole 1343, 1338, Jewel 5381, 5384, Challenge 941)
VICTOR KING'S ORCHESTRA (on Conqueror 7188)
The ROUNDERS (on Conqueror 7140)

As for session of July 13, 1928, Irving Kaufman (vocal),

8188-2  Talkin' To Myself  New York City, September 12, 1928.
8190-1  Sonny Boy
8190-1.2  Here's That Party Now In Person

JEROME CONRAD AND HIS ORCHESTRA
Si HIGGINS AND HIS SODBUSTERS (on Harmony 739-H, D1va 2739-G)
Orchestra with Harry Reser (tenor-banjo), Arthur Fields (vocal).

146998-3  Etiquette Blues  New York City, September 14, 1928.
146999-3  When Sweet Susie Goes Steppin' By
147000-3  The Prune Song

THE VARSITY FOUR
Andy Sannella (clarinet, alto-saxophone, steel-guitar), William F. "Bill" Wirges (piano), Harry Reser (tenor-banjo), possibly Joe Tarto (string-bass), Joe Green (xylophone).

E-28305-A,B  Jumping Jack  New York City, September 15, 1928.
E-28306-A,B  Kiddle Kapers
E-28306  Kiddle Kapers

GEORGE BROOKES AND HIS SYNCOPATORS (on Pathé Actuelle, Perfect)
SEVEN LITTLE POLAR BEARS (on Cameo 8339)
PHIL HUGHES AND HIS HIGH HATTERS (on Pathé Actuelle, Perfect)

As usual, Tom Stacks (vocal -1 ), Harry Reser (tenor-banjo solos) -2.

108381  The Cat And The Dog -2  New York City, ca September 19, 1928.
3357-A,B  The Cat And The Dog -2
108382  Ginger Snaps -2
3358  Ginger Snaps -2
108383-2  Do You? That's All I Want To Know -1
3359  Do You? That's All I Want To Know -1

THE SIRENS (on Duophone D-410)
The CLEVELANDERS

As usual, Edmund Ruffner (vocal -1).

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New York City, September 23, 1928.

108389-1 Moonlight Madness (Then You Were Gone) Pathe Actuelle 36868, Perfect 15049
3366- Moonlight Madness (Then You Were Gone) Cameo 8334, Lincoln 2982, Romeo 757
108390-1 I Loved You Then As I Love You Now Pathe Actuelle 36869, Perfect 15050
3367-A I Loved You Then As I Love You Now Cameo 8332, Lincoln 2980, Romeo 755, Gracelon 4019
108391-2 Neapolitan Nights Pathe Actuelle 36867, Perfect 15048
3368-A, B Neapolitan Nights Cameo 8335, Lincoln 2983, Romeo 758, Angelus 3056, Electron 5121, Melotone 10071, Sterling F-1135, Regent R-1058

THE VICTORIAN SYNCOPATORS (on Duophone)
THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal).

New York City, September 26, 1928.

L-28420-A, B Prune May Be, It’s Always Full Of Wrinkles) -1 Brunswick 4073, 3887 (English).
E-28420- Prune May Be, It’s Always Full Of Wrinkles) -1 Duophone D-4206
E-28421-A, B I Never Kissed A Baby Like You -1 Brunswick 4073, 3887 (English)
E-28421- I Never Kissed A Baby Like You Brunswick A-7935

STELLAR DANCE BAND (on Regal G-20381)
HARRY RESER’S SYNCOPATORS (on Columbia F-14251)
THE CLIQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal).

New York City, October 1, 1928.

147023-3 Come On, Baby Columbia 1592-D, F-14251
147024-3 Avalon Town Columbia 1592-D, F-14251, Regal G-20381

LEN AND JOE HIGGINS, BANJO SOLO, GUITAR ACCOMP. (on Columbia 15354-D)
Harry Reser (plectrum-banjo), Maurice E. Aten (guitar) as “Len and Joe Higgins”.

New York City, October 12, 1928.

147123-1,3 The Old White Mule Columbia 15354-D
147124-1,3 Slippery Elm Tree Columbia 15354-D
CALIFORNIA COLLEGIANS (on Conqueror 7208)
CAMPUS BOYS (on Banner)
MIDNIGHT RAMBLERS (on Broadway 1213, 1214)
PLAZA BAND (on Edison Bell Winner 4897)
THE ROUNDER (on Conqueror 7215)

As for session of September 12, 1928, possibly Irving Kaufman (vocal).

New York City, October 15, 1928.

8257- Moonlight Madness (Then You Were Gone) -1 Domino 4227, Regal 8672, Broadway 1213
8258- Fashionette Domino 4227, Regal 8672, Broadway 1208
8259-2 Chalita Domino 4243, Regal 8683, Broadway 1214, Edison Bell Winner 4897, Conqueror 7215

THE SIX JUMPING JACKS
As usual, ten men used, Tom Stacks (vocal).

New York City, October 16, 1928.

E-28474 Here’s That Party Now In Person Brunswick unissued
E-28475 Do You? Brunswick unissued

THE CLEVELANDERS
As usual, ten men used, Dick Robertson (vocal).

New York City, October 16, 1928.

E-28476-A, B Dusky Stevedore Brunswick 4109, 3904 (English)
E-28476 Dusky Stevedore Brunswick A-8027
E-28477-A, B Guess Who’s In Town (Nobody But That Gal Of Mine) Brunswick 4109, 3904 (English)
E-28477 Guess Who’s In Town (Nobody But That Gal Of Mine) Brunswick A-8027
MILL’S MERRY MAKERS
Probably Harry Reser (tenor-banjo, director), Tommy Gott, Herman “Hymie” Farberman (trumpet), Sammy Lewis (trombone), Larry Abbott (clarinet, alto-saxophone), Norman Yorke (tenor-saxophone) William F. “Bill” Wirges (piano), Joe Tarto (brass-bass), Tom Stacks (drums, vocal).

<table>
<thead>
<tr>
<th>Date</th>
<th>Recordings</th>
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<tbody>
<tr>
<td>New York City, ca October 18, 1928</td>
<td>E-28367-B Here’s That Party Now In Person Duophone D-4042 E-28369-A Dusky Stevedore Duophone D-4046</td>
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</table>

LEE MORSE AND HER BLUE GRASS BOYS
Lee Morse (vocal), unknown (cornet), (trombone), (saxophone), (piano), Harry Reser (tenor-banjo).

<table>
<thead>
<tr>
<th>Date</th>
<th>Recordings</th>
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<tbody>
<tr>
<td>New York City, November, 1928</td>
<td>147136-1,2,3 Old Man Sunshine, Little Boy Bluebird Columbia rejected 147137-3 Don’t Be Like That Columbia 1621-D, 5359</td>
</tr>
</tbody>
</table>

LEE MORSE AND HER BLUE GRASS BOYS
Lee Morse (vocal), unknown (cornet), (trombone), (saxophone), (piano), Harry Reser (tenor-banjo).

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<tbody>
<tr>
<td>New York City, November 3, 1928</td>
<td>147136-6 Old Man Sunshine, Little Boy Bluebird Columbia 1621-D, Regal G-20433 147144-3 If You Want The Rainbow Columbia rejected</td>
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CASINO DANCE ORCHESTRA (on Pathé Actuelle 36901, Perfect 15082)

<table>
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<tr>
<td>New York City, September 10, 1928, Tom Stacks (vocal).</td>
<td>147387-2 Watching The Clouds Roll By Columbia 1625-D 147388-2 Cross Roads Columbia 1625-D</td>
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CAMPUS BOYS (on Banner)

<table>
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<th>Date</th>
<th>Recordings</th>
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<tbody>
<tr>
<td>New York City, October 15, 1928, Scrappy Lambert (vocal -1), Smith Ballew (vocal -2), Tom Stacks (vocal -3).</td>
<td>8361-3 Gypsy -1 Banner 6285, Oriole 1474, Domino 4259, Regal 8709, Conqueror 7253 8362-3 Where The Little Violets Grow -2 Banner 6237, Oriole 1422, Conqueror 7216, Domino 4246, 31023, Regal 8688, Apex 8872, Lucky Strike 24375, Crown 10420, Microphone 22375, Starr 10421, Jewel 5471, Challenge 954 8363-1 I Wanna Be Loved By You -3 Banner 6241, Oriole 1423, Domino 4241, Jewel 5466, Regal 8686</td>
</tr>
</tbody>
</table>

THE BLUE JAYS (on Edison Bell Radio 1261)

<table>
<thead>
<tr>
<th>Date</th>
<th>Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York City, November 26, 1928.</td>
<td>8418-1,2 I’m Wild About Horns On Automobiles That Go “Ta-Ta-Ta-Ta” Banner 6264, Domino 4257, Oriole 1447, Broadway 1263, Regal 8703, Apex 8878, Crown 81004, Edison Bell Radio 1261 (8” dubbing), Kristall 4013, Challenge 952, Conqueror 7235 8419-2 I Faw Down An’ Go “Boom!” Banner 6257, Broadway 1242, Domino 4257, Oriole 1450, Jewel 5488, Regal 8703, Edison Bell Winner 4898, Imperial 2038, Kristall 4019, Challenge 951, Conqueror 7235 8420-3 My Suppressed Desire Banner 6263, Domino 4255, Oriole 1451, Regal 8702, Apex 8867, Lucky Strike 24366, Broadway 1240, Microphone 22366, Starr 10421, Jewel 5490</td>
</tr>
</tbody>
</table>

THE RHYTHMIC TROUBADOURS (on Regal G-9340)

<table>
<thead>
<tr>
<th>Date</th>
<th>Recordings</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York City, December 28, 1928.</td>
<td>147547-3 Don’t Be Like That Columbia 1696-D, Regal G-9310 147548-3 My Troubles Are Over Columbia 1696-D, Regal G-9310</td>
</tr>
</tbody>
</table>

435
THE SEVEN BLUE BABIES
?Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
18978 Give Your Baby Lots Of Lovin' Edison 52495
18979 That's Her Now! Edison 52495

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).
18978 I Faw Down An' Go 'Boom!' -1 Brunswick 4196, 3933 (English)
18978 The Monte Carlo Song -1 Brunswick 4219, 3936 (English)

ORQUESTA LOS CLEVELANDERS (on Brunswick 40802, 40931)
The CLEVELANDERS
As usual, Frank Munn as "Oliver Smith" (vocal -1), Dick Robertson (vocal -2).
18978 What A Girl! What A Night! -1 Brunswick 4205, 3955 (English)
18978 Honey -2 Brunswick 4205, 3955 (English)
18978 Honey (Nenita*) Brunswick A-8150, 40802*, 40931 *

THE CLEVELANDERS
As usual, Tom Stacks (vocal) -1.
18978 Outside -1 Brunswick 4220, 3959 (English)
18978 That's Her Now! 1-1 Brunswick 4220, 3959 (English)
18978 Olaf (You Oughta Hear Olaf Laff)-1 Brunswick 4219, 3936 (English)

THE CLICQUOT CLUB ESKIMOS. HARRY S. RESER, DIRECTOR (sic) (on Columbia 5390)
THE CLICQUOT CLUB ESKIMOS
See session of September 10, 1926, Tom Stacks (vocal).
18978 Olaf (You Ought-a Hear Olaflaff) Columbia 1718-D, 5390, F-14291, 01456
18978 In A Little Town Called Home Sweet Home Columbia 1718-D, 5390, F-14291, 01456

CORONA DANCE BAND ( Regal G-20519)
JEROME CONRAD AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Irving Kaufman (vocal).
18978 I Faw Down An' Go Boom -2 Harmony 842-H, Diva 2842-G
18978 Olaf (You Oughta Hear Olaf Laff)-2 Harmony 842-H, Diva 2842-G, Regal G-20519
18978 Wedding Bells (Are Breaking Up That Old Gang Of Mine) -1 Harmony 844-H, Diva 2844-G

HARRY RESER'S ROUNDERS
As for session of December 28, 1928, Tom Stacks (vocal).
18978 What A Girl! What A Night! Edison 52525
18978 That's The Good Old Sunny South Edison 52525

THE CLEVELANDERS
As usual, Frank Luther (vocal).
18978 A Little Town Called Home, Sweet Home Brunswick 4252
18978 I'm Thirsty For Kisses, Hungry For Love Brunswick 4252, 3973 (English)

THE CLEVELANDERS
As usual, Dick Robertson (vocal - 1), Tom Stacks (vocal -2).
18978 Shout Hallelujah! 'Cause I'm Home -1 Brunswick 4255, 3961 (English)
18978 There Is A Place In The Sun For You -2 Brunswick 4255, 3961 (English)
CAMPUS BOYS (on Banner)
MIDNIGHT RAMBLERS (on Broadway)
PIERROT SYNCOPATORS (on Crown)
ADRIAN SCHUBERT’S SALON ORCHESTRA (on Imperial 2112)
UNIVERSITY BOYS (on Oriole)
ROUNDERS (on Conqueror, Jewel, Challenge)
THE ROUNDERs

As for session of February 6, 1929, Irving Kaufman (vocal).

New York City, February 14, 1929.

8547-1,2  Deep Night
8548-2  When I’m Walkin’ With My Sweetheart
(Down Among The Sugar Cane)
8549-3  That’s What I Call Heaven

THE RHYTHMIC TROUBADOURS (on Regal G-9381)
HARRY RESER SYNCOPATORS (on Columbia A-8378)
HARRY RESER'S SYNCOPATORS

As for session of February 14, 1929, Tom Stacks (vocal).

New York City, March 7, 1929.

148037-3  Kansas City Kitty
148038-3  I’m Wild About Horns OnAutomobiles That Go
“Ta-Ta-Ta-Ta”

FRANK ARNOLD AND HIS ORCHESTRA (on Microphone)
THE BLUE JAYS (on Edison Bell Winner 4937)
BLUE ROOM CLUB ORCHESTRA (on Crown 81091)
CAMPUS BOYS (on Banner)
WALTER COLLINS ORCHESTRA (on Broadway 1258)
EMBASSY DANCE BAND (on Embassy)
LOYD HALL AND HIS ORCHESTRA (on Crown 81015)
VICTOR KING'S CONQUEROR ORCHESTRA (on Conqueror)
MIDNIGHT RAMBLERS (on Broadway 1264)
NEW YORK SYNCOPATORS (on Savoy)
PLAZA BAND (on Edison Bell Winner 4908)
UNIVERSITY BOYS (on Oriole)
THE ROUNDERs

As for session of March 7, 1929, Irving Kaufman (vocal).

New York City, March 14, 1929.

8581-4,5  Broadway Melody
8606-2  Kansas City Kitty
8607-1,2  Building A Nest For Mary

NOTE: -8581-4,5 is a remake of a Willie Creager session.

ARIEL DANCE ORCHESTRA (on Ariel 4461)
THE CABARET DANCE ORCHESTRA (on Parlophone R-758)
HARRY RESER JAZZ PILOTS (on Odeon 193360)
HARRY RESER'S ORCHESTRA (on Parlophone A-2792)

As usual, Tom Stacks (vocal), Tom Stacks, probably Larry Abbott (vocal -1).

New York City, March 21, 1929.

401731-C  Wedding Bells (Are Breaking Up That Old Gang Of Mine) -1
401732-A  (When I’m Walking With My Sweetness)
401733-A  That’s A Drop In The Bucket

HARRY RESER'S SYNCOPATORS

As for session of April 6, 1929, Tom Stacks (vocal).

New York City, April 13, 1929.

148433-2,3  I Got A “Code” In My “Doze”
148436-2,3  It Ain’t No Fault Of Mine
AMBASSADORS DANCE ORCHESTRA (on Embassy 8034)
BROADWAY SYNCOPATORS (on Embassy 8017)
CAMPUS BOYS (on Banner)
EDEN HALL AND HIS BAND (on Arcadia)
MATTY CRAWFORD’S ORCHESTRA (on Crown 81106)
MIDNIGHT RAMBLERS (on Broadway)
PARAMOUNT RHYTHM BOYS (on Edson Bell Winner)
SAVOY DANCE BAND (on Savoy 1027)
The NEW YORK SYNCOPATORS (on Savoy 1038)
The TROUBADORS (on Domino 31107, Microphone 22451)
UNIVERSITY BOYS (on Oriole, Jewel)
VICTOR KING’S ORCHESTRA (on Conqueror)
The ROUNDERS (on Crown, Regal)

Orchestra with Harry Reser (tenor-banjo), Scrappy Lambert (vocal).

New York City, April 25, 1929.

8709-2 When My Dreams Come True
           Banner 6386, Broadway 1275,
           Domino 4342, Regal 8781, Apex 8984,
           Crown 81106, Sterling 181106,
           Oriole 1585, Jewel 5601

8710-1-2 That’s You, Baby
           Banner 6412, Broadway 1276,
           Domino 4353, 31107, Jewel 5622,
           Regal 8795, Apex 8952, Oriole 1600,
           Crown 81072, Microphone 22451,
           Imperial 2097, Paramount 20717,
           Savoy 1027, Arcadia 2021, Embassy 8017

8711-2 Sing A Little Love Song
           Banner 6409, Broadway 1283,
           Domino 4356, Conqueror 7365,
           Regal 8796, Apex 8962, Imperial 2097,
           Oriole 1597, Edison Bell Winner 4977,
           Embassy 8034, Savoy 1038, Jewel 5625,
           Arcadia 2033

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).

New York City, April 25, 1929.

E-29632 She’s Got Great Ideas -1
           Brunswick 4362, 5017 (English)
E-29632 She’s Got Great Ideas
           Brunswick A-8279
E-29633 Oh! Baby, What A Night -1
           Brunswick 4362, 5017 (English)
E-29633 Oh! Baby, What A Night
           Brunswick A-8279

HARRY RESER’S SYNCOPATORS
As for session of April 25, 1929, Tom Stacks (vocal).

New York City, May 10, 1929.

148497-1 Here Comes The Showboat
           Columbia 1835-D, 01583
148504-2 Where Did You Get That Name?
           Columbia 1835-D, 01583

BROADWAY SYNCOPATORS (on Embassy 8019)
CAMPUS BOYS (on Jewel 5646, Oriole 1627, Banner)
HOLLYWOOD DANCE ORCHESTRA (on Embassy 8052)
MATTY CRAWFORD’S ORCHESTRA (on Crown 81106, 81110)
SAVOY MARIMBA BOYS ORCHESTRA (on Savoy 1028)
MIDNIGHT RAMBLERS (on Broadway)
JIMMY MURRAY MUSIC MASTERS (on Arcadia 2043)
NEW YORK SYNCOPATORS (on Savoy 1051)
PIERROT SYNCOPATORS (on Crown 81109)
ROXY DANCE ORCHESTRA (on Broadcast)
SOUTHERN DIXIE SYNCOPATORS (on Arcadia 2022)
UNIVERSITY BOYS (on Oriole 1607)
VICTOR KING’S CONQUEROR ORCHESTRA (on Conqueror)
The ROUNDERS

Orchestra with Harry Reser (tenor-banjo), Smith Ballew (vocal).

New York City, June 5, 1929.

8796-1,2,3 The Rainbow Man
           Banner 6424, Domino 4355, Oriole 1606,
           Regal 8801, Apex 8972, Crown 81109,
           Imperial 2100, Broadway 1285,
           Conqueror 7368, Embassy 8019,
           Arcadia 2022, Savoy 1028

8797- ?
8798-2 Singin In The Rain
           ?

8799-1,3 Am I A Passing Fancy (Or Am I The One In Your Dreams?)
           Banner 6424, Domino 4359, Jewel 5646,
           Oriole 1607, Regal 8802, Apex 8975,
           Crown 81106, Sterling 181106

438
HARRY RESER’S SYNCOPATORS
As for session of June 5, 1929, Tom Stacks (vocal).

148715-2  The Flippity Flop  Columbia 1884-D, 01681
148716-1  The Whoopee Hat Brigade  Columbia 1884-D, 01681

HARRY RESER’S ROUNDERS
As for session of June 19, 1929, Tom Stacks (vocal).

N-987-B  I’m Still Caring  Edison 14032
N-988-A,B,C  Now I’m In Love  Edison rejected

H. RESER. BANJO
Harry Reser (tenor-banjo solos), Russell Carlson (piano).

New York City, July 11, 1929.

19288  Trainin’ The Fingers  Edison 52647
19289  Jade  Edison 52647

NOTE: - Lateral cut matrices N-1015 and N-973 unissued.

CAMPUS BOYS (on Banner)
VICTOR KING’S CONQUEROR ORCHESTRA (on Conqueror)
MAJESTIC DANCE ORCHESTRA (Pathé Actuelle, Perfect)
MIDNIGHT RAMBLERS (on Broadway)
PIERROT SYNCOPATORS (on Crown)
UNIVERSITY BOYS (on Oriole, Jewel)
THE ROUNDERS (on Domino 4371)
As for session of June 28, 1929, Irving Kaufman (vocal).

New York City, July 18, 1929.

108967  Where The Sweet Forget-Me-Not’s Remember  Pathé Actuelle 37048, Perfect 15229
8859-3  Where The Sweet Forget-Me-Not’s Remember  Banner 6453, Broadway 1302, Domino 1303, Regal 8815, Apex 41049, Conqueror 7384, Oriole 1639
8860  You Made Me Love You - Why Did You?  Banner 6455, Domino 4381, Regal 8826, Broadway 1302, Conqueror 7389, Oriole 1640
8861-2  Ain’t Misbehavin’  Banner 6449, Broadway 1302, Domino 4371, Regal 8818, Apex 41040, Oriole 1630, Crown 81170, Jewel 5658, Conqueror 7387

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1 ).

New York City, July 22, 1929.

E-30359  The Whoopee Hat Brigade -1  Brunswick 4457
E-30360  The Whoopee Hat Brigade  Brunswick A-8354
E-30361  Piccolo Pete -1  Brunswick 4457
E-30362  Piccolo Pete  Brunswick A-8354
E-30363  He’s A Big Man From The South (With A Big Cigar In His Mouth) -1  Brunswick 4498, 1037
E-30363  He’s A Big Man From The South (With A Big Cigar In His Mouth)  Brunswick A-8465

BUDDY BLUE (on Regal, Domino, Conqueror)
HERMAN HEIGLE (on Broadcast)
SMITH BALLEW ACC. BY HARRY RESER’S ORCHESTRA
Orchestra, Smith Ballew (vocal).

New York City, July 22, 1929.

8837-4  I’m Just A Vagabond Lover  Banner 6460, Conqueror 7393, Imperial 2167, Apex 8969, Crown 81189, Broadcast W-520, Romeo 1066, Regal 8822, Domino 4376

439
CAMPUS BOYS (on Banner 6483)  
BUSTER BENSON AND HIS BAND (on Oriole 1666)  
BUDDY FIELDS (on Cameo, Romeo)  
BEN FRANKLIN HOTEL DANCE ORCHESTRA (on Pathé Actuelle 37030, Perfect 15213)  
HOLLYWOOD DANCE ORCHESTRA (on Embassy 8052)  
FRANK KEYES AND HIS ORCHESTRA (on Pathé Actuelle 37029, Perfect 15210)  
VICTOR KING'S CONQUIOR ORCHESTRA (on Conqueror)  
PIERROT SYNCOPATORS (on Crown B1191)  
RENDEZVOUS CAFE ORCHESTRA (on Crown B1147)  
VINCENT RICHARDS AND HIS ORCHESTRA (on Angelus)  
THE ROXY DANCE ORCHESTRA (on Broadcast)  
TUDEXO DANCE ORCHESTRA (on Pathé Actuelle 37030, Perfect 15211)  
UNIVERSITY BOYS (on Oriole 1668, Jewel 5685)  
WILLARD YOUNG AND HIS ORCHESTRA (on Cameo 9262, Lincoln 3289, Romeo 1064)  
THE ROUNDER (on Regal 8831)  

As for session of July 18, 1929, Irving Kaufman (vocal).

New York City, August 9, 1929

108921-3  8920-1  Used To You  Pathe Actuelle 37029, Perfect 15210  Domino 4389, Regal 8835, Broadway 1310, Paramount 20751, Imperial 2132, Embassy 8052

108929-3  8921-1 Used To You  Pathe Actuelle 37029, Perfect 15213  Domino 4383, Domino 4386, Regal 8831, Cameo 9266, Crown [1147, Romeo 1068, Imperial 2172, Apex 41017, Broadway 1310, Paramount 20751, Sterling 181147, Jewel 5685, Oriole 1668, Conqueror 7403

108915  8922-2 Marianne  Pathe Actuelle 37030, Perfect 15211  Banner 6482, Domino 4390, Regal 8829, Broadway 1311, Edison Bell Winner ?, Apex 41005, Crown 84119, Broadcast W-591, Oriole 1666 Conqueror 7403

4059-A  Marianne

NOTE: - 8920 and 8921 were both remade by Sam Lanin on August 27, 1929. It is likely the Pathé issues of the first two titles are by Sam Lanin.

HARRY RESER SYNCOPATORS (on Columbia A-8808)
HARRY RESER'S SYNCOPATORS (on Columbia 5677)
THE CLICQUOT CLUB ESKIMOS

See session of September 10, 1926, Tom Stacks (vocal)

New York City, August 13, 1929

148867-3  Marianne  Columbia 1936-0, 01799, 5677, A-8808

148868-2  There Must Be Somebody Waiting For Me  Columbia 1936-D, 01799

CAMPUS BOYS (on Banner 6510, 6516)  
CHICAGO REDHEADS (on Embassy 8049)  
EMBASSY DANCE BAND (on Embassy 8070)  
BUDDY FIELDS AND HIS ORCHESTRA (on Cameo 9267, 9268, Lincoln 3294, 3295, Romeo 1069, 1070)  
ELMER GROSSO AND HIS ORCHESTRA (on Angelus 3146)  
NEW YORK SYNCOPATORS (on Savoy 1069)

PARAMOUNT RHYTHM BOYS (on Edison Bell Winner 4977)
HARRY RESER AND HIS ORCHESTRA (on Banner 6509)
FRED RICH AND HIS ORCHESTRA (on Angelus 3178)  
THE ROXY DANCE ORCHESTRA (on Broadcast)  
SAVOY DANCE BAND (on Savoy 1049)
SOUTHERN DIXIE SYNCOPATORS (on Arcadia 2061)
THE TEN FRESHMEN (on Pathé Actuelle, Perfect)
UNIVERSITY BOYS (on Oriole, Jewel)  
JAY WILBUR AND HIS ORCHESTRA (on Filmophone)
WILLARD YOUNG AND HIS ORCHESTRA (on Cameo 9283, Lincoln 3310, Romeo 1085)  
THE ROUNDER (on Imperial, Vocalion)

Orchestra with Harry Reser (tenor-banjo), Scrappy Lambert (vocal)

New York City, August 30, 1929

8983  Steppin' Along  Banner 6510, Domino 4403, Regal 8851, Broadway 1313, Edison Bell Winner ?, Imperial 2173, Embassy 8049, Savoy 1049, Broadcast W-577

108955-4  Steppin' Along  Pathe Actuelle 37039, Perfect 15220  Cameo 9268, Lincoln 3295, Romeo 1070, Angelus 3146

4070  Steppin' Along

8984  Too Wonderful For Words  Banner 6509, Domino 4403, Regal 8851, Imperial 2173, Broadway 1313, Embassy 8049, Savoy 1049, Broadcast W-577, Banner 6509

440
108956-2  Too Wonderful For Words  Pathé Actuelle 37039, Perfect 15220
4069   Too Wonderful For Words  Cameo 9267, Lincoln 3294, Romeo 1069, Angelus 3146
8985-2  Rio Rita  Banner 6516, Domino 4408, Regal 8854, Jewel 5708, Filmophone 135, Imperial 2194, Vocalion 513, Savoy 1069, Oriole 1700, Embassy 8070, Edison Bell Winner 4977, Arcadia 2061, Broadcast W-595
108960-2 Rio Rita  Pathé Actuelle 37043, Perfect 15224
4111   Rio Rita  Cameo 9283, Lincoln 3310, Romeo 1085, Angelus 3178

REGENT CLUB ORCHESTRA (on Regal, Domino)
MIAMI SOCIETY ORCHESTRA (on Oriole, Jewel, Challenge)
MILLS MERRY MAKERS (on Cameo 9271, Lincoln 3298, Romeo 1073)
REGENT CLUB ORCHESTRA (on Pathé Actuelle, Perfect)
JOHN VINCENT'S CALIFORNIA (on Conqueror)
THE ROXY ORCHESTRA (on Broadcast)
WALTER WIGGINS' ORCHESTRA (on Broadway)
WILLARD YOUNG AND HIS ORCHESTRA (on Cameo 9287, Lincoln 3314, Romeo 1089)
WILLIAM WIRGES ORCHESTRA
Orchestra with possibly Harry Reser (tenor-banjo), Vaughn De Leath as "Gloria Geer" (vocal).
New York City, September 10, 1929.

9003-2  Deep In The Arms Of Love  Pathe Actuelle 37049, Perfect 15230
108969-1 Deep In The Arms Of Love  Banner 6518, Domino 4407, Regal 8855, Jewel 5710, Oriole 1698, Broadway 1319, Challenge 856, Conqueror 7416, Broadcast W-602, Apex 41028
9004   Satisfied!  Pathe Actuelle 37045, Perfect 15226
108970-1 Satisfied!  Pathe Actuelle 37051, Perfect 15232
4073   Satisfied!  Pathe Actuelle 37051, Perfect 15232
9005   The Album Of My Dreams  Pathe Actuelle 37051, Perfect 15232
108977-1 The Album Of My Dreams  Pathe Actuelle 37051, Perfect 15232

HARRY RESER SYMPHONIC (on Columbia A-8808)
As for session of September 14, 1929, Tom Stacks (vocal).
New York City, September 14, 1929.

149004-2 Piccolo Pete  Columbia 1973-D, O1756, J-798, 5677, A-8808
149007-2 Collegiate Sam  Columbia 1973-D, O1756, J-798

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).
New York City, October 10, 1929.

E-31111/2 Collegiate Sam -1  Brunswick 4589
E-31111/2 Collegiate Sam  Brunswick A-8520
E-31113/4 My Wife Is On A Diet -1  Brunswick 4589
E-31113/4 My Wife Is On A Diet  Brunswick A-8520
E-31115/6 It's Unanimous Now -1  Brunswick 4590
E-31115/6 It's Unanimous Now  Brunswick A-8534

PATSY YOUNG (on Harmony 1047-H)
Annette Hanshaw as "Patsy Young" (vocal), orchestra with Harry Reser (tenor-banjo).
New York City, October 28, 1929.

149196-3 I Think You'll Like It  Harmony 1047-H, SR 1057-P, Velvet Tone 2047-V, Publix 1057-P

ARCADIA DANCE BAND (on Arcadia)
EMBASSY DANCE BAND (on Embassy)
THE PHILADELPHIANS (on Broadway)
THE RONDELS (on Apex)
THE CLEVELANDERS
As usual, Eddie Gale (vocal -1).
New York City, October 31, 1929.

9107-2 What Is Life Without Love?  Pathé Actuelle 37063, Perfect 15244
9108-2,3 That Wonderful Something (Is Love) -1  Banner 0535, Domino 4453, Regal 8894, Arcadia 2070, Angelus 3192, Cameo 0135, Jewel 5791, Vocalion 520, Pathe Actuelle 37067, Perfect 15248
9119-2,3 Here Am I -1  Broadway 1344, Regal 8912, Domio 4467, Conqueror 7455, Pathé Actuelle 37074, Perfect 15255
NOVELTY ORCHESTRA (on Zonophone)
INTERNATIONAL NOVELTY ORCHESTRA (on HMV B-3510)
Orchestra with Harry Reser (tenor-banjo).
New York City, November 21, 1929.
57549-2 Tap Dance Medley Victor 22228, HMV B-3510, Zonophone EE-223
57550-2 By Heck - Tap Dance Victor 22228, HMV B-3510, Zonophone EE-223

THE COLLEGIANS (on Broadway)
THE CLOCQUOT CLUB ESKIMOS
See session of September 10, 1926, Scrappy Lambert (vocal).
New York City, November 21, 1929.
57549-2 Tap Dance Medley Victor 22228, HMV B-3510, Zonophone EE-223
57550-2 By Heck - Tap Dance Victor 22228, HMV B-3510, Zonophone EE-223

NEW YORK CITY, DECEMBER 19, 1929.
57551-2 Crying For The Carolines (Crying For The Carolinas <sic>*)

NEW YORK CITY, DECEMBER 22, 1929.
57552-2 Crying For The Carolines (Crying For The Carolinas <sic>*)

NEW YORK CITY, DECEMBER 23, 1929.
57553-2 Crying For The Carolines (Crying For The Carolinas <sic>*)

THE CLICQUOT CLUB ESKIMOS (on Angelus 3220)
THE COLLEGIANS (on Broadway 1369)
JOSE ALVARADO ORCHESTRA (on Broadway 1392)
THE CLOCQUOT CLUB ESKIMOS
See session of September 10, 1926, Strollers Quartet (vocal).
New York City, December 17, 1929.
9224-1 You Do Something To Me
9225-1,3 You've Got That Thing
9231-2,4 Crying For The Carolines (Crying For The Carolinas <sic>*)

NOTE: Early copies of Perfect 15265 have takes 2 or 4 relating to matrix 9231. Later pressings are from take 6 (remake by Lou Gold And His Orchestra).

CLOCQUOT CLUB ORCHESTRA (sic) (on Angelus 3220)
THE COLLEGIANS (on Broadway 1369)
EMBASSY DANCE ORCHESTRA (on Embassy 8089)
JOSE ALVARADO ORCHESTRA (on Embassy 8092)
THE CLOCQUOT CLUB ESKIMOS
See session of September 10, 1926, Strollers Quartet (vocal).
New York City, January 15, 1930.
9282-2,3 I Want To Be Happy
9283-2 Under A Texas Moon
9284-3 Hallelujah!

THE COLLEGIANS (on Broadway)
IMPERIAL DANCE ORCHESTRA (on Imperial)
MISSOURI JAZZ BAND (on Imperial, on Conqueror 7502)
KARL RADLACH AND HIS ORCHESTRA (on Krista II)
THE CLOCQUOT CLUB ESKIMOS
As usual, Irving Kaufman (vocal -1), Strollers Quartet/Vagabond Quartette (vocal -2), unknown (vocal -3).
New York City, February 20, 1930.
9375-2 Sing, You Sinners -1
9376-1,2 Where The Golden Daffodils Grow -2
9377 Harlem Madness -3

THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).
New York City, March 20, 1930.
E-32376 Dan The Elevator Man -1
E-32376 Dan The Elevator Man
E-32377 Send For Our Free Booklet -1
E-32377 Send For Our Free Booklet
THE RADIO ALL STAR NOVELTY ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Dick Robertson (vocal - 1).
New York City, ca March 30, 1930.
32458 Mysterious Mose -1 Brunswick 4755
32458 Mysterious Mose Brunswick A-8723

FRANK AUBURN AND HIS ORCHESTRA
Orchestra with Harry Reser (tenor-banjo), Tom Stacks (vocal).
New York City, April 11, 1930.
150197-2 Oh, Wisconsin Harmony 1147-H, Diva 3147-G,
Brunswick 2147-V, Clarion 5402-C
150198-2 Chinnin’ And Chattin’ With May Harmony 1161-H, Diva 3161-G,
Brunswick 2161-V
150199-2 Mysterious Mose Harmony 1146-H, Diva 3146-G,
Brunswick 2146-V

MIDNIGHT RAMBLERS (on Broadway)
PARADISE CLUB ORCHESTRA (on Conqueror)
PHIL REGENT AND HIS ORCHESTRA (on Filmophone)
CLICQUOT CLUB ESKIMOS (on Banner, Oriole, Regal, Dominion, Imperial, Vocalion, Angelus)
THE ROUNDERS
As usual, Larry Murphy (vocal).
New York City, May 9, 1930.
9725-2,3,4 ’Leven-Thirty Saturday Night Banner 0700, Oriole 1966, Embassy 9273,
Harmony 1174-H, Diva 3174-G,
Angelus 3273, Clifford 5273, Vocalion 727, Broadway 1380, Domino 4560,
Jewel 5966, Regal 3909, Apex 41193, Imperial 2310, Perfect 15314
9726-2,3 On The Sunny Side Of The Street Banner 0719, Domino 4559, Oriole 1970,
Harmony 1166-H, Diva 3166-G,
Imperial 2310, Vocalion 712, Romance 1334,
Banner 1381, Perfect 15313
9727-1,2 Ro-Ro-Rollin’ Along Banner 0721, Oriole 1976, Filmophone 135,
Harmony 1166-H, Diva 3166-G
9726-2,3 University Of Notre Dame March Harmony 1225-H, Diva 3225-G,
Angelus 3222-G, Velvet Tone 2225-V,
Harmony 1225-H, Diva 3225-G,
Harmony 1222-H, Diva 3222-G
9726-2,3 On The Sunny Side Of The Street Banner 0719, Domino 4559, Oriole 1970,
Harmony 1166-H, Diva 3166-G,
 disclosed...
THE SIX JUMPING JACKS
As usual, Tom Stacks (vocal -1).

E-34850-A Football Freddy (My Collegiate Man) -1 Brunswick 4946
E-34850-G Football Freddy (My Collegiate Man) -1 Brunswick A-8913
E-34851-A It's A Great Life (If You Don't Weaken) -1 Brunswick 4948, 1063

E-34860-A Don't Send My Boy To Prison -1 Brunswick 4946, 1049
E-34860 Don't Send My Boy To Prison -1 Brunswick A-8913
E-34861-A You're Simply Delish -1 Brunswick 4948, 1049

HARRY RESER - BANJO-SOLO WITH PIANO ACCOMP. (on Brunswick 1069)
HARRY RESER - BANJO SOLO WITH PIANO ACCOMPANIMENT (on Brunswick 01069)
HARRY RESER - BANJO-SOLO MIT KLAVIERBEGLEITUNG (on Brunswick A-8936)

HARRY RESER (BANJO SOLO, WITH PIANO ACCOMP.) (on Panachord 25610)
Harry Reser (tenor-banjo solos), probably William F. "Bill" Wirges (piano).

E-35033-A Cracker Jack Brunswick 4991, 1069, 01069, Panachord 25610, P-12280
E-35033 Prahlhans (Cracker Jack) Brunswick A-8936
E-35034-A Backfischflirt (Flapperette) Panachord 25610, P-12280
E-35034 Flapperette

CARSON ROBISON AND PHIL CROW
Carson Robison (guitar), possibly John or Bill Mitchell or Harry Reser as "Phil Crow" (plectrum-banjo).

E-35690 Twenty Swedes Ran Through The Weeds Brunswick 6007, A-8965
E-35691 The Wedding In The Ark -1 Brunswick 6007, 1070, A-8965

NOTE: - Inspite of the label information, given on the German Brunswick issue, the above are no solo recordings.

CAROLINA CLUB ORCHESTRA (on Melotone)
HARRY RESER AND THE SIX JUMPING JACKS
As usual, Harry Reser, Sam Diche, Tom Stacks (vocal trio -1), Tom Stacks, Larry Abbott (vocal -2), Tom Stacks (vocal - 3).

E-36278-A I'm The Last One Left On The Corner (OffThat Old Gang Of Mine) -1 Brunswick 6081, 1116
E-36278 I'm The Last One Left On The Corner (Of That Old Gang Of Mine)
E-36279-A Egyptian-Ella -2 Brunswick 6081, 1116
E-36279 Egyptian-Ella
E-36280 I Lost My Gal Again -3 Melotone 12194

NOTE: - The Brunswick files give "The Six Jumping Jacks" and in brackets directly afterwards "Happy Dixon's Clod Hoppers".
CUBAN RUMBA ORCHESTRA (on all Clarion, Harmony and Velvet Tone issues of the first three titles from this session except Parlophone R-954)

JERRY FENWICK AND HIS ORCHESTRA (on all issues from the last two matrices on these labels)

THE NEW YORK SYNCOPATORS (on Odeon ONY-36200, Parlophone 3182)

TOM ROCK AND HIS ORCHESTRA (on Odeon ONY-36201)

REX KING AND HIS SOVEREIGNS (on Odeon ONY-36204)

SAM NASH AND HIS ORCHESTRA (on Odeon ONY-36205)

HARRY RESER ORCHESTRA (on Parlophone PNY-34189 for matrix 495043)

HARRY RESER AND HIS ORCHESTRA (on Parlophone PNY-34189 for matrix 404880-A)

NEW YORK SYNCOPATORS (on Parlophone A-3182 for matrix 495044)

HARRY RESER'S ORCHESTRA (on Parlophone A-3182 for matrix 404881-A)

HARRY RESER AND HIS ORCHESTRA (on Parlophone A-3182 for matrix 404882-A)

Probably similar as for session of June 16, 1927, and the amendments on succeeding pages, Tom Stacks (vocal -1), Tom Stacks as “Jerry Fenwick” (vocal -2).

New York City, March 9, 1931.

151403-2 Siboney (See-bo-nay) -1 Harmony 1299-H, Parlophone R-915, Velvet Tone 2384-V, Clarion 5218-C
495045- Siboney Odeon ONY-36200, A-221343, Parlophone PNY-34193
151404-2 Mama Inez (Oh! Mom-E-Nez) -1 Harmony 1299-H, Velvet Tone 2346-V, Clarion 5280-C, Parlophone R-954
495043-A Mama Inez (Oh! Mom-E-Nez) Odeon ONY-36200, Parlophone PNY-34193, A-3182
151405-2 African Lament (Song Of The Slave) -1 Harmony 1302-H, Velvet Tone 2389-V, Clarion 5323-C, Parlophone R-954, A-3182
495052- African Lament (Song Of The Slave) Odeon ONY-36204, Parlophone PNY-34198
151406-1, 2 The Peanut Vendor Unissued
151407-2 Little Joe -2 Harmony 1301-H, Velvet Tone 2348-V, Clarion 5382-C
495044- Little Joe Odeon ONY-36201, OKeh 41489, Parlophone PNY-34191
151408-1 Two Hearts -2 Harmony 1300-H, Velvet Tone 2347-V, Clarion 5381-C
404880-A Two Hearts -2 Odeon ONY-36201, 193687, OKeh 41484, Parlophone PNY-34198

NOTE: - Although matrix 151406 was unissued for the March 9 session, Harmony 1270 and Velvet Tone 2270-V do exist (as the Rumba Orchestra) but with matrix 151188-1 which almost certainly relates to Fred Rich’s recording on January 7, 1931 (vocal Elmer Feldkamp). However Harmony 1270 does exist with matrix 151406-4 (it must be very rare) and this must relate to Harry Reser’s remake on March 23, 1931. The Columbia files read: “Mx has letter for Dodds (14.3.31-Sat). Remade Harry Reser and his Orch. on 3.23.31-Mon, under mx 151406 which was changed to above number. Takes 1 and 4 “O.K. first choice”, takes 2 and 3 “O.K. second choice”. So, was 151406-4 really issued as it seems above or changed to 151188 which was previously? Perhaps to 151188-4?"

HARRY RESER AND THE SIX JUMPING JACKS. FOX-TROT WITH VOCAL CHORUS (on Brunswick A-9093)

As usual, Tom Stacks (vocal -1) (as “Frank Osborne” on Mayfair G-2165).

New York City, June 3, 1931.

E-36840-A If You Can’t Sing, Whistle -1 Brunswick 6137, 1171, 6128 (Australian)
E-36840 If You Can’t Sing, Whistle (If You Can’t Sing Whistle - Wer nicht singen kann,soll pfefen/¡si no puedes canta/iba*) Brunswick A-9093*
E-36841-A When Yuba Plays The Rumba On The Tuba -1 Brunswick 6137, Panachord 25235, Mayfair G-2165
E-36841 When Yuba Plays The Rumba On The Tuba (When Yuba Plays The Rumba On The Tuba - From The Musical Comedy „The Third Little Show” - Spiel mir eine Rumba auf der Tuba/Cuando Yuba toca la rumba en la tuba) Brunswick A-9093
E-36842 You Don’t Need Glasses -1 Brunswick 1171
E-36842 NOTE: - The Brunswick files don’t mention “The Six Jumping Jacks”, just “Happy Dixon’s Clod Hoppers” again.

HARRY RESER AND HIS ORCHESTRA

Similar instrumentation to session of March 9, 1929, but almost certainly very different personnel, Jimmy Brierley, Harriet Lee (vocal).

New York City, September 21, 1933.

152506-1, 2 When You Were The Girl On The Scooter Columbia rejected
152507-2 When I Want To Ring Bells Columbia 2818-D, Regal-Zonophone G-22019

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HARRY RESER AND HIS ESKIMOS
Harry Reser (tenor-banjo, guitar, director), two unknown (trumpet), unknown (trombone), two unknown (clarinet, alto-saxophone), unknown (clarinet, tenor-saxophone), (piano), (brass-bass, string-bass), (drums), Loretta Clemons (vocal -1), Jimmy Brierly (vocal -2), girls vocal trio -3.

New York City, September 26, 1933.

14084-1 Who’s Afraid Of The Big Bad Wolf? -1
14085-1 You Gotta Be A Football Hero (To Get Along With The Beautiful Girls) -2
14086-1 I’m Dancin’ On A Rainbow -3
14087-1 Beautiful Girl -2

HARRY RESER AND HIS ORCHESTRA
As for session of September 26, 1933, Loretta Clemons (vocal).

New York City, October 4, 1933.

14084-2,3 Who’s Afraid Of The Big Bad Wolf? -1

HARRY RESER AND HIS ESKIMOS
As for session of October 4, 1933, Jimmy Brierley, Harriet Lee (vocal -1), Harriet Lee (vocal -2), The Harmonians (vocal -3).

New York City, October 11, 1933.

152506-3 When You Were The Girl On The Scooter (And I Was The Boy On The Bike) -1
152523-3 You’re Gonna Lose Your Gal -2
152524-3 My Galveston Gal -3
152528- I Want You, I Need You -1

NOTE: - Although issues credit Reser this may actually be by a Ben Selvin Studio band.

HARRY RESER AND HIS ORCHESTRA
Similar to session of October 11, 1933, Tom Stacks (drums, vocal) present.

New York City, November 1, 1934.

38933-A No! No! A Thousand Times No! -1
38934 Rock And Roll -1
38935 You’re Not The Only Oyster In The Stew -1
38936-A One Little Kiss -2

NOTE: - Although issues credit Reser this may actually be by a Ben Selvin Studio band.

HARRY RESER’S ORCHESTRA
Orchestra with Harry Reser (director).

New York City, ca June, 1935.

MS-92040-1 (E) Bye Bye Blues
(F) Chicago
(G) Blue Room
(H) On The Alamo

MS-92041-1A (A) Dinah
(B) Chansonette
(C) China Boy
(D) Twelfth Street Rag

MS-92043-1 (A) You And The Night And The Music
(B) Lost My Rythm (sic), Lost The Music, Lost My Man
(C) Love In Bloom
(D) Love And A Dime

MS-92044-1 (E) Hallelujah & Sometimes I’m Happy
(F) Every Day
(G) What’s The Reason I’m Not Pleasin’ You
(H) All Thru The Night

NOTE: - The above are 33rpm normal groove radio transcriptions.
HARRY RESER AND HIS JUMPING JACKS (on Variety 588)
HARRY RESER AND HIS ORCHESTRA (on Variety 510)
Probably similar to session of November 1, 1934, unknown (vocal -1), Olga Vernon (vocal -2).
New York City, March 11, 1937.
M-215- Hook And Ladder -1 Variety 588
M-216- The West Bound Freight -1 Variety 588
M-217- Top Of The Town -2 Variety 510
M-218- That Foolish Feeling -2 Variety 510

HARRY RESER'S ORCHESTRA
Orchestra with Harry Reser (director).
New York City, April 4, 1937.
MS-92042 (E) I Got Rhythm Thesaurus 192 (16")
(F) Dardanella Thesaurus 192 (16")
(G) Sweet Sue Thesaurus 192 (16")
(h) Just A Gigolo-Medley, Lover Come Thesaurus 192 (16")
Back To Me
NOTE: - The above are 33rpm normal groove radio transcriptions.

HARRY RESER AND HIS ORCHESTRA (on Variety 510)
Probably same as for session of March 11, 1937.
New York City, May 11, 1937.
M-461- A Sailboat In The Moonlight Variety unissued
M-462- The First Time I Saw You Variety unissued
M-463- The Campbells Are Swingin' Variety unissued

WILLIAM WIRGE'S ORCHESTRA
Orchestra directed by William F. "Bill" Wirges with possibly Harry Reser (tenor-banjo).
New York City, ca November, 1938.
MS-030007-1 (h) Toy-Town Jamboree Thesaurus 601 (16")
(J) Papaya Thesaurus 601 (16")
(K) Goin' To Town Thesaurus 601 (16")
(L) Ferdinand The Bull Thesaurus 601 (16")
NOTE: - The above are 33rpm normal groove radio transcriptions

INSTRUMENTAL. HARRY RESER'S JUMPING JACKS (on Apollo 1085, 1113)
Harry Reser (electric-banjo solos), unknown (accordion), (guitar), (steel-guitar), (string-bass).
New York City, ca 1947.
AP-3134-2D2KB Down Home Rag Apollo 1113
AP-3135-4D4KB Banjo Boogie Apollo 1085
AP-3136-2D1KA Banjo Polka Apollo 1113
AP-3137-3D4KB 1. Jazz Legato 2. Jazz Pizzicato Apollo 1085

RESER TRIO +
See HARRISON FRANKLIN ("HARRY") RESER.

ALLAN REUSS +
(Born: June, 1915, New York City)
He played the banjo from the age of 12, then in 1934 he took guitar lessons from George Van Eps. Six months later, when Van Eps vacated the guitar chair in Benny Goodman's band, REUSS replaced him. He was extremely popular in the New York recording scene and played alongside the top jazz musicians. It is not known if he recorded on banjo.

"LOUIS REVEL" +
Pseudonym on Piccadilly for MARIO DE PIETRO.

ALVINO REY AND THE THREE X-RAYS +
Vocal group with banjo, details unknown.
Bye Bye Blues
Probably Hollywood, 1940s-1950s.
Kapitol 30092

LYST REYNOLDS +
He recorded on tenor-banjo with Zes Confrey And His Victor Recording Orchestra.
THE RHYTHMIC TROUBADOURS +
See HARRISON FRANKLIN ("HARRY") RESER.

RHYTHMODIC ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

JOE RIBAUD +
He recorded on banjo with Jack Denny and with Vincent Lopez.

BOB RICE +
He recorded on tenor-banjo with George Olson And His Music.

FRED RICH AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

FRED RICHARD'S ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

HARRY RICHARDS' ORCHESTRA
See HARRISON FRANKLIN ("HARRY") RESER.

VINCENT RICHARDS AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

JACK RICHARDSON +
This British banjoist recorded with Mick Mulligan's Magnolia Jazz Band.

*PERCY RICHARDSON
He recorded on banjo with Joe Steele.

*SAM RICHARDSON
This saxophonist and banjoist was well known as an accomplished player both "trick" and "straight" on both instruments. He recorded on banjo with Opal Cooper and with Rector's Red Devils.

RICHMOND MELODY BOYS +
Vocal, further details unknown.

GE-15956 Wild Flowers
GE-15956-A Wild Flowers
Richmond, Indiana, November 25, 1929.
Gennett rejected

FRANTICEK ŘÍČKA +
ZTRACENKÁŘ Z. N.
Jaroslav Gradwohl, Karel Bartůněk, Láda Soukong, Kára Bruncík, Jarka Mottle (vocal group), Franticek Říčka, Láda Hochman (banjo, guitar).
Berlin, 1929
39429 Besy (Bessie)
Parlophon B-13617

EARL RICKARD +
See HARRISON FRANKLIN ("HARRY") RESER.
"MAX RICKARD" +

Pseudonym on Guardsman for MARIO DE PIETRO.

HOBERT RICKER +


3903-A-2 Shortnin' Bread
3903-A-3 Cripple Creek
3903-B-1 Wreck Of Old No. Nine
3903-B-2,3 Coal Creek March
3903-B-4 Little Brown Jug
3903-B-5 Goin' Down The Road Feelin' Bad
3904-A-1 Mississippi Sawyer
3904-A-2 Tennessee Wagoner
3904-A-3 Old Lexington
3904-A-4 Grey Eagle
3904-B-1 Listen To The Mocking Bird
3904-B-2 Peeky-Boo
3904-B-3 Arkansas Traveler
3904-B-4 Whoa, Mule
3904-B-5 She'll Be Comin' Round The Mountain

ANGELO RINALDI +

This (Italian?) banjoist recorded with the French Olivier’s Boys Jazz, including accompaniment for Josephine Baker.

BADI RINDON

Badi Rindon (Swahili-vocal), unknown (violin), (banjo), (drums). Possibly Nairobi, Kenya, before 1952.

Nakupa Batani
Tango Kuedukana

NOTE: - It is not known whether the banjo can be heard in a solo role on these recordings.

A. SALAS RÍOS

This Argentinian banjoist recorded with the Cesar Gonzalez Jazzband.

RIO TRIO +

See HARRISON FRANKLIN ("HARRY") RESER.

GEORGE RIVES +

He recorded on banjo with Jack Payne.

RIVIERA PALACE ORCHESTRA +

This is a pseudonym for American Banner material on the French Perfectaphone label. The following sides feature nice banjo work and there might well be others.

RIVIERA PALACE ORCHESTRA

Unknown personnel. Probably New York City, ca 1924.

4028; 202 June Nights Perfectaphone 3014
4029; 1722 Don't Mind The Rain Perfectaphone 3014

NOTE: - The above feature banjo solos.

RIVIERA PALACE ORCHESTRA

Unknown personnel. Probably New York City, ca December 26, 1924.

4034; 1731 From One To Two (De une à deux) Perfectaphone 3017

NOTE: - The above features a banjo solo.
LARRY RIZZOLI +

He recorded on banjo with the Clicquot Club Eskimos. See HARRISON FRANKLIN ("HARRY") RESER.

GEORGE ROARK, Sr. +

SHORTBUCKLE ROARK AND FAMILY. SINGING WITH BANJO (on Victor V-40023)
George Roark, Sr (vocal, banjo), George Roark, Jr., Robert Roark, Oda Roark (vocal -1).
Bristol, Tennessee, November 4, 1928.

47288-2 Broken-Hearted -1 Victor unissued
47289-2 I Truly Understand, You Love Another Man -1 Victor V-40023
47290-2 Terrible Day -1 Victor unissued
47291-2 My Mother's Hands -1 Victor V-40023
47292-2 I Ain't A Bit Drunk Victor unissued
47293-2 Hook And Line Victor unissued

GEORGE ROARK
George Roark, Sr. (banjo), J. Hensley (guitar -1).
Pineville, Kentucky, January, 1938.

1933-A You Got To Walk The Lonesome Valley -1 Library Of Congress
1933-B I Cannot Tell You How Much I Love You -1 Library Of Congress
1994-A I Truly Understand Library Of Congress
1994-B Old Joe Clark Library Of Congress
1995-A Liza Up A 'Simmon Tree Library Of Congress
1995-B Sourwood Mountain Library Of Congress
1996-A Git Along Down Town Library Of Congress
1996-B-1 Ground Hog Library Of Congress
1996-B-2 Cripple Creek Library Of Congress
1997-A John Henry Library Of Congress
1997-B Crazy Ruben Library Of Congress
1998-A Black-Eyed Susan Library Of Congress
1998-B-1 Hook And Line Library Of Congress
1998-B-2 Ida Red Library Of Congress
1999-A-1 Hook And Line Library Of Congress
1999-B-1 Old Coon Dog Library Of Congress
1999-B-2 Eliza Green In Curlicues Library Of Congress
2000-A Rabbits In The Lowlands Library Of Congress
2000-B Blue-Eyed Girl Library Of Congress
2001-A Make A Change In Business All Around Library Of Congress
2001-B-1 True Blue Bill Library Of Congress
2001-B-2 Little Brown Jug Library Of Congress
2002-A Ship That Never Returned Library Of Congress
2002-B Last Gold Dollar Is Gone (Mole In The Ground) Library Of Congress
2003-A I Ain't A Bit Drunk Library Of Congress
2003-B Broken Hearted Library Of Congress
2004-A-B Set Calling Library Of Congress
2015-A Dream Of A Miner's Girl Library Of Congress
2015-B Little Mohee Library Of Congress
2016-A Devilish Mary Library Of Congress
2016-B Hand Me Down My Walking Cane Library Of Congress

*HAROLD ROBBINS

He recorded on banjo with Grant Moore And His New Orleans Black Devils.

JOSEPH ROBECHEAUX AND HIS NEW ORLEANS RHYTHM BOYS

See RENE HALL.

ABE ROBERTS +

He recorded on banjo with Jeffries And His Rialto Orchestra.

AL ROBERTS +

He recorded on banjo with Jim Kelleher's Piccadilly Dance Band.
BOB ROBERTS +

Bob Roberts (tenor-banjo solos), probably unknown (piano), (string-bass), (drums).
USA, date unknown.
NC-4 March
Persian Lamb Rag

*CLAUD ROBERTS

DIXIE RHYTHM KINGS
Shirley Clay, George Mitchell (cornet), Omer Simeon (clarinet, alto-saxophone), Cecil Irwin (clarinet, tenor-saxophone), William Barbee (piano), Claude Roberts (tenor-banjo), Hayes Alvis (tuba), Wallace, Bishop (drums).
Chicago, September 23, 1929.
C-4392: Easy Rider
C-4393: The Chant
NOTE: *The above feature tenor-banjo solos.*

He also recorded on tenor-banjo with Earl Hines, Omer Simeon and probably with King Oliver's Orchestra.

DICK ROBERTS +

(Born: 9.10.1897, Salem, Virginia - died: 1.11.1967, North Hollywood)

He grew up in the Blue Ridge Mountains of Virginia with the sound of banjo and guitar music. At the age of 14, he moved to Denver and started studying various string instruments. For many years he worked at the Colorado Theater, did radio shows and was soloist with the “Denver Municipal Band”. In 1933 he moved to Hollywood, freelancing in the radio and film studios, and teaching banjo and guitar. From 1952 on he was regular banjoist with The Firehouse Five Plus Two, replacing HARPER GOFF. When the Good Time Jazz Co. invented THE BANJO KINGS in 1951 he chose plectrum-banjoist LUTHER (“RED”) ROUNDTREE as his partner.

STAN FREEBERG, WITH BANJOS BY DICK ROBERTS AND RED ROUNDTREE (on Capitol CP-190)
STAN FREEBERG, BANJOS: DICK ROBERTS UND RED ROUNDTREE (on Telefunken C-80348)
Dick Roberts (tenor-banjo), Red Roundtree (plectrum-banjo), Stan Freeberg (vocal).
USA, ca 1950s.
10705 The Boogie-Woogie Banjo Man From Birmingham Capitol CP-190, CL-13846, Telefunken C-80348
10706 The World Is Waiting For The Sunrise Capitol CP-190, CL-13846, Telefunken C-80348
NOTE: *Matrix 10705 is multiple recorded (“Trickaufnahme”).*

See also THE BANJO KINGS.

EARLE ROBERTS +

He recorded on tenor-banjo with Art Kahn and Frank Westphal.

*GILBERT ROBERTS

THE BLUE RIBBON SYNCOPATORS
Ted Colon (trumpet), Herbert Diemer (alto-saxophone, baritone-saxophone), Willard Brown (tenor-saxophone), George West (piano), Gilbert Roberts (tenor-banjo), Seymour Todd (brass-bass, string-bass), Hurley Diemer (drums).
New York City, April 29, 1927.
144067-3 Scratch Columbia 14215-D
144068-3 Whale Dip Columbia 14235-D
144069-1 Blue Ribbon Blues Columbia 14235-D
144070-3 Memphis Sprawler Columbia 14215-D
NOTE: *144067 features a tenor-banjo solo, 144068, 144069 and 144070 muted tenor-banjo or tenor-guitar solos.*

JOE ROBERTS +

BANJO SOLO JOE ROBERTS, PIANOFORTE BY JOHN F. BURCKHARDT
Joe Roberts (banjo solo), John F. Burckhardt (piano).
New York City, June 17, 1922.
8487-C-3-6 Poppies (A Japanese Romance) Edison S1012, Blue Amberol 4658 (cyl)
8488 Chung Lo - A Chinese Monkeydoodle Edison Blue Amberol 4671 (cyl)
NOTE: *“Edison Amberol Records”, January, 1923, states: “Joe Roberts is a solo banjoist with greater artistry and musicianship than most players of this instrument possess.”*

He also recorded on plectrum-banjo with Eddie Dillon’s Dixie Footwarmers and Slatz Randall And His Orchestra.

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ROBERTS AND ROUNDTREE +

See DICK ROBERTS.

*DAVE ROBERTSON

He possibly recorded on tenor-banjo with the FIVE HARMANIACS.

*BOB ROBINSON

He recorded on banjo with the Hokum Boys and with Speed Webb And His Hoosier Melody Lads.

GAITHER ROBINSON +

Gaither Robinson (banjo), John Weaver (fiddle). 


7948-A-2 Kathy Hill Library Of Congress

* IKEY L. ("BANJO IKEY") ROBINSON

(Born: 28.7.1904, Dublin, Virginia - died: October 14, 1990, Chicago)

He led his own band from 1918 and became professional musician in 1922 playing tenor-banjo and doing vocals with Harry Watkin’s Orchestra in Virginia. In 1926 he left to Chicago where he played with various bands including Jabbo Smith’s and Jelly-Roll Morton’s. With Sammy Stewart he eventually went to New York in 1930. There he also worked with Wilbur Sweatman and Noble Sissle and did numerous recordings with Clarence Williams. In 1934, he returned to Chicago and played with Carroll Dickerson and Erskine Tate before forming his own band in 1935.

Through the 1940s he led small groups in Chicago and also worked regularly in a double act with GILBERT MICHAEL ("LITTLE MIKE") McKENDRICK as “Ike and Mike” until 1960. He worked with the Franz Jackson Original Jazz All Stars through the late 1960s. He toured Europe during the 1970s. In Germany he recorded with the Jazz Lips from Hamburg playing tenor-banjo, piano, clarinet and guitar.

Some of the tenor-banjo solo parts on the following sides, especially those recorded with Jabbo Smith, can be considered as milestones in the history of the jazz banjo.

DIXIE WASHBOARD BAND. INCIDENTAL SINGING

Unknown (cornet), (trombone), possibly Ben Whittet (clarinet), Clarence Williams (piano, vocal), Ikey Robinson (tenor-banjo, vocal).

New York City, October 22, 1926.

W-142856-3 King Of The Zulus - Fox Trot Columbia 14171-D

JABBO SMITH’S RHYTHM ACES

Jabbo Smith (cornet), Omer Simeon (clarinet), Cassino Simpson (piano), Ikey Robinson (tenor-banjo).

Chicago, January 29, 1929.

C-2884- Jazz Battle Brunswick 4244, United Hqt Clubs Of America 43, Association Francaise des Collectionneurs des Disques du Jazz A-042

"BANJO" IKEY ROBINSON

Ikey Robinson (tenor-banjo or tenor-guitar, vocal), Jimmy Flowers (piano), Count Turner (tenor-banjo or tenor-guitar), Bill Johnson (string-bass).

Chicago, February 1, 1929.

C-2902- Pizen Tea Blues Brunswick 7052
C-2903- Rock Pile Blues Brunswick 7052

NOTE: - At least one of the banjos is actually a National tenor-guitar.

FRANKIE "HALF-PINT" JAXON

Frankie "Half-Pint" Jaxon (vocal), Jimmy Flowers (piano), Ikey Robinson (tenor-banjo), possibly Count Turner (tenor-banjo), Bill Johnson (brass-bass).

Chicago, February 1, 1921.

C-2905- Fan It Vocalion 1257

"BANJO" IKEY ROBINSON AND HIS BULL FIDDLE BAND. FOX TROT WITH VOCAL EFFECTS (on Brunswick 7059)

"Peaches" Harrman Or Alec Waugh or Bob Waugh or R. Waugh (violin), William Barbee (piano -1), Ikey Robinson (tenor-banjo), Bill Johnson (string-bass), unknown (drums -2, washboard -3), Frankie "Half-Pint" Jaxon (vocal).

Chicago, February 9, 1929

C-2937- My Four Reasons -1/-2 Brunswick 4964, 7059
C-2939- Rock Me Mama -3 Brunswick 4964, 7059

NOTE: - C-2938 was a special engineer’s test ”cutting cold wax”, and no music was recorded.
FRANKIE "HALF-PINT" JAXON
Frankie "Half-Pint" Jaxon (vocal), Arnett Nelson (clarinet, alto-saxophone), Jimmy Flowers (piano), Ikey Robinson (tenor-banjo), unknown (drums -1).
Chicago, February 13, 1929.
C-2951- Let's Knock A Jug -1 Vocalion 1285
C-2952- Can't You Wait (Till I Get You Home) Vocalion 1285

"BANJO" IKEY ROBINSON
Ikey Robinson (tenor-banjo, vocal), R. Waugh (violin), Jimmy Flowers (piano), Bill Johnson (string-bass).
Chicago, February 13, 1929.
C-2953- You've Had Your Way Brunswick 7068
C-2954- Without A Dime Brunswick rejected

J. C. JOHNSON AND HIS FIVE HOT SPARKS
Walter Bennett (cornet), Roy Palmer (trombone), George James (clarinet, alto-saxophone), Mabel Horsey (piano), Ikey Robinson (tenor-banjo).
Chicago, March 1, 1929.
C-3030- Take Your Time Brunswick 7068

JABBO SMITH'S RHYTHM ACES
Jabbo Smith (cornet), Omer Simeon (clarinet), William Barbee (piano), Ikey Robinson (tenor-banjo), Lawson Buford (brass-bass).
Chicago, March 1, 1929.
C-3030- Ace Of Rhythm Brunswick 7071, Hot Jazz Clubs Of America 616

ALEX HILL AND HIS ORCHESTRA
George Dixon (cornet), unknown (trombone), Darnell Howard (clarinet, alto-saxophone), George James (alto-saxophone), Cecil Irwin (tenor-saxophone), Alex Hill (piano), Ikey Robinson (tenor-banjo), Buddy Gross or Quinn Wilson (brass-bass), possibly Walter Bishop (drums).
Chicago, December 20, 1929.
C-5035- Southbound Vocalion unissued on 78
C-5036- Toogaloo Shout Vocalion 1493

ALEX HILL AND HIS ORCHESTRA
George Dixon (cornet, vocal), unknown (trombone), Darnell Howard (clarinet, alto-saxophone), George James (alto-saxophone), Cecil Irwin (clarinet, tenor-saxophone), Alex Hill (piano), Ikey Robinson (tenor-banjo), unknown (brass-bass), possibly Walter Bishop (drums).
Chicago, February 8, 1930.
C-5275- Southbound Vocalion 1465, Supertone S-2237
C-5276- Doin' With The Blues Vocalion 1493

NOTE: - C-5275- and C-5276- are alternative takes of the same number.
HOKUM TRIO
THE HOKUM BOYS (on Columbia)
Cecil Scott (clarinet), Alex Hill (piano, vocal), Ikey Robinson (tenor-banjo, vocal).
New York City, May 1, 1930.
W-150379-1,3 I'm Havin' My Fun
Clarion 5059-C, Diva 6047-G, Velvet Tone 7073-V
W-150380-2 You've Had Your Way
Clarion 5059-C, Diva 6055-G, Velvet Tone 7081-V
W-150381-1,3 He Wouldn't Stop Doing It
Clarion 5059-C, Diva 6047-G, Velvet Tone 7073-V
W-150382-2 You're Bound To Look Like A Monkey
When You Get Old
Clarion 5059-C, Diva 6055-G, Velvet Tone 7081-V, Columbia DB-282

CLARENCE WILLIAMS' NOVELTY BAND WITH VOCAL REFRAIN
Cecil Scott (clarinet), Herman Chittison (piano), Ikey Robinson (tenor-banjo), Clarence Williams (jug, vocal).
New York City, May 22, 1930.
W-404034-A He Wouldn't Stop Doin' It - Fox Trot
OKeh 8798
W-404035-B You're Bound To Look Like A Monkey
When You Look Old - Fox Trot
OKeh 8798

THE PODS OF PEPPER
New York City, May 22, 1930.
OKeh 8798
W-151278-1 You've Had Your Way -1
Columbia 14590-D
W-151279-1 Get Off Stuff -1
Columbia 14590-D
W-151280-1 Gee I Hate To Loose That Girl (sic) -1
Columbia 14664-D
W-151281-1 I Was A Good Loser Until I Lost You -2
Columbia 14664-D

BANJO IKE AND IVORY CHITISON (sic)
Ikey Robinson (tenor-banjo, vocal), Herman Chittison (piano).
New York City, July 17, 1933.
13553-1 Unlucky Blues
Vocalion 25011
13554-1 My Four Reasons
Vocalion 25011

CLARENCE WILLIAMS JUG BAND AND LOWLAND SINGERS (on Columbia 2806-D)
WILLIAMS' JUG BAND. INCIDENTAL SINGING (on Columbia 2863-D and 2829-D)
WILLIAMS' JUG BAND. INCID. SINGING (on OKeh)
CLARENCE WILLIAMS' RHYTHM RASCALS (on Parlophone R-1680)
Cecil Scott (clarinet), Herman Chittison, Willie "The Lion" Smith (piano), Ikey Robinson (tenor-banjo, vocal -1), Clarence Williams (jug, vocal -2), Willie Williams (washboard), Clarence Todd (vocal -3), Eva Taylor (vocal -4).
New York City, August 7, 1933.
W-152463-2 Shim Sham Shimmy Dance - Fox Trot -1/2/3/4
Columbia 2806-D, DO-1001, Parlophone R-1680
W-152464-2 Organ Grinder - Fox Trot -1/2/3/4
Columbia 2863-D, Parlophone A-3805
W-152465-2 Chizzlin' Sam - Fox Trot -1/3/4
Columbia 2829-D, Parlophone R-1680, A-3806, Biltmore 1025
W-152467-2 Mister, Will You Serenade? - Fox Trot -1/4
OKeh 41565

CLARENCE WILLIAMS AND HIS ORCHESTRA
New York City, August 30, 1933.
13913- A Poor Boy
Vocalion rejected
13914- Up The River
Vocalion rejected

ALABAMA JUG BAND. VOCAL CHORUS BY HAMBOKE JACKSON
New York City, September 5, 1934.
38552- I Wish I Could Shimmy Like My Sister
Decca 7001
Kate - Fox Trot
NOTE: - Robinson is credited on the label as "Hambone Jackson".

ALABAMA JUG BAND. VOCAL CHORUS BY HAM AND CABBAGE TRIO
New York City, October 3, 1934.
38781-A Jazz It Blues - Fox Trot -1
Decca 7041
38782- Somebody Stole My Gal - Fox Trot
Decca 7041
ikey Robinson (tenor-banjo, vocal), Willie Rendall (alto-saxophone), Ralph Tervalon (piano), Mike McKendrick (guitar), Leonard Bibbs (string-bass).  
Chicago, July 2, 1935.  
90058-A  
Sunshine  
Champion 50073, Decca 7650

He also recorded on tenor-banjo with the Levee Serenaders, The Red Devils and Sammy Stewart.

*PETE ROBINSON

He recorded on tenor-banjo with Dewey Jackson’s Peacock Orchestra.

CARSON ROBISON AND HIS PIONEERS/BUCKAROOS +

See THE MITCHELL BROTHERS/JOHN AND BILL MITCHELL

CARSON ROBISON AND PHIL CROW +

See HARRISON FRANKLIN (“HARRY”) RESER.

WILLARD ROBISON +

See HARRISON FRANKLIN (“HARRY”) RESER.

*OCTÁVIO LITTLE TAN (“CHINA”) DA ROCHA VIANNA

(Born: 16.5.1889, Rio de Janeiro, Brasil - died: 18.8.1928, Rio de Janeiro, Brasil)

Gastao Bueno Lobo, Orestes Barbosa and “CHINA” were the pioneers of banjo playing in Brasil. “CHINA” probably recorded on this instrument as a member of Os 8 Batutas, directed by his brother Alfred “Pixinguinha” da Rocha Vianna on Odeon and Parlophon.

TOM ROCK AND HIS ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

GENE RODEMICHS ORCHESTRA +

See PORTER H. BROWN.

CHARLES (“MASTER CHARLIE”) ROGERS +

(Born: 15.12.1890, Shepherds Bush, England - date of death unknown, after June, 1939)

ROGERS started on the zither-banjo. He performed in public as a child prodigy and was originally billed by CLIFFORD ESSEX for his “Royal Pierrots” as “The Wonder Boy Banjoist”. The “Catalogue of Zonophone Disc Records” of July, 1904, states: “Only 14 years of age, and certainly the most remarkable Banjoist in England.” In World War I, he received injuries to the fingers of his right hand, which terminated his career as a banjoist. He played at MORLEY’S speed with OSSMAN’s tone production.

MASTER CHARLIE ROGERS, LONDON

Charlie Rogers (banjo solos), unknown (piano).

Smokey Mokes  
Whistling Rufus  
Eli Green’s Cake Walk  
The Spread Eagle March  
Rolf’s Two Step  
The Coloured Major  
Happy Days In Dixie  
At A Georgia Camp Meeting  
L’Infanta March  
London, ca July, 1903

Zonophone X-2339  
Zonophone X-2340  
Zonophone X-2341  
Zonophone X-2342  
Zonophone 12914 (7”)  
Zonophone 12915 (7”)  
Zonophone 12923 (7”)  
Zonophone 12924 (7”)  
Zonophone 12925 (7”)
MASTER CHARLIE ROGERS, BANJO SOLO (on Odeon 2077, 2079)
Charlie Rogers (banjo solos), unknown (piano).
London, ca November, 1903.
- Whistling Rufus
- Smokey Mokes
- A Coon Band Contest
- Happy Days in Dixie
- Dixie Medley
- The Pearl Of The Harem
- Hiawatha
- The White Hussars, March
- Favourite March
- The Coloured Major
- Florodora "Tell Me Pretty Maiden"
- Whoa Bill

London, ca 1903-1904.
- LX-655 The Mississippi Bubble
- LX-667 Nigger In A Fit
- LX-668 A Rag-Time Episode

London, before April, 1904.
- LX--- Down South

London, ca May-June 1904.
- L-24 Berkley March (sic)
- L-25 Honolulu Cake Walk -1

NOTE: Both are announced.

London, 1904.
- 1453-A Hiawatha
- 1454-19 Darkies' Patrol
- 1454-19 Coon Band Contest
- N-663-2-0; Smokey Mokes (3142-2)
- 1456-19R Whistling Rufus
- N-666-1-0 Favourite March
- N-666-1-0 The Coloured Major
- 2250-0 A Ragtime Episode
- N-666-1-0 Nigger In A Fit
- 2250-0 Yankee Doodle

NOTE: Nicie 3502 and 3504 are announced.

London, before November, 1904.
- Queen Of The Burlesque

London, ca April, 1906.
- 16496 Yankee Doodle
- 16497 Dance California

NOTE: Both titles also issued in July, 1906, under the same issue number as by Burt Earle.

- 17152 Hot Corn
- 17152 Whistling Rufus

Notes:
- Probably similar.
- Both are announced.

C. ROGERS, BANJO SOLO (on Empire 5229)
Charlie Rogers (banjo solos), unknown (piano).
London, 1904.
- N-671-2-0 Hiawatha
- N-672-2 The Mississippi Bubble
- N-673-2-0 Dixie Medley

London, before November, 1904.
- Queen Of The Burlesque

London, ca April, 1906.
- 16496 Yankee Doodle
- 16497 Dance California

NOTE: Both titles also issued in July, 1906, under the same issue number as by Burt Earle.

Probably similar.

- 17152 Hot Corn
- 17152 Whistling Rufus
(ROGERS, cont.)

London, before March, 1907.

16344 Hungarian Rhapsody Neophone 16344 (12")
16345 "Wm. Tell" - Overture, Finale Neophone 16345 (12")
16449 Peaceful Henry Neophone 16449 (12")

NOTE: - 16344 and 16345 also issued as by Burt Earle in April, 1906, 16449 as by Burt Earle in June, 1906.

ROGERS BROS +

Silas Rogers, Rogers, Burghes (guitar, banjo, violin, vocal -1).
Richmond, Indiana, ca August 29, 1930.

GE-16953 Travellers Rest
GE-16953-A Travellers Rest
GE-16954 Stove Pipe Blues
GE-16954-A Stove Pipe Blues
GE-16955 Gabe
GE-16955-A Gabe
GE-16956 Hot Corn-Cold Corn -1
GE-16956-A Hot Corn-Cold Corn -1
GE-16957 Railroad Blues -1
GE-16957-A Railroad Blues -1

NOTE: - 16344 and 16345 also issued as by Burt Earle in April, 1906, 16449 as by Burt Earle in June, 1906.

WORLEY ROLEN +

Warley Rolen (banjo), J. W. Russell (fiddle), Robert Russell (guitar).
Marion, Virginia, November, 1936.

3165-A-1,2 Sourwood Mountain
3165-B-1 Cluck Old Hen
3165-B-2 Old Joe Clark

NOTE: - Also issued under the same issue number as by John Pidoux in September, 1906.

B. A. ROLFE AND HIS PALIS D'OR ORCHESTRA +

See ANTHONY ("TONY") COLICCHIO.

THE ROMAINE ORCHESTRA +

See PETE MANDELL.

NULL ROMANI-FRANK FAZIO +

See FRANK FAZIO.

A. ROMANO +

See MARIO DE PIETRO.

DOMENIC ROMEO +

He recorded on tenor-banjo with Roger Wolfe Kahn And His Orchestra.

ROOF GARDEN ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

BUDDY ROSE AND HIS DANCE ORCHESTRA +

See H. LEONARD ("LEN"/"LENNIE") SHEVILL.

CHARLIE ROSE +

CHARLIE ROSE, BANJO
Charlie Rose (banjo solo), unknown (piano).

17011 The Double Jcagle, March

NOTE: - Also issued under the same issue number as by John Pidoux in September, 1906.

457
GEORGE ROSE +
He recorded on banjo with Jean Goldkette And His Orchestra.

GEORGE ROSE SOCIETY ORCHESTRA +
See ADRIAN SCHUBERT’S DANCE ORCHESTRA.

JOHN ROSE +
He recorded on banjo with Arnold Johnson.

HARRY ROSEN
He recorded on banjo with Mickey Guy.

CHARLIE ROSS
See RUBEN BURNS.

EDDIE ROSS +
He recorded on banjo with Brad Gowans

("BLACKFACE") EDDIE ROSS +
This American five-string banjoist in vaudeville, was a virtuoso showman, who blackened his face with grease paint. He was called the “dean of the blackface comedians”. The early 1920s saw the new four-string banjo as a rhythm accompanist in the dance and jazz bands. ROSS’s combination of chorded melodies and a variety of rhythmic strumming came during this change in banjos from the five-string to the four-string. For example his “Ross’ Reel” features a cross between strumming and playing melody, but melody surrounded by harmonic chords, not finger-picking. According to notes from the personal talent audition files, on August 5, 1917, Thomas A. Edison commented on a test-recording by EDDIE ROSS: “Whistling impure. Banjo at first start almost inaudible. Don’t think of it.”

Eddie Ross (banjo), whistling.
(\textit{Unknown title}) New York City, on or before August 5, 1917. Edison test unissued

“BLACK FACE” EDDIE ROSS. BANJO SOLO WITH ORCHESTRA (on Victor 18815)
Eddie Ross (banjo solos), unknown orchestra.

\begin{tabular}{ll}
25541-1 & Ross’ Dog Trot \textit{Victor 18815, HMV F-86} \\
25542-2 & Ross’ Reel \textit{Victor 18815, HMV F-86} \\
\end{tabular}

“BLACK FACE” EDDIE ROSS. BANJO SOLO WITH ORCHESTRA (on Victor 18926)
Eddie Ross (banjo solos), unknown orchestra.

\begin{tabular}{ll}
26585-2 & Ross’ Double Shuffle \textit{Victor 18926} \\
26586-1 & Ross’ Juba \textit{Victor 18926} \\
\end{tabular}

“BLACK FACE” EDDIE ROSS. BANJO SOLO WITH SAXOPHONE AND PIANO. SAXOPHONE BY ROSS GORMAN (on Victor 19213)
Eddie Ross (banjo solos), Ross Gorman (alto-saxophone), Larry Shield (piano).

\begin{tabular}{ll}
28905-3 & Ross’ Ju Ju Man \textit{Victor rejected} \\
28906-3 & Ross’ Florida Cracker \textit{Victor 19213, Zonophone 3751} \\
\end{tabular}

“BLACK FACE” EDDIE ROSS. BANJO SOLO WITH SAXOPHONE AND PIANO. SAXOPHONE BY ROSS GORMAN (on Victor 19213)
Same.

\begin{tabular}{ll}
28905-6 & Ross’ Ju Ju Man \textit{Victor 19213, Zonophone 3751} \\
\end{tabular}

JOE ROSS +
See JOHN CALI.

SANDY ROSS +
He recorded on banjo with Bernie Schultz And His Crescent Orchestra.

458
WENZEL ROSSMEISL +
(Born: 1902, Kiel, Germany - died: 1975, Munich, Germany)

This German guitarist, banjoist and guitar maker recorded on tenor-banjo with Rudi Rischbeck (Rhythm Boys) and various other German groups.

LUTHER ("RED") ROUNDTREE +

SPIKE JONES AND HIS CITY SLICKERS
Don Anderson (trumpet), Kingsley "King" Jackson (trombone), Delmare "Del" Porter (clarinet, alto-saxophone), Stan Wrightsman (piano), Red Roundtree (plectrum-banjo), Hank Stern (tuba), Lindley Armstrong "Spike" Jones (leader, eccentric percussion), ensemble (vocal).
Hollywood, April 20, 1942

You're A Sap, Mister Jap
Pack Up Your Troubles In Your Old Kit Bag

NOTE: - The above feature plectrum-banjo solos.

SPIKE JONES AND HIS CITY SLICKERS, WILLIE SPICER AT THE SNEEZAPHONE
Orchestra with Red Roundtree (plectrum-banjo)

OA-072524 Hotcha Cornia (Black Eyes) Bluebird 30-0818, HMV BD-1099

NOTE: - The above features a plectrum-banjo solo.

SPIKE JONES AND HIS CITY SLICKERS
Don Anderson (trumpet), Kingsley "King" Jackson (trombone), Carl Gryson (violin), Frank Leithner (piano), Red Roundtree (plectrum-banjo), Joseph "Country" Washburn (tuba), Lindley Armstrong "Spike" Jones (leader, eccentric percussion), Delmare "Del" Porter (vocal, clarinet, alto-saxophone).
Hollywood, July 31, 1942

Hi Ho My Lady
Red Wing, 1/-2/-3

NOTE: - The above feature plectrum-banjo solos.

STAN FREEBERG WITH BANJOS BY DICK ROBERTS AND RED ROUNDTREE (on Capitol CP-190)
STAN FREEBERG, BANJOS: DICK ROBERTS UND RED ROUNDTREE (on Telefunken C-80348)
Dick Roberts (tenor-banjo), Red Roundtree (plectrum-banjo), Stan Freeberg (vocal).
USA, ca 1950s.

10705 The Boogie-Woogie Banjo Man From Birmingham Capitol CP-190, CL-13846, Telefunken C-80348

10706 The World Is Waiting For The Sunrise Capitol CP-190, CL-13846, Telefunken C-80348

NOTE: - Matrix 10705 is multiple recorded ("Trickaufnahme").

He also recorded on plectrum-banjo with Blue Steel And His Orchestra and with Ted Wallice. See also THE BANJO KINGS.

*CHARLES/CHARLIE ROUSSEAU/RUSSEAU

He recorded on tenor-banjo with Julia Lee and with Geo. E. Lee's Brunswick Recorders.

ROVING ROMEOs +

See HARRISON FRANKLIN ("HARRY") RESER.

ROXY DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

ROYALE DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

ROYALE DANCE TRIO/ROYALE TRIO +

See HARRISON FRANKLIN ("HARRY") RESER.

THE ROYAL MUSIC MAKERS +

See HARRISON FRANKLIN ("HARRY") RESER.
ROYAL QUARTETTE +

See HARRISON FRANKLIN ("HARRY") RESER

HERBERT RUCKMAN +


14556-A-1 Flop-Eared Mule Library Of Congress
14556-A-2 Double Eagle Library Of Congress
14556-A-3 Soldier's Joy Library Of Congress
14556-A-4 Ragged Annie Library Of Congress
14556-A-5 Makes No Difference Now Library Of Congress
14556-A-6 Mocking Bird Library Of Congress
14556-A-7 Georgetown Girl Library Of Congress
14556-A-8 Riger's Hornpipe Library Of Congress

NOTE: - The above are from 78rpm home-recorded discs from 1935.

NEAL RUFF +

He recorded on tenor-banjo with The Tune Wranglers.

ALVAR RUFFNER +

Alvar Ruffner (banjo), further details unknown. Lubbock, Texas, January, 1937.

932-A Nobody's Sweetheart Library Of Congress
947-A Eighth Of January Library Of Congress
947-B Soldier's Joy Library Of Congress

CHARLES RUOFF +

He recorded on banjo with George Hall.

EDDIE RUSSELL'S KINGS OF SYNCOPATION +

See HARRISON FRANKLIN ("HARRY") RESER.

*GRADY RUSSELL

He recorded on banjo with Cooney Vaughn and with the Madden Community Band.

J. W. RUSSELL

J. W. Russell (banjo), further details unknown. Marion, Virginia, November, 1936.

3162-A-2 Bell Cow Library Of Congress
3162-B-1 Shady Grove Library Of Congress
3162-B-2 Battle In The Horseshoe Library Of Congress
3163-A-3 John Hardy Library Of Congress
3164-B-3 General Lee Library Of Congress

"PHIL RUSSELL" +

Pseudonym on Edison Bell Winner for PETE MANDELL.

LES RUSSICK +

He recorded on tenor- or plectrum-banjo with the Original Capitol Orchestra.
ALBERT ("AL") RUSSO +

THE TAMPA BLUE BOYS (on Parlophone R-3501)
FRED "SUGAR" HALL AND HIS SUGAR BABIES
Jack Mollick (trumpet), Eddie Grosso (clarinet, alto-saxophone), Philip d'Arcy (harmonica, violin, piano), Fred Hall (piano, leader), Al Russo (tenor- or plectrum-banjo), Al Morse (brass-bass), Joseph Mayo (drums), Arthur Fields (vocal).

New York City, November 25, 1927.

B1866-C Plenty Of Sunshine
OKeh 40986, Parlophone R-3501, A-2455,
Odeon 193170, A-189116

NOTE: - The above features a tenor- or plectrum-banjo solo.

FRED "SUGAR" HALL AND HIS SUGAR BABIES
Mike Mosiello (trumpet), Eddie Grosso (clarinet, alto-saxophone), Philip d'Arcy (harmonica, violin, piano), Fred Hall (piano, leader), Al Russo (tenor- or plectrum-banjo), Al Morse (brass-bass), Joseph Mayo (drums), Arthur Fields (vocal).

New York City, November 12, 1928.

401311-A I'm Wild About Horns On Automobiles
OKeh 41152, Parlophone A-2686,
Odeon 165545, 193278, A-189208

NOTE: - The above features a tenor- or plectrum-banjo solo.

COLLEGIATE JAZZERS (on Van Dyke 7805)
COTTON PICKER'S ORCHESTRA (on Madison 1653)
SYNCO JAZZERS (on Madison 5059)

Probably similar, Arthur Fields (vocal).

3310-A Geraldine (Boop Oop A Doop*)
Madison 1653, 5059*, Radiex 914*, Van Dyke 78056

NOTE: - The above features a tenor- or plectrum-banjo solo. It is one of the few groups recording for Grey Gull which is readily identifiable. Aurally it sounds exactly the same as the Fred Hall Sugar Babies recordings listed above. Also the composer credits to this title are "Fields-Hall" so there seems little doubt that this is the regular Fred Hall band and that the banjo solo would be by Albert Russo.

MARK CRANE'S ORCHESTRA (on Parlophone NY-34034)
FRED "SUGAR" HALL AND HIS SUGAR BABIES
Leo McConville (trumpet), Eddie Grosso (clarinet, alto-saxophone), Philip d'Arcy (harmonica, violin, piano), Fred Hall (piano, leader), Al Russo (tenor- or plectrum-banjo), Al Morse (brass-bass), Joseph Mayo (drums), Arthur Fields (vocal).

New York City, January 11, 1930.

403610-B Harmonica Harry
Banner 0626, Cameo 0226, Oriole 1885,
Romeo 1250

NOTE: - The above features a tenor- or plectrum-banjo solo.

THE HOME TOWNERS
Probably similar, but Mike Mosiello (trumpet) replaces Leo McConville, Arthur Fields (vocal).

9357-1,3 What A Funny World This Would Be
Banner 0626, Cameo 0226, Oriole 1885,
Romeo 1250

NOTE: - The above features a tenor- or plectrum-banjo solo.

He also recorded on tenor- or plectrum-banjo with Jerome Conrad And His Orchestra, Arthur Fields, Grey Gull Studio Bands, The Harmonians, The Tin Pan Paraders and with the Honey Swamp Stompers.

JACK RUSSO +.

This Italian tenor-banjoist recorded with the Original Lambro Jazz Band.

CHARLES RUST +

He recorded on banjo with Peter Van Steeden,

LEWIS RUTH BAND +

LEWIS RUTH BAND
Orchestra directed by Ludwig Ruth with unknown (probably tenor-banjo).

BN-727-2 Der Song von Mandalay
Electrola EG-1569

NOTE: - The above features a banjo solo.

RUTHERFORD AND BURNETT +

See RICHARD D ("DICK") BURNETT.
JAMES RYAN +
He recorded on banjo with Patrick Killoran.

JOHN RYAN +
He recorded on banjo with Les Steven’s Clover Gardens Orchestra.

MAX SAAL +
This German banjoist recorded on banjo with Marek Weber’s orchestra.

JOE SABOTA +
He recorded on banjo with Fred Dexter’s Pennsylvanians.

OTTO SACHSENAUSER +
This German guitarist, Hawaiian guitarist and tenor-banjoist recorded with Theo Mackebein studio bands.

HANS SAGAWE +
ERIC CONCERTO’S YANKEE-JAZZ-BAND
Possible personnel: unknown (trumpet), Bernhard Müttelburg (trombone), Eric Borchart (clarinet, alto-saxophone), two unknown (alto-saxophone, tenor-saxophone), Walter Lindemann (piano), Hans Sagawe (tenor-banjo), Erich Giese (drums).

153at Berlin, ca December, 1920
I Never Realized Polyphon 30464
NOTE: The above features a tenor-banjo solo.

He also recorded on tenor-banjo with The Acme Five and Eric Borchart and possibly with The Diamond King’s Jazz-Band and the Original Piccadilly Four.

SALT AND PEPPER +
These were JACK CULLEY and FRANK CURTZ, two American vocalists who played kazooos and accompanied themselves on tenor-banjos, doubtless in an attempt to emulate the success of the Mound City Blue Blowers

CLIFF AND CLYDE (on Tremont 497)
SALT AND PEPPER
Jack Culley, Frank Curtz (vocal duet, tenor-banjo and ukule or two tenor-banjos, possibly kazoo).

1040-A Don’t Cha Be Too Sure Cameo 583, Lincoln 2235
1041-C Crazy Blues Cameo 583, Tremont 497

CLIFF AND CLYDE (on Tremont 509)
SALT AND PEPPER, VOCAL BLUES WITH BANJO ACC. (on Cameo 609)
Same.

1151-C Holdin' The Sack Cameo 609, Lincoln 2260, Tremont 509
1152 (Unknown title) Cameo ?

CLIFF AND CLYDE (on Tremont 509)
SALT AND PEPPER, VOCAL BLUES WITH BANJO ACC. (on Cameo 609)
Same.

1155-C I've Got A Gal (Seven Foot Tall) Cameo 699, Lincoln 2318
1556-B Doodle-Doo-Doo Cameo 699, Lincoln 2260, Tremont 509

Same.

1264-A Insufficient Sweetie Cameo 687
(Unknown title) Cameo ?

Same.

1293-A Nobody Knows What A Red Headed Mama Can Do Cameo 687
1294-A Foolin' Around Cameo 699, Lincoln 2318

462
[SALT AND PEPPER, cont.]

** Same. **

New York City, ca April 1, 1925.

| 1387-A | I Ain't Got Nothin' Now | Cameo 706, Lincoln 2333 |
| 1388-E | I'll See You In My Dreams | Cameo 706, Lincoln 2334 |
| 1389-C | Ma Gal Doesn't Love Me Anymore | Cameo 722, Lincoln 2345 |
| 1390-A | Who Takes Care Of The Caretaker's Daughter | Cameo 715, Lincoln 2333 |
| 1394- | Everything Is Hotsy Totsy Now | Cameo 722, Lincoln 2348 |

** Same. **

New York City, ca April 28, 1925.

| 1432 | (Unknown title) | Cameo ? |
| 1433-C | (Oh! Mr. Caveman Won't You Bring) My Good Built Mama (Back To Me) | Cameo 745, Lincoln 2358 |
| 1434 | (Unknown title) | Cameo ? |
| 1445 | Look What You're Missing Wasting Time | Cameo 745, Lincoln 2359 |
| 1446 | If You Knew Susie | Cameo 752 |
| 1447 | There Ain't No Flies On Auntie | Cameo 752 |

** Same **

New York City, ca June 6, 1925.

| 1497-D | High Tone Mama Of Mine | Cameo 778 |

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**JAY SALYERS +**

JAY SALYERS (banjo), further details unknown.

Jenningsburg, Kentucky, date unknown.

| 8489-A-1 | Pretty Polly | Library Of Congress |
| 8489-A-2 | Straightaway To Old Kentucky | Library Of Congress |
| 8489-A-3 | Kitty Kline | Library Of Congress |
| 8535-A-1 | Kitty Kline | Library Of Congress |
| 8535-A-2 | John Hardy | Library Of Congress |
| 8535-A-3 | Old Joe Clark | Library Of Congress |
| 8535-B-1 | Mountain Sorrow | Library Of Congress |
| 8535-B-2 | Greenback Dollar | Library Of Congress |

**J/JOE SAMUELS AND HIS ORCHESTRA +**

HOLLYWOOD DANCE ORCHESTRA
ROY COLLINS DANCE ORCHESTRA (on Oriole)
JOE SAMUELS AND HIS ORCHESTRA
Orchestra with unknown (probably tenor-banjo).

New York City, July 23, 1925.

6112-3 | Did You Forget? | Banner 1600, Regal 9901, Domino 3566, Oriole 476

**NOTE:** The above features probably a tenor-banjo solo.

See also HARRISON FRANKLIN ("HARRY") RESER.

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**BETTY SANDERS +**

BETTY SANDERS (vocal), unknown (banjo), (guitar).

USA, ca late 1950s.

Talking Un-American Blues
Die Gedanken sind frei

Hootenanny 103
Hootenanny 103

**EVERETT SANDERSON +**

Everett Sanderson (vocal, probably banjo).

USA, ca April, 1928.

| GEX-13669 | Pining | Gennett Personal Record unissued |
| GEX-13669-A | Pining | Gennett Personal Record unissued |

**SAN FRANCISCO DANCE ORCHESTRA +**

See HARRISON FRANKLIN ("HARRY") RESER.
He recorded on tenor-banjo with Benny Peyton's Jazz Kings.

**Aníbal Augusto "Garoto" Sardinha +**  
(Born: 28.6.1915, São Paulo, Brazil - died: 3.5.1955, Rio de Janeiro, Brazil)

He was the son of Portuguese immigrants. He made his recording debut in 1930 on probably tenor-banjo, but on almost all subsequent recordings he played tenor-guitar, or banjolin, cavaquinho, electric guitar. "Garoto" directed his own combos and accompanied singer Carmen Miranda on a tour of the USA in 1939/40. Since 1931 he was a popular radio entertainer in São Paulo and Rio de Janeiro up to his death.

**Aníbal Cruz**  
Aníbal Augusto "Garoto" Sardinha (probably tenor-banjo solos), D. "Serepe" Montezano (guitar).  
São Paulo, Brazil, before March, 1930.

*Bichinho-de-queijo*  
Parlophon 13111

*Driblando*  
Parlophon 13111

**M. G. Barreto e Garoto**  
M. G. Barreto (unknown instrument), Aníbal Augusto "Garoto" Sardinha (probably tenor-banjo and/or guitar).  
São Paulo, Brazil, before August, 1931.

*Zombando Da Morte*  
Columbia 22052

**Garoto**  
Aníbal Augusto "Garoto" Sardinha (probably tenor-banjo).  
São Paulo, Brazil, May 14, 1954.

*10127*  
*Oh!*  
Odeon 13680

**Reuben Sarkisian and His Orchestra +**

See H. Parigian.

**José Saucedo +**

He recorded on tenor-banjo with Herbert A. Wiedoeft.

**Savoy Bearcats**

See Frederick P. ("Freddie") White

**Savoy Dance Band +**

See Harrison Franklin ("Harry") Reser.

**Savoy Dixie Syncopators +**

See William ("Bill") Haid.

**Savoy Havana Band +**

See Dave Thomas.

**Savoy Marimba Boys Orchestra +**

See Harrison Franklin ("Harry") Reser.

**The Savoy Orchestra +**

See Harrison Franklin ("Harry") Reser.

**Savoy Orpheans +**

See Pete Mandell.

464
SAVOY QUARTETTE/QUARTET
MURRAY'S RAGTIME TRIO/RAGTIME BANJO QUARTETTE/SAVOY QUARTETTE +

MURRAY'S RAGTIME TRIO and MURRAY'S RAGTIME BANJO QUARTETTE developed from the duet of Dave Comer and WILLIAM JOHN ("WILL") BLANCHE. Playing at the ballroom of the London Savoy Hotel, MURRAY'S RAGTIME TRIO, RAGTIME BANJO QUARTETTE and SAVOY QUARTETTE (later the SAVOY QUARTETTE/QUARTET) were very popular during World War I and the years till 1920. The original personnel consisted of JOE WILBUR (guitar-banjo, vocal and leader), ALBERT THOMAS ("BERT") BASSETT (banjo), Dave Comer (piano), and Harry Robbins, Sr. (drums). Later EMILE GRIMSHAW (plectrum-banjo), replaced BASSETT, Claude Ivy replaced Comer and Alec Williams replaced Robbins. The recordings of the SAVOY QUARTET made for the HMV label were probably the first dance band records in England in which the banjo took such a prominent part.

MURRAY'S RAGTIME TRIO
Will Blanche (banjo), Dave Comer (piano), Harry Robbins, Sr. (drums), the Mayfair Orchestra directed by James Sale, consisting of two unknown (trumpet or cornet), two unknown (trombone), unknown (clarinet), (flute), (piccolo), two unknown (violin), unknown (brass-bass).

MURRAY'S RAGTIME BANJO QUARTETTE. ACCPD. BY BOHEMIAN BAND (on Edison Bell Winner 2871)

MURRAY'S SAVOY QUARTETTE
Joe Wilbur (guitar-banjo, vocal), Will Blanche, Bert Bassett (banjo), Dave Comer (piano), Harry Robbins, Sr. (drums).

MURRAY'S SAVOY QUARTETTE
Same, but Alec Williams (drums) replaces Harry Robbins, Sr.

PLAYED BY THE SAVOY QUARTETTE (on HMV B-867, B-879)

H-19667e We'll Have A Jubilee In My Old Kentucky Home HMV B-577
H-19668e Oh, Man, You'd Hang Around HMV B-577
H-19669e I Like To Dance With The Girls HMV B-576
H-19670e They Didn't Believe Me HMV B-576
H-19671e Every Morn You'll Hear Them Say "Goodnight" HMV B-575
H-19672e Hide And Seek HMV B-575

H-19676e Fancy You Fancying Me HMV B-813
H-19694ae How's Every Little Thing In Dixie? HMV rejected
H-19695ae Hello, Hawaii! How Are You? HMV B-813
H-19696ae They're Wearing Them Higher In Hawaii HMV B-830
H-19697ae Oh, How She Could Yacki, Hacki, Wicki Wacki, Woo HMV B-830
HO-3498ae Welcome, Honey, To The Old Plantation Home HMV B-847

H-19670e They May Be Old, But He's Got Young Ideas HMV B-879
H-19671e You Oughtn't To Do It, When You Don't Belong To Me HMV B-847

H-19676e Beware Of Chu Chin Chow HMV B-879
H-19677e Where The Black-Eyed Susans Grow HMV B-859
H-19678e He May Be Old, But He's Got Young Ideas HMV B-879
H-19679e Hello! My Dearie HMV B-859
H-19680e What Do You Want To Make Those Eyes At Me For? HMV B-867
H-19681e How's Ev'ry Little Thing In Dixie? HMV B-847

H-19676e Over There (The Great American War Song) HMV B-890
H-19677e Down Texas Way HMV B-896
H-19678e Oh, Boy, When You're Home On Leave HMV B-890
H-19679e Honey, Will You Miss Me? HMV B-905
H-19680e For Me And My Gal HMV B-896
H-19681e You Oughtn't To Do It, When You Don't Belong To Me HMV B-905

H-19676e Mammy's Little Coal Black Rose HMV B-879
H-19677e Beware Of Chu Chin Chow HMV B-867
H-19678e Where The Black-Eyed Susans Grow HMV B-859
H-19679e He May Be Old, But He's Got Young Ideas HMV B-879
H-19680e Hello! My Dearie HMV B-859
H-19681e What Do You Want To Make Those Eyes At Me For? HMV B-867
H-19682e How's Ev'ry Little Thing In Dixie? HMV B-847

H-19676e Over There (The Great American War Song) HMV B-890
H-19677e Down Texas Way HMV B-896
H-19678e Oh, Boy, When You're Home On Leave HMV B-890
H-19679e Honey, Will You Miss Me? HMV B-905
H-19680e For Me And My Gal HMV B-896
H-19681e You Oughtn't To Do It, When You Don't Belong To Me HMV B-905
SAVOY QUARTET (on HMV B-962, B-985)

Hayes, Middlesex, England, April 25, 1918.

HO-4088ae Indian Rag
HO-4089ae Hello! New York
HO-4090ae The Wild Women Are Making A Wild Man Of Me
HO-4091ae I Don't Want To Get Well
HO-4092ae Widows Are Wonderful
HO-4093ae Some Sunday Morning

SAVOY QUARTET
Joe Wilbur (guitar-banjo, vocal), Emile Grimshaw (plectrum-banjo), Claude Ivy (piano), Alec Williams (drums)

Hayes, Middlesex, England, September 28, 1918.

HMV 8-985
HMV 8-914
HMV 8-962
HMV B-985

SAVOY QUARTET (VOCALIST JOE WILBUR) (on HMV C-832)


HMV B-1008, C-832
HMV B-1016
HMV B-1016
HMV B-1028

SAVOY QUARTET


HMV B-1008
HMV B-1008
HMV B-1008
HMV B-1000

SAVOY QUARTET


HMV B-1104
HMV B-1105
HMV B-1105
HMV B-1105

SAME

Hayes, Middlesex, England, March 5, 1920.

HMV B-1104
HMV B-1105
HMV B-1105
HMV B-1104

NOTE: - HMVC-832 is an Indian issue, pressed in Calcutta. It is a 10" record, inspite of the prefix C.
[SAVOY QUARTET, cont.]


HO-5705ae Sweet Kisses HMV rejected
HO-5706ae Any Time At All HMV rejected
HO-5707ae You're Wonderful When You Smile HMV B-1121
HO-5708ae Swanee HMV B-1116
HO-5709ae I'm Getting Tired Playing Second Fiddle HMV B-1116
HO-5710ae Slow And Easy HMV B-1121


HO-5763ae Oh! HMV B-1127
HO-5764ae When It Comes To Loving The Girls HMV rejected
HO-5765ae Noah's Wife Led A Wonderful Life HMV rejected

Joe Wilbur (guitar-banjo, vocal except on -1), Emile Grimshaw (plectrum-banjo), Claude Ivy (piano), Alec Williams (drums).


HO-5823ae I Gave Her That HMV B-1131
HO-5824ae The Crocodile HMV B-1152
HO-5825ae When It Comes To Loving The Girls HMV B-1131
HO-5826ae I Never Knew HMV B-1152
HO-5827ae Bells HMV B-1132
HO-5828ae The Syncopated Vamp -1 HMV B-1132

Joe Wilbur (guitar-banjo, vocal), Emile Grimshaw (plectrum-banjo), Claude Ivy (piano), Alec Williams (drums).


HO-5914ae So Long! Oo-Long (How Long You Gonna Be Gone?) HMV B-1153
HO-5915ae Who Wants A Baby? HMV B-1151
HO-5916ae Blue Nights HMV B-1154
HO-5917ae At The Moving Pictures Ball HMV B-1154
HO-5918ae Venetian Moon HMV B-1153
HO-5919ae Sweet Kisses HMV B-1151

SAVOY SYNCOPS OKIESTRA ARTHUR BRIGHS +

See HARRISON FRANKLIN ("HARRY") RESER.

JOHN SAWYER +

JOHN SAWYER (banjo), Clark Kenyon (fiddle -1), Mrs. Clark (organ -2), Mrs. Miller (fiddle -3).

Mitchell, South Dakota, October, 1934.

3673-A-1 Oh, Susanna -1/-2 Library Of Congress
3673-A-3 Schottische -1/-2 Library Of Congress
3673-A-4 (Unknown title) -1/-2 Library Of Congress
3673-B-1 (Unknown title) -1/-2 Library Of Congress
3673-B-2 Irish Washerwoman Library Of Congress
3673-B-3 Turkey In The Straw Library Of Congress
3676-B-1,2 "Rustic Dance" -2/-3 Library Of Congress
3676-B-3,4 Homestead Quadrille -2/-3 Library Of Congress
3676-B-5 Fiddle Tune -2/-3 Library Of Congress

MARVIN SAXBE (or SAXEBY) +

He recorded on tenor-banjo with The Bucktown Five.

SAXOPHON-ORCHESTER DOBBRI +

See MICHAEL ("MIKE") DANZI.

*EMANUEL RENÉ ("MANNY") SAYLES

(Born: 31.1.1907, Donaldsonville, Louisiana - died: 5. 10. 1986, New Orleans)

His father was one of the best early-day guitarists. At the age of 17 SAYLES played with his first professional band. He then worked with Fate Marable, Armand Piron, Sidney Desvigne, Punch Miller, "Sweet Emma" Barrett, Paul Babann, Louis Cottrell, Jim Robinson, Percy Humphrey and led his own Silver Leaf Ragtimers. With the George Lewis band he toured Japan. From 1968 on he played regularly in the "Preservation Hall" in New Orleans. In addition to playing he was also an accomplished composer. He used the tenor-tuning but tuned down to Bb. Together with Narvin Kimball (tenor-banjo) and Jerome Green (string-bass), he recorded his first and only banjo record ("Banjos on Bourbon - Emanuel Sayles Trio", recorded in New Orleans, ca 1963, Nobility LP 701, 33rpm, microgroove).
JONES AND COLLINS ASTORIA HOT EIGHT ORCHESTRA
Lee Collins (cornet), Sidney Arodin (clarinet), Theodore Purnell (alto-saxophone), David Jones (tenor-saxophone), Joe Robicheaux (piano), Emanuel Sayles (tenor-banjo), Al Morgan (string-bass), Joe Strode (drums).
New Orleans, November 15, 1929.

56534-1 Astoria Strut  Victor V-38576, Bluebird B-8168, Biltmore 1001
56536-1 Damp Weather  Bluebird B-10952, Biltmore 1002, Magnolia 9

NOTE: - The above feature tenor-banjo solos.

"PRIMO SCALA" +.
PRIMO SCALA WITH HIS BANJO AND ACCORDION BAND WITH THE KEYNOTES (on Decca F-9503)
Harry Bidgood, as "Primo Scala" (piano, accordion), one or two unknown (tenor- or plectrum-banjo), The Keynotes (vocal group), others unknown.
DR-15153-1  Rudolph The Red-Nosed Reindeer  Decca F-9503
DR-15154-1  The Village Of Christmas Pie  Decca F-9503
NOTE: - The banjo or the banjos can only be heard in the background.

SALVATORE SCALA +.
SALVATORE SCALA. NOVELTY BANJO SOLO WITH PIANO ACCPT. (on Edison Bell Winner 4452)
Salvatore Scala (tenor-banjo solos), unknown (piano), (violin).
London, ca June, 1926.
10084  Lolly Pops  Edison Bell Winner 4452
10085  Pickin's  Edison Bell Winner 4452

NOVELTY BANJO SOLO. SALVATORE SCALA (on Edison Bell Winner 4533)
Salvatore Scala (tenor-banjo solos), unknown (piano).
London, ca August, 1926.
10177-1  Ping-A-Pep  Edison Bell Winner 4533
10178-1  Variations On My Old Kentucky Home  Edison Bell Winner 4533

REX SCHEPP +.
(Born: 17.2.1897, Greene County, Indiana - died: 4. 5. 1988, Scottsdale, Arizona)
He was one of the important banjoists in advancing the banjo in the 20th century. First coming to U.S. national attention in the vaudeville era as a member of the banjo team OSSMAN AND SCHEPP, he later made a major impact on the banjo world in performing and recording with a symphony orchestra a banjo concerto composed by Nathaniel Shilkret. SHEPP took up the banjo at the age of seven. After the death of SYLVESTER LOUIS ("VESS L.") Ossman in 1923 he took the place of OSSMAN, Sr. in "The Ossmans" father and son banjo team. They worked in vaudeville and presentation houses until 1929. SHEPP and OSSMAN, Jr. used a pair of matching Bacon & Day No. 6 five-string banjos, presented to them by FREDERICK J. ("FRED J.") BACON. SHEPP performed the aforementioned banjo concerto "Serenade Rhapsodic" first in world premiere with the Indianapolis Symphony Orchestra on November 19, 1944, in Indianapolis and then on the RCA Victor 78 rpm record album "The American Banjo" in 1948.

OSSMAN AND SCHEPP
Vess Ossman, Jr., Rex Schepp (banjo duets), Larry Shield (piano).
New York City, December 9, 1924.
31496-3  A Darkey's Romance  Victor rejected
31500-3  Curiosa  Victor rejected

REX SCHEPP (BANJO SOLO)
Rex Schepp (banjo solos), Marie M. Ritzler (piano).
Chicago, July, 1925.
814  Darkies Dream  Autograph 630
860  Russian Rag  Autograph 630

Rex Schepp (banjo solo).
(unknown title)
Chicago, 1926.
Lyon and Healey Promotion Disc

Rex Schepp (banjo solo).
(unknown title)
Probably Chicago, 1927.
Vitaphone movie short sound track

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THE AMERICAN BANJO

Rex Schepp (banjo, plectrum-banjo), Nathaniel Shilkret and His Orchestra, the Indianapolis Symphony Orchestra. USA, before May 12, 1948.

Old Black Joe RCA Victor 20-2936
Down South RCA Victor 20-2936
Holiday For Strings RCA Victor 20-2939
Sand Dance RCA Victor 20-2939
Serenade Rhapsodic Concerto 1 RCA Victor 20-2938
Serenade Rhapsodic Concerto 2 RCA Victor 20-2938

CHARLIE SCHICK +

He recorded on banjo with the Jazz Orchester Faconi.

FRANCOIS SCHMID +

This Swiss banjoist recorded with the New Orleans Wild Cats.

LOWELL H. SCHREYER + (Born: 10.9.1929, New Ulm, Minnesota)


Monterey Polka FM Recording 399-M
Iron Range Polka FM Recording 409-F
Chicago Waltz FM Recording 409-M
Rain, Rain Polka FM Recording 410-M

NOTE: - The above feature tenor-banjo solos.

WILL SCHROEDER +

Will Schroeder (banjo), members of the family (fiddle), (guitar). Nebraska, 1938.

Dying Cowboy Library Of Congress
Streets Of Laredo Library Of Congress
(Unnamed ballad) Library Of Congress
When The Work's All Done This Fall Library Of Congress

ADRIAN SCHUBERT'S SALON ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

CYRIL ("BABY") SCHULVATER +

(Born: 6.9.1907, Johannesburg, South Africa - died: 28.7.1978, Sydney, Australia)

He was born to Czech parents in South Africa and raised in Berlin. His musical experience included engagements with the orchestras of Dajos Bela, Bernard Etté, Barnabas von Gézý and possibly James Kok prior to joining the Weintraub Syncopators in 1929, replacing Paul Aronovici. The Weintraubs emigrated from Germany in 1933, touring western Europe, the Soviet Union, Japan, China, and Australia. SCHULVATER joined the Sydney Symphony Orchestra in 1938 as a cellist and became teacher of classical music.

MISCHA SPOLIANSKY UND SEIN ORCHESTER (on Electrola EG-940)

Paul Aronovici, Karl Emmerling (trumpet), John Kaiser (trombone), Horst Graff (clarinet, alto-saxophone), Freddy Wise (tenor-saxophone), Kurt Arlt (tenor-saxophone, baritone-saxophone), Wolf Gradis (alto-saxophone), Arno Lewitsch, Eugen Bermann (violin), Mischa Spoliansky (piano), Cyril "Baby" Schulvater (tenor- or plectrum-banjo), Anscio Brunier (tuba), Leon Collier (drums). Berlin, September, 1928.

Ich steh' mit Ruth gut Electrola EG-940
NOTE: - The above features a tenor- or plectrum-banjo solo.

He also recorded on banjo with Mitia Nikisch and with Friedrich Hollaender's Weintraub Syncopators.

469
ALEX SCOTT+

He recorded on banjo with the Imperial Serenaders.

*ARTHUR ("BUD") SCOTT
(Born: Probably 11.1.1890, New Orleans - died: 2.7.1949, Los Angeles)

This guitarist, banjoist, and singer played guitar and violin from the early childhood. Between 1905-1912 he played mainly with Freddie Keppard and Kid Ory. He also worked with orchestras led by Buddy Bolden and John Robicheaux. SCOTT was one of the original members of the Clef Club and associated with Jim Europe, Fletcher Henderson, Will Tyers, and others. He moved to Chicago about 1922-23. He worked in Chicago with Erskine Tate, Jimmie Noone, Joe "King" Oliver and others. In September 1929 he moved to Los Angeles, where he played with Mutt Carey and the Leon Harriford Band. He led his own trio for several years before he rejoined Kid Ory in 1944. In 1948, he ceased playing regularly but sat in occasionally with Kid Ory until he died.

KING OLIVER AND HIS DIXIE SYNCOPATORS
Joe "King" Oliver (cornet), Bob Shoffner (trumpet), Edward "Kid" Ory (trombone), Johnny Dodds (clarinet), Darnell Howard (clarinet, alto-saxophone), Paul "Stump" Evans (alto-saxophone, soprano-saxophone), Barney Bigard (clarinet, tenor-saxophone), Luis Russell (piano), Bud Scott (tenor-banjo), Bert Cobb (tuba), Paul Barbarin (drums).

Chicago, September 17, 1926.

E-3844W Dead Man Blues Vocalion rejected.
E-3845W Dead Man Blues Vocalion B-1059, 15493, Jazz Society AA-539, Brunswick A-179, A-81002

NOTE: - The above feature tenor-banjo solo.

JOHNNY DODDS' BLACK BOTTOM STOMPERS
Louis Armstrong (cornet), Roy Palmer (trombone), Johnny Dodds (clarinet), Barney Bigard (tenor-saxophone), Earl Hines (piano), Bud Scott (tenor-banjo), Baby Dodds (drums).

Chicago, April 22, 1927.

C-794; E-6674; New Orleans Stomp
E-22723 Vocalion 15622, V-1008, Brunswick 80073,

NOTE: - The above features a tenor-banjo solo.

KING OLIVER AND HIS DIXIE SYNCOPATORS
Joe "King" Oliver, Thomas "Tick" Gray (cornet), Edward "Kid" Ory (trombone), Omer Simeon (clarinet alto-saxophone, soprano-saxophone), Barney Bigard (clarinet, tenor-saxophone), Luis Russell (piano), possibly Bud Scott (guitar-banjo or tenor-banjo), Bert Cobb (tuba), Paul Barbarin (drums).

Chicago, April 22, 1927.

C-809; E-22738 Willie The Weeper
E-22738 Vocalion A-1112, Brunswick 80079,

NOTE: - The above features a guitar-banjo solo.

He also recorded on tenor-banjo with Jelly-Roll Morton, Jimmie Noone, King Oliver’s Jazz Band, "Teddy" Peters and Irene Scruggs.

STELLA SCOTT+
(Born: 7.1.1910, West Hampstead, London)

STELLA SCOTT, nee Marjorie Brightwell, was taught to play the banjo at the age of 15 by EMILE GRIMSHAW and six years later she made her first public appearance at a London concert. She was the leader of a ladies banjo quartet. For her recordings with this group see EMILE GRIMSHAW'S BANJO GIRLS.

SCOTTDALE STRING BAND+

SCOTTDALE STRING BAND
Unknown (mandolin-banjo), two unknown (guitar).

Atlanta, Georgia, October 28, 1926.

9829-A Aunt Hagar's Blues OKe 45074
9830-A Southern Blues OKe 45074

SCOTTDALE STRING BAND. GUITARS, BANJO & MANDOLIN (on OKe 45103)
Same.

Atlanta, Georgia, March 21, 1927.

80599-B Stone Mountain Wobble OKe 45118
80600-B Carabolic Rag OKe 45118
80601-B My Own Iona OKe 45142
80602-A Carolina Glide OKe 45142
80603-B Chinese Break Down (sic) OKe 45103
80604-B In The Shade Of The Parasol OKe 45103

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(SCOTDALE STRING BAND, cont.)

Same.

Atlanta, Georgia, October 10, 1927.

81732-A  Down Yonder  OKeh 45188
81733-A  Hiawatha Breakdown  OKeh 45158
81734-A  Scottdale Stomp  OKeh 45173
81735-A  Old Folks Better Go To Bed  OKeh 45173
81736-A  Hop Light Ladies  OKeh 45158
81737-A  Sea March  OKeh 45188
81738-A  Goin' Crazy Blues  OKeh 45158

THe HOWARD BOYS (on Clarion, Velvet Tone, Regal)

SCOTDALE STRING BAND. INSTRUMENTAL (on OKeh 45279)

Same.

Atlanta, Georgia, August 10, 1928.

402126-B  Come Be My Rainbow  OKeh 45256
402127-B  Share 'em  OKeh 45256
402128-B  Silver Bell  OKeh 45279, Clarion 329-C*, Velvet Tone 2395-V*, Regal G-21090*
402129-B  Green Mountain Poker (sic)  OKeh 45279

Same.

Atlanta, Georgia, March 14, 1929.

402315-A  Kohala March  OKeh 45379
402316-B  Sunset Waltz  OKeh 45352
402317-B  Honolulu Moon  OKeh 45379
402318-A  The Moonshiners' Waltz  OKeh 45352
402319-B  Coughdrop Blues  OKeh 45341
402320-B  Waiting For The Robert E. Lee  OKeh 45341

Same.

Atlanta, Georgia, December 1, 1930.

404604-  Scottdale Highballers  OKeh 45527
404605-B  Japanese Breakdown  OKeh 45509
404606-A  Sitting On Top Of The World  OKeh 45509
404607-  Charleston Wobble  OKeh 45527

Same, B. L. Pritchard (vocal -1).

Grafton, Wisconsin, ca June, 1932.

L-1502-3  Wang Wang Blues -1  Paramount 3320
L-1503-2  Stone Mountain Wobble  Paramount 3320

A. SCOTT GATTY ARCADIAN MINSTRELS +

See OLLY OAKLEY.

EARL SCRUGGS +

(Born: 6.1 .1924, Flint Hill, North Carolina)

SCRUGGS is the recognized father of modern bluegrass playing. SCRUGGS and his long-time partner Lester Flatt, guitar, are regarded as foremost exponents of the bluegrass style of music after World War II. From the ages of four to eight he played the banjo with a two-finger style. By the time he was fifteen, he was playing his own version of the three-finger style with the Carolina Wildcats. From then on he crystallized a potent and exciting three-finger picking style that had a catalytic effect on bluegrass music. By 1945, when he joined Bill Monroe's Blue Grass Boys in Nashville, Tennessee, he had achieved a smoothness and continuity unequalled by previous three-finger players. Before leaving Monroe in 1948 and forming his Foggy Mountain Boys with Lester Flatt as guitarist, SCRUGGS refined his playing to include the skillful interweaving of a great variety of right-hand roll patterns. Many of his licks became an essential part of the bluegrass banjos repertoire.

His recordings with Bill Monroe And His Blue Grass Boys on Columbia are milestones in bluegrass music.

HELEN SEALEY +

Helen Sealey (banjo solos), accompaniment, if any, unknown.

HO-2363ae  Kettledrums  HMV rejected

Helen Sealey (banjo solos), unaccompanied -1, unknown (piano -2), accompaniment on others unknown.

HO-2571ae  Kettledrums -1  HMV B-648
HO-2572ae  Souvenirs -2  HMV rejected
HO-2573ae  The Darkies' Awakening  HMV rejected
HO-2575/6ae  Home Sweet Home  HMV B-648

NOTE: - HO-2572 with piano accompaniment.
Helen Sealey (banjo solos), accompaniment, if any, unknown. Hayes, Middlesex, England, November 11, 1917.

HO-3801ae Barcarolle (Little Janet)          HMV rejected
HO-3802ae Battery 24                           HMV rejected
HO-3803ae The Darkies' Awakening               HMV rejected
HO-3804ae Souvenirs                            HMV rejected
HO-3805ae Bonnie Scotland                      HMV rejected
HO-3806ae Battery 24                           HMV rejected

Kelly Sears (vocal), Kelly Sears, Howard Sears (vocal duet -1), unknown (guitar), (banjo). Richmond, Indiana, December 10, 1930.

GN-17360 Rambling Blues                        Gennett rejected
GN-17360-A Rambling Blues                      Gennett rejected
GN-17361 She Said She Was Going Away           Gennett rejected
GN-17361-A She Said She Was Going Away         Gennett rejected
GN-17362 They Can't Fool Me Any More           Gennett rejected
GN-17362-A They Can't Fool Me Any More         Gennett rejected
GN-17363 Do It Some More -1                    Gennett rejected
GN-17363-A Do It Some More -1                  Gennett rejected

Pete Seeger (*). (Born: 3. 5. 1919, New York City)

He played tenor-banjo in a school dance band. At the Asheville Folk Festival he first heard ballads sung to the accompaniment of the five-string banjo by Samantha Bumgarnner. Together with Alan Lomax he then spent several months in the Archives of American Folk Music in Washington, D.C., where he heard recordings from nationwide sources. By 1940 his travels in search of banjo ballads and different ways to play them began. His first group of singers was "The Almanacs". His five-string style influenced many in the folk revival of the 1960s.

The Almanac Singers
Josh White (guitar, vocal), Pete Seeger (banjo, vocal), possibly Tom Glaser, Woodie Guthrie (vocal). New York City, ca 1941.

Q8-1557 Get Thee Behind Me                      Key K-302

Pete Seeger (banjo), The Almanac Singers (vocal), further details unknown. New York City, 1942.

6100-A The People, Yes (excerpts)               Library Of Congress
6100-B Round And Round Hitler's Grave          Library Of Congress
6101-B Take It Easy                             Library Of Congress
6103-A The High Cost Of Living                  Library Of Congress
6103-B Sinking Of The Reuben James              Library Of Congress
6105-A Goin' Down The Road Feelin' Bad          Library Of Congress

Pete Bowers
Pete Seeger as "Pete Bowers" (banjo, vocal). New York City, 1942.

6408-A Dear Mr. President                      Library Of Congress
6408-B-3 Martins And The Coys                   Library Of Congress

Pete Seeger (banjo, vocal). New York City, 1943.

6730/3 (Cindy and square dance calls)          Library Of Congress

Sung and Played by Pete Seeger (Banjo)

WMATRC-92/2 Talking Union Blues                 USA, ca late 1940s-early 1950s.
         Topic TRC-92
Pete Seeger (banjo, vocal), further details unknown. USA, date unknown. Decca K-37

Pete Seeger (banjo, vocal), further details unknown. USA, date unknown. Children's Record Guild?

Emil Seidel (*)

He recorded on banjo with Charles Dornberger And His Orchestra.
SAMUEL SEIGEL +

Samuel Seigel (banjo solo), unknown (piano).  
Probably USA, date unknown.  

The Fox Hunters - Two Step  
Victor 445 (7"

SELBY BROTHERS +

The identity of these artists who were also labeled as OSMOND BROTHERS is unknown. This might be pseudonym for OLLY OAKLEY and JOSEPH ("JOE") MORLEY.

BANJO DUET PLAYED MY MESSR. OSMOND BROTHERS (on Kalliope)  
MESSRS. SELBY BROTHERS BANJO DUET (on Famous)  
Two unknown (banjo duets), unknown (piano).  
London, ca 1912.

E-1427: Whistling Rufus  
71427: A Ragtime Episode  
E-1428: A Georgian Breeze  
71428: The Mountaineers  
E-1429: Fun In Dahomey  
71429: E-1430: Darktown Dandies  
71430: E-1431: Darktown Dandies  
71431: E-1432: Darktown Dandies  
71432: E-1433: Darktown Dandies  
71433:

GEORGES SELLERS +

The following is listed in the French HMV catalog, September, 1938, as "Accordeon Et Banjo". It is not known if GEORGES SELLERS is the banjo player.

GEORGES SELLERS  
Georges Sellers, unknown (accordion, banjo).  
France, before September, 1938.  

En dansant la rumba  
HMV K-6504  
C'est la biguine  
HMV K-6504

BEN SELVIN AND HIS ORCHESTRA/SELVIN'S DANCE ORCHESTRA +

See JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

*SEMAKULA & PARTY

*SEMBAKULA & PARTY  
Semakula, choir (Luganda-vocal), unknown (guitar), (violin), (banjo).  
Probably Nairobi, Kenya, before 1952.

Akaszi Makarene  
Jambo EA-150  
Mwana Gwe  
Jambo EA-150  
Kagutema  
Jambo EA-175  
Ekyalema Nakato  
Jambo EA-175

NOTE: It is not known whether the banjo can be heard in a solo role on these recordings.

BOYD LANGDON SENTER +  
(Born: 30. 11. 1899, Lyons, Nebraska)

This artist is better known for his clarinet recordings, but he recorded also on tenor-banjo with his Zo-Bo-Ka-Zoons and Jelly-Roll Morton's Stomp Kings/Kids.

*THE SEPIA SERENADERS

See ELMER CHESTER SNOWDEN.

SERENADERS DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

473
LINDSAY SERGEANT+
This Australian banjoist recorded with The Beachcombers.

THE SEVEN BLUE BABIES +
See HARRISON FRANKLIN ("HARRY") RESER.

*SEVEN BROWN BABIES
See EDWARD CHARLES ("CHARLIE") DIXON.

SEVEN LITTLE POLAR BEARS +
See HARRISON FRANKLIN ("HARRY") RESER.

SEVEN WILD MEN +
See HARRISON FRANKLIN ("HARRY") RESER.

"CHARLES SEYMOUR" +
Pseudonym on Grand Pree for JOHN PIDOUX.

THE SHANNON FOUR +
See HARRISON FRANKLIN ("HARRY") RESER and JOHN CALI in ADDENDA ET CORRIGENDA.

AL SHAW +
He recorded on banjo with Jay Whidden and with Marius B. Winter And His Dance Orchestra.

*ARTHUR SHAW
See WILBUR SWEATMAN.

BERNARD FREDERICK SHEAFF +
(Born: 25.3.1900, Wimbledon, England - died: 17.3.1951, England)
SHEAFF was given lessons by his father on a fretless banjo, and then, at the age of 15, commenced serious study of the zither-banjo. In 1922, he gave four recitals in London together with ALFRED DAVIES CAMMEYER and recorded duets with him. Later he became a member of the KENTUCKY BANJO TEAM. He was principal arranger for TROISE AND HIS BANJOLIERS (and Mandoliers). He published several solos.

For his duets see ALFRED DAVIES CAMMEYER.

ERNIE SHEAR +
See THE BIG BEN BANJO BAND.

HUGH SHEARER +
Hugh Shearer (vocal, banjo):
GN-17909 John Henry Richmond, Indiana, August 1, 1931
GN-17909-A John Henry Gennett test rejected

AL SHEFF +
He recorded on banjo with Jimmy Carr And His Orchestra.

*BILL SHELBY
He recorded on banjo with Elgar's Creole Orchestra.
GENE SHELDON+

GENE SHELDON, BANJO. WITH DICK STABILE AND HIS ORCHESTRA. VOCAL CHORUS BY THE ENCORES (on MGM 835 for matrix SS-S-47)
GENE SHELDON, BANJO. WITH DICK STABILE AND HIS ORCHESTRA (on MGM 835 for matrix SS-S-49)

Gene Sheldon (tenor-banjo solos), Orchestra Dick Stabile, The Encores (vocal group -1).

SS-S-47 Hey, Mr. Banjo -1 MGM 835
SS-S-49 Hallelujah! (Featured In The Film "Hit The Deck") MGM 835

*ROBERT SHELLY*

He recorded on banjo with Doc Cook.

B. F. SHELTON+

B. F. Shelton (vocal, banjo).

Bristol, Tennessee, July 29, 1927.

39734-2 Cold Penitentiary Blues Victor V-40107
39735-2 O MollyDear Victor V-40107
39736-2 Pretty Polly Victor 35838
39737-2 Darling Cora Victor 35838

BILL SHEPARD+

Wrong spelling on Champion of Bill Shepherd. See HAYES SHEPHERD.

BURT SHEPARD+

Burt Shepard, who also used the pseudonym “GEORGE ATKINSON” was one of the first comedians to record in Britain, on discs and cylinders.

See BURT EARLE, OLLY OAKLEY and "GEORGE ATKINSON".

HAYES SHEPHERD+

Hayes Shepherd (vocal, banjo).

Richmond, Indiana, October 5, 1929.

GE-15749 Mine Own Time Troubles Gennett rejected
GE-15749-A Mine Own Time Troubles Gennett rejected

THE APPALACHIA VAGABOND

K-8035 Hard For To Love Vocalion 5450
K-8036 Peddler And His Wife Vocalion 5450

BILL SHEPARD (on Champion)

Bill Shepard (fiddle), Hayes Shepherd, --- Shepherd (banjo), Ed Webb (guitar), unknown (vocal).

Richmond, Indiana, ca January 29, 1932.

18343 Bound Steele Blues Champion S-16383
18344 Aunt Jane Blues Champion S-16383
18345 Turtle Dove Gennett rejected
18346 Little Red Pink Gennett rejected
18347 Ramblin’ Boy Gennett rejected
18348 Coon Jine My Lover Gennett unissued
18349 Queen Sallie Gennett rejected
18350 Going Back On Board Again Gennett unissued
18351 I Wonder Where My Father Is Gone Gennett unissued
18352 I’m Alone In This World Gennett rejected

SHERBO’S AMERICAN BAND+

SHERBO’S AMERICAN BAND
Murray Pilcer (drums, director), Phil Goldman (c-melody-saxophone, banjo), Bob Bushard, Joe Arnold (violin, banjo), Ben Williams (banjo, banjolin), Arthur Klein (piano).


HO-5924ae Japanese Sandman HMV rejected
HO-5925ae Whispering HMV rejected
HO-5926ae Swanee HMV rejected

475
ARTHUR SHERIDAN +
This British plectrum-banjoist had played in the multi-racial band of Victor Vorzanger before joining American Alex Hyde for a tour of Germany in 1924.
He recorded on plectrum-banjo with Alex Hyde And His New York Orchestra.

JOHN SHERIDAN +
John Sheridan (flute), unknown (piano), (banjo -1), two unknown (banjo -2).

47517-2  The Boyne Hunt -1  New York City, September 17, 1928.
47518-2  The Maid Behind The Bar -2  Victor 21720
47519-2  The Sack Of Potatoes -2  Victor unissued
47520-2  The Frost Is All Over -2  Victor 21720

MARK SHERIDAN +
This artist is probably the same as ARTHUR SHERIDAN. He recorded on plectrum-banjo with Victor Vorzanger And His Broadway Band/The (Famous) Broadway Band.

SHERIDAN ENTERTAINERS +
See HARRISON FRANKLIN ("HARRY") RESER.

LESLIE SHERIFF +
He recorded on tenor- or plectrum-banjo with Bob Haring’s Cameo Recording Orchestra and with George Olson And His Music.

GEORGE SHERLEY +
He recorded on banjo with Thelma Terry And Her Play-Boys.

IZZY SHERMAN +
He recorded on banjo with Clayton, Jackson And Durante and with Jimmy Granato And His Orchestra.

JACK SHERWOOD +
See OLLY OAKLEY.

H. LEONARD ("LEN"/"LENNIE") SHEVILL +
He was the son of an old-time banjoist of the same name who ran a teaching studio in London in the 1880s. SHEVILL entered the profession in the early 1920s and established his own teaching studio. He also sold music and accessories and his "own make" of banjo. These instruments were made for him by J. G. Abbott.

Len Shevill (banjo solo), unknown (piano)

C-6560  The Coons’ Carnival  London, ca September, 1924
Aco G-15526

(BANJO) (on Little Marvel matrix F-309, F-311)
(BANJO SOLO) (on CTC-Bazaars No. 96)

Len Shevill (banjo-solos), unknown (piano).

London, September 18, 1925

F-308  Little Brown Jug  Little Marvel (un-numbered) (5 3/8")
F-309  Oh, Dem Golden Slippers  Little Marvel (un-numbered) (5 3/8"), CTC-Bazaars No. 96 (5 1/2")
F-310  The Hen Convention  Little Marvel (un-numbered) (5 3/8")
F-311  I’m Off To Charleston  Little Marvel (un-numbered) (5 3/8")

NOTE: - CTC-Bazaars No. 96 was made in England for the Cape To Cairo (=C.T.C.) Department Stores, South Africa.
Buddy Rose and His Dance Orchestra (on Imperial)

Sam. Lanins Tanz-Orchestra, London (sic) (on Clausophon)

Collective personnel: Jack Jackson, Max Goldberg, Frank Wilson, Lloyd Shakespeare (trumpet), Lew Davis (trombone), Charles Swinnerton, Ben Davis (alto-saxophone, clarinet), Buddy Featherstonehangh (clarinet, tenor-saxophone), unknown (violin), Barry Mills or Carroll Gibbons, Ronnie Munro (piano), Len Shevill (banjo), unknown (tuba), Max Bacon (drums).


4725-2 Honolulu Song Bird

Imperial 1772, Clausophon 268

NOTE: The above features a banjo solo.

Rae Da Costa

Rae Da Costa (piano), probably Len Shevill (banjo).

London, early April, 1929

E-2385-1 The Banjo (That Man Joe Plays)

Parlophone R-322

NOTE: The above is listed in an English Parlophone catalog as "piano solo with banjo specialty".

He also recorded on tenor-banjo with Harry Bidgood, Ciro's Club Dance Band, The Kentucky Revellers, Percival Mackey, The Midnight Merrymakers, Ronnie Munro, The Original Havana Band and Charles "Nat" Star.

NAT SHILKRET AND HIS ORCHESTRA/AND THE VICTOR ORCHESTRA/AND THE VICTOR SALON GROUP+

See Harrison Franklin ("Harry") Reser.

SHORTBUCKLE ROARK AND FAMILY+

See George Roark.

William Shorter+

He recorded on banjo with Alfoncy Harris and with Harris And Harris.

James ("Mac") Sievers+

(Jorn: 1909, Clinton, Tennessee)

He recorded on banjo with The Tennessee Ramblers.

Maurice Sigler+

He recorded on banjo with his Birmingham Merrymakers and with Jack Linx And His (Birmingham) Society Serenaders.

Erik Silk+

He recorded on banjo with René Franc and with John Haim And His Jelly Roll Kings.

"Lou Silver"+

Pseudonym on Angelus for Luigi G. ("Lou") Calabrese

J. K. Silverberg+

J. K. Silverberg (banjo solos), accompaniment, if any, unknown.

3372-1 Valse Lent (sic)

Victor 3372

3373-1 Plinky Plonks

Victor 3373

F. Simmons+

He recorded on banjo with Allan Selby And His Band.

Jack Simmons(DJs)+

He recorded on banjo with The Devonshire Restaurant Dance Band, Bert Firman, Alex Hyde And His New York Orchestra, the London Sonora Band and with the Original Amerikanische Jazz-Band Riverians Orchestra.
RAY SIMPSON +
This Australian banjoist recorded with Keith Hounslow's Jazz Hounds, Tony Newstead and Ken Owens.

THE SIRENS +
See HARRISON FRANKLIN ("HARRY") RESER.

A. SIRILLO
He recorded on banjo with the Bob Miller Jack Trio/Jack Erickson/Bob Burnett/Bill Palmer Trio.

SISTY AND SEITZ'S BANJO ORCHESTRA +
SISTY AND SEITZ'S BANJO ORCH.
N. A. Sisty (leader), further details unknown.

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4165</td>
<td>The Last Waltz</td>
<td>Edison 50312, Blue Amberol 2765 (cyl)</td>
</tr>
<tr>
<td>4166</td>
<td>Auntie Skinner's Chicken Dinner Medley</td>
<td>Edison 50311, Blue Amberol 2764 (cyl)</td>
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Probably same.

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<th>Track</th>
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<th>Label</th>
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<tbody>
<tr>
<td>45975</td>
<td>La Coquette</td>
<td>Columbia rejected</td>
</tr>
<tr>
<td>45976</td>
<td>Innamorata</td>
<td>Columbia rejected</td>
</tr>
</tbody>
</table>

THE SIX HAYSEEDS +
See HARRISON FRANKLIN ("HARRY") RESER.

SIX JELLY BEANS +
See HARRISON FRANKLIN ("HARRY") RESER

THE SIX JUMPING JACKS +
See HARRISON FRANKLIN ("HARRY") RESER

THE SIX SWINGERS +
See JOE YOUNG.

ALEXANDER SJORKINE +
This Russian tenor-banjoist, trombonist and tenor-saxophonist recorded on tenor-banjo with Tuschinsky's Berceley's Jazz Band, directed by Max Tak, also labeled the Original Berkeley's Five.

OSCARSKAU +
AKRE'S TRIO
Ottar E. Akre (accordion), Eugen Martinsen (violin), Oscar Skau (banjo).

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<th>Track</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>24628</td>
<td>Columbia Blues</td>
<td>Columbia E-18005</td>
</tr>
</tbody>
</table>

BESSIE SKINNER +
She was a daughter of CHARLES SKINNER and sister of ROSE SKINNER.

MISS BESSIE SKINNER, LONDON
Bessie Skinner (banjo solos), accompaniment, if any, unknown.

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>12885</td>
<td>Honey's Holiday</td>
<td>Zonophone 12885 (7&quot;&quot;)</td>
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<tr>
<td>12886</td>
<td>Royal Parade March</td>
<td>Zonophone 12886 (7&quot;&quot;)</td>
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<tr>
<td>12889</td>
<td>Harleyford March</td>
<td>Zonophone 12889 (7&quot;&quot;)</td>
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</tbody>
</table>

NOTE: - Zonophone 12888 is untraced.
Bessie Skinner (banjo solos), accompaniment, if any, unknown.

London, ca November, 1903.

2342 Honey's Holidays Odeon 2342 (7 1/2")
2343 Brooklyn Polka Odeon 2343 (7 1/2")

See also ROSE AND BESSIE SKINNER.

CHARLES SKINNER +

He was a successful teacher of fretted instruments and a dealer in everything musical in London. He was the father of the extremely talented SKINNER sisters BESSIE and ROSE.

MR. CHAS. SKINNER, LONDON

Charles Skinner (banjo solos), accompaniment, if any, unknown.

London, ca April, 1903.

12890 Darkies' Dream Zonophone 12890 (7")
12892 Favourite March Zonophone 12892 (7")

Charles Skinner (banjo solos), accompaniment, if any, unknown.

London, ca November, 1903.

2346 Favourite March Odeon 2346 (7 1/2")
2347 Harleyford March Odeon 2347 (7 1/2")
2349 Darkies' Gallop Odeon 2349 (7 1/2")
2350 Royal Parade March Odeon 2350 (7 1/2")

PHIL SKINNER +

Phil Skinner (tenor- or plectrum-banjo solo), accompaniment, if any, unknown.

Australia, mid-1940s.

Whistling Rufus Local radio disc pressing (16")

ROSE SKINNER +

She was a daughter of CHARLES SKINNER and sister of BESSIE SKINNER.

MISS ROSE SKINNER, LONDON

Rose Skinner (banjo solos), accompaniment, if any, unknown.

London, ca April, 1903.

12884 Smoky Mokes Zonophone 12884 (7")
12887 Stars And Stripes For Ever Zonophone 12887 (7")

Rose Skinner (banjo solo), accompaniment, if any, unknown.

London, ca November, 1903.

2345 Stars And Stripes Forever Odeon 2345 (7 1/2")

ROSE AND BESSIE SKINNER +

MISSES ROSE AND BESSIE SKINNER

Rose Skinner, Bessie Skinner (banjo duet), accompaniment, if any, unknown.

London, ca April, 1903.

12891 Pensacola March Zonophone 12891 (7")

NEVIL SKRIMSHIRE +

He recorded on banjo with Humphrey Lyttleton.

CLAUDE SLAGLE +

He recorded on banjo with the Tenneva Ramblers.

*BUMBLE BEE SLIM

See ("PAPA") CHARLIE JACKSON.
Lester Smallwood (vocal, banjo, harmonica).  Atlanta, Georgia, October 18, 1928.

47197-3  Cotton Mill Girl  Victor-V-40181
47198-3  I'm Satisfied  Victor-V-40181
47199-3  Sitting In The Parlor  Victor unissued
47200-2  Goin' Down The Road Feelin' Bad  Victor unissued

LEROY ("ROY") SMECK (+)
(Born: 6.2. 1900, Reading, Pennsylvania)

"The Wizard Of The Strings", as SMECK is called, has been world-famous since the 1920s. His father bought him a guitar when he was 15. About 1919 or 1920 he picked up the tenor-banjo when he had heard a record of Paul Whiteman's band with MICHAEL ("MIKE") PINGITORE on banjo. SMECK made his first record (under his given name LEROY SMECK) in 1921 when he accompanied Sam Moore, the inventor of the octacorda, playing the saw with a bow. Then he joined the vaudeville circuit. During his career he made over 200 records (142 78s, the biggest hit of which was "Memories Of The South") for numerous labels and performed on countless recordings for other stars as backup musician. SMECK did the music for the first talking movie (Edison's Vita-Phone) and was the first one to be recorded doing multiple recordings which showed as 4 instruments at once on the screen. SMECK played several stringed instruments, wrote tutors for these instruments, taught and composed. One of his best known composition for tenor-banjo is "I Love To Hear A Banjo".

BESSIE BROWN
Bessie Brown (vocal), Roy Smeck as "Alabama Joe" (tenor-banjo).  New York City, July 3, 1924

81861-1  How Can I Get It (When You Keep On Snatching It Back?)  Columbia 14029-D
81862-4  Hoodoo Blues  Columbia 14029-D

THE DIZZY TRIO (HARMONICA SPECIALTY BY BORRAH MINEVITCH)
Borrah Minevitch (harmonica), Carson Robison (guitar), Roy Smeck (tenor-banjo, jew's harp), Nat Shilkret (piano).  Camden, New Jersey, August 5, 1924

30546-3  Hayseed Rag  Victor 19421

NOTE: - The above features a tenor-banjo solo.

NOVELTY INSTRUMENTAL. ROY SMECK AND ART KAHN (on Columbia 1127-D)
Roy Smeck (tenor-banjo solos), Art Kahn (piano).  New York City, June 17, 1927

144289-5  Banjokes  Columbia 1127-D
144290-5  The Ghost Of The Banjo  Columbia 1127-D

Same.

39281-2  Banjokes  Victor rejected
39282-2  The Ghost Of The Banjo  Victor rejected

Roy Smeck (tenor-banjo solos), probably Art Kahn (piano).  New York City, April 12, 1928

7913  Memories Of The South I  Banner 1778, Oriole 1296
7914  Memories Of The South II  Banner 1778, Oriole 1296

JAY & YOUNG (on Radiex 4289, Grey Gull 4289)
JIM & MACK. BANJO NOVELTY (on Van Dyke 74289)
Probably Roy Smeck (tenor-banjo solos), accompanied probably by Art Kahn (piano).  New York City, November, 1929

3759-A  High Steppin'  Van Dyke 74289, Radiex 4289, Grey Gull 4289
3760-A  Foolin' Around  Van Dyke 74289, Radiex 4289, Grey Gull 4289

PAUL'S NOVELTY ORCHESTRA (on Angelus, Bellbird, Lyric)
ROY SMECK'S NOVELTY ORCHESTRA
Orchestra with Roy Smeck (tenor-banjo).  New York City, date unknown.

10170  I Miss A Little Miss  Perfect 15400, Banner 32040, Crown
81519, Apex 41284, Vocalion 745, Bellbird 336, Angelus 3301, Lyric 3301

NOTE: - The above features a tenor-banjo solo.
THE HAWAIIAN DUDES (on Bellbird)

THE MERRYMAKERS ORCHESTRA (on Angelus, Lyric)

ROY SMECK’S NOVELTY ORCHESTRA

Orchestra with Roy Smeck (tenor-banjo).

New York City, date unknown.

10294 Cheerful Little Earful

NOTE: The above features a tenor-banjo solo.

BANJO SOLO. ROY SMECK (on Banner 32519)
Roy Smeck (tenor-banjo solos), Art Kahn (piano)

New York City, July 21, 1932.

12061-1 Nifty Pickin’
12062-1 Tiger Rag

He also recorded on tenor-banjo with his Novelty Orchestra, with The Cotton Pickers, The Georgians, Lanin’s Red Heads, Justin Ring, Paul Specht and possibly with Smiley Burnett.

A. K. SMITH +

A. K. Smith (banjo), further details unknown.

Saltville, Virginia, 1942.

6726-A-2 Old Joe Clark
6726-A-3 Love Somebody
6726-A-4 Walking In The Parlor

ARTHUR ("GUITAR BOOGIE") SMITH +

ARTHUR (GUITAR BOOGIE) SMITH & HIS CRACKERJACKS
Arthur Smith (probably tenor-banjo), others unknown.

USA, 1948.

48-S-648-9 Banjo Buster

ARTHUR SMITH AND DON RENO
Arthur Smith (tenor-banjo), Don Reno (banjo).

Possibly Los Angeles, 1955.

55-S-461 Feudin’ Banjos

ARTHUR (GUITAR BOOGIE) SMITH
Arthur Smith (probably tenor-banjo, vocal -1 ), further details unknown.

USA, date unknown.

Banjo Boogie
Banjo Rag -1

*BESSIE SMITH

See JOHNNY MITCHELL.

BOB SMITH

Bob Smith (banjolin).

Richmond, Indiana, July 7, 1930.

GE-16813 Three O’Clock In The Morning - Over The Waves

*CAL SMITH

See the DIXIELAND JUG BLOWERS and OLD SOUTHERN JUG BAND. He also recorded on tenor-banjo with Earl McDonald’s Original Louisville Jug Band.

CHARLEY SMITH +

He recorded on tenor-banjo with Oliver Naylor’s Orchestra and with Hoyle Nix.
EDGAR S. SMITH +

EDGAR S. SMITH

1690-B-1 Lynchburg Town Library Of Congress
1692-A-2 Hot Corn, Cold Corn Library Of Congress
1700-B Rye Whiskey-1/-2 Library Of Congress

"FRED SMITH" +
Pseudonym on National Music Lovers for EDWIN ELLSWORTH ("EDDIE") PEABODY.

*FREDDIE SMITH
He recorded on plectrum-banjo with the Dixieland Jug Blowers.

HOBART SMITH +

HOBART SMITH from Saltville, Virginia, was an exceptional figure among old-time banjo players. He called his style "rapping" and combined a percussive syncopation with a strong melodic content.

HOBART SMITH
Hobart Smith (banjo), further details unknown. Saltville, Virginia, 1942.

6723-A-3 The Cuckoo Library Of Congress
6724-A-1 John Henry Library Of Congress
6724-A-3 Buck Dance Library Of Congress
6724-A-4 Ellen Smith Library Of Congress
6725-A-2 Buck Dance Library Of Congress
6725-B-1 The Rambling Boy Library Of Congress
6726-B-1 Sourwood Mountain Library Of Congress
6726-B-2 Cripple Creek Library Of Congress
6726-B-3 John Hardy Library Of Congress
6726-B-4 The Cuckoo Library Of Congress
6728-A-2,3 Cuckoo Bird Library Of Congress
6728-A-4 Cuckoo Bird Library Of Congress

*JABBO SMITH'S RHYTHM ACES
See IKEY L. ("BANJO IKEY") ROBINSON.

JIMMIE SMITH +

He recorded on banjo with the Clicquot Club Eskimos. See HARRISON FRAKLIN ("HARRY") RESER.

JIMMY SMITH +

He recorded on banjo with Peter Van Steeden.

*JIMMY SMITH
(Died: ca 1956-57, Chicago)

He recorded on banjo with Lloyd Smith And His Gut-Bucketeers.

*JOHN SMITH
(Born: 27.11.1908, Atlanta, Georgia)

He recorded probably on plectrum-banjo with Neal Montgomery and with Cleo Gibson. Not to be confused with blues guitarist/singer John T. "Funny Papa" Smith, also known as "The Howlin' Wolf".

*LUCIUS SMITH
He recorded on banjo with Sid Hemphill.

482
R. B. SMITH - S. J. ALLGOOD

R. B. Smith, S. J. Allgood (banjo duet).

Asheville, North Carolina, probably August 25, 1925.

9278-A American And Spanish Fandango

*STEELE SMITH

JOHNSON AND SMITH (on Champion 16411, 40074, Superior 2836)
STEELE AND JOHN (on Champion 16395, 50058)
STEELE SMITH (on Champion 16426)

Big Bill Broonzy as "Big Bill Johnson" (guitar, vocal -1), Steele Smith (banjo, vocal -2).

Richmond, Indiana, February 9, 1932.

OKeh45010

9278-A Brown Skin Shuffle -1
9278-B Stove Pipe Stomp
9278-C Beadle Um Bum -1/-2
9278-D Selling That Stuff -1/-2
9278-E You Do It
9278-F Baby, If You Can't Do It Better

Gennett unissued

SMITH BROTHERS +

See BILLY HILLPOT.

BILLIE SMITHES +

He recorded on banjo with Joseph Swindin And His Boys.

JIM SMOAK +

He recorded on banjo with Bill Monroe And His Blue Grass Boys.

HERBERT SMOKE +

PLAYED ON 5-STRING BANJO BY HERBERT SMOKE AT WINCHESTER, VA., 1940, RECORDED BY ALAN LOMAX (on AAFS 10)

Herbert Smoke (banjo).

Cripple Creek

Winchester, Virginia, 1940

Library Of Congress AAFS 6-10 (Album 2), AAFS 10

SMOKY BLUE HIGHBALLERS +

See CHARLIE POOLE.

*ELMER CHESTER SNOWDEN

(Born: 10. 10. 1900, Baltimore, Maryland - died: 14. 5. 1973, Philadelphia, Pennsylvania)

He is considered to have been one of the finest jazz banjoists. He first took up music at the age of nine when he began to play the guitar. At 12 he switched to the mandolin-banjo when he was asked to join Eubie Blake's band. Later he played the tenor-banjo, but tuned G,D,A,E. At age 19, he formed his own 8-piece band, "The Washingtonians", with Duke Ellington at the piano. Among the young musicians who worked in SNOWDEN's various groups around 1927 were Count Basie, Jimmie Lunceford, Bubber Miley. "Tricky" Sam Nanton, Frankie Newton, Benny Carter and Chick Webb. In 1928 and '29 he led a band at the Hot Feet Club in Greenwich Village (New York) that had Fats Waller in it. Rex Stewart and Jimmy Harrison were among the Snowden's Nest Club band during 1930. But undoubtedly his most star-studded single band was the one he led at Small's Paradise in Harlem from 1931 to '33. This group, which included Roy Eldridge, Sid Catlett, Dick Wells, Gus Aiken and Al Sears, also made several movie shorts for Warner Brothers. SNOWDEN was accidentally "rediscovered" in the late 1950s, and this rediscovery culminated in the 1960 recording of "Harlem Banjo - The Elmer Snowden Quartet" (Riverside RLP-9348/348, 33rpm microgroove, recorded in New York City, December 9, 1960). SNOWDEN plays tenor-banjo solos, accompanied by Cliff Jackson (piano), Tommy Bryant (string-bass), and Jimmy Crawford (drums). This was ironically SNOWDEN's first recording as bandleader.

VIOLA McCOY

DAISY CLIFF (on Guardsman)

Viola McCoy (vocal), Elmer Snowden (tenor-banjo), possibly Robert Cookse (harmonica).

New York City, April 14, 1924.

13007 West Indies Blues

Vocalion 14801, Guardsman 7003

483
VIOLA McCoy
Viola McCoy (vocal, kazoo), Elmer Snowden (tenor-banjo).
New York City, May 2, 1924.
Stop It
Vocalion rejected

KANSAS CITY FIVE
D’ONIVAS AND HIS ORCHESTRA (on Pathé Actuelle 036196)
Bubber Miley (cornet), Jake Frazier (trombone), Bob Fuller (clarinet, alto-saxophone), Louis Hooper (piano), Elmer Snowden (tenor-banjo).
New York City, October, 1924.
N-105644 Louisville Blues Pathé Actuelle 036196, Perfect 14377
NOTE: - The above features a tenor-banjo solo.

JOSIE MILES
Josie Miles (vocal), possibly Elmer Snowden (tenor-banjo).
New York City, ca January, 1925.
31769 De Clouds Are Gwine To Roll Away Ajax 17092
31771 It Ain’t Gonna Rain No Mo’ Ajax 17092
KANSAS CITY FIVE
KANSAS CITY FOUR (on Ajax 17128)
Same, but Louis Metcalf (cornet) replaces Miley.
New York City, ca March, 1925.
31831 Get It Fixed Pathé Actuelle 36335, Perfect 14516, Ajax 17128
NOTE: - The above features a tenor-banjo solo.

THE SEPIA SERENADERS
Clarence Grimes (clarinet), Cliff Jackson (piano), Elmer Snowden (tenor-banjo), George Gray (vocal -1).
New York City, December 14, 1934.
86446-1 Ridiculous Blues Bluebird B-5770, Victor JR-35
86447-1 Break’in The Ice -1 Bluebird B-5782
86448-1 Dallas Blues -1 Bluebird B-5803
86449-1 Baby Brown -1 Bluebird B-5782
86450-1 Nameless Blues Bluebird B-5770, Victor JR-35
86451-1 Alligator Crawl Bluebird B-5803
NOTE: - The above feature tenor-banjo solos, but at least on 86449-1 Snowden seems to play muted tenor-banjo or tenor-guitar.

He also recorded on tenor-banjo with the Novelty Orchestra and with the Charles Booker Trio, Jasper Davis And His Orchestra, Jake Frazier, Bob Fuller, The Get-Happy Band, Helen Gross, Rosa Henderson, Billy Higgins, Louella Jones, Maggie Jones, the Jungle Town Stampers, the Kansas City Four, Mandy Lee, Sara Martin, Hazel Meyers, Josie Miles, Julia Moody, Monette Moore, the Muscal Stevedores, the New Orleans Jazz Trio, The Pennsylvania Syncopators, the Rocky Mountain Trio, the Six Black Diamonds, the Six Scrambled Eggs, Bessie Smith, Mamie Smith, The Three Blue Chasers, the Three Hot Eskimos, the Three Jolly Miners, the Three Monkey Chasers and Te Roy Williams And His Orchestra.

SOCIETY DANCE PLAYERS +
SOCIETY DANCE PLAYERS
Unknown (banjo), (piano).
Probably New York City, ca 1915.
Silver Foxtrot Rex 5223

SOCIETY NIGHT CLUB ORCHESTRA +
See HARRISON FRANKLIN (“HARRY”) RESER.

DEBROY SOMERS BAND +
See NIGEL NEWITT.

SOMETHIN’ SMITH
SOMETHIN’ SMITH & THE REDHEADS (on Epic 9093)
Unknown personnel including vocal group and tenor-banjo.
New York City, May 14, 1954.
Co-51442- Pretty Baby Philips PB-491
Co-51444-1 It’s A Sin To Tell A Lie Epic 9093
Co-51447- Back In Your Own Backyard Philips PB-491
Old Shanty Town Philips PB-609
Coal Dust On The Fiddle Philips PB-609

484
SONNY’S JAZZ REVELLERS

The banjoist on the following is possibly the same as on THE JAZZ SERENADERS.

SONNY’S JAZZ REVELLERS

Unknown (saxophone), (probably tenor-banjo), (piano), (accordion), (drums).

Johannesburg, South Africa, ca 1945-46.

ABC-565  Bak Oond  Singer GE-393
ABC-566  Tot Die Bitter End  Singer GE-393
ABC-662  Blas Houd  Galliotone G.S.-597

NOTE: - The above feature the banjo as solo and rhythm instrument.

GIANNI SORGIA +

This Italian banjoist recorded with the Gate Avenue Strawhatters.

ALEX SORKINE +

See ALEXANDER SJORKINE.

EDMOND II (“DOC”) SOUCHON, M.D.

(Born: 25.10.1897, New Orleans - died: 29.8.1968, New Orleans)

This surgeon, guitarist, banjoist and jazz historian recorded on tenor-banjo with Papa Laine’s Children.

LES SOURBITS +

He recorded on banjo with Teddy Dobbs’ Blue Lagoons.

SOUTHERN SOCIETY ORCHESTRA

See CHARLES EDWARD (“CHARLIE”) DIXON and NATHAN GLANTZ AND HIS ORCHESTRA/GLANTZ AND HIS ORCHESTRA

SOUTHERN DIXIE SYNCOPATORS +

See WILLIAM (“BILL”) HAID and HARRISON FRANKLIN (“HARRY”) RESER.

SOUTHERN HARMONISTS +

See HARRISON FRANKLIN (“HARRY”) RESER.

SOUTHERN MELODY BOYS +

See ODUS MAGGARD.

THE SOUTHERN KENTUCKY MOUNTAINEERS +

See RICHARD D. (“DICK”) BURNETT.

SOUTHERN MELODY BOYS +

See ODUS MAGGARD.

SOUTHERN RHYTHM MASTERS +

See JOHN CALI and FRED VAN EPS.

SOUTHERN STATES DANCE BAND +

See HARRISON FRANKLIN (“HARRY”) RESER.

SOUTHERN TRIO +

See JOHN CALI and FRED VAN EPS.
*SOUTH STREET TRIO*

See BOBBY LEECAN.

"SEÑOR SPA" *

This is probably a pseudonym for MARIO DE PIETRO.

R. SPALDING/SPAULDING +

This British banjoist recorded with Marius Winter’s Dance Orchestra.

SHIRLEY SPAULDING *

(Born: 13. 7. 1899, New Rochelle, N.Y.)

Her father was a pianist, music publisher and composer of many popular songs. At the age of 12 she was taught to play the banjo by her brother and during 1918 she played as a banjo soloist at many camps, hospitals and canteens with a group of entertainers. Later she became a star pupil of WILLIAM D. ("BANJO BILL") BOWEN and was called the "First Lady of the Banjo". In 1922 she made her first "live" broadcast from WJZ, Newark, N.J., and later broadcast from other radio stations in the U.S. For many years she was soloist for the New York Serenaders and the American Guild.

SHIRLEY SPAULDING. BANJO. ORCH. ACC.
Shirley Spaulding (banjo solo), unknown orchestra.

7658 Royal Tourist - March Novelette
New York City, December 1, 1920.
Edison 80625, Blue Amberol 4234 (cyl)

SHIRLEY SPAULDING
Shirley Spaulding (banjo solo), accompaniment, if any, unknown.

7731 Danse Arlequin
New York City, January 10, 1921.
Edison Blue Amberol 4259 (cyl)

NOTE: - "Shirley Spaulding, who plays 'Danse Arlequin' for us, is reported to be the first woman banjoist to make phonographic reproduction, and the Amberola has the honour of introducing her to the public. She is a brilliant player, and her perfect tone production is accomplished by means of her 'finger' playing, which produces finer harmonic effects than those obtained by use of the pick". (Edison Amberol Records, June 1921).

SHIRLEY SPAULDING. BANJO. PIANO ACC. BY J. F. BURCKHARDT
Shirley Spaulding (banjo solos), John F. Burckhardt (piano).

8593 Somewhere In Dixie
New York City, September 15, 1922.
Edison 51052, Blue Amberol 4720 (cyl)

8594 A Footlight Favourite

PAUL SPECTOR +

This British banjoist recorded with the Savoy Havana Band.

*SAMUEL ("SAM") SPEED


JESSE SPENCER +

JESSE SPENCER
Jesse Spencer (banjo), further details unknown.

1693-A-1 Coal Creek March
Mac Arthur, Ohio, March, 1938.
Library Of Congress

LEN SPENCER +

LEN SPENCER
Len Spencer (vocal), unknown (banjo).

The Musical Yankee
New York City, ca 1905 (?).
Victor 35153

SPENCER AND HUNTER +

See WILLIAM PARKE HUNTER.
SPENCER AND OSSMAN +
See SYLVESTER LOUIS "VESS L." OSSMAN.

SAM SPERGEL +
He recorded on banjo with the Clicquot Club Eskimos. See HARRISON FRANKLIN ("HARRY") RESER.

VITTORIO SPINA +
This Italian banjoist recorded on with Constantino Ferri, Sesto Carlini, Edoardo Da Risi.

G. R. SPINDLER AND HIS MAMELOK BANJO BAND +
The MAMELOK BANJO BAND under the conductorship of GEORGE R. SPINDLER existed from 1922 till 1931.

G. R. SPINDLER AND HIS MAMELOK BANJO BAND (on Decca F-1628)
G. R. SPINDLER & HIS MAMELOK BANJO BAND (on Decca F-1847)
George R. Spindler (leader), three unknown (first banjo <finger-style>), unknown (second banjo), (plectrum-banjo), (tenor-banjo), (guitar).

London, November 20, 1929.
MB-682-1 Georgia Medley Decca F-1628
MB-683-1 To The Front Decca F-1628
MB-684-2 Sound Of The Drums Decca rejected
MB-685-1 The Return Of The Regiment Decca F-1847

G. R. SPINDLER & HIS MAMELOK BANJO BAND (on Decca F-1847, F-1852)
Probably same.

London, July 7, 1930.
MB-1563-1 American Patrol Decca F-1847
MB-1564-2 Sorella Decca F-1852
MB-1565-1 Palladium Rag Decca F-1852

NOTE: - Titles on MB-1564-2 and MB-1565-1 ("Sorella" and "Palladium Rag") were arranged by Joe Morley.

*SPIVEY
He recorded on banjo with Eliza Christmas Lee, Josie Miles and Lavinia Turner.

MISCHA SPOLIANSKY UND SEIN ORCHESTER +
See CYRIL ("BABY") SCHULVATER.

LOUISE STACE +
See EMILE GRIMSHAW'S BANJO GIRLS.

NEVILLE STACK +
Neville Stack (banjo solos), Dan Carroll (vocal -1), accompaniment, if any, unknown, Location and date unknown.

193 Chota Peg Blues -1 TNS un-numbered
194 Persian Kitten TNS un-numbered

TOM STACKS AND HIS MINUTE MEN +
See HARRISON FRANKLIN ("HARRY") RESER.

TOM STACKS AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

*CHARLIE STAMPS
He recorded on tenor-banjo with Cab Calloway And His Orchestra, the Cotton Club Orchestra and with Harry’s Happy Four.
JOHN STANDING

This Australian banjoist recorded with Cy Watts.

ARTHUR CHARLES STANLEY

(Born: 29.11.1892, Belgravia, London)

He was taught to play the banjo by his father at the age of eight. His first appearance in public was in 1902. About the year 1911 he started playing professionally when he joined the Stanley family act known as "The Stanilas". After the first world war he played plectrum-banjo, tenor-banjo and plectrum-guitar with famous British dance bands. Later he played and recorded with THE A. J. POWELL BANJO OCTETTE, RAYMONDE AND HIS BAND O' BANJOS, and TROISE AND HIS BANJOLIERS, and with others.

He also recorded on tenor- and/or plectrum-banjo with Percival Mackey, The Piccadilly Hotel Dance Band and with The Romaine Five.

See THE A. J. POWELL BANJO OCTETTE, RAYMONDE AND HIS BAND O' BANJOS and TROISE AND HIS BANJOLIERS.

RALPH STANLEY

(Born: 25.2.1927, McClure, Virginia)

By 1946 he had developed his own personalized three-finger banjo picking style. In that year he appeared with his brother Carter, guitar, for the first time on radio. In 1947 they made their first records for Rich-R-Tone and in 1949 for Columbia. The Stanley Brothers were the first to adopt the new sound that Bill Monroe had forged with the circa 1945-48 Blue Grass Boys, which included EARL SCRUGGS. The Stanley Brothers was one of the most stable bluegrass bands. With the addition of other musicians the Stanleys formed the Clinch Mountain Boys.

THE STANLEY BROTHERS

Carter Stanley (guitar), Ralph Stanley (banjo), Leslie Keith (fiddle), Pee Wee Lambert (mandolin).

2328  Mother No Longer Awaits Me At Home Rich-R-Tone 420
2330  The Girl Behind The Bar Rich-R-Tone 420
3108  Little Maggie Rich-R-Tone 423
3117  The Jealous Lover Rich-R-Tone 435
4102  The Little Glass Of Wine Rich-R-Tone 423
4114  Our Darlings Gone Rich-R-Tone 435
9633  The Rambler's Blues Rich-R-Tone 418
9754  Molly And Tenbrooks Rich-R-Tone 418
Death Is Only A Dream Rich-R-Tone 466
I Can Tell You The Time Rich-R-Tone 466

THE STANLEY BROTHERS

Carter Stanley (guitar), Ralph Stanley (banjo), Bobby Sumner (fiddle), Pee Wee Lambert (mandolin), Jay Hughes (string-bass).

CO-40506  A Vision Of Mother Columbia A-20647
CO-40507  The White Dove Columbia A-20577
CO-40508  Gathering Flowers For The Mother's Bouquet Columbia A-20577
CO-40509  The Angels Are Singing In Heaven Tonight Columbia A-20617
CO-40510  It's Never Too Late Columbia A-20617
CO-40511  Have You Someone (In Heaven Awaitin') Columbia A-20647
CO-40512  Little Glass Of Wine Columbia A-20590
CO-40523  Let Me Be Your Friend Columbia A-20590

THE STANLEY BROTHERS

Carter Stanley (guitar), Ralph Stanley (banjo), Lester Woody (fiddle), Pee Wee Lambert (mandolin), Ernie Newton (string-bass).

CO-41936  We'll Be Sweethearts In Heaven Columbia A-20735
CO-41937  I Love No One But You Columbia A-20697
CO-41938  Too Late To Cry Columbia A-20697
CO-41939  The Old Home Columbia A-20667
CO-41940  The Drunkard's Hell Columbia A-20735
CO-41941  The Fields Have Turned Brown Columbia A-20667

THE STANLEY BROTHERS

Same.

RHC-4310  Hey', Hey', Hey' Columbia A-20770
RHC-4311  The Lonesome River Columbia A-20816
RHC-4312  I'm A Man Of Constant Sorrow Columbia A-20816
RHC-4313  Pretty Polly Columbia A-20770
THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Art Wooten (fiddle), George Shuffler (string-bass).
Nashville, Tennessee, April 11, 1952.

CO-47811 A Life Of Sorrow Columbia unissued on 78s
CO-47812 Sweetest Love Columbia A-20953
CO-47813 The Wandering Boy Columbia A-20953
CO-47814 Let's Part The Best Of Friends Columbia unissued on 78s

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Art Stamper (fiddle), Jim Williams (mandolin).
Bristol, Virginia, mid-1952.

1347 The Little Girl And The Dreadful Snake Rich-R-Tone 1055
1348 Little Glass Of Wine Rich-R-Tone 1056
1446 Are You Waiting Just For Me Rich-R-Tone 1055
1447 Little Birdie Rich-R-Tone 1056

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Art Stamper (fiddle), Jim Williams (mandolin), George Shuffler (string-bass).
Nashville, Tennessee, ca late August, 1954.

YW-7485 Say Won't You Be Mine Mercury 70270
YW-7486 The Weary Heart You Stole Away Mercury 70217
YW-7487 I'm Lonesome Without You Mercury 70217
YW-7488 Our Last Goodbye Mercury 70270

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Ralph Mayo (fiddle), Jim Williams (mandolin), George Shuffler (string-bass).

YW-7520 Poison Lies Mercury 70437
YW-7521 Dickson County Breakdown Mercury 70437
YW-7522 I Long To See The Old Folks Mercury 70340
YW-7523 A Voice From On High Mercury 70340

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Joe Meadows (fiddle), Jim Williams (mandolin), "Lightning" Chance (string-bass).

YW-7598 Memories Of Mother Mercury 70400
YW-7599 Could You Love Me One More Time Mercury 70400
YW-7600 Nobody's Love (Is) Like Mine Mercury 70789
YW-7601 I Just Got Wise Mercury 70453

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Joe Meadows (fiddle), Bill Lowe (mandolin), Charley Cline (guitar), "Lightning" Chance (string-bass).
Nashville, Tennessee, late 1955.

YW-7632 Blue Moon Of Kentucky Mercury 70453
YW-7633 Close By Unissued on 78s
YW-7634 Calling From Heaven Mercury 70483
YW-7635 Harbor Of Love Mercury 70483
YW-7636 Hard Times Mercury 70546
YW-7637 (Unknown title ?) Mercury ?

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Joe Meadows (fiddle), "Lightning" Chance (string-bass).

YW-7658 (Unknown title ?) Mercury ?
YW-7659 Baby Girl Mercury 70886
YW-7660 Say You'll Take Me Back Mercury 70886
YW-7661 I Worship You Mercury 70546
YW-7662 (Unknown title ?) Mercury ?

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Joe Meadows (fiddle), Jim Williams (mandolin), Gene Meadows (guitar), "Lightning" Chance (string-bass).
Nashville, Tennessee, late 1956.

YW-7714 I Hear My Saviour Calling Mercury 70718
YW-7715 Just A Little Talk With Jesus Mercury 70718
YW-7716 So Blue Mercury 70612
YW-7717 You'd Better Get Right Mercury 70612
YW-7718 You're Still On My Mind Mercury unissued on 78s
YW-7719 Lonesome And Blue Mercury 70663
YW-7720 Orange Blossom Special Mercury 70663
THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Art Stamper (fiddle), Curley Lambert (mandolin), George Shuffler (string-bass)
YW-7788 Clinch Mountain Blues Mercury 70789
YW-7788 Will He Wait A Little Longer Mercury unissued on 78s
YW-7788 (Unknown title ?) Mercury ?

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), "Chubby" Anthony, Ralph Mayo (fiddle), Curley Lambert (mandolin), George Shuffler (string-bass).
YW-12724 The Cry From The Cross Nashville, Tennessee, mid-1957.
YW-12725 Who'll Call You Sweetheart Mercury 71135
YW-12726 I'm Lost I'll Never Find The Way Mercury unissued on 78s
YW-12727 Let me Walk, Lord, By Your Side Mercury 71640

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), "Chubby" Anthony (fiddle), Pee Wee Lambert (mandolin), George Shuffler (string-bass).
YW-14754 (Unknown title) Nashville, summer 1957.
YW-14755 Fling Ding Mercury 71207
YW-14756 I'll Never Grow Tired Of You Mercury 71302
YW-14757 Loving You Too Well Mercury 71207

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Benny Martin, "Howdy" Forrester (fiddle), Bill Napier (mandolin), Curley Lambert (string-bass).
YW-14802 If That's The Way You Feel Mercury 71258
YW-14803 I'd Rather Be Forgotten Mercury unissued on 78s
YW-14804 Daybreak In Dixie Mercury unissued on 78s

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), George Shuffler (mandolin), "Chubby" Anthony (fiddle), Red Malone (string-bass).
YW-14944 The Flood Nashville, Tennessee, late 1957.

THE STANLEY BROTHERS
Carter Stanley (guitar), Ralph Stanley (banjo), Bill Napier (mandolin), Ralph Mayo (fiddle), George Shuffler (string-bass).
YW-16342 No School Bus In Heaven Nashville, Tennessee, date unknown.
YW-16342 No School Bus In Heaven Mercury 71302

THE STANLEY BROTHERS +

See RALPH STANLEY.

THE STARGAZERS +

See SONNY FARRAR.

* STAR HARMONIZERS +

See OLLY OAKLEY.

* TONY STARR +

He recorded on banjo with the Dorsey Brother’s Orchestra and with Red Nichols.

* STATLER HOTEL DANCE ORCHESTRA +

STATLER HOTEL DANCE ORCHESTRA (SYRACUSE, N.Y.)
Two unknown(trumpet), unknown (trombone), (alto-saxophone), (tenor-saxophone), (piano), (tenor- or plectrum-banjo), (drums).
New York City, ca October 2, 1924.
YW-1167-C Me And The Boy Friend Cameo 605, Lincoln 2256

490
*STATE STREET RAMBLERS*

See ED ("FATS") HUDSON.

**JACK STAVORDALE +**
(Born: 12.1.1857, Southampton, England - died: 14.3.1914, Amsterdam, Netherlands)

He was born as John Emes-Thomas, and later adopted the professional name of JACK STAVORDALE. He was the organiser of the Stavordale Quartet, which was in existence during the 1890s, and the Miles-Stavordale Quintet, which functioned from 1896 until 1921. The Stavordale Quartet originally consisted of JACK STAVORDALE, WALTER BARTLETT, ARTHUR CANNON and W. E. HOMER. In 1896 the quartet was joined by a harpist named George Miles and became known as the Miles-Stavordale Quintet. This team played in Great Britain and toured Europe, South Africa, Australia, the Far East, Canada and the USA. The quintet was billed as "Artists, who produce 'Voices on Strings' and 'Songs Without Singers'". The arrangements were in four-note chords, each player taking one note of the chord. Another banjoist playing with the quintet in 1903 was WALTER CREWSICK. The quintet was later revived by Jack's son, KENNETH STAVORDALE (real name: Kenneth Emes-Thomas) and made its last appearance in June 1921.

MILES-STAVORDALE QUINTETTE. HARFE M. BANJOS. SONGS WITHOUT SINGERS (on Beka 5198, 5202)

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<th>Number</th>
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<tr>
<td>5198</td>
<td>Come Back To Erin</td>
<td>Beka</td>
<td>5198</td>
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<td>5199</td>
<td>Tammany</td>
<td>Beka</td>
<td>5199 (B*)</td>
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<td>5200</td>
<td>The Old Folks At Home</td>
<td>Beka</td>
<td>5200 (B*)</td>
</tr>
<tr>
<td>5201</td>
<td>In The Good Old Summertime</td>
<td>Beka</td>
<td>5201 (B*)</td>
</tr>
<tr>
<td>5202</td>
<td>Terence's Farewell And The Dear Little Shamrock</td>
<td>Beka</td>
<td>5202</td>
</tr>
</tbody>
</table>

KENNETH STAVORDALE +,
Professional name of Kenneth Emes-Thomas, who recorded on tenor-banjo with Will Hurst's band.

**JOHN ALEXANDER ("JOHNNY") ST. CYR**
(Born: 17.4.1890, New Orleans - died: 17.6.1966, Los Angeles)

ST. CYR became a legend in his own lifetime through the superb quality of the records he made in Chicago during the classic jazz era of 1923 to 1928. He was taught to play the guitar by his father and from 1905 to 1908 led his own trio. He became a great soloist as well as a first-class rhythm player. He played the guitar, the guitar-banjo and the tenor-banjo in guitar tuning. He worked with Armand Piron, Kid Ory, Clarence Williams, Fate Marable, King Oliver, Louis Armstrong, Jimmy Noone, Johnny Dodds, Jelly Roll Morton, Charles "Doc" Cook, Richard M. Jones, Louis Russell, Paul Barbarin, Louis Nelson and others. He was perhaps the pre-eminent banjoist in early jazz. In ensemble work ST. CYR played in a relaxed, four-beat chordal manner associated with New Orleans jazz, though he used a variety of styles in his solo work, sometimes even playing high tremolos. Some of his solo choruses are outstanding and became "classics" for jazz-banjo players.

LOUIS ARMSTRONG AND HIS HOT FIVE. RECORDED IN CHICAGO, ILL. (on OKeh 8261)
Louis Armstrong (cornet, talking), Edward "Kid" Ory (trombone), Johnny Dodds (clarinet), Lillian Armstrong (piano), Johnny St. Cyr (guitar-banjo).

Chicago, November 12, 1925.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>9486-A</td>
<td>Gut Bucket Blues</td>
<td>OKeh 8261</td>
<td>Columbia 36152, DB-2978, BF-474, CQ-2301, DO-3396, DW-5143, DYC-127, DZ-542</td>
</tr>
</tbody>
</table>

NOTE: - The above opens with a low single string solo on the guitar-banjo with a few accompanying chords followed by Louis Armstrong crying out: "Oh, play that thing, Mister St. Cyr Lawd - you know you can do it - everybody from New Orleans can really do that thing! Hey! Hey!"

LILLIE DELK CHRISTIAN
Lillie Delk Christian (vocal), Johnny St. Cyr (probably guitar-banjo).

Chicago, ca March 5, 1926.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>9573-A</td>
<td>Sweet Man</td>
<td>OKeh B317</td>
</tr>
<tr>
<td>9574-A</td>
<td>Sweet Georgia Brown</td>
<td>OKeh B317</td>
</tr>
</tbody>
</table>

CHICAGO HOTTENTOTS
Albert Nicholas (clarinet), Luis Russell (piano), Johnny St. Cyr (guitar-banjo).

Chicago, March 10, 1926.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>E-2629-</td>
<td>All Night Shags</td>
<td>Vocalion 1008, Jazz Classics 509, Jazz Document 006</td>
</tr>
<tr>
<td>E-2630-1</td>
<td>Put Me In The Alley Blues</td>
<td>Vocalion 1008, Jazz Classics 509, Jazz Document 006</td>
</tr>
</tbody>
</table>

LILLIE DELK CHRISTIAN
Lillie Delk Christian (vocal), Jimmie Noone (clarinet), Johnny St. Cyr (guitar-banjo).

Chicago, June 15, 1926.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>9717-A</td>
<td>Lonesome And Sorry</td>
<td>OKeh B356</td>
</tr>
<tr>
<td>9718-B</td>
<td>Baby O'Mine</td>
<td>OKeh B356</td>
</tr>
</tbody>
</table>
WILMER DAVIS (sic)
Wilma Davis (vocal). Albert Nicholas (clarinet), Richard M. Jones (piano). possibly Johnny St. Cyr (guitar-banjo).
Chicago, May 29, 1929
C-375/67  Gut Struggle  Vocalion 1034
C-378/9  Rest Your Hips  Vocalion 1034

LOUIS ARMSTRONG AND HIS HOT FIVE. TALKING BY CLARENCE BABCOCK. RECORDED IN CHICAGO (on OKeh 8396)
Louis Armstrong (trumpet, vocal), Edward "Kid" Ory (trombone), Johnny Dodds (clarinet), Lillian Armstrong (piano), Johnny St. Cyr (guitar-banjo), Louis Armstrong, Lil Armstrong, Clarence Babcock (speech).
Chicago, June 23, 1926.
9776-A  The King Of The Zulus (The King Of The Zulu's <At A Chit' Lin' Rag >*)  OKeh 8396*, 41581, Columbia DB-3340, CQ-2640, DCH-280, DF-3484, DO-3635, SGD-1, DO-988, Odeon 279827, British Rhythm Society 1, Hot Jazz Clubs Of America HC-22

NEW ORLEANS WANDERERS
George Mitchell (cornet), Edward "Kid" Ory (trombone), Johnny Dodds (clarinet), Lillian Armstrong (piano), Johnny St. Cyr (guitar-banjo).
Chicago, July 13, 1926.
142426-1  Perdido Street Blues  Columbia 698-D, DB-2860, BF-417, CQ-2239, O2-789, GN-5086, GNS-5092, M-199, SE 5008-5, United Hot Clubs Of America 15

JELLY-ROLL MORTON'S RED HOT PEPPERS
George Mitchell (cornet), Edward "Kid" Ory (trombone), Omer Simeon (clarinet), Jelly Roll Morton (piano), Johnny St. Cyr (tenor-banjo <probably guitar-tuning>), John Lindsay (string-bass), Andrew Hilaire (drums).
Chicago, September 15, 1926.
36241-1  The Chant  Hot Jazz Clubs Of America HC-45

"DOC" COOK AND HIS 14 DOCTORS OF SYNCOPATION
George Mitchell, Elwood Graham (cornet), William Dawson (trombone), Billy Butler, Joe Poston clarinet, altosaxophone), Sterling Todd (piano), Johnny St. Cyr (guitar-banjo), Bill Newton (tuba), Andrew Hilaire (drums), Elwood Graham, William Dawson, Joe Poston (vocal trio).
Chicago, March 30, 1928.
145859-2  Hum And Strum (Do-Do-Do, That's What I Do)  Columbia 1430-D

STEANO AND REA+

PETE STEELE +

Pete Steele (vocal, banjo).
Pete Steele (vocal, banjo). Cincinnati, Ohio, 1938.
Shout, Little Lulu  Library Of Congress AAFS 101-105 (Album 21), AAFS 102

Same.

1694-A-1  Little Birdie  Library Of Congress

SUNG WITH 5-STRING BANJO BY PETE STEELE AT HAMILTON, OHIO, 1938, RECORDED BY ALAN AND ELIZABETH LOMAX (on AAFS FM 1, AAFS 6, AAFS 10, AAFS 101)

Same.

1701-A  Pretty Polly  Library Of Congress AAFS 1-5 Album 1, FM 1
1701-B  Johnny, Oh Johnny  Library Of Congress
1702-A  Pretty Polly  Library Of Congress

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<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Recordings</th>
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<tbody>
<tr>
<td>1702-B</td>
<td>Pay Day At Coal Creek (Lament On A Mine Disaster)</td>
<td>Library Of Congress AAFS 6-10 Album 2, AAFS 6</td>
</tr>
<tr>
<td>1703-A</td>
<td>Coal Creek March</td>
<td>Library Of Congress AAFS 6-10 (Album 2), AAFS 10</td>
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<tr>
<td>1703-B</td>
<td>&quot;Hoe Down&quot;</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1704-A-1</td>
<td>Boston Burglar</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1704-A-2</td>
<td>Ida Red</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1704-B-1</td>
<td>Careless Love</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1704-B-2</td>
<td>Train A-Pullin' A Crooked Nil</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1705-A-1</td>
<td>Galilee</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1705-B-1</td>
<td>Nine Pound Hammer</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1705-B-2</td>
<td>Spanish Fandango</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1707-A</td>
<td>Calahan</td>
<td>Library Of Congress</td>
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<tr>
<td>1707-B</td>
<td>Allen Smith</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1708-A</td>
<td>Polly Paddle Doodle</td>
<td>Library Of Congress</td>
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<tr>
<td>1708-B-1</td>
<td>The House Carpenter</td>
<td>Library Of Congress</td>
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<tr>
<td>1709-A-1</td>
<td>The Knoxville Girl</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1709-B-3</td>
<td>I Wish I Were Single Again</td>
<td>Library Of Congress</td>
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<tr>
<td>1710-A-1</td>
<td>I Wish I Were Single Again</td>
<td>Library Of Congress</td>
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<tr>
<td>1710-A-2</td>
<td>Shout, Little Lulu</td>
<td>Library Of Congress AAFS 101</td>
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<tr>
<td>1710-B-1</td>
<td>Lynchburg Town</td>
<td>Library Of Congress</td>
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<tr>
<td>1710-B-2</td>
<td>Cripple Creek</td>
<td>Library Of Congress</td>
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<tr>
<td>1710-B-3</td>
<td>Old Joe Clark</td>
<td>Library Of Congress</td>
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<tr>
<td>1711-A-2</td>
<td>Heavy-Loaded Freight Train</td>
<td>Library Of Congress AAFS 101-105</td>
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<tr>
<td>1711-B-2</td>
<td>Sourwood Mountain</td>
<td>Library Of Congress</td>
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<tr>
<td>1712-A</td>
<td>Weary Blues</td>
<td>Library Of Congress</td>
</tr>
<tr>
<td>1712-B</td>
<td>Darling Cora</td>
<td>Library Of Congress</td>
</tr>
</tbody>
</table>

*STEELE AND JOHNSON*

See STEELE SMITH.

**ERWIN STEINBACHER**

This German saxophonist and bandleader started his career as a banjoist and recorded on this instrument with Gregoire Nakchouman And His Russian North Star Orchestra.

**STELLAR DANCE BAND**

See HARRISON FRANKLIN ("HARRY") RESER.

**STENT**

--- Stent (banjo solo), accompaniment, if any, unknown

(Unknown title/ies)

Possibly Leichardt, New South Wales, Australia, 1925. Vitavox private recording(s)?

**JACK STEPHENS (or STEVENS?)**

This British tenor-banjoist recorded with Bob Fisher, Percival Mackey, Arthur Roseberry, Raymond Julian and with Fred Spinelly.

**J D. STEPHENS**

See DUEL FRADY - J. D. STEPHENS

**STERLING DANCE ORCHESTRA**

See HARRISON FRANKLIN ("HARRY") RESER.

**ERNEST L. STEVENS’ TRIO**

Ernest L. Stevens was Edison's personal pianist. He recorded many sides as a solo pianist as well as leader of a Dance Orchestra, Dance Quartet, Quartet, and Trio. Most of the trio recordings presumably feature a banjo played by M. ARON or HERBST (both q.v.), SAM BROWN, MICHAEL ("MIKE") DANZl, NEAL LITT and probably SAM DE CAPUA.

493
(STEVENS' TRIO, cont.)

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), possibly Frank Crum (alto-saxophone), unknown (tenor- or plectrum-banjo).

New York City, May 6, 1922.
8444 All Over Nothing At All Edison 50987, Blue Amberol 4807 (cyl)
8445 Suppose The Rose Were You Edison 50984, Blue Amberol 4594 (cyl)

Probably similar.

New York City, May 27, 1922.
8470 Soothing Edison 51007

Probably similar.

West Orange, New Jersey, July 14, 1922.
1568 Keep On Building Castles In The Air Edison 51016

Probably similar.

West Orange, New Jersey, July 20, 1922.
1572-A Red Moon Edison 51026, Blue Amberol 4701 (cyl)

Probably similar.

West Orange, New Jersey, July 26, 1922.
1573-A If I Had My Way, Pretty Baby Edison 51026

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, September 29, 1922.
1583-A Ji-Ji-Boo Edison 51075 (unissued)
1584 To-Morrow Edison 51074, Blue Amberol 4716 (cyl)

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, October 6, 1922.
1585 Lonesome Mamma Blues Edison 51076

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, ca November-December, 1922.
8706-A Baby Blue Eyes Edison 51104, Blue Amberol 4710 (cyl)
8707 Chicago (That Toddling Town) Edison 51120

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, ca February, 1923.
8728 Falling Edison 51141
8730 Why? Edison 51166

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

New York City, April 6, 1923.
8912 When You Dance With A Wonderful Girl Edison 51256

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, ca August, 1923.
8753 Love (My Heart Is Calling You) Edison 51258
8754 The World Is Waiting For The Sunrise Edison 51234
8755 Like A Rose Edison 51234
8756 Tinkle Tune Edison 51240

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, ca October, 1923.
8765 Melancholy Edison 51255
8770 Are You Lonely? Edison 51258
8775 Moonlight Kisses Edison 51262, Blue Amberol 4826 (cyl)
8787 Just A Girl That Men Forget Edison 51264

ERNEST L. STEVENS' TRIO
Ernest L. Stevens (piano), unknown (alto-saxophone), unknown (tenor- or plectrum-banjo).

West Orange, New Jersey, ca December, 1923.
8793 Along The Rainbow Trail Edison 51276
8797 Teach Me How Edison 51277
8798 You Didn't Want Me When I Wanted You (I'm Somebody Else's Now) Edison 51290
10001 Sleep Edison 5129
**HARRY STEVENS**

Billy Hicks, Charlie Johnson (trumpet), Bill Brown (trombone), Ralph James (clarinet, alto saxophone), Malvin Wyatt (tenor saxophone), Bill Caine (piano), Harry Stevens (probably tenor banjo), George Deleon (tuba), Oliver Tines (drums).

New York City, March 17, 1927.

E-21989/90 Hot Lips Brunswick 7003, Vocalion 1128.

NOTE: The above features a tenor banjo solo.

He also recorded on tenor banjo with Leon Abbey And His Orchestra.

**VOL STEVENS**

Vol Stevens (vocal, mandolin banjo), Will Weldon (guitar).

Atlanta, Georgia, October 20, 1927.

40324-3 Vol Stevens Blues Victor 21356
40325-2 Baby Got The Rickets, Mama Got The Mobile Blues Victor 21356

He also recorded on mandolin banjo with the Memphis Jug Band.

**TOM STEVENSON +**

This Australian banjoist recorded with Jim Davidson.

**UNCLE "AM" STEWART +**

PLAYED BY UNCLE "AM" STEWART (OLD TIME FIDDLER), BANJO PICKER (on Vocalion 14841, 14846)

Uncle "Am" Stewart (fiddle), unknown (banjo).

USA, date unknown.

Sally Gooden - Break-down Vocalion 14841
Forki Deed - Hoe-down Vocalion 14846

**LÉO ST. GERMAINE +**

This Canadian banjoist recorded with Paul Specht's Canadian Band.

**SVEN STIBERG +**

He recorded on banjo with Toots Thieleman's Trio.

**ST. JAMES DANCE ORCHESTRA +**

See HARRISON FRANKLIN ("HARRY") RESER.

**OCIE STOCKARD +**

He recorded on tenor banjo with his Wanderers, with Bob Wills And His Texas Playboys and with Milton Brown And His Musical Brownies.

**ERNEST STONEMAN AND GRAYSEN COUNTY BOYS +**

Ernest V. "Pop" Stoneman (violin), unknown (banjo), (guitar).

GEX-497 Long Eared Mule Gennett 6052, Silvertone 5003
GEX-497-A Long Eared Mule Gennett unissued
GEX-498 Round Town Gals Gennett unissued
GEX-498-A Round Town Gals Gennett 6052, Champion 15248, Silvertone 5003

New York City, January 26-31, 1927.
GEORGE STONEMAN

George Stoneman (banjo), the Virginia Ramblers (fiddle, guitar, mandolin) - 1.

| 4937-A-2 | Cindy -1 | Library Of Congress |
| 4937-A-3 | John Henry -1 | Library Of Congress |
| 4937-A-4 | Cackling Hen -1 | Library Of Congress |
| 4937-A-5 | Mississippi Sawyers -1 | Library Of Congress |
| 4937-B-1 | Cindy | Library Of Congress |
| 4937-B-3 | Sally Ann | Library Of Congress |
| 4937-B-6 | Ida Red | Library Of Congress |
| 4938-A-1 | Sandy River Belle | Library Of Congress |
| 4938-A-2 | Western Country | Library Of Congress |
| 4938-A-3 | John Hardy | Library Of Congress |
| 4939-A-4 | Billy In The Low Ground | Library Of Congress |

He also recorded on banjo with Ernest V. Stoneman and his Blue Ridge Corn Shuckers.

WILLIE STONEMAN

Willie Stoneman (vocal, probably banjo), unknown (guitar).

| GE-14005 | Kate Lee | Gennett 6565, Champion 15565 |
| GE-14005-A | Kate Lee | Gennett rejected |

WILLIE STONEMAN

Same.

| GE-14012 | Wake Up In The Morning | Gennett 6565, Champion 15610, Supertone 9083 |
| GE-14012-A | Wake Up In The Morning | Gennett rejected |
| GE-14012-B | Wake Up In The Morning | Gennett rejected |

ED/EDDIE STORMAN

Oriole Orchestra

Dan Russo (violin) and Ted Fiorito (piano, director), Marty Campbell, Frankie Quartell (trumpet), Roy Maxon (trombone), Vernon "Mutt" Hayes (clarinet, alto-saxophone), Clayton Naget (clarinet, soprano-saxophone, tenor-saxophone), Frank Papile (piano-accordion), Anthony "Tony" Catina, Ed/Eddie Storman (tenor-banjo), Ralph Walker (brass-bass), Charlie Puchta (drums).

New York City, July 9, 1923.

11059 | Ritzi Mitzi | Brunswick 2466

NOTE: - The above features a tenor-banjo solo by one of the banjoists.

He also recorded on tenor-banjo with Gene Rodemich And His Orchestra.

LEN C. STOTTER

See RAYMONDE AND HIS BAND O' BANJOS.

RUSS STOUT

He recorded on tenor-banjo with Coon-Sanders.

DON STOVER

He recorded on banjo with Bill Monroe And His Blue Grass Boys and with the Lilly Brothers.

GEORGE B. STOWE

This artist of Galveston, Texas, reported in the April-May 1892 issue of Stewart's Banjo and Guitar Journal, "I was sent for, not so long ago, to play some banjo music in the phonograph. I played my 60-dollar banjo and my Little Wonder Mandolin Banjo... and when I had finished playing I listened to the music through the Phonograph, and it sounded perfect, the tone was clear and loud."

George B. Stowe (banjo solos), probably unaccompanied

(Unknown titles) | Probably Galveston, Texas, ca 1891-92. | (cyl)
BOB STOWELL +
He recorded on banjo with Vincent Rose And His Montmartre Orchestra.

CHARLIE STRAIGHT AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

FRANZ STRAUKA (or STRACKA?) +
This Austrian banjoist recorded with Charly Gaudriot.

BERT STRASER +
This Austrian guitarist and tenor-banjoist recorded with Josef Fiedler’s Sonora Band in 1930-31. In concerts his featured solo numbers were “Take Your Pick” and “Southern Echoes”, but unfortunately the solo titles were not recorded.

HARRY STRIDE +
He recorded on banjo with Jimmy Carr And His Orchestra.

SIDNEY STRIPLING +
Sidney Stripling (vocal, banjo).

Probably Fort Valley State College, Fort Valley, Georgia, ca March 6-9, 1941.

5149-B  Standing On The Corner Smokin’ A Cheap Cigar          Library Of Congress
5154-A-2  Hammering In My Soul (Ring-O-Ring)                     Library Of Congress
5154-B-2  Whoa Mule                                             Library Of Congress
5155-A-1  Alabama Red (Murder Ballad)                            Library Of Congress
5155-A-2  Coon Gi’nt (Coonjine)                                  Library Of Congress
5161-A-1  Breakaway                                            Library Of Congress
5161-A-2  Sevassafool (Sebastopol)                               Library Of Congress
5161-B-1  Sevassafool (Sebastopol)                               Library Of Congress
5161-B-2  Looking For The Bully In This Town                     Library Of Congress
5161-B-3  Sally Walker                                         Library Of Congress

ED STRONG +
Ed Strong (banjo), further details unknown.
Kew Bight, Cat Island, Bahamas, July, 1936.

413-B-2  Round Dance                                          Library Of Congress
415-A-2  Bella Mina                                          Library Of Congress
415-A-3  Wouldn’t Get No Baby Out Of Me                        Library Of Congress

JIMMIE/JIMMY STROTHERS +
Sung with 4-string banjo by Jimmy Strothers at State Farm, Va., 1936, recorded by John A. Lomax (on AAFS 12)
Sung with banjo by Jimmy Strothers and Joe Lee at State Farm, Va., 1936, recorded by John A. Lomax and Harold Spivacke (on AAFS 46)
Sung with banjo by Jimmy Strother at State Farm, Va., 1936, recorded by John A. Lomax and Harold Spivacke (on AAFS 46)

Jimmie/Jimmy Strothers (vocal, tenor- or plectrum-banjo), Joe Lee (vocal -1).
State Farm, Lynn, Virginia, June 13, 1936.

744-B-1  The Blood-Stained Banders (The Blood-Stained Bandits) (Negro Spiritual)     Library Of Congress AAFS 11-15 (Album 3), AAFS 12
744-B-2  Tennessee Dog -1                                      Library Of Congress
747-A-1  Run Down Eli                                         Library Of Congress
747-A-2  We Are Almost Down To The Shore                      Library Of Congress AAFS 46-50 (Album 10), AAFS 46
747-B-1  Jaybird                                             Library Of Congress
747-B-2  Jaybird                                             Library Of Congress
747-B-3  Corn-Shucking Time                                   Library Of Congress
747-B-4  Daddy, Where Have You Been So Long? Do, Lord, Remember Me Library Of Congress AAFS 46-50 (Album 10), AAFS 46

497
(STROTHERS, cont.)

Jimmie/Jimmy Strothers (vocal, tenor- or plectrum-banjo).

State Farm, Lynn, Virginia, June 14, 1936.

744-A-1 I Used To Work On The Tractor
744-A-2 Thought I Heard My Banjo Say
745-B-1 Dis Ol' Hammer

Library Of Congress

PEPIN STRUVE +

This Scandinavian banjoist recorded with Marc Muller And His Saint Germain De Pres Hot Dogs.

FREDERICK S. STUBER +

As an artist this prominent banjoist was famed for rapidity of execution, strength and clearness of tone, and was a great favourite in vaudeville. STUBER’s compositions include “Patrol Comique” and “Sambo’s Wedding”.

STUBER AND WEAVER
Frederick S. Stuber, Richard L. Weaver (banjo duets).

New York City, 1899

(Unknown titles)

STUBER AND WEAVER +

See FREDERICK S. STUBER and RICHARD L. WEAVER.

GEORGE STURM +

He recorded on banjo with Kay Kyser And His Orchestra.

JACK STYLES +

He recorded on banjo with The Kentucky Revellers.

JOE SUCEDO +

He recorded on banjo with Herb Wiedoeft.

CARLE SUMMERS +

Carle Summers (vocal), unknown (piano), (banjo).

Richmond, Indiana, ca January 4-5, 1926.

N-12454 Florida Here I Am
N-12454-A Florida Here I Am
N-12455 I've Got The Rumatiz
N-12455-A I've Got The Rumatiz

Gennett Personal Record 20165
Gennett rejected
Gennett rejected
Gennett Personal Record 20165

ACKE SUNDIN +

This Swedish banjoist recorded with Dick De Pauw And His Royal Dance Band.

See FREDDIE MORGAN.

THE SUNNYSIDERS +

SUNNY SOUTH DANCE ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

FRIDTJOF SVENSEN +
(Born: Oslo, Norway)

This Norwegian banjoist and guitarist started his musical career as a member of the Synco Ramblers in Oslo, 1924-25. For many years he was associated with the Chat Noir-orkestrset and with Kristian Haugers Radiodanseorkester.

He recorded on banjo in 1931 with Carsten Carlens Danseorkester.

498
**SWAN AND LEE**

--- Swan, --- Lee (vocal), unknown (banjo).

New York City, September 28, 1929.

403001-A Fishy Little Thing OKeh 8732

NOTE: - The alternative take -B, also issued on OKeh 8732, has guitar accompaniment.

**WILBUR SWEATMAN’S ORIGINAL JAZZ BAND**

The following sides recorded by a group led by Wilbur Sweatman may be of interest here because of the presence of three banjolins and a banjo.

JAZZ BAND (on Little Wonder)

WILBUR SWEATMAN’S ORIGINAL JAZZ BAND (on Columbia A-2752)

Russell Smith (trumpet), Arthur Reeves (trombone), Wilbur Sweatman (clarinet, director), Dan Parish (piano), Walter Gray (guitar and/or banjo), Arnold Ford, Arthur Shaw, Arthur Gray (banjolin), Romy Jones (brass-bass), Henry Bowser (drums).

New York City, March 31, 1919.

78373-2 I’ll Say She Does - From “Sinbad”. Intro: N' Everything Columbia A-2752

78374-2 Lucille Columbia A-2752

Lucille Little Wonder 1169

**JOHN SWEENEY +**

This Australian banjoist recorded with The Port Jackson Jazz Band.

**HERBERT SWEET +**

HERBERT SWEET (Gennett 6655, Champion 15586, Supertone 9185)

SWEET BROTHERS (on Gennett 6620, Champion 15586, Supertone 9233)

Herbert Sweet (vocal), --- Sweet (vocal -1), unknown (banjo), (guitar), (violin).

Richmond, Indiana, July 5, 1928.

GE-14009 Somebody's Waiting For Me -1 Gennett rejected

GE-14009-A Somebody’s Waiting For Me -1 Gennett rejected

GE-14009-B Somebody's Waiting For Me -1 Gennett rejected

GE-14010 Falling By The Way Side Gennett rejected

GE-14010-A Falling By The Way Side Gennett rejected

SWEET BROTHERS

Herbert Sweet, --- Sweet (vocal), unknown (banjo), (guitar), (violin).

Richmond, Indiana, July 10, 1928.

GE-14021 I Got A Bulldog Gennett rejected

GE-14021-A I Got A Bulldog Gennett 6620

GE-14021-B I Got A Bulldog Gennett rejected

SWEET BROTHERS +

See HERBERT SWEET.

**RICHARD SWENKER +**

He recorded on tenor-banjo with Smith Ballew and with Gene Rodemich.

**JOHNNY SYLVESTER AND HIS ORCHESTRA +**

See ANTHONY ("TONY") COLUCCI.

**FRANK SYLVANO +**

He recorded on tenor-banjo with Charlie Straight And His Orchestra.

**SYNCO JAZZERS +**

See ALBERT ("AL") RUSSO.
**SYCOPATED SIX**

See LEN PARSON

**DE SYNGENDE HUNDE +**

Danish entertainer Carl Weismann trained dogs to "bark melodies." He released a series of records, on which the dogs can be heard in multiple track technique, accompanied by various instruments and instrumental effects. The following features a banjo accompaniment.

**DE SYNGENDE HUNDE**

"The Singing Dogs," unknown (banjo), instrumental effects. Possibly Lyngby, Denmark, ca 1950s.

CW-37-A Oh, Susannah! CirkusCanis 15

**GEORGE TALL**

He recorded on banjo with Mary Bradford and Ada Brown.

**SAM TALL**

BENNIE MOTEN’S KANSAS CITY ORCHESTRA

Lammar Wright (cornet), Thamon Hayes (trombone), Herman "Woody" Walder (clarinet), Bennie Moten (piano), Sam Tall (tenor-banjo), Willie Hall (drums). St. Louis, Missouri, September, 1923.

8459-A Elephant’s Wobble Okeh 8100, Temple 532
8460-A Crawdad Blues Okeh 8100, Temple 532

**NOTE:** - The above feature tenor-banjo solos.

BENNIE MOTEN’S KANSAS CITY ORCHESTRA

Lammar Wright (cornet), Thamon Hayes (trombone), Herman "Woody" Walder (clarinet), Harlan Leonard (clarinet, alto-saxophone), LaForest Dent (alto-saxophone, baritone-saxophone), Bennie Moten (piano), Sam Tall (tenor-banjo), Vernon Page (brass-bass), Willie McWashington (drums). Chicago, December 13, 1926.

37235-2 Yazoo Blues Victor 20485

**NOTE:** - The above features a tenor-banjo solo.

THE TAMPA BLUE BOYS ++

See ALBERT ("AL") RUSSO.

**T & T STRING HARMONY TRIO ++**

See TAYLOR BROTHERS.

**ARTHUR TANNER +**

He recorded on banjo with Lowe Stokes And His Pot Lickers.

**GID TANNER AND RILEY PUCKETT +**

See GEORGE RILEY PUCKETT.

**THE TAPIOCA DUET +**

See EDGAR ALLEN CANTRELL.

**ERNEST TAPLEY +**

He recorded on mandolin-banjo with Jones' Paramount Charleston Four.

**FERMAN TAPP**

(Born: 10.8.1897, Kentucky - died: 6.4.1975, New York City)

FERMAN TAPP AND HIS BANJO

Ferman Tapp (banjo), Chicago, July 29, 1927.

Gonna Find Myself A Brand New Sweetie Black Patti 8050
Gonna Find Myself A Brand New Sweetie Black Patti rejected ?
Pearl Black Patti rejected ?
Pearl Black Patti rejected ?
THE TARRANTELLAS +
This thirteen piece banjo band was formed in April, 1944, from Birmingham (and district) pupils of R. TARRANT BAILEY, Jr. who played plectrum-banjo with the group and directed it until 1950. For their recordings see RICHARD TARRANT BAILEY, Jr.

REBECCA TARWATER +
Rebecca Tarwater (banjo), further details unknown.

2086-A-3 Old Joe Clark Library Of Congress
2086-B Skip To My Lou Library Of Congress
2087-A-1 Cripple Creek Library Of Congress
2087-A-2 This Train Library Of Congress

*ERSKINE TATE
This bandleader, violinist and tenor-banjoist began playing violin professionally in 1912. From 1919 to 1928 he led an orchestra that was resident at the Vendome Theatre in Chicago. This ensemble also played at the Savoy Ballroom and the Cotton Club. He recorded on tenor-banjo with his Vendome Orchestra.

TATE BROTHERS +
Tate Brothers and Rhoda Hicks
Probably --- Tate, --- Tate (banjo), Rhoda Hicks (piano).

GE-16342 Turkey In The Straw, Soldiers Joy Gennett rejected
GE-16342-A Turkey In The Straw, Soldiers Joy Gennett rejected
GE-16343 Arkansas Traveller, Girl I Left Behind Me Gennett rejected
GE-16343-A Arkansas Traveller, Girl I Left Behind Me Gennett rejected

*DONALD TATHAM
He recorded on banjo with Bill Brown And His Brownies.

*ARTHUR TAYLOR
He recorded on tenor-banjo with Dave Nelson and with King Oliver And His Orchestra.

CHARLES TAYLOR +
Charles Taylor (banjo solos), orchestra directed by Charles Prince.

79487-1,2,3 Romping Rossie New York City, October 28, 1920 Columbia rejected
Same
79573-1,2,3 The 'Possum's Picnic New York City, December 14, 1920 Columbia rejected

C. L. TAYLOR
C. L. Taylor (banjo), Bill Hensley (fiddle -1), Marcus Martin (fiddle -2)

4788-B-6 Kicking Mule Library Of Congress
4788-B-8 Cumberland Gap -1 Library Of Congress
4789-A-4 Whoa, Mule -1 Library Of Congress
4789-B-5 Up Jumped Trouble -1 Library Of Congress
4790-A-1 Up Jumped Trouble (continued) -1 Library Of Congress
4797-B-3,4 Cacklin' Hen -1/2 Library Of Congress

FREDDY TAYLOR +
(Born: 1914, New York City)
He recorded on banjo with Clyde McCoy.

HENRY L. TAYLOR +
He recorded on banjo with the Montauk Trio
T. A. TAYLOR +
T. A. Taylor (vocal), unknown (banjo), (guitar).
GEX-18141 Gambling On The Sabbath Richmond, Indiana, ca November 2, 1931.
Gennett rejected

*TAYLOR AND ANDERSON

See WALTER TAYLOR'S WASHBOARD TRIO.

TAYLOR BROTHERS +

T & T STRING HARMONY TRIO (on Pathé 021160, Perfect 11233)
DOUGLAS & HART (on Grand Pree)
TAYLOR BROTHERS
--- Taylor, --- Taylor (banjo and mandolin duets, probably own kazoo).
New York City, ca October 23, 1925.
106338 Isabella (Tell Your Fella) Pathé 021160, Actuelle 11145, Perfect 11233, Grand Pree 18547
106339 Stop Flirting Pathé 021160, Actuelle 11145, Perfect 11233, Grand Pree 18547

TAYLOR, MOORE AND BURNETT +

See RICHARD D. ("DICK") BURNETT.

TAYLOR'S KENTUCKY BOYS +

See MARION UNDERWOOD.

*WALTER TAYLOR'S WASHBOARD TRIO

PICKANINNY JUG BAND (on Champion 15995)
TAYLOR AND ANDERSON (on Champion 15951, 50016, Supertone 9646)
WALTER TAYLOR'S WASHBOARD TRIO
Walter Taylor (vocal, probably washboard, kazoo), unknown (probably tenor- or mandolin-banjo and/or mandolin), --- Anderson (vocal).
Richmond, Indiana, February 14, 1930.

GE-16266 Thirty Eight And Plus Gennett rejected?
GE-16266-A Thirty Eight And Plus Gennett rejected?
GE-16266-B Thirty Eight And Plus Gennett rejected?
GE-16268 Deal Rag Gennett rejected?
GE-16268-A Deal Rag Gennett rejected?
GE-16270 Corrine Corrine Gennett rejected?
GE-16270-A Corrine Corrine Gennett rejected?
GE-16270-B Corrine Corrine Gennett rejected?
NOTE: The title given for matrix 16266 is probably an error for "Thirty-Eight Plug", as this kind of bullet is referred to in the lyrics.

PICKANINNY JUG BAND (on Champion 15995)
WALTER TAYLOR'S WASHBOARD TRIO
Same.
Richmond, Indiana, February 15, 1930.

GE-16284-A It Ain't No Good Gennett 7189, Supertone 9682
GE-16285-A Yo-Yo Blues Gennett 7171, Champion 15972, Supertone 9681
GE-16286-A Broadcasting Blues Gennett 7157, Champion 16059, Supertone 9681
GE-16287-A You Rascal, You Gennett 7144, Champion 15951, 50016, Supertone 9646
GE-16288-A St. James Infirmary Gennett rejected
GE-16289 Diamond Ring Blues Gennett rejected

TAYLOR'S WEATHERBIRDS
Walter Taylor (guitar, vocal -1 ), George Davis (guitar, vocal -2 ), unknown (banjo), (mandolin)
Louisville, Kentucky, June 11, 1931.
69425-1 Coal Camp Blues -1 Victor 23309
69426-1 Do Love Me Blues -2 Victor 23309

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*TAYLOR'S WEATHERBIRDS

See WALTER TAYLOR'S WASHBOARD TRIO.

CHARLES TEAKLE +

He recorded on banjo with Benny Loban.

"TEDDY" +

Unidentified pseudonym of a Swedish banjoist.

HANS-ERIK NÄÄS & KARL GRÖNSTEDT (DRAGSPELSDUETT) ACK. BANJOVIRTUOSEN TEDDY (on Sonora 2081)

Hasn-Erik Nääs, Karl Grönstedt (accordion duet), unknown as "Teddy" (banjo)

Stockholm, Sweden, April 9, 1934.

265 Norrlandstoner

Sonora 2081

THE TEMPO KINGS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE TEN FRESHMEN/THE TEN JACKS +

See HARRISON FRANKLIN ("HARRY") RESER.

TENNESSEE HAPPY BOYS +

See HARRISON FRANKLIN ("HARRY") RESER.

THE TENNESSEE MOUNTAINEERS +

See CHARLIE POOLE.

THE TENNESSEE TOOTERS +

See JOHN CALI and HARRISON FRANKLIN ("HARRY") RESER.

THE TENNESSEE TRAVELERS +

See MARION UNDERWOOD.

ART TEPALDI +

He recorded on banjo with Phil Romano And His Orchestra.

TEXAS COWBOY TRIO +

Unknown (violin), (guitar), (banjo).

| GE-16363 | New Harmony Waltz | Supertone rejected |
| GE-16363-A | New Harmony Waltz | Supertone rejected |
| GE-16364 | Pine Tree | Supertone rejected |
| GE-16364-A | Pine Tree | Supertone rejected |
| GE-16365 | 8th Of January | Supertone rejected |
| GE-16365-A | 8th Of January | Supertone rejected |
| GE-16366 | The Boston Waltz | Supertone rejected |
| GE-16366-A | The Boston Waltz | Supertone rejected |

Same.

| GE-16506 | Devil's Serenade | Supertone rejected |
| GE-16506-A | Devil's Serenade | Supertone rejected |
| GE-16507 | Sailor's Dream | Supertone rejected |
| GE-16507-A | Sailor's Serenade | Supertone rejected |
| GE-16508 | Kelly Waltz | Supertone rejected |
| GE-16508-A | Kelly Waltz | Supertone rejected |
| GE-16509 | Wild Flowers | Supertone rejected |
| GE-16509-A | Wild Flowers | Supertone rejected |

Richmond, Indiana, March 10, 1930.

Richmond, Indiana, ca April 21, 1930.
BUDDY THAYER +

He recorded on banjo with Maynard Baird.

BERT THOMAS +

This British artist recorded on tenor-banjo with the Deauville Dance Orchestra, Philip Lewis And His Dance Orchestra, the New Mayfair (Dance) Orchestra, the Savoy Havana Band, the Savoy Orpheans, Ann Suter, The Sylvians and with Jay Wilbur.

BOB THOMAS +

See HARRISON FRANKLIN ("HARRY") RESER.

DAVE THOMAS +

SAVOY HAVANA BAND
Reg. Batten (violin, director), Harry Thompson, Arthur Wilson (trumpet), Bernard Tipping (trombone), two unknown (clarinet, soprano-saxophone, alto-saxophone), Leslie Bates (clarinet, tenor-saxophone), Ramon Newton (violin, Billy Mayerl (piano), Dave Thomas (tenor-banjo), Jim Bellamy (brass-bass), Ronnie Gubertini (drums).

London, ca October 23, 1923.
A-374 I've Got The Yes We Have No Bananas Blues Regal G-8072
NOTE: The above features a tenor-banjo solo.

THE SAVOY HAVANA BAND AT THE SAVOY HOTEL, LONDON (on Columbia 3553)
Reg. Batten (violin, director), Harry Thompson, Frank Witeriol (trumpet), Bernard Tipping (trombone), Rudy Vallee, Joe Costello (clarinet, alto-saxophone), Leslie Bates (clarinet, tenor-saxophone), Ramon Newton (violin, vocal), Billy Mayerl (piano), Dave Thomas (tenor-banjo), Jim Bellamy (brass-bass), Ronnie Gubertini (drums).

London, ca December 5, 1924.
A-1487-1 I'm Gonna Bring A Watermelon To My Girl To-Night Columbia 3553
NOTE: The above features a tenor-banjo solo.

He also recorded on tenor-banjo with the Deauville Dance Orchestra, Jim Kelleher's Piccadilly Band, the Savoy Orpheans, Ann Suter and with Jay Wilbur.

JACK THOMAS +

This Australian banjoist recorded with the Steely City Seven.

* JEFF THOMAS

He recorded on banjo with Ted Mays And His Band.

ERNEST THOMPSON +

ERNEST THOMPSON
Ernest Thompson (vocal, harmonica, banjo).

New York City, April 26, 1924.
81744-1 Chicken Roost Behind The Moon Columbia 206-D
81745-1 Corn Crap Game Columbia 206-D
81748-1 Climbing Up The Golden Stairs Columbia 189-D
81747-2 Jessie James Columbia 145-D

New York City, September 11, 1924.
140000-1 Whistling Rufus Columbia 15006-D
140001-1 When You're All In Down And Out Columbia 15006-D

MOE THOMPSON +

See JOHN CALI.

STANLEY ("STAN") THOMPSON +

He recorded on banjo with Arnold Frank And His Roger's Cafe Orchestra.
MARVIN E. THORNTON

Marvin E. Thornton (banjo), unknown (fiddle), (guitar).

MacArthur, Ohio, March, 1938.

1690-A-1 The Soldier And The Lady
1690-A-2 Red Hill Special

Library Of Congress

THE THREE AUSTRALIAN BOYS +

See HEC McLennan.

THE THREE DIAMONDS-JAZZ TRIO +

See FRED VAN EPS.

THREE LEAF SHAMROCK ORCHESTRA +

See JOSEPH CONROY.

ROLAND THURSTON +

He recorded on banjo with David H. Silverman And His Orchestra.

ANDY TIPALDI +

This Canadian tenor-banjoist recorded with his Melody Kings.

JOHN TOBIN +

He recorded on banjo with his Midnight Serenaders and with Frankie Trumbauer.

ART TODD +

(Born: 11.3.1920, Baltimore, Maryland)

He started to play the tenor-banjo at the age of seven. Later he appeared on radio with "Red Godfrey the Warbling Banjoist", who in fact was Arthur Godfrey. He also plays guitar. In September, 1965, he recorded in Hollywood a tenor-banjo solo LP (Crescendo GNP-2011 as "Art Todd", Vogue LDVS 17063 as "The Big Brilliant Banjo of Art Todd", 33 rpm microgroove), accompanied by his wife Dottie Todd (piano, organ), George Callender (string-bass, tuba), and Earl Palmer (drums).

ART & DOTTIE TODD
Art Todd (vocal, tenor-banjo), Dottie Todd (vocal, piano).

USA, October 7, 1952.

E2-VB-7518-1A Heavenly - Heavenly
E2-VB-7519-1A Broken Wings

Victor 20-5029, HMV B-10399, AL-3299, SHB-88, Electrola EG-7928

DES TOOLEY +

See CLIFF CLARKE.

BILL TOPE +

This Australian banjoist recorded with Frank Goe, Frank (Walter) Johnson, the Yarra City Stompers and with The Yarra Yarra New Orleans Jazz Band.

TOP HITS STUDIO ORCHESTRA +

TOP HITS STUDIO ORCHESTRA AND VOCAL GROUP
Instrumentation includes string-bass, drums, tenor-banjo, vocal group.

England, ca 1950s.

Seventeen/Hummingbird/Hey Mr. Banjo
Top Hits Of The Month Record Club
EMO-11

NOTE: - The above features a tenor-banjo solo on "Hey Mr. Banjo".
TORNAI +
This Italian banjoist recorded with Ernest Marchi.

*CASPER TOWER
He recorded on tenor-banjo with the Ross De Luxe Syncopators.

BILL TOWNSEND +
This Australian banjoist recorded with his Newport Jazzmen and with Frank Johnson’s Fabulous Dixielanders and Warwick Dyer.

PETER TOWSON +
This Australian banjoist recorded with the Paramount Jazz Band.

THE TRAVELING MUSKETEERS +
See JOHN CALI

*EDWARD TRENT
He recorded on banjo with Roy Johnson’s Happy Pals.

THE TRICKY TEN +
See EDWIN ELLSWORTH (“EDDIE”) PEABODY.

PASQUALE TROISE +
(Born: 1895, Minori, Italy - died: 20.3.1957, London)

TROISE came to England in 1911 and started work as a waiter, but soon he joined a ragtime band, playing tenor-banjo, which toured the country. In 1930 he gathered round him a select band of the mandolin and guitar players and, with Michael Fasano as leader, he formed the Selecta Plectrum Orchestra, which made several records for the Decca label. In 1932 PASQUALE TROISE formed his Mandoloers. The same players doubled on instruments of the banjo family. Playing banjo the group was called TROISE AND HIS BANJOLIERS. They made many sides for the BBC radio programme "Music While You Work". Until 1952, CYRIL GAIDA was leader and deputy conductor of this group.

TROISE & HIS BANJOLIERS (on Decca MW-47, MW-48)
Orchestra includes Cyril Gaida (tenor-banjo), Arthur Stanley (tenor- or plectrum-banjo), unknown (piano), (accordion), (drums), further details unknown.

London, August 13, 1943.


DR-7468-2 Christy Minstrel Melodies, No. 3 Intro.: "Jordan Is A Hard Road", "Jim Crow's Polka", "Den I Was Gone", "Clar De Kitchen", etc. Decca MW-48


London, August 16, 1943.

DR-7480 Music Hall Memories No. 1 Decca MW-28

DR-7481 Music Hall Memories No. 2 Decca MW-28

DR-7482 Music Hall Memories No. 3 Decca MW-68

DR-7483 Music Hall Memories No. 4 Decca MW-68

Probably same.

London, August 13, 1943.

DR-7488 The Mosquitos' Parade Decca MW-66

DR-7489 Whistling Rufus Decca MW-66

DR-7490 Songs Of Old England Decca MW-67

DR-7491 Medley Of Banjo Songs Decca MW-67

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(TROISE, cont.)

DR-7802  Espana Valse  Decca MW-141
DR-7803  Teddy Bears’ Picnic  Decca MW-142
DR-7804  Ballerina  Decca MW-141
DR-7805  Dancing Teddy Bear  Decca MW-142

DR-7908  When Malinda Sings  Decca MW-191
DR-7909  Red Wing  Decca MW-191
DR-7910  A Coon Band Contest  Decca MW-192
DR-7911  Coon ---(? ) Rag  Decca MW-192

DR-7948-2  Lazy Pete  Decca MW-193
DR-7949-2  Nigger In The Wood-Pile  Decca MW-193
DR-7950  The Watermelon Vine  Decca MW-194
DR-7951  By The Swannee River  Decca MW-194

He also recorded on tenor-banjo with the (Original) London Radio Dance Band and Jack Padbury’s Cosmo Club Six.

TROISE AND HIS BANJOLIERS +.
See PASQUALE TROISE.

TRO MBA DEI ZINGARI +.
See FLANAGAN BROTHERS.

THE TROUBADOURS +.
See HARRISON FRANKLIN (“HARRY”) RESER.

JIM TROWBRIDGE +.

He recorded on banjo with Murray Pilcer And His Society Dance Orchestra.

* JOHN TRUEHART  
(Born: ca 1900, Baltimore, Maryland - died: 1949, New York City)

This guitarist and banjoist worked in Baltimore, then in New York City, with his close friend Chick Webb.

He recorded on tenor-banjo with Wilton Crawley, The Jungle Band and with Chick Webb And His Orchestra.

TRUETT & GEORGE +.

--- Truett, --- George (banjo and guitar duets).
San Francisco, October 7, 1927.
W-144742-2  Wabash Blues  Columbia 1182-D, Regal G-20268
W-144743-2  Slue Foot  Columbia unissued

TRUETT & GEORGE +.
--- Truett, --- George (banjo duet).
San Francisco, April 20, 1927.
W-145942-2  Burning Of Rome  Columbia 1419-D, Regal G-20297

TRULL BROTHERS +.

Details unknown.
Asheville, North Carolina, August, 1941.
4788-A-3  Chickens Crowin’  Library Of Congress
4788-A-4  Cripple Creek  Library Of Congress
4788-A-5  Sourwood Mountain  Library Of Congress
4789-B-2  Ragtime Annie  Library Of Congress

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**THE TUB JUG WASHBOARD BAND**

See MARTELL PETTIFORD.

**TONY TUCK**

See THE VERSATILE THREE/FOUR. He also recorded on banjolin with the Edison Bell Orchestra.

**TULLY AND KELLY**

Michael Tully, --- Kelly (accordion, banjo), unknown (piano).

New York City, November, 1930.

W-112501-2 Popular Reel Columbia 33451-F

**LENA BARE TURBYFILL**

Lena Bare Turbyfill (banjo), Mrs. Lloyd Bare Hagie (bass -1).

Elk Park, North Carolina, April, 1939.

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<td>2852-A-3</td>
<td>Sourwood Mountain</td>
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<td>Muskrat</td>
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<td>2853-A-4</td>
<td>Boys Stay Away From The Girls, I Say</td>
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<td>2853-B-1,2</td>
<td>I Wish My Woman Was Dead</td>
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**COUNT TURNER**

He recorded on tenor-banjo with Frankie "Half-Pint" Jaxon and with IKEY L. ("BANJO IKEY") ROBINSON, q.v.

**ELMER TURNER**

He recorded on banjo with Billy Page And His Broadway Syncopators.

"FRED TURNER" +

Pseudonym on Zonophone and Ariel for OLLY OAKLEY.

**JAMES TURNER**

He recorded on mandolin-banjo with Jones' Paramount Charleston Four.

**SYDNEY ELGAR TURNER +**

(Born: 18.3.1882, England - died: 12.3.1964, Gloucester, England)

He was one of the most popular figures in the British banjo world. In 1895 he bought a zither-banjo and had his first concert appearance in 1896. After having heard CHARLES ("MASTER CHARLIE") ROGERS he turned to the banjo. From 1907 on he appeared in hundreds of concerts and in several Concert Parties, including the Clifford Essex Royal Pierrots. He published several of his own compositions. At the end of the 1930s, TURNER made some recordings with his son at the piano, but these were never released.

**BANJO SOLO BY SYDNEY E. TURNER ORCH. ACC. (on Pathé 77220, 77221)**

Sydney Elgar Turner (banjo solos), unknown orchestra.

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<td>Marche Négres</td>
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<td>Coonland (Coon Land*)</td>
<td>Pathé 1333 (8 1/2&quot;), 716, 77221 (8 1/2&quot;)</td>
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<td>Darktown Dandies</td>
<td>Pathé 1334 (8 1/2&quot;), 717</td>
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<td>77227</td>
<td>A Ragtime Episode</td>
<td>Pathé 1334 (8 1/2&quot;), 717</td>
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<td>77228</td>
<td>Patrol Comique</td>
<td>Pathé 1337 (8 1/2&quot;), 720</td>
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<td>77229</td>
<td>A Bunch Of Rags</td>
<td>Pathé 1337 (8 1/2&quot;), 720</td>
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**BANJO SOLO MR. SAM COLLINS**

Sydney Elgar Turner (banjo solos), unknown (piano).

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<td>Handicap March</td>
<td>Pathé 1415 (8 1/2&quot;)</td>
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<tr>
<td>77409</td>
<td>Peaceful Harry (sic)</td>
<td>Pathé 1415 (8 1/2&quot;)</td>
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SOLO DE BANJO (on Pathé 78003).
SOLO DE BANJO PAR SAM COLLINS (on Pathé 6304).
Sydney Elgar Turner as "Sam Collins" (banjo solos), unknown (piano).


77997 Bonnie Scotland (on Pathe 1352 (8 1/2"), 3416, 8416, Diamond 094)

77998 The Return Of The Regiment (on Pathe 1352 (8 1/2"), 3416, 8416, Diamond 080)

78002 Andante And Waltz (Andante Et Valse*) (on Pathé 36 (12"), 1316 (8 1/2"), 5114, 6304*, 20255)

78003 The Darkey's Awakening (Le Réveil Du Nègre*) (on Pathé 36 (12"), 1316 (8 1/2"), 5114, 6304*, 78003* (35cm), 20255)

BANJO SOLO (on Diamond 1036, 0188)
BANJO SOLO - MR. SAM COLLINS (on Pathé 53120, 53711)

Sydney Elgar Turner as "Sam Collins" (banjo solos), unknown orchestra or unknown (piano, at least on -1).

London, ca October, 1909.

78553 The Smart Set March (on Pathé 8198)
78554 Patrol Comique (on Pathé 8198)
78555 Kentucky Parade (on Pathé 1531 (8 1/2"))
78556 To The Front (on Pathé 1531 (8 1/2"))
78557 To The Halt (on Pathé 1535 (8 1/2"))
78558 Chinese Patrol (on Pathé 8245, 53120)
78609 Sweet Jasmine (Sweet Jessamine*) (on Pathé 8245*, 5311)
78610 Hot Cakes (on Pathé 1535 (8 1/2"))
78611 Smokey Mokes -1 (on Pathé 8235, 53094, Diamond 012)
78612 The Sunflower Barn Dance (The Sunflower Barn, Dance <sic>*) (on Pathé 8235, 53094, 1570 (8 1/2"), 57052, Diamond 1036*, Diamond 0188)

William James Clifford Essex, Sydney Elgar Turner (banjo duet), accompaniment, if any, unknown.

London, date unknown.

A Bunch of Rags (on cylinder)

JOSEPH TUSCANDO (or TUSCANO ?) +

He recorded on tenor-banjo with Charles Dornberger And His Orchestra.

TUXEDO DANCE ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

TUXEDO ORCHESTRA +

See HARRISON FRANKLIN ("HARRY") RESER.

12 BANJO-SYMPHONIKER +

See BANJO SYMPHONIC ORCHESTRA/BANJO-SYMPHONIKER.

JOHN TWISS +

This British banjoist recorded with Sandy Brown’s Jazz Band.

*THE TWO OF SPADES

See HARRY MAYS

"UNCLE JOE & HIS BANJO" +

This is possibly the same artist as "JOE & HIS OLD BANJO".

UNCLE JOE & HIS BANJO
Unknown (vocal, banjo).

New York City, November, 1927

2693- Pumpkin Fair In The Old Town Square (on Cameo 1272, Lincoln 2737, Romeo 506)
2694- The Preacher And The Bear (on Cameo 1272, Lincoln 2737, Romeo 506)
MARION UNDERWOOD

ALLEN’S GREEK PLAYERS (on Champion 15315)
THE CLINCH VALLEY BOYS. OLD TIME PLAYIN’ (on Challenge 302)
HIL’S VIRGINIA MOUNTAIN ERS (on Supertone 9170, Sivertone 5082, 8183)
THE TENNESSEE TRAVELERS (on Champion 15300)
CHARLIE PRESCOTT (on Challenge 335)
AULTON RAY. OLD TIME SINGIN’ & PLAYIN’ - ACC BY GUITAR (sic) (on Champion 15277)
MARION UNDERWOOD
TAYLOR’S KENTUCKY BOYS
Marion Underwood (vocal -1, banjo), Aulton Ray (vocal -2), Sam Harris (harp-guitar -3), Jim Booker (violin -4, guitar -5), Willie Young (guitar -6), probably Willie Young (guitar -7).
Richmond, Indiana, April, 1927.

GE-12741
GE-12741-A
GE-12742
GE-12742-A
GE-12743
GE-12743-A
GE-12744
GE-12744-A
GE-12745
GE-12745-A
GE-12746
GE-12746-A
GE-12747
GE-12747-A
GE-12748
GE-12748-A
GE-12753

He also recorded on banjo with The Tennessee Travelers and the Clinch Valley Boys.

UNIVERSITY BOYS +
See HARRISON FRANKLIN ("HARRY") RESER.

UNIVERSITY DANCE ORCHESTRA +
See GREY GULL STUDIO ORCHESTRA.

UNIVERSITY FOUR +
See FRED VAN EPS.

UNIVERSITY JAZZMASTERS +
See HARRISON FRANKLIN ("HARRY") RESER.

UNIVERSITY SEXTETTE +
See TOMMY FELLINE/FELLINI.

UNIVERSITY SIX AND THEIR ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
EMILE VACHER +
Emile Vacher (accordion), unknown (banjo)
E-1979-2 Sailor's Hornpipe Parlophone E-6094
E-1980- Miss McLeod Reel Parlophone E-6094

NOTE: It is unlikely that the banjo plays solo on any of Vacher’s recordings.

THE VAGABONDS +
See HARRISON FRANKLIN ("HARRY") RESER.

JEAN VAISSEAU +
See VINCENT DE LIGUORI and DJANGO REINHARDT.

*THOMAS VALENTINE
He recorded on tenor-banjo with the California Poppies, Paul Howard’s Quality Serenaders and Curtis Mosby And His Dixieland Blue-Blowers.

BUDDY VALLIS +
This British tenor- or plectrum-banjoist recorded with Humphrey Lyttleton And His Band and with George Webb.

BILLY VAN +
He recorded on banjo with Doc Dougherty And His Orchestra.

WILL VAN ALLEN +
His real name was William Dodds. He was a highly successful variety artist who used the banjo in his act. At the turn of the century he conducted a teaching studio in London. In 1902 he toured the USA. In 1926, he went in partnership with OLLY OAKLEY with a shop in London, where the "Will Van Allen" banjos were sold, modern instruments, that appear to have been produced by the John G. Abbott workshops. The partnership with OAKLEY was dissolved in 1929 or 1930.

VAN ALLEN’S HAWAIIAN OCTET
The instrumentation includes a banjo in addition to steel guitars, ukuleles, and vocals.
London, June, 1928.
Z-506 Dreamy Honolulu Moon Broadcast 279 (8"), Unison 279
Z-507 Aloha Oe Broadcast 279 (8"), Unison 279
For duets with BERT MEREDITH, q.v.

VAN ALLEN’S HAWAIIAN OCTET +
See WILL VAN ALLEN.

FRANS VAN CAPELLE +
This Dutch banjoist and accordion player recorded on banjo with the AVRO Band Kovacs Lajos during 1933-34.

*LEROY A. VANDERVEER
(Died: ca January-February, 1942)
He played with Eubie Blake’s pit band in the revue “Shuffle Along” (1921) and probably recorded on tenor-banjo with Fletcher Henderson on some Black Swan sessions. He went to Europe (1922-23), recorded with Arthur Gibbs (1923), with Joe Jordan’s band to play the revue "Brown Buddies" (1930), then toured with Eubie Blake (1931-32).

EUBIE BLAKE
Eubie Blake (piano), Vess Williams (alto-saxophone), Leroy Vanderveer (tenor-banjo).
New York City, June 30, 1921
Baltimore Buzz Victor test (un-numbered)

NOTE: The above features a tenor-banjo solo.
In mid 1890 a Professor Douglas Archibald introduced the Edison improved phonograph to Australia. He toured the Australian colonies until ca March 1892 and in that time recorded many local dignitaries and musicians. He was also reported in the press of the day as using the following cylinder recording from England by W. H VANE “Champion banjoist of Liverpool”.

W. H. VANE

W. H. Vane (banjo solo), accompaniment, if any, unknown.

(Unknown title - “a fantasia”)

Edison Bell (? cyl).

Fred Vane (banjo solos), probably William McClymont (piano).

New York City, October 18, 1898.

(Unknown titles)

NOTE: - Harms, Kaiser & Hagen, makers of Original Records for Phonograph or Gramophone, 18, East Twenty Second Street, New York City, wrote to Fred Vane on October 13, 1898, regarding a recording date on October 18. Vane was using his own accompanist then which must have been William MacClymont as they asked him to get his piano player to put in some variations like the man who worked for Vest L. Ossman.

Fred Van Eps (banjo solos), probably unknown (piano).

New York City, June 20, 1900.

Columbia (? cyl).

Fred Van Eps (banjo solos), probably unknown (piano).

Probably Newark, New Jersey, November 14, 1900.

(UNKNOWN TITLES)

NOTE: - A list of 20 selections (dated November 7, 1900) was sent to Fred Van Eps by the US Phonograph Co. of Newark, New Jersey, asking him to be there “next Wednesday”.

Fred Van Eps (banjo solos), probably unknown (piano).

Orange, New Jersey, February 14, 1901.

Edison (? cyl).

Fred Van Eps (banjo solos), probably unknown (piano).

San Toy

Rusty Rags

Patrol Comique

Yankee Doodle

Orange, New Jersey, February 16, 1901.

Edison (? cyl)

Edison (? cyl)

Edison (? cyl)

Fred Van Eps (banjo solos), probably unknown (piano).

Greek March

Ethiopian March

Orange, New Jersey, March 8, 1901.

Edison (? cyl)

512
Fred Van Eps (banjo solos), probably unknown (piano).
- Old Folks At Home
- Eli Green’s Cakewalk
- A Warm Reception
- Coonie Ma Girlie

Fred Van Eps (banjo solos), probably unknown (piano).
- Old Folks At Home
- Selections From San Toy
- Impecunious Davis

Fred Van Eps (banjo solo), probably unknown (piano).
- Pretty Little Queen

Fred Van Eps (banjo solos), probably unknown (piano).
- (Unknown titles)

Fred Van Eps (banjo solos), probably Frank P. Banta (piano).
- Cupid’s Arrow Concert Polka
- Concert Waltz

Probably same.
- Glenside March

Probably same.
- Blaze Away
- Koonville Koonlets

Probably same.
- International Cake Walk
- Ragtime Episode

Probably same.
- L’Enfante March (sic)

Probably same.
- Dixie Medley

Probably same.
- Pearl Of The Harem

Probably same.
- Lobster’s Promenade

Bill Bowen and Fred Van Eps (sic)
William D. Bowen, Fred Van Eps (banjo duet), unknown (piano).
- Jack Tar March

Fred Van Eps (banjo solos), probably Frank P. Banta (piano), or unknown orchestra at least on -1.
- Darkies’ Awakening
- Nigger In A Fit
- Cupid’s Arrow -1

NOTE: - 2607 and 2625 are remakes of Vess L. Ossman originals.

Probably similar.
- In Old Madrid
- Stars And Stripes Forever

NOTE: - The above are remakes of Vess L. Ossman originals.
(VAN EPS, cont.)

Probably similar. Probably Orange, New Jersey, August, 1905.

Darkies’ Dream
Darkey Tickle
Hot Stuff Patrol
Yankee Doodle

NOTE: - The above are remakes of Vess L. Ossman originals.

Probably similar. Probably Orange, New Jersey, before November, 1906.

Patrol Comique
Stars & Stripes Forever March
Rusty Rags
Mosquito’s Parade
San Toy Selections
Salome
Sunflower Dance

NOTE: - The above are remakes of Vess L. Ossman originals. On “Sunflower Dance” Van Eps talks and plays banjo.

Fred Van Eps (banjo solo), accompaniment, if any, unknown. New York City, before November, 1907.

Darkey’s Dream

VAN EPS (sic) New York City, before February, 1908.

Fred Van Eps (banjo solo), accompaniment, if any, unknown.

Trombone Johnson

Fred Van Eps (banjo solo), accompaniment, if any, unknown. New York City, before May, 1908.

Cotton Blossoms

Fred Van Eps (banjo solo), accompaniment, if any, unknown. New York City, before June, 1908.

Irish Hearts

VAN EPS (sic) New York City, before August, 1908.

Fred Van Eps (banjo solo), accompaniment, if any, unknown.

Maple Leaf Rag

FRED VAN EPS AND ALBERT BENZLER. BANJO & PIANO New York City, ca 1910.

Fred Van Eps (banjo solos), unknown orchestra, or Albert Benzler (piano) at least on -1.

Darkies’ Awakening -1
Red Pepper Rag -1
Cupid’s Arrow -1
Campin’ On De Ole Swanee -1
Silver Heels -1
Darksies Dream
Trombone Johnson
Cotton
Irish Hearts
Yankee Medley -1
(a) The Gondoiler (b) Temptation Rag -1
(a) Indian Summer (b) Pearl Of The Harem -1
(a) Whitewash Man (b) Yankee Land -1
(a) Powder Rag (b) Dope
(a) Darksies’ Jubilee (b) Cocoanut Dance
Ahoy! My Lads

FRED VAN EPS. BANJO SOLO. PIANO ACCOMPANIMENT (on Victor 16692)
FRED VAN EPS. BANJO SOLO WITH ORCHESTRA (on Victor 16934 and Zonophone 3931)
Fred Van Eps (banjo solos), Felix Arndt (piano).

New York City, January 31, 1911.

B-9876-1 Rag Pickings (arranged by Fred Van Eps) Victor 16862, 16934, Zonophone 3931
B-9877-1 A Ragtime Episode Victor 16845
B-9878-1 The Burglar Buck Victor 16692
B-9879-1,2 Infanta March Victor rejected
B-9898-1 Indian Summer

NOTE: - Despite the label informations 16934 and 3931 are accompanied only by piano.
BANJO SOLO PIANO ACCOMPANYMENT FRED VAN EPS (on Victor 16855)
Fred Van Eps (banjo solos), unknown (piano).
New York City, February 28, 1911.
B-9879-3 The Infanta March Victor 16847
B-10015-2 Cupid's Arrow - Concert Polka Victor 16855
B-10016-1 March Glenside Victor rejected

Fred Van Eps (banjo solo), accompaniment, if any, unknown.
New York City, before June, 1911.

Cuckoo
Indestructible 1478 (cyl)

BANJO SOLO. PIANO ACCOMPANIMENT. FRED VAN EPS (on Victor 16969)
Fred Van Eps (banjo solos -1, banjo -2), unknown (piano -3), Byron G. Harlan, Steve Porter (vocal -4).
New York City, June 7, 1911.
B-10395-1,2 International Cakewalk -1/-3 Victor 16969, Zonophone 3891, HMV 286252, Disque Pour Gramophone 28652
B-10396-2 Pearl Of The Harem -1/-3 Victor rejected
B-10397-1 Hot Corn Victor 16890
B-10398-2 The Village Barber -2/-4 Victor 16903, HMV 236252
B-10399-2 The Old-Time Street Fakir -2/-4

Fred Van Eps (banjo solos), unknown orchestra.
New York City, before September, 1911.

Irish Hearts Columbia A-1063
Pearl Of The Harem Columbia A-1063

VAN EPS (sic)
Fred Van Eps (banjo solos), unknown orchestra.
New York City, October, 1911.

Chatterbox Rag Zonophone 5828
Red Pepper Zonophone 5783

(BANJO) VAN EPS (sic) (on wax of Edison Blue Amberol 1532)
FRED VAN EPS. BANJO SOLO. ORCHESTRA ACCOMPANIMENT
Fred Van Eps (banjo solos), unknown orchestra.
New York City, before October, 1911.

Infanta March Edison 50195, Blue Amberol 1980 (cyl), Amberol 747 (cyl)
Dixie Medley Edison 50195, Blue Amberol 1532 (cyl), Amberol 804 (cyl)

NOTE: Edison Phonograph Monthly for November, 1912, states for Blue Amberol 1532: "Have you ever heard 'Dixie' played in public, under any circumstances, that it was not greeted by a storm of applause? If you ever get down to reasoning why this condition exists you will probably decide that the music itself is the real reason for the song's great popularity. Mr. Van Eps plays it twice on this record. The other airs in the medley are 'My Old Kentucky Home', 'Arkansas Traveler', 'Suwanee River', 'Turkey in the Straw' and 'The Quilting Party'."

Fred Van Eps (banjo solo), unknown orchestra.
New York City, October, 1911.

Irish Hearts Zonophone 5798

Fred Van Eps (banjo solos), Ralph Benzler (piano).
New York City, October, 1911.

Pearl Of The Harem US Phonograph 1327 (cyl)
Indian Summer US Phonograph 1327 (cyl)

BANJO SOLO BY SAM VINCENT WITH ORCHESTRA (on Phoenix 087)
Fred Van Eps (banjo solos), Vincent C. Buono or Richard McCann (cornet), Leo Zimmerman (trombone), Thomas Hughes or George McNeice (clarinet), Marshall P. Lufsky (piccolo-flute), Walter Biedermann and/or George Stell (violin), unknown (brass-bass), Charles Prince (director).
New York City, November 15, 1911

19663-3 The Whitewash Man Columbia A-1118, Phoenix 087
19664- Aho! My Lads Columbia A-1131, Regal G-6076

NOTE: Despite the known matrix number Regal G-6076 is listed in catalogues and on discs as by Vess L. Osman.

FRED VAN EPS. BANJO SOLO, ORCHESTRA ACCOMPANIMENT (on Victor 17033)
Fred Van Eps (banjo solos), Walter Pryor or Bert Brown (cornet), O. Edward Wardwell (trombone), A. Levy (clarinet), Darius Lyons (piccolo-flute), Theodore Levy, Howard Rattay (violin), Herman Conrad (brass-bass), William H. Reitz (drums), --- O'Hare (arrangement -1), --- Langey (arrangement -2).
New York City, December 19, 1911.

B-11387-1 Red Pepper - A Spicy Rag -1 Victor 17033
B-11388-2 The Lobsters' Promenade (Humoresque) -2 Victor 17033
B-11389-1 Dance Of The Bugs - March Victor 17834, Zonophone 3791
B-11390-1,2 Dope - A Rag Noelette Victor rejected
<table>
<thead>
<tr>
<th>Van Eps (banjo solo), unknown orchestra.</th>
<th>New York City, before March, 1912.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander's Ragtime Band Medley</td>
<td>Edison Blue Amberol 1864 (cyl), Amherol 1002 (cyl).</td>
</tr>
<tr>
<td><strong>NOTE:</strong> Record slip information: &quot;This medley contains three of Irving Berlin's biggest hits: &quot;Alexander's Ragtime Band&quot;, &quot;Ragtime Violin&quot; and &quot;Grizzly Bear&quot;.</td>
<td></td>
</tr>
</tbody>
</table>

**BANJO SOLO FRED VAN EPS WITH ORCHESTRA** (on Victor 17168, 17457)

Fred Van Eps (banjo solo), eight piece orchestra, probably similar to that of December 19, 1911.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-11952-</td>
<td>Black Diamond Rag</td>
</tr>
<tr>
<td>B-11952-2</td>
<td>Black Diamond Rag</td>
</tr>
<tr>
<td>B-11953-1</td>
<td>Omena Intermesso</td>
</tr>
<tr>
<td>B-11953-2</td>
<td>Omena Intermesso</td>
</tr>
<tr>
<td>B-11954-1</td>
<td>Popularity</td>
</tr>
<tr>
<td>B-11954-2</td>
<td>Popularity</td>
</tr>
<tr>
<td>B-11955-1</td>
<td>The Lamb's Gambol</td>
</tr>
<tr>
<td>B-11955-2</td>
<td>The Lamb's Gambol</td>
</tr>
</tbody>
</table>

Fred Van Eps (banjo solo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z-2630-C</td>
<td>Maple Leaf Rag</td>
</tr>
</tbody>
</table>

*Victor proof test* |

Fred Van Eps (banjo solo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z-3810</td>
<td>A Ragtime Medley Of Favourites</td>
</tr>
<tr>
<td>Z-3810</td>
<td>Dower Rag</td>
</tr>
</tbody>
</table>

**COLLINS AND HARLAN**

Arthur Collins, Byron G. Harlan (vocal), unknown orchestra, possibly Fred Van Eps (banjo).

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>38103</td>
<td>When Uncle Joe Plays A Rag On His Old Banjo</td>
</tr>
</tbody>
</table>

**BARITONE WITH BANJO** (on Silverstone 38103)

ARTHUR COLLINS, COMEDIAN. WITH BANJO AND ORCHESTRA (on Columbia 2101)

Arthur Collins (vocal), Fred Van Eps (banjo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>38103</td>
<td>When Uncle Joe Plays A Rag On His Old Banjo</td>
</tr>
</tbody>
</table>

**BANJO SOLO FRED VAN EPS WITH ORCHESTRA** (on Victor 17147)

Fred Van Eps (banjo solo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-12161-1</td>
<td>Laughing Eyes</td>
</tr>
<tr>
<td>8-12162-1</td>
<td>Frolic Of The Coons</td>
</tr>
<tr>
<td>B-12163</td>
<td>Maurice Tango</td>
</tr>
</tbody>
</table>

**VAN EPS TRIO, INSTRUMENTAL TRIO (TWO BANJOS AND PIANO)**

Fred Van Eps, William Van Eps (banjo), Felix Arndt (piano).

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-12237-1</td>
<td>Campin' On De Old Swanee - Cakewalk</td>
</tr>
<tr>
<td>8-12238-2</td>
<td>Florida Rag - Characteristic</td>
</tr>
<tr>
<td>8-12239-2</td>
<td>Persiflage</td>
</tr>
</tbody>
</table>

**VAN EPS (on wax of some Edison Blue Amberols 1544)**

**BANJO VAN EPS (sic) (on wax of some Edison Blue Amberols 1544)**

Fred Van Eps (banjo solo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-12166</td>
<td>My Sumurun Girl Medley</td>
</tr>
<tr>
<td>8-12167</td>
<td>My Sumurun Girl Medley</td>
</tr>
</tbody>
</table>

*Edison Blue Amberol 1544 (cyl).*

**NOTE:** - Edison Phonograph Medley for October, 1912, states for Blue Amberol 1544: "No supplement of new Edison records seems really complete without a banjo solo by Mr. Van Eps. This one, comprising two well-known darkey airs, is about as interesting and lively as could be made. The darkey's dream and awakening are realistically pictured in the various movements of the selections. A record to start the feet and hands a-tapping, and to make us wonder how Mr. Van Eps can play with such brilliant and faultless execution." - Blue Amberol 1549 ("My Sumurun Girl Medley") introducing "My Sumurun Girl", "The Gabby Glide" and "That Baboon Baby Dance".

Probably Fred Van Eps (banjo solo), accompaniment, if any, unknown. | New York City, ca December, 1912 |

**Ahoy, My Lads** | Everlasting 1607 (cyl) |

Fred Van Eps (banjo solo), unknown orchestra.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-12235-2</td>
<td>Red Pepper Rag</td>
</tr>
</tbody>
</table>

**Red Pepper Rag** | Keen-o-Phone 1033 (12") |

516
Fred Van Eps (banjo solo), unknown orchestra.  
Temptation Rag  
New York City, about or before 1913.  
Keen-o-Phone 1007 (12")

FRED VAN EPS  
Fred Van Eps (banjo solo), unknown orchestra.  
38533-  Omena - Intermezzo  
New York City, January 2, 1913.  
Columbia proof test

FRED VAN EPS  
Fred Van Eps (banjo solo), unknown orchestra.  
38533-  Omena - Intermezzo  
New York City, January 3, 1913.  
Columbia 2234, A-1281

COLLINS AND HARLAN  
BANJO BY VAN EPS  
Arthur Collins, Byron G. Harlan (vocal), Fred Van Eps (banjo), orchestra conducted by Walter B. Rogers.  
New York City, February 5, 1913.  
B-12873-1  Pickin’ Cotton  
Victor 17293  
B-12874-1,2  My Banjo And Me  
Victor rejected

BANJO SOLO BY SAM VINCENT, WITH ORCHESTRA (on Phoenix 087)  
BANJO SOLO PLAYED BY FRED VAN EPS, ORCHESTRA ACCOMPANIMENT (on Columbia A-1294)  
Fred Van Eps (banjo solos), orchestra similar to that of November 15, 1911.  
New York City, February 6, 1913.  
38620-2  Whipped Cream  
Phoenix 087, Columbia A-1294  
38620-3  Whipped Cream  
Columbia A-1294 (unconfirmed)

BANJO SOLO PLAYED BY FRED VAN EPS, WITH ORCHESTRA (on Regal G-6713)  
PLAYED BY FRED VAN EPS, ORCHESTRA ACCOMPANIMENT (on Columbia A-1417)  
Fred Van Eps (banjo solos), orchestra similar to that of November 15, 1911.  
New York City, September 6, 1913.  
39007-4  Junk Man Rag (The Old Clo’ Man Rag*)  
Columbia A-1417, Regal G-6713*  
39008-2  Morse Medley (Banjo Medley*)  
Columbia A-1417, Regal G-6713*

VANEPS TRIO  
Fred Van Eps (banjo), Felix Arndt (piano), Eddie King (drums).  
New York City, February 5, 1914.  
B-14420-1  Notoriety Rag One-Step  
Victor rejected  
B-14420-2,3  Notoriety Rag One-Step  
Victor rejected

VAN EPPS BANJO ORCHESTRA  
Probably: Fred Van Eps (banjo), Frank Banta (piano), unknown (drums), (whistling -1).  
New York City, ca March, 1914.  
N-65074  Down Home Rag -1  
Pathé B-5032, 20094, 70090  
Thanks For The Lobster  
Pathé B-5033  
Skating Trot  
Pathé B-5034, 30172  
Who Paid The Rent For Mrs. Rip Van Winkle  
Pathé B-5034, B-8017, 30172, 70090

N-65078  Florida Rag  
Pathé B-5035, 30173, 29030  
Dengozo - Maxixe  
Pathé B-5035, B-8020, 30173, 70093  
Too Much Ginger  
Pathé B-5047, B-8024, 30185, 70097  
Pompong  
Pathé B-5048, B-8024, 30186, 70097  
All Aboard For Dixieland  
Pathé B-5049, B-8025, 30187, 70098  
Pepper Pot  
Pathé B-5049, B-8025, 30186, 70098  
Queen Of The Movies  
Pathé B-5049, B-8026, 30187, 70099  
My Hindoo Man  
Pathé B-5047, B-8026, 30185, 70099  
Cœur Brise - Hesitation Waltz  
Pathé B-8020  
A Rag Time Episode  
Pathé 29083

VAN EPPS TRIO  
BANJO, PIANO AND DRUMS, FOR DANCING (on Victor 17575)  
Fred Van Eps (banjo), Felix Arndt (piano), Eddie King (drums).  
New York City, March 19, 1914.  
B-14420-3  Notoriety Rag - One-Step  
Victor 17601

B-14587-1  Too Much Ginger  
Victor 17575

B-14588-2  The Smiler Rag Medley  
Victor 17575

B-14589-1  Chinese Picnic And Oriental Dance Medley  
Victor 17601

VAN EPS (SIC) (on wax of Edison Blue Amberol 2225)  
Fred Van Eps (banjo solo), unknown orchestra.  
New York City, before April, 1914.  
The Junk Man Rag Medley  
Edison Blue Amberol 2225 (cy)  
NOTE: - Record supplement information: ‘Mr. Van Eps has used for his medley three ragtime song-hits, all of which have been remarkably successful. In the order he plays them they are: ‘The Junk Man Rag’ (played in the key of D), ‘Harmony Joe’ (in C), and ‘That Teasin’ Rag’ (in F).’

VAN EPS’ BANJO ORCHESTRA  
Fred Van Eps (banjo), others unknown.  
New York City, ca July, 1914.  
My Hindoo Man - One-Step  
Edison Blue Amberol 4638 (cy)
VANEPS BANJO ORCHESTRA
Fred Van Eps, William Van Eps (banjo), Felix Arndt (piano), Howard Kopp (drums).
New York City, July 25, 1914.
39500-2  My Hindoo Man  Columbia A-1593, Regal G-6892
39501-2  Thanks For The Lobster  Columbia A-1593, Regal G-6892
39502-2  Sans Souci (Maxixe Breslienne)  Columbia A-1594
39503-2  Some Baby (Maxixe Dance)  Columbia A-1594

VANEPS TRIO
Fred Van Eps (banjo), Felix Arndt (piano), William H. Reitz (drums).
New York City, July 28, 1914.
B-15093-1,2,3  The Old Folks Rag  Victor rejected
C-15093-1,2  The Old Folks Rag  Victor rejected (12")
B-15094-1,2,3  Too Much Trouble  Victor rejected

VANEPS TRIO (sic) (on wax of Edison Blue Amberol 2377)
Fred Van Eps (banjo), Felix Arndt (piano), unknown (drums).
New York City, before August, 1914.
Down Home Rag One-Step  Edison Blue Amberol 2377 (cyl)
NOTE: - Record slip information: “The Van Eps Trio, as an organization, is new to Edison owners, although its leading member, Fred Van Eps, is an old favorite to you all, through the many banjo records of sterling quality he has made. If you like this combination of Banjo, Piano and Drum - or, on the contrary, if you do not - we should like to have your verdict.”

VANEPS BANJO ORCHESTRA
Probably including Fred Van Eps, William Van Eps (banjo), Felix Arndt (piano).
New York City, September, 1914.
3482  Kakuda - One-Step  Edison 50225, Blue Amberol 2571 (cyl)

VANEPS TRIO
Fred Van Eps (banjo), Felix Arndt (piano), Eddie King (drums).
New York City, September 4, 1914.
15162-4  Ka-Ku-Da  Victor 35400

PLAYED BY VANEPS BANJO ORCHESTRA (on Columbia A-1629)
Fred Van Eps, William Van Eps (banjo), Felix Arndt (piano), Howard Kopp (drums).
New York City, September 25, 1914.
37041-2  As You Please  Columbia A-5613 (12")
37042-2  The Old Folks Rag  Columbia A-5618 (12")
39573-1  I Want To Go Back To Michigan  Columbia A-1629
39574-2  Soup To Nuts  Columbia A-1629
NOTE: - 39573 introducing “Along Came Ruth”.

VANEPS TRIO
Fred Van Eps (banjo), Felix Arndt (piano), Eddie King (drums).
New York City, January 27, 1915.
15632-1  The Original Fox Trot (Intro. When The Turkey In The Straw Danced The Chicken Reel)  Victor 17677, HMV B-526, Gramophone 7-258025
15633-2  I Wonder What Will William Tell  Victor 17799

VANEPS BANJO ORCHESTRA
Probably same as for session of September, 1914
New York City, before May, 1915.
Some Baby - One-Step  Edison Blue Amberol 2593 (cyl)

BANJO SOLO BY FRED VAN EPPS, (sic) WITH ORCHESTRA (on Regal G-7556)
Fred Van Eps (banjo solos), unknown orchestra.
New York City, July 30, 1915.
45897-  Lost Arrow  Columbia proof test
45897-  Lost Arrow (An Indian Romance)  Columbia A-1821, Regal G-7427, G-7556
45898-  Manana  Columbia proof test
45898-  Manana One-Step  Columbia A-1821
NOTE: - Regal G-7556 was transferred from Regal G-7427 in 1922.
FRED VAN EPS
Fred Vaneps (banjo solo), unknown orchestra.

New York City, ca September-October, 1915.

4180 Omena - Intermezzo Edison 50312, Blue Amberol 2782 (cyl)

Fred Vaneps (banjo solos), Frank Banta (piano), unknown (drums-1, cymbals/bones/kazoo -2).

New York City, before December, 1915.

Frolic Of The Coons Rex D-5040
I'm On My Way To Dublin Rex D-5238
I Wonder What Will William Tell -1 Rex D-5238
Hill And Dale - Fox Trot Rex D-5268
The Sparkling Trot - One Step Rex D-5270
Dixie Medley -2 Rex 50851

FRED VAN EPS, BANJO SOLO. PIANO ACC. (on Pathé 20091)
Fred Vaneps (banjo solos), Frank Banta (piano).

New York City, ca 1916.

N-65204 Dixie Medley Pathé 5458, 30261
N-65205 Smiler Rag Pathé 5458, 30261, 10052, 29081
The White Wash Man Pathé 30262, 10054, 29082
Pearl Of The Harem Pathé 30262, 20091

Fred Vaneps (banjo solos), Frank Banta (piano).

New York City, 1916.

N-65208 Omena Pathé 30263
N-65209 Ragtime Episode Pathé 30263

STEANO & REA (on Grand Pree 18103)
BANJO AND PIANO. VAN EPS AND BANTA (on Pathe Actuelle 10577)
VAN EPS AND BANTA (on Homochord C-724)
Fred Vaneps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, 1916.

N-65291-1 Tambourines And Oranges Pathé 1059, 10036, 20987, Actuelle 10577,
                  Perfect 11129, Homochord C-687,
                  Crescent C-10012, Grand Pree 18103
N-65292 High Yellow Pathé 1059, 10036, 20987, Actuelle 10577,
                  Perfect 11129, Grand Pree 18103,
                  Homochord C-724

FRED VAN EPS, BANJO SOLO
Fred Vaneps (banjo solos), accompaniment, if any, unknown.

New York City, ca 1916.

588 Dixie Medley Brunswick 5022
589 Raggin' The Scale Brunswick 5022
Poor Little Butterfly Brunswick 5021
The Smiler Brunswick 5021

BANJO SOLO. PLAYED BY FRED VAN EPS. ORCHESTRA ACCOMPANIMENT (on Columbia A-1989)
BANJO SOLO. WITH ORCHESTRA (on Regal G-7747)
BANJO SOLO BY FRED VAN EPS. (sic) WITH ORCHESTRA (on Regal G-7556)
Fred Vaneps (banjo solos), unknown orchestra.

New York City, March 10, 1916.

46486-1 Pearl Of The Harem Columbia A-1989
46487 Irish Hearts - March And Two-Step Columbia A-2283, Regal G-7427, G-7556
46488-1 The Motor March (Motor March - Two Step*) Columbia A-1989, Regal G-7747*

NOTE: - Regal G-7556 was transferred from Regal G-7427 in 1922.

Fred Vaneps (banjo solos), unknown orchestra.

New York City, March 25, 1916.

46663-3 Hill And Dale Columbia proof test
46663-3 Hill And Dale Columbia A-2034
46664-5 Daly's Reel Columbia A-2034

VAN EPS BANJO ORCHESTRA
Fred Vaneps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), unknown (drums).

New York City, April-May, 1916.

Below The Mason Dixon Line Pathé 30294
Kangaroo Hop Pathé 30374

Fred Vaneps (banjo solos), the Victor Orchestra.

New York City, May 12, 1916.

B-17673-1,2,3 Ragging The Scale - Fox Trot Victor rejected
B-17674-1,2 Daly's Reel - One-Step And Buck Dance Victor rejected
B-17675-1,2 Medley Of Southern Melodies Victor rejected

519
VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

Dance O’ The Dollys  Pathé 20041

BANJO WITH ORCHESTRA FRED VAN EPS (on Victor 18085)
PLAYED BY MR. FRED VAN EPS ENGLISH BANJO WITH ORCH. (sic) (on HMV B-834)
Fred Van Eps (banjo solos), the Victor Orchestra.

New York City, June 1, 1916.
B-17673-4 Ragging The Scale - Fox Trot
B-17674-3 Daly’s Reel - One-Step And Buck Dance
B-17675-3 Medley Of Southern Melodies

NOTE: - Victor 1921 catalogue information for 17675: • ’Massa’s in de Cold, Cold Ground’ -’Essence Dance’ -’Kingdom Coming’ -’Golden Slippers’ -’Carve Dat ’Possum’.

PEERLESS QUARTET. BANJO BY VAN EPS
Albert Campbell, Henry Burr, John W. Meyer, Arthur Collins (vocal quartet), Fred Van Eps (banjo).

New York City, August 1, 1916.
B-18170-2 Mississippi Days
Welcome, Honey, To Your Old Plantation Home
Musical Sam From Alabam’

VAN EPS BANJO ORCHESTRA
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), unknown (drums), Arthur Collins (vocal-1).

New York City, before September, 1916.
Alagazam -1 Pathé 30294
Down Home Rag Pathé 5704, 30311

VAN EPS-BANTA DANCE ORCHESTRA
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), unknown (drums).

New York City, before November, 1916.
Chinese Picnic/Oriental Dance Pathé 35014
Sun Dance Pathé 35014
The Witching Hour Pathé 35100

VAN EPS BANJO ORCHESTRA
VAN EPS BANJO BAND (on Par-o-Ket 42)
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), Eddie King (drums)

New York City, ca November, 1916.
Walkin’ The Dog Par-o-Ket 40
Poor Little Butterfly Par-o-Ket 42
The Smiler Par-o-Ket 42
Oriental Rag Par-o-Ket 45

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, ca November, 1916.
Chinese Picnic Majestic 176 (7")
Ragging The Scale Majestic 2029 (9")

Fred Van Eps (banjo solos), unknown orchestra.

47198 Southern Medley I Columbia proof test
47199 Southern Medley II Columbia A-2179

VAN EPS TRIO (on Crescent C-10012)
VAN EPS-BANTA DANCE ORCHESTRA (on Pathé 20087)

Probably: Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, ca December, 1916.
N-65894-2 Teasin’ The Cat - One Step Pathé 20087, Crescent C-10012
N-65895 Pretty Baby Pathé 20087
N-65896 Hawaiian Blues Pathé 20107, 1060, Empire 6219

VAN EPS-BANTA DANCE ORCHESTRA (sic)
Fred Van Eps (banjo), Frank Banta (piano).

New York City, ca December, 1916.
65207-T White Wash Man Pathé 20094

VAN EPS’S TRIO (sic)
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, ca December, 1916.
Cupid’s Arrow Emerson 5158 (5"), 7121 (7")
Kangaroo Hop Emerson 5190 (5"), 7144 (7")
Sparkling Trot Emerson 780
Fred Van Eps (banjo solos), unknown orchestra.

Possibly New York City, ca 1917-1920.

Dill Pickles
Cupid's Arrow
NOTE: - Phonocut is a Pathé-type vertical-cut record. It was made by the Phono-Cut Record Company of Boston, Massachusetts.

Fred Van Eps (banjo solos), unknown (piano).

New York City, ca 1917-1920.

The Smiler
American Favourites Medley
The Whitewash Man
Yankee Land
NOTE: - Princess is a Pathé-type vertical-cut record. It was made or only distributed by the Sapphire Record And Talking Machine Company, New York.

Fred Van Eps (banjo solos), unknown (piano).

New York City, ca 1917-1920.

Kangaroo Hop
Smiler Rag
NOTE: - Majestic is a Pathé-type vertical-cut record. It was made by the Majestic Phonograph Company, New York.

Fred Van Eps (banjo solos), unknown orchestra.

Possibly New York City, ca 1917-1920.

Dill Pickles
Cupid's Arrow
Dixie Medley
Campin' On De Ole Swanee
NOTE: - Remington records were apparently sold by the Starr Piano Company (Gennett)

Fred Van Eps (banjo solos), unknown (piano).

New York City, ca 1917-1920.

Yankee Land
The Whitewash Man
NOTE: - Domestic records were apparently sold by the Starr Piano Company (Gennett)

Fred Van Eps (banjo solos), accompaniment unknown.

New York City, about or before 1917.

Darkies' Tickle
Darkies' Patrol

Fred Van Eps (banjo solos), unknown (piano).

New York City, February 1, 1917.

Ragging The Scale
Teasing The Cat
Alabama Slide
Hill And Dale
On The Dixie Highway
I Wonder What William Tell Will Tell

Fred Van Eps (banjo solos), unknown (piano).

New York City, before April-May, 1917.

Inner Circle Toddle
Dixie Medley
### VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

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<td>Havanola</td>
<td>Emerson 7610</td>
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<tr>
<td>002</td>
<td>The Pearl Of The Harem</td>
<td>Emerson 7610</td>
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**Fred Van Eps Banjo Orchestra**
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

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<td>S04</td>
<td>Hill And Dale</td>
<td>Par-o-Ket 104</td>
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### VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

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<td>2000-2</td>
<td>Razzberries - One-Step</td>
<td>Victor 18376</td>
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<td>2001-1</td>
<td>Ching-Chong - One-Step (Intro: Alexander's Dixie)</td>
<td>Victor 18404</td>
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### VAN EPS DANCE ORCHESTRA
Probably: Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), possibly unknown (second banjo) and/or unknown (drums).

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<td>2823-2</td>
<td>Calico Coco</td>
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<td>2843-2</td>
<td>Indianola Dance</td>
<td>Emerson 7295</td>
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</table>

**NOTE:** - Label of Emerson 7299 states “A Light-footed rhymette to Perfection” (sic).
VAN EPS & BOUDINI
Fred Van Eps (banjo), Dan Boudini (accordion).
1978 Kee To Kee Rag New York City, probably early 1918.
Brunswick 5233

VAN EPS' BANJO QUARTETTE
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, ca April-May, 1918.

Sing Ling Ting Okeh 1025
Oh, Lady! Okeh 1025

Fred Van Eps (banjo solo), unknown orchestra.
Leave It To Jane New York City, ca 1918.
Okeh 1026

BANJO AND ACCORDION DUET BY VANEPS AND BOUDINI (on Medallion 818, Emerson 7392)
Fred Van Eps (banjo), Dan Boudini (accordion).

3194-1 Kee To Kee Rag, Fox Trot (Key To Key Rag*) New York City, ca June 1918.
(9")
Down South, Descriptive Southern Dance Emerson 957*, Medallion 818 (9")
Emerson 957, 7392, Medallion 817 (9").

Fred Van Eps (banjo solo), Dan Boudini (piano).

77890 Kee-To-Kee New York City, June 15, 1918.
Columbia rejected

Fred Van Eps (banjo), Dan Boudini (possibly accordion).

77910 Coon Band Contest New York City, June 22, 1918.
Columbia rejected

VAN EPS ORCHESTRA
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, before July, 1918.

Poor Butterfly York Y-553
Topsy York Y-553

Fred Van Eps (banjo solo), unknown (piano).
Tambourines And Oranges New York City, before July, 1918.
York Y-554

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, before July, 1918.

Teasing The Cat York Y-555
Hawaiian Blues York Y-589

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, ca July, 1918.

Some Shape Okeh 1067
Hello, Central, Give Me No-Man's-Land Okeh 1067
Sinbad - Medley Okeh 1068

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, ca August, 1918.

A Coon Band Contest -1 Emerson 993, 7425* (7")
3285-1* When You Come Back, Medley (Intro.: Bring Me Gennett 7651
Emerson 993, 7425* (7")
A Letter From My Old Home Town Medallion 826 (9")
(When You Come Back And Bring Me A Letter From My Old Home Town <Medley>*)

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, ca August, 1918.

Calicoco Gennett 7651
Silver Heels Gennett 7651

VAN EPS-BANTA QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, ca August, 1918.

I'm Gonna Pin A Medal On The Girl I Left Behind Okeh 1100
(9")
When You Come Back (Intro.: Bring Me A Letter Okeh 1099
From My Old Home Town)
VANEPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, October 24, 1918.
78151-1,2 Round The Town Columbia rejected

VANEPS-BANTA TRIO
Same.
New York City, ca November, 1918.
3380-1 'Round The Town, Fox Trot Emerson 7462 (7"), 9122 (9")
3381-1 Good-Bye, France, Medley (Intro: Come On Papa Emerson 7462 (7"), 9122 (9")
- Oh What A Time For The Girleys When The Boys Come Marching Home

FRED VAN EPS BANJO ORCHESTRA
Fred Van Eps (banjo), others unknown.
New York City, about or before 1919.
Johnny Get Your Gun Indestructible 3472 (cyl)
Climbing Up The Golden Stairs Indestructible 3473 (cyl)
Chong (He Come From Hong Kong) Indestructible 3474 (cyl)
How Ya Gonna Keep 'Em Down On The Farm Indestructible 3475 (cyl)
The Vamp Indestructible 3476 (cyl)
Tell Me Why Indestructible 3477 (cyl)
Mammy O'Mine Indestructible 3479 (cyl)
Alcoholic Blues Indestructible 3480 (cyl)

VANEPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (drums, xylophone, chimes).
New York City, ca January, 1919.
Kirmanshah OKeh 1138
Round The Town OKeh 1139
Below Deck Rag OKeh 1140, Phonola 1140
Goodbye, France (Intro. Come On, Papa) OKeh 1143
Take A Chance (Intro. Love Me In The Spring) OKeh 1143

FRED VAN EPS BANJO ORCHESTRA
Fred Van Eps (banjo), others unknown.
New York City, ca March, 1919.
How Ya Gonna Keep 'Em Down On The Farm? (Intro.: My Barney Lies Over The Ocean) OKeh 1188
Chong (He Come From Hong Kong) (Intro.: Anything Is Nice If It Comes From Dixieland) OKeh 1199

VANEPS BANTA TRIO. BANJO, PIANO & SAXOPHONE
Same.
New York City, ca March, 1919.
3515-3 Rupana, One Step Emerson 7493 (7"), 9173 (9")
3516-1 Flutter On By, My Broadway Butterfly Emerson 7493 (7"), 9173 (9") Intro: "Monte Christo", Fox Trot

FRED VAN EPS. BANJO SOLO WITH PIANO ACCOMPANIMENT (on Victor 16266)
Fred Van Eps (banjo solos), Frank Banta (piano).
New York City, March 13, 1919.
B-22712-3 Silver Heels - One-Step Victor 16266
B-22713-1,2 Keep Off The Grass - One-Step Victor rejected
NOTE: - The above Victor replaced Vess L. Ossman's recording on the same issue number.

FRED VAN EPS. BANJO SOLO WITH PIANO ACCOMPANIMENT (on Victor 16266)
Fred Van Eps (banjo solos), Frank Banta (piano).
New York City, April 4, 1919.
B-22712-4,5,6 Silver Heels - One-Step Victor rejected
B-22713-5 Keep Off The Grass - One-Step Victor 16266
NOTE: - The above Victor replaced Vess L. Ossman's recording on the same issue number.
VANEPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, April 9, 1919.
B-227 41-2 Oh, Susie, Behave! - Medley One-Step
(Intro.: Oh, Susie, Behave! / I’m Going To Settle Down Outside Of London Town)
Van Winkle Slept With One Eye Open
B-227 42-2 Monte Cristo, Jr. - Medley Fox Trot (Intro.: Flutter On By, My Broadway Butterfly/Monte Cristo)

VANEPS BANTA TRIO
Same.
4163-1 You’re The One That I Want
4164-2 Chong (He Come From Hong Kong), Medley,
Intro.: Anything Is Nice If It Comes From Dixieland (Chong <Medley> Intro: "Anything Is Nice If It Comes From Dixieland")

VANEPS BANTA TRIO
Same.
Chinese Chop Sticks
Song Of Omar

VANEPS-BANTA QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, ca June, 1919.
663 My Dreamy Little Lotus Flower

VANEPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
Montreal, Canada, ca August, 1919.
HMV 216054 I’m Always Chasing Rainbows
HMV 216054 Kisses
HMV 216054 Smiles
HMV 216055 Tears
HMV 216056 Have A Smile
HMV 216056 Out Of The East

VANEPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), possibly George Gershwin (piano -2), George Hamilton Green (xylophone -1).
Montreal, Canada, ca November, 1919.
HMV 216081 I’m Climbing Mountains -1
HMV 216081 The Vamp -1
HMV 216083 Since Katy The Waitress Became An Aviatress -1
HMV 216090 I Might Be Your Once-in-a-while
HMV 216090 Swanee - One Step -1/-2

NOTE: - There is no sign of Fred Van Eps on HMV 216083, it is listed in "Roll Back the Years, History of Canadian recorded sound and its legacy, Genesis to 1930, by Edward B. Moogk, National Library of Canada, Ottawa 1975", p. 313, as by "Van Eps Quartet", reverse side by "Beck’s Orchestra".
VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, November 6, 1919.

B-23327-1,2,3 'Round The Corner
B-23328-2 Where The Lanterns Glow - Medley Fox Trot [Intro.: Where The Lanterns Glow/My Dreamy Little Lotus Flower]
B-23328-3 Where The Lanterns Glow - Medley Fox Trot [Intro.: Where The Lanterns Glow/My Dreamy Little Lotus Flower]

VAN EPS TRIO (on Melodisc 701)

VAN EPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, ca November, 1919.

7065-C Buddha (My Own) OKeh 4087, Lindstrom A-4128
Round The Corner (Intro.: It's Great To Be Married) OKeh 4048

FRED VAN EPS, BANJO
Fred Van Eps (banjo solos), accompaniment, if any, unknown.
New York City, ca November, 1919.

2957 Daly’s Reel Brunswick 2018
2960 Chinese Picnic Brunswick 2018

NOTE:- The above are listed in the 1927 Brunswick catalogue.

Fred Van Eps (banjo), Rudy Wiedoeft (saxophone), Frank Banta (piano).
New York City, December 22, 1919.
(Unknown title)

VAN EPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
Montreal, Canada, ca January, 1920.

Bohemia HMV 216097

VAN EPS-BANTA TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, ca February, 1920.

N-68343-1 Left Alone Again Blues [Intro.: Goodnight Boat] Pathé 22346
N-68344 When The Wedding Bells Are Ringin’ [Intro.: Little Girls, Goodbye] Pathé 22346

VAN EPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
Montreal, Canada, March, 1920.

Rose Of Washington Square HMV 216147
Venetian Moon HMV 216147
I’ve Got The Blues For My Kentucky Home HMV 216228
The Hula Blues HMV 216230

VAN EPS TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
Montreal, Canada, April, 1920

Bell Hop Blues HMV 216150
Just A Little Touch Of Paris HMV 216150
When The Sun Goes Down In Cairo Town HMV 216161

VAN EPS-BANTA TRIO
Same.
New York City, ca April, 1920

Just A Little Touch Of Paris Pathé 22354
Bell Hop Blues Pathé 22354

VAN EPS BANTA TRIO (on Emerson 10206)
VAN EPS TRIO (on Melodisc 701)

SAME.

New York City, ca May, 1920

4691-1 Fee Fi Fo Fum Emerson 10206
4692-1,2 Palm Beach Rag Emerson 10206, Medallion 701 (7”)*
(21541-1*) Melodisc 701 (7”)*

BANJO SOLO ORCHESTRA ACCOMPANIMENT. PLAYED BY FRED VAN EPS (on Columbia A-2983)
BANJO SOLO. BY FRED VAN EPS. WITH ORCHESTRA (on Columbia 3078)
Fred Van Eps (banjo solo), unknown orchestra.
New York City, June 11, 1920

79267-2 Persiflage Columbia A-2983, 3078
BANJO, SAXOPHONE, XYLOPHONE AND PIANO (FOR DANCING). VAN EPS QUARTET (on Victor 18681)
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, June 15, 1920.

24084-1,2,3,4 Scandal Walk Victor rejected
24085-3 So Long Oo-Long (How Long You Gonna Be Gone?) - introducing "Jean"

VAN EPS SPECIALTY FOUR
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta or George Gershwin (piano), George Hamilton Green (xylophone).
New York City, ca June, 1920.
41186-3 A Young Man's Fancy Emerson 10211, Medallion 8198
41187-2 Scandals Of 1920 - Medley (Intro. Scandal Walk/Idol Dreams)
Emerson 10211, Medallion 8199

VAN EPS-BANTA TRIO
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).
New York City, ca July, 1920.
41277-3 Yo-San Emerson 10242
41278-2,3 Whispering Emerson 10242, Medallion 8209

THE JAZZ THREE (on Homochord H-217)
THE THREE DIAMONDS-JAZZ TRIO (on Homochord)
VAN EPS QUARTET
Same.
New York City, ca July, 1920.
6142 Will You Remember Or Will You Forget? Vocalion 14099, X-9049,
(intro. We’re Pals) Homochord H-217
6144 April Showers Bring May Flowers (Intro. Pip-Pip, Toot-Too, Goodbye-ee) Vocalion 14099, Homochord 61067, B-857

PLAYED BY FRED VANEPS. ORCHESTRA ACCOMPANIMENT (on A-2983)
BANJO SOLO BY FRED VANEPS. WITH ORCHESTRA (on 3078)
Fred Van Eps (banjo solo), unknown orchestra.
New York City, July 21, 1920.
79356-2,3 Coconut Dance Columbia A-2983, 3078
Fred Van Eps (banjo solos), unknown (piano).
New York City, before August, 1920.
Chinese Picnic & Oriental Dance Emerson 781
L’Infanta March Emerson 796

VAN EPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).
New York City, ca September, 1920.
April Showers Bring May Flowers (Intro. Pip-Pip, Toot-Too, Goodbye-ee) Pathé 20468, 1385
Murder! Pathé 20468, 1385

PLANTATION TRIO. BANJOS AND GUITAR (on Victor 16667)
FR ED V AN E PS
Fred Van Eps, William Van Eps (banjo solos), possibly Dave Ramseyer (guitar -1 ), Frank Banta (piano).
New York City, September 22, 1920.
24291-3 A Bunch Of Rags -1 Victor 16667, Zonophone 3791
24292-1 Turkey In The Straw Medley Victor 16390
NOTE: - Victor 16667 replaced Vess L. Ossman’s recording on the same issue number. Victor 16390 replaced Vess L. Ossman’s recording on the same issue number. Title of Ossman’s recording on 16390 was labelled “Turkey In De Straw Medley”.

FR ED V AN E PS
Same.
New York City, September 23, 1920.
24293-1,2,3 Dixie Girl Victor rejected

PLANTATION TRIO. BANJO-MANDOLIN-GUITAR
Fred Van Eps (banjo), probably William Van Eps (mandolin), possibly Dave Ramseyer (guitar), Frank Banta (piano).
New York City, October 23, 1920.
24294-2 St. Louis Tickle Victor 16092
NOTE: - The above Victor replaced Vess L. Ossman’s recording on the same issue number.
VANEPS SPECIALITY FOUR (on Symphonola 4309)
VANEPS SPECIALITY QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).

41425-1  Waiting For The Sun To Come Out
41426-1  Somebody
Emerson 10285, Medallion 8241
Emerson 10285, Medallion 8242,
Symphonola 4309

Fred Van Eps (banjo solo), Frank Banta (piano).

24540-2  Old Folks At Home
New York City, October 21, 1920.

FR ED VANEPS, BANJO SOLO WITH ORCHESTRA (on 16667)
Fred Van Eps, William Van Eps (banjo), unknown (guitar).

24293-6  Dixie Girl - March
Victor 16667
NOTE: - The above Victor replaced Vess L. Ossman’s recording on the same issue number.
Title of Ossman’s recording is labelled “Dixie Girl - March And Two-Step”.

FRED VANEPS
Fred Van Eps (banjo solo), unknown orchestra.

Same session.

A Gay Gossoon
VICTOR 16092
NOTE: - The above Victor replaced Vess L. Ossman’s recording on the same issue number.

VANEPS-BANTA TRIO
VANEPS-BANTA DANCE ORCHESTRA (on Pathé 1351, Actuelle 10109)
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

N-68910  Just Snap Your Fingers At Care
Pathé 22486, 1351, Actuelle 10109

N-68911  Marriage Bells
Pathé 22992, 022482, Actuelle 10109

VANEPS QUARTET (sic)
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

Montreal, Canada, ca January, 1921.

Pretty Miss Virginia (Waltz)
HMV 216247
Vamping Rose Intro. “Sweetheart”
HMV 216314
Dixie - One Step
HMV 216316
Just Because
HMV 216338

ORI ENTOCTETTE (sic) (on Vocalion M-1006)
The JAZZ THREE (sic) (on Homochord H-283)

VANEPS QUARTET

Same.

7256  Snuggle (Close To My Heart)
Vocalion 14177, X-9080

7258  Moonbeams
Vocalion 14177, X-9081

7263  April Showers Bring May Flowers (Intro.:
Vocalion 14099, X-9215, M-1006,
Pip-Pip, Toot-Toot, Goodbye-ee)
Homochord H-283

ETHEL WATERS JAZZ MAST ERS (sic) (on Black Swan 2074, 10070)
UNIVERSITY FOUR (on Black Swan 2086, 6006)

VANEPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).

New York City, April, 1921.

Snuggle (Close To My Heart)
Olympic 15110, Black Swan 2074, 10070
Moonbeams
Olympic 15103, 1464, Black Swan 2086, 6006
April Showers
Olympic 15103
NOTE: - All Black Swans listed above may not have been issued.

FRED VANEPS, BANJO SOLO, ORCHESTRA ACC. (on Paramount 33080)
FRED VANEPS, BANJO SOLO (on Harmograph 2514)
BAN JO SOLO BY FRED VANEPS (on Grey Gull 4025)
Fred Van Eps (banjo solo), unknown orchestra.

New York City, late May, 1921.

734-2  Medley Of Southern Melodies (Medley Of
Southern Airs*)
Paramount 33080, Claxtonola 10080,
Domino 0109, Harmograph 2514,
Radiex 4025, Grey Gull 4025*

735-2,3  Dixie Medley
Paramount 33080, Claxtonola 10080,
Radiex 4025, Harmograph 2514, National
Music Lovers 1011

NOTE: - Some pressings of National Music Lovers 1011 use matrix 41971, recorded September 8, 1921.

528
VANEPS SPECIALITY QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), possibly George Gershwin (piano), George Hamilton Green (xylophone).

New York City, ca June, 1921.
Swanee Rose
Just Because

RUDY GRAHAMS ORCHESTRA (on Phantasie 14252)
VANEPS QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).

New York City, ca July, 1921.
Second Hand Rose
Just Because
Dixie

VANEPS QUARTETTE (on Starr)
Same.
7604-A Second Hand Rose
Cardinal 2043, Clarion 1104
7605 Mal! (He's Making Eyes At Me)
Gennett 4771, Starr 9161, Connorised 3014, Coliseum 1444, Apex 498, Edison Bell Winner 3720

NOTE: Reverse side of Connorised 3014 is also credited to the Van Eps Quartet, but in fact it is by the Black Hawk Inn Orchestra.

VANEPS QUARTET
Same.
Figaro
Stop! Rest Awhile

BANJO SOLO BY FRED VAN EPS (on Grey Gull 4025)
BANJO SPECIALITY BY VAN EPS (on Oriole 125)
Fred Van Eps (banjo solos), unknown orchestra.
New York City, ca August-September, 1921.
Cocoanut Dance

NOTE: Some pressings of National Music Lovers 1011 use matrix 735, recorded late May, 1921.

JOE BRIGGS - BANJO (on Black Swan 2062, 60002)
DANNY LEWIS - BANJO SOLO (on Black Swan 2061)
BANJO SOLO. FRED VAN EPS. WITH ORCH. ACC. (on Olympic 18113)
Fred Van Eps (banjo solos), unknown orchestra.

New York City, ca 1921-1922.
Cocoanut Dance
Southern Dixie Medley

NOTE: The above are possibly identical to the ones recorded on September 8, 1921.

VANEPS SPECIALITY QUARTET
Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).

New York City, ca September-October, 1921.
Baby Face
How Many Times? (Intro.: Mama Whip! Mama Spank!)

DON PARKER TRIO
Don Parker (soprano-saxophone, alto-saxophone), Frank Banta (piano), Fred Van Eps (banjo).

New York City, March 30, 1922.
Pick Me Up And Lay Me Down In Dear Old Dixieland
Georgia (Intro. Malinda Brown)

VANEPS QUARTET
VANEPS-BANTA DANCE ORCHESTRA (on Pathé 1351)
Probably: Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano), George Hamilton Green (xylophone).

New York City, ca April, 1922.
Scandal Walk
## VAN EPS AND BANTA, BANJO & PIANO (on Actuelle 020779)

**Louis Edmonds & Frank Grant. Banjo & Piano (on Perfect 14028)**

Fred Van Eps (banjo solo), Frank Banta (piano).

| N-69725-1 | Lonesome Mama Blues | New York City, June 21, 1922. |
| N-69725-2 | Lonesome Mama Blues | Pathé test proof |
| N-69726-1 | Bunch Of Keys | New York City, June 27, 1922. |

**American Jazz Band (on Odeon 311996)**

Probably Fred Van Eps (banjo), orchestra conducted by Milo Rega.

| 70818-A   | Away Down South     | New York City, August 21, 1922. |
| 70819-A   | Down South          | Pathé test proof |

**Banjo Solo. Fred Van Eps (on Edison 51089)**

Fred Van Eps (banjo solo), John F. Burckhardt (piano).

| 8618-C-3-3 | Lonesome Mama Blues | New York City, October 5, 1922. |
| 8634       | Darkay's Dream/Darkay's Awakening | Edison 51112 |
| 8635-C-2-3 | Frolic Of The Coons | Edison 51089 |

**Banjo Solo. Fred Van Eps (on Edison 51112)**

Fred Van Eps (banjo solo), John F. Burckhardt (piano).

| 8691-1-A-3-1 | Coconaut Dance -1 | New York City, October 22, 1922. |
| 8692-8-5-1   | Chinese Picnic And Oriental Dance | Edison 51112 |

**Banjo Solo played by Fred Van Eps with orchestral accompaniment**

Fred Van Eps (banjo solo), unknown orchestra.

| 10937      | Coccoanut Dance    | New York City, February, 1923. |
| 11044      | Dixie Medley       | Vocalion 14557, X-9370, M-1163 |

**Banjo Solo played by Fred Van Eps with piano accompaniment**

Fred Van Eps (banjo solo), unknown (piano).

| 8900       | Medley Of Southern Melodies | New York City, March, 1923. |
| 9108       | Dancing On The Housetop  | Edison 51480, Blue Amberol 4962 (cyl) |
| 9109       | On The Village Green    | Edison 51480, Blue Amberol 4970 (cyl) |

**Fred Van Eps (banjo solo), Robert Van Eps (piano).**

| 9108       | Dancing On The Housetop  | New York City, September 4, 1923. |
| 9109       | On The Village Green    | Private recording |

**Leo Wilmott (on Grand Pree)**

Fred Van Eps, Banjo Solo (on Silvertone 1228)

**Banjo Solo with piano. Fred Van Eps (on Pathé Actuelle 10716)**

Fred Van Eps (banjo solo), Frank Banta (piano).

| N-70341-1 | Grace And Beauty | New York City, ca September 28, 1923. |
| N-70342-1 | The Oriole      | Pathé 021088, 1138, Actuelle 10716, Pathé 021088, 1138, Actuelle 10716, Perfect 11160, Silvertone 1228, Perfect 11160, Silvertone 1228, Grand Pree 18224, Grand Pree 18224 |

Fred Van Eps (banjo solo), Robert Van Eps (piano).

| N-70341-1 | Grace And Beauty | New York City, October 17, 1923. |
| N-70342-1 | The Oriole      | Private recording |

**Nigger In A Fit**

Fred Van Eps (banjo solo), Robert Van Eps (piano).
BANJO SOLO. FRED VAN EPS. PIANOFORTE BY JOHN F. BURCKHARDT

Fred Van Eps (banjo solos), John F. Burckhardt (piano).

9365  Ragtime Oriole    Edison 51324
9366  Grace And Beauty  Edison 51324

WILMOTT & DIX (on Grand Pree 18176)
VAN EPS & BANTA (on Homochord)
VAN EPS NOVELTY TRIO (on Apex 654)
VAN EPS NOVELTY ORCHESTRA (on Perfect)

Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, February 6, 1924.

N-105135- That "F" Tune  Pathé 1048, Pathé Actuelle 036063, 10686, Perfect 14224, Grand Pree 18176, Homochord C-687
N-105136- Not So Long Ago (Songs Without The Moisture*)  Pathé 1048, Pathé Actuelle 036055, 10686*, Perfect 14236, Apex 654, Grand Pree 18176*, Homochord C-724**

Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, March 11, 1924.

N-105199- The Flatterer  Pathé proof test

VAN EPS NOVELTY ORCHESTRA (on Perfect)

Same.

N-105199- The Flatterer  Pathé Actuelle 036074, Perfect 14255
N-105200- The Merry Bohemian Girl  Pathé Actuelle 036071, Perfect 14252

VAN EPS TRIO

Same.

N-105308- Chanson Sans Paroles and Paderekowski’s Minuet  Pathé Actuelle 036107, Perfect 14288
N-105309- Aragonaise and Simple Confession  Pathé Actuelle 036103, Perfect 14284

VAN EPS TRIO

Same.

N-105545-B Anitra’s Dancing Lesson  Pathé Actuelle 036239, Perfect 14420
N-105546-A Gypsy Memories - (Medley)  Pathé 025137, Perfect 11571, Harmograph 1027

BANJO FRED VAN EPS. PIANOFORTE BY JOHN F. BURCKHARDT (on Edison 51514)

Fred Van Eps (banjo solos), John F. Burckhardt (piano).

10222-B-1-5 A Ragtime Episode  Edison 51514
10223-A-1-5 The Smiler  Edison 51514, Blue Amberol 5182 (cyl)

Fred Van Eps (banjo solos), accompaniment, if any, unknown.

New York City, May 29, 1925.

10413 The New Gaiety  Edison 51604, Blue Amberol 5065 (cyl)
10414 Persiflage  Edison 51604 Blue Amberol 5066 (cyl)

VAN EPS TRIO, BANJO (on Perfect)

Fred Van Eps (banjo), Nathan Glantz (alto-saxophone), Frank Banta (piano).

New York City, ca September 10, 1925.

N-106246- Nigger In A Fit  Pathé 36337, Perfect 14518

THE FLORIDA FOUR

J. Wheeler Wadsworth (alto-saxophone), John F. Kimmel (accordion), Frank Banta (piano), Fred Van Eps (banjo)

New York City, September 24, 1925.

10593 I’m Tired Of Everything But You  Edison 51630
10594 Nobody But Funny  Edison 51630, Blue Amberol 5083 (cyl)

THE FLORIDA FOUR

Probably same, Arthur Hall (vocal -1), Vernon Dalhart (vocal -2).

New York City, November 10, 1925.

10672 Roll ’Em, Girls -1  Edison 51650, Blue Amberol 5066 (cyl)
10673 Miami -2  Edison 51650

BANJO FRED VAN EPS. JOHN F. BURCKHARDT AT THE PIANO (on Blue Amberol 5138)

Fred Van Eps (banjo solos), John F. Burckhardt (piano).

New York City, February 17, 1926.

10835 Dinah  Edison 51702
10836 I’m Sitting On Top Of The World  Edison 51702, Blue Amberol 5138 (cyl)

NOTE: - Matrix 10835 also issued on Edison Sample Advertising Record #5, side R (matrix 10100).
NOVELTY BLUE BOYS
THE DIXIE TRIO (on Grey Gull 1464, Radiex 1464)
INSTRUMENTAL TRIO (on Madison)
MISSISSIPPI TRIO (on Piccadilly)
Andy Sannella (clarinet, alto-saxophone), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca May, 1927.
2507-A,B St. Louis Blues
Grey Gull 1464, Grey Gull 7023, Radiex 1464, 7023, Madison 1914, Piccadilly 490

NOVELTY BLUE BOYS
THE MELODY MASTERS (on Radiex 1464)
DIXIE TRIO (on Grey Gull 1464)
MUSICAL TRIO (on Madison)
Andy Sannella (clarinet, alto-saxophone, vocal -1 ), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca June, 1927.
2586-A John Henry Blues -1
Grey Gull 1465, Grey Gull 7023, Madison 1920
2587-A Mississippi Mud
Grey Gull 1464, 7029, Radiex 1464

NOTE: - Grey Gull 7029 is anonymous.

MUSICAL TRIO (on Madison)
SOUTHERN RHYTHM MASTERS (on Sunrise 33009)
WABASH TRIO (on Grey Gul and Radiex)
Andy Sannella (clarinet, alto-saxophone), unknown (violin), Frank Banta (piano), John Cali or Fred Van Eps (banjo).
New York City, ca July, 1927.
2646-A Beale Street Blues *
Grey Gull 1479, Radiex 1479, Grey Gull 7024, Madison 1920, 5015, Sunrise 33009, Globe 1479
125-A

MISSISSIPPI TRIO (on Van Dyke)
NOVELTY BLUE BOYS (on Grey Gul 1485)
SOUTHERN TRIO (on Madison)
WABASH TRIO (on Grey Gul 7025, 1486, Radiex 1585)
Andy Sannella (clarinet, alto-saxophone), John Cali or Fred Van Eps (banjo).
New York City, ca August, 1927.
2688-A Hard Times Blues
Grey Gull 7025, 1486, Radiex 7025, Van Dyke 77025
2689-A Yellow Dog Blues
Grey Gull 7025, 1585, Radiex 7025, Radiex 1485, Van Dyke 77025, Madison 1921

NOTE: - Matrices 2690/1 are tenor-banjo solos by John Cali. So the banjo player on the last four sessions of the Novelty Blue Boys could also be John Cali.

FRED VAN EPS
Fred Van Eps (banjo solo).
701302 Nola and Glenside March
American Record Corporation TO-20
NOTE: - The TO (Test Only) series was used purely for demonstration purposes and was not intended for issue.

PLAYED BY FRED VAN EPS, BANJO. ROBERT VAN EPS, PIANO
Fred Van Eps (banjo solos), Robert Van Eps (piano).
Plainfield, New Jersey, 1950.
Nola Smiler Rag Maple Leaf Rag Ragtime Oriole Dell Oro Bolero (Moszkowski)
5 String Banjo # 1 5 String Banjo # 2 5 String Banjo # 3 5 String Banjo # 4 5 String Banjo # 5 5 String Banjo # 6
NOTE: - The above were recorded in Fred Van Eps' own recording laboratory and first issued by Fred Van Eps in March, 1952. The masters tape is dated with the year of 1950, while the duplicate master sent to Van Eps' friend Tom Edwards for issue in Great Britain has the date of March 21, 1954. There are small errors in execution of K-149 and K-150. 100% perfect takes of these exist on the tapes made for LP release. They were probably sliced in error. The above six sides were selected from a good many masters that were put on tape by Fred Van Eps and his son Robert like "William Tell Overture", "When Erastus Plays His Old Kazoo", "Whitewash Man", "Crackerjack" (Morley) and many others. This duo continued to make tapes right up the death of Fred Van Eps, but they were never issued.

Fred Van Eps (banjo solos), Robert Van Eps (piano).
Low Down High Syncopatin' Shuffle
Long Beach, California, ca 1955-1956.
Private recording Private recording

532
In 1956 FRED VANEPS recorded an LP (12” 33 1/3 rpm microgroove), that was issued on his own “5 String Banjo” label. He was accompanied by his son Robert Van Eps at the piano. The titles are “Cubist”, “Cocoanut Dance”, “Divertisment”, “St. Louis Rag”, “Rondo Caprice”, “Ramshackle Rag”, “Pierette”, “Chinese Picnic”, “Silverheels”, “Indian Summer”, “Cupid’s Arrow”, “La Premier”.

He also recorded on banjo with his own Dance Orchestra, with the Green Brothers and with Rudy Wiedoeft’s Californians.

WILLIAM VANEPS +
See FRED VANEPS.

VAN LEER’S NOVELTY QUARTETTE +
VAN LEER’S NOVELTY QUARTETTE
Unknown (accordion), (banjo), (harp), (guitar).
Location unknown, ca 1923.
Cavan Reel Homochord H-583
The Union Reel Homochord H-583

JOOP VAN LEUWEN +
This Dutch tenor-banjoist recorded with the Dutch Swing College Band.

VARIETY BANJO ORCHESTRA +
VARIETY BANJO ORCHESTRA. CONDUCTOR - VICTOR TUCK
Banjo orchestra of unknown personnel, with piano and ensemble vocals, shouts
10, Girdlers Road, London, ca 1940s
RSS-7 Man The Guns Regent Sound Studios
RSS-8 Nigger Minstrels Regent Sound Studios

EDWARD JOHN (“JACK”) VARNEY +
(Born: 5. 1. 1918, Melbourne, Australia)
In his teens this Australian pianist, banjoist, guitarist and arranger played in dance bands. He joined Graeme Bell for the first European tour in the 1940s. In 1948 he established a chain of music schools. He recorded on banjo with Graeme Bell, Roger Bell, Frisco Joe, Bruce Gray, Ade Monsbourgh, Don Roberts and with John Sangster.

VARSITY EIGHT +
See TOMMY FELLINE/FELLINI.

THE VARSITY FOUR +
See HARRISON FRAN KLIN (“HARRY”) RESER.

LOUIS VASNIER
He was described as a “Creole of color.” He probably started to record with the Louisiana Phonograph Company in 1891. He was a well known minstrel entertainer in New Orleans, and his “Brother Rasmus” sermons were quite popular for the local phonograph company.

LOUIS VASNIER
Louis Vasnier (vocal, possibly banjo).
New Orleans, ca late 1891.
Black Pickaninny Louisiana Phonograph Company
Coon With A Razor Louisiana Phonograph Company
Good Bye, Susan Jane Louisiana Phonograph Company
Hide Away Louisiana Phonograph Company
Put Away Dat Straw Louisiana Phonograph Company
Thompson’s Old Gray Mule Louisiana Phonograph Company
NOTE: - The above cylinders were probably un-numbered. The "Price List Of Musical Records, Etc., For Sale By The Louisiana Phonograph Company, Ltd., New Orleans, LA." (Vol. 2, Nos. 4-5, April-May, 1892) states: "Almost all of the above-named pieces can be had in Second Grade at reduced prices. These are very good and clear, and are nearly as good as First Grade."

**FRED W. ("FREDDY") VAUGHAN**

He recorded on banjo with Curtis Mosby And His Dixieland Blue-Blowers.

**WESTON ("WES") VAUGHAN**

He recorded on banjo with Art Laundry, the Louisiana Rhythm Kings and with Ted Weems And His Orchestra.

**VELVETONE DANCE ORCHESTRA**

See HARRISON FRANKLIN ("HARRY") RESER.

**VELVETONE TRIO**

See HARRISON FRANKLIN ("HARRY") RESER.

**TOMMY VENN**

He recorded on plectrum-banjo with Harry and Syd Roy.

**NICOLÁS VERONA**

This Argentinian banjoist recorded with Eleuterio Yribarren.

**THE VERSATILE THREE/FOUR**

Gus Haston (banjo, vocal), Tony Tuck (banjo, vocal), Charlie Mills (piano, vocal), Charlie Johnson or George Archer (drums, percussion, whistle); vocals marked -1, - vocal interjections -2.


HO-1496ac Circus Day In Dixie HMV C-645 (12")
HO-1497ac Araby HMV C-645 (12")
HO-1499ac Down Home Rag -2 HMV C-654 (12")
HO-1500ac Winter Nights HMV C-654 (12")
HO-2433/4ae Oh! You Little Bear HMV rejected
HO-2435ae Winter Nights -1 HMV rejected
HO-2436ae Down South HMV rejected

**THE VERSATILE THREE. SONG AND CHORUS (on Edison Bell Winner 3290)**

Same, without drums.

London, February, 1919

5992-1 Memories -1 Edison Bell Winner 3290
5993-1 I'm Sorry I Made You Cry -1 Edison Bell Winner 3290
5994-3 Smiles -1 Edison Bell Winner 3297
5995-2 I Want A Doll -1 Edison Bell Winner 3297

**THE VERSATILE THREE**

Gus Haston (banjo, vocal), Tony Tuck (banjo, vocal), Charlie Mills (piano); vocals marked -1.

London, ca September, 1919

6397 Back To The Land Of Golden Dreams -1 Edison Bell Winner 3360, Beta 360
6398 Mammy O' Mine -1 Edison Bell Winner 3360, Beta 360
6399-2 After You've Gone Edison Bell Winner 3379
6400-1 What Do You Mean By Loving Somebody Else? Edison Bell Winner 3379

**THE VERSATILE THREE. TRIO (on Edison Bell Winner 3399)**

Same.

London, ca March 11, 1920

6526 Oh! What A Pal Was Mary Edison Bell Winner 3399
6527 And He'd Say "Oo-La-La, Wee Wee" -1 Edison Bell Winner 3393
6528 You Know What I Mean Edison Bell Winner 3399
6529 I've Got My Captain Working For Me Now -1 Edison Bell Winner 3393
THE VERSATILE FOUR
Gus Haston (banjo -3, alto-saxophone, tenor-saxophone, vocal), Tony Tuck (banjo, vocal), Charlie Mills (piano), George Archer (drums); vocals marked -1.
6656 Patches -1 Edison Bell Winner 3447
6657 Mystery -1/3 Edison Bell Winner 3447
6658 Bo-Bo-Beedle-Um-Bo Edison Bell Winner 3437
6660 Castle Of Dreams -1 Edison Bell Winner 3437
6661 El Relicario -1 Edison Bell Winner 3437

THE VERSATILE THREE
Gus Haston (alto-saxophone, tenor-saxophone, vocal -1), Tony Tuck (banjo), Charlie Mills (piano).
6791-2 The Japanese Sandman Edison Bell Winner 3524
6792-1 The Love Nest Edison Bell Winner 3519
6800 Venetian Moon -1 Edison Bell Winner 3519

GIOVANNI VICARI +
(Born: 1905, Italy - died: 1985)
In an Italian Columbia catalog this artist's name is given as GIUSEPPE VICARI.

GIOVANNI VICARI
Giovanni Vicari (tenor-banjo solos), unknown (piano), (brass-bass)
New York City, April, 1928.
W-109035- Pensandoti - Valzer Columbia rejected
W-109036- Voggio Ballare - Mazurka Variata Columbia 14387-F, DQ-412
W-109048- La Veloce (Velocity) - Polka Columbia 14372-F, DQ-413
W-109049- Brunetta (Brunette) - Mazurka Columbia 14372-F, DQ-411

ITALIAN - INSTRUMENTAL. G. VICARI, BANJO SOLISTA (on Columbia 14407-F)
Giovanni Vicari (tenor-banjo solos), probably unknown (piano), (string-bass).
New York City, June, 1928.
W-109035- Pensandoti - Valzer Columbia 14387-F, DQ-412
W-109405- Vispa Bambina (Polka) Columbia 14407-F, DQ-413
W-109406- Occhi Di Bambola (Mazurka) Columbia 14407-F, DQ-410

Giovanni Vicari (tenor-banjo solos), accompaniment unknown
New York City, ca May, 1929.
W-401889-D Gioia Di Bimba - Polka Okeh 9457
W-401890-C Mariuzza - Mazurka Okeh 9457

THE TRIO VICARI
THE VICARI TRIO
TRIO G. VICARI
Giovanni Vicari (possibly tenor-banjo), two unknown (unknown instruments).
New York City, ca December, 1929.
W-403470-B Fior De Maggio - Valzer Okeh 9489, Columbia 14790-F, Odeon 17314
W-403471-C Appassionato - Valzer Okeh 9489, Columbia 14790-F, Odeon 17315
W-403472-B Dolce Sicilia - Mazurka Columbia 14701-F, Odeon 17316
W-403473-B Arrivederci - Polka Columbia 14701-F, Odeon 17314

G. VICARI
Giovanni Vicari (probably tenor-banjo solos), unknown (piano), (xylophone).
New York City, October, 1930.
W-112416-1 Cuore Lontano-Valzer (Loin De Ton Coeur - Valse*) Columbia 14642-F, DQ-408, DF-1369*, CQ-488
W-112418-3 Dolce Sogno-Valzer (Doux Songe - Valse*) Columbia 14635-F, DQ-409, DF-1234*
W-112419-2 Amici Lontani - Mazurka (Ami Lointain - Mazurka*) Columbia 14642-F, DQ-408, DF-1234*

GIOVANNI VICARI TRIO
Giovanni Vicari (possibly tenor-banjo), two unknown (unknown instruments).
New York City, November, 1931.
W-113214-3 Mughetto - Valzer Columbia 14765-F
W-113220-2 In Riva All'Adige - Polka Columbia 14765-F
QUARTETTO GIOVANNI VICARI
Giovanni Vicari (possibly tenor-banjo), three unknown (unknown instruments).
New York City, ca November, 1931.
W-113233-4 Solitudine - Valzer Columbia G-14745-F
W-113234-3 Ora Notturna - Mazurka Columbia G-14745-F
W-113235-3 Senza Luna - Tango Columbia G-14759-F
W-113236-2 Sogno Soave-Valzer Columbia G-14759-F
NOTE: According to a file note Columbia G-14745-F and G-14759-F were "made for the Lindström Co., Germany".

THE VICTORIAN SYNCOPATORS+
See HARRISON FRANKLIN ("HARRY") RESER.

VICTOR SALON ORCHESTRA +
See JOHN CALI.

VIKINGS TRIO +
Unknown (violin), (piano), (banjo).
New York City, May, 1921.
87435-2 Pa Isen Vals Columbia E-7362
87436-1 Vid Forsen Columbia E-7362
87437-1 Saturday Waltz Columbia E-7251
87438-1 Hopp Hopp Columbia E-7251

JOHN VINCENT'S CALIFORNIANS +
See HARRISON FRANKLIN ("HARRY") RESER.

"SAM VINCENT" +
Pseudonym on Phoenix for FRED VAN EPS.

*CHARLIE VINCENTO
He recorded on banjo with Wilmoth Houdini.

THE VIRGINIA CREEPERS +
See HARRISON FRANKLIN ("HARRY") RESER.

THE VIRGINIA MOUNTAIN BOOMERS +

THE VIRGINIA MOUNTAIN BOOMERS
Unknown (vocal), (banjo) (guitar), (violin).
Richmond, Indiana, July 5, 1928.
GE-14011 Sugar Hill Gennett 6687
GE-14011-A Sugar Hill Gennett rejected

VIRGINIA MOUNTAIN BOOMERS
Unknown (banjo) (guitar), (violin), (vocal-1).
Richmond, Indiana, July 10, 1928.
GE-14022 East Tennessee Polka Supertone 9406
GE-14022-A East Tennessee Polka Gennett rejected
GE-14023 Ramblin' Reckless Hobo Gennett rejected
GE-14023-A Ramblin' Reckless Hobo Gennett 6567, Champion 15610, Supertone 9305
GE-14023-B Ramblin' Reckless Hobo Gennett rejected

THE VIRGINIANS +
See HARRISON FRANKLIN ("HARRY") RESER.
THE VOLUNTEER FIREMEN +
See HARRISON FRANKLIN ("HARRY") RESER.

WABASH TRIO +
See JOHN CALI and FRED VAN EPS.

C. S. WAGNER +
C. S. Wagner (vocal), unknown (ukulele) (banjo), (guitar), (harmonica -I).
GEX-18139 Leaving Your Home -1 Richmond, Indiana, ca November 2, 1931.
GEX-18139-A Leaving Your Home -1 Gennett rejected
GEX-18142 Lamp Post On Old Broadway Gennett rejected

*HENRY WAITE
He recorded on banjo with Eddie Heywood.

DON WAKEMAN, J. A. RAMSEY, LOUIS WOLF +
Don Wakeman, J. A. Ramsey, Louis Wolf (guitar, violin, banjo).
GE-14221 The South Solon Quadrille Richmond, Indiana, August 30, 1928.
GE-14221-A The South Solon Quadrille Gennett rejected
GE-14222-A St. James Gennett rejected
GE-14222-A St. James Gennett 6659, Supertone 9308

*WAKUKHA
Wakukha (Luluhya-vocal), unknown (accordion), (guitar), (banjo)
Probably Nairobi, Kenya, before 1952.
Emeri Yakendanga Jambo EA-250
Mulembe Abaluya Mwesi Jambo EA-250
Yakula Yingubo Yindai Peter Jambo EA-251
Nyembanga Esende Yange Jambo EA-251
NOTE: - It is not known whether the banjo can be heard in a solo role on these recordings.

GEORGE WALBURN'S FOOTSCORCHERS +
George Walburn (fiddle), unknown (banjo), (guitar).
W-151990-1 Halliawika March Atlanta, Georgia, October 30, 1931.
W-151991-1 Dixie Flyer Columbia 15721-D

HENRY WALDE
He recorded on banjo with Blind Gilbert's Tin Roofers.

*EDDIE WALKER AND HIS BAND
See ZACH ("ZACK") WHYTE.

JOE ("BANJO") WALLACE +
JOE, who was also known as "BANJO" WALLACE, and his brother DAVE WALLACE as Wallace Brothers toured the leading Picture Houses of the large cities in the East and Middle West of the USA. JOE had long been identified with the banjo interests of New York City and vicinities.

BANJO WALLACE
Joe Wallace (plectrum-banjo, director), unknown orchestra.
New York City, ca December, 1916.
2362-1 Shadowland Emerson 7123 (7")
(WALLACE, cont.)

Probably similar.

New York City, ca March, 1917.
Down Honolulu Way
Emerson 7162 (7")

BANJO WALLACE'S ORCHESTRA
AMERICAN JAZZ-BAND (on Odeon)
Joe Wallace (plectrum-banjo, director), unknown (cornet), (trombone), (clarinet), (altosaxophone), (violin), (piano), (drums).

New York City, February, 1921.
7771-B Mazie
7772-A Learning

Okeh 4280, Odeon 311946
Okeh 4279, Odeon 311945

Probably similar.

New York City, ca April, 1921.
7883-A Wait Until You See My Madeline

Okeh 4330

DAVE WALLACE +

He was the brother of JOE ("BANJO") WALLACE and recorded on tenor- or plectrum-banjo with The New York Havana Band/Savoy Havana Band.

DOCTOR COBLE ("DOC"/"DOCK") WALSH +

(Born: 1901, Lewis Fork, North Carolina)

Aside from being the self-proclaimed "Banjo King Of The Carolinas", WALSH was also the father of a unique Hawaiian banjo style that he created by placing pennies under the bridge and using a knife for fretting. This created a "bottleneck banjo" sound. He started playing banjo at the age of four. Later he organized a group called the Carolina Tarheels.

"DOCK" WALSH. BANJO ACCOMP. (on Columbia 15047-D, 15057-D)

Dock Walsh (vocal, banjo).

Atlanta, Georgia, October 3, 1925.
W-141089-1 The East Bound Train Columbia 15047-D
W-141096-1 The Bull Dog Down In Sunny Tennessee Columbia 15057-D
W-141097-2 Educated Man Columbia 15057-D
W-141098-1 I'm Free At Last Columbia 15047-D

VOCAL BANJO ACCOMP. "DOCK" WALSH (on Columbia 15015-D, Columbia 15094-D)

BANJO ACCOMP. "DOCK" WALSH (on Columbia 15075-D)

Same.

Atlanta, Georgia, April 17, 1926.
W-142028-2 Travelling Man Columbia 150- (?)
W-142029-2 Knocking On The Hen House Door Columbia 15075-D, Clarion 5426-C
W-142030-1,2 Lay Down Baby Columbia unissued
W-142031-1 In The Pines Columbia 15094-D
W-142032-2 We Courted In The Rain Columbia 15075-D, Clarion 5426-C, Velveteen 2486
W-142033-1 Going Back To Jericho Columbia 15094-D

NOTE: - The Columbia catalogue of January, 1927, states: "Everybody knows that 'Dock' Walsh has but one voice, but most people would be willing to swear that he has more than two hands when they hear him play the banjo in 'Travelling Man'."

CAROLINA TAR HEELS. INSTRUMENTAL WITH VOCAL CHORUS (on Victor 20544, 20545)

Gwen Foster (harmonica, guitar, vocal), Dock Walsh (vocal, banjo).

Elyea T.M.C. premises, Atlanta, Georgia, February 19, 1927.

37927-2 There Ain't No Use Workin' So Hard Victor 20544
37928-2 Her Name Was Hula Lou Victor 20545
37929-2 Bring Me A Leaf From The Sea Victor 20545
37930-2 I'm Going To Georgia Victor 20544

Same.

39793-2 Goodbye, My Bonnie, Goodbye Victor 21193
39794-3 The Bulldog Down In Tennessee Victor 20941
39795-2 Shanghai In China Victor 20941

Same.

39809-2 My Mama Scolds Me For Flirting Victor 21193
39810-3 I Love My Mountain Home Victor 20931
39811-3 When The Good Lord Sets You Free Victor 20931

Charlotte, North Carolina, August 11, 1927.

39792-2 Goodbye, My Bonnie, Goodbye Victor 21193
39794-3 The Bulldog Down In Tennessee Victor 20941
39795-2 Shanghai In China Victor 20941

Same.

39809-2 My Mama Scolds Me For Flirting Victor 21193
39810-3 I Love My Mountain Home Victor 20931
39811-3 When The Good Lord Sets You Free Victor 20931

Charlotte, North Carolina, August 15, 1927.
CAROLINA TAR HEELS
Garley Foster (harmonica, guitar), Dock Walsh (vocal, banjo), Thomas C. Ashley (guitar, vocal).

Atlanta, Georgia, October 11, 1928.

47159-3  There's A Man Goin' Around Takin' Names  Victor V-40053
47160-2  I Don't Like The Blues No-How  Victor V-40053
47161-3  Lay Down, Baby, Take Your Rest  Victor V-40024
47162-3  Can't You Remember When Your Heart Was Mine?  Victor V-40219
47163-4  Roll On, Boys  Victor V-40024
47164-3  You're A Little Too Small  Victor V-40007
47165-4  Peg And Awl  Victor V-40007
47166-4  I'll Be Washed  Victor V-40219

CAROLINA TAR HEELS. INSTRUMENTAL TRIO WITH VOCAL REFRAIN (on Victor V-40077)

Same.

Camden, New Jersey, April 3, 1929.

51067-2  My Home's Across The Blue Ridge Mountains  Victor V-40100
51068-2  Hand In Hand We Have Walked Along Together  Victor V-40177
51069-2  The Train's Done Left Me  Victor V-40128
51070-2  Who's Gonna Kiss Your Lips, Dear Darling?  Victor V-40100
51071-2  Oh, How I Hate It  Victor V-40077
51072-2  Rude And Rambling Man  Victor V-40077
51073-2  Somebody's Tall And Handsome  Victor unissued

Same.

Camden, New Jersey, April 4, 1929.

51073-5  Somebody's Tall And Handsome  Victor V-40128
51079-3  The Old Grey Goose  Victor V-40177

DOC WALSH. SINGING WITH BANJO (on Victor V-40325, V-40237)
Dock Walsh (vocal, banjo).

Memphis, Tennessee, September 25, 1929.

55585-2  As I Wandered Over The Hillside  Victor unissued
55586-2  Aunt Jemimah  Victor unissued
55587-2  Laura Lou  Victor V-40325
55588-2  A Precious Sweetheart From Me Is Gone  Victor V-40237
55589-2  Bathe In That Beautiful Pool  Victor V-40237
55590-2  We're Just Plain Folks  Victor V-40325

NOTE: - On matrices 55587/9 Walsh plays a fretless banjo in a Hawaiian-guitar style.

CAROLINA TAR HEELS
Dock Walsh (vocal, banjo), Garley Foster (vocal, guitar).

Memphis, Tennessee, November 19, 1930.

62968-2  Your Low-Down Dirty Ways  Victor 23546
62969-2  Back To Mexico  Victor 23611
62970-2  The Hen House Door Is Locked  Victor 23546
62971-2  Farm Girl Blues  Victor 23516
62972-2  Got The Farmhand Blues  Victor 23611
62973-2  Washing Mama's Dishes  Victor 23516

PINE MOUNTAIN BOYS
Same.


69391-2  The Gas Run Out  Victor 23592
69392-2  She Wouldn't Be Still  Victor 23582
69393-2  Roll On, Daddy, Roll On  Victor 23605
69394-2  The Apron String Blues  Victor 23605
69395-2  Wild Woman Blues  Victor 23592

ORIGINAL CAROLINA TAR HEELS
Gwen Foster (harmonica, guitar), Dock Walsh (vocal, banjo).

Atlanta, Georgia, February 25, 1932.

71617-1  Times Ain't Like They Used To Be  Victor 23682
71618-1  Why Should I Care?  Victor 23671
71619-1  She Shook It On The Corner  Victor 23682

TERRY WALSH +

See THE BIG BEN BANJO BAND.
THE WALTER FAMILY +

Unknown (violin), (piano), (jug), (banjo), (guitar), (washboard).

N-19099 Too Young To Get Married Champion 16595
N-19100 Flying Cloud Waltz Champion 16622
N-19101 Patty On The Turnpike Champion 16643
N-19102 Granny Will Your Dog Bite Champion 16643
N-19104 That's My Rabbit My Dog Caught It Champion 16653
N-19105 Shaker Ben Champion 16653

Richmond, Indiana, ca March 29, 1933.

TOM WALTHAM'S ORCHESTRA/TOM WALTHAM AND HIS "AD LIBS" +

TOM WALTHAM'S ORCHESTRA (on Salabert)
TOM WALTHAM AND HIS "AD LIBS", ORCHESTRE DE L'ERMITAGE (on Pathé)
Unknown (trumpet), Emile Christian (trombone), Max Brun (soprano-saxophone, tenor-saxophone), possibly two unknown (clarinet, alto-saxophone, baritone-saxophone), unknown (banjo), (tuba), probably Bert Matthews (drums).

8032-C Charleston Dolly Pathé 6952 (30cm), X-6592 (25cm), Salabert 462

NOTE: - The above features a banjo solo.

GLYNN WALTON +

This Australian banjoist recorded with his University Jazz Four.

WALTON AND McWINDERS

WALTON AND McWINDERS

55567-2 Grouch Blues Memphis, Tennessee, September 23, 1929.
55568-2 The Traveling Man Victor unissued
55569-2 Si's Mule Victor unissued
55570-2 Six O'Clock Blues Victor unissued

DAVY CROCKETT WARD +

DAVY CROCKETT WARD
Davy Crockett Ward (banjo), further details unknown.

Same.
3768-A-1 Step Back Cindy Library Of Congress

WADE WARD +

WADE WARD
Wade Ward (banjo, vocal).

9316 Fox Chase OKeh unissued
9317 A Married Man's Girl OKeh unissued
9318 Chilly Winds OKeh unissued
9319 Brother Ephram OKeh unissued

WADE WARD
Wade Ward (banjo), Bogtrotters string band -1, Fields Ward (guitar -2, vocal -3), Alec Dunford (fiddle -4).

1348-A Barney McCoy -1 Library Of Congress
1356-A-1 Slavery Days -1 Library Of Congress
PLAYED ON 5-STRING BANJO BY WADE WARD AT GALAX, VA., 1939, RECORDED BY PETE SEEGER AND ALAN LOMAX (on AAFS 10)

Wade Ward (banjo), Fields Ward (guitar -1, possibly vocal -2), Bogtrotters string band -3.


3762-A-1 Jimmy Sutton
3762-A-2 Cindy
3762-A-3 Old Joe Clark
3762-A-4 Chilly Winds
3762-A-5 Cripple Creek
3765-A-1 Old Joe Clark -1/-2
3765-A-3 Cacklin’ Hen -3
3767-A-1 Fox Chase
3767-A-2 Sally Ann -3

Wade Ward (banjo), Bogtrotters string band -1, Fields Ward (guitar -2).

Galax and Independence, Virginia, January, 1940.

4503-B-1 My Good Old Man -1
4503-B-7 Sally Ann
4503-B-9 Sally Ann -1
4503-B-11 Hop Up My Ladies -1
4503-B-13 Fox Chase
4503-B-15 Western Country (start) -1
4504-B-1 Western Country (complete) -1
4504-B-3 Fortune
4504-B-4 Old Joe Clark -2
4504-B-6 Cacklin’ Hen -1
4504-B-8 My Good Old Man (fragment) -1

Wade Ward (banjo), Jim Pinson (vocal -1).

Galax and Independence, Virginia, August, 1941.

4941-A-1 Chilly Winds
4941-A-2 Lost Indian
4941-A-3 Fox Chase
4941-B-1 Cumberland Gap
4941-B-2 Reuben’s Train
4941-B-3 I Once Knew A Donkey
4941-B-4 Walking In The Parlor
4942-A-1 Hollo-ding
4942-A-2 Die In The Field Of Battle
4942-A-3 Ida Red -1
4942-A-5 B-1 Silly Billy
4942-B-2 Silly Billy -1
4943-B-3 Goin’ Down The Road Feelin’ Bad -1
4943-B-5 John Hardy
(WARD, cont.)

4943-B-6 McKinley Waltz Library Of Congress
4944-A-1 George Edmund Waltz Library Of Congress
4944-A-2 Sticks And Stones May Break My Bones Library Of Congress
4944-A-3/9 (Tunings) Library Of Congress
4944-A-10 Darkie's Wakening Library Of Congress

*W. WARFIELD

He recorded on banjo with Willie Jones And His Orchestra.

FRED MALCOLM WARING + (Born: 9. 6. 1900, Tyrone, Pennsylvania)

He recorded on tenor-banjo with his Pennsylvanians.

WARING'S PENNSYLVANIANS +

See FRED C. BUCK.

E. WARKETIN +

This German banjoist recorded with the Wenskat Orchestra.

A. C. WARNER +

He recorded on banjo with the White Mountain Orchestra.

*WASHBOARD RHYTHM KINGS

See STEVE WASHINGTON.

*CHARLES WASHINGTON

INSTRUMENTAL TRIO
E. L. Coleman (violin), Charles Washington (banjo), Sylvester Weaver (guitar).
St. Louis, Missouri, April, 1925.
9027-A Steel String Blues Okeh 8216

He also recorded on banjo with E. L. Coleman and Sara Martin.

*ELLIOT WASHINGTON

He recorded on tenor-banjo with Clarence M. Jones, Reuben "River" Reeves And His River Boys and with Erskine Tate's Vendome Orchestra.

*STEVE WASHINGTON

(Born: ca 1900, Philadelphia, Pennsylvania - died: ca January, 1936, Boston, Massachusetts)

From 1931 this tenor-banjoist and singer worked with several bands in Pennsylvania. In the early 1930s he recorded as a banjoist, singer, guitarist and mandolin player with the Washboard Rhythm Kings.

WASHBOARD RHYTHM KINGS
Dave Riddick (trumpet), Jimmy Shine (alto-saxophone, vocal), Carl Wade (tenor-saxophone), Eddie Miles (piano), Steve Washington (tenor-banjo), Jimmy Spencer (washboard).
Camden, New Jersey, March 1, 1932.
70596-1 Pepper Steak Victor 22958, Bluebird B-5042, Sunrise S-3139, HMV 8-4954, JK-2474

NOTE: - The above features a tenor-banjo solo.

He also recorded on tenor-banjo with the Alabama Washboard Stompers.

WASHINGTON DANCE PLAYERS +

See HARRISON FRANKLIN ("HARRY") RESER.

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ETHEL WATERS JAZZ MASTERS +

See FRED VAN EPS

*CHARLES WATKINS

He recorded on tenor-banjo with Red Perkins And His Dixie Ramblers.

*FRANK WATKINS

He recorded on tenor-banjo with The Dixie Serenaders.

JACK WATKINS +

This British banjoist recorded with the Smoky City Stompers.

"WILL WATKINS" +

Pseudonym on Cinch for OLLY OAKLEY.

WATKINS’ BAND +

WATKINS’ BAND (on Victor V-40041)

Unknown (banjo), two unknown (guitar), unknown (mandolin).

Atlanta, Georgia, February 24, 1928.

41960 Bob Murphy Victor 21403
41961 Gideon Victor 21403
41962 Little Girl You Know I Love You Victor V-40041
41963 Tom’s Rag Victor V-40041

DR. CLAUDE WATSON AND L. W. McCREIGTON +

DR. CLAUDE WATSON AND L. W. McCREIGTON

Dr. Claude Watson, L. W. McCreigton (banjo, clarinet).

Dallas, Texas, or St. Louis, Missouri, October, 1925.

9383-A Chicken Reel OKeh 45020
9384-A Love Me Mama OKeh 45020
9386-A Ballin’ The Jack And Nigger Blues OKeh 45034

PERCIVAL (“PERCY”) WATSON +

This Australian banjoist recorded with Eric Pearse and probably with Al Hammett’s Ambassador Orchestra.

"TOM WATSON" +

Pseudonym on Silvertone for GEORGE RILEY PUCKETT.

WALLY WATSON’S ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

*GEORGE WATTERS

See CIRO’S CLUB COON ORCHESTRA.

LU WATTERS’ YERBA BUENA JAZZ BAND +

See HARRY MORDECAI. In ADDENDA see RUSS BENNETT and CLARENCE LEONARD (“CLANCY”) HAYES.

PHIL WATTS +

Phil Watts (banjo solos), unknown (piano).

London, May 21, 1936.

TB-2194- Playing The Blues Decca rejected
TB-2195- Dere’s Jazz In Dem Dere Horns Decca rejected

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(WATTS, cont.)

TB-2194- Playing The Blues Decca rejected
TB-2195- Dere's Jazz In Dem Dere Horns Decca rejected

WILLIAM WAUGH +

He recorded on banjo with the Carolina Club Orchestra and with Hal Kemp.

FRED WEAVER +
FRED WEAVER
Fred Weaver (vocal, probably banjo), (piano).
New York City, ca August, 1924.
T-2014B- I'll Take Her Back (If She Wants To Come Back) Everybody's 1010
T-201B-2- When My Sugar Walks Down The Street Everybody's 1006

RICHARD L. WEAVER +
RICHARD L. WEAVER
Richard L. Weaver (banjo solo).
New York City, December 14, 1899.
0815 Ragtime Dance Berliner 0815 (7")
STUBER AND WEAVER
Frederick S. Stuber, Richard L. Weaver (banjo duets).
New York City, 1899.
(Unknown titles) Berliner ?

*S. SYLVESTER WEAVER
SARA MARTIN. GUITAR-BANJO ACCOMP. BY S. SYLVESTER WEAVER
Sara Martin (vocal), Sylvester Weaver (guitar-banjo).
Atlanta, Georgia, March 19, 1924.
8582-A Everybody's Got The Blues OKeh8136
8583-A My Man Blues OKeh8136

*S. SETH M. WEEKS
(Born: ca 1865, possibly Chicago - died: after 1924, probably Europe)
This Afro-American multi-instrumentalist (banjo, guitar, mandolin, violin) commenced his musical studies at the age of seven. He soon abandoned the violin in favour of the guitar and mandolin, his favourite instrument. He toured the US and Canada extensively on the vaudeville theater circuits and conducted a mandolin and guitar orchestra at Tacoma, Washington. In 1910, he came to England and observed that banjo playing had reached a higher artistic standard there than in America. He toured Europe, including Russia, as a mandolin soloist and recorded extensively between 1900 and 1903 for Gramophon and Phonograph. It is not presently known whether he also recorded on the banjo. After the US entered the First World War he returned home and worked with Wilbur Sweatman in 1919. He went back to Europe in 1920 and took his jazz band to the Paris Apollo. His last confirmed date was as a member of the International Six in Italy in 1924.

CHARLIE WELLMAN +
CHARLIE WELLMAN
Charlie Wellman (vocal, probably banjo), Bill Hatch (piano).
Los Angeles, or New York City, May, 1925.
E-15848 Alabamy Bound Bunswick 5360
E-15836 Let It Rain, Let It Pour Bunswick 5360

ARTHUR WELLS +
He recorded on banjo with the Blue Ridge Highballers.

GEORGE WELLS AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
HARRY WERNER +
He recorded on banjo with Hoagy Carmichael.

WESOLA DWOJKA +
See FLANAGAN BROTHERS.

"BILLY WEST" +
Pseudonym for singer Billy Jones, see HARRISON FRANKLIN ("HARRY") RESER.

RALPH WEST +
He recorded on banjo with Devine’s Wisconsin Roof Orchestra.

WEST END DANCE QUARTET
See WILLIAM JOHN ("WILL") BLANCHE.

WESTERN SERENADERS +
See HARRISON FRANKLIN ("HARRY") RESER.

WEST VIRGINIA COON HUNTERS +
WEST VIRGINIA COON HUNTERS
W. A. Meadows (vocal), two unknown (banjo), unknown (violin), (guitar).
Bristol, Tennessee, August 5, 1927.
39773-2 Greasy String Victor 20862
39774-2 Your Blue Eyes Run Me Crazy Victor 20862

EDWARD HERBORN AND JAMES WHEELER
Edward Herborn (accordion), James Wheeler (banjo).
New York City, September 14, 1916.
47022-1 The Maid Behind The Bar - Reel Columbia A-2147, Consolidated A-2147
47023-1 The Rambler’s Jig Columbia A-2147, Consolidated A-2147

EDWARD HERBORN AND JAMES WHEELER
Edward Herborn (accordion), James Wheeler (banjo).
New York City, December 18, 1916.
47242-2 The Mouse In The Cupboard - Jig Columbia 33050-F, A-2182
47243-1 Miss Dalton’s Reel Columbia 33050-F, A-2182

Same.

New York City, January 9, 1917.
47280-1 The Stack Of Barley Columbia 33052-F, A-2117, Vocalion 84113
47281-1 The Rocky Road To Dublin Columbia 33052-F, A-2117, Vocalion 84113

ALBERT WHELAN +
See OLLY OAKLEY.

FRANK WHETSEL +
BANJO SOLO BY MR. FRANK WHETSEL
Frank Whetsel (banjo solos), accompaniment, if any, unknown.
London, about or before 1903.
Jolly Darkies Edison Bell 399 (cyl), 5200 (cyl)
Home Sweet Home Edison Bell 400 (cyl), 5201 (cyl)

JOHNNY WHISNANT +
(Born: 12. 12. 1921, Lenoir, North Carolina)
He recorded on banjo with Carl Story and with Carl Butler.

545
CARL WHITE +

Carl White (vocal), the Arkansas Travelers (guitar, mandolin, violin -1, banjo)
Richmond, Indiana, ca January 12, 1932.
N-18964 Lamp Post On Old Broadway -1 Gennett rejected?
N-18965 Georgia Camp Meetin' Gennett rejected?

*CECIL WHITE

He recorded on banjo with Reuben "Rivers" Reeves

*FREDERICK P. ("FREDDIE") WHITE

This tenor-banjoist and guitarist played with the Charleston/Savoy Bear Cats (1926), Joe Steele (1928-29), then went on tour with Fletcher Henderson (1932), later with the Orville Brown Trio (1930s), and the Palm Beach Troubadours (1942-43).

SAVOY BEARCATS
Duncan Mayers (leader), Gilbert Paris, Demas Dean (trumpet), James Reevy (trombone), Carmele Jejo (clarinet, alto-saxophone, baritone-saxophone), Otto Mikell (clarinet, alto-saxophone), Ramon Hernandez (clarinet, tenor-saxophone), Joe Steele (piano), Freddie White (tenor-banjo), Harry Edwards (tuba), Willie Lynch (drums).

36809-2 Hot Notes Victor 20460
36810-1 Senorita Mine Victor unissued on 78s
36810-2 Senorita Mine Victor unissued

NOTE: - The above feature tenor-banjo solos.

HAL WHITE +
He recorded on tenor-banjo with the California Ramblers.

GEORGE WHITE, Jr. +
He recorded on tenor-banjo with José Ferrer and with the Pied Pipers.

*MORRIS ("FRUIT") WHITE

(Born: 17.1.1911, St. Louis, Missouri)

This banjoist and guitarist learned banjo as a child. By the 1920s he was doubling on guitar. In 1928 he joined the Missourians and remained with the band when Cab Calloway assumed its leadership. WHITE's banjo playing contributed a strong rhythmic drive to the orchestra's performances. About 1941 he ceased full-time performing.

THE MISSOURIANS
R. Q. Dickerson, Lammar Wright (trumpet), De Priest Wheeler (trombone), William Thornton Blue, George Scott, Andrew Brown (clarinet, alto-saxophone), Earres Prince (piano), Morris White (tenor-banjo), Jimmy Smith (bass-bass), Leroy Maxey (drums).

New York City, August 1, 1929
53974-2 Scotty Blues Victor V-38084, Bluebird B-6084

NOTE: - The above features a tenor-banjo solo.

Same, but Walter Thomas (clarinet, tenor-saxophone, baritone-saxophone), replaces Brown.

New York City, February 17, 1930
59173-2 Two Hundred Squabble Victor V-38145, HMV FJ-21, Alberti 22958

NOTE: - The above features a tenor-banjo solo.

He recorded on tenor-banjo with The Missourians and with Cab Calloway And His Orchestra.

TED WHITE COLLEGIANS/TED WHITE'S COLLEGIANS +
See HARRISON FRANKLIN ("HARRY") RESER.

PAUL WHITEMAN AND HIS ORCHESTRA +
See MICHAEL ("MIKE") PINGITORE and HARRISON FRANKLIN ("HARRY") RESER.

546
TOMMY WHITNERS

Unknown (violin), (guitar), (banjo).

Richmond, Indiana, September 16, 1930.

GN-17044  Fire On The Mountain  Champion 16160, Supertone 9776
GN-17044-A Fire On The Mountain  Superior 2519
GN-17047  Kentucky Limit  Gennett rejected
GN-17047-A Kentucky Limit  Gennett ejected

THE WHITE WAY PLAYERS

See THE JAZZOPATORS.

HOWARD WHYATT

He recorded on banjo with the Roane County Ramblers.

*ZACH ("ZACK") WHYTE

(Born: 1898, Richmond, Kentucky - died: 10. 3. 1967, Kentucky)

This banjoist and bandleader joined Horace Henderson’s student band as an arranger and banjoist. Around 1923 he formed his own group and in the late 1920s began to lead the Chocolate Beau Brummels.

ZACH WHYTE’S CHOCOLATE BEAU BRUMMELS

SMOKE JACKSON AND HIS RED ONIONS (on Champion 15714)
CHUCK NELSON AND HIS BOYS (on Champion 40016)
EDDIE WALKER AND HIS BAND (on Supertone 9368)
Sy Oliver, Bubber Whyte, Henry Savage (trumpet), Floyd Brady (trombone), Earl Tribble, Snake Richardson, Clarence Paige (alto-saxophone), Al Sears (tenor-saxophone, baritone-saxophone), Hermann Chittison (piano), Zack Whyte (tenor-banjo), Montgomery Morrison (tuba), William Benton (drums).

Richmond, Indiana, February 26, 1929.

14837-A West End Blues  Gennett 6798, 33010, Champion 15714, 40016, Supertone 9368, Biltmore 1024

NOTE: - The above features a tenor-banjo solo.

JIMMY WIDENER

He recorded on tenor-banjo with Bob Wills And His Texas Playboys.

FRANK WIDMER

He recorded on banjo with Frank Winegar And His Penn. Boys.

JAN CARL WIEN

(Born: 6.7.1901, Glasgow, Scotland)

He took up the study of the zither-banjo at the age of eight. His first public engagement was at the Langside Hall, Glasgow, on January 7, 1910. At the age of 15, WIEN joined a team called The West End Banjo Trio, and toured Scotland. He made his first broadcast in 1923, and he performed at most of the leading concert halls in Britain and on the European continent including Greece and the USSR. He wrote hundreds of compositions for the banjo and made numerous recordings.

Jan Carl Wien (zither-banjo solos), accompaniment, if any, unknown.

London, July, 1926.

MC-8103  Kitties  Beltona 1117
MC-8104  March Of The Hebrides  Beltona 1117
MC-8105  March Vivacite  Beltona 1137
MC-8106  Valse Oriental  Beltona 1137
MC-8107  Cupid’s Arrow - Polka De Concert  Beltona 1085
MC-8108  Gypsy Revels  Beltona 1085

AMBOYONA ZITHER BANJO SOLO PLAYED BY JAN WIEN (on Dominion A-263)
Jan Carl Wien (zither-banjo solos), unknown (piano).


1664-1  Valse Gaïeté  Dominion A-263
1666-2  Hungarian Rhapsody  Dominion A-263

NOTE: - Matrix 1665 is untraced.
Jan Carl Wien (zither-banjo solos), accompaniment, if any, unknown.

London, August, 1931.

M-13696 A Race To The North Beltona 1728
M-13697 The Braemar Selection Beltona 1803
M-13698 Under Southern Skies Beltona 1706
M-13699 Narcissus Beltona 1803
M-13700 The Gay Gossoon Beltona 1728
M-13701 Clachan Beltona 1706

ZITHER-BANJO SOLO. JAN WIEN. WITH PIANO ACCOMPANIMENT (on SS Recording RL-235)


SSR-26 Zigeunerweisen SS (Super Sound) Record RL-235
SSR-27 Sweet Jasmine SS (Super Sound) Record RL-235

Jan Carl Wien (zither-banjo solos), accompaniment, if any, unknown.

Probably England, date unknown.

Gallopad
Hot Stuff Patrol
Husarenritt
Kisses Of Spring
Laughing Moon (?)
Menuet (Paderewski)
Twin Star March

WALTER WIGGINS’ ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

*DAVID BUCKLEY (“DAVE”) WILBORN
(Born: 11. 4. 1904, Springfield, Ohio - died: 25. 4. 1982, Detroit, Michigan)

This banjoist, guitarist, and singer played piano from the age of 12 and in 1922 began working with Cecil and Lloyd Scott. He then joined William McKinney’s Synco Septet, which later became known as McKinney’s Cotton Pickers.

He recorded on tenor-banjo with Louis Armstrong, The Chocolate Dandies, Jean Goldkette And His Orchestra and with McKinney’s Cotton Pickers.

JAY WILBUR AND HIS ORCHESTRA/JAY WILBUR ORCHESTRA +

See THE JAZZOPATORS and HARRISON FRANKLIN (“HARRY”) RESER.

JOE WILBUR +

See SAVOY QUARTET. He also recorded on guitar-banjo with the Savoy Dance Orchestra.

ALAN WILCOX +

This British tenor-banjoist recorded with Terry Lightfoot And His Jazzmen.

CHARLES WILKENS +

JAMES MORRISON
James Morrison (violin), unknown (piano), Charles Wilkens (banjo).

New York City, May, 1928

W-109330-1 If We Hadn’t Any Women In The World - Barn Dance Columbia 33267-F
W-109331-2 Roderick; Merry Makers - Schottisches Columbia 33267-F
W-109332-1 Noon Day Feast; Rambles With Rory - Jigs Columbia 33277, Vocalion 84133
W-109333-2 Fisherman’s Lilt; Colonel Frazer; New Tobacco - Reels Columbia 33277, Vocalion 84133

*WILLIAMS’ JUG BAND

See IKEY L. (“BANJO IKEY”) ROBINSON.
BEN WILLIAMS +
See SHERBO'S AMERICAN BAND.

*BILL WILLIAMS
He recorded on tenor-banjo with Arthur Sims And His Creole Roof Orchestra.

*CLARENCE WILLIAMS' NOVELTY BAND/AND HIS ORCHESTRA
See IKEY L. ("BANJO IKEY") ROBINSON.

CLIVE WILLIAMS ORIGINAL JAZZBAND +
Possibly Dajos Bela and his orchestra, unknown (possibly tenor-banjo).

*xBE-4380
Dina Ögon Såga Ja, Ja! Odeon 5219
There's Yes, Yes in Your Eyes Odeon O-1376, A-46024

NOTE: - The above feature probably tenor-banjo solos.

*FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA
See OLLIE BLACKWELL and ANDY PENDLETON

GEOFF WILLIAMS TRIO
Unknown (banjo), (accordion), (guitar). Location and date unknown.

Souvenir De Moscow Electra 5104
Beautiful Electra 5104

*GEORGE WILLIAMS
He recorded on banjo with Ma Rainey

"GEORGE S. WILLIAMS" +
Pseudonym on Edison for WILLIAM STANLEY GRINSTEAD.

*JOE WILLIAMS
JEANETTE AND HER SYNCOPATORS
Henry McCord (trumpet), Bradley Bullett (trombone), John Williams (alto-saxophone, bass-saxophone), Mary Lou Williams as "Mary Leo Burley" (piano), Joe Williams (probably guitar-banjo), Robert Price (drums).

Chicago, ca January, 1927.

4124-1,2 The Bumps Paramount 12451

NOTE: - The above features a guitar-banjo solo.

*JOHN WILLIAMS AND HIS MEMPHIS STOMPERS
See WILLIAM ("BILL") DIRVIN.

*RALPH WILLIAMS
He recorded on banjo with his Rainbo (sic) Orchestra.

*RUDOLPH WILLIAMS
He recorded on tenor-banjo with Cecil Scott And His Bright Boys Orchestra.
JIMMIE WILLIAMSON +

Jimmie Williamson (vocal, probably banjo).
Richmond, Indiana, ca February 1, 1928.

GEX-13416 The Dying Texas Ranger
Gennett rejected
GEX-13416-A The Dying Texas Ranger
Gennett rejected

*WILLIAMSON'S BEALE STREET FROLIC ORCHESTRA

See THOMAS PINKSTON.

THADDEUS C. WILLINGHAM +

(Born: ca 1885, Alabama)

SUNG WITH 5-STRING BANJO BY THADDEUS C. WILLINGHAM AT GULFPORT, MISS., 1939, RECORDED BY HERBERT HALPERT (ON AAFS 8)

Thaddeus C. Willingham (vocal, banjo).
Gulfport, Mississippi. June, 1939.

| 3113-A | Roll On The Ground, Boys | Library Of Congress AAFS 6-10 (Album 2), AAFS 8 |
| 3113-B | Goin' On Downtown | Library Of Congress |
| 3114-A | Rove, Riley, Rove | Library Of Congress |
| 3114-B-1,2 | Shake Your Little Foot, Sally Ann | Library Of Congress |
| 3114-B-3 | Black-Eyed Susie | Library Of Congress |
| 3115-A | Run, Nigger, Run | Library Of Congress |
| 3115-B-1 | Oh, My Little Darling | Library Of Congress |
| 3115-B-2 | I Want A Little Water, Johnny | Library Of Congress |
| 3115-B-3 | Cross-Eyed Gopher | Library Of Congress |
| 3116-A-2 | Cripple Creek | Library Of Congress |
| 3116-B-1 | Humpbacked Mule | Library Of Congress |
| 3116-B-2 | Old Dan Tucker | Library Of Congress |
| 3117-A,B-1 | Uncle Bud | Library Of Congress |
| 3117-B-2 | Liza Jane | Library Of Congress |
| 3118-A-1 | Old Joe Clark | Library Of Congress |
| 3118-A-2,B-1 | Miss Cindy | Library Of Congress |
| 3118-B-2 | Sally Goodin | Library Of Congress |

*HILTON WILLS

He recorded on banjo with Bertin Sylvestre Salnave's Jazz De La Coupole.

JOHNNY LEE WILLS +

He recorded probably on tenor-banjo with his own group and with Bob Wills And His Texas Playboys.

"LEO WILMOTT" +
Pseudonym on Grand Pree for FRED VAN EPS.

WILMOTT & DIX +

See FRED VAN EPS.

"FRED WILSON" +
Pseudonym for GEORGE RILEY PUCKETT.

"GEOFF WILSON" +
Pseudonym on Electron for ALBERT BELLSON.

JIMMY WILSON'S PINE FORREST ORCHESTRA +

See WILLIAM ("BILL") HAID.

*STANLEY ("STAN") WILSON

He recorded on tenor-banjo with Doc Cook and with Jimmy Wade.
CARLOS ("CHARLIE") WIMMER +
This Argentinian banjoist recorded with Eleuterio Yribarren.

FRANK WINEGAR +
(Born: 27.2.1901, USA)
He recorded on tenor-banjo with his Orchestra and with his Penn. Boys.

WINDSOR ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

WINDY CITY JAZZERS +
See HARRISON FRANKLIN ("HARRY") RESER

JUSTIN WINFIELD +
JUSTIN WINFIELD
Justin Winfield (vocal), unknown (violin) (banjo), two unknown (guitar).
Richmond, Indiana, July 9, 1928.
GE-14015 The New River Train Gennett 6619
GE-14015-A Sugar Hill Gennett rejected
GE-14016 John Hardy Gennett rejected
GE-14016-A John Hardy Gennett 6619
GE-14017 Say Darling Say Gennett rejected
GE-14017-A Say Darling Say Gennett 6733
GE-14017-B Say Darling Say Gennett rejected
GE-14017-C Say Darling Say Gennett rejected

WING'S ROCKY MOUNTAIN RAMBLERS +
WING'S ROCKY MOUNTAIN RAMBLERS
Three (unknown guitar), two unknown (violin), (banjo) (vocal -1).
Richmond, Indiana, August 27, 1934.
N-19686 Ragged Ann Champion 16819
N-19687 Whiskers Champion 16819
N-19688 Jackson County Rag Champion 16808
N-19689 Blue Hills Of Virginia Champion 16808

WINNER RAGTIME BAND +
WINNER RAGTIME BAND
Unknown (violin), (piano), three unknown (banjo), unknown (drums).
London, ca November, 1912
3379- (490) Popular Ragtimes (Ragtime Hits*) - Part 1 Winner 2248*, Velvet Face 1203
3380 (491) Popular Ragtimes (Ragtime Hits*) - Part 2 Winner 2248*, Velvet Face 1203
3381 (492) Hitchy Koo Winner 2249
3382 (500) Waiting For The Robert E. Lee Winner 2249
The Ragtime Violin Winner 2253
The Turkey Trot Winner 2294

BILL/WILL/WILLIAM WIRGES AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.

BILL WIRGIS AND HIS ORCHESTRA +
See HARRISON FRANKLIN ("HARRY") RESER.
C. J. WISE +

WISE STRING ORCHESTRA
Newman Wise (fiddle), George Wise (guitar), C. J. Wise (banjo).
K-121 Yellow Dog Blues Vocalion 5360
K-122 How Dry I Am Vocalion 5360

"WITH BANJO ACOOMP." (sic)
See "BANJO"/"BANJO SOLO" (MIMOSA).

PAUL WITTENMEYER +
He recorded on banjo with Dan Russo's Oriole Orchestra.

C. B. WOHLFORD +
C. B. Wohlford (banjo), further details unknown.

ANDREW ("ANDY") WOLKOWSKY +
(Died: 12.9.1958, Harefield, Middlesex, England)
He recorded on tenor-banjo with Billy Cotton and Cliff Erard's Dance Band.

DA COSTA WOLTZ +
Da Costa Woltz (banjo), Ben Jarrell (fiddle), Frank Jenkins (string-bass)

JIM ("SMOKY") WOLVERTON +
(Born: 1895, Leak County, Mississippi)

LEAKE COUNTY REVELERS
Will "Bill" Gilmer (fiddle), Jim "Smoky" Wolverton (banjo), Dallas "Casey" Jones (guitar), R. Oscar Mosley (mandolin-banjo).

552
Same.  
Probably New Orleans, December 12, 1928.  
W-147624-2 Bring Me A Bottle  
W-147625-1,2 Birds in The Brook  
W-147626-2 Rockin' 'Yodel  

Same.  
Probably New Orleans, December 13, 1928.  
W-147627-2 Memories  
W-147628-1,2 Magnolia Waltz  
W-147629-1 Julia Waltz  
W-147630-1,2 Texas Kickin' Maud  
W-147631-2 Molly Put The Kettle On  

Same.  
Atlanta, Georgia, April 16, 1929.  
W-148315-2 Memories Waltz  
W-148316 Bonnie Blue Eyes  
W-148317-1 Where The Silvery Colorado Wends Its Way  
W-148318-1 In The Shadow Of The Pines  
W-148319-2 Georgia Camp Meeting  
W-148320-2 I'm Gwine Back To Dixie  
W-148321-1,2 Dry Town Blues  
W-148322-1,2 Saturday Night Breakdown  
W-148323-1,2 Good Fellow  
W-148324-1,2 Uncle Ned  

Same.  
Probably New Orleans, December 10, 1929.  
W-149582-1,2 Leake County Blues  
W-149583-1,2 Lonesome Blues  
W-149584-1,2 Leake County Breakdown  
W-149585-1 Smith's March (New Orleans)  
W-149586-1,2 Sweet Rose Of Heaven  
W-149587-1,2 Beautiful Bells  
W-149588-1,2 Mississippi Moon  
W-149589-1,2 Courtin' Days Waltz  

Same.  
Probably New Orleans, December 18, 1930.  
W-151119-1,2 Thirty-First Street Blues  
W-151120-1,2 Picture No Artist Can Paint  
W-151121-1,2 When It's Springtime In The Rockies  
W-151122-1 Texas Fair  
W-151123-1,2 Mississippi Breakdown  
W-151124-1 Lazy Kate  
W-151125-1,2 Jungle Waltz  
W-151126-1 GilmarWaltz  

ALFRED ("ALF") WOOD.  
(Born: 29. 7. 1863, England)  
This British artist first appeared on stage at the age of seven and made his first public appearance on banjo when he was 17. During his career he claimed to have appeared at every London Musuc Hall, except the Tivoli. He toured the USA and South Africa. In 1894 he replaced JOSEPH ("JOE") MORLEY in the Moore & Burgess Minstrels Show as featured banjo soloist and stayed with the Minstrels at least three years. He was the composer of between 20 and 30 published solos for the banjo.  

ALF WOOD  
Alf Wood (banjo solo), unknown orchestra.  
London, ca 1904.  
N910-2-0 Coon's Walk  
London, March, 1908.  
The Coon's Walk  
Nicole 4148  

Alf Wood (banjo solo), accompaniment, if any, unknown.  
Chicago, August, 1926.  
2620-3 Chicago Buzz  
Paramount 12382, Century 3006, Memory 3001, Jazz Collector L-38  
*EUSTERN WOODFORK  
JUNIE COBB'S HOMETOWN BAND  
Junie Cobb, Johnny Dodds (clarinet), Tiny Parham (piano), Eastern Woodfork (tenor-banjo)  
Chicago, August, 1926.  
NOTE: - The above features a tenor-banjo solo.
HARRY DIAL'S BLUSICIANS
Shirley Clay (cornet), Lester Boone (alto-saxophone), Cecil Irwin (tenor-saxophone), Bill Culbreath (piano), Eastern Woodfork (tenor-banjo), Walter Wright (brass-bass), Harry Dial (drums, vocal).
Chicago, May 15, 1930.
C-6415-A  It Must Be Love  Vocalion 1567

NOTE: - The above features a tenor-banjo solo.

He recorded also on tenor-banjo with Lovie Austin And Her Serenaders, J. C. Cobb And His Grain Of Corin and with Ida Cox.

*SAM WOODING AND HIS CHOCOLATE DANDIES

See JOHN(NY) MITCHELL.

BABE WOODS AND HIS PALS*

See LUIGI G. ("LOU") CALABRESE.

*HOSEA WOODS

See GUS CANNON.

HOWARD WYATT+

He recorded on plectrum-banjo with The Roane County Ramblers.

AUSTIN WYLIE AND HIS GOLDEN PHEASANT ORCHESTRA+

See HARRISON FRANKLIN ("HARRY") RESER.

THE YANKEE TEN+

See EDWIN ELLSWORTH ("EDDIE") PEABODY.

THE YANKEE TEN ORCHESTRA+

See HARRISON FRANKLIN ("HARRY") RESER.

THE YELLOW JACKETS+

Unknown (guitar), (banjo), unknown (harmonica -1), two unknown (harmonica -2), unknown (ukulele -3) (bones), unknown (autoharp -4), two unknown (autoharp -5), unknown (whistle -6), two unknown (whistle -7).

GE-16849  Over The Waves -5/-7  Gennett rejected
GE-16849-A  Over The Waves -5/-7  Gennett rejected
GE-16850  Jay Bird -5/-7  Gennett rejected
GE-16850-A  Jay Bird -1/-4  Gennett rejected
GE-16851  Heel Toe Polka, Can't Catch A Nigger -1/-4  Gennett rejected
GE-16851-A  Heel Toe Polka, Can't Catch A Nigger -1/-4  Gennett rejected
GE-16852  Eyes Of Blue -2/-3/-6  Gennett rejected
GE-16852-A  Eyes Of Blue -2/-3/-6  Gennett rejected
GE-16853  In The Good Old Summertime -2/-3/-5  Gennett rejected
GE-16853-A  In The Good Old Summertime -2/-3/-5  Gennett rejected
GE-16853-B  In The Good Old Summertime -2/-3/-5  Gennett rejected
GE-16854  Cakewalk and Down In Dixie -2/-3  Gennett rejected
GE-16854-A  Cakewalk and Down In Dixie -2/-3  Gennett rejected

THE YELLOW JACKETS

Unknown (guitar), (banjo), two unknown (harmonica), unknown (autoharp).

 GN-17238  Bill Bailey and Coon Coon  Champion 16161
GN-17238-A  Bill Bailey and Coon Coon  Champion 16161

HAROLD YOUNG+

He recorded on banjo with Myron Schulz And His Royal Peacock Orchestra.

554
IVAN YOUNG +

Ivan Young (banjo solos), Lilyan Jay (piano)

GEX-2385 Alabammy Snow New York City, October, 1929 Gennett 7063, Champion 15920
GEX-2386 San Gennett 7063, Champion 15920

JOE YOUNG +

THE SIX SWINGERS
Billy Farrell (trumpet), Tony Thorpe (trombone), Freddy Gardner (clarinet, alto-saxophone, baritone-saxophone),
George Scott Wood (piano), Joe Young (tenor- or plectrum-banjo), Dick Escott (string-bass), Max Abrams (drums),
Brian Lawrence (vocal)

CAR-3496-1 Chicken Reel London, June 27, 1935
Regal-Zonophone MR-1784, Gloria
GZ-3073

NOTE: - The above features a tenor- or plectrum-banjo solo.

He also recorded on tenor- or plectrum-banjo with (The) New Mayfair (Dance) Orchestra.

PATSY YOUNG +

See HARRISON FRANKLIN (“HARRY”) RESER.

WILLARD YOUNG AND HIS ORCHESTRA +

See HARRISON FRANKLIN (“HARRY”) RESER.

"JOE ZEALAND" +

Pseudonym on Victory for GEORGE EDWIN MORRIS.

BARNEY ZEEMAN’S KENTUCKY CARDINALS +

See HARRISON FRANKLIN (“HARRY”) RESER.

BILL ZIMMERMAN +

He recorded on banjo with Harold Greenamyer’s Orchestra.

ALFONS ZSCHOCKELT +

This German guitarist and banjoist recorded on banjo with his own band.

ZTRAČENKÁŘI Z. N. +

See VLADISLAV (“LADA”) HOCHMAN and FRANTICEK ŘÍČKA.
Addenda and Corrigenda

“BANJO”/“BANJO SOLO” (LAMBERT) +

BANJO SOLO
Olly Oakley (banjo solos), accompaniment, if any, unknown.
London, between 1902-1905.

Gallopa
tel Lambert 130 (cyl)
Twin Star March Lambert 131 (cyl)
Toreador March Lambert 132 (cyl)
Queen Of The Burlesque Lambert 133 (cyl)
Rugby Parade March Lambert 134 (cyl)
Darkies Dawn Lambert 135 (cyl)

“BANJO DUET” +

BANJO DUET
Possibly Vess L. Ossman (banjo solo), unknown orchestra.
New York City, ca 1904.

Navajo
Kalamazoo 6563
NOTE: - Inspite of label information this is in fact a banjo solo.

*SHANKAR BANPEL

Shankar Banpel (bulbul tarang-banjo),
Calcutta, India, ca 1930s.

CEI-7135-1 Raga Mishra Kafi Columbia GE-1833
CEI-7137-1 Raga Bhairvi Columbia GE-1833

RUSS BENNETT +

LU WATTERS’ YERBA BUENA JAZZ BAND
Walter Rose (piano), Russ Bennett, Clancy Hayes (plectrum-banjo), Bill Dart (drums).
Los Angeles, March, 1942.

MLB-119 Black And White Rag Jazz Man 1-1

*BLIND BLAKE (HIGGS)

BLIND BLAKE AND HIS ROYAL VICTORIA CALYPSOS (on Art 1)
Blind Blake (vocal, banjo), unknown (guitar), (banjo), (vocal group).
Nassau, B I., 1951.

Art-AL4-1A Peas And Rice - Little Nassau Art 1
NOTE: - The above is from Album No. 4 of a “Songs of the Islands” production.
ADDENDA

BOB BOSSIE +

Bob Bossie (banjo).

Location unknown, ca 1930s.

ITALIAN MULAZICCI

Library Of Congress

NOTE: - Bossie recorded at least two more titles for the Library of Congress.

BOSTON-QUARTETT +

GESUNGEN VOM BOSTON-QUARTETT. LEITUNG: WEBSTER NORCROSS. MIT BANJO-IMITATION (on Anker 185).
Four unknown (male vocal quartet, banjo imitation).

Probably Berlin, ca 1908

2-03124- Der Schwanenfluß Swanee River Anker 185

KLAUS BUHÉ +

(Born: 5. 1. 1912, Berlin)

MASTER BOO-BOO’S BANJO BAND

Klaus Buhé (tenor-banjo solos), Günter Fuhlisch (trombone), --- Ende (alto-saxophone), Johnny Müller (tenor-saxophone), Ladi Geisler (guitar), Rudi Bohn (piano), Hans “James” Last (string-bass), --- Ahrens (drums).

Hamburg, Germany, May 28, 1958

66816 Twelfth Street Rag Telefunken (unissued on 78s)
66817 Master Boo-Boo Telefunken (unissued on 78s)
66818 Take Your Pick Telefunken (unissued on 78s)
66819 Banjo Rag Telefunken (unissued on 78s)

BERT CHADWICK +

See SID OWEN in ADDENDA.

*GEORGE FOURCADE ET SON ORCHESTRE CRÉOLE

CHANSON CRÉOLE. GEORGE FOURCADE ET SON ORCHESTRE CRÉOLE (on Odeon 239504)
Two or more unknown (vocal), two unknown (banjo), further details unknown.

Saint-Denis, Réunion, date unknown.

Reu 8 Caramb Et Sombrere Odeon 239504
Reu 9 Le P’tit Paille En Queue Odeon 239504

CLARENCE LEONARD (“CLANCY”) HAYES +

LU WATTERS’ YERBA BUENA JAZZ BAND

Walter Rose (piano), Russ Bennett, Clancy Hayes (plectrum-banjo), Bill Dart (drums).

Los Angeles, March, 1942.

MLB-119 Black And White Rag Jazz Man 1-1

HAROLD JOHNSON +

NOVELTY JAZZ BAND. DIRECT. BILLY ARNOLD (on Pathé 6624)

Charles F. Kleiner (trumpet), Billy Tittle (trombone), Henry Arnold (clarinet, alto-saxophone), unknown (clarinet, tenor-saxophone), Billy Arnold (piano), Harrold Johnson (banjo), Chris Lee (drums).

Paris, June, 1923.

6859 Dreams Of India Pathé 6624

BASCOM LAMAR LUNSFORD +

Bascom Lamar Lunsford (vocal, banjo).

Atlanta, Georgia, March 15, 1924.

8578-a Jesse James Okeh 40155
8579-a I Wish I Was A Mole In The Ground Okeh 40155

Bascom Lamar Lunsford (vocal, banjo), Blackwell Lunsford (fiddle).

Asheville, North Carolina, ca August 27, 1925.

9292-a Fate Of Santa Barbara Okeh 45008
9293-a Sherman Valley Okeh 45008

558
Addenda and Corrigenda

(LUNSFORD, cont.)

Bascom Lamar Lunsford (vocal, banjo).

AL-118; E-7414 Lost John Dean
AL-123; Nolle Pros Nellie
AL-235; E-7416 Lulu Wall
AL-130 Stepstones
AL-134 Kidder Cole
AL-136; E-7415 Italy
AL-138; E-7419 Little Turtle Dove
AL-140 Dry Bones

Ashland, Kentucky, ca February, 1928.

Bascom Lamar Lunsford (vocal, banjo).

Jesse James
I Wish I Was A Mole In The Ground
On A Bright And Summer’s Morning

Leicester, North Carolina, September, 1946.

NOTE: The label describes Chadwick as “coloured Comedian.”

He recorded on banjo with various groups.

SAXOPHON BAND +.

See HARRISON FRANKLIN (“HARRY”) RESER.

MAVIN SECONDO +.

He recorded on banjo with Henri Momboisse.

SESTETTO DI VARIETÀ +

SESTETTO DI VARIETÀ +

Alfredo Cibelli (mandolin), unknown (violin), (clarinet), (guitar), (steel-guitar), two unknown (banjo), unknown (bass), (drums).

New York City, September 18, 1929.

BVE-55698-2 Mazurka Dei Fiori (Mazurka Of Flowers) Victor V-12084
BVE-55699-2 Pena D’Amore (Pain Of Love) Victor V-12084
BVE-55700-1 Diavoletta (Little Devil) Victor V-12096, V-12421
BVE-55701-1 Nina-Polka Victor V-12156
"SIGNOR CETRA" +
Pseudonym on Italian Gramophone for OLLY OAKLEY.

RAYMOND SWINNEY +
This three-finger stylist recorded on banjo with Glen Neaves and his bluegrass band

WALTER WILLIAMS +
(Born: Kentucky)

WALTER WILLIAMS
Walter Williams (vocal, banjo) USA, date unknown
East Virginia Library Of Congress

He also recorded on banjo with fiddle player W. H. Stepp.
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About the Editors

ULI HEIER is Vice Speaker of the German SPD parliamentary group. The founder and editor of Banjo Podium, he is also an active banjoist and co-leader of “Doctor Jazz Ambulance.”

RAINER E. LOTZ is an engineer, economist, development banker, publisher, and university lecturer, employed as Head of the German Ministry for Economic Cooperation. He has edited albums of gramophone recordings and authored books on ragtime, jazz, radio broadcasting, black history, and individual musicians as well as articles in scholarly journals. He was a special adviser to the New Grove Dictionary of Jazz, to which he contributed numerous articles.