

New Victor Records

September

1920



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



"LA GIOCONDA"
(See page 5)

ED. M. CO.

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New Victor Records for September 1920

These records are the latest additions to the great Library of Music which is listed in the Victor Record Catalogue A new Supplement is issued on the First of every month, the records being available on and after that date
Victor Talking Machine Company, Camden, New Jersey, USA



RED SEAL RECORDS

CARUSO, ENRICO

87312 L'Addio a Napoli
(Farewell to Naples)

T. Cottrau 10-in. list price \$1.25

This is not a sorrowful number, but a ringing, smashing, scintillating bolero as brilliant, perhaps, as anything in music. Those not familiar with Neapolitan popular songs may think they have stumbled, instead, upon a festival song or a "brindisi" from some big grand opera. There is little in this, apparently, to suggest the "sadness of farewell" to an embarking exile. It is one of the many songs that have been addressed to Naples—the city which has inspired so many songs, and this one at the instance of Enrico Caruso, the city's supreme interpreter, will stand forever—not a memory, but a presence—beside his other great masterpieces of Neapolitan song. The magnificent golden voice is carried high above the rhythmical chords of the orchestra as a golden aegis might be carried high above the heads of a charging army. Phrase follows and answers phrase, with ever-increasing strength and splendor, the song reaching its

climax by way of a trumpet-like B flat, in a manner in every way worthy of this supreme artist and the glorious succession of records he already has given the world.



Caruso at the window of his New York home



Alda on "La France

ALDA, FRANCES

64893 I'd Build a World in "The Heart of a Rose"

David-Nicholls 10-in. list price \$1.25

If there is one thing that can be added to Mme. Alda's genius for singing romantic songs, it is her faculty for discovering them. Here is another one. It is a song with a slow, floating, love-laden melody and there is near the end a singularly beautiful four-fold phrase which the ear receives with delight. Mme. Alda sings it with all the emotional power few singers are able to yield, except to the great song classics of the world. In looking back over her sympathetic and distinguished list of contributions to the record catalogue of the Victrola, it is difficult to find a song more perfectly adapted to her voice, or to her almost peculiar gift of sincere and impassioned utterance. And to this there is added, as if to confirm it with the testimony

of another instrument, a violin obligato of rich and tender beauty, which follows every turn and change of the melody with perfect artistic, and what is more, perfect human, understanding.

I'd Build a World in "The Heart of a Rose"

Had I the power to make this earth divine,
I'd build a world for just your heart and mine;
In Cupid's bower I'd search each blossom rare
To find love's paradise—and, in that garden fair:

Deep in the heart of a rose,
I'd fashion a new world for you
With only your smile for the sunshine,
Your lips for the morning dew;
No light for me but your eyes,
No sound but of love beating true;
I'd build a world in the heart of a rose,
And oh! how I'd pray just to live there away
In the heart of that rose with you.

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Besanzoni in profile

BESANZONI, GABRIELLA

64876 La Gioconda—Voce di donna (Angelic Voice)

Ponchielli 10-in. list price \$1.25

This is the song of gratefulness which is sung by *La Cieca*, the blind woman, mother of *La Gioconda*, the street singer of Venice, to *Aloise*, chief of the council, and his wife *Laura*, who have protected her from a mob which has denounced her as a witch and endangered her safety. *La Cieca* takes from a belt a rosary—her one possession of any possible value—and offers it to *Laura*. The number, which is sung as she presents it, is considered by many music-lovers the finest single number in the opera. The number opens with a plaintive little passage after which the voice takes up the first melody—swaying with it as the body of the singer might sway with emotion in acting the part upon the stage. It would be difficult to

choose a number better adapted to bring out the wonderful quality of Signorina Besanzoni's lower tones. The melody is slow, and the full beauty of each has the chance to let itself be heard. There is a brief discursive passage, when this melody yields to a second one—against a chord accompaniment; it is here, however, that the real revelation begins of her powers as a singer. Still lower goes the voice, richer and richer become its tones. There is a low B flat of singular and thrilling beauty. Later the voice rises, full, and heavy with its weight of richness, to an equally beautiful G. It is at the very close of the number, however, that it can be realized that here is one of the truly great voices of her generation—given without stint.



Elman makes short work of a prize tomato

ELMAN, MISCHA

64894 The Dew is Sparkling

This is the story retold from a marvelous Russian song of Anton Rubinstein's by the violin of Mischa Elman. It is night, and over the treetops can be seen floating the silver disc of the full moon. The faint, humid perfumes of Spring are in the air. Pale, trembling with the mystery of new-discovered but as yet unspoken love, two lovers walk underneath the branches, arm in arm, deserting balcony and terrace and the open paths of the moonlit garden for the yet more mysterious avenues among the trees. Suddenly, from some near-by copse, is heard the song of the nightingale; and at the magic outpouring of its song Love seems emboldened into speech. The love declaration is announced in the rich, deep, masculine tones of the G string. The

Rubinstein-Elman 10-in. list price \$1.25 accompaniment on the piano seems veritably wrought from dewdrops glittering like living diamonds in the uncertain light of the moon. Through the dim woodland paths stray the lovers, while the voice of love itself, in broken phrases, unsure, half-detached, half-suffocant with the burden of avowal, too laden with thought and feeling for articulate language, goes on. Only at its height is heard the long yearned-for answer, when a second string joins it, as if a second heart had been mystically kindled into flame. From here the record may be considered a love allegory, the two strings singing together in witching "double stops," not timidly but with assurance, the tale that is as old as humanity, yet new as the moment newly born.



Galli-Curci enjoys the poetry of life

GALLI-CURCI, AMELITA

74639 Villanelle (The Swallows)

You may, if you wish, consider this record by Mme. Galli-Curci as a villanelle—which is a fifteen line poem after a peculiar fashion—set to brilliant music. You may consider it an imaginative picture like her recent "Lo, Here the Gentle Lark," only in this case the birds are swallows; or you may consider it a lovely and captivating vocal waltz, with some extra touches here and there which are not found in the score; or you may marvel at the fact that a woman, an Italian woman composer, living in Belgium chiefly, wrote the music; or you may consider it a new proof of the singer's versatility. But frankly, any way you look at this record you will find something to marvel at. It begins with a

Eva Dell' Acqua 12-in. list price \$1.75

sprightly air which isn't a waltz in any manner of speaking, the voice and a flute and other instruments apparently bantering one another with mutual imitations—light, almost hilarious passages, long trills and other levities. But there is a beautiful tripping waltz theme that appears at intervals, carrying you away with it whether you will or not. You almost feel, as you feel with other Galli-Curci records, that the singer is laughing at you as she sings; in this case the composer is laughing, too. But near the close of the composition there is something that will freeze laughter into a kind of thrall'd wonder. There is a long trill for the voice, prolonged far beyond ordinary belief. The singer catches breath and ends in a high E flat.



Orville Harrold tries a little parlor golf



Heifetz autographing a portrait

HARROLD, ORVILLE

64892 Values

When the history of the great American singers of the twentieth century comes to be written the name of Mr. Harrold will command more than the allotted "single page." One beauty of that history will be that it will be illustrated, not with portraits and anecdotes alone, but with Victor records, and it will thus keep clear the difference between tradition and historic fact. This record is an instance of the artist's power to gild, with his own special magic, what might fail in lesser hands to shine forth with even its own intrinsic lustre: but Mr. Harrold has shown what a thing of beauty a great artist is capable of making it. He takes it in a high tenor key, thus exhibiting the beauty of his famous upper voice. The second note of the composition is a high G, calling for

Rittenhouse-Vanderpool 10-in. list price \$1.25

skill and even for qualities of courage at the very outset of a song. Something of the same tension is necessary to sustain it in the same style—which Mr. Harrold does superbly, the voice standing forth, by sheer strength, from the surrounding orchestral harmonies. It comes to a fine climax.

Values

The days are all such heavy days
When I am far from thee—
I wonder how the bird can sing,
Or search the blue with joyous wing
Or love his liberty
When I, when I am far from thee.

Oh, love, if I could take the hours
That once I spent with thee,
And coin them all in minted gold,
What should I purchase that would hold
Their worth in joy, in joy to me?
Ah, love, ah, love, another hour with thee!

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HEIFETZ, JASCHA

64769 Méditation

Alexandre Glazounow 10-in. list price \$1.25

It is impossible to judge an artist like Heifetz by the usual standards. Try to weigh his extraordinary powers by the weight of his present achievements, and they are not easily to be computed. Or try them again by his future possibilities, and Heifetz, so to speak, breaks the scale. Here is still another record to wonder at. It does not belong to the class which most dazzle and astound by reason of his prodigious and unfailing technique. It is a slow, clinging, haunting melody, well within the powers of any good violinist—a melody of the sort that great composers dream sometimes, between the architectural processes of building up their greatest works. Glazounow, the composer of complex and massive symphonies, certainly dreamed this one. And

Heifetz, with his almost uncanny understanding, plays it for the connoisseur of music and the plain hearer alike in a fashion that gives the dream reality yet abates nothing of its peculiar and unearthly magic. The first impression the number gives is that of an immense and irresistible violin tone; but as it progresses even the big tone is discovered to be only a means to an artistic end. The violinist sinks, as only great artists do, his own personality in bringing forward the beauties of the work. In a little while you forget that you are listening to Heifetz—you are simply hearing music which is precisely what he would have you hear. But only a Heifetz can make that music penetrate, as he assuredly does, into the innermost recesses of the soul.



"Put it over"
Edward Johnson playing ball

JOHNSON, EDWARD

64895 Land of the Long Ago Charles Knight-Lilian Ray 10-in. list price \$1.25

Edward Johnson is one of those favored artists—favored by nature—who are able to give to an exacting operatic scene or to a popular ballad, the same, or nearly the same degree of artistic finish, and quite the same degree of interpretative understanding. One may demand more than the other in the way of technique, but when it comes to the matter of emotional content they stand upon similar ground. The music loving world already knows the first records of this great American tenor—how they include compositions musically as far apart as the two poles of the earth, however much they may be of it. He has chosen to sing for us this month a memory song, peculiarly well adapted to his voice and method. It is a call from a lover to his beloved, to

return, in memory, to the days when he and she together placed upon love the hallowed seal of betrothal. That seal for a time was broken—but the time for reunion has come, and the song invokes her to return.

Land of the Long Ago

There is a land wherein our troth we plighted.
Happy the memory of that golden day!
Heart beat with heart, and souls were united,
Dear one, until you went away!

Refrain:

Come, come! for happiness is waiting
There in the twilight glow:
And Love's sweet refrain we shall hear once again
In that dear Land of the Long Ago!

There is a garden where our love we planted.
Fair grew the blossom in those days of yore!
And in my heart, that emblem enchanted,
Dear one, will bloom forevermore!

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Hans Kindler in a thoughtful mood

KINDLER, HANS

64896 Orientale (From "Kaléidoscope") César Cui 10-in. list price \$1.25

There are other roads into the East than the "personally conducted" route by Gibraltar and the Suez Canal. One of them begins at the Tower of Ivan Veliky in Moscow and ends anywhere you choose—in Bokhara, in the Gobi Desert, in forbidden Tibet, or in the "ancient city of Kambalu." Many a time, if only in the imagination, did César Cui, the Russian professor of military science and the writer of mad music, follow it. And when you hear this wonderful record of Hans Kindler's you will follow it too—in the trail of the Bactrian camel and the wild horse, across the stony, wind-beaten deserts of middle Asia. If you cannot see the magic cities of its half legendary lands, you will catch many a singular echo of their speech and song. The weird

and thrilling melody of the "Orientale" is filled with them. It is announced by wood-winds against strong, peremptory chords in "pizzicato," plucked apparently by fingers of Chinese bronze. The cello takes up the same theme, and repeats it over and over, with its wailing cadences and its beautiful, strange, exotic, forever recurring yet forever changing harmonies. Could the instrument speak its tale in words, the listener would hear a rote more fantastic than Scheherazade ever chanted to her lord and master during the thousand and one nights of her captivity. But words are not needed. Out of the bosom of Hans Kindler's cello the East sings into the ear of the Western hearer its own mysterious and eternal secrets.



Kreisler and Mme. Kreisler

KREISLER, FRITZ

64902 Who Can Tell (From "Apple Blossoms") Kreisler 10-in. list price \$1.25

One of the singular things about Fritz Kreisler's career as a Victor artist is that the admirers of his playing (and their name is legion) seem to have divided themselves into two distinct factions or schools—one of which insists that he shall play for it the great classics of the violin, while the other demands of him simpler, possibly more lyrical, and certainly more popular, compositions. Between them they ask of the artist so many things that if he were to make a record a day for the next hundred years he would not be able to satisfy all of their adherents. This month, however, he is pleasing both classes by playing one of his own compositions—the beautiful and highly original "Nancy's Waltz" from his own operetta. This number will appeal

to those who delight in fearless originality and those who take pleasure in what is simply rhythmic and tuneful. The composition begins with an introductory flute passage, followed by phrases for wood-winds in clear harmony against a sustained harmonic background in the strings. In a moment the waltz melody is taken up in the strong, piercing-sweet, impassioned tones of the master's violin. If you can imagine a Viennese waltz of Strauss' time, with its magically changing rhythms, its rich and seductive melody and all its train of associations—luxury and gaiety, glittering lights and beautiful women—if you can imagine this re-harmonized in modern style and with consummate musicianship, you can imagine something of Fritz Kreisler's waltz.



Sergei Rachmaninoff today

RACHMANINOFF, SERGEI

74630 Troika en traineaux
(In a Three-Horse Sleigh)

Tschaikowsky 12-in. list price \$1.75

Just a month ago Sergei Rachmaninoff, the great Russian composer-pianist, made his début as a Victor artist with a magnificent piano record of one of his own compositions. A troika, as all good Russians know, is a team of three horses, harnessed abreast. The outer two are gaited to gallop or to canter, holding their heads to right and left respectively as they dash along. The combination in the old days tempted many a wealthy "Russki" to spend thousands of rubles to possess a fine troika. It could only inspire Tschaikowsky, who had little wealth, to write this sparkling piano number, which Rachmaninoff plays as if he had written it himself. It begins with a curious, half-melancholy Russian air, carried through many

changes of harmonization—first unaccompanied, then at the top of ringing arpeggi, or broken chords, then in mysteriously-changing solid chords, with ever-increasing force. It dies away, and in a swift, brilliant rhythm the troika is heard jingling in from the distance. Mr. Rachmaninoff's touch and attack in this passage are superb; there is a left-hand descending passage at one place that quite takes away the breath. The original theme then goes to the left hand, against rippling arabesques in the treble, followed by new and somewhat different-sounding arpeggi. The theme continues to the close of the number, with many subtle changes that fade out at last in a pianissimo impressive as the most thunderous climax could be.



Zanelli, his wife and a future soprano of the opera

ZANELLI, RENATO

74632 La Favorita—A tanto amor
(Thou Flow'r Beloved)

Donizetti 12-in. list price \$1.75

In the whole range of Italian operatic literature there is probably no story more cynically cruel, in parts, than that of *La Favorita*, the favorite of King Alphonso XI of Castile. Most old opera-goers know it. *Ferdinand*, a novice in a monastery, has fallen in love with a beautiful stranger and renounced his vows to seek her. As if by miracle he soon afterwards received a note bidding him to a mysterious island where he is conducted, blindfold, before the unknown lady, who has fallen in love at first sight with *Ferdinand* himself. She is none other than *Leonora*, the favorite. At the approach of the King she bids *Ferdinand* depart, giving him a parchment which will ensure his future. He goes without learning her iden-

tity. The parchment is a commission in the army, from which he later returns laden with honors. Asked by the king to name his reward, he asks for the hand of *Leonora*. The king replying sings the heartless, yet sentimental air which Zanelli is giving this month. It begins tenderly, but as it progresses its ironic character is felt. As the meaning of the request grows upon the King, the number in turn grows hard, bitter, and perverted in meaning. Ill-concealed scorn and half-choked laughter and mockery end it. Every phase of emotion is faithfully recorded by Zanelli, who sings the music with all the splendid finish of his ripening experience, and with all the equally splendid power of his great voice.



18683 { **Comrades of the Legion**—March,
10-in. list price 85c. { **Who's Who in Navy Blue**—March

Sousa's Band

Sousa's Band

"Comrades of the Legion" is dedicated, of course, to the men of the American Legion, who fought not so long since and haven't forgotten. It begins in proud military style, with powerful marching rhythms—of the kind that make the plain civilian as well as the hardest-boiled "devil-dog" fall into step whether he will or no. The cornets and brasses intone the chief march melody against shrill whistlings in the piccolos and heavy, dense harmonies in the other instruments. There is a middle theme, played rather softly—one of those themes in which, if you have any memory, you can hear the steady

shuffle of marching feet above the brasses. But the final theme crashes in with the full power of the band, until you feel yourself lifted and borne along with it as many a splendid youth has been in the past borne out with head held high to "jest at the dawn with Death." The second of the marches is in the same spirit. It is dedicated to the class of 1921 of the United States Naval Academy at Annapolis. The instruments of the brass band are employed as apparently Lieutenant Sousa alone knows how. This is another ringing and powerful march, with a superb climax.

18684 { **Whirlwind** (Tourbillon) (Krantz) (Flute Solo) Arthur Brooke
10 in. list price 85c { **Hungarian Fantasia** (Andante e Rondo) (Bassoon Solo) (Weber)
William Gruner

This record, issued primarily for educational purposes, presents in solo both the most beautiful member and the most unique member of the wood-wind family. The flute number is a splendid example of descriptive music, picturing a capricious whirlwind as it scampers along, tossing the leaves and dust into the air—now gayly, now slowly, now madly, until it dissipates itself in a last frenzied whirl. The bassoon is rarely used as a solo instrument, to the loss, no doubt, of the lis-

tening public. It is one of the most varied in range and most colorful of instruments, as is evidenced in this beautiful "Hungarian Fantasia." The Fantasia is a splendid example of the typical Hungarian manner, opening with the slow and contemplative *lassen* and closing with the spirited *friska*. This number, aside from being a splendid example of the bassoon's rich quality and varied range, is useful for free expression in rhythm and interpretative dancing.



18681 { **So Long Oo-Long**—Fox Trot
10in. list
price 85c { **Lovely Summertime**—Waltz

Van Eps and the steel-backed banjo lead off in the opening measures of a dance that sound as if all the true banjos of the Solid South had combined to inveigle the forty-eight states of the Union into one grand community fox trot. The dance is based on "So Long Oo-Long," by Bert Kalmar and Harry Ruby, and it introduces "Jean," by Shelton Brooks. The record is a hummer. "Lovely Summertime" is another dance record that is a triumph. The waltz is Mr. Smith's own

18682 { **Hold Me**—Medley Fox Trot
10in. list
price 85c { **Wond'ring**—Fox Trot

Live dancers will root hard for this new pair of fox trots. "Hold Me" is well named. It is not only a good fox trot, but its very title is a lesson to a timid partner in the first duties of the dance. The saxophone has a "line of patter" like the barker of a side-show, and the accordion and the piano are nothing behind it in the direction of ready-wittedness. All three instruments have solo passages, dropping off now and then into odd and hilarious fantasies, but the three combining triumphantly at the right moment in the dance. The saxophone has some giddy chromatic scales allotted it—the scale that you hear when you

Van Eps Quartet

Joseph C. Smith's Orchestra

composition, and it is well named. It is full of summer languors; and now that summer has practically come to an end you will remember many things; but most of all, perhaps, you will remember the nights you danced or the dances you sat out on the veranda—the distant lights, the blinking fireflies, the moon above you, and the damp breath of the sea wind as you and *She* discovered one another. If you have memory of these things you will doubly enjoy the waltz.

Palace Trio

Selvin's Novelty Orchestra

play every key, black or white, on the piano. It tops off the dance with a few mild but curious whoops. "Hold Me" is by Art Hickman and Ben Black, and it introduces "Do You Know," by Ray McNamara and Bert Fitzgibbon. "Wond'ring" is another generous earful; it is a really remarkable dance record depending upon its sheer musical interest rather than upon grotesque effects. The fox-trot rhythm is smoothly yet vigorously kept, with flashes and outbursts of strong and splendid harmony. "Wond'ring" is by Lee David, whose "Clouds That Pass in the Night" it also introduces.



18680 { **Slow and Easy**

10in. list
price 85c { **What-cha Gonna Do When There Ain't No Jazz**

Esther Walker

Esther Walker

Esther Walker is lifting up her voice this month in a terrible warning. It is addressed to a man—"ma Honey Dear"; but he is advised in no uncertain accents that if he wants to get along with *her* he will go slow and easy. The composition itself, however, has a good catchy, whimsical melody and the accompaniment throws it into fine relief. The song is by Harry Williams and Norman Spencer. "What-cha Gonna Do," by Edgar Leslie and Pete Wendling, sets up the query as to what will become of an already arid world when the jazz goes out of existence. Parched lips cannot find the answer. So it is up to Miss Walker, already the songstress of one remarkable dirge to the days when the human whistle might have its wetting.

45179 { **Pickaninny Sleep-Song**

10in. list
price 1.00 { **Damon** (Bekehrte)

Two songs as unlike as may be, one from negro, the other from classical inspiration, together make up a lovely musical offering this month from Lucy Isabelle Marsh. "Pickaninny Sleep-Song" is one of the daintiest records Miss Marsh yet has made. If the young American mother do sn't croon over this song the next time she "counts the baby's



Esther Walker sits for her portrait

Lucy Isabelle Marsh

Lucy Isabelle Marsh

toes" it will be because she hasn't heard the record. "Pickaninny Sleep-Song" is by Van Zandt Wheeler and Lily Strickland. "Damon" is from a lyric of Goethe's, the music by Max Stange. *Damon*, the shepherd, sits piping in the woods at twilight a rocking, pastoral air which the voice sings as the refrain of the song. *Damon* kisses the narratrix, a young

girl, but she bids him cease and continue his playing instead. He does so, but the effect is to cast a spell over the girl, who cannot forget his music. She wanders about like one bewitched, the echoes of the music forever in her ears. Those fond of allegories may find in the song the idea that the girl has renounced love for music's sake. The words of the Pickaninny Sleep-Song are as follows:

Pickaninny Sleep-Song

You's jus' a liddle pickaninny,
Sleep mah baby so!
Lay yo haid on mammy's bres'

Shet yo eyes an' go ter res'
Mammy loves yer so,
Mammy loves yer so,
Sh! Sh! Sh!

You's jus' a liddle pickaninny,
A breathin' deep an' slow.
Sleepin' close to mammy's heart.
Eyes tight shet an' lips apart;
Mammy loves yer so!
Mammy loves yer so!
Sh! Sh! Sh! yer so.

You's jus' a liddle pickaninny,
But my! how you do grow;
Kinky haid an' black face shinin'
Lookin' at yer. sets me pinin'
Mammy loves yer so,
Mammy loves yer so,
Sh! Sh! Sh! yer so.

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18679 { Pretty Kitty Kelly

10in. list
price 85c. { Drifting

Charles Harrison has a great brogue song. It is called "Pretty Kitty Kelly." Everybody is singing it, and for all your dignity you soon will be singing it too. Of course it is Irish. It is a simple little ditty of a girl called Kitty Kelly, whose lover, this side of the water, is going home soon to the "old country." All that he does in the song is to state these facts—and all you will have to do is to hear them to succumb. The refrain of the song is in waltz time, and it is followed by a charming interlude for the violin and the harp. You will learn them all in a few minutes and then—keep still if you can! "Pretty Kitty Kelly" is by Harry Pease and Ed. G. Nelson. On the other side of the record the Peerless Quartet will sing for you a composition of quite different character. It is by Arthur J. Lamb and William C. Polla. It asks again the old question, "Where Are We Drifting?" and if there is no reply it is sweet with one's loved one to drift and to dream. A single voice announces the melody of the song, when the full

quartet answers. At the end of the first stanza orchestral instruments, in which the harp, the celesta, and the piano are prominent, introduce the melody of the "Barcarolle" from the Tales of Hoffmann with exquisite and appropriate effect.



Charles Harrison on a hike

ALPHABETICAL LIST OF JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST AND SEPTEMBER RECORDS

Which comprises all new Victor Records issued since the printing of the 1920 Victor Record Catalogue. This list, together with the Victor Record Catalogue and the Supplements of records in thirty foreign languages, constitute the complete list made for distribution in the United States.

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	List Price
ACCORDION —My Baby's Arms—Fox Trot and And He'd Say Oo-la-la—Pietro Addio a Napoli (Farewell to Naples) (Cottrau) In Italian Enrico Caruso	18625	10	.85
Adeste Fideles (2) First Nowell, Etc.	87312	10	1.25
Alabama Moon —Waltz—Hawaiian Trio	18664	10	.85
A la Luna (To the Moon) (Acosta-Zapata) In Spanish de Gogorza	18669	10	.85
ALCOCK, MERLE —Good Bye, Sweet Day and Meeting of the Waters	64847	10	1.25
ALDA, FRANCES, Soprano	45178	10	1.00
Bells of St. Mary's	Furber-Adams	64844	10 1.25
I'd Build a World in "The Heart of a Rose"	David-Nicholls	64893	10 1.25
If You Could Care (from As You Were)	Wimperis-Darewski	64859	10 1.25
Alexandria —Fox Trot and Oriental Stars—One-Step—Smith's Orchestra	18673	10	.85
Alice Blue Gown (from Irene)	Irene—Edith Day	45176	10 1.00
All Star —One-Step and Hy'n Dri—Fox Trot—All Star Trio	18675	10	.85
ALL STAR TRIO —See Dance Records			
All That I Want is You —Hart and Hand In Hand Again—Campbell-Burr	18658	10	.85
All the Quakers —Fox Trot and I Want a Daddy—All Star Trio	18626	10	.85
AMERICAN QUARTET			
Floatin' Down to Cotton Town and Wait Till You Get—Murray	18628	10	.85
America the Beautiful (2) Stars and Speed the Republic—Victor Band	18627	10	.85
And He'd Say Oo-la-la! —One-Step and My Baby's Arms—Fox Trot—Pietro	18625	10	.85
Angel Face —See I Might Be Your Once-in-a-While			
Apple Blossoms —Gems from and Gems from Irene—Victor Light Opera Co.	35697	12	1.35
Apple Blossoms —Medley One-Step			
and Carolina Sunshine—Waltz—Smith's Orchestra	18646	10	.85
Apple Blossoms —Who Can Tell (Kreisler) Violin Fritz Kreisler	64902	10	1.25
Apple Blossoms —See also Star of Love and You Are Free			
As You Were —If You Could Care (Wimperis-Darewski) Frances Alda	64859	10	1.25
BAKER, ELSIE, Contralto			
Sweet and Low and A Southern Lullaby—Baker	45174	10	1.00
BAND RECORDS			
America, the Beautiful (2) Stars of Night and Speed the Republic—Victor B	18627	10	.85
Comrades of the Legion—March and Who's Who in Navy Blue—March—Sousa's B	18683	10	.85
Haymakers, The and Lamplighter's Hornpipe—Victor Military Band	18637	10	.85
Barefoot Trail (Marion Phelps-Alvin S. Wiggers) John McCormack	64878	10	1.25
Bassoon Solo —Hungarian Fantasia—Gruner and Whirlwind—Flute Solo—Brooke	18684	10	.85
Behind Your Silken Veil —Fox Trot and Roses at Twilight—Jazzarimba O	18636	10	.85
Bell Hop Blues and You Know What I Mean—Al Bernard	18644	10	.85
Bells of St. Mary's (Furber-Adams) Frances Alda	64844	10	1.25
Berceuse (Chopin, Op. 57) Pianoforte Alfred Cortot	74623	12	1.75
BERNARD, AL —You Know What I Mean and Bell Hop Blues	18644	10	.85
BESANZONI, GABRIELLA, Contralto			
Carmen—Habenera In Italian Bizet	74613	12	1.75
Gioconda—Voce di donna In Italian Ponchielli	64876	10	1.25
Samson and Delilah—S'apre per te il mio cor (My Heart at Thy Voice) Italian	64877	10	1.25
BIESE, PAUL, and his Novelty Orch —See Dance Records			
Blacksmith (2) Buttercups and Wise Bird (2) Cuckoo Music—Littlefield	18649	10	.85
Blue Danube Waltz (J. Strauss) Philadelphia Orchestra	74627	12	1.75
Blue Diamonds —Burr and Love Nest (from Mary) John Steel	18676	10	.85
Bohème —Racconto di Rodolfo (Rudolph's Narrative) In Italian Harrold	74624	12	1.75
Bo-La-Bo —Fox Trot and Harem Life—Oriental Fox Trot—Biese's Orch	18654	10	.85

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	Est.	pr.
BRASLAU, SOPHIE, Contralto Greatest Miracle of All My Jesus, as Thou Wilt	Wardall-Guion Borthwick-Weber	64887 64845	10 10	1.25 1.25
BROOKE, ARTHUR —Whirlwind—Flute Solo and Hungarian Fantasia—Bassoon—Gruner		18684	10	.85
Buddha —Peerless Quartet and Let Me Dream—Sterling Trio		18653	10	.85
BURR, HENRY —See Blue Diamonds, Daddy You've Been a Mother, Mother's Hands, You Didn't Want Me and Was There Ever a Pal				
Bye-Lo —Dalhart and While Others are Building Castles—Steel		18635	10	.85
Call Me Thine Own (Romance from L'Eclair) (Halévy) Mabel Garrison		74612	12	1.75
Campane a Sera (Ave Maria) (Billi-Malfetti) In Italian Enrico Caruso		88615	12	1.75
CAMPBELL-BURR —See Duets, Vocal				
Carmen —Habanera (Love is Like a Wood Bird) In Italian Gabiella Besanzoni		74613	12	1.75
Carolina Sunshine —Waltz and Apple Blossoms—Medley One-Step—Joseph C. Smith's Orchestra		18646	10	.85
CARUSO, ENRICO, Tenor Addio a Napoli (Farewell to Naples) In Italian T. Cottreau		87312	10	1.25
Campane a Sera (Ave Maria) In Italian Billi-Malfetti		88615	12	1.75
Largo (from "Xerxes") In Italian Handel		88617	12	1.75
Love Me or Not Secchi		88616	12	1.75
Vieni Sul Mar! (Over the Sea) In Italian de Gogorza		87305	10	1.25
Chanson de la Touraine (Song of Touraine) In French de Gogorza		64862	10	1.25
Ching-a-Ling's Jazz Bazaar —Medley Fox Trot and Irene—Fox Trot—Smith's Orchestra		35695	12	1.35
Christ in Flanders and There is No Death—Lambert Murphy CLANCY and KENNA, Violin and Piano—See Dance Records		45175	10	1.00
Comrades of the Legion —March and Who's Who in Navy Blue—March—Souza's Band		18683	10	.85
CORTOT, ALFRED, Pianoforte Berceuse (Opus 57) Chopin		74623	12	1.75
Malagueña (Spanish Dance) I. Albeniz		64846	10	1.25
Cradle Song (Mozart) Alma Gluck		64590	10	1.25
CRESCENT TRIO Who'll Take the Place of Mary? and Marion—Grant-Murray		18671	10	.85
Crocodile —Fox Trot—Instrumental Qt. and I'll See You—Fox Trot—Palace Trio		18663	10	.85
Daddy, You've Been a Mother to Me —Burr and Just Like the Rose—C. Harrison		18656	10	.85
DALHART, VERNON, Bye-Lo and While Others are Building Castles—Steel Damon (Bekehrte) and Pickaninny Sleep-Song—Lucy Marsh		45179	10	1.00
DANCE RECORDS				
Alabama Moon—Waltz—Hawaian Trio and Wild Flower—Waltz—Ferera-Franchini		18669	10	.85
Alexandria—Fox Trot and Oriental Stars—One-Step—Smith's Orchestra		18673	10	.85
All Star—One-Step and Hy'n Dri—Fox Trot—All Star Trio		18675	10	.85
All the Quakers are Shakers—Fox Trot and I Want a Daddy—All Star Trio		18626	10	.85
And He'd Say Oo-la-la—One Step and My Baby's Arms—Fox Trot—Pietro		18625	10	.85
Apple Blossoms—Medley One-Step and Carolina Sunshine—Waltz—Smith's Orchestra		18646	10	.85
Behind Your Silken Veil—Fox Trot and Roses at Twilight—Jazzarimba Orchestra		18636	10	.85
Bo-La-Bo—Fox Trot and Harem Life—Oriental Fox Trot—Biese and Orchestra		18654	10	.85
Carolina Sunshine—Waltz and Apple Blossoms—Medley One-Step—Smith's Orchestra		18646	10	.85
Ching-a-Ling's Jazz Bazaar—Medley Fox Trot and Irene—Fox Trot—Smith's Orchestra		35695	12	1.35
Crocodile—Fox Trot—Wiedoeft—Wadsworth Quartet and I'll See You—Palace Trio		18663	10	.85
Dardanella—Fox Trot and My Isle of Golden Dreams—Waltz—Selvin's Orch		18633	10	.85
Desert Dreams—Fox Trot and La Veeda—Castilian Fox Trot—Green Bros.' Band		18667	10	.85
Drowsy Maggie—Medley of Reels—Touhey and Dublin Jig Medley—Clancy-Kenna		18639	10	.85
Dublin Jig Medley—Clancy-Kenna and Drowsy Maggie—Medley—Touhey		18639	10	.85
Fluffy Ruffles—One-Step and Poor Little Butterfly—Fox Trot—All Star Trio		18641	10	.85
Harem Life—Oriental Fox Trot and Bo-La-Bo—Fox Trot—Biese and Orch		18654	10	.85

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	Est.	pr.
DANCE RECORDS—Continued				
Hold Me—Med. Fox Trot—Palace Trio and Wond'ring—Fox Trot—Selvin's O.	18682	10	.85	
Hy'n Dri—Fox Trot and All Star—One-Step—All Star Trio	18675	10	.85	
I'll See You in C-U-B-A—Fox Trot—Palace Trio and Crocodile—Fox Trot—Quartet	18663	10	.85	
I Might Be Your "Once-in-a-While"—Fox Trot and Patches—Fox Trot—Smith's Orchestra	18629	10	.85	
In Your Arms—Medley Fox Trot—Selvin's Orchestra and That Naughty Waltz—Smith's Orchestra	18650	10	.85	
Irene—Medley Fox Trot and Ching-a-Ling's Jazz Bazaar—Fox Trot—Smith's Orchestra	35695	12	1.35	
I Want a Daddy Who Will Rock—Fox Trot and All the Quakers—All Star Trio	18626	10	.85	
Karavan—Fox Trot—Smith's Orchestra and When You're Alone—Fox Trot—Biese's Orchestra	18662	10	.85	
Keep Movin'—Fox Trot and You'd Be Surprised—One-Step—All Star Trio	18643	10	.85	
Lovely Summertime—Waltz—Smith's Orchestra and So Long Oo-Long—Fox Trot—Van Eps Quartet	18681	10	.85	
Love Nest—Medley Fox Trot and Young Man's Fancy—Smith's Orchestra	18678	10	.85	
Left All Alone Again Blues—Fox Trot and Whose Baby Are You—Smith's Orchestra	18661	10	.85	
My Baby's Arms—Fox Trot and And He'd Say Oo-la-la—One-Step—Pietro	18625	10	.85	
My Isle of Golden Dreams—Medley Waltz and Dardanella—Fox Trot—Selvin's Orchestra	18633	10	.85	
Mystery!—Medley Fox Trot and Oh!—Medley Fox Trot—Biese and his Orchestra	18647	10	.85	
Nobody but You—Medley Fox Trot—Palace Trio and Oh! By Jingol—Trot—All Star Trio	35696	12	1.35	
Nobody Knows—Medley One-Step and Oh! What a Pal—Waltz—Smith's Orchestra	18630	10	.85	
Oh! By Jingol!—Med. Fox Trot—All Star Trio and Nobody but You—Palace Trio	35696	12	1.35	
Oh!—Medley Fox Trot and Mystery!—Medley Fox Trot—Biese and his Orchestra	18647	10	.85	
Oh! What a Pal Was Mary—Medley Waltz and Nobody Knows—Joseph C. Smith's Orchestra	18630	10	.85	
On Miami Shore—Waltz and Peggy—Medley Fox Trot—Smith's Orch	18632	10	.85	
Oriental Stars—One-Step and Alexandria—Fox Trot—Smith's Orchestra	18673	10	.85	
Patches—Fox Trot and I Might Be—Medley Fox Trot—Smith's Orch	18629	10	.85	
Peggy—Medley Fox Trot and On Miami Shore—Waltz—Smith's Orch	18632	10	.85	
Poor Little Butterfly—Fox Trot and Fluffy Ruffles—One-Step—All Star Trio	18641	10	.85	
Rose of Washington Square—Medley Fox Trot and You Ain't Heard—All Star Trio	18659	10	.85	
Roses at Twilight—Medley Waltz and Behind Your Silken Veil—Jazzarimba Or.	18636	10	.85	
So Long Oo-Long—Fox Trot—Van Eps Quartet and Lovely Summertime—Waltz—Smith's Orchestra	18681	10	.85	
Swanee—One-Step and Venetian Moon—Fox Trot—All Star Trio	18651	10	.85	
Taxi—One-Step—Smith's Orch and Where the Lanterns Glow—Van Eps Trio	18640	10	.85	
That Naughty Waltz—Smith's Orch and In Your Arms—Medley Fox Trot—Selvin's O.	18650	10	.85	
Veeda, La—Castilian Fox Trot and Desert Dreams—Fox Trot—Green Bros.' Band	18667	10	.85	
Venetian Moon—Fox Trot and Swanee—One-Step—All Star Trio	18651	10	.85	
When You're Alone—Fox Trot—Biese's Orchestra and Karavan—Fox Trot—Smith's Orchestra	18662	10	.85	
Where the Lanterns Glow—Fox Trot—Van Eps Trio and Taxi—Smith's Orch	18640	10	.85	
Whose Baby Are You—Med. One-Step and Left All Alone Again—Smith's O.	18661	10	.85	
Wild Flower—Waltz—Ferera-Franchini and Alabama Moon—Waltz—Hawaian T.	18669	10	.85	
Wond'ring—Fox Trot—Selvin's O. and Hold Me—Med. Fox Trot—Palace Trio	18682	10	.85	
You Ain't Heard Nothing Yet—Med. Fox Trot and Rose of Wash. Sq.—All Star T	18659	10	.85	
You'd Be Surprised—Med. One-Step and Keep Movin'—All Star Trio	18643	10	.85	
Young Man's Fancy—Fox Trot and Love Nest—Medley Fox Trot—Smith's Orchestra	18678	10	.85	
Dardanella—Fox Trot and My Isle of Golden Dreams—Waltz—Selvin's Orch	18633	10	.85	
DAY, EDITH, Soprano —Irene and Alice Blue Gown (from Irene)	45176	10	1.00	
Dear Heart (Bingham-Mattei) Emilio de Gogorza	64836	10	1.25	
DE GOGORZA, EMILIO, Baritone				
A la Luna (To the Moon) In Spanish Acosta-Zapata	64847	10	1.25	
Chanson de la Touraine (Song of Touraine) In French Massenet	64862	10	1.25	
Dear Heart Bingham-Mattei	64836	10	1.25	
Each Shining Hour Glad Forster	64888	10	1.25	

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	List prc.
Desert Dreams—Fox Trot and La Veeda—Castilian Fox Trot—Green Bros.' Band	18667	10	.85
DESTINN, EMMY, Soprano			
Home! (Domà!) K. Horky-Arno M. Hess	87310	10	1.25
Last Tears (Posledni Slyz) In Bohemian	87306	10	1.25
Dew is Sparkling (Rubinstein-Elman) Violin Mischa Elman	64894	10	1.25
Don Giovanni—La ci darem la mano (Thy Little Hand) Italian Garrison-Werrenrath	87569	10	1.50
Don Pasquale—Cavatina (Quel Guardo—Glances So Soft) Italian Galli-Curci	74599	12	1.75
Dreaming Alone in the Twilight (Clemson-Moore) Werrenrath	64843	10	1.25
Drifting—Peerless Quartet and Pretty Kitty Kelly—Charles Harrison	18679	10	.85
Drink To Me Only With Thine Eyes (Arr. by Al. Pochon) Flonzaley Quartet	64874	10	1.25
Drowsy Maggie—Medley of Reels—Irish Pipes—Touhey and Dublin Jig—Duel	18639	10	.85
Dublin Jig Medley—Clancy-Kenna and Drowsy Maggie—Reels—Touhey	18639	10	.85
DUETS, VOCAL			
Hand in Hand Again—Campbell-Burr and All That I Want is You—Chas. Hart	18658	10	.85
I Am Climbing Mountains—Campbell-Burr and You Didn't Want Me—Burr	18620	10	.85
I'm Like a Ship Without a Sail—Hart-Shaw and Let the Rest of the World—Duel	18638	10	.85
Jesus, My Saviour and Let the Lower Lights Be Burning—Kline-Baker	45177	10	1.00
Let the Lower Lights Be Burning and Jesus, My Saviour—Kline-Baker	45177	10	1.00
Let the Rest of the World Go By—Spencer-Hart and I'm Like a Ship—Duel	18638	10	.85
Marion—Rachel Grant-Billy Murray and Who'll Take the Place—Crescent Trio	18671	10	.85
When the Harvest Moon is Shining—Hart-James and Mother's Hands—Burr	18668	10	.85
Duna (Pickhall-McGill) Reinald Werrenrath	64863	10	1.25
Each Shining Hour (Glad Forster) Emilio de Gogorza	64888	10	1.25
Eclair—Romance—Call Me Thine Own (Halévy) Mabel Garrison	74612	12	1.75
ELMAN, MISCHA, Violinist			
Dew is Sparkling Rubinstein-Elman	64894	10	1.25
Hymn to the Sun (from Coq d'Or) Rimsky-Korsakow	74597	12	1.75
Kol Nidrei (Op. 47) Max Bruch	74601	12	1.75
Scotch Pastoral (Op. 130, No. 2) Gustave Saenger	64884	10	1.25
Song Without Words (Op. 67, No. 6) (Cradle Song) Mendelssohn	74607	12	1.75
Espana Rapsodie (Alexis E. Chabrier) Philadelphia Orchestra	74621	12	1.75
FARRAR, GERALDINE, Soprano			
Sans Toi (Without Thee) In French d'Hardelot	87292	10	1.25
Star of Love (from "Apple Blossoms") LeBaron-Kreisler	87308	10	1.25
Zaza—Mamma usciva di Casa (Mother Has Gone) In Italian Leoncavallo	87311	10	1.25
FARRAR-DE LUCA—Zaza—Il Bacio (The Kiss) In Italian Leoncavallo	87568	10	1.50
Favorita—A tanto amor (Thou Flow'r Beloved) In Italian Renato Zaneli	74632	12	1.75
FERERA-FRANCHINI, Guitars—Wild Flower—Waltz and Alabama Moon—Trio	18669	10	.85
Filles de Cadix (Maids of Cadiz) (Delibes) In French Galli-Curci	64885	10	1.25
Floatin' Down to Cotton Town—American Qt and Wait Till You Get—Murray	18628	10	.85
FLONZALEY QUARTET			
Drink to Me Only With Thine Eyes Arr. by Alfred Pochon	64874	10	1.25
Quartet in F Major—Lento (Op. 96) Dvořák	74611	12	1.75
Quartet No. 3, in E Flat Minor—Scherzo (Op. 30) Tchaikowsky	64889	10	1.25
FLORENTINE QUARTET—To a Water-Lily and Spring Song (Mendelssohn)	18648	10	.85
Fluffy Ruffles—One-Step			
and Poor Little Butterfly—Medley Fox Trot—All Star Trio	18641	10	.85
Flute Solo—Whirlwind—Brooke and Hungarian Fantasia—Bassoon-Gruner	18684	10	.85
Fond Recollections (Popper, Op. 64, No. 1) Violoncello Kindler	64861	10	1.25
Forsaken (Koschat-Winternitz) Violin Fritz Kreisler	64873	10	1.25
Freckles and You'd Be Surprised—Billy Murray	18634	10	.85
GALLI-CURCI, AMELITA, Soprano			
Don Pasquale—Cavatina In Italian Donizetti	74599	12	1.75
Filles de Cadix (Maids of Cadiz) In French Delibes	64885	10	1.25
Lo, Here the Gentle Lark Shakespeare-Bishop	74608	12	1.75
Villanelle (The Swallows) In French Flute obb. Dell'Acqua	74639	12	1.75
GALLI-CURCI-DE LUCA—Rigoletto—Piangi fanciulla (Weep, My Child) Italian	87567	10	1.50
GARRISON, MABEL, Soprano			
Call Me Thine Own (from L'Eclair) Halévy	74612	12	1.75
Heaven is My Home Taylor-Sullivan	64891	10	1.25
GARRISON-WERRENATH			
Don Giovanni—La ci darem la mano Italian Mozart	87569	10	1.50
Gioconda—Vore di donna (Angelic Voice) In Italian Besanzoni	64876	10	1.25
Girl of the Golden West—Ch'ella mi creda (That She May Believe Me) Ital. Johnson	64886	10	1.25
Gitana, La (Arabo-Spanish Gypsy Song of the 18th Century) Violin Kreisler	64842	10	1.25
GLUCK, ALMA, Soprano—Cradle Song Mozart	64590	10	1.25

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Good-Bye (Tosti) Evan Williams	74550	12	1.75
Good-Bye, Sweet Day and Meeting of the Waters—Merle Alcock	45178	10	1.00
GRANT and MURRAY—See Duets, Vocal			
Greatest Miracle of All (Wardall-Guion)			
GREEN BROTHERS' NOVELTY BAND—See Dance Records			
GRUNER, WM.—Hungarian Fantasia—Bassoon Solo	64887	10	1.25
Gypsy Serenade (Serenade du Tsigane) (Valdez) Violin	18684	10	.85
*Hamlet—Brindisi, O vin, discaccia la tristezza In Italian (Thomas) Fritz Kreisler	64857	10	1.25
Hand in Hand Again—Campbell-Burr	88619	12	1.75
Harem Life—Oriental Fox Trot and All That I Want is You—Charles Hart	18658	10	.85
HARRISON, C.—See Just Like the Rose, Pretty Kitty Kelly and You're a Million Miles Bo-La-Bo—Fox Trot—Biese's Orch	18654	10	.85
HARROLD, ORVILLE, Tenor—Bohème—Racconto di Rodolfo In Italian Rittenhouse-Vanderpool	74624	12	1.75
Values (Another Hour With Thee)	64892	10	1.25
HART, CHARLES, Tenor—See All That I Want is You, also Duets			
HAWAIIAN TRIO			
Alabama Moon—Waltz and Wild Flower—Waltz—Fera-Franchini	18669	10	.85
Haymakers, The and Lamplighter's Hornpipe—Victor Military Band	18637	10	.85
Heaven is My Home (Taylor-Sullivan) Mabel Garrison	64891	10	1.25
HEIFETZ, JASCHA, Violinist			
Introduction and Tarantelle (Op. 43) de Sarasate	74626	12	1.75
Méditation (Op. 32) Alexandre Glazounow	64769	10	1.25
Minuet Porpora-Kreisler	64856	10	1.25
Nocturne in E Flat (Op. 9, No. 2) Chopin	74616	12	1.75
Romance (from D Minor Concerto, Op. 22) Wieniawski	74600	12	1.75
Her Bright Smile Haunts Me Still (W. T. Wrighton) Edward Johnson	64839	10	1.25
Herodiade—Vision Fugitive (Fleeting Vision) In French Werrenrath	74610	12	1.75
He Went in Like a Lion—Murray and How Sorry You'll Be—Walker	18657	10	.85
Hiawatha's Melody of Love—Sterling Trio and I'm Always Falling—Shaw	18660	10	.85
Hold Me—Medley Fox Trot—Palace Trio			
and Word ring—Fox Trot—Selvin's Orchestra	18682	10	.85
Home (Domà!) (K. Horky-Arno M. Hess) In Bohemian Emmy Destinn	87310	10	1.25
HOMER, MME.—MISS LOUISE HOMER—Last Night Halfdan Kjerulf	87570	10	1.50
HOMER, LOUISE, Contralto			
Messiah—Oh Thou That Tellest Good Tidings to Zion Handel	88614	12	1.75
Oh, Boys, Carry Me Long (with Male Qt.) Stephen C. Foster	87309	10	1.25
How Lovely Are the Messengers and If With All Your Hearts—Victor Orch	18655	10	.85
How Sorry You'll Be—Walker and He Went in Like a Lion—Murray	18657	10	.85
Hungarian Fantasia—Bassoon Solo—Gruner and Whirlwind—Flute Solo—Brooke	18684	10	.85
Hush My Babe (2) Happy Land and Lullaby from Erminie—Victor Orchestra	18622	10	.85
Hymn to the Sun (from Coq d'Or) (Rimsky-Korsakow) Violin—Mischa Elman	74597	12	1.75
Hy'n Dri—Fox Trot and All Star One-Step—All Star Trio	18675	10	.85
I Am Climbing Mountains—Campbell-Burr			
and You Didn't Want Me—Henry Burr	18620	10	.85
I'd Build a World in "The Heart of a Rose" (David-Nicholls) Frances Alda	64893	10	1.25
If With All Your Hearts and How Lovely Are the Messengers—Victor Orch	18655	10	.85
If You Could Care (from As You Were) (Wimperis-Darewski) Frances Alda	64859	10	1.25
I'll Always Be Waiting—Peerless Quartet and Now I Know—Shannon Fay	18642	10	.85
I'll See You in C-U-B-A and That's Worth While Waiting For—Murray	18652	10	.85
I'll See You in C-U-B-A—Fox Trot—Palace Trio and Crocodile—Trot—Quartet	18663	10	.85
I Love the Land of Old Black Joe and Tiddle-Dee Winks—Billy Murray	18677	10	.85
I'm Always Falling in Love—Shaw and Hiawatha's Melody—Sterling Trio	18660	10	.85
I Might Be Your Once-in-a-While and You Are Free—Olivia Kline	45173	10	1.00
I Might Be Your—Medley Fox Trot and Patches—Fox Trot—Smith's Orch	18629	10	.85
I'm Like a Ship Without a Sail—Hart-Shaw			
and Let the Rest of the World—Duel	18638	10	.85
In the Sweet Bye and Bye (Bennett-Webster) Schumann-Heink	87307	10	1.25
Introduction and Tarantelle (de Sarasate, Op. 43) Violin Jascha Heifetz	74626	12	1.75
Invitation to the Waltz (Weber) Philadelphia Orchestra	74598	12	1.75
In Your Arms—Medley Fox Trot—Selvin's Orchestra			
and That Naughty Waltz—Smith's Orchestra	18650	10	.85
Irene (from Irene) and Alice Blue Gown (from Irene) Edith Day	45176	10	1.00
Irene—Gems from and Gems from Apple Blossoms—Victor Light Opera Co.	35697	12	1.35
Irene—Medley Fox Trot and Ching-a-Ling's Jazz Bazaar—Fox Trot—Smith's Orch	35695	12	1.35

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I Think I'll Get Wed in the Summer (Lauder) Sir Harry Lauder	70125	12	1.25
I Want a Daddy Who Will Rock Me—Fox Trot and All the Quakers—All Star Trio	18626	10	.85
JAZZARIMBA ORCHESTRA—See Dance Records			
Jesus, My Saviour and Let the Lower Lights Be Burning—Kline-Baker	45177	10	1.00
JOHNSON, EDWARD, Tenor			
Girl of the Golden West—Ch'ella mi creda (That She May Believe Me) Italian	64886	10	1.25
Her Bright Smile Haunts Me Still W. T. Wrighton	64839	10	1.25
Land of the Long Ago Knight-Ray	64895	10	1.25
Pagliacci—Vesti la giubba (On With the Play) In Italian Leoncavallo	64840	10	1.25
Sunrise and You Arthur A. Penn	64864	10	1.25
Just Like the Rose—Charles Harrison			
and Daddy, You've Been a Mother to Me—Henry Burr	18656	10	.85
Karavan—Fox Trot—Smith's Orchestra and When You're Alone—Fox Trot—Biese's Orchestra	18662	10	.85
Keep Movin'—Fox Trot and You'd Be Surprised—Medley One-Step—All Star Trio	18643	10	.85
KINDLER, HANS, Violoncello			
Fond Recollections (Op. 64, No. 1) Popper	64861	10	1.25
Menuett Handel	64841	10	1.25
Oriente (from "Kaléidoscope," Op. 50, No. 9) César Cui	64896	10	1.25
KLINE, OLIVE—I Might Be Your Once-in-a-While and You Are Free	45173	10	1.00
KLINE-BAKER—Jesus, My Saviour and Let the Lower Lights Be Burning	45177	10	1.00
Kol Nidrei (Max Bruch, Op. 47) Violin Mischa Elman	74601	12	1.75
KREISLER, FRITZ, Violinist			
Forsaken Koschat-Winternitz	64873	10	1.25
Gypsy Serenade (Serenade du Tsigane) Valdez	64857	10	1.25
La Gitana (Arabo-Spanish Gypsy Song) 64842	10	1.25	
Who Can Tell (from "Apple Blossoms") Kreisler	64902	10	1.25
Lady of the Lake—Toils Are Pitch'd and They Bid Me Sleep—Littlefield	18674	10	.85
Lamplighter's Hornpipe and The Haymakers—Victor Military Band	18637	10	.85
Land of the Long Ago (Chas. Knight-Lilian Ray) Edward Johnson	64895	10	1.25
Largo (from Xerxes) (Handel) In Italian Enrico Caruso	88617	12	1.75
Last Night (Halfrdan Kjerulf) Mme. Homer-Miss Louise Homer	87570	10	1.50
Last Tears (Posledni Slzy) In Bohemian Emmy Destinn	87306	10	1.25
LAUDER, SIR HARRY—I Think I'll Get Wed in the Summer	70125	12	1.25
Left All Alone Again Blues—Fox Trot and Whose Baby Are You—Smith's Orchestra	18661	10	.85
Let Me Dream—Sterling Trio and Buddha—Peerless Quartet	18653	10	.85
Let the Lower Lights Be Burning and Jesus, My Saviour—Kline-Baker	45177	10	1.00
Let the Rest of the World Go By—Spencer-Hart and I'm Like a Ship—Duet	18638	10	.85
LITTLEFIELD, LAURA—See Toils Are Pitch'd and Wise Bird, etc.			
Lo, Here the Gentle Lark (Shakespeare-Bishop) Flute obb. Galli-Curci	74608	12	1.75
Los Ojos Negros (Black Eyes) (Alvarez) In Spanish Renato Zanelli	64858	10	1.25
Lovely Summertime—Waltz—Smith's Orchestra and So Long Oo-Long—Fox Trot—Van Eps Quartet	18681	10	.85
Love Me or Not (Secchi) and Young Man's Fancy—Fox Trot—Smith's Orchestra	18678	10	.85
Love Nest—from Mary (Steel) and Blue Diamonds—Burr	88616	12	1.75
Love Nest—Medley Fox Trot	18676	10	.85
Lullaby from Erminie and Hush My Babe—Victor Orchestra	18622	10	.85
Malagueña (Spanish Dance) (I. Albeniz) Pianoforte Alired Cortot	64846	10	1.25
Marion—Grant-Murray and Who'll Take the Place of Mary—Crescent Trio	18671	10	.85
MARSH, LUCY ISABELLE—Pickaninny Sleep-Song and Damon (Bekehrte)	45179	10	1.00
MARY—See Love Nest			
MCCORMACK, JOHN, Tenor			
Barefoot Trail Marion Phelps-Alvin S. Wiggers	64878	10	1.25
Only You E. K. R.-Edw. Schneider	64838	10	1.25
That Tumble Down Shack in Athlone Sanders	64837	10	1.25
When Night Descends (with Fritz Kreisler) Rachmaninoff	87571	10	1.50
Your Eyes Have Told Me So Kahn-Van Alstyne-Blaufuss	64860	10	1.25
Méditation (Alexandre Glazounov, Op. 32) Violin Jascha Heifetz	64769	10	1.25
Meeting of the Waters (Moore) and Good Bye, Sweet Day—Merle Alcock	45178	10	1.00
Menuett (Handel) Violoncello Hans Kindler	64841	10	1.25
Messiah—Oh Thou That Tellest Good Tidings to Zion (Handel) Homer	88614	12	1.75

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	List	prc.
Minuet (Porpora-Kreisler) Violin Jascha Heifetz	64856	10	1.25
Moon Shines on the Moonshine —Phillips and So Long! Oo-Long—Roberts	18672	10	.85
Mother's Hands —Burr and When the Harvest Moon is Shining—Hart-James	18668	10	.85
Mother's Prayer (2) Swing Song, Etc.			
MURPHY, LAMBERT, Tenor —and Skye-Boat Song, Etc.—Elizabeth Wheeler	18665	10	.85
MURRAY —See He Went in Like a Lion, I'll See You in C-U-B-A, I Love the Land, Profiteering Blues, That's Worth While, Tiddle-Dee Winks, Wait Till You Get Them and You'd Be Surprised	45175	10	1.00
My Baby's Arms —Medley Fox Trot and And He'd Say Oo-la-la—Pietro	18625	10	.85
My Isle of Golden Dreams —Waltz and Dardanella—Fox Trot—Selvin's Or	18633	10	.85
My Jesus, As Thou Wilt (Borthwick-Weber) Sophie Braslau	64845	10	1.25
My Sahara Rose and Oh, How I Laugh When I Think How I Cried—Roberts	18670	10	.85
Mystery! —Medley Fox Trot and Oh!—Medley Fox Trot—Biese and His Orch	18647	10	.85
NIGHT BOAT —Left All Alone Again Blues and Whose Baby Are You—Smith's Orchestra	18661	10	.85
Nobody but You —Medley Fox Trot—Palace Trio			
Nobody Knows —Medley One-Step and Oh! By Jingo!—All Star Trio	35696	12	1.35
Nocturne in E Flat (Chopin, Op. 9, No. 2) Violin Jascha Heifetz	18630	10	.85
Now I Know —Shannon Four and I'll Always Be Waiting for You—Peerless Quartet	18642	10	.85
Oh, Boys, Carry Me 'Long (Foster) (with Male Qt.) Louise Homer	87309	10	1.25
Oh! By Jingo! —Medley Fox Trot—All Star Trio and Nobody but You—Palace Trio	35696	12	1.35
Oh! By Jingo! —Young and Profiteering Blues—Murray	18666	10	.85
Oh, How I Laugh When I Think How I Cried and My Sahara Rose—Roberts	18670	10	.85
Oh!—Medley Fox Trot and Mystery!—Medley Fox Trot—Biese and His Orch	18647	10	.85
Oh! What a Pal Was Mary —Medley Waltz and Nobody Knows—Smith's Or	18630	10	.85
Old Folks at Home (Swanee River) (Foster) Ernestine Schumann-Heink	88620	12	1.75
Only You (Schneider) John McCormack	64838	10	1.25
On Miami Shore —Waltz and Peggu—Medley Fox Trot—Smith's Orchestra	18632	10	.85
ORCHESTRA RECORDS —See Dance Records, Philadelphia Orchestra			
Oriente (from "Kaléidoscope," Op. 50, No. 9) (Cui) Cello Kindler	64896	10	1.25
Oriental Star —One-Step and Alexandria—Fo Trot—Smith's Orchestra	18673	10	.85
Otello —Era la notte (Cassio's Dream) In Italian Titta Ruffo	88621	12	1.75
Pagliacci —Vesti la giubba (On With the Play) In Italian Johnson	64840	10	1.25
Pagliacci —Prologue, Part I (A Word) (Leoncavallo) In Italian Renato Zanelli	64831	10	1.25
Pagliacci —Prologue, Part II (So Then) (Leoncavallo) In Italian Renato Zanelli	64832	10	1.25
Palace Trio —See, Hold Me, I'll See You in C-U-B-A and Nobody but You			
Panurge —Chanson de la Touraine (Song of Touraine) In French de Gogorza	64862	10	1.25
Patches —Fox Trot and I Might Be Your Once-in-a-While—Fox Trot—Smith's Or	18629	10	.85
PEERLESS QT —See Buddha, Drifting and I'll Always Be Waiting for You			
Peggy —Medley Fox Trot and On Miami Shore—Waltz—Smith's Orchestra	18632	10	.85
PHILADELPHIA ORCHESTRA			
Blue Danube Waltz Johann Strauss	74627	12	1.75
España Rapsodie Alexis Emmanuel Chabrier	74621	12	1.75
Invitation to the Waltz Weber	74598	12	1.75
Rienzi Overture—Part I Wagner	74602	12	1.75
Rienzi Overture—Part II Wagner	74603	12	1.75
Symphony in G Minor—Menuetto Mozart	74609	12	1.75
PHILLIPS, SIDNEY			
Moon Shines on the Moonshine and So Long! Oo-Long—Roberts	18672	10	.85
PIANOFORTE SOLOS			
Malagueña (Spanish Dance) (Albeniz) Alfred Cortot	64846	10	1.25
Prelude in G Minor (Rachmaninoff, Op. 23, No. 5) Sergei Rachmaninoff	74628	12	1.75
Troika en traineeau (Tchaikowsky) Sergei Rachmaninoff	74630	12	1.75
Pickaninny Sleep-Song and Damon (Bekehrte) Lucy Marsh	45179	10	1.00
PIETRO, DEIRO			
My Baby's Arms—Fox Trot and And He'd Say Oo-la-la—1-Step	18625	10	.85
Prelude in G Minor (Rachmaninoff, Op. 23, No. 5) Rachmaninoff	74628	12	1.75
Poor Little Butterfly —Medley Fox Trot			
Prelude in G Minor (Rachmaninoff, Op. 23, No. 5) and Fluffy Ruffles—One-Step—All Star Trio	18641	10	.85
Pretty Kitty Kelly —Chas. Harrison and Rachmaninoff	74628	12	1.75
Profiteering Blues —Murray and Drifting—Peerless Quartet	18679	10	.85
Profiteering Blues —Murray and Oh! By Jingo!—Margaret Young	18666	10	.85
Quartet in F Major —Lento ("American" Qt.) (Dvořák, Op. 96) Flonzaley Qt	74611	12	1.75
Quartet No. 3, in E Flat Minor —Scherzo (Tchaikowsky, Op. 30) Flonzaley Qt	64889	10	1.25

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	List pr.
RACHMANINOFF, SERGEI, Pianist			
Prelude in G Minor (Op. 23, No. 5)	Rachmaninoff 74628	12	1.75
Troika en traineaux (In a Three-Horse Sleigh) (Op. 37, No. 11)	Tschaikowsky 74630	12	1.75
Rienzi Overture—Part I (Wagner)	Philadelphia Orchestra 74602	12	1.75
Rienzi Overture—Part II (Wagner)	Philadelphia Orchestra 74603	12	1.75
Rigoletto—Monologo—"Pari siamo" (We Are Equal) In Italian	Renato Zanelli 74622	12	1.75
*Rigoletto—Pari siamo (We Are Equal) In Italian	Titta Ruffo 88618	12	1.75
Rigoletto—Piangi fanciulla (Weep, My Child) In Italian	Galli-Curci-de Luca 87567	10	1.50
ROBERTS, VICTOR—Tenor			
Oh, How I Laugh When I Think How I Cried and My Sahara Rose 18670	10	.85	
So Long! Oo-Long and Moon Shines on the Moonshine—Phillips 18672	10	.85	
Rock-a-Bye, Baby (2) Sweet and Low, Etc.			
and Adeste Fideles, Etc.—Victor Orchestra 18664	10	.85	
Romance (from D Minor Concerto, Op. 22) (Wieniawski) Violin	Heifetz 74600	12	1.75
Rose of Washington Square—Med. Fox Trot and You Ain't Heard—Trot—All Star Trio	18659	10	.85
Roses at Twilight—Waltz and Behind Your Silken Veil—Fox Trot—Jazzarimba Or	18636	10	.85
RUFFO, TITTA, Baritone			
†Hamlet—Brindisi—O vin, discaccia la tristezza In Italian	Thomas 88619	12	1.75
Otello—Era la notte (Cassio's Dream) In Italian	Verdi 88621	12	1.75
†Rigoletto—Pari siamo (We Are Equal) In Italian	Verdi 88618	12	1.75
Samson and Delilah—S'apre per te il mio cor (My Heart) In Italian	Besanzoni 64877	10	1.25
Sans Toi (Without Thee) (Hugo d'Hardelot) In French	Farrar 87292	10	1.25
SCHUMANN-HEINK, ERNESTINE, Contralto			
In the Sweet Bye and Bye	Bennett-Webster 87307	10	1.25
Old Folks at Home (Swanee River)	Stephen C. Foster 88620	12	1.75
Thy Beaming Eyes	MacDowell 87288	10	1.25
Scotch Pastorale (Gustave Saenger, Op. 130, No. 2) Violin	Mischa Elman 64884	10	1.25
SELVIN'S NOVELTY ORCHESTRA—See Dance Records			
SHANNON FOUR—See Now I Know and There's a Lot of Blue-Eyed Marys			
SHAW, ELLIOTT			
I'm Always Falling in Love and Hiawatha's Melody—Sterling Trio 18660	10	.85	
She's a Good Fellow—Gems and Gems from Sometime—Victor Light Opera Co. 35694	12	1.35	
Skye-Boat Song (2) Hills of Tyrol and Mother's Prayer, Etc.—E. Wheeler 18665	10	.85	
Slow and Easy (An Indigo Fantasia) and What-cha Gonna Do—Walker 18680	10	.85	
SMITH'S ORCHESTRA—See Dance Records			
So Long! Oo-Long—Victor Roberts and Moon Shines on the Moonshine—Phillips 18672	10	.85	
So Long Oo-Long—Fox Trot—Van Eps Quartet			
Sometime—Gems and Gems from She's a Good Fellow—Victor Light Op. Co. 35694	12	1.35	
Song Without Words (Cradle Song) (Op. 67 No. 6) (Mendelssohn) Violin	Elman 74607	12	1.75
SOUSA'S BAND—See Band Records			
Southern Lullaby (Terry) and Sweet and Low (Royce-Johnson) Elsie Baker 45174	10	1.00	
Speed the Republic (2) Onward Christian Soldiers and America—Victor B 18627	10	.85	
SPENCER-HART—See Duets, Vocal			
Spring Song (Mendelssohn) and To a Water-Lily (MacDowell) Florentine Quartet 18648	10	.85	
Star of Love (from "Apple Blossoms") (LeBaron-Kreisler) Geraldine Farrar 87308	10	1.25	
STEEL, JOHN—See Love Nest and While Others Are Building Castles			
STERLING TRIO—See Hiawatha's Melody, Let Me Dream and Wonderful Pal			
Sunrise and You (Penn) Edward Johnson 64864	10	1.25	
Swanee—One-Step and Venetian Moon—Fox Trot—All Star Trio 18651	10	.85	
Sweet and Low (Royce-Johnson) and A Southern Lullaby—Elsie Baker 45174	10	1.00	
Symphony in G Minor—Menuetto (Mozart) Philadelphia Orchestra 74609	12	1.75	
Taxi—One-Step—Smith's Or. and Where the Lanterns Glow—Van Eps Trio 18640	10	.85	
That Naughty Waltz—Smith's Orchestra			
and In Your Arms—Medley Fox Trot—Selvin's Orchestra 18650	10	.85	
That Tumble Down Shack in Athlone	John McCormack 64837	10	1.25
That's Worth While Waiting For and I'll See You in C-U-B-A—Murray 18652	10	.85	
There Is No Death and Christ in Flanders—Lambert Murphy 45175	10	1.00	
There's a Lot of Blue-Eyed Marys—Shannon Four and Wonderful Pal—Trio 18631	10	.85	
They Bid Me Sleep and Toils Are Pitch'd (from Lady of Lake) Littlefield 18674	10	.85	
Thy Beaming Eyes (Gardner-MacDowell) Schumann-Heink 87288	10	1.25	
Tiddle-Dee Winks and I Love the Land of Old Black Joe—Murray 18677	10	.85	

* See "Ruffo."

† These Titta Ruffo records have been remade and will appear in the next edition of the Victor Record Catalogue under the new numbers as given above.

List of Jan., Feb., March, April, May, June, July, Aug. and Sept. Records	Number	Size	List pr.
To a Water-Lily (MacDowell) and Spring Song (Mendelssohn) Florentine Quartet 18648	10	.85	
Toils Are Pitch'd and They Bid Me Sleep—Laura Littlefield 18674	10	.85	
TOUHEY, Irish Pipes			
Drowsy Maggie—Reels and Dublin Jig—Clancy-Kenna 18639	10	.85	
Troika en traineaux (In a Three-Horse Sleigh) Piano/forte Rachmaninoff 74630	12	1.75	
Values (Another Hour With Thee) (Rittenhouse-Vanderpool) Harrold 64892	10	1.25	
VAN EPS TRIO—Van Eps Quartet—See Dance Records			
Veeda, La—Castilian Fox Trot and Desert Dreams—Fox Trot—Green Bros.' Band 18667	10	.85	
Venetian Moon—Fox Trot and Swanee—One-Step—All Star Trio 18651	10	.85	
VICTOR LIGHT OPERA CO.			
Gems from Apple Blossoms and Gems from Irene—V. Light Opera Co. 35697	12	1.35	
Gems from She's a Good Fellow and Sometime 35694	12	1.35	
Vieni Sul Mar! (Over the Sea) In Italian			
Villanelle (The Swallows) (Dell'Acqua) Flute obb. Enrico Caruso 87305	10	1.25	
VIOLIN RECORDS—See Elman, Heifetz, and Kreisler			
VIOLONCELLO RECORDS—See Kindler			
Wait Till You Get Them Up in the Air—Murray and Floatin' Down—Amer. Qi 18628	10	.85	
WALKER, ESTHER			
How Serry You'll Be and He Went in Like a Lion—Murray 18657	10	.85	
Slow and Easy (An Indigo Fantasia) and What-cha Gonna Do—Walker 18680	10	.85	
Was There Ever a Pal Like You—Burr and You're a Million Miles—Harrison 18645	10	.85	
WERENRATH, REINALD			
Dreaming Alone in the Twilight			
Duna	Clemson-Moore 64843	10	1.25
Herodiade—Vision Fugitive (Fleeting Vision) In French	Pickhall-McGill 64863	10	1.25
What-cha Gonna Do When There Ain't No Jazz and Slow and Easy—Walker 74610	12	1.75	
WHAT'S IN A NAME—Young Man's Fancy—Fox Trot and Love Nest—Smith's Or. 18680	10	.85	
When Night Descends (Rachmaninoff, Op. 4, No. 3) McCormack-Kreisler 87571	10	1.50	
WHEELER, E.—Skye-Boat Song (2) Hills of Tyrol and Mother's Prayer, Etc. 18665	10	.85	
When the Harvest Moon is Shining—Hart-James and Mother's Hands—Burr 18668	10	.85	
When You're Alone—Fox Trot—Biese's Or. and Karavan—Fox Trot—Smith's Or. 18662	10	.85	
Where the Lanterns Glow—Med. Fox Trot—Van Eps Trio and Taxi—Smith's Or. 18640	10	.85	
While Others Are Building Castles—Steel and Bye-Lo—Dalhart 18635	10	.85	
Whirlwind—Flute Solo—Brooke and Hungarian Fantasia—Bassoon Solo—Gruner 18684	10	.85	
Who Can Tell (From Apple Blossoms) (Kreisler) Violin Fritz Kreisler 64902	10	1.25	
Who'll Take the Place of Mary?—Crescent Trio and Marion—Grant-Murray 18671	10	.85	
Whose Baby Are You—One-Step and Left All Alone Again—Fox T—Smith's Or. 18661	10	.85	
Who's Who in Navy Blue—March and Comrades of the Legion—March—Souza's B 18683	10	.85	
Wiedoeft—Wadsworth Quartet—See Dance Records			
Wild Flower—Waltz—Fercera-Franchini and Alabama Moon—Waltz—Hawaiian Trio 18669	10	.85	
WILLIAMS, EVAN, Tenor			
Good-Bye	Tosti 74550	12	1.75
Wise Bird (2) Cuckoo Music, Etc. and Blacksmith, Etc.—Laura Littlefield 18649	10	.85	
Wonderful Pal—Sterling Trio and There's a Lot of Blue-Eyed Marys—Shannon Four 18631	10	.85	
Wond'ring—Jazz Trot—Selvin's Or. and Hold Me—Medley Fox Trot—Palace Trio 18682	10	.85	
YERKES FOX-TARIMBA ORCHESTRA—See Dance Records			
You Ain't Heard Nothing—Fox Trot			
and Rose of Washington Square—All Star Trio 18659	10	.85	
You Are Free and I Might Be Your Once-in-a-While—Kline 45173	10	1.00	
You'd Be Surprised and Freckles—Billy Murray 18634	10	.85	
You'd Be Surprised—Medley One-Step and Keep Movin'—Fox Trot—All Star Trio 18643	10	.85	
You Didn't Want Me When You Had Me—Burr and I Am Climbing—Duel 18620	10	.85	
You Know What I Mean and Bell Hop Blues—Al. Bernard 18644	10	.85	
Young Man's Fancy—Fox Trot and Love Nest—Medley Fox Trot—Smith's Or. 18678	10	.85	
YOUNG, MARGARET			
Oh! By Jingo! and Profiteering Blues—Murray 18666	10	.85	
You're a Million Miles from Nowhere—C. Harrison and Was There Ever—Burr 18645	10	.85	
Your Eyes Have Told Me So (Kahn-Blaufuss) John McCormack 64860	10	1.25	
ZANELLI, RENATO, Baritone			
Favorita—A tanto amor (Thou Flow'r Beloved) In Italian	Donizetti 74632	12	1.75
Los Ojos Negros (Black Eyes) In Spanish	Alvarez 64858	10	1.25
Pagliacci—Prologue, Part I (A Word) In Italian	Leoncavallo 64831	10	1.25
Pagliacci—Prologue, Part II (So Then) In Italian	Leoncavallo 64832	10	1.25
Rigoletto—Monologo "Pari siamo" (We Are Equal) In Italian	Verdi 74622	12	1.75
Zaza—Il Bacio (The Kiss) (Leoncavallo) In Italian	Farrar-de Luca 87568	10	1.50
ZAZA—Mamma usciva di Casa (Mother has Gone) In Italian	Farrar 87311	10	1.25

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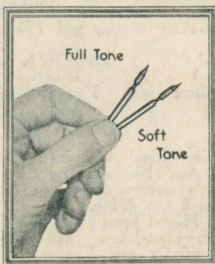
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