



A History and Discography

Allan Sutton

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Black Swan Records, 1921–1923: A History and Discography

First edition

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Black Swan: The Documented History

By Allan Sutton



Founded in December 1920 by Harry H. Pace, the Pace Phonograph Corporation was the second Black-owned and operated record company (preceded only by George W. Broome's short-lived eponymous venture), and the first to succeed commercially, albeit briefly.

A 1903 graduate of Atlanta University, Pace initially worked in the insurance business, but found himself increasingly drawn to music. He and composer W. C. Handy collaborated on their first song in 1907, and in 1912 the pair formed the Pace & Handy Music Company in Memphis. The company had its first major hit in 1914, with the publication of Handy's "St. Louis Blues." By 1918, with a steady stream of hits to its credit, the company relocated to New York.

There was an acrimonious split in late 1920, when Pace left Handy to launch his recording operation and took some key personnel with him. Handy recalled,

With Pace went a large number of our employees, persons especially trained for the requirements of our business and therefore hard to replace. Still more confusion and anguish grew out of the fact people did not generally know that I had no stake in the Black Swan record company."

Pace spun a different narrative concerning his departure from Pace & Handy, claiming he had resigned after unnamed White phonograph companies refused to record any more Pace & Handy songs upon discovering that he was planning to launch his own label. There are reasons to doubt Pace's account — his surviving correspondence from the period does not mention any such boycott; Handy, in his autobiography, recalled only one unmanned "department manager" of an unnamed "phonograph company" threatening not to use the company's numbers; and the White-owned labels continued to record compositions published by Handy's company. But the tale succeeded in garnering him some valuable publicity in the Black newspapers ahead of Black Swan's launch.

* * *

On December 27, 1920, Pace wrote to W. E. B. Du Bois that he had formed a corporation to manufacture phonograph records. He held open the possibility of involving others, telling Du Bois, "I made the capital stock elastic enough so as to take others into it if the idea met very favorable consideration." The letter reveals that it was Du Bois who suggested the name "Black Swan," in honor of the pioneering African-American concert artist Elizabeth Taylor Greenfield:

I note your suggestion about the name "Black Swan" and it strikes me very favorably indeed. I debated very seriously whether I should use a fanciful name or whether I should capitalize on my own name and use it... . All of this, of course, had been done before I talked with you on the subject.

Pace informed Du Bois that he had signed a contract with Ford Dabney's Orchestra and had already made test recordings by the group. However, no issues were forthcoming, and to date, no test pressings have surfaced. Pace also told Du Bois that he was hoping to test operatic soprano Florence Cole-Talbert (who he signed), a very young Marian Anderson (who he did not), and one or two "local folks who are getting in shape, and whom I am trying out with a view of having them record as soon as we are ready to make the permanent masters."

Pace encouraged Du Bois to join the new company's board of directors and provide whatever funding he could. Du Bois proceeded cautiously, initially



W. E. B. Du Bois (left) and Harry Pace

purchasing only a single share, despite the promise of a seat on the board. He would later invest considerably more in the company, and come to regret it.

In January 1921 the Pace Phonograph Corporation was formally chartered as a Delaware corporation. Delaware was chosen solely for financial and legal purposes; the company never actually operated there. The officers at the time of incorporation were Harry Pace (president and treasurer) and D. L. Haynes (secretary), with a board of directors that included Du Bois, Levi C. Brown, T. K. Gibson, William Lewis, John E. Nail, and Emmett J. Scott.

In the same month, Pace Phonograph made its initial public stock offering. Pace and Du Bois reported finding eager investors not only in Harlem, but in Arkansas, Georgia, Ohio, and other far-flung locations. Among the investors was comedian Bert Williams who, according to an advertisement in *The Crisis*, "put thousands of dollars into the making of Black Swan records." Pace sometimes took liberties in describing Williams' connection to Black Swan. Following Williams' death, he placed a full-page advertisement in *The Crisis*, which claimed that Williams had promised to sign with Black Swan once his Columbia contract expired. Cannily businessman that he was, it seems unlikely that Williams would have abandoned

BERT WILLIAMS

The Greatest Entertainer the World has Ever Known is Dead.

He brought Joy and Forgetfulness of Care to Millions. Many Men Learned to Laugh Because of Him. And Laughter is a Big Aid to Life.

Bert Williams was an Artist. He was a Great Actor. He might have been Known as a Great Tragedian had he Been Born White. But the World for a Long Time now Has Refused to Take Black Men Seriously. So the White World made Bert Williams the World's Greatest Comedian.

He Could say more with a Grunt than Most Men Can in a Monologue. His Gestures were Sentences and his Words Complete Stories.

Fortunately his Genius is Preserved to the World on Phonograph Records. He was under contract, made several years ago, to a White Company.

Had He Lived out this Contract He would have become, as he had promised, an Exclusive Black Swan Artist.

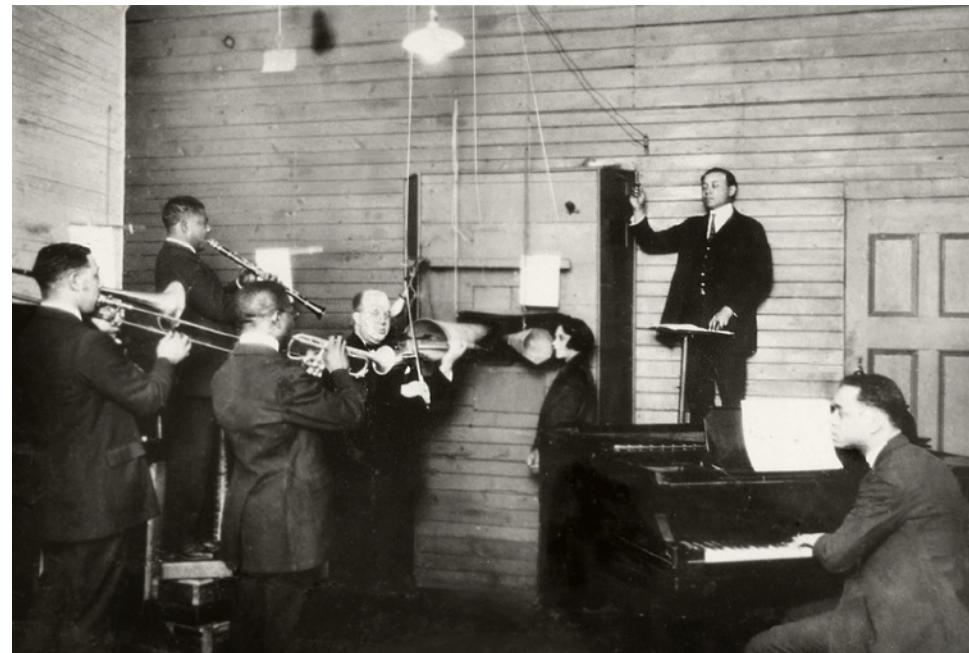
In the Early Months of this Undertaking, when Every Dollar Counted Double, He put Thousands of Dollars into the Making of Black Swan Records. He gave his Encouragement, his Advice, his Help, his Love to us. He Lightened our Burdens. He Assured us of Success.

Bert Williams is Dead. But the Joy that He Gave to the World will Live Forever and Multiply.

PACE PHONOGRAPH CORPORATION
Makers of
BLACK SWAN RECORDS

2289 Seventh Avenue, New York, N.Y.

Pace's memorial to Bert Williams in the April 1922 issue of *The Crisis*



An undated photograph of a Black Swan recording session, with William Grant Still at the podium. The others are unidentified, as is the studio location.

his relationship with a company whose annual sales of his records exceeded Black Swan's total annual output.

Harry Pace's Harlem residence, at 257 West 138th Street, served as Black Swan's first office. Among the employees Pace took from Pace & Handy was Fletcher Hamilton Henderson, Jr., a young pianist from Georgia who Handy had recently hired as a song demonstrator. Henderson's defection garnered him the title of Black Swan recording director and house accompanist, although Pace later admitted he felt that Henderson was not fully qualified for the job. William Grant Still, one of Handy's staff arrangers, also made the move.

The studio in which Pace initially recorded remains a subject of debate. The location is not mentioned in any of Pace's or Du Bois' known correspondence, but the old tale that Pace initially recorded in his living-room is highly doubtful. There is no mention in the Pace–Du Bois letters and surviving company documents, nor in trade-press reports of the period, of Pace operating his own studio or hiring a recording engineer. A *New York Age* article from June 1921 (a month after the first Black Swan records were released) confirms that Pace did not yet have his own studio, reporting that the company was "planning to establish its own laboratory [i.e., studio] in the near future." However, no credible evidence has been found to suggest that plan came to fruition.

If any of Pace's pre-production test recordings have survived, they have not been located for inspection. Most of the early issued masters appear to have been cut for Pace by the New York Recording Laboratories, the makers of Paramount records, based upon distinctive physical and aural characteristics. NYRL at that time was recording masters for several other small labels — most notably Arto and Grey Gull, as confirmed in band manager Ed Kirkeby's session logs — which, like Black Swan, were assigned master numbers in each label's own series.

Black Swan Comes to Market

Black Swan records were in production by the early spring of 1921, with an initial release planned for May. Pressing initially was contracted to John Fletcher's Olympic Disc Record Corporation plant in Long Island City. Newly incorporated following the failure of Fletcher's Operaphone label, Olympic commenced operations in

March 1921, the same month in which the earliest issued Black Swan masters are believed to have been recorded. Like Black Swan, the initial Olympic records were advertised as May releases. The Olympic discs' physical characteristics were identical with those of the earliest Black Swan pressings, confirming Harry Pace's recollection that they were pressed in what he called "the Remington factory" (the Remington Phonograph Company being Olympic's parent corporation).

From the start, Pace found himself torn between two disparate markets within the African-American community — a relatively small but affluent group that championed what it saw as cultural refinement, mirroring Pace's and Du Bois' own backgrounds and musical preferences; and a far larger working-class group with an appetite for jazz and blues records. In August 1921, Pace told *The Talking Machine World*, "While it is true that we will feature to a great extent 'blue' numbers of the type that are in current favor, we will also release many numbers of a higher standard." In attempting to present Black Swan as a respectable mainstream operation to potential investors, Pace understandably erred on the side of caution in his choice of artists and repertoire.

The first three Black Swan records were announced as ready for delivery on May 4, 1921. Pace's preference for "numbers of a higher standard" was immediately apparent. For the inaugural release (#2001), he chose two time-worn chestnuts, "At Dawning" and "Thank God for a Garden," sung by soprano Revella Hughes, with

NOW ON SALE



THE ONLY RECORDS USING EXCLUSIVELY
NEGRO VOICES and MUSICIANS

At Your Phonograph Dealer

2001	AT DAWNING, Soprano with Violin, Cello, Piano	Revella Hughes	
10 Inch	\$1.00	THANK GOD FOR A GARDEN "	Revella Hughes
2002	FOR ALL ETERNITY, Baritone, Violin obligato	Carroll Clark	
10 Inch	J. Cordie Williams, Violin. F. H. Henderson, Jr., Piano	" Carroll Clark	
\$1.00	DEAR LITTLE BOY OF MINE "	Carroll Clark	
2003	BLIND MAN BLUES, Blues Novelty	Little Katie Crippen	
10 Inch	Soprano with Orchestra	" Little Katie Crippen	
\$1.00	PLAY 'EM FOR MAMMA, Blues	Soprano with Orchestra	

Watch For Our New Releases Each Month

*If Your Dealer Does Not Supply You
Order Direct From*

Pace Phonograph Corp., 257 W. 138th St., New York, N.Y.

Live Agents Wanted in Every Community. Liberal Commissions.

Black Swan's first three releases, as advertised in *The Crisis* for May 1921

violin, cello, and piano accompaniment. There followed two equally straightforward sides by concert baritone Carroll C. Clark, then two blues-inflected pop tunes by vaudevillian Katie Crippen that are notable mainly as the earliest recordings of a band under Fletcher Henderson's direction.

An unnamed reporter visited the Black Swan office in the spring of 1921, where he found Pace, Henderson, Still, and Clark auditioning one of the latter's records. The resulting story, published in *The Chicago Defender* on June 24, praised Pace for championing African-American folk songs, overlooking the fact that the first four composition he had chosen to release were formal concert pieces by White composers. The reporter overstated Clark's rather modest abilities, praising him as "A balladist who stands comparison with [John] McCormack." A full-page Black Swan advertisement made an even ludicrous suggestion several months later, promising a "delightful surprise" to listeners who compared Clark's records to those of the recently deceased Enrico Caruso.

BLACK SWAN RECORDS

Are Made by

The Only Phonograph Company in the World

Owned and Operated by Colored People


REVELLA E. HUGHES
The most beautiful Lyric Soprano of the race


C. CARROLL CLARK
Premier Baritone Soloist of the race

Exclusive Black Swan Artists

ALBERTA HUNTER	ETHEL WATERS	CREAMER & LAYTON
KATIE CRIPPEN	EDDIE GRAY	JUAN HARRISON

The only records made using exclusively Colored Singers and Musicians

Buy from Your Dealer or Order Direct from

Pace Phonograph Corp., 257 W. 138th St., New York, N.Y.

Agents Who Will Work Wanted in Every Community. Liberal Commissions.

Indicative of Pace's preference for material of "a higher standard," concert artists Revella Hughes and Carroll merited portraits in this advertisement from *The Crisis*. Ethel Waters and Alberta Hunter did not, even though they contributed far more to Black Swan's success than Hughes or Clark..

Pace reported first-month sales of 10,300 Black Swan records to Du Bois, who forwarded that figure to *The Crisis*. The editors seemed impressed with the report, apparently unaware that figure was a small fraction of many labels' sales at the time. However, it was a promising start.

The Black press (particularly *The Chicago Defender*) cast Pace's attempt to enter the record market as nothing less than an epic struggle between good and evil. The venture had barely gotten under way when the *Defender* proclaimed that "a great uproar was caused among White phonograph record companies who resented the idea of having a Race company enter what they felt was an exclusive field." If there was an uproar, great or otherwise, it went unreported in *The Talking Machine World*, the recording industry's largest trade publication, which covered Black Swan to the same extent as other small startups of the period. *TMW*'s coverage of the new company had nothing negative to say, and the paper obviously was not averse to running Black Swan's advertisements.



CARUSO'S VOICE

Will live as long as there are men to hear it. The original plates are imperishable.

The Victor Company made Phonograph Records of his voice on millions of Records. What a loss the world would have sustained but for Phonograph Records!

Is there not some Negro Singer or Musician whose Voice You Feel Should also be Preserved?

The Phonograph Records made by white companies are preserving only the type of Negro voice that sings comics and rag-time.

BLACK SWAN RECORDS

Made by a Company owned and controlled by Colored People are trying to do for Negro Voices and Negro Musicians what white companies do for their people.

If every Colored Phonograph Owner bought as many BLACK SWAN RECORDS as he buys of other kinds he would make possible a reproduction of Negro Music and Voices similar to Caruso's. In addition you will find that BLACK SWAN RECORDS are as good as any Record made!

COMPARE THEM

For the sake of comparison play on your machine Caruso's Victor record No. 8333 of "For All Eternity." Then with the same kind of needle and at the same speed play Carroll Clark's BLACK SWAN RECORD, No. 2002, of the same song.

We will leave the verdict to you. Try it. There is a delightful surprise awaiting YOU.

YOU will then want to hear Harry Delmore, Revella Hughes, Arthur Gaines and Marianna Johnson, all high-class, exclusive BLACK SWAN Artists.

YOU can buy Our Records from YOUR Regular Phonograph Dealer. Ask Him? If not, send us his name.

PACE PHONOGRAPH CORPORATION
257 W. 138th Street **New York, N. Y.**



Pace overestimated Carroll Clark's rather modest talents, inviting customers at various times to compare Carroll Clark to John McCormack and even the late Enrico Caruso.



(Left) A first-state Black Swan label, with flush label and a depression around the spindle hole, tell-tale signs of the Olympic pressing plant. (Right) A second-state label, pressed by the New York Recording Laboratories, with sunken label and lacking depression around the spindle hole.

Pressing-Plant Woes

Pace's use of the Olympic pressing plant proved to be as unproductive as it was controversial. Among the *Defender*'s baseless charges — widely repeated in other Black-owned newspapers, but flying in the face of well-documented facts — was that "certain large White companies" had purchased a controlling interest in the Olympic plant for the sole purpose of denying service to Pace.

What actually caused Pace and Olympic to part ways was that the Olympic plant (a relic from Fletcher's Operaphone period) lacked the capacity to handle Black Swan's output, in addition that of Fletcher's own Olympic label, in a timely manner. During the summer of 1921, it was decided to instead contract Black Swan's pressing work to the New York Recording Laboratories, the Wisconsin-based makers of Paramount records. In a postcard to Du Bois, mailed on June 24, 1921, from Port Washington, Wisconsin (home to NYRL's headquarters), Pace reported, "I am here arranging for an increased fall and winter production together with a line of Black Swan Phonographs."

The NYRL factory, although geographically remote, was a much larger facility than Olympic's, and the company was actively courting new pressing customers. In addition, the Wisconsin Chair Company (NYRL's parent corporation) operated a large cabinet factory that was well-equipped to manufacture Pace's Swanola phonographs. Since Pace was already using NYRL's New York recording studio, the move made logistical sense, consolidating all Black Swan production within a single company. Black Swan pressings from the summer of 1921 into the spring of 1922 show the unmistakable characteristics of NYRL's work. Unfortunately, the switch to NYRL did not entirely alleviate the supply problem. With shipments slow to arrive from Wisconsin, some East Coast dealers had to inform their customers in early 1922 that new releases were temporarily out of stock.

Ethel Waters Sparks a Surge in Sales

The initial Black Swan releases were received politely enough by the press and public. Carroll Clark's first offering appears to have been a reasonably good seller, based upon the number of surviving copies. But the earliest issues failed to generate the sort of excitement that would be needed to make Black Swan profitable. That situation changed with Pace's signing of Ethel Waters.

Already a veteran of the southern vaudeville circuits, Waters was drawing crowds at Edmond's Cellar, a notorious speakeasy run by former boxer Edmond

"Mule" Johnson. She recorded two titles ("The New York Glide" and "At the New Jump Steady Ball") in or around March 1921 at Criterion Laboratories, an independent New York studio that supplied masters to Cardinal, Clarion, and other minor labels. Issued on Cardinal 2036, the record was listed in *The Talking Machine World's* April 1921 advance bulletin and was available by early May 1921, when the *Atlantic City Daily Press* reported it was selling well there. Waters, the article went on to report, had signed a three-year contract with Cardinal. However, nothing came of it; her first Cardinal release would also be her last.

With no further sessions apparently scheduled for Cardinal, Waters visited the Black Swan office. In later years, all parties involved offered conflicting accounts of how she came to sign with Black Swan. Pace claimed to have offered her a recording deal after hearing her sing in an Atlantic City cabaret; Henderson claimed to have discovered her in a Harlem night-club. Waters' own account has her dropping in to the Black Swan office on the advice of the same unnamed talent scout who had booked her with Cardinal. There, a discussion ensued over how best to employ her talents:

The day I went there I found Fletcher Henderson sitting behind a desk and looking very prissy and important... There was much discussion of whether I should sing popular or "cultural" numbers. They finally decided on popular, and I asked one hundred dollars for making the record. I was still getting only thirty-five dollars a week [singing in Harlem clubs], so one hundred dollars seemed quite a lump sum to me. Mr. Pace paid me the one hundred dollars....

A Black Swan test pressing, discovered some years ago, bears out Waters' account. On it, she sings "The Sunshine of Your Smile," a 1916 composition favored by classically trained concert artists. Waters' strained, stilted delivery might explain Pace's and Henderson's fortunate decision to not to use her on popular rather than "cultural" numbers.

For an initial \$100 payment, Pace got Waters' renditions of "Down Home Blues" and "Oh Daddy. Accompaniment was by the house orchestra performing as Cordy Williams' Jazz Masters, although there was nothing particularly jazzy about the group. First advertised in July 1921, the record proved to be an immediate and enduring hit, despite the dreary backing group. It remained in the catalog until the end and is still one of the most commonly encountered Black Swan records.

Cardinal was reorganized in the summer of 1921. Waters' record was missing from an updated list the company issued in September, suggesting that her Cardinal contract had been nullified, if it had ever existed in the first place. Whatever the case, Pace — who had not yet secured Waters on an exclusive basis — offered her an exclusive Black Swan contract in October. Covering recordings as well as live performances, it was said to make her the highest-paid Black recording artist, although it is likely that Bert Williams actually held that honor. In November she was sent on an extended tour as headliner of the newly formed Black Swan Troubadours, a promotional troupe that eventually would visit twenty-one states.

BLACK SWAN RECORDS
FEATURE
DOWN HOME BLUES
and Oh Daddy, No. 2010 Sung by Ethel Waters
→ THE BIGGEST HIT SINCE "CRAZY BLUES" ←

Black Swan's first hit: "Down Home Blues" (here advertised in August 1921) brought national attention to Ethel Water and Black Swan.

Alarmed by the number of unsolicited marriage proposals Waters was receiving (many of which reportedly came with the condition that she give up performing to stay at home), Pace offered her a new contract in January 1922. It forbade her to marry for one year, so that she might continue to concentrate on touring and recording, and came with a salary increase that was reported to represent "a figure for each night's engagement and each record that most people would be glad to earn in a month." Waters did not hesitate to accept the offer.

Thanks largely to the popularity of Waters' records, Black Swan developed a small following among White customers, including some stage and film celebrities. Newspapers seized on the fact that actress Marilyn Miller had presented a "large selection" of Black Swan records to Jack Pickford (Mary's brother) as a wedding gift. *The Black Dispatch* reported, "It is now becoming quite a fad with many stars of the theatrical profession, who have found something different in these all-Colored records, to have them sent to their friends in various parts of the country."

Pace, however, failed to capitalize on that momentum. He made no effort to advertise in the White consumer publications, nor to ingratiate himself to owners of the major White entertainment and trade papers. He did not begin advertising in the all-important *Talking Machine World* until August 1921. The TMW advertisements often appeared to be halfhearted efforts, sometimes simply listing a few artists' names, or plugging past hits rather than fresh releases.

Ethel Waters' first Black Swan record had yet to be released when Pace signed Alberta Hunter in May 1921. A fixture at the Dreamland in Chicago, where she was on the bill with King Oliver's Jazz Band, she was touring at the time she recorded for Black Swan. A writer for *The Chicago Whip* predicted that Hunter's records would rival those of Mamie Smith for popularity, but she returned to Chicago without recording any further sides for Black Swan. Pace lost an opportunity to sign Hunter upon her return to New York a year later, allowing her to slip away to Paramount. His next major signing, in January 1922, was Trixie Smith, who had just taken first place at the widely publicized Fifteenth Regiment Blues Contest in Harlem, besting Lucille Hegamin, Daisy Martin, and Alice Leslie Carter.



BLACK SWAN RECORDS

H A V E

Another Smashing Hit

“HOW LONG, SWEET DADDY, BLUES”

No. 2008
SUNG BY ALBERTA HUNTER, of the Dreamland, Chicago

“BRING BACK THE JOYS”

on the other side

You can stimulate your trade and reach a demand we have created
by selling

BLACK SWAN RECORDS

Send for complete list LATERAL CUT Regular Discount

PACE PHONOGRAPH CORPORATION

257 W. 138th STREET NEW YORK, N. Y.

Pace had another star in Alberta Hunter—a major attraction at Chicago's Dreamland, where she shared billing with King Oliver's band—but let her slip away to Paramount.

With major names like Waters, Hunter, and Smith on the roster, Pace found it easier to attract other singers. However, the oft-repeated tale that he auditioned Bessie Smith, but rejected her after she stopped to spit in the midst of her test recording, is apocryphal. It appears to have originated in the 1940s with W. C. Handy, who was prone to spinning colorful tales. Handy seems unlikely to have been present at the alleged session, or at any other Black Swan session for that matter, given his strained relations with Pace at the time. (The Black Swan issues by Handy's Band were licensed from Paramount, not recorded for Pace.)

April 1922 saw Pace's quixotic attempt to cast Black Swan as a serious contender in the classical field with the introduction of a Red Label series, an obvious play on Victor's prestigious Red Seals. Victor's attorneys had a long history of threatening legal action over other companies' use of red labels, citing Victor's 1904 trademark for a "red circular label" that the courts had so far upheld. However, no evidence has been found to suggest that Victor ever sued or even threatened Pace over his Red Label series, casting further doubt upon the *Defender's* claims that the White recording establishment was out to destroy Black Swan.

The Red Label listing included operatic arias by Florence Cole-Talbert and Antoinette Garnes, and concert selections by Hattie King Reavis. But a favorable review of one of Cole-Talbert's concerts by a *Detroit News* reporter apparently did nothing to spur sales of her records, and the Red Label series languished. In December 1922, Pace tried to secure concert tenor Roland Hayes for Black Swan, only to be informed by Hayes that he was under contract to the Aeolian label in England. Pace missed the opportunity to sign two promising young Black concert artists — Marian Anderson (despite De Bois' urging that he do so), and Paul Robeson (who worked for Pace as a sales representative but apparently was not invited to record). Only six records Red Label records, four of them single-sided, were released by the time the series was discontinued in May 1923.

Marketing Black Swan

Black Swan's early "blues" releases were not blues in any strict sense, and its dance-band numbers often bore only a passing resemblance to jazz — distinctions that apparently made no difference to enthusiastic customers. Demand for the records was growing, but getting them into the hands of dealers and consumers proved to be a stumbling block.

As a small startup company with meager capitalization and a minuscule catalog, Pace Phonograph was unable to secure national distribution through the major jobbers. White owners of small startup labels had experienced the same problem for many years. In Pace's case, however, the major distributors' lack of confidence was compounded by his lack of experience in the recording business, his exclusive targeting of a still-unproven market, and his openly expressed hostility toward others in the recording industry.

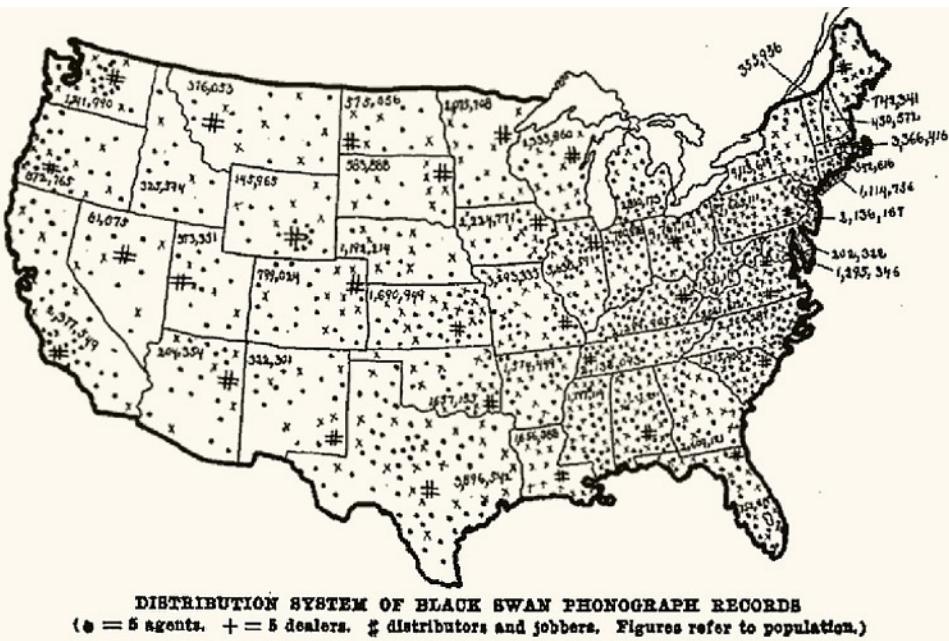
Adding to those problems was rampant racial prejudice, as an exchange with H. B. Lovett, a White retailer in Washington D.C., demonstrates. Lovett had written Pace to request a record list and sample copies, stating that he could handle "quite a few" of the records if they proved satisfactory. But following a visit by a Pace sales representative, Lovett wrote back, "I will have to say that I am strictly a white man and do no business whatsoever with colored people in this respect. So must say that we cannot handle your records."

Pace countered by recruiting Black retailers and enterprising individuals to sell the records wherever and however they could. He secured some West Coast exposure through the popular Spikes Brothers Music House in Los Angeles, which in September 1921 ran a song contest with a promise that the winner would have their song "sent to the Black Swan for recording" (whether that actually occurred is not known). In Kansas City the records were handled by the Winston Holmes Music Company, whose proprietor would later launch his own Meritt label.

Passed over by the major distributors, Harry Pace recruited small-time retailers and enterprising individuals "with a backbone" to sell Black Swan records wherever and however they could.

In June 1921, Pace hired Paul Robeson (who was then a student at Rutgers University) as a part-time salesman. But as had happened with Marian Anderson, Pace missed a golden opportunity by failing to record him. That autumn, Pace brought in C. Udell Turpin (misspelled Turpine in some accounts) as his sales manager. A Columbia University business school graduate, Turpin brought along several sales professionals he knew from a previous venture, while continuing to build Pace's network of small retailers and individual salespeople as well. He advertised in *The Crisis*, "We want men and women with a backbone and a desire to earn \$100 a week...men and women who don't care what \$20 a week people think." But at the same time, Pace began reducing his advertising presence in *The Chicago Defender* and other Black newspapers, as well as in *TMW*.

In March 1922, Pace published a Black Swan distributor map in *The Crisis* that looked impressive at first glance, showing the records were available in all forty-eight states. The heaviest concentrations were east of the Mississippi River and South of the Ohio, but coverage was sparse in the all-important Chicago area, allowing Paramount to gain competitive advantage there. Most states had at least one distributor or jobber, and several retail dealers. However, the largest



Black Swan record distribution, as depicted in *The Crisis* for March 1922. "Agents" (Pace's term individual sellers) predominate, while distributors and jobbers are widely scattered.

number of dots on the map represented what Pace termed "agents" — individuals with no formal company affiliation who peddled the records door-to-door, on street corners, in their homes, or wherever else they could. Among them was an Indiana undertaker who offered the records for less than list price; a New Jersey individual who advertised "home demonstrations cheerfully given"; an anonymous Dallas party whose classified ad offered the records for sale "any day after 2 p.m.;" and a Dallas real estate agent who advertised, "We make terms to our friends on records...Records delivered to your home FREE." Pace also struck deals with several Black newspapers, including the *Baltimore Afro-American*, to give away Black Swan records with a yearly subscription.

A story in *The New York Age* unintentionally revealed Black Swan's financial fragility in January 1922, when it reported that Pace had made a profit of slightly more than \$3,300 on sales of \$104,628.74 in 1921. Although the reporter seemed impressed by the latter figure, sales were meager even for a small start-up, and the company's margins were dangerously thin. Given that Black Swan records retailed for \$1 at that time, and usual wholesale rates were 50% of list price, Black Swan's 1921 sales probably amounted to no more than a quarter- to a half-million records, depending upon the ratio of wholesale to direct retail sales, which was not disclosed.

The list price of Black Swan records was reduced to 75¢ in January 1922. An unnamed sales manager explained, "This is being done because the Pace Phonograph Corporation feels that it should take an active part in helping to bring business back to 'normalcy.'" The move brought prices in line with the industry norm and appears to have sparked sales as Black Swan finally began to gain some traction.

At the same time, Turpin was making headway in securing better sales representatives and wider distribution, lessening the company's reliance on small-time agents to some extent. The Pace Phonograph Corporation of Virginia was chartered in the spring of 1922 to handle wholesale distribution in Virginia, West Virginia, and Carolinas, and paid its first dividend in July. A distribution branch office soon followed in St. Louis. In August 1922 *The New York Age* reported that

BLACK SWAN RECORDS

EVERY SINGER AND MUSICIAN
USED IN ALL OUR RECORDS
IS COLORED



EDDIE GRAY

COMPLETE PRICE LIST AND FEBRUARY 1922 RELEASES
MADE BY

PACE PHONOGRAPH CORP.
NEW YORK, N. Y.

Prices reduced to 75c. January 28th

BLACK SWAN RECORDS

BLACK SWAN RECORDS

The list price of Black Swan records were reduced to seventy-five cents from a dollar in January 1922, bringing it in line with the industry norm.

Black Swan records were being shipped to Central America, the West Indies, and the Philippines.

But even as sales continued to improve, Pace and members of the Black press continued to loudly accuse White record companies of attempting to undermine Black Swan's business, while offering little in the way of verifiable details. A typical article, published in *The Chicago Whip* on January 7, 1922, reported that unnamed attorneys for Pace were investigating claims that an unnamed "White company" was bribing "certain dealers" to damage Black Swan discs in an attempt to cast doubt on the quality of the product. The same article reported that Pace's unnamed attorneys were preparing to sue Columbia for damages over its claim that Carroll Clark was an exclusive Columbia artist. Columbia's claim was indeed misleading — Clark had been under exclusive contract to Columbia a decade earlier, but that was no longer the case. However, no evidence has been found that the lawsuit went forward. *The Whip* twisted the facts in an attempt to downplay Clark's history with Columbia, falsely claiming that he had made just "a record or two" for that company. In fact, he had recorded eighteen titles for Columbia, several of which were still in the catalog. Pace, on the other hand, saw fit to issue only six titles by Clark.

Enter John Fletcher

John Fletcher had a history of failure in the record industry. His Operaphone label had gone through several incarnations (none of them particularly successful) before finally being taken over as a subsidiary by Pathé, which discontinued the label at the end of 1920. Undeterred, in January 1921 Fletcher launched the Olympic Disc Record Corporation as a subsidiary of the Remington Phonograph Company. Olympic records and Remington phonographs were undistinguished products in a market glutted with new brands, and sales were weak. When Remington Phonograph collapsed in December 1921, amidst allegations of stock fraud and executive malfeasance, it took Fletcher and Olympic down with it.

On March 25, 1922, Olympic's assets were sold at auction by order of the company's receiver. The purchaser was Fletcher himself, in partnership with Michael Naughton and Harry Pace. Fletcher's checkered past apparently was not enough to dissuade Pace from becoming entangled with one of the recording industry's chronic losers. Any concerns over adverse reactions to the teaming of a Black and a White entrepreneur were soon dispelled. Although unusual for its day, the partnership seems to have been taken in stride by the business papers.

Several days after the sale closed, Pace reported to the Associated Negro Press that he would shortly double Black Swan's production capacity. Fletcher reclaimed ownership of his Olympic trademark and masters, but more importantly, Pace was now a co-owner of Fletcher's studio and pressing plant at the corner of Creek and Meadow streets in Long Island City — the same plant that had initially pressed Black Swan discs for Pace in the spring of 1921. It was reported that management of the plant would "continue in the hands of the present skilled White employees, but as soon as Colored men can be trained to take their places, they will be employed." That does not appear to have happened.

The Fletcher Record Company was incorporated in New York on May 26, 1922. Fletcher, Pace, and Naughton were listed as directors of the new company, which was chartered simply "to deal in merchandise." With Fletcher serving as president, and Pace as vice-president and treasurer, the Fletcher Record Company was the first American record company to have a racially integrated executive team. However, there appears to have been only minimal personal interaction between Pace and Fletcher, who at times seemed to be working as cross-purposes.

The Fletcher Record Company initially served only as a supplier to the Pace Phonograph Corporation, holding Black Swan sessions in its Long Island studio and pressing the records to order for Pace. Its name never appeared on a Black Swan label, nor was the connection well-known among the general public. Pace Phonograph remained headquartered in its Harlem office and continued to function as an autonomous entity, with its own stock and a separate board of directors, and with Harry Pace still largely in control of who and what appeared on the Black Swan label. It would not be long, however, before disguised Olympic recordings began turning up in the Black Swan catalog.

Initially, Pace's use of the Fletcher plant eliminated the production bottlenecks that had plagued Black Swan from the start. Pace was soon able to report, "We are now issuing ten numbers a month instead of three.... We do our own recording, plating, pressing, as well as printing of every description, in the above plant." But Fletcher had begun laying plans to revive his Olympic label, a move that ultimately would be to Pace's detriment.

Pace Breaks his Pledge to Use Only Black Artists

Whether it was Pace's idea to issue outside recordings by non-Black artists on Black Swan, or he was pressured into doing so by Fletcher and Naughton (who together held a majority stake in the Fletcher Record Company), remains a mystery. Using Olympic masters allowed Pace to expand the Black Swan catalog quickly, for little



Every Time You Buy a BLACK SWAN RECORD You Buy The Only Record Made By Colored People

Some white companies whose sales have been affected by the sale of our records are using a few short-sighted colored people in establishing a Jim Crow Annex to their business. They hope to rid themselves of our competition in that way and to reduce the Negro singer and musician to the same status he had before we entered the field.

Meanwhile our sales are nearly doubling each month and with our unusually fine records which are superior to these same competitors we are so thoroughly established in the hearts of those who regularly buy BLACK SWAN RECORDS that we are bound to secure, with your co-operation, the fullest opportunity for our own music and musicians.

We need your encouragement and support. Buy new BLACK SWAN RECORDS regularly every month from your agent and your dealer or direct by mail from us.

We have an exceptionally fine list of Xmas records. Any three by mail postpaid \$2.55.

PACE PHONOGRAPH CORPORATION
2289 Seventh Avenue New York, N. Y.

AGENTS WANTED IN EVERY COMMUNITY



Pace broke his pledge to use only Black artists even before going into partnership with John Fletcher. By the time this ad appeared in *The Crisis* in late 1922, the Black Swan catalog included a substantial number of recordings by disguised White artists.

expense, but caused him break his pledge to use only black artists — a claim that he continued to make until the end, regardless of the facts.

By July 1922, so many outside recordings by White artists were being released on Black Swan that the catalog was split into ten separately numbered series. Of those, only the 14000 race series (replacing the original 2000's) and 7100 operatic series remained purely Pace productions, employing Black artists almost exclusively. The remainder — including Hawaiian, novelty, sacred, and classical and operatic series — were made up largely of pseudonymous reissues from Fletcher's Olympic catalog. There was also a smattering of sides licensed from Paramount and Pathé, the latter consisting of dubbing from Pathé masters that Fletcher had originally commissioned for Operaphone. In an ironic twist, the nation's first race-record label was now producing its own racially segregated catalog.

The aliases Black Swan employed to disguise Olympics' White artists were obviously contrived to suggest they were Black. Various Harry Yerkes groups became "Joe Brown's Alabama Band" or "Sammy Swift's Jazz Band," Rudy



Fletcher-era Black Swan pressings. Note the return of the depression surrounding the spindle hole, which had been absent on the New York Record Laboratories' Black Swan pressings. Black Swan 60006 is a reissue from Fletcher's Olympic catalog, with White xylophone soloist George Hamilton Green disguised as "Raymond Green."

Wiedeoff's Californians became "Haynes' Harlem Syncopators," and novelty whistler Margaret McKee was renamed "Bessie Johnson." Recordings by Irving Weiss' Ritz-Carlton Orchestra, Rudy Wiedeoff's Palace Trio, and Fred Van Eps' Quartet were released as "Ethel Waters' Jazz Masters" some of them while Waters was on tour and likely unaware that her name was being used on records with which she had no connection. Some Olympic recordings by conventional White dance bands were credited to "Henderson's Dance Orchestra" or "Henderson's Novelty Orchestra" (with no first name given, but obviously meant to imply Fletcher Henderson's involvement), even after Henderson left the company.

At least one newspaper was taken in by the bogus artist credits. A reporter for *The Chicago Defender* praised the so-called Baltimore Blues Orchestra as "a new musical organization...doing exclusive recording for Black Swan records," unaware that name was a disguise for several White dance bands from the Olympic roster, at least one of which was a fixture at a hotel that barred Blacks. Whether record buyers detected the subterfuge is unknown, but perhaps it was no coincidence that Black Swan sales began to decline during the spring and summer of 1922, as the catalog became increasingly saturated with such material.

In September 1922, a bomb was discovered in a load of coal delivered to the Fletcher pressing plant, and the old paranoia resurfaced. "The officials of the company were alarmed at first," *The Chicago Defender* reported, "lest it were the work of White competitors." The paper's knee-jerk reaction reflected the Black press' long-running demonization of Pace's White counterparts, none of whom had ever been even vaguely suspected of employing such tactics. Fortunately, calmer heads prevailed, with investigators determining that the bomb had not been intended for Black Swan, but probably was connected with an ongoing coal workers' strike.

Black Swan in Decline

Pace reported sales of only 256,202 Black Swan records for fiscal year 1922. In his November 1922 financial statement, he acknowledged that Black Swan sales had suffered "the greatest slump since we began business" during July.

That slump persisted into early October, by which time Pace seemed resigned to average monthly sales of only 25,000 records. "I am trying to devise some sales plan whereby this figure can be greatly increased," he wrote to Du Bois, "but regret to say that I have not yet hit upon it." In the same month, Pace set



THE SWANOLA
THE PERFECT TALKING MACHINE

HARRY H. PACE, PRESIDENT

PACE PHONOGRAPH CORPORATION

MAKERS OF **BLACK SWAN RECORDS**
PLAY ON ALL PHONOGRAPIHS

2289 SEVENTH AVENUE
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Letterheads for the original Pace Phonograph Corporation and the reorganized Black Swan Phonograph Company (*W.E.B. Du Bois Papers, University of Massachusetts Amherst Libraries*)

up a dummy collection agency to handle delinquent accounts. Although the operation netted only \$544 in its first month, Pace seemed pleased with that figure and reported that the operation was "still pulling them in." He advertised a new stock issue in October 1922, promising a "certain" 6% return in three years, plus 6% dividends.¹¹

John Fletcher finally reintroduced his Olympic label in late 1922, with an all-White artist roster. By then, Pace must have realized that he needed to disentangle himself from the Fletcher pressing plant. Pace Phonograph's financial report of November 8, 1922, noted, "The factory has been a severe drain on our cash." On January 20, 1923, he reorganized the Pace Phonograph Corporation as the Black Swan Record Company, Inc., and began himself from Fletcher. The reorganized company's capital stock was increased by \$25,000, with investors again promised a 6% dividend. The stock would soon be virtually worthless, and the promise of dividends would prove to be an empty one.

Du Bois and some other early investors remained on the new company's board of directors. Pace took the opportunity to declare yet again that Bert Williams had planned to join the company — not as a recording artist, in this new version of the tale, but as a "consulting director of recording," a promise that Pace claimed Williams made shortly before his death in March 1922.

Soon after the reorganization, Pace shifted Black Swan's pressing work back to the New York Recording Laboratories, with its East Coast affiliate, the Bridgeport Die & Machine Company serving as a secondary supplier. However, he continued to use Fletcher's Long Island City studio. Some late Black Swan show master numbers in the same three-digit series that Fletcher introduced in late 1922 for his revived Olympic label. In a reversal of the previous practice, several of those Black Swan masters were reissued pseudonymously on Olympic.

Pace all but abandoned further attempts at marketing after the reorganization. Aside from a few newspaper advertisements for several of the final Black Swan releases, most company advertising simply pictured the Black Swan logo, without listing any new records. A new three-color label design and the release of a new catalog in May 1923 apparently did little to boost sales. The catalog included a substantial listing of new or renumbered releases that are not known to have come to market, if they were ever produced at all.

Artist Exodus

Harry Pace's inability to retain valuable talent became evident early-on. James P. Johnson did not return as a solo pianist after his single solo session in the autumn of 1921. His Harmony Eight provided lackluster accompaniments on several additional sides before Johnson departed Black Swan for the major labels. Alberta Hunter, reportedly unhappy with the lackluster marketing of her first two records, signed with Paramount in 1922 rather than return to Black Swan.

Fletcher Henderson resigned in the autumn of 1922 and would soon begin assembling one of the most successful Black bands of the period. His position was filled by William Grant Still, who was made Black Swan's recording director on November 13. Pace, who later claimed that he had not been satisfied with Henderson's work, predicted that "Still will bring wider experience and more technical musical knowledge than Henderson has had, and I believe will greatly improve the work of the records." But Still was preoccupied with his theatrical work and growing stature as a serious composer, and his promotion yielded no apparent improvement in the quality of Black Swan's recorded output.

The company's reorganization and declining fortunes spurred a second and far more damaging exodus. It began in March 1923 with the departure of Trixie Smith, one of Black Swan's most valuable artists. Smith was followed in short order by Julia Moody and Lena Wilson, among others. Smith landed an exclusive Paramount contract. Many of the departing lesser lights signed on as free-lance artists with music publisher and booking agent Joe Davis, who did a flourishing business shopping them around to labels that lacked the resources or desire to develop race-record series on their own.

Ethel Waters had been touring successfully on her own for some months, Pace having prematurely terminated her Black Swan Troubadours contract in the autumn of 1922. When the Troubadours embarked on their 1923 tour, Waters' place was taken by Josie Miles, a second-tier singer who lacked Waters' drawing power (and most likely was paid considerably less). Waters quit Black Swan in June, after returning from a transcontinental tour to discover that the company was barely operational. Her parting gift to Harry Pace was a lawsuit seeking to recover the balance he owed her for the canceled Black Swan Troubadours appearances.

The Black Swan office hosted a second-anniversary celebration during the first week of June 1923, albeit with little to celebrate. In an uncharacteristic splurge, Pace placed a full-page advertisement in *The Chicago Defender* picturing some of its stars, many of whom had already left the label, or soon would.

JOSIE MILES Exclusive Black Swan Record Artist

Now on Tour Heading the Black Swan Troubadours of 1923, Sings the Big Hits

No. 14136 { Four O'clock Blues | No. 14121 { When You're Crazy Over Daddy
Twilight Blues | Please Don't Tickle Me, Baby

No. 14133 { When I Dream of Old Tennessee Blues
I Don't Want You If You Don't Want Me Blues

No. 14130 { You're Fooling With the Wrong Gal Now
If You Want to Keep Your Daddy Home

Black Swan Records Are the ONLY Exclusively Colored Records

ETHEL WATERS, TRIXIE SMITH, ETTA MOONEY,
WILLIAM H. FARRELL, CREAMER & LAYTON

CAN BE HEARD ONLY ON BLACK SWAN RECORDS
If there is no agent or dealer near you, send \$2.25 direct to us for any 8 records, postpaid
AGENTS WANTED IN EVERY LOCALITY

PACE PHONOGRAPH CORP.
2289 SEVENTH AVE. NEW YORK, N. Y.

When the Black Swan Troubadours embarked on their 1923 tour, Ethel Waters' place was taken by Josie Miles, a second-tier performer who lacked Waters' drawing power



**Black Swan
Records**



HELLO FOLKS!

I've been away a long time and I'm glad to be back. I thought of you constantly while away and had some songs specially written for you. Everyone here says that they are the best songs that I have ever had. You will say the same when you have heard my new records.

Sincerely yours,
ETHEL WATERS.



ETHEL WATERS
Queen of Blues Singers

14145—Brown Baby

Ethel Waters and The Jazz Masters.

Ain't Goin' Marry

Ethel Waters with Piano Acc.

14166—Memphis Man

Midnight Blues

Ethel Waters and The Jazz Masters.

Ethel Waters returned from a national tour in June 1923 to find Black Swan barely operational. One of her last releases, Black Swan 14146, was advertised as 14166 (a non-existent catalog number), in an example of Pace's lackadaisical approach to marketing.

Only a handful of new Black Swan issues would be forthcoming after July, and some that were advertised are not known to have been released. Ethel Waters' "Sweet Man Blues" and "Ethel Sings 'Em," recorded in June at her final Black Swan session and coupled on Black Swan 14154, was the last new release to be advertised, in *The Chicago Defender* for December 22, 1923. Waters' "Who'll Get It When I'm Gone?" and "All the Time" were assigned to Black Swan 14155, but the record is not known to have been released. Those titles eventually made their appearance in 1924, on the hybrid Paramount–Black Swan label.

Black Swan advertised in the *Defender* for the last time on February 23, 1924. Even then, Pace was still soliciting "agents in every community."

"Every Effort Should Be Made to Dispose of the Assets"

By the autumn of 1923, some dealers were remaindering Black Swan records for as little as 45¢. The price-cutting continued unabated as the season progressed, with one Tulsa dealer offering three records for a dollar. At the De Luxe Music Store in St. Louis, customers who purchased three Columbia records received a free Black Swan.

W.E.B. Du Bois and other investors were anxious to cash out of the failing operation. Du Bois wrote to Pace on October 1,

Is there any market for Black Swan stock? I have got to be out of the country attending the Pan-African Conference for three months and I want to finance my house payments while I am gone. If you think of any way I can help myself by the sale or a hypothecation of any part of my stock, kindly let me know.

Pace could offer no assistance, explaining that "summer has been very dull for us." By then the company had essentially gone dormant, with no new recordings being made and no new releases forthcoming. Its stock was virtually worthless, and interest on its debts was accruing at an alarming rate. At year's end, Black Swan's board of directors approved a resolution that read, in part,

To make the corporation successful..will require not simply time, but the uninterrupted and undivided services of all the executive officers. We believe that any division of time or of interest will be fatal to the interest of this corporation. If, however, the president and other officials feel that the present condition of the corporation does not warrant them in giving their full services, we think that every effort should be made to dispose of the assets of the organization.... .

The Paramount Takeover

Pace's debt finally became unmanageable. Among his creditors was the New York Recording Laboratories, to which he reportedly owed a substantial sum for manufacturing services. From NYRL's headquarters in Port Washington, Wisconsin, Maurice Supper floated the idea of a Black Swan takeover. In January 1924, Supper traveled to New York to meet with Pace. The deal would enable



(Left) A redesigned Black Swan label appeared in early 1923 on pressings produced by both the New York Recording Laboratories and the affiliated Bridgeport Die & Machine Company. This example was pressed by the latter; BD&M's distinctive depression, seen along the outer orange ring, does not appear on NYRL's pressings. (Right) The hybrid Paramount – Black Swan, introduced by NYRL in June 1924, never served as anything more than a reissue vehicle..



HARRY H. PACE

PARAMOUNT AND BLACK SWAN NOW ONE.

One of the most important episodes in the history of the phonograph record industry was the recent combination of The New York Recording Laboratories (recorders and manufacturers of Paramount records) and the Black Swan Phonograph Company repertoire.

By this merger, The New York Recording Laboratories has taken over all master records, contracts with talent and the good will of the Black Swan Company. Hereafter Black Swan records will be made under a special Paramount label.

This combination marks the unusual event of a merger of a large Negro company and a large white organization. It brings together the two leaders in the Race record field and now makes Paramount, more than ever, the unquestioned leader in the Race record business.

In a recent article published in the *New York Age*, President Harry H. Pace of the Black Swan Phonograph Company said:

"The Black Swan catalogue of several hundred master records is the most valuable of its kind in existence. Instead of the company operating that catalogue, the Paramount Company will manufacture and distribute Black Swan Records, from which the Black Swan Co. will receive a definite amount each month. After the Black Swan Co. has paid its own accounts and obligations, such as every operating company must have, it will be in a position to pay its stockholders a substantial and continuous dividend, or it can retire its capital stock at a substantial premium."

The New York Recording Laboratories announced its takeover of the Black Swan label in the 1924 Paramount catalog.

NYRL to recover its losses on Black Swan's unpaid bills, while handing it control over a competitor to its Paramount race-record line. In return, it would allow Pace to wring a last bit of revenue from any recordings he leased to NYRL. *The New York Age* reported that an unnamed "large competing company" made a counter-offer to Pace, which NYRL met.

The Port Washington Herald reported on April 2 that Pace had agreed to sell to NYRL. With his abandonment of Black Swan, the race-record business was now entirely in the hands of White-owned record companies, several of which were already beginning to establish solid reputations in the race market.

Under terms of Pace's agreement with NYRL, the Black Swan Record Company was to remain in existence, but only on paper. It would serve as a holding company for the protection of its shareholders, but would have no further involvement in record production or sales. NYRL would take over the Black Swan trade name, trademarks, and goodwill, and it would continue to manufacture and distribute some of the existing Black Swan recordings. The Black Swan masters would be leased to NYRL, rather than being sold outright, with Pace to receive monthly royalty payments on sales.

Customers saw the first evidence of the new arrangement in May 1924, when Paramount's advertising logo was changed to read "Paramount Records (Combined with Black Swan)." A hybrid Paramount–Black Swan label, combining elements of both companies' trademarks, was introduced with some fanfare a month later, but it never developed into anything more than a reissue vehicle for previously released Black Swan recordings. Many of the recordings selected for reissue were puzzling choices, having already exhausted their sales potential, or having been weak sellers in the first place. Further releases on the hybrid label were discontinued after the initial ninety-nine issues failed to excite much attention. The licensing agreement was finally terminated in January 1926, by which time the Paramount–Black Swan label had already been discontinued.

Winding Down Black Swan

Following his acceptance of the NYRL deal in March 1924, Harry Pace promised investors that once the company's debts were settled, it would be "in a position to pay its stockholders and substantial and continuous dividend, or it can retire its capital stock at a substantial premium." It was not to be.

Pace spent the next several years attempting to liquidate Black Swan's remaining debt of \$18,006, at one point asking stockholders to contribute \$10 for each share they owned. He complained, "I did not get even the courtesy of a reply from one percent of the stockholders, and not a dollar were they willing to risk to safeguard \$100 invested."

Pace contributed a few thousand dollars of his own money in a belated effort to rescue Black Swan, and vaguely alluded to engaging in "other activities" with the potential to raise some funds. The company's only significant revue was rental income from the heavily mortgaged Seventh Avenue building, which was netting only \$2,500 annually. Now badly outdated, the Black Swan masters were deemed worthless; in a message to stockholders, Pace admitted it was "doubtful if anything is going to be realized" from their sale. As far as can be determined, no buyer was found.

The Black Swan masters have long-since disappeared, as have the company recording files, although some financial reports and other internal company documents have survived. If the masters remained in NYRL's possession, they likely would have been donated for scrap during World War II, as happened with the NYRL's own masters.

In a final appeal to Du Bois and other investors in January 1927, Pace characterized his efforts as a "worry for me and punishing effort which appears to be wholly unappreciated by some." He then turned his back on the recording industry, opened an insurance company in New Jersey, and later pursued a law degree from the University of Chicago.

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"White Phonograph Record Companies Object to Colored Men Making Phonograph Records." *Dallas Express* (Feb 26, 1921), p. 3.

Using the Discography

The discography is arranged by Black Swan catalog number. For ease of use, the order is strictly numerical (a departure from the earlier Thygesen discography, which arranged the various catalog-number blocks by the order in which they were first advertised). Where more than one version of an issue exists, the variants are labeled [v1], [v2], etc.

Titles, Artist, and Composers — Titles are shown in standard form (*i.e.*, as copyrighted or published) when known, which generally reflects what appears on the labels. Significant discrepancies between standard form and label styling are noted. Minor deviations, such as insignificant typographical errors or differences in capitalization or punctuation, are not.

Artist credits, including accompanists, are shown as they appear on the label, with any corrections shown in brackets. The actual identities of pseudonymous artists, when known, are also shown in brackets following the label credit.

Composer credits are given in standard form when known, regardless of what appears on the labels.

Matrix and Take Numbers — Matrix numbers are indicated as "Mx" in the discography. They rarely appear on Black Swan labels or pressings after the Pace-Fletcher merger. Take numbers are shown only when they directly follow a matrix number in the pressing. What might appear to be take numbers appear on many pressings with no visible matrix number, but preliminary aural comparisons made by members of the *Record Research* group revealed that some of these were not actual take numbers. Therefore, I have chosen not to show these numbers until further research can be undertaken to determine which are actual takes. Matrices are Black Swan's own unless a different source is indicated on the Mx. line.

Source and Corresponding Issues — Where a master from an outside source was used, the supplier's original issue is shown as "Source Issue." All other issues of any given recording are listed as "Corresponding Issues." The listings are followed by the artist credits as given on the labels, and take and/or control numbers if known, for each issue.

Recording and Release Dates — The Black Swan recording files have not survived, making it impossible to assign exact recording dates. Release dates can often provide clues to recording dates, which generally (but by no means always) were six to ten weeks in advance of release during this period. However, exact Black Swan release dates are often unknown, given the lack of regular monthly catalog supplements and Pace's frequent failure to advertise new releases in a timely manner. Local dealers often advertised new releases weeks or even months before the company itself. Therefore, I have chosen to cite the earliest known date on which each release was mentioned, whether by Pace, by a dealer, or in a newspaper report. Publications in which the records were advertised or otherwise mentioned are abbreviated:

AA – *Afro-American*; AN – *Amsterdam News*; APP – *The Appeal*; BD – *The Black Dispatch*; BDP – *Butte Daily Post*; BSC – Black Swan catalog; CE – *California Eagle*; CD – *Chicago Defender*; CR – *The Crisis*; CW – *The Chicago Whip*; DE – *Dallas Express*; FDO – *Fayetteville Daily Observer*; NBA – *Northwestern Business-Appeal*; NPC – *New Pittsburgh Courier*; NWBD – *Northwestern Bulletin-Appeal*; NYA – *New York Age*; TDN – *Troy Daily News*; TMW – *Talking Machine World*; WB – *Washington Bee*.

The Black Swan Discography

2000 SERIES (Advertised May 1921 – June 1922)

2001

First Known Mention: May 6, 1921 (BD)

At Dawning (Cadman)

Revella Hughes (soprano) Acc: Violin, cello, piano (uncredited)

Mx.: P 105 - 3/P 2005 - 3

Corresponding Issue(s):

Paramount–Black Swan 12100 (Revella Hughes) (1924 reissue)

Thank God For a Garden (Del Riego)

Revella Hughes (soprano) Acc: Violin, cello, piano (uncredited)

Mx.: P 106 - 1/P 2006 - 1

Corresponding Issue(s):

Paramount–Black Swan 12100 (Revella Hughes) (1924 reissue)

Both sides: The P 2000-series masters are aurally and visually identical with the P 100 -series masters. Some pressings show both in the wax, others only one.

2002

First Known Mention: May 6, 1921 (BD)

For All Eternity (Mascheroni)

C. Carroll Clark (baritone) Acc: J. Cordie Williams, Jr. (violin); Fletcher Henderson, as

F. H. Henderson, Jr. (piano)

Mx.: P 101 - 1/P 2001 - 1

Corresponding Issue(s):

Paramount–Black Swan 12102 (C. Carroll Clark) (1924 reissue)

Dear Little Boy of Mine (Ball)

C. Carroll Clark (baritone) Acc: J. Cordie Williams, Jr. (violin); Fletcher Henderson, as

F. H. Henderson, Jr. (piano)

Mx.: P 102 - 1/P 2002 - 1

Corresponding Issue(s):

Paramount–Black Swan 12102 (C. Carroll Clark) (1924 reissue)

Both sides: The P 2000-series masters are aurally and visually identical with the P 100 -series masters. Some pressings show both in the wax, others only one or the other. Henderson is not credited on some later pressings.

2003

First Known Mention: May 6, 1921 (BD)

Blind Man Blues * (Green - Clark)

Katie Crippen Acc: Henderson's Novelty Orchestra (uncredited on some pressings)

Mx.: P 103 - 2/P 2003 - 2

Corresponding Issue(s):

Paramount 20052 (Katie Crippen and her Jazz Artists)

Paramount–Black Swan 12126 (1924 reissue)

* Later pressings as "Blind Man's Blues."

Sing 'Em for Mamma, Play 'Em for Me (Williams)

Katie Crippen Acc: Henderson Novelty Orchestra (uncredited on some pressings)

Mx.: P 104 - 2/P 2004 - 2

Corresponding Issue(s):

Paramount 20052 (Katie Crippen and her Jazz Artists)

Paramount–Black Swan 12126 (1924 reissue)

Both sides: The P 2000-series masters are aurally and visually identical with the P 100 -series masters. Some pressings show both in the wax, others only one or the other. Henderson Novelty Orchestra credit is omitted on the Paramount and Paramount–Black Swan labels. A *Chicago Defender* ad for Paramount–Black Swan 12126 credits "Little Katie Crippen," a styling that is not known to have appeared on the labels

The New York Age for June 4, 1921, reported that Black Swan had "just made its second release." Based upon the artists mentioned, this consisted of Black Swan 2004–2006, which were first advertised the following month.

2004

First Known Mention: Jul 10, 1921 (AA)

My Mammy — Fox Trot (Donaldson)

Juan Harrison Acc: Black Swan Dance Orchestra *

Mx.: P 112 - 1

Bright Eyes — Fox Trot (Smith - Motzan - Jerome)

Juan Harrison Acc: Black Swan Dance Orchestra *

Mx.: P 113 - 1, - 2

Some labels as "Black Swan Dance Orchestra, Vocal Choruses by Juan Harrison."

2005

First Known Mention: Jul 10, 1921 (AA)*

Strut Miss Lizzie (Creamer - Layton)

Lulu Whidby Acc: Henderson's Novelty Orchestra

Mx.: P 108 - 1, - 2

Corresponding Issue(s):

Paramount 20055 (Lulu Whidby and her Syncopators)

Paramount–Black Swan 12127 (Lulu Whidby) (1924 reissue)

Home Again Blues (Berlin - Akst)

Lulu Whidby Acc: Henderson's Novelty Orchestra

Mx.: P 109 - 1, 2

Corresponding Issue(s):

Paramount 20055 (Lulu Whidby and her Syncopators)

Paramount–Black Swan 12127 (Lulu Whidby) (1924 reissue)

* *The New York Age* for June 4, 1921, reported that Black Swan had "just made its second release, including a record by Whidby. The first known advertisement for this record appeared in the Baltimore *Afro-American* on July 10, 1921.

2006

First Known Mention: Jul 10, 1921 (AA)

Nobody Know de Trouble I've Seen (Traditional spiritual)

C. Carroll Clark Acc: Fletcher Henderson, as F. Hamilton Henderson, Jr. (piano)

Mx.: P 110 - 1

Corresponding Issue(s):

Paramount 33090 (C. Carroll Clark), acc. F. H. Henderson, Jr.)

By the Waters of Minnetonka (Lieurance)

C. Carroll Clark Acc: Uncredited violin, saxophone, piano

Mx.: P 111 - 1, - 3

Corresponding Issue(s):

Paramount 33090 (C. Carroll Clark), acc. F. H. Henderson, Jr.)

2007

First Known Mention: Jul 29, 1921 (AA)

I'm Wild About Moonshine (Creamer - Layton)

Creamer and Layton [Harry Creamer & Turner Layton] Acc: Uncredited orchestra

Mx.: P 116 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12128 (Turner and Layton) (1924 reissue)

It's Getting So You Can't Trust Nobody (Creamer - Layton)
Creamer and Layton [Harry Creamer & Turner Layton] Acc: Uncredited orchestra
Mx.: P 117 - 1, - 2
Corresponding Issue(s):
Paramount–Black Swan 12128 (Creamer and Layton) (1294 reissue)

2008 First Known Mention: Sep 17, 1921 (CW)

Bring Back the Joys (Rose)
Alberta Hunter Acc: Henderson Novelty Orchestra
Mx.: P 124 - 2, - 3
Corresponding Issue(s):
Paramount 12012 (Alberta Hunter)

How Long, Sweet Daddy, How Long? (Jones - Taylor)
Alberta Hunter Acc: Henderson Novelty Orchestra
Mx.: P 121 - 2, - 3
Corresponding Issue(s):
Paramount 12012 (Alberta Hunter)

2009 First Known Mention: Aug 1921 (CR)

Machushla (Rowe - MacMurrough)
Harry A. Delmore (tenor) Acc: Black Swan Symphony Orchestra
Mx.: P 126 - 1
Corresponding Issue(s):
Paramount–Black Swan 12113 (Harry A. Delmore) (1924 reissue)

Morning (Stanton - Speaks)
Harry A. Delmore (tenor) Acc: Black Swan Symphony Orchestra
Mx.: P 127 - 1
Corresponding Issue(s):
Paramount–Black Swan 12113 (Harry A. Delmore) (1924 reissue)

2010 First Known Mention: Jul 29, 1921 (AA)

Oh Daddy (Russell - Herbert)
Ethel Waters Acc: Cordy Williams' Jazz Masters (as The Jazz Masters on late pressings)
Mx.: P 114 - 1, - 2
Corresponding Issue(s):
Paramount–Black Swan 12169 (Ethel Waters and the Jazz Masters) (1924 reissue)

Down Home Blues (Delaney)
Ethel Waters Acc: Cordy Williams' Jazz Masters (as The Jazz Masters on late pressings)
Mx.: P 115 - 1, - 2
Corresponding Issue(s):
Paramount–Black Swan 12169 (Ethel Waters and the Jazz Masters) (1924 reissue)

2011 [confirmed issue] First Known Mention: Jul 29, 1921 (AA)

I Like You (Because You Have Such Loving Ways) (Farrell - Hatch)
Eddie Gray Acc: Henderson's Novelty Orchestra
Mx.: P 119 - 2
Corresponding Issue(s):
Paramount–Black Swan 12137 (Eddie Gray) (1924 reissue)

Why Did You Make a Plaything of Me? (Barbour)

Eddie Gray Acc: Henderson's Novelty Orchestra

Mx.: P 118 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12137 (Eddie Gray) (1924 reissue)

2011 [unconfirmed]

I Like You (Because You Have Such Loving Ways) (Farrell - Hatch)

Inez Richardson & Eddie Gray Acc: Fletcher Henderson (piano)

Mx.: —

Why Did You Make a Plaything of Me? (Barbour)

Inez Richardson & Eddie Gray Acc: Fletcher Henderson (piano)

Mx.: —

This version was reported in *Jazz Finder* magazine (not a highly reliable source) in 1948, but has not been verified. Thus far, no advertisement or catalog entry for this version has been reliably reported.

2012

First Known Mention: Aug 15, 1921 (TWM)

With the Coming of Tomorrow (Creamer - Layton)

Revella E. Hughes Acc: Black Swan Trio (violin, cello, piano)

Mx.: P 122 - 1

Corresponding Issue(s):

Paramount–Black Swan 12101 (Revella E. Hughes) (1924 reissue)

Ah! Wondrous Morn (Creamer - Layton)

Revella E. Hughes Acc: Black Swan Trio (violin, cello, piano)

Mx.: P 123 - 3

Corresponding Issue(s):

Paramount–Black Swan 12101 (Revella E. Hughes) (1924 reissue)

2013

First Known Mention: Aug 15, 1921 (TMW)

Since You Went Away (Rosamund Johnson - J. W. Johnson)

J. Arthur Gaines Acc: Black Swan Trio

Mx.: P 128 - 2

Corresponding Issue(s):

Paramount–Black Swan 12114 (J. Arthur Gaines) (1924 reissue)

Who Knows (Dunbar - Ball)

J. Arthur Gaines Acc: Black Swan Trio

Mx.: P 129 - 2

Corresponding Issue(s):

Paramount–Black Swan 12114 (J. Arthur Gaines) (1924 reissue)

The mx. numbers are not visible on some pressings.

2014

First Known Mention: Sep 17, 1921 (CW)

Pretty Ways — Fox Trot (Still - Henderson)

Black Swan Dance Orchestra

Mx.: P 132 - 2

There Ain't No Nothin' Gonna Take the Place of Love — Fox Trot (Burns - Sheppard)

Black Swan Dance Orchestra

Mx.: P 133 - 1

2015

First Known Mention: Sep 17, 1921 (CW)

The Rosary (Nevin)

Marianna Johnson (contralto) Acc: Black Swan Symphony Orchestra

(William Grant Still, conductor)

Mx.: P 134 - 1

Corresponding Issue(s):

Paramount–Black Swan 12112 (Marianna Johnson) (1924 reissue)

Sorter Miss You (Smith)

Marianna Johnson (contralto) Acc: Black Swan Symphony Orchestra

(William Grant Still, conductor)

Mx.: P 135 - 1

Corresponding Issue(s):

Paramount–Black Swan 12112 (Marianna Johnson) (1924 reissue)

The orchestra and conductor credits were deleted on later Black Swan and Paramount–Black Swan labels.

2016

Ain't It a Shame ("Anonymous")

Four Harmony Kings (male quartet) Unaccompanied

Mx.: P 140 - 1

Corresponding Issue(s):

Paramount–Black Swan 12104 (Four Harmony Kings) (1924 reissue)

Goodnight Angeline (Sissle - Blake)

Four Harmony Kings (male quartet) Unaccompanied (with short piano introduction)

Mx.: P 142 - 2

Corresponding Issue(s):

Paramount–Black Swan 12104 (Four Harmony Kings) (1924 reissue)

This side: Some labels show mx. 143 - 2 in error; the correct mx. number (142 -2) appears in the wax.

Both sides: Some pressings do not show the P prefix, but aurally the prefixed and non-prefixed masters are identical.

2017

First Known Mention: Nov 1921 (CR)

A Little Kind Treatment (Is Exactly What I Need) (Pinkard)

Georgia Gorham Acc: Black Swan Orchestra

Mx.: W 108 - 1

Broadway Blues (Morgan; label as Berlin, *sic*)

Georgia Gorham Acc: Black Swan Orchestra

Mx.: W 109 - 2

Corresponding Issue(s):

Mandel 4005 (Aileen Stanley, *sic*; no orchestra credit)

A struck-through W appears in the wax in place of the usual P prefix. The master numbers are handwritten rather than typeset in the usual Pace fashion. Mandel 4005 was in the collection of the late Len Kunstadt, who reported S 109 handwritten under the label and confirmed it was the same recording. This appears to have been a plating or pressing plant mix-up that was subsequently corrected, as another confirmed copy of Mandel 4005 (not showing S 109) is indeed by Stanley, using a master from a different source.

2018

First Known Mention: Oct 15, 1921 (CE)

That's My Cup Blues (Morgan - Morgan)

Katie Crippen Acc: Henderson's Novelty Orchestra

Mx.: P 136 - 2

Corresponding Issue(s):

Paramount–Black Swan 12129 (Katie Crippen) (1924 reissue)

When It's Too Late (You Gonna Miss Me, Daddy) (Spikes)
Katie Crippen Acc: Henderson's Novelty Orchestra

Mx.: P 137 - 1

Corresponding Issue(s):

Paramount–Black Swan 12129 (Katie Crippen) (1924 reissue)

2019

First Known Mention: Dec 17, 1921 (CW)

He's a Darn Good Man (To Have Hanging 'Round) (Jones - Taylor)

Alberta Hunter Acc: Ray's Dreamland Orchestra

Mx.: P 120 - 1, - 2

Corresponding Issue(s):

Paramount 12014 (Alberta Hunter)

Inspected Paramount labels omit the parenthetical phrase.

Some Day Sweetheart (Spikes)

Alberta Hunter Acc: Ray's Dreamland Orchestra

Mx.: P 125 - 3

Corresponding Issue(s):

Paramount 12012 (Alberta Hunter)

2020

First Known Mention: Feb 10, 1922 (AA)

Ukulele Blues (Bories - Johnson)

Eddie Gray Acc: James P. Johnson's Harmony Eight

Mx.: P 160 -

Corresponding Issue(s):

Paramount–Black Swan 12138 (Eddie Gray) (1924 reissue)

You've Got What I've Been Looking For (Bories - Johnson)

Eddie Gray Acc: James P. Johnson's Harmony Eight

Mx.: P 159 -

Corresponding Issue(s):

Paramount–Black Swan 12138 (Eddie Gray) (1924 reissue)

Both sides: Master numbers are not visible on some pressings.

2021

First Known Mention: Oct 29, 1921 (CD)

There'll Be Some Changes Made (Higgins - Overstreet)

Ethel Waters and the Jazz Masters

Mx.: P 147 - 1

Corresponding Issue(s):

Paramount–Black Swan 12170 (Ethel Waters and her Jazz Masters) (1924 reissue)

One Man Nan (Russell - Herbert)

Ethel Waters and the Jazz Masters

Mx.: P 146 - 1

Corresponding Issue(s):

Paramount–Black Swan 12170 (Ethel Waters and her Jazz Masters) (1924 reissue)

Both sides: Later Black Swan labels also as "Ethel Waters and her Jazz Masters."

2022

Fancies — Fox Trot (Spencer)
Henderson's Dance Orchestra
Mx.: P 154 - 1

First Known Mention: Dec 3, 1921 (APP/TDM)

2022

My Oriental Rose — Fox Trot (Vanderveer)
Henderson's Dance Orchestra
Mx.: P 138 - 2

2023

My June Love (Williams; "Put and Take")
Inez Richardson Acc: Henderson's Orchestra
Mx.: P 144 - 2

First Known Mention: Oct 29, 1921 (CD)

Corresponding Issue(s):

Paramount–Black Swan 12105 (Inez Richardson) (1924 reissue)

Love Will Find a Way (Sissle - Blake; "Shuffle Along")

Inez Richardson Acc: Henderson's Orchestra
Mx.: P 145 - 2

Corresponding Issue(s):

Paramount–Black Swan 12105 (Inez Richardson) (1924 reissue)

2024

First Known Mention: Jan 7, 1922 (CW)*

Swing Low Sweet Chariot (Traditional spiritual, arr. Burleigh)
C. Carroll Clark

Mx.: P 130 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12103 (C. Carroll Clark) (1924 reissue)

Clark later remade this title on New York Recording Laboratories mx. 1358 (Paramount 12038), with piano accompaniment by Miss Andrades Lindsay.

One Sweetly Solemn Thought (Ambrose - Carey)

C. Carroll Clark

Mx.: P 131 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12103 (C. Carroll Clark) (1924 reissue)

* Articles in *The Chicago Whip* (January 7, 1922) and *The Black Dispatch* (January 12, 1922) — neither of them highly reliable sources — state that this record was released on January 1, which remains to be confirmed. The earliest known advertisement for it appeared on February 10, 1922, in the Baltimore *Afro-American*.

At this point, Pace began issuing recordings from outside sources. The earliest such issues pre-date the Pace–Fletcher partnership by several months and were drawn from multiple sources, including Olympic, Emerson, Paramount, and Pathé (the latter using universal-cut dubbings Pathé originally made for Fletcher's Operaphone label). All were by White artists, with artist pseudonyms used on Black Swan. Equivalence has been determined by visual and, in many cases, aural comparison to the source issues.

2025

First Known Mention: Dec 3, 1921 (TDN)

Sweet Lady — Fox Trot (Crumit - Zoob; "Tangerine")

Henderson's Novelty Orchestra [Irving Weiss & his Ritz-Carlton Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15124 (Irving Weiss & his Ritz-Carlton Orchestra) (listed Sep 1921)

Corresponding Issue(s):

La Belle 307 (Meadowbrook Dance Band)

Symphony Concert 31136 (Castelton's Dance Orch.; pasted over Olympic)

Symphony Concert 31136 (Al Hofman's Dance Orch.; pasted over Olympic)

Gypsy Blues — Fox Trot (Sissle - Blake; "Shuffle Along")

Henderson's Novelty Orchestra [Irving Weiss & his Ritz-Carlton Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15121 (Irving Weiss & his Ritz-Carlton Orchestra) (listed Sep 1921)

Corresponding Issue(s):

Banner 1021 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 103]

Claxtonola 40091 (Frisco Syncopators) [ctl. 103]

Famous 3085 (Frisco Syncopators) [ctl. 103]

La Belle 311 (Conlon's Society Dance Orchestra)

Paramount 20091 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 103]

Phantasie Concert (14250 (Farrell's Dance Orchestra)

Puritan-B 11091 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 103]

Puritan-N 11091 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 103]

Puritan-U 11091 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 103]

Symphony Concert 31133 (Al Hofman's Dance Orchestra; pasted over Olympic)

Also reported on Symphony Concert 14250 (Farrel's Orchestra), but the single copy inspected thus far uses a master from a different, as-yet unidentified source.

This was the first Black Swan release to use Olympic masters (pre-dating the official start of the Pace–Fletcher partnership), as well as the first known instance of Henderson's surname having been used to disguise an unrelated White band. It appears to have been one of the best-selling Black Swan issues, based on the large number of known surviving copies.

2026

First Known Mention: Dec 3, 1921 (APP/TDN)

The Harlem Strut (Johnson)

James P. Johnson Piano solo

Mx.: P 151 - 1

Corresponding Issue(s):

Paramount–Black Swan 12144 (James P. Johnson) (1924 reissue)

Unknown Blues (Henderson)

Fletcher Henderson [as F. H. Henderson, Jr.] Piano solo

Mx.: P 148 - 2

Corresponding Issue(s):

Paramount–Black Swan 12144 (Fletcher Henderson) (1924 reissue)

Some Black Swan labels append "Jr." to Henderson's name.

2027

First Known Mention: Dec 3, 1921 (TDN)

Oh Promise Me (Smith De Koven; "Robin Hood")

Carlton Boxill Acc: Black Swan Orchestra

Mx.: P 152 - 1

Corresponding Issue(s):

Paramount–Black Swan 12122 (Carlton Boxill) (1924 reissue)

Sunrise and You (Penn)

Carlton Boxill Acc: Black Swan Orchestra

Mx.: P 153 - 2

Corresponding Issue(s):

Paramount–Black Swan 12122 (Carlton Boxill) (1924 reissue)

Shown in error as "Sunrise and Me" in Thygesen, *et al.* (1996). "Sunrise and You" is the correct title, which appears on all labels and in all catalogs and advertisements inspected thus far.

Advertisements for Black Swan 2028–2031, which appeared in multiple newspapers from early December 1921 into mid-January 1922, carried the usual claim that "All Black Swan Records Are Made by Colored People," although all four issues are by disguised White artists.

2028 [version 1]

First Known Mention: Dec 3, 1921 (TDN)

Oh Come All Ye Faithful (Oakeley - Portugal)

Black Swan Quartette [Stellar Quartet]

Mx.: 476 - 2 Mx. Source: Paramount

Source Issue:

Paramount 33044 (Stellar Quartet)

Corresponding Issue(s):

Broadway 11169, Claxtonola 10044, Puretone 11169, Puritan-N 9044, Puritan-U 9044, Triangle 11169 (all as Cardinal Quartet or Trinity Quartet)

I Need Thee Every Hour (Lowry)

Black Swan Quartette [Stellar Quartet]

Mx.: 759 - 3 Mx. Source: Paramount

Source Issue:

Paramount 33085 (Stellar Quartet)

Corresponding Issue(s):

Banner 2070, Broadway 9085, Broadway 11158, Claxtonola 10085, National 8085, Puritan-B 11158, Puritan-U 9085, Triangle 11158 (all as Stellar Quartette)

Both sides: Inspected labels show a "P-P" prefix before the master numbers (standing for Paramount-Pace?). Listed as "re-issued" in TMW's May 1923 advance bulletin. Some pressings show control #146.

2028 [version 2]

Oh Come All Ye Faithful (Oakeley - Portugal)

Black Swan Quartette [Stellar Quartet]

Mx.: 476 - 2 Mx. Source: Paramount

Source and Corresponding Issues: Same as version 1

I Need Thee Every Hour (Lowry)

Black Swan Quartette [sic; Reed Miller & Nevada Van Der Veer] Acc: Orchestra

Mx.: 41389 - 1 Mx. Source: Emerson

Source Issue:

Emerson 10271 (Reed Miller Miller & Nevada Van Der Veer) (Listed Dec 1920)

Corresponding Issue(s):

Banner 2071 (George Lenox & Edith Roberts)

Emerson 10733 (Reed Miller & Nevada Van Der Veer)

Globe 4056 (George Lennox & Edith Robert)

Grey Gull 4056 (George Lennox & Edith Robert)

Medallion 8228 (Reed Miller & Nevada Van Der Veer)

National Music Lovers 1016, 1022 (both as Geo. Lenore & Edith Roberta)

Paramount 33124 (George Lennox & Edith Roberts)

Puritan-N 9124 (Lennox & Roberts)

Radiex 4056 (George Lennox & Edith Robert)

Regal 965 (George Lenox & Edith Roberts)

Black Swan 2029 is probably the most commonly encountered Black Swan release. It exists in several versions, of which the following have been verified from first-hand inspection.

2029 [version 1]

First Known Mention: Dec 3, 1921 (TDN)

Silent Night, Holy Night (Gruber, as Franz-Gimber on some labels)

Black Swan Trio [Hackel-Berg Trio] Violin, cello, piano

Mx.: 704 - 1 Mx. Source: Paramount

Source Issue:

Paramount 33069 (Hackel-Berge Trio)

Corresponding Issue(s):

Broadway 8022, Broadway 11168, Claxtonola 10069, Grey Gull 4062, Harmograph 2568,

Mitchell 11168, Pennington 1168, Puritan-B 11168, Puritan-U 9069, Radiex 4062, Triangle

9069, Triangle 11168 (all as Hackel-Berge Trio)

Joy to the World (Handel)

Black Swan Quartette [Cardinal Quartet (pseudo)]

Mx.: 477 - 2 Mx. Source: Paramount

Source Issue:

Paramount 33045 (Cardinal Quartet)

Corresponding Issue(s):

Broadway 11169, Claxtonola 10045, Mitchell 11169, Puretone 11169, Puritan-B 11169,

Puritan-U 9045, Triangle 11169 (all as Cardinal Quartette or Trinity Quartette)

Trinity Quartet and Cardinal Quartet are pseudonyms that covered several White groups on various labels. There is nothing sufficiently distinctive about the group heard on this record to permit aural identification.

2029 [version 2]

Silent Night, Holy Night (Gruber, as Franz-Gimber on some labels)

Black Swan Trio [Hackel-Berg Trio] Violin, cello, piano

Mx.: P 704 - 1 Mx. Source: Paramount

Source and Corresponding Issues: Same as version 1

Inspected labels show a P (Pace series) prefix before the Paramount mx. number.

Joy to the World (Handel)

Black Swan Quartette [sic; Inez Barbour & Elizabeth Lennox] Acc: Orchestra

Mx.: 480 - 2 Mx. Source: Paramount

Source Issue:

Paramount 33044 (Inez Barbour & Elizabeth Lennox)

Corresponding Issue(s):

Broadway 11169, Claxtonola 10044, Puretone 11169, Puritan-N 9044, Puritan-U 9044,

Triangle 11169 (all as Cardinal Quartet or Trinity Quartet) (all as Inez Barbour & Elizabeth Lennox)

2029 [version 3]

Silent Night, Holy Night (Gruber, as Franz-Gimber on some labels)

Black Swan Trio [Hackel–Berg Trio] Violin, cello, piano

Mx.: P 704 - 1 Mx. Source: Paramount

Source and Corresponding Issues: Same as version 1

Christmas Chimes (—)

[v3a] **Black Swan Quartette [sic; Inez Barbour & Elizabeth Lennox]** Acc: Orchestra, chimes

[v3b] **Ella Thomas & Nettie Moore [Inez Barbour & Elizabeth Lennox]** Acc: Orchestra, chimes

[v3c] **Musa Williams & Ada Gist [Inez Barbour & Elizabeth Lennox]** Acc: Orchestra, chimes

Mx.: 480 - 2 Mx. Source: Paramount

Source and Corresponding Issues: Same as version 12

Equivalences have been verified by aural comparison. The March 1922 *Crisis* listing is for version [v3b]. The version numbers have been assigned arbitrarily, the actual order of release being unknown. Nettie Moore was a Black performer who had nothing to do with this recording on [v3b]. The Thygesen discography shows this version as advertised in the December 1921 *Talking Machine World*, but it was not.

2030

First Known Mention: Dec 3, 1921 (TDN)

Lead Kindly Light (Newman - Dykes)

Herbert Black [Elliott Shaw] Acc: Orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 20102 (Elliott Shaw) (listed Sep 1921)

Corresponding Issue(s):

National Music Lovers 1020 (Joseph Elliott)

Paramount–Black Swan 12123 (Herbert Black) (1924 reissue)

Flee as a Bird (Dana - Root)

Herbert Black [Earle W. Wild] Acc: Organ

Mx.: 67374 Mx. Source: Pathé, via Olympic

Source Issue:

Operaphone 71107 (Victor Churchill) (universal-cut dubbing from Pathé 22106, q.v. below)

Corresponding Issue(s):

Olympic 20101 (Victor Churchill) (listed Aug 1921)

Paramount–Black Swan 12123 (Herbert Black) (1924 reissue)

Pathé 22106 (Earle F. Wild) (source recording, issued Aug 1919)

Pathé Actuelle 021086 (Earle W. Wild)

Symphony Concert 31128 (Victor Churchill; pasted over Olympic)

These are all the same recording despite the differing formats, having been dubbed from a common cylinder master.

Both sides: Labels show the Olympic catalog numbers in the master-number position, preceded by a "P.O." prefix (standing for Pace–Olympic?).

2031 [confirmed issue]

First Known Mention: Dec 3, 1921 (TDN)

Jesus I Come (Sleeper - Stebbins)

Arthur Williams & Walter Johnson [Lewis James & Harold Wiley]

Acc: Uncredited orchestra

Mx.: — Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 71107 (Lewis James & Harold Wiley) (universal-cut dubbing from Pathé 22401, *q.v.* below)

Corresponding Issue(s):

Olympic 20101 (George Craig & Charles Knapp) (listed Aug 1921)

Paramount–Black Swan 12121 (Arthur Williams & Walter Johnson) (1924 reissue)

Pathé 22401 (Lewis James & Harold Wiley) (source recording, issued Nov 1920)

These are all the same recording despite the differing formats, having been dubbed from a common cylinder master.

The Holy City (Adams - Weatherly)

Lorenzo Wells [Charles Hart] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 20102 (Charles Hart) (listed Sep 1921)

Corresponding Issue(s):

Banner 2023 (Charles Hart)

National Music Lovers 1022 (Chas. Hurd)

Paramount–Black Swan 12121 (Lorenzo Wells) (1924 reissue)

The Talking Machine World advance bulletin for April 1923 lists "Lorenzo Wells" on both sides, in error. The record was relisted in the May 1923 *Crisis* as a new April 1923 release. Black Swan labels show the Olympic catalog number in the master-number position, preceded by a "P.O." prefix (standing for Pace–Olympic?). Two versions of NML 1022 exist, only one of which uses this master and pseudonym.

2031 [unissued?]

First Known Mention: Jun 15, 1923 (TMW)

High Culture (recitation)

Charles Winter Wood

This version is not known to have been issued on Black Swan. The following is the only form of issue confirmed thus far:

Corresponding Issue(s):

Paramount–Black Swan 12109 (Charles Winter Wood) (1924; first issue?)

Getting Up in the Morning (recitation)

Charles Winter Wood

This version is not known to have been issued on Black Swan. The following is the only form of issue confirmed thus far:

Corresponding Issue(s):

Paramount–Black Swan 12109 (Charles Winter Wood) (1924; first issue?)

2032

First Known Mention: Dec 3, 1921 (TDN)

Arkansas Blues (Spencer Williams)

Lucille Hegamin Acc: Her Blue Flame Syncopators

Mx.: 18016 - 2 Mx. Source: Arto

Source Issue:

Arto 9053 (Lucille Hegamin & her Blue Flame Syncopaters, sic)

Corresponding Issue(s):

Banner 1014 (Lucille Hegamin & her Jazz Artists)

Bell P-53 (Lucille Hegamin & her Blue Flame Syncopaters, sic)

Claxtonola 40053 (Lucille Hegamin & her Blue Flame Syncopators)

Cleartone C-53 (Lucille Hegamin & her Blue Flame Syncopaters, sic)

Famous 3045 (Lucille Hegamin & her Blue Flame Syncopaters)

Globe 7053 (Lucille Hegamin & her Blue Flame Syncopaters, sic)

Hytone K-53 (Lucille Hegamin & her Blue Flame Syncopaters, sic)

Paramount 20053 (Lucille Hegamin & her Blue Flame Syncopaters)

Pur-U 11053 (Lucille Hegamin & her Blue Flame Syncopaters)

Triangle 11053 (Lucille Hegamin & her Blue Flame Syncopaters)

Only take 2 is confirmed on Black Swan. Takes 1 and/or 2 were used on the corresponding issues.

The Jazz Me Blues (Delaney)

Lucille Hegamin Acc: Her Blue Flame Syncopators [Harris' Blues and Jazz Seven]

Mx.: 18004 - 2 [ctl. 485 on some] Mx. Source: Arto

Source Issue:

Arto 9045 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Corresponding Issue(s):

Banner 1014 (Lucille Hegamin & his Jazz Artists)

Bell P-45 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Cleartone C-45 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Claxtonola 40052 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Famous 3045 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Globe 7045 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Hytone K-45 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Paramount 20052 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Pur-U 11052 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Triangle 10052 (Lucille Hegamin acc. by Harris' Blues and Jazz Seven)

Only take 2 is confirmed on Black Swan. Takes 1 and/or 2 were used on the corresponding issues.

2033 [confirmed issue]

First Known Mention: Dec 3, 1921 (TDN)

Christians Awake (—)

Ivan H. Browning Acc: Black Swan Orchestra

Mx.: P 158 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12120 (Ivan H. Browning) (1924 reissue)

My Task (—)

Ivan H. Browning Acc: Black Swan Orchestra

Mx.: P 157 - 2

Corresponding Issue(s):

Paramount–Black Swan 12120 (Ivan H. Browning) (1924 reissue)

Relisted in the May 1923 *Crisis* as an April 1923 release.

2033 [unissued]

First Known Mention: Jun 15, 1923 (TMW)

Wildflower

Fred Smith's Society Orchestra

No issue known on Black Swan (see note)

Bambalina

Fred Smith's Society Orchestra

No issue known on Black Swan (see note)

These titles appear on Olympic 1432, credited to the probably pseudonymous London Dance Orchestra. Number 2033 in the a TMW listing is almost certainly a typo; these are 1923 song titles, and 2033 is far out of range for a June 1923 Black Swan release.

2034

First Known Mention: Feb 3, 1922

Aunt Hagar's Children Blues — Fox Trot (Handy)

Henderson's Dance Orchestra [Lanin's Southern Serenaders*]

Mx.: 837 - 1, - 2 Mx. Source: Paramount

Source Issue:

Paramount 20068 (Lanin's Southern Serenaders) [-1, -2]

Corresponding Issue(s):

Banner 1015 (Lanin's Southern Orchestra/Lanin's Southern Serenaders)

Blue Bird 20068 (Lanin's Southern Serenaders)

Broadway 11068 (Lanin's Southern Serenaders)

Broadway 11222 (Lanin's Southern Serenaders)

Claxtonola 40068 (Lanin's Southern Serenaders)

Famous 3062 (Sam Lanin & his Orchestra)

Famous 3216 (Lanin's Southern Serenaders)

Harmograph 793 (Lanin's Southern Serenaders)

National 3216 (Lanin's Southern Serenaders)

National 12222 (Lanin's Southern Serenaders)

Paramount 20222 (Lanin's Southern Serenaders)

Puritan-N 11222 (Lanin's Southern Serenaders)

Puritan-U 11068 (Lanin's Southern Serenaders)

Triangle 11068 (Lanin's Southern Serenaders)

Triangle 11222 (all as Lanin's Southern Serenaders)

Shake It and Break It — Fox Trot (Friscoe)

Henderson's Dance Orchestra [Lanin's Southern Serenaders*]

Mx.: 838 - 1, - 2 Mx. Source: Paramount

Source Issue:

Paramount 20068 (Lanin's Southern Serenaders) [-1, -2]

Corresponding Issue(s):

Banner 1015 (Lanin's Southern Orchestra/Lanin's Southern Serenaders)

Blue Bird 20068 (Lanin's Southern Serenaders)

Broadway 11068 (Lanin's Southern Serenaders)

Claxtonola 40068 (Lanin's Southern Serenaders)

Famous 3062 (Sam Lanin & his Orchestra)

Puritan-U 11068 (Lanin's Southern Serenaders)

Triangle 11068 (Lanin's Southern Serenaders)

* Lanin's Southern Serenaders were the predecessor of the Original Memphis Five. The group included some members of what would soon become the OM5, and supposedly one or more members of Jimmie Durante's band (although the OM5's Phil Napoleon was adamant that he had never recorded with Durante himself), but was not yet calling itself the Original Memphis Five at the time these recordings were made.

2035

First Known Mention: Apr 1, 1922 (CD)

Royal Garden Blues — Fox Trot (Spencer Williams)

Ethel Waters' Jazz Masters

Mx.: P 161 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12171 (Ethel Waters' Jazz Masters) (1924 reissue)

Ethel Waters does not sing on this recording. A February 1922 advertisement for this record by the Pickford Song Shop (Omaha, Nebraska) states that the Jazz Masters, who were on tour with Waters, were brought back to New York for this session "on the only open date they had in months." Personnel listings in *Jazz Records* and elsewhere are purely speculative and sometimes contradictory.

Who (Believed in You?) — Fox Trot (Friedland)

Ethel Waters' Jazz Masters

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15127 (Irving Weiss & his Ritz-Carlton Orchestra) (listed Oct 1921)

Corresponding Issue(s):

Banner 1020 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 101 on some]

Black Swan 2035 (Ethel Water's Jazz Masters, sic)

Claxtonola 40096 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 101]

Famous 3090 (Irving Weiss & his Ritz-Carlton Orchestra)

La Belle 303 (Tivoli Dance Orchestra)

National 12096 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 101]

Paramount 20096 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 101]

Paramount–Black Swan 12171 (Ethel Waters' Jazz Masters) (1924 reissue)

Puritan-N 11096 (Irving Weiss & his Ritz-Carlton Orchestra) [ctl. 101]

Ethel Waters does not sing on this recording, which is by a White dance orchestra with which she had no connection.

Some advertisements for Black Swan 2035, including one in *The Chicago Defender*, credit only The Jazz Masters, omitting Waters' name.

2036

First Known Mention: Feb 2, 1922 (FDO)

Sweet Daddy It's You I Love (Watkins - Furey)

Essie Whitman Acc: The Jazz Masters

Mx.: P 155 - 1

Corresponding Issue(s):

Paramount–Black Swan 12172 (Essie Whitman and her Jazz Masters) (1924 reissue)

If You Don't Believe I Love You (Clarence Williams)

Essie Whitman Acc: The Jazz Masters

Mx.: P 156 - 2, - 3

Corresponding Issue(s):

Paramount–Black Swan 12172 (Essie Whitman and her Jazz Masters) (1924 reissue)

2037

First Known Mention: Feb 10, 1922 (AA)

Bugle Blues, intro. Old Miss Blues — Fox Trot (Handy)

Ethel Water's Jazz Masters

Mx.: P 162 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12173 (Ethel Waters' Jazz Masters) (1924 reissue)

Frisco Jazz Band Blues — (Fox Trot) (—)

Ethel Water's Jazz Masters

Mx.: P 160 - 2, - ?

Corresponding Issue(s):

Paramount–Black Swan 12173 (Ethel Waters' Jazz Masters) (1924 reissue)

Ethel Waters does not sing on these recordings. A February 1922 advertisement for this record by the Pickford Song Shop (Omaha, Nebraska) states that the Jazz Masters, who were on tour with Waters, were brought back to New York for this session "on the only open date they had in months." Personnel listings in *Jazz Records* and elsewhere are purely speculative and sometimes contradictory. An additional take has been reported for P 160, based on aural comparisons, but its number is not visible in the wax.

2038

First Known Mention: Jan 21, 1922 (CW)

Dying with the Blues (Henderson)

Ethel Waters and her Jazz Masters

Mx.: P 149 - 1

Corresponding Issue(s):

Paramount–Black Swan 12174 (Ethel Waters and her Jazz Masters) (1924 reissue)

Kiss Your Pretty Baby Nice (Corrine - Dowell)

Ethel Waters and her Jazz Masters

Mx.: P 150 - 1

Corresponding Issue(s):

Paramount–Black Swan 12174 (Ethel Waters and her Jazz Masters) (1924 reissue)

2039

First Known Mention: Feb 15, 1922 (TMW)

Desperate Blues (Rogers - James P. Johnson)

Trixie Smith Acc: Uncredited band

Mx.: P 161 - 1, - 2

Corresponding Issue(s):

Paramount Black Swan 12161 (Trixie Smith) (1924 reissue)

Trixie's Blues (Trixie Smith)

Trixie Smith Acc: Uncredited band

Mx.: P 162 - 1

Corresponding Issue(s):

Paramount Black Swan 12161 (Trixie Smith) (1924 reissue)

Labels state, "Winner of 15th Reg[iment] Blues Contest." This event was held at the Manhattan Casino (New York) on January 20, 1922, with Noble Sissle serving as master of ceremonies. Trixie Smith bested Lucille Hegamin, Daisy Martin, and Alice Leslie Carter for the title. Some copies of Black Swan 2039 have been reported as being mislabeled for Ethel Waters on the second side, which remains to be confirmed.

2040

Love Is Like a Bubble (—)

Bessie Allison Acc: Uncredited violin, cello, piano

Mx.: P 165 - 4

You'll Be Sorry You Made Me Cry (—)

Bessie Allison Acc: Uncredited violin, cello, piano

Mx.: P 165 - 1

Labels state, "Soprano of Shuffle Along Co." Allison was not a member of the original "Shuffle Along" cast, having been added in the autumn of 1921. Neither song is from the original edition of "Shuffle Along."

2041

First Known Mention: Feb 10, 1922 (AA)

How Many Times — Fox Trot (Turk - Robinson)

Joe Brown's Alabama Band [Harry Yerkes' Master Players]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15131 (Yerkes Master Players) (Listed Nov 1921)

Sal-O-May — Fox Trot (Stolz)

Joe Brown's Alabama Band [Harry Yerkes' Jazzarimba Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15132 (Yerkes Jazzarimba Orchestra) (Listed Nov 1921)

Corresponding Issue(s):

Banner 1020 (Yerkes Musical Bell Hops)

Claxtonola 40095 (Frisco Syncopators) [ctl. 100]

Famous 3089 (Frisco Syncopators) [ctl. 100]

La Belle 312 (Broadway Jazz Band)

Paramount 20095 (Frisco Syncopators) [ctl. 100]

Puritan-B 11094 (Frisco Syncopators) [ctl. 100]

Puritan-N 11095 (Frisco Syncopators) [ctl. 100]

Credited in error to Irving Weiss & his Ritz Carlton Dance Orchestra in *American Dance Bands on Films and Records*, which confuses this recording with unrelated Cardinal mx. C-765. Some Paramount issues are special multi-colored "spatter" pressings.

2042

Blue Danube Blues — Fox Trot (Caldwell - Kern; "Good Morning, Dearie")

Sammy Swift's Jazz Band [Harry Yerkes' Orchestral]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15133 (Yerkes Metropolitan Dance Players) [-]

Also reported on La Belle 312 (as Country Club Dance Orchestra), which remains to be confirmed. If correct, it would be an alternate version; verified La Belle issues use different Olympic recordings.

Have You Forgotten — Fox Trot (Burtnett - Cooper - Stevenson [Styvenson on label] - Kerr)

Sammy Swift's Jazz Band [Harry Yerkes' Orchestral]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15131 (Yerkes Master Players [-])

Corresponding Issue(s):

Banner 1022 (Yerkes Master Players)

La Belle 312 (Broadway Jazz Band)

Inspected Black Swan labels show "(P. O.)" in the master-number position, presumably standing for Pace – Olympic.

2043 [version 1]

The Sheik of Araby — Fox Trot (Snyder)

Henderson Dance Orchestra [Vincent Lopez & his Hotel Pennsylvania Orchestra]

Mx.: 956 - 2, - 3 Mx. Source: Paramount

Source Issue:

Paramount 20086 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Corresponding Issue(s):

Banner 1024 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Broadway 11086 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Claxtonola 40086 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Famous 3080 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Puritan-U 11086 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Triangle 11086 (Vincent Lopez & his Hotel Pennsylvania Orchestra)

Corresponding issues uses takes 1, 2, and/or 3.

Who'll Be the Next One to Cry Over You?, intro. Daddy — Fox Trot (Black)

Henderson Dance Orchestra [Harry Yerkes' Metropolitan Dance Players]

Mx.: 906 - 1, -3 Mx. Source: Paramount

Source Issue:

Paramount 20074 (Metropolitan Dance Players)

Corresponding Issue(s):

Banner 1017 (Yerkes' Metropolitan Dance Players)

Broadway 11074 (Metropolitan Dance Players)

Claxtonola 40074 (Metropolitan Dance Players)

Famous 3068 (Metropolitan Dance Players)

Puritan-B 11074 (Metropolitan Dance Players)

Puritan-U 11074 (Metropolitan Dance Players)

Triangle 11074 (Metropolitan Dance Players)

Corresponding issues uses takes 1, 2, and/or 3.

2043 [version 2]

The Sheik of Araby — Fox Trot (Snyder)

Henderson's Dance Orchestra [Clarion Dance Orchestra]

Mx.: [C-] 788 - 1 Mx. Source: Clarion

Source Issue:

Clarion 1123 (Clarion Dance Orchestra) [-1]

Corresponding Issue(s):

Cleartone P-108 (Cleartone Dance Orchestra)

Inspected Black Swan copies use the original (version 1) labels showing mx. 959, in error; the correct number appears in the wax, with the usual Clarion C- prefix omitted. Attributed to Vincent Lopez's Orchestra in some discographies, with no source cited (likely the result of conflating this issue with version 1).

Who'll Be the Next One to Cry Over You?, intro. Daddy — Fox Trot (Black)

Henderson Dance Orchestra [Harry Yerkes' Metropolitan Dance Players] [-1, - 3]

Mx.: 906 - 1, -3 Mx. Source: Paramount

Source Issue:

Paramount 20074 (Metropolitan Dance Players)

Corresponding Issue(s):

Banner 1017 (Yerkes' Metropolitan Dance Players)

Broadway 11074 (Metropolitan Dance Players)

Claxtonola 40074 (Metropolitan Dance Players)

Famous 3068 (Metropolitan Dance Players)

Puritan-B 11074 (Metropolitan Dance Players)

Puritan-U 11074 (Metropolitan Dance Players)

Triangle 11074 (Metropolitan Dance Players)

Corresponding issues uses takes 1, 2, and/or 3.

2044

First Known Mention: Apr 1, 1922 (CD)

You Missed a Good Woman When You Picked All Over Me (Williams)

Trixie Smith Acc: James P. Johnson's Harmony Eight

Mx.: P 282 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12162 (unknown label credit) (1924 reissue)

Long Lost, Weary Blues (—)

Trixie Smith Acc: James P. Johnson's Harmony Eight

Mx.: P 283 - 2

Corresponding Issue(s):

Paramount–Black Swan 12162 (unknown label credit) (1924 reissue)

2045

First Known Mention: Apr 15, 1922 (TMW)

Deep River — "Old Negro Melody" (Traditional spiritual)

Nettie Moore Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12119 (Nettie Moore) (1924 reissue)

Sadko: Song of India (Rimsky-Korsakov)

Nettie Moore Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12119 (Nettie Moore) (1924 reissue)

Listed as "re-issued" in TMW's May 1923 advance bulletin. Inspected labels omit "Sadko." Nettie Moore's name was also used a pseudonym for White concert contralto Elizabeth Lennox (see Black Swan 2029, version 3b).

2046

First Known Mention: May 20, 1922 (DE)

Rise and Shine (Traditional spiritual)

Harrod's Jubilee Singers (mixed quartet) Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12118 (Harrod's Jubilee Singers) (1924 reissue)

Way Over Jordan (Traditional spiritual)

Harrod's Jubilee Singers (mixed quartet) Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12118 (Harrod's Jubilee Singers) (1924 reissue)

Dixon, Godrich & Rye's *Blues and Gospel Records* lists the following personnel, with no source cited: Ruth Mays (soprano), Mathilde Walton (contralto), Archie Harrod (tenor), John Woodward (bass).

2047

First Known Mention: May 20, 1922 (NWBP)

Marie — Venezuelan Waltz ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12185 (Belasco's South American Orchestra) (1924 reissue)

Para Ti — Porto Rican Danza ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12185 (Belasco's South American Orchestra) (1924 reissue)

2048

First Known Mention: May 20, 1922 (NWBP)

Alma Mia — Cuban Waltz ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12184 (Belasco's South American Orchestra) (1924 reissue)

Sweet Charlie — Jamaican Pasee ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12184 (Belasco's South American Orchestra) (1924 reissue)

2049

First Known Mention: May 20, 1922 (NWBP/TE)

He May Be Your Man (But He Comes to See Me Sometimes) (Fowler)

Lucille Hegamin and her Blue Flame Syncopators

Mx.: 997 - 1, 2, 4 Mx. Source: Paramount

Source Issue:

Paramount 20108 (Lucille Hegamin & her Blue Flame Syncopators)

Corresponding Issue(s):

Banner 1048 (Lucille Hegamin & her Blue Flame Syncopators)

Belvedere 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Broadway 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Claxtonola 40108 (Lucille Hegamin & her Blue Flame Syncopators)

Famous 3102 (Lucille Hegamin & her Blue Flame Syncopators)

Harmograph 762 (Lucille Hegamin & her Blue Flame Syncopators)

Puritan-B 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Purtian-N 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Puritan-U 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Regal 9315 (Lucille Hegamin & her Blue Flame Syncopators)

Triangle 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Corresponding issues use takes 1, 2, 3, and/or 4. Some labels omit "Sometimes."

**I've Got the Wonder Where He Went And When He's Coming Back Blues (Little - Lyman)
Lucille Hegamin and her Blue Flame Syncopators**

Mx.: 996 - 1, 2, 3 Mx. Source: Paramount

Source Issue:

Paramount 20108 (Lucille Hegamin & her Blue Flame Syncopators)

Corresponding Issue(s):

Banner 1048 (Lucille Hegamin & her Blue Flame Syncopators)

Belvedere 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Broadway 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Claxtonola 40108 (Lucille Hegamin & her Blue Flame Syncopators)

Famous 3102 (Lucille Hegamin & her Blue Flame Syncopators)

Harmograph 762 (Lucille Hegamin & her Blue Flame Syncopators)

Puritan-B 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Purtian-N 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Puritan-U 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Regal 9315 (Lucille Hegamin & her Blue Flame Syncopators)

Triangle 11108 (Lucille Hegamin & her Blue Flame Syncopators)

Corresponding issues use takes 1, 2, and/or 3,

2050

First Known Mention: May 20, 1922 (NWBP)

Lucille — Trinidad Waltz ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12183 (Belasco's South American Orchestra) (1924 reissue)

Suspiro de Amor — Colombian Waltz ("Native Melody")

Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12183 (Belasco's South American Orchestra) (1924 reissue)

2051

First Known Mention: May 1923 (BSC)

Listed in the May 1923 catalog, but known only on 60004, *q.v.*

2052

First Known Mention: May 20, 1922 (NWBP/TE)

Dear Old Southland — Fox Trot (Creamer - Layton)

Fred Smith & his Society Orchestra [Harry Yerkes' S.S. Flotilla Orchestra]

Mx.: 1001 - 1 Mx. Source: Paramount

Source Issue:

Paramount 20106 (Yerkes' S.S. Flotilla Orchestra) [-1]

Corresponding Issue(s):

Banner 1044 (Yerkes' S.S. Flotilla Orchestra)

Belvedere 11106 (Frisco Syncopators)

Broadway 11106 (Frisco Syncopators)

Claxtonola 40106 (Frisco Syncopators)

Famous 3100 (Yerkes' S.S. Flotilla Orchestra)

Master Tone 1009 (Frisco Syncopators)

National 12106 (Frisco Syncopators)

Puritan-B 11106 (Frisco Syncopators)

Puritan-U 11106 (Frisco Syncopators)

Triangle 11106 (Frisco Syncopators)]

Corresponding issues use takes 1, 2, and/or 3.

I've Got My Habits On — Fox Trot (Chris Smith - Shaefer - Durante)
Fred Smith & his Society Orchestra [Julius Lenzberg's Riverside Orchestra]

Mx.: 934 - 2 Mx. Source: Paramount

Source Issue:

Paramount 20080 (Lenzberg's Riverside Orchestra) [-2]

Corresponding Issue(s):

Banner 1000 (Lenzberg's Riverside Orchestra)
Broadway 11080 (Lenzberg's Riverside Orchestra)
Claxtonola 40080 (Lenzberg's Riverside Orchestra)
Famous 3073 (Lenzberg's Riverside Orchestra)
Puritan-B 11080 (Lenzberg's Riverside Orchestra)
Puritan-U 11080 (Lenzberg's Riverside Orchestra)
Triangle 11080 (Lenzberg's Riverside Orchestra)

Corresponding issues use takes 1 and/or 2.

2053 First Known Mention: May 20, 1922 (NWBP/TE)

St. Louis Blues (introducing: Ole Miss Blues) — Fox Trot (Handy)

[W. C.] Handy's Memphis Blues Band

Mx.: 970 - 2 Mx. Source: Paramount

Source Issue:

Paramount 20098 (Handy's Memphis Blues Band)

Corresponding Issue(s):

Banner 1036 (Handy's Memphis Blues Band)
Broadway 11098 (Handy's Memphis Blues Band)
Claxtonola 40098 (Handy's Memphis Blues Band)
Famous 3092 (Handy's Memphis Blues Band)
Puritan-B 11098 (Handy's Memphis Blues Band)
Puritan-U 11098 (Handy's Memphis Blues Band)
Triangle 11098 (Handy's Memphis Blues Band)

Corresponding issues use takes 1, 2, and/or 3. The interpolated title is not shown on inspected Black Swan labels.

Yellow Dog Blues, intro. Yellow Dog Blues and Hesitating Blues — Fox Trot (Handy)

[W. C.] Handy's Memphis Blues Band

Mx.: 971 - 2 Mx. Source: Paramount

Source Issue:

Paramount 20098 (Handy's Memphis Blues Band)

Corresponding Issue(s):

Banner 1036 (Handy's Memphis Blues Band)
Broadway 11098 (Handy's Memphis Blues Band)
Claxtonola 40098 (Handy's Memphis Blues Band)
Famous 3092 (Handy's Memphis Blues Band)
Puritan-B 11098 (Handy's Memphis Blues Band)
Puritan-U 11098 (Handy's Memphis Blues Band)
Triangle 11098 (Handy's Memphis Blues Band)

Corresponding issues use takes 1, 2, and/or 3. The interpolated titles are not shown on inspected Black Swan labels.

2054

First Known Mention: May 20, 1922 (NWBP/ TE)

Muscle Shoals Blues — Fox Trot (Thomas)

[W. C.] Handy's Memphis Blues Band

Mx.: 1008 - 2 Mx. Source: Paramount

Source Issue:

Paramount 20112 (Handy's Memphis Blues Band)

Corresponding Issue(s):

Banner 1053 (Handy's Memphis Blues Band)

Belvedere 11112 (Handy's Memphis Blues Band)

Broadway 11112 (Handy's Memphis Blues Band)

Claxtonola 40112 (Handy's Memphis Blues Band)

Davega 5001 (Handy's Memphis Blues Band)

Famous 3106 (Handy's Memphis Blues Band)

National 11112 (Handy's Memphis Blues Band)

Puritan-B 11112 (Handy's Memphis Blues Band)

Puritan-U 11112 (Handy's Memphis Blues Band)

Triangle 11112 (Handy's Memphis Blues Band)

Corresponding issues use takes 1, 2, 3, and/or 4.

She's a Mean Job — Fox Trot (Bowles)

[W. C.] Handy's Memphis Blues Band

Mx.: 1007 - 1 Mx. Source: Paramount

Source Issue: Paramount

Paramount 20112 (Handy's Memphis Blues Band)

Corresponding Issue(s):

Banner 1053 (Handy's Memphis Blues Band)

Belvedere 11112 (Handy's Memphis Blues Band)

Broadway 11112 (Handy's Memphis Blues Band)

Claxtonola 40112 (Handy's Memphis Blues Band)

Famous 3106 (Handy's Memphis Blues Band)

National 11112 (Handy's Memphis Blues Band)

Puritan-B 11112 (Handy's Memphis Blues Band)

Puritan-U 11112 (Handy's Memphis Blues Band)

Triangle 11112 (Handy's Memphis Blues Band)

Corresponding issues use takes 1, 2, and/or 3.

2055

First Known Mention: Jun 3, 1922 (CD)

Honey Love (Heywood)

Marion Harrison Acc: Belasco's South American Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12130 (Marion Harrison) (1924 reissue)

So Blue [as Caribbean Moon, *sic*] (Heywood)

Marion Harrison Acc: Uncredited piano (as Belasco's South American Orchestra, *sic*)

Mx.: —

Corresponding Issue(s):

Black Swan 14126 ("So Blue"; Marion Harrison)

Paramount–Black Swan 12130 (Marion Harrison) (1924 reissue)

All reliably reported copies are mislabeled on the second side as shown. Advertised in *The Chicago Defender* with the incorrect label information. Harrison's recording of "Caribbean Moon," if such was made, is not known to exist.

2056

First Known Mention: Jun 3, 1922 (CD)

So Long, Bert (Simmons - Morgan)

George P. Jones, Jr. Acc: W. Astor Morgan (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12124 (George Jones, Jr.) (1924 reissue)

Night and You (Morgan)

George P. Jones, Jr. Acc: W. Astor Morgan (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12124 (George Jones, Jr.) (1924 reissue)

"So Long Bert" is a tribute to comedian Bert Williams, who died on March 4, 1922.

2057

First Known Mention: Jun 3, 1922 (CD)

Jacob's Ladder (Traditional spiritual)

Harrod's Jubilee Singers Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12116 (Harrod's Jubilee Singers) (1924 reissue)

Joshua Fought the Battle of Jericho (Traditional spiritual)

Harrod's Jubilee Singers Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12116 (Harrod's Jubilee Singers) (1924 reissue)

See comments concerning group personnel at #2046.

2058

First Known Mention: Jun 3, 1922 (CD)

Hawaiian Blues — Fox Trot (Jerome - Motzan)

Hayne's Harlem Syncopators [Rudy Wiedoeft's Californians]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15108 (Rudy Wiedoeft's Californians) (listed Jun 1921)

Corresponding Issue(s):

Symphony Concert 21164 (Sam Rosner's Dance Orchestra) (pasted over Olympic label)

Melody in "F" — Fox Trot (from Rubinstein)

Hayne's Harlem Syncopators [Earl Fuller's New York Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15118 (Earl Fuller's New York Orchestra) (listed Jun 1921)

2059

First Known Mention: Jun 3, 1922 (CD)

You Oughta See My Baby — Fox Trot (Ahlert)

Hayne's Harlem Syncopators [Rudy Wiedoeft's Palace Trio with Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15108 (Palace Trio with Orchestra) (listed Jun 1921)

Corresponding Issue(s):

Symphony Concert 21164 (Sam Rosner's Dance Orchestra) (pasted over Olympic)

Lantern of Love — Fox Trot (Fisher)

Haynes Harlem Syncopators [Harry Yerkes' Jazzerimba Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15132 (Harry Yerkes' Jazzerimba Orchestra) (listed Nov 1921)

Corresponding Issue(s):

La Belle 311 (Conlon's Society Dance Orchestra)

2060

First Known Mention: Jun 3, 1922 (CD)

Jelly Roll Blues (—)

Excelsior Norfolk Quartette Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12131 (Excelsior Norfolk Quartette) (1924 reissue)

This is not the Jelly Roll Morton composition of the same name.

Coney Island Babe (—)

Excelsior Norfolk Quartette Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12131 (Excelsior Norfolk Quartette) (1924 reissue)

Blues and Gospel Records lists the following personnel, with no source cited: Vernon Jones (first tenor); James C. Brown (second tenor); Johnny Brown (baritone); C. C. Parker (bass)

2061

First Known Mention: Jun 3, 1922 (CD)

Cocoanut Dance (Herman)

Danny Lewis [Fred Van Eps] (banjo solo) Acc. Uncredited orchestra

Mx.: — Mx. Source: Olympic Recorded: Aug 23, 1921

Source Issue:

Olympic 18113 (Fred Van Eps)

Corresponding Issue(s):

Banner 2024 (Fred Van Eps)

Supertone 18113 (Fred Van Eps)

Recording date is from Ed Kirkeby's session log.

Kitten on the Keys (Confrey)

Harry Hubert [Lindsay McPhail] (piano solo)

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18112 (Lindsay McPhail) (listed Sep 1921)

2062

First Known Mention: May 1923 (BSC)

Listed in the May 1923 catalog, but known only on 60002, *q.v.*

2063

First Known Mention: May 1923 (BSC)

Listed in the May 1923 catalog, but known only on 60003, *q.v.*

2064

First Known Mention: Jun 3, 1922 (CD)

Saturday — Fox Trot (Mitchell - Brooks)

Baltimore Blues Orchestra [Sam Lanin's Roseland Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15114 (Lanin's Roseland Orchestra) (listed Jul 1921)

Corresponding Issue(s):

Symphony Concert 21179 (Joe Johnson's Novelty Dance Orchestra) (pasted over Olympic)

Dapper Dan — Fox Trot (Brown - Von Tilzer)

Baltimore Blues Orchestra [Club Maurice Orchestra (pseudo?)]

Mx.: 15129 Mx. Source: Olympic

Source Issue:

Olympic 15129 (Club Maurice Orchestra [pseudo?]) (listed Oct– 1921)

This is the last 2000-series release known to exist. A further block of 2000-series releases (2065–2099) appeared in Black Swan's May 2023 catalog (*see next section*), but probably were never issued.

2065 – 2099 SERIES (Listed May 1923 but Probably Unissued)

Black Swan's May 1923 catalog listed releases numbered 2065–2099 (all renumbered from existing couplings), which are not known to exist. These numbers can be found under the original issues from which they were renumbered. They are not known to have been advertised, nor were they listed in *The Talking Machine World*'s advance bulletins. Black Swan had a tendency to announce releases that never came to market, which probably is the case here, considering that the company was on the verge of suspending production at this time.

2100 SERIES (Advertised: January – December 1923)

Although seemingly a continuation of Black Swan's original 2000 series, that was not the case. With a few notable exceptions, the 2100 series was made up of mainstream popular material by White artists, from the Olympic catalog, while most race-record releases were moved to a new 14000 series. Black Swan and its dealers were doing very little advertising by this time; therefore, many of these issues first appeared in the May 1923 Black Swan catalog, but likely had been released earlier.

2100

First Known Mention: May 1923 (BSC)

Tomorrow (I'll Be in My Dixie Home) — Fox Trot (Turk - Robinson)

Henderson's Dance Orchestra [Novelty Syncopaters (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1412 (Novelty Syncopaters, *sic*)

Corresponding Issue(s):

La Belle 1412 (Novelty Syncopaters, *sic*)

Majestic 1412 (Novelty Syncopaters)

Melody 1412 (Novelty Syncopaters)

Inspected labels omit the parenthetical phrase. Novelty Syncopaters was a pseudonym covering aurally different bands on various labels. There usually is nothing sufficiently distinctive about the performances to permit aural identification of the actual groups.

Baby Girl — Fox Trot (Johnson)

Henderson's Dance Orchestra [sic?]

Mx.: 139 - 2

Both sides: It is uncertain whether either recording seems is actually by Fletcher Henderson's Orchestra, based on the aural evidence. There is nothing sufficiently distinctive about these performances to permit identification of the actual group.

2101

First Known Mention: May 1923 (BSC)

Chicago — Fox Trot (Fisher)

Laurel Dance Orchestra [Novelty Syncopaters (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1414 (Novelty Syncopaters, *sic*)

Corresponding Issue(s):

La Belle 1414 (Novelty Syncopaters, *sic*)

Majestic 1414 (Novelty Syncopaters, *sic*)

Melody 1414 (Novelty Syncopaters, *sic*)

You Gave Me Your Heart — Fox Trot (Snyder)

Laurel Dance Orchestra [Novelty Syncopaters (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1414 (Novelty Syncopaters, *sic*)

Corresponding Issue(s):

La Belle 1414 (Novelty Syncopaters, *sic*)

Majestic 1414 (Novelty Syncopaters, *sic*)

Melody 1414 (Novelty Syncopaters, *sic*)

See comments on Novelty Syncopators at #2100.

2102

First Known Mention: May 1923 (BSC)

Suez — Fox Trot (Grofé; labels as Grofo, *sic*)

Johnson's All Star Orchestra [Broadway Melody Maskers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1411 (Broadway Melody Makers [pseudo])

Corresponding Issue(s):

La Belle 1411 (Broadway Melody Makers)

Mac-Levin 1411 (Broadway Melody Makers)

Melody 1411 (Broadway Melody Makers)

Broadway Melody Makers was a widely used pseudonym covering aurally different bands on various labels. There usually is nothing sufficiently distinctive about the performances to permit aural identification of the actual groups.

Cock a Doodle Doo — Fox Trot (Friend - Conrad)

Johnson's All Star Orchestra [Novelty Syncopaters (pseudo)]

Mx.: 447 - 1 Mx. Source: Olympic

Source Issue:

Olympic 1412 (Novelty Syncopaters, *sic*)

Corresponding Issue(s):

Broadway 11187 (Novelty Syncopaters)

La Belle 1412 (Novelty Syncopaters, *sic*)

Majestic 1412 (Novelty Syncopaters)

Melody 1412 (Novelty Syncopaters)

Triangle 11187 (Novelty Syncopaters)

See comments on Novelty Syncopaters at #2100.

2103

First Known Mention: May 1923 (BSC)

Who'll Take My Place (When I'm Gone)? (Klages - Fazioli)

Edward Albright [Jack Duffy] Acc: Orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1512 (Jack Duffy)

Corresponding Issue(s):

Melody 1512 (Jack Duffy)

Listed in error on Black Swan 14135 in *The Talking Machine World's* December 1922 advance bulletin.

New Moon (Williams)

Eva Taylor Acc: Cornet, clarinet, saxophone, piano

Mx.: —

Inspected label shows only piano accompaniment, in error. This was Taylor's first issued recording, pre-dating her exclusive Okeh contract.

2104

First Known Mention: Jan 31, 1923 (AN)

Baby Blue Eyes — Fox Trot (Hirsch - Greer - Jessel)

Laurel Dance Orchestra [Tivoli Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1417 (Tivoli Dance Orchestra [pseudo?])

Corresponding Issue(s):

La Belle 1417 (Tivoli Dance Orchestra)

Mac-Levin 1417 (Tivoli Dance Players)

Majestic 1417 (Tivoli Dance Players)

Fate (It Was Fate When I First Met You) — Fox Trot (Gay)
Laurel Dance Orchestra [Tivoli Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1417 (Tivoli Dance Orchestra)

Corresponding Issue(s):

La Belle 1417 (Tivoli Dance Orchestra)

Mac-Levin 1417 (Tivoli Dance Players)

Majestic 1417 (Tivoli Dance Players)

Inspected Black Swan labels omit the parenthetical phrase.

2105

First Known Mention: Jan 31, 1923 (AN)

Rose of the Rio Grande — Fox Trot (Warren - Gorman)

Sammy Swift's Novelty Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1416 (Broadway Melody Makers [pseudo])

Corresponding Issue(s):

Black Swan 2105 (Sammy Swift's Novelty Orchestra)

La Belle 1416 (La Belle Dance Orchestra)

Mac-Levin 1416 (London Dance Orchestra)

Carry Me Back to My Carolina Home — Fox Trot (Davis - Silver)

Sammy Swift's Novelty Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1416 (Broadway Melody Makers)

Corresponding Issue(s):

La Belle 1416 (La Belle Dance Orchestra)

Mac-Levin 1416 (London Dance Orchestra)

Also reported in some discographies on the BD&M-group labels (Broadway 11203, *et al.*), but copies of those records inspected thus far use NYRL (Paramount) mx. 1270.

See comments concerning the Broadway Melody Makers name at #2102.

2106

First Known Mention: Jan 31, 1923 (AN)

Crinoline Days — Fox Trot (Berlin; "Music Box Revue")

Brashear's California Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1420 (Broadway Melody Makers [pseudo])

Corresponding Issue(s):

Arthur Fields Melody Record 1420 (Broadway Melody Makers)

La Belle 1420 (Broadway Melody Makers)

Mac-Levin 1420 (Broadway Melody Makers)

Lady of the Evening — Fox Trot (Berlin; "Music Box Revue")

Brashear's California Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1420 (Broadway Melody Makers [pseudo])

Corresponding Issue(s):

Arthur Fields Melody Record 1420 (Broadway Melody Makers)

Black Swan 2106 (Brashear's California Orchestra)

La Belle 1420 (Broadway Melody Makers)

Mac-Levin 1420 (Broadway Melody Makers)

These recordings have no connection to trombonist George Brashear, who is said to have worked with the Black Swan house band on occasion. *American Dance Bands on Films and Records* confuses these recordings with the Nathan Glantz versions on NYRL (Paramount) mxs. 1238 and 1237, respectively. See comments concerning the Broadway Melody Makers name at #2102.

2107

First Known Mention: Jan 31, 1923 (AN)

Lost (A Wonderful Girl) (Davis - Hanley)

Harold Graves [Arthur Fields] Acc: Orchestra

Mx.: 475 - Mx. Source: Olympic

Source Issue:

Olympic 1513 (Russell Paige)

Corresponding Issue(s):

Arthur Fields Melody Record 5101 (Arthur Fields)

Broadway 11204 (Arthur Fields)

La Belle 1513 (Russell Paige)

Triangle 11204 (Arthur Fields)

Open Your Arms, My Alabamy (Young - Lewis - Meyer)

Harold Graves [Billy Edwards (pseudo)] Acc: Orchestra

Mx.: 482 - 1 Mx. Source: Olympic

Source Issue:

Olympic 1513 (Billy Edwards)

Corresponding Issue(s):

La Belle 1513 (Billy Edwards)

Billy Edwards was a widely used pseudonym on the John Fletcher labels. First used during Fletcher's Operaphone period, it covered Al Bernard, Arthur Fields, Billy Jones, Louis Winsch, and probably others at various times. A copy of this record has not been located for aural identification.

2108

First Known Mention: Feb 15, 1923 (TMW)

No One Would Do It Now (Westfield)

Earl B. Westfield Acc: Uncredited orchestra

Mx.: 492 - 1

Corresponding Issue(s):

Paramount-Black Swan 12125 (Earl B. Westfield) (1924 reissue)

Asleep Five Years (And Just Woke Up) (Westfield)

Earl B. Westfield Acc: Uncredited orchestra

Mx.: 493 - 2

Paramount-Black Swan 12125 (Earl B. Westfield) (1924 reissue)

Westfield was touted as "The New Bert Williams" in Black Swan's March 1923 *Talking Machine World* advertisement.

2109

First Known Mention: Feb 15, 1923 (TMW)

Bees Knees — Fox Trot (Lopez - Lewis)

The Jazz Masters [Original Indiana Five]

Mx.: 472 - 3 Mx. Source: Olympic

Source Issue:

Olympic 1418 (Indiana Syncopators)

Corresponding Issue(s):

LaBelle 1418 (Indiana Syncopaters, *sic*)

Majestic 1418 (Indiana Syncopaters, *sic*)

Sweet Lovin' Mama — Fox Trot (Wagner - Lockard)

The Jazz Masters [Original Indiana Five]

Mx.: 473 - 2 Mx. Source: Olympic

Source Issue:

Olympic 1418 (Indiana Syncopators)

Corresponding Issue(s):

LaBelle 1418 (Indiana Syncopaters, *sic*)

Majestic 1418 (Indiana Syncopaters, *sic*)

Band identification is based on strong aural evidence and researcher consensus. Corresponding pressings from mx. 473 inspected thus far use take 1.

2110

First Known Mention: Feb 15, 1923 (TMW)

Burning Sands — Fox Trot (Meskill - Savino, as Onivas)

Laurel Dance Orchestra [Broadway Melody Makers [pseudo]]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1419 (Broadway Melody Makers)

Corresponding Issues:

Arthur Fields Melody Record 1419 (Palm Beach Society Orchestra)

La Belle 1419 (Palm Beach Society Orchestra)

Puritan-B 11200 (Broadway Melody Makers)

Triangle 11200 (Broadway Melody Makers)

You Remind Me of My Mother — Fox Trot (Cohan; "Little Nelly Kelly")

Laurel Dance Orchestra [Broadway Melody Makers [pseudo]]

Mx.: — Mx. Source:

Source Issue:

Olympic 1419 (Broadway Melody Makers)

Corresponding Issues:

Arthur Fields Melody Record 1419 (Palm Beach Society Orchestra)

La Belle 1419 (Palm Beach Society Orchestra)

See comments concerning the Broadway Melody Makers name at #2102. *American Dance Bands on Films and Records* attributes this to Nathan Glantz's Orchestra, with no source or evidence cited, and mistakes the catalog number for a master number.

2111 [confirmed issue]

First Known Mention: Mar 23, 1923 (BDP)

Down in Maryland — Fox Trot (Kalmar - Ruby)

Johnson's All Star Orchestra [Palm Beach Society Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1425 (Palm Beach Society Orchestra) (listed Feb 1923)

Corresponding Issue(s):

Broadway 11216 (Melody Dance Players)

Puritan-B 11216 (Melody Dance Players)

Apple Sauce — Fox Trot (Lyman - Arnheim - Freed)

Johnson's All Star Orchestra [Palm Beach Society Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1425 (Palm Beach Society Orchestra) (listed Feb 1923)

2111 [unissued]

First Known Mention: Feb 15, 1923 (TMW)

Down in Maryland

Johnson's All Star Orchestra [

Issued on 2111 (confirmed version; see previous entry)

All Muddled Up

Johnson's All Star Orchestra

No issue known

2112

First Known Mention: Apr 15, 1923 (TMW)

Honey You Sho' Looks Bad (Wood)

Charles Winter Wood (recitation) Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12108 (Charles Winter Wood) (1924 reissue)

When the Co'n Pone's Hot (Dunbar)

Charles Winter Wood (recitation) Unaccompanied

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12108 (Charles Winter Wood) (1924 reissue)

Also advertised in the May 1923 *Crisis*, as an April 1923 release.

2113

First Known Mention: Apr 15, 1923 (TMW)

That Red Head Gal — Fox Trot (Van - Schenck - Lodge)

Sammy Swift's Jazz Band [Melody Dance Orchestra (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1423 (Melody Dance Orchestra) (listed Feb 1923)

Corresponding Issue(s):

Broadway 11215 (California Ramblers)

Famous 3216 (California Ramblers)

Mac-Levin 1423 (Meldoy Dance Orchestra)

Majestic 1423 (Melody Dance Orchestra)

Melody 1423 (Melody Dance Orchestra)

National 12222 (California Ramblers)

Paramount 20222 (California Ramblers)

Puritan-B 11215 (California Ramblers)

Puritan-N 11222 (California Ramblers)

Triangle 11215 (California Ramblers)

Also listed in the May 1923 *Crisis*, as an April release. This side was listed in error in the February 1923 TMW advance bulletin as "All Muddled Up"; *see* unissued 2111.

**You Said Something When You Said Dixie — Fox Trot (Friend)
Sammy Swift's Jazz Band [Melody Dance Orchestra (pseudo)]**

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1423 (Melody Dance Orchestra [pseudo])

Corresponding Issue(s):

Broadway 11215 (California Ramblers)

Mac-Levin 1423 (Melody Dance Orchestra)

Majestic 1423 (Melody Dance Orchestra)

Melody 1423 (Melody Dance Orchestra)

Puritan-B 11215 (California Ramblers)

Triangle 11215 (California Ramblers)

These recordings are not by the California Ramblers, based upon aural evidence and the absence of an Olympic session listing for these titles in manager Ed Kirkeby's session log. See comments concerning the Broadway Melody Makers name at #2102.

2114

First Known Mention: Apr 15, 1923 (TMW)

Who Cares? — Fox Trot (Ager - Yellen)

Fred Smith's Society Orchestra [London Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1422 (London Dance Orchestra) (listed Feb 1922)

Corresponding Issue(s):

La Belle 1422 (London Dance Orchestra)

Puritan-B 11214 (Melody Dance Players)

Triangle 11214 (Melody Dance Players)

The World Is Waiting for the Sunrise — Fox Trot (Lockhart - Feitz)

Fred Smith's Society Orchestra [London Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1422 (London Dance Orchestra) (listed Feb 1922)

Corresponding Issue(s):

La Belle 1422 (London Dance Orchestra)

Puritan-B 11214 (Melody Dance Players)

Triangle 11214 (Melody Dance Players)

Also advertised in the May 1923 *Crisis*, as an April release.

2115

First Known Mention: Apr 15, 1923 (TMW)

Little Rover (Don't Forget to Come Back Home) — Fox Trot (Donaldson)

Laurel Dance Orchestra [Wallace Downey Dance Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1424 (Wallace Downey Dance Orchestra) (listed Feb 1923)

Corresponding Issue(s):

La Belle 1424 (Wallace Downey Dance Orchestra)

Majestic 1424 (Wallace Downey Dance Orchestra)

Love Sends a little Gift of Roses — Waltz (Openshaw)
Laurel Dance Orchestra [Wallace Downey Dance Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1424 (Wallace Downey Dance Orchestra) (listed Feb 1923)

Corresponding Issue(s):

La Belle 1424 (Wallace Downey Dance Orchestra)

Majestic 1424 (Wallace Downey Dance Orchestra)

Also listed in the May 1923 *Crisis*, as an April release.

2116

First Known Mention: May 12, 1923 (CD)

Chime Blues (Henderson)

Fletcher Henderson, as F. H. Henderson (piano solo)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12143 (1924 reissue)

I Want To (Grant)

Fletcher Henderson, as F. H. Henderson (piano solo)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12143 (1924 reissue)

2117

First Known Mention: May 12, 1923 (CD)

You Gotta See Mama Every Night (Or You Can't See Mama at All) — Fox Trot

(Rose - Conrad)

Sammy Swift's Jazz Band [St. Louis Syncopators (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1431 (St. Louis Syncopaters, *sic*)

Corresponding Issue(s):

Majestic 1431 (St. Louis Syncopaters, *sic*)

Way Down Yonder in New Orleans — Fox Trot (Creamer - Layton; "Liza")

Sammy Swift's Jazz Band [St. Louis Syncopators (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue(s):

Olympic 1431 (St. Louis Syncopaters, *sic*)

Corresponding Issues:

Majestic 1431 (St. Louis Syncopaters, *sic*)

2118

First Known Mention: May 12, 1923 (CD)

Two Hearts in Tune — Fox Trot (Sissle - Blake; "Elsie")

Laurel Dance Orchestra [London Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1429 (London Dasnce Orchestra)

Wonderful One — Fox Trot (Weilan - Whiteman - Grofé)

Laurel Dance Orchestra [London Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1429 (London Dance Orchestra)

Olympic 1429-B (London Dance Orchestra)

Olympic 1429-B is a special pressing cross-coupled with Olympic 1433-A ("March of the Mannikins," by The Gregorians) on the reverse. Black label on 1429-B, red label on 1433-A.

2119

First Known Mention: May 12, 1923 (CD)

When Will the Sun Shine for Me? — Fox Trot (Davis - Silver)

Fred Smith's Society Orchestra [Palm Beach Society Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1430 (Palm Beach Society Orchestra)

Corresponding Issue(s):

Arthur Fields Melody Record 1430 (Palm Beach Society Orchestra)

La Belle 1430 (Palm Beach Society Orchestra)

Falling — Fox Trot (Davis - Silver)

Fred Smith's Society Orchestra [Palm Beach Society Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1430 (Palm Beach Society Orchestra)

Corresponding Issue(s):

Arthur Fields Melody Record 1430 (Palm Beach Society Orchestra)

La Belle 1430 (Palm Beach Society Orchestra)

Both sides have also been reported on Puritan-B 11235, but a copy has not been located for confirmation.

2120

First Known Mention: Jun 2, 1923 (CD)

Lift Every Voice and Sing — National Negro Anthem

(J. W. Johnson - Rosamund Johnson)

Manhattan Harmony Four (male quartet) Acc: Lorenzo F. Dyer (piano)

Mx.: —

Corresponding Issue(s):

Paramount-Black Swan 12106 (Manhattan Harmony Four, piano acc. Lorenzo F. Dyer)
(1924 reissue)

Steal Away (Traditional spiritual; arr. Still)

Helen Woodruff Acc: Uncredited violin, cello, piano

Mx.: —

Corresponding Issue(s):

Paramount-Black Swan 12106 (Manhattan Harmony Four, piano acc. Lorenzo F. Dyer)
(1924 reissue)

Listed in error as Black Swan 2030 in TMW's June 1923 advance bulletin.

2121 **Untraced**

2122

First Known Mention: See note

Dearest (You're the Nearest to My Heart) — Fox Trot (Davis - Akst)

Laurel Dance Orchestra [Mike Loscalzo & his Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1427 (Mike Loscalzo & his Orchestra)

Corresponding Issues:

La Belle 1427 (Mike Loscalzo & his Orchestra)

Mac-Levin 1427 (Mike Loscalzo & his Orchestra)

Majestic 1427 (Mike Loscalzo & his Orchestra)

You Know You Belong to Somebody Else (So Why Don't You Leave Me Alone) —

"Novelty Waltz and Fox Trot" (Monaco)

Laurel Dance Orchestra [Mike Loscalzo & his Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1427 (Mike Loscalzo & his Orchestra)

Corresponding Issues:

La Belle 1427 (Mike Loscalzo & his Orchestra)

Mac-Levin (Mike Loscalzo & his Orchestra)

Majestic 1427 (Mike Loscalzo & his Orchestra)

Belatedly listed in error as Black Swan 2032 in *Talking Machine World's* June 1923 advance bulletin. Inspected labels on "You Know..." omit the parenthetical phrase.

2123 Untraced

2124

First Known Mention: Jun 15, 1923 (TMW)

His Eyes Is on the Sparrow (Crosby - Knapp)

A. E. Greenlaw Acc: Isadore Mayer (piano)

Mx.: —

Corresponding Issue(s):

Paramount-Black Swan 12110 (1924 reissue)

Open the Gates of the Temple (Massin - Gabriel)

A. E. Greenlaw Acc: Isadore Mayer (piano)

Mx.: —

Corresponding Issue(s):

Paramount-Black Swan 12110 (1924 reissue)

Listed in error as 2134 in TMW's June 1923 advance bulletin.

2125

Farewell Blues — Fox Trot (Rappolo - Schoebel - Mares)

Sammy Swift's Jazz Band [Fletcher Henderson & his Orchestra]

Mx.: 574 Mx. Source: Olympic

Source Issue:

Olympic 1435 (Henderson's Dance Players)

Corresponding Issues:

Melody 1435 (Henderson's Dance Players)

Wet Yo' Thumb — Fox Trot (Aksy)

Sammy Swift's Jazz Band [Fletcher Henderson & his Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1435 (Henderson's Dance Players)

Corresponding Issues:

Puritan-B 11251 (Manhattan Imperial Orchestra)

Melody 1435 (Henderson's Dance Players)

Triangle 11251 (Manhattan Imperial Orchestra)

2126 Untraced

2127

Yes! We Have No Bananas (Silver - Cohn)

Howard Lewis [Arthur Hall] Acc: Uncredited [Original Georgia Five]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1519 (Arthur Hall)

Corresponding Issues:

Mac-Levin 1519 (Arthur Hall — Original Georgia Five)

Majestic 1519 (Arthur Hall — Original Georgia Five)

Melody 1519 (Arthur Hall — Original Georgia Five)

Puritan-B 11252 (Arthur Hall — Original Georgia Five)

Triangle 11252 (Arthur Hall — Original Georgia Five)

Maggie! Yes Ma'am! Come Right Upstairs (Moore - Tucker)

Howard Lewis [Arthur Hall] Acc: Uncredited [Original Georgia Five]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1519 (Arthur Hall — Original Georgia Five)

Corresponding Issue(s):

Mac-Levin 1519 (Arthur Hall — Original Georgia Five)

Majestic 1519 (Arthur Hall — Original Georgia Five)

Melody 1519 (Arthur Hall — Original Georgia Five)

Puritan-B 11252 (Arthur Hall — Original Georgia Five)

Triangle 11252 (Arthur Hall — Original Georgia Five)

2128

Lord I Want to Be a Christian (Traditional spiritual)

Helen Woodruff Acc: Black Swan Trio

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12107 (Helen Woodruff) (1924 reissue)

My Way Is Clouded (Traditional spiritual)

Manhattan Harmony Four (male quartet) Acc: Lorenzo P. Dyer (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12107 (Manhattan Harmony Four) (1924 reissue)

2129

Slow Poke — Fox Trot (Fagan - Gold)

Sammy Swift's Jazz Band [Original Indiana Five]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1439 (Original Indiana Five)

Corresponding Issue(s):

Majestic 1439 (Original Indiana Syncopaters, *sic*)

Triangle 11268 (Manhattan Imperial Orchestra)

Louisville Lou — Fox Trot (Ager - Yellen)

Sammy Swift's Jazz Band [Original Indiana Five]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1439 (Original Indiana Five)

Corresponding Issue(s):

Majestic 1439 (Original Indiana Syncopaters, *sic*)

Triangle 11268 (Manhattan Imperial Orchestra)

Band identification is based on strong aural evidence and researcher consensus.

2130 Untraced

2131 Untraced

2132

Fraternal Address to I.B.P.O.E.W. — Part 1 (Brown)

Rev. Jas. W. Brown (Pastor, Mother A.M.E. Zion Church, New York)

Mx.: BPOE P-1

Fraternal Address to I.B.P.O.E.W — Part 2 (Brown)

Rev. Jas. W. Brown (Pastor, Mother A.M.E. Zion Church, New York)

Mx.: BPOE P-2

This appears to have been a custom issue, based upon the specialized content and nonstandard master number. It is not listed in any known Black Swan catalog or advertisement.

2133 Untraced

2134

The Voice in the Wilderness (Johnson)

George Leon Johnson Acc: Lorenzo F. Dyer (piano)

Mx.: 640 - 1

Corresponding Issue(s):

Paramount–Black Swan 12111 (Geo. Leon Johnson) (1924 reissue)

Over the Top with Jesus (—)

George Leon Johnson Acc: Lorenzo F. Dyer (piano)

Mx.: 642 - 1

Corresponding Issue(s):

Paramount–Black Swan 12111 (Geo. Leon Johnson) (1924 reissue)

The listing for Black Swan 2134 in *The Talking Machine World's* June 1923 advance bulletin is actually for 2124.

7100 SERIES (Advertised April 1922 – May 1923)

Operatic arias are shown in standardized form, which varies from label styling.

7101

First Known Mention: Apr 1, 1922 (CD)

Rigoletto: Caro nome (Verdi)

Antoinette Garnes (soprano) Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12188 (Antoinette Garnes) (1924 reissue)

Black Swan's *Chicago Defender* advertisement erroneously touted this as the "First Grand Opera Record Ever Made by a Colored Singer." In fact, that honor was held by Roland Hayes' May 4, 1918, recording of "Vesti la giubba" from *I Pagliacci*, a Columbia Personal Record. Hayes' records, which were well-advertised in *The Crisis* and elsewhere, were available by mail order, and were also advertised as special-order items by several record stores in New York and Washington, D.C.

7102

First Known Mention: Apr 1, 1922 (CD)

La Traviata: Ah, f'ors 'e' lui (Ah, It Was He) (Verdi)

Antoinette Garnes (soprano) Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12188 (Antoinette Garnes) (1924 reissue)

7103

First Known Mention: Jun 3, 1922 (CD)

Lakme: Bell Song (Delibes)

Florence Cole-Talbert (soprano) Acc: Black Swan Symphony Orchestra

Mx.: —

7104

First Known Mention: Jun 3, 1922 (CD)

The Kiss (Il Bacio) (Arditi)

Florence Cole-Talbert (soprano) Acc: Black Swan Symphony Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12187 (Mme. Florence Cole-Talbert) (1924 reissue)

Martha: The Last Rose of Summer (Balfe)

Florence Cole-Talbert (soprano) Acc: Black Swan Symphony Orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12187 (Mme. Florence Cole-Talbert) (1924 reissue)

7105

Listed in the May 1923 Black Swan catalog, but known to have been issued only on 60005, *q.v.*

7106

First Known Mention: Apr 15, 1923 (TMW)

There Is a Green Hill Far Away (Gounod)

Hattie King Reavis (soprano) Acc: Uncredited orchestra

Mx.: 518 - 1

I'm So Glad Trouble Don't Always Last (R. Nathaniel Dett)

Hattie King Reavis (soprano) Acc: Uncredited orchestra

Mx.: 519 - 2

Listed in the May 1923 *Crisis* as an April 1923 release.

10000 SERIES (Advertised July – December 1922)

This series consisted mainly of mainstream popular material by pseudonymous White artists, from the Olympic catalog, intermixed with a few recordings that appear to have been exclusive to Black Swan.

10065

Why, Dear? — Fox Trot (Cohen)

Baltimore Blues Orchestra [Bennie Krueger's Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15120 (Bennie Krueger's Orchestra) (listed Aug 1921)

Corresponding Issue(s):

La Belle 314 (Rialto Dance Orchestra)

Learn to Smile — Fox Trot (Harbach - Hirsch; "The O'Brien Girl")

Baltimore Blues Orchestra [Bennie Krueger's Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15119 (Bennie Krueger's Orchestra) (listed Aug 1921)

Corresponding Issue(s):

La Belle 314 (Rialto Dance Orchestra)

Also listed in the May 1923 catalog on Black Swan 2069 (same coupling and artist credits), which is not known to have been issued.

10066

Song of Love — Waltz (Donnelly - Romberg; "Blossom Time")

Johnson's All Star Orchestra [Palm Beach Dance Orchestra (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15128 (Palm Beach Dance Orchestra [pseudo?]) (listed Oct 1921)

Corresponding Issue(s):

Black Swan 2070 (advertised but probably not issued)

La Belle 304 (Conlon's Society Dance Orchestra)

Figaro — One-Step (David)

Johnson's All Star Orchestra [Irving Weiss & his Ritz-Carlton Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15124 (Irving Weiss & his Ritz-Carlton Orchestra) (listed Sep 1921)

Corresponding Issue(s):

Black Swan 2070 (advertised but probably not issued)

Symphony Concert 31136 (Casteleton's Dance Orch.; pasted over Olympic)

Symphony Concert 31136 (Al Hofman Dance Orch.; pasted over Olympic)

Both labelings of Symphony Concert 31136 are confirmed. Also reported anecdotally on La Belle 312 (as Country Club Dance Orchestra), which remains to be confirmed. If correct, it would be an alternate version (see confirmed La Belle data at 15131 and 15132 in the author's *Olympic Records*).

Also listed in the May 1923 catalog on Black Swan 2071 (same coupling and artist credits), which is not known to have been issued.

10067

Some One Else — Fox Trot (Harry and Joe Rosey)

Laurel Dance Orchestra [Bennie Krueger's Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15109 (Bennie Krueger's Orchestra) (listed Jun 1921)

Corresponding Issue(s):

Symphony Concert 21166 (Johnny's Novelty Dance Orchestra) (pasted over Olympic label)

Learning — Fox Trot (Tucker - Buffano - Steiger)

Laurel Dance Orchestra [Green Brothers Novelty Band]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15105 (Green Brothers Novelty Band) (listed May 1921)

Also listed in the May 1923 catalog on Black Swan 2071 (same coupling and artist credits), which is not known to have been issued.

10068

First Known Mention: Jul 15, 1922 (CD/CW)

Zowie — Fox Trot (McPhail)

Fred Smith's Society Orchestra [McPhail's Jazz Orchestra of Chicago]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15123 (McPhail's Jazz Orchestra of Chicago) (listed Sep 1921)

Corresponding Issue(s):

La Belle 1415 (Melody Dance Players, as "Away Down South")

Majestic 1415 (Melody Dance Players; unconfirmed issue)

Melody 1415 (Broadway Melody Makers; unconfirmed issue)

Symphony Concert 31135 (Non Pareil Novelty Band)

All La Belle copies seen thus far are mislabeled as shown. A report that this record was also issued on Operaphone 31135 is incorrect; that is an April 1920 issue of two unrelated titles.

Also listed in the May 1923 catalog on Black Swan 2072 (same coupling and artist credits), which is not known to have been issued.

Arabia — Fox Trot (G. H. Green)

Fred Smith's Society Orchestra [Green Brothers Novelty Band]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15105 (Green Brothers Novelty Band) (listed May 1921)

Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog on Black Swan 2072 (same coupling and artist credits), which is not known to have been issued.

10069

First Known Mention: Jul 15, 1922 (CD/CW)

The Last Waltz, intro. A Dream of Joy — Waltz (Strauss)

Henderson's Dance Orchestra [Merry Melody Men]

Mx.: — Mx. Source: Olympic Recorded Jun 9, 1921

Source Issue:

Olympic 15113 (Merry Melody Men)

Merry Melody Men was not a pseudonym as has been suggested in some works. The band was managed by Ed Kirkeby, whose session logs provided the recording date listed here.

Jane — Fox Trot (Fleeson - Von Tilzer)

Henderson's Dance Orchestra [Sam Lanin's Roseland Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15118 (Lanin's Roseland Orchestra) (listed Jul 1921)

Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog (same coupling and artist credits) as Black Swan 2073, which is not known to have been issued.

10070

First Known Mention: Jul 15, 1922 (CD/CW)

Spread Yo' Stuff — Fox Trot (Levy - Crane - Bernard)

Ethel Water's [sic] Jazz Masters [Rudy Wiedoeft's Palace Trio]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15101 (Palace Trio) (listed Apr 1921)

Corresponding Issue(s):

Symphony Concert 21138 (Farrell's Dance Orchestra) (pasted over Olympic label)

Snuggle (Close to My Heart) (Kierman - Spencer)

Ethel Water's [sic] Jazz Masters [Fred Van Eps' Quartet]

Mx.: — Mx. Source: Olympic Recorded Apr 2, 1921

Source Issue:

Olympic 15110 (Van Eps Quartette) (listed Jun 1921)

Recording date is from Ed Kirkeby's session log. Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog as Black Swan 2074 (same coupling, as The Jazz Masters, omitting Waters' name), which is not known to have been issued. Ethel Waters does not sing on these recordings, which are by White bands with which Waters had no connection.

10071

First Known Mention: Aug 15, 1922 (TMW)

Honeymoon Blues — Fox Trot (McPhail)

Laurel Dance Orchestra [unknown orchestra]

Mx.: — Mx. Source:

No corresponding Olympic issue is known.

Cherry Blossoms — Fox Trot (Snyder - Smith)

Laurel Dance Orchestra [Sam Lanin's Roseland Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15112 (Lanin's Roseland Orchestra) (listed Jul 1921)

Also listed in the May 1923 catalog as Black Swan 2075 (same coupling and artist credits), which is not known to have been issued.

10072

First Known Mention: Aug 15, 1922 (TMW)

Say It While Dancing — Fox Trot (David - Silver)

Henderson's Dance Orchestra

Mx.: —

Love Days — Fox Trot (Clarence Jones)

Henderson's Dance Orchestra

Mx.: —

Also listed in the May 1923 catalog on Black Swan 2076 (same coupling and artist credits), which is not known to have been issued.

10073

First Known Mention: Aug 15, 1922 (TMW)

Tiger Rag — One-Step (La Rocca)

Ethel Water's Jazz Masters

Mx.: 386 - 2

The mx. number is not visible on some pressings.

Pacific Coast Blues — Fox Trot (Hegamin - Hammed)

Ethel Water's Jazz Masters

Mx.: —

Also listed in the May 1923 catalog on Black Swan 2077 (same coupling and artist credits), but that record is not known to have been issued. Ethel Waters does not sing on these selections. Personnel listings in *Jazz Records* and other publications are purely speculative and sometimes contradictory.

10074

First Known Mention: Oct 7, 1922 (CD)

Stuttering — Fox Trot (Pinkard - Mitchell)

Brashear's California Orchestra

Mx.: —

I Wish I Knew (You Really Loved Me) — Fox Trot (Spencer - Anderson - Bryant)

Brashear's California Orchestra

Mx.: —

Also listed in the May 1923 catalog on Black Swan 2078 (same coupling and artist credits), which is not known to have been issued.

10075

First Known Mention: Oct 7, 1922 (CD)

Bamboo Isle — Fox Trot (Kamnetz - Henderson - Bernard)

Henderson's Dance Orchestra

Mx.: —

Blue — Fox Trot (Clarke - Leslie - Handman)

Henderson's Dance Orchestra

Mx.: —

Also listed in the May 1923 catalog on Black Swan 2079 (same coupling and artist credits), which is not known to have been issued.

10076

First Known Mention: Oct 7, 1922 (CD)

Wang Wang Blues — Fox Trot (Mueller - Johnson - Busse)

Sammy Swift's Jazz Band [Bennie Krueger's Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15106 (Bennie Krueger's Orchestra) (listed May 1921)

Corresponding Issue(s):

Phantasie Concert 14250 (Elite Dance Orchestra)

Symphony Concert 14250 (Elite Dance Orchestra)

An alternate version of Phantasie Concert 14250, credited to the pseudonymous Rudy Graham's Dance Orchestra, uses a different recording of this title from an unknown source.

Lucky Dog — Fox Trot (Warshauer - Warshauer)

Sammy Swift's Jazz Band [Sam Lanin's Roseland Orchestra]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 15107 (Lanin's Roseland Orchestra) (listed May 1921)

Both sides: Also listed in the May 1923 catalog as Black Swan 2080 (same artist credit), which is not known to have been issued.

10077

That Da Da Strain — Fox Trot (Medina - Dowell)
Henderson's Dance Orchestra

Mx.: —

First Known Mention: Nov 11, 1922 (CD)

When You're Crazy Over Daddy — Fox Trot (—)
Henderson's Dance Orchestra

Mx.: —

10078

The Carolina Shout — Fox Trot (James P. Johnson)
Sammy Swift's Jazz Band [pseudo?]

Mx.: —

First Known Mention: Nov 11, 1922 (CD)

Listed in error as Black Swan 10079 in *The Talking Machine World's* November 1922 advance bulletin.

Away Down South — Foxs Trot (Lewis - Young - Akst)
Sammy Swift's Jazz Band [pseudo?]

Mx.: —

Sammy Swift is not known to have been an actual bandleader; in most other instances, the name has been confirmed as a pseudonym.

10079 [confirmed issue]

Carolina in the Morning — Fox Trot (Donaldson)
Johnson's All Star Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1411 (Broadway Melody Makers [pseudo])

Corresponding Issue(s):

La Belle 1411 (Broadway Melody Makers)

Mac-Levin 1411 (Broadway Melody Makers)

Melody 1411 (Broadway Melody Makers)

See comments concerning the Broadway Melody Makers name at #2102. *The Talking Machine World's* November 1922 advance bulletin lists this in error as "Carolina Shout" (see 10078).

Homesick (Berlin)

Johnson's All Star Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1413 (Broadway Melody Makers [pseudo])

Also listed in the May 1923 catalog on Black Swan 2083 (same coupling and artist credits), but that record is not known to have been issued. See comments concerning the Broadway Melody Makers name at #2102..

10079 [unissued]

First Known Mention: Nov 15, 1922 (TMW)

Coal Black Mammy
Brashear's California Orchestra

No issue known

The Carolina Shout

Brashear's California Orchestra

Issued on Black Swan 10078, *q.v.* for details.

10080 [confirmed issue]

Lovin' Sam, the Sheik of Alabam — Fox Trot (Ager - Yellen)

Fred Smith's Society Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1413 (Broadway Melody Maker)

Corresponding Issue(s):

La Belle 1413 (Broadway Melody Makers)

Majestic 1413 (Broadway Melody Makers)

Melody 1413 (Broadway Melody Makers)

Toot, Toot, Tootsie — Fox Trot (Kahn - Erdman - Russo)

Fred Smith's Society Orchestra [Broadway Melody Makers (pseudo)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1413 (Broadway Melody Makers)

Corresponding Issue(s):

La Belle 1415 (Melody Dance Players)

Majestic 1415 (Melody Dance Players)

Melody 1415 (Broadway Melody Makers)

This side: Attributed to Nathan Glantz's Orchestra in Johnson & Shirley's *American Dance Bands*, which cites no source or evidence, and mistakenly lists 1415 as the mx. number.

Both sides: Also listed in the May 1923 catalog on Black Swan 2084 (same coupling and artist credits), which is not known to have been issued. See comments concerning the Broadway Melody Makers name at #2102.

10080 [unissued]

First Known Mention: Nov 15, 1922 (TMW)

Romany Love

Laurel Dance Orchestra

No issue known; *see also* 10081.

Baby Girl

Laurel Dance Orchestra

Issued on Black Swan 2100, *q.v.* for details.

Black Swan 10081–10083 were listed in *The Talking Machine World*'s December 1922 advance bulletin, as January 1923 releases, but no copies are known to exist. With one possible exception, these do not correspond to known Olympic releases:

10081 [unissued?]

First Known Mention: Dec 1922 (TMW)

Mahomet

Laurel Dance Orchestra

No issue known

Romany Love

Laurel Dance Orchestra

Initially listed in Nov 1922 on Black Swan 10080 (unissued version).

10082 [unissued?]

First Known Mention: Dec 1922 (TMW)

New Moon

Johnson's All Star Orchestra

No issue known

Baby Girl

Johnson's All Star Orchestra

No issue known

10083 [unissued?]

First Known Mention: Dec 1922 (TMW)

Trot Along

Henderson's Dance Orchestra

Unissued on Black Swan

This title was issued on Olympic 1442 c. May 1923, also credited to Henderson's Dance Orchestra.

Dumbell

Henderson's Dance Orchestra

No issue known

14100 SERIES (Advertised July 1922 – December 1923)

The 14000 series was introduced in July 1922. It replaced the original 2000 series as Black Swan's race-record series, although (like its predecessor) it contained some titles by disguised White artists. No catalog numbers lower than 14114 have been discovered.

14114

First Known Mention: Jul 15, 1922 (CD)

He May Be Your Man (But He Comes to See Me Sometimes) (Fowler)

Trixie Smith Acc: Uncredited band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12163 (Trixie Smith) (1924 reissue)

Pensacola Blues (Spencer Williams)

Trixie Smith Acc: Uncredited band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12163 (Trixie Smith) (1924 reissue)

14115

First Known Mention: Jul 15, 1922 (BSC/CW)

Ain't Got Nothing Blues (Fowler)

Mary Straine Acc: Uncredited band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12132 (Mary Straine) (1924 reissue)

Some copies reportedly are labeled "Ain't Got Nobody Blues," but this has not been confirmed. The catalog listings and inspected copies are labeled as shown.

Fowler Twist (Fowler)

John P. Vigal Acc: Uncredited band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12132 (John P. Vigal) (1924 reissue)

Both sides: *The Talking Machine World's* advance bulletin (which is often unreliable) shows the accompanists as Bobbie Lee & his Imperial Six. This credit does not appear on inspected labels.

14116

First Known Mention: Jul 15, 1922 (BSC/CW)

Honey Rose (Tracey - Tobias - Pinkard)

Mamie Jones [Aileen Stanley] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 14109 (Aileen Stanley) (Listed Jun 1921)

Mandy 'n' Me (Kalmar - Conrad - Motzan)

Mamie Jones [Aileen Stanley] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 14113 (Aileen Stanley) (listed Sep 1921)

Corresponding Issue(s):

Banner 1023 (Florence Warner)

Symphony Concert 31137 (Varna Neilson)

Olympic labels state, "Reproduction from her Vaudeville Act." Olympic catalog number in the wax has been over-stamped with zeroes on inspected copies. Also advertised in the August 1922 *Crisis*, as an August release.

14117

First Known Mention: Aug 15, 1922 (TMW)

Jazzin' Baby Blues (Richard M. Jones)

Ethel Waters and Joe Smith's Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12175 (Ethel Waters and Joe Smith's Jazz Masters) (1924 reissue)

Kind Lovin' Blues (Waters - Mitchell - Henderson)

Ethel Waters and Joe Smith's Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12175 (Ethel Waters and Joe Smith's Jazz Masters) (1924 reissue)

A copy of Paramount–Black Swan 12146 has been reported that uses "Kind Lovin' Blues" in error, in place of "Go Get It" (see 14147).

14118

First Known Mention: Aug 15, 1922 (TMW)

Early Every Morn' (I Want Some Lovin') (Higgins - Overstreet)

Etta Mooney Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12151 (Etta Mooney) (1924 reissue)

Lonesome Monday Morning Blues (Hegamin - Williams)

Etta Mooney Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12151 (Etta Mooney) (1924 reissue)

14119

First Known Mention: Sep 19, 1922 (CD)

Just Because You're You (Turk - Robinson)

Georgia Harvey [a.k.a. Georgette Harvey] Acc: Uncredited

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12141 (1924 reissue)

Cast Away (On an Island of Love) (Brown - Easton - Stewart)

Georgia Harvey [a.k.a. Georgette Harvey] Acc: Uncredited

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12141 (1924 reissue)

Also listed in *The Talking Machine World's* August 1922 advance bulletin as Black Swan 16058, which is not known to have been issued.

Although born Georgia Harvey, this notable singer and actor was better known as Georgette Harvey, under which name she originated the role of Maria in the Theater Guild's 1927 production of "Porgy," which she reprised with the original cast of "Porgy and Bess" in 1935.

14120

First Known Mention: Oct 7, 1922 (CD)

That Da Da Strain (Medina - Dowell)

Ethel Waters and her Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12177 (Ethel Waters and her Jazz Masters) (1924 reissue)

Georgia Blues (Higgins - Overstreet)

Ethel Waters and her Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12177 (Ethel Waters and her Jazz Masters) (1924 reissue)

14121

First Known Mention: Oct 7, 1922 (CD)

Please Don't Tickle Me Babe (Snowden)

Josie Miles Acc: Q. Roscoe Snowden (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12156 (Josie Miles) (1924 reissue)

Blues and Gospel Records shows this as "Please Don't Tickle Me Dear Blues," but all labels and advertisements inspected thus far show "Please Don't Tickle Me Babe."

When You're Crazy Over Daddy (Dowell - Medina)

Josie Miles Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12156 (Josie Miles) (1924 reissue)

14122

First Known Mention: Oct 7, 1922 (CD)

Jada Blues (Vaughn - Kamnetz - Bernard)

Julia Moody Acc: Joe Smith's Jazz Band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12153 (Julia Moody) (1924 reissue)

Some Black Swan copies reportedly are labeled "Ja Da Blues" or "Ja-Da Blues"; catalog listing and labels inspected thus far show "Jada Blues."

The Cootie Crawl (Booker)

Julia Moody Acc: Joe Smith's Jazz Band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12153 (Julia Moody) (1924 reissue)

A Black Swan copy labeled "Cooty Crawl" has been reported but is not confirmed; catalog listing and labels inspected by the author the spelling as above.

14123

First Known Mention: Nov 11, 1922 (CD)

I Wish I Could Shimmy Like My Sister Kate (Piron)

Mary Straine Acc: Joseph [Joe] Smith's Jazz Band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12149 (Mary Straine, acc. Joe Smith's Jazz Band) (1924 reissue)

The Last Go Round Blues (Jimmy Cox)

Mary Straine Acc: Joseph [Joe] Smith's Jazz Band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12149 (Mary Straine, acc. Joe Smith's Jazz Band) (1924 reissue)

14124

Buzz Mirandy (Franklin - Creamer)

Andrew Copeland Acc: Uncredited orchestra

Mx.: —

First Known Mention: Nov 11, 1922 (CD)

Down in Dixie Land (Arthur Williams)

Andrew Copeland Acc: Uncredited orchestra

Mx.: —

14125

Lucy (Farrell)

First Known Mention: Nov 11, 1922 (NBA)

William H. Farrell Acc: Uncredited orchestra

Mx.: 410 - 2

Cowbells (Piantadosi)

William H. Farrell Acc: Uncredited orchestra

Mx.: 409 - [no take visible]

14126

First Known Mention: Nov 11, 1922 (NBA)

So Blue (Heywood)

Marion Harrison Acc: Uncredited (probably Eddie Heywood, piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12140 (1924 reissue)

Baby Can't You Understand (Heywood)

Marion Harrison Acc: Uncredited (probably Eddie Heywood, piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12140 (1924 reissue)

14127

First Known Mention: Nov 11, 1922 (CD)

Give Me That Old Slow Drag (Delaney)

Trixie Smith and the Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12164 (Trixie Smith and the Jazz Masters) (1924 reissue)

My Man Rocks Me (With One Steady Roll) (Barbour)

Trixie Smith and the Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12164 (Trixie Smith and the Jazz Masters) (1924 reissue)

14128

First Known Mention: Nov 15, 1922 (TMW)

At the New Jump Steady Ball (Delaney - Eastman)

Ethel Waters and her Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12176 (Ethel Waters and her Jazz Masters) (1924 reissue)

Oh Joe, Play that Trombone (Dowell)
Ethel Waters and her Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12176 (Ethel Waters and her Jazz Masters) (1924 reissue)

Some discographies credit George Brashear as the trombonist on this side, with no source or evidence cited. The trombonist is uncredited in Black Swan advertising and on the labels.

14129 [confirmed issue]

First Known Mention: Nov 15, 1922 (TMW)

The Wicked Fives' Blues (Fowler)
Lena Wilson and the Jazz Masters

Mx.: —

You've Got Everything a Sweet Daddy Needs But Me (Fowler)

Lena Wilson and the Jazz Masters

Mx.: —

Listed in error as Black Swan 14130 in *The Talking Machine World's* November 1922 advance bulletin.

14129 [unissued]

First Known Mention: Nov 15, 1922 (TMW)

Cootie for Your Tootie
Etta Mooney

Issued on Black Swan 14132, *q.v.* for details

Throw It in the Creek (Don't Want Your Lovin' No More)

Etta Mooney

No issue known

14130

First Known Mention: Nov 15, 1922 (TMW)

If You Want to Keep Your Sweet Daddy Home (Grainger - Paisley)

Josie Miles Acc: Uncredited orchestra

Mx.: 424 - 2

Corresponding Issue(s):

Paramount–Black Swan 12157 (Josie Miles) (1924 reissue)

You're Fooling with the Wrong Gal Now (Roland - Irving)

Josie Miles Acc: Uncredited orchestra

Mx.: 425 - 1

Corresponding Issue(s):

Paramount–Black Swan 12157 (Josie Miles) (1924 reissue)

Listed in error as Black Swan 14128 in *The Talking Machine World's* November 1922 advance bulletin.

14131

First Known Mention: May 1923 (BSC)

Three O'Clock in the Morning (Terriss - Robledo)

Edward Albright [Jack Duffy] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1510 (Jack Duffy)

Corresponding Issue(s):

La Belle 1510 (Jack Duffy)

Melody 1510 (Jack Duffy)

Nelly Kelly, I Love You (Cohan; "Little Nelly Kelly")

Edward Albright [Billy Edwards (pseudo)] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 1511 (Billy Edwards)

Corresponding Issue(s):

La Belle 1511 (Billy Edwards)

Melody 1511 (Billy Edwards)

Billy Edwards was a pseudonym that first appeared on John Fletcher's Operaphone label, covering Al Bernard, Arthur Fields, Billy Jones, Louis Winsch, and probably others. A copy of this record has not been auditioned, so the actual artist is yet to be determined.

Black Swan 14131 was listed as possibly unissued in Thygesen *et al.* (1996), but several copies have since been confirmed.

14132 [confirmed issue]

First Known Mention: Dec 15, 1922 (TMW)*

Take It Daddy, It's All Yours (Bradford)

Trixie Smith and her Down Home Syncopaters [sic]

Mx.: 423 - 3

Corresponding Issue(s):

Paramount–Black Swan 12165 (Trixie Smith and her Down Home Syncopaters) (1924 reissue)

I'm Through with You (As I Can Be) (Higgins)

Trixie Smith and her Down Home Syncopaters [sic]

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12165 (Trixie Smith and her Down Home Syncopaters) (1924 reissue)

* The TMW listing is correct for the first title, but incorrect for the second. The first known correct listing for this coupling appeared in *The New Pittsburgh Courier* on January 20, 1923.

14132 [unissued]

First Known Mention: Dec 15, 1922 (TMW)

Take It Daddy, It's All Yours (Bradford)

Trixie Smith and her Down Home Syncopaters [sic]

Issued on confirmed version of 14132 (see previous entry)

Just a Little Bit More

Trixie Smith and her Down Home Syncopaters [sic]

No issue known

14133

First Known Mention: Dec 15, 1922 (TMW)

When I Dream of Old Tennessee Blues (James A. Murray)

Josie Miles Acc: Uncredited orchestra

Mx.: 461 - 2

Corresponding Issue(s):

Paramount–Black Swan 12158 (Josie Miles) (1924 reissue)

I Don't Want You (If You Don't Want Me) (Higgins)

Josie Miles Acc: Uncredited orchestra

Mx.: 463 - 1

Corresponding Issue(s):

Paramount–Black Swan 12158 (Josie Miles) (1924 reissue)

Both sides: Mx. number is not visible on some pressings.

14134 [confirmed issue]

First Known Mention: Nov 15, 1922 (TMW)

Cootie for Your Tootie (Delaney - Miller)

Etta Mooney Acc: Uncredited orchestra

Mx.: 469 - 1

Corresponding Issue(s):

Paramount–Black Swan 12152 (Etta Mooney) (1924 reissue)

Listed in error as Black Swan 14129 in *The Talking Machine World's* November 1922 advance bulletin.

Harmony Blues (J. C. Johnson - Roland - Irving)

Etta Mooney Acc: Uncredited orchestra

Mx.: 470 - 1

Corresponding Issue(s):

Paramount–Black Swan 12152 (Etta Mooney) (1924 reissue)

14134 [unissued]

First Known Mention: Dec 15, 1922 (TMW)

The Monkey Hunch

William H. Farrell

No issue known

What'll You Do

William H. Farrell

No issue known

14135 [confirmed issue]

First Known Mention: May 1923 (BSC) *

That Sweet Something Dear (Spikes)

Georgia Harvey Acc: Uncredited orchestra

Mx.: 466 - 1

Corresponding Issue(s):

Paramount–Black Swan 12142 (1924 reissue)

What Could Be Sweeter Dear (Murray - White)

Georgia Harvey Acc: Uncredited orchestra

Mx.: 465 - 1

Corresponding Issue(s):

Paramount–Black Swan 12142 (1924 reissue)

* Black Swan 14135 was first listed in *The Talking Machine World's* December 1922, but that version is not known to have been issued (see next entry).

14135 [unissued]

First Known Mention: Dec 15, 1922 (TMW)

Who'll Take My Place?

Edward Albright [Jack Duffy]

Issued on Black Swan 2103, *q.v.* for details

All Over Nothing at All (Rule)

Edward Albright

No issue known on Black Swan

This side likely would have been from Benny Davis' Olympic 1511 (*q.v.* in the author's Olympic discography).

This version was listed in *The Talking Machine World's* December 1922 advance bulletin (as a January release), as well as *The Chicago Defender* for January 27, 1923, but there is no evidence it was issued.

14136

First Known Mention: Jan 27, 1923 (CD)

Four O'Clock Blues (Dunn - Horsley)
Josie Miles Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Majestic 1515 (Pearl Harris)

Olympic 1515 (Pearl Harris) (listed Feb 1923)

Paramount–Black Swan 12159 (Josie Miles) (1924 reissue)

Initial issue was on Black Swan, properly credited, followed by the pseudonymous corresponding issues.

How I've Got dem Twilight Blues (Grant)

Josie Miles Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12159 (1924 reissue)

14137

First Known Mention: Feb 15, 1923 (TMW)

Radio Blues (Laurie Wallace)

Inez Wallace Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: —

Paramount–Black Swan 12145 (Inez Wallace) (1924 reissue)

Aggravatin' Papa (Don't Try to Two-Time Me) (Turk - Robinson)

Inez Wallace Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: —

Paramount–Black Swan 12145 (Inez Wallace) (1924 reissue)

14138

First Known Mention: Feb 15, 1923 (TMW)

2 A.M. Blues (J. C. Johnson - Irving)

Trixie Smith Acc: Uncredited small jazz band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12166 (Trixie Smith) (1924 reissue)

I'm Gonna Get You (Grainger - Ricketts)

Trixie Smith Acc: Uncredited small jazz band

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12166 (Trixie Smith) (1924 reissue)

14139

First Known Mention: Mar 15, 1923 (TMW)

Love Me in Your Old Time Way (Grant)

Jose Miles Acc: Uncredited small jazz band

Mx.: 484 - 2

Source Issue:

Corresponding Issue(s):

Majestic 1515 (Pearl Harris)

Olympic 1515 (Pearl Harris) (listed Feb 1923)

Paramount–Black Swan 12160 (Josie Miles) (1924 reissue)

Initial issue was on Black Swan, properly credited, followed by the pseudonymous corresponding issues.

Low Down 'Bama Blues (Delaney - Miller)
Jose Miles Acc: Uncredited small jazz band

Mx.: 476 -

Corresponding Issue(s):

Paramount–Black Swan 12160 (Josie Miles, as "Low Down 'Bama") (1924 reissue)

No corresponding Olympic issue.

14140

First Known Mention: Apr 15, 1923 (TMW)

Laughin' Cryin' Blues (Grainger - Ricketts)

Julia Moody Acc: Uncredited small jazz band

Mx.: 499 - 2

Corresponding Issue(s):

Paramount–Black Swan 12154 (Julia Moody) (1924 reissue)

Starvin' for Love (Talbert - Trent)

Julia Moody Acc: Uncredited orchestra

Mx.: 500 - 1

Corresponding Issue(s):

Paramount–Black Swan 12154 (Julia Moody) (1924 reissue)

Also listed in the May 1923 *Crisis*, as an April release.

14141

First Known Mention: Apr 15, 1923 (TMW)

I Want To (Grant)

Isabelle Washington Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 507 - 1

Corresponding Issue(s):

Paramount–Black Swan 12135 (Isabelle Washington) (1924 reissue)

That's Why I'm Loving You (Murray - Grant)

Isabelle Washington Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 508 - 1

Corresponding Issue(s):

Paramount–Black Swan 12135 (Isabelle Washington) (1924 reissue)

Also listed in the May 1923 *Crisis*, as an April 1923 release.

14142

First Known Mention: May 5, 1923 (CD)

Log Cabin Blues (Delaney)

Trixie Smith and her Down Home Syncopators

Mx.: 528 - 1, - 2

Corresponding Issue(s):

Paramount–Black Swan 12167 (Trixie Smith and her Down Home Syncopators) (1924 reissue)

Voo Doo Blues (Hegamin)

Trixie Smith and her Down Home Syncopators

Mx.: 529 - 2

Corresponding Issue(s):

Paramount–Black Swan 12167 (Trixie Smith and her Down Home Syncopators) (1924 reissue)

14143

First Known Mention: May 5, 1923 (CD)

Roamin' Blues (Weaver)

Maud De Forrest Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 530 - 2

Corresponding Issue(s):

Paramount–Black Swan 12147 (Maude De Forrest) (1924 reissue)

Doo Dee Blues (—)

Maud De Forrest Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 531 - 1

Corresponding Issue(s):

Paramount–Black Swan 12147 (Maud De Forrest) (1924 reissue)

14144

First Known Mention: May 5, 1923 (CD)

Good Man Sam (Heywood)

Julia Moody Acc: Uncredited orchestra

Mx.: 429 - 1

Corresponding Issue(s):

Paramount–Black Swan 12155 (Julia Moody) (1924 reissue)

Come Back, Dear (Grant)

Inez Wallace Acc: Uncredited orchestra

Mx.: 521 - 1

Corresponding Issue(s):

Paramount–Black Swan 12155 (Inez Wallace) (1924 reissue)

14145

First Known Mention: May 26, 1923 (CD)

Brown Baby (Henry - Grant)

Ethel Waters and the Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12178 (Ethel Waters and the Jazz Masters) (1924 reissue)

Ain't Goin' Marry (Ain't Goin' Settle Down) (Waters - Henderson)

Ethel Waters Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12178 (Ethel Waters and the Jazz Masters) (1924 reissue)

14146

First Known Mention: May 26, 1923 (CD)

Memphis Man (Henry - Grant)

Ethel Waters and the Jazz Masters

Mx.: 564 -

Corresponding Issue(s):

Paramount–Black Swan 12179 (Ethel Waters and the Jazz Masters) (1924 reissue)

Midnight Blues (Williams)

Ethel Waters and the Jazz Masters

Mx.: 565 -

Corresponding Issue(s):

Paramount–Black Swan 12179 (Ethel Waters and the Jazz Masters) (1924 reissue)

Advertised in error as Black Swan 14166 in *The Chicago Defender*. Also advertised with the correct catalog number in the June 1923 *Talking Machine World*, which states, "Miss Waters has just returned from an unusually successful vaudeville tour and has made some new recordings that are better than ever."

14147

First Known Mention: Jun 15, 1923 (TWM)

Kissin' Daddy (Marcus)

Inez Wallace Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12146 (1924 reissue)

Go Get It (Grant)

Inez Wallace Acc: Uncredited orchestra

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12146 (1924 reissue)

A copy of Paramount–Black Swan has been reported, but not confirmed, that uses Ethel Waters' "Kind Lovin' Blues" in error, in place of "Go Get It" (see 14117).

14148

First Known Mention: Jun 15, 1923 (TMW)

Long Lost Mama (Woods)

Ethel Waters and her Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12180 (Ethel Waters and the Jazz Masters) (1924 reissue)

If You Don't Think I'll Do, Sweet Pops (Just Try Me) (C. B. Armstrong - J. Armstrong)

Ethel Waters Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12180 (Ethel Waters and the Jazz Masters) (1924 reissue)

14149

First Known Mention: Jun 15, 1923 (TMW)

Tired of Waitin' Blues (Grainger - Ricketts)

Trixie Smith and her Down Home Syncopators [sic]

Mx.: 576 - 2

Corresponding Issue(s):

Paramount–Black Swan 12168 (Trixie Smith and her Down Home Syncopators)
(1924 reissue)

Triflin' Blues (Grainger - Ricketts)

Trixie Smith and her Down Home Syncopators [sic]

Mx.: 577 - 2

Corresponding Issue(s):

Paramount–Black Swan 12168 (Trixie Smith and her Down Home Syncopators)
(1924 reissue)

14150 [confirmed issue]

First Known Mention: Jul 28, 1923 (CD)

Chirpin' the Blues (Hunter)

Mary Straine Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 596 -

Corresponding Issue(s):

Majestic 1522 (Pearl Harris, acc. F. H. Henderson)

Olympic 1522 (Pearl Harris, acc. F. H. Henderson)

Paramount–Black Swan 12150 (Mary Straine, acc. F. H. Henderson) (1924 reissue)

Initial issue was on Black Swan, properly credited, followed by the pseudonymous corresponding issues.

Downhearted Blues (Austin)

Mary Straine Acc: Fletcher Henderson, as F. H. Henderson (piano)

Mx.: 597 -

Corresponding Issue(s):

Majestic 1522 (Pearl Harris, acc. F. H. Henderson)

Olympic 1522 (Pearl Harris, acc. F. H. Henderson)

Paramount–Black Swan 12150 (Mary Straine, acc. F. H. Henderson) (1924 reissue)

14150 [unissued]

First Known Mention: June 15, 1923 (TMW)

Scandal Blues

Julia Moody

No issue known

Once But Not Now

Inez Wallace

No issue known

14151

First Known Mention: Sep 15, 1923 (CD)

You Can't Do What My Last Man Did (J. C. Johnson)

Ethel Waters Acc: J. C. Johnson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12181 (Ethel Waters) (1924 reissue)

Lost Out Blues (Grant)

Ethel Waters and the Jazz Masters

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12181 (Ethel Waters and her Jazz Masters) (1924 reissue)

14152 Untraced

14153

First Known Mention: Nov 24, 1923 (CD)

Do It a Long Time Papa (Overstreet)

Fae Barnes Acc: Donald M. Redmond (piano)

Mx.: 101 - 2 (struck-over in wax)

Corresponding Issue(s):

Paramount–Black Swan 12136 (Fae Barnes, piano acc. Donald M. Redmond) (1924 reissue)

I Just Want a Daddy (Dorsey)

Fae Barnes Acc: Donald M. Redmond (piano))

Mx.: 102 - 2 (struck-over in wax)

Corresponding Issue(s):

Paramount–Black Swan 12136 (1924 reissue)

14154

First Known Mention: Dec 22, 1923 (CD)

Sweet Man Blues (J. C. Johnson)

Ethel Waters Acc: J. C. Johnson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12182 (Ethel Waters) (1924 reissue)

Ethel Sings 'Em (Waters — "Sung by the Composer")

Ethel Waters Acc: J. C. Johnson (piano)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12182 (Ethel Waters) (1924 reissue)

14155

First Known Mention: None found

Who'll Get It When I'm Gone? (J. C. Johnson)

Ethel Waters Acc: J. C. Johnson (piano)

Mx. 651 -

Corresponding Issue(s):

Paramount–Black Swan 12189 (Ethel Waters) (1924 reissue)

All the Time (Horsley)

Ethel Waters Acc: Gus Horsley (piano)

Mx. 652 -

Ethel Waters Acc: J. C. Johnson (piano)

Corresponding Issue(s):

Paramount–Black Swan 12189 (Ethel Waters) (1924 reissue)

Black Swan 14155 is unlisted in Thygesen *et al.* (1996), and is listed in *Blues and Gospel Records* as "probably never actually issued." A copy has not been located for inspection; details given here are from the Paramount–Black Swan reissue.

16000 SERIES (Advertised July 1922)

An apparent non-series, comprising (so far as is known) only a single confirmed release

16057 First Known Mention: Jul 15, 1922 (CD/CSW/TMW)

Hallelu (Traditional Spiritual)
Harrod's Jubilee Singers

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12117 (Harrod's Jubilee Singers) (1924 reissue)

Live Humble (Traditional Spiritual)

Harrod's Jubilee Singers

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12117 (Harrod's Jubilee Singers) (1924 reissue)

See comments concerning this group at #2046. Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog as Black Swan 2096 (same coupling and artist credits), which is not known to have been issued. Apparent catalog number 22058 also appears in the wax, over-struck with zeroes, but no issue using that number is known. Catalog number 16057 also reportedly appears in error in the wax on some pressings of unrelated Black Swan 40002 (*q.v.*), which remains to be confirmed.

The following were listed in *The Talking Machine World*'s advance bulletins (not a highly reliable source) for the months shown, but are not known to have been released:

16058 [unissued?] First Known Mention: Aug 15, 1922 (TMW)

Cast Away
Georgia Harvey
No issue known

Just Because You're You

Georgia Harvey
Issued on Black Swan 14119

16060 [unissued?] First Known Mention: Dec 15, 1922 (TMW)

National Negro Anthem

Veasey's Male Quartet
No issue known; see 2120 for an issue of this title by a different group.

Goin' to Join My Lord in Glory

Black Swan Quartet
No issue known

16061 [unissued?] First Known Mention: Dec 15, 1922 (TMW)

Goin' to Study War No More
Veasey's Male Quartet
No issue known

Goin' to Work All Day

Black Swan Quartet
No issue known

16107 [unissued?]

See 25005

18000 SERIES (Advertised July 1921 – May 1923)

The 18000 series was made up entirely of Olympic recordings by White performers, the sole exception being an unissued alternate version of 18049 by Revella Hughes.

18046

First Known Mention: Jul 1921 (CR)

Mighty Lak' a Rose (Stanton - Nevin)

Eva Woods [Nevada Van der Veer] Acc: Orchestra

Source Issue:

Olympic 17105 (Jane Bartlett) (listed May 1921)

Corresponding Issue(s):

National Music Lovers 1009 (Jane Collins)

Recorded April 21, 1921, per Ed Kirkeby's log, which identifies Van der Veer as the artist. Van der Veer also recorded the apparently unissued "My Laddie" for Olympic at this session.

Somewhere a Voice Is Calling (Newton - Tate)

Charles White [Percy Hemus] Acc: Orchestra\

Source Issue:

Olympic 17102 (Percy Hemus) (listed Apr 1921)

Corresponding Issue(s):

Symphony Concert 21143 (Charles Billings; pasted over Olympic)

Black Swan 18046 is unlisted in Thygesen *et al.* (1996), but a copy exists in the Kurt Nauck collection, and it was advertised in *The Crisis*. The series then appears to have stalled for a year before resuming in the summer of 1922.

18047

First Known Mention: Jul 15, 1922 (CD/CW/TMW)

Can't Yo' Hear Me Callin', Caroline (Noma)

Harry A. More [Vernon Dalhart] Acc: Uncredited orchestra

Mx.: —

Source Issue:

Olympic 17113 (Vernon Dalhart) (listed Oct 1921)

Corresponding Issue(s):

Majestic 17113 (Vernon Dalhart)

A Dream (Bartlett)

Harry A. More [Charles Harrison] Acc: Uncredited orchestra

Mx.: —

Source Issue:

Olympic 17108 (Charles Harrison) (listed Jun 1921)

Corresponding Issue(s):

National Music Lovers 1015 (David Harris)

Both sides are erroneously credited to Harry A. Delmore in *The Talking Machine World*'s advance bulletin, a mistake has been carried over into some modern works. The source Olympic catalog numbers are visible in inspected pressings, and the voices are unmistakably those of Dalhart and Harrison, respectively.

Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog as Black Swan 2090 (same coupling and artist credits), which is not known to have been issued.

18048

First Known Mention: Aug 15, 1922 (TMW)

Drink to Me Only with Thine Eyes (Jonson)

Lorenzo Wells [Percy Hemus] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 17104 (Percy Hemus) (listed May 1921)

When You and I Were Young, Maggie (Jonson - Butterfield)
Herbert Black [Howard Shelly] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 17109 (Howard Shelly) (listed Jul 1921)

Corresponding Issue(s):

Banner 2018 (Howard Shelley)

Bell 1117 (Howard Shelly)

Globe 4011 (Carl Williams) [ctl. 112]

Grey Gull 4011 (Carl Williams) [ctl. 112 on some]

Master Tone 1013 (Carl Williams) [ctl. 112]

Melody 17109 (Howard Shelley)

National Music Lovers 1014 (Carl Williams) [ctl. LL 112]

Paramount 33106 (Carl Williams) [ctl. 112]

Puritan-B 9106 (Carl Williams) [ctl. 112]

Puritan-U 9106 (Carl Williams) [ctl. 112]

Radiex 4011 (Carl Williams) [ctl. 112 on some]

Viola 17109 (Howard Shelley)

Also advertised on Black Swan 2091 in May 1923 (same coupling and artist credits), but that record is not known to have been issued.

18049 [confirmed issue]

First Known Mention: May 1923 (BSC)

Three for Jack [as A Southern Sailor's Song] (Weatherly - Squires)

Herbert Black [Howard Shelly] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 17106 (Howard Shelly, as "Three for Jack") (listed May 1921)

Corresponding Issue(s):

Symphony Concert 21157 (William Roser, as "Three for Jack"; pasted over Olympic)

Goodnight, Little Girl, Goodnight (Macy)

Everett Lyons [Charles Harrison] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 17109 (Charles Harrison) (listed Jun 1921)

Also listed in the May 1923 catalog as Black Swan 2091, which is not known to have been issued.

18049 [unissued]

First Known Mention: Aug 15, 1922 (TMW)

Revella Hughes

Kiss Me Again

No issue known

Revella Hughes

Homing

No issue known

21000 SERIES (Advertised May 1923?)

An apparent non-series, comprising (so far as is known) a single release.

21061

First Known Mention: May 1923 (BSC)

Love's Old Sweet Song (Bingham - Molloy)

Four Harmony Kings (male quartet)

Mx.: P 142 - 2

Carolina Lullaby (Hirsch - Panella)

Silvertone Quartette [Stellar Quartet] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic Recorded Apr 25, 1921

Source Issue:

Olympic 14105 (Silvertone Quartet) (listed May 1921)

Recording date is from Ed Kirkeby's session log. Also listed in the May 1923 catalog on Black Swan 2097, which is not known to have been issued.

23000 SERIES (Advertised May 1923)

An apparent non-series, comprising (so far as is known) a single release.

23001

First Known Mention: May 1923 (BSC)

National Emblem March (Bagley)

Buffalo Military Band [American Regimental Band (Pathé house band)]

Mx.: 67246 Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 51103 (Operaphone Military Band) (universal-cut dubbing from vertical-cut Pathé 22045, *q.v.* below) (listed May 1919)

Corresponding Issue(s):

Black Swan 23001 (Buffalo Military Band)

Empire 51103 (Empire Military Band)

Music Service Co. 7528 (American Republic Band) (16" disc)

National Music Lovers 1065 (National Music Lovers Military Band)

Olympic 18102 (Olympic Military Band) (listed Apr 1921)

Pathé 22045 (American Regimental Band) (source recording, issued Apr 1919)

Pathé Actuelle 022045 (American Regimental Band)

Perfect 11024 (American Regimental Band)

My Maryland March (Mygrant)

Buffalo Military Band [Olympic Military Band]

Mx.: —

Mx. Source: Olympic

Source Issue:

Olympic 18102 (Olympic Military Band) (listed Apr 1921)

Also listed in the May 1923 catalog on Black Swan 2066 (same coupling and artist credits), which is not known to have been issued.

22050 SERIES (Not Used)

This series apparently never came to fruition. The only evidence of its existence is the appearance of cancelled catalog number 22058 in the wax of Black Swan 16057, *q.v.*

25000 SERIES (Advertised July 1922 – May 1923)

Black Swan's "Hawaiian" series was drawn entirely from outside recordings by non-Black performers. Many used universal-cut dubbings that Pathé originally made for John Fletcher's Operaphone label.

25001

First Known Mention: May 1923 (BSC)

Hawaiian Twilight (Sherwood - Vandersloot)

Royal Hawaiian Guitars [Hawaiian Singing Guitars (pseudo?)]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 16101 (Hawaiian Singing Guitars) (Listed Apr 1921)

Ciribiribin (Pestalozza)

Royal Hawaiian Guitars [Louise & Ferera Waikiki Orchestra]

Mx.: 66369 Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 61101 (Louise & Ferera Hawaiian Orchestra) (universal-cut dubbing of vertical-cut Pathé 20246, *q.v.* below)

Corresponding Issue(s):

Banner 2041 (Honolulu Hawaiian Orchestra)

Empire 61101 (Louise & Ferera Waikiki Orchestra)

Melody 16103 (Louise & Ferera Waikiki Orchestra;)

Olympic 16103 (Louise & Ferera Waikiki Orchestra) (listed Jun 1921)

Operaphone 61101 (Louise & Ferera Hawaiian Orchestra)

Pathé 20246 (Louise & Ferera Waikiki Orchestra) (source recording, issued 1917)

Pathé Actuelle 020964 (Louise & Ferera Hawaiian Troupe)

Perfect 11133 (Louise & Ferera Hawaiian Troupe)

Supertone 16103 (Louise & Ferera Waikiki Orchestra)

25002

First Known Mention: May 15, 1922 (CD)

Dreamy Alabama (Earl)

Kaluana & Brown [Hawaiian Orchestra] Hawaiian guitar duet

Mx.: — Mx. Source: Olympic

Source Issue:

Corresponding Issue(s):

Olympic 16106 (Hawaiian Orchestra) (listed Sep 1921)

Drifting — Waltz (Lamb - Polla)

Kaluana & Brown Hawaiian guitar duet

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 16102 (Hawaiian Instrumental Duet) (listed May 1921)

Probably a pseudonymous issue. Also advertised in the August 1922 *Crisis*, as an August release. Also listed in the May 1923 catalog as Black Swan 2087 (same coupling and artist credits), which is not known to have been issued.

25003

First Known Mention: Aug 15, 1922 (TMW)

One, Two, Three, Four (Allan)

Kaluana & Brown [possibly Frank Ferera & Anthony Franchini] Hawaiian guitar duet

Mx.: — Mx. Source: See note

Source Issue:

Olympic 16105 (Honolulu Hawaiian Orchestra) (listed Aug 1921)

Corresponding Issue(s):

Banner 2041 (Honolulu Hawaiian Orchestra)

Melody 16105 (Honolulu Hawaiian Orchestra)

Supertone 16105 (Honolulu Hawaiian Orchestra)

Possibly an Operaphone universal-cut transcription from a Pathé master, based on aural characteristics, but a corresponding Pathé or Operaphone issues has not been located for comparison.

Hawaiian Lullaby (Ferris - Bridges)

Kaluana & Brown [Honolulu Hawaiian Orchestra] Hawaiian guitar duet

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 16104 (Honolulu Hawaiian Orchestra) (listed Jul 1921)

Corresponding Issue(s):

Supertone 16104 (Honolulu Hawaiian Orchestra)

Probably a pseudonymous issue. Also listed in the May 1923 catalog as Black Swan 2088 (same coupling and artist credits), which is not known to have been issued.

25004

First Known Mention: May 1923 (BSC)

Kawahā ("Hawaiian Melody")

Kaluana & Brown [Frank Ferera & Anthony Franchini]

Mx.: 68725 Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 61113 (Hawaiian Guitars) (universal-cut dubbing of Pathé 22414, *q.v.* below)

Corresponding Issue(s):

Olympic 16104 (Hawaiian Guitars) (listed Jul 1921)

Pathé 22414 (Ferera & Franchini) (source recording, issued 1920)

Pathé Actuelle 021151 (Ferera & Franchini)

Supertone 16104 (Hawaiian Guitars)

Malanai Anu Ka Makani ("Lanai's Cold Winds") ("Hawaiian Melody")

Kaluana & Brown Hawaiian guitar duet

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 16102 (Hawaiian Guitars) (listed May 1921)

This side: Probably a pseudonymous issue.

Also listed in the May 1923 catalog as Black Swan 2089 (same coupling and artist credits), which is not known to have been issued.

25005

First Known Mention: Jul 15, 1922 (CW)

Christmas Waltz (Margis)

Kaluana & Brown Hawaiian guitars

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 16107 (unissued?)

Probably a pseudonymous issue. This apparently was planned for Olympic 16107-B, which is stamped in the wax in the wax; however, that record does not appear in any known advertisements or catalogs, and its existence is uncertain.

Pansy Faces (Penn)

Kaluana & Brown [Louise & Ferera Waikiki Orchestra] Hawaiian guitar duet

Mx.: — Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 61110 (Honolulu Hawaiian Orchestra) (universal-cut dubbing of Pathé 20272, q.v. below)

Corresponding Issue(s):

Olympic 16105 (Honolulu Hawaiian Orchestra)

Pathé 20272 (Louise & Ferera Waikiki Orchestra) (source recording, issued 1917)

Pathé Actuelle 020272 (Louise & Ferera Waikiki Orchestra)

Perfect 11227 (Louise & Ferera Waikiki Orchestra)

Also listed in the May 1923 catalog as Black Swan 2098 (same coupling and artist credits), which is not known to have been issued.

40000 SERIES (Advertised July – May 1923)

An Olympic-derived series by disguised White performers, with the exception of 40002 and an unissued alternate version of 40003.

40001

First Known Mention: May 1923 (BSC)

No News; or What Killed the Dog (Wills)

Jack Green [Victor Fletcher] (comic monologue)

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 21101 (Victor Fletcher) (listed Aug 1921)

The Three Trees (McNaughton; "The Spring Maid")

Jack Green [Victor Fletcher] (comic monologue)

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 21101 (Victor Fletcher) (listed Aug 1921)

Also listed in the May 1923 catalog as Black Swan 2067, which is not known to have been issued.

40002

First Known Mention: Jul 15, 1923 (CD/CW)

The Dog, the Flea and the Bumble Bee (—)

Archie Harrod (comic monologue)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12115 (Archie Harrod) (1924 reissue)

Also listed in the May 1923 catalog as Black Swan 2093, which is not known to have been issued.

When Malindy Sings (Dunbar; from the book, *When Malindy Sings*)

Archie Harrod (recitation)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12115 (Archie Harrod) (1924 reissue)

Some pressings reportedly also show unrelated catalog number 16057 in the wax.

40003 [confirmed issue]

First Known Mention: May 1923 (BSC)

The Mockingbird (Hawthorne, as Winner)

Bessie Johnson [Margaret McKee] (whistling solo) Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18105 (Margaret McKee) (listed Jun 1921)

Corresponding Issue(s):

Banner 2025 (Margaret McKee)

Claxtonola 10105 (Clara Young) [ctl. 111]

Madison 14061 (Jane Emmett, as "Listen to the Mocking Bird") [ctl. 111]

National Music Lovers 1110 (Margaret McKee) [ctl. 111 on some]

Paramount 33105 (Clara Young) [ctl. 111]

Pennington 9105 (Clara Young) [ctl. 111]

Puritan-B 9105 (Clara Young) [ctl. 111]

Puritan-B 15055 (Clara Young) [ctl. 111]

Puritan-U 9105 (Clara Young) [ctl. 111 on some]

Triangle 9105 (Clara Young) [ctl. 111 on some]

Also advertised in the August 1923 *Crisis*, as an August release

Bird Imitations (—)

Bessie Johnson [Margaret McKee] (whistling solo) Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18109 (Margaret McKee) (listed Aug 1921)

Also listed in the May 1923 catalog on Black Swan 2094 (same coupling and artist credits), which is not known to have been issued.

40003 [unissued]

First Known Mention: Aug 15, 1922 (TMW)

Not Lately

D. L. Haynes

No issue known

I'm a Voo Doo Doctor

D. L. Haynes

No issue known

40004

First Known Mention: May 1923 (BSC)

Henry Jones, Your Honeymoon Is Over (Bernard)

Bob Jones & Slim White [Al Bernard & Ernest Hare] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 14103 (Al Bernard & Ernest Hare) (version 1, listed Apr 1921)

Corresponding Issue(s):

Olympic 14110 (Al Bernard & Ernest Hare) [version 2]

Silvertone 1216 (Ernest Hare & Al Bernard) [ctl. 119]

This side was also listed in the May 1923 catalog as Black Swan 2095, in an alternate coupling that is not known to have been issued.

I'm Looking for a Blue Bird to Chase My Blues Away (Rich - Ricketts)

Slim Jones [Al Bernard] Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 14111 (Al Bernard) (listed Jul 1921)

Olympic catalog numbers are over-struck with zeroes on inspected Black Swan pressings. The second side was also listed in the May 1923 catalog as Black Swan 2093, in a different coupling that is not known to have been issued.

40005

First Known Mention: Nov 15, 1922 (TMW)

Santa Claus Hides in the Talking Machine (Penn)

Edward Lee [Victor Fletcher] (monologue)

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 21102 (Victor Fletcher) (listed Aug 1921)

Corresponding Issue(s):

Banner 2064 (Victor Fletcher)

Puritan-B 11314 (Irving Post) [ctl. 278]

Regal 9388 (Victor Fletcher)

Triangle 11314 (Irving Post) [ctl. 278]

A Visit From St. Nicholas (Moore)

Edward Lee [Victor Fletcher] (monologue)

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 21102 (Victor Fletcher) (listed Aug 1921)

Corresponding Issue(s):

Banner 2064 (Victor Fletcher)

Puritan-B 11314 (Irving Post) [ctl. 275]

Regal 9388 (Victor Fletcher)

Triangle 11314 (Irving Post) [ctl. 275]

Also listed in the May 1923 catalog as Black Swan 2099 (same coupling and artist credits), which is not known to have been issued. Victor Fletcher's relationship to John Fletcher is not known.

40006

First Known Mention: Nov 15, 1922 (TMW)

The Birds and the Brook (Stults - Langey)

Bessie Johnson [Margaret McKee] (whistling solo) Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18109 (Margaret McKee) (listed Aug 1921)

The Song Bird (McKee - Applefield)

Bessie Johnson [Margaret McKee] (whistling solo) Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18105 (Margaret McKee) (listed Jun 1921)

Corresponding Issue(s):

Banner 2025 (Margaret McKee)

Claxtonola 10105 (Clara Young) [ctl. 110]

Paramount 33105 (Clara Young) [ctl. 110]

Puritan-U 9105 (Clara Young) [ctl. 110 on some]

60000 SERIES (Advertised July – December 1922)

Primarily an Olympic- and Pathé-derived series by disguised White performers, with the exception of three original recordings by Black artists (see 60004, 60005, and unissued 60007).

60001

First Known Mention: May 1923 (BSC)

Neapolitan Melody [sic: Medley]

Smith Brothers [Phil & Dan Boudini] Accordion duet

Mx.: 67771 Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 51101 (Boudini Brothers; universal-cut dubbing of Pathé 22154, *q.v.* below)

Corresponding Issue(s):

Banner 2044 (Santini Brothers)

Empire 51101 (Boudini Brothers)

Olympic 18107 (Santini Brothers) (listed Jul 1921)

Pathé 22154 (Boudini Brothers; as "Neapolitan Tarantella Medley") (source recording, issued Oct 1919)

Pathé Actuelle 020371 (Boudini Brothers)

Pathé Actuelle 022154 (Boudini Brothers)

Perfect 11183 (Boudini Brothers)

Silvertone 1260 (Santini Brothers)

Other issues are correctly labeled "Neapolitan Medley. Medley includes Funiculi, Funicula; 'O Sole Mio; and Mari, Mari.

Dolores Waltz (Waldteufel)

Smith Brothers [Phil & Dan Boudini] Accordion duet

Mx.: 66715 Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 51101 (Boudini Brothers; universal-cut dubbing of Pathé 20371, *q.v.* below)

Corresponding Issue(s):

Banner 2044 (Santini Brothers)

Black Swan 60001 (Smith Brothers)

Empire 51101 (Boudini Brothers)

Music Service Co. 524 (Boudini Brothers) (16" disc)

Operaphone 51101 (Boudini Brothers)

Pathé 20371 (Boudini Brothers) (source recording, released Jul 1918)

Pathé Actuelle 020371 (Boudini Brothers)

Pathé Actuelle 06055 (Boudini Brothers)

Pathé Giant Record 524 (Boudini Brothers) (16" disc)

Perfect 11185 (Boudini Brothers)

Silvertone 1260 (Santini Brothers)

Also listed in the May 1923 catalog on Black Swan 2068 (same coupling and artist credits), but that record is not known to have been issued. Despite the differing formats, all of the above are the identical recordings, having been transcribed from the same cylinder masters.

60002

First Known Mention: May 15, 1922 (CD)

Southern Dixie Medley (Emmett, *et al.*)

Joe Briggs [Fred Van Eps] (banjo solo) Acc: Uncredited orchestra

Mx.: — Mx. Source: Olympic (recorded Aug 23, 1921)

Source Issue:

Olympic 18113 (Fred Van Eps)

Corresponding Issue(s):

National Music Lovers 1011 (Fred Van Eps)

Supertone 18113 (Fred Van Eps)

Note: Recording date is from Ed Kirkeby's session log. Van Eps recorded an additional, unnamed and apparently unissued selection for Olympic at the same session. Three versions of NML 1011 are known to exist, only one of which uses this master.

Yankee Reels [sic]

Tony Gray [Joseph A. Samuels] (violin solo) Acc: Uncredited piano

Mx.: — Mx. Source: Pathé, via Operaphone

Source Issue:

Operaphone 51145 (Michael Donovan; universal-cut dubbing of Pathé 22417, *q.v.* below)

Corresponding Issue(s):

Banner 2027 (Michael Donovan)

Olympic 18110 (Michael Donovan) (listed Aug 1921)

Pathé 22417 (Joseph Samuels) (source recording)

Regal 9333 (Michael Donovan)

Supertone 18110 (Michael Donovan)

Also advertised in the August 1922 *Crisis*, as an August release. The correct title is "Medley of Country Reels," which appears on all other issues. Medley includes: Kelton's Reel; The Devil's Dream; Arkansas Traveler; Old Zip Coon; Chicken Reel, Fairy Dance Reel; Half Penny Reel. Listed in the TMW advance bulletin as "Yankee Jig," attributed to a "Real Old Southern Fiddler" (Samuels in fact was a well-known New York dance-band leader who made occasional fiddle recordings of folk tunes).

Also listed in the May 1923 catalog on Black Swan 2062 (same coupling and artist credits), which is not known to have been issued.

60003

First Known Mention: Aug 15, 1922 (TMW)

Happy Days (Strelezki)

The Creole Trio [Philharmonic Trio: Landau, Wagner, and Schuetze] Violin, flute, harp

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18101 (Philharmonic Trio – Landau, Wagner, and Schuetze) Violin, flute, harp (listed Apr 1921)

Corresponding Issue(s):

Banner 2028 (Philharmonic Trio)

National Music Lovers 1013 (Philharmonic Trio; see note)

Supertone 18101 (Philharmonic Trio)

Symphony Concert 21145 (Neapolitan Trio; pasted over Olympic)

The Sweetest Story Ever Told (Stults)

The Creole Trio [Philharmonic Trio: Landau, Wagner, and Schuetze] Violin, flute, harp

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18101 (Philharmonic Trio) (listed Apr 1921)

Corresponding Issue(s):

Banner 2028 (Philharmonic Trio)

National Music Lovers 1001 (Philharmonic Trio; see note)

Silvertone 1231 (Landau, Wagner and Schuetze — Philharmonic Trio)

Supertone 18101 (Philharmonic Trio)

Symphony Concert 21145 (Neapolitan Trio; pasted over Olympic)

Both sides: Black Swan 60003 was credited to the Sterling Trio in the TMW advance bulletin, but inspected copies are labeled as shown. Personnel are from the Olympic label, which does not give first names. At least three versions of NML 1001 and two versions of NML 1013 exist; only one of each is known to use this master.

Also listed in the May 1923 catalog on Black Swan 2063 (same coupling and artist credits), which is not known to have been issued.

60004

First Known Mention: See note

Autumn Leaves (Heywood)

Donald Heywood Piano solo, unaccompanied

Mx.: —

Operatic Dream (Heywood)

Donald Heywood Piano solo, unaccompanied

Mx.: —

Listed in the May 1923 catalog as Black Swan 2051 (same coupling and artist credits), which is not known to have been issued.

60005

First Known Mention: Nov 11, 1922 (CD)

Souvenir (Drdla)

Kemper Harreld (violin solo)

Mx.: 402 - 1

Corresponding Issue(s):

Paramount–Black Swan 12186 (Kemper Harreld) (1924 reissue)

Swanee River (Foster)

Kemper Harreld (violin solo)

Mx.: —

Corresponding Issue(s):

Paramount–Black Swan 12186 (Kemper Harreld) (1924 reissue)

60006

First Known Mention: Nov 11, 1922 (CD)

Moonbeams — Fox Trot (Price - Stept)

University Four [Fred Van Eps' Quartet]

Mx.: —

Mx. Source: Olympic Recorded: April 22, 1921

Source Issue:

Olympic 15103 (Van Eps Quartet) (listed May 1921)

Corresponding Issue(s):

Olympic 1464 (Van Eps Quartet)

Recording date is from Ed Kirkeby's log.

Valse Classique — Waltz (Dabney, adapted from Dvorak's "Humoresque")

Raymond Green [George Hamilton Green] Xylophone solo with orchestra

Mx.: —

Mx. Source: Olympic

Source Issue:

Olympic 18112 (listed Sep 1921)

Also listed in the May 1923 catalog as Black Swan 2086 (same artist credit), which is not known to have been issued.

60007 [confirmed issue]

First Known Mention: Nov 15, 1922 (TMW)

Melody in "F" (Rubinstein)

Audrey Lane [Bernard Altschuler] (cello solo) Acc: Uncredited [Emanuel Balaban, piano]

Mx.: —

Mx. Source: Olympic

Source Issue:

Olympic 18104 (Bernard Altschuler; piano acc. Emanuel Balaban) (listed June 1921)

Corresponding Issue(s):

Banner 2029 (Bernard Altschuler)

Symphony Concert 21158 (Albert Faber) (pasted over Olympic label)

Sous la Feuille (Under the Leaves) (Thomé)

Audrey Lane [Bernard Altschuler] (cello solo) Acc: Uncredited [Emanuel Balaban, piano]

Mx.: — Mx. Source: Olympic

Source Issue:

Olympic 18104 (Bernard Altschuler; piano acc. Emanuel Balaban) (listed June 1921)

Corresponding Issue(s):

Symphony Concert 21158 (Albert Faber) (pasted over Olympic label)

60007 [unissued]

First Known Mention: Dec 1922 (TMW)

Bamboula

Helen Hagen (piano solo)

No issue known

Listed as a single-sided issue in *The Talking Machine World's* December 1922 advance bulletin.

Unissued Test Recording

—
The Sunshine of Your Smile

Ethel Waters Acc: Piano

Unissued (test pressing exists)

About the Author

Allan Sutton is the founder of Mainspring Press and author of numerous books on the early American recordings and the recording industry, including *American Record Companies and Producers, 1888–1950*; *A Phonograph in Every Home; Recording the 'Twenties; Recording the 'Thirties; Race Records and the American Recording Industry*; and multiple editions of *Pseudonyms on American Records*. He is the recipient of the Association for Recorded Sound Collections' 2013 Lifetime Achievement Award and 2024 Individual Initiatives Award. A native of Baltimore and graduate of Towson University, he currently lives in Colorado.