

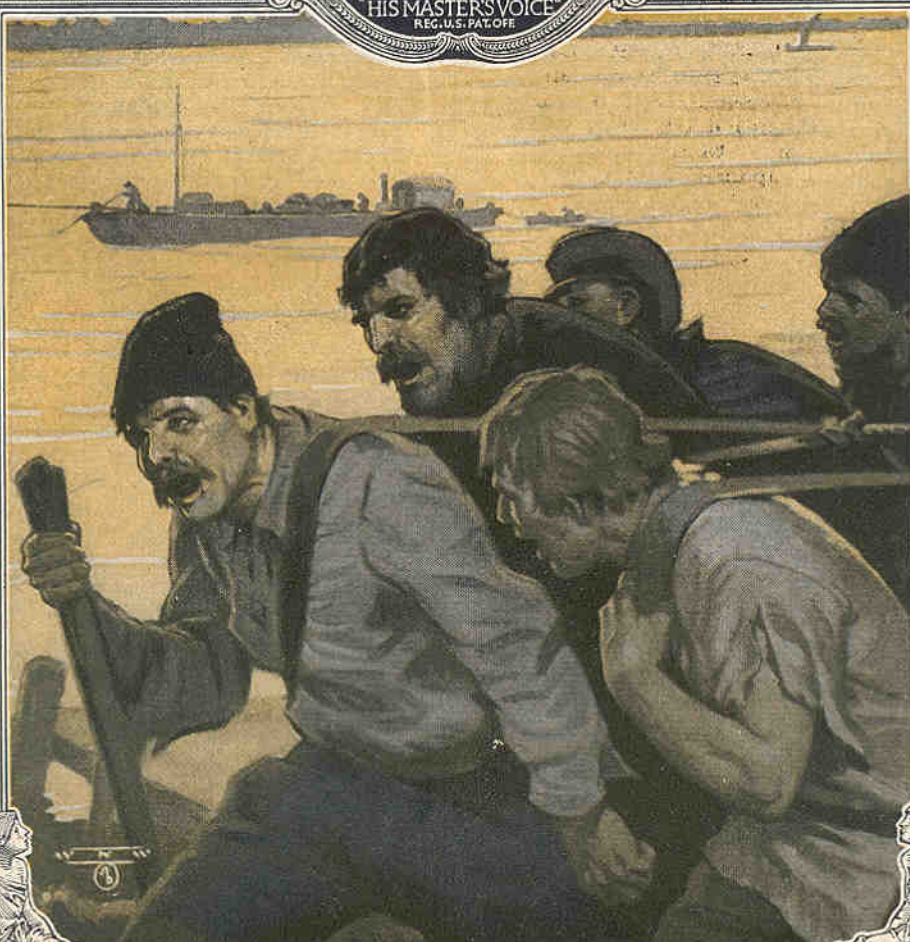
# New Victor Records

March

1923



"HIS MASTER'S VOICE"  
REG. U.S. PAT. OFF.



SONG OF THE VOLGA BOATMEN  
(See page 2)

©VTMCO



# New Victor Records for March 1923

Victor Talking Machine Company, Camden, New Jersey, U.S.A.

## RED SEAL RECORDS

### CHALIAPIN, FEODOR

**88663 Song of the Volga Boatmen** Arr. by Chaliapin and Koenemann  
12-in. list price \$1.75

Chaliapin's version of this most famous of labor-songs is different from any we have yet recorded. Instead of keeping to the familiar melody, he seems to improvise against it counter-melodies and bits of variation—exactly as we have heard companies of Russians do. At times he projects against it a prolonged

and powerful high bass note, the orchestra stamping ahead with the melody. The number begins softly, as from a distance, taking power as it proceeds, heavy brasses making heavy-footed counterpoint against the voice. As the end nears, the singer's voice seems actually to shiver with night and cold.

### DE GOGORZA, EMILIO

**66126 Blue Bells of Scotland** (Old Scotch Song) 10-in. list price \$1.25

The "Blue Bells of Scotland" has an interesting history, which is far too long to be told here; but its first form was written by Mrs. Annie McVicar Nichols, widow of a British officer (and in her late life a Government pensioner), in 1799. The melody, which is older still, in its

present form, seems to have been composed, or adapted, by Mistress Dora Jordan, a celebrated English actress. Everybody knows it, with one or another form of words, for it has many. De Gogorza sings it with all the power of his rich baritone.



Chaliapin saluting America

Emilio de Gogorza



Elman



Galli-Curci

### ELMAN, MISCHA

**64829 Waltz in A Major**

Hummel 10-in. list price \$1.25

Daintiness and grace are the characteristics of this record, a quaint waltz of Hummel's, dating from the time when the minuet, most stately of dances, passed by some natural law of growth into the newer waltz. Its daintily-cadenced phrases courtesy and respond to one another like partners of old time. For a while the violinist is content to bow them. As the record develops, how-

ever, the bowed tones give way to exquisitely tenuous "flageolet," or harmonic tones, produced by touching, with a sure finger-tip, the vibrating strings after the bow has set them into action. A whole melody is sung, or rather, fluted, in harmonics, a few rich double-stops, or two-string passages, making ready the way. The accompaniment is for the piano.

### GALLI-CURCI, AMELITA

**66125 Lucia—Mad Scene—Part II** *In Italian*

(Spargi d'amaro pianto—Cast on My Grave a Flower)

Donizetti 10-in. list price \$1.25

This is the farewell to her friends—and hence to earth—sung by the demented Lucia, in Donizetti's opera, after she has slain her newly-wedded husband, Lord Arthur Bucklaw, hastily married in the belief her lover Edgar of Ravenswood has been false to her. It constitutes the true dramatic close of the more familiar "Mad Scene" every color-

atura soprano knows. It is in a light, capricious, waltz-like rhythm, but with curiously sad cadences and with fantastic runs and scales, some of them chromatic. Those who ever have "ministered to a mind diseased" will recognize the uncontrollable play of moods in the mind of the unfortunate Lucia. The record is sung with splendid art.





Gigli: An odd moment



Harrold and his daughter study together

### GIGLI, BENIAMINO

#### 74793 Andrea Chenier—Un di all' azzurro spazio

(Once O'er the Azure Fields) *Italian* Giordano 12-in. list price \$1.75

The genius of Andrea Chenier, poet and revolutionary, has made him a guest at the house of the Countess de Coigny, where, asked to improvise on the theme of Love, he outrages all by his republican sentiments. Chenier declares his one true love is his country, which he worships with a mystical adoration not unknown to men of high idealism

and a love of human justice. Gigli sings in long, floating, gossamer-like tenor phrases, pure and tenuous as the cirrus clouds that float high in the cool of the midday heavens. Underneath an orchestral tremolo shines and glitters, the crystalline tones of a harp now and then stealing forth and retiring. There are some beautiful high notes.

### HARROLD, ORVILLE

#### 74795 Ride On! Ride On in Majesty! Milman-Eville 12-in. list price \$1.75

Orville Harrold's choosing this month is a record for Palm Sunday—an anthem-like setting of Dean Milman's hymn by Vernon Eville. Powerful and majestic brasses launch it, the soloist's clear tenor seeming rather to arrive among than to join them. To those willing to lend visual power to musical impressions, the voice, indeed, may suggest the surrounded yet lonely figure of the Christian Saviour, the eyes of

Heaven and of the earthly multitude together watching that strange entry into Jerusalem. The brasses shift into a minor key, the rolling notes of a tuba suggesting indeed some prophecy of the sun's darkening at noonday—which ere long will be noted over the hill of Golgotha. The record, despite its tremendous subject and its heavy harmonic setting, is neither gloomy nor grandiose, but a fine scholarly number.



Louise Homer



Jeritza

### HOMER, LOUISE

#### 87354 Christ the Lord is Risen Today C. Wesley 10-in. list price \$1.25

Many of the greatest Christian hymns of recent centuries have come from England. The present is one of Charles Wesley's, and it is being sung by a contralto voice the future will not fail to recall as one of the most justly celebrated of its time. It is sung in beautiful, broad, free style, against a generous background of orchestral

tone. The trumpets announce it, the voice beginning softly but taking power as it proceeds, until it dominates all with its joyous and soaring phrases. At the end, the trumpets echo the last line of the hymn, exactly as the hearts of those who have been attuned to its spiritual message will echo its memorable words.

### JERITZA, MARIA

#### 66124 Tannhäuser—Dich, teure Halle

(Oh, Hall of Song) *In German*

Wagner 10-in. list price \$1.25

Works like "Tannhäuser" cannot be judged by tests of ordinary opera. Hardly anywhere on the stage, and almost certainly nowhere in opera, are the themes of sin, repentance, forgiveness and redemption so nobly treated. Elizabeth gives greeting to the Minnesingers' Hall, where will soon be held the singers' contest, in which her hand will be given the victor. The sense of the place is in every note—the open, spacious hall,

the twitterings of the birds disturbed in its rafters, even the strangely concordant flutterings of her own heart—these are what give it such pure and generous vitality. Jeritza sings the scene, in her young soprano, with fine artistic sense. At the close is an exultant phrase which signifies Tannhäuser's return here and at another place in the opera. The number demands—and receives—great breadth of interpretative treatment.





Kindler pleasantly surprised



Fritz Kreisler

### KINDLER, HANS

#### 66120 Killarney

Hans Kindler, an artist of Netherlands birth, is playing an Irish melody for St. Patrick's Day. He has chosen "Killarney," arranged for the violoncello. The accompaniment is for the orchestra, which has a short prelude before the solo instrument enters, taking up the free and strong-swinging melody in rich, deep, sonorous tones. In the second stanza the accompaniment is taken over

Michael W. Balfe 10-in. list price \$1.25

by the harp, in this instance the "great harp" of the modern orchestra, not the classical instrument of Irish antiquity. The 'cello (you can feel it in the record) is bowed with long, oar-like sweeps, and the resulting tone is one of great breadth and power. The record ends with a bit of cadenza—like a fragment of graphic ornament from some old Celtic manuscript.

### KREISLER, FRITZ

#### 66127 Pale Moon

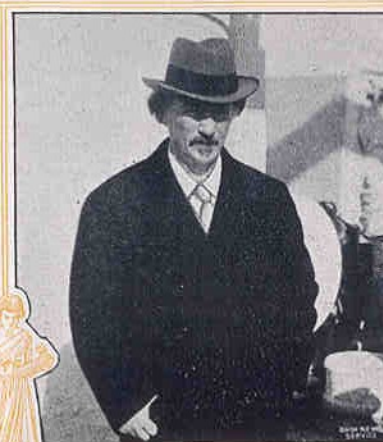
This "Indian Love-song" by an American composer, which Kreisler has arranged for the violin, is set with harmonies which remove it from the domain of "primitive music" and set it among the permanent concert-music of a larger audience than the lonely flutist of the spruce and tamarack-forests ever dreamed of. The opening cadenza with its trills, the echo-phrases of the accompanying piano,

Logan-F. Kreisler 10-in. list price \$1.25

the violin's own following melodies, and even its two-string harmony, the marvelous harmonics which appear toward the close—all these are based on a simple succession of tones. The record is weirdly beautiful, with qualities of appeal, perhaps, never heard on any other. It shows, as well as anything we know, the intrinsic beauty of American Indian melody, and what composers of ability can do with it.



John McCormack



Paderewski today

### McCORMACK, JOHN

#### 66122 Jesus, My Lord, My God, My All

10-in. list price \$1.25

This hymn, universally known and loved by Christian people, has been recorded at the request of Archbishop Curley of Baltimore, a lifelong friend of the artist who heard him sing it when he confirmed his children in the little church at Noroton, Conn. It is a simple and heartfelt expression of faith, a plea, in humility, for greater power of adoration. It is sung in high, sweet,

sonorous tenor tones, against a smooth chord accompaniment in the orchestra. The harmony follows the voice-melody, the voice, however, giving it firmness and luminousness of outline. Something, indeed, of the spirit of some sunlit confirmation-morning seems to have crept into the record. It is free of embellishments, the voice entering quietly and departing without display.

### PADEREWSKI, IGNACE

#### 74796 Valse in A Flat (Op. 42)

Chopin 12-in. list price \$1.75

To be wrought on by exquisite music is no weakness but a sign of power—power to recognize and respond to, the beauty of the world. None who has been touched by its transmuting flame, we think, will hear in cold blood this piano record. It is one of Chopin's most visionary idealizations of the ballroom waltz, the "waltz-within-a-waltz" of commentators and critics, in which, by the ingenious placing of accents, a

melody in binary rhythm is made to progress naturally across a triple beat. Delicious rippling melodies succeed, reflecting themselves mirrorlike in self-replying phrases; there are languid pauses here and there, as when strange eyes meet and respond in the mazes of the dance; peremptory, clanging bits of Polish rhythm, and in the middle of all one of the most memorable of all of Chopin's melodies.





Stokowski



Rachmaninoff reading score

## STOKOWSKI AND PHILADELPHIA ORCHESTRA

**66128 Dance of the Flutes** (Danse des Mirlitons)  
(From Nutcracker Ballet)

Tschaikowsky has two styles, one dramatic and expressive, the other full of charm and grace. His Casse-Noisette Suite is in this second mood, and the Dance of the Flutes is one of its most priceless gems. Its rhythm makes everyone want to dance, its orchestration gives it the most dainty coloring imaginable. Three solo flutes play the dance-theme in soft, warm, quick-

Tschaikowsky 10-in. list price \$1.25

rushing chords, while strings play a pizzicato accompaniment like guitars. Later comes a half-oriental theme for trumpets, then the flutes and guitars take up the first dance-melody till the end.

(Facsimile signature)

## RACHMANINOFF, SERGEI

**66129 Serenade** (Op. 3, No. 5)

The compositions of Sergei Rachmaninoff always possess melodic quality—the rarest gift of music. Rhythm is shared by everyone, and harmony is part of the equipment of every composer. In this piano-number all three elements combine. A slow, wandering melody opens it, interrupted by weird and subtle chord-harmonies; the serenade proper, in a kind of waltz-rhythm, then

Rachmaninoff 10-in. list price \$1.25

dances in, against a simple chord-accompaniment, strange chords again stepping into though not impeding its course. The melody changes character and grows elaborate, climbing and descending in jewel-strings of musical tone; toward the end of the record it doubles, making swift harmony. The record will leave most of us with a sense of delicate fantasy.

## BLUE LABEL RECORDS

**55180** { It's a Fine Thing to Sing  
12-in. list price \$1.50 { **Saturday Night**

"It's a fine thing to sing," declares Sir Harry Lauder, and then, after a while, "Singin' is the thing that makes you cheery. Fol-a-ma-dol the doodle-ol," and so on. If you don't "fol-a-ma-dol the doodle ol" in chorus with him like any gallery-god, there is no light in your soul. We find ourselves singing it when we ought to be dealing with graver things. On the other side of the record, he confesses that he doesn't like Monday morning—he would rather have Saturday night. His reasons are too good to reveal in advance, but to most of them, as to most of his utterances, we without irreverence can cry, Amen! "It's a Fine Thing to Sing" is by Sir Harry and Willie Corcoran, and "Saturday Night" is by Robert Sharp and Sir Harry. Both of the numbers have spoken fragments, both of them have swinging orches-

Sir Harry Lauder

Sir Harry Lauder



Sir Harry Lauder greets a pal

tral accompaniments, and both of them possess, in full strength, that splendid and wholesome flavor of life which is infused into everything Sir Harry does.

**55194** { **Moonlight Sonata**  
12-in. list price \$1.50 { **Hymn to the Madonna**

Here is something we had thought in theory and practice alike almost impossible—a popular record, based on a classical masterwork, which does not violate either the form or the spirit of the original. The slow movement of Beethoven's "Moonlight" piano sonata is played by the piano, while an exquisite soprano voice, a male quartet and the orchestra sing against it its own themes or sustained counter-notes. The original melody is given entire, not distorted or debased in any fashion, and the words set to it by Irving Caesar are in English. Everything set upon the original number

Olive Kline and Male Quartet

Lucy Marsh and Male Quartet

is a function of its own intrinsic harmony, and a fine one at that. Kremser's "Hymn to the Madonna" is given by Lucy Marsh in similar fashion, affording another record no lover of high and beautiful music can ignore. The soprano leads, against sustained orchestral harmonies, the harp enforcing the rhythm, and the four men's voices here and there adding subdued, rich chords. Few records of any class go beyond this in sheer musical loveliness, the pure soprano rising high above quartet and orchestra like a white bird against the deeper hues of a clouded sky.



4 5 3 4 3 { **Not a Sparrow Falleth**  
10-in. list  
price \$1.00 { **My Task**

Those who see God rather as the protector of the innocent than as the judge of the guilty, will enjoy the first of these numbers, and, for that matter, both. They are equally well described as anthem-hymns or as sacred songs, for they fulfil the purposes of both these types of composition in devotional life. "Not a Sparrow Falleth" is in exceedingly simple style, with a sweet, placid melody, a flowing hymn-rhythm, and soft harmonies through which the deep and pure contralto voice of the singer moves like an audible spirit. The number is by J. L. Gilbert. "My Task" is by Maude Louise Ray, Rev. S. H. Pickup and E. L. Ashford. This is in very similar style. It is introduced by the orchestra with the bell-tones of the celesta. The melody is largely based on repeated notes, the effect being

Merle Alcock  
Merle Alcock



Merle Alcock

one of great tranquility, though the voice rises, the celesta with it, here and there, into rapt, strong phrases. These are lovely records.

## INSTRUMENTAL RECORDS

3 5 7 2 1 { **La Forza Del Destino—Overture, Part I**  
12-in. list  
price \$1.25 { **La Forza Del Destino—Overture, Part II**  
Victor Symphony Orchestra  
Victor Symphony Orchestra

The overtures of Verdi are less-known than those of other Italian composers—Rossini, for instance—because in many cases he contented himself with a simple orchestral prelude to his operas. This is one of the best of his overtures. It opens tragically, with solemn chords and bits of swift melody that suggest, somehow, the zigzag lightning in old pictures. A soft Italian melody for strings and wood-wind succeeds, and then another against a shimmering tremolo of the strings, the melody of the "Madre Pietosa" which later appears in the opera. This is soon joined by deep rolling

brass and interrupted by almost Beethoven-like passages, and succeeded by plaintive wood-wind themes that end the first and introduce the second record. Brasses again converge upon the moving play of harmony; the atmosphere grows stormy and portentous. After a brilliant string passage, the "Madre Pietosa" melody returns, leading up to the climax of the overture. The record is played (if we do say it ourselves) with marvelous strength, brightness and finish, and conducted (by Paster-nack) with a marvelous appreciation of values.

1 8 9 9 7 { **Reminiscences of Ireland—Part I**  
10-in. list  
price 75c. { **Reminiscences of Ireland—Part II**

Arthur Pryor's Band  
Arthur Pryor's Band

There is a lot of characteristic Irish music crammed into these two ten-inch military band numbers. Some of the tunes are very old, and even the most modern are of ancient pedigree. The first group includes "The Minstrel Boy," "Molly Bawn," "The Legacy," "St. Patrick's Day" and "The Pretty Girl Milking Her Cow." The second introduces "The Irish Washer-woman," "Let Erin Remember," "St. Patrick Was a Gentleman," "Garry Owen" and "The Harp That Once Through Tara's Halls." Anyone who knows anything of Irish music, classical or modern, will know what a variety of sentiment lies hidden in this list of tunes. Some are slow and of searching quality, others bold, free and militant, others heavy with sadness, others mercurial and brilliant, and



Pryor and a seashore admirer

others again, like the dance tunes, giddy and mischievous. The selection and arrangement of the numbers is that of Fred Godfrey of the Coldstream Guards. They are clear and strong in quality.

1 8 9 9 8 { **The Blackbird—Reel**  
10-in. list  
price 75c. { **Medley of Irish Reels, No. 8**

Michael Redmond-Marty Perry

John J. Kimmel

The "Blackbird Reel" introduces a new combination of Victor artists, Michael Redmond and Marty Perry, who play the violin and the accordion (or, if you will have it so, the fiddle and the 'cordeen). The Blackbird is a pretty nifty bit of dance composition and, in the words of popular dance-critics, the artists "don't do a thing to it." On the other side of the record Kimmel has a fine medley of Irish reels for accordion and piano, including "Bonnie Kate" (a much more agreeable creature than Shakespeare's heroine of that name), "The Swallow's Tail"

and "Star of Munster." These have the true Irish form; underneath their swift flying melodies, with an occasional modulation that slips out of place as a plane slips out of a cubist picture, there is the characteristic quiet, almost sleepy, Irish drone. You possibly have seen an Irish dancer whose eyes have seemed to close in slumber while his (or just as often, her) feet have been working through a tricky and brilliant succession of steps. Kimmel has watched his dancers; and what he has seen as well as heard, he has put into the record.



## DANCE RECORDS

- 19007** { **Parade of the Wooden Soldiers—Fox Trot** Paul Whiteman and His Orchestra  
10-in. list price 75c. { **Mister Gallagher and Mister Shean—Fox Trot** Paul Whiteman and His Orchestra

After a hearing of Ruffo's "porter song" last month, one lonely soul wished we might have a song on half-and-half. Now there aren't any songs on half-and-half that we know of, but here is a fox-trot record, half Russian and half Irish, that is a hummer. The "Parade of the Wooden Soldiers" is the well-known number by Leon Jessel from the "Chauve-Souris," already recorded, and here rescored in American jazz-orchestra fashion. Tempo and accent are perfect throughout, and the various orchestral instruments are revealed in their more grotesque musical aspects. "Mr. Gallagher and Mr. Shean," featured in the "Ziegfeld Follies," is by Mr. Gallagher and Mr. Shean themselves, and it is the tune that made them famous. Each of the instruments has its chance at playing either Mr. Gallagher or Mr. Shean; so has Billy Murray, who impersonates both of these inimitable Irish part-



Paul Whiteman

ners. Bits of "Killarney," and then, of all things, bits of Jewish melody, spring up in the record. Saxes, clarinets and trumpets do weird things. This is one of the cleverest travesty-records in musical history. It of course is superbly played.

- 19003** { **Ivy (Cling to Me)—Fox Trot** Paul Whiteman and His Orchestra  
10-in. list price 75c. { **I Gave You Up Just Before You Threw Me Down—Fox Trot** Paul Whiteman and His Orchestra

The business man who thinks he has gone batty and who desires, for the rest of his life, only to pick forget-me-nots, should be stood up in a dance line for one month solid, until, by the laws of gravitation, the foolishnesses that come into his head escape by way of his feet. And you might start him on this record. "Ivy," for a Whiteman record, is notably in jazz style, with a lot of saxes and a top-clarinet. It has a strongly accented, bump-the-bumps

sort of rhythm with pickle-barrel harmonies and immense carrying power. It is by Jimmy Johnson and Isham Jones. "I Gave You Up," etc., is by Bert Kalmar, Harry Ruby and Fred Ahlert. This is in very different style, with smooth, rather confluent melodies—skilfully varied with different groups of instruments (note how the first is repeated by staccato trumpets!). If the first number is humorous, the second is sentimental.

- 19008** { **When All Your Castles Come Tumbling Down—Fox Trot** Zez Confrey and His Orchestra  
10-in. list price 75c. { **The Lonely Nest—Fox Trot** Paul Whiteman and His Orchestra

The girl of today who can't dance is like the boy who can't box; elements of her Higher Education have been neglected. Two phases of it can be taken care of by these two very unlike fox trots. "When All Your Castles" is brisk and feathery-light, with long piano-passages and sinuous string melodies. It is by Milton E. Schwarzwald, and is from "Molly Darling." "The Lonely Nest," introducing "A Dream of Orange Blossoms," is from "Orange Blossoms," and is by Victor Herbert. Hence it is musically somewhat above the average fox trot. The melodies are in typical fox-trot style, but the harmony surrounding them is natural and musicianly; effects are never strained for. The setting of the number is exceedingly fine, with combinations of saxophones (this doesn't tell much!) and brasses; the melodies are



Confrey ducks rehearsal

handled as a good composer only can handle melody, and played as only a master of fox-trot music like Whiteman can play them,—with humor yet with refinement.

- 19009** { **Dumbell—Fox Trot** Zez Confrey and His Orchestra  
10-in. list price 75c. { **Baby Blue Eyes—Fox Trot** The Great White Way Orchestra

The fox trot today is the greatest social dance of the entire world. It has gone far beyond the waltz, the polka, the tango. Where the old-time dancer "knew" a dozen dances, the fox trotter only needs to know one. Everything that can be readily stepped off has been incorporated into it—the light kicks of the polka, the whirls of the waltz, the long curves of the tango, a lot of baby-steps anyone ought to pick up without trouble in two minutes, and a lot more from dances the present generation never heard of. Here are two new and interesting examples of its music. "Dumbell" is light, brilliant, almost eccentric,

with a long piano part. It is by Zez Confrey himself, in his characteristic style. "Baby Blue Eyes" is from the "Troubles of 1922," and is by Walter Hirsch, George Jessel and Jesse Greer. If to do an unexpected thing artistically is a true test of an artist or an organization (and we think it is) the Great White Way Orchestra has nailed up another claim to greatness in the land of the jazz. Instruments appear when least expected, and do the least expected things; but you are fox trotting all the time, without a falter, and wondering, probably, why it is you are dancing so well.



19000 { Bees Knees—Fox Trot  
10-in. list  
price 75c. { Peggy Dear—Fox Trot

The finale-hop seems the craze of the moment. It is only a toddle where you hop instead, so to speak, of jiggiting. You go round the floor to a jiminadda-wunkadadda-pigbladda goospadda sort of rhythm, smiling largely and with your head rolling from side to side (you really begin at the waist). The "Bees Knees" makes an excellent finale-hop. It begins pompously, but soon comes off the perch. The "Bees Knees"

19002 { La Paloma—Fox Trot  
10-in. list  
price 75c. { O Sole Mio—Waltz

To rag "La Paloma" is practically ragging ragtime; for the loveliest of all national songs is the classical example of the habanera-rhythm on which the fox trot and its preceding dances mostly were based. The record is called a tango fox trot because it can be used for either of these two dances in the forms now current in the ballroom. It reveals new, subtle and intricate scorings, with an introduction in soft woodwinds with castanets, and with new combinations of saxophone, brasses

19001 { Who Did You Fool After All?—Fox Trot  
10-in. list  
price 75c. { Rose of the Rio Grande—Fox Trot

"Who Did You Fool" reminds one, in title, of the henpecked Englishman who told consolers, "It don't hurt I, and it amuses She." In style, it is well devised for consolation to those henpecked husbands—or henpecked wives—who once in a while slip out for an evening's dance. It is plenty simple enough for the beginner, and has material enough for the expert. There is a long and not-too-serious melody for a sax in the middle part. The number is by

The Virginians

The Great White Way Orchestra

is by Ray Lopez and Ted Lewis. "Peggy Dear" is by Arthur Freed, Gus Arnheim and Abe Lyman. It has a tricky opening, that somehow suggests a Vienna waltz, but it is pure fox trot, nevertheless. It is in generally snappy style, with saxophone melodies and countermelodies, finely relieved against brass. There is a bit of Russian-sounding melody which may escape you in the excitement of the dance.

International Novelty Orchestra

International Novelty Orchestra

and strings for the familiar chief melody. (Note the beautiful brief duet for violins!) "O Sole Mio" (by A. di Capua, arr. N. Shilkret) is based on the familiar Neapolitan song, A. Cibelli taking the vocal refrain. It makes a beautiful modern waltz, which is scored with a subtlety of orchestral sense not too common in dance music. The strings are skilfully used in combination with both brass and wood-wind. Chimes are used with fine effect, especially after a change of key.

The Virginians

The Virginians

Van and Schenck and Johnny S. Black. "Rose of the Rio Grande" is by Harry Warren and Ross Gorman. It is well named, for, like the Rio Grande, it borders both the United States and Mexico, by combining the standard fox trot with its various characteristics, with the smoother and usually more graceful Mexican dance. It has bells and castanets, upward rushes of the saxophone, and some beautiful dignified melodies.



Scene from "Blossom Time"

## VOCAL RECORDS

35722 { Gems from "Blossom Time"  
12-in. list  
price \$1.25 { Gems from the "Yankee Princess"

Victor Light Opera Company

Victor Light Opera Company

The gems from "Blossom Time" include "In Old Vienna Town," "Tell Me, Daisy," "Only One Love Ever Fills the Heart" and "Song of Love." Those from "The Yankee

Princess" include "The Waltz is Made for Love," "In the Starlight," "My Bajadere," "Roses, Lovely Roses" and "I Still Can Dream." The medleys are full of color.

19004 { O Sacred Head Surrounded  
10-in. list  
price 75c. { Jesus Lives!

Trinity Quartet

Trinity Quartet

These two beautiful hymns for the Lenten season of Christian observance, have been recorded by a mixed chorus of singers, men's and women's voices blending in them. The first is a very old one, an English translation of a wonderful Latin hymn of St. Bernard of Clairvaux, dating from the Twelfth Century.

It is sung to the organ and to a small orchestra of wood-wind instruments. The English version is that of Rev. Sir Henry Williams Baker, and the tune is F. C. Maker's "St. Christopher." "Jesus Lives" is from the Eighteenth Century German of Gellert, and the tune is H. J. Gauntlett's "St. Albinus."

18999 { In a Corner of the World All Our Own  
10-in. list  
price 75c. { Sunset Valley

Edna Brown-Henry Burr

Peerless Quartet

"In a Corner of the World" is a popular vocal waltz-duet, for soprano and tenor, with an easy and catchy air, and with sentiments one doesn't have to come from the city to understand. It is sung with tenderness. It is by Gus Kahn and Jesse Crawford. "Sunset Valley" is by Ray Sherwood and John Meyer, first bass of the Peerless Quartet.

It is a fine example of the American popular male quartet. Many a valley-bred boy will be learning it soon, half-strangled in the poisonous air of a town office-building, or, a thousand times better still, fighting the weather—and fighting homesickness—from the top of a box-car as the old Mogul goes pirooting through the night.



**19010** { **When You and I Were Young Maggie Blues**  
10-in. list price 75c. Miss Patricola and Billy Murray with The Virginians  
**Come On Home** Miss Patricola with The Virginians

A large class of individuals insist that a song isn't complete without a dance to it, and that a dance isn't complete without a song in the middle. A couple of months ago Miss Patricola sang a memorable record for this class, and this month she has introduced Billy Murray as a little playmate. With the Virginians behind, they are doing wild things to that old-song classic, "When You and I Were Young, Maggie." In the words of Billy, they take the "Old-time melody, and fill it full of syncopated harmony." It is by Jack Frost and Jimmy McHugh. "Come on Home" is by Joe Young, Sam H. Lewis, George W. Meyer and Harry Akst. It is a fine mild dance-number



Patricola plays the Victrola

with tragic melodies in African style.

**19005** { **I'm Just a Little Blue** Helen Clark-Lewis James  
10-in. list price 75c. { **Down By the Old Apple Tree** Billy Murray-Ed. Smalle

A popular waltz duet and a fox-trot song of boyhood in the country, with some special "business." "I'm Just a Little Blue" is not a "blues" number, but a sentimental song, in which soprano and tenor get together for some popular harmony. "Just a Little Blue" is by Haven Gillespie and Egbert Van Alstyne. "Down by the Old Apple Tree" is

by Al Wilson and James A. Brennan. It is a fox-trot song in which two boys go swimming, and get into an apple tree without sanction of law. The owner surprises the boys, who are used as monkeys are said to be used by cocoanut hunters. They bombard the farmer with his own apples—thereby saving him the trouble of picking them.

**19006** { **Carolina In the Morning** American Quartet  
10-in. list price 75c. { **Toot, Toot, Tootsie Goo' Bye** Billy Murray-Ed. Smalle

Pretty much everybody is either singing or dancing to these tunes. "Carolina" is a fox-trot male quartet, by Gus Kahn and Walter Donaldson. "Toot, Toot, Tootsie," described as a "Cute Fox-Trot Song," is by Gus Kahn; Ernie Erdman and Dan Russo. A lover is bidding farewell to Tootsie while

the train whistles. Billy patters away tunefully, with Ed by his elbow, echoing every other phrase and making flutterduck harmony with the refrain. Whoo-whoo goes the whistle, choo-choo-choo goes the exhaust—and if you think you have heard it all before, you are woefully wrong. It's a bearcat number.

**LIST OF JANUARY, FEBRUARY AND MARCH RECORDS**

		Number	Size	List prc.			Number	Size	List prc.
Address at Hoboken	Harding	35718	12	1.25	Dumbell	Confrey's Orchestra	19009	10	.75
ALCOCK—					I Gave You Up	Whiteman's Or	19003	10	.75
My Task		45343	10	1.00	Ivy (Cling to Me)	Whiteman's Or	19003	10	.75
Not a Sparrow Falleth		45343	10	1.00	I'm All Alone	Great White Way O	18992	10	.75
All Muddled—Fox T	Confrey's Or	18973	10	.75	I'm Goin' to Plant	Confrey's Or	18981	10	.75
AMERICAN QT.—					I'm Through	Benson's Orch	18994	10	.75
Carolina in Morning		19006	10	.75	Journey's End	Whiteman's Or	18985	10	.75
Andrea Chenier—Un di all'	Gigli	74793	12	1.75	Just Like a Doll	Whiteman's Or	18988	10	.75
Apple Blossoms	Baker	45331	10	1.00	Kiss Mama	The Virginians	18978	10	.75
Away Down East	Miss Patricola	18976	10	.75	Lonely Nest	Whiteman's Orch	19008	10	.75
Aucassin (Kreisler)	Kreisler	66104	10	1.25	Lost—(A Girl)	Great White Way O	18986	10	.75
Baby Blue Eyes—Fox Trot					Mister Gallagher	Whiteman's Or	19007	10	.75
Great White Way Or		19009	10	.75	My Buddy	International Orch	18995	10	.75
BAKER—					Open Your Arms	Confrey's Or	18994	10	.75
Apple Blossoms		45331	10	1.00	Parade of Soldiers	Whiteman's Or	19007	10	.75
Honey Chile		45342	10	1.00	Pack Up Your Sins	Whiteman's O	18983	10	.75
Ballad of North—Finale	Salvi	45330	10	1.00	Paloma	International Orch	19002	10	.75
BARGY—					Peggy Dear	Great White Way Or	19000	10	.75
Knice and Knifty		18969	10	.75	Rose of Rio Grande	The Virginians	19001	10	.75
Piano from Piano Syncopations		18969	10	.75	Swanee Smiles	Doerr's Orch	18981	10	.75
Bees Knees—Fox Trot	Virginians	19000	10	.75	Sweetheart Lane	Whiteman's Or	18977	10	.75
Bella the Belle	Lauder	55179	12	1.50	Teddy Bear Blues	The Virginians	18992	10	.75
Better Each Day	Rodeheaver-Asher	18971	10	.75	Time Will Tell	Great White Way O	18993	10	.75
Blackbird—Reel	Redmond-Perry	18998	10	.75	To-morrow Morning	Benson Orch	18980	10	.75
Blue Bells of Scotland	de Gogorza	66126	10	1.25	True Blue Sam	Confrey Orch	18973	10	.75
Blossom Time—Gems					Until My Luck Comes				
Victor Light Opera Co		35722	12	1.25	Whiteman's Orch		18988	10	.75
BORI—					When Hearts	Whiteman's Orch	18985	10	.75
Romeo-Juliet's Waltz Song		87351	10	1.25	When All Your Castles	Confrey's O	19008	10	.75
Boy and the Flag	Guest	45341	10	1.00	When Winter Comes				
BRASLAU—					Great White Way Orch		18995	10	.75
Some Day You Will		66115	10	1.25	Where Bamboo Babies	Virginians	18986	10	.75
BROWN-BURR—					Who Cares	Great White Way Or	18993	10	.75
In a Corner		18999	10	.75	Who Did You Fool	The Virginians	19001	10	.75
Campanella (Liszt)	Samaroff	74794	12	1.75	World is Waiting	Benson Orch	18980	10	.75
CAMPBELL-BURR—					Yankee Princess	Whiteman's Orch	18977	10	.75
Carry Me Back		18975	10	.75	WALTZES				
Carolina in Morning	American Qt	19006	10	.75	Isle of Sweethearts	Moore-Davis	18989	10	.75
Carry Me Back	Campbell-Burr	18975	10	.75	Kiss in the Dark	Serenaders	18972	10	.75
CHALIAPIN—					My Old Hawaii Home	Moore-Davis	18989	10	.75
Mefistofele—Ave Signor		87355	10	1.25	O Sole Mio	International Orch	19002	10	.75
Song of the Volga Boatmen		88663	12	1.75	Red Moon	Serenaders	18996	10	.75
Chauve-Souris—Chinese Billikens					Thru' the Night	Serenaders	18996	10	.75
International Orch		18979	10	.75	Waltz is Made for Love	Serenaders	18972	10	.75
'Twas in the Month of May					DE GOGORZA—				
International Orch		18979	10	.75	Blue Bells of Scotland		66126	10	1.25
Chinese Billikens	International Orch	18979	10	.75	Madoline (Gill-Nelson)		66103	10	1.25
Chi se nne scorda cchiu	Schipsa	66117	10	1.25	DE LUCA—				
Choo-Choo Blues—F T	Virginians	18978	10	.75	Punitani—Ah per sempre		74787	12	1.75
Christ the Lord is Risen	Homer	87354	10	1.25	Down by Apple Tree	Murray-Smale	19005	10	.75
Cradle Song (Brahms)					Dumbell—Fox Trot	Confrey's Or	19009	10	.75
Schumann-Heink		87353	10	1.25	ELMAN—				
CLARK-JAMES—					Waltz in A Major		64829	10	1.25
I'm Just Blue		19005	10	.75	FARRAR—				
Come On Home	Patricola	19010	10	.75	Songs My Mother Taught		87350	10	1.25
Crinoline Days—FT	Whiteman's O	18983	10	.75	Faust—Ballet Music	Victor Orch	35719	12	1.25
Cupid's Garden	Kline	45331	10	1.00	FLONZALEY QUARTET—				
Dance of the Flutes	Phila Or	66128	10	1.25	Quartet in D Major		74792	12	1.75
DANCE RECORDS					Forza del Destino—Overture	Victor Orch	35721	12	1.25
FOX TROTS					GALLI-CURCI—				
All Muddled Up	Confrey's Or	18973	10	.75	Lucia—Mad Scene		66125	10	1.25
Baby Blue Eyes	Great White Way O	19009	10	.75	Madame Butterfly—Un bel di vedremo		74786	12	1.75
Bees Knees	The Virginians	19000	10	.75	GIGLI—				
Choo-Choo Blues	The Virginians	18978	10	.75	Andrea Chenier—Un di all'		74793	12	1.75
Crinoline Days	Whiteman's Or	18983	10	.75					



# LIST OF JANUARY, FEBRUARY AND MARCH RECORDS

	Number	Size	List	Price		Number	Size	List	Price
<b>GUEST—</b>					<b>Lady of the Evening</b>	Steel	18990	10	.75
Boy and the Flag	45341	10	1.00		<b>LAUDER—</b>				
Heap o' Livin'	45341	10	1.00		Bella the Belle	55179	12	1.50	
<b>GUSIKOFF—</b>					It's a Fine Thing to Sing	55180	12	1.50	
I'll Take You Home	18987	10	.75		Saturday Night	55180	12	1.50	
Mollie Darling (Hays)	18987	10	.75		Sunshine of a Lassie's Smile	55179	12	1.50	
<b>HARDING, Pres.—Address</b>	35718	12	1.25		<b>Little Man</b>	Werrenrath	66118	10	1.25
<b>HARROLD—</b>					Little Nellie Kelly—See Until My				
Ride On in Majesty	74795	12	1.75		Luck				
Heap o' Livin'	Guest 45341	10	1.00		<b>Lonely Nest—F T</b>	Whiteman's Or	19008	10	.75
<b>HEIFETZ—</b>					Lost—Fox Trot	Great White Way O	18986	10	.75
Hungarian Dance	66123	10	1.25		Lovin' Sam	Mias Patricola	18976	10	.75
Spanish Dance (Granados-Kreisler)	66110	10	1.25		Lucia—Mad Scene	Galli-Curci	66125	10	1.25
<b>Hem of His Garment</b>	Rodeheaver	18971	10	.75	<b>Madame Butterfly—Un-bel</b>				
<b>HOMER—</b>					Galli-Curci	74786	12	1.75	
Christ the Lord is Risen	87354	10	1.25		de Gogorza	66103	10	1.25	
Homesick	Murray-Smale	18982	10	.75	<b>Madoline</b>	Kline	45342	10	1.00
Honey Chile	Baker	45342	10	1.00	<b>Mah Lindy Lou</b>	Pryor's Band	18970	10	.75
Hungarian Dance	Heifetz	66123	10	1.25	<b>Manisot March</b>	Phila O	66106	10	1.25
Hungarian Rhapsody	Paderewski	74788	12	1.75	<b>MARCH—</b>				
Hymn to the Madonna	Marsh	55194	12	1.50	Hymn to the Madonna	55194	12	1.50	
<b>I Gave You Up—F T</b>	Whiteman's O	19003	10	.75	<b>Martha—Porter Song</b>	Ruffo	87352	10	1.25
<b>I'll Take You Home</b>	Gusikoff	18987	10	.75	<b>McCORMACK—Jesus, My Lord</b>	66122	10	1.25	
<b>I'm All Alone—F T</b>	Great Way O	18992	10	.75	Manisot March	66112	10	1.25	
<b>I'm Going to Plant—F T</b>	Confrey's O	18981	10	.75	Mother in Ireland	66109	10	1.25	
<b>I'm Just Blue</b>	Clark-James	19005	10	.75	Three O'Clock in the Morning	66109	10	1.25	
<b>I'm Through—Fox Trot</b>	Benson O	18994	10	.75	<b>Medley of Irish Reels</b>	Kimmel	18998	10	.75
<b>In a Corner</b>	Brown-Burn	18999	10	.75	<b>Mefistofele—Ave Signor!</b>	Chaliapin	87355	10	1.25
<b>INTERNATIONAL ORCH—</b>					<b>MENGELBERG—New York</b>				
Chinese Billikens	18979	10	.75		Philharmonic Or				
O sole mio	19002	10	.75		Les Préludes—Part 1 (Liszt)	74780	12	1.75	
Paloma	19002	10	.75		Les Préludes—Part 2 (Liszt)	74781	12	1.75	
'Twas in the Month of May	18979	10	.75		<b>Mister Gallagher—Fox Trot</b>				
<b>Isle of Sweethearts—Waltz</b>					Whiteman's Or	19007	10	.75	
Moore-Davis	18989	10	.75		<b>Mollie Darling (Hays)</b>	Gusikoff	18987	10	.75
<b>It's a Fine Thing</b>	Lauder	55180	12	1.50	<b>Molly Darling—See also When All</b>				
<b>Ivy—Fox Trot</b>	Whiteman's O	19003	10	.75	Castles				
<b>I Was Married Up</b>	Murray	18991	10	.75	<b>Moonlight Sonata</b>	Kline-Qt	55194	12	1.50
<b>Japanese Moon</b>	Kline	45332	10	1.00	<b>MOORE-DAVIS—</b>				
<b>JEKITA—</b>					Isle of Sweethearts—Waltz	18989	10	.75	
Tannhäuser—Dich, teure Halle	66124	10	1.25		My Old Hawaiian Home—Waltz	18989	10	.75	
Tosca—Vissi d'arte	66111	10	1.25		<b>Mother in Ireland</b>	McCormack	66112	10	1.25
<b>Jesus Lives</b>	Trinity Quartet	19004	10	.75	<b>MURPHY—</b>				
<b>Jesus, My Lord</b>	McCormack	66122	10	1.25	'Neath the South Sea Moon	45332	10	1.00	
<b>Jimbo Jambo</b>	Murray	18991	10	.75	<b>MURRAY—See Down By Apple</b>				
<b>Journey's End—F T</b>	Whiteman's O	18985	10	.75	Tree, Homesick, I Was Married,				
<b>Just Like a Doll—F T</b>	Whiteman's O	18988	10	.75	Jimbo Jambo, Toot Tootsie, You				
<b>Killarney</b>	Kindler	66120	10	1.25	Tell Her, I Stutter				
<b>Kilties March</b>	Pryor's Band	18970	10	.75	<b>MUSIC BOX REVUE—See Crino-</b>				
<b>KIMMEL—</b>					line Days, Lady of Evening, Pack				
Medley of Irish Reels	18998	10	.75		Up Your Sins, Will She Come				
<b>KINDLER—</b>					<b>My Buddy—Fox T</b>	International O	18995	10	.75
Killarney	66120	10	1.25		<b>My Old Home—Waltz</b>	Moore-Davis	18989	10	.75
<b>Kiss in Dark—Waltz</b>	Serenaders	18972	10	.75	<b>My Task</b>	Alcock	45343	10	1.00
<b>KLINE—</b>					'Neath the So. Sea Moon	Murphy	45332	10	1.00
Cupid's Garden	45331	10	1.00		<b>Not a Sparrow</b>	Alcock	45343	10	1.00
Japanese Moon	45332	10	1.00		<b>O Paradise</b>	Trinity Male Choir	18984	10	.75
Mah Lindy Lou	45342	10	1.00		<b>Open Your Arms—F T</b>	Confrey's O	18994	10	.75
Moonlight Sonata	55194	12	1.50		<b>ORANGE BLOSSOMS—See Kiss</b>				
<b>Kiss Mama—Fox Trot</b>	Virginians	18978	10	.75	in Dark, Lonely Nest				
<b>Knice and Knifty</b>	Bargy	18969	10	.75	<b>O Sacred Head</b>	Trinity Quartet	19004	10	.75
<b>KREISLER—</b>					<b>O Sole Mio—Waltz</b>	International O	19002	10	.75
Aucassin and Nicolette	66104	10	1.25		<b>Pack Up Your—F T</b>	Whiteman's O	18983	10	.75
Pale Moon (Indian Love Song)	66127	10	1.25		<b>PADEREWSKI—</b>				
<b>Lady in Ermine—See When Hearts</b>					Hungarian Rhapsody (Liszt)	74788	12	1.75	
					Valse in A Flat (Chopin)	74796	12	1.75	

# LIST OF JANUARY, FEBRUARY AND MARCH RECORDS

		Number	Size	List pr		Number	Size	List pr	
Pale Moon	Kreisler	66127	10	1.25	STEEL—				
Paloma—Fox Trot	International Or	19002	10	.75	Lady of Evening	18990	10	.75	
Parade of Soldiers—Fox Trot	Whiteman's Or	19007	10	.75	Will She Come from the East	18990	10	.75	
PATRICOLA—					Sunset Valley	Peerless Quartet	18999	10	.75
Away Down East in Maine		18976	10	.75	Sunshine of Lassie's Smile	Lauder	55179	12	1.50
Come On Home		19010	10	.75	Swanee Smiles—Fox T	Doerr's O	18981	10	.75
Lovin' Sam		18976	10	.75	Sweetheart Lane—Fox Trot				
When You and I	with Murray	19010	10	.75	Whiteman's Or	18977	10	.75	
PEERLESS QT.—					Symphony C Minor	Toscanini-Or	74769	12	1.75
Picture Without a Frame		18975	10	.75	Symphony C Minor	Toscanini-Or	74770	12	1.75
Sunset Valley		18999	10	.75	Tannhäuser—Dich, teure	Jeritza	66124	10	1.25
Peggy Dear	Great White Way Or	19000	10	.75	Teddy Bear Blues—FT	Virginians	18992	10	.75
PHILADELPHIA ORCH.,					Three O'Clock in the Morning	McCormack	66109	10	1.25
Leopold Stokowski, Cond.					Thru' the Night—Waltz	Serenaders	18996	10	.75
Dance of the Flutes		66128	10	1.25	Time Will Tell—Fox Trot				
March of the Caucasian Chief		66106	10	1.25	Great White Way Or	18993	10	.75	
Pianoflage	Bargy	18969	10	.75	Tomorrow Morning—Fox Trot				
Picture Without Frame	Peerless Qt	18975	10	.75	Benson Or	18980	10	.75	
Préludes, Les-Part 1	Mengelberg-O	74780	12	1.75	Toot, Tootsie	Murray-Smale	19006	10	.75
Préludes, Les-Part 2	Mengelberg-O	74781	12	1.75	Tosca—Vissi d'arte	Jeritza	66111	10	1.25
PRYOR'S BAND—					TOSCANINI—La Scala Or				
Kilties March		18970	10	.75	Symphony C Minor (Beethoven)	74769	12	1.75	
Manisot March		18970	10	.75	Symphony C Minor—4th Movement	74770	12	1.75	
Reminiscences of Ireland		18997	10	.75	Toy Symphony (Haydn)	Victor O	18974	10	.75
Puritani—Ah per sempre	de Luca	74787	12	1.75	TRINITY MALE CHOIR				
Quartet in D Major—Presto	Fonzaley Qt	74792	12	1.75	O Paradise (Faber-Barnby)	18984	10	.75	
RACHMANINOFF—					Son of God Goes Forth to War	18984	10	.75	
Serenade (Rachmaninoff)		66129	10	1.25	TRINITY QT.—Jesus Lives	19004	10	.75	
Waltz and Elfin Dance (Grieg)		66105	10	1.25	O Sacred Head Surrounded	19004	10	.75	
REDMOND-PERRY—					True Blue Sam—F T	Confrey Or	18973	10	.75
Blackbird Reel		18998	10	.75	'Twas in May	International Or	18979	10	.75
Red Moon—Waltz	Serenaders	18996	10	.75	Until My Luck Comes—Fox T	Whiteman's Or	18988	10	.75
Reminiscences of Ireland	Pryor's B	18997	10	.75	Up She Goes—See Journey's End				
Ride On in Majesty	Harrold	74795	12	1.75	Valse in A Flat	Paderewski	74796	12	1.75
RODEHAVER—					V. LIGHT OPERA CO.—Gems	35722	12	1.25	
Better Each Day		18971	10	.75	VICTOR ORCH.—See Faust, Forza				
Hem of His Garment		18971	10	.75	del Destino, Toy Symphony				
Romeo—Waltz Song	Boni	87351	10	1.25	Waltz and Elfin Dance				
Rose of Rio Grande—FT	Virginians	19001	10	.75	Waltz in A Flat	Rachmaninoff	66105	10	1.25
RUFFO—Martha—Porter Song		87352	10	1.25	Waltz in A Major	Paderewski	74796	12	1.75
Sally, Irene and Mary—See Time					Waltz in A Major	Elman	64829	10	1.25
Will Tell					Waltz is Made—Waltz	Serenaders	18972	10	.75
SALVI—					WERRENATH—Little Man	66118	10	1.25	
Ballad of North		45330	10	1.00	When All Castles—FT	Confrey's O	19008	10	.75
Spring Song (Mendelssohn)		45330	10	1.00	When Hearts—FT	Whiteman's Or	18985	10	.75
SAMAROFF—					When Winter—Fox Trot				
Campanella		74794	12	1.75	Great White Way O	18995	10	.75	
Saturday Night	Lauder	55180	12	1.50	When You and I	Patricola-Murray	19010	10	.75
SCHIPA—					Where Bamboo Babies—Fox T	Virginians	18986	10	.75
Chi se nne scorda		66117	10	1.25	Who Cares—Fox Trot				
SCHUMANN-HEINK—					Great White Way Or	18993	10	.75	
Cradle Song		87353	10	1.25	Who Did You Fool—FT	Virginians	19001	10	.75
Serenade (Rachmaninoff)					Will She Come	Steel	18990	10	.75
Rachmaninoff		66129	10	1.25	World is Waiting—FT	Benson Or	18980	10	.75
Some Day You Will	Braslaw	66115	10	1.25	Yankee Princess—Gems	Light Opera Co.	35722	12	1.25
Song of the Volga	Chaliapin	88663	12	1.75	Yankee Princess—Fox Trot				
Songs My Mother Taught	Farrar	87350	10	1.25	Whiteman's Or	18977	10	.75	
Song Without Words	Zimbalist	66119	10	1.25	Yankee Princess—See also Waltz				
Son of God Goes	Trinity Choir	18984	10	.75	is Made				
Spanish Dance	Heifetz	66110	10	1.25	You Tell Her, I Stutter	Murray	18982	10	.75
Spring Song	Salvi	45330	10	1.00	ZIMBALIST—Song Without Words	66119	10	1.25	
Springtime of Youth—See Just									
Like Doll									



# Ten Victor Records Which Should Be In Every Home

		No.	Size	List Price
Faust—Prison Scene (Part 3, Alertel)	<i>French</i> Farrar-Caruso-Journet	95203	12	\$2.50
Mignon—Polonese, "Io son Titania"	<i>Italian</i> Tetrizzini	88296	12	1.75
Nearer My God to Thee	Schumann-Heink	87280	10	1.25
Spanish Dance, No. 3 (Sarasate)	<i>Violin</i> Erica Morini	74692	12	1.75
In Old Madrid	de Gogorza	64953	10	1.25
{Gunga Din (Kipling) <i>Recitation</i>	Taylor Holmes	55057	12	1.50
{Boots (Kipling) <i>Recitation</i>	Taylor Holmes			
{Sérénade (Pierné) <i>Violoncello</i>	Fernand Pollain	45158	10	1.00
{The Butterfly (Le Papillon)	Fernand Pollain			
{Midsummer Night's Dream Overture	Victor Concert Orch	35625	12	1.25
{Prelude in C Sharp Minor (Rachmaninoff)	Victor Concert Orch			
{Cunha Medley <i>Hawaiian Guitars</i>	Lua-Kaili	17774	10	.75
{Hula Medley	Lua-Kaili			
{Owl and the Pussy Cat	Hayden Quartet	16105	10	.75
{Bring Back My Bonnie to Me	Criterion Quartet			

*Victrola Salons*

**JOHN WANAMAKER**  
**NEW YORK**