

THE TIMES AS REFLECTED IN THE VICTOR BLACK LABEL
MILITARY BAND RECORDINGS FROM 1900 TO 1930*

by

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Part 3. The Phasing Out of the Professionals

The POOP Period, which extended from 1917 to 1930, covered years of great social and economic changes. A partial list of influences that buffeted the military (concert) band music of those years includes World War I, jazz, the post-war recession, dance bands, radio, travel, the electrical recording, technological developments, affluent times, the stock market crash and economic paralysis or the Great Depression. All of this and more brought about the elimination of the professional civilian recording (and touring) band.

The lengthy exposition of concert band activities which follows is complicated by the number of recording organizations and the withdrawal of the concert band as a conduit for the dissemination of up-to-the-minute popular music.

It should be noted that the term 'military' band was a misnomer. None of the professional civilian bands were parade bands. The use of 'military' implied a precise and proper style that embodied a dignity reminiscent of the many fine marching bands of the latter part of the 19th century. Only the service bands remained military in nature. The terms 'military' and 'concert' bands are used hereafter interchangeably since the Victor Company, at times, continued to label the house band the Victor Military Band.

The Sousa Band had unleashed recorded syncopation on the world during the late 1890's and early 1900's. Ragtime-type rhythms pervaded a considerable amount of the popular music giving an added 'snap' to the beat. The dancing craze, which erupted between 1908 and 1910, became the most important factor in the production of records.

The forces of New Orleans improvisational music began to seep into recordings. Hints of this came through Jim Reese Europe's early Victor (1912-1913) and Pathe (1919) releases. Ford Dabney's influences, to a lesser extent, were felt on Vocalion (1917-1919) issues. W. C. Handy's Orchestra on Columbia (1915) (particularly the blues) and Wilbur Sweatman's Orchestra, also on Columbia, among others, provided recorded impetus to the change that was coming. The major catalyst was provided by the Original Dixieland Jazz Band. Beginning in 1917 (2-26) and extending into 1919 the ODJB provided the Victor Company with a series of recordings that had an immense appeal to the public and resulted in large sales.

*This is the third part of a three-part series.

Simultaneously popular orchestras such as those of Joseph C. Smith (1917), Harold Veo (1917), Joseph Knecht (1918), Nicholas Orlando (1919), Ben Selvin (1919), Paul Whiteman (1920), the Benson Orchestra (1920) and many others, not the least of which were small groups that included Rudy Wiedoeft (1918), the All Star Trio (1919), and the Green Brothers (1920) eroded the base of the military band.

Traditional use of the military band as a medium to play the popular songs, show tunes, rag time, 'southern' selections and music for dancing purposes began to wane as the recordings from 1913-1917 increased in numbers. The cliches in the arrangements became wearisome and down-right banal. In listening to these recordings of 1917 and 1918, one is struck by the similarities heard in the early double-faced recordings of 1909-1912.

The popularity of the professional concert band began to diminish for another reason: alternative economic opportunities were at hand for the travelling musician with the advent of WWI. Additionally, the concept of building a town band, which had flourished from pre-Civil War days and which had reached a peak in the 1890's, gave way to easy access to towns and cities where a wide variety of entertainment was available. No longer was the big musical event of the season the visit by Liberati's, Iness', Sousa's, Ellery's or Brooke's Marine Band.

The War was recognized quickly by the Victor Company with the release of 4 sides of bugle calls: 18306 (6-8-17) and 18324 (6-9-17) by Culver Military Academy Bugler W. G. Johnston. George M. Cohan's "Over There-One Step" 18370-A (8-9-17) was followed (8-16-17) by 18370-B-"Where Do We Go From Here?-March & One Step" (Wenrich); 18371-B-"The Girl I Left Behind Me-Medley March"; and 18371-A-"A Hot Time In The Old Town To-Night-Medley March"; 18471-B-"Liberty Forever! March" (Enrico Caruso-Vincenzo Belleza) (5-3-18)/-A-"The Volunteers-March" (Lieut. J. P. Sousa, USNRF) (5-3-18), all directed by Joseph Pasternack; and 72176-B-"Marchemos A Berlin-Marcha Himno" (Casas-Ugarte) (10-25-18), with Rosario Bourdon conducting. A 'patriotic' educational release 18279-A/-B- (4-30-17) featured William Sterling Battis, bugler Emil Keneke and drummer William Reitz performing "The Call To The Colors" and "The Flag Goes By" (Bennett).

Further demand for patriotic/military music was met when 3 fifes, 4 bugles and 3 drums of the Field Music of the Seventh Regiment, N.G.N.Y. recorded (5-26-17) 18299-A-"Army 2/4 March" ("Flower of Edinborough" and "Blackberry Blossom")/-B-"Quickstep 6/8 March" ("Bonnie Briar Bush"-Fifes and "Steady Step"-Bugles). On 2-16-18 Rosario Bourdon led the Victor Band in a selection for the Italian market: 72108-A-"L'Entrata Trionfale in Gorizia" (Marcia Militare) ("Triumphant Entry Into Gorizia") (Alfred Sturchio).

Patrick Conway and His Band made their annual summer pilgrimage to the Victor studios during early July, 1917, coincidental with their appearance at Willow Grove Park, and recorded several patriotic

selections: (7-9-17) 18345-A-"For Your Country and My Country-Medley One Step" from For Your Country and My Country (Berlin), including "Let's All Be Americans Now" (Berlin-Leslie-Meyer); (7-10-17) 35649-A-"Good-Bye Broadway, Hello France!-Medley One Step", which included "Good-Bye Broadway, Hello France!" (Billy Baskette); (7-10-17) 72288-B-"The Cavalry Wiggle-One Step" (J. O. Brockenshire); and (7-13-17) 18360-A-"Naval Reserve March" (Sousa). No war-related recordings were made by the Band during 1918.

However, Naval Reservist John Philip Sousa, in a burst of patriotic fervor, personally directed the Sousa Band for the first time on records on 12-21-17. Evidently the 63-year-old conductor relented on his promise not to contribute his services to 'canned' music. Instrumentation of the Band consisted of 10 clarinets, 2 oboes, 3 flutes, piccolo, 7 cornets, 4 trombones, 4 horns, 2 bassoons, baritone horn, 2 tubas, harp and 2 traps. Twenty-two of the players were Sousa men. Released were 18430-B-"The Liberty Loan March"/-A-"The U.S. Field Artillery", both Sousa compositions. 18504-A-"Sabre and Spurs March"/-B-"Solid Men To The Front-March", also Sousa compositions, were recorded on 9-6-18. A 'Special Band' of Victor house men and eighteen 'extra' men from the Sousa organization combined under the release name of 'Sousa's Band'.

With the War over Arthur Pryor and His Band recorded (12-10-18) 18559-A-"The Rainbow Division March" (Danny Nirella) and echoes of the War could be heard through Joseph Pasternack's Victor Military Band recordings (2-12-19) of 18534-A-"Madelon-One Step March" ("I'll Be True To The Whole Regiment") (Louis Bosquet-Camille Robert), with a vocal chorus in French by Marcel Journet/-B-"Marche Francaise" ("The Mar-seillaise Hymn") (D.W. Reeves).

Last 'hurrahs' came in the form of (10-2-19) 18572-B-"Bullets and Bayonets-March" (Sousa), with Pasternack directing a 'Sousa' Band and (6-10-20) 19425-B-"Heroes All" (Dedicated to General Pershing's A.E.F.) (Emil Keneke) with the Victor Band, Pasternack conducting. 'Taps' were sounded (10-2-19) with the appearance of 35709-B-"The Golden Star" (Memorial March) (Sousa), again by Pasternack and the 'Sousa' Band.

Turning to the mainstream of recordings, the Victor Military (Concert) Band, under the direction of Joseph Pasternack, continued to be the most prolific recording organization during 1917. In fact the only two important bands to record during 1917 were the VMB and Conway's Band. Nineteen sides of popular selections were recorded for dancing. For example, four sides made on 1-18-17 were 35619-A-"It's Not Your Nationality-Medley Fox Trot" (5 tunes, 5 composers); 18252-A-"Spooky-Spooks-F.T."; 35618-B-"Honolulu, America Loves You-Medley One Step" (5 tunes, 10 composers); and 35619-A-"How's Every Little Thing In Dixie-Medley One Step" (5 tunes, 4 composers). The growth pattern of public interest in Hawaiian music ran a close parallel to the dance craze mentioned in Part 2. "A Period of Dance, Show, Educational and Foreign Offerings", which appeared in the ARSC Journal, 1976, Vol. VIII, No. 1, pp. 9-10, and has continued through all the years since. Not so

with the music of the 'south'. Minstrelsy and the vast bulk of 'southern' songs, with their racial connotations, peaked in popularity between 1890 and 1910 and faded from the musical scene by the 1920's.

Other releases included 18252-B-"They're Wearing 'em Higher In Hawaii-Medley One Step" (Halsey K. Mohr-Nat Vincent) and 35638-A-"Have A Heart-Medley One Step" (Jerome Kern) (2-13-17); 35621-B-"Love O' Mile-One Step" (Kern) and 18209-A-"Boy Scouts of America March" (Sousa), with whistling effects by J.S. MacDonald, S.H. Rous and F.W. Rous (2-20-17); 18267-B-"Poppy Time In Old Japan-Medley F.T." (Will E. Dulmage) (2-27-17); 35628-B-"Put On Your Slippers and Fill Up Your Pipe-Medley One Step" (Albert Von Tilzer) and 18267-A-"From Here To Shanghai-Medley One Step" (Irving Berlin) (3-13-17); 35629-B-"Way Down In Iowa I'm Going To Hide Away-Medley F.T." and 35628-A-"The Honolulu Hicki Boola Boo-Medley F.T." (3-20-17); 35634-A-"Hawaiian Butterfly-Medley F.T." (B. Baskette-J. Santly) and 35635-A-"I Can Hear The Ukeleles Calling Me-Medley F.T." (Herman Paley) (4-20-17); 35629-A-"America, Here's My Boy-Medley One Step" (Arthur Lange) and 35634-B-"When It's Circus Day Back Home-Medley One Step" (J. Glogan) (4-26-17); 18370-B-"Where Do We Go From Here-March & One Step" (Percy Wenrich) and 35654-B-"Sailing Away On The Henry Clay-Medley One Step" (8-16-17); and 18406-A-"Cheer Up 'Liza-Medley F.T."/-B-"Melody Land-Medley One Step" (both from the New York Hippodrome production Cheer Up) (Raymond Hubbell) (10-8-17). All of the sessions were directed by Pasternack.

During 1917 the Victor Military Band supplied the educational market with 12 sides. A sample of elementary school selections recorded on 6-18-17 included 18368-A-"Farandole"/-B-"Lott Ist Tod"; 18356-A-"Old Zip Coon"/-B-"The Lady of the Lake"; 18367-A-"The Circle"/-B-"Hull's Victory"; and 18331-A-"Arkansaw Traveler"/-B-"Soldiers' Joy". Miss Elizabeth Burchenal supervised the proceedings at the recording sessions. Recent information indicates that both Miss Burchenal and Miss Crampton were music teachers and supervisors in the Public Schools in New York City, and not in Philadelphia, as mentioned in Part 2.

While a host of declining trends concerning concert band music during these years will be traced, the growth of the number of ethnic recordings produced was rapid. Of course, most titles sold at a rate of no more than one to three thousand, a viable economic amount for the times. The in-house designations for ethnic records were 'U.S. Foreign' and 'Export'. It is difficult to understand the difference as the writer has found about equal amounts of each type in the U.S. For the most part, distinctive types of labels for each country/category do not exist. Exceptions can be found in the 90000 Export series and certain of the electrical Latin America Export releases. However, data concerning the use of needles (located on the label between eight and nine o'clock near the spindle hole) frequently was described in a foreign language. It is hoped that further research might follow. A basic assumption is that 'U.S. Foreign' designated records were for U.S. consumption and 'Export' records were sent outside the country as well as being sold in the U.S.

The following are ethnic market recordings made by the Victor Band during 1917: 69568-A-"Jarni Polka" by the Victor Band (Foreign-Domestic; Bohemian) (4-20-17); 72325-A-"Lumir Polka" by the Viktor Kapela with Pasternack directing (Foreign-Domestic; Bohemian) and 69597-A-"Jeszcze Polska nie zginela Polenz" (Adama Wronskiego) by Kapela Victor, also with Pasternack directing (Foreign-Domestic; Polish) (4-26-17); 69797-A/-B-"Aires Andaluces-Parte 1 y 2", 69798-A-"Bellezas Chihuahenses-Marcha"/-B-"Luz Vals" (A. Pacheco) and 69880-A-"Presa del Enfante-Marcha" (A. Pacheco) by Banda Victor with Rosario Bourdon conducting (Export; Latin) (9-7-17); 69827-A-"Kovarna v lese" ("Forge in the Forest-Polka") (E. Stolc-arr. F. Tryner), 72325-B-"Moravo, Moravo" ("Moravia, Moravia-Waltz") (Cermak-Upravil A. Grill) and 69827-B-"Opuste na" ("Forsaken-Polka Two Step") (F. Karasek-arr. Luis Vitak) by Ceska Vojenska Kapela (King's U.S. Foreign Band) with E.T. King leading (U.S. Foreign; Bohemian) (10-23-17); 72074-B-"Rznij Walenty-Mazur-Part 1" ("Play Valentine-Mazurka") (Adam Wronski), 72403-B-"Rznij Walenty-Mazur-Part 2" ("Play Valentine-Mazurka") (A. Wronski), 72403-A-"Pyacka Polka" ("Drinking Song-Polka") (Kridlovka), 69875-A-"Slowik Polka" ("Slovak-Polka") (K.W. Grigaitis) and 72074-A-"Cieszmy sie-Polka" ("Be Merry-Polka") (W. Osmanski) played by Banda Viktora (King's U.S. Foreign Band) with E.T. King leading (U.S. Foreign; Polish) (11-16-17); 69882-A-"Besadora-Polca" (Mauricio Jarra)/-B-"Secreto Amoroso-Schottisch" (M. Jarra) (also 73240-B-"Love's Secret-Schottische"), 69883-A-"!Ole las Mujeres!-Paso Doble" (M. Jarra)/-B-"Alma-Vals" (M. Jarra) and 69884-A-"Jesusita-Two Step" (A.B. Duran)/-B-"Blancas y Negras-2 Danzas" (A. Rodriguez) played by Banda Victor with Rosario Bourdon on the podium (Export; Latin) (11-27-17); 69885-A-"Bogota Futuro-Marcha One Step" (Lievano)/-B-"Danza de los Zipas-Danza" (Lievano) and 69933-B-"Marcha Morazon-Marcha" (J. Aberle) played by Banda Victor with Bourdon (Export; Colombian) (12-6-17); and 69940-A-"Maria Esteta Danza" ("Mary Stella") (M. Jarra)/-B-"Guerrillero-Marcha" (M. Jarra) (Export; Latin), 69941-B-"Honor y Gloria-Vals" (Quirino F. Mendoza y Cortes) and 69962-A-"Variedades-Danzon" (Augustin Pazos-arr. Josef M. Santisleban) played by Banda Victor with Bourdon (Export; Mexican) (12-14-17).

Recorded output during 1917-1918 by the Victor Military Band totalled 22 12" and 94 10" sides. Seventeen of the 12" records were made during 1917 and 15 were made prior to 4-26-17, evidence that the popular dance medley as played by the military band was on the decline. Categorization of the 10" records results in the following breakdown: Domestic/Popular--10 medleys (8 one-step, 1 march, 1 fox trot), 2 one-step marches, 2 fox trots and 1 march; Educational--23; U.S. Foreign--5 marches, 8 polkas, 1 waltz, 2 mazurkas and 2 hymns; and Export--6 marches, 6 waltzes, 3 polkas, 3 paso dobles, 1 tango, 3 schottisch, 9 danzas, 1 hymn, 2 songs, 1 two-step and 3 one-steps.

Returning to the mainstream of the Victor Band recordings, E.T. King directed 3 Lithuanian selections on 1-4-18. Bourdon took a turn on 1-8-18 with 3 Mexican and one Columbian selections for the Export market and on 1-17-18 in four Mexican market selections and 69933-A-"Himno Nacional Salvador" ("Saludemos la Patria") (J. Aberle). Pasternack returned for 4 selections on 1-29-18: 18437-A-"Tickle Toe-Medley

F.T." (from the musical farce Going Up) (Louis A. Hirsch-arr. R. L. Halle); 18442-A-"Long Boy-Medley One Step" (Barclay Walker-arr. Halle); 18437-B-"Going Up-Medley One Step" (from Going Up); and 18442-B-"Indianola-F.T." (S.R. Henry-D. Onivas).

Three Roumanian and a Yiddish selection were recorded under Pasternack's baton in Camden on 2-26-18. All were patriotic: 72073-A-"Queen Marie" ("Marside Cavalerie") (M. Margaritescu) concerns the monarchy while 72359-A-"Tzurik Kein Zion" ("Back to Zion") (Antique Intermezzo March) (J. M. Rumshisky) refers to what was then the dream of a homeland in Palestine. On 4-3-18, three selections were made for the schools.

Pasternack returned (5-3-18) to conduct two popular medleys: 35765-A-"The Rainbow Girl-Medley F.T." (Hirsch, which included 1.--"I'll Think Of You (Will You Think Of Me)", 2.--"My Rainbow Girl", 3.--"Alimony Blues" and 4.--"Mister Drummer"/-B-"Oh Lady! Lady!-Medley F.T. (Kern), which included 1.--"You Found Me and I Found You", 2.--"When All The Ships Come Sailing Home" and 3.--17777-A-"Seven Jumps" and 18491-A-"Green Mountain Volunteers (Haste to the Wedding)"; four on 5-14-18; 18490-A-"Old Dan Tucker"/-B-"Speed the Plow", 18616-B-"Portland Fancy" (No. 1. "Texarkana", No. 2. "Young America Hornpipe") and 18637-A-"The Haymakers" (No. 1 "Magnolia Reel", No. 2. "Staten Island"); and two by Bourdon: 18490-B-"The White Cockade" and 18600-B-"French Reel". Pasternack returned for Educational sides on 8-13-18 and 10-25-18.

The Conway Band recordings represented a highly diversified repertoire. Marches, the latest dance tunes, nostalgic selections, Latin market songs and dances, medleys, Broadway show tunes, syncopated sentiment from Dixie, Bert Williams-Spencer Williams-Charles Warfield-Clarence Jones hits, tin pan alley tunes, ragtime, paraphrases and parodies, trombone smears, musical oddities, patriotic hymns, H. Benne Henton saxophone solo accompaniments along with Polish mazurkas and schottisch, all recorded on 7-2, 7-3, 7-5, 7-6 and 7-9 through 7-13-17, represent some of the most dynamic performances made by the acoustical process. More than any other representation of this era, the Conway Band has a universal appeal not only through recorded content but superb musical performance and technical excellence on the part of the Victor Company recording engineers. Happily, most of the 32 sides of these sessions are easily obtainable today. The collector of jazz/big band is urged to locate the domestic issues because of the 'bridge' position the Band occupies between the staid reading organizations and the improvisational type groups. Conway's Band frequently cuts loose.

Here are a few samples: 18339-B-"Battle of Gettysburgh" (Descriptive March) (E.T. Paull) (7-2); 35645-A-"Midnight Frolic-Medley F.T." (Dave Stamper), which includes "When I Hear That Jazz Band Play", "Just You and Me" and "Same Old Moon", (7-2); 35645-B-"Indiana-Medley One Step" (James Hanley-Halsey Mohr-L. Seifert-M.H. Rosenfeld-L. Porter) (7-3); 18359-B-"More Candy-One Step" (Mel B. Kaufman) (7-3); 35646-A-"Mother, Dixie and You-Medley F.T." (H. Johnson-Joe Santly-Harry Jentes-

Ernest Bruer) (7-3)/-B-"I Ain't Got Nobody-Medley F.T." (Charles Warfield-Spencer Williams-Charles M. Jones) (7-5); 35664-A-"Wonderful Girl, Good Night-Medley One Step" (Harry Von Tilzer) (7-5); 69576-B-"Suplicas de Amor-Mazurka" (Alfredo Pacheco) (7-6); 18345-A-"For Your Country and My Country-Medley One Step" (Irving Berlin-Leslie-George Meyer) (7-9); "When You and I Were Young, Maggie (J. A. Butterfield-arr. G. H. Reeves), with H. Benne Henton playing the saxophone solo (7-9); 18607-B-"Repasz Band-March & Two Step" (Charles G. Sweeley-arr. Harry J. Lincoln) (7-10); and 18360-B-"The White Rose March" ("Built on Themes from C.C. Fields' Nittanus") (Sousa) (7-13).

Conway's Band held its last recording sessions with the Victor Company during the week of 7-8 to 7-12-18. Sixty-three takes resulted in 13 sides for Export and 2 for the Educational market. Six were Mexican: 72267-A-"Adelita-One Step"/-B-"Alfredo Baquerizo Moreno-Paso Doble" (V.M. Cortes); 72268-A-"Cadena de Rosas-Danza" (M.E. Jarra)/-B-"Anhelos-Danza" (M. Lerdo de Tejada) and 72269-A-"Sangre Mexicana-Paso Doble" (S. Souflee)/-B-"Sarah-Two Step" (Alberto M. Alvarado); one Italian: 72108-B-"Marcia Guardia Italiano" ("Italian Guards March") (A. Sturchio); two Lithuanian: 72106-A-"Aguonele" ("Poppy Dance") (V. Nickus)/-B-(1) "Suktinis" (Round Dance), (2) "Klumpakojis" (Clog Dance) (V. Nickus); and four Polish: 72214-A-"Tesknota Za Ojczyzna Marsz" ("Longing for the Homeland-March") (W. Kroupa)/-B-"Kotka Polka" ("Kitty Polka") (J. Krygier); and 72258-A-"Gdy Narod Do Boju! Marsz" ("When the Nation Goes to Battle-March")/-B-"Albert Marsz" ("Albert-March") (Zharmonizowat W. K. Grigaitis). The Educational release was 18519-A-"Old Folks at Home" ("Swanee River") (Foster) and "Juanita" (Mrs. Norton)/-B-"Old Black Joe" (Foster) and "Massa's in de Cold Cold Ground" (Foster), all accompaniment to songs in Community Songs, published by Birchard. Shortly thereafter, Patrick Conway transferred his recording activities to the Okeh Company.

In overviewing recording activities during 1917-1918, it is apparent and timely to state that the Victor Company had on call a core of musicians (for purposes of this article, wind and percussion players) who were paid by the job and not under contract. In the case of the 'house' conductors, it is likely contractual arrangements were made. Unlike the Edison Company, documentary evidence has not been found to substantiate these deductions. In conversations with French horn player A. A. Tomei, a surviving 'house' artist of the late 20's, the claims are valid.

From 1-16-17 through 6-18-17, the only band to record was the 'house' band, with an intermittent schedule. Presumably the orchestra and other house ensembles supporting vocalists were active at other times, also without a regular daily commitment. In other words, the performer was literally 'on call', probably from week to week, had no written agreement, and normally was free from mid to late afternoon to pursue his playing and teaching activities. There is no evidence of evening recording sessions.

All activity for the 'house' band ceased when the Conway Band sessions were held (7-2 through 7-13-17) and there is no evidence that

Conway employed 'house' musicians as additions to his 24 member roster. The Victor Band resumed activities on 8-9 and continued into 1918. Twenty-two of the 39 players in the Sousa Band, which recorded on 12-21, were 'extra men' ('house' men). Again, the only band to record from the beginning of 1918 to 6-14 was the 'house' band. The Louhi Band (Finnish) (7-5) and Conway's Band (24 members) (7-8 through 7-12) appear to have hired no 'house' men. The Victor Band resumed on 8-13, supplied the 'Special Band' (Sousa's) with 18 'extra men' on 9-6, and continued through 10-25. Pryor's Band (11-18 through 11-22 and 12-9 through 12-13) may have included 'house' musicians but the entry book does not specify such. In looking forward and backwards, the pattern remained the same. Where are the employment documents (the payroll sheets)? No one at RCA seems to know.

One week after the War ended, Arthur Pryor and His Band began a pattern of recording activities that was to extend almost to the end of the acoustical era (10-31-24) and then for a twelve-month period after the introduction of the electrical process (11-6-25 through 10-16-26). Included was the re-recording of previously-issued titles using the original matrix numbers with chronologically-current take numbers. The electrical issues were assigned new matrix and commercial numbers. Readers are reminded that these take numbers appear at 9 o'clock stamped between label and last groove. It is also of interest to note that many of these post-War reissues are found infrequently, adding a dimension to collecting those records which otherwise appear to this day to be commonplace. Needless to say, this revelation has sent the writer scurrying to check takes with the resultant woeful realization that a number are missing and many an opportunity to fill in gaps has passed.

These re-recorded issues appeared on the Victor 'plain' label. The early double-sided discs were released with 'awards' and 'patent' information on the label with one of the following dates: August 25, 1908, June 1, 1910 (infrequently), May 1, 1912, and without a date. During 1913, the 'plain' label appeared and those records from the 16000 and early 17000 10" popular series that were continued carried the new label (this was also true of the 35000 12" popular series as well as the ethnic music numbers scattered from 62000 into the 70000's).

17228-B-"The Blue Danube Waltz" (Johann Strauss) was previously recorded by the Pryor Band on 5-22-08. It first appeared briefly during 1913 with the May 1, 1912 'award' label. No take number is evident on the two copies which the writer has examined. The die could have become clogged. Another explanation: Since the original matrix (and commercial) number of the tune was stamped on the record (343), which dates back to the original 7" Sousa Band recording of October 1900, it is possible that these discs were made from the original 10" master cut on 8-4-03 by the Sousa Band (though the Sousa Band 10" release was take 3)! The lack of a take number frequently was an indication that take 1 was used. Take 5 (5-22-08) was released with a plain label at the end of 1913 and take 9 was made on 11-20-18. Who cares? For the listener who enjoys more than one performance of a work, for the unusual (infrequently bizarre)

that occasionally crops up and for the collector who has to have one of each, there is pleasure and comfort. No major label change followed until the orthophonic was introduced for electrical records during 1925. One other complicating factor: The size of the 'plain' label appeared in four different measurements.

It would seem that re-recordings, or reissues, were emphasized for three reasons: The wear on original masters, the continuing popularity of certain selections and an assumption that the bands of the day could no longer identify directly with the current popular music scene. Of course the reissues from mid 1925 on were electricals supplanting the acousticals.

The exploitation of popular music was being effected primarily by the dance orchestra. The 'strands' of musical types that the military band picked up from the 1890's became so numerous and 'entwined' by 1913 that the 'rope' of recorded concert band music was at its 'tightest' for the next three years. The 'unravelling' process was not felt until 1917 and within the year the 'new' medium of popular music cut into these 'strands'. A few new marches by Sousa and other contemporary compositions continued to appear. A bell-curve shaped flow and ebb of ethnic music from 1920 to 1930 partially related to current affairs but more frequently reflected feelings of nostalgia.

With the phasing out of most professional bands during the 1920's, the university bands enjoyed a brief period of market interest from October 1925 to October 1926.

During 1918 Pryor's Band re-recorded previous issues from 11-18 through 11-22 and again from 12-9 through 12-13. (An interesting footnote to the 11-18-18 session in the Entry Book reads: "For instrumentation and list of men in this engagement please refer to Recording Dept. H"! Unfortunately, none of this information was listed in the Entry Books during those years.)

After the post-War recession had spent its course, the Pryor Band reappeared for recording dates and, again, the main function was re-recording previous works. Exceptions were 18970-B-"The Kilties March" (S.F. Morris) (7-22-22); 18997-A/-B-"Reminiscences of Ireland, Part 1 & Part 2" (12-8-22); and an old 'chestnut', 19118-B-"The Mill In The Forest" (R. Eilenberg) (12-8-22).

Post-War sentiments were expressed through 19635-A-"With Trumpet and Drum" (A.F. Weldon)/-B-"Pershing Patrol" (Herbert Phillis) (10-9-23) and false labeling entered the picture with 18768-B-"The National Centennial March" (W.H. Santelmann), ascribed to the United States Marine Band on 11-2-23.

Of 96 sides recorded between 11-18-18 and 10-31-24, 76 were reissues for the domestic market and 10 for the U.S. Foreign/Export markets. During 1926, the Band produced 38 sides from 10 sessions. Again, the primary aim was to replace previous issues with the 'new' sound. On

5-13-26 the Entry Book lists the following 11 "Men of the Regulary Orchestra"! (house performers) in addition to 29 members of the Pryor Band: Fred Pfaff (tuba), Ed Vozella (clar.), E. Scarpa (clar.), William H. Reitz (traps), Edward Wardwell (tbn.), William Gruner (basoon), William Adams (oboe), Clement Barone (flute), Emil Keneke (cornet), Solly Kohen (Saul Caston) (cornet) and Fred Schrader (tbn.). 20726-B-"The Gridiron Club March" (Sousa) and 20054-B-"The Sesqui-Centennial Exposition March" (Sousa) were mislabeled as Sousa Band performances. However 20054-A-"Philadelphia All The Time March" (Dieck-Murphy-Shisler), with a male chorus of Franklyn Baur, Lambert Murphy, Lewis James, Clifford Cairns, Charles W. Stohl, Harold Simonds, John Vandersloot, Philip W. Cooke and Fred Homer, was attributed to the Pryor Band. Yet another side was credited to the Sousa Band (10-5-26): 20726-A-"The Pride of the Wolverines" (Sousa). Arthur Pryor's recording career on 10-16-26 with 20304-A-"La Marseillaise"/-B-"La Brabanconne", fittingly, with reissues for 17688-A/-B-, and with an unissued re-recording of "Cujus Animam" from Stabat Mater (Rossini), featuring a trombone solo he immortalized on 8-28-03 (A2472, 2472 and 31106) with the Sousa Band accompanying.

Sousa Band recordings were made infrequently from 1917 to 1928. The March King's third and final appearance with the Sousa Band on discs was on 3-29-23 in New York City. The personnel consisted of 6 clarinets, flute, 6 cornets, 3 trombones, baritone horn, 2 tubas and traps. Two more new Sousa marches were recorded: 19056-A-"Nobles of the Mystic Shrine"/-B-"The Dauntless Battalion". It seems altogether fitting that Sousa, who spent a considerable portion of his career in the Philadelphia area, married a Philadelphia girl, celebrated the Centennial and Sesqui-Centennial in the 'City of Brotherly Love', and was the featured performer at almost all of the Willow Grove Park Concert Seasons from 1896 to 1925, would dedicate the last march he recorded "To Colonel Hyatt, the Faculty and Cadets of the Pennsylvania Military College (now Widener College) in Chester", a suburb of Philadelphia.

Fourteen other Sousa Band recording sessions were conducted by Joseph Pasternack (4), Nathaniel Shilkret (7), Arthur Pryor (2) and Rosario Bourdon (1). These sessions included 10 newly composed Sousa marches, 19 reissues of Sousa marches, 3 re-recordings of "Under The Double Eagle" (J.F. Wagner) and 1 of "La Paloma" (Yradier). With a gap of nearly three years between the final two Sousa Band recording dates, Rosario Bourdon, on 5-28-29, led the Band in two of Sousa's last marches: 22020-A-"Golden Jubilee"/-B-"Riders of the Flag".

As a result of the interesting revelations in James Smart's The Sousa Band, A Discography, Library of Congress, 1970, old time Sousa bandmen and band buffs were surprised to find out that John Philip Sousa was referred to as the Conductor on the label of only one recording. On 9-4-26, in conjunction with Sesqui-Centennial activities in Philadelphia, Sousa directed the Philadelphia Rapid Transit Company Band (in existence from 1922 to 1947 and conducted by Albert E. Eckenroth) in two Sousa marches: 20192-A-"Power and Glory, the March of the Mitten

Men"/-B-"The Thunderer". In addition to 12 cornets, 9 trombones, 12 clarinets, 2 piccolos, 7 saxophones, 4 French horns, 4 alto horns, 2 baritone horns, 7 tubas, 4 drums and a xylophone, 14 bugles and 7 drummers were included for the performance of the "Thunderer".

As a historical 'aside', the professional bands that frequented the Berliner and Victor studios in Philadelphia and Camden combined appearances at Willow Grove Park, about five miles from the Philadelphia City limits and twelve miles from City Hall. Mr. Thomas E. Mitten, President and owner of the Philadelphia Rapid Transit Company, built Willow Grove Park and extended the trolley service to link the City with his enterprise. It is an interesting coincidence that the rise of the acceptance of the disc, the popularity of the military (concert) band, and the years of professional concerts at Willow Grove are the same (1896-1925). The correlation of recording dates in Camden and Philadelphia and appearances at Willow Grove Park is possible. A complete set of Willow Grove Park Concert Programs sleeps in shelf dust at the Logan Circle Branch of the Free Library of the City of Philadelphia. A virtually-completed history of the Willow Grove Park Concerts exists unpublished, in manuscript form, ten years after the decease of author-band historian Arthur Wise.

At its peak, the PRT Band consisted of six units. The Pipe Band and the all-black Field Music group each recorded two sides on 9-17-26. Mr. Eckenroth led the Band in the final session on 9-23-26 in 20220-A-"Semper Fidelis March" (Sousa)/-B-"Our Fighting Men March" (M. S. Rocereto).

Of particular interest in the POOP period are the following two lists, when related to the events of the times, still, no doubt, fresh in the minds of some readers. See Tables I and II.

The Victor 'house' Band exemplifies best the drop in both numbers of recording sessions and sides made, no doubt reflecting the lack of personnel to make records, a dearth of materials used in making discs, and the post-war recession. Contrary to some opinion, however, the effect of the introduction of radio broadcasting seems not to have been negative. As radio grew, so did the demand, or production, for Victor Company band records. The following Victor Band figures tell the story:

TABLE III. THE VICTOR MILITARY (CONCERT) BAND RECORDING ENGAGEMENTS AND SIDES RELEASED (1917-1931)

<u>YEAR</u>	<u>RECORDING SESSIONS</u>	<u>SIDES RELEASED</u>
1917	26	74
1918	15	46
1919	12	32
1920	9	25
1921	7	21
1922	8	26
1923	22	63

TABLE III (Continued)

<u>YEAR</u>	<u>RECORDING SESSIONS</u>	<u>SIDES RELEASED</u>
1924	20	60
1925	18	45
1926	20	59
1927	16	49
1928	11	35
1929	11	34
1930	4	14
1931	0	0

An economic parallel can be drawn from the number of Lincoln pennies minted during the same years.*

TABLE IV. TOTAL MINTAGE OF LINCOLN CENTS (1917-1931)

<u>YEAR</u>	<u>PHILADELPHIA</u>	<u>DENVER</u>	<u>SAN FRANCISCO</u>
1917	196,429,785	55,120,000	32,620,000
1918	288,104,634	47,830,000	34,680,000
1919	329,021,000	57,154,000	139,760,000
1920	310,165,000	49,280,000	46,220,000
1921	39,157,000	---	15,274,000
1922	---	7,160,000	---
1923	74,723,000	---	8,700,000
1924	75,178,000	2,520,000	11,696,000
1925	139,949,000	22,580,000	26,380,000
1926	157,088,000	28,020,000	4,550,000
1927	144,440,000	27,170,000	14,276,000
1928	134,116,000	31,120,000	17,266,000
1929	185,262,000	41,730,000	50,148,000
1930	157,415,000	40,100,000	24,286,000
1931	19,396,000	4,480,000	866,000

The U.S. Foreign/Export market became the primary activity of the Victor Band from 1917 to 1930. Much of the collecting excitement of this period is to be found in trying to locate these recordings. On 3-6-19 72263-A-"Little Bit More-F.T."/-B-"Aray! One Step" (Francisco Santiago) were recorded for Philippine export while 72405-B-"Ituzaingo-Marcha Official Argentina" (arr. Juan Portel) and 72275-A-"Ojos de Aguila-Mazurka" (E. Navarro) (Southwestern and Spanish-Mexican) were made for the Latin trade. Again, on 3-20-19, 72288-A-"Fox Trot de las Companas" (V. Pastallo y Viladomat) (Argentine), 72274-A-"Vida del Alma Schottisch" (Juan M. Sosa) (Spanish-Mexican)/-B-"Blanca Vals" (V. Campodonico) (Spanish-Mexican) and 72275-B-"Conchita Danza" (F. Sancedo) give a clear picture that recordings for dancing purposes were in demand and that the various indigenous types of dance orchestras of Central and South America were in the early stages of development and imitation in

*Coin Prices, #74, September 1980, Iola, Wisconsin 54945, p. 26.

the U.S. The flood of tango and other types of dance music recorded for the Latin countries became significant with the advent of electrical recordings. The Victor files contain data about thousands of these discs made throughout the 78 rpm era. It was as if there was no Great Depression in the Latin market. Dancing records appeared in inverse proportion to 'hard times'.

The following is a list of all the U.S. Foreign/Export records made by the Victor 'house' Band in the U.S. from 1917 through 1930:

TABLE V. NATIONALITIES AND NUMBER OF SIDES RELEASED OF THE VICTOR COMPANY BAND FOR U.S. FOREIGN/EXPORT CONSUMPTION (1917-1930)

Latin (unclassified)	66	Germany	45
Mexico	35	Poland	37
Colombia	14	Italy	25
Peru	10	Bohemia	16
Bolivia	8	Lithuania	10
Haiti	7	Philippines	7
Salvador	7	Greece	4
Argentina	5	Japan	4
Costa Rica	4	Roumania	3
Cuba	3	Slovakia	3
Dominican Republic	3	Bulgaria	2
Panama	3	Denmark	2
Venezuela	3	Ireland	2
Nicaragua	2	Portugal	2
Brazil	1	Sweden	2
Chile	1	Ukraine	2
Guatemala	<u>1</u>	Yiddish	<u>1</u>
Subtotals	173		167
TOTAL	340		

Two points emerge from the above figures: Catering to the Latin interests was more important than the production of records for other U.S. ethnic neighborhoods and exporting to European countries was not a significant factor.

The Latin figures are interesting from another point of view: While specific reference is made to Southwestern U.S. markets, Table V shows a demand even with a number of trips made by Victor Company recording technicians to the Caribbean countries, such as Mexico, Cuba, Puerto Rico, Venezuela and Colombia from 1906 to 1912, and the notable twelve-month trip taken to countries in the Caribbean area, through the Panama Canal, down the west coast of South America and up the east coast during 1917. The latter is a fascinating saga of adventure with the elements and human failures described in colorful detail along side of ledger entries.

Space does not permit listing each ethnic record as it appeared in chronological order. It is assumed the reader needs no imagination in

understanding why not a single German market record appeared from 1917 to 2-19-23. Likewise it is also understandable that schottisch, landler, polkas and the like, but no marches, were the first to reappear.

A random sampling of the Victor Band output with some implied connotations follows: (5-16-19) 72357-B-"Inno di Garibaldi" ("Garibaldi's Hymn") (Luigi Mercantini) by Banda Militare Victor (Pasternack, Dir.); (12-9-19) 77419-B-"From Slovakia-March", "Zo Slovenska-Pochod", "Ze Slovace-Pochod" (E. Stolc) by Medzinarodna Banda (International Band) (Pasternack, Dir.); (4-8-20) 72666-A-"Mexico Bello-Vals" (M. Lerdo de Tejada) and 72668-A-"Las Refugiadas-Danza" (arr. Alfredo Pacheco) both by Banda Gonzalez (Gugliermo Gonzalez, Dir.); (6-21-21) 73066-A-"Stambul-F.T. Oriental" (Alfonso Esparza Oteo), 73068-B-"La Vampiro-Polka" (Mauricio E. Jarra) and 73112-B-"Corazon De Fuego-Vals" (Jarra) played by Banda Victor (Lucino Nava, Dir.); (12-19-22) 73686-A-"The World at Peace-March", "Swiat w Spokoju-Marsz", "Der Welt-Friedens-Marsch", "Svet v miru-Pochod", "Pasaulis eina prie taikos-Marsas" (S.J. Wejtysiak) (Polish) played by the Victor Band (Shilkret, Dir.) (the reader can observe that in some cases as many as five nationalities were targeted with a single label release); and 73698-B-"Pattuglia Africana Marcia" ("African Patrol March") (Francesco De Leo) (Italian) played by Banda Sinfonica (Shilkret); (7-10-23) 77230-A-"Millionaire's Polka", "Millionari", "Miljonierius", "Miljonarjeua", "Miljunaseva" (Geo. Cmolik) (Bohemian) played by P. Raner's Band (P. Raner, Dir.); (5-9-24) 77582-A-"Mussolini-Marcia Trionfale" ("Mussolini-Triumphal March") (Robert De Socio) played by Banda Sinfonica (Shilkret, Dir.); (5-26-25) 78266-A-"General Calles-Marcha" (Juan Vazquez) played by Banda Internacional (Shilkret, Dir.); (11-20-25) 78429-A-"Unser Hindenburg" (L. Brodo-M. Werner-Kersten) played by Victor Kapelle mit Ivan Frank mit Chor; (6-6-27) 80043-B-"Colorados de Bolivia-Marcha" (G. Reinlods-M. Mancilla) played by Banda Internacional (Robles, Dir.); (4-20-28) 5-68995-A-"Emfang der deutschen Fliegerheiden in Mitchell Field" (mit Sieges marsch von Prof. Aug. J. Koehl) ("Reception of the German Flying Heroes at Mitchell Field") by Manhattan Quartet und Victor Militarkapelle (Leonard Joy, Dir.); and (3-1-29) (commercial number not yet located) "Maria, Meringue" (Populaire Haitienne) (Occide Jeanty) played by Banda Internacional (Robles, Dir.).

On June 17, 1930 the Victor Band (A. Cibelli, Dir.) made its last four U.S. Foreign sides at the 46th Street, New York City Studio: "Heroes De Granaditos-Marcha" and "15 De Septiembre-Marcha" (both by J. Vasquez), "L'Appassionata-Mazurka" (F. Rizzi) and "Santiago-Vals" (A. Corbin). This session included 5 clarinets, piccolo, 2 saxophones, 2 cornets, 3 trombones, baritone horn, 3 French horns, tuba and 2 trap men.

In covering the 150,000 plus blue cards contained in the RCA files the writer has methodically transcribed band record data from about 110,000. Those left still have to be covered for a proposed catalog, The Victor Company Military (Concert) Band 78 rpm Recordings, 1900-1957. It is hoped the reader would understand that the omissions here and

later, in reference to the Creatore Band, represent research yet to be done. These are the only examples presented where direct label information is currently lacking.

An overview of the Victor Band domestic recordings includes (6-10-20) 18683-A-"Comrades of the Legion-March" (Sousa)/-B-"Who's Who In Navy Blue-March" (Sousa) (Pasternack, Dir.), both of which are ascribed to the Sousa Band; (4-5-21) 18752-A-"On the Campus-March" (Sousa) (Pasternack, Dir.), again, credited to the Sousa Band; (6-19-24) 19425-A-"W. Freeland Kendrick-March" (Keneke) (Shilkret, Dir.); 21919-A-"Dixie" (Dan Emmet) sung by the Victor Mixed Chorus and Band (Bourdon, Dir.); (12-28-28) 21841-A-"Onward Christian Soldiers" (S. Baring Gould-Arthur Sullivan) (to supercede 16419-B-)/-B-"Battle Hymn of the Republic" (Julia Ward Howe-W. Steffe), also performed by the Victor Mixed Chorus and Band (Bourdon, Dir.); (7-5-29) 22096-A-"The Monastery Bells" (Lefebure Wely-Arr. M.C. Meyrelles) played by the Victor Concert Band with Carson Robison whistling (Bourdon, Dir.); and (7-1-30) 22940-A-"Hands Across the Sea-March" (Sousa)/-B-"The Royal Welsh Fusiliers-March" (Sousa) recorded by the Victor Band and released under the Sousa Band name (Bourdon, Dir.). With one exception in the late 1930's this was the last Victor Band recording date.

Readers of Part 2, pp. 8-9, may remember that an exposition of 'Educational' records was presented. Beginning in 1912 the Victor Military Band, Pryor's Band and Sousa's Band recorded selections primarily directed at the elementary grades. The Victor Band, by far the dominant organization in the educational field; recorded for this market from 1912 to 1919 and from 1923 to 1930. Classifications that appear on labels include 'instrumental rhythms and combinations', 'marching', 'trotting', 'skipping' and others. Types of music were marches, folk dances, quadrilles, reels, schottisch, singing games, patriotic tunes, national airs, popular songs and ballads of the past, melodies of various sorts, Christmas songs and more. Some records were prepared for the demonstration of instruments of the orchestra in solo form, in various combinations and as a complete orchestra. Frequently the Victor Band recorded accompaniments for songs found in publications such as Childrens Old and New Songs, A. Flanagan, Chicago, 1901; Community Songs, Birchard Co., Boston, 1917 and The Golden Book of Favorite Songs, Hall & McCreary Col, Chicago, 1915 & 1923.

While the writer recognizes that collecting 'Educational' recordings is a rather remote category, readers may be interested in these observations: The basically uncluttered musical nature of these records was cause for the production of vignettes of great beauty and most of the records are hard to find as production generally ranged from 200 to 2,000.

Since an important part of discographical writing entails listing composer credits, whenever possible, a comparable effort is made to give resources from which 'Educational' recordings were obtained. The following are in their order of appearance in the Entry Books and on the

labels: Universal School Music Series, Hinds, Hayden & Eldridge, 1924; National Dances of Ireland (Elizabeth Burchenal), A.S. Barnes & Co., N. Y., N.Y., 1924; Folk Dances from Old Homelands (Burchenal), Schirmer, 1922; Dances of the People (Burchenal), G. Schirmer, 1913; Folk Dances and Singing Games (Burchenal), Schirmer, 1909; Folk Dance Book (C. Ward Crampton), A.S. Barnes & Co., 1910; Gymnastic and Folk Dancing (Elizabeth Root), A.S. Barnes & Co., 1927; Children's Singing Games (Mari Ruef Hofer), Flanagan Co., Chicago, 1901 & 1914; Games and Dances, Milton Bradley, 1894; Folk Dance Music (Burchenal & Crampton), G. Schirmer; Games and Dances (William A. Stecher), John Joseph McVey, 1912; and The Ditson School and Community Band Series (Osbourne McConathy, Russell V. Morgan & Henry F. Clarke), Oliver Ditson Co., 1928.

The advent of electrical recording triggered the replacement of marches, waltzes, songs and patriotic melodies. Acoustical disc 35208-A/-B- was replaced (8-12-27) by 35848-A-"The High School Cadets-March" (Sousa)/-B-"Semper Fidelis-March" (Sousa) with Bourdon conducting. Twenty-seven men were hired for the session, of which 16 were 'Extra Men': 7 clarinets, oboe, piccolo, bassoon, 6 cornets, 3 trombones, 3 French horns, baritone horn, 2 tubas and 2 traps.

A random sampling of other replacements includes: (9-27-27) 20091-A-1. "The Wind That Shakes the Barley" (Irish), 2. "White Cockade", 3. "The Rakes of Mallow"/-B-"The Poppy"; 20092-A-1. "The Wheat" (Czechoslovak), 2. "Cshebogar" (Hungarian Peasant Dance)/-B-"Tantoli" (Swedish); and 20988-A-"Gustaf's Skoal" (Swedish); (5-31-28) 21617-A-"Seven Jumps"/-B-"The Roman Soldiers"; 21618-A-"Ribbon Dance" (English)/-B-1. "The Crested Hen", 2. "Green Sleeves"; 21620-A-"Hewlett's Fancy" (English Air)/-B-1. "Turn Around Me", 2. "Hansel and Gretel-Dance"; and (6-4-30) 22455-A-1. "The Keeper" (English), 2. "Kye Song of Saint Bride" (English) /-B-1. "A Ploughing Song", 2. "Dreaming"; 22456-B-1. "Song of the Volga Boatman" (Russian), 2. "Going Through Lorraine" (French); and 22457-A-1. "Alleluia" (German), 2. "Tiritomba" (Italian)/-B-1. "Morning Comes Early" (Slovakian), 2. "A Song of the Seasons" (Hungarian). Bourdon conducted the sessions on 9-27-27 and 5-31-28 and Cibelli on 6-4-30.

The question is often asked "who were the performers in the Bands?" The Entry Books do not contain any names during the early years. Listing of the personnel of the Band, both in numbers and individual name identification, was, at best, sketchy and incomplete. Sporadic references were made to Victor 'house' Band employees during the late 1920's. The following men were listed with the first year of inclusion:*

Piccolo and Flute--Clement Barone (1926), Joe Briglia (1929) and Richard Foster (1929).

*Assistance in obtaining the first names and correct spelling of the listed performers supplied by Amerigo A. Tomei and Sam Zager, both members of Local 77, American Federation of Musicians, Philadelphia.

TABLE I. NUMBER OF MILITARY (CONCERT) BANDS, DOMESTIC RECORDING SESSIONS AND RELEASES (1917-1935)

YEAR	DIFFERENT BANDS	NUMBER OF RECORDING SESSIONS	SIDES RELEASED		
			DOMESTIC/ POPULAR	EDUCATIONAL	ETHNIC
1917	4	32	73	15	54
1918	5	33	47	17	37
1919	3	16	10	3	29
1920	1	8	9	-	19
1921	3	10	20	-	21
1922	5	19	38	-	38
1923	10	37	42	6	76
1924	12	46	36	8	101
1925	11	38	31	5	103
1926	23	64	80	19	131
1927	9	37	48	20	97
1928	11	29	12	17	97
1929	11	24	19	11	59
1930	8	13	13	5	32
1931	1	1	-	-	4
1932	1	1	-	-	6
1933	2	2	11	-	-
1934	1	1	7	-	-
1935	2	2	16	-	-
Total			512	126	904
Grand Total	1,542				

Clarinet--Edward Vozzella (1926), Ermelindo Scarpa (1926), Napoleone Germinara (1929), Fritz Dietrich (1929), Michael Guerra (1929), Jack Simkin (1929), Joseph Rasco (1929), Joseph Gigliotti (1929), Paul Fera (1929) and Louis Morris (1929).

Saxophone--Abe Belov (1929).

Oboe and English Horn--William Adams (1926) and Ernest Serpentine (1929).

Bassoon--William O. Gruner (1926) and Richard Kruger (1929).

French Horn--Amerigo A. Tomei (1929), Frank De Polis (1929), Arthur Geithe (1929) and Anton Horner (1929).

Cornet--Bernard Baker (1927), Solly Kohen (Saul Caston) (1926), Emil Keneke (1926), Charles Musumecchi (1928), Angelo Matera (1929), Oscar Short (1929), Hiram Wynne (1929), Jack Swerdlow (1929) and John Humber (1929).

Trombone--Gardell Simons (1926), Edward Wardwell (1926), Fred Schrader (1926), Italiano Devitio (1929) and Fred Stoll (1929).

Baritone Horn--Anthony Del Campo (1929).

Tuba--Fred Pfaff (1926), Nazario Fantini (1929), Emil Weber (1929), Luca Del Negro (1929) and Fred Essex (1929).

Xylophone and Traps--William H. Reitz (1926).

The reader will have little trouble recognizing names of prominent musicians who not only performed with the Philadelphia Orchestra and in the recording studios of Victor and other companies but were world-renowned soloists and teachers whose various musical lives, collectively, have spanned over a hundred years.

Turning to the Victor Band Conductors, Table VI contains a complete list of all who directed, the year(s) during which they conducted and the number of recording sessions held during each year. The list is in chronological order. See Table VI.

One of the puzzling aspects of the Victor Band output is knowing what was or was not made by the 'house' musicians. Table VII includes all of the names printed on labels by the Victor Company, again, in chronological order of use. The guide is particularly helpful when referring to ethnic labels which do not include English translations. See Table VII.

While little help is given as to the location of recording, isolated examples appear: On 11-27-17 the Auditorium of the New Office Building (Camden) was used; on 12-8-19 reference is made to New York City but not to any specific location; and on 6-21-20 Camden, N.J. is mentioned. Beginning on 5-15-22 the bulk of sessions are designated as having occurred in New York City. The Church Studio/Building (Camden) was first used on 8-17-26 and on 4-27-27 sessions were initiated at Liederkrantz Hall (New York City). With the exception of the use of the

TABLE VI. CONDUCTORS OF THE VICTOR MILITARY (CONCERT) BAND AND THE NUMBER OF RECORDING SESSIONS OVER WHICH THEY PRESIDED EACH YEAR (1917-1930)

Name	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	9	9	9	9	9	9	9	9	9	9	9	9	9	9
	1	1	1	2	2	2	2	2	2	2	2	2	2	3
	7	8	9	0	1	2	3	4	5	6	7	8	9	0
Unknown	-	-	-	2	-	1	3	1	2	2	-	-	-	-
Joseph Pasternack	20	11	7	4	5	1	-	-	4	7	-	-	-	-
E.T. King	2	1	-	-	-	-	-	-	-	-	-	-	-	-
Rosario Bourdon	4	7	4	2	1	-	2	2	1	1	9	5	6	1
Guillermo Gonzalez	-	-	4	2	-	-	-	-	-	-	-	-	-	-
Moris I. Edelman	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Lucino Nava	-	-	-	1	3	-	-	-	-	-	-	-	-	-
Nathaniel Shilkret	-	-	-	-	-	6	19	12	8	4	2	-	-	-
P. Raner (possibly someone else)	-	-	-	-	-	-	1	-	-	-	-	-	-	-
Roy Shields	-	-	-	-	-	-	-	5	3	2	-	2	-	-
Bruno Reibold	-	-	-	-	-	-	-	-	-	2	-	-	-	2
Robles	-	-	-	-	-	-	-	-	-	2	4	3	6	-
A. Cibelli	-	-	-	-	-	-	-	-	-	-	1	1	-	1
Leonard Joy	-	-	-	-	-	-	-	-	-	-	-	1	-	-

TABLE VII. NAMES USED BY THE VICTOR MILITARY (CONCERT) BAND AND RELATED ENSEMBLES AND NUMBER OF RECORDING SESSIONS HELD EACH YEAR (1917-1930)

Name	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	9	9	9	9	9	9	9	9	9	9	9	9	9	9
	1	1	1	2	2	2	2	2	2	2	2	2	2	3
	7	8	9	0	1	2	3	4	5	6	7	8	9	0
Victor Military Band	13	9	3	-	-	-	2	-	-	-	-	-	1	-
Victor Band	2	-	1	1	-	-	4	5	-	2	5	4	-	-
Viktor Kapela	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Banda Victor	5	5	9	2	4	2	-	-	1	-	-	-	-	1
King's U.S. Foreign Band	2	1	-	-	-	-	-	-	-	-	-	-	-	-
Victor Orchestra (either instruments of the Orchestra or Band)	1	-	-	-	-	-	-	-	2	8	3	-	-	-
Banda Victor Militara	-	1	-	-	-	-	-	-	-	-	-	-	-	-
Sousa's Band (Victor Band)	-	-	2	2	2	1	-	-	-	-	-	-	-	1
Medzinarodna Banda	-	-	1	-	-	-	-	-	-	-	-	-	-	-
Viktor Vojenska Kapela	-	-	1	-	-	-	-	-	-	-	-	-	-	-
Banda Gonzalez	-	-	1	2	-	-	-	-	-	-	-	-	-	-
Ukrainska Koncertowa Banda	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Polska Huzarska Banda	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Band (usually accompanying vocals)	-	-	-	1	-	-	1	5	3	-	3	-	-	-
Banda Internacional	-	-	-	-	-	2	-	1	-	1	-	4	2	-
Banda Sinfonica	-	-	-	-	-	-	1	2	-	-	-	-	-	2
Bauernkapelle	-	-	-	-	-	-	1	-	1	3	-	-	-	-
Victor Militar Kapelle	-	-	-	-	-	-	2	-	-	-	-	-	-	-
Peasant Band	-	-	-	-	-	-	1	-	-	-	-	-	-	-
P. Raner's Band (P. Ranerova Kapela)	-	-	-	-	-	-	2	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	1	-	-	-	-	-	-	-
L. Hilke's Band	-	-	-	-	-	-	1	-	-	-	-	-	-	-
The Jolly Companions	-	-	-	-	-	-	2	-	-	-	-	-	-	-
Trumpet and Drum Corp.	-	-	-	-	-	-	1	-	-	-	-	-	-	-
International Novelty Quartet (Miedzynarodowe Nowosli Kwartet)	-	-	-	-	-	-	1	-	1	-	-	-	-	-
International Band	-	-	-	-	-	-	2	5	5	2	6	1	3	-
Weber's Band (Weber's Kapelle)	-	-	-	-	-	-	1	1	-	-	-	-	-	-
Orquesta Internacional (actually Band)	-	-	-	-	-	-	-	-	-	1	-	-	-	-
German Band	-	-	-	-	-	-	-	-	-	-	-	1	-	-
Victor Symphonic Band	-	-	-	-	-	-	-	-	-	-	-	1	4	-
Victor Concert Band	-	-	-	-	-	-	-	-	-	-	-	-	1	-

Chicago Labs for one session, no other locations were specified as used.

Although college tunes had been recorded commercially prior to 1925, it was not until the University of Illinois made two sides (10-31-25) that the stage was set for the outbreak of a rash of college and university band releases. Essentially the material recorded was either a march (sometimes with vocal solos) or a medley of college tunes (almost always with the school glee-club) and all but Yale and Harvard cut two sides. Evidently the heritage of 'Fair Crimson' and 'Eli' was too much to be contained on two sides so they were allotted four each! These are the bands in order of their recording appearances: Cornell University (11-25-25), University of Michigan (12-4-25), Yale University (2-22-26), Stanford University (4-25-26), University of Pennsylvania (4-28-26), University of Wisconsin (5-24-26), Howard University (10-28-26), Princeton University (11-23-26), Chicago University (12-12-26), Brown University (10-7-27), University of Texas Long Horn (5-20-28), Northwestern University Band and Glee Club (2-27-29) and Purdue University (11-8-30).

The first Band to record is believed to be the United States Marine Band. From 1890 to 1892 the Band made cylinders for Columbia. Although Sousa was in his last two years of directing the USMC Band, it is doubtful, by his own admission, that he directed. The Band also made discs during the first two decades of the century for the Victor Company. During 1921, four selections were recorded at one session under William H. Santelmann and on two occasions during 1927 under Taylor Branson. 18768-A-"President Harding March" (M. Azzolna) (4-30-21) was played by the Band at President Harding's Inauguration, at his request, while 18817-A-"Anchors Aweigh March" (Charles A. Zimmerman), recorded from manuscript, was an early version of the well-known march. On 9-23-27, Capt. Branson led the 46-member Band at the Church Building in 20979-A-"Semper Fidelis-March" (Sousa) (dedicated to the U.S. Marines) and 21038-A-"The Marines Hymn" (with vocal by Cpt. Branson and the Band), again, an early version of this march. 21038-B-"General Lejune" (Branson) followed on 2-24-27 and must be considered rare as only 735 copies were reported sold.

The United States Navy Band made its only 78-rpm Victor Company record on 2-29-28. Fittingly, one of the marches was 21296-A-"Anchors Aweigh" (Zimmerman). And to round off the major service bands, the United States Army Band, conducted by Captain William J. Stannard and consisting of sixty-two members, recorded four marches at the War College in Washington, D.C. on 12-28-28.

The American Legion Official Band, Monahan Post, of Sioux City, Iowa, built its reputation with recordings made by a variety of other companies. On 10-15-26 James A. Melichar and his 48-member Band used the Church Studio to record four marches not previously heard on the Victor label: 20284-A-"Barnum and Bailey's Favorite March" (Karl L. King)/-B-"March Salutation" (Roland F. Seitz) and 20269-A-"Iowa Corn

Song" (with vocal)/-B-"The Conqueror March" (C. Teike). On 10-5-33, the 43-member Band, under the baton of Leo Kucinski, travelled to the Chicago Victor studios and recorded over a live wire from NBC Studio "A". Record release 24433-A/-B- contains "Over There Medley" (arr. Mayhew L. Lake) while 36110-A/-B- has Zampa Overture" (F. Herold).

Recording companies generally shunned circus bands for reasons about which one can only speculate. The single Victor effort was with the Ringling Brothers & Barnum and Bailey Band under Merle Evans. Karl L. King and a "Band", presumably Barnum and Bailey's, recorded 11 takes of four of his own marches on 5-6-17 but none were released. Location of any of these test pressings would be a major find as records by circus bands or circus personalities are unknown from the acoustical era. A footnote on the Entry Book page is typical of the many minor mysteries that one encounters in discographical pursuits and is worth mentioning: "Barnum and Bailey's name must not be used in listing these records, per statement made by Mr. Karl L. King, Director." Whether this refers to one of the four marches recorded, "Barnum and Bailey's Favorite March", published by C.L. Barnhouse, Oskaloosa, Iowa, 1913, or controversy over the use of the Barnum and Bailey's Band name is unclear.

On 5-25-30 Merle Evans and the Band, with Fred Mullen on the calliope, recorded six selections in the Church Building: 22438-A-"Circus Echoes, Introducing Memphis the Majestic" (A.W. Hughes-Russell Alexander)/-B-"Entry of the Gladiators" (Fucik); 22474-A-"Pageantry March" (King)/-B-"Colossus of Columbia March" (Russell Alexander); and 22671-A-"Old Glory Triumphal March" (C.E. Duble)/-B-"Gentry's Triumphal March" (Fred Jewell).

Brief mention will be made of other domestic market bands that recorded before returning to survey the ethnic scene: The Cowboy Band, D.O. Wailey, Director, on 10-20-29 (2 sides); The Great Crusader Band on 5-31-33 (2 sides); and the Blue Bird Military Band on 8-30-34 (7 sides). The Blue Bird Military Band continued with several more sessions during the mid-thirties and for a brief time may have been considered the 'house' Band.

Edwin Franko Goldman and the Goldman Band were fixtures in the New York City parks for 43 years. The only well-known professional band to survive the depression on a continuous basis (summer activities), the Band recorded 25 domestic popular sides, 2 Export and 3 U.S. Foreign selections from 1922 to 1929. On 9-12-22, Goldman and the Band did what they became best known for through recordings and concerts, the performance of Goldman marches. 18952-A-"The Chimes of Liberty March"/-B-"Sagamore March" both had contemporary connotations. 19363-A-"On the Mall March", with whistling by Carson Robison,/-B-"The Pioneer March" were recorded on 5-27-24 in New York City. "On the Mall", written during 1923 and published by Carl Fischer, established Mr. Goldman's reputation as one of America's premier march composers. On 2-27-25, 19669-A-"The Emblem of Freedom March" was followed by the Band's first electrical recordings (9-23-25): 19763-A-"On the Go March"/-B-"On the

Campus March". The 28-member Goldman Band accompanied three cornet solos by C. Del Staigers (10-25-29), within a few days of the collapse of the stock market: 22191-A-"Carnival of Venice"/-B-"Napoli" (arr. Herman Bellstedt) and 22429-A-"My Heaven of Love" (Alfred Bryan-E.F. Goldman). The Band recorded six sides of overtures on 1-14-38 and 18 marches on 9-7-38.

While domestic recordings for the Latin trade appeared in force during 1906, occasional discs can be found on the Berliner label recorded during the late 1890's. Mexican and Cuban bands recorded for the Victor Company as early as 1903-1904. In all subsequent years leading up to 1917, recordings and sales for this trade continued at locations both inside and outside the U.S. Masters made prior to 1908 were re-used with the advent of the double-sided disc, particularly through 1912 with the 'patents' label.

Imported masters of European bands from the Gramophone and Type-writer Company also began to arrive in the U.S. during 1906. By 1933, it is estimated over a thousand different discs of English, French, German, Italian, Austrian, Polish, Czech, Russian and Spanish bands, as well as those of other countries, were distributed throughout the U.S.

Folk music for listening and dancing and marches dominated the imported output. However, band transcriptions of orchestral works, opera excerpts, show music and operettas, patriotic tunes, educational selections and other types of music were produced in abundance. If the Company thought there was a market for an item, it was released. Of necessity the subject of imports is beyond the pale of these articles. In most cases, sales figures ranged from 500 to 3,000. While their impact on the consuming public was limited, the lives of several generations of listeners were enriched. The writer can cite a number of examples of recent years whereby accumulations of ethnic records were obtained from older citizens who had not only listened to the family 'treasures' but would reminisce at great length about the joy the recordings had brought to parents, grandparents and other members of the family.

Of all the nationalities represented in the American melting pot, four stand out in their recorded output by the Victor Company; the Italians, the Germans, the Czechs and the Poles. Artistically, the most rewarding were the Italian bands, both for the domestic and Italian markets. Four bands were prominent: The Creatore Band, Giuseppe Creatore, Conductor; The Italian Royal Marine Band, Salvatore Minichini, Conductor; Banda Rossi, Alfonso Rossi, Conductor; and The Tafarella Italian Band/Sextette, Santi Tafarella, Conductor.

The most remarkable concert band that ever recorded on 78's was the Creatore Band. For those of you who have had the opportunity to hear Creatore's Band, most frequently in band arrangements of operatic overtures, excerpts and other selections, and sometimes in those

distinctive Italian symphonic marches, would it be arguable to state that the musical excellence of these recordings is unparalleled? Amazingly, all of the Creatore Victor records were made from the beginning of the electrical era right into the depths of the depression. Ninety-one sides were released: 14 were for the domestic market, 6 for exporting and 71 for the U.S. Foreign listeners. This exceptional legacy of fine music which was beautifully played should have prime consideration for reissuance.

The following are from the first four recording sessions during 1925: (8-3) 35759-A-, 68713-B-"Syncopation-Symphonic March" (Creatore) and 78265-B-"Liberta Dei Pregionieri-Marcha Sinfonica" ("Freedom for the Italian Prisoners") (O. Orlando); (8-4) 35761-B-"Moraima-Spanish Caprice" (M. Espinosa), 19844-A-"Electric March" (Creatore) and 68711-B-"Marcia Turca" ("Turkish March") (Mozart); *8-5) 35759-B-, 68713-A-"Tripoli-Symphonic March" (G. D'Anna), 19844-B-"American Army March" (Iasilli) and 35761-A-"Dolores Waltz" (Waldteufel); and (8-6) 78265-A-"Maresciallo Cadorna-Marcia Sinfonica in F" ("Marshall Cadorna-Symphonic March in F") (Creatore), 78851-B-"Coro della Villanele" ("Song of the Village Women") (R. Constantino) and 68711-A-"Boccaccio-Tarantella e Valzer" ("Tarantella and Waltz") (Franz von Suppe).

On 7-22-26 a long series of excerpts from the following operas began: Il Trovatore, Pagliacci, La Traviata, Lucia di Lammermoor, Aida, Cavalleria Rusticana, Semiramide, Carmen, Forza del Destino, Il Guarany, Mefistofele, The Geisha (Sydney Jones), Faust, Ballo In Maschera, Pescatore di Perle, La Favorita, Ernani, Bohemian Girl and William Tell. Some of the other selections were (8-10-26) 20199-A-"O Sole Mio" ("My Sunshine") (E. DiCapua) with a cornet solo by G. Loscialpo/-B-"A Punta di Piedi-Mazurka Abruzzesi" ("On Tip-Toes") (De Angelis); (4-6-27) 79348-A-"Marcia Reale D'Ordinaza" (G. Gabetti)/-B-"Inno Garibaldi-Si Scopron Le Tombe Silveno i Morti-Marcha" (Alessio Oliveri); (7-27-27) 80112-A-"Fado Blanquito" (Alvaro Retana); (7-28-27) 80112-B-"Adelante-Paso Doble" (Juan B. Anzures) and 80173-A-"El Gato Montes-Paso Doble" ("The Wild Cat"); (8-6-28) 35954-A-1. "Hymn of the Laborers ("Inno dei Lavoratori"), 2. "The First of May" ("Primo Maggio" or "Internazionale"); (8-7-28) 35957-A-"Nearer, My God, To Thee" (Lowell Mason); (11-12-28) 35954-B-"Indian March" ("Marcha Indiana") (Sellenick), 35957-B-1. "Lead, Kindly Light" (J.B. Dykes), 2. "Onward Christian Soldiers" (A. Sullivan); (11-14-28) 35990-A-"I Diavoli Rossi-Marcia Sinfonica" ("The Red Devils-Symphonic March") (Rivela) and 35959-A/-B-"Days of '49-Medley Overture"; (11-26-28) 35965-B-"The New Italy March" ("La Nueva Italia") (Gerardo Iasilli)/-A-"The Return of the Sailors March" ("La Ritirata della Regia Marina Italiana") (T. Mario); (11-21-29) "Il Bacio" ("The Kiss") (Arditi), with a soprano solo by Miss Pauline Talma; and (8-10-31) 30736-A-"Morelos-Marcha Militar" (J. Hernandez), /-B-"Aguila Azteca-Paso Doble" (Juan Vasquez) and 30529-A-"Ignacio E. Lozano-Marcha" (Richardo A. Valles)/-B-"Viva Celaya-Paso Doble" (Medina Campa). 30529-A was also released as V-12216-A-"Marcia Italiana" ("Italian March") (R. Valles) and 30529-A appeared as V-12262-B.

The size of the Band ranged between 39 and 42 players from 8-3-25 to 8-7-28; from 11-12-28 to 12-13-28, the range was 30 to 32. The

effects of the Depression were felt on 8-10-31 when only 19 performers were employed. Recording work was accomplished at the Church Studio/Building and Liederkranz Hall. The latter was used five times during 1927-28. The two December, 1930 sessions were held in the Hollywood Recording Studio, Hollywood, California, presumably in conjunction with an appearance in a movie. The August, 1931 location was in Studio #1, New York City.

The Italian Royal Marine Band, or the Minichini Italian Royal Marine Band, conducted by Prof. Salvatore Minichini, was not as well known as the Creatore Band. This Band travelled little. Its artistic level was superb. Both Creatore and Minichini spent most of their adult lives in and around New York City. The Minichini Band recorded from 1922 to 1927 with the acoustical and electrical output about equal. The 26 issued sides were for the U.S. Foreign neighborhoods. The number of players ranged from 21 to 26 during their 12 sessions and all dates were kept in New York City.

So that the reader has an understanding of the complexity of this work, virtually all the titles listed in these articles are taken from record labels either in the possession of the author, in the Victor files at RCA or, in a few cases, in the hands of other collectors. The Victor Company Recording 'Entry' Books, the blue card files and the record catalogues and dealers guides rarely contain the data exactly as it appears on the labels. And so it is that with the Minichini Band, as well as others, the writer, in certain instances, has had to fill in gaps outside the RCA data.

A list of the Banda Reale Marittima Minichini releases follows in chronological order: (12-1-22) 73652-B-"La Regina Del Mare-Marcia Sinfonica" ("The Queen of the Sea") (R. Constantini)/-A-"Marcia Orientale" (R. Orlando); (5-21-23) 73899-A-"I Diavoli Rossi-Marcia Sinfonica" ("The Red Devils") (E. Rivela)/-B-"Lotta Musicale-Marcia Sinfonica" ("Musical Wrestle") (Francesco Lozzi); (12-10-23) 68651-A-"Inglesina-Marcia" ("The English Girl") (D. Delle Cese); (1-17-24) 68651-B-"Reconoscenza-Marcia" ("Gratitude") (Domenico Colucci) and 77494-B-"Il Conzoniere, Parte II" ("The Song Poppourri") (arr. Luigi Borella), which includes popular Neapolitan songs of 1911; (4-11-24) 77494-A-"Il Conzoniere, Parte I" and 68695-B-"Fantasia La Mezzanotte" ("Midnight Fantasy") (Carlini); (9-4-24) 77709-A-"L'Incendio di Roma-Marcia Sinfonica" ("The Burning of Rome") (Stephanelli) 78166-A-"L'Italia Sul Piave" ("Italy on the Piave") (Lozzi) and 77709-B-"Chieti-Marcia Sinfonica" (Baffigo); and (3-26-25) 68695-A-"L'Ecclise-Marcia Sinfonica" ("The Eclipse") (Umberto Cavina) and 78166-B-"I Buffoni-Marcia" ("The Clowns") (P. Maringola). Two tubas, 3 French horns, flute, 6 clarinets, 3 cornets, 3 trombones, 2 baritone horns and 2 traps made up the instrumentation for 3-26-25 but, additionally, Mr. Pierce - tuba and Mr. Green - traps (could this be the ever present Joe Green?) were the only two mentioned by name (probably as extras) in any of the listings. No doubt they were New York 'house' musicians.

The Band resumed on 2-1-26 with 68736-A/-B-"Danza delle Ore-Parte

1 & 2" (del' opera La Gioconda, Atto 3) ("Dance of the Hours") (Ponchielli); (3-22-26) 68731-A-"Gloria al Fante Italiano-Marcia Sinfonica" ("Glory to the Italian Soldier") (P. Quatrano), 78757-B-"Bizzarria-Notturmo" ("Bizarre") (Tanesi), 68731-B-"Addio a Napoli-Marcia Sinfonica" ("Farewell to Naples") (Silvio Mancini) and 78757-A-"Resistenza" ("Endurance") (S. Mancini); (11-5-26) 79289-B-"Scene Abbruzzese-IV. Saltarello e Temporale" (Cav. Camillo De Nardis); (12-3-26) 79102-A-"Napoli Cantatore Canzoniere-Parte 1 "L'Acquaiola", "T'Arricuerdo", "Sti Viecchie Cataplaseme"/-B-Parte 2 "Rosa Te", "Torna Maggio", "'A Tazza 'a Coffe" and 79289-A-"Scene Abbruzzese-III. Pastorale"; and (1-18-27) 79288-A-"I. Allegro Festo"/-B-"II. Serenata". Almost all of the music was performed from manuscript. Happily, the Minichini and Creatore manuscript libraries have survived.

So often the reader/listener can miss the obvious and not-so-obvious implications of the titles. It requires a historian familiar with the events of those days to comprehend the motivation and pride expressed in the compositions. Or better yet, to paraphrase colleagues in the Verdi Band of Norristown, Pennsylvania: What a shame that you didn't have the luck to be born into a nice Italian family! Best, of course, is to have lived in Italy during the 1920's.

The Rossi Band (of Philadelphia) began its recording activities shortly after the Minichini Band had ended its association with the Victor Company. Under the guidance of Alfonso Rossi, composer, arranger and piccolo/flute player, the Banda Rossi made 33 sides at the Church Building in Camden from 6-11-27 to 3-26-30. All but two releases were for the U.S. Foreign market. The musical selections were unusually varied. The Band began on 6-11-27 with two symphonic marches: 68825-A-"L'Autunno" ("Autumn") (Manzi)/-B-"Rimembranza" ("Remembrance") (Alfonso d'Annunzio). In addition to two symphonic marches on 7-9-27 the Band recorded two waltzes, 35837-B-"The Flower of Italy" ("Il Fiore d'Italia") (G. De Stefano)/-A-"Serenade" ("Les Millions d'Arelquin") (R. Drigo), and two Polish marche (seasoning for the melting pot?) released four ways, 68844-A-"Marsz Pilsudskiego" (A. Omelczuk)/-B-"Marsz Narodowy Polski" ("Polish National March"), under the name of Polska Kapela Woj-skowa, and 68846-A-"Aeroplane March"/-B-"Polonia March", with performance credit to the International Band.

The varied repertoire of the Rossi Band included quadrilles, polkas, mazurkas, marches, descriptive comedy accompaniments, waltzes, and Neapolitan songs. Alfonso Rossi played the piccolo solo for his own composition, V-62000-B-"Il Cardillo-Polka" ("Goldfinch") on 5-24-28. He directed a greatly reduced number of his musicians in a group titled Sextetto Abruzzese di Ballo Del Maestro Rossi (Dance Orchestra!) on 11-26-29 (despite the title there were eight: clarinet, cornet, trombone, 2 alto horns, baritone and tuba) in V-12111-A-"Amelia Polka" (F. Gemme)/-B-"Sogni Dorati-Mazurka" ("Golden Dreams") (Rossi). The final Band session (25 players) on 3-26-30 included V-62010-B-"Sangue Sannita-Valzer" (Mo. De Angelis)/-A-"Il Bel Palse-Valser" ("Beautiful Country") (Belini) and V-62018-A-/B-"Potpourri di Canzoni Napolitani" ("Potpourri of

Neapolitan Songs")-Parte 1 e Parte 2" (arr. Rossi).

Some of the varied data that the entry books contain is mentioned here only in passing: matrix numbers, take numbers, takes released, release and deletion dates, engineering (particular microphone) details and sales figures. Quite helpful is the listing of the publisher and copyright owner, with dates, or the designation of the use of manuscript as a source. Some of the music used by the three Italian Bands found its way into print, especially in Italy, but only a few selections were played for recording purposes from other than manuscript.

All of the music of the Tafarella Italian Sextette/Band/Orchestra was unpublished. This delightful group of instrumentalists, headed by cornet-playing Santi Tafarella, comes close to performing the functions of a polka band. Nat Shilkret was frequently called upon to direct the Sestetto Italiano Tafarella and occasionally played the piano. This was the case in the first recording session on 5-21-24 when the following Tafarella compositions were recorded: 77595-B-"Olezzo di Rose-Valzer" ("Fragrance of Roses"); 77943-B-"Mi Piace Tanto-Mazurka" ("I Like It So Much"); 77720-B-"Baci di fuoco-Polka" ("Burning Kisses")/-A-"Danziamo-Valzer" ("Let's Dance"); 77943-A-"Rosetta-Mazurka"; and 77595-A-"Sorrisi e Baci-Polka" ("Smiles and Kisses").

These whimsies were followed by 7 other sessions: 4-13-25, 1-28-26, 7-23-26, 11-3-26, 2-23-27, 4-6-27 and 9-25-28. All were for the U.S. Foreign market and recorded in New York City. 78544-A-"Pazzarella-Polka" ("Mad-Cap") (Tafarella) and 78660-B-"Ginetta-Mazurka" (Tafarella) not only displayed the hand of Santi Tafarella on the cornet but the digital dexterity of the ubiquitous Joseph Green playing xylophone, as well as the directing services of Mr. Shields and Mr. Cibelli. Tafarella performed two cornet solos on 7-23-26: 78854-A-"Barbiere di Seviglia-Una Voce poco fa. Romanza e Variazione" (Rossini)/-B-"Ballo in Maschera-Sopor vorreste. Fantasia" (Masked Ball-"You Would Be Hearing") (Verdi). Other compositions included tarantellas, waltzes, mazurkas, serenades, polkas with cornet, flute, piccolo and violin solos interspersed, all created by Tafarella.

A marvellous band from Italy toured the U.S.: Banda di Chieti (Band of the Recreation Centre from Chieti). According to eye-witness accounts from band members and spectators, Mussolini's 'pride and joy' gave concerts by standing in a single line in a semi-circle with all of the music memorized. The late-fall-of-1934 trip of the Band was marred by the death of Director C.S.N. Santarelli in Chicago. The 12 sides recorded on 11-7-34 included 24821-A/-B-"Hungarian Rhapsody No. 2. Allegro. Part 1 & 2" (Liszt); 24822-A-"Carmen-Ballet Music. Part 1 & 2" (Bizet); 24873-A-"Inno Dei Giovani Fascisti" (Giuseppe Blanc)/-B-"Inno Ufficiale Degli Studenti Universitari Fascisti" (Blanc); 36160-A-"Pupetta Innamorata-Marcia Sinfonica" (Orlando)/-B-"Alma Magma-Marcia Sinfonica" (P. Quadrano); 36164-A-"Marche Slave, Part 1 & 2" (Tschaikowsky, Op. 31); and 36169-A-"Tannhauser-Fest March" (Act 2) (Wagner). Subsequently the Band made about 10 records for the Decca Company in Hollywood, California, most of which are excellent renditions of Italian operatic

arrangements.

Three other Italian bands made brief appearances in the recording studios: the eight member Banda Giordano performed a waltz and schottisch on 11-2-17 and two schottisch on 12-5-17, all composed by B. Alba and for U.S. Foreign consumption; Alba's Band made 4 sides on 3-5-19 giving more than a hint of a relationship to Giordano's Band (the seven member Banda Alba played a polka, schottisch, tarantella and mazurka, all composed by Alba, for Export purposes); and a brace of polkas, mazurkas and waltzes were made on 6-21-27 by the Banda Italiana Lombardi, also known as Lombardi's Italian Concertina (Band) (no doubt Mr. Lombardi's six Sicilian Sextett sides served the southern Sicily city settlers who emigrated state-side!).

A.P. Leblanc's German Band led a long list of 'heimat' bands. The 9 member group made 6 sides on 6-19-23 in Camden: 68623-A-"The Jolly Peasants-Waltz" ("Lustige Bauern-Landler") ("Veseli sedlaci-Valcik") (A.P. Leblanc)/-B-"The Cavalry Polka" ("Kavallerie") (Jizda-arr. Leblanc) was immediately reissued on 68626-A-"Weseli Wiesniacy-Oberek No. 4" ("The Happy Peasants") (A.P. Leblanc)/-B-"Ulanska-Polka" ("The Cavalry Polka") (arr. Leblanc) played by Europjeska Kapela "Leblanc's"; and 68662-A-"Trompeter Polka" (arr. A.P. Leblanc)/-B-"Damelust Walzer" (arr. A.P. Leblanc). All were 12" discs (a feature for which the German market seems to have had a predilection) and the selections were played from manuscript.

Weber's Band recorded for the U.S. Foreign market on 12-17-23, 1-10-24 and 7-14-24. Typically the 7 or 8 member Band supported a variety of male vocalists, as in 77540-B-"Mei Alti die mocht gern a Radii" ("My Old Lady Prefers a Radish") (Ernest Balle), with vocal refrain by P. Nelva and Balle and N. Shilkret directing Weber's Dapelle, Mit Gesang. Three releases each of the "Mariechen; and "Disposition" (J. Rerner) Waltzes followed on 1-10-24 while a number of ethnic markets were targeted with 77652-A-"Rose Waltz", "Rosa-Walc", "Ruzovy Valcik", "Ruusuvalsi", "Radastu Valcas"/-B-"In the Flower Garden-Waltz", "Wogrodzie Kwiatow-Walc", "Vo kvetnatej zahrade-Valcik", "Kukkatarhassa Valssi", "Geliu Darzialyi" (Stolc) by Weber's Band; 77639-A-"Rose Walzer" ("Rose Waltz")/-B-"Im Blumgarten-Walzer" ("In the Flower Garden-Waltz") (Stolc) by Weber's Kapelle; and 77638-B-"Na zahrade-Vacik" ("In the Flower Garden-Waltz") (Stolc) by Webrova Kapela A Bratri Vesely (Weber's Band with Bratri Vesely) (Band with Vocal Chorus-Bohemian). Each A side is from the same take; likewise with B. Readers who are linguists will recognize the central European attack! There is no indication of Weber's presence as a conductor, performer or composer. It is possible that the Weber name was a front for the Victor 'house' Band activity.

Peter Stahl's Band emerges as the most widely recorded of the bands with Central European traditions. Between 8-20-24 and 10-2-29, 32 polkas, 26 waltzes, 10 landler, 3 marches, 1 waltz medley, 1 schottische, 1 galop and 13 accompaniments for vocal duets, 4 for talking and singing, 2 for vocal trio waltzes and 2 for vocal comic sketches provided German

emigrants with the opportunity to dance or sit back in the parlor and enjoy the lively music. Examples from the acoustic and electric periods are cited: 68687-A-"Nach der Hochzeit-Walzer" ("After the Wedding") (Frank Bates), 68689-A-"Veilchen-Landler" ("Violet-Waltz") (Casper Beiser)/-B-"Auf Wiedersehen-Polka" (Walter Greenhalg) were performed on 1-14-25 and 5-68988-B-"Bogarozer Jugend-Polka" ("The Youth of Bogaros"), 5-68962-A-/B-"Steh' ich in Finster Mitternacht-I & II Teil" ("At Dark Midnight") (Peter Wenner) (with vocalists Klein and Klubal) and 5-68988-A-"Die Fifersucht-Polka" ("Jealousy") were recorded on 12-23-27, all by Stahl's Kapelle. William H. Reitz frequently performed on the xylophone, vibraphone, bells or traps with Stahl's Band. Adam Stahl, among the composers (Frank Bates, Joseph Jorch, Joseph Frank, Franz Strubert, Wallet, Hanz Fischer, John Fischer, Peter Stahl, Peter Werner), no doubt was related to Peter. Normally the Band was composed of 10 or 11 members. Of the 16 recording sessions the first 7 and the last 3 were held at unspecified locations, two were in New York City and 3 in the Church Building. Stahl Kapelle collectors should have no trouble zeroing in on the records as most of the 45 1/2 discs are 12". Peter Stahl's Band became the earliest popular example of the polka band to reach into homes in the U.S.

Three recording dates by John Kramer's Band were held during 1924 in New York studios. The first (1-23-24) produced 77331-B-"Hans im Gluck-Polka" ("Hans in Luck")/-A-"Der Traum eines Kriegers-Walzer" ("The Soldier's Dream") and 68653-B-"Vasdar Polka"/-A-"Schwabischer Hochzeits-Landler" ("Swabian Wedding"), all by John Kramers Schuhplattler Kapella. There is some suspicion that this could be another of those Victor 'house' Bands since Shilkret and Shield directed on two of the three sessions. The number of players ranged between 9 and 11 and the selections included polkas, waltzes and landler.

Mathias Steiner directed the Schwaben Kapelle of Chicago in their single studio appearance on 11-15-24 in two waltzes and two polkas. The Ober Bayerische Kapelle (or the Peuppus Bavarian Band) recorded twice during August, 1926, first with 13 players and then with 25. 78866-A-"Nurnberger Markt-Platz-Landler" ("Nuremberg Market Place") (Folk Dance) /-B-"Ein Kleines bischen Liebe-Rheinlander" ("A Little Bit of Love") (Lincke), recorded on 8-6-26 and played by the Peuppus Bavarian Band, Martin Peuppus, Director, are examples among marches, Christmas music, waltzes and folk music on 10 sides, all played from published music.

German bands continued to surface at the Victor studios for brief periods. Heinrich Hopp's Band (or Bauernkapelle) recorded three polkas and a waltz in Chicago on 12-15-26. Eight players rendered 68792-A-"Ich hab' mein Herz in Heidelberg verloren-Polka" ("I Lost My Heart in Heidelberg") (Reda-Neubach-Raymond). Peter Koska's Schuhplattler Kapelle performed on 1-12-27 (11 players; N.Y.C.; march, landler, polka) and on 5-25-27 (13 players; waltz, march, landler, polka), all from manuscript. Banater Husaren Kapelle recorded on 3-6-28 (9 players; N.Y.C.; waltz, 2 landler, polka); 5-68977-A-"Anna Polka"/-B-"Billier Landler" has two clarinets featured (but not acknowledged) with a 'Brass Band' subtitle.

Franz Batis Kapelle (or Frank Batis' Group) played in the studios on 3-30-28 (7 players; Church Building; accompaniment for 6 sides of vocal refrains and talking) and on 8-15-29 (5 players; accompaniment for 4 sides of vocal refrains and talking). The Hungry Five recorded on 6-23-28 (5 players; Chicago Labs; 4 novelties, waltz, song) from manuscript. Peter Mueller's Band made records on 4-1-30 (11 players; accompaniments for 4 waltz songs, 2 polkas) and on 12-29-32 (7 players; accompaniments for 2 waltz songs, 1 polka song, 1 marching song and 2 novelty songs). All of the German market band records were designated for U.S. Foreign release.

In summary, the nature of these recordings reflect a semi-nostalgic 'look over the shoulder' to music characteristic of the homeland twenty years or so prior. The 'June-moon-spoon-croon-tune' popular music of the 1920's, which quickly permeated European popular music, is not in evidence in the repertoire of the ethnic folk bands, nor should it have been expected. The market for these records was primarily the foreign born and/or the older folks. By contrast some of the Italian market music carries contemporary social commentary, either implicitly or by innuendo. Very little shows in the German music.

Five Czechoslovakian (Bohemian) bands recorded from 1923 to 1928. Joseph Pavelka directed the Czecho-slovak Band in New York on 9-28-23 in the first of two sessions. The Band included 2 tubas, 5 clarinets, 4 cornets, 4 trumpets, 3 French horns, 2 traps, 2 trombones and 3 baritone horns. Selections and sales figures (where available) were: 77419-A-"Slovak Songs-March", "Slovenske piesne-Pochod", "Slovenske piesne-Pochod" (W. Tomes) (2,151) and 77384-A-"Our Polka", "Ta nase Polka", "Nasa Polka", "Unsere Polka" (J. Pavelka)/-B-"Flowers Waving in the Wind", "Sepot Kvetin", "Kvety vetrom patrisasne", "Blumen die im Winde wehen" (Emil Stolc) (3,884); 77169-A-"Circling Pigeons-Waltz", "Letely Holuby-Valcik", "Krouzici holubi-Valcik", "Fliegende Taubler-Landler" (W. Tomes) (2,981); and 68635-A/-B-"Slovak Potpourri-Part 1 & 2", "Slovenske Kvety-Cislo 1 & 2", "Slovacke potpourri-Dil 1 & 2" (John Cerny-Joseph Pavelka). The Band returned on 10-8-23 to record two Moravian lancers, a waltz and two polkas. Grill's Bohemian Band recorded five sides on 11-14-24 (a march, 2 polkas, 2 waltzes) including 77829-B-"Zlate Paprsky Valcik Boh" ("Golden Sparks-Waltz") arr. A. Grill)/-A-"Vesely Vodrovnick-Polka" ("Happy Wanderer-Polka") (arr. A. Grill). The Grillova Ceska Kapela numbered eleven performers.

The Czecho-Slovak National Band, Jan Fuchs, Director, performed on three occasions in a N.Y.C. studio. Assuming the indigenous linguistic flavor of label titles has been assimilated by the reader by now only the English is being listed. 10-21-25 sides include: 68724-A-"For Young and Old-Polka" (Jan Horak)/-B-"Memories-Landler" (Horak); 78409-B-"My Little Horse-March" (Knoch)/-A-"I Will See Again-March" (T. Ressel) (1,875), both with vocal refrain; 78385-B-"Song of the Hills-March" (E. Stolz) (1,968), with voices; 78383-B-"The Bartered Bride-March" (Smetana) (1,811); 78479-A-"Andulka Safarova-March" (Knoch) (1,628); 78528-B-"In Good Humor-Part 2" (Medley of Drinking Songs) (J. Labsky) (1,055); and

78383-A-"President Masaryk-March" (R. Obruca). Among the four polkas, a waltz recorded on 10-26-25 was 78479-B-"Olympic-March" (J. Labsky). The Czechoslovenska Narodni Kapela included in its final appearance (12-8-25) 78478-A/-B-"Our Tatra Mountains-Part 1 & 2" (Emil Stolc) (1,086). The 28 member Band appears to have visited the U.S. in an unheralded tour. The vitality of the newly founded nation is represented not only by the choice of music but in the crisp, sparkling style of playing.

V.F. Fischer not only conducted the Fiserova Sokolska Kappela (as Vaclav F. Fiser) but also the Cesko-Americka Kapella, probably one and the same group. The 13-15 member Band recorded on four occasions at Webster Hall in Chicago with the following made on 3-5-26; 78632-B-"First Love-Waltz"/-A-"Kudrnas Mary-Polka" (1,104); 78361-B-"Strazovska-Polka" (1,032); 78630-A-"The Last Kiss-Waltz" (Friml)/-B-"Farewell and Remember-Waltz" (2,672); 78633-A-"Babetta-Polka" (931); 78631-A-"Fridolinka-Polka"; and 78633-B-"Vostracky's Castle-Waltz". All are compositions or arrangements by Director Fiser featuring the talent of tenor Vaclav Albrecht. Fisher, with Albrecht, recorded 10 more sides on 9-20-26 including: 79038-A-"Our Last Ride to Olsany"/-B-"Tinker Passing By" (743); 79039-A-"Yesterday the Sun Shone For Me"/-B-"Caroline Polka" (878); 79040-A-"Paprika Polka" (Charles Kovacs)/-B-"Kosovo Waltz" (1,111); 78960-A-"On Sunday Afternoon"/-B-"March from Podskali" (946); and 79072-A-"Love's Dream" (Kovarik)/-B-"Fall In-March of the Sokol Girls" (T. Facek) (662). Karel Sundelar conducted the Band (12-16-26), with Albrecht singing, in four selections composed by Vaclav Albrecht, K. Hasler, Frant Kovarik and Ferry Kovarik. Three polkas and two waltzes were directed and composed by Fiser 6-28-28 and at the Chicago Lab on 12-15-28 Fiser closed out his Victor career with five more of his compositions: two polkas, a waltz, a landler and a song, all for the 'German and Bohemian' market.

The Cleveland Sokol Band (Clevelandska Sokolska Kapela) recorded six sides (12-12-26) with Rudolph Hanna directing sixteen bandsmen. Selections included 68780-A-"Bessie-Polka"/-B-"From the Kladen Paradise-Waltz" (2,593); 78987-A-"The Golden Prague-Polka"/-B-"In Pankrac-Waltz"; and 79073-A-"Rambo Sambo-Polka"/-B-"Maidens Going Down the Lane" (Rudolph Hanna) (1,029). And in Camden Studio #1 (2-17-20), A. Pelak and four other voices sang two Slovak songs accompanied by a five member wind group.

A brief guide to double-sided record sizes and the commercial release numbers of domestic and ethnic records about which reference is made in this article follows. The V prefix and the number prefix were introduced during 1928. Apparently they represent a concern that the supply of 5 digit numbers were running out for 12" discs. The number prefix certainly helped for cataloguing purposes as each country was assigned a number, in alphabetical order. The system was in use for a short time. See Table VIII.

On Thursday, May 10, 1923, a Polish National Band (Polska Narodowa Kapela), under the direction of Mr. P. Feldhann and with membership

including a clarinet, 3 cornets, a trombone, piccolo, baritone horn, tuba and traps, visited one of the New York City studios and recorded four compositions, all by Director Feldhann: 73874-A-"My Sweetheart-Mazurka"/-B-"At the Market-Oberek" and 77162-A-"The May Party"/-B-"Niespodziark Polka". As with the Czechslovak National Band a perusal of New York City newspapers might reveal details of the Band's visit. Touring bands bring to mind two notable examples of previous years: the 1903 trip by the Garde Republicaine Band of Paris and the visit of the Police Band of Mexico City during 1906. Both recorded for the Victor Company.

Leon Witkowski was a frequent director, performer and composer of Polish polka music during the 1920's. All of his polka band recordings included one or more string players. It is beyond the scope of this article to do anything but mention this fine clarinet player. Jan Wanat led his polka quintet (saxophone, clarinet, accordion, tuba) in two polkas and two Krakowiaks (4-24-29) and the five piece Apolsky Wiejska Banda recorded two polkas, an oberek and a mazurka in Chicago on 7-17-29.

Another example of a band that might have been travelling is the Louhi Band (Finnish) which recorded with 34 performers in New York City on what appears to be July 5, 1918. The Soittokunta Louhi made takes of two patriotic hymns with one release: 72203-A-"Maame" (Finnish National Hymn) (F. Pacius). The matrix numbers for these takes are out of sequence by six months. Correct order would indicate 1-8-19 as the date.

It also appears that the Ponta Delgado Banda (Portuguese), A. Lanca, Director, came to this country and recorded five sides in New York City on 8-18-24. Selections were 77699-A-"Second Rhapsody"/-B-"Little Rose-Waltz"; 77754-A-"Flora-Polka"/-B-"A Promise-Waltz"; and 78745-B-"Fourth Rhapsody", all composed by Mr. Lanca and played by the 10 member Band.

Despite the brief appearance of matrix numbers on the label during 1928 and stamped between label and last groove on early acoustical records, the following guide might be useful for the reader. Numbers and dates apply only to first, mid-year and last dates of band recordings within each year. See Table IX. The "B" prefix is for 10" records; the "C" prefix is for 12" records. "VE" denotes electrical recordings.

As previously cited the Victor Company found expediency in printing labels which carried selection titles in as many as 7 languages on a label. In a few instances this technique expanded sales. An example was Weber's Band performing 77301-A-"Mariechen Waltz"/-B-"Disposition Waltz" (original-German; recorded 1-10-23; sales 20,791); 77368-A/-B- (in 5 languages; sales 10,075) and 77491-A/-B- (in 4 languages; sales 1,801). The famous 20523-A-"Cuckoo Waltz"/-B-"Lena-Rheinlander" (recorded 10-13-21; domestic; no sales figures available) was treated differently. Victor released four other records, each for a particular ethnic market: 73306 (German), 73307 (Bohemian), 73308 (Swedish; sales 8,686), 73309 (Norwegian) and 73332 (Polish; sales 8,278).

Looking back at the POOP Period, Conway's Band (1918), the Sousa Band (Sousa, 1923; Bourdon, 1930), Pryor's Band (1926) and Createore's Band (1931) all ended their Victor Company recording careers. Vessella's Band and Kryl's (Bohemian) Band were finished recording for Victor prior to WWI. Vessella's Band (1916) moved on to the Brunswick Company and made a long series of acoustical transcriptions of operatic excerpts during the early 1920's, similar to the Createore Band output. Walter Rogers (1916) left the Victor Company prior to WWI and spent his last recording years with the Brunswick Company. Charles A. Prince ended a long and illustrious triple threat career (conductor, arranger, pianist) with Columbia, moving to Victor for a brief stint during 1924-1925. Professional civilian touring/recording military (concert) bands were on their way out. As a conduit for disseminating popular music the professional concert band became an anachronism. In summary, tours became short and sporadic and recording activities non-existent. Only the Goldman Band survived the Depression by giving endowed summer park concerts in metropolitan New York City.

The college bands, recorded in the late 1920's, would go on to become stronger for other reasons (education, football). The service bands, occasionally in the recording studios in the twenties but also mute during the 1930's, survived for obvious reasons. Semi-professional organizations like the Philadelphia Rapid Transit Company Band and The American Legion Official Band of Sioux City, Iowa, were not to be recorded again. Even the proliferation of educational records in the late twenties came to a halt.

The vast outpouring of U.S. Foreign/Export music by bands, which dominated the POOP Period, dwindled to a trickle by 1930. Only the Latin American market output (orchestras, vocals) continued to thrive during the 1930's in the Victor studios. The strands of various types of music which became the rope of the teens took a dramatic wrench in 1917 and then began to unravel. By the end of 1930, there were hardly any strands of musical continuity coming from the Victor studios. One might say that the band (military/concert) stands and the band strands were gone.

From 1900 to 1935 about 7,500 sides of Victor Company military (concert) band and related wind and percussion music were released. Calculations bring the takes to over 35,000. Measured in terms of man-hours spent on in and out of studio work, salaries paid, revenues derived through sales, social enrichment, education and entertainment it would seem logical that, in one way or another, military (concert) band music 'touched' the lives of most of the population of the western hemisphere. Wherever a Victrola could be found, a military (concert) band record was probably at hand. Assume the average military (concert) band disc had sales of 30,000, was played 150 times and lasted about three minutes, dare anyone (should anyone!) measure an exposure factor?

It is best left for someone else to sort out the importance (use, impact, etc.) of the Victor Company military (concert) band records

for dancing at home and in public places, classroom education, inspiration for aspiring instrumental performer, familiarization with the latest show music, bringing the classics into the parlor, absorbing echoes of the motherland, evoking feelings of patriotic pride, triggering nostalgic memories through Civil War Tunes and minstrelsy as well as pure listening pleasure.

TABLE VIII. DOUBLE SIDED RECORD RECORD SIZES AND COMMERCIAL RELEASE NUMBERS (1908-1935)

		10"		12"	
Domestic	16000	to 22999		35000	to 36126
	24000	" 24999		55300	" ?
U.S. Foreign/ Export	30000	" 34999		56000	" ? (1928)
	38000	" ?		59000	" 59099 (1928)
	46300	" ?		68000	" 68999
	59100	" ?			
	62000	" 63999			
	65000	" 65999			
	67000	" 67999			
	69000	" 69999			
	72000	" 73999			
	75000	" 75399			
	75800	" 75999			
	76400	" 76499			
	77000	" 81999			
	82600	" 84999			
	93000	" 99999			
V-1	" ?	English, French, Canadian	V-50000	" ?	German
			V-56000	" ?	German
			V-62000	" 62099	Italian
V-140	" ?	Russian	V-68900	" 68999	Greek
V-700	" ?	Polish			
V-1000	" 1199	Czech			
V-4000	" ?	Finnish			
V-5500	" ?	French			
V-6000	" 6599	German			
V-9000	" ?	Jewish			
V-12200	" ?	Italian			
V-16000	" 16599	Polish			
V-20000	" ?	Scandinavian			
V-22000	" ?	Hungarian			
V-24000	" 24199	Swedish			
V-40300	" ?	English			
3-80700	"		5-59000	"	
3-81400	"	Finnish	5-59099	"	German
4-80700	"		7-59000	"	
4-81400	"	French	7-59099	"	Greek
5-81300	"		12-59000	"	
5-81500	"	German, Swiss	12-59099	"	French
12-80700	"		14-59000	"	
12-8130	"	French	14-59099	"	Italian
14-80600	"		25-59000	"	
14-81400	"	Italian	25-59099	"	German
18-80500	"		32-59000	"	
			32-59099	"	Turkish

TABLE VIII. (Continued)

	10"		12"	
18-8160		Polish	5-68962, etc.	German
23-81500 "			7-68981/92	Greek
23-81600		Czech	14-68990	Italian
25-81400 "				
25-81500		German, Swiss		
32-81500 "				
32-81600		Turkish		

TABLE IX. MATRIX NUMBERS FOR VICTOR COMPANY MILITARY (CONCERT) BAND RECORDS AT THE BEGINNING, MID-POINT AND END OF EACH YEAR (1917-1930)

1917	1-8-17	B-18696	7-2-17	B-20305	12-21-17	B-21277
1918	1-4-18	B-21338	7-5-18	B-22520	12-12-18	C-22469
1919	1-8-19	B-22519	8-5-19	B-23107	11-14-19	B-23886
1920	1-13-20	B-23573	6-30-20	B-24217	11-9-20	B-24690
1921	1-27-21	B-24911	6-28-21	B-25373	10-21-21	C-25727
1922	1-25-22	B-25974	7-6-22	C-26670	12-12-22	B-27258
1923	1-11-23	B-27400	6-28-23	B-28233	12-24-23	B-29159
1924	1-10-24	B-29268	7-2-24	B-30353	12-12-24	C-31571
1925	1-14-25	C-31678	7-6-25	BVE-32753	12-31-25	BVE-34241
1926	1-18-26	BVE-34370	7-6-26	CVE-35740	12-12-26	BVE-37311
1927	1-10-27	BVE-37703	7-9-27	CVE-35971	12-23-27	CVE-41422
1928	1-12-28	BVE-41448	6-28-28	BVE-46009	12-28-28	BVE-49028
1929	1-29-29	BVE-49804	7-5-29	BVE-53490	12-30-29	BVE-58344
1930	1-23-30	CVE-58491	7-1-30	BVE-63046	11-8-30	BVE-62950

"B" indicates 10" records

"C" indicates 12" records

"VE" denotes electrical recordings

TABLE II. BREAKDOWN OF MUSIC TYPES (RECORDED SIDES) UNDER CATEGORIES OF DOMESTIC/POPULAR, REISSUES, U.S. FOREIGN AND EXPORT (1917-1935)

	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
	1	1	1	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	
	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5
<u>DOMESTIC/POPULAR</u>																			
Dance	20	14	-	-	1	1	4	4	-	8	-	8	2	-	-	-	-	-	-
Medley Fox Trot	16	3	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Medley One Step	18	2	-	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Waltz	-	-	-	1	-	1	-	-	3	3	3	-	1	-	-	-	-	-	1
March	17	7	6	3	9	7	9	9	10	23	8	8	9	9	-	-	2	7	5
Symphonic March	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-
Hymn (Patriotic)	-	-	2	-	-	4	-	2	-	-	1	1	-	-	-	-	-	-	-
Songs	6	5	-	-	3	5	3	5	15	18	10	5	9	-	-	-	-	7	10
Descriptive	11	1	-	-	3	2	4	-	-	2	-	6	-	-	-	-	-	-	-
Operatic	-	1	-	-	3	-	2	1	-	1	2	-	7	-	-	-	2	-	-
Orchestral																			
Transcription	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
Piano																			
Transcription	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Total 430	88	33	8	8	16	18	24	21	21	50	34	27	30	18	-	-	11	7	16
<u>REISSUE</u>																			
Domestic/Popular																			
Dance	-	-	-	-	-	-	-	-	-	3	18	-	-	-	-	-	-	-	-
Waltz	-	2	-	-	-	-	1	1	1	2	-	-	-	-	-	-	-	-	-
Mazurka	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
March	-	7	-	1	1	6	10	3	6	28	3	-	-	-	-	-	-	-	-
Hymn (Patriotic)	-	5	1	-	1	1	-	-	-	4	3	1	-	-	-	-	-	-	-
Serenade	-	-	-	-	-	1	-	1	-	-	-	-	-	-	-	-	-	-	-
Songs	-	2	4	-	1	2	1	2	2	5	1	-	-	-	-	-	-	-	-
Descriptive	-	-	-	-	1	1	3	-	4	1	4	1	-	-	-	-	-	-	-
Opera Excerpt	-	4	-	-	-	-	1	6	1	1	3	-	-	-	-	-	-	-	-
Opera Overture	-	4	-	-	-	4	-	5	-	4	-	-	-	-	-	-	-	-	-
Orchestral																			
Transcription	-	-	-	-	-	3	-	3	-	-	-	-	-	-	-	-	-	-	-
Piano																			
Transcription	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-
U.S. Foreign	-	5	-	-	-	3	7	2	-	-	2	-	-	-	-	-	-	-	-
Export	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total 208	-	31	5	1	4	20	24	23	15	49	34	2	-	-	-	-	-	-	-
<u>U.S. FOREIGN</u>																			
Two Step/One Step	-	-	-	-	-	-	1	-	-	-	1	-	-	-	2	-	-	-	-
National Dance	-	-	-	3	-	-	2	2	1	1	-	-	-	-	-	-	-	-	-
Waltz	2	-	-	-	-	2	5	29	12	20	15	21	-	7	-	2	-	-	-
Landler	-	-	-	-	-	-	2	4	7	6	2	3	-	-	-	-	-	-	-
Polka	7	1	-	1	-	13	24	16	24	27	10	13	5	2	-	1	-	-	-
Mazurka/Oberek	5	-	-	-	-	4	9	-	3	4	2	4	1	-	-	-	-	-	-
Schottische	2	-	-	-	-	-	1	-	1	-	1	-	-	-	-	-	-	-	-
Galop	-	-	-	-	-	-	-	-	1	-	-	1	-	-	-	-	-	-	-
Lancers/Quadrille	-	-	-	-	-	-	2	-	-	-	2	-	-	-	-	-	-	-	-
Tarantella/Krakow	-	-	-	-	-	2	-	1	1	1	-	-	3	-	-	-	-	-	-
Reel/Jig/Hornpipe	-	-	-	-	-	-	-	-	-	2	5	4	-	-	-	-	-	-	-
March	3	1	3	-	-	10	5	12	17	14	14	9	3	3	2	1	-	-	-
Symphonic March	-	-	-	-	-	2	5	6	7	3	2	3	1	-	-	-	-	-	-
Hymn (Patriotic)	-	4	1	1	-	-	-	3	1	-	1	4	-	-	-	-	-	-	-
Songs	-	-	-	-	-	3	-	3	2	4	-	-	1	2	-	-	-	-	-
Folk Songs	-	-	-	-	-	-	8	1	3	-	-	-	-	-	-	-	-	-	-
Serenade	-	-	-	-	-	-	-	-	-	-	2	-	1	-	-	-	-	-	-
Descriptive	-	-	-	-	4	4	9	8	12	15	6	23	16	11	-	-	-	-	-
Opera Excerpt	-	-	-	-	-	-	-	-	2	19	5	3	11	6	-	-	-	-	-
Opera Overture	-	-	-	-	-	-	-	-	-	2	2	1	-	-	-	-	-	-	-
Symphonic Dance	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Suite	-	-	-	-	-	-	-	-	-	4	2	-	-	-	-	-	-	-	-
Fantasia	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
Total 698	19	6	4	5	4	36	68	95	92	119	74	88	46	32	4	6	-	-	-

TABLE II. (Continued)

	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
	1	1	1	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	
	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	
EXPORT																				
Dance	10	7	7	4	4	-	1	-	2	1	-	-	1	-	-	-	-	-	-	
Fox Trot/One Step	-	6	4	4	9	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Two Step	4	3	2	1	-	-	1	1	-	5	2	-	1	-	-	-	-	-	-	
Waltz	3	3	3	4	1	-	-	-	-	-	-	1	-	2	-	-	-	-	-	
Polka	2	1	1	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Mazurka	-	-	2	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	
Schottische	3	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Tarantella	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Meringue/Marinera	-	-	-	-	-	-	-	-	-	-	-	-	6	-	-	-	-	-	-	
Tango	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
March	6	10	2	-	1	2	5	2	7	1	10	5	3	-	-	-	-	-	-	
Hymn (Patriotic)	-	-	1	-	-	-	-	-	2	4	8	4	-	-	-	-	-	-	-	
Songs	4	-	-	1	-	-	-	3	-	-	-	-	-	-	-	-	-	-	-	
Descriptive	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	
Operatic Overture	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	
Total 206	35	31	25	14	17	2	8	6	11	12	23	9	13	-	-	-	-	-	-	
Grand Total	1,542																			