

# **National Music Lovers *and* New Phonic Records**

## **A History and Discography**

Third Edition (Digital Version 3.0)



**Allan Sutton**

### **Primary Data Contributors:**

Mark McDaniel, David Giovannoni, and the late Gilbert Louey  
and Members of the *Record Research Associates*

**Mainspring Press**

Free Online Edition for Non-Commercial Use Only

## **National Music Lovers and New Phonic Records: A History and Discography**

**Third Edition (Digital Version 3.0)**

© 2023 by Allan R. Sutton. Online publication rights licensed to the University of California–Santa Barbara by Mainspring Press. All other rights are reserved.

This publication is protected under U.S. copyright law as a work of original scholarship. It may be downloaded free of charge for personal, non-commercial use only, subject to the following conditions:

No portion of this work may be duplicated or distributed in any form, or by any means, including (but not limited to) print and digital media, transmission via the Internet, or conversion to and/or dissemination via digital archives, databases, or e-books, whether or not for monetary gain. Sale or any other commercial or unauthorized duplication and distribution of this work will be addressed under applicable civil and/or criminal statutes.

For information on reproducing any portion of this work in excess of customary fair-use standards, please contact the publisher.

**Published by Mainspring Press**

E-mail: [publisher@mainspringpress.com](mailto:publisher@mainspringpress.com)

# Contents

A History of National Music Lovers and New Phonic Records..... 4

Using the Discography..... 7

Label Gallery..... 10

Advertising and Ephemera ..... 11

Discography

    Part 1: National Music Lovers ..... 18

    Part 2: New Phonic ..... 122

    Part 3: National Music Lovers Children's Records..... 136

About the Author and the *Record Research* Associates ..... 137

## A History of National Music Lovers and New Phonic Records

National Music Lovers was conceived by Harry Scherman and Maxwell Sackheim during the 1921 recession. With sales of full-priced records slumping, several inexpensive new labels had recently come onto the market and were selling well. Scherman and Sackheim decided to launch their own cheap label, but with a twist: The records would be sold only by mail-order, in sets of eight, shipped C.O.D. with ten-day return privileges. The U.S. Patent and Trademark Office belatedly published National Music Lovers' label-design registration on May 7, 1923, by which time the earliest releases had been on the market for approximately six months.

Scherman and Sackheim were already experienced with producing and marketing low-cost merchandise. In 1914 they had launched the Little Leather Library, comprising cheaply produced sets of books that were sold by Woolworth's and other cut-rate retailers. Scherman would go on to launch the Book-of-the-Month Club in 1926.

The partners in the new record venture rented an office 218 W. 40th Street, in New York. The actual production was contracted to other companies, and the records were mailed to customers directly from the pressing plants. They were widely advertised in major newspapers and popular magazines beginning in October 1922. At \$2.98 for a set of eight records, exclusive of shipping, they were the cheapest standard-size discs sold at the time. However, the arrival of the 25¢ Oriole and Radiex labels, and subsequent price cuts among some other popular budget brands, soon deprived NML of that distinction.

Scherman and Sackheim had to produce their records very cheaply to realize any profit. Several of the earliest series relied heavily on old public-domain compositions for which no publishers' royalties had to be paid. For more current material, the company often turned to Jack Mills, a leading music publisher and talent broker whose brother Irving would come to be closely affiliated with the Plaza Music Company, one of NML's largest master suppliers. It is certainly possible that Mills facilitated cost-cutting by accepting a reduced publisher-royalty rate for use of his company's compositions, just as Henry Waterson had done for Little Wonder some year earlier. For a time, Jack Mills even marketed cheaply printed sheet music under the National Music Lovers name, with the records advertised on the back covers. In the later 1920s, reverse sides were often filled-out with what were known in the industry as "dogs" — unpublished compositions that the record companies purchased outright from the likes of Jo Trent, Redmond Farrar, and the team of Caddigan & Story — for a few dollars, with no royalties due on record sales.

National Music Lovers initially employed two competing independent pressing plants — the Bridgeport Die and Machine Company (Bridgeport, Connecticut), and the Scranton Button Company (Scranton, Pennsylvania). Both were full-service record-production and distribution facilities that were affiliated with record companies and independent studios from which they could license masters for their clients' use.

BD&M at the time was licensing the New York Recording Laboratories' Paramount masters, which it pressed under the East Coast version of NYRL's Puritan label, along with a group of client labels that included Broadway and Triangle. They also appear to have been the conduit through which recordings from the defunct Olympic label (some of whose masters ended up in the hands of NYRL through its connection to Harry Pace's and John Fletcher's Black Swan–Olympic operation) found their way onto NML.

Scranton, the largest independent American pressing plant at the time, had recently acquired the assets of Emerson's record division, including its masters. In addition, it was about to take over production of the Plaza Music Company–Regal Record Company group of labels, masters for which were being supplied by the Independent Recording Laboratory. IRL also made some of the last recordings for the Arto Company, so probably the source of the handful of Arto masters that appear on NML.

Many eight-record sets were offered over the years, including Operatic Songs (purple label), Old-Time Songs (black label), Band and Concert (blue label), Hymns and Sacred Songs (dark green label), Irish Songs (light green label), Novelty (orange label), and numerous versions of the Popular Song & Dance and Latest Song & Dance Hits (red label) series. The Old-Time, Operatic, and Hymns series (comprising sets A through D) were the first to be offered and were also the longest-

lived, still being advertised as late as 1926. They are among the most commonly encountered NML issues today. The records were shipped in plain paper sleeves, but customers could add an eight-pocket storage album to their order for an extra 69½¢.

Most NML issues used artist pseudonyms, aside from a few early releases in the Old-Time Songs and Novelty series and a group of mid-1920s sides properly credited to Fred Hall's Roseland Orchestra. Songs were occasionally retitled, as well. When NML was unable to come up with enough suitable material for its two so-called Charleston Sets, it took a cue from Grey Gull (which was known to retitle songs with abandon) and assigned new "Charleston" titles to several existing compositions. Nearly all NML issues duplicated material on their suppliers' regular releases, but some used alternate takes, and some early recordings show numbers in LL-100 and LL-200 series that appear to have been exclusive to NML.

Alternate versions exist of many NML discs prior to the mid-1920s, in some cases because NML switched master suppliers while a number was still in production. In other cases, popular issues were renumbered, and given recoupled, for inclusion in new series. The most puzzling are a group of alternate versions, in the red-label series, that feature entirely different selections than the original releases. The company also occasionally produced special cross-coupled pressings, with a different catalog number appearing on each side, probably for use in special promotional offers. Although the cross-couplings did not appear on NML advertising, many specimens are known to exist.

The BD&M connection was severed in late 1923, after Scranton reportedly purchased a 49% interest in National Music Lovers to ensure its continued business. Scranton's buy-in resulted in a shift of focus, to current hit tunes, and roughly coincided with the disappearance of the mysterious "LL" markings. The first red-label popular set (Dance Series No. 1, Set E) was advertised in October 1923. The red-label sets generally had a shorter catalog life than the earlier "standard" series, either being discontinued once a more current set was available, or overlapping the new series for a short time.

National Music Lover records released after the Scranton buy-in drew heavily on Plaza Music Company-Regal Record Company masters, duplicating material on Banner, Regal, and related labels. Masters that Scranton obtained from Emerson, Federal, the New York Recording Laboratories, Pathé, and even the defunct Arto company were used occasionally on NML during this period.

NML's main secondary master source was Emerson, particularly after Scranton acquired the company in October 1924. The original Emerson Phonograph Company had undergone several changes in ownership and management. At the time Scranton purchased its record business, it was operating as the Emerson Recording Laboratories, which was also supplying masters to Grey Gull. A year later, the company would morph into the Consolidated Recording Laboratories, under the ownership of several former Emerson executives. (For the sake of simplicity, I refer to all of these permutations as simply "Emerson" in the discography). Scranton continued to handle Emerson's pressing, funneling Emerson masters to NML with increasing frequency as the 1920s progressed.

Electrical recordings began to appear among the autumn 1926 releases. By then, the market was saturated with 25¢ and three-for-a-dollar records, and NML began to lose its appeal. Harry Scherman left the operation in 1926 to devote his full attention to his new and potentially far more lucrative Book-of-the-Month Club venture. Sackheim joined him as an advisor in 1927, at which point NML's days were numbered.

The first hint of a change came in October 1927, when National Music Lovers began offering two free records with the purchase of an inexpensive after-market reproducer named the New Phonic. New records continued to be released, but advertising for them dwindled, then virtually disappeared. In late 1927, Scranton temporarily bowed out of the NML business. Production briefly shifted to the Cameo Record Corporation, which produced what would be the final records to bear National Music Lovers labels (numbers 1211-1218), using current material from its own catalog.

National Music Lovers, Inc., suspended operations at the end of 1927. In its place came the New Phonic label, which commenced its catalog at number 1219, picking up precisely where NML had left off. The records were credited to Carl Henry, Inc., a shadowy entity that appears to have been little more than a trade name for whomever was actually responsible for the New Phonic reproducers and phonographs. No evidence has been found to connect either Scherman or Sackheim with the New Phonic venture.

Cameo produced the first New Phonic issues, again using its own masters along with several Pathé recordings that were assigned false Cameo master numbers. In the early spring of 1928, however, production reverted to Scranton. Most of the remaining New Phonic releases used

Plaza masters, once again duplicating material on Banner, Regal, and related labels. The pressings usually show Plaza's control numbers, rather than the actual matrix numbers.

Exactly how (or even if) New Phonic records were sold remains a mystery. Thus far, no advertising has been found for the records, suggesting that they might have been used in promotional schemes, rather than being sold outright. Beginning in 1928, Carl Henry and many other dealers advertised "free" records, of an unspecified make, with the purchase of a New Phonic phonograph or reproducer.

The last New Phonic records were released in November or December 1928, using masters recorded in August and September of that year. New Phonic records were still being pressed as late as the spring of 1929 (one release shows a reassigned American Record Corporation control number dating to April of that year), but after that, nothing more was heard of the label.

A 1953 CBS inventory confirms that masters for all of NML's Opera Series and some other miscellaneous issues (all showing the "LL" prefix) were still stored in Columbia Records' vault in Bridgeport, Connecticut, having been transferred there from the Scranton pressing plant many years earlier. However, a search by Sony Music archivist Michael Brooks, undertaken at Mainspring Press' request in 2016, failed to find any evidence that those masters still exist.

## Using the Discography

The discography is arranged by National Music Lovers / New Phonic catalog numbers. Data are displayed on five or six lines, followed by endnotes if needed. A typical entry is as follows:

**1255      Ten Little Miles from Town** (Kahn - Schoebel)  
 Ernie Golden & his Orchestra (as Manhattan Musicians)  
 Vcl: Harold (Scrappy) Lambert (*a.e.*)  
 Mx: 8109 - 1 [ctl. 1702] (Mx. Source: Plaza)  
 Source Issue: Banner 7188 (Ernie Golden's Dance Orchestra)  
 Recorded: Aug 1, 1928  
 Lambert was identified by aural evidence; the vocalist is pseudonymous on all corresponding issues.

In this example, **Line 1** shows the catalog number, with multiple versions indicated in brackets [v1, v2, etc.], when applicable. The catalog number is followed by the title in correct form, as published and/or copyrighted, with any significant deviations in label copy noted. Composer, show, and film credits (which don't appear on these labels) follow. Version numbers have been assigned in what is believed to have been the order of release, based upon circumstantial evidence, but should be considered arbitrary unless otherwise noted.

**Lines 2** shows the actual performer, followed by the pseudonym used on the NML or New Phonic label. Where all corresponding issues were also pseudonymous, the methods or evidence employed to establish actual identity are explained in the entry footnotes. Many orchestra identification in *The American Dance Band Discography* and derivative works like *American Dance Bands on Records and Film* are anecdotal or speculative (although rarely disclosed as such in these works), and have been disregarded here, but are mentioned in the footnotes; see further comments under "About Artist Identification," at the end of this section.

**Line 3** shows other personnel, when applicable, including accompanists and band vocalists. These performers are rarely shown on the NML or New Phonic labels, even in pseudonymous form. Those listed in the discography have been identified primarily from corresponding non-pseudonymous issues or, in the case of certain unmistakable vocalists, based upon aural evidence.

**Line 4** shows master details, beginning with the true master ("Mx.") number and the take number used on NML (other labels often use different takes, which are beyond the scope of this work). These are followed in brackets by associated false master numbers, if a master from an outside source was renumbered by the company supplying NML, as often occurred in exchanges between Plaza and Pathé, or Pathé and Cameo; or by "control" numbers assigned by the master supplier. Most of the late Plaza-derived issues show only that company's control numbers, which were assigned in order of release and thus have no mathematical correlation to the true master numbers.

**Line 5** shows the label and catalog number of the original form of issue — that is, the first known release on the producer's main label. In most cases, there are corresponding releases on many other labels, which are beyond the scope of this work. This is followed by the pseudonym employed on the original issue, if applicable; and the date of that issue's release (taken from the *Talking Machine World* advance lists, original advertising, or monthly catalog supplements). The release date of the original issue nearly always precedes the NML or New Phonic release date, often by many months or even years. However, there are occasional exceptions in the mid-1920 popular sets where the NML release was advertised concurrently with, or even slightly in advance of, the official release date on the suppliers' main labels.

**Line 6** shows the recording date. Recording files have not survived for most of these masters. Where original documentation is lacking, recording dates have been estimated based upon a variety of factors, and are marked "*c.*" (*circa*) in the discography. Where an exact recording date is shown, it has been taken from surviving documentation, primarily Chmura's reconstructed Plaza

ledger and the session logs and payroll records of talent broker and band manager Ed Kirkeby.

**Entry footnotes** include mentions of unsubstantiated band identifications found in earlier discographies, along with the reasons they are being questioned or rejected.

### Series Configurations and Special Issues

Under the original NML model, records were sold in predetermined sets of eight discs, and that model was adhered to consistently until 1927, aside from some special stand-alone releases that were used for promotional purposes. The contents of some series, like the operatic and sacred sets, remained virtually unchanged over the years, although different recordings of the same titles were sometimes substituted as suppliers changed. However, the contents of the popular "song and dance" sets could be quite fluid. In comparing advertised listings for a given set in various publications, numerous discrepancies appear. NML apparently was willing to tailor the base sets to suit differing clientele, substituting records from other series, and even producing entirely different versions under the same catalog number. In addition, many popular titles were reissued under new catalog numbers, placing them in different series from those in which they originally appeared.

The eight-record model finally broke down during 1927, as will be seen in the discography. The last advertisement known to list an eight-record set appeared in September 1927, but it was an odd assortment that included one selection from the previous series, along with several titles for which no catalog numbers have yet been discovered. From that period onward, no NML or New Phonic advertising has been found that lists titles or suggests that the records were still being sold in sets.

Special split-number pressings exist that combine material from different releases — for example, coupling one side from NML 1038 with one side from NML 1047. No advertising for such pressings has been found. The fact that all examples inspected thus far are correctly labeled, and that multiple copies are known to exist in some cases, suggests that they were produced intentionally, perhaps as custom orders, rather than simply being pressing errors.

### Alternate Versions

Alternate versions fall into two basic categories — those that employ a different recording of the same title, and those that employ entirely different titles. The former tend to occur in the early years, when NML was obtaining masters from numerous sources, including such recently defunct operations as Arto and Olympic. Much of this earlier material was replaced as NML came increasingly to rely on Emerson and the Plaza group as their primary master supplier. The purpose of the different-title alternates remains unknown. Many do not appear in any known advertisements, but all that are listed in the discography have been confirmed from first-hand inspection, either personally or by reliable contributors.

### The Mysterious "LL" Numbers

Many early NML pressings show an "LL" marking in the wax, the meaning of which remains to be discovered. Most often it immediately precedes numbers in the low 100s and 200s, which are believed to have been control numbers. The *Record Research* team began investigating the LL 100 and LL 200 series numbers in the 1950s, and would continue to do so for several decades, using a synchronized dual transcription turntable to compare them to suspected source recordings, with mixed results. Some did indeed prove to be simply control numbers, substituted for the suppliers' actual master numbers. In many other cases, however, no convincing evidence has yet been found that the recording appeared on other labels. Apparently these were recordings made expressly for NML, although by whom remains uncertain.

Where aural comparison was possible, the *RR* group determined that the LL "take" numbers are false. In all tested instances, the identical take was used, regardless of the what "take" number appears in the wax. Further investigation is needed to determine if this is the case with all LL "takes." Pending that, I have not listed them in the discography.

The "LL" marking continued to appear on many red-label pressings as late as Series F (October 1923), no longer in conjunction with the earlier 100- and 200-series numbers, but now randomly preceding true master numbers, catalog numbers, or even no numbers at all. Beginning with Series G (January 1924), they no longer appear on inspected red-label pressings.



### About Artist Identifications

Readers will note that many dance orchestra are listed as unknown in the discography, although they seemingly have already been identified in works like *The American Dance Band Discography* and *American Dance Bands on Records and Film*. Unfortunately, those works are often prove to be houses-of-cards when it comes to the identification of pseudonymous orchestras on minor label labels, too often relying on anecdote and outright speculation (which is often not disclosed as such by the compilers), while presenting no supporting primary-source documentary evidence.

It is worth noting that as far back as the early 1960s, members of the original *Record Research* group (which including such respected investigators as Walter C. Allen, Len Kunstadt, and Carl Kendziora) were questioning the quality of Rust's research methods and his unsubstantiated band identifications in their intramural memos, which are now a part of the Mainspring Press archive. They eschewed such slipshod methods in their own research, instead relying upon first-hand inspection of the actual discs, and a process they referred to as "SAC" (synchronized aural comparison) to detect actual master sources and the use of alternate takes. Their pioneering work has provided a stable foundation upon which to build the current discography.

The original recording files for Cameo, Emerson, Pathé, and New York Recording Laboratories, and other master suppliers to NML have long-since vanished, and thus could not be the source of the identifications given by Rust, *et al.*, in their discographies.

One seemingly reliable source on which Rust relied was CBS archivist Helene Chmura's modern reconstruction of the Plaza ledger, which was cobbled together from surviving master-transmittal and label-copy sheets and other file fragments, data from test pressings, and, as a last resort, input from a few private collectors. Unfortunately, despite Chmura's laudable effort, the reconstruction has shortcomings, a major one being that the Plaza paperwork and test pressings she used often showed pseudonyms rather than the actual artist names. In addition, Plaza had a practice of crediting recordings licensed from outside sources simply to "House Band," regardless of the actual artist, and of listing "recording dates" for outside masters that were more likely the date on which the master was transferred to Plaza. Rust incorporated much of that misinformation unchecked in *ADBD*, and more recently it has been perpetuated by the compilers of *ADBRF*, who too often seemed content to simply parrot Rust's questionable data verbatim.

Consequently, I have disregarded all questionable orchestra identification found in those works and elsewhere. Orchestra names are given only where I have been able to confirm them by reliable means — primarily, by comparison to a corresponding, non-pseudonymous issue on another label; in those rare cases in which original file documentation still exists, such as band manager Ed Kirkeby's session and payroll books; or in those even rarer cases where an actual, non-pseudonymous artist credit appears on an NML label.

Given the generic-sounding performances and arrangements heard on many NML dance records, I do not consider "aural evidence" to be a reliable indicator of a band's true identity, with an occasional exception made for the most distinctive groups. However, aural evidence has been used to identify some distinctive vocalists, such as Irving Kaufman and Arthur Fields, whose voices cannot be mistaken for others. In the case of aural identification, the notation "*a.e.*" follows the artists' name.

### Areas for Further Research

There are still gaps to be filled and mysteries to be investigated — most notably, the LL 100- and LL 200-series recordings that remain untraced to other sources (not to mention determining what "LL" stood for); the likelihood that other alternate versions and split-number couplings exist; and identification of the still-untraced releases, particularly in the anomalous 1196–1203 and 1212–1218 blocks.

Additions and corrections should be e-mailed to: [publisher@mainspringpress.com](mailto:publisher@mainspringpress.com). Submissions should be based on your own first-hand inspection of the original discs (please: no second-hand information from old discographies, auction lists, etc.), accompanied by a clear label scan for verification. All who contribute verifiable new data will be acknowledged in future revisions.



The National Music Lovers design remained unchanged over the life of the label, the only variation being in the colors used for different series and (in 1927) the addition of an "Electrically Recorded" logo. Its successor was named for the New Phonic reproducer, which NML began marketing in 1926. New Phonic's catalog numbers began where NML's ended.



## Advertising and Ephemera

# More than Nine Dollars worth of Grand Opera records *for only*

The most remarkable bargain in phonograph records ever offered—sixteen of the most famous songs, complete, from grand opera—the world's most beautiful music—selections that sell in some cases for three dollars each! Every record brand new and guaranteed of as fine quality as any records made, at any price!

### FULL-SIZE TEN-INCH DOUBLE-FACE RECORDS

**Here Is What You Get**

<b>Sextette—Lucia</b> <i>Music Lovers Stellar Sextette</i>	<b>My Heart at Thy Sweet Voice—Samson and Delilah</b> <i>Joan LaVere, Mezzo Soprano</i>	<b>I Dreamt I Dwelt in Marble Halls—Bohemian Girl</b> <i>Miriam Clark, Soprano</i>
<b>Celeste Aida—Aida</b> <i>Mario Breffelli, Tenor</i>	<b>Anvil Chorus—Il Trovatore</b> <i>Stellar Male Quartette</i>	<b>Caro Nome—Rigoletto</b> <i>Joseph Donnelly, Soprano</i>
<b>La Donna e Mobile—Rigoletto</b> <i>Mario Breffelli, Tenor</i>	<b>Medley—Mikado</b> <i>Stellar Mixed Quartette</i>	<b>Soldiers' Chorus—Faust</b> <i>Stellar Male Quartette</i>
<b>Prologue—I Pagliacci</b> <i>Antonio Bruno, Baritone</i>	<b>Medley—Pinafore</b> <i>Stellar Mixed Quartette</i>	
<b>M'Appari—Martha</b> <i>Hugo Donicetti, Tenor</i>		
<b>Vesta la Guibba—I Pagliacci</b> <i>Mario Breffelli, Tenor</i>		
<b>Quartette—Rigoletto</b> <i>Music Lovers Stellar Quartette</i>		
<b>Habanera—Carmen</b> <i>Maria Volesi, Soprano</i>		
<b>Barcarolle—Tales of Hoffman</b> <i>Joan La Vere and Miriam Clark, Soprano-Contralto Duo</i>		




\$2.98  
FOR ALL

### Is This Offer Too Good To Be True?—How Can it Be Done?

If you want to see what an amazing bargain this offer is, turn to the catalogs of the biggest record companies, or get prices from any dealer, and see for yourself how much these very sixteen selections from grand opera would cost you! You will find they will cost you at the very least nine dollars. Yet we offer you all sixteen for the trifling sum of only \$2.98 and they are full size, 10-inch records, sung by really great artists with full orchestral accompaniment.

Is it any wonder that this offer seems too good to be true? How can it be done? This sensational offer is made possible through the co-operation of over a hundred thousand music lovers and the thousands of new customers joining us every week!

The National Music Lovers, Inc., manufactures in sets only and sells direct to phonograph owners. Each customer, therefore, saves the usual 50% allowed to dealers and jobbers. In addition, the combined buying power of all National Music Lovers' customers makes it possible to manufacture in enormous quantities effecting amazing economies which always result from large scale production.

### 10 Days' Trial

Nothing we can say about these Grand Opera records can tell you one-tenth as much as hearing them in your own home, on your own phonograph. That is why we say: let us send you this complete set of sixteen selections on eight double-faced, 10-inch records for 10 days' trial. Judge for yourself! Compare them in every way with any other records you have. Do not send a penny now. When the

### SEND NO MONEY

### Mail Coupon

package arrives give the postman \$2.98 plus the few pennies for delivery charges, then try the records. If you are not completely and thoroughly satisfied, if you are disappointed in the slightest degree for any reason, send the set back, and every penny you have paid will be refunded at once without question.

**National Music Lovers, Inc.**  
354 Fourth Avenue Dept. A-3311 New York City

**NATIONAL MUSIC LOVERS, Inc.**  
Dept. A-3311  
354 Fourth Avenue  
New York City

Please send no money. We will give the postman \$2.98 plus few pennies delivery charges on arrival. This is not to say that the records do not come up to our expectations. If you are not satisfied, return them at any time within 10 days and you will refund no money at all.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

If you like please tell you may also care to have the first record and biggest Fox Trot hit in the country recorded by famous Broadway dance orchestra. These have been played on two TEN INCH "National" Records and are the following: "I Love You, What Do You Do Today," "Wait," "Amplified," and "Goodbye" "Hi Ho." If you care to have these Fox Trot hit RECORDS in the set of Grand Opera, they place no. 2 in the space at the top. The price is only \$1.98 for all selections. SOLD ONLY with the Opera sets—not sold separately.

The purple-label Operatic Song Series, first advertised in the autumn of 1923, was among the longest-lived of the NML offerings.

# "Yes! We Have No Bananas!"

## "Who's Sorry Now"

## "I Love Me"

## "Barney Google"



FOX TROTS

Carolina Mammy  
Swingin' Down the Lane  
Bambalina  
Wild Flower  
Carolina in the Morning  
Mr. Gallagher and Mr. Shean  
Parade of the Wooden Soldiers  
Sun Kist Rose  
You Know You Belong to  
Somebody Else

WALTZES

Love Sends a Little Gift of Roses  
Red Moon  
Mellow Moon



### All These 16

### Latest Fox Trots and Waltzes

on Eight Double Disc-Full Size 10-Inch Records

Everybody wants to hear these great hits! Everybody wants to DANCE the minute they begin to hear them. Broadway's latest Fox Trots and waltzes—each beautifully recorded by New York's famous dance orchestras. Here are the SIXTEEN greatest hits, on eight full size brand new 10-inch records—all for only \$2.98. This is the greatest record bargain ever offered!

### Send No Money

Try these wonderful dance hits for 10 days in your own home. Note the beauty of recording, the catchiness of the tunes, and the wonderful volume and clearness of tone. Send no money now—just give postman \$2.98, plus delivery charges on arrival. If not delighted with your bargain return the records and we will refund money and pay the postage BOTH WAYS. This low price made possible by manufacturing in enormous quantities and selling direct to users. Remember, these records are brand new, guaranteed equal in quality to any records made or money back AT ONCE. Thousands of letters from pleased customers express wonder at this sensational bargain.

Mail Coupon or Postal to  
**National Music Lovers, Inc.,**  
Dept. 215B, 354 Fourth Avenue, New York City

2

98

For all

**Learn to Dance**

Here is wonderful new way to learn the Fox-Trot, Prof. Morgan D. Stern, New York's famous dancer, in a 10" record, teaches you in your own home, total no money. We send you complete instructions, together with Prof. Stern's Phonograph Record which TELLS YOU 11-12 WHY STERN is the best and plays the music for you to dance with. Just like having Prof. Stern at your side. Famous Dancing Star says: "To those districts of learning ball-room dancing I take pleasure in recommending Professor Stern's Record Course." Complete course, with 10-inch double face record, sent at once. Pay only 50c, plus postage, on arrival.

Do not wait! Write now!

Thousands of sets are being ordered

**NATIONAL MUSIC LOVERS, Inc.**  
Dept. 215B 354 Fourth Avenue New York City

Please send me for 10 days' trial, your collection of 16 Fox Trots and Waltzes on eight double-faced, ten-inch records, guaranteed equal to any records made. I will pay the postman only \$2.98 plus delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectations, I reserve the right to return them at any time within 10 days and you will refund my money.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Dance Series No. 1 (E), introduced in May 1923, was the first NML series to offer current hit tunes. Many alternate versions occur in this series due to NML's ever-changing array of master suppliers, and contents of the series sometimes varied from one advertisement to another.



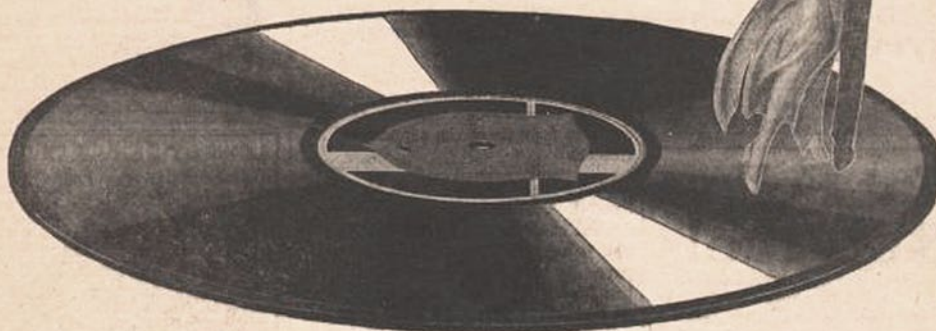
# This Month's Big Hits!

## The Latest Fox Trots, Songs and Waltzes

**SONGS**  
*Mr. Radio Man*  
*California (Here I Come)*  
*Dream Daddy*  
*Whose Lazy Is He*  
*It's a Man Ev'ry Time, It's a Man*  
*Linger Awhile*

**WALTZES**  
*Serenade*  
*Marcheta*

**FOX TROTS**  
*The One I Love*  
*Hula Lou*  
*Raggedy Ann*  
*Say It Again*  
*Song of the Volga Boatmen*  
*Someone Loves You After All*  
*So This Is Venice*  
*Somewhere in the World*



**All 16 Selections — for only \$2.98**  
**On Eight Full-Size 10 inch Double-Face Records**

Here is a complete library of the newest and biggest hits in the music world. 16 wonderful songs, fox trots and waltzes that are sweeping the country, the most popular songs of TODAY, played by wonderful orchestras, sung by accomplished artists. The most wonderful phonograph record bargain you have ever seen made possible by quantity production and direct selling. Every record 10-inch size. Every record guaranteed manufactured of highest quality material, and to be satisfactory in every way.

These are the songs that are being sung, whistled and played everywhere; fox trots and waltzes that are being danced to all over the country; that are right now, today, the biggest hits on Broadway. Do not miss this wonderful opportunity; remember that these are brand-new, 10-inch records.

## Send No Money - 10 Days Trial

Try these wonderful records in your own home for 10 days. Note the beauty of recording, the clearness of tone, the catchiness of the tunes, the wonderful volume of music. See how smooth and durable these records are. You will wonder how we can give such a tremendous bargain. Quantity production, and selling direct-from-factory-to-you; that is the whole secret. This is the greatest selection of hits ever put out at one time, and this low price makes it the biggest record bargain ever offered. Send no money now. Just mail coupon or letter. Give the postman \$2.98 plus the few cents delivery charges. Then play all the records on your own machine. If not pleased return the records and we will refund your money plus postage both ways. This offer may never be repeated, so mail coupon at once.

## National Music Lovers, Inc.

218 West 40th Street

Dept. 2214

New York City

National Music Lovers, Inc., Dept. 2214, 218 West 40th St., New York  
 Please send me for 10 days trial your collection of 16 very latest songs, fox trots and waltzes on eight double-face ten-inch records, guaranteed equal to any records made. I will pay the postman only \$2.98 plus delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectations, I reserve the right to return them at any time within 10 days and you will refund my money. (Outside U. S. \$4.75, cash with order.)

Name \_\_\_\_\_  
 Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

☐ If you like the great songs from Grand Opera you may also care to have four of the most popular arias ever written, *Lo Pazzo e Mobile* from *Rigoletto*; *Madley of Pinafore* songs; *Habanera* from *Carmen*; and *Soldiers' Chorus* from *Taust*. All beautifully sung by great artists with full orchestra. If you care to have these great Grand Opera Songs in addition to the set listed above place an X in the square at the left. The price is only \$4.75 for all four selections. Sold only with the set advertised above—not sold separately.

The unnumbered Song and Dance Series of March 1924. As with the other early popular series, alternate versions and occasional substitutions occur.

# Dance all Summer to these Latest Hits!



**Here  
they are!**  
Every One NEW

**WALTZES**  
What'll I Do  
Memory Lane

**FOX TROTS**  
There's Yes Yes In  
Your Eyes  
Limehouse Blues  
After the Storm  
From One Till Two  
Please  
Home in Pasadena  
Why Did I Kiss That  
Girl

**SONGS**  
Shine  
It Ain't Gonna Rain  
No More  
Where the Lazy  
Daisies Grow  
A Smile Will Go a  
Long Long Way  
Land of Sunset  
Dreams  
Jealous  
My Papa Doesn't  
Two Time No Time

National  
Music Lovers,  
Inc. Dept. 336,  
218 West 40th St.,  
New York City, N.Y.

Please send me for 10  
days' trial, your collec-  
tion of 16 very latest songs,  
fox trots, and waltzes on eight  
double-face ten-inch records,  
guaranteed equal to any records  
made. I will pay the postman only  
\$2.98 plus delivery charges on arrival.  
This is not to be considered a purchase, however.  
If the records do not come to my satisfaction, I  
reserve the right to return them at any time within 10  
days and you will refund my money.  
(Outside U. S. \$3.75 each with order)

Name .....

Address .....

City .....

State .....

☐ If you like the great songs from Grand Opera, you may also like  
to have four of the most popular songs from "The Mikado" -  
"Milk and Honey," "Madrigal of the Night," "Habanera"  
"The Rose Tree," and "The Song of the Sparrow." All beautifully sung by  
vocal artists, with full orchestra. If you want to have these great Grand  
Opera songs in ADDITION to the set listed above, please add \$5.00 to the square  
of the left. The price is only \$10.00 for all four selections. **SOLD ONLY** with  
the set advertised above - not sold separately.

Get all 16 wonderful  
**Fox-Trots  
Songs  
and  
Waltzes**  
for only

**\$2.98**

**Eight Full Size 10-Inch Double-Face Records!**

Every one of these new "National" dances and songs is a tremendous hit—and every one will be popular all summer. This set includes, "What'll I Do," the biggest waltz hit since "Three O'Clock in the Morning," swept the country. Also "Limehouse Blues," the wonderful new fox trot, and look at the list! Here are the irresistible tunes that all Broadway is dancing to *right now*. Everybody is singing and whistling them.

And you can now have the entire collection of 16—superbly played by splendid orchestras, and sung by accomplished artists—ALL for the astoundingly low price of only \$2.98. A sensational bargain. Every record brand new and guaranteed quality. Get them now and make your whole summer lively!

**SEND NO MONEY**

**10 Days' Trial**

Dance to these wonderful records in your own home for 10 days. See how smooth and durable they are. You will marvel that we can do it for this low price! Here is the answer. We manufacture in sets only, in enormous quantities and sell direct to phonograph owners! You get the benefit.

Send no money now—just the coupon or letter. When the records are received, pay the postman \$2.98 plus the few cents for delivery charges, then TRY this wonderful new set of popular Songs and Dances. If not delighted, return the set within 10 days and every penny will be refunded AT ONCE. We guarantee **SAFE DELIVERY**. Mail coupon NOW. This set will not be advertised again in The American Legion.



**NATIONAL MUSIC LOVERS, Inc.**

Dept. 336, 218 West 40th Street, New York

Another of the unnumbered Dance Series, this one from May 1924.



# FREE! Charleston Dance Instructions

DURING THIS SALE BY MAIL

With Every Set of  
**SIXTEEN LATEST  
CHARLESTONS**  
*Fox Trots and Songs*

On Eight  
Full Size  
10-Inch  
Double-Faced  
Records **\$2<sup>98</sup>**  
FOR ALL  
New Improved  
Recordings



**N**OW the Charleston is easy to learn. Illustrated instructions (especially prepared by Oscar Duryea, president of the American Ass'n. Masters of Dancing) sent FREE if you accept this wonderful record bargain in Charleston, Fox Trot and Song Hits. See what you get in this big SALE by MAIL. Look at the list. **EIGHT BRAND-NEW 10-INCH DOUBLE-FACE RECORDS**—sixteen latest selections—every one a sensational HIT, including Irving Berlin's latest song sensation "Always." Also "Who," from Marilyn Miller's New York success "Sunny." Also the famous "Song of the Vagabonds," from The Vagabond King, another wonderful New York hit; look at the complete list shown in the panel—**EVERY ONE A HIT!** New improved recordings. Louder, clearer, more faithful reproductions. Compare these records with those costing 75 cents each elsewhere. Prove to yourself that we offer you \$6.00 value for only \$2.98, and give you these Charleston lessons FREE!

## Send No Money!

National  
Music  
Lovers, Inc.,  
Dept. 353K,  
327 W. 36th St.,  
New York City

Please send me for ten days' trial your collection of eight new "National" records containing 16 very latest charlestons, songs, and Fox Trots. I will pay the postman only \$2.98 plus delivery charges on arrival. I reserve the right to return them at any time within 10 days and you will refund my money. Also include FREE complete instruction for dancing the Charleston (Outside U. S., \$3.75 cash with order.)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

☐ If you like the great songs from Grand Opera you may also care to have four of the most popular ones ever written. La Donna e Mobile from Rigoletto; Medley of famous songs; Bohemians from Carmen; and Soldiers Chorus from Faust. All beautifully sung by great artists, with full orchestra. If you care to have these Grand Opera Songs in addition to the set listed above, please X in square above. The price is only \$4.00 for all four selections. **SOLD ONLY with the set advertised above and sold separately.**

How can we offer such a tremendous bargain? By manufacturing records in sets and selling direct to you! That is why 300,000 people have purchased records from us! We'll send you this complete set of **SIXTEEN SELECTIONS** for 10 days' trial.

Don't send a penny now. Just mail the coupon. Give the postman only \$2.98 plus delivery charges. Then TRY the records and the Charleston dance instructions. If not completely satisfied, return for full refund. Send your order NOW and get Oscar Duryea's illustrated instructions for dancing the Charleston FREE. Mail the coupon at once.

**National Music  
Lovers, Inc.**

Dept. 353K  
327 West 36th Street  
New York City

## Here Is What You Get

Always (Irving Berlin's latest hit).....	Tenor Solo
Who (from "Sunny").....	Fox Trot (Vocal Chorus)
I Wonder Where My Baby Is Tonight.....	Charleston Fox Trot (Vocal Chorus)
Song of the Vagabonds (from "The Vagabond King").....	Fox Trot (Vocal Chorus)
Charleston With Me.....	Charleston Fox Trot
I Love My Baby, My Baby Loves Me.....	Fox Trot (Vocal Chorus)
Down by the "Vinegar Works".....	Tenor Solo
National Charleston.....	Charleston Fox Trot
Pretty Little Baby.....	Fox Trot (Vocal Chorus)
That's Nobody's Business.....	Male Duet
Smile a Little Bit.....	Fox Trot (Vocal Chorus)
Broadway Charleston.....	Charleston Fox Trot
Charleston Love.....	Charleston Fox Trot
Where the Mountains Meet the Sea.....	Baritone Solo
Sleepy Time Gal.....	Fox Trot (Vocal Chorus)
Save It for a Rainy Day.....	Tenor Solo

—and Charleston Dance  
Instructions FREE

The second of the so-called Charleston series, from March 1926. Both of the Charleston series included some retitled Grey Gull "dogs" (unpublished compositions the company purchased outright for a modest sum, thus avoiding publisher royalty payments).





**Only 69c** For a Record Album Worth \$1.00 to \$1.50

This patented record album is the most attractive, handiest and most durable now on the market. Cannot be found in retail stores anywhere under \$1.00, and in some places retails for \$1.25 and \$1.50. Our price is only 69c, provided you order a set of the records at the same time. Holds eight records.

If desired in addition to any set of records, place X in square at extreme bottom of other side.

## Post Card



National Music Lovers, Inc.


220 West 40th Street,

New York, N. Y.

MUSIC LOVERS EDITION

# SCARF DANCE

( Scene de Ballet )



FOR PIANO

BY CECILE CHAMINA

NATIONAL MUSIC LOVERS  
INCORPORATED  
327 WEST 36TH STREET  
NEW YORK

BY ARRANGEMENT WITH JACK MILLS  
INCORPORATED  
PRINTED IN U.S.A.

**16 Favorite Old Time Songs**

**\$2.98 FOR ALL**

**Eight 10 Inch Records  
Double Face 16 Selections  
Beautiful New Recordings**

- In the Gloaming
- Auld Lang Syne
- Ben Bolt
- Old Black Joe
- Love's Old Sweet Song
- Kathleen Mavourneen
- Comin' Through the Rye
- My Old Kentucky Home
- Old Folks at Home
- Home Sweet Home
- Sweet and Low
- Lullaby (Ermine)
- Nearer My God to Thee
- Annie Laurie
- Last Rose of Summer
- Schubert's Serenade

Price \$2.98 Plus Postage For All



Send  
No  
Money

Records Will Be Sent By Mail On Your Request. Pay Postman on Arrival.

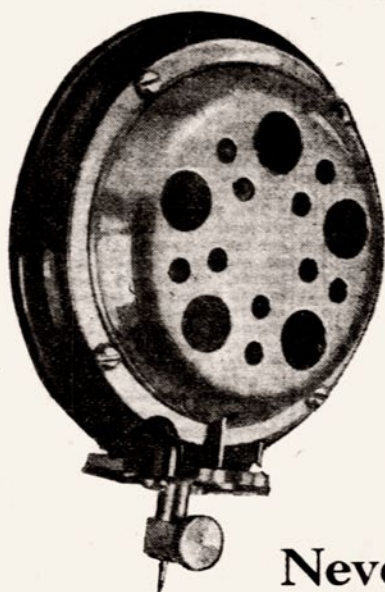
NATIONAL MUSIC LOVERS, Inc. 329 West 36th Street  
NEW YORK, N. Y.

Eight-pocket storage albums could be had for an additional 69¢ with the purchase of any set of records. Music publisher Jack Mills offered cheap sheet music under the National Music Lovers imprint that advertised the records on their back covers.



# **The NEW PHONIC REPRODUCER**

**Gives Your Old Phonograph the Tone and Volume of an Expensive New One**



**for only \$3<sup>85</sup>**  
Direct from Factory

**Makes an Up-to-the-Minute Phonograph out of your old one**

**N**OW at last you can say goodbye to the squeaky, nasal, rasping, metallic tone of your phonograph. Now you can have the beautiful, natural, full-rounded tone of the expensive new machines which are startling the world! Yet you need not buy a new phonograph if you have an old one. The reproducer is the HEART of any phonograph—and the New PHONIC reproducer makes your old phonograph like an entirely new one. Based on the new PHONIC principle. Makes every record as real as living people! Makes you think the orchestra or artist is in the same room.

**Never Before Such Tone**

**Volume Without Distortion**

Tones never before heard are clearly distinguished when the new PHONIC reproducer is used. Test it on an old record you have played again and again. Hear the difference yourself. Listen to the deep low notes and the delicate high notes. Hear how plainly and clearly the voice sounds. Note the natural tone of the violin and the piano, and the absence of "tinny" music. You will be amazed at the difference.

The new PHONIC reproducer is ideal for dancing or for home entertainments. Its volume is almost double that of the ordinary reproducer. Yet there is no distortion of sound. The new principle enables you to use even the very loudest tone needles without the ear-splitting effects of old reproducers. The new PHONIC is always mellow and natural and pleasing in tone.

**10 Days Trial—Send No Money**

National Music Lovers advertised the New Phonic reproducer widely; this example was from June 1926. Later ads, appearing after NML's demise, offered complete New Phonic phonographs, purchasers of which would receive free records of an unspecified make.

# PART 1: NATIONAL MUSIC LOVERS

## OLD TIME SONG SERIES (A) (Black Label)

First advertised October 1922

The initial National Music Lovers set was also one of the longest-lived. It was still being advertised as late as 1926, although changes in master suppliers caused resulted in some alterations and substitutions being made along the way. Although some of the alternate versions are scarce, as a group these numbers are still among the most frequently encountered today.

**1000**      **Sweet and Low** (Barnby)  
[v1]      Philharmonic Trio (violin, cello, harp)  
            Mx: — [ctl. 104 - 1 / LL 104 - 1] (Mx. Source: Unknown)  
            Source Issue: None located

**Serenade** [as "Schubert's Serenade"] (Schubert)  
Philharmonic Trio (violin, cello, harp)  
Mx: — [ctl. 102 - 1 / LL 102 - 1] (Mx. Source: Unknown)  
Source Issue: None located  
Recorded:

This probably is the earliest version of 1000, based upon the fact that some copies of "Sweet and Low" (version 2) use the labels for this version in error, and by far the most common of the three confirmed versions.

**1000**      **Sweet and Low** (Barnby)  
[v2]      Stellar Quartette (as N.M.L. Male Quartette)  
            Acc: Orchestra  
            Mx: 41276 - 1 (Mx. Source: Emerson)  
            Source Issue: Emerson 10252 (Stellar Quartette) (Rel: Nov 1920)  
            Recorded: c. Aug 1920

Some copies of version 2 use the original Philharmonic Trio labels in error. Take 3 was also issued, on Emerson and other labels.

**Sweet Adeline** (Armstrong)  
Four Harmony Kings (as N.M.L. Male Quartette)  
Mx: 41950 - 4 (Mx. Source: Emerson)  
Source Issue: Emerson 10474 (Four Harmony Kings) (Rel: Jan 1922)  
Recorded: c. Aug 1921

**1000**      **The Sweetest Story Ever Told** (Stults)  
[v3]      Philharmonic Trio (no pseudonym)  
            Mx: — (Mx. Source: Olympic)  
            Source Issue: Olympic 18101 (Philharmonic Trio) (Rel: May 1921)  
            Recorded: 1921

The musicians' surnames (Landau, Wagner, and Schuetze) appear on Olympic's labels, but not on NML's.

**Serenade** (Schubert)  
 Viennese Trio (as Philharmonic Trio)  
 Mx: 1-842 (Mx. Source: Federal)  
 Source Issue: Federal 5089 (Viennese Trio)  
 Recorded: c. 1920

This version of 1000 does not appear in any NML advertising inspected thus far, and based upon its relative rarity, it was probably was offered only briefly

**1001**  
**[v1]** **Kathleen Mavourneen** (Crouch)  
 Charles Harrison (as Hugh Donovan)  
 Acc: Orchestra  
 Mx: 41863-1 (Mx. Source: Emerson)  
 Source Issue: Emerson 10445 (Hugh Donovan) (Rel: Nov 1921)  
 Recorded: c. Jun 1921

All corresponding issues are also pseudonymous. Artist identification is based upon aural evidence and Harrison's confirmed use of the Donovan pseudonym on numerous labels.

**Auld Lang Syne**  
 Charles Harrison (as Hugh Donovan)  
 Mx: — [ctl. LL 105 - 1] (Mx. Source: Unknown)  
 Source Issue: Unknown, if any  
 Recorded:  
 Some copies also show control 102 in the wax, in error.

**1001**  
**[v2]** **Kathleen Mavourneen** (Crouch)  
 Charles Harrison (as Hugh Donovan)  
 Acc: Orchestra  
 Mx: 974 - 1 [ctl. 101 - 1 / LL 105 - 1] (Mx. Source: NYRL)  
 Source Issue: Paramount 33103  
 Recorded: Jan 20, 1922

Artist identification and recording date are from Ed Kirkeby's session log. Reissued on NML 1086 (using take 2), in a different coupling.

**Auld Lang Syne**  
 Charles Harrison (as Hugh Donovan)  
 Mx: — [ctl. 105 - 1 / LL 105 - 1] (Mx. Source: Unknown)  
 Source Issue: None located  
 Recorded:

**1002**  
**[v1]** **Erminie: Lullaby** (Jakobowski)  
 Gladys Rice (No pseudonym)  
 Mx: — [ctl. 103 - 2 / LL 103 - 2] (Mx. Source: Unknown)  
 Source Issue: None located  
 Recorded:

**Old Black Joe** (Foster)

Elizabeth Spencer & Stellar Quartette (as Stellar Quartette)

Mx: 729 - [no ctl.] (Mx. Source: NYRL)

Source Issue: Paramount 33076 (Eliz. Spencer - Stellar Quartette)

Recorded: c. Jan 1921

Mx. number not visible on inspected pressings, equivalence was determined by SAC.

1002  
[v2]

**Erminie: Lullaby** (Jakobowski)

Gladys Rice (No pseudonym)

Mx: — [ctl. 103 - 2 / LL 103 - 2] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

**Old Black Joe** (Foster)

Rialto Quartet (as Stellar Quartette)

Unaccompanied

Mx: 4269 - 1 [ctl. LL 106 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 1040 (Rialto Quartet) (Rel: Sep 1919)

Recorded: c. Jul 1919

Mx. and take number are not visible on some pressings.

1003

**Love's Old Sweet Song** (Bingham-Molloy)

Stellar Quartette (no pseudonym)

Unaccompanied

Mx: 780 - 2 [ctl. LL 108 - 1] (Mx. Source: NYRL)

Source Issue: Paramount 33094 (Stellar Quartette)

Recorded: c. Aug 1921

**Old Folks at Home** (Foster)

Elizabeth Spencer (no pseudonym)

Acc: Orchestra

Mx: — [ctl. LL 113 - 1] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

1004  
[v1]

**Home, Sweet Home** (Payne-Bishop)

Elizabeth Spencer (no pseudonym)

Acc: Orchestra

Mx: — [ctl. LL 112 - 1] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

**In the Gloaming** (Harrison-Orred)

Stellar Quartette (no pseudonym)

Unaccompanied

Mx: — [LL 107 - 2] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

The *Record Research* group found that both recordings differ significantly (including the pitch) from the Paramount recordings used on version 2.

1004  
[v2]

**Home, Sweet Home** (Payne-Bishop)

Elizabeth Spencer (no pseudonym)

Acc: Orchestra

Mx: 918 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 33098 (Elizabeth Spencer)

Recorded: c. Oct 1921

Mx. number not visible on inspected pressings, equivalence was determined by SAC.

**In the Gloaming** (Harrison-Orred)

Stellar Quartette (no pseudonym)

Unaccompanied

Mx: 779 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 33094 (Stellar Quartette)

Recorded: c. Aug 1921

Mx. number not visible on inspected pressings; equivalence was determined by SAC. Some pressings show Y-1670 (a Grey Gull control number used for mxs. from outside sources) in the wax.

The *Record Research* group found that both recordings differ significantly (including the pitch) from those used on version 1.

1005

**Annie Laurie** (Scott-Douglas)

Nevada Van Der Veer (as Jane Collins)

Acc: Orchestra

Mx: 1064 - 2 [ctl. LL 114 - 2] (Mx. Source: NYRL)

Source Issue: Paramount 33113 (Nevada Van Der Veer)

Recorded: May 23, 1922

Recording date is from Ed Kirkeby's log.

**Ben Bolt** (Kneass)

Charles Harrison (as Hugh Donovan)

Mx: — [ctl. LL 116 - 2] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

1006

**The Last Rose of Summer** (Moore; interpolated in *Martha*)

Elizabeth Spencer (no pseudonym)

Acc: Orchestra

Mx: 992 - 1 [ctl. 111 - 1 / LL 111 - 1] (Mx. Source: NYRL)

Source Issue: Paramount 33107 (Elizabeth Spencer)

Recorded: c. Feb 1922

**Coming thro' the Rye** (Traditional)

Unknown vocalist (as Jane Collins)

Mx: — [ctl. LL 115 - 1, -2] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

1007

**Nearer, My God, to Thee** (Lowell-Mason)

Unknown mixed quartet (as Trinity Mixed Quartette)

Mx: — [ctl. 109 - 1 / LL 109 - 1] (Mx. Source: Possibly NYRL)

Source Issue: See note

Recorded:

The same recording, also showing control LL 109 in the wax, appears on Triangle 11192, credited to the Bridgeport Quartette. It probably is not the original issue, given the presence of NML's control number.

**My Old Kentucky Home** (Foster)

Unknown mixed quartet (as Trinity Mixed Quartette)

Mx: — [ctl. 110 - 1 / LL 110 - 1] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

**OLD-TIME SONG SERIES (B)**  
**(Black Label)**

First Advertised: 1923

Another long-lived set, the Old-Time Song Series was still being advertised in the mid-1920s, with some alterations and substitutions made along the way. Many pressings show "LL" in the wax. The marking appears only sporadically from this point, in some cases preceding the catalog number or actual mx. number (shown here), but in others appearing simply as a stand-alone marking not followed by any number (not shown).

**1008      Medley of Old-Time Songs** (arr. by Adrian Schubert)

Stellar Quartette (no pseudonym)

Acc: Orchestra

Mx: 1042 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 33112 (Stellar Quartette) (Rel: c. Jul 1922)

Recorded: Apr 17, 1922

Recording date is from Ed Kirkeby's files. Paramount issue as "Medley of Old-Time Songs — Part II." Medley includes: He's a Jolly Good Fellow; Sidewalks of New York; Daisy Bell; On the Banks of the Wabash; The Bowery; There'll Be a Hot Time in the Old Town Tonight.

**Sally in Our Alley** (Carel - Smith)

Criterion Male Quartet (as Strand Quartette)

Mx: [LL] 41837 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10407 (Criterion Male Quartette) (Rel: Sep 1921)

Recorded: c. Jun 1921

A copy labeled Stellar Quartette has been reported, by a questionable source, but is not confirmed.

**1009      The Rosary** (Nevin)

Ernest Davis (as Eduard La Salle)

Acc: Orchestra

Mx: 660 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 50033 (Ernest Davis)

Recorded: c. Aug 1920

A copy labeled David Harris has been reported, by a questionable source, but is not confirmed.

**Mighty Lak' a Rose** (Stanton - Nevin)

Jane Bartlett (as Jane Collins)

Acc: Orch

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 17105 (Jane Bartlett) (Rel: Jun 1921)

Recorded: 1921

**1010      Carry Me Back to Old Virginny** (Bland)

Elizabeth Spencer & Stellar Male Quartette (no pseudonym)

Mx: 728 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 33076 (Elizabeth Spencer. Stellar Quartet)

Recorded: c. Jan 1921

**Silver Threads Among the Gold** (Rexford - Danks)

Walter Vaughan (as David Harris)

Acc: Violin, cello, piano

Mx: [LL] 41642 - 6 (Mx. Source: Emerson)

Source Issue: Emerson 10409 (Walter Vaughan) (Rel: Sep 1921)

Recorded: c. Feb 1921

1011

[v1]

**Dixie Medley** (arr. Van Eps)

Fred Van Eps (banjo) (no pseudonym)

Acc: Orch

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 18113 (Fred Van Eps) (Rel: Dec 1921)

Recorded: c. 1921

Medley includes: Dixie (Emmett); Arkansas Traveler (Traditional); Sailor's Hornpipe (Traditional); Turkey in the Straw (Traditional). Inspected pressings show Olympic catalog number 18113-B, and in some cases Black Swan catalog number 60002-A, in the wax.

**Kentucky Babe** (Buck - Giebel)

Shannon Four (as Stellar Quartette)

Acc: Banjo

Mx: 4514 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10208 (Shannon Four) (Rel: Aug 1920)

Recorded: c. Nov 1919

1011

[v2]

**Dixie Medley** (arr. Van Eps)

Fred Van Eps (banjo) (no pseudonym)

Acc: Orch

Mx: 735 - 3 (Mx. Source: NYRL)

Source Issue: Paramount 33080 (Fred Van Eps)

Recorded: c. Jan 1921

Medley includes: Dixie (Emmett); Arkansas Traveler (Traditional); Sailor's Hornpipe (Traditional); Turkey in the Straw (Traditional). Mx. number not visible on some pressings. Mx. number is crossed-out in the wax on some pressings.

**Kentucky Babe** (Buck - Giebel)

Shannon Four (as Stellar Quartette)

Acc: Banjo

Mx: 4514 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10208 (Shannon Four) (Rel: Aug 1920)

Recorded: c. Nov 1919

1011

[v3]

**Dixie Medley** (arr. Van Eps)

Fred Van Eps (banjo) (no pseudonym)

Acc: Orch

Mx: 41971-2 (Mx. Source: Emerson)

Source Issue: Emerson 10472 (Fred Van Eps) (Rel: Jan 1922)

Recorded: c. Aug 1921

Medley includes: Dixie (Emmett); Arkansas Traveler (Traditional); Sailor's Hornpipe (Traditional); Turkey in the Straw (Traditional).



**Kentucky Babe** (Buck - Giebel)  
Shannon Four (as Stellar Quartette)  
Acc: Banjo  
Mx: 4514 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 10208 (Shannon Four) (Rel: Aug 1920)  
Recorded: c. Nov 1919

- 1012 Believe Me if All Those Endearing Young Charms** (Moore - Stevenson)  
Elizabeth Spencer (no pseudonym)  
Acc: Orch  
Mx: — (Mx. Source: Olympic)  
Source Issue: Olympic 17109 (Marguerite Wilson) (Rel: Aug 1921)  
Recorded: 1921

Some pressings also show 2019-A (the corresponding Banner catalog number) in the wax. In a reversal of normal procedure, the original source issue uses a pseudonym, while Banner, NML, and various other reissues identify the artist correctly.

**Drink to Me Only with Thine Eyes** (Johnson)  
Reed Miller (as Frances Burrell / George Lennox)  
Acc: Orchestra  
Mx: 4623 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 10208 (Reed Miller) (Rel: Aug 1920)  
Recorded: c. Dec 1919  
Mx. number is not visible on all pressings. Both artist credits are confirmed on various NML pressings. An alternate version of this number, from Olympic 17104 (Percy Hemus), has been reported but is not confirmed.

- 1013 Happy Days** (Strelezki)  
[v1] Philharmonic Trio  
Mx: — (Mx. Source: Olympic)  
Source Issue: Olympic 18101 (Philharmonic Trio) (Rel: May 1921)  
Recorded: 1921

Violin, flute, and harp; the musicians' surnames (Landau, Wagner, and Schuetze) appear on Olympic's labels, but not on NML's. Olympic catalog number 18101-A (canceled with O's) and/or Black Swan catalog number 60003-A appear in the wax on inspected pressing.

**Little Grey Home in the West** (Eardley-Wilmot-Lohr)  
Walter Van Brunt (as Walter Johnstone)  
Acc: Orchestra  
Mx: [LL] 4280 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 1035 (Walter Scanlan) (Rel: Nov 1919)  
Recorded: c. Aug 1919

Both sides: All corresponding issues are also pseudonymous. Artist identification is based upon aural identification as well both artists' confirmed use of these pseudonyms on many other labels.

**1013**  
**[v2]** **Come Back to Erin** (Barnard, as Claribel)  
 Charles Harrison (as Hugh Donovan)  
 Acc: Orchestra  
 Mx: 975 - 3 (Mx. Source: NYRL)  
 Source Issue: Paramount 31103 (Hugh Donovan) (Rel: Apr 1922)  
 Recorded: c. Jan 1922  
 Reissued on NML 1085.

**Little Grey Home in the West** (Eardley-Wilmot-Lohr)

Walter Van Brunt (as Walter Johnstone)

Acc: Orchestra

Mx: 4280 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 1035 (Walter Scanlan) (Rel: Nov 1919)

Recorded: c. Aug 1919

Both sides: All corresponding issues are also pseudonymous. Artist identification is based upon aural identification as well both artists' confirmed use of these pseudonyms on many other labels.

**1014** **Forgotten** (Cowles)

Percy Hemus (as Carl Williams)

Acc: Orchestra

Mx: — [ctl. 113 / LL 113] (Mx. Source: Olympic)

Source Issue: Olympic 17102 (Percy Hemus) (Rel: May 1921)

Recorded: 1921

Inspected pressings show the Olympic catalog number and/or Banner catalog number 2015-B in the wax.

**When You And I Were Young, Maggie** (Butterfield - Johnson)

Howard Shelley (as Carl Williams)

Acc: Orchestra

Mx: — [ctl. 112 / LL 112] (Mx. Source: Olympic)

Source Issue: Olympic 17109 (Howard Shelley) (Rel: Aug 1921)

Recorded: 1921

Inspected pressings also show Banner catalog number 2018-B and/or Black Swan catalog number 18048-B in the wax, in addition to the original Olympic catalog number.

**1015** **A Dream** (Bartlett)

**[v1]** Charles Harrison (as David Harris)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 17108 (Charles Harrison) (Rel: Jul 1921)

Recorded: 1921

Inspected copies also show Black Swan catalog number 18047-B, in addition to the original Olympic catalog number.

**Sing Me to Sleep** (Bingham - Greene)

Henry Burr (as Chas. Richards)

Acc: Orchestra

Mx: 4328 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 1065 (Rel: Nov 1920)

Recorded: c. Sep 1919

1015  
[v2]

**A Dream** (Bartlett)

Ernest Davis (as David Harris)

Acc: Orchestra

Mx: 659 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 50033

Recorded: c. Aug 1920

**Sing Me to Sleep** (Bingham - Greene)

Henry Burr (as Chas. Richards)

Acc: Orchestra

Mx: 4328 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 1065 (Rel: Nov 1920)

Recorded: c. Sep 1919

## Hymns and Sacred Songs Series (C) (Green Label)

First Advertised: 1923

- 1016 One Sweetly Solemn Thought** (Ambrose)  
Unknown contralto (as Edith Roberts)  
Mx: [LL] 41991 - 1 (Mx. Source: Emerson)  
Source Issue: None located  
Recorded: c. Oct 1921  
Possibly Nevada Van Der Veer, based upon aural identification. Not known to have been issued on the Emerson label.
- Adeste Fidelis (O Come, All Ye Faithful)**  
Shannon Four (as Music Lovers Quartette)  
Mx: 4515 - 3 (Mx. Source: Emerson)  
Source Issue: Emerson 1087 (Shannon Four) (Rel: Dec 1919)  
Recorded: c. Nov 1919
- 1017 Beautiful Isle of Somewhere** (Fearis - Pounds)  
Ernest Davis (as David Harris)  
Acc: Orchestra  
Mx: 625 - 1 (Mx. Source: NYRL)  
Source Issue: Paramount 50031 (Ernest Davis) (Rel: Dec 1920)  
Recorded: 1920  
Mx. number is heavily canceled on inspected pressings; equivalence was determined by SAC.
- Rock of Ages** (Toplady - Hastings)  
Shannon Four (as Music Lovers Quartette)  
Mx: [LL] 41155 - 5 (Mx. Source: Emerson)  
Source Issue: Emerson 10221 (Cathedral Quartet) (Rel: Sep 1920)  
Recorded: c. May 1920  
Later NML pressings show Grey Gull mx. 3748 - E, which is a renumbering of Emerson mx. 41155 - 5 per SAC. Artist identification is based upon aural evidence.
- 1017 / 1020**  
Cross-coupled pressing of "Rock of Ages" (from 1017-B) and "Lead, Kindly Light" (from 1020-A). Not listed in any known NML advertisements.
- 1018 Face to Face** (Johnson)  
Royal Dadmun (as Charles Jackson)  
Acc: Orchestra  
Mx: 4310 - 4 (Mx. Source: Emerson)  
Source Issue: Emerson 10188 (Royal Dadmun) (Rel: Jun 1920)  
Recorded: c. Sep 1919 (remake)  
Note: Original version (takes 1-3, by Lane Rogers), is not known to appear on NML.

**The Crucifix** (Faure)

Lane Rogers & Reed Miller (as Geo. Lenore & Chas. Jackson)

Acc: Orchestra

Mx: 4324 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10188 (Lane Rogers & Reed Miller) (Rel: Jun 1920)

Recorded: c. Sep 1919

**1019**

**The Palms** (Fauré)

[v1]

Royal Dadmun (as Chas. Jackson)

Acc: Orchestra

Mx: 4138 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 1021 (Royal Dadmun) (Rel: Jul 1919)

Recorded: c. May 1919

**Holy Night, Peaceful Night** (Gruber - Mohr)

Unknown male quartet (as Music Lovers Quartette)

Mx: 21001 - 3 (Mx. Source: Arto)

Source Issue: Not located

Recorded: c. 1921

**1019**

**The Palms** (Fauré)

[v2]

Royal Dadmun (as Chas. Jackson)

Acc: Orchestra

Mx: [LL] 4138 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 1021 (Royal Dadmun) (Rel: Jul 1919)

Recorded: c. May 1919

**Holy Night, Peaceful Night** (Gruber - Mohr)

Shannon Four (as Music Lovers Quartette)

Mx: 4320 - 2, -3 (Mx. Source: Emerson)

Source Issue: Emerson 1087 (Shannon Four) (Rel: Dec 1919)

Recorded: c. Sep 1919

**1020**

**Lead, Kindly Light** (Newman - Dykes)

Elliott Shaw (as Jos. Elliott)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 20102 (Elliott Shaw) (Rel: Nov 1921)

Recorded: 1921

Mislabeled as a tenor solo (Shaw was a baritone). Some pressings also show Banner catalog number 2023-B in the wax, in addition to the original Olympic catalog number. Others show neither number, but equivalence has been confirmed by SAC.

**Onward, Christian Soldiers** (Gould - Sullivan)

Shannon Four (as Music Lovers Quartette)

Acc: Orchestra

Mx: [LL] 4266 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 1039 (Shannon Four) (Rel: Sep 1919)

Recorded: c. Jul 1919

**1021      The Lord Is My Shepherd** (Smart - Passmore)  
 Reed Miller & Nevada Van Der Veer (as George Lenore & Edith Roberta)  
 Acc: Orchestra  
 Mx: 41855 - 6 (Mx. Source: Emerson)  
 Source Issue: Emerson 10461 (Reed Miller & Nevada Van Der Veer)  
 (Rel: Dec 1921)  
 Recorded: c. Jun 1921

**Open the Gates of the Temple** (Knapp)  
 Ernest Davis (as David Harris)  
 Acc: Orchestra  
 Mx: 624 - 2 (Mx. Source: NYRL)  
 Source Issue: Paramount 50031 (Ernest Davis) (Rel: Dec 1920)  
 Recorded: 1920

**1022      The Holy City** (Weatherly - Adams)  
 [v1] Charles Hart (as Chas. Hurd)  
 Acc: Orchestra  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 20102 (Charles Hart) (Rel: Nov 1921)  
 Recorded: 1921  
 Inspected pressings show Banner catalog number 2028-A in the wax, in addition to the original Olympic catalog number.

**I Need Thee Every Hour** (Lowry)  
 Reed Miller & Nevada Van Der Veer (as George Lenore & Edith Roberta)  
 Acc: Orchestra  
 Mx: 41389 - 3 (Mx. Source: Emerson)  
 Source Issue: Emerson 10271  
 Recorded: c. Oct 1920

**1022      The Holy City** (Weatherly - Adams)  
 [v2] George Reardon (as Chas. Herd)  
 Acc: Orchestra  
 Mx: 18075 - 4 (Mx. Source: Arto)  
 Source Issue: Arto 3023 (George Reardon) (Rel: Jul 1921)  
 Recorded: May 31, 1921 (remake)  
 Note: The original issue of Arto 3023 (released in October 1920), was by Ralph Brainard, and that recording is not known to appear on NML. Reardon's remake session was booked by Ed Kirkeby, from whose files the recording date comes.

**I Need Thee Every Hour** (Lowry)  
 Reed Miller & Nevada Van Der Veer (as George Lenore & Edith Roberta)  
 Acc: Orchestra  
 Mx: 41389 - 3 (Mx. Source: Emerson)  
 Source Issue: Emerson 10271  
 Recorded: c. Oct 1920

**1022      The Holy City** (Weatherly - Adams)  
 [v3] Royal Dadmun (as Charles Hurd)  
 Acc: Orchestra  
 Mx: 4137 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 1021  
 Recorded: c. May 1919

**I Need Thee Every Hour** (Lowry)

Reed Miller & Nevada Van Der Veer (as George Lenox & Edith Roberts)

Acc: Orchestra

Mx: 41389 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10271

Recorded: c. Oct 1920

**1023**

**Holy, Holy, Holy** (Dykes)

Shannon Four (as Music Lovers Quartette)

Mx: 41154 - 4 (Mx. Source: Emerson)

Source Issue: Emerson 10221 (Cathedral Quartet)

Recorded: c. May 1920

Artist identification is based upon aural evidence.

**Abide with Me** (Monk - Lyte)

Lane Rogers & Reed Miller (as Geo. Lenore & Chas. Jackson)

Acc: Orchestra

Mx: 4571 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10174 (Released Sep 1920)

Recorded: c. Dec 1919

## Operatic Song Series (D) (Purple Label)

First Advertised: November 1923

These records were still available in the mid-1920s, and they are frequently encountered today. Although the *Record Research* group made significant progress in uncovering the source issues for this series, by making synchronized aural comparisons to suspected matches, they were unable to trace the source of several sides, which might have been exclusive to NML. The LL-prefixed control numbers resurface in this series, sometimes appearing alongside the actual mx. numbers in the wax.

**1024**      ***Tosca: E lucevan le stelle*** (Verdi)  
**[v1]**      Max Bloch (as Mario Brefelli)  
 Acc: Orchestra (probably Arthur Bergh, conductor)  
 Mx: 41598 - 1 [no ctl.] (Mx. Source: Emerson)  
 Source Issue: Emerson 10340 (Stanislao Berini) (Rel: Apr 1921)  
 Recorded: c. c. Jan 1921

***Rigoletto: Quartet — Bella figlia dell' amore*** [in English] (Verdi)  
 Unknown vocal quartet (as Music Lovers Stellar Quartette)  
 Acc: Orchestra  
 Mx: — [ctl. LL 208] (Mx. Source: Possibly NYRL)  
 Source Issue: See note  
 Recorded: c. 1921

The single corresponding issue located for inspection is Carnival 11221 (for which a Paramount counterpart has not been discovered), credited to the probably pseudonymous Park City Quartet and showing NML's control number but not the original master number. Control number is not visible on all pressings.

**1024**      ***Rigoletto: La donna e mobile*** (Verdi)  
**[v2]**      Stanislaw Berini (as Mario Brefelli)  
 Acc: Orchestra (probably Arthur Bergh, conductor)  
 Mx: 4511 - 1, -2 [ctl. LL 201] (Mx. Source: Emerson)  
 Source Issue: Emerson 2033-X (Stanislao Berini) (Rel: Jan 1920)  
 Recorded: c. Nov 1919

Corresponding Banner and Regal issues are mislabeled as Max Bloch, which has given rise to the mistaken notion that Berini was a pseudonym for Bloch. Berini in fact was a well-known Polish tenor who performed briefly at the Metropolitan Opera and later worked in the U.S. as a vocal instructor.

***Rigoletto: Quartet — Bella figlia dell' amore*** [in English] (Verdi)  
 Unknown vocal quartet (as Music Lovers Stellar Quartette)  
 Acc: Orchestra  
 Mx: — [ctl. LL 208] (Mx. Source: Possibly NYRL)  
 Source Issue: See note  
 Recorded: c. 1921

The single corresponding issue located for inspection is Carnival 11221 (for which a Paramount counterpart has not been discovered), credited to the probably pseudonymous Park City Quartet and showing NML's control number but not the original master number. Control number is not visible on all pressings.



- 1025**     *Lucia di Lammermoor: Sextet — Chi mi frena* [in English] (Donizetti)  
 Unknown mixed vocal sextet (as Music Lovers Stellar Sextette)  
 Acc: Orchestra  
 Mx: — [ctl. LL 207 - 2, -3] (Mx. Source: NYRL)  
 Source Issue: Puritan (BD&M) 11221 (Music Lovers Stellar Sextette)  
 Recorded:  
       No corresponding issue found on Paramount or the NYRL version of Puritan..

*Aïda: Celeste Aïda* (Verdi)  
 Max Bloch (as Mario Brefelli)  
 Acc: Orchestra (probably Arthur Bergh, conductor)  
 Mx: 41378 - 6 [ctl. LL 203 - 6] (Mx. Source: Emerson)  
 Source Issue: Emerson 10429 (Max Bloch) (Rel: Oct 1921)  
 Recorded: c. Oct 1920

- 1026**     *Martha: M'appari* [in English] (Flotow)  
 Unknown tenor (as Hugo Donivetti)  
 Acc: Orchestra  
 Mx: — [ctl. LL 202 - 2] (Mx. Source: Unknown)  
 Source Issue: Not located  
 Recorded:  
       Several writers have claimed this is Charles Harrison, based upon the similarity of "Hugo Donivetti" to Harrison's "Hugh Donovan" pseudonym, but the aural evidence is inconclusive.

*Tales of Hoffmann: Barcarolle* (Offenbach)  
 Unknown soprano & contralto (as Joan La Vere & Miriam Clark)  
 Acc: Orchestra  
 Mx: — [ctl. LL 210 -3] (Mx. Source: Unknown)  
 Source Issue: Not located  
 Recorded:  
       Some pressing show only LL, with no control number following, but are the same recording as LL 210 per SAC.

- 1027**     *The Mikado — Medley* [as "Mikado Medleys"] (Gilbert - Sullivan)  
 Unknown vocal quartet (as Stellar Mixed Quartette)  
 Acc: Orchestra  
 Mx: — [ctl. LL 212] (Mx. Source: Unknown)  
 Source Issue: Not located  
 Recorded:

*The Bohemian Girl: I Dreamt I Dwelt in Marble Halls* (Balfe)  
 Unknown soprano (as Miriam Clark)  
 Acc: Orchestra  
 Mx: — [ctl. LL 209] (Mx. Source: Unknown)  
 Source Issue: Not located  
 Recorded:

- 1028**  
[v1] *Lakme: Bell Song* [in Italian] (Delibes)  
Unknown soprano (as Maria Pecelli)  
Acc: Orchestra  
Mx: 7103 [no NML ctl.] (Mx. Source: Unknown)  
Source Issue: None located  
Recorded:
- Samson et Dalila: Mon coeur s' ouvre a ta voix* (Saint-Saens)  
Unknown mezzo-soprano (as Joan La Vere)  
Acc: Orchestra  
Mx: — [ctl. 204 / LL 204] (Mx. Source: Unknown)  
Source Issue: None located  
Recorded:
- 1028**  
[v2] *H.M.S. Pinafore — Medley* [as "Pinafore Medleys"] (Gilbert - Sullivan)  
Unknown vocal quartet (as Stellar Mixed Quartette)  
Acc: Orchestra  
Mx: — [ctl. LL 211 - 1] (Mx. Source: Unknown)  
Source Issue: Puritan (BD&M) 11241 (Stellar Mixed Quartette)  
Recorded:  
No corresponding issue found on Paramount or the NYRL version of Puritan.
- Samson et Dalila: Mon coeur s' ouvre a ta voix* (Saint-Saens)  
Unknown mezzo-soprano (as Joan La Vere)  
Acc: Orchestra  
Mx: — [ctl. LL 204 - 1] (Mx. Source: Unknown)  
Source Issue: None located  
Recorded:
- 1028 / 1030**  
Cross-coupled pressing of "H.M.S Pinafore Medleys" (from 1028-A) and "Faust: Soldiers' Chorus" (from 1030-B). Not listed in any known NML advertisements.
- 1029** *Il Trovatore: Anvil Chorus* [in English] (Verdi)  
Stellar Male Quartette (no pseudonym)  
Acc: Orchestra  
Mx: — [ctl. LL 205 - 1, -3] (Mx. Source: Probably NYRL)  
Source Issue: Puritan (BD&M) 11241 (Stellar Male Quartette)  
Recorded:  
No corresponding issue found on Paramount or the NYRL version of Puritan.
- I Pagliacci: Vesti la giubba* (Leoncavallo)  
Max Bloch (as Mario Brefelli)  
Acc: Orchestra  
Mx: [LL] 41377 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 10340 (Max Bloch) (Rel: Apr 1921)  
Recorded: c. Oct 1920  
Some pressings show NML catalog number 1030 in the wax in error.

1030

***I Pagliacci: Prologo*** (Leoncavallo)

Greek Evans (as Antonio Bruno)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 19101 (Greek Evans) (Rel: Jun 1921)

Recorded: 1921

The Olympic catalog number appears under the label, sometimes with LL-prefixed Banner catalog number 2020-A.

***Faust: Soldiers' Chorus*** [in English] (Gounod)

Unknown vocal quartet (as Stellar Male Quartette)

Acc: Orchestra

Mx: — [ctl. LL 206 - 1, -2] (Mx. Source: Unknown)

Source Issue: None located

Recorded:

1031

[v1]

***Rigoletto: Caro nome*** (Verdi)

Regina Vicarino (as Josepha Donnelly)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 19108 (Regina Vicarino) (Rel: Nov 1921)

Recorded: 1921

Olympic catalog number also appears in the wax, along with an illegible number that has been struck-through on some pressings.

***Carmen: Habanera*** (Bizet)

Henrietta Wakefield (as Marie Volevi)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 19102 (Henrietta Wakefield) (Rel: Jun 1921)

Recorded: 1921

Olympic catalog number appears in the wax with LL prefix on inspected pressings. Some pressings show NYRL control number 129 in the wax.

1031

[v2]

***Rigoletto: Caro nome*** (Verdi)

Regina Vicarino (as Josepha Donnelly)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 19108 (Regina Vicarino) (Rel: Nov 1921)

Recorded: 1921

Olympic catalog number also appears in the wax, along with an illegible number that has been struck-through on some pressings.

***Robin Hood: Armorer's Song*** (De Koven)

Charles Laird (as George Scott)

Acc: Orchestra

Mx: 41254 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10251 (Charles Laird) (Rel: Nov 1920)

Recorded: c. Aug 1920

**Dance Series, No. 1 (E)**  
**(Red Label)**

("E" designation is not present on some labels)

First Advertised: May 1923

This was a relatively long-lived series, advertised well into 1924. The contents were updated on occasion, so many releases exist in at least two confirmed versions. Although the alternate couplings do not appear in any known NML advertising, all shown here have been confirmed from first-hand inspection. "Teddy Bear Blues" and "Three O'Clock in the Morning" also appear in some early advertisements for this series (without catalog numbers), but copies have not yet been located, and it is not certain they were actually issued.

The "LL" marking continues to appear in the wax of many pressings in this series, but without the earlier 100- and 200-series control numbers.

**1032      Mr. Gallagher and Mr. Shean** (Gallagher-Shean; *Ziegfeld Follies* of 1922)

Unknown dance orchestra (as Master Melody Makers)

Mx: [LL] 848 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 20125 (Frisco Syncopators)

Recorded: c. Apr 1922

Frisco Syncopators was a widely used pseudonym on the NYRL and affiliated BD&M labels. It is known to have covered dozens of different bands, many of them so generic-sounding (as in this case) that positive aural identification not possible.

**Parade of the Wooden Soldiers** (Jessel)

Nathan Glantz & his Orchestra (as Music Lovers Dance Orchestra)

Mx: [LL] 1092 - 1, -2 (Mx. Source: NYRL)

Source Issue: Paramount 20143 (Nathan Glantz & his Orchestra)

Recorded: c. Jun 1922

Some Triangle pressings of this mx. show NML catalog number 1032-B and the "LL" mark in the wax, proving a link between NML and the Bridgeport Die & Machine Company (Triangle's manufacturer, and Paramount's East Coast affiliate).

**1033      Love Sends a Little Gift of Roses** (waltz) (Openshaw - Cooke)

**[v1]** Nathan Glantz & his Marimba Band (as Music Lovers Marimba Orchestra)

Mx: [LL] 1153 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 20159 (Glantz & his Marimba Band)

Recorded: c. July 1922

Despite the "Marimba Band" billing, this is a conventional dance orchestra with the addition of a marimba.

**Who's Sorry Now?** (Kalmar - Ruby - Snyder)

Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)

Mx: [LL] 5126 - 2 (Mx. Source: Plaza)

Source Issue: Regal 9472

Recorded: c. Mar 1923

LL prefix does not appear on all pressings. The prefixed and unprefix masters are identical, per SAC.

- 1033 [v2] Love Sends a Little Gift of Roses** (waltz) (Openshaw - Cooke)  
 Nathan Glantz & his Marimba Band (as Music Lovers Marimba Orchestra)  
 Mx: [LL] 1153 - 1 (Mx. Source: NYRL)  
 Source Issue: Paramount 20159 (Glantz & his Marimba Band)  
 Recorded: c. July 1922  
 Despite the "Marimba Band" billing, this is a conventional dance orchestra with the addition of one marimba.
- Who's Sorry Now?** (Kalmar - Ruby - Snyder)  
 California Ramblers (as N.M.L. Dance Orchestra)  
 Mx: 1391 - 2 (Mx. Source: NYRL)  
 Source Issue: Paramount 20227 (California Ramblers)  
 Recorded: Apr 30, 1923  
 The recording date is from Ed Kirkeby's log. This version, which appears to be the less common of the two, does not show a master number on inspected copies, but is easily distinguishable from the Plaza version by its Paramount-style spiral run-out.
- 1034 [v1] Carolina in the Morning** (Kahn - Donaldson)  
 Nathan Glantz & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: [LL] 1180 - 1 (Mx. Source: NYRL)  
 Source Issue: Puritan 11167 (Majestic Dance Orchestra)  
 Recorded: c. Aug 1922  
 Orchestra identification is from a non-pseudonymous issue on Canadian Apex 8014, although it should be noted that Apex labels credits are not always accurate.
- Carolina Mammy** (James)  
 Dan Gregory & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 1440 (Dan Gregory & his Orchestra) (Rel: 1923)  
 Recorded:  
 Inspected pressings show 1440-A (Olympic's catalog number and side indicator) in the wax.
- 1034 [v2] Carolina in the Morning** (Kahn - Donaldson)  
 Probably Nathan Glantz & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: [LL] 1180 - 1 (Mx. Source: NYRL)  
 Source Issue: Puritan 11167 (Majestic Dance Orchestra)  
 Recorded: c. Aug 1922  
 Orchestra identification is from Canadian Apex 8014, although it should be noted that Apex labels credits are not always accurate.
- Carolina Mammy** (James)  
 Simone Martucci & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 834 [ctl. LL 1834 P] (Mx. Source: Compo)  
 Source Issue: Banner 1213 (Roy Collin's Orchestra)  
 Recorded: Mar 23, 1923 (Montreal, Canada)  
 Attributed in error to Joseph Samuels' Orchestra in some discographies. Orchestra identification and recording date are confirmed in the Compo Company file.
- 1034 [v3] Carolina in the Morning** (Kahn - Donaldson)  
 Nathan Glantz & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 1180 - 1 (Mx. Source: NYRL)  
 Source Issue: Puritan 11167 (Majestic Dance Orchestra)  
 Recorded: c. Aug 1922

**Dearest (You're the Nearest to My Heart) (Akst)**

Sam Lanin & his Orchestra (as Music Lover's Dance Orchestra)

Mx: [LL] 5049 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1167 (Sam Lanin's Roseland Dance Orchestra)

(Rel: Apr 1923)

Recorded: c. Jan 1923

A semi-flexible plastic-type pressing of this version was reported by dealer Mort Savada in 1986. This probably was a test or demonstration record; no evidence has been found that NML issued plastic pressings commercially.

**1035 Bambalina** (Youmans - Stothart - Clarke; "Wildflower")

[v1] Nathan Glantz & his Orchestra (as Master Music Makers)

Mx: [LL on some] 5092 - 4 (Mx. Source: Plaza)

Source Issue: Regal 9469 (Nathan Glantz & his Orchestra) (Rel: Jun 1923)

Recorded: c. Feb 1923

**I Love Me (I'm Wild About Myself) (Weber - Hains - Mahoney)**

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: [LL] 5182 - 2 (Mx. Source: Plaza)

Source Issue: See note

Recorded: c. Jun 1923

Other Plaza-group issues of this song use mx. 5197, with label credits to the Newport Society Orchestra (normally a pseudonym for Ben Selvin's Orchestra).

**1035 Lost (A Wonderful Girl) (Davis - Hanley)**

[v2] Unknown dance orchestra (as Master Melody Makers)

Mx. [LL] 1232 - 2 (Mx. Source: NYRL)

Source Issue: Banner 1127 (Hollywood Dance Orchestra)

Recorded: c. Nov 1922

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**I Love Me (I'm Wild About Myself) (Weber - Hains - Mahoney)**

California Ramblers (as Music Lovers Dance Orchestra)

Mx. 1390 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 20227 (California Ramblers)

Recorded: April 30, 1923

Orchestra identification and recording date are from Ed Kirkeby' session log.

**1035 Lost (A Wonderful Girl) (Davis - Hanley)**

[v3] Unknown dance orchestra (as Master Melody Makers)

Mx. 1232 - 2 (Mx. Source: NYRL)

Source Issue: Banner 1127 (Hollywood Dance Orchestra)

Recorded: c. Nov 1922

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**Tomorrow (I'll Be in My Dixie Home Again)** (Turk - Robinson)  
Joseph Samuels & his Orchestra (as Music Lovers Dance Orchestra)  
Mx. 1196 - 1 (Mx. Source: NYRL)  
Source Issue: Paramount 20166 (Joe Samuels & Orchestra)  
Recorded: c. Sep 1922

**1036 Mellow Moon** (waltz) (Hall)  
Joseph Knecht & his Orchestra (as Manhattan Musicians)  
Mx: 5015 - 1 (Mx. Source: Plaza)  
Source Issue: Banner 1142 (Jos. Knecht's Dance Orchestra) (Rel: Feb 1923)  
Recorded: c. Nov 1922

**Red Moon** (waltz) (De Martini - Kortlander)  
Joseph Knecht & his Orchestra (as Manhattan Musicians)  
Mx: 5016 - 1 (Mx. Source: Plaza)  
Source Issue: Banner 1142 (Jos. Knecht's Dance Orchestra) (Rel: Feb 1923)  
Recorded: c. Nov 1922

**1037 I Gave You Up Just Before You Threw Me Down** (Kalmar - Ruby - Ahlert)  
[v1] Unknown dance orchestra (as Master Melody Makers)  
Mx: [LL] 5038 - 2 (Mx. Source: Plaza)  
Source Issue: Banner 1155 (Hollywood Dance Orchestra) (Rel: Mar 1923)  
Recorded: c. Jan 1923  
Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**You Know You Belong to Somebody Else** (McCarthy - Monaco)  
California Ramblers (as Master Melody Makers)  
Mx: [LL] 5064 - 6 (Mx. Source: Plaza)  
Source Issue: See note  
Recorded: Jan 25, 1923  
Remake of the original Joseph Samuels version (takes 1–3; see version 2). Band identification and recording date are from Ed Kirkeby's session log. NML 1037 (versions 1 and 3) are the only confirmed U.S. issues of take 6, all others being on Canadian labels.

**1037 Wild Flower** (Youmans - Stothart; "Wildflower")  
[v2] Unknown dance orchestra (as Master Melody Makers)  
Mx: 5200 - 2 (Mx. Source: Plaza)  
Source Issue: Banner 1215 (Majestic Dance Orchestra) (Rel: Aug 1923)  
Recorded: c. Jun 1923  
Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (this is not Plaza files data, and known corresponding issues are also pseudonymous).

**You Know You Belong to Somebody Else** (McCarthy - Monaco)  
Joseph Samuels & his Orchestra (as Master Melody Makers)  
Mx: [LL] 5064 - 3 [as - C] (Mx. Source: Plaza)  
Source Issue: Banner 1166 (Six Black Diamonds) (Rel: Apr 1923)  
Recorded: c. Jan 1923  
Samuels is credited on corresponding Regal 9439. Widely misidentified in various discographies as the California Ramblers' remake (takes 5–6; see versions 1 and 3).  
This is by far the most common of the three versions of 1037.

**1037** **Wild Flower** (Youmans - Stothart; "Wildflower")  
**[v3]** Unknown dance orchestra (as Master Melody Makers)  
 Mx: 5200 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1215 (Majestic Dance Orchestra) (Rel: Aug 1923)  
 Recorded: c. Jun 1923  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (this is not Plaza files data, and known corresponding issues are also pseudonymous).

**You Know You Belong to Somebody Else** (McCarthy - Monaco)

California Ramblers (as Master Melody Makers)  
 Mx: 5064 - 6 (Mx. Source: Plaza)  
 Source Issue: See note  
 Recorded: Jan 25, 1923  
 Remake of the original Joseph Samuels version (takes 1–3; see version 2). Band identification and recording date are from Ed Kirkeby's session log. NML 1037 (versions 1 and 3) are the only confirmed U.S. issues of take 6, all others being on Canadian labels.

National Music Lovers 1038 and 1039 are among the most reworked of all NML releases, with four versions of each confirmed from first-hand inspection. Version numbers have been assigned arbitrarily; the actual order of release is unclear.

**1038** **You've Got to See Mama Every Night** (Rose - Conrad)  
**[v1]** Joseph Samuels & his Orchestra (as Manhattan Musicians)  
 Vcl: Arthur Hall  
 Mx: 5059 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1162 (Jos. Samuels & his Orchestra) (Rel: Apr 1923)  
 Recorded: c. Jan 1923

**Lovin' Sam** (Yellen - Ager)

Unknown dance orchestra  
 Mx: 1200 - 2 (Source: NYRL)  
 Source Issue: Paramount 20171 (Frisco Syncopators)  
 Recorded: c. Oct 1922

Attributed to Nathan Glantz & his Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**1038** **You've Got to See Mama Every Night** (Rose - Conrad)  
**[v2]** Joseph Samuels & his Orchestra (as Manhattan Musicians)  
 Vcl: Arthur Hall  
 Mx: [LL] 5059 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1162 (Jos. Samuels & his Orchestra) (Rel: Apr 1923)  
 Recorded: c. Jan 1923

**Barney Google** (Rose - Conrad)

Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Arthur Hall  
 Mx: 5178 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1206 (Six Black Diamonds) (Rel: Jul 1923)  
 Recorded: c. May 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).



**1038**  
**[v3]** **Sun Kist Rose** (De Voll)  
 Dan Gregory & his Orchestra (as Manhattan Musicians)  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 1438 (Dan Gregory & his Orchestra) (Rel: May 1923)  
 Recorded: 1923

Pressings show Olympic catalog number 1438-A in the wax.

**Barney Google** (Rose - Conrad)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Arthur Hall  
 Mx: [LL] 5178 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1206 (Six Black Diamonds) (Rel: Jul 1923)  
 Recorded: c. May 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**1038**  
**[v4]** **Sun Kist Rose** (De Voll)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Mx: 5258 (Mx. Source: Plaza)  
 Source Issue: Banner 1255 (Roy Collins' Orchestra) (Rel: Nov 1923)  
 Recorded: c. Aug 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**Barney Google** (Rose - Conrad)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Arthur Hall  
 Mx: 5178 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1206 (Six Black Diamonds) (Rel: Jul 1923)  
 Recorded: c. May 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**1038 / 1047**

Cross-coupled pressing of "Sun Kist Rose" (from 1038-A, version 4) and "La Paloma" (from 1047-A). This coupling has not been found in any NML advertising, but multiple specimens are known.

**1039**  
**[v1]** **My Buddy** (Kahn - Donladson)  
 Unknown dance orchestra (as N.M.L Dance Orchestra)  
 Mx: 5096 - 1 (Source: Plaza)  
 Source Issue: Banner 1165 (Majestic Dance Orchestra) (Rel: Apr 1923)  
 Recorded: c. February 1923

Attributed to Nathan Glantz & his Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**Yes! We Have No Bananas** (Silver - Cohn)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Vcl: Arthur Hall  
 Mx: [LL] 5177 -3 (Mx. Source: Plaza)  
 Source Issue: Banner 1200 (Missouri Jazz Hounds) (Rel: Jul 1923)  
 Recorded: c. May 1923

1039 **Swingin' Down the Lane** (Kahn - Jones)  
 [v2] Dan Gregory & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 1440 (Dan Gregory & his Orchestra) (Rel: 1923)  
 Recorded: 1923  
 Pressings show Olympic catalog number 1440-B in the wax.

**Yes! We Have No Bananas** (Silver - Cohn)  
 Frank Silver & his Orchestra (as Music Lovers Dance Orchestra)  
 Vcl: Arthur Hall  
 Mx: 1418 - 2 (Mx. Source: NYRL)  
 Source Issue: B>>>(Rel: Jul 1923)  
 Recorded: c. May 1923  
 A pressing from take 1 has been reported, by a questionable source, but is not confirmed. Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

1039 **Swingin' Down the Lane** (Kahn - Jones)  
 [v3] Dan Gregory & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 1440 (Dan Gregory & his Orchestra) (Rel: 1923)  
 Recorded: 1923  
 Pressings show Olympic catalog number 1440-B in the wax.

**Yes! We Have No Bananas** (Silver - Cohn)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Vcl: Arthur Hall  
 Mx: 5177 - 3 (Mx. Source: Plaza)  
 Source Issue: Banner 1200 (Missouri Jazz Hounds) (Rel: Jul 1923)  
 Recorded: c. May 1923  
 A pressing from take 1 has been reported, by a questionable source, but is not confirmed. Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

1039 **Swingin' Down the Lane** (Kahn - Jones)  
 [v4] Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5139 - (Mx. Source: Plaza)  
 Source Issue: Regal 9502 (Sam Lanin's Orchestra) (Rel: Aug 1923)  
 Recorded: c. Apr 1923  
 Take number is not visible on inspected copies and could not be determined by SAC.

**Yes! We Have No Bananas** (Silver - Cohn)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Vcl: Arthur Hall

Mx: 5177 -3 (Mx. Source: Plaza)

Source Issue: Banner 1200 (Missouri Jazz Hounds) (Rel: Jul 1923)

Recorded: c. May 1923

A pressing from take 1 has been reported, by a questionable source, but is not confirmed. Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**DANCE SERIES No. 1 (F)****(Red Label)**

First advertised October 1923

This was the first series to be issued after the Scranton Button Company reportedly purchased a 49% interest in National Music Lovers in the autumn of 1923. Scranton's increased oversight is clearly evident in the nearly exclusive use of masters from their Plaza Music Company-Regal Record Company affiliates in the next two Dance Series.

"LL" markings continue to appear in the wax on many pressings in this series, but without the earlier 100- and 200-series control numbers.

**1041****I Love You** (Thompson-Archer; "Little Jessie James")

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 5257 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1249 (Majestic Dance Orchestra) (Rel: Nov 1923)

Recorded: c. Aug 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Also issued as version 2 of NML 1042, in a different coupling, and on cross-coupled pressing 1041 / 1042.

**Love Tales** (waltz) (Ryan - Rose)

Unknown dance orchestra (as Master Melody Makers)

Mx: 5203 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1241 (Joseph Franklin's Dance Orchestra)

(Rel: Oct 1923)

Recorded: c. Jun 1923

Mx. and take numbers are partially effaced on inspected pressings. Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**1041 / 1042**

Cross-coupled pressing of "I Love You" (from 1041-A) and "Annabelle" (from 1042-A). Not listed in any known NML advertising, but multiple specimens are known.

**1042****[v1]****Annabelle** (Brown - Henderson)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 5201 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1226 (Hollywood Dance Orchestra) (Rel: Sep 1923)

Recorded: c. Jun 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Also issued on cross-coupled pressing 1041 / 1042.

**I Love You** (Thompson-Archer; "Little Jessie James")

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 5257 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1249 (Majestic Dance Orchestra) (Rel: Sep 1923)

Recorded: c. Aug 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1041, in a different coupling.

- 1042 [v2] Annabelle** (Brown - Henderson)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5201 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1226 (Hollywood Dance Orchestra) (Rel: Sep 1923)  
 Recorded: c. Jun 1923  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).
- That Old Gang of Mine** (Rose-Dixon-Henderson)  
 Possibly Stellar Quartette (as Music Lovers Male Quartette)  
 Acc: Orchestra  
 Mx: 5286 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1257 (Broadway Quartette) (Rel: Nov 1923)  
 Recorded: c. Sep 1923  
 Broadway Quartette was often used as a pseudonym for the (Columbia) Stellar Quartette, as confirmed in some recording files and Ed Kirkeby's session logs, but it was also used to cover other, as-yet unidentified groups. Reissued on NML 1054, in a different coupling
- 1043 Midnight Rose** (Mitchell - Pollack)  
 Charles Harrison (as Robert Williams)  
 Acc: Orchestra  
 Mx: 5207 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1235 (Billy Burton) (Rel: Sep 1923)  
 Recorded: c. Jun 1923  
 Artist identification is based upon aural evidence and Harrison's confirmed use of the Burton pseudonym on numerous labels.
- Dreamy Melody** (waltz) (Koehler - Magine)  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5202 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1232 (Xylo Novelty Orchestra) (Rel: Sep 1923)  
 Recorded: c. Jun 1923  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Reissued on NML 1053 and 1061, in different couplings.
- 1044 What Do You Do Sunday Mary?** (Caesar-Jones; "Poppy")  
 Unknown dance orchestra (as Master Melody Makers)  
 Mx: 5263 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1249 (Majestic Dance Orchestra) (Rel: Nov 1923)  
 Recorded: c. Sep 1923  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).
- Just a Girl That Men Forget** (Dubin - Rath - Warren)  
 Vernon Dalhart (as David Harris)  
 Acc: Orchestra  
 Mx: 5196 - 3 (Mx. Source: Plaza)  
 Source Issue: Banner 1235 (Vernon Dalhart) (Rel: Sep 1923)  
 Recorded: c. Jun 1923  
 No mx. number visible on inspected pressings; equivalence was determined by SAC. Reissued on NML 1055, in a different coupling.

1044 / 1045

Cross-coupled pressing of "What Do You Do Sunday, Mary?" (from 1044-A) and "Somebody's Wrong" (from 1045-A). This coupling is not listed in any known NML advertisements, but multiple specimens are known.

1045

**Somebody's Wrong** (Marshall - Egan - Whiting)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 5243 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1243 (Majestic Dance Orchestra) (Rel: Oct 1923)

Recorded: c. Aug 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Take number is effaced on some pressings, but -2 has been confirmed by SAC.

**A Kiss in the Dark** (De Sylva - Herbert; *Orange Blossoms*)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5097 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1271 (Clark's Marimba Orchestra) (Rel: Dec 1923)

Recorded: c. Feb 1923

Clark's Marimba Orchestra was a pseudonym covering what sound to be several different groups, some of them conventional dance orchestras with the addition of a marimba player. Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (there is no Plaza file data for this mx., and known corresponding issues are also pseudonymous).

1046

**Last Night On the Back Porch** [as "Last Night on the Old Back Porch"]  
(Brown-Schraubstader)

Billy Jones [*a.e.*] (as Jos. Elliott)

Acc: Orchestra

Mx: 5266 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1261 (Billy West) (Rel: Nov 1923)

Recorded: c. Sep 1923

Reissued on NML 1054, in a different coupling.

**Every Night I Cry Myself to Sleep Over You** (Johnson - Wood - Bibbo)

Arthur Fields (as Thomas Edwards)

Acc: Orchestra

Mx: 5246 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1258 (Arthur Fields) (Rel: Nov 1923)

Recorded: c. Aug 1923

Mx. and take numbers are not visible on some pressings. Reissued on NML 1055, in a different coupling.

1047

**La Paloma (The Dove)** (Yradier)

Frank Ferera & Anthony Franchini (guitars) (as National Hawaiian Players)

Mx: 5071 - 1 (Mx. Source: Plaza)

Source Issue: Banner 2095 (Ferera & Franchini) (Rel: May 1923)

Recorded: c. Feb 1923

No mx. or take number visible on inspected copies; equivalence was determined by SAC. Reissued on NML 1056, in the same coupling. A copy labeled National Music Lovers Hawaiians has been reported, by a questionable source, but is not confirmed. This side was also issued on cross-coupled 1038 / 1047, *q.v.* at 1038.

**Ciribiribin (Pestalozza)**

Frank Ferera & Anthony Franchini (guitars) (as National Hawaiians Players)

Mx: 5072 - 2 (Mx. Source: Plaza)

Source Issue: Banner 2095 (Ferera & Franchini) (Rel: May 1923)

Recorded: c. Feb 1923

No mx. or take number visible on inspected copies; equivalence was determined by SAC.  
Reissued on NML 1056, in the same coupling.

1048

**Bebe (Coslow - Silver)**

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5184 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1228 (Pavilion Royal Dance Orchestra) (Rel: Sep 1923)

Recorded: c. Jun 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**Indiana Moon (Davis-Jones)**

Charles Hart & Elliott Shaw (as David Harris & Thos. Edwards)

Acc: Orchestra

Mx: 5282 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1275 (Robert Craig & Charles Dalton) (Rel: Dec 1923)

Recorded: c. Sep 1923

Artist identification is from non-pseudonymous Canadian Apex 8125, and is supported by aural evidence.

**BONUS RECORD, DANCE SERIES No. 1 (F)**

First advertised October 1923

The following special issue was given away with the purchase of the Dance Series No. 1 (F) set. The recordings are originals, commissioned by NML from an unknown studio, and are not known to have appeared on any other labels.

1040

**Instruction Record. Fox Trot. Lessons 1 and 2**

Prof. Morgan D. Stern (speaker)

With unidentified orchestra

Mx: — [ctl. LL 1 - 2] (Mx. Source: unknown)

Recorded: c. September 1923

**Instruction Record. Fox Trot. Lessons 3 and 4**

Prof. Morgan D. Stern (speaker)

With unidentified orchestra

Mx: — [ctl. LL 2 - 1] (Mx. Source: unknown)

Recorded: c. September 1923

## DANCE SERIES No. 1 (G)

(Red Label)

First advertised early January 1924

This series was followed almost immediately by Series H, which was made up largely of reissues from Series G. Both series are unusual in that they include selections that had not yet been officially released on Plaza's main labels. Beginning with this series, the "LL" markings no longer appear in the wax on popular-series releases.

### 1049 **Arcady** (De Sylva - Jolson)

Possibly Adrian Schubert & his Orchestra (as N.M. L. Dance Orchestra)

Mx: 5350 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1298 (Eph Hannaford's Broadway Orchestra) (Rel: Feb 1924)

Recorded: c. Dec 1923

Orchestra identification is based upon corresponding Triangle 11327 and corresponding BD&M-group issues, which credit Schubert's Dance Orchestra; however, it is worth noting that label credits on BD&M labels are not always accurate. Reissued on NML 1057, in the same coupling.

### **An Orange Grove in California** (Berlin; "Music Box Revue of 1923")

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 5302 - (Mx. Source: Plaza)

Source Issue: Banner 1267 (Imperial Dance Orchestra) (Rel: Dec 1923)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Reissued on NML 1057, in the same coupling.

### 1050 **Roses of Picardy** (Wood-Weber)

Unknown dance orchestra (as Master Melody Makers)

Mx: 5280 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1269 (Majestic Dance Orchestra) (Rel: Dec 1923)

Recorded: c. Sep 1923

### **Sittin' in a Corner** (Kahn-Meyer)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 5276 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1270 (Roy Collins' Orchestra) (Rel: Dec 1923)

Recorded: c. Sep 1923

Both sides: Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Reissued on NML 1058, in the same coupling.

### 1051 **Linger Awhile** (Owens-Rose)

Sam Lanin & his Orchestra (as Master Melody Makers)

Mx: 5345 - (Mx. Source: Plaza)

Source Issue: Banner 1291 (Sam Lanin's Orchestra) (Rel: Feb 1924)

Recorded: c. Nov 1923

Mx. and take numbers are present on inspected pressings, but the take number is illegible. Reissued on NML 1059, in the same coupling.



**When Its Night Time in Italy, It's Wednesday Over Here** (Kendis-Brown)

Unknown dance orchestra (as N.M.L. Dance Orch)

Vcl: Billy Jones

Mx: 5309 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1280 (Roy Collins' Orchestra) (Rel: Jan 1924)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Mx. and take numbers are canceled with X's on inspected pressings. Reissued on NML 1059, in the same coupling.

1052

**I'm Sitting Pretty in a Pretty Little City** (Davis-Baer-Santly)

Billy Jones & Ernest Hare (as David Harris & Thomas Edwards)

Acc: Orchestra

Mx: 5327 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1286 (Thomas & West) (Rel: Jan 1924)

Recorded: c. Nov 1923

Artist identification is based upon aural evidence; all corresponding issues are also pseudonymous). Also issued on NML 1060 in the same coupling, some pressings of which show 1060 in the wax.

**Mama Loves Papa, Papa Loves Mama** (Friend-Baer)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Arthur Hall (anonymous on N.M.L.)

Mx: 5295 - 5 (Mx. Source: Plaza)

Source Issue: Banner 1277 (Six Black Diamonds) (Rel: Jan 1924)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Reissued on NML 1060, in the same coupling. Also issued on NML 1060 in the same coupling, some pressings of which show 1060 in the wax.

1053

[v1]

**Sleep** (waltz) (Lebieg)

Possibly Max Terr & his Orchestra (as Master Melody Makers)

Mx: 1581 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 20286 (Frisco Syncopators)

Recorded: c. Nov 1923

This appears to have been the earlier version and apparently was quickly replaced, based upon relative rarity. Corresponding Oriole 142 credits Max Terr, but label errors are common on early Orioles. Frisco Syncopators was a widely used pseudonym known to have covered dozens of different bands on the NYRL and affiliated BD&M labels, many of which them so generic-sounding that positive aural identification is not possible.

**Cielito Lindo** (waltz) (Fernandez)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5347 - 1, -2 (Mx. Source: Plaza)

Source Issue: Banner 1298 (Imperial Dance Orchestra) (Rel: Feb 1924)

Recorded: c. Nov 1923

Attributed to Joseph Samuels & his Orchestra in some discographies, with no source or evidence cited (the Plaza file for this mx. does not exist, and known corresponding issues are also pseudonymous). Reissued on NML 1061, in a different coupling.

1053  
[v2]

**Sleep (waltz) (Lebieg)**

Unknown dance orchestra (as Master Melody Makers)

Mx: 5340 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1293 (Eph Hannaford's Dance Orchestra) (Rel: Feb 1924)

Recorded: c. Nov 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (there is no Plaza file data for this mx., and known corresponding issues are also pseudonymous). Mx. number is partly effaced on some pressings. Reissued on NML 1061 (version 1), in the same coupling.

**Dreamy Melody (Koehler - Magine)**

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5202 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1232 (Xylo Novelty Orchestra) (Rel: Sep 1923)

Recorded: c. Jun 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1043, in a different coupling, and reissued on NML 1061 (version 1) in the same coupling.

1054

**Last Night On the Back Porch** [as "Last Night on the Old Back Porch"]

(Brown-Schraubstader)

Billy Jones (as Jos. Elliott)

Acc: Orchestra

Mx: 5266 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1261 (Billy West) (Rel: Nov 1923)

Recorded: c. Sep 1923

Artist identification is baswd upon aural evidence; all corresponding issues are also pseudonymous. Previously issued on NML 1046, in a different coupling.

**That Old Gang of Mine** (Rose-Dixon-Henderson)

Possibly Stellar Quartette (as Music Lovers Male Quartet)

Acc: Orchestra

Mx: 5286 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1257 (Broadway Quartette) (Rel: Nov 1923)

Recorded: c. Sep 1923

Broadway Quartette was often used as a pseudonym for the (Columbia) Stellar Quartette, as confirmed in some recording files and Ed Kirkeby's logs, but it was also used to cover other, as-yet unidentified groups. Previously issued on NML 1042.

1055

**Just a Girl That Men Forget** (Dubin - Rath - Warren)

Vernon Dalhart (as David Harris)

Acc: Orchestra

Mx: 5196 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1235 (Vernon Dalhart) (Rel: Sep 1923)

Recorded: c. Jun 1923

No mx. number visible on inspected pressings; equivalence was determined by SAC. Previously issued on NML 1044, in a different coupling.

**Every Night I Cry Myself to Sleep Over You** (Johnson - Wood - Bibo)

Arthur Fields (as Thomas Edwards)

Acc: Orchestra

Mx: 5246 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1258 (Arthur Fields) (Rel: Nov 1923)

Recorded: c. Aug 1923

No mx. number visible on inspected pressings; equivalence was determined by SAC.  
Previously issued on NML 1046, in a different coupling.

**1056**

**La Paloma (The Dove)** (Yradier)

Frank Ferera & Anthony Franchini (guitars) (as National Hawaiian Players)

Mx: 5071 - 1 (Mx. Source: Plaza)

Source Issue: Banner 2095 (Ferera & Franchini) (Rel: May 1923)

Recorded: c. Feb 1923

No mx. or take number visible on inspected copies; equivalence was determined by SAC.  
Previously issued on NML 1047, in the same coupling. This side was also issued on cross-coupled 1038 / 1047, *q.v.* at 1038.

**Ciribiribin (Pestalozza)**

Frank Ferera & Anthony Franchini (guitars) (as National Hawaiian Players)

Mx: 5072 - 2 (Mx. Source: Plaza)

Source Issue: Banner 2095 (Ferera & Franchini) (Rel: May 1923)

Recorded: c. Feb 1923

No mx. or take number visible on inspected pressings; equivalence was determined by SAC. Previously issued on NML 1047, in the same coupling.

A copy of 1056 labeled National Music Lovers Hawaiians has been reported, by a questionable source, but is not confirmed.

## DANCE SERIES No. 1 (H)

(Red Label)

First advertised late January 1924

Series H was first advertised just a few weeks after Series G and was made up largely of reissues from the earlier series, some in the identical couplings. Both series are noteworthy in that they include a few Plaza recordings that had not yet been officially released on Plaza's own labels.

### 1057 **Arcady** (De Sylva - Jolson)

Possibly Adrian Schubert & his Orchestra (as N.M. L. Dance Orchestra)

Mx: 5350 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1298 (Eph Hannaford's Broadway Orchestra)

(Rel: Feb 1924)

Recorded: c. Dec 1923

Speculative orchestra identification is based upon corresponding Triangle 11327 and other BD&M-group issues, which credit Schubert's Dance Orchestra (of which Eph Hannaford was a member); note, however, that label credits on BD&M labels are not always accurate. Previously issued on NML 1049, in the same coupling.

### **An Orange Grove in California** (Berlin; "Music Box Revue of 1923")

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 5302 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1267 (Imperial Dance Orchestra) (Rel: Dec 1923)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1049, in the same coupling.

### 1058 **Roses of Picardy** (Wood-Weber)

Unknown dance orchestra (as Master Melody Makers)

Mx: 5280 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1269 (Majestic Dance Orchestra) (Rel: Dec 1923)

Recorded: c. Sep 1923

### **Sittin' in a Corner** (Kahn-Meyer)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 5276 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1270 (Roy Collins' Orchestra) (Rel: Dec 1923)

Recorded: c. Sep 1923

Both sides: Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for these recordings, and known corresponding issues are also pseudonymous). Mx. numbers are canceled with X's on inspected pressings. Previously issued on NML 1050, in the same coupling.

### 1059 **Linger Awhile** (Owens-Rose)

Sam Lanin & his Orchestra (as Master Melody Makers)

Mx: 5345 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1291 (Sam Lanin's Orchestra) (Rel: Feb 1924)

Recorded: c. Nov 1923

Previously issued on NML 1051, in the same coupling.

**When Its Night Time in Italy, It's Wednesday Over Here** (Kendis-Brown)

Unknown dance orchestra (as N.M.L. Dance Orch)

Vcl: Billy Jones

Mx: 5309 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1280 (Roy Collins' Orchestra) (Rel: Jan 1924)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1051, in the same coupling.

**1060**

**Mama Loves Papa, Papa Loves Mama** (Friend-Baer)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Arthur Hall (anonymous on N.M.L.)

Mx: 5295 - 4, 5 (Mx. Source: Plaza)

Source Issue: Banner 1277 (Six Black Diamonds) (Rel: Jan 1924)

Recorded: c. Oct 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Mx. and takes numbers struck-through on some pressings. Also issued on NML 1052 in the same coupling, some copies of which show 1060 in the wax.

**I'm Sitting Pretty in a Pretty Little City** (Davis-Baer-Santly)

Billy Jones & Ernest Hare (as David Harris & Thos. Edwards)

Acc: Orchestra

Mx: 5327 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1286 (Thomas & West) (Rel: Jan 1924)

Recorded: c. Nov 1923

Mx. and takes numbers struck-through on some pressings. Artist identification is based upon aural evidence; all corresponding issues are also pseudonymous. Also issued on NML 1052 in the same coupling, some copies of which show 1060 in the wax.

**1061**

[v1]

**Sleep** (waltz) (Lebieg)

Unknown dance orchestra (as Master Melody Makers)

Mx: 5340 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1293 (Eph Hannaford's Dance Orchestra)  
(Rel: Feb 1924)

Recorded: c. Nov 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1053 (different coupling), which number appears in the wax of some pressings of 1061.

**Dreamy Melody** (Koehler - Magine)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5202 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1232 (Xylo Novelty Orchestra) (Rel: Sep 1923)

Recorded: c. Jun 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1043 and 1053, in different couplings.

1061  
[v2]

**Sleep (waltz) (Lebieg)**

Probably Adrian Schubert's Orchestra (as Master Melody Makers)

Mx: 5340 - 2, -3 (Mx. Source: Plaza)

Source Issue: Banner 1293 (Eph Hannaford's Dance Orchestra)

(Rel: Feb 1924)

Recorded: c. Nov 1923

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Previously issued on NML 1053 (which number appears in the wax of some pressings of 1061), in a different coupling.

**Cielito Lindo (Beautiful Heaven) (waltz) (Fernandez)**

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 5347 - 1, -2 (Mx. Source: Plaza)

Source Issue: Banner 1298 (Imperial Dance Orchestra) (Rel: Feb 1924)

Recorded: c. Nov 1923

Attributed to Joseph Samuels & his Orchestra in some discographies, with no source or evidence cited (the Plaza file for this mx. does not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1053 (version 1).

1062

**If the Rest of the World Don't Want You (Go Back to Your Mother and Dad) (Gerber-Dreyer)**

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: 5356 - 1, -2 (Mx. Source: Plaza)

Source Issue: Banner 1299 (Billy Burton) (Rel: Feb 1924)

Recorded: c. Dec 1923

Artist identification is based upon aural evidence and Harrison's confirmed use of the Donovan pseudonym on many labels. There is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

**I'm Going South (Silver-Woods)**

Vernon Dalhart (as Jos. Elliott)

Acc: Orchestra

Mx: 5353 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1302 (Bob White) (Rel: Feb 1924)

Recorded: c. Dec 1923

Artist identification is based upon aural evidence. There is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

1063

**You're in Kentucky, Sure as You're Born (Little-Gillespie-Shay)**

Vernon Dalhart (as David Harris)

Acc: Orchestra

Mx: 5344 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1301 (Vernon Dalhart) (Rel: Feb 1924)

Recorded: c. Nov 1923

**When Lights Are Low** (Kahn-Fiorito)

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: 5334 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1302 (Hugh Donovan) (Rel: Jan 1924)

Recorded: c. Feb 1924

Artist identification is based upon aural evidence and Harrison's confirmed use of the Hugh Donovan pseudonym on numerous labels; there is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

1064

**So I Took the Fifty-Thousand Dollars** (Meskill-Gumble)

Billy Jones (as Joe White)

Mx: 5373 - 1, -2 (Mx. Source: Plaza)

Source Issue: Regal 9604 (Billy Jones) (Rel: Mar 1924)

Recorded: c. Dec 1923

**Stay Home, Little Girl, Stay Home** (Brown-Hanley)

**Vernon Dalhart** (as David Harris)

Acc: Orchestra

Mx: 5330 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1288 (Vernon Dalhart) (Rel: Jan 1924)

Recorded: c. Nov 1923

**BAND AND CONCERT SERIES (N)**  
**(Blue Label)**

First advertised February 1924. The "N" designation was omitted from later labels.

- 1065 National Emblem March** (Bagley)  
Olympic Military Band (as National Music Lovers Military Band)  
Mx: — (Mx. Source: Olympic)  
Source Issue: Olympic 18102 (Olympic Military Band) (Rel: May 1921)  
Recorded: 1921  
Inspected pressings show Olympic catalog number 18102-A and Black Swan catalog number 23001-B in the wax.
- American Patrol — March** (Meacham)  
Emerson Military Band (probably Arthur Bergh, conductor) (as National Music Lovers Military Band)  
Mx: 4216 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 1028 (Emerson Military Band) (Rel: Aug 1919)  
Recorded: c. Jun 1919  
Mx. and take numbers are not visible on some pressings.
- 1066 Lights Out March** (McCoy)  
Bergh's Concert Band (Arthur Bergh, conductor) (as National Music Lovers Concert Band)  
Mx: 4215 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 1028 (Bergh's Concert Band) (Rel: Aug 1919)  
Recorded: c. Jun 1919  
Mx. and take numbers do not appear on some pressings.
- Stars And Stripes Forever — March** (Sousa)  
Bergh's Concert Band (Arthur Bergh, conductor) (as National Music Lovers Concert Band)  
Mx: 4246 - 7 (Mx. Source: Emerson)  
Source Issue: Emerson 1033 (Bergh's Concert Band) (Rel: Sep 1919)  
Recorded: c. Jul 1919  
Mx. and take numbers do not appear on some pressings.
- 1067 Aïda: Triumphal March** [as "Triumphal March from 'Aida'"] (Verdi)  
Banda Bolognese (Paul Bolognese, conductor) (as Music Lovers Operatic Band)  
Mx: 4370 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 02035 XP (Banda Bolognese) (Rel: Jan 1920)  
Recorded: c. Sep 1919  
Mx. and take numbers are not visible on some pressings. An alternate labeling, crediting National Music Lovers Band, has been reported but is not confirmed.
- [The] Jolly Coppersmith** (Peters)  
Paramount Military Band (as National Music Lovers Military Band)  
Mx: 242 - 2 (Mx. Source: NYRL)  
Source Issue: Paramount 30035 (Paramount Military Band)  
Recorded: c. 1919  
Mx. and take numbers are not visible on some pressings.



- 1068**     **Poet and Peasant Overture** (Von Suppe)  
 Israel J. Hochman's Orchestra (as National Music Lovers Symphony Orchestra)  
 (as National Music Lovers Symphony Orchestra)  
 Mx: 4484 - 3 (Mx. Source: Emerson)  
 Source Issue: Emerson 2032 XP (Israel J. Hochman's Orchestra\*) (Rel: Dec 1920)  
 Recorded: c. Nov 1919  
 \*As originally release; relisted in October 1922 as by the Emerson International Symphony Orchestra.
- Blue Danube Waltz** (Strauss)  
 Unknown orchestra (as N.M.L. Concert Orchestra)  
 Mx: 1006 - 3 (Mx. Source: NYRL)  
 Source Issue: Paramount 33104 (Metropolitan Concert Band)  
 Recorded: Early 1922  
 Despite the label billing, this is a conventional dance orchestra. All corresponding issues are also pseudonymous.
- 1069**     **Merry Widow Waltz** (Lehar; *The Merry Widow*)  
 Unknown orchestra (as National Music Lovers Symphony Orchestra)  
 Mx: 954 - 2 (Mx. Source: NYRL)  
 Source Issue: Paramount 33104 (Metropolitan Symphony Orchestra)  
 Recorded: Late 1921  
 All corresponding issues are also pseudonymous. Despite the label billing, this is a conventional dance orchestra.
- Hungarian Rhapsody, No. 2** (Liszt)  
 Israel J. Hochman's Orchestra (as National Music Lovers Symphony Orchestra)  
 Mx: 4448 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 2030 XP (Israel J. Hochman's Orchestra\*) (Rel: Dec 1920)  
 Recorded: c. Oct 1919  
 \*Label credit on the original issue; the record was relisted in October 1922 as by the Emerson International Symphony Orchestra. Crossed-out 1072-B also appears in the wax on some pressings of this side, but the recording was not issued on that number.
- 1070**     **The Swan (Le Cygne)** (Saint-Saens; *Carnival of the Animals*)  
 Unknown instrumental quartet (as Music Lovers Instrumental Quartette)  
 Mx: 4293 - 1 (Mx. Source: Emerson)  
 Source Issue: None located  
 Recorded: Aug 1919
- Angel's Serenade** (Braga)  
 Unknown instrumental quartet (as Music Lovers Instrumental Quartette)  
 Mx: 783 - 2 (Mx. Source: NYRL)  
 Source Issue: Paramount 33095 (Master Players Chamber Quartette)  
 Recorded: c. August 1921

1071

**Traumerei** (Schumann)

Milan Lusk (violin) (as Gustavus Martin)

Acc: Piano

Mx.: 4917 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 10331 (Milan Lusk) (Rel: Apr 1921)

Recorded: c. Feb 1920

Some pressings show 4151 A, which is not the mx. number.

**Souvenir** (Drdla)

Richard Czerwonky (violin) (as Gustavus Martin)

Acc: Piano

Mx.: 928 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 50055 (Richard Czerwonky)

Recorded: c. Oct 1921

1072

**Humoresque** (Dvorak)

Milan Lusk (violin) (as Manno Krotan)

Acc: Mme. L. Vojuckova-Wetche (piano)

Mx: 4153 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 2006 X (Milan Lusk) (Rel: Sep 1919)

Recorded: c. May 1919

**Thais: Meditation** (Massenet)

Milan Lusk (violin) (as Manno Krotan)

Acc: Mme. L. Vojuckova-Wetche (piano)

Mx: 4154 - 1 (Milan Lusk) (Mx. Source: Emerson)

Source Issue: Emerson 2006 X (Rel: Sep 1919)

Recorded: c. May 1919

Accompanist credit is from the Emerson labels.

**SONG AND DANCE SERIES**  
**(Red Label)**

First advertised March 1924

Some labels were printed on apparently leftover Dance Series No. 1 blanks. From this point forward, the alphabetical identifiers were eliminated for song-and-dance issues. Based upon NML advertisements beginning in mid-1924, the records were still being sold in sets of eight discs for \$2.98, but the contents of those sets sometimes varied from one advertisement to another.

**1073      California, Here I Come** (De Sylva-Meyer)

Vernon Dalhart (as Jos. Elliott)

Acc: Orchestra

Mx: 5416 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1326 (Vernon Dalhart) (Rel: Apr 1924)

Recorded: c. Feb 1924

No mx. or take number visible on inspected pressings; both were confirmed by SAC.

**Linger Awhile** (Owens-Rose)

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: 5367 - (Mx. Source: Plaza)

Source Issue: Banner 1311 (Hugh Donovan) (Rel: Mar 1924)

Recorded: c. Dec 1923

Take number not visible on inspected pressings; mx. was determined by SAC, which ruled out take 3 but was unable to distinguish between takes 1 and 2. Artist identification is based upon aural evidence, and on Harrison's confirmed use of the Donovan pseudonym on many other labels.

**1074      Mr. Radio Man (Tell My Mammy to Come Back Home)**

(Schuster-White-Friend)

Vernon Dalhart (as David Harris)

Acc: Orchestra

Mx: See note [Domino ctl. 10002-1] (Mx. Source: Plaza)

Source Issue: Domino 318 (Harry Collum) (Rel: Mar 1923)

Recorded: c. Jan 1924

Mx and take numbers are not visible on inspected pressings. Domino ctl. 10002-1 was confirmed per SAC by the *Record Research* group, which determined that it differs from Plaza mx. 5410-1 (the source cited for this issue in some other discographies). The latter has a spoken introduction that is not present on 10002-1.

**Dream Daddy** (Herscher-Keefer)

Charles Hart (as Edward Stone)

Acc: Orchestra

Mx: 5403 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1313 (Charles Dalton) (Rel: Mar 1923)

Recorded: c. Jan 1924

Take and mx. numbers are not visible on some pressings. Artist identification is based upon aural evidence; there is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

- 1075 Who's Izzy Is He? (Is He Yours or Is He Mine?)** (Brown-Green-Sturm)  
 Billy Jones (as David Harris)  
 Acc: Orchestra  
 Mx: 5388 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1315 (Billy Jones) (Rel: Mar 1924)  
 Recorded: c. Jan 1924  
 Take and mx. numbers confirmed by SAC (not visible on inspected pressings).

**It's a Man Ev'ry Time, It's a Man** (Dubin-McHugh-Dash)  
 Vernon Dalhart (as Edward Stone)  
 Acc: Orchestra  
 Mx: 5395 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1314 (Vernon Dalhart) (Rel: Mar 1924)  
 Recorded: c. Jan 1924  
 Take and mx. numbers not visible on some pressings.

- 1076 The One I Love Belongs to Somebody Else** (Kahn-Jones)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5423 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1319 (Imperial Dance Orchestra) (Rel: Apr 1924)  
 Recorded: c. Feb 1924  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Mx. and take numbers are not visible on inspected copies and were determined by SAC.

**Hula Lou** (Yellen-King)  
 Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5397 - (Mx. Source: Plaza)  
 Source Issue: Regal 9598 (Sam Lanin's Dance Orchestra) (Rel: Mar 1924)  
 Recorded: c. Jan 1924  
 Mx. and take numbers are not visible on inspected copies and were determined by SAC. (take not determined). A copy labeled Music Lovers Dance Orchestra, reported by a questionable source, has not been confirmed.

- 1077 Raggedy Ann** (Caldwell-Kern)  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5351 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1294 (Imperial Dance Orchestra) (Rel: Feb 1924)  
 Recorded: c. Dec 1923  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). No take mx. or take number visible on inspected pressings; equivalence was determined by SAC.

**Say It Again** (Conrad)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5433 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1317 (Lucky Strike Dance Orchestra) (Rel: Apr 1924)  
 Recorded: c. Feb 1924  
 Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). No take mx. or take number visible on inspected pressings; equivalence was determined by SAC.

- 1078**     **Song of the Volga Boatmen** (Traditional; arr. by Adrian Schubert)  
 Probably Adrian Schubert's Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5379 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1303 (Lucky Strike Dance Orchestra) (Rel: Mar 1924)  
 Recorded: c. Jan 1924

Labels are reversed on some copies. Probable orchestra identification is based upon the arranger credit (as Adrienne [*sic*] Schubert) on Banner and other corresponding releases. Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous. See NML 1077 (version 2) for comments concerning the Lucky Strike Dance Orchestra.

- Someone Loves You After All** (McCarthy-Tierney; "Kid Boots")  
 Possibly Joseph Samuels & his Orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5413 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1321 (Roy Collins' Orchestra) (Rel: Apr 1924)  
 Recorded: c. Feb 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

- 1079**     **So This Is Venice** (Clarke-Leslie; Ziegfeld's "Follies of 1923")  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5404 - (Mx. Source: Plaza)  
 Source Issue: Banner 1320 (Hollywood Dance Orchestra) (Rel: Apr 1924)  
 Recorded: c. Jan 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

- Somewhere in the World** (Ayer)  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5412 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1348 (Imperial Dance Orchestra) (Rel: Jun 1924)  
 Recorded: c. Feb 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Mx. and take numbers are not visible on some pressings.

- 1080**     **Serenade** (waltz) (Drigo; *Les Millions d'Arlequin*)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5414 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1337 (Imperial Dance Orchestra) (Rel: May 1924)  
 Recorded: c. Feb 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous). Mx. and take numbers are not visible on some pressings.

**Marcheta** (waltz) (Schertzinger)

Possibly Nathan Glantz & his Orchestra (as N.M.L. Dance Orchestra)

Mx: 5415 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1324 (Continental Dance Orchestra) (Rel: Apr 1924)

Recorded: c. Feb 1924

Speculative orchestra identification per label credit on Canadian Apex 8143, although it should be noted that Apex labels are not always accurate. All corresponding American issues are also pseudonymous. Mx. and take numbers were determined by SAC (not visible on inspected pressings).

**IRISH SONG SERIES  
(Green Label)**

First Advertised: Early 1924

**1081**

**Mother Machree** (Olcott-Ball)

Ernest Davis (as Dennis O'Toole)

Acc: Orchestra

Mx: 626 - 3 (Mx. Source: NYRL)

Source Issue: Paramount 50032 (Ernest Davis) (Rel: Oct 1920)

Recorded: 1920

**Killarney** (Balfe)

Walter Van Brunt (as Martin McHugh)

Acc: Orchestra

Mx: 41347 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10325 (Walter Scanlan) (Rel: Mar 1921)

Recorded: c. Oct 1920

The identification of "Walter Scanlan" as Van Brunt, here and elsewhere in this work, is based upon Van Brunt's well-documented appropriation of the name (that of a deceased Irish performer) at the start of his theatrical career in 1916.

**1082**

**Where the River Shannon Flows** (Russell)

Charles Harrison (as James McBride)

Acc: Orchestra

Mx: 5394 - 2 (Mx. Source: Plaza)

Source Issue: Banner 2109 (Hugh Donovan) (Rel: Mar 1924)

Recorded: c. Jan 1924

Artist identification is based upon aural evidence and Harrison's confirmed use of the Donovan pseudonym on many other labels. There is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

**Little Town in Ould County Down** (Pascoe-Carlo-Sanders)

Walter Van Brunt (as Thomas Shannon)

Acc: Orchestra

Mx: 41235 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10222 (Walter Scanlan) (Rel: Oct 1920)

Recorded: c. Aug 1920

See note concerning Scanlan / Van Brunt at NML 1081.

**1083**

**That Tumble-Down Shack in Athlone** (Carlo-Sanders-Pascoe)

Charles Harrison (as Tom Shannon)

Acc: Orchestra

Mx: 41729 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10376 (Hugh Donovan) (Rel: Jul 1921)

Recorded: c. Apr 1921

**Molly Brannigan** (Stanford)

Charles Harrison (as James McBride)

Acc: Orchestra

Mx: 41752 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 10408 (Hugh Donovan) (Rel: Sep 1921)

Recorded: c. Apr 1921

(Both sides): Artist identification is based upon aural evidence and Harrison's confirmed use of the Donovan pseudonym on many other labels; all corresponding issues are also pseudonymous.

**1084**

**Irish Medley — No. 1** (arr. Schubert)

Adrian Schubert's Orchestra (as National Music Lovers Orchestra)

Vcl: Charles Harrison (anonymous on N.M.L.)

Mx: 981 - 2 (Mx. Source: NYRL)

Source Issue: Paramount 33102 (Schubert's Dance Orchestra) (Rel: c. Apr 1922)

Recorded: c. Jan 1922

Issued on Paramount as "Irish Medley Waltz — Part 1." Medley includes: The Minstrel Boy; Eileen Allanna; The Harp that Once Thro' Tara's Hall; Come Back to Erin. Schubert arranger credit is from the Paramount issue; it does not appear on the N.M.L. labels.

**Irish Medley — No. 2** (arr. Schubert)

Adrian Schubert's Dance Orchestra (as National Music Lovers Orchestra)

Vcl: Charles Harrison (anonymous on N.M.L.)

Mx: 982 - 4 (Mx. Source: NYRL)

Source Issue: Paramount 33102 (Schubert's Dance Orchestra) (Rel: c. Apr 1922)

Recorded: c. Jan 1922

Issued on Paramount as "Irish Medley Waltz — Part 2." Medley includes: Killarney; The Low-Back'd Car; Believe Me, If All Those Endaring Young Charms; The Wearing o' the Green. Schubert arranger credit is from the Paramount issue; it does not appear on the N.M.L. labels.

**1085**

**Macushla** (MacMurrough)

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: — (Mx. Source: Olympic)

Source Issue: Olympic 17103 (Charles Harrison) (Rel: May 1921)

Recorded: 1921

An alternate version using Walter Van Brunt's Emerson recording of this title (mx. 4351) has been reported, by a questionable source, but has not been confirmed. Some pressings, in addition to showing Olympic's catalog number in the wax, also show Banner catalog number 2016 and/or NYRL control number 108.

**Come Back to Erin** (Barnard, as Claribel)

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: 975 - 3 (Mx. Source: NYRL)

Source Issue: Paramount 31103 (Hugh Donovan) (Rel: Apr 1922)

Recorded: c. Jan 1922

Artist identification is based upon aural evidence, and Harrison's confirmed use of the Donovan pseudonym on many other labels; the NYRL files do not exist, and known corresponding issues are also pseudonymous. Previously issued on NML 1013 (version 2), in a different coupling.



- 1086 Kathleen Mavourneen** (Crouch)  
 Charles Harrison (as Hugh Donovan)  
 Acc: Orchestra  
 Mx: 974 -2 [ctl. LL 101 - 2] (Mx. Source: NYRL)  
 Source Issue: Paramount 33103  
 Recorded: Jan 20, 1922  
 Artist identification and recording date are from Ed Kirkeby's session log. Previously issued on NML 1001 (from take 1), in a a different coupling.
- The Low-Back'd Car** (Lover)  
 John Burke (as Dennis O'Toole)  
 Acc: Orchestra  
 Mx: 718 - 1 (Mx. Source: NYRL)  
 Source Issue: Paramount 33075 (John Burke) (Rel: Feb 1921)  
 Recorded: c. Nov 1920  
 Mx. and take numbers are not visible on some pressings.
- 1087 My Wild Irish Rose** (Olcott)  
 Ernest Davis (as Dennis O'Toole)  
 Acc: Orchestra  
 Mx: 627 - 2 (Mx. Source: NYRL)  
 Source Issue: Paramount 50032 (Ernest Davis)  
 Recorded:  
 No mx. number visible on inspected pressings; equivalence was determined by SAC. An alternate version using Walter Van Brunt's Emerson recording of this title (mx. 4451) has been reported, by a questionable source, but is not confirmed.
- Wearing of the Green** (Traditional)  
 Charles Harrison (as Hugh Donovan)  
 Acc: Orchestra  
 Mx: 5393 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 2109 (Hugh Donovan) (Rel: Mar 1924)  
 Recorded: c. Jan 1924  
 Artist identification is based upon aural evidence, and on Harrison's confirmed use of the Donovan pseudonym on many labels.
- 1088 Medley Irish Jigs** (Traditional)  
 John J. Kimmel (accordion) (as Edward Kelly)  
 Mx: 4568 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 1099 (John J. Kimmel) (Rel: Dec 1919)  
 Recorded: c. Dec 1919  
 Includes: Haste to the Wedding; Larry O'Graff; Trip to the Cottage.
- Medley Irish Reels** (Traditional)  
 John J. Kimmel (accordion) (as Edward Kelly)  
 Mx: 4569 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 1099 (John J. Kimmel) (Rel: Dec 1919)  
 Recorded: c. Dec 1919  
 Includes: Bonnie Kate; Green Fields of America.

# DANCE SERIES

(Red Label)

First Advertised: May 1924

1089

## **What'll I Do?** (waltz) (Berlin)

Possibly Nathan Glantz & his Orchestra (as Music Lover's Dance Orchestra)

Mx: 5499 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1359 (Lucky Strike Dance Orchestra) (Rel: Jul 1924)

Recorded: c. May 1924

Speculative orchestra identification is based upon Glantz's confirmed presence on adjacent mx. 5500. There is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are also pseudonymous.

## **Shine** (Mack-Brown-Dabney)

Billy Jones (as William Morris)

Acc: Orchestra

Mx: 5512 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1379 (Billy Jones) (Rel: Aug 1924)

Recorded: c. May 1924

1090

## **There's Yes! Yes! In Your Eyes** (Santly-Friend)

Sam Lanin & his Orchestra (as Master Melody Makers)

Mx: 5461 - 1 (Mx. Source: Plaza)

Source Issue: Regal 9631 (Sam Lanin's Dance Orchestra) (Rel: May 1924)

Recorded: c. Mar 1924

## **Limehouse Blues** (Furber-Braham)

Sam Lanin & Orchestra (as Manhattan Musicians)

Mx: 5476 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1351 (Sam Lanin's Dance Orchestra) (Rel: Jun 1924)

Recorded: c. Apr 1924

1091

## **It Ain't Gonna Rain No Mo'** (Hall)

Vernon Dalhart (as Harvey Harris)

Acc: Ukulele

Mx: 4900 -5 [ctl: see note] (Mx. Source: see note)

Source Issue: Domino 320 (Fred King) (Rel: Jun 1924)

Recorded: c. Apr 1924

Some pressings show Domino control number 10033, with a false take 2; aurally, this is identical with mx. 4900 - 5. The 4900 mx. series appeared briefly in mid-1924 on several labels associated with both the Plaza Music Company and New York Recording Laboratories, but its source remains untraced.

## **Where the Lazy Daisies Grow** (Friend)

Cliff Edwards ("Ukulele Ike") (as Samuel Spencer)

Acc: Own ukulele

Mx: 1302 (Mx. Source: Compo)

Source Issue: Apex 8162 (Canada) ("Ukulele Ike" Cliff Edwards) (Rel: 1924)

Recorded: Feb 2, 1924 (Montreal, Canada)

- 1092      *A Smile Will Go a Long, Long Way* (Davis-Akst)**  
 Charles Harrison (as Jos. Elliott)  
 Mx: 5465 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1338 (Hugh Donovan) (Rel: May 1924)  
 Recorded: c. Mar 1924  
 Artist identification is based upon aural evidence, and Harrison's confirmed use of the Donovan pseudonym on numerous other labels; all corresponding issues are also pseudonymous. Inspected pressings show mx. 5461 in the wax, corrected to 5465.
- After the Storm* (Nelson)**  
 Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 5477 - 2 (Mx. Source: Plaza)  
 Source Issue: Regal 9642 (Sam Lanin's Dance Orchestra) (Rel: Jun 1924)  
 Recorded: c. Apr 1924
- 1093      *From One Till Two (I Always Dream of You)* (Bard-Hoover)**  
 Unknown dance orchestra (as Master Melody Makers)  
 Mx: 5472 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1343 (Lucky Strike Dance Orchestra) (Rel: Jun 1924)  
 Recorded: c. Apr 1924  
 Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (this is not Plaza file data, and known corresponding issues are also pseudonymous). The parenthetical phrase is omitted on NML labels.
- Land of My Sunset Dreams (as Land of Sunset Dreams, sic)* (Hall)**  
 Probably Franklyn Baur & Elliott Shaw (as David Harris & Thos. Edwards)  
 Acc: Orchestra  
 Mx: 5524 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1378 (Robert Craig & George Bronson) (Rel: Aug 1924)  
 Recorded: c. Jun 1924  
 Speculative artist identification is based upon aural evidence. There is no Plaza file data for this mx., and known corresponding issues are also pseudonymous
- 1094      *Jealous* (Malie-Little-Finch)**  
 Probably Elliott Shaw (as Jos. Elliott)  
 Acc: Orchestra  
 Mx: 5525 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1368 (George Bronson) (Rel: Aug 1924)  
 Recorded: c. Jun 1924  
 Speculative artist identification is based upon aural evidence; there is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.
- Memory Lane* (waltz) (De Sylva-Spier-Conrad)**  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 5529 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1377 (Imperial Dance Orchestra) (Rel: Aug 1924)  
 Recorded: c. Jun 1924  
 Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

1095

**Please** (Lewis-Young-Cooper)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 5530 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1376 (Lucky Strike Dance Orchestra) (Rel: Aug 1924)

Recorded: c. Jun 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**Home in Pasadena** (Clarke-Leslie-Warren)

Sam Lanin & his Orchestra (as Master Melody Makers)

Mx: 5496 - 1 (Mx. Source: Plaza)

Source Issue: Regal 9647 (Sam Lanin's Dance Orchestra) (Rel: Jun 1924)

Recorded: c. May 1924

1096

**Why Did I Kiss that Girl?** (Brown-King-Henderson)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Vcl: Arthur Hall

Mx: 5398 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1306 (Six Black Diamonds) (Rel: Mar 1924)

Recorded: c. Jan 1924

Attributed to Joseph Samuels' Orchestra in some discographies, with no source or evidence cited (Plaza files do not exist for this recording, and known corresponding issues are also pseudonymous).

**My Papa Doesn't Two-Time No Time** (Donaldson)

Ernest Hare (as David Harris)

Acc: May Singhi Breen (ukulele)

Mx: 5479 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1356 (Ernest Hare) (Rel: Jun 1924)

Recorded: c. Apr 1924

Breen is identified as accompanist on the Banner label.

## DANCE SERIES

(Red Label)

First Advertised September 1924

NML advertised this series as "Up-to-the-Second" for good reason. Three of the titles were advertised by NML a month before they were officially released on Plaza's own labels, and many others were contemporaneous with the corresponding Plaza releases. The series was still being advertised in early 1925.

### 1097 **Follow the Swallow** (Rose-Dixon-Henderson)

Harold Oxley's Post Lodge Orchestra (as Music Lover Dance Orchestra)

Mx: 105507 (renumbered as Plaza mx. 5592<sup>1</sup>) (Mx. Source: Pathé via Plaza)

Source Issue: Pathé Actuelle 36128 (Harold Oxley's Post Lodge Orchestra)

(Rel: c. Sep 1924)

Recorded: c. Jul 1924

Superscript 1 immediately following the assigned Plaza mx. number is an indicator of an outside mx., not a true take number. Some pressings show no mx. number but use the same recording, as determined by SAC.

### **Charley, My Boy** (Kahn-Fiorito)

Fletcher Henderson & his Orchestra (as N.M.L. Dance Orchestra)

Mx: 5570 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1383 (Fletcher Henderson & his Orchestra)

(Rel: Sep 1924)

Recorded: c. Jul 1924

No mx. or take number visible on inspected pressings; equivalence was determined by SAC.

### 1098 **Mandalay** (Burtnett-Lyman-Arnheim)

Possibly Nathan Glantz & his Orchestra (as Manhattan Musicians)

Mx: 5537 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1387 (Hollywood Dance Orchestra) (Rel: Sep 1924)

Recorded: c. Jun 1924

Mx. and take numbers are not visible on some pressings. Speculative orchestra identification is based upon Glantz's confirmed presence on adjacent mx. 5538. There is no Plaza file data for this mx., and known corresponding issues are also pseudonymous.

### **Somebody Loves Me** (De Sylva-G. Gershwin; "Scandals of 1924")

California Ramblers (as N.M.L. Dance Orchestra)

Mx: 105481 (renumbered as Plaza mx. 5593) (Mx. Source: Pathé, via Plaza)

Source Issue: Pathé Actuelle 36121 (Golden Gate Orchestra)

(Rel: c. Sep 1924)

Recorded: Jul 17, 1924

No mx. or take numbers visible on inspected pressings; equivalence was determined by SAC. An alternate version, cited by a questionable source as a different group, has been reported but is not confirmed.

- 1099 He's a New Kind of Man (With a New Kind of Love for Me)** (Clare-Flatow)  
 Sam Lanin & his Orchestra (as Master Melody Makers)  
 Mx: 5549 - 2 (Mx. Source: Plaza)  
 Source Issue: Regal 9681 (Sam Lanin's Dance Orchestra) (Rel: Sep 1924)  
 Recorded: c. Jul 1924  
 Inspected labels omit the parenthetical phrase.
- I Can't Get the One I Want** (Rose-Ruby-Handman)  
 Fletcher Henderson & his Orchestra (as Manhattan Musicians)  
 Mx: 5534 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1384 (Fletcher Henderson & his Orchestra)  
 (Rel: Sep 1924)  
 Recorded: c. Jun 1924  
 Both sides: No mx. or take number visible on inspected pressings; equivalence was determined by SAC.
- 1100 Maytime** (De Sylva-Rose-Whiteman)  
 Emerson Dance Orchestra (as Music Lover's Dance Orchestra)  
 Mx: 42683 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 10776 (Emerson Dance Orchestra) (Rel: Sep 1923)  
 Recorded: c. Jun 1924  
 Attributed to Ernie Krickett's Dance Orchestra in some discographies, with no source or evidence cited.
- Minuet Medley** (from Paderewski)  
 Arto Dance Orchestra (as N.M.L. Dance Orchestra)  
 Mx: 25001 - 1 (Mx. Source: Independent Recording Laboratory, for Arto)  
 Source Issue: Arto 9183 (Arto Dance Orchestra, as "Paderewski's Minuet")  
 Recorded: c. Oct 1922  
 This mx. belongs to the earliest series produced by the Independent Recording Laboratory for the Arto Company. It probably arrived on the NML list by way of Plaza, which began using IRL as its own studio in late 1922. In addition to the mx. number and take, pressing show crossed-out Arto catalog number 9183-B in the wax.
- 1101 Some Day You'll Miss Me** (Lawrence)  
 Unknown dance orchestra (as Master Melody Makers)  
 Mx: 42702 - 1 [= GG mx. 3189 - 1] (Mx. Source: Emerson)  
 Source Issue: Emerson 10786 (California Melodie Syncopators)  
 (Rel: Oct 1924)  
 Recorded: c. Jul 1924  
 Mx. and take numbers are not visible on all pressings. Inspected pressings on which they are present show equivalent Grey Gull mx. 3189 in the wax. Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (this is not original file data, and known corresponding issues are also pseudonymous).

**Medley of Old-Time Waltzes** (arr. Selvin)

Ben Selvin & his Orchestra (as Manhattan Musicians)

Mx: 702 - (Mx. Source: NYRL)

Source Issue: Paramount 20034 (Selvin's Novelty Orchestra) (Rel: c. Jan 1921)

Recorded: c. Oct. 1920

Paramount as "Old-Timers Waltz Medley — Part 1." Medley includes: The Bowery; Little Annie Rooney; After the Ball Is Over.

Mx. and take numbers are not visible on all pressings. Some pressings show 22001 in the wax, the significance of which is unknown.

This side was originally advertised as "Southern Roses Waltz," but whether that referred to an as-yet undiscovered alternate version, or was simply an error in the ad copy, has not been determined.

**1102 Why Live a Lie?** (Gilbert-Koehler)

Arthur Fields (as David Harris)

Acc: Orchestra

Mx: 42680 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 10774 (Arthur Fields) (Rel: Sep 1923)

Recorded: c. Jun 1923

Equivalent to Grey Gull mx. 3195. Label shows tenor solo in error (Fields was a baritone).

**June Night** (Baer - Friend)

Probably Charles Hart & Elliott Shaw (as Wm. Morris & Jos. Elliott)

Acc: Orchestra

Mx: 42672 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 10759 (Everett Sloane & Sydney Mitchell)

(Rel: Aug 1923)

Recorded: c. Jun 1923

Equivalent to Grey Gull mx. 3191. No mx. or take number visible on inspected pressings; equivalence was determined by SAC. Artist identification is based upon aural evidence; all corresponding issues are also pseudonymous.

**1103 I Wonder What's Become of Sally** (Ager-Yellen)

Arthur Fields (as Jos. Elliott)

Acc: Orchestra

Mx: 42679 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 10774 (Arthur Fields) (Rel: Sep 1924)

Recorded: c. Jun 1924

Equivalent to Grey Gull mx. 3194. Label shows tenor solo in error (Fields was a baritone).

**Hinky Dinky Parlay Voo** (Dubin-Mills-McHugh-Dash)

Shannon Four (as N.M.L. Male Quartet)

Acc: Orchestra

Mx: 1774 - [= 5551 - ] [= ctl. Y-1727] (Mx. Source: NYRL)

Source Issue: Paramount 20329 (Shannon Four) (Rel: 1924)

Recorded: c. Jun-Jul 1924

This widely traveled recording, which appeared on more than a dozen labels in the U.S. alone, originated as NYRL mx 1774. On the Plaza-group labels it was assigned false mx. number 5551 (no take number; superscript digits following the mx. are not true takes), while on the Grey Gull-group labels it was assigned control number Y-1727. Inspected NML pressings show no mx. number; equivalence was determined by SAC.

1104

**Hard-Hearted Hannah** (Yellen-Bigelow-Bates)

Arthur Fields (as Jos. Elliott)

Acc: May Singhi Breen (ukulele; anonymous on N.M.L.)

Mx: 5577 - (Mx. Source: Plaza)

Source Issue: Banner 1404 (Arthur Fields) (Rel: Oct 1924)

Recorded: c. Aug 1924

Mx. number determined by SAC (not visible on inspected copies). Accompanist credit is from the Banner label.

**Put Away a Little Ray of Golden Sunshine (For a Rainy Day)**

(Lewis - Young - Ahlert)

Arthur Fields (as David Harris)

Acc: Orchestra

Mx: 5584 - (Mx. Source: Plaza)

Source Issue: Banner 1406 (Arthur Fields) (Rel: Oct 1924)

Recorded: c. Aug 1924

Mx. number determined by SAC (not visible on inspected copies).



# NOVELTY SERIES

(Orange Label)

First Advertised: Late 1924, as "A Broadway Show  
Now Brought to Your Own Home"

1105

## **Valse Erica (as Erica Waltz) (Wiedoeft)**

Rudy Wiedoeft (saxophone) (no pseudonym)

Acc: Orchestra

Mx: 4290 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 1043 (Rudy Wiedoeft) (Rel: Oct 1919)

Recorded: c. Aug 1919

## **Valse Llewellyn (as Llewellyn Waltz) (Wiedoeft)**

Rudy Wiedoeft (saxophone) (no pseudonym)

Acc: Orchestra

Mx: 4306 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 1050 (Rudy Wiedoeft) (Rel: Oct 1919)

Recorded: c. Aug 1919

1106

## **Aloha Oe (Liliuokalani)**

Frank Ferera & Anthony Franchini (as National Hawaiian Players)

Vcl: Vernon Dalhart

Mx: 20130 - 1 (Mx. Source: Arto)

Source Issue: Arto 3010 (Arto Hawaiian Players) (Rel: 1920)

Recorded: 1920

No take or mx. number visible on inspected pressings; equivalence was determined by SAC. This mx. belongs to the earliest series produced by the Independent Recording Laboratories, for the Arto Company. It probably arrived on the NML list by way of Plaza, which began using IRL as its own studio in late 1922. This has been misidentified in one discography as NYRL (Paramount) mx. 20130, an unrelated 1927 recording of a different title by the Golden Melody Boys.

## **Mahina Malamalama**

Frank Ferera & Anthony Franchini (guitars) (as National Hawaiian Players)

Mx: — (Mx. Source: Bell)

Source Issue: Bell P-201 (Ferera & Franchini) (Rel: 1923)

Recorded:

No take or mx. number visible on inspected pressings; equivalence was determined by SAC.

1107

## **Melody in F (Rubinstein)**

Adler Trio (violin, cello, piano) (as National Trio)

Mx: 42073 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 10487 (Adler Trio) (Rel: Feb 1922)

Recorded: c. Nov 1921

## **Herd Girl's Dream (Labitzsky)**

Longo Trio (as National Trio)

Mx: 41835 - 6 (Mx. Source: Emerson)

Source Issue: Emerson 10430 (Longo Trio) (Rel: Oct 1921)

Recorded: c. Jun 1921

- 1108      The Owl and the Pussy Cat** [as "Owl and Pussy Cat"] (De Koven)  
 Strand Quartet (as Music Lovers Male Quartette)  
 Mx: 41999 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 10471 (Strand Quartette) (Rel: Jan 1922)  
 Recorded: c. Oct 1921

**A College Medley**

Strand Quartette (as Music Lovers Male Quartette)  
 Mx: 42000 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 10471 (Strand Quartette) (Rel: Jan 1922)  
 Recorded: c. Oct 1921  
 Strand Quartette has been reported as a possible pseudonym for the Criterion Quartet, based upon aural evidence.

- 1109      Tuning in on the Radio**  
 Gene Alexander, Jack Kaufman & Company (as National Comedy Four)  
 Acc: Piano and sound effects  
 Mx: 42951 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 10750 (Gene Alexander, Jack Kaufman & Company)  
 (Rel: Jun 1924)  
 Recorded: 1924  
 Emerson mx. 42591 and Grey Gull mx. 3157 are the same recording.

**Laughing Record**

Kerwin, Glenn, Hall & Randall (as National Comedy Four)  
 Laughing with trombone, interpolating parts of the *Lucia* sextet  
 Mx: 1194 - 10 (Mx. Source: NYRL)  
 Source Issue: Paramount 20184 (The Laughing Record)  
 Recorded: 1922  
 NYRL mx. 1194-10 and Grey Gull mx. 656-J are the same recording. Artists' surnames are from the Grey Gull-group labels.

- 1110      Listen to the Mocking Bird** (Hawthorne, as Winner)  
 Margaret McKee (whistling) (no pseudonym)  
 Mx: — (Mx. Source: Olympic)  
 Source Issue: Olympic 18105 (Margaret McKee) (Rel: Jul 1921)  
 Recorded: 1921  
 Inspected pressings show Olympic catalog number 18105-A and Banner catalog number 2025-A in the wax.

**Sleep , Baby, Sleep** (Handley)

**Probably Frank Kamplain** (as George Hubbard)  
 Acc: Orchestra  
 Mx: 42001<sup>1</sup> (Mx. Source: Possibly Grey Gull, via Emerson)  
 Source Issue: None located  
 Recorded: See note

Speculative artist identification is based upon aural evidence. Mx. 42001 was not issued on Emerson. The positioning of superscript 1 probably is an outside-master indicator rather than a take number, based on a known Scranton practice. This might be a renumbering Kamplain's 1920 Paramount recording (NYRL mx. 715, later assigned Grey Gull ctl. Y-1683); aural comparison has not been made.

1111

**Cohen on the Telephone** (Silver)

Monroe Silver (no pseudonym)

Talking

Mx: 764 - 1 (Mx. Source: NYRL)

Source Issue: Paramount 33091 (Monroe Silver) (Rel: 1921)

Recorded: 1921

**Cohen Buys an Auto** (Silver)

Monroe Silver (no pseudonym)

Talking

Mx: 41392 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 10272 (Monroe Silver, as "Cohen's New Auto")  
(Rel: Dec 1920)

Recorded: c. Oct 1920

1112

**Castle Valse Classique** [as "Castle Valse"] (Dabney, from Dvorak's "Humoresque")

George Hamilton Green (xylophone) (as Seymour Parks)

Acc: Orchestra

Mx: 4272 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 1036 (George Hamilton Green) (Rel: Sep 1919)

Recorded: c. Jul 1919

**Hilo Hula**

Unknown instrumental group (as National Hawaiian Players)

Mx: See note

Source Issue: None located

Recorded:

Inspected pressings show mx. 42007 (no take number), which appears to be an Emerson mx. number but conflicts with confirmed Emerson mx. 42007, a different title by Ray Miller's Black & White Melody Boys.

**LATEST SONG & DANCE SERIES  
(Red Label)**

Released c. early 1925

This was the first series to draw primarily from the Emerson Recording Laboratories' parallel Emerson-Grey Gull master series. Advertisements for this series have not been located.

**1113 At Eventide** (Frank)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: — [= GG mx. 3467 - 1] (Mx. Source: Emerson)

Source Issue: Grey Gull 1231 (Olympic Dance Orchestra)

Recorded: c. Sep 1924

No corresponding Emerson mx. number found. Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. or take number visible on inspected pressings; equivalence was determined by SAC.

**Indian Love Call** (Harbach-Friml-Hammerstein; "Rose Marie")

Unknown dance orchestra (as Master Melody Makers)

Mx: 2-2531 [= GG mx. 3542 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 10825 (Marlborough Symphonic Orchestra) (Rel: 1925)

Recorded: c. Dec 1924

Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No take number visible on inspected pressings; take 2 was confirmed by SAC.

**1114 All Alone** (waltz) (Berlin; "Music Box Revue of 1924")

Probably Ben Selvin's Orchestra (as Music Lovers Dance Orchestra)

Mx: 42734 - (Mx. Source: Emerson)

Source Issue: Emerson 10801 (Bar Harbor Society Orchestra) (Rel: Dec 1924)

Recorded: c. Aug 1924

No mx. number visible on inspected pressings; equivalence was determined by SAC (which also determined that Emerson mx. 42734 is not identical with Emerson-Grey Gull mx. 3481). The Bar Harbor Society Orchestra normally was a Ben Selvin group.

**Dance with Me** (Caddigan - Story)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 42763 - [= GG mx. 3502 - ] (Mx. Source: Emerson)

Source Issue: Emerson 10891 (California Melodie Syncopators) (Rel: Jan 1925)

Recorded: c. Oct 1924

Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. number visible on inspected pressings; equivalence was determined by SAC.

**1115 Tea For Two** (Caesar-Youmans; "No, No, Nannette")

[v1] Lou Gold & his Orchestra (as N.M.L. Dance Orchestra)

Mx: 5719 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1604 (Wigwam Orchestra) (Rel: Jan 1925)

Recorded: c. Nov 1924

No mx. or take number visible on inspected copies; equivalence was determined by SAC.

**The Only, Only One for Me** [as "The Only, Only One"] (Warren-Monaco)

Sam Lanin & his Orchestra (as Music Lovers Dance Orchestra)

Mx: 105691 (renumbered as Plaza mx. 5777<sup>1</sup>) (Mx. Source: Pathé, via Plaza)

Source Issue: Pathé 36180 (Lanin's Roseland Orchestra) (Rel: Jan 1925)

Recorded: c. Nov 1924

No mx. or take number visible on inspected copies; equivalence was determined by SAC. The false Plaza mx. number was assigned c. December 1924. Superscript 1 immediately following the Plaza mx. number is an indicator of an outside recording, not a true take number.

**1115**  
[v2]

**Tea For Two** (Caesar-Youmans; "No, No, Nannette")

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 1-2528 [= GG mx. 3539 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 10826 (California Melodie Syncopators) (Rel: Feb 1925)

Recorded: c. Dec 1924

Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. number visible on inspected pressings; equivalence was determined by SAC.

**The Only, Only One for Me** [as "The Only, Only One"] (Warren-Monaco)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: — [GG mx. 3536 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 10825 (California Melodie Syncopators) (Rel: Feb 1925)

Recorded: c. Nov 1924

Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. number visible on inspected pressings; equivalence was determined by SAC.

**1116**

**Ting-a-Ling-a-Ling** (Monson - Allen)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Arthur Hall

Mx: 3501 - A (Mx. Source: Emerson)

Source Issue: Grey Gull 1246 (Pacific Coast Players, vcl. Arthur Hall)  
(Rel: 1924)

Recorded: c. Oct 1924

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. or take number visible on inspected pressings; equivalence was determined by SAC.

**Woogey Woo** (Caddigan - Story)

Possibly Nathan Glantz & his Orchestra (as Music Lovers Dance Orchestra)

Mx: 42751 - [GG mx. = 3476 - ] (Mx. Source: Emerson)

Source Issue: Emerson 10806 (California Melodie Syncopators) (Rel: 1924)

Recorded: c. Sep 1924

Glantz is credited on pressings of British Grafton 9069 from this master, although it should be noted that Grafton label credits are not always accurate. All corresponding American issues are pseudonymous. No mx. number on inspected pressings; equivalence determined by SAC.

1117

**Every Way** (Berry - Holmes)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 42762 - [= GG mx. 3497 - A] (Mx. Source: Emerson)

Source Issue: Emerson 10820 (California Melodie Syncopators) (Rel:1924)

Recorded: c. Oct 1924

Attributed in some discographies to an "Emerson studio band," with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). No mx. visible on inspected pressings; equivalence was determined by SAC.

**Dimples**

Possibly Nathan Glantz & his Orchestra (as Manhattan Musicians)

Mx: 42731 - 1 [= GG mx. 3460 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 10796 (Emerson Dance Orchestra) (Rel: Nov 1924)

Recorded: c. Aug 1924

Speculative orchestra identity is based upon Glantz's confirmed presence on adjacent mxs. Attributed in some discographies to the Bar Harbor Society Orchestra, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

1118

**Days** (Caddigan - Story)

Franklyn Baur (as David Harris)

Mx: 42729 - 1 [= GG mx. 3455 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 10794 (Sydney Mitchell) (Rel: Nov 1924)

Recorded: c. Aug 1924

Artist identification is based upon aural evidence, and the use of pseudonyms normally associated with Baur on corresponding issues.

**Old Pal** (Lewis - Jerome - Young)

Charles Harrison (as Hugh Donovan)

Acc: Orchestra

Mx: 5738 - (Mx. Source: Plaza)

Source Issue: Banner 1466 (Billy Burton) (Rel: Feb 1925)

Recorded: c. Dec 1924

Artist identification is based upon aural evidence and Harrison's confirmed use of the Burton pseudonym on numerous labels.

1119

**My Kid** (Dubin - McHugh - Nash)

Arthur Fields (as David Harris)

Acc: Orchestra

Mx: 5698 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1449 (Arthur Fields) (Rel: Jan 1925)

Recorded: c. Nov 1924

No mx. number on inspected pressings; equivalence determined by SAC.

**When We Were Sweethearts Coming Thru' the Rye** (Caddigan - Story)

Arthur Fields (as Chas. Richards)

Acc: Orchestra

Mx: 3500 - 1 (Mx. Source: Emerson)

Source Issue: Grey Gull 2166 (Mr. X)

Recorded: Late 1924

No mx. or take numbers on inspected pressings; equivalence was determined by SAC. Artist identification is based upon aural evidence. This is a baritone solo, not tenor as stated on the label.

1120

**Limericks Selections No. 1 — Part 1**

Unknown speaker (as Albert Leon) Acc: Piano

Mx: 3001 - 1 (Mx. Source: unknown)

Source Issue: Probably original to NML

Recorded: c. Late 1924

**Limericks Selections No. 1 — Part 2**

Unknown speaker (as Albert Leon) Acc: Piano

Mx: 3002 - 1 (Mx. Source: unknown)

Source Issue: Probably original to NML

Recorded: c. Late 1924

Recordings consist of incomplete limericks, to which listeners were invited to add the final lines. Albert Leon has been suggested as a pseudonym for Ernest Hare, but although there are some marked similarities, the aural evidence is entirely convincing.

**LATEST SONG AND DANCE SERIES  
(Red Label)**

Released c. late 1925

Advertisements for this series have not been located.

**1121**

**O! Katharina** (Gilbert - Fall)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Arthur Hall

Mx: 2589 - [= GG mx. 3572 - ] (Mx. Source: Emerson)

Source Issue: Grey Gull 1262 (Cosmopolitan Dance Orchestra)

Recorded: c. Jan 1925

Attributed to the Bar Harbor Society Orchestra in some discographies, with no source or evidence cited (recording files do not exist, and known corresponding issues are also pseudonymous).

**Titina** (Marbon - Ronn - Danderiff)

Nathan Glantz & his Orchestra (as Music Lover's Dance Orchestra)

Mx: 42697 - 1 [= GG mx. 3458 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 10789 (Nathan Glantz & his Orchestra) (Rel: Oct 1924)

Recorded: c. Jul 1924

Attributed to the Bar Harbor Society Orchestra in some discographies, with no source or evidence cited (recording files do not exist, and known corresponding issues are also pseudonymous). An alternate version of this number, using the Bar Harbor Society Orchestra's Plaza recording of this title (mx. 5847), has been reported but is not confirmed.

**1122**

**Charleston Rhythm** (see note)

Possibly Nathan Glantz & his Orchestra (as Manhattan Musicians)

Mx: 3622 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 1927 (Original Dixie Rag Pickers)

Recorded: c. Apr 1925

Speculative orchestra identification is from corresponding Clover 1577, although it should be noted that Clover label credits are not always accurate. Attributed to Ben Selvin's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are pseudonymous). Composer credits on corresponding issues (including Arthur or Grushen) vary by label, likely indicating a Grey Gull "dog" composition.

**Charleston of the Evening** (see note)

Nathan Glantz & his Orchestra (as Manhattan Musicians)

Mx: 3714 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3003 (Nathan Glantz & his Orchestra) (Rel: Oct 1925)

Recorded: c. Aug 1925

Composer credits on corresponding issues (including Stillman, Fronson, or Tronson) vary by label, likely indicating a Grey Gull "dog" composition.



- 1123 I Miss My Swiss (My Swiss Miss Misses Me)** (Gilbert-Baer)  
 California Ramblers (as N.M.L. Dance Orchestra)  
 Vcl: Arthur Fields  
 Mx: 6081 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1569 (Golden Gate Dance Orchestra) (Rel: Sep 1925)  
 Recorded: Jul 2, 1925  
 Orchestra identification and recording date are from manager Ed Kirkeby's log.

**Easy to Please** (see note)

Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Mx: 3594 - 2 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 1272 (Whiteway Dance Orchestra)  
 Recorded: c. Mar 1925

Attributed to the pseudonymous "Clover Dance Orchestra" in some discographies; recording files do not exist, and known corresponding issues are also pseudonymous. Composer credits, including Prentice or Trent (the latter more likely correct, as Trent was a regular supplier of "dog" titles to Grey Gull) vary by label on corresponding issues.

- 1124 Oh Say! Can I See You Tonight** (Creamer-Schuster-Flatow)  
 California Ramblers (as Master Melody Makers)  
 Vcl: Arthur Fields  
 Mx: 6083 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1566 (Golden Gate Dance Orchestra) (Rel: Sep 1925)  
 Recorded: Jul 2, 1925  
 Band identification and recording date are from manager Ed Kirkeby's log.

**Lonely** (Brill)

Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 3658 - 2 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 1288 (Cosmopolitan Dance Orchestra)  
 Recorded: 1925

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (recording files do not exist, and known corresponding issues are also pseudonymous).

- 1125 Steppin' in Society** (Gerber-Akst)  
 Lou Gold & his Orchestra (as Master Melody Makers)  
 Vcl: Arthur Hall  
 Mx: 106027 [renumbered as Plaza mx. 6020<sup>1</sup>] (Mx. Source: Pathé)  
 Source Issue: Pathé Actuelle 36242 (Lou Gold & his Orchestra) (Rel: Jul 1925)  
 Recorded: c. May 1925

Chmura's reconstructed Plaza ledger shows May 20, 1925, which probably was the date on which the false Plaza mx. number was assigned. Superscript 1 immediately following the assigned mx. number is an indicator of an outside mx., not a true take number.

**Beautiful You** (waltz) (Rizzi - Brill)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 3706 - 1 (Mx. Source: Emerson)

Source Issue: Dandy 5102 (Dandy Dance Orchestra)

Recorded: c. Aug 1925

Attributed to Nathan Glantz's Orcheatra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

An alternate version of NML 1125, substituting "Sleeping Beauty's Wedding" by Sam Lanin's Orchestra (Plaza mx. 6012) for "Beautiful You," has been reported anecdotally, but has not been confirmed.

1126

**Cecelia** (Ruby-Dreyer)

Lou Gold & his Orchestra (as Music Lover Dance Orchestra)

Vcl: Arthur Hall

Mx: 6084 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1570 (Lou Gold's Dance Orchestra) (Rel: Sep 1925)

Recorded: Jul 3, 1925

**Nobody But You** (Chelsey)

Al Epps' Hotel Astor Orchestra (as N.M.L. Dance Orchestra)

Mx: 42410 - 2 [= GG mx. 3680 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 10658 (Hotel Astor Orchestra) (Rel: Oct 1923)

Recorded: c. Aug 1923

Erroneously attributed to the Emerson Dance Orchestra in some discographies. Inspected labels show a vocal chorus, but none is present.

1127

**Alone at Last** (Kahn-Fiorito)

Plaza house band (as Manhattan Musicians)

Mx: 6088 - 1, -2 (Mx. Source: Plaza)

Source Issue: Banner 1568 (Hollywood Dance Orchestra) (Rel: Sep 1925)

Recorded: Jul 7, 1925

Erroneously attributed to Joseph Samuels' Orchestra in some discographies. Chmura's reconstructed Plaza ledgers identifies this as the house band, which normally was an Adrian Schubert group.

**So That's the Kind of Girl You Are** (Rose-Dubin)

Ben Selvin & his Orchestra (as Manhattan Musicians)

Vcl: Arthur Fields

Mx: 6105 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1586 (Moulin Rouge Orchestra) (Rel: Oct 1925)

Recorded: Jul 17, 1925

1128

**Yes Sir! That's My Baby** (Kahn-Donaldson)

Arthur Hall & John Ryan (as Jos. Elliott & Samuel Spencer)

Acc: Piano

Mx: 6099 - 5, -6 (Mx. Source: Plaza)

Source Issue: Banner 1574 (Hall & Ryan) (Rel: Sep 1925)

Recorded: Jul 28, 1925

Mx. and take numbers are not visible on some pressings. Both takes have been confirmed on inspected copies.

**Collegiate** [as Collegiates] (Brown-Jaffee-Bonx)

Billy Jones & Ernest Hare (as Jos. Elliott & Samuel Spencer)

Acc: Dave Kaplan (piano)

Mx: 6087 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1576 (Ernest Hare & Billy Jones) (Rel: Sep 1925)

Recorded: Jul 3, 1925

Mx. and take numbers are not visible on some pressings. A copy crediting David Harrison & Thomas Edwards, reported by a questionable source, has not been confirmed.

## SPECIAL ISSUE

The following single issue was featured in promotional offers in late 1925. It does not appear to have been assigned to a series.

**1129      Let Me Call You Sweetheart (I'm In Love with You) (Friedman-Whitson)**

Charles Harrison (as Jos. Elliott)

Acc: Orchestra

Mx: 5939 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1528 (Billy Burton) (Rel: Aug 1925)

Recorded: c. Apr 1925

Artist identification is based upon aural evidence and Harrison's confirmed use of the Burton pseudonym on other labels.

**The Farmer Took Another Load Away (Leslie-O'Flynn-Vincent)**

Billy Jones & Ernest Hare (as Jos. Elliott & Samuel Spencer)

Acc: Dave Kaplan (piano)

Mx: 6145 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1605 (Billy Jones & Ernest Hare, piano acc. by Dave Kaplan) (Rel: Nov 1925)

Recorded: Aug 14, 1925

**LATEST SONG AND DANCE SERIES**  
**(Red Label)**

First advertised January 1926

The first of two so-called Charleston Sets was widely advertised in the larger newspapers beginning on February 1, 1926. Purchasers received a "complete illustrated Charleston Dance Instruction prepared especially for us by Oscar Duryea, president of the American National Association Masters of Dancing." However, the set was largely a hodgepodge of vocal and conventional dance-band titles, several of the latter being Grey Gull "house" compositions (unpublished, royalty-free works purchased outright for a small sum) that were retitled to bring them into line with the Charleston marketing tag.

**1130      Do That Charleston, Dinah** [see note]

Unknown dance orchestra (as Manhattan Musicians)

Mx: 3649 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 1287 (Metropolitan Dance Orchestra)

Recorded: c. Jun 1925

Attributed to Nathan Glantz's Orchestra in some discographies and Sam Lanin's in others, with no source or evidence cited for either (the Grey Gull files do not exist, and known corresponding issues are also pseudonymous).

This title appears on various corresponding releases as "Dinah (Do That Charleston)," "Do That Charleston, Dinah," or, most deceptively, simply "Dinah" (having nothing to do with the Lewis-Young-Akst hit of the same title). Composer credits on corresponding issues vary by label (including Allen, Gruchen, or Grushen), likely indicating a Grey Gull "dog" composition.

**I Wish't I Was in Peoria** (Rose-Dixon-Woods)

Jack Stillman's Dance Orchestra (as Manhattan Musicians)

Vcl: Arthur Hall

Mx: 43007 - 1 [= GG mx. 3768 - 1 = 3788 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 3004 (Emerson Dance Orchestra) (Rel: May 1926)

Recorded: 1925

Artist credit is from corresponding Bell 382, inspected copies of which credit Stillman's Orioles. Originally assigned Grey Gull mx. 3768, which appears in the wax on inspected NML pressings. Mx. 3788, which was widely used on the Grey Gull-group labels, is aurally identical to 3768.

**1131      Brown Eyes, Why Are You Blue?** (Bryan-Meyer)

Nathan Glantz & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Arthur Fields

Mx: 6178 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1600 (Majestic Dance Orchestra) (Rel: Nov 1925)

Recorded: Sep 10, 1925

Glantz's Orchestra is confirmed in Chmura's reconstructed Plaza ledger, although all issues of the recording are pseudonymous. No mx. or take number visible on inspected pressings; equivalence was determined by SAC

### **Charleston Lady**

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Mx: 3703 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 1320 (Universal Dance Orchestra)

Recorded: c. Sep 1925

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**1132**

### **Show Me the Way to Go Home (King)**

Bill Perry's Band (as Master Melody Makers)

Vcl: Arthur Hall

Mx: 6157 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1615 (Perry's Hot Dogs) (Rel: Dec 1925)

Recorded: Sep 25, 1925

### **Cotton Blossom Time** [as "Charleston Your Blues Away"] (Trent)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 3688 - 1 (Mx. Source: Emerson)

Source Issue: Grey Gull 1299 (Big City Six)

Recorded: c. Aug 1925

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Other than Oriole, corresponding issues on other labels give the correct title, which likely was a Grey Gull "dog" composition.

**1133**

### **Then I'll Be Happy (I "Wanna" Go Where You Go—Do What You Do)**

(Friend-Clare-Brown)

Fletcher Henderson & his Orchestra (as Master Melody Makers)

Vcl: Don Redman

Mx: 6297 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1654 (Fletcher Henderson & his Band) (Rel: Jan 1926)

Recorded: Nov 16, 1925

Labels omits the parenthetical phrase.

### **Sometime** (waltz) (Kahn-Fiorito)

Plaza house band (as Manhattan Musicians)

Mx: 6165 - 2 (Mx. Source: Plaza)

Source Issue: Domino 3560 (Continental Dance Orchestra) (Rel: Nov 1925)

Recorded: Sep 5, 1925

Chmura's reconstructed Plaza ledger confirms this as the house band, which normally was an Adrian Schubert group. Erroneously attributed to the Nathan Glantz or Max Terr orchestras in various discographies.

**1134**

### **I'm Sitting on Top of the World** (Lewis-Young)

Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Arthur Hall

Mx: 6243 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1644 (Sam Lanin's Dance Orchestra) (Rel: Jan 1926)

Recorded: Oct 17, 1925

**'Bam 'Bam 'Bammy Shore** (Dixon-Henderson)

Sam Lanin & his Orchestra (as Music Lover's Dance Orchestra)

Vcl: Arthur Fields

Mx: 6194 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1619 (Sam Lanin's Dance Orchestra) (Rel: Dec 1925)

Recorded: Sep 24, 1925

Note: Mx. number and take determined by SAC (not visible on inspected copies).

1135

**The Lonesomest Girl in Town** (Dubin-McHugh-Mills)

Arthur Fields (as Sam'l. Spencer)

Acc: Orchestra

Mx: 6237 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1648 (Arthur Fields) (Rel: Jan 1926)

Recorded: Oct 13, 1925

A copy substituting Fields' Grey Gull recording of this title (Emerson mx. 3772) has been reported, by a questionable source, but is not confirmed. All copies inspected thus far use the Plaza mx.

**(What Would You Say) Down Behind the Hill** (Johnson - Burns)

Ernest Hare (as Charles Brown)

Acc: Orchestra

Mx: 3736 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 2208 (Ben Litchfield)

Recorded:

Ben Litchfield normally was a pseudonym for tenor Franklyn Baur, but the voice on this recording is baritone Ernest Hare, based on aural evidence and Hare's confirmed presence on adjacent mx. 3737. Inspected NML labels omit the title's parenthetical phrase.

1136

**That Certain Party** (Kahn-Donaldson)

Billy Jones & Ernest Hare (as Jos. Elliott & Sam'l Spencer)

Acc: Dave Kaplan (piano)

Mx: 6264 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1649 (Billy Jones & Ernest Hare) (Rel: Jan 1926)

Recorded: Oct 29, 1925

Accompanist credit is from the Banner label.

**Wait Till the Sun Shines Again** (Reeves)

Irving Kaufman (as David Harris)

Acc: Orchestra

Mx: 3749 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 2217 (Billy Clarke) (Rel: 1925)

Recorded: c. Sep 1925

Artist identification is based upon aural evidence; Grey Gull files do not exist, and known corresponding issues are also pseudonymous.

1137

**Remember** (Berlin)

Franklyn Baur (as Jos. Elliott)

Acc: Orchestra

Mx: 6138 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1606 (Franklyn Baur) (Rel: Nov 1925)

Recorded: c. Aug 1925

**Tell Your Gal [as "Charleston Mad"] (Trent)**

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 3721 - 1 (Mx. Source: Emerson)

Source Issue: Grey Gull 1309 (Cotton Blossoms Orchestra)

Recorded: c. Sep 1925

Attributed to the Emerson Dance Orchestra in some discographies and Eddie Peabody's Band in others, with no source or evidence cited for either (the Grey Gull files do not exist, and known corresponding issues are also pseudonymous). Corresponding releases on other labels are titled "Tell Your Gal," likely indicating a Grey Gull "dog" composition (of which Jo Trent was a prolific supplier).



## LATEST SONG AND DANCE SERIES

(Red Label)

First advertised March 1926

The second of the "Charleston Sets" and was first advertised in the March and April 1926 issues of several popular magazines, and it was still being offered as late as September 1926. Like the February 1926 set, this one included some retitled compositions and the free "complete illustrated Charleston Dance Instruction" booklet. In at least one advertisement for this series, 1137 from the previous series was substituted for 1145.

1138

**I'm Music Mad** [as "Charleston with Me"] (Potosi)

Fred Hall & his Roseland Orchestra (no pseudonym)

Mx: 3781 - 2 (Mx. Source: Emerson)

Source Issue: Clover 1645 (California Melodie Syncopators) (Rel: 1926)

Recorded: c. Feb 1926

All corresponding issues are correctly titled, but Clover and Dandy credit Kannor as the composer.

**The Rabbit Hop** [as "National Charleston"] (Trent)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 3590 - (Mx. Source: Emerson)

Source Issue: Grey Gull 1268 (Pacific Coast Players) (Rel:)

Recorded:

Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). All known corresponding issues are correctly titled, but composer credits vary by label, including Hansen or Trent (the latter being the most likely, as Trent was a known major supplier of "dog" titles to Grey Gull).

1139

**I Wonder Where My Baby Is Tonight** (Kahn-Donaldson)

Sam Lanin & his Orchestra (as Manhattan Musicians)

Vcl: Arthur Hall

Mx: 6229 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1617 (Sam Lanin's Dance Orchestra) (Rel: Dec 1925)

Recorded: October 17, 1925

**Who** (Kern-Harbach; "Sunny")

Unknown dance orchestra (as Master Melody Makers)

Mx: 6311 - 5 (Mx. Source: Plaza)

Source Issue: Banner 1657 (Missouri Jazz Band) (Rel: Feb 1926)

Recorded: Dec 14, 1925 (remake session)

Takes 1-3, by Fletcher Henderson's Orchestra, are not known to have been issued. Chmura's reconstructed Plaza ledger does not identify the orchestra employed for the remake session, but it is not Henderson's, based on the aural evidence.

1140

**Pretty Little Baby** (Silvers-Baker-Bernie)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 6383 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1681 (Imperial Dance Orchestra) (Rel: Mar 1926)

Recorded: c. Jan 1926

Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited. There is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are pseudonymous.

**Song of the Vagabonds** (Hooker-Friml; "The Vagabond King")

Lou Gold & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Ernest Hare (*a.e.*; see note)

Mx: 6298 - 5 (Mx. Source: Plaza)

Source Issue: Banner 1661 (Newport Society Orchestra) (Rel: Feb 1926)

Recorded: December 5, 1925 (remake session)

Inspected copies do not show a take number; equivalence was determined by SAC. The original session (takes 1–3, November 17, 1925), used the Newport Society Orchestra with Arthur Fields as vocalist, but Banner *et al.* continued to use the original labels, without updating the artist credits.

1141

**(How I Love Her and She Loves Me Is) Nobody's Business**

[as "That's Nobody's Business"] (Gaskill-Mills)

Plaza house band (as Master Melody Makers)

Vcl: Arthur Fields

Mx: 6336 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1657 (Missouri Jazz Band) (Rel: Feb 1926)

Recorded: Dec 14, 1925

Attributed to Ben Selvin's Orchestra in some discographies, with no source or evidence cited, but Chmura's reconstructed Plaza ledger identifies it as the house band, which is supported by the aural evidence. An NML pressing from take 2 has been reported but is not confirmed.

**Where the Mountains Meet the Sea** (Becker)

Arthur Fields (as Samuel Spencer)

Acc: Orchestra

Mx: 3751 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 2215 (Mr. X)

Recorded:

Artist identification is based upon aural evidence; all known corresponding issues are also pseudonymous.

1142

**You're My Baby** [as "Broadway Charleston"] (Lewis-Harvey)

Unknown dance orchestra (as N.M.L. Syncopators)

Mx: 3659 - 2 (Mx. Source: Emerson)

Source Issue: Grey Gull 1291 (Metropolitan Dance Players)

Recorded: c. Jul 1925

Attributed to the Emerson Dance Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Take digit 2 is stamped over 5 on inspected copies

**After All** [as "Charleston Love"] (Walters)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Mx: 3763 - 2 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 1315 (University Dance Orchestra)  
 Recorded: c. Nov 1925

All corresponding issues are also pseudonymous. One inspected copy shows mx. 3769 in the wax, in error. Probably a Grey Gull "dog" composition, based on the retitling.

**1143 I Love My Baby (My Baby Loves Me)** (Green-Warren)

Sam Lanin & his Orchestra (as Master Melody Makers)  
 Vcl: See note  
 Mx: 6317 - 5 (Mx. Source: Plaza)  
 Source Issue: Banner 1659 (Sam Lanin's Dance Orchestra) (Rel: Feb 1926)  
 Recorded: See note

Chmura's reconstructed Plaza ledger does not list a remake session, showing only Nov 1, 1925 (presumably the date of the original session). Banner labels credit Irving Kaufman as vocalist on pressings from all takes; but based upon aural comparison, a different vocalist was employed for the remake session.

**Sleepy Time Gal** (Alden-Egan-Lorenzo-Whiting)

Irving Kaufman (as David Harris)  
 Acc: Orchestra  
 Mx: 6347 - 4 (Mx. Source: Plaza)  
 Source Issue: Banner 1669 (Irving Kaufman) (Rel: Feb 1926)  
 Recorded: Dec 11, 1925

**1144 Down by the Winegar Woiks** (Bestor-Lewis-Donovan)

Arthur Fields (as Jos. Elliott)  
 Acc: Orchestra  
 Mx: 3777 - 2 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 2224 (Mr. X)  
 Recorded: c. Jan 1926

Artist identification is based upon aural evidence; the Grey Gull files do not exist, and all known corresponding issues are also pseudonymous.

**Always** (Berlin)

Arthur Fields (as Jas. Hunter)  
 Acc: Orchestra  
 Mx: 3815 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3012 (Arthur Fields) (Rel: May 1926)  
 Recorded: c. Mar 1926

**1145 Smile a Little Bit** (Schenck-Morton-Shevlin)

Sam Lanin & his Orchestra (as N.M.L. Dance Orchestra)  
 Vcl: Irving Kaufman  
 Mx: 6316 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1663 (Sam Lanin's Dance Orchestra) (Rel: Feb 1926)  
 Recorded: Dec 1, 1925

**Save It for a Rainy Day** (Maitland)

Arthur Fields (as Jos. Elliott)

Acc: Orchestra

Mx: 3750-2 (Mx. Source: Emerson)

Source Issue: Grey Gull 2212 (Mr. X)

Recorded: c. Dec 1925

Artist identification is based upon aural evidence; all known corresponding issues are also pseudonymous.

**LATEST SONG AND DANCE SERIES  
(Red Label)**

Released c. Summer 1926

No advertisements have been found for this series.

- 1146      *And I Don't Mean Maybe* (Caddigan-Story)**  
 Arthur Fields (as James Hunter)  
 Acc: Orchestra  
 Mx: 3719 - (Mx. Source: Emerson)  
 Source Issue: Grey Gull 8022 (Mr. X)  
 Recorded: c. Nov 1925  
 Artist identification is based upon aural evidence; all known corresponding issues are also pseudonymous.
- My Girl from Old Bermuda Isle***  
 Arthur Hall & John Ryan (some as Joseph Hall & John Ryan)  
 Acc: Orchestra  
 Mx: 3783 - 2 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 2227 (Hall & Ryan)  
 Recorded: c. Feb 1926
- 1147      *Talking in My Sleep***  
 Johnny Marvin (as Jimmie May & his Ukelele, *sic*)  
 Acc: Own ukulele  
 Mx: 3794 - 1 (Mx. Source: Emerson)  
 Source Issue: Grey Gull 2222 (Honey Duke & his Uke)  
 Recorded: c. Feb 1926  
 Artist identification is based upon aural evidence; all known corresponding issues are also pseudonymous.
- Nice And Pretty* (Eggers)**  
 Fred Hall & his Roseland Orchestra (no pseudonym)  
 Mx: 3791 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3029 (Emerson Dance Orchestra) (Rel: Jun 1926)  
 Recorded: c. Mar 1926
- 1148      *Untraced***
- 1149      *Charleston* (Mack-Johnson)**  
 Unknown dance orchestra (as Manhattan Musicians)  
 Mx: 106008 [renumbered as Plaza mx. 6014<sup>1</sup>] (Mx. Source: Pathé)  
 Source Issue: Pathé 36251 (Texas Ten) (Rel: Jun 1925)  
 Recorded: c. Apr 1925  
 Attributed to a Nathan Glantz group in some discographies, with no source or evidence cited (Pathé's recording files do not exist, and known corresponding issues are also pseudonymous). Chmura's reconstructed Plaza ledger shows May 14, 1925, which is probably the date on which the false Plaza mx. number was assigned. Superscript 1 immediately following the Plaza mx. number is an indicator of an outside master, not a true take number.

**Gimme a Little Kiss, Will "Ya," Huh?** (Turk-Smith-Pinkard)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Vcl: Irving Kaufman

Mx: 6462 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1714 (Missouri Jazz Band) (Rel: May 1926)

Recorded: c. Feb 1926

Attributed in some discographies to Nathan Glantz' Orchestra, with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are also pseudonymous.

**1150 The Village Blacksmith (Owns the Village Now)** (Moore-Tucker)

Billy Jones & Ernest Hare (as Jos. Elliott & Sam'l. Spencer)

Acc: Piano

Mx: 6493 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1737 (Ernest Hare & Billy Jones) (Rel: Jun 1926)

Recorded: c. Mar 1926

**National Tango Medley**

Unknown orchestra (as Master Melody Makers)

Mx: 20154 - 1 (Mx. Source: probably Arto)

Source Issue: Not located

Recorded:

This mx. number falls within the Arto Company's series of the early 1920s, but no corresponding Arto issue has been found for this selection, which likely was retitled by NML.

**1151 A Night of Love** (waltz) (De Sylva - Spier - Conrad)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Mx: 6449 - 3 [ctl. 261] (Mx. Source: Plaza)

Source Issue: Banner 1717 (Continental Dance Orchestra)

Recorded: Feb 1926

Attributed to Nathan Glantz & his Orchestra in some discographies, with no source or evidence cited (the Plaza file does not exist for this recording, and corresponding issues are also pseudonymous).

**In My Gondola** (Warren - Green)

The Eskimos (as National Male Quartette)

Mx: 6486 - 1 [ctl. 255] (Mx. Source: Plaza)

Source Issue: Banner 1721 (The Eskimos)

Recorded: March 1926

**1152 Valencia** (Boyer - Charles - Grey - Padilla )

Fred Hall & his Orchestra (as Master Melody Players)

Vcl: Arthur Fields (*a.e.*)

Mx: 3907 - (Mx. Source: Emerson)

Source Issue: Emerson 3035 (Fred Hall & his Roseland Orchestra) (Rel: Jul 1926)

Recorded: c. May 1926

**Stepping Along** (Kernell; "Words and Music")

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Vcl: Arthur Fields (*a.e.*)

Mx: 3887 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3032 (Pennsylvania Syncopators) (Rel: Jul 1926)

Recorded: c. Apr 1926

Attributed to Nathan Glantz's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

1153

**Horses** (Gay - Whiting)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Arthur Fields (*a.e.*)

Mx: 43069 - 1 [= GG mx. 3881 - 1] (Mx. Source: Emerson)

Source Issue: Emerson 3032 (California Melodie Syncopators) (Rel: Jul 1926)

Recorded: c. May 1926

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**Sweetheart** (waltz)

Fred Hall & Roseland Orchestra (no pseudonym)

Mx: 3879 - 1 (Mx. Source: Emerson)

Source Issue: None located

Recorded: c. Apr 1926

**LATEST SONG AND DANCE SERIES  
(Red Label)**

Released c. Autumn 1926

No advertisements have been found for this series.

**1154**

**At Peace with the World** (Berlin)

Irving Kaufman (as Jos. Elliott)

Mx: 6541 - 5 (Mx. Source: Plaza)

Source Issue: Banner 1752 (Irving Kaufman) (Rel: Jul 1926)

Recorded: c. Apr 1926

**When the Sun Goes Down on the Lonesome Pine** (Weile)

Charles Harrison (as Sam'l. Spencer)

Mx: 3825 - 1 (Mx. Source: Emerson)

Source Issue: Grey Gull 2236 (Hugh Donovan)

Recorded: c. Apr 1926

Artist identification is based upon aural evidence, and Harrison's confirmed use of the Donovan pseudonym on numerous labels.

**1155**

**When the Red, Red Robin Comes Bob, Bob, Bobbin' Along** (Woods)

Sam Lanin & his Orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman

Mx: 6584 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1762 (Imperial Dance Orchestra) (Rel: Aug 1926)

Recorded: c. Apr 1926

**Desert Blues** (Fuller)

Bob Fuller Trio (as Music Lovers Syncopators)

Mx: 3905 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3054 (Emerson Trio) (Rel: Sep 1926)

Recorded: c. May 1926

Artist identification is based upon strong aural evidence; all known corresponding issues are also pseudonymous. The trio normally consisted of Bob Fuller (clarinet), Louis Hooper (piano), and Elmer Snowden (banjo).

**1156**

**Hello, Aloha, How Are You?** (Gilbert-Baer)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Arthur Fields

Mx: 3885 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3034 (Pennsylvania Syncopators) (Rel: Jul 1926)

Recorded: c. May 1926

**Dancin' the Blues** (Fuller)

Bob Fuller Trio, *a.e.* (as N.M.L. Dance Orchestra)

Mx: 3904 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3054 (Emerson Trio) (Rel: Sep 1926)

Recorded: c. May 1924

Artist identification is based upon aural evidence; all known corresponding issues are also pseudonymous. The trio normally consisted of Bob Fuller (clarinet), Louis Hooper (piano), and Elmer Snowden (banjo), per Hooper's recollections.



- 1157**      **Tonight's My Night With Baby** (Meyer - Buttenuth - Caesar)  
 Arthur Fields (as David Harris)  
 Acc: Piano  
 Mx: 3880 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3039 (Arthur Fields) (Rel: Jul 1926)  
 Recorded: c. May 1926

**Arabian Nights** (Otvos)  
 Nathan Glantz & his Orchestra (as Master Melody Makers)  
 Mx: 6179 - 3 (Mx. Source: Plaza)  
 Source Issue: Oriole 476 (Lucky Strike Dance Orchestra)  
 Recorded: Sep 10, 1925  
 Orchestra identification is from Chmura's reconstructed Plaza ledger. There are no known non-pseudonymous issues.

- 1158**      **Bye, Bye, Blackbird** (Dixon - Henderson)  
 Sam Lanin & his Orchestra (as Master Melody Makers)  
 Vcl: Arthur Hall  
 Mx: 6512 - 3 (Mx. Source: Plaza)  
 Source Issue: Banner 1729 (Sam Lanin's Dance Orchestra) (Rel: Jun 1926)  
 Recorded: c. Mar 1926

**Spaghetti** (Mosiello - Chanterreau - Lowe - Fazioli)  
 Unknown dance orchestra (as National Music Lover Dance Orchestra)  
 Mx: 3822 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3027 (Pennsylvania Syncopators) (Rel: Jun 1926)  
 Recorded: c. Mar 1926  
 Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

- 1159**      **Forever with You**  
 Fred Hall & his Roseland Orchestra (no pseudonym)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 3878 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3038 (Fred Hall & Roseland Orchestra) (Rel: Jul 1926)  
 Recorded: c. May 1926

**The Pump Song** (Lerner - Fields - Whiting)  
 Billy Jones & Ernest Hare (as David Harris & Ernie Spencer)  
 Acc: Dave Kaplan (piano)  
 Mx: 6561 - 3 (Source: Plaza)  
 Source Issue: Banner 6561 (Ernest Hare & Billy Jones, piano acc. by Dave Kaplan) (Rel: Jul 1926)  
 Recorded: Apr 12, 1926

1160

**Barcelona** (Kahn - Evans)

Unknown dance orchestra (as Music Lovers Dance Orchestra)

Vcl: Billy Jones

Mx: 6645 - 3 [ctl. 6347; see note] (Mx. Source: Plaza)

Source Issue: Banner 1777 (Imperial Dance Orchestra) (Rel: Sep 1926)

Recorded: c. Jun 1926

Attributed to Sam Lanin' Orchestra in some discographies, with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are also pseudonymous. Inspected pressings show 6347, which is Plaza control number 347 with a 6 prefix, not to be confused with actual Plaza mx. 6347 (a recording by Nathan Glantz's Orchestra).

**A Little Squeeze** (Dolan)

Unknown dance orchestra (as National Music Lover Dance Orchestra)

Mx: 43076 - 2 [= GG mx. 3902 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 3036 (California Melodie Syncopators) (Rel: Jul 1926)

Recorded: c. May 1926

Identified as an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Reissued on NML 1176.

1161

**Someone Is Losin' Susan** (Turk-Meyer)

Sam Lanin & his Orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman

Mx: 6653 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1779 (Sam Lanin's Troubadours) (Rel: Nov 1926)

Recorded: Jun 9, 1926

**Keep Your Kisses** (Dolan)

Unknown dance orchestra (as Master Melody Makers)

Mx: 43073 - 2 [= GG mx. 3903 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 3037 (California Melodie Syncopators) (Rel: Jul 1926)

Recorded: c. May 1926

Identified as an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**LATEST SONG AND SERIES  
(Red Label)**

First Advertised October 1926

This set started with a relisting of 1160 and 1161, from the previous series. Several numbers in this series were issued contemporaneously with, or even in advance of, the corresponding releases on Emerson's own labels.

**1160**      **Transferred from previous series, *q.v.***

**1161**      **Transferred from previous series, *q.v.***

**1162**      **Because I Love You** (Berlin)  
Charles Hart (as Jos. Elliott)  
Acc: Violin, cello, piano  
Mx: 3964 - 1 (Mx. Source: Emerson)  
Source Issue: Bell 477 (Charles Hart)  
Recorded: c. Sep 1926

**Maybe Mil**

Unknown tenor (as David Harris)  
Mx: 3935 - 1 (Mx. Source: Emerson)  
Source Issue: None located  
Recorded: c. Jul 1926  
Reissued on NML 1183, in a different coupling.

**1163**      **Black Bottom** (De Sylva - Brown - Henderson; "George White's Scandals")  
Unknown dance orchestra (as National Music Lover Dance Orchestra)  
Vcl:  
Mx: 3955 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 3060 (Pennsylvania Syncopators) (Rel: Oct 1926)  
Recorded: c. Aug 1926  
Attributed to Fred Hall's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).  
Reissued on NML 1177, in a different coupling.

**I'll Make You Answer "Yes"**

Unknown dance orchestra (as Manhattan Musicians)  
Vcl: Arthur Fields (*a.e.*)  
Mx: 3958 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 3062 (Pennsylvania Syncopators) (Rel: Oct 1926)  
Recorded: c. Sep 1926  
Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Reissued on NML 1180, in a different coupling.

- 1164**      **Lucky Day** [as "This Is My Lucky Day"] (De Sylva-Brown-Henderson; "George White's Scandals")  
 Irwin Abrams & his Orchestra (as Master Melody Makers)  
 Vcl: Irving Kaufman  
 Mx: 6626 - 3 [ctl. 6359; see note] (Mx. Source: Plaza)  
 Source Issue: Banner 1783 (Irwin Abrams' Dance Orchestra) (Rel: Sep 1926)  
 Recorded: c. May 1926  
 Inspected pressings show 6359 in the wax, which is Plaza control number 359 preceded by a 6 (not to be confused with actual Plaza mx. 6359, a vocal by Franklyn Baur).
- Rosita** (Hall)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 3931 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3052 (Pennsylvania Syncopators) (Rel: 1926)  
 Recorded: c. Jun 1926  
 Inspected copies show the Emerson catalog number in the wax. Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Reissued on NML 1177.
- 1165**      **Baby Face** (Davis-Akst)  
 The Buffalodians (as Master Melody Makers)  
 Vcl: See note  
 Mx: 6648 - 2 [ctl. 6381; see note] (Mx. Source: Plaza)  
 Source Issue: Banner 1776 (The Buffalodians) (Rel: Sep 1926)  
 Recorded: c. Jun 1926  
 Discographies traditionally attribute the vocal chorus to Harold Arlen, with no source or evidence cited, but the vocalist is uncredited on all corresponding releases, and there are no details in Chmura's reconstructed Plaza ledger. Some pressings show 6381, which is Plaza control number 381 with a 6 prefix, not to be confused with actual Plaza mx. 6381 (a recording by Nathan Glantz's Orchestra). Reissued on NML 1178.
- Breezin' Along with the Breeze** (Gillespie-Simon-Whiting)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 6629 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1778 (Missouri Jazz Nand) (Rel: Sep 1926)  
 Recorded: c. May 1926  
 Attributed to Sam Lanin's Orchestra in some discographies, with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are also pseudonymous.
- 1166**      **Looking at the World Thru Rose-Colored Glasses** (Malie-Steiger)  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Mx: 6671 - 1 (Mx. Source: Plaza)  
 Source Issue: Banner 1798 (Imperial Dance Orchestra) (Rel: Oct 1926)  
 Recorded: c. Jun 1926  
 Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and corresponding issues are also pseudonymous.

**Cherie, I Love You** (waltz) (Goodman)

Adrian Schubert & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Irving Kaufman

Mx: 6586 - 3 (Mx. Source: Plaza)

Source Issue: Regal 8073 (Adrian Schubert's Salon Orchestra) (Rel: Aug 1926)

Recorded: c. Apr 1926

**1167**

**I'm On My Way Home** (Berlin)

Paul Bolognese & his Orchestra (as Manhattan Musicians)

Vcl: Arthur Fields (*a.e.*)

Mx: 3976 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3072 (Pennsylvania Syncopators) (Rel: Dec 1926)

Recorded: c. Sep 1926

Paul Bolognese (the Emerson house conductor at this time) is credited on corresponding Grey Gull 1397 and related issues. A later version of this title, on NML 1179, uses this mx. as well as Sam Lanin's Plaza recording (mx. 6865).

**Me Too** (Woods-Tobias-Sherman)

John Ryan & Ed Smalle (as Jos. Elliott & Samuel Spencer)

Mx: 3939 - 2 (Mx. Source: Emerson)

Source Issue: Bell 423 (Ryan & Smalley, *sic*)

Recorded: c. Sep 1926

LATEST SONG AND DANCE SERIES

(Red Label)

Released c. early 1927

No advertisement has been found for this series.

1168

**Mary Lou** (Lyman-Waggner-Robinson)

Lou Gold & his Orchestra (as Music Lovers Dance Orchestra)

Vcl: Irving Kaufman (*a.e.*)

Mx: 6777 - 5 [ctl. 6469; see note] (Mx. Source: Plaza)

Source Issue: Banner 1837 (Lou Gold's Dance Orchestra) (Rel: Dec 1926)

Recorded: c. Aug 1926 (remake session)

Inspected pressings show 6469, which is Plaza control number 469 with a 6 prefix, not to be confused with actual Plaza mx. 6469 (a vocal by Lewis James). Reissued on NML 1176.

**Where Did You Get those Eyes?** (Donaldson)

Eddie Peabody (banjo) (as Ted Smith)

Vcl: Eddie Peabody

Mx: 6711 - 2 (Mx. Source: Plaza)

Source Issue: Banner 1822 (Eddie Peabody) (Rel: Nov 1926)

Recorded: c. Jul 1926

1169

**Just a Bird's Eye View of My Old Kentucky Home** (Kahn - Donaldson)

Possibly Fred Hall & his Orchestra (as Master Melody Makers)

Vcl: Arthur Fields (*a.e.*)

Mx: 3969 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3068 (Pennsylvania Syncopators) (Rel: Nov 1926)

Recorded: c. Sep 1926

Corresponding Bell 444 is labeled Roseland Dance Orchestra, suggesting the possibility of a Fred Hall recording. Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Reissued on NML 1182.

**(I Just Want to Be Known As) Susie's Feller** (Brown - Dreyer)

Gertrude Dwyer (as Mamie Brown)

Acc: Piano

Mx: 3970 - 1, -2 (Mx. Source: Emerson)

Source Issue: Emerson 3075 (Gertrude Dwyer) (Rel: Jan 1927)

Recorded: c. Sep 1926

1170

**Just a Little Longer** (Berlin)

Irwin Abrams & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Irving Kaufman

Mx: 6826 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1844 (Irwin Abrams' Dance Orchestra) (Rel: Dec 1926)

Recorded: c. Sep 1926

Reissued on NML 1183, in a different coupling.

**Wonderful Waltz of Love** (Hall)

Charles Hart (as David Harris)

Acc: Piano

Mx: 3979 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3084 (Charles Hart) (Rel: Jan 1927)

Recorded: c. Oct 1926

A copy of corresponding Bell 548 mislabeled as by Arthur Fields has been reported but is not confirmed. Reissued on NML 1179, in a different coupling.

1171

**Petrushka** [as "Patrushka"] (Rose-Fischer)

Fred Hall & his Roseland Orchestra (no pseudonym)

Vcl: Arthur Fields (*a.e.*)

Mx: 3954 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3060 (California Melodie Syncopators) (Rel: Oct 1926)

Recorded: c. Aug 1926

Reissued on NML 1182.

**Take It from Me** (Fields-Hall)

Fred Hall & his Roseland Orchestra (no pseudonym)

Vcl: Arthur Fields

Mx: 3982 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3077 (Pennsylvania Syncopators) (Rel: Jan 1927)

Recorded: c. Oct 1926

Reissued on NML 1178.

1172

**For My Sweetheart** (Kahn-Donaldson)

Fred Hall & his Roseland Orchestra (as Manhattan Musicians)

Vcl: Arthur Fields

Mx: 3953 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3058 (Fred Hall & his Roseland Orchestra)  
(Rel: Oct 1926)

Recorded: c. Aug 1926

Reissued on NML 1181.

**Elsie Schultz-en-heim** (Friend-Silver)

Billy Jones (as Jos. Elliott)

Acc: Orchestra

Mx: 6797 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1852 (Billy Jones) (Rel: Dec 1926)

Recorded: c. Aug 1926

1173

**The Little White House (At the End of Honeymoon Lane)**

(Dowling - Hanley; "Honeymoon Lane")

Irwin Abrams & his Orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman

Mx: 6827 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1867 (Irwin Abrams' Dance Orchestra)

Recorded: Sep 14, 1926

Reissued on NML 1181.

**Precious** (Egan-Pasternacki-Whiting)

Sam Lanin & his Orchestra (as Music Lovers Dance Orchestra)

Mx: 6788 - 1 (Mx. Source: Plaza)

Source Issue: Banner 1841 (Sam Lanin's Troubadours) (Rel: Dec 1926)

Recorded: Aug 25, 1926

1174

**Hawaiian Waltz Medley** (waltz)

Frank Ferera & John Paaluhi (guitars) (as National Hawaiian Players)

Mx: 6808 - 1 (Mx. Source: Plaza)

Source Issue: Banner 2136 (Ferera & Paaluhi) (Rel: Dec 1926)

Recorded: c. Sep 1926

**Kailima** (waltz)

Frank Ferera & John Paaluhi (guitars) (as National Hawaiian Players)

Mx: 6794 - 2 (Mx. Source: Plaza)

Source Issue: Banner 2136 (Ferera & Paaluhi) (Rel: Dec 1926)

Recorded: c. Aug 1926

1175

**At Dawning** (Eberhart-Cadman)

Charles Harrison (as Walter Johnstone)

Acc: Orchestra

Mx: 6451 - 1 (Mx. Source: Plaza)

Source Issue: Banner 0159 (Hugh Donovan) (Rel: May 1926)

Recorded: c. Mar 1926

Artist identification is based upon aural evidence and Harrison's confirmed use of the Donovan pseudonym on numerous labels. There is no entry for this mx. in Chmura's reconstructed Plaza ledger, and known corresponding issues are also pseudonymous.

**Hark! The Herald Angels Sing** (Mendelssohn)

Norbert Ludwig (pipe organ) (as Johann Braun)

Mx: 6824 - 1 (Mx. Source: Plaza)

Source Issue: Banner 2134 (Norbert Ludwig) (Rel: Dec 1926)

Recorded: c. Sep 1926 (Albermarle Theater, Brooklyn, NY)

This recording was assigned false Cameo mx. number 4127 in 1929, which appears on Cameo, Lincoln, and Romeo pressings.



# LATEST SONG AND DANCE SERIES

(Red Label)

First advertised January 1927

1176

**Mary Lou** (Lyman-Waggner-Robinson)

Probably Lou Gold & his Orchestra (as Music Lovers Dance Orchestra)

Vcl: Billy Jones

Mx: 6777 - 5 [ctl: see note] (Mx. Source: Plaza)

Source Issue: Banner 1837 (Lou Gold & his Orchestra) (Rel: Dec 1926)

Recorded: c. Aug 1926

Previously issued on NML 1168 (*q.v.* for note on the non-standard control number, which might also appear on some pressings of NML 1176).

**A Little Squeeze** (Dolan)

Unknown dance orchestra (as National Music Lover Dance Orchestra)

Mx: 43076 - 2 [= GG mx. 3902 - 2] (Mx. Source: Emerson)

Source Issue: Emerson 3036 (California Melodie Syncopators) (Rel: Jul 1926)

Recorded: c. May 1926

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1160.

1177

**Black Bottom** (De Sylva - Brown - Henderson; "George White's Scandals")

Unknown dance orchestra (as National Music Lover Dance Orchestra)

Vcl:

Mx: 3955 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3060 (Pennsylvania Syncopators) (Rel: Oct 1926)

Recorded: c. Aug 1926

Attributed to Fred Hall's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1163.

**Rosita** (Hall)

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Vcl: Arthur Fields (*a.e.*)

Mx: 3931 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3052 (Pennsylvania Syncopators) (Rel: Sep 1926)

Recorded: c. Jun 1926

Inspected copies show the Emerson catalog number in the wax. Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1164.

1178

**Baby Face** (Davis-Akst)

The Buffalodians (as Manhattan Musicians / Master Melody Makers)

Vcl: See note

Mx: 6648 - 2 [ctl. 6381; see note] (Mx. Source: Plaza)

Source Issue: Banner 1776 (The Buffalodians) (Rel: Sep 1926)

Recorded: c. Jun 1926

Previously issued on NML 1165. Both artist credits have been confirmed on various pressings of 1178. Discographies traditionally attribute the vocal chorus to Harold Arlen, with no source or evidence cited, but the vocalist is uncredited on all corresponding releases, and there is no entry for this mx. in Chmura's reconstructed Plaza ledger. Some pressings show 6381, which is Plaza control number 381 preceded by a 6, not to be confused with actual Plaza mx. 6381 (a different title by Nathan Glantz's Orchestra).

**Take It from Me** (Fields-Hall)

Fred Hall & his Roseland Orchestra (no pseudonym)

Vcl: Arthur Fields

Mx: 3982 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3077 (Pennsylvania Syncopators) (Rel: Jan 1927)

Recorded: c. Oct 1926

Previously issued on NML 1171.

1179

[v1]

**I'm On My Way Home** (Berlin)

Paul Bolognese & his Orchestra (as Master Melody Makers)

Vcl: Arthur Fields (*a.e.*)

Mx: 3976 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3072 (Pennsylvania Syncopators) (Rel: Dec 1926)

Recorded: c. Oct 1925

Paul Bolognese (the Emerson-Grey Gull house conductor at this time) is credited on corresponding Grey Gull 1397 and related issues. Previously issued on NML 1167.

**Wonderful Waltz of Love** (Hall)

Charles Hart (as David Harris)

Acc: Piano

Mx: 3979 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3084 (Charles Hart) (Rel: Jan 1927)

Recorded: c. Oct 1926

A copy of corresponding Bell 548 labeled Arthur Fields has been reported but is not confirmed. Previously issued on NML 1170.

1179

[v2]

**I'm On My Way Home** (Berlin)

Sam Lanin's Troubadours (as Manhattan Musicians)

Vcl: Irving Kaufman

Mx: 6865 - (Mx. Source: Plaza)

Source Issue: Banner 1862 (Sam Lanin's Troubadours) (Rel: Jan 1927)

Recorded: c. Oct 1926

**Wonderful Waltz of Love** (Hall)

Charles Hart (as David Harris)

Acc: Piano

Mx: 3979 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3084 (Charles Hart) (Rel: Jan 1927)

Recorded: c. Oct 1926

A copy of corresponding Bell 548 labeled Arthur Fields has been reported, by a questionable source, but is not confirmed. Previously issued on NML 1170.

- 1180 Hello, Bluebird** (Friend)  
 Sam Lanin & his Orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 6863 - 2 (Mx. Source: Plaza)  
 Source Issue: Banner 1860 (Sam Lanin's Troubadours) (Rel: Jan 1927)  
 Recorded: October 7, 1926  
 Reissued on NML 1184, in a different coupling.

**I'll Make You Answer "Yes"**

Unknown dance orchestra (as Manhattan Musicians)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 3958 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3062 (Pennsylvania Syncopators) (Rel: Oct 1926)  
 Recorded: c. Sep 1926

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1163 (which number shows on this pressing) in different coupling.

- 1181 The Little White House (At the End of Honeymoon Lane)**  
 (Dowling - Hanley; "Honeymoon Lane")

Irwin Abrams & his Orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 6827 - 3 (Mx. Source: Plaza)  
 Source Issue: Banner 1867 (Irwin Abrams' Dance Orchestra)  
 Recorded: Sep 14, 1926  
 Previously issued on NML 1173, in a different coupling.

**For My Sweetheart** (Kahn-Donaldson)

Fred Hall & his Roseland Orchestra (as Manhattan Musicians)  
 Vcl: Arthur Fields  
 Mx: 3953 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3058 (Fred Hall & his Roseland Orchestra)  
 (Rel: Oct 1926)  
 Recorded: c. Aug 1926  
 Previously issued on NML 1172, in a different coupling.

- 1182 Just a Bird's Eye View of My Old Kentucky Home** (Kahn - Donaldson)

Possibly Fred Hall & his Orchestra (as Master Melody Makers)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 3969 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3068 (Pennsylvania Syncopators) (Rel: Nov 1926)  
 Recorded: c. Sep 1926

Corresponding Bell 444 is labeled Roseland Dance Orchestra, suggesting the possibility of a Fred Hall recording. Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Previously issued on NML 1169 (different coupling)

**Petrushka** (Rose-Fischer)

Fred Hall & his Roseland Orchestra (no pseudonym)

Vcl: Arthur Fields (*a.e.*)

Mx: 3954 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3060 (California Melodie Syncopators) (Rel: Oct 1926)

Recorded: c. Aug 1926

Previously issued on NML 1171, in a different coupling.

**1183**

**Just a Little Longer** (Berlin)

Irwin Abrams & his Orchestra (as N.M.L. Dance Orchestra)

Vcl: Irving Kaufman

Mx: 6826 - 3 (Mx. Source: Plaza)

Source Issue: Banner 1844 (Irwin Abrams' Dance Orchestra) (Rel: Dec 1926)

Recorded: c. Sep 1926

Previously issued on NML 1170, in a different coupling.

**Maybe Mil**

Unknown tenor (as David Harris)

Mx: 3935 - 1 (Mx. Source: Emerson)

Source Issue: None located

Recorded: c. Jul 1926

Previously issued on NML 1162, in a different coupling.

**LATEST SONG AND DANCE SERIES**  
**(Red Label)**

Issued c. March 1927

NML 1184–1187 do not constitute a standard eight-record set, and thus far, no advertising has been found for these four records. It is not known how they were marketed, but it has been suggested, plausibly enough, that they might have been used in connection with premium schemes. The next standard eight-record set is the Latest Song and Dance Series of March 1927 (NML 1188–1195).

- 1184      Hello, Bluebird** (Friend)  
Sam Lanin & his Orchestra (as Manhattan Musicians)  
Vcl: Irving Kaufman  
Mx: 6863 - 2 (Mx. Source: Plaza)  
Source Issue: Banner 1860 (Sam Lanin's Troubadours) (Rel: Jan 1927)  
Recorded: October 7, 1926  
Previously issued on NML 1180.
- I'll See You in Kentucky** (Fields - Hall)  
Fred Hall & his Roseland Orchestra (no pseudonym)  
Vcl: Arthur Fields  
Mx: 31034 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 3090 (Marlborough Dance Orchestra) (Rel: Feb 1927)  
Recorded: c. Dec 1926

- 1185      Half a Moon (Is Better than No Moon at All)**  
(Reynolds-Dowling-Hanley; "Honeymoon Lane")  
Unknown dance orchestra (as Master Melody Makers)  
Vcl: Irving Kaufman  
Mx: 6867 - 2 (Mx. Source: Plaza)  
Source Issue: Banner 1867 (Hollywood Dance Orchestra) (Rel: Jan 1927)  
Recorded: c. Oct 1926  
Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and corresponding issues are also pseudonymous.

- Take in the Sun, Hang Out the Moon** (Lewis-Young-Woods)  
Unknown male quartet (as Music Lovers Male Quartet)  
Acc: Unknown  
Mx: 31002 - (Mx. Source: Emerson)  
Source Issue: Emerson 3085 (Emerson Quartet) (Rel: Jan 1927)  
Recorded: c. Nov 1926

- 1186      In a Little Spanish Town ('Twas on a Night Like This)** (waltz)  
[v1] (Lewis-Young-Wayne)  
Bert Kaplan & his Orchestra (as Manhattan Musicians)  
Vcl: Arthur Fields (*a.e.*)  
Mx: 3997- (Mx. Source: Emerson)  
Source Issue: Emerson 3081 (Bert Kaplan & his Collegians) (Rel: Jan 1927)  
Recorded: c. Nov 1926

**Brown Sugar** [as "Brown Pepper"] (Barris)  
 Original Indiana Five (as N.M.L Dance Orchestra)  
 Mx: 31022 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3088 (Original Indiana Five) (Rel: Feb 1927)  
 Recorded: c. Dec 1926  
 Note: Some pressings shows mx. 310022 in error. The corresponding Bell and Emerson issues are correctly titled.

**1186 In a Little Spanish Town ('Twas on a Night Like This)** (waltz)  
 [v2] (Lewis-Young-Wayne)  
 Adrian Schubert's Salon Orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 6936 - 1 [ctl. 575] (Mx. Source: Plaza)  
 Source Issue: Banner 1885 (Adrian Schubert's Salon Orchestra) (Rel: Feb 1927)  
 Recorded: c. Feb 1926

**Brown Sugar** [as "Brown Pepper"] (Barris)  
 Original Indiana Five (as N.M.L Dance Orchestra)  
 Mx: 31022 - 1 (Mx. Source: Emerson)  
 Source Issue: Emerson 3088 (Original Indiana Five) (Rel: Feb 1927)  
 Recorded: c. Dec 1926  
 Note: Some pressings shows mx. 310022 in error. The corresponding Bell and Emerson issues are correctly titled.

**1187 Where Do You Work-a, John?** (Weinberg-Marks-Warren)  
 Gerald Macy & Ed Smalle (as Jos. Elliott & Sam'l. Spencer)  
 Acc: Piano (possibly by Smalle)  
 Mx: 6951 - 2 [ctl. 601] (Mx. Source: Plaza)  
 Source Issue: Banner 1893 (The Radio Imps) (Rel: Feb 1927)  
 Recorded: c. Nov 1926  
 Macy and Smalle are identified as The Radio Imps in *Variety* and other entertainment papers of the period.

**Can You Picture That?** (Dolan)  
 Original Indiana Five (as Manhattan Musicians)  
 Vcl: Tom Morton (*a.e.*)  
 Mx: 3975 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3069 (Indiana Five) (Rel: Dec 1926)  
 Recorded: c. Oct 1926

**LATEST SONG & DANCE SERIES  
(Red Label)**

First advertised March 1927

Consolidated Record Corporation (Emerson) masters predominate beginning with this series, with a corresponding sharp reduction in the use of Plaza recordings.

**1188 Blue Skies** (Berlin)

Frank Dailey & his Orchestra (as Manhattan Musicians)

Vcl:

Mx: 31067 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3117 (Frank Dailey & his Orchestra) (Rel: Apr 1927)

Recorded: c. Feb 1927

**All for You** (waltz)

Unknown dance orchestra (as Master Melody Makers)

Vcl:

Mx: 31026 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3093 (California Melodie Syncopators) (Rel: Feb 1927)

Recorded: c. Dec 1926

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**1189 Yankee Rose** (Holden-Frankel)

Frank Dailey & his Orchestra (as Music Lover Dance Orchestra)

Mx: 31066 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3113 (Frank Dailey & his Orchestra ) (Rel: Apr 1927)

Recorded: c. Feb 1927

**Good Bye, Aloha** (Walters)

Fred Hall & his Roseland Dance Orchestra (no pseudonym)

Mx: 31055 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3105 (Marlborough Dance Orchestra) (Rel: Mar 1927)

Recorded: c. Jan 1927

Inspected NML copies are mislabeled "Good By Aloha."

**1190 Stop Your Crying** (Crewell - Sykes)

Possibly Fred Hall & his Orchestra (as Manhattan Musicians)

Vcl:

Mx: 31054 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3106 (Marlborough Dance Orchestra) (Rel: Mar 1927)

Recorded: c. Jan 1926

Possible identification of Hall is based upon his confirmed presence on the previous mx. All known corresponding issues are pseudonymous.

**What Does It Matter?** (Berlin)

Irving Kaufman (as David Harris)

Acc: Orchestra

Mx: 7029 - 2 [ctl. 665] (Mx. Source: Plaza)

Source Issue: Banner 1934 (Irving Kaufman) (Rel: Apr 1927)

Recorded: Jan 4, 1927

An alternate version using Arthur Fields' Emerson recording of this title (mx. 31079) has been reported but is not confirmed.

**1191**

**Cow Bell Blues**

Original Indiana Five (as N.M.L. Dance Orchestra)

Mx: 3990 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3079 (Original Indiana Five) (Rel: Jan 1927)

Recorded: c. Nov 1926

**High-High-High Up in the Hills (Watching the Clouds Roll By)**

(Lewis-Young-Abrahams)

Billy Perry's Band (as National Music Lovers Dance Orchestra)

Vcl: The Radio Imps (Gerald Macy & Ed Smalle)

Mx: 7033 - 2 [ctl. 667] (Mx. Source: Plaza)

Source Issue: Banner 1925 (Billy Perry's Entertainers) (Rel: Apr 1927)

Recorded: Jan 6, 1927

**1192**

**I'm Looking for a Girl Named Mary** (Stept)

Charles Hart (as Jos. Elliott)

Acc: Unknown

Mx: 31060 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3122 (Charles Hart) (Rel: Apr 1927)

Recorded: c. Feb 1926

**This One Today, That One Tomorrow** (Van Cleve)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Arthur Fields (*a.e.*)

Mx: 31084 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3118 (Pennsylvania Syncopators, as "It's This One Today and That One Tomorrow") (Rel: Apr 1927)

Recorded: c. Feb 1927

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**1193**

**Do-Do-Do** (Gershwin-Gershwin; "Oh! Kay")

Bert Kaplan & his Orchestra (as Manhattan Musicians / Master Melody Makers)

Vcl: Arthur Fields (*a.e.*)

Mx: 31050 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3103 (Bert Kaplan & his Orchestra) (Rel: Mar 1927)

Recorded: c. Jan 1927

Both National Music Lovers label credits are confirmed.



### **It's Up to You**

Unknown dance orchestra (as Manhattan Musicians)

Vcl:

Mx: 31057 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3104 (Pennsylvania Syncopators) (Rel: Mar 1927)

Recorded: c. Jan 1927

Attributed to an "Emerson studio band" in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**1194**

### **I Never See Maggie Alone** (Tilsley-Lynton)

Johnny Marvin (as Henry Duke & his Uke)

Acc: Own ukulele

Mx: 31043 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3108 (Honey Duke & his Uke) (Rel: Mar 1927)

Recorded: c. Jan 1927

Artist identification is based upon aural evidence and Marvin's confirmed use of the Honey Duke pseudonym on numerous labels. All corresponding issues are also pseudonymous.

### **When I First Met Mary** (Little-Verges-Shafter)

Original Criterion Quartet (as Music Lovers Male Quartet)

Acc:

Mx: 31089 - 3 (Mx. Source: Emerson)

Source Issue: Emerson 3129 (Original Criterion Quartet) (Rel: May 1927)

Recorded: c. Mar 1927

**1195**

### **Moonlight on the Ganges** (Meyers - Wallace)

Fred Hall & his Orchestra (as N.M.L. Dance Orchestra)

Vcl:

Mx: 31061 - 2 (Mx. Source: Emerson)

Source Issue: Emerson 3112 (Fred Hall & his Orchestra) (Rel: Apr 1927)

Recorded: c. Feb 1927

### **It All Depends On You** (De Sylva-Brown-Henderson)

Jack Pettis & his Band (as Master Melody Makers)

Vcl: Harold "Scrappy" Lambert & Bill Hillpot

Mx: 7040 - 3 [ctl. 677] (Mx. Source: Plaza)

Source Issue: Banner 1927 (Jack Pettis & his Band) (Rel: Apr 1927)

Recorded: c. Jan 1927

**MISCELLANEOUS RELEASES**  
**(Red Label)**

Released c. Summer 1927

Thus far, no advertisements have been found for these eight records. The inclusion of two gospel titles amongst the pop tunes, and the presence of three catalog numbers for which data have yet to be found, suggest that these records were offered as individual items, rather than as the usual eight-disc set.

- 1196      I Wonder How I Look When I'm Asleep** (De Sylva-Brown-Henderson)  
Fred Rich & his Orchestra (as Manhattan Musicians)  
Vcl: The Joy Boys (Sammy Fain & Artie Dunn)  
Mx: 7045 - 3 [ctl. 757] (Mx. Source: Plaza)  
Source Issue: Banner 1930 (Fred Rich's Dance Orchestra) (Rel: Apr 1927)  
Recorded: Jan 7, 1927

**There's Everything Nice About You** (Bryan-Terker-Wendling)  
Frank Dailey & his Orchestra (as National Music Lovers Orchestra)  
Mx: 31068 - 1 (Mx. Source: Emerson)  
Source Issue: Emerson 3114 (Frank Dailey & his Orchestra) (Rel: Apr 1927)  
Recorded: c. Feb 1927

- 1197      How'd You Like to Be My Sweetie?**  
Fred Hall & his Roseland Orchestra (no pseudonym)  
Vcl: Arthur Fields  
Mx: 31139 - 2 (Mx. Source: Emerson)  
Source Issue: Emerson 3143 (Fred Hall's Roseland Orchestra) (Rel: Jul 1927)  
Recorded: c. May 1927

**Russian Lullaby** (waltz) (Berlin)  
Adrian Schubert & his Orchestra (as Music Lovers Dance Orchestra)  
Vcl: Harold "Scrappy" Lambert  
Mx: 7182 - 1 [ctl. Y-1821] (Mx. Source: Plaza)  
Source Issue: Banner 1966 (Adrian Schubert's Salon Orchestra) (Rel: Jun 1927)  
Recorded: March 9, 1927

Note: Control number probably was assigned by Emerson and does not appear on all pressings. It is a renumbering of the Plaza mx., per SAC.

- 1198      Crazy Words — Crazy Tune (Vo-Do-De-O-Do)** (Yellen-Ager)  
Bill Perry's Band (as Master Melody Makers)  
Vcl: The Radio Imps (Jerry Macy & Ed Smalle)  
Mx: 7032 - 2 [ctl. 681] (Mx. Source: Plaza)  
Source Issue: Banner 1922 (Bill Perry's Entertainers) (Rel: Apr 1927)  
Recorded: Jan 4, 1927

**I'll Find a Rainbow**  
Unknown dance orchestra (as Manhattan Musicians)  
Vcl:  
Mx: 31141 - 2 (Mx. Source: Emerson)  
Source Issue: None located  
Recorded: c. May 1927

**1199 I'm Looking Over a Four-Leaf Clover** (Dixon - Woods)  
 Bert Kaplan & his Orchestra (as N.M.L. Dance Orchestra)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 31083 - 2 (Mx. Source: Emerson)  
 Source Issue: Emerson 3116 (Bert Kaplan & his Collegians) (Rel: Apr 1927)  
 Recorded: c. Mar 1927

**My Sweetest Dream of All (waltz)**  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 31140 - 2 (Mx. Source: Emerson)  
 Source Issue: None located  
 Recorded: c. May 1927

**1200 Untraced**

**1201 I Couldn't Hear Nobody Pray** (Traditional)  
 Unknown gospel group (as National Jubilee Singers)  
 Unaccompanied  
 Mx: 31123 - 1 (Mx. Source: Emerson)  
 Source Issue: None located  
 Recorded: 1927

**I Ain't Gonna Grieve** (McPherson)  
 Commonwealth Quartet (as National Jubilee Singers)  
 Unaccompanied  
 Mx: 7014 - 1 [ctl. 711] (Mx. Source: Plaza)  
 Source Issue: Banner 1955 (Commonwealth Quartet) (Rel: May 1927)  
 A commercially issued copy of this record has not been inspected. The data given here are from a Scranton white-label sample pressing that was reported by the *Record Research* group in their July 1963 record-acquisitions list.

**1202 Untraced**

**1203 Untraced**

## SPECIAL OFFER

In October 1927, NML offered two "special" records free of charge to purchasers of the New Phonic phonograph reproducer. No catalog numbers or performers were given in the advertisements, but based upon the listed titles, these would have been cross-coupled pressings unless new catalog numbers were assigned (possibly two of the untraced catalog numbers in the Summer 1927 miscellaneous group?). One title is not known to have appeared in any other form. Copies of these records have not been located for inspection, so it has not been possible to ascertain couplings.

**Crazy Words — Crazy Tune** (*see* NML 1198)

**Hallelujah** (*see* NML 1205)

**My Baby and Me** (no corresponding issue found)

**So Blue** (*see* NML 1207)

**LATEST SONG & DANCE SERIES**  
**(Red Label)**

First advertised September 1927

Some advertisements for this series differ significantly from the confirmed releases listed here, depending upon the publication in which they appeared. Several substitute NML 1197, from the previous series, for NML 1204 or 1207. Others list the following titles for which no catalog numbers have been found, and which might have been planned for release on some of the thus-far untraced issues (catalog numbers are not shown in the advertisements):

**Dawn of Tomorrow**  
**Just Like a Butterfly**  
**Just Once Again**  
**Why Should I Dream About You**  
**You Don't Like It—Not Much**

- 1204      Waiting For You**  
 Probably Fred Hall & his Roseland Orchestra (as Manhattan Musicians)  
 Vcl: Unknown  
 Mx: 31162 - 2 (Mx. Source: Emerson)  
 Source Issue: Bell 527 (Roseland Dance Orchestra) (Rel: 1927)  
 Recorded: c. Aug 1927

The vocal chorus is attributed in error to Chick Endor in some discographies. Endor worked and resided in London from May 1927 through May 1928, besides being under exclusive contract to Brunswick at the time this recording was made.

**Lindbergh (The Eagle of the U.S.A.)** (Sherman-Johnson)  
 Arthur Fields (as David Harris)  
 Acc: Novelty group  
 Mx: 31150 - 2 (Mx. Source: Emerson)  
 Source Issue: Bell 524 (Arthur Fields) (Rel: 1927)  
 Recorded: c. Aug 1927

- 1205      Hallelujah** (Youmans-Robin-Gray; "Hit the Deck")  
 Johnny Johnson's Club Mirador Orchestra (as Master Melody Makers)  
 Vcl: Unidentified male trio  
 Mx: 31154 - 1 (Mx. Source: Emerson)  
 Source Issue: Bell 519 (Club Mirador Orchestra) (Rel: 1927)  
 Recorded: c. Aug 1927

This side also appears on special pressing 1205-A/1207-A, *q.v.*

**Let's Get Together** (Hall)  
 Fred Hall & his Orchestra (as NML Dance Orchestra)  
 Vcl: Arthur Fields (*a.e.*)  
 Mx: 31163 - 2 (Mx. Source: Emerson)  
 Source Issue: Bell 526 (Marlborough Dance Orchestra) (Rel: 1927)  
 Recorded: c. Jul 1927

Erroneously reported in some discographies as the 1928 waltz "Together" (Emerson mx. 31250). Identification of Hall is based upon his confirmed presence on adjacent masters, along with aural and circumstantial evidence.

## 1205 / 1207

Cross-coupled pressing of "Hallelujah" (1205-A) and "So Blue" (1207-A). No advertisement has been found for this coupling, but a specimen is known.

## 1206 Untraced

### 1207 **So Blue** (waltz) (De Sylva-Brown-Henderson) Sam Lanin & his Orchestra (as Manhattan Musicians) Vcl:

Mx: 31112 - 1 (Mx. Source: Emerson)

Source Issue: Emerson 3135 (Lanin Melody Orchestra) (Rel: May 1927)

Recorded: 1927

This side also appears on special pressing 1205-A/1207-A, *q.v.*

### **One More Waltz with You** (waltz) Fred Hall & his Orchestra (as N.M.L. Dance Orchestra) Vcl:

Mx: 31164 - 2 (Mx. Source: Emerson)

Source Issue: Bell 528 (Fred Hall's Roseland Dance Orchestra) (Rel: 1927)

Recorded: c. Jul 1927

### 1208 **Sometimes I'm Happy** (Caesar-Youmans; "Hit the Deck") Red Nichols & his Five Pennies (as N.M.L. Dance Orchestra) Vcl: Irving Kaufman

Mx: 7174 - 2 [ctl. 922] (Mx. Source: Plaza)

Source Issue: Banner 6008 (Six Hottentots) (Rel: Aug 1927)

Recorded: Mar 23, 1927

Band identification is based upon aural evidence and long-standing researcher consensus.

### **How Can a Girl Like You Like a Boy Like Me?** Unknown dance orchestra (as Master Melody Makers) Mx: 31174 - 2 (Mx. Source: Emerson) Source Issue: None located Recorded: c. Aug 1926

### 1209 **At Sundown (When Love Is Calling Me Home)** (Donaldson) Bert Kaplan & his Orchestra (as Manhattan Musicians) Vcl: Arthur Fields (*a.e.*) Mx: 31072 - 2 (Mx. Source: Emerson) Source Issue: Emerson 3116 (Bert Kaplan & his Orchestra) (Rel: Apr 1927) Recorded: c. Jan 1927

**You're the Rainbow I've Been Looking For**

Fred Hall & his Orchestra (as Fred Hall & his Roseland Orchestra)

Vcl: Arthur Fields (*a.e.*)

Mx: 31175 - 2 (Mx. Source: Emerson)

Source Issue: Bell 566 (Club Folly Orchestra) (Rel: 1927)

Recorded: c. Aug 1927

Note: Although Johnson & Shirley's *American Dance Bands* lists detailed personnel (with no source cited), evidence is lacking that the "Club Folly Orchestra" actually existed. The name is a confirmed pseudonym for the Fred Hall and Lou Gold orchestras on various Bell issues, and might have covered other groups as well.

**1210**

**Me And My Shadow** (Rose-Jolson-Dreyer)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Male duet

Mx: 7207 - 1 (Mx. Source: Plaza)

Source Issue: Jewel 5024 (Miami Society Orchestra) (Rel: c. Jul 1927)

Recorded: c. Apr 1927

Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; there is no entry for this mx. in Chmura's reconstructed Plaza ledger, and corresponding issues are also pseudonymous.

**Sunset Dreams** (waltz)

Fred Hall & his Orchestra (as Manhattan Musicians)

Vcl: Arthur Fields (*a.e.*)

Mx: 31173 - 2 (Mx. Source: Emerson)

Source Issue: Bell 535 (Fred Hall & his Roseland Orchestra) (Rel: 1927)

Recorded: c. Aug 1927

**1211**

**Untraced**

**MISCELLANEOUS RELEASES**  
**(Red Label)**

Released 1927

At this point, National Music Lovers switched production to the Cameo Record Corporation. No advertisements have been found for following records. They would not make up a standard set of eight even should the untraced items (which have eluded researchers for many decades) ever be discovered. It is possible that these were given away with the purchase of a New Phonic phonograph, rather than being sold outright. NML was already marketing the New Phonic reproducer by mail, and some dealers at that time offered "free" records of an unspecified make with the purchase of a complete New Phonic phonograph.

**1212      Medley of Old-Time Waltzes** (waltz)

George Hall's Orchestra (as Music Lovers Dance Orchestra)

Mx: 2626 - B (Mx. Source: Cameo)

Source Issue: Cameo 1243 (George Hall & his Arcadians) (Rel: 1927)

Recorded: c. Oct 1927

Issued on Cameo and related labels as "Grandma and Grandpa's Waltzes – Part 1."

**Playground in the Sky** (Bowling-Hanley; "Sidewalks of New York")

Unknown dance orchestra (as N.M.L. Dance Orchestra)

Vcl: Male duet

Mx: 2635 - 1 (Mx. Source: Cameo)

Source Issue: Cameo 1238 (Society Night Club Orchestra) (Rel: 1927)

Recorded: c. Oct 1927

All corresponding issues are also pseudonymous.

**1213      Untraced**

**1214      Untraced**

**1215      Roses Bring Dreams of You** (waltz) (Irving-Ingraham)

George Hall & his Orchestra (as Music Lover's Dance Orchestra)

Vcl: Fred Wilson & Stanley McClelland

Mx: 107547 (renumbered as Cameo mx. 2681) (Mx. Source: Pathé)

Source Issue: Pathé 36641 (George Hall's Arcadians) (Rel: Aug 1927)

Recorded: c. Jun 1927

Erroneously attributed to Harry Barth's Orchestra in some discographies. The Pathé mx. number is visible under the labels of inspected copies. No Cameo take letter was assigned, as was standard practice with masters they renumbered from other sources.

**The Song Is Ended (But the Melody Lingers On)** (Berlin)

Unknown dance orchestra (as Manhattan Musicians)

Vcl:

Mx: 2659 - B (Mx. Source: Cameo)

Source Issue: Cameo 1250 (Dixie Daisies)

Recorded: c. Oct 1927

Attributed to Sam Lanin's Orchestra in some discographies, with no source or evidence cited (original Cameo data do not exist, and known corresponding issues are pseudonymous).



- 1216      **Good News**** (De Sylva-Brown-Henderson; "Good News")  
 Lou Gold & his Orchestra (as N.M.L. Dance Orchestra)  
 Vcl:  
 Mx: 2632 - (Mx. Source: Cameo)  
 Source Issue: Cameo 1241 (Lou Gold & his Orchestra)  
 Recorded: c. Oct 1927

**My New Gal** (Wright [Pathé group]; Ryan [Cameo group])  
 Unknown dance orchestra (as N.M.L. Dance Orchestra)  
 Vcl: Fred Wilson & Stanley McClelland  
 Mx: 107631 (renumbered as Cameo mx. 2637) (Mx. Source: Pathé)  
 Source Issue: Pathé 36652 (Lucky Devils) (Rel: 1927)  
 Recorded: c. Jun 1927

All corresponding issues are also pseudonymous. NML pressings show only Cameo's renumbered mx. 2637. Corresponding Cameo-group pressings shown both the Pathé and false Cameo mx numbers. No Cameo take letter assigned, as was standard practice with masters they renumbered from other sources.

- 1217      **Charmaine**** (waltz) (Rapee-Pollack)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl:  
 Mx: 2576 - D (Mx. Source: Cameo)  
 Source Issue: Cameo 1212 (Society Night Club Orchestra) (Rel: 1927)  
 Recorded: c. Sep 1927

Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous).

**Will You Love Me in December as You Do in May?** (waltz) (Ball)  
 George Hall & his Orchestra (as Manhattan Musicians)  
 Vcl:  
 Mx: 2628 - B (Mx. Source: Cameo)  
 Source Issue: Cameo 1242 (George Hall & his Arcadians)  
 Recorded: c. Oct 1927

- 1218      **Farewell, Aloha**** (Gold)  
 Unknown dance orchestra (as Music Lovers Dance Orchestra)  
 Vcl:  
 Mx: 107634 - 1 (renumbered as Cameo mx. 2640) (Mx. Source: Pathé)  
 Source Issue: Pathé 36685 (Virginia Creepers) (Rel: 1927)  
 Recorded: c. Jun 1927

Attributed to Lou Gold's Orchestra in various discographies, with no source or evidence cited (original files do not exist, and known corresponding issues are also pseudonymous). Inspected NML pressings show only Cameo's false mx. 2640; Cameo-group pressings shows both mx. numbers. No Cameo take letter assigned, as was standard practice with masters they renumbered from other sources.

**Moonlit Waters** (Friend-Brown)  
 Bob Haring & his Orchestra (as Manhattan Musicians)  
 Vcl:  
 Mx: 2618 - B (Mx. Source: Cameo)  
 Source Issue: Cameo 1242 (Bob Haring & his Orchestra) (Rel: 1927)  
 Recorded: c. Sep 1927

This marks the end of the National Music Lovers label. The catalog-number series continued on the New Phonic label, beginning at #1219.

## PART 2: NEW PHONIC

No advertisements or mention of a retail price have been found for New Phonic records, the catalog numbers of which begin where National Music Lovers left off. It appears likely that at least some of these records were given away with the purchase of a New Phonic reproducer (which initially was marketed to NML) or phonograph (which some dealers offered along with "free" records of unspecified make), rather than being sold outright. Cameo continued to manufacture the records until the spring of 1928, when production reverted to the Scranton Button Company through their Plaza Music Company affiliate. As a group, New Phonic records tend to be scarcer than National Music Lovers.

### Group 1: Produced by Cameo Record Corporation

Issued c. Early 1928

#### 1219 **Diane (I'm in Heaven When I See You Smile)** (Rapee-Pollack)

Unknown dance orchestra (as Manhattan Musicians)

Mx: 2633 - B (Mx. Source: Cameo)

Source Issue: Cameo 1240 (Society Night Club Orchestra) (Rel:)

Recorded: c. Oct 1927

Labels omit the parenthetical phrase. All corresponding releases are also pseudonymous.

#### **Land of Whip-Poor-Will**

Unknown dance orchestra (as Master Melody Makers)

Vcl:

Mx: 2698 - B (Mx. Source: Cameo)

Source Issue: Cameo 1274 (Mississippi Ramblers)

Recorded: c. Nov 1927

Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited; all corresponding issues are also pseudonymous, and original Cameo documentation does not exist.

#### 1220 **Among My Souvenirs** (Leslie-Nicholls)

Unknown dance orchestra (as Carl Henry Orchestra)

Vcl:

Mx: 2675 - B (Mx. Source: Cameo)

Source Issue: Cameo 1258 (The Caroliners)

Recorded: c. Oct 1927

Attributed to Sam Lanin's Orchestra in some discographies, with no source or evidence cited; all corresponding issues are also pseudonymous, and original Cameo documentation does not exist.

#### **No One to Say "Good Morning" (And No One to Say "Good Night")**

Unknown dance orchestra (as Carl Henry Orchestra)

Vcl:

Mx: 2668 - B (Mx. Source: Cameo)

Source Issue: Cameo 1256 (The Detroiters)

Recorded: c. Oct 1927

Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited; the Cameo files do not exist, and known corresponding issues are also pseudonymous.

- 1221**      **Did You Mean It?** (Baker-Silvers-Lyman; "A Night in Spain")  
 George Hall & his Orchestra (as Manhattan Musicians)  
 Vcl:  
     Mx: 2652 - B (Mx. Source: Cameo)  
     Source Issue: Cameo 1252 (George Hall & his Arcadians)  
     Recorded: c. Oct 1927  
     Hall also recorded this title for Pathé (mx. Mx: 107903), but aurally the two versions are not identical.
- Jealous Eyes** (Costa-Lee)  
 Unknown dance orchestra (as Carl Henry Orchestra)  
 Vcl:  
     Mx: 2667 - B (Mx. Source: Cameo)  
     Source Issue: Cameo 1253 (The Detroiters)  
     Recorded: c. Oct 1927  
     Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited; the Cameo files do not exist, and known corresponding issues are also pseudonymous.
- 1222**      **Dream Kisses** (Yellen-Jerome)  
 Tom Timothy & his Orchestra (as Carl Henry Orchestra)  
 Vcl:  
     Mx: 2705 (Mx. Source: Cameo)  
     Source Issue: Cameo 1276 (Tom Timothy & his Frivolity Club Orchestra)  
     Recorded: c. Dec 1927  
     Take letter is not visible on inspected pressings. Erroneously attributed to Lou Gold's Orchestra in some discographies, although Tom Timothy's Frivolity Club Orchestra was a well-known New York band. (Johnson & Shirley's *American Dance Bands* attributes this recording to both bands, in separate and obviously unreconciled entries).
- Rose of the West** (waltz) (Platzer - Rubinstein)  
 Bob Haring & his Orchestra (as Carl Henry Orchestra)  
 Vcl:  
     Mx: 2685 (Mx. Source: Cameo)  
     Source Issue: Cameo 1261 (Bob Haring & his Orchestra)  
     Recorded: c. Nov 1927  
     Take letter not visible on inspected pressings.
- 1223**      **After I've Called You Sweetheart (How Can I Call You Friend?)**  
 (Little-Grossman)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl:  
     Mx: 107733 (renumbered as Cameo mx. 2718) (Mx. Source: Pathé)  
     Source Issue: Pathé 36685 (Mayflower Serenaders)  
     Recorded: c. Aug 1927  
     Attributed to the Bar Harbor Society Orchestra in some discographies, with no source or evidence cited (Cameo files do not exist, and known corresponding issues are also pseudonymous). No Cameo take letter assigned, as was standard practice for masters the company renumbered from other sources.

**My Sue** (Lewis-Reilly)

Unknown dance orchestra (as Master Melody Makers)

Vcl:

Mx: 2644 - A (Mx. Source: Cameo)

Source Issue: Cameo 1268 (Western Wanderers)

Recorded: c. Oct 1927

Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited (Cameo files do not exist, and known corresponding issues are also pseudonymous).

1224

**Here Am I, Broken Hearted** (De Sylva-Brown-Henderson)

Probably Sam Lanin & his Orchestra (as Manhattan Musicians)

Vcl:

Mx: 2533 - B (Mx. Source: Cameo)

Source Issue: Cameo 1193 (Dixie Daisies)

Recorded: c. Jul 1927

Probable band identification is from Canadian Apex 8631, although it should be noted that Apex label credits are not always accurate.

**Teasin' Me** (Jonas-Thomas)

Unknown dance orchestra (as Manhattan Musicians)

Vcl:

Mx: 2657 - A (Mx. Source: Cameo)

Source Issue: Cameo 1250 (Western Wanderers)

Recorded: c. Oct 1927

Attributed to Bob Haring's Orchestra in some discographies, with no source or evidence cited (Cameo files do not exist, and known corresponding issues are also pseudonymous).

1225

**The Beggar**

Walter Van Brunt (as David Harris)

Acc: Orchestra

Mx: 2624 - A (Mx. Source: Cameo)

Source Issue: Cameo 1288 (Walter Scanlan)

Recorded: c. Sep 1927

**I Can Not Stop Thinking of Mary** (Darcy-Donnelly)

Danny Hennessey (as David Harris)

Acc: Piano

Mx: 2692 - B (Mx. Source: Cameo)

Source Issue: Cameo 1270 (Danny Hennessey)

Recorded: c. Nov 1927

1226

**Two Black Diamonds — Part 1** (Green-Floyd)

Doe-Doe Green & Paul Floyd (as Comedy Dialogue)

Speech

Mx: 2554 - B (Mx. Source: Cameo)

Source Issue: Cameo 1206 (Doe-Doe Green & Paul Floyd)

Recorded: c. Jul 1927

**Two Black Diamonds — Part 2** (Green-Floyd)  
Doe-Doe Green & Paul Floyd (as Comedy Dialogue)  
Speech  
Mx: 2555 - C (Mx. Source: Cameo)  
Source Issue: Cameo 1206 (Doe-Doe Green & Paul Floyd)  
Recorded: c. Jul 1927

**Group 2: Produced by Plaza Music Company / Scranton Button Company**  
Issued Mid-to-Late 1928

**1227**      **Sunshine** (Berlin)  
Lou Raderman & his Pelham Inn Orchestra (as Carl Henry Orchestra.)  
Vcl: Dick Robertson  
Mx: 7778 - 3 [ctl. 1368] (Mx. Source: Plaza)  
Source Issue: Regal 8500 (Pelham Inn Society Orchestra) (Rel: Apr 1928)  
Recorded: Feb 9, 1928

**Remember Me to Tennessee** (Dawson-Williams)  
Unknown dance orchestra (as Master Melody Makers)  
Vcl: Leroy Montesanto  
Mx: 7757 - 2 [ctl. 1369] (Mx. Source: Plaza)  
Source Issue: Banner 7028 (Missouri Jazz Band) (Rel: Mar 1928)  
Recorded: Jan 31, 1928

Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

**1228**      **Let a Smile Be Your Umbrella (On a Rainy Day)** (Kahal-Wheeler-Fain)  
Mike Markel's Orchestra (as Master Melody Makers)  
Vcl: Leroy Montesanto  
Mx: 7668 - [ctl. 1261] (Mx. Source: Plaza)  
Source Issue: Regal 8463 (Markel's Society Favorites) (Rel: Feb 1928)  
Recorded: Dec 23, 1927

**Mississippi Sweetheart** (waltz) (Howard)  
Unknown dance orchestra (as Master Melody Makers)  
Vcl:  
Mx: 7734-2 [ctl. 1330] (Mx. Source: Plaza)  
Source Issue: Banner 7012 (Hollywood Dance Orchestra) (Rel: Mar 1928)  
Recorded: Jan 17, 1928

Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1229 What a Wonderful Wedding That Will Be** (Kahal-Wheeler-Fain)  
 Lou Raderman & his Pelham Inn Orchestra (as Carl Henry Orchestra)  
 Vcl: Dick Robertson (*a.e.*)  
 Mx: 7777 - 1 [ctl. 1386] (Mx. Source: Plaza)  
 Source Issue: Regal 8497 (Pelham Inn Society Orchestra) (Rel: Apr 1928)  
 Recorded: Feb 9, 1928

**Will We Ever Meet Again?** (Dawson-Williams)  
 Unknown dance orchestra (as Carl Henry Orchestra)  
 Vcl: Leroy Montesanto  
 Mx: 7719 - 2, -3 [ctl. 1328] (Mx. Source: Plaza)  
 Source Issue: Banner 7001 (Majestic Dance Orchestra) (Rel: Mar 1928)  
 Recorded: Jan 10, 1928  
 Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1230 There Must Be a Silver Lining (That's Shining for Me)** (Donaldson-Morse)  
 Lou Raderman & his Pelham Inn Orchestra (as Manhattan Musicians)  
 Vcl: Dick Robertson with chorus  
 Mx: 7736 - 3 [ctl. 1315] (Mx. Source: Plaza)  
 Source Issue: Regal 8482 (Pelham Inn Society Orchestra) (Rel: Mar 1928)  
 Recorded: Jan 19, 1928

**Just a Little West of West Virginia**  
 Unknown dance orchestra (as Six Black Aces)  
 Vcl: Harold "Scrappy" Lambert (*a.e.*)  
 Mx: 7706 - 2 [ctl. 1310] (Mx. Source: Plaza)  
 Source Issue: Banner 7002 (Rel: Mar 1928)  
 Recorded: Jan 3, 1928  
 Attributed to the pseudonymous Billy James' Orchestra (a name confirmed to have covered numerous groups, including the Plaza house band) in some discographies. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger. The New Phonic label credit is shown as Six Black Diamonds in some discographies, but copies inspected thus far are labeled as shown here.

- 1231 My Ohio Home** (Kahn-Donaldson)  
 Sam Lanin & his Orchestra (as Music Lovers Dance Orchestra)  
 Vcl: Harold "Scrappy" Lambert (*a.e.*)  
 Mx: 7697 - 1 [ctl. 1307] (Mx. Source: Plaza)  
 Source Issue: Banner 7001 (Sam Lanin's Dance Orchestra) (Rel: Feb 1928)  
 Recorded: Dec 29, 1927

**There Is No Tomorrow (So Love Me Today)** (Howard)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Harold "Scrappy" Lambert  
 Mx: 7803 - 1 [ctl. 1471] (Mx. Source: Plaza)  
 Source Issue: Banner 7079 (Missouri Jazz Band) (Rel: Apr 1928)  
 Recorded: Feb 21, 1928

Attributed to the pseudonymous Billy James' Orchestra (a name confirmed to have covered numerous groups, including the Plaza house band) in some discographies. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1232 I Just Roll Along (Having My Ups And Downs)** [as "Havin' My Ups and Downs"]  
 (Trent-De Rose)  
 Sam Lanin & his Orchestra (as Master Melody Makers)  
 Vcl: Harold "Scrappy" Lambert  
 Mx: 7730 - 2 [ctl. 1309] (Mx. Source: Plaza)  
 Source Issue: Regal 8477 (Sam Lanin's Dance Orchestra) (Rel: Mar 1928)  
 Recorded: Jan 14, 1928

**Some Day in June** (Mohr)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Mx: 7804 - 2 [ctl. 1431] (Mx. Source: Plaza)  
 Source Issue: Banner 7061 (Hollywood Dance Orchestra) (Rel: Apr 1928)  
 Recorded: Feb 21, 1928  
 Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1233 My Melancholy Baby** (Norton-Burnett)  
 Harold "Scrappy" Lambert (as John Roberts)  
 Acc: Orchestra  
 Mx: 7658 - 4 [ctl. 1278] (Mx. Source: Plaza)  
 Source Issue: Banner 6156 (Harold Lambert) (Rel: Feb 1928)  
 Recorded: Dec 12, 1927

**Blueland** (Howard)  
 Irving Kaufman (as David Harris)  
 Acc: Cornet or trumpet, piano  
 Mx: 7715 - 2 [ctl. 1334] (Mx. Source: Plaza)  
 Source Issue: Banner 7016 (Rel: Mar 1928)  
 Recorded: Jan 9, 1928

- 1234 Together** (De Sylva-Brown-Henderson)  
 Harold "Scrappy" Lambert (*a.e.*) (as William Brown)  
 Acc: Orchestra  
 Mx: 7765 - 1, -3 [ctl. 1394] (Mx. Source: Plaza)  
 Source Issue: Regal 8505 (Rodman Lewis) (Rel: Apr 1928)  
 Recorded: Feb 3, 1928

Artist identification is based upon aural evidence. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

**I Wonder If You Miss Me Tonight** (Pease-Nelson)  
 Irving Kaufman (as David Harris)  
 Acc: Orchestra  
 Mx: 7785 - 1 [ctl. 1490] (Mx. Source: Plaza)  
 Source Issue: Regal 8563 (Irving Kaufman) (Rel: Apr 1928)  
 Recorded: Feb 11, 1928

The control number does not appear on all pressings.

- 1235 I Can't Do Without You** (waltz) (Berlin)  
 Adrian Schubert & his Orchestra (as Manhattan Musicians)  
 Vcl: Charles Harrison  
 Mx: 7861 - 1 [ctl. 1464] (Mx. Source: Plaza)  
 Source Issue: Regal 8533 (Adrian Schubert's Salon Orchestra) (Rel: May 1928)  
 Recorded: Mar 17, 1928

**Moonlight Reminds Me of You** (waltz) (Mohr)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Mx: 7893 - 1 [ctl. 1484] (Mx. Source: Plaza)  
 Source Issue: Banner 7088 (Hollywood Dance Orchestra) (Rel: Jun 1928)  
 Recorded: Apr 3, 1928  
 Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1236 Ramona** (waltz) (Gilbert-Wayne)  
 Dixie Marimba Players (as Carl Henry Orchestra.)  
 Vcl: Harold "Scrappy" Lambert (*a.e.*)  
 Mx: 7850 - 5 [ctl. 1421] (Mx. Source: Plaza)  
 Source Issue: Regal 8517 (Dixie Marimba Players) (Rel: May 1928)  
 Recorded: Apr 13, 1928 (remake)

**I'll See You in June, Dear** (Howard)  
 Unknown dance orchestra (as Master Melody Makers)  
 Vcl: Leroy Montesanto  
 Mx: 7847 - 2 [ctl. 1459] (Mx. Source: Plaza)  
 Source Issue: Banner 7081 (Hollywood Dance Orchestra) (Rel: May 1928)  
 Recorded: Mar 13, 1928  
 Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1237 Laugh, Clown, Laugh** (waltz) (Lewis-Young-Fiorito)  
 Fred Rich & his Orchestra (as Master Melody Makers)  
 Vcl: Harold "Scrappy" Lambert (*a.e.*)  
 Mx: 7970 - 2 [ctl. 1512] (Mx. Source: Plaza)  
 Source Issue: Regal 8558 (Fred Rich's Dance Orchestra) (Rel: Jul 1928)  
 Recorded: May 11, 1928

**Two Little Rooms** (Tish)  
 Unknown dance orchestra (as Carl Henry Orchestra)  
 Vcl: Irving Kaufman  
 Mx: 7906 - 2 [ctl. 1469] (Mx. Source: Plaza)  
 Source Issue: Banner 7078 (Hollywood Dance Orchestra) (Rel: Jun 1928)  
 Recorded: Apr 10, 1928  
 Attributed in some discographies to Adrian Schubert's Orchestra (the Plaza house band), with no source or evidence cited; corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.



- 1238 Mary Ann** (Davis-Silver)  
 Sam Lanin & his Orchestra (as Manhattan Musicians)  
 Vcl: Harold "Scrappy" Lambert (*a.e.*)  
 Mx: 7698 - 3 [ctl. 1311] (Mx. Source: Plaza)  
 Source Issue: Regal 8476 (Sam Lanin's Dance Orchestra) (Rel: Feb 1928)  
 Recorded: Dec 29, 1927

**Old Shoes** (Baskette)  
 Mike Markel's Orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 7860 - 2 [ctl. 1473] (Mx. Source: Plaza)  
 Source Issue: Banner 7080 (Gotham Society Orchestra) (Rel: May 1928)  
 Recorded: Mar 16, 1928  
 Corresponding issues are also pseudonymous, but Markel is confirmed in Chumra's reconstructed Plaza ledger.

- 1239 Ah! Sweet Mystery of Life** (waltz) (Young-Herbert; "Naughty Marietta")  
 Dixie Marimba Players (as Marimba Players)  
 Mx: 7852 - 3 [ctl. 1426] (Mx. Source: Plaza)  
 Source Issue: Banner 7059 (Royal Marimba Band) (Rel: May 1928)  
 Recorded: Mar 16, 1928

**Badinage** (Herbert)  
 Adrian Schubert & his Orchestra (as Concert Orchestra)  
 Mx: 8009 - 3 [ctl. 1574] (Mx. Source: Plaza)  
 Source Issue: Banner 6259 (Adrian Schubert's Concert Orchestra)  
 (Rel: Aug 1928)  
 Recorded: Jun 4, 1928

- 1240 Gypsy Love Song** (waltz) (Smith-Herbert; "The Fortune Teller")  
 Dixie Marimba Players (as Marimba Players)  
 Vcl: Harold "Scrappy" Lambert  
 Mx: 7851 - 2 [ctl. 1575] (Mx. Source: Plaza)  
 Source Issue: Regal 8517 (Dixie Marimba Players) (Rel: May 1928)  
 Recorded: Mar 14, 1928

**Yesterthoughts** (Herbert)  
 Adrian Schubert & his Orchestra (as Concert Orchestra)  
 Mx: 7858 - 2 [ctl. 1427, 2241; see note] (Mx. Source: Plaza)  
 Source Issue: Regal 8700 (Adrian Schubert's Concert Orchestra) (Rel: May 1928)  
 Recorded: Mar 17, 1928

Early pressings show Plaza ctl. number 1427, which was renumbered 2241 around April 1929 in conjunction with a reissue on the American Record Corporation labels. The presence of ctl. 2241 on later New Phonic pressings is evidence that the label remained in production at least through the spring of that year.

- 1241 Kiss Me Again** (waltz) (Blossom-Herbert; "Mlle. Modiste")  
 Dixie Marimba Players (as Marimba Players)  
 Mx: 7866 - 2 [ctl. 1576] (Mx. Source: Plaza)  
 Source Issue: Regal 8700 (Dixie Marimba Players) (Rel: May 1928)  
 Recorded: Mar 21, 1928

**Pan Americana** (Herbert)

Adrian Schubert & his Orchestra (as Concert Orchestra)

Mx: 8008 - 2, -3 [ctl. 1577; see note] (Mx. Source: Plaza)

Source Issue: Regal 8591 (Adrian Schubert's Concert Orchestra) (Rel: Jul 1928)

Recorded: May 31, 1928

Control number as 61577 in the wax on inspected pressings.

1242

**I'm Falling in Love with Someone** (waltz) (Young-Herbert; "Naughty Marietta")

Dixie Marimba Players (as Marimba Players)

Mx: 7867 - 2 [ctl. 1578] (Mx. Source: Plaza)

Source Issue: Regal 8548 (Dixie Marimba Players) (Rel: May 1928)

Recorded: Mar 21, 1928

**March of the Toys** (Herbert; "Babes in Toyland")

Adrian Schubert & his Orchestra (as Concert Orchestra)

Mx: 8007 - 2 [ctl. 1579] (Mx. Source: Plaza)

Source Issue: Regal 8591 (Adrian Schubert's Concert Orchestra) (Rel: Jul 1928)

Recorded: May 31, 1928

1243

**That's My Weakness Now** (Green-Stept)

Ernie Golden & his Orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman (*a.e.*)

Mx: 8046 - [ctl. 1637] (Mx. Source: Plaza)

Source Issue: Regal 8593 (Ernie Golden & his Orchestra) (Rel: Sep 1928)

Recorded: Jun 19, 1928

Take number is not visible on inspected pressings and could not be determined by SAC.

**Somebody's Making a Fuss [Over Somebody]** (Howard)

Original Indiana Five (as Manhattan Musicians)

Vcl: Bob Merwin

Mx: 7800 - 2 [ctl. 1589] (Mx. Source: Plaza)

Source Issue: Banner 7137 (Original Indiana Five) (Rel: Apr 1928)

Recorded: Feb 17, 1928

Inspected labels omit "Over Somebody."

1244

**C-ON-S-T-A-N-T-I-N-O-P-L-E** (Carlton)

Sam Lanin & his Orcfhestra (as Carl Henry Orchestra)

Vcl: Irving Kaufman

Mx: 7994 - [ctl. 1571]

Source Issue: Banner 7131 (Sam Lanin's Dance Orchestra)

Recorded: May 28, 1928

**The Way You Looked at Me** (Farrar)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Harold "Scrappy" Lambert

Mx: 7818 - [ctl. 1567]

Source Issue: Banner 7129 (Hollywood Dance Orchestra)

Recorded: February 28, 1928

Corresponding issues as well as the entry for this recording in Chmura's reconstructed Plaza ledger are all pseudonymous.

Both sides: Take numbers are not clear on inspected pressings and could not be determined by SAC.

1245

**Get Out and Get Under the Moon** (Tobias-Jerome-Shay)

Lou Raderman & his Pelham Inn Orchestra (as Master Melody Makers)

Vcl: Harold "Scrappy" Lambert (*a.e.*)

Mx: 7989 - 2 [ctl. 1585] (Mx. Source: Plaza)

Source Issue: Regal 8576 (Pelham Inn Orchestra) (Rel: Jul 1928)

Recorded: May 23, 1928

**Try to Smile** (Little)

Unknown dance orchestra (as Carl Henry Orchestra)

Vcl: Harold "Scrappy" Lambert (*a.e.*)

Mx: 7978 - 2 [ctl. 1573] (Mx. Source: Plaza)

Source Issue: Banner 7135 (Missouri Jazz Band) (Rel: Jul 1928)

Recorded: May 15, 1928

Attributed to the pseudonymous Six Jelly Bean in some discographies. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

1246

**Mississippi Mud** (Barris)

Harry Reser's Orchestra (as Manhattan Musicians)

Vcl: Tom Stacks (*a.e.*)

Mx: 2970 - B (renumbered as Plaza mx. 8054 <sup>2</sup> [ctl. 1633]) (Mx. Source: Cameo)

Source Issue: Cameo 8188 (Seven Little Polar Bears) (Rel: Sep 1928)

Recorded: c. Mar 1928

Band identification was confirmed by William Wirges (who recalled being present as pianist, in an interview with Woody Backensto), and is supported by the aural evidence. The false Plaza mx. number (which appears on inspected NML pressings) was assigned in June 1928; an alternate take was assigned false Pathé mx. 109098.

**Bring Back My Lovin' Man** (Black)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Harold "Scrappy" Lambert (*a.e.*)

Mx: 7977 - 3 [ctl. 1636] (Mx. Source: Plaza)

Source Issue: Banner 7158 (Missouri Jazz Band) (Rel: Jul 1928)

Recorded: May 15, 1928

Attributed in some discographies to the apparently pseudonymous Six Jelly Beans, the actual identity of which has been subject to widespread and often conflicting speculation. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

1247

**If I Can Ba-Ba-Baby You** (Farrar)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Leroy Montasanto

Mx: 7987 - 3 [ctl. 1638] (Mx. Source: Plaza)

Source Issue: Banner 7160 (Missouri Jazz Band) (Rel: Jul 1928)

Recorded: May 22, 1928

Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

**Who Wouldn't Be Blue?** (Davis-Burke)

Ernie Golden & his Orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman

Mx: 8045 - 1 [ctl. 1635] (Mx. Source: Plaza)

Source Issue: Regal 8593 (Ernie Golden & his Orchestra) (Rel: Sep 1928)

Recorded: Jun 19, 1928

1248

**You're a Real Sweetheart** (Caesar-Friend)

Sam Lanin & his Orchestra (as Carl Henry Orchestra.)

Vcl: Harold "Scrappy" Lambert

Mx: 8064 - 2 [ctl. 1644] (Mx. Source: Plaza)

Source Issue: Regal 8598 (Sam Lanin's Dance Orchestra) (Rel: Aug 1928)

Recorded: Jun 28, 1928

**A Pretty Girl — A Pretty Tune** (Love)

Unknown dance orchestra (as Master Melody Makers)

Vcl: Leroy Montesanto

Mx: 8006 - 2 [ctl. 1587] (Mx. Source: Plaza)

Source Issue: Banner 7136 (Hollywood Dance Orchestra) (Rel: Jul 1928)

Recorded: May 29, 1928

Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

1249

**My Pet** (Yellen-Ager)

Ernie Golden & his Orchestra (as Master Melody Makers)

Vcl: Irving Kaufman

Mx: 7958 - 3 [ctl. 1522] (Mx. Source: Plaza)

Source Issue: Regal 8557 (Ernie Golden & his Orchestra) (Rel: Jul 1928)

Recorded: May 3, 1928

An alternate version of this side using Sam Lanin's Cameo recording of the same title (mx. 3112) has been reported, by a questionable source, but is not confirmed.

**I'm Sorry and You're Sorry (We're Both Sorry Now)** (Dawson-Williams)

Unknown dance orchestra (as Carl Henry Orchestra)

Vcl: Jack Kaufman

Mx: 7922 -1 [ctl. 1620] (Mx. Source: Plaza)

Source Issue: Banner 7162 (Hollywood Dance Orchestra) (Rel: Jun 1928)

Recorded: Apr 17, 1928

Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

1250

**Beloved** (waltz) (Kahn-Sanders)

Dixie Marimba Players (as Manhattan Musicians)

Vcl: Harold "Scrappy" Lambert

Mx: 7910 - 1 [ctl. 1483] (Mx. Source: Plaza)

Source Issue: Regal 8536 (Dixie Marimba Players) (Rel: Jun 1928)

Recorded: April 13, 1928

**The Sidewalks of New York** (waltz) (Lawlor)

Unknown dance orchestra (as Manhattan Musicians)

Vcl: Irving Kaufman (*a.e.*)

Mx: 7925 - [ctl. 1555] (Mx. Source: Plaza)

Source Issue: Banner 7127 (Novelty Orchestra with Incidental Singing)

(Rel: Jun 1928)

Recorded: Apr 19, 1928

The orchestra is not identified in Chmura's reconstructed Plaza ledger; all corresponding issues are also pseudonymous.

**1251 Untraced**

**1252 Neapolitan Nights (Oh Nights of Splendor)** (waltz) (Kerr-Zamecnik)

Adrian Schubert's Salon Orchestra (as Carl Henry Orchestra)

Vcl: Harold "Scrappy" Lambert

Mx: 8178 - 3 [ctl. 1759] (Mx. Source: Plaza)

Source Issue: Regal 8638 (Adrian Schubert's Salon Orchestra) (Rel: Oct 1928)

Recorded: Sep 6, 1928

**The Big Things in Life to Me** (waltz) (Howard)

Adrian Schubert's Salon Orchestra (as Master Melody Makers)

Vcl: Frank Luther

Mx: 8120 -1 [ctl. 1740] (Mx. Source: Plaza)

Source Issue: Banner 7219 (Majestic Dance Orchestra) (Rel: Oct 1928)

Recorded: Aug 2, 1928

All corresponding issues are also pseudonymous, but Schubert's Salon Orchestra is identified in Chmura's reconstructed Plaza ledger.

**1253 Roses of Yesterday** (Berlin)

Adrian Schubert's Salon Orchestra (probable) (as Master Melody Makers)

Vcl: Harold "Scrappy" Lambert

Mx. 8176 - 1 [ctl. 1746] (Mx. Source: Plaza)

Source Issue: Banner 7214 (Hollywood Dance Orchestra) (Rel: Oct 1928)

Recorded: Sep 6, 1928

Probable orchestra identification is based upon Schubert's confirmed presence on adjacent mx. numbers from the same date. Lambert was identified based upon aural evidence.

**So Lonely** (Little)

Unknown orchestra (as Master Melody Makers)

Vcl: Jerry White

Mx. 8172 -2 [ctl. 1766] (Mx. Source: Plaza)

Source Issue: Banner 7225 (Hollywood Dance Orchestra) (Rel: Nov 1928)

Recorded: Sep 4, 1928

Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.

- 1254**     **Sonny Boy** (Jolson-De Sylva-Brown-Henderson; "The Singing Fool")  
 Harry Reser & his Orchestra (as Manhattan Musicians)  
 Vcl: Irving Kaufman  
 Mx: 8189 - [ctl. 1765] (Mx. Source: Plaza)  
 Source Issue: Banner 7225 (Campus Boys) (Rel: Nov 1928)  
 Recorded: Sep 12, 1928  
 Orchestra identification is based upon corresponding issues credited to The Rounders, a confirmed Reser pseudonym. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.
- Someone Left Me Mighty Lonesome** (Newsom-Merwin)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Vcl: Arthur Fields  
 Mx: 8159 - [ctl. 1748] (Mx. Source: Plaza)  
 Source Issue: Banner 7216 (Missouri Jazz Band) (Rel: c. Nov 1928)  
 Recorded: Aug 28, 1928  
 Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.
- 1255**     **Ten Little Miles from Town** (Kahn - Schoebel)  
 Ernie Golden & his Orchestra (as Manhattan Musicians)  
 Vcl: Harold (Scrappy) Lambert (*a.e.*)  
 Mx: 8109 - 1 [ctl. 1702] (Mx. Source: Plaza)  
 Source Issue: Banner 7188 (Ernie Golden's Dance Orchestra)  
 Recorded: Aug 1, 1928  
 Lambert was identified by aural evidence; the vocalist is pseudonymous on all corresponding issues.
- Sunshine Will Follow Rain** (Love)  
 Unknown dance orchestra (as Manhattan Musicians)  
 Vcl: Leroy Montesanto  
 Mx. 8057 - 3 [ctl. 1697] (Mx. Source: Plaza)  
 Source Issue: Banner 7184 (Missouri Jazz Band)  
 Recorded: Jun 26, 1928  
 Attributed in some discographies to the fictitious Billy James' Dance Orchestra, a pseudonym confirmed to have covered the Plaza house group as well as many "name" bands. All corresponding issues are also pseudonymous, as is the entry for this mx. in Chmura's reconstructed Plaza ledger.
- 1256**     **Memories of France** (waltz) (Dubin-Robinson)  
 Dixie Marimba Players (as Carl Henry Orchestra)  
 Vcl: Harold "Scrappy" Lambert  
 Mx: 8145 - 2 [ctl. 1745] (Mx. Source: Plaza)  
 Source Issue: Regal 8635 (Dixie Marimba Players) (Rel: Oct 1928)  
 Recorded: Aug 17, 1928
- Any Way** (waltz) (Dawson-Williams)  
 Nathan Glantz & his Orchestra (as Master Melody Makers)  
 Vcl: Leroy Montesanto  
 Mx: 8173 - 2 [ctl. 1770] (Mx. Source: Plaza)  
 Source Issue: Banner 7227 (Nathan Glantz & his Orchestra) (Rel: Nov 1928)  
 Recorded: Sep 5, 1928

1257

**Angela Mia (My Angel)** (Rapee-Pollack)

Harold "Scrappy" Lambert (*a.e.*) (as Charles Jackson)

Acc: Orchestra

Mx: 8125 - 2 [ctl. 1721] (Mx. Source: Plaza)

Source Issue: Regal 8621 (Rodman Lewis) (Rel: Oct 1928)

Recorded: Aug 8, 1928

Artist identification is based upon aural evidence. All corresponding issues are also pseudonymous, as it the entry for this mx. in Chmura's reconstructed Plaza ledger.

**They Can't Take You Away from Me Now** (Farrar)

Irving Kaufman (as Joseph Elliott)

Acc: Orchestra

Mx: 8139 - 1 [ctl. 1720] (Mx. Source: Plaza)

Source Issue: Banner 7200 (George Beaver) (Rel: Oct 1928)

Recorded: Aug 13, 1928

This is the highest New Phonic catalog number to be confirmed, with an estimated release date of December 1928. New Phonic records continued to be pressed at least through the spring of 1929 (see note at 1240).

## PART 3: NATIONAL MUSIC LOVERS CHILDRENS RECORDS

First Advertised November 1924

P

National Music Lovers listed a set of ten seven-inch children's records for \$2.98 in its *New York Times* holiday advertisement for November 30, 1924. The masters are most likely from the Plaza Music Company's Playtime series, on which some of these same titles appear. Only the titles were listed in the advertisement, without artist credits or catalog numbers. No copies have been located for inspection.

Jack and Jill  
Old King Cole  
Rock-a-Bye Baby  
Sing a Song of Sixpence  
Cock-A-Doodle-Do  
Old Mother Hubbard  
Little Bo-Peep  
Mary Had a Little Lamb  
Tom, Tom, the Piper's Son  
Simple Simon  
Where Are You Going, My Pretty Maid?  
The Three Little Kittens  
The Farmer in the Dell  
London Bridge Is Falling Down  
Here We Go 'Round the Mulberry Bush  
Ten Little Indians  
Lazy Mary  
Oats, Peas, Beans and Barley Grow  
Cinderella  
The Three Bears



## About the Author

Allan Sutton is the founder of Mainspring Press and author of numerous books on the early American recording industry, including *American Record Companies and Producers, (1888–1950)*, *A Phonograph in Every Home*, *Recording the 'Twenties*, *Recording the 'Thirties*, *Race Records and the American Recording Industry*, and multiple editions of *Pseudonyms on American Records*. He is the recipient of the Association for Recorded Sound Collections' 2013 Lifetime Achievement Award. A native of Baltimore and graduate of Towson University, he currently lives in Colorado.

## The *Record Research* Associates

The *Record Research* Associates were a group of well-known writers and discographers affiliated with *The Record Changer* and *Record Research* magazines, including Walter C. Allen, Carl Kendziora, George Blacker, Dr. Perry Armagnac, and *RR* publisher and editor Len Kunstadt. Following *RR*'s closure, the group's extensive archive passed to William R. Bryant, who continued their research into various small labels until his untimely death in 1995. The archive was acquired in 2011 by Mainspring Press, which has since donated it to the UC-Santa Barbara Library (University of California at Santa Barbara).